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PUBLIC SPACES IN KNOWLEDGE CIVILIZATION CITIES – PART ONE: BARCELONA

PRZESTRZENIE PUBLICZNE W MIASTACH CYWILIZACJI WIEDZY – CZĘŚĆ I: BARCELONA

Abstract

The city as a product of man's civilization undergoes constant transformations, whereas forecasts announcing its collapse appear to be off-the-mark. After the industrial city and the postindustrial city, comes the knowledge civilization city. It turns out that ultramodern knowledge civilization cities – filled with the spirit of the information revolution as well as functions based on education and contemporary information technologies – have not developed their own type of public spaces so far. The author of this article aims to present some park spaces implemented in contemporary Barcelona. They neighbour on the grounds of 22@Barcelona which have remained under intense functional and spatial transformations since 2000. Numerous researchers acknowledge this project as a model knowledge civilization city.

Keywords: globalization, public space, postindustrial city, knowledge civilization city, park

Streszczenie

Miasto, jako wytwór cywilizacji człowieka, ulega ciągłym przemianom, a prognozy wieszczące jego upadek okazały się nieprawdziwe. Po mieście industrialnym i postindustrialnym, obecnie nastal czas miasta cywilizacji wiedzy. Okazuje się, że na wskroś nowoczesne, przepelnione duchem rewolucji informacyjnej i opartymi na edukacji i współczesnych technologiach IT funkcjami, miasta cywilizacji wiedzy nie wykształciły dotychczas własnego typu przestrzeni publicznych. W niniejszym artykule autor stara się przedstawić współcześnie realizowane przestrzenie parkowe w Barcelonie. Sąsiadują z poddawanyimi od 2000 roku głębokim transformacjom funkcjonalno-przestrzennym terenami 22@Barcelona, uważanyimi przez wielu badaczy za modelowe miasto cywilizacji wiedzy.

Słowa kluczowe: globalizacja, przestrzeń publiczna, miasto poprzemysłowe, miasto cywilizacji wiedzy, park

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1. Introduction

The city as a product of man's civilization undergoes constant transformations. First and foremost, its physical structure – urban tissue changes under variable economic, social, political and historical circumstances. The increase in the global population, which could already be observed during the First Industrial Revolution in the 18th century, has accelerated violently in the last four decades of the twentieth century; its pace has not slowed down since then¹. It is estimated that as many as 70% of the inhabitants of our planet will live in cities by the year 2050; in 2008, the number exceeded 50% and is still rising. It is thought that the global population increases by one million every week.

In the past thirty years, troublesome heavy industry and mass production have been withdrawing from European cities and rich developed countries, such as Canada, the USA, Japan or Australia, to different regions of the world, mostly to such dynamically industrialized and intensely growing places as India, China, Southeast Asia, Russia, Brazil and Central Asian countries which came into existence after the disintegration of the Soviet Union. Thus, one can draw a conclusion that they are entering another industrial epoch or even that some of them are experiencing it for the very first time. In many cases it is true. However, current transformations are of much more dynamical character than those which took place in the previous centuries in European and North American cities. Some other developmental processes unrelated to industrialization can be observed there as well. In the functional and morphological aspect, their urban structures simultaneously undergo multidirectional development determined by various factors and stimuli. If it is at all possible, some of them become both industrial cities and knowledge civilization cities at the same time.

Thus, forecasts from several decades ago which said that the developing information economy would lead to the collapse of cities, turn out to be off-the-mark. In spite of possible alienation and separation caused by the intensive development of modern technologies, people still wish to settle down, work and stay together, which has been portrayed by numerous studies in the field of urban sociology as well as architecture and urbanism². In those globalization days, the role and significance of cities also changed, and competition between cities rose. More than ten years ago, Zygmunt Bauman claimed that the national state was eroding or withering³. As he rightly noted, supranational forces control the development of the worldwide economy as well as the flow of technology and knowledge. Even though global corporations and international organizations with various trade profiles can change their headquarters very quickly thanks to digital tools, they are usually situated in the cities. At present, cities and their regions instead of nations compete on the world arena in the race for attracting global capital and prestigious institutions, including those related to culture and knowledge-based activities.

¹ From about three billion in 1960, through more than six billion in 2000, to nearly seven billion in 2011. One third is the total population of two Asian countries: China and India. The urban population grows fastest in the developing countries, while an opposite phenomenon can be observed in a number of developed countries. Cf.: *Demographic Yearbook 2011* (www.stat.gov.pl/cps/rde/xbcr/gus/PUBL_sy_demographic_yearbook_2011.pdf – access on 12.12. 2012).

² Prof. Anna Palej's surveys seem particularly interesting on the Polish ground – cf. e.g.: [19, 20].

³ Bauman Z. [2]; this thesis also appeared in other books by the same author.

Modern research institutes, technopolises, innovative centres of production and education, usually located on the basis of urbanized areas, come into being in a number of rich countries situated mostly in the northern hemisphere but also in the dynamically and multi-directionally developing Asian countries. Changes in the social structure of cities follow these modernizations. The industrial society is being visibly transformed into the knowledge civilization society. It is much more vivid in the abovementioned regions than in other parts of the globe. This process is not as intense as it was in the case of the transformation of the agrarian society into the industrial society in the 19th century – it is of a more evolutionary character. Education and culture have a significant role to play. More sophisticated social needs and requirements with reference to the quality and layout of open-access urban spaces than those observed in the bygone historical periods, form one of the features of the contemporary knowledge civilization city.

2. The Global City versus the Knowledge Civilization City

Since the mid-1980s, urban sociologists and – more and more frequently – specialists in other fields, including architects and urban planners, have been using the term global city. It defines metropolises which act strategically as the traditional centres of international trade and banking on the global arena but also as decision-making hubs in the system of the worldwide economy, finance and specialist services, as places where innovative solutions come into being as well as markets for exchanging products, knowledge and innovations. Two essential features of the global city are their decision-making functions on international markets and the developed IT structure in global communication⁴. It is generally assumed that, besides the aforementioned qualities, one of the characteristics of a global metropolis – apart from an extensive transport infrastructure, including a big intermodal transfer junction connected with an intercontinental airport, or a large population with international roots – is the presence of cultural and scientific institutions of repute. The dominating opinion says that today's Europe has only one metropolis which satisfies all these conditions and therefore can be called a global city – London⁵. The remaining big cities on the continent just aspire to this role so competition with each other and with other world metropolises is naturally rising. Currently, Asia has the vast majority of global cities.

Is the global city identical with the knowledge civilization city? Not necessarily, as it seems. In other words, there are many cities, especially in Europe and North America, whose growth has been conditioned by functions related to education and culture as well as being supported by the knowledge-based branches of economy. At the present stage of the development of man's civilization based on knowledge and information exchange, such centres may be called knowledge civilization cities. However, they do not fulfill all the necessary conditions imposed on would-be global cities. Such urban layouts are best exemplified by small, almost monofunctional university towns like Cambridge, Oxford

⁴ The term **global city** was first used by Saskia Sassen in 1984 – cf.: [22] as well as a number of other publications by this author.

⁵ [15, 22].

or New Haven and medium-sized urban centres important for the development of culture and knowledge: Venice, Florence or Krakow. They also include contemporary technopolises, such as Scottsdale, Arizona or Sophia Antipolis, Provence⁶. None of these towns and cities can be regarded as a global city. Undoubtedly, most global cities are knowledge civilization cities as well.

Against this background, it seems that some old European centres located in the Mediterranean have successfully joined the race for the denomination of a global metropolis in recent years. Their traditions reach back to the ancient Greek and Celtic colonization of this region. Now we must refer to two metropolises – Barcelona and Milan – which are much older than London. Their metropolitan areas have around five million inhabitants each. They are the second most important centres of industrial production, commerce and services in their countries after the capital metropolises; in some domains, they came to the fore a long time ago. They seem to satisfy all the criteria of a European global city. The capital of Catalonia, one of the most dynamically developing areas in the western part of the Mediterranean – Barcelona, has been recently designated as the seat of the Mediterranean Union. Milan is acknowledged as the financial and economic capital of Italy. These cities have also been important, developing centres of culture and science for centuries, therefore they are knowledge civilization cities for certain.

3. Public Spaces in European Knowledge Civilization Cities

It turns out that ultramodern knowledge civilization cities – filled with the spirit of the information revolution as well as functions based on education and contemporary information technologies – have not developed their own type of public spaces so far. Examining numerous science⁷ and popular science⁸ surveys as well as carrying out *in situ* studies which are of the greatest importance, one can get the impression that contemporary urbanism uses the archetypes of a square, a street, a forum and a garden juxtaposed anew. Having been proved for millennia in various cultures, they jointly create the landscape of the cities on our globe. One of the reasons for this state of affairs should be ascribed to the fact that they correspond with their essential user – man, who, contrarily to the products of his own civilization, remains unchangeable in his form as well as his elementary mental needs. Urban spaces meant for relaxation and recreation or even for a certain dose of contemplation and rest in the overwhelming turmoil of everyday life are of paramount importance in our times which require constant changes, haste and new stimuli⁹ of everyone and everything.

⁶ In Polish science, the problems of a technopolis are best presented by M. Wdowiarz-Bilska in numerous surveys, including [24].

⁷ for instance [12–14, 16, 19, 26].

⁸ e.g. [1, 21, 25].

⁹ [2].

4. A System of Green Recreational Spaces in the Mediterranean City

The following examples of public park spaces implemented in recent years in the dynamically developing Mediterranean metropolis of Barcelona, make an attempt to find some new forms for two well-known elements of urban tissue – a park and a garden. It is obvious that fragments of similar spaces inside historical urban layouts are being redeveloped and modernized in this city, too. It is an inevitable and repeatable process related to the millennia-old harmonious growth of this metropolis. However, the presented examples are just little fragments of large contemporary urban layouts related to the programs of revitalizing certain degraded areas neighbouring on historical urban centres.

Barcelona is a compact city whose expansion was strictly limited because of its location on a seaside lowland bordered from two sides by the Rivers Llobregat and Besòs and from the third side by the mountain range of Collserola. It makes the foreground of a larger complex of wooded hills partially protected as national and scenic parks extending into the Iberian Peninsula. The natural conditions and the Mediterranean tradition of city building led to the concentration of urban tissue, both in the historical part of the city with its ancient roots – Ciutat Vella¹⁰ – and the structure of Eixample¹¹ extended since the mid-19th century. At present, the urbanized area forming this gigantic metropolis with nearly five million inhabitants is unnoticeably crossing the abovementioned geographical barriers and conventional administrative divisions.

Apart from the forest complex of Collserola, Barcelona has relatively few vast park spaces considering its size and population¹². One of the oldest spaces of this kind is Parc de la Ciutadella arranged for the needs of the World Exposition (1888) in place of a star-like fortress which once closed the system of city fortifications from the northeast. Most of the remaining parks occupy less accessible areas – steep elevations, such as Montjuïc, towering over the old town and the port from the west, or the three hills (Tres Turons) extending northwards from the district of Gràcia with the ancient Carmelite Monastery surrounded by two municipal parks: Parc Güell (designed by Gaudí) and Parc del Guinardó (a later project).

It does not mean that Barcelona lacks greenery. The city has developed a characteristic type of wooded avenue – la rambla, originally the bed of a periodic stream which turned into a gutter; then it was filled up and changed into a promenade. This pattern, which is repeated in the dense historical tissue¹³, was also copied in other Catalonian cities (Girona, Figueres). These days, it is used as an element of the peculiarly understood tradition of a place and

¹⁰ the concentration of urban tissue, with clearly cut out open public spaces as the negative, is a distinguishing feature of the Mediterranean cities. Numerous researchers write about it – e.g. K. Hofert [10] or Ch. Ingrosso [11].

¹¹ which, in the urban layer, has been implemented consistently for more than 150 years, on the basis of Ildefonso Cerdà's design approved in 1859 – the author presents this problem more comprehensively in other papers – [7, 8].

¹² c. 3,000,000 in 2012 (www.bcn.cat).

¹³ which results from the natural relief and the river network – streams flowing down from the mountains to the sea; the best-known example is the centrally situated Las Ramblas – a promenade halving the Gothic city; it was formed in place of a stream which was once changed into the city moat – [23].

local identity in contemporary residential districts within Barcelona's metropolitan zone, yet not always in a well thought-out manner¹⁴. The extension of Eixample also provided for smart wooded avenues, whereas most streets were lined with shady trees. Moreover, according to Cerdà's original premises, each of the orthogonal quarters was supposed to offer a green semiprivate space inside¹⁵. This idealistic assumption was soon verified by reality and the place was almost completely developed.

However, Barcelona has been under the continuous process of adapting, restoring and revitalizing its urban space for more than 150 years (including the Eixample project) which aims to create optimal living and working conditions for the inhabitants. As a result of the program of regaining urban enclosures within the quarters of Eixample realized since the mid-1980s, little green public and semipublic spaces, frequently related to cultural and educational functions, were arranged in more than forty of them. Various revitalization program implemented after the downfall of Franco's dictatorship as well as international events, such as the Olympic Games 1992 or the Forum of Cultures 2004, led to the formation of several dozen new public spaces in diverse scales, counting in those located within the administrative city borders only. The largest spaces are usually situated on the outskirts, whereas the smaller ones – also in the historical centre and at the meeting point with the most important elements of the urban structure (e.g. significant urban arteries, transfer stations) and the natural relief (e.g. the sea, the rivers). Green park areas, which used to be so scarce, are in abundance now¹⁶.

5. Contemporary Parks in Barcelona

In this paper, it would be unfeasible to present the complete typology of these spaces or at least have a cursory look at them. Thus, the author decided to describe two parks which came into existence within the previous decade on the borders of one of the most dynamically developing central areas in the city – 22@Barcelona, the former industrial district of El Poblenou. This area, divided into several parts, located on both sides of Av. Diagonal, comprises 115 typical blocks of Eixample¹⁷ altogether. The multidimensional revitalization of this district is regarded as the most important urban project implemented in the metropolis within the previous few decades and one of the most ambitious projects realized in Europe which still brings about changes in the adjacent areas¹⁸. Operations on the grounds of 22@

¹⁴ For instance, in the revitalized mass housing estate La Mina from the 1970s in San Adrià de Besòs located at the eastern administrative border of Barcelona. La Rambla de La Mina is cut of the street frontage by two tramlines crossing the lawn which may be one of the causes of disusing service premises on the ground floors. The authors of the urban concept of revitalizing this area, implemented gradually since 2000, are S. Jornet, C. Llop and J.E. Pastor – [8, 11].

¹⁵ The author presents the structure of Eixample more comprehensively in: [6, 7]. Compare also: [10, 22].

¹⁶ [8, 11, 18].

¹⁷ a typical Eixample block (113 m × 113 m) is limited by the twenty-metre-wide streets – [23].

¹⁸ First of all, the area of Glories with a building acknowledged as the symbol of the entire district of El Poblenou and one of the new landmarks in the city – Torre Agbar designed by J. Nouvel

and the areas which directly neighbour it, covering almost one fourth of the area of Barcelona in total, explicitly reveal the evolutionary character of the transformation of an industrial city into a knowledge civilization city¹⁹. Within the 22@ plan, a relatively extensive area considering the local conditions – 114.000 m² – was meant for public greenery²⁰. This district will be surrounded with vast green areas, including the seaside promenade and the green framework of the River Besós. Owing to the latest urban project entitled Sixteen Gates to Collserola: From the Mountains to the Sea²¹ – green corridors connecting the National Park on the hills with the urban tissue of Barcelona as well as with the Mediterranean Sea across the open public spaces, can become an active element of the metropolitan greenery system.

Owing to two parks which came into being on the grounds of the district of El Poblenou in recent years, it is becoming an attractive place of residence and work but, as far as the guarantee of suitable conditions for everyday recreation is concerned, it is getting ahead of other central districts which have no contact with large green complexes or the sea. One of the layouts under consideration is Parc Diagonal Mar directly connected with the system of city beaches from the southeast as well as with the green zones at Villa Olímpica and Parc de la Ciutadella²². Designed as one of the elements of the revitalization of the area related to the Forum of Cultures 2004 between Av. Diagonal and the Ronda Litoral ring-road running underground along the beach, it was implemented in the years 1997–2002²³.

This park, occupying the approximate area of nine regular quarters of the Eixample grid, is cut across by several streets which guarantee access to some tall residential buildings, hotels and offices²⁴ arranged on two sides of a central pond. The introduction of private users and tall cubatures inside a public park, untypical under the European conditions, produced an unusual effect resembling North American seaside resorts. On the other hand, deconstructionist estheticism, characteristic of Miralles' designs, was used in the urban layer as well. In an obvious and intended manner, it distorts the orthogonal order of Cerdà's grid. Thus, these enclosures open to each other offering a curious sequence of green spaces, hardened surfaces as well as water levels and fountains. Authors say about their project:

and implemented in 2006, widely described in the trade press and scientific surveys at the design and construction stage. We must not forget about the transformation of the eastern stretch of Gran Via, either – both areas were presented by the author in a separate paper [8]. Let us take note of the revitalization of numerous quarters within El Poblenou neighbouring on the 22@ project but not included in it.

¹⁹ This unusually interesting project of revitalizing nearly 200 hectares at the former industrial heart of the city – Barcelona, just like Lodz, developed due to the textile industry which generated its growth and wealth for decades – was presented more comprehensively in the author's separate paper – [7].

²⁰ www.22barcelona.com

²¹ www.bcn.cat; www.minuartia.com/en/item/915-les-16-portes-de-collserola-16-opportunitats-per-millolar-la-relacio-entre-el-parc-i-la-ciutat.html (1.05.2013).

²² cf. especially: [7, 11, 23].

²³ the authors of this design are EMBT – Enric Miralles and Benedetta Tagliabue – [11, 17].

²⁴ implemented by various architects in the years 1999–2012.

“What I like best about it, is this strong vibration. You come to this square and you see the pergolas, the fountains, the vegetation, the hanging vases, the movement of leaves on trees, the vibration of the shadows, which are the main things that we wanted to achieve”²⁵. The irregular, soft shapes of individual park enclosures are divided by the walls and fences of the remaining investments which repeat the original lines of decorative structures. One of these small enclosures has a music park with some wooden devices and floor elements making various sounds. A large commercial centre situated east of the park opens towards it with wide terraces and a multitude of cafes and restaurants.

The most characteristic element of this park is its central area. This elongated, irregularly broken enclosure, limited by the abovementioned high-risers, is mainly occupied by an enormous cascade pond with a paved entrance square in the northeastern corner. Shaded by palm trees and plants growing from over-scaled pitchers, expected to climb individually over designed deconstructionist-expressionist pergolas, this square is the best-known fragment of the park photographed from every possible angle. The decorative structures – benches, seats, flowerpots, fountain piping and pergolas – are forms of wood, steel and colourful ceramics characteristic of EMBT designs referring contemporarily to the tradition of Catalanian Art Nouveau, including Gaudi’s creations. The southwestern part of this park, located on the other side of the pond closer to the sea, is much greener. Smoothly mown lawns, diverse kinds of tall and low greenery, including the omnipresent palm trees colonized by countless parrots²⁶, give it a much more intimate and recreational character.

The latest implementation, already composed into the city’s system of public spaces is Parc del Centre del Poblenou, arranged in the years 2001-2008 according to Jean Nouvel’s design²⁷ and sometimes regarded as controversial. It acts as the keystone between two largest parts of 22@Barcelona at the intersection of Avinguda Diagonal and Carrer de Pere IV – arteries that are crucial for the urban composition of this part of the city. This park, even though not included in the 22@ project, matches it ideally, also with respect to the protection of the postindustrial heritage of the district. It has some abandoned postindustrial objects under adaptation²⁸. Factory smokestacks have always made altitudinal dominants in the landscape of El Poblenou. They act as characteristic, traditional mighty forms or landmarks which still inform people about the existence of an important function in the structure of the city. One of the objectives of the 22@Barcelona project is to encourage the landowners to take advantage of their postindustrial monuments and give them a new value by incorporating them into the recently raised objects or adapting them to a new function which was realized successfully in many cases²⁹. Such stacks were preserved on the park grounds, too.

Parc del Centre del Poblenou is much smaller than the other layout, occupying just around four quarters of the Eixample grid and without open water levels. It is consequently

²⁵ www.mirallestagliabue.com/projects_all.asp (1.05.2013).

²⁶ Monk Parakeet also known as the Quaker Parrot (*Myiopsitta monachus*) is a species of South American parrot best adjusted to cooler climates; it is being reintroduced in many regions across the world (www.bcn.cat; www.encyklopedia.pwn.pl).

²⁷ www.jeannouvel.com

²⁸ the most probably it would be transformed into Barcelona Architecture Centre (www.bcn.cat).

²⁹ besides the high-risers of steel and glass, the stacks are characteristic dominants in this district – [7].

a little drier and hotter than Parc Diagonal Mar yet offers some interestingly arranged green spaces. Fitted with surrealist sculptures and sports facilities, it acts as a recreational oasis at the heart of a dynamic central district. The Parc consists of small interiors, sometimes divided by streets and walls, sometimes just by the vegetation and architectural installations. It is filled with different ideas. An area resembling a lunar landscape has a pneumatic refuse-collection plant, a further example of Jean Nouvel's concerns to preserve the environment, as is the fact that most of the park, with its dense vegetation comprising willows, shady trees, lianas and flowers, is irrigated by groundwater. Nouvel wanted his signature park to be used by the entire community, combining different habitats where they can relax in the metal chairs in the shade of lush, colourful plants and trees³⁰.

Owing to its location at the intersection of the most important transport and composition axes within 22@ and in the vicinity of the historic promenade Rambla del Poblenou, it plays a very important role in the urban composition of this fragment of Barcelona. The Mediterranean Union has its headquarters here. Some experts criticize Nouvel for surrounding the park with a tall iron fence with few entrances and insights which supposedly cut it off from the nearby public space of the city³¹. Indeed, it was designed as a secret garden which reveals all of its beauty only to those who decide to enter this green enclave. We must remember, however, that its northern corner, behind the tall fence partially covered with expanding climbers, hides some infrastructural facilities related to the technical service of the nearby residential and office quarters. The fence is more perforated as it approaches the sea. The park is cut across by a street running between two glazed walls, which secure visual contact with the enclosure, in a green tunnel formed of climbing plants that give shade – so desirable in the Mediterranean climate. This park, or perhaps this garden, is of a much more introverted and intimate character than the other one. Its best-known element is a flower garden arranged around a spiral ramp. On hot summer days, temperatures pervading inside this mini-enclosure combined with the intensive fragrance of herbs and flowers as well as the spiral road can really make visitors dizzy. The sports facilities are very popular with the local residents and the employees of the office buildings which neighbour the park.

6. Conclusions

In spite of some considerable social, functional and civilization changes, the cities have been using certain invariable elements jointly creating their urban tissue since antiquity. One of the elementary public spaces, older than the very idea of the city, is the garden (the sacred grove). In various typologies, gardens are also present in the history of urbanism collectively forming some significant sequences of the urban composition of cities in Europe, the Middle East, Asia and Mesoamerica. The idea of the park as a place for taking a rest from the noise and turmoil of the city appeared in modern times to develop intensively in the nineteenth century, in the days of industrial civilization. In the postindustrial city,

³⁰ www.barcelonaturisme.com (1.05.2013).

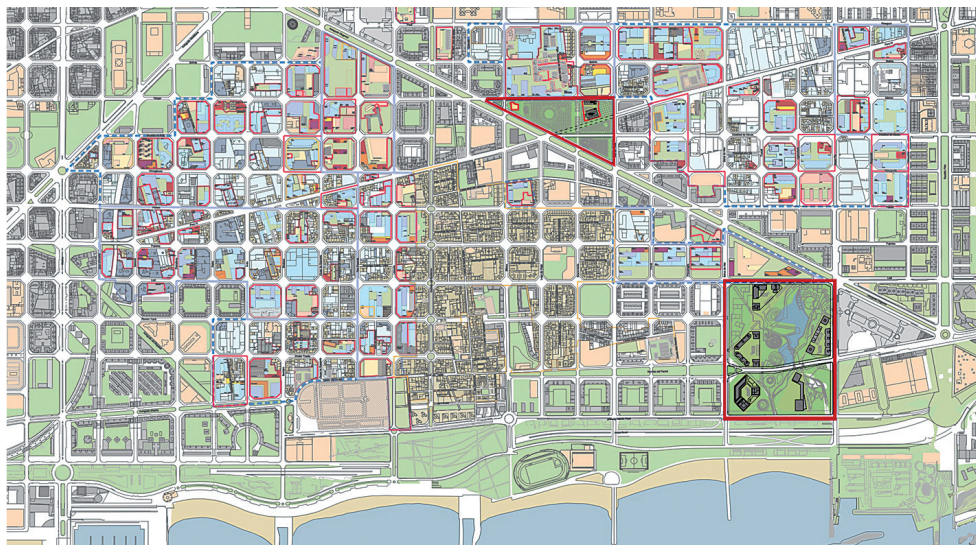
³¹ [10].

open-access green areas were of paramount importance for the construction of a proper urban housing environment, relaxation and recreation zones as well as prestigious sequences of an urban public space.

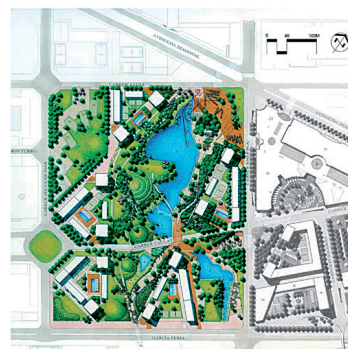
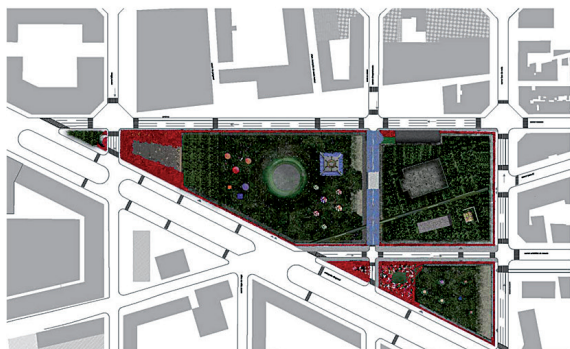
Parks and green areas still seem highly important for the proper functioning of the expanding knowledge civilization cities. Individual projects differ in details and in the typologies of currently designed urban green zones³². Despite such inventions as the Internet, virtual reality, creative accounting, tourist space flights and state-of-the-art devices based on information technology, knowledge civilization has not developed any previously unknown kinds of urban public spaces in their physical, non-virtual form so far. Contemporarily, the city is becoming man's natural living environment, whereas man himself is becoming an urban species out of necessity. On account of his complex physical and psychological needs, however, he cannot lose contact with nature or at least its substitute in the shape of city parks.

The presented example of Barcelona shows that the matrix of the nineteenth century city of the future – Eixample which was an innovative concept 150 years ago – proves perfectly correct while creating contemporary spatial and functional structures for the knowledge civilization city. The 22@Barcelona project changes the urban, social and functional structure of degraded postindustrial central areas and contributes to the transformation of a large fragment of the city, including the surrounding terrains. In spite of the innovative forms of their decorative structures, Parc Diagonal Mar and Parc del Centre del Poblenou, presented in this article, use the existing urban structure as well as the elements which build a compositional and functional layout. Well-known from the history of architecture and horticulture, they have been successfully applied in urban recreational areas for years.

³² [1, 4, 6, 9, 12, 16, 25, 26].



THE AREA OF 22@BARCELONA INTERVENTION WITH THE POSITIONS OF PARCS:
DIALONAL MAR (bottom right) AND PARC CENTRAL DEL POBLENOU (centre)



III. 1. Barcelona, plans of Parc Diagonal Mar and Parc Central del Poblenou with their position within urban fabric (collage by author on the basis of plans taken from: www.22barcelona.com; www.vebidoo.de; www.donnegeometra.it – 22.06.2013)



III. 2. Barcelona, Parc Diagonal Mar opens towards the sea (photos by author, aerial view: www.territori.scot.cat – 03.05.2013)



III. 3. Barcelona, Parc Central del Poblenou is surrounded by dense urban tissue (photos by author, aerial view: www.territori.scot.cat – 03.05.2013)



III. 4. Barcelona, Details of urban furnitures and lanscaping – Parc Diagonal Mar (above) and Parc Central del Poblenou (below) (Photos by M. Gyurkovich)

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A NEW POLISH ARCHITECTURE AFTER THE POLITICAL AND ECONOMICAL CHANGES IN 1989 TOWARDS CRITICAL REGIONALISM

NOWA ARCHITEKTURA POLSKA PO ZMIANACH POLITYCZNYCH I EKONOMICZNYCH W 1989 W KIERUNKU KRYTYCZNEGO REGIONALIZMU

Abstract

This paper explores the role critical regionalism which could play a role in the continued development of global-era Polish architecture, and the advancements achieved by those few contemporary Polish architects who have sought to combine modern tastes and techniques with culturally meaningful designs. The new culture of Poland is very much reflected in the design of many of its new buildings that have been completed since the political and economic changes in 1989. The architecture of Poland appears to have lurched from an inappropriate socialist modernism that was so horridly imposed during the communist era to an equally inappropriate post modernist hegemony in the new enterprise culture. This paper suggests that with its new found freedom, Poland should be careful that it does not suffer a loss of identity and that in its architecture it should seek a way forward through a Critical Regionalism¹.

Keywords: polish architecture, communist era, critical regionalism, globalization

Streszczenie

Przedstawia się rolę, jaką odgrywa krytyczny regionalizm w rozwoju architektury polskiej po 1989. Zwraca się uwagę na kierunki twórcze obecne w polskiej architekturze współczesnej po zmianach politycznych i ekonomicznych, będące odbiciem trendów w architekturze światowej. Przecistawiając tej tendencji dążenia do zachowania specyficznej odrębności, wskazuje się koncepcję krytycznego regionalizmu jako sposób na zachowanie indywidualizmu wynikającego z położenia geograficznego i specyfiki kulturowej. Rozpatruje się twórczość architektoniczną wybranych projektantów, która wykazuje cechy rozumiane jako świadome podejście uwzględniające dążenia do zachowania tożsamości poprzez rozumienie wartości lokalnych. Krytyczny regionalizm postrzegany jest jako właściwe podejście do tworzenia współczesnej architektury w Polsce.

Słowa kluczowe: polska architektura, czasy komunistyczne, krytyczny regionalizm, globalizacja

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¹ Critical Regionalism is an approach to architecture that strives to counter the placelessness and lack of meaning in Modern Architecture by using contextual forces to give a sense of place and meaning. The term Critical Regionalism was first used by Alex Tzonis and Liliane Lefaivre and later more famously by Kenneth Frampton put forth his views in *Towards a Critical Regionalism: Six points of Six Points for an Architecture of Resistance* (1983). Critical Regionalism is different from Regionalism which tries to achieve a one-to-one correspondence with vernacular architecture in a conscious way without consciously partaking in the universal.

1. Introduction

Since 1989, Polish architecture has lurched from an inappropriate socialist modernism imposed during the communist era to an equally inappropriate post-modernist style, making parts of Warsaw indistinguishable from other world cities. The prevalence of glass and steel skyscrapers is no coincidence, owing to deliberate choices to harmonize with the West rather than spontaneous adherence to elementary architectural ideas. The forces of globalization – common trade, communication, and education continue to eradicate traditional boundaries separating architectural styles and techniques, prompting those who believe Polish architecture should reflect local culture to question whether the country should adopt Western modes of architectural expression so uncritically.



III. 1. New skyline of Warsaw with Daniel Libeskind's first project in Poland – under construction (visualization Studio Libeskind – ORCO)

In the last two decades, a number of Polish architectural practices have gained prominence in their field, and their work has been featured regularly in professional journals. However, as noteworthy as their work has become, very little of it upholds the architectural features unique to Poland.

Those who believe this architectural homogenization does not reflect Polish identity adequately and that it stalls advances in the state of Polish architectural art align themselves with the theory of critical regionalism, pioneered in 1983 by architectural critic Kenneth Frampton. This paper explores the role critical regionalism could play in the continued development of global-era Polish architecture, and the advancements achieved by those few contemporary Polish architects who have sought to combine modern tastes and techniques with culturally meaningful designs.

2. Polish architecture after 1989

The end of the communist era provided enormous new opportunities for the development of Polish architecture. Following independence, Poland had a great demand for new buildings and interiors as virtually all past building works had been financed by the state to serve certain social purposes such as housing, education, health services, and employment. Contrast that with conditions today, where nearly all buildings are financed by private companies and investors to house offices, banks, shops, showrooms, hotels, bars and restaurants. Because

bank interest rates are high, the number of buildings under construction are few, which is one reason Poland managed to avoid the worst effects of the recent global recession. Warsaw is one exception, where construction levels resemble those in other Eastern European cities (Ill. 2).



Ill. 2. Warsaw office center (source: PAP)

The current level of privately financed construction took time to achieve, and is still changing. The Adam Mickiewicz Institute has identified three stages in the history of Polish architecture after 1989². During the first period, designs from several years earlier—still using primitive technology—were completed. At the same time, the first imported designs were built, these being the works of second or third-ranked Western architects described as the “paratroopers”³. In those days, glass walling was popular to conceal the scarcity of more appropriate solutions. Hardly any public buildings were built, and the drive for quick profits and budgetary savings were more important than build quality.

Deficiencies aside, buildings erected during the first period were the first in decades that could be compared to Western standards of finish. They demonstrated a radical shift from the status quo of the previous 50 years.

During the second period, an increasing number of companies entering Poland began construction of elegant offices. Their aspirations gave rise to commissions for the most talented designers, and competitions for the best designs. Consequently, numerous design studios appeared, often employing young, vibrant architects ready to work in the market economy.

Since the late nineties, the third period has seen the appearance of large developers for whom success in the market was as important as the need for attractive environments

² See: J.S. Majewski in *Polish Architecture in the Nineties*, [In:] *Polish Culture*, No. 3190, published by: Adam Mickiewicz Institute, Warsaw 2010.

³ *Ibidem*.

and appropriate quality of architecture. These firms would often commission designs from the most famous architects in the world. Examples include the Opera House located on Saski Square (Plac Saski) in Warsaw, where large developers commissioned the project from Sir Norman Foster (Ill. 3); the Praski Port in Warsaw, led by Spanish architect Ricardo Bofill, and the construction of the acclaimed Warsaw Financial Center skyscraper, designed by the renowned New York-based firm Kohn Pedersen Fox Associates.



Ill. 3. Norman Foster, Metropolitan Building, Pilsudski Square, Warsaw, 1997–2003; a) View from Pilsudski Square, b) courtyard (photo by A. Szczepczyński)

Unfortunately, the same commercial pressures that built the Warsaw Financial Center have had a disastrous effect on the architectural quality of other buildings, particularly in Warsaw. The capital has a chronic shortage of office space and remains one of the most expensive cities for renting space, ranking just behind Paris, London, Berlin, and Moscow. Due to the shortage, as well as on the incidence of speculative office developments, developers choose to maximize the amount of leasable floor area in their new buildings. This has resulted in tower blocks that are out of scale and context with the existing buildings, poorly built, and possessing unattractive façades.

Many of these buildings were designed by Western firms who lacked interest in Polish culture and values. Of those, the most energetic were Skanska of Sweden and ILBAU of Austria. They used in-house architects in development, financing, and construction. The results were not of the highest quality despite planning controls, building regulations, and recent requirements regarding foreign investors requiring them to have new buildings approved by a Polish architect. Vestiges of the old regime—widespread corruption and bribery—prevented decent buildings from being constructed. Some intolerable construction and safety failures have also come to light in some of the new tower blocks, including inadequate fire escapes, lifts, and proper floor space.

There are some exceptions. In Warsaw, Orco Property Group realized numerous developments in their prestigious Small Luxury Hotels of the World collection, and is now engaged in Polish-born Daniel Libeskind's first project in Poland. It is an incredible 192-meter (630 ft), 54-story, high-rise in the heart of Warsaw (Ill. 1–4). In addition to 251 luxury apartments, it accommodates a retail area, an amenity floor, and an attended car park. This building's unique form relates perfectly to the environment. Advanced

ecological solutions generate high levels of energy and water savings, and, as one would expect from a glass structure, provide an unlimited source of sunlight.



Ill. 4. Daniel Libeskind, Luxury High-rise Residential Building, Street Złota 44, Warsaw, 2005 – under construction (visualization Studio Libeskind – ORCO)

Buildings designed, built, and financed by ILBAU are also of a respectable commercial architecture. Most were designed by Miljenko Dumencic, a Croatian resident in Poland who was a co-designer of an office-hotel complex in Szczecin (Radisson Hotel and Pazim Office Building). Szczecin witnessed anti-communist revolts in 1970 and 1980, and, since 1999, has been the capital of West Pomerania. Given its current landmark status today, Szczecin needs more attractive architecture in its downtown area besides the Pazim skyscraper (Ill. 5).



Ill. 5. Miljenko Dumencic, Radisson Hotel and Pazim Office Building, Szczecin, 1989–1992 (photo by ILBAU)

Like architecture in Western countries such as the United States or Great Britain, the quality of new Polish architecture and interior design varies considerably. An unfortunate consequence for cultures that have transitioned quickly to free market economies is, with the exception of prominent buildings that the quality of much of the architecture is poor. This is due largely to incentives, developers have to reduce building costs and professional fees, and to the fact relatively unskilled technicians produce much of the work done usually by architects. There are numerous examples of interiors and new buildings that exhibit little skill or imagination. On the other hand, one can find some distinguished works in which, fortunately, an architect has had an enlightened patron or has striven to achieve the highest possible design standards.

It has taken a while for Poland's leading designers to emerge, but the better design studios are now starting to be recognized within the profession, the media, and other circles.

To discover the best new architecture and designers in Poland, one must peruse architectural journals and examine the work on display in the major architectural exhibitions. Since 1989, three excellent, professional journals have appeared: *Archivolta Quarterly* and *Architektura i Biznes (Architecture and Business)* from Krakow, and *Architektura Murator*, published in Warsaw. The latter two publish the cream of Polish architecture, while *Archivolta Quarterly* mainly examines current architectural trends, theories and practices worldwide. Additionally, two major architectural exhibitions have recently taken place: *Plac Budowy: Polska (Building Site: Poland)*, held by the Academy of Arts in Berlin, and *Quo Vadis Architectura*, held at the Architecture Museum in Wroclaw.

The journals and exhibitions convey the pluralism of contemporary Polish architectural design, resembling that in other Western countries.

3. Present trends

There are four distinct architectural tendencies at work today in Poland. Three have great affinity with the same movements in Western Europe: neo-rationalism, deconstructivism, and late-modernism. The fourth, regionalism, necessarily differs from styles elsewhere.

The leading movement in Poland at the moment is neo-rationalism. All its best followers are from Krakow, including Romuald Loegler, Wojciech Obtulowicz, and Dariusz Kozłowski. As well as projects in Krakow, Loegler has won international competitions in Berlin, and his works have been featured in European journals and books (Ill. 6). His most interesting works concern urban design projects, which build on Italian theories.

Quite different and inspired by Italian neo-rationalism is the work of Dariusz Kozłowski. Although neo-rationalism adopts elements from the vernacular, Kozłowski's Catholic seminary complex in Krakow (1997) still comes as a shock with its intense colors, broken façades, interrupted arcades, introverted plan, and generally complex form (Ill. 7). By contrast, the work of Wojciech Obtulowicz is far more restrained, more ordered in its planning, and contextual in its setting. There are other architects who design buildings in the neo-rationalist style, including Andrzej Duda, Henryk Zubel, Piotr Fischer and Henryk Nawratek, all of whom practice in Silesia.



Ill. 6. Romuald Loegler, extension of Krakow University of Economics, Krakow, 1992–1998 (photo by K. Januskiewicz)



Ill. 7. Dariusz Kozlowski, Catholic seminary – façade, Kracow, 1984–1997 (photo by D. Kozlowski)

The Warsaw University Library may be one of the most interesting and creative architectural achievements in Poland after 1989. In 1993, Marek Budzynski and Zbigniew Badowski won the competition for its design. Inspired by Italian neo-rationalism, it is a brilliant experience. A low, spacious concrete building is penetrated by the greenery of a botanical garden on the roof. The structure, like the temples of art of the last century, contains complex iconographic decorations. It possesses a green steel construction and cathedral-like proportions, and the façade depicts a series of open books (Ill. 8). Situated nearby the Cultural Palace and the Royal Castle, it presents a great view.



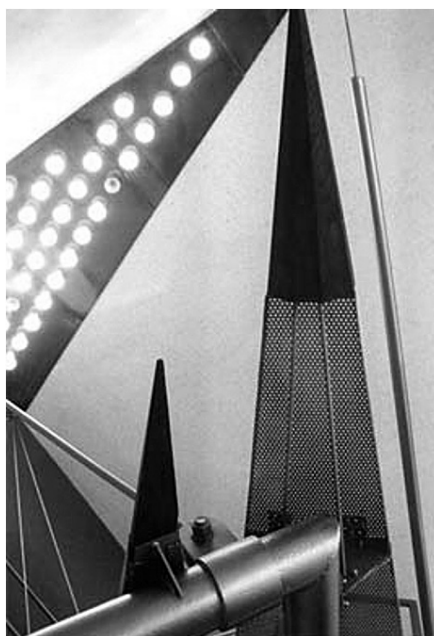
Ill. 8. Marek Budzyński, Zbigniew Badowski, Warsaw University Library; a) facade, b) vestibule, c) catalog room, Warsaw, 1993–1999 (photo by M. Budzynski)

Another movement in Poland is deconstructivism, practiced particularly well by two architectural studios. In Silesia, Mirosław Polak and Marek Skwara have executed a series of extraordinary interiors, which are distinguished in their exploration of steel, the indigenous material of the region. Each of their projects responds intuitively to the essence of their clientele and can vary from the highly sophisticated—with use of high quality materials and specially designed distinctive fittings such as at the Town Hall in Bytom – to the crude in the example of the rusting steel and suspended glass floor at the Bar Złom, also located in Bytom (Ill. 9).

Another interesting deconstructivist is Wojciech Jarzabek, who has completed new buildings, including a prominent department store, in his home city of Wrocław. Although his work is designed in his own quirky manner, his latest projects display an American influence, particularly by an early Frank Gehry and a little bit of Michael Graves.

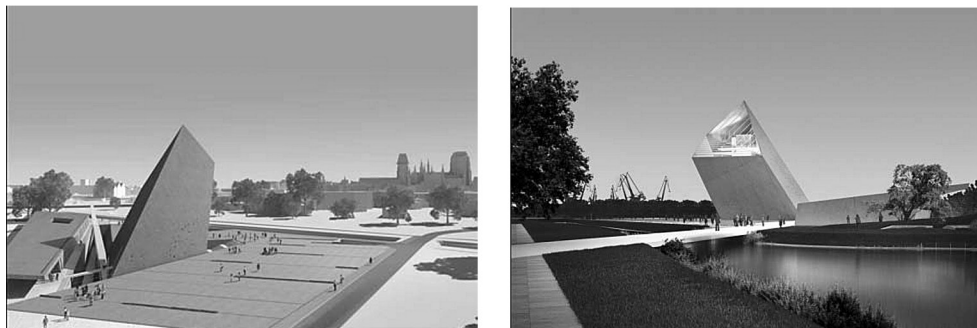


Ill. 9. Atelier PS, Bar Zlom, Bytom, 1993 (photo by Marek Skwara)



Ill. 10. Marek Skwara, Mazda showroom, Katowice, 1992 – steel detail (photo by M. Skawara)

Quite different and inspired by Zaha Hadid's early works is the recent international competition-winning design for the Museum of the Second World War in Gdansk. The pavilion, together with the obelisk nearby, squeezes into the ground and strikes the visitor with light, creating a symbol of catastrophe and surviving hope. Like the phoenix, the building rises from Mother Earth, its ashes facing towards the sky (Ill. 11).



Ill. 11. Studio 'Kwadrat', Museum of the Second World in Gdansk – international competition winning design, 2010

Perhaps the most common design movement in contemporary Poland is late-modernism, which is represented in most of the new private banks, supermarkets, showrooms, offices, and housing estates. The New Airport Terminal at Warsaw Okecie, designed by a firm associated with a German construction concern, is an example of the mediocre design seen all too often.

There are, however, some notable exceptions. The airport terminals built in Krakow, Wroclaw, and Gdansk, whose designs were selected through a competition, reveal a much higher standard. The most interesting is the airport terminal at Krakow-Balice, designed by Stanislaw Denko, Janusz Dulinski, Dariusz Gruszka, and Piotr Wrobel. Another example is a mini-office block renovation belonging to the Warsaw University Foundation and known as Szara Willa (Ill. 12). The new tower has extensive glass roofing and walling through which its steel construction can be seen. The construction is notable for its designers' meticulous attention to detail and their application of new technical solutions heretofore absent in Poland.



Ill. 12. Grey Willa (1930) – after renovation by Marek Kiciński, Warsaw, 1997 (photo by M. Kiciński)

Possibly the best-known Polish architect today is Krzysztof Chwalibog, the former president of SARP, who, with his partner Ryszard Girtler, has designed some attractive private housing, notably at Gdynia Hill. Their Warsaw-based studio, JEMS Architects, designs in a pronounced late-1920s to early-1930s cool, white International Modernist style (Ill. 13).



Ill. 13. JEMS Architects, Spectra Office Building, Warsaw, 1995–1999 (photo by JAMS)

In Krakow, Marek Dunikowski, Krzysztof Kiendra, Piotr Labowicz, Witold Gilewicz and Andrzej Owczarek in Lodz have demonstrated how to design appropriate high-tech buildings of steel and glass. Gilewicz’s design for Kazimierz Shopping Center adopts references and elements abstracted from the local tradition. The shopping center is interpreted as a complex architectural organism, crossed by an intricate network of pathways that develop on two levels while remaining in constant correlation.

In Poznan, architects Pawel Handshuh, Piotr Chlebowski, Krzysztof Kochnowicz and Wojciech Kolesinski have beautifully restored and extended some historic houses for a bank. Finally, Ryszard Jurkowski and Tomasz Konior from Katowice have completed some excellent housing estates and public buildings in Silesia (Ill. 14).

Although it has never been practiced particularly well, post-modernism—a popular architectural movement that predominantly originated in the United States—also appears throughout Poland. Post-modernism was promoted zealously by the architectural critic Charles Jencks as the savior to the consequences of modernism. Amidst the dramatic political and economic changeover in 1989, it was clear Poland would try to purge itself of its incongruous socialist modernism past and adopt the symbol of multi-national capitalism post-modernism—in its new consumer architecture. Several years after the changeover, there are many postmodernist buildings and interiors, particularly in Warsaw.

In the West, however, post-modernism was to be short lived. It was, as Kenneth Frampton noted, “pure scenograph”, and as the critic E. M. Farrally said, “it was clear that Post-Modernism was not an independent freedom force at all, but a sort of mutant isotope of elemental Modernism; initially radiant, but highly derivative, insidious and programmed to decay”⁴. Although there are still buildings being erected in the post-modernist style in Poland, the same late-modernist takeover may yet happen.

⁴ E.M. Farrally, *The New Spirit* [In:] *The Architectural Review*, August 1986, p. 9, also 7-12.



III. 14. Tomasz Konior, Musical Academy – extension, Katowice 2005–2007 (photo by Konior Studio)

While many will find the new pluralism of architectural ideas in Poland exciting, these styles are still based on Western practices. Naturally, some may feel that Poland’s soul has always been rooted in Western culture and that new architecture must demonstrate a clear break with the communist past. However, virtually all new Polish architecture follows what has become an international language, examples of which can be found as much in the Middle and Far East as in the West.

If Western architecture is now the global style, one question must be asked: how does this new architecture relate to the culture and traditions of Poland?

To begin to frame this question, we must create a suitable intellectual atmosphere to explore such concepts as the theory of culture and the theory of architectural design. This thought relates to the Kantian notion of autonomy. Kant explains that works of art challenge not only the actual world (the positive view) but also the very legitimacy of all the possible worldviews (the normative view). Lefaivre and Tzonis continue: “this occurs

when a building is self-reflective, self-referential, when it contains, in addition to explicit statements, implicit meta-statements that make the beholder aware of the artificiality of her or his way of looking at the world”⁵.

4. Towards a critical regionalism

Over the course of the twentieth century, architecture in Poland—like most aspects of Western culture—has been characterized by increasing homogeneity beyond national lines. As Paul Ricoeur points out, the universalizing of culture is, in some ways, an advance for humanity, but it also constitutes “a sort of subtle destruction” in which local sources of stylistic innovation are repressed gradually as universal styles of architecture, art, and food take over. There is a tension between local culture and this universalizing trend that cannot be resolved fully in favor of one side or the other, and the tendency of styles and forms to spread quickly will only increase, causing regional culture to become “something which (must) be self-consciously cultivated”⁶.

In 1983, the distinguished architectural critic Kenneth Frampton published a notable paper entitled *Towards a Critical Regionalism: Six Points for an Architecture of Resistance*, which expressed grave concern about the global adoption of Western architecture⁷. In responding to the question of why he argues for regionalism, Frampton said, “Perhaps it’s an over-reaction. But, at least in the North American situation, it became rather clear to me that there was this sort of very polarized discourse between high-tech on one side—although there is a very primitive school of high-tech in the United States compared to what is happening in England—and what I referred to, perhaps with somewhat unfair pejorative implications, as a kind of scenographic reduction of architecture to a scenography which makes a very gratuitous, or parodied, use of historicist motifs”⁸.

In his paper, Frampton advanced the case for a more responsive architecture that not only incorporates modern technologies, but also belongs to its region. The text begins with a long quotation from Paul Ricoeur, describing the current state of traditional culture and the effects of universalization, which, he argues, leads to mediocre civilization. Ricoeur questions “how to become modern and to return to sources; how to revive an old, dormant civilization and take part in universal civilization”⁹.

⁵ Lefaivre and Tzonis, *Why Critical Regionalism Today?*, Quoted in Joan Ockman (ed.), *Architecture and Culture 1943–1968*, New York: Rizzoli, 1993, p. 109 (first published in *New Yorker*, October 11th, 1947).

⁶ P. Ricoeur, *History and Truth*, Evanston: Northwestern University Press, 1965, p. 103.

⁷ See: K. Frampton, *Towards a Critical Regionalism: Six Points for an Architecture of Resistance* [In:] Hal Foster (ed.), *The Anti-Aesthetic: Essays on Postmodern Culture*, Port Townsend: Bay Press, 1983, 16-30.

⁸ K. Frampton, *Regionalism. A Discussion with Kenneth Frampton and Trevor Boddy*, The Fifth Column, 1983, Summer, 53.

⁹ P. Ricoeur, *Universal Civilization and National Culture*, trans. Chas A. Kelbley, [In:] *History and Truth*, Evanston: Northwestern University Press, 1965, 276.

Ricoeur expresses concern with creeping modernization in undeveloped parts of the world:

“The phenomenon on universalization, while being an advancement of mankind, at the same time constitutes a sort of subtle destruction, not only of traditional cultures ... but also ... the creative nucleus of great cultures... Thus we come to the crucial problem confronting nations just rising from underdevelopment. In order to get on the road towards modernization is it necessary to jettison the old cultural past which has been the *raison “d’etre”* of a nation...? Where the paradox: on the one hand, it has to root itself in the soil of its past, forge a national spirit and unfurl this spiritual and cultural revindication before the colonialist’s personality. But in order to take part in modern civilization, it is necessary at the same time to take part in scientific, technical, and political rationality, something which very often requires the pure and simple abandonment of a whole cultural past... There is a paradox: how to become modern and return to sources; how to revive an old, dormant civilization and take part in universal civilization”¹⁰.

Ricoeur states further that there often exists a pressure to abandon a whole cultural past in order to take part in modern civilization. Instead of wiping the slate clean, he advocates a model that incorporates historical themes as the basis for future development.

Ten years into Poland’s free market era, architects began to again question their role in advancing Polish culture, and sought to use their art to assert Poland’s cultural uniqueness. The promotion of a regional architectural movement is not a recent phenomenon in Poland, as preserving native culture is something of a national pastime, Poland having been controlled throughout modern history by Russia, Germany, and the Austro-Hungarian Empire. By borrowing popular motifs from traditional wooden buildings in places such as the Tatra Mountains, architects discovered a surreptitious way to preserve the national Polish character.

This process was never formalized until the end of the nineteenth century, when there appeared various attempts to develop a national style of architecture. Perhaps the earliest and most prominent example of this came from an artist and writer Stanislaw Witkiewicz (1851–1915) who, via the design of several villas, tried to promote the “Zakopane Style” for all buildings in Poland. While Witkiewicz’s work was no more than the revival of timber folk building of the rural region, his nephew Jan Koszczyc-Witkiewicz (1882–1958) was one of the most successful architects to produce original Polish regionalist architecture. Polish historians of architecture praise his work for being simultaneously both modern and national, and unparalleled by anything to be found abroad (Ill. 15, 16)¹¹

Even during the communist period several exceptional works that clearly reflected the region were built in Zakopane. These included *Tourist House* designed by Tadeusz Brzoza and Zbigniew Kupiec in 1950s, and the church at Olcza, designed by Teresa and Tadeusz Gawlowski and completed in the 1980s (Ill. 17).

¹⁰ *op. cit.*, 276-7.

¹¹ See: A Milobedzki, *The Architecture in Poland: A Chapter of the European Heritage*, International Cultural Center, Krakow 1994, 125.



III. 15. Stanisław Witkiewicz, Jaszczurowka Chapel, Zakopane, 1905–1907 (photo by M. Holcer)



III. 16. Stanisław Witkiewicz, House 'Willa pod Jedlami', Zakopane, 1897



III. 17. Teresa and Tadeusz Gawłowski, Church at Olcza, Zakopane, 1978–1988 (photo by T. Gawłowski)

With some exceptions, regionalism did not come into the architectural vocabulary again until the late 1950s. And it was not until 1981 when Alexander Tzonis and Leane Lefaivre introduced the term critical regionalism as an alternative to modernism and post-modernism.

In *The Grid and the Pathway* Tzonis and Lefaivre define critical regionalism:

“By way of a general definition we can say that it upholds the individual and local architectonic features as against more universal ones. Critical regionalism is a bridge over which any humanistic architecture of the future must pass”¹².

From Lefaivre and Tzonis’s discussion about the idea of critical regionalism in 1981 and in the leading essay of their 2003 book, two changes are noteworthy¹³. In their recent book, the word “critical” is not used to denote an opposition or resistance to anything internal or external in architecture. They emphasize a particular region in terms of the value of an individual project within the physical, social, and cultural constraints of that region, aiming at sustaining diversity while benefiting from universality¹⁴. Tzonis’s rapprochement to critical regionalism intends to “design” an identity mapped within the prevailing order of globalization. The authors trace the genesis of critical regionalism to its ancient historical and political roots, and focus on its modern expression. They point to the increasing use of the theory in the recent works of a truly global selection of visionary architects, including Santiago Calatrava in Spain, Renzo Piano in the South Pacific, and Berger and Parkkinen in Germany. Discussions of Tropical Architecture and contemporary works in Asia round out this important contribution to a topical debate about the role of architecture in the world.

The architectural critic who has done more to raise and spread the issue of critical regionalism than anyone else is Kenneth Frampton. In his first essay (1983) on the subject, he explained the term clearly:

“The fundamental strategy of Critical Regionalism is to mediate the impact of universal civilization with elements derived indirectly from the peculiarities of a particular place. It is clear from the above that Critical Regionalism depends on maintaining a high level of critical self-consciousness. It may find its governing inspiration in such things as the range and quality of the local light, or in tectonic derived from a peculiar structural mode, or in the topography of a given site”¹⁵.

Frampton expounded even further on the subject in 1992 with his revised and enlarged seminal book, *Modern Architecture: A Critical History* in which he devotes a whole chapter to *Critical Regionalism: modern architecture and cultural identity*. In this chapter he defined the movement further:

¹² A. Tzonis and L. Lefaivre, *The grid and the pathway. An introduction to the work of Dimitris and Suzana Antonakakis* [In:] *Architecture in Greece*, No. 15, Athens 1981, 178.

¹³ See: A. Tzonis and L. Lefaivre, *Critical Regionalism: Architecture and Identity in a Globalized World*, publisher Prestel, 2003.

¹⁴ A. Tzonis and L. Lefaivre, 2003, *op. cit.*, p.122.

¹⁵ K. Framton [In:] Hal Foster, ed., *op. cit.*, 21.

“The term ‘Critical Regionalism’ is not intended to denote the vernacular, as this was once spontaneously produced by the combined interaction of climate, culture, myth and craft, but rather to identify those recent regional ‘schools’, whose primary aim has been to reflect and serve the limited constituencies in which they are grounded. Among other factors contributing to the emergence of a regionalism of this order is not only a certain prosperity, but also some kind of anti-centrist consensus – an aspiration at least to some form of cultural, economic and political independence”¹⁶.

Frampton created a list of seven essential characteristics that constitute critical regionalism. First, he recognizes that critical regionalism is only ever likely to be a “marginal practice,” and that it favors small-scale developments rather than grand plans. He also suggests that although it may be critical of modernization, it should never ignore the liberating features of the modern movement.

Second, Frampton highlights one of critical regionalism’s most distinctive features, which he calls the “place-form”, and in which he sees the designs of buildings grounded inextricably to their territory and site rather than being seen as alien objects.

Third, he suggests an emphasis on the “tectonic” qualities of architecture rather than reducing it to scenography. In Frampton’s earlier essay, he quotes Stanford Anderson’s definition that, “Tectonic referred not just to the activity of making the materially requisite construction ... but rather to the activity that raises this construction to an art form”¹⁷.

As the fourth feature, Frampton emphasizes a response to essentially local characteristics such as the topography of the site, the play of light, and climatic conditions. There is an emphasis on harmonious openings to the outside and a rejection of a universal adoption of air conditioning.

The fifth feature is an emphasis on unique tactile features, which are equally as important as a building’s visual qualities.

The sixth characteristic is that, while critical regionalism opposes replication of vernacular buildings, it may permit a reinterpretation of vernacular elements if they help to place a building within its region.

Finally, Frampton observes that critical regionalism is only likely to be successful in those cultures that are able to escape the pressure of the universal civilization.

To illustrate his argument, Frampton selected regionalist buildings created by modernist architects, including Alvar Aalto’s Saynatsalo Town Hall, Jorn Utzon’s Bagsvaad Church near Copenhagen, and Tadao Ando’s Church at Hokkaido. There are, of course, many outstanding contemporary regionalist architects practicing in their own locally inflected manners, such as Imre Makovecz in Hungary, Glenn Murcott in Australia Geoffrey Bawa in Sri Lanka, Lucien Kroll in Belgium, and EI-Wakil in Egypt to name but a few.

Although they are less well known outside the country, Poland has a small number of regionalist architects, the most notable of whom are Andrzej Skoczek, Adam M. Szyski, Stanislaw Niemczyk, and Szczepan Baum. Interestingly, their approaches to architecture

¹⁶ K. Frampton, 1983, *op. cit.*, 31.

¹⁷ S. Anderson, *Modern Architecture and Industry: Peter Behrens, the AGD and Industrial Design*, Opposition 21, Summer 1980, 83.

did not arrive with the adoption of capitalism in Poland. Rather, their architecture developed in reaction to the universal language of socialist modernism imposed during the communist era.



Ill. 18. Andrzej Skoczek, Piotr Labowicz, Krystyna Januszkiewicz, Olympic Multipurpose Sport Hall, Zakopane, 1997–1998 project (visualization)



Ill. 19. Adam M. Szymiski, Marek Rozwarski, Catholic Chapel – Virgin Mary of Fatima, Szczecin, 1986–1989 (photo by A.M. Szymiski)

Their buildings reflect the regions of Poland within which they practice. Niemczyk's and Skoczek's works (Ill. 18) clearly belong to the Silesian and Cracovian south, while Baum's buildings are indigenous to the Baltic north, and Szymiski's works belong to West Pomerania (Ill. 19). These works are idiosyncratic and adopt all those qualities that Frampton attaches to the best critical regionalism, such as the place-form, the tectonic, and the tactile.

Of all the architects practicing in Poland today, the one whose work reflects Frampton's definition of critical regionalism best is Stanislaw Niemczyk. Based in Tychy in Silesia, Niemczyk first came to prominence with the design for an extraordinary church—the Church of The Holy Spirit (Kosciol Swietego Ducha) at Tychy Zwalcowe—which was built between 1979 and 1983 and won the 1983 SARP award for architecture. It stands out as uniquely modern, yet quintessentially Polish in character, and was featured in the American architectural journal *Progressive Architecture* in 1989¹⁸.

Niemczyk's Church of the Holy Spirit positions the congregation as close to the altar as possible, with most people in front of the altar, a smaller number at the sides, and even fewer behind. An emphasis on the tactile is evident in the choice of materials: all the walls are of brickwork, and exposed timber is used for all the windows and doors. Natural timber is also used to line the inside of the great roof, resembling the traditional timber churches of the region. Simple, geometric motifs—notably arches and crosses—break up monotonous surfaces on the main doors, windows, brick walls, and even on the roof.



III. 20. Stanislaw Niemczyk, Church of The Holy Spirit (Kościół Świętego Ducha), Tychy Zwalcowe, 1972–1989 (photo by K. Januszkiewicz)

¹⁸ See: N. Moffett and M. Pidgeon, *Perestroika in Poland*, *Progressive Architecture*, February 1989, 33-38.

Lastly, a particularly striking feature of the interior is the paintings on the sloping timber ceilings around the sanctuary, a traditional feature found in old wooden churches of the region. These impressive paintings by Jerzy Nowosielski are not only derived from folk art, but are also painted like the icons that adorned eighteenth- and nineteenth-century Eastern Orthodox churches (Ill. 20).

Niemczyk's Church of the Holy Spirit is undoubtedly one of the finest contemporary buildings in Poland to evoke the spirit of critical regionalism. It is described as a "very individual object", and praised for "escaping from modernism, as well as escaping from over- decorative post-modernism"¹⁹. Adam Milobedzki goes even further when he observes that it "incorporates the cultural syncretism lying at the roots of Central European tradition in a hermetic stylistics, which might be paralleled, perhaps uniquely, by analogies in contemporary Hungarian Expressionism, with its equally deep-rooted ethnic and national symbolism"²⁰.

Niemczyk's individual style can be seen on more utilitarian buildings in Silesia, such as his terraced housing at Tychy-Glinka and his housing at Mikolow. The housing estate at Mikolow is on the outskirts of a small industrial town, adjacent to some busy roads. It was designed and built during the latter stages of the communist era (1983–1989), when most new Polish housing was based on the heavy concrete, system-built, high-rise model used in most communist countries at that time (Ill. 21).



Ill. 21. Stanislaw Niemczyk, Terraced housing, Tychy-Glinka, 1983–1989 (photo by K. Januszkiewicz)

¹⁹ K. Kucz-Kuczyński, *Church*, No. 18, Tychy, 7.

²⁰ Milobedzki, *op. cit.*, 127.

By the 1980s, strong reactions to this form of housing appeared, and attempts to “humanize” it were being made by newly established private architects, particularly in Silesia and West Pomerania. Modifications to the heavy concrete model included reducing the height of buildings to a maximum of five floors, applying stucco or brickwork to the façades, the frequent addition of pitched roofs and projecting balconies, and, in some cases, arranging the building blocks in a terraced form. Most of the housing schemes incorporating these modifications have an international flavor, just like some contemporary housing in Western Europe.

A more recent example of Niemczyk’s work is his primary school at Katowice-Giszowiec, the first stage of which was designed and built between 1991 and 1995 (Ill. 22). Giszowiec is a unique industrial village built for coal miners and their families between 1908 and 1911. It was planned on English garden suburb lines with winding tree-lined streets and semi-detached two-story cottages and gardens. The center of the village contained all the necessary social and commercial facilities. This idyllic settlement remained unchanged until the 1970s when one of the communist state offices started to demolish some of the existing houses. Fortunately, by the mid-1980s, this destruction was finally brought to an end, and the only new building to have been completed since then is the school.



Ill. 22. Stanislaw Niemczyk, Primary school, Katowice–Giszowiec, 1991–1995 (photo by K. Januszkiewicz)

In designing this new complex, Niemczyk sought to provide modern functional spaces adapted to the needs of primary school children while also responding to the context of this historical garden suburb. The layout, form, and architecture of this school demonstrates the architect’s extraordinary sensitivity to the configuration of the existing buildings and the landscape-dominated environment. It is a masterpiece in the art of contextualism.

The school site is at an awkward juncture, surrounded on three sides by the detached and semi-detached homes of the village and concrete slab blocks facing its fourth side. The architects responded by arranging a series of small, detached blocks for classrooms and other facilities. These blocks run parallel to the surrounding streets, are one- or two-

-stories high, and have tiled roofs, just like the surrounding cottages. Bulkier and taller elements of the school are contained in a block located along the fourth side of the site, directly opposite to and aligned with a concrete slab block of flats. Some of the blocks out of the site are detached from the main school buildings, effectuating a series of linked spaces that resemble a small town.

A predominant material used for the external walling is brick, done in Niemczyk's unique way. Niemczyk uses bricks of different colors in a quirky mélange—horizontal and vertical bands (or soldier courses), specially shaped bricks, arches and circles—together with panels of rendered walling. Each building block in complex is different; the architecture changes constantly, yet clearly comes from the same hand.

The character of the exterior is also reflected inside. Around the staircases and recreation hall, Niemczyk uses brightly colored tubular steel balustrades and screens. In the larger spaces—such as the main vestibule and the cafeterias—he uses framed structures of in-situ, reinforced concrete. The vestibule outside the cafeteria has a grid of columns and shallow arches supporting an external wall at the mid-point in the span of the arches. Dormer windows, roof lights, and lanterns are used extensively to provide bright and cheerful spaces. Artificial lighting is integrated into the interior design using modernist spherical or continuous tubular fluorescent light fittings. A variety of new public and semi-public spaces are generated by the new interiors, corresponding perfectly with the modern concept of the school as a place where a young person is initiated into the social world. It becomes a collection of interesting outside and inside spaces, an introduction to the complex social world of adults²¹.

Another notable critical regionalist architect whose work evokes the spirit of northern Poland is Szczepan Baum. Throughout the 1960s and 1970s, Baum, like most architects of the era, was an international modernist. He differed from most, however, in that his work was more sensitive and had more affinity to contemporary Scandinavian modernism than any other style. By the late 1970s and early 1980s, Baum's approach to architectural design began to evolve organically as can be gleaned from his writings at the time:

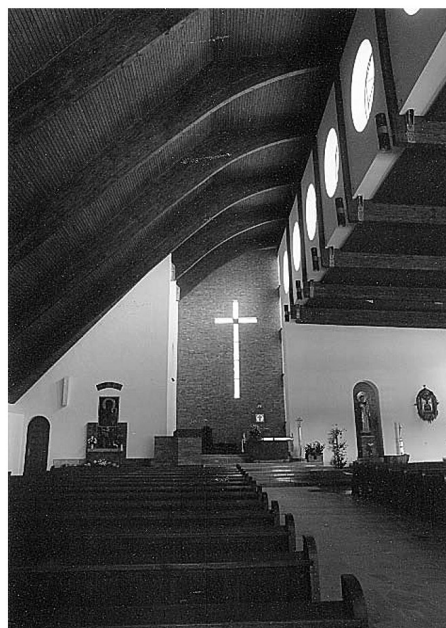
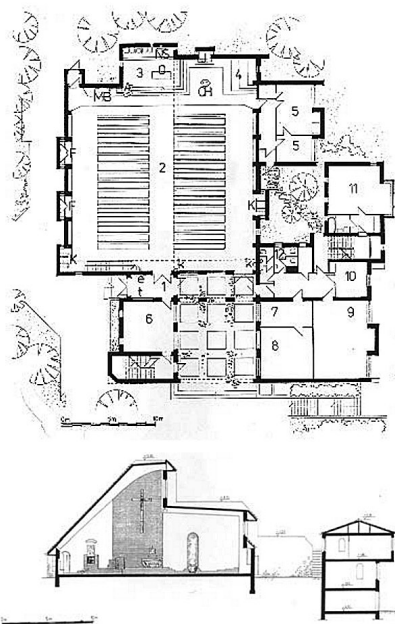
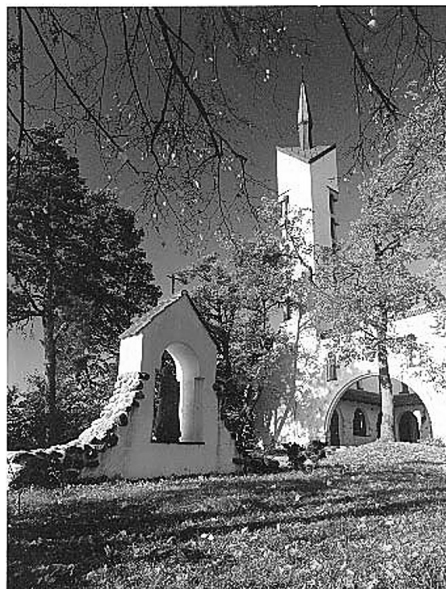
“Good architecture, like a tree to the birds – provides comfortable shelter, a sense of security and freedom to man. It has grown from this earth of ours, it is the co-creator of the world's landscapes and climates which are full of harmony and opulent in form and natural expression just as the old trees are”.

Baum's work is conscious of the intrinsic character of northern Poland and reveals a deep appreciation for the regional building style, place-form, and quality of light. Baum's development can be traced through three church projects designed between 1977 and 1983 at Zdunska Wola, Lodz, and Straszyn. Showing a progression to his style, the last church at Straszyn, executed between 1985 and 1988, is far more regionalist in its approach.

The church at Straszyn is set in beautiful countryside in a coastal area near Gdansk (Ill. 23). The plans of the church buildings follow the Early Christian or Basilican model

²¹ More on the Critical Regionalism and Stanislaw Niemczyk's works, see: P.G. Fauset, *Krytyczny regionalizm – Stanislaw Niemczyk (Stanislaw Niemczyk's Critical regionalism)*, Archivolta Quarterly, No. 3, 1999, 16-20; G. Stiasny, *Primary School*, Katowice–Giszowiec, Architektura Murator, No. 9, 1995, 15.

from the fourth century. Passing through the archway brings visitors into a wonderfully intimate forecourt, which, with its arcades and semi-circular arches, derives from the atriums of the Roman churches.



Ill. 23. Szczepan Baum, Catholic church, Straszyn, 1985–1988 (photo by S. Baum)

It is undoubtedly one of the most enchanting compositions to have been built in Poland in the last twenty years. It was achieved due to its unique blend of the historical and familiar, along with a functional simplicity of the present age. Baum uses a simple palette of tactile materials, composing the finish to all the pitched roofs—differing from the metal sheet roof of the bell-tower and the copings of the walls—in traditional orange clay tiles. Apart from random stones used in the external walling, all the materials in the church building are plainly finished, and fortunately, relieved of applied decoration.

The design is organic and timeless. Its synthesis of Early Christian church layouts, quintessential northern Polish character and materials, together with its contemporary structure, lighting, and details make it an exceptional complex. As a work of critical regionalism, it is incredibly successful as there is no doubt about to which region it belongs. For all who go there to worship, preach, and visit, the church at Straszyn is an incredible inspiration.

A more recent development by Baum is his contribution to the reconstruction of Elblag city center. Situated close to the Baltic Sea east of Gdansk, Elblag dates to the thirteenth century. The city was almost completely devastated during the Second World War, and, in the post-war years, most of the redevelopment of the town was done outside the former city center. During that time, most of the land, and even foundations of the original buildings in the city center laid undisturbed. It was perhaps uniquely fortuitous that the urban core of Elblag had not been redeveloped in the incongruous modernist manner that has wreaked havoc on so many Western town and city centers since the war.

By the time Elblag's reconstruction had been considered in the early 1980s, public opinion about modern architecture and planning forced local authorities to rethink their approach to the design of city centers. This sometimes resulted in an overreaction towards conservation, which often led to the preservation of any old buildings regardless of their condition and architectural quality. It also often led to the unimaginative construction of new buildings that deliberately replicated older or former buildings nearby. Fortunately, the local authority at Elblag had the foresight to appoint a distinguished team of urban designers to make proposals for the reconstruction. The team included professors Wieslaw Anders from the Technical University of Gdansk and Ryszard Semka from the Gdansk School of Visual Arts, as well as Szczepan Baum.

The team devised a master plan that established a set of urban design principles to be applied to the entire redevelopment area. The goal was not only for the reconstruction to have some reference to the past, but also to allow for flexibility throughout the reconstruction process (Ill. 24).

The first principle was the retention of the existing street grid pattern and the possible pedestrianization of some of the main streets. This provided a series of reasonably sized, mainly rectangular building sites for redevelopment. It was suggested that new buildings should be built exclusively around the perimeter of each site, leaving a courtyard in the center available for parking, servicing, and landscaping. An urban street architecture was considered essential, and it was proposed that new buildings should be constructed along the same building lines that had existed prior to the Second World War, using the remaining front elevations and wall foundations wherever possible.

New buildings were to be between four and six stories in height to provide an appropriate scale and compatibility with a few remaining buildings in the area. Although each street

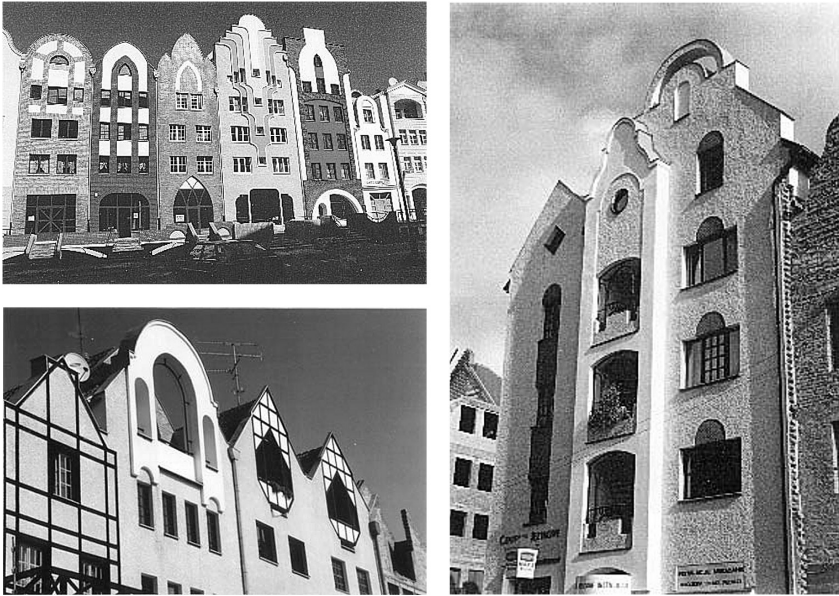
was to be comprehensively rebuilt, it was vital that each terrace was composed of a series of separately identifiable buildings, complete with their own unique gables facing the street, this being an individual architectural style found in the traditional street architecture of the region. Furthermore, the width of each building was to be adjusted, wherever possible, to the width established by the existing foundations on the sites. Some flexibility was required here and some accommodation had to be made for larger stores or offices that might occupy the width of two or more buildings. Window and door openings would follow, as far as practicable, the vernacular pattern of the region. Lastly, it was recommended that traditional building materials would be used.



Ill. 24. Elbląg – city fabric reconstruction – aerial view (photo by S. Baum)

In view of the size, complexity, and funding situation of the reconstruction of Elbląg, the redevelopment area was broken into four stages, and the design of each stage was allocated to separate teams of architects, including local practices. The earlier stages, built prior to 1989, were designed to accommodate housing co-operatives. Since 1989, however, the redevelopment has been funded by a group of private partnerships and individual investors, which has produced an effect on the architecture. In the earlier stages, the positioning of flats on the ground floor resulted in small window openings on the facades, whereas, in the later stages, the ground floors have been used to accommodate public and commercial facilities, resulting in larger window openings (Ill. 25).

The fourth stage of Elbląg's reconstruction stands out as the most interesting and comes from the hands of the ingenious Baum. The site for this stage is one half of a long rectangular block bounded by three streets, the shortest of which is Ulica Stary Rynek (The Old Market Square). It is the main street to which all the stages are related. Although Baum faithfully followed the same urban design principles as the other architects who have contributed, he introduced other characteristics that have resulted in a more exuberant architecture.



III. 25. Wieslaw Anders, Ryszard Semka, Szczepan Baum, Reconstruction of the central area of Elblag, 1985–2000 (photo by S. Baum)

Although the development site was flat, Baum varied the internal ground floor levels in adjoining units and adjusted the levels of the first floors to provide differently sized spaces. A variety and mixture of window openings appear both at the ground floor level, as well as in tiled façades above. Finally, the scheme has some sophisticated detailing and makes use of an interesting variety of indigenous tactile building materials.

Baum's buildings have a variety of roof spaces. Along with the conventional dual-pitch roof, there are mansards, mono-pitches, and curved roof forms. Each gable end is totally different from any other in this or other stages in the reconstruction, and includes some lively Art Deco or Art Nouveau inspired flourishes²².

5. Conclusions

The Elblag project reveals the central predicament of architecture as a collaborative art. Today's Polish architecture is a hybrid not only of current global trends, but also of the groundwork laid previously. The ideas that identify a region's architectural character may either be long-standing or evolutions of notions imported when foreign ideas were deemed superior to native ones. Those values are not necessarily unique to a place, but come to be considered so after a short time.

²² More on the Critical Regionalism and Szczepan Baum's works, see: P.G Fauset, *Krytyczny regionalizm Szczepana Bauma* (Szczepan Baum's Critical regionalism), *Archivolta Quarterly*, No. 2, 1999, 17-20.

Architecture, like language or mysticism, is both universal and unique. Architects participate actively in the development, dissemination, and redevelopment of ideas. This is why the opening of the Polish economy was so crucial to progress, and why Polish architects today have the liberty to put their own spin on the architectural world around them.

Poland has a rich and varied architectural legacy. It can be observed not only in the buildings constructed by the aristocracy and the church, but also in its humble vernacular buildings. In its architectural development, Poland has experienced many of the same influences and styles as in Western Europe. One or two forms of architecture are, however, peculiar to Poland, such as the traditional wooden churches in the south and the domestic architecture in the Tatra Mountains. Poland also has some wonderful towns and cities, characterized by their narrow urban streets, central hard-paved squares, and stucco architecture.

Although the changeover to a market economy was a necessary reform and was appropriate for the culture of Poland, an architectural predicament emerged. International consumerist architecture swept through the country, resulting in the construction of inappropriate buildings, particularly in Warsaw. If this form of building is allowed to develop unchallenged, the cumulative effect may become as equally inappropriate as socialist modernism.

There is uncertainty about the direction that Polish architecture should take in this new free enterprise culture. Since the country now leans heavily towards the West, it was inevitable that the West's architectural pluralism would be adopted. Although Poland has some distinguished architects, nearly all of their works follow Western abstract modes, which are unrelated to Polish culture and values.

It is well known that the Poles are proud and patriotic people with a great regard for their culture and traditions. An essential part of this culture is in its architecture, and if Poland wishes to retain its identity as a country, it must limit the construction of additional placeless buildings. Works by architects such as Stanislaw Niemczyk and Szczepan Baum demonstrate an appropriate Polish way forward, and exemplify the critical regionalism the nation needs to preserve and evolve its unique architectural identity.

Poland and Eastern Europe need to examine traditional architecture and urbanism. The study should contain methods of typological and morphological analysis according to the comparative criteria, such as by Banister Fletcher at Oxford University and Saverio Muratori at the University La Sapienza in Rome or Adam M. Szymiski at the West Pomerania Technological University in Szczecin. This would allow the establishment of an organic link between the internal characteristics of the architectural organism—such as the structures of load bearing walls and columns, façades, roofs, together with distributional schemes—and the external conditions of the studied edifice as part of a particular urban environment. The experience should be developed by research groups in collaboration with other research teams in Europe and the US, leading to the publication of a series of books related to the analysis of Regional Architecture and Traditional Urban Fabric. It is expected that at the end of the research program, the scientific unit will produce a systematic classification of the fundamental features of regional buildings and urban spaces, together with the clear understanding of their crucial role in the process of construction of Polish and European cities.

TOMASZ KOZŁOWSKI*

ARCHITECTURAL SCULPTURE

ARCHITEKTONICZNA RZEŻBA

Abstract

The paper presents the links between the different fields of art: painting, music, sculpture and architecture. The great influence of expressionist sculpture on architecture is emphasized. Modern buildings often look like built monuments. Architects like Zaha Hadid and Frank Gehry can distance themselves from their predecessors, but it seems to be evident that they unintentionally continue what was 'born' in the early twentieth century.

Keywords: architecture, expressionism, new forms

Streszczenie

Tekst stara się pokazać powiązanie różnych dziedzin sztuki: malarstwa, muzyki, rzeźby i architektury. Wpływ, jaki rzeźba ekspresjonistyczna miała na architekturę, jest wielki. Współczesne budynki wyglądają niekiedy jak zbudowane pomniki. Architekci, tacy jak Zaha Hadid czy Franka Gehry, mogą odżegnywać się od poprzedników, ale może mimowolnie kontynuują to, co narodziło się na początku XX wieku.

Słowa kluczowe: ekspresjonizm, architektura, rzeźba, dekompozycja

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It is difficult to define expressionist sculpture as a uniform style. The authors of *The Encyclopedia of Expressionism* tried to find two artistic trends making it easier to state its definition precisely. "One outlook prevailed among the German critics: sculpture revealed a considerable dose of openness to expressionism or rejected the existing conventions. According to the other outlook, expressionism means intensive expressiveness of forms going to such extremes as deformation and abstraction which results from an artist's inner need"¹. Expressionist sculpture created by artists belonging to the *Die Brücke* group, remained under the influence of primitive art. These authors explained their interest with the "primeval" expression of such works. Their creations often imitated African statuettes in a literal manner. Here again, artists talked about abandoning the past, meaning the immediate past, as usual. "The entire art of the late nineteenth century called *art pompier*, characterized by shameless odalisques, the nudity of classical deities as well as exaggerated historical references, can be easily identified as kitsch"². Twentieth-century creation was expected to be different, free from passeism, more ideological, unorthodox and original. We can assume that an artist's desire for the internal dynamics of a given work became a shared feature. That kind of art combined various creative tendencies and included the achievements of such authors as Picasso, Barlach or Archipenko.

Such a "primitive" style, which rejected the existing conventions of picturing destruction, ruins and absence in a metaphorical but also literal manner, can be exemplified by Ossip Zadkine's sculpture entitled *The Torn City* also known as *The Destroyed City* (1951–1953). The artist, defined as a post-cubist, created it by drilling the volumes deeply and producing a profoundly bombastic form³. Zadkine's monument shows a human figure decomposed in the cubistic manner. In this case, we can say that the dramatic monument to the ruined city is a ruin or perhaps an expression itself. Certainly, this work is expressive and full of curves – it bears the artist's humane message concerning World War II and the bombings of the centre of Rotterdam in 1940. "Today's young sculptor will borrow the daring concept of spontaneity and genuine freedom from Negro art in order to reach EXPRESSION"⁴. In 1994, Philip Johnson designed the visitor pavilion *Glass House* in New Canaan, Connecticut. The author called this building, or maybe sculpture, *Da Monsta* which means a monster in hip-hop slang. It was constructed from plastered concrete laid upon a steel net. Provides an introduction to Johnson's work. The entire estate together with some pavilion houses, a guesthouse, a painting gallery, a sculpture gallery and a library act as a museum these days. The entrance building itself consists of two intermingling irregular volumes with sharp edges. The middle is just the waiting room and the projection room. The author admits that he was inspired by Hermann Finsterlin's art. However, it may be his authorial interpretation of the expressionism of the early twentieth century. The bodies forming a part of this composition as well as the colours of the "elevations" become aggressive. Their redness and greyness help a visitor to find the shapes which formed this

¹ L. Richard, *Encyklopedia ekspresjonizmu*, Warsaw 1996, 136.

² U. Eco, *Historia brzydoty*, Poznan 2007, 400.

³ A. Borzeskowska, *Całkiem nowe ruiny. Między romantyzmem a postmodernizmem*, „Arteon” 2002, No. 5, 44-45.

⁴ A. Kotula, P. Krakowski, *Rzeźba współczesna*, Warsaw 1980, 117.

pavilion. The work proves that a new monument need not be large – it can have a “regular” human scale.

In the other outlook, one can search out some inspirations for the minimalist sculpture *The Broken Obelisk* (1967) created in Houston by an artist from the circle of abstract expressionism – Barnett Newman. It shows an elegant composition of “post-elementary” volumes against the background of an equally smart modernist architecture without causing discomfort through its instability. The artist moves towards abstraction but the onlooker’s attention is temporarily occupied by the “chipped” top of the slender quadratic prism which crowns the composition with its unreliable spot support. The following questions arise: Is this the beginning of an interrupted composition or the closing of a ruined one? Was the whole the basis for something bigger or can this thing be continued like *The Endless Column* by Constantine Brancusi? The present time has given architects some tools for creating new structures that could not be built by the expressionists of the early twentieth century. Philip Johnson and John Burgee raised twin towers *Puerta de Europa I* and *Puerta de Europa II* – two leaning prisms, 114 metres tall, 15 degrees off the vertical – on one of Madrid’s boulevards. The chequered elevation of dark glass is decorated with a glittering frame in the corners of the building and in its centre. The slanting elevations are reinforced with some intersecting elements. Both towers are supported by enormous counterweights which facilitated construction. The structures were conceived as one spatial layout jointly creating a gateway to Europe and a new street perspective. A struggle against the gravitational forces forms the first leaning skyscrapers. Similarly to *The Broken Obelisk*, they fight with nature and win.

Maria Misiągiewicz describes Hermann Finsterlin’s achievements: “...He treated a structure as a pointless and unequalled game of sublime forces included in rough matter frozen at the moment of the most profound reflection”⁵. As a young architect, Finsterlin created a number of utopian house designs. He was not an architect by profession. He decided to take up art after he had climbed Mount Watzmann at night and discovered the beauty of nature. In 1919, Walter Gropius invited him to take part in an exhibition of *the Unknown Architects* organized in Berlin. Similarly to Scharoun, Finsterlin created utopian designs but – contrary to Scharoun – he never managed to realize his visions. His designs were presented as clay sculptures, sharp, pointed, without right angles, sometimes resembling crystals. As Dennis Sharp writes, Finsterlin treated a building as a work of all the arts, a gigantic empty sculpture with unlimited possibilities of shaping the outside and the inside as well as only one requirement of esthetical balance.⁶ Such *gesamtkunstwerk* is expressed in a combination of various domains of art: literature, painting, music, architecture. Finsterlin was also a poet, an essayist and a composer after all. The new approach to design was caused by his prophetic dream where he saw a completely new type of architecture with colourful bent walls, so different from the primitive cuboidal dwelling structure. The impact of such an outlook on architecture is still noticeable. While admiring the designs of *The Mausoleum* (1919) or *The Little Guesthouse* (1921), an association with some implemented designs by Coop Himmelb(l)au, Zaha Hadid or Frank Gehry comes to mind. Coop Himmelb(l)au’s *Pavilion 21 MINI Opera*

⁵ M. Misiągiewicz, *O prezentacji idei architektonicznej*, Krakow 1999, 114.

⁶ D. Sharp, *Modern Architecture and Expressionism*, New York 1966, 98.

Space (2008–2010) was built for the needs of the Munich Opera Festival 2010. Władysław Tatarkiewicz's comments explaining various meanings of the word "beauty" could be its motto. The philosopher presented it as five definitions which best match the theory of beauty. "Namely: 1) Beauty is a simple quality characteristic of some things; 2) it is a particular shape characteristic of some things; 3) it is what arouses certain special emotions in people; 4) it is the manifestation of a commonplace (typical, ideal) factor in a thing; 5) it is expression"⁷. The building is small and lacks decorations in the ordinary sense of the word. However, it becomes the essence of ornamentation itself. Its form is to correspond with the assignments it received. It is to be a place for a quest for new ways of perceiving art. The area is not big (560 m²) and has seats for 300 people only. The volume was shaped – as the authors claim – with a computer simulation of Jimi Hendrix's song *Purple Haze* and the passages from Mozart's *Don Giovanni*. Ideologically, this work resembles the Philips expositional pavilion designed by Le Corbusier in 1958. The building is an eyesore just like Finsterlin's sculptures. On one hand, it encourages the passers-by to come closer and look at themselves in the polished metal; on the other hand, it scares them away like a fortress. However, the authors do not distance themselves from the functional explanation of the form of their work which is supposed to absorb the noise from the neighbouring streets. The musical connotations are also important here considering the fleetingness of this work which, despite its considerable size, was disassembled and moved to another location to create a new category: "mobile architecture". Referring to Wolf D. Prix's words "Architecture should embrace, be passionate, smooth, hard, with sharp corners. It must be brutal, rounded, gentle, colourful, obscene, tempting, dreaming, alluring, surpassing, wet, dry, with a heartbeat. It has to be vital or lifeless. If it is cold, it must be stone-cold; if it is hot, it has to be as hot as fire. Architecture must burn"⁸, we could add that it should be an eyesore, too.

In 1921, Walter Gropius designed *Denkmal der Märzgefallenen* (*The Monument to the Casualties of the Kapp Putsch*) whose form resembles an overturned obelisk with a pyramid on top. However, it was built of concrete instead of stone. It was conceived to present a thunderbolt as a symbol of life. It was raised in 1922 and then destroyed by the fascists; its replica still stands on the grounds of the cemetery in Weimar. This work can make the prototype for *Pavilion 21*. Its form is uncompromising – with no ornaments, sharp, indicating the direction toward the sky. It could be explained with Pierre Francastel's words: "Thus, a work of art is essentially an object of special nature, an imaginary object, i.e. a kind of sign transmitter which is not a pattern, an image which appeared in an artist's mind, a picture he formed at the end of his work or an original image that emerges in every onlooker's head. Since it includes this margin of indefiniteness, it can show specific yet fragmentary starting points. Moreover, it can express communicative reactions making us aware of one of the crucial features of a work of art and one of the possible tangent points between such apparently distant forms as an image and a building"⁹. In this case, a sculpture appears somewhere between an image and a building. The work looks as if it was moving – it is dynamic like in a motion picture. We do not know if this form goes up or down;

⁷ W. Tatarkiewicz, *Dzieje sześciu pojęć*, Warsaw 1975, 138.

⁸ Coop Himmelb(l)au, *Architektur muß brennen*, Graz 1980, V.M. Lampugnani, *op. cit.*, 116.

⁹ P. Francastel, *Sztuka a technika*, Warsaw 1966, 275.

it becomes an expression of movement. The recipient feels like coming nearer and sustaining the monument to save it from inescapable destruction. Perhaps it is a reminiscence of the strictly expressionist painting *The Sea of Ice* (1823–1824) by the Romantic German artist Caspar David Friedrich. Looking at it, we are also uncertain if the ship was destroyed by the ice banks or absorbed by the concrete car park at the supermarket. “The assignment of art is not to facilitate general harmony but to come as a shock”¹⁰. These words uttered by the writer and poet Walter Husenclaver could act as the motto of contemporary art.

Expressionist sculpture had a strong impact on architecture. Hans Poelzig’s design of *Grosses Schauspielhaus* (1919) in Berlin is one huge monument. Hermann Finsterlin’s buildings assumed the form of sculptural models only. Mendelsohn’s design of *Einsteinturm* includes independent sculptures instead of an architectural model. Both Zaha Hadid and Frank Gehry’s contemporary buildings are already constructed expressionist sculptures distinguished by their monumental scale, not by their form. The present day always pretends that it is not looking for the origins, but this is nothing but an artistic delusion. Creators try to avoid being accused of copying things which is understandable but we are always left with some aftersights, with a fugitive inspiration drawn from what used to be. Obviously, it is a blurred image – we are not always capable of seeing the original because we can remember the shape yet in different colours. If we treat the present state of architecture as evolution, we must not forget that evolution has no purpose. What we are observing right now was unpredictable to those who lived and worked in the early twentieth century. Let us quote Heinrich Wölfflin’s words cited by Ernst Gombrich in his ruminations on the psychology and mystery of styles which may become the motto of the return to expressionist art: “Not everything is possible at every time”¹¹, or Viollet-le-Duc’s statement: “If the Gothic constructors had been able to use cast iron in large bars, they would have willingly mastered this technique necessary for making buttresses as slender and durable as possible. Perhaps they would have applied them more appropriately than we do”¹². These days, owing to new building technologies and computers, we can fulfill our predecessors’ dreams. Contemporary architects have joined the artistic community, whereas the models of their houses or stadiums can be exhibited at museums beside sculptures created by the futurists and expressionists of the early twentieth century with no shame at all. We might venture a thesis on the appearance of a new tendency in contemporary art – architectural sculpture as an esthetical category unrelated to the function or scale of a work but related to its form.

¹⁰ W. Husenclaver, *Zadania teatru*, in *Ekspresjonizm w teatrze europejskim*, Warsaw 1993, 250.

¹¹ E.H. Gombrich, *Pisma o sztuce i kulturze*, selected and edited by R. Woodfield, Krakow 2011, 84.

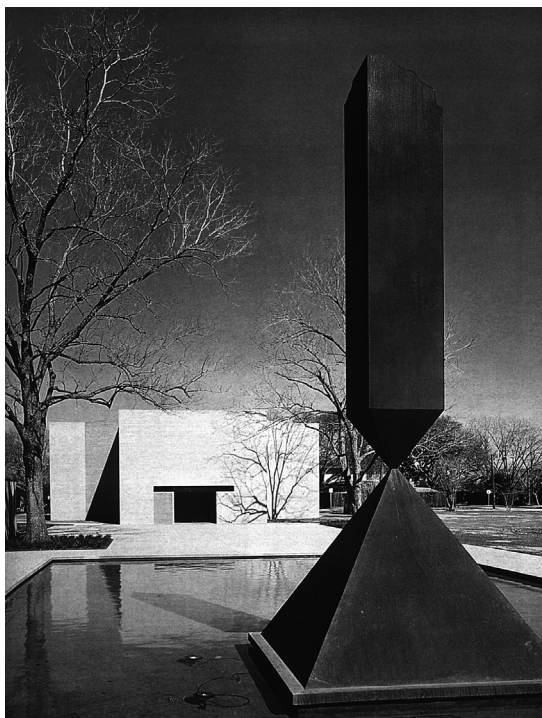
¹² E. Viollet-le-Duc, *Dictionnaire raisonné de l’architecture française du XIe au XVIe siècle*, E. Porębska, M. Poprzęcka, *Teoretycy, artyści i krytycy o sztuce 1700–1870*, Warsaw 1989, 470-471.



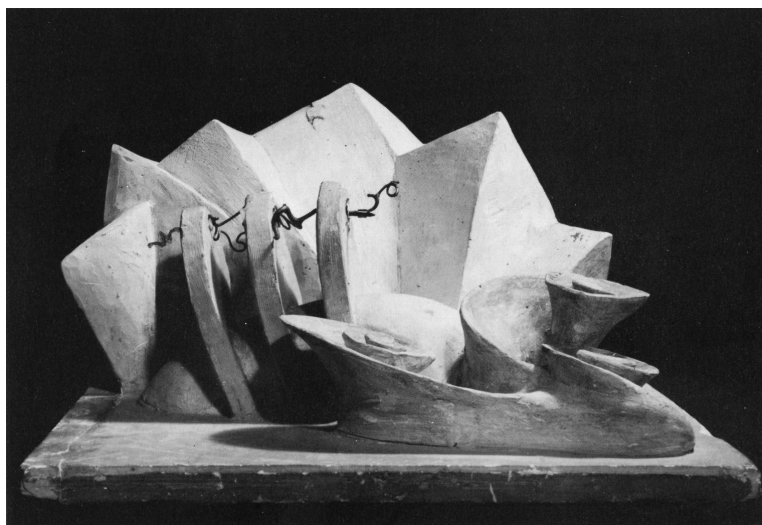
III. 1. Ossip Zadkine, *The Torn City of Rotterdam*, The Netherlands 1953 (*Rotterdam Der neubau einer Stadt*, edited by C. Van Traa)



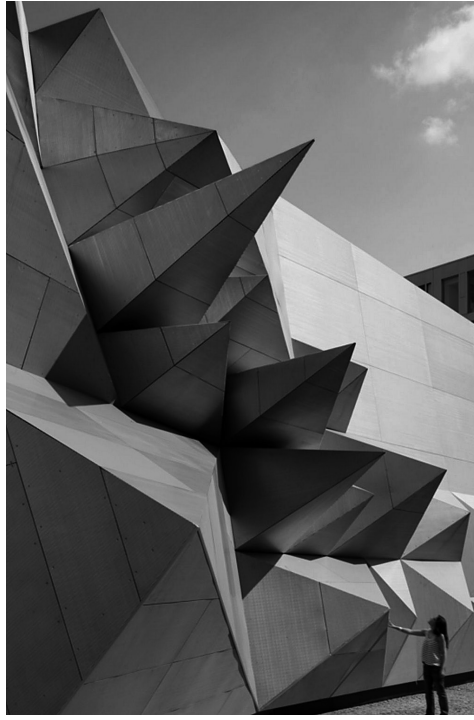
III. 2. Philip Johnson, *Visitor's pavilion*, New Canaan, Connecticut, 1994 ("Domus", February 1996)



III. 3. Barnett Newman, *The Broken Obelisk*, Houston, 1967 (Wojciech Włodarczyk, *W poszukiwaniu istoty. Minimal-art i konceptualizm*, [In:] *Sztuka świata*, tom 10, Warszawa 1996)



III. 4. Hermann Finsterlin, *Mausoleum*, 1919 (Dennis Sharp, *Modern Architecture and Expressionism*, New York 1966)



III. 5. Coop Himmelb(l)au, Pavilion 21 MINI Opera Space (Munich Opera Festival 2010, Munich, Germany, 2008–2010)



III. 6. Walter Gropius, The Monument to the Casualties of the Kapp Putsch, 1921 (Verlag Gerd Hatje, *Bauhaus Weimar 1919–1925 Dessau 1925–28, Stuttgart 1955*)



III. 7. Caspar David Friedrich, *The Sea of Ice*, 1823–1824, oil paint

TOMASZ KOZŁOWSKI*

THE BEGINNINGS OF CONTEMPORARY EXPRESSIONISM

POCZĄTKI WSPÓŁCZESNEGO EKSPRESJONIZMU

Abstract

The paper presents the influence of Expressionist ideas from the beginning of the twentieth century on contemporary architecture and its new trends. The contemporary trend of decomposition in architecture seems to be a continuation of the dreams of past creators. The works of Zaha Hadid, Coop Himmelb(l) and Lebbeus Woods could have been created in the same form 100 years ago.

Keywords: architecture, expressionism, new forms

Streszczenie

Tekst stara się pokazać, jaki wpływ na współczesną architekturę i powstanie jej nowych trendów miały idee ekspresjonistów z początku XX wieku. Nurt dekompozycyjny w architekturze wydaje się być kontynuacją marzeń twórców sprzed lat, a dzieła Zahy Hadid, Coop Himmelb(l) au czy Lebbeusa Woodsa mogłyby powstać w takiej samej formie 100 lat temu.

Słowa kluczowe: ekspresjonizm, architektura, rzeźba, dekompozycja

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In 1909, Filippo Tommaso Marinetti and Umberto Boccioni proclaimed the first *Manifesto* of futurism; two years later, *Der Blaue Reiter* came into being. However, in contrast to the painters, the architects of expressionism were unable to create a uniform movement. No defined group of authors was founded. Some episodic works could be classified as expressionist architecture. Charles Jencks wrote, “Buildings ‘lie on the horizon’ or ‘come into view from behind it’, they have their ‘front’ more acceptable than their ‘rear’ (just like living creatures), they are ‘smart’ or ‘casual’”¹. It seems that contemporary architecture is constructed without any rules and abandons all the canons. Robert Venturi defined two categories of architecture called the duck building and the decorated shed. He claimed that he created decorated sheds because they reached the recipient more accurately. “In the semiotic terminology, the duck building is an iconic sign as *signifiant* (the form) shares certain elements with *signifié* (the content)”². More than ever, the contemporary world understands signs which come in the form of self-explanatory icons on computer screens being recognized by adults and children alike. It would be difficult to classify contemporary art under any of these categories. A visitor cannot locate the front of a structure. In fact, there is no front or rear; elevations exist on paper only as they are indistinguishable – the rear sometimes gets as important as the front. What is most important, there is nothing usual about them. Such “unusualness” led to the emergence of a new term “paper architecture”. Architects try to present their ideas in the form of images which are sometimes incomprehensible to the recipients or even impossible to build like in the case of Zaha Hadid.

The works of Hugh Ferriss, an architect and a visionary, have a great impact on contemporary architecture and the manner of showing it. Even though he is best-known as the author of perspective drawings of buildings commissioned by other architects, he influenced several generations of creators. In 1929, he published a book entitled *The Metropolis of Tomorrow*, where he presented his reflections and visions of the city of the future in the form of drawings and brief descriptions explaining individual functions of the contemporary metropolis. He dedicated it to the authorities of American cities working on the economic, legal, social and urban aspects of spatial planning. This work was supposed to draw people’s attention to the visual element as a necessary condition for modern design and a connection between individual parts of a city. Everything emerges from the morning mist which appears when he looks out of the window of his studio and stares at the neighbouring buildings. The city is a collection of vertical structures – perhaps it is the New York skyline, perhaps an expression of the needs of the times. The author presents a dramatic difference in the scale of a recipient and noticeable. In other places, the mist subsides to reveal streets and bridges which are always shown in a monumental or even expressive perspective – we do not know if they are observed from the viewpoint of a man or an ant. The city surrounds and overwhelms its inhabitant. Against the background of the sky, one can always notice the walls of omnipresent high-risers. Here, we can find proportions that differ from those in subtle drawings by Hans Scharoun or Hermann Finsterlin; everything is so American, big, too big. In the third part of his book *An Imaginary Metropolis*, Ferriss presents a number of designs for various functions of the city with laconic descriptions. *Night in the Science Zone* is a skyscraper

¹ Ch. Jencks, *Architektura postmodernistyczna*, Warsaw 1987, 113.

² *Ibidem*, 45.

against the background of the black sky. Its simple volume without any details rises from amidst the surrounding houses. This drawing includes a “poem”:

“BUILDINGS like crystals.
Walls of transparent glass.
Ordinary glass hollow bricks covering the steel grid.
Without Gothic art: without acanthus leaves: without memories of the plant world.
The mineral kingdom.
Glittering stalagmites.
Forms as cold as ice.
Mathematics.
Night in the Science Zone”³.

The draughtsman did not predict that these words could be interpreted as the manifesto of the future generations of expressionist architects. Still, his work had an impact on mass culture as well. *Gotham City* (1940) is an imaginary location from American cartoons – a constructed (drawn) design by Ferriss. When we have a good look at *The Science Center*, we can notice Batman speeding in his Batmobile to face the worst public enemies.

Contemporarily drawn architecture is also attractive and inspirational. Maria Misiągiewicz situates ruins painted by Lebbeus Woods as well as his remaining works in *the Mythical Space*⁴. The world drawn by this artist calls up such associations. These are pen-and-ink drawings; the city is the territory of his creativity: at first it was the idea of *Centricity* – a polycentric city, then *Underground Berlin* (1988), *Aerial Paris* (1989), *Berlin-Free-Zone* (1990) and *Zagreb-Free-Zone* (1991)⁵. The forms that he used are never ideal. Architecture is not rational – it is unreal. We will not find any references to existing structures – it is his own world, far from perfection. All the images suggest comparison with a landscape after the battle, ruined and disorderly, or the world depicted in illustrations for Jules Verne’s stories and nineteenth-century engineering constructions. The author renders this world anew and does not care about the possible terror caused by the thought that someone would have to live in such a place. The captions become the names of the buildings and suggest potential construction sites. Woods writes, “We will build our structures and then learn how to reside and how to work in them”. The drawings are Lebbeus Woods’ way of learning things, his process of discovering things. He continues the graphic polemic which once became the focus of attention for the Modern Movement: Sant’Elia, Tony Garnier, Le Corbusier, Frank Lloyd Wright, Hugh Ferriss. Woods defines his space of drawn architecture as *Anarchitecture*. A constructed equivalent of Woods’ drawings could be the design of rebuilding the roof of a building in Falkestraße, Vienna, prepared by Coop Himmelb(l)au – one of the first icons of deconstructionist architecture. The new part of the chambers does not refer to the surrounding architecture of the historical district. This design was unfeasible on account of the building regulations and the roof angle. When the authors were presenting their model

³ H. Ferriss, *The Metropolis of Tomorrow*, New York 1986, 124.

⁴ M. Misiągiewicz, *O prezentacji idei architektonicznej*, Krakow 1998, 147.

⁵ A. Papadakis, *Theory + Experimentation, An Intellectual Extravaganza*, Berlin 1993, 25-27: *Lebbeus Woods, Anarchitecture: Architecture is a political act.*

to the municipal authorities, somebody said that it was not architecture but art. The designers immediately answered that art did not have to comply with the building code. The glass roofing elements intermingle without creating uniform planes; they hide two-storey offices with a large conference room below. Thin constructional elements are expected to refer to the energy lines along the street; they are still quite constructivist in their expression. Charles Jencks compares this design to a pterodactyl which smashed on the ground.

However, the beginning of contemporary expressionism was Zaha Hadid's triumph at the architectural competition for a design of the *Peak Hong Kong Club* (1982–1983). "The expressionist revolution wanted to save Europe from a catastrophe but it was all in vain. A great new art came into being which (...) appears as a bundle of incompatible extremes to an observer who makes esthetical assessments. Expressionism, *de facto*, does not determine the uniformity of the style but esthetical qualities cannot be applied with respect to a revolution. The radicalism of this trend corresponded with the degree of endangerment for mankind. This strictly historical factor, unrelated to the domain of esthetics, is the spiritual epicentre of the entire movement which combines its opposites into a whole."⁶ Such opposites within a whole can be found in artistic works bearing the traits of expressionism. The concept of the architecture of the club was rendered in the expressive images of the competition design which seem to fall to pieces of plans. This vision was based upon an exploding isometric presentation which showed a reality that, as it turned out later on, was impossible to implement. While describing the works of Sándor Bortnyik in 1921, Lajos Kassák, a Hungarian artist and architect, introduced a term which may become a proper name for Zaha Hadid's creations. Kassák writes, "He avoids the symbolical perception of things and presents a symbol as the simplest thing in itself. (...) Bortnyik's pictures are not paintings in the academic sense of the word anymore. This is pictorial architecture for you"⁷. Frank Gehry was included in the same category in his early years. After some time, the architecture was built and a brand new esthetical category – the architecture of deconstructionism – was born.

A pretext for Zaha Hadid's drawings may be searched out in an artistic trend which came up after 1946 – abstract expressionism called "The New York School". The painter Lee Krasner belonged to this circle. Her *Bald Eagle* shows the head of a bird. The author applied a maze of lines upon a handmade patchwork. Even so, a spectator can see the eagle. As with Hadid's work, this painting could represent an architectural thing without its title. "Describing, recreating, imitating – by means of shapes, hues, outlines, sounds, words – things and people in their physical forms or in the way they behave does not automatically create art. All the esthetics whose starting point is the subject of an artistic image, goes astray when it states that it recreated a selected object as well as when it requires art to capture the interior, the essence of a given thing or even its ideal form... Art does not deal with descriptions because it does not remain in direct relationships with sensorily perceptible objects belonging to the general fabric of images; they lack a natural, homogenous bond.

⁶ W. Muschg, *Von Trakl zu Brecht. Dichter des Expressionismus*, München 1961, p. 19 and 21, after J. Chaloupecky, *Richard Weiner i ekspresjonizm czeski* [in:] *Literatura na świecie*, December 1978, 147.

⁷ J. Brendel, *Od materii do architektury*, [in:] *Co robić po kubizmie?*, edited by J. Malinowski, Krakow 1984, 116.

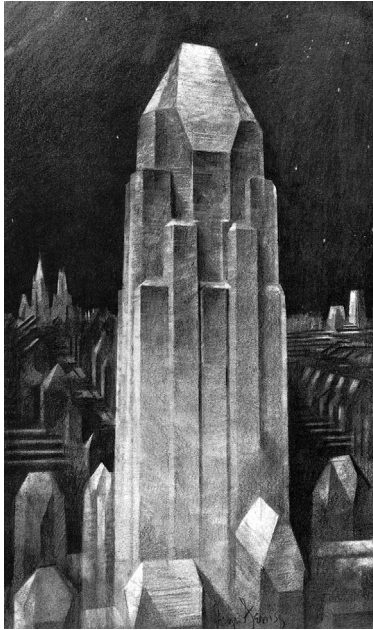
Art gets close to sensorily perceptible things in the end – it finds them in a different way when it returns from other areas with relations unfamiliar to us. When a sensorily perceptible shape appears in art, it is not the starting point but the access path for it...⁸. Similarly to Zaha Hadid's works, a painting may be incomprehensible without knowing its title but perhaps the artists did aim at the ambiguity of their concepts. We may not notice pictorial architecture in the design of the club just like we may not notice the bald eagle in Krasner's picture.

Commenting on the formation of expressionism in literature, the German writer and journalist Kurt Pinthus searched for an answer to the question why it became so popular: "Stylistic investigations, interpretations, structural analyses of works belonging to diverse trends within expressionism can be useful and helpful; however, the simple question 'Why?' is asked too rarely. Why did those authors adopt the 'expressionist' style? Why do the same motifs always appear in their poems, short stories and dramas? Not without a moment of hesitation, I used the terms 'expressionism' as well as 'commonplace and mass trend' because it has been claimed too frequently that expressionism was not 'a commonplace' and 'mass' trend or even that it never existed. It is not desirable or possible to propose a general, unambiguous definition of expressionism. The differences, often leading to the complete opposition of trends and styles, even within one and the same work, make a characteristic feature of expressionism; their shared feature would be intensity which had to stimulate expression so as to produce new forms and requirements."⁹ Let us emphasize that the stylistics of expressionism in architecture makes a space superior to cubism and futurism which deliver a means of expression for it: cubism – geometry, futurism – dynamism. It is something unbridled, chaotic; it is intoxication taken from Nietzsche's theory of ecstatic Dionysian art. We can mention one of the attempts to classify this style made by Erazm Kuźma who came up with various meanings of the term expressionism: "Hierarchical systems. They fell on the middle phase of this trend when diverse groups tried to settle their state of possession. The name 'expressionism' could appear at two levels: a. The Superiority Variant: expressionism was a collective name meant for all the new trends. Cubism, futurism, formism etc. were expected to become the 'languages' of expressionism. b. The Equality Variant: 'new art' subjects all the 'isms' but equal relations dominate within them. As hierarchical systems created multisided oppositions, they had to abandon the axis of symmetry which was the basis for dichotomous layouts. The division needed just one relevant feature, e.g. emotionalism-intellectualism in the case of expressionism and formism or superficiality-profundity in the case of the Skamander group and the expressionists"¹⁰.

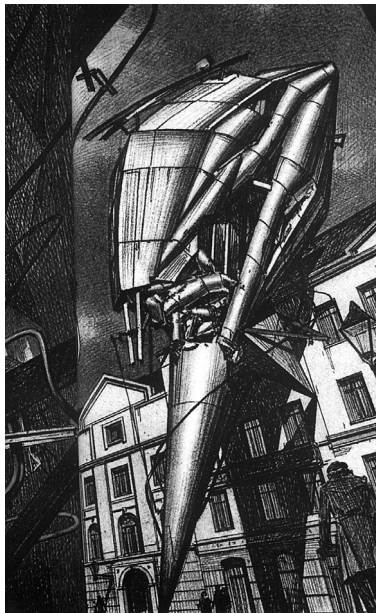
⁸ G. Colli, *Po Nietzschem*, 1994, 98.

⁹ K. Pinthus, *Wspomnienia o początkach ekspresjonizmu*, [in:] *Ekspresjonizm w teatrze europejskim*, Warsaw 1993, 5.

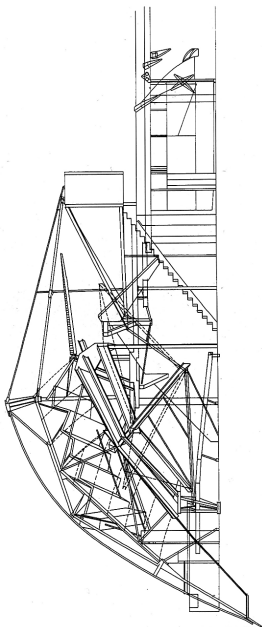
¹⁰ E. Kuźma, *Z problemów świadomości literackiej i artystycznej ekspresjonizmu w Polsce*, Wrocław 1976, 60.



III. 1. Hugh Ferriss, *Night in the Science Zone*, 1929 (H. Ferriss, *The Metropolis of Tomorrow*, New York 1986)



III. 2. Lebbeus Woods, *Zagreb Free-Zone* (Andreas Papadakis, *Theory + Experimentation an Intellectual Extravaganza*, London 1993)



III. 3. Coop Himmelblau, Rebuilding the roof of a building in Falkestraße, Wien, 1983–1988 (Amsonëit W., *Contemporary European Architects*, Köln 1991)



III. 4. Zaha Hadid, The Peak Hongkong, 1982–1983 (Zaha Hadid, *The Complete Buildings and Projects*, London 1998)



III. 5. Lee Krasner, *Bald Eagle*, 1955 (Hess Barbara, *Ekspresjonizm abstrakcyjny*, Köln 2006)

DOMINIKA KUŚNIERZ-KRUPA*

ICONOGRAPHY OF JAN MATEJKO AS A SOURCE
OF KNOWLEDGE ABOUT CITIES IN EASTERN GALICIA.
INTRODUCTION TO STUDIES¹

IKONOGRAFIA JANA MATEJKI JAKO ŹRÓDŁO WIEDZY
O MIASTACH WSCHODNIEJ GALICJI.
PROLEGOMENA DO BADAŃ

Abstract

The paper presents issues connected with the artwork of Jan Matejko in the context of usefulness of his works for the process of the restoration of selected historic towns located in the area of the former Eastern Galicia (Austro-Hungarian Empire), and their documentation. Jan Matejko, one of the most outstanding Polish historical painters, made sketches and drawings of Galician towns during his numerous trips, both in the areas of Western and Eastern Galicia – the former borderlands of the Republic of Poland. Some of those works have been preserved until today, sometimes constituting the only form of documentation of cityscapes, panoramas or historic objects in Galician towns. Besides the documentary layer, the artist was able to convey their climate and ambience, which is either vanishing before our eyes or no longer exists. It is of particular importance especially in the case of towns from Eastern Galicia, located in the territory of modern-day Ukraine, whose cultural landscape crystallized in the 19th century, is gradually dying out.

Keywords: artwork of Jan Matejko, restoration, towns of Eastern Galicia

Streszczenie

Artykuł przedstawia problematykę związaną z twórczością Jana Matejki w kontekście przydatności jego prac w procesie rewaloryzacji wybranych miast zabytkowych położonych na terenie dawnej Galicji Wschodniej i ich dokumentacji. Jeden z najwybitniejszych polskich malarzy historycznych – Jan Matejko, podczas swych licznych wypraw wykonywał szkice i rysunki galicyjskich miasteczek, zarówno z terenu Zachodniej, jak i Wschodniej Galicji – dawnych kresów Rzeczypospolitej. Część z tych prac przetrwała do dzisiaj, stanowiąc niekiedy jedyną formę dokumentacji widoków, panoram czy obiektów zabytkowych galicyjskich miast. Prócz warstwy dokumentacyjnej artysta w swych pracach potrafił przekazać także ich klimat i atmosferę, która na naszych oczach niknie bądź już nie istnieje. Ma to szczególnie znaczenie właśnie w przypadku miast Galicji Wschodniej, położonych na terenie dzisiejszej Ukrainy, których krajobraz kulturowy, wykryty i ustalony w XIX wieku, stopniowo zamiera.

Słowa kluczowe: twórczość Jana Matejki, rewaloryzacja miasta Galicji Wschodniej

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The studies connected with iconographic sources in Jan Matejko's artwork is very interesting. Firstly, because in his works Matejko immortalized the cultural landscape of Galician sites of the times which, in many cases, no longer exists and also because of the fact that his artwork reminds us of the need to respect and understand the value of cultural heritage. His artistic achievement in the subject matter is so vast that it seems necessary to separately analyse the areas of Western and Eastern Galicia. This study concerns centres located in Eastern Galicia. Subject matter was addressed before, for example, by Jerzy Remer in his publication *Jan Matejko – connoisseur and protector of historic and art monuments*².

The scientific output concerning the life and artwork of Jan Matejko is immense. It consists of, for example, publications from the first half of the 20th century such as *Matejko* by Stanisław Tarnowski³, *Jan Matejko* by Stanisław Witkiewicz⁴ or *Jan Matejko. Sketch of a life* by Władysław Łuszczkiewicz⁵, and also later publications such as *Jan Matejko* by Juliusz Starzyński⁶, *Jan Matejko: a biography* by Jan Gintel⁷ or the latest book by Marek Zgórnjak *Jan Matejko. Calendarium of life and work*⁸.

Jan Matejko was born in Krakow in 1838. He was a son of Franciszek Matejko and Joanna Karolina Rossberg⁹. Matejko first attended St. Barbara's school, then St. Anna's gymnasium. His elder brother Franciszek, a historian, docent at Jagiellonian University, who quickly recognized Jan's artistic talent, particularly influenced the personality of the future artist¹⁰. In 1852, Matejko began his education in the Krakow School of Fine Arts where, under Wojciech Korneli Stattler's¹¹ direction, he studied until 1858¹². During his studies, the artist started to collect old sketches and drawings, which he later copied, thus creating a specific documentation of different historical epochs¹³. When discussing the years of Matejko's education, one cannot ignore Jan Łuszczkiewicz, who was one of his most important teachers and mentors. Łuszczkiewicz, a founder of the Krakow school of historical painting, is also regarded as one of the first art historians. Within his interests, there was mainly the medieval period and objects built in Poland in those times. Łuszczkiewicz was very active in the field

² J. Remer, *Jan Matejko – znawca i opiekun zabytków historii sztuki*, „Ochrona Zabytków”, vol. VII, Publ. Centralny Zarząd Muzeów i Ochrony Zabytków Ministerstwa Kultury i Sztuki i Stowarzyszenie Historyków Sztuki, Kraków 1954, No, 1(24), 4-16.

³ S. Tarnowski, *Matejko*, Kraków 1897.

⁴ S. Witkiewicz, *Jan Matejko*, Publ. Tow. Bratniej Pomocy Uczniów ASP w Krakowie, Kraków 1903.

⁵ W. Łuszczkiewicz, *Jan Matejko. Szkic do życiorysu*, Kraków 1891.

⁶ J. Starzyński, *Jan Matejko*, Publ. Arkady, Warszawa 1962, Publ. 2. 1979.

⁷ J. Gintel, *Jan Matejko: biografia w wypisach*, Publ. Literackie, Ed. 2; Kraków 1966.

⁸ M. Zgórnjak, *Jan Matejko. Calendarium życia i twórczości*, Publ. Muzeum Narodowe, Kraków 2004.

⁹ J. Michałowski, *Jan Matejko*, Publ. Arkady, Warszawa 1979, p. 5.

¹⁰ *ibidem*.

¹¹ J. Starzyński, *Jan Matejko*, Publ. Arkady, Warszawa 1962, Ed. 2. 1979, p. 6.

¹² J. Michałowski, *Jan Matejko, op. cit.*, p. 5.

¹³ M. Gorzkowski, *O artystycznych czynnościach Jana Matejki począwszy od lat jego najmłodszych to jest od roku 1850 do końca roku 1881*, Kraków 1882, p. 32.

of monument protection and conservation by, for example, carrying out numerous inventories. That passion and dedication of Łuszczkiewicz must have been reflected in the creative attitude and subject matter of Matejko's paintings¹⁴. Having graduated from Krakow School of Fine Arts, the artist continued his education in Munich¹⁵ and Vienna¹⁶. In 1860, he returned to Krakow for good, where he began independent work as an artist, initially in his family home on Floriańska Street, and from 1862, in his own studio in Krupnicza Street¹⁷.

During his numerous journeys through towns in Western and Eastern Galicia, Matejko immortalised objects and architectonic details, as well as panoramas and vistas of cities and towns. The majority of those drawings are merely sketches, though very expressive and conveying the message of the artist's attitude towards the surrounding cultural landscape.

Apart from probably the best known works by the artist depicting buildings in the towns in Western Galicia, such as: Bochnia, Biecz, Krosno, Krakow, Muszyna or Nowy Wiśnicz, Matejko executed several sketches representing objects and views from Eastern Galicia that is the former borderlands.

Architectural monuments, views and scenes from the life of cities and towns in the borderlands, immortalised by Matejko, are now of special value. They remind us of the beauty and grandeur of the heritage which Poland has lost.

During one of his numerous travels to the lands of Eastern Galicia, Jan Matejko stayed in Żółkiew. The results of the visit were two sketches. The first represented a view of the town (Ill. 1) from the west with a characteristic gate leading into it. The other is a sketch of the synagogue with wooden outbuildings surrounding it (Ill. 3).

Żółkiew was founded in 1597 by hetman Stanisław Żółkiewski, and was given its town rights 6 years later. From the hands of the Żółkiewski family, the town was transferred to the Daniłowicz family, then the Sobieski family, and since 1740 it belonged to the Radziwiłł family. Żółkiew, a town with Renaissance urban layout surrounded by fortifications with four gates, had also a castle, a market square and a collegiate church¹⁸.

In his sketch besides the overall silhouette of the town viewed from the west with a fragment of fortifications and a characteristic gate (Ill. 1), in the background Matejko also depicted the collegiate church of St. Lawrence, erected in the years 1606–1618 and founded by hetman Żółkiewski¹⁹. The temple was renovated at the end of the 19th century and was then one of the most beautiful and valuable churches in Poland, being also the necropolis of the Żółkiewski and the Sobieski family²⁰.

¹⁴ *Encyklopedia Krakowa*, R. Burek (Edit.), Publ. Nauk. PWN, Warszawa–Kraków 2000, s.v., p. 573-574.

¹⁵ M. Gorzkowski, *op. cit.*, p. 46.

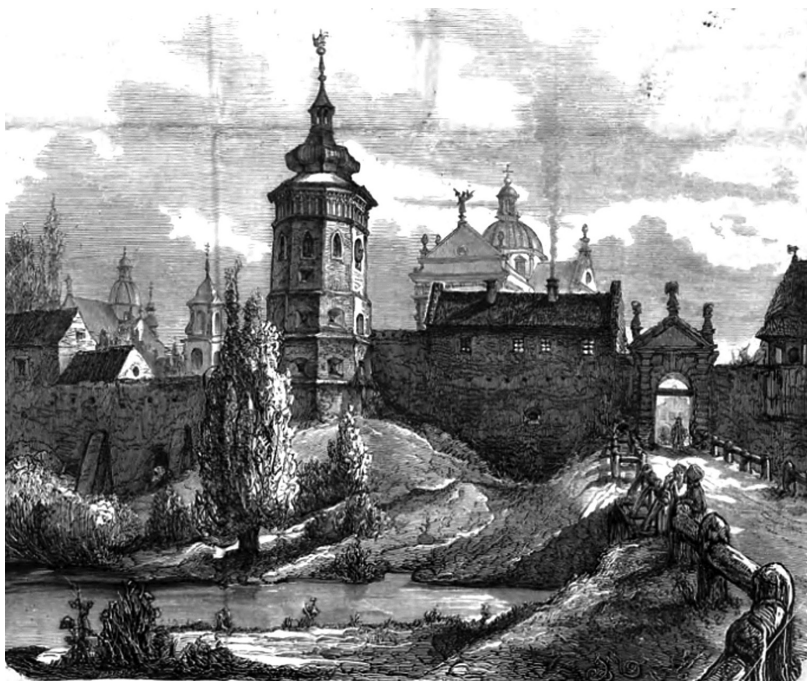
¹⁶ J. Michałowski, *op. cit.*, p. 7.

¹⁷ M. Gorzkowski, *op. cit.*, p. 52-54.

¹⁸ *Encyklopedia Kresów*, M. Karolczuk-Kędzierska (Edit.), Publ. Kluszczyński, Kraków 2004, p. 553.

¹⁹ T. M. Trajdos, *Żółkiew czeka na konserwatorów*, „Spotkania z Zabytkami”, No. 3 (49) XIV, Publ. Ministerstwo Kultury i Sztuki, Ośrodek Dokumentacji Zabytków, Warszawa 1990, p. 17.

²⁰ *Encyklopedia Kresów*, *op.cit.*, p. 553.



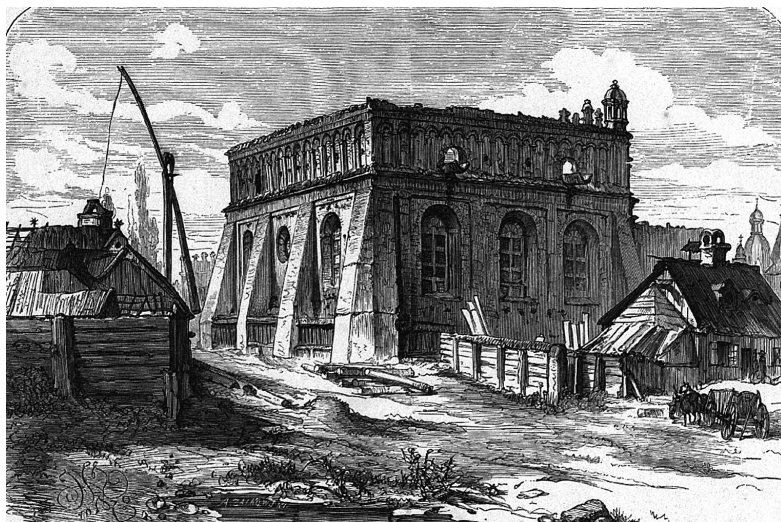
III. 1. Jan Matejko, view of Żółkiew (Kłosy, no. 236, 1970, p. 1)



III. 2. Żółkiew, city gate leading to the town from the west, at the end of the 19th century (photo by T. Szajnok)

Kazimierz Władysław Wójcicki also wrote about Żółkiew in the context of Matejko's drawings: "In Galicia, three and a half miles from Lviv, on the high road to the Polish Kingdom, there lies the town of Żółkiew, the inheritance of the Żółkiewski family in the 17th century, and then of the Sobieskis. In the church of the Virgin Mary, there are beautiful masonry monuments to the Żółkiewskis and the Daniłowicz, and magnificent historical paintings invaluable to the present-day researchers. Some defensive walls of the old town still remained. The view of the Jewish synagogue in this town draws attention by its structure. It was erected during the reign of king Jan III"²¹.

Apart from the view of the town from the west, during his stay in Żółkiew Matejko also sketched the town synagogue²² (Ill. 3). Beside the temple building, the artist also drew the wooden buildings of the Jewish quarter. The first masonry synagogue in Żółkiew was erected in 1635. The current object was built according to the project by Piotr Beber in the years 1692–1698. King Jan III Sobieski participated in its building. The late-Renaissance synagogue, located in the north part of the town, was one of the most beautiful synagogues in the world during that time²³.



Ill. 3. Jan Matejko, Synagogue in Żółkiew (source: [20, p. 40])

During his travels to the east, Matejko visited the castle in Podhorce²⁴. The drawing of the magnificent residence of the Koniecpolski family (Ill. 5), which was founded by Hetman Stanisław Koniecpolski²⁵ and erected in 1640, dates back to that period. The

²¹ K.W. Wójcicki, *Jan Matejko*, Publ. Lewental Salomon, Warszawa 1876, p. 62.

²² M.K. Piechotkowie, *Bramy Nieba. Bóżnice murowane na ziemiach dawnej Rzeczypospolitej*, Publ. Krupski i S-ka, Warszawa 1999, p. 2.

²³ O. Dudar, *Kto uratuje żółkiewską synagogę?*, „Kurier Galicyjski”, 2010, p. 1.

²⁴ Gorzkowski M., *op. cit.*, p. 95.

²⁵ W. Kryczyński, *Zamek w Podhorcach*, Publ. Wilhelm Zukerkandel, Złoczów 1894, p. 10.



Ill. 4. Synagogue in Żółkiew in the first quarter of the 20th century (source: Private archive of the Author)

castle might have been built on the site of a former hill fort but expanded and modernised, probably according to the project of the hetman's court engineer – Wilhelm Beauplan²⁶. After the hetman's death, Podhorce remained in the possession of the Konięcpolski family for two more generations, only to be handed over in 1682 to the Sobieski family²⁷ who, in turn, remained the castle owners until 1720, when Konstantyn Sobieski sold Podhorce to the Rzewuski family²⁸. The Rzewuski family, and particularly Waclaw, the Great Crown Hetman, took a liking to Podhorce, constantly modernising and beautifying the residence which remained in their hands until 1865²⁹. Since the 1830s, Podhorce started to fall into decline. It resulted from the mismanagement of the Rzewuski family plenipotentiary, Franciszek Remiszewski, who gradually robbed and ruined the once flourishing estate. After his death, and with the continuing absence of the Rzewuski descendants in Podhorce, the management of the castle and the whole estate came into the hands of Feliks Długoborski who, like his predecessor, was unable to take proper care of the residence³⁰. The rightful owner of the property and residence, Leon Rzewuski, returned to the family estate in 1833 after years spent in wars, and then began restoration work on the castle, which he could not complete because of financial problems. In 1856, he decided to sell the family inheritance to the Sanguszko family who, after taking possession of the castle, had the necessary

²⁶ *Ibidem*, p. 12.

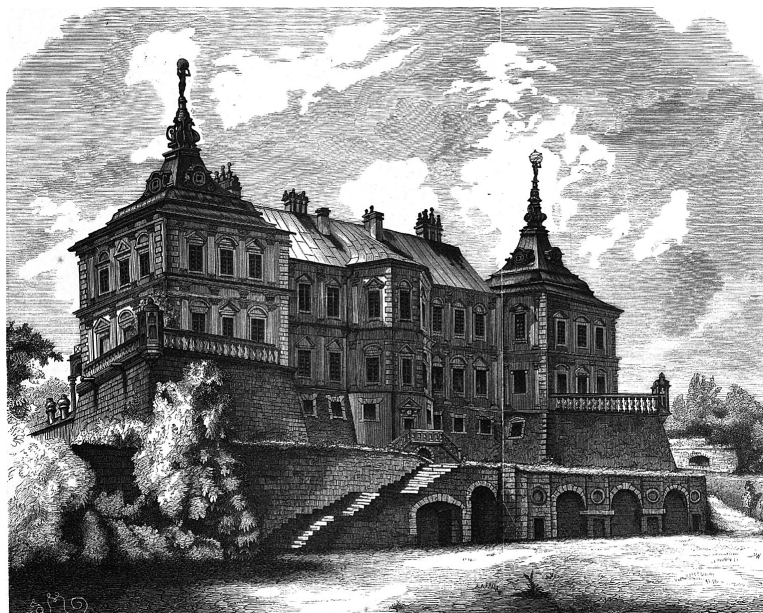
²⁷ *Ibidem*, p. 18.

²⁸ *Ibidem*.

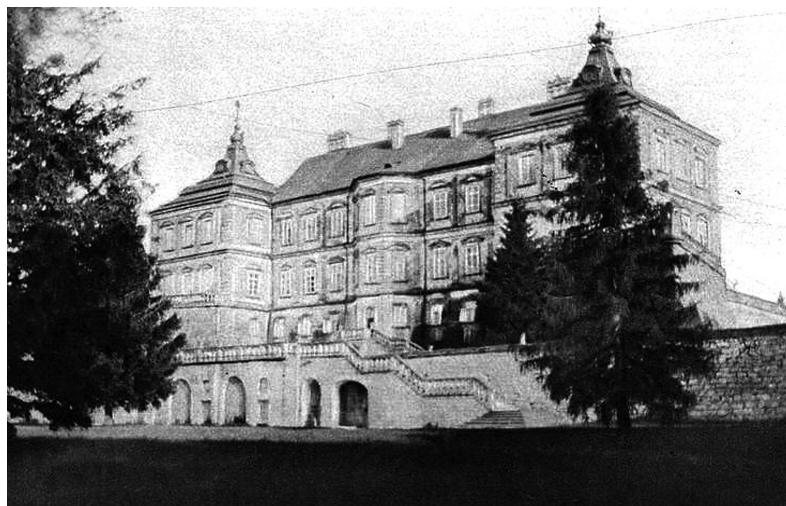
²⁹ *Ibidem*.

³⁰ *Ibidem*, p. 28.

repairs and restoration carried out³¹. Kazimierz Władysław Wójcicki wrote about Podhorce in the context of Matejko's drawings: "In Galicia, in the Zloczow district, a castle rises on the hill, once a fortress, built by the Koniecpolski family, then handed over to the Rzewuski



Ill. 5. Jan Matejko, castle in Podhorce (Kłosy, no. 383, 1972, p. 292)



Ill. 6. Castle in Podhorce in the 1st quarter of the 20th century (source: Private archive of the Author)

³¹ *Ibidem*, p. 36-37.

family to whom we owe preserving whole this magnificent building from the second half of the 17th century. It is an impressive monument to residences of the former Polish noblemen...³².

Lviv was a frequent destination during Jan Matejko's travels to Eastern Galicia. It was Lviv, apart from his native Krakow, that the artist was specially connected with. One of the first documented stays of the artist in Lviv was the one in 1868, when he took part in the first exhibition of the Towarzystwa Przyjaciół Sztuk Pięknych (Society of Friends of Fine Arts)³³. A year later, city authorities nominated Matejko an Honorary Citizen of Lviv. The event coincided with the exhibition of his painting "Union of Lublin" in Lviv³⁴. Ten years later, in 1879, the painter presented his next masterpiece "Battle of Grunwald" in Lviv. In 1892, commissioned by the Lviv Polytechnic, Matejko designed a project of paintings depicting the History of Human Civilisation, and a few months later a stained-glass composition for the Latin rite cathedral³⁵.

Only two drawings by Matejko in which he depicted the architecture and atmosphere of Lviv are known. The first represents the Armenian cathedral dedicated to the Assumption of the Virgin Mary (Ill. 7). The building is located in one of the oldest streets in the city, Ormiańska (Armenian) Street, and might have been built at the end of the 14th century³⁶.



Ill. 7. Jan Matejko, Armenian cathedral in Lviv, view of the tower and the statue of St. Christopher from the side of the cemetery (Kłosa, Warszawa 1872, vol. 15, no. 388, p. 376)

³² K. W. Wójcicki, *op. cit.*, p. 95.

³³ J. Michałowski, *op. cit.*, p. 14.

³⁴ M. Buyko, M. Kłak-Ambrozkiewicz, *Spotkanie po latach*, „Cracovia Leopoldis”, 1996, p. 1.

³⁵ J. Michałowski, *op. cit.*, p. 11-12.

³⁶ J. Piotrowski, *Katedra Ormiańska we Lwowie w świetle restauracji i ostatnich odkryć*, Publ. Kuria Met. Obrządku Ormiańsko-Kat. we Lwowie, Lwów 1925, p. 3.

A characteristic element of the cathedral was a tower built from hewn stone, serving as a belfry. It was this belfry that was sketched by Matejko, still without the five turrets added on top at the end of the 1870s. The original temple was oriented built on the plan of a rectangle measuring 15 m × 12.5 m from stone bound with lime mortar and faced with stone slabs. The form of the cathedral alluded to the basilica layout, therefore the temple was covered with a dome placed at the intersection of the main nave with the transept³⁷. The cathedral underwent numerous alterations – firstly after a fire in the 15th century, then in the 16th c. when a new belfry was added. Next, building work on the cathedral was conducted in the first half of the 17th century, when it was completely refurbished in the Baroque style, the shape of roof was changed, and a vestry was added to the main body. In the first half of the 18th century, the building required another renovation. The bulk of the building was changed yet again, while new furnishings and polychromes were introduced to the interior³⁸. These were in such a shape that was depicted on the sketch by Matejko, which constitutes significant iconographic material documenting the shape of the cathedral before other alterations that took part towards the end of the 19th century.



Ill. 8. Armenian cathedral in Lviv in the 1st quarter of the 20th century (source: [14, p. 48])

The subject of the other drawing by Matejko depicting architecture of Lviv is the orthodox church of the Assumption of the Virgin Mary (also known as the Vlach or the Dormition church), and more precisely the entrance to the church from the courtyard (Ill. 9). The Vlach orthodox church was erected in the first half of the 17th century³⁹ and is

³⁷ M. Gosztyła, R. Pleszek, *Katedra Ormiańska we Lwowie*, *Wiadomości Konserwatorskie*, No. 25/2009, Publ. ZG SKZ, Warszawa–Wrocław 2009, p. 46.

³⁸ *Ibidem*, p. 50-51.

³⁹ P. Włodek, A. Kulewski, *Lwów*, Publ. O. W. Rewasz, Pruszków 2006, p. 104.



III. 9. Jan Matejko, entrance to the Vlach orthodox church in Lviv from the courtyard (source: [12, p. 61])



III. 10. Vlach orthodox church at the beginning of the 20th c., photo by Z. Huberowa (source: Photo File of the Institute of Art History UJ, sign. OTPK26 Lviv V.4. 007)

located in Ruska Street. The present-day building is the third erected on this site (the previous two had been burnt). It was designed by the team: Piotr Barbon, Paweł Rzymianin, Wojciech Kapinos and Ambroży Przychylny, with financial support of the Muntenia hospodars from the Mohylów family⁴⁰. The church is a basilica-type object with three naves, built from limestone ashlars. The tower rising above the temple bulk had been erected about a hundred years earlier, founded by a Lviv merchant, Konstanty Korniakt⁴¹. Kazimierz Władysław Wójcicki, Matejko's biographer, wrote about the Vlach orthodox church: "In Ruska Street in Lviv, attention is drawn to the magnificent building from hewn stone, with an impressive tower, showing features of the eastern style mixed with classical forms of the "revival" – it is the Vlach orthodox church. The temple whose construction began in 1580, was completed as late as 1629. The expense of its erection was mostly covered by the Muntenia hospodars Miron and Jeremiasz Mohylow, therefore it was named the Vlach church".

The last of the presented works by Matejki, depicting architecture of Eastern Galicia, is a sketch of the courtyard of the castle in Olesko (Ill. 11), incorrectly entitled "Study from nature – houses in Olesko"⁴². Proof of the mistaken interpretation of the sketch subject is a thorough analysis and preliminary research carried out by the Author of this publication. In result of comparative studies of the Jan Matejko's sketch and the iconography of the town and castle from the turn of the 19th and 20th century, it has been found out that the drawing executed by the artist in Olesko, does not represent city buildings, as claimed by other researchers e.g. J. Starzyński, but a fragment of the castle courtyard, which has been shown below (Ill. 11–13).



Ill. 11. Jan Matejko, Courtyard of the castle in Olesko (source: [17, p. 208])

⁴⁰ *Ibidem*.

⁴¹ *Ibidem*.

⁴² J. Starzyński J., *op. cit.*, fig. 208.



III. 12. Courtyard of the castle in Olesko at the beginning of the 20th century (Archive of the Department HAUiSzP WA PK, s.v.)



III. 13. Courtyard of the castle in Olesko at the beginning of the 20th century (Archive of the Department HAUiSzP WA PK, s.v.)

The town of Olesko, during the Galician period located in the Złoczow region, is a special place. It was here in 1629, in the castle located on top of the hill, that the future king Jan III Sobieski was born⁴³. That might have been the reason why Matejko visited the town. It might also have been during his stay in Podhorce which is located in the vicinity of Olesko. In his sketch, the artist immortalised a fragment of the castle regarded by the scientists as one of the oldest in the territory of former Rus. It existed already in the 2nd half of the 14th century, being one of the crucial borderland forts. In 1432, the castle in Olesko was seized by king Władysław Jagiełło who handed it over to Jan from Sienno. From the hands of the Sienieński family it was passed over to the Herbuts, and later to the Kamieniecki family. At the beginning of the 16th century, having been destroyed by the Tartars, the castle was rebuilt in the Renaissance style⁴⁴. The castle boasts two wings separated by a courtyard and linked at the front by a two-storey tower in which there is an entrance gate to the castle (it was that fragment of the courtyard drawn by Matejko).

Drawings and sketches presented above, besides their immense value as documenting places and objects in Eastern Galicia which no longer belong to Poland, convey one more significant message of patriotic attitude and the artist's attachment to the country in which he was born. Despite his Czech origin, Matejko always regarded Poland as his only homeland. Matejko's secretary and biographer, Mateusz Gorzkowski, wrote about the painter's affection for his native country: "Matejko, from spiritual need, constantly fed on the history of that land in which he had been given life, immediately began to feel for the country, understand it and burn with enthusiasm for its virtues..."⁴⁵.

Jan Matejko died in Krakow in 1893, but before his death he managed to execute two more projects in Lviv: the project of paintings for the Lviv Polytechnic and of stained-glass windows for the Latin cathedral. He left innumerable works representing the cultural landscape and towns of both Eastern and Western Galicia. In those works, he handed down to posterity a model of patriotic attitude, love for his homeland, its history and cultural landscape which, thanks to his art, we can still admire today.

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⁴³ *Słownik Geograficzny Królestwa Polskiego i innych krajów słowiańskich*, F. Sulimierski, W. Walewski (Edit.), vol. VII, Warszawa 1880–1914, p. 462.

⁴⁴ A. Czołowski, B. Janusz, *Przeszłość i zabytki województwa tarnopolskiego*, Publ. Nakładem Powiatowej Organizacji Narodowej, Tarnopol 1926, p. 90.

⁴⁵ M. Gorzkowski, *op. cit.*, p. 33.

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DOMINIKA KUŚNIERZ-KRUPA*

THE ORIGINS OF SPATIAL DEVELOPMENT OF MANHATTAN¹

GENEZA ROZWOJU PRZESTRZENNEGO MANHATTANU

Abstract

This paper presents issues connected with origins of spatial development of Manhattan, a district of New York. The creation of Manhattan is associated with the growth of New York which started as a settlement called New Amsterdam, built in 1625 by Dutch settlers. Nowadays, Manhattan is one the most desirable districts in the world. Unfortunately, its cultural landscape recorded in photographs, films, and primarily in the consciousness of its inhabitants, has been fading away in recent years. One of the most characteristic elements in this part of the city, tenement houses, are currently bought out on a large scale and subsequently demolished. Multi-floor apartment blocks with their styleless architecture, which occupy the area of several tenements, are built in their place. The article presents a historical outline of the district against the background of its present image and changes which may not always be positive.

Keywords: New York, Manhattan, cultural landscape

Streszczenie

Niniejszy artykuł prezentuje problematykę związaną z genezą rozwoju przestrzennego nowojorskiej dzielnicy Manhattan. Historia powstania Manhattanu wiąże się z rozwojem Nowego Jorku, którego początkiem była osada Nowy Amsterdam zbudowana w 1625 roku przez osadników holenderskich. Obecnie Manhattan jest jedną z najbardziej pożądanym dzielnic na świecie. Niestety jego krajobraz kulturowy „zapisany” na fotografiach, w filmach, a przede wszystkim w świadomości jego mieszkańców od kilku lat zaciera się bezpowrotnie. Kamienice czynszowe będące jednym z charakterystycznych elementów tej części miasta są obecnie masowo wykupywane, a następnie burzone. W ich miejsca buduje się wielokondygnacyjne apartamentowce o anonimowej architekturze. Artykuł przedstawia rys historyczny dzielnicy na tle jej dzisiejszego obrazu i zmian, które nie zawsze są pozytywne.

Słowa kluczowe: Nowy Jork, Manhattan, krajobraz kulturowy

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1. Beginnings of settlement unit the end of the 17th century

Manhattan is among the most famous and admired districts in the world. It is an island covering nearly 59 km², inhabited by approximately 1.6 mln people. It is surrounded by the Hudson River in the west and the East River in the east. Manhattan is divided into three parts: Downtown, Midtown and Uptown with Fifth Avenue which constitutes a borderline between East Side and West Side.



III. 1. Manhattan. View from the Empire State Building eastward (photo by D. Kuśnierz-Krupa, 2010)



III. 2. Manhattan. View from the Empire State Building towards the south-east (photo by D. Kuśnierz-Krupa, 2010)

The creation of Manhattan is associated with the growth of New York because a Dutch settlement called New Amsterdam, which gave rise to the later city, was founded in this area in 1625. Therefore, it can be said that New York was born in the heart Manhattan.

Before settlements developed in the area of later districts, it had been inhabited by Native American tribes: Rechgawawanc, Weckquasgeek and Canarsee. The first European to visit the territory of the future Manhattan was an Italian sailor, traveler and explorer, Giovanni da Verrazano, in 1523².

The area in which the settlement developed was particularly advantageous from a geographical point of view. It was an elongated island measuring app. 21.6 km by 3.7 km (in the widest part), which was bordered by an ocean bay from the south, the Hudson River from the west and the East River from the east. The bay allowed for establishing a port here, from which goods could be transported along the Hudson River further inland³. Its discovery in 1609, by an English sailor and explorer Henry Hudson, initiated development of the first colony in the southern part of the island. In 1625, the first settlement called New Amsterdam was founded in this place by the Dutch West India Company⁴.



III. 3. Satellite photo of the southern Manhattan (source: Google Earth, New York)

In 1626, an engineer Crijn Fredericxsz arrived to the island. He initiated the erection of a fort on the island, the functional program of which included a place for trade, a housing section and public utility buildings (a hospital, school and church)⁵. The fort was built in the area designated by Willem Verhulst who was the director of the colony. The original

² E.Homberger, *The historical atlas of New York City*, Publ. Swanston Publishing Limited, 1998, p. 18.

³ *Ibidem*, p. 12.

⁴ M. Motak, *Miasta Ameryki Północnej w okresie pionierskim 1559–1681. Dzieje formy urbanistycznej*, Publ. Politechnika Krakowska, Kraków 2004, p. 73.

⁵ E. Homberger, *op. cit.*, p. 20.

urban layout of the settlement developed in an organic way, which is visible in the plan of streets in southern Manhattan even today (Ill. 3.). A determined, orthogonal street layout, which allowed for allotting larger plots intended for future farms along the main road running from the north to the south of the island, was introduced much later.

Slaves, transported from Africa, were used during the fort construction and other work carried out in the colony⁶. The first stage of the island colonization ended in bloody conflicts with its native inhabitants, the result of which was almost complete destruction of the settlement. It was rebuilt again in 1647 by Peter Stuyvesant, who was in charge of the first management in the town, which was to restore organization and moral order as well as economic sense to the Dutch settlement. Stuyvesant had the waterfront and fort rebuilt, as well as additional defensive elements introduced⁷. Despite his efforts, he didn't achieve his purpose. It was primarily connected with the constantly increasing power of the English, who took over the settlement in 1664, and changed its name from New Amsterdam to New York. It was then inhabited by nearly 1500 people⁸ [7]. Since then, the town started to develop rapidly, its population grew, making it the second largest settlement in English colonies.



Ill. 4. Manhattan during the 1640 (source: [4, p. 29])

⁶ *Ibidem*.

⁷ D. Kuśnierz-Krupa, *Nowy Jork – Architektura i rozwój przestrzenny do końca XIX wieku*, „Wiadomości Konserwatorskie” nr 29/2011, Publ. ZG SKZ, Warszawa, p. 60.

⁸ E. Homberger, *op. cit.*, p. 32.



III. 5. Manhattan during the 1670s (source: [4, p. 31])

It was then that a lot of construction and modernisation work was carried out in the town. The Great Dock was built around 1676, as a result, the existing waterfront was considerably enlarged. At the same time, the road between Manhattan and Harlem was laid out. A new ferry service in Spuyten Duyvil, connecting the town with the area in the north, was also opened then. In that period, significant economic progress took place in Manhattan, which was reflected in Wall Street changing from a little known and unfrequented narrow path on the outskirts of the town into the center of commercial and financial life of New York, and later also of the world⁹. New York was granted its town charter in 1683, as a result, twenty years later it was already inhabited by 4000 people¹⁰.

2. Manhattan in the 18th century

The 18th century brought about more changes in Manhattan. The Market House which functioned as a market hall was built at the east end of Wall Street. In this period, the street grid and division into plots were irregular. Houses had between two and four floors. Some of them were built from cut stone, while others from white Dutch brick¹¹.



III. 6. Manhattan in the beginning of 18th century (source: [4, p. 40])

⁹ D. Kuśnierz-Krupa, *op. cit.*, p. 60.

¹⁰ M. Motak, *op. cit.*, p. 79.

¹¹ E. Homberger, *op. cit.*, p. 41.

In the discussed period, division into richer and poorer city districts became visible in New York. Areas connected with trade located near the docks in the vicinity of Water Side Street (later Dock Street), Queen Street, Bridge Street and Pearl Street were inhabited by mostly wealthy English, Huguenot and Dutch merchants. Their houses were frequently facing the East River where ships were moored¹². In those times, one could also notice the division of streets according to professions of their residents. Craftsmen and ship builders lived in Queen Street and Smith Street; brick makers and carpenters in Broadway, along Broad and Bridge Streets, while cartwrights in Upper Northward. Such street division reflected ethnic division. Thus the Dutch constituted the majority among inhabitants of Upper Northward, Smith Street, Broadway (West Ward), New, Queen, Broad, Stone and Beaver Streets. The English and the French, in turn, constituted the majority in Queen Street (south of Wall), in Pearl and Dock Street. The Jews, who prospered very well under the British rule, inhabited Mill Street where the first synagogue and a Hebrew school were erected in 1730.

Coming back to the architectural and urban planning issues, it is worth emphasizing that in 1730, the process of filling-in tide plots was already very advanced. Wharves named after merchants and ship owners started to be built along the river. New city walls were built to the south of the Collect Pond, while the areas which had previously been gardens and pastures were to serve residential function¹³. In the second part of, streets to the west of Broadway had been laid out. Because of building development, the Collect Pond was surrounded by built-up urban areas and the town spread far north from Wall Street. The 18th-century building development quickly replaced the Dutch relics. New buildings along quays and wharves changed the character of streets lining the East River. Dockyards and objects connected with trade carried out in ports were now being located in the upper sections of the town. Public utility buildings were erected in urban areas.

Because of the war waged by Great Britain against France, the English government decided to raise taxes in their colonies, which provoked violent protests. New York merchants joined the boycott of goods imported from Great Britain. Those events led to the outbreak of a military conflict in 1775 – the American Revolution. In consequence of the military activities in that period, New York was seized by the British and became their main headquarters¹⁴.

Both the great fire in 1776 and the seven-year period of military occupation led the town to ruin. During the fire, 1/4 of the town including the Holy Trinity church and the Lutheran church was destroyed¹⁵. Due to the inflow of loyalists, the population of New York at the time increased from 17 000 to 30 000. This increased number of residents positively affected the economic development of the town. After finishing the British-American war, loyalists began to leave New York in great numbers, moving to other British colonies.

The American army led by Washington seized Manhattan on November 25, 1783. In 1785, the town became the capital of the New York state and temporarily of the whole

¹² *Ibidem*.

¹³ *Ibidem*.

¹⁴ G.B. Nash, *The urban crucible: the northern seaports and the origins of the American Revolution*, 1986, Publ. Harvard University Press, p. 226.

¹⁵ E. Homberger, *op. cit.*, p. 56.

country¹⁶. At that time, the town was still in a state of disrepair. In the years 1784–1789, the town was tidied and rebuilt, particularly in the area west of Broadway, below Barclay Street, which was destroyed by the fire in 1876. Five especially appointed commissioners were in charge of the rebuilding process. During the process of tidying and rebuilding the city, Greenwich Street was widened and cobbled, and other streets were regulated to make their layout clearer. The landscape along the East River had also changed. The waterfront, which provided the motivation behind the economic development of the city, was enthusiastically if not chaotically built-up which was connected with unclear ownership of the land. New York of those times lacked impressive public utility buildings. One such building was the City Hall, therefore, a decision was made that it should be adapted to serve as the Federal Hall (a building). Naturally, it required a complete refurbishment supervised by Pierre Charles L'Enfant. Because of the adaptation, the city faced the necessity of erecting a new City Hall, the design for which was selected in a competition won by Joseph Mangin and John McComb.

During the 1770s, the built-up area of New York reached Roosevelt Street, and west of Broadway Street it reached the areas located above Chambers Street. Twenty years later, the built-up area reached the present day Brome Street in the east and Reade Street in the west. During the 1780s, the Common Council commissioned by the state authorities began to lay out new streets and modernise the existing arteries. It was caused by the fact that in the New York of the times, the majority of streets, even in the most commercially lively part of the city (in the vicinity of the docks), were unpaved. Both Broadway and Wall Street were paved then, which confirms their increasing social and economic importance¹⁷. By the end of the 18th century, important financial institutions (banks and insurance companies) had their headquarters in Wall Street. The wealthiest residents of the city also built their houses there. Broadway, on the other hand, where trade in luxurious goods flourished, became a venue where many elegant shops were opened.

3. Manhattan in the 19th century

At the beginning of the 19th century, changes in the street layout relating to the development of the city towards the north were exceptionally rapid. Traditional city landmarks (such as the Tontine Building or Brick Church) disappeared, which confused and annoyed New York residents. The fact reflecting the quick pace at which the city image altered was its population which grew from about 125 000 to almost 815 000 in the years between 1820 and 1860.

Besides urban layout, the architecture of Manhattan began to change, too. Along the main commercial streets, such as e.g. Wall Street, huge, monumental and richly decorated houses were erected which were to reflect the financial status of their owners¹⁸. The original buildings of Manhattan gradually started to vanish, only to be replaced with buildings representing various styles modeled on Italian and French residences. This architecture wasn't uniform and created the impression of chaos.

¹⁶ T. Tołwiński, *Urbanistyka, T.II, Budowa miasta współczesnego*, Publ. Min. Odbudowy, Warszawa 1948, p. 117.

¹⁷ E. Homberger, *op. cit.*, p. 58.

¹⁸ *Ibidem*, p. 64.



III. 7. Manhattan around 1811 (source: [4, p. 69])



III. 8. Wall Street at the end of the 19th century (source: [10, p. 16])



III. 9. Wall Street nowadays (photo by D. Kuśnierz-Krupa, 2010)

In the 1830s, a fire broke out which destroyed the majority of tenement houses built by local millionaires at the beginning of the 19th century. They were replaced with commercial service and office buildings, which led to a surge in property prices in the Downtown area which was then the wealthiest part of Manhattan. That, in turn, resulted in the development of residential building in its northern part which had not been as invested into as the Downtown area¹⁹.

Since 1860, Central Park, established between 1857–1880, became an import area of Manhattan. The Park, designed by Frederic Law Olmsted and Calvert Vaux, was initiated by New York politicians who picked up the idea of creating the first public park put forward by intellectuals living in Manhattan. The Park was not only to improve the health of the district residents, it was also to increase the value of property situated in its neighbourhood, in the then poorly invested city area above the Croton Reservoir and 5th Avenue and 42nd Street²⁰.

In the second half of the 19th century, Manhattan was divided according to class, religion, race, as well as political views. Upper classes were afraid of hooliganism and violence in the streets. In his realization of Central Park, Olmsted saw a chance to educate the inhabitants of overcrowded tenement houses and to strengthen the sense of belonging and community among the rich and the poor²¹.

¹⁹ E. Homberger, *op. cit.*, p. 78.

²⁰ M. Wilczkiewicz, *Central Park w Nowym Jorku, jego geneza i teraźniejszość*, „Wiadomości Konserwatorskie”, No 29/2011, Publ. ZG SKZ, Warszawa, p. 106.

²¹ *Ibidem*, p. 108



III. 10. View of Central Park. In the background buildings of the Upper West Side (photo by D. Kuśnierz-Krupa, 2010)

Around 1870, the urban life of Manhattan concentrated on the narrow strip of land between the 4th and 6th Avenue, from the 8th Street in the south to the 40th. The plots located in the vicinity of this fashionable part of the city were filled with impressive bourgeois houses built from brick and brown sandstone.

Central Park was still located relatively far from that part of the city, nevertheless its surrounding also began to evolve. Elegant houses were being built along the east and west boundary of the park.

The streets of southern Manhattan (lower Broadway, below Canal Street) previously vibrant with life and now built-up with commercial buildings, were deserted in the evenings. In order to enliven them again, new, attractive architecture was introduced. It was then that the first New York office building was erected, called the 'Flatiron', designed by Daniel Burnham & Co. The building was favoured by artists who believed it to embody the spirit of the epoch and the city, like the Statue of Liberty or the Brooklyn Bridge²².

Manhattan of the 1870s, already boasted two skyscrapers more than 70 m high: the Tribune Building and the Western Union Building; an elevated city railroad along Greenwich Street from the Battery to Cortland Street, as well as elegant restaurants and hotels with standard comparable to those in Europe²³.

One of the most famous streets in Manhattan is 5th Avenue which appeared on the city plan in 1911. Until 1840, it remained unpaved and lined with houses, farms, homesteads and gardens. It was only around 1834, when the important Brevoort family built their

²² M. Reiss, *New York Then and Now*, Publ. Salamander Books, 2007, p. 62.

²³ *Ibidem*, pp. 95-96.



III. 11. The 'Flatiron' office building at the beginning of the 20th century. View from 5th Avenue (source: [10, p. 76])



III. 12. The 'Flatiron' office building today. View from 5th Avenue (photo by D. Kuśnierz-Krupa, 2010)

Georgian-style mansion here, that the prestige of the street rose. Gradually, hotels, churches and houses of affluent New Yorkers, such as doctors, merchants, businessmen and bankers, were erected here, which caused an address on 5th Avenue to be among the most desirable in the city as denoting a high social and material status.

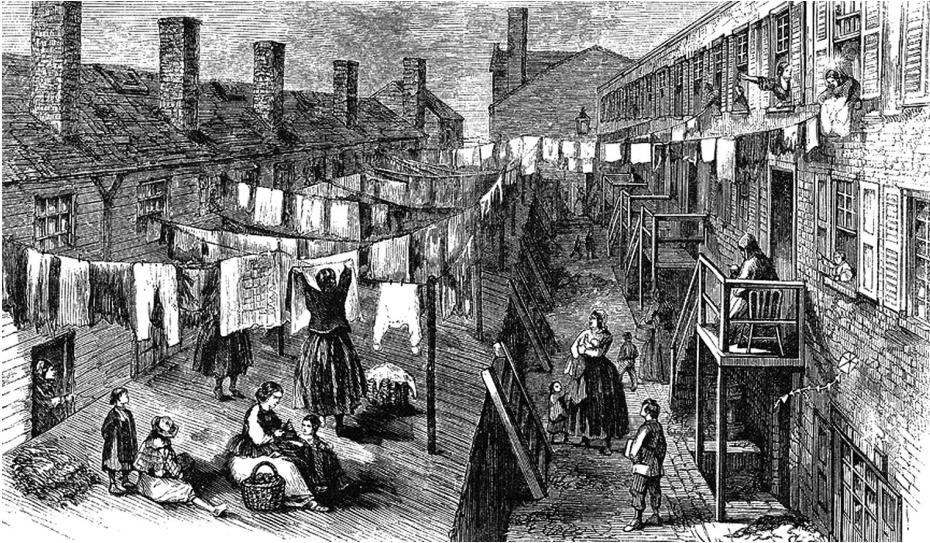
Practically throughout the 19th century, the streets of Manhattan were lined with 5-storey residential buildings, while commercial buildings reached the imposing height of 8 storeys. Until 1892, the highest building in the city was the spire of the Trinity church. The growing demand for commercial space increased the importance of buildings' height and the time needed for erecting them.

Because of its incredibly fast development during the 2nd half of the 19th century, New York faced a housing crisis. To a certain extent, tenement houses, later known simply as 'tenements', provided a solution for the insufficient number of flats. They were 3 or 4-storey buildings, where two families lived on each storey. In the course of time, tenements were enlarged by adding timber extensions in the backyard. Historical sources inform that around the mid-1870s, there were 15 thousand tenement houses in Manhattan whose technical and first of all, sanitary conditions were constantly deteriorating. Therefore, the city authorities appointed the Metropolitan Board of Health which was to monitor the sanitary conditions in Manhattan²⁴. It was then that the long-lasting process of improving the housing conditions really started. Legal acts passed in 1879 limited, for example, the size of the plot fragment which could be built-over, and prohibited the sectioning off of the so called 'dark rooms'. Architectonic competitions were organized in order to select the best architectural solutions. A proposal to widen the most neglected streets, for example, Mulberry Bend or Five Points, was also put forward then. Acts passed by the Metropolitan Board of Health in the following years (1887 and 1895) introduced a gradual improvement of standards and inspections of the tenements which were more rigorous in their consequences. However, a growing population, low pay and unemployment, as well as political and financial lobbies which absolved the tenement owners from responsibility for their condition, negatively affected the reform results. It led to a situation where, at the turn of the 19th and 20th century, 42 700 tenements in Manhattan were inhabited by 1 585 000 people. Despite several regulations and rules which were to curb the practice, extensions were still built at the back of existing tenements, and their technical state was the same as that of the 19th-century buildings. The apartments there did not have access to daylight or fresh air, and sanitary conditions were abysmal.

Despite several negative phenomena which occurred in New York during the 2nd half of the 19th and the beginning of the 20th century, it quickly became the icon of the United States. Its enormous progress was based on the development of enterprise which also shaped the development of other cities.

In reference to the urban layout of Manhattan, the year 1811 seemed to be of particular significance. Then, an urban planner John Randel, in a plan he had prepared, covered the whole of Manhattan with an orthogonal grid of streets thus creating building plots measuring app. 70 m × 200 m, derived from the tradition of European medieval town planning. Such a block was to encompass two rows of houses with internal gardens. It is worth

²⁴ E. Hombberger, *op.cit.*, p. 110.



III. 13. Life in the 19th-century tenements in New York, a lithograph (the Museum of the City of New York, s.v.)



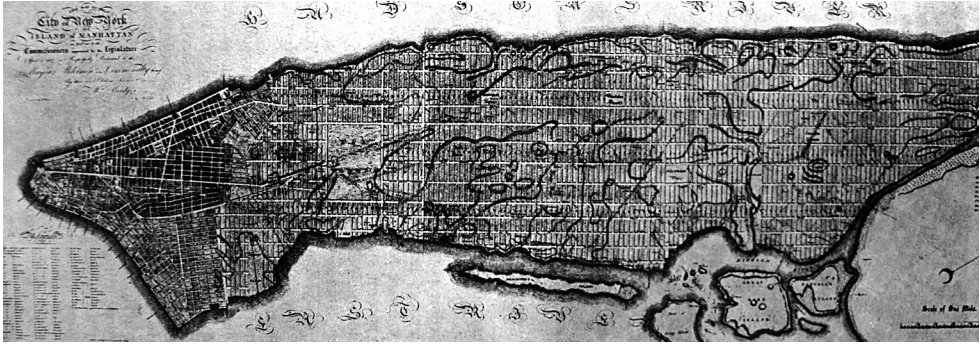
III. 14. Buildings in Manhattan at the end of the 19th century. View of a fragment of the 5th Avenue (source: [10, p. 74])



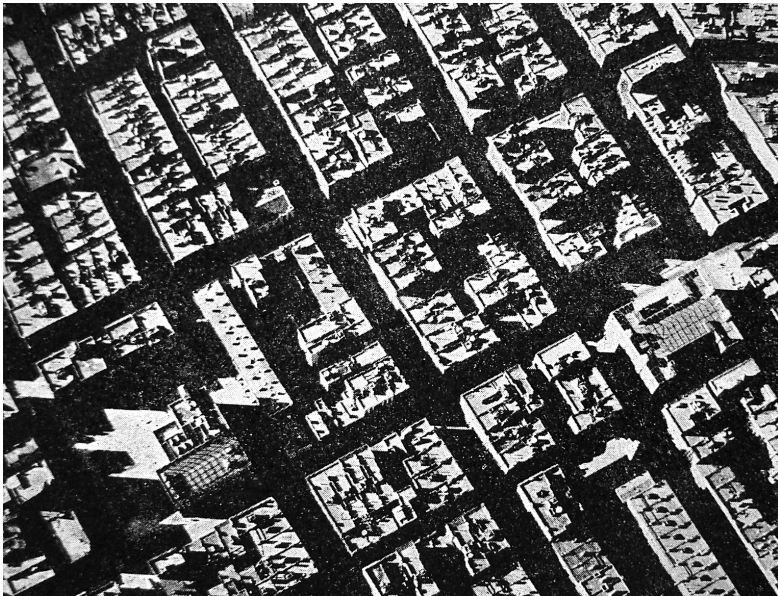
III. 15. Relics of the old, traditional housing quarter of Manhattan, preserved in Broome Street in Lower Manhattan (photo by D. Kuśnierz-Krupa, 2010)



III. 16. Relics of the old, traditional housing quarter of Manhattan, preserved in Orchard Street in Lower Manhattan (photo by D. Kuśnierz-Krupa, 2010)



Ill. 17. The city plan known as the “Commissioners’ Plan” from 1811 (source: [13, p. 119])



Ill. 18. The 19th-century building blocks in Manhattan (source: [13, p. 119])

remembering, that according to the plan the plots were to be built on up to 25% of their area and a maximum of 3 storeys high. However, by the end of the same century, those assumptions were already out of date, as the economic development of New York prompted the appearance of buildings on a completely different scale²⁵. The plan prepared by Randel, despite its minor drawbacks such as, for example no division between building and non-building areas, or lack of foresight concerning the needed public utility buildings, remained practically unaltered during the next century, in spite of the city population increasing to almost 3.5 million (Ill. 18).

²⁵ T. Tolwiński, *op. cit.*, p.121.

4. Conclusions

It is significant that over a period of 250 years, until the end of the 19th century, from a small colonial outpost, New York developed into a metropolis whose rank, architecture and urban layout equaled those of the largest European cities. Together with the city, its main district, Manhattan, became one of the best known and most admired districts in the world.



III. 19. Present-day architecture of a New York street. View of a fragment of the 59 West Street, with Columbus Circle in the background (photo by D. Kuśnierz-Krupa, 2010)



III. 20. Present-day architecture of a New York street. View of a fragment of the 7th Avenue (photo by D. Kuśnierz-Krupa, 2010)



- III. 21. View of the building site of a new apartment block on the corner 55th West St. and 8th Ave. in Manhattan. Previously the site had been occupied by traditional New York tenements (photo by D. Kuśnierz-Krupa, 2010)



- III. 22. View of the building site of a new apartment block on the corner of Howard St. and Broadway. Previously the site had been occupied by traditional New York tenements like the ones adjacent to the plot (photo by D. Kuśnierz-Krupa, 2010)



III. 23. View of the apartment block on the corner of 93rd Street and Lexington Ave., erected during the last 10 years, which replaced the previous traditional New York tenements (photo by D. Kuśnierz-Krupa, 2010)



III. 24. A new apartment block in 92nd Street, in Manhattan. Next to it traditional New York tenements after restoration (photo by D. Kuśnierz-Krupa, 2010)

Unfortunately, in recent years, the cultural landscape of the district recorded in photographs, films, and primarily in the minds of its inhabitants and visitors, has been irretrievably obliterated. Tenement houses, constituting a characteristic element of the district, have been bought out and then demolished (Ill. 15, 16, 21), to be replaced by the styleless architecture of multi-storey apartment blocks. Can this investment expansion be stopped? It is worth preserving at least a trace of residential buildings characteristic of 19th and 20th-century Manhattan. However, only time will show if this can be achieved, and if the need for the identity of the place and preservation of the cultural landscape of Manhattan could prevail over the power or money and greed.

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MARZENA SIESTRZEWITOWSKA*

(I) PUBLIC SPACES FOR THE 21ST CENTURY YOUTH – NEEDS AND EXPECTATIONS

The results of the survey carried out among the students of Civil Engineering and Architecture Faculty at Lublin University of Technology

(I) PRZESTRZENIE PUBLICZNE DLA MŁODZIEŻY XXI WIEKU – POTRZEBY I OCZEKIWANIA

Wyniki sondażu przeprowadzonego wśród studentów Wydziału
Budownictwa i Architektury Politechniki Lubelskiej

Abstract

The paper is an attempt to present the views of today's youth (represented by the students of Architecture) on public spaces. Young people's needs are ignored or wrongly interpreted by urban planners. Young people want to be appreciated and noticed, that is why the space which is not entirely defined and which gives opportunity for self-creation is of most interest to them. The integration with people of various ages, from different social groups, has an educational influence on youths. Young people should have opportunity to present themselves and demonstrate their artistic skills because they need acceptance, unlike any other social group. The youth value multi-functional spaces which create opportunities to take part in different activities at the same time. Moreover, they often take the space which is not designed for them because of their need to be independent and original. The participation of the youth in the project makes them responsible for the space they created, in such a way that they take good care of it and do not allow others to devastate it.

Keywords: youth, public space, Architecture Faculty students

Streszczenie

Artykuł jest próbą przedstawienia poglądów dzisiejszej młodzieży (reprezentowanej przez studentów Architektury) na temat przestrzeni publicznych. Potrzeby młodych ludzi są ignorowane lub źle odczytywane przez urbanistów. Młodzi chcą czuć się docenieni, zauważeni, dlatego przestrzeń nie do końca zdefiniowana, dająca możliwość własnego jej kreowania jest dla nich najbardziej interesująca. Młodzieży służy wychowawczo integracja z ludźmi w różnym wieku i z różnych grup społecznych. Powinna mieć ona możliwość zaprezentowania się, wykazania swoich zdolności artystycznych, bo jak żadna inna grupa społeczna potrzebuje akceptacji. Bardzo cenione przez nią są przestrzenie wielofunkcyjne, które stwarzają możliwości brania udziału w wielu aktywnościach jednocześnie. Młodzież często zagarnia przestrzeń, która wcale nie jest dla niej zaaranżowana. Wiąże się to z jej niezależnością i potrzebą do bycia oryginalnym. Partycypacja młodzieży w procesie projektowym sprawia, że czuje się ona za urządzoną przez siebie przestrzeń odpowiedzialna, dba o nią i nie pozwala dewastować jej innym.

Słowa kluczowe: młodzież, przestrzeń publiczna, studenci Architektury

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1. Introduction

Architecture faculty students are an interesting survey group for research concerning the expectations of the youth towards public spaces. Because of their age, studies and future occupation, they are especially interested in this issue. The opinions presented by students, especially interesting sentences connected with the descriptions of eminent public spaces (based on magazines or articles available online), are the expression of their own views because they include essential justification of the authors' choice.

The students' task was to write an essay and present their subjective opinions (their own points of view) on "Public spaces for the 21st century youth". They were given a set of 10 questions in order to make them stick to the point. However, they were allowed to focus on other important problems of their choice which were not mentioned in the questions.

The undermentioned text is a condensed summary of gradually added thoughts included in 39 essays¹ of 5th semester students.

None of the sentences in this article constitute personal statements of the author. They are students' shortened deliberations² or quotes taken from their essays. Grandiloquent quotations which express the authors' emotions are put in quotation marks. The text includes all of the adjectives which were used by young people to express their feelings, or to characterize the desired future public spaces, or present state.

The aim of this article was to collect information about students' preferences and their expectations towards public spaces (especially students' own judgments, as well as thoughts which they identify with, although often copied from other authors³). The article reveals needs and expectations of young people as well as preferences of the future architects at the present stage of their life and education.

It is worth summarizing and taking a look at the insights of "architectural youth" interested in the subject. A picture received in this way is more reliable than the one resulting from the analysis of serious texts written by authors who are not necessarily young.

The author was considering whether to remove the commonly known content which sounded like slogans, but she decided not to do so because it would have damaged the picture of the respondent's consciousness (during their second semester of urban studies), and the initial effects of education.

¹ The size of a single essay (without photographs) – around 3 pages of texts written in 12 point font size.

² One sentence can hold opinions of more than one author. Therefore, names of students whose works have been used are listed at the end of the article.

³ Some authors' thoughts were copied by students and included in this text. Therefore, I ask those authors for understanding. We all know that intellectual property should be a priority in didactic work among the youth. It would be unreasonable to spend months checking which sentence was copied by the student and from which article because it would not bring anything new to the knowledge about preferences of the youth concerning public spaces. However, it would be valuable for other reasons.

1.1. The criticism of the present state

Students point out the failures and deficiencies in the present development of the open spaces. The public space, used by most of the inhabitants of small towns and suburbs in big cities, consists of streets and squares with traffic, surrounded by grey buildings and patches of monotonous, gloomy green belt. Scruffy common areas as well as old, dull and kitschy playgrounds for children deteriorate the landscape and repel people. The youth have no place to go, therefore, they use some parts of squares as sports fields and old railings as ramps for skateboarding. As a result, they often get chased away by elderly people who long for peace and quiet. They also wander around the shopping centres where they get accused of crimes and feel discriminated against. In most cases, however, young people who can't find any attractions stay at home and stick to the computer for most of their free time. Squares, yards and streets which were the previous meeting places for people, are losing their original sense. Hanging frames are no longer places where people can get to know each other or contact their peers. In most cities, there are no places to have a campfire or a barbecue – a favourite form of youth entertainment. There are schools and colleges with an access to the enclosed sports field, but there is lack of interesting integrative spaces around them.

The stereotypical opinion about young people, who exchanged interpersonal contacts for chatting online or sending e-mails, and who do not need any public spaces, apart from pubs selling beer, is untrue. In fact, it is the other way round. The lack of public spaces for the youth makes them spend most of their free time in front of the computer. It is even worse in the rural areas where dirty bus stops, undeveloped areas or deserted bathing ponds and sports fields are the meeting places for young people. Currently, squares and parks restrict the opportunities and comfort of the youth in large measure. The trend of playing computer games is gradually dying out and young people want to go out.

On the other hand, there is an opinion that 21st century youth do not have the need to leave home in order to be in the world because they have everything (multi-functional entertainment) on their computers, including: social networking service, Google and online gaming. Nowadays, the Internet plays the role of maintaining social bonds. Therefore, new public spaces have to be in real competition with the means of communication (but also shopping centres) in such a way that they will encourage youth to meet in the real space rather than in the virtual one. Instant messengers and online chats are easily accessed sources of passive entertainment and they have a negative impact on the development and health of the youth. Therefore, it is vital to drag people of this age group out of their homes by adjusting the space, in a functional way, in order to meet their needs for activity (fun, entertainment, sport) rest and meeting their peers.

According to students, catering services for youth do not take into account the financial affordability of their customers. Although young people prefer to be in cosy places with interesting interior design, they spend most of their time in crowded fast-food restaurants or outdoor bars which sell beer. Unfortunately, there are no alternative places because cafés, pubs and pedestrian areas with tea gardens, repel people because of their prices.

Those who are responsible for designing spaces for youth, neglect and misinterpret young people's needs. Urban planners often disregard young people. It is the main cause of isolation (spending time at home or in the back woods) of the youth from other social

groups. The lack of space for young people and the fact of pushing them aside, leads the youth to such offences as devastating the infrastructure, writing on the walls or drinking in the backstreets. As a result, they do not do anything creative. Students often ask a question: how can we deal with the generation gap, in order for the youth to integrate with each other, without causing damage to others?

2. What kind of public spaces are needed for the youth?

2.1. Specificity and “rules” of youth. The need for trust, acceptance, opportunity to choose and making decisions on one’s own

Students thoroughly characterise their age group, emphasising that youth is a time of psychological development and the creation of personality, interests, ways of perceiving the world as well as gaining knowledge and skills. Moreover, it is a period of seeking self-identity, acceptance and one’s place in life. The youth are creative and full of new ideas. Therefore, they do not like boredom and they expect new experiences and emotions. Development of the youth, in large measure, depends on the surrounding space and what it has to offer. When the space is well designed, it has a significant effect upon the social behaviour of the youth. It can also allow young people to relax, expel energy and at the same time, prevent them from social pathologies.

It is very difficult to meet young people’s expectations. “A bench under the tree or a swing with a sandpit is not enough for them”⁴. Young people constantly seek new ways of spending free time. They need places which will not let them go past indifferently or without noticing, but which will instead attract and spur them into action. Such places should also allow young people to develop their passions. Space for the youth (the social group which is especially interested in the world, culture and knowledge in a broad sense) ought to include educational elements. Such a place may only be organised by the use of unique ideas. These include: remarkable form, unusual connections in terms of composition and materials, multi-functionality, modern and surprising equipment, and appropriate location.

In the ideal space, young people want to feel appreciated and noticed. While designing, one should use the ideas, potential and unlimited energy of the youth. Young people like it when the world around them is changing. It is worth providing them some “room for manoeuvre” (because the designed function, very often, does not suit the recipients). We should also give the youth opportunity to create spaces on their own, by the means of multi-functional street furniture, or moving modular elements of the equipment (which may be used by different age groups of various interests and allow them to create space in various ways). We should offer them sculptures which may be constantly modified, and create screens for painting graffiti. The possibility to create their own space is desired by young people. It also stimulates their imagination and sensitivity. The youth should know that a particular patch of the city belongs to them. In this way, they take care of it and contribute to the improvement of the quality of life in the city.

⁴ Quotation from student’s essay written by Iwona Kolak.

The space which is not entirely defined, but varied, in such a way, that the youth can be decision-makers, is of most interest to them. “Even an old, concrete swimming pool, with gates painted with spray, may become a favourite place for young people”⁵. Such a space is a rational answer to the unpredictable needs of future generations. Young people value such spaces which have their appearance redefined according to new trends or sudden impulses. “It can be a square or a labyrinth where you can paint the walls with spray or stick whatever you want – space – youtube, where you can present yourself”⁶. The space should attract everyone, regardless of whether the person comes with a bicycle, skateboard, ball, or whether the person wants to lie down and read a book. The youth should be given a choice when it comes to decorating their selected place. Young people want to be proud of unique public spaces near the place of their residence (especially, when the places contain their own ideas).

The youth influence the attraction of the space by their creativity, energy, inventiveness and courage to use what they are offered by the city. Paraphrasing: “Public space constitutes people who visit it”.

2.2. From activity to integration of generations

Young people not only need to be in motion, but they also need to experience constant and varied emotions. It is an age when “monotony or peace cannot take place”⁷. According to students, public space should provide the youth with the possibility to spend time and enjoy it, in an active and safe way, without causing danger to others. Public space ought to be organised in a way which does not make it difficult for inhabitants of different ages to use it. Young people have to feel comfortable in public spaces and they should have opportunities to speak, sing and listen to music loudly.

Various activities should take place in public spaces. They include: having a meal, reading, sleeping, playing team games, observing other people, talking, sunbathing and contemplating in solitude. People commit less crime if the activity in public spaces is more intense. The activity of some people encourages others. New activities are taken up with those which already exist and they they bring younger and older people together. In this way, activities integrate generations, overcome social divisions and develop culture. The proposals of activities, for the users, may be focused on a wider group or individual needs. Compound social behaviours may develop from many individual ones.

The integration of people of various age and social groups is educational for the youth. That is why public spaces should become places where people link spectacular events with the everyday lives of inhabitants, as well as multiculturalism with identity and individuality. Large numbers of young people have similar needs to other users of particular spaces. They do not want to be isolated, but they want to share the space with others. Young people also like popular places. Therefore, the purpose of the public space is to be lively and enable inhabitants to contact each other, unite and tighten the bonds between them. “Young people

⁵ Quotation from student’s essay written by Marcin Samorański.

⁶ Quotation from student’s essay written by Jakub Korona.

⁷ Quotation from student’s essay written by Aleksandra Grabowska.

do not need a ghetto. Being a young person is only a temporary state. Public space cannot be treated as campus which is left after graduation once and for all. Although, there are kinds of entertainment which people grow out of”⁸.

It is a good idea for universities to be open to the public in order to attract local communities and tourists – as is the case in Lyon or Hamburg, where university areas with congress halls coexist with the city, park or coastal areas, without being enclosed.

2.3. The need to commune with nature

The easiest space solutions which fulfil young people’s needs are large, green spaces with benches where people can lie on the grass, with a blanket, and have a place to make a barbecue, as with American campuses. “It could be fabulous in the campuses (but in good taste) where students would feel as if they were on a paradise island”⁹. Young people love giving parties to friends, dancing and painting. They need to have contact with nature i.e. beautiful gardens, separated from the noise, which would offer something for the spirit, e.g., contemporary art exhibitions. Green areas create retreats and shelters – places of rest. “An optimistic, internal life which is associated with youth, gives you the power to act”¹⁰. Thanks to the plants, the space becomes friendly, fragrant and more beautiful. “Public, green areas (parks, squares, riversides, city forests) have large potential as places for the youth, however, they have to include elements which will attract young people in such a way that they will eagerly organize parties and relax while reading a book there”¹¹. Apart from green areas, the park has to offer facilities for cultural entertainment such as stages, platforms and amphitheatres where people could give speeches and express their views. They should also have the opportunity to participate in music and dance festivals as well as theatre performances in green surroundings. The park should constitute the main azimuth for the youth. It should also be a place of play, individual or group expression, and contemplation. “It is a good idea to create “parks within a park” i.e. theme zones: e.g., a rope course, “love zones” (encouraging two people to spend time together) However, with this kind of solution, one has to be careful not to end up with kitsch”¹². The park should also include green gyms, and small squares for team sports such as basketball, or table tennis which are integrated with the green areas. There should also be skate parks in the summer and skating rinks, surrounded by “Christmas lights”, in the winter.

Such a closely situated park, with an interesting program, may prevent the youth from social exclusion and social anarchy. Young people are the most creative and troublesome group.

Young people are not carefree and playful only. They are also interested in the present time and they have deep respect for the past. Therefore, while designing parks, squares and promenades, one should refer to the past in a way which is not trivial but which frees emotions. (like e.g. Bohaterów Getta square in Cracow). One should also remember that despite undoubtedly inspiring western patterns, we have large cultural wealth in our country.

⁸ Quotation from student’s essay written by Jakub Korona.

⁹ Quotation from student’s essay written by Marcin Samorański.

¹⁰ Quotation from student’s essay written by Dorota Boguta.

¹¹ Quotation from student’s essay written by Anna Gąbka.

¹² Quotation from student’s essay written by Łukasz Buczek.

2.4. Spaces open to self-presentation and self-realization of the youth

Young people aspire to be self-fulfilled by participating in art performances such as playing music, acting in the theatre and dancing. Thus, they need a stage and possibility to organize these performances on their own, not by adults. Street dancers' performances require unfolding special flooring on the ground. In every public space there should be enough room for happenings, performances and flashmobs which are directed to passers-by and which attract many people interested in avant-garde art. "The youth should have the opportunity to present themselves and demonstrate their artistic skills because they need acceptance, unlike any other social group. Therefore, they have to be provided with the access to the exhibition space where their own masterpieces will be presented. Many young authors of graffiti, photography and painting would use such a space. (frequent fields of interests among students). Exhibitions would allow young people to spread their wings"¹³.

If young street artists were given places where they could present their works, the stereotypical way of thinking about graffiti, as an act of vandalism, would definitely change. Graffiti paintings would replace dull and grey walls with colourful and funny works of art. It would be a step forward in the creation of interesting spaces for the youth. Many buildings would stop being the signs of passing time and they would become a part of space which develops the observers' imagination. What is more, sectioning a space for the youth to create their art, would be an incentive to take care of this space. Teenagers find it very important to express their emotions and getting in touch with other groups by the means of graffiti. Street art may be a form of social action which inhabitants of the city participate in and which teaches them the acceptance of this art (like in Berlin or Milan, where the inhabitants have fun creating street paintings, eagerly photographed by tourists).

Aerobics and dancing in the open space is a very good idea, however, it is rare in Poland. There should be raised platforms, along the promenades and in the centres of night life (for local musicians and trainers), surrounded by places to sit and stalls serving drinks. Such disciplines are very often done outdoors, in the group spaces of the hotels – as if they were reserved only for holiday makers.

Young people are keen on following fashion and trying new things. They also like taking up modern and dangerous sports (skating, parkour, free running, climbing, modern dance, martial arts). Apart from skateparks, they also need walking and rollerblading trails, fitness clubs, gyms and sport fields because they create favourable conditions for meeting a wider circle of peers.

2.5. Commendation for multi-functional spaces

The best solution for the youth is to create multi-functional squares where, for example, flea markets could be organized, twice a week, whereas for the rest of the month, the square could be used by young people for rollerblading or skateboarding. The opportunity to ride with various sport equipment should be created in parks and along the rivers. A playground for the youth does not have to take a lot of space. It can be originally mounted e.g., in the fence surrounding the sports ground (climbing facilities, seats, slides). The architecture

¹³ Quotation from student's essay written by Aleksandra Grabowska.

for the youth should stand out with its form and include a wide range of functions. In “skateable architecture” the walls are created in such a way that they can be used as ramps for various tricks. The elevations may be also used as climbing walls (like e.g. Youth Factory, Merida). Desired public spaces (lively and with different users) have to be “flexible”: e.g., a wooden stage used for performances or skateboard manoeuvres, a street lamp with a basket and a little square for playing basketball, a square with benches, equipped with speakers and a megaphone (in order to play music), which can be used for dancing, playing the instruments, rehearsals and parties.

It is an art to design something which does not have only one function – e.g., include a skate park in the city space without wasting valuable surfaces – like in front of the MACBA museum in Barcelona or next to the Casa da Música in Porto. Multi-functional places come into existence when, at the design level, we think of several groups that will be using that space. In the case of skateboarding, stairs, pavements and barriers can be used. They have to be of suitable strength and texture (the space around the National Stadium in Warsaw, which is currently only a parking space, could have been longer used by rollerbladers who utilize it if the designers had thought about a suitable material for the street furniture. The form of stairs and seats which constitute the space for disabled people may be a good place for skateboarders. The skateboarder gives a new function to the already existing elements by his activity. In Barcelona, Berlin and Prague, skatetourists are attracted by the natural skatepots. A good skatepark should include various obstacles: walls, platforms, ramps, banisters, pipes made of stainless steel and lighting which enables people to skate at night. Skateboarders constitute a group of young people who are not always accepted by others. Thus, the creation of places where they will be able to fulfil their passions would take local residents to them. Such a space is the realization of the social aspect of protection from vandalism, e.g., devastation of walls and banisters not adapted for skateboarders.

In crowded cities, it is vital to locate entertaining and recreational functions in the city centre by revitalising the river banks, lakes, old harbours and wasteland. The space created for leisure activities must have other functions in order to attract residents and tourists. In this way, it plays an integrative role by becoming a meeting place. One of the impressive places might be a beach, located in the city centre, with the space for leisure and sport, for example, apart from sunbathing chairs, there might be cycling, rollerblading and skateboarding lanes, as well as walking trails enabling people to do sightseeing, an open-air gym, sports grounds for playing beach volleyball and other team sports. There might also be obstacle courses, running tracks, places for concerts, parties, open-air discos, mini-golf and solitary contemplation. On account of the increase of land value, the closer to the city centre the open space is, the better and more efficiently it should be used. Thus, the place will be ideal for leisure, on condition that the activities offered there will be varied.

The most desired spaces are those which can simultaneously accommodate a large number of users and give opportunities to take up many activities at the same time. There should be places created for as many kinds of activities as possible, in such a way that the participants would be able to observe each other. Multi-functional space should be open for changes and modernizations.

2.6. Introducing new traditions to forgotten places

“Young people who are adored by some and disapproved by others, constitute the main driving force of life in the urban spaces”¹⁴. They often take space which is not designed for them. It is connected with their independence and tendency to be original. Places (and designs) which often do not have positive associations among other inhabitants, may constitute one of the most attractive spaces for young people, for example, post-industrial areas which are perfect places for revitalization and adapting to „the youth’s functions”. Young people who constitute the most active users of the city are the quickest group to adapt to new places and give them a new lease of life. It is a good and cheap solution to adapt deserted and deteriorating buildings to paintball arenas. The buildings require some reinforcement, new composition of colours and greenery also on the walls in order to create a suitable climate, e.g., Jeong-Hwa pattern, with the use of old, painted doors. The introduction of ‘new traditions’ brings cities to life. Therefore, a new model of activity should be given to forgotten places whose previous function turned out to be unattractive.

The revitalization of old buildings and the use of recyclable materials is a very positive ecological, economical and social phenomena. Thanks to that, young people pay attention to environmental protection and the opportunity to create “something from the ground up”.

2.7. Access to a variety of functions

A large number of shopping arcades in the 21st century took young people’s attention away from the Old Town. Therefore, in the public spaces there should be something which attracts young people to the shopping arcades, e.g. cinemas. Outdoor cinemas, similar to the cinema organized near the brewery in Lublin, should be found in several places in every city that takes care of the entertainment for the youth. The introduction of outdoor cinemas would attract people back to the city centres. In order to encourage young people to be in the public spaces, it is vital to create the possibility of shopping – the same thing that is offered by the shopping arcades. “Public space has to be surprising and changeable. Moreover, it has to meet the expectations of a contemporary human and win with aggressive temples of consumption”¹⁵.

Cultural events and social life bring the space to life, especially at night. At weekends, young people eagerly spend their time listening to music, in pubs and in cinemas (rarely in theatres and museums). The youth should be given “easy access” to all the places which attract people by their architecture and repertoire.

There should be more places created in the open space, which would have a cultural and social function, e.g. open-air libraries – modelled on the Open-Air Library in Magdeburg.

In order for the youth to find their place in the urban space, there should be improvements made in the functioning of cultural centres, social and sport clubs. There should also be after-school activities. City centres, green areas, sport facilities and all housing estates should meet the standards in order for the youth to spend time there and feel good. According to

¹⁴ Quotation from student’s essay written by Łukasz Buczek.

¹⁵ Quotation from student’s essay written by Marzena Radkiewicz.

Ch. Alexander¹⁶, the bonds of activity should be located about 100 metres away from each other – especially in the open spaces of housing estates. If a space meets the expectations of young people, they will take care of its look and functioning.

Public spaces should generate profits. Catering is the driving force behind it. It should be adjusted to young people's financial situation. Public spaces should include places for the consumption of beer in order to enable people to drink beer which they previously bought in a shop. e.g., specially designed circles dug in the ground of a square. The new way of thinking about aspects concerning catering would enable a wider group of users to spend their free time in public spaces, especially those who cannot afford to use present services. It would also contribute to the withdrawal of ubiquitous umbrellas with breweries' logos.

There should also be well organized public transport with interesting routes for different means of transport in order for the youth to get to their spaces – the public transport should include information boards, road signs, bicycle stands, car parks and bus stops – easily accessible and well lit. Public transport is of great importance because a lot of young people do not have their own cars. What is more, it should be adjusted to the needs of disabled people.

3. Commendation for social participation

Public consultation (including the youth) in the design of the spaces, enabling them to create the spaces on their own, is the key to gain uniqueness and complete adaptation of the spaces to the needs of their users. Thanks to them, a beautiful and functional product comes into being.

The empty areas handed over by the city and the permission for future users to design spaces, ideally from the ground (under the watchful eye of a cultural institution), would have a very positive effect. Such cooperation between the users and the artists worked well in Polish cities while designing the backyards, for example in the "UNBLOCK" campaign which took place in the district of Rakowiec in Warsaw. That is why such experiences are worth using while designing public spaces. Young people who are engaged in the design of the space, invent places to sit or paint murals on particular surfaces, feel responsible for what they created, take care of it and do not allow others to destroy it.

In order to create a functional space for the youth, there should be an environmental (define time period and the level of the youth's wealth) and architectural analysis of the surroundings made. One should check the availability of cultural and sport facilities, as well as the crime rate. Users' individual needs, interests and expected functions, which the city has not been able to fulfil so far, should also be discussed. It is necessary to trust the youth – they should be allowed to create their own space in a way which most suits them. They cannot be deprived of creativity but they should be given the opportunity to develop their abilities and meet their needs. "People create the unique climate of a place. Therefore, it is in the architects and urban planners' interest to attract people to the designed spaces „from the beginning” by engaging them in the process of creation"¹⁷.

¹⁶ Alexander Ch., *Język wzorców: miasta, budynki, konstrukcja*, Gdańskie Wydawnictwo Psychologiczne, Gdańsk 2008, 170.

¹⁷ Quotation from student's essay written by Magdalena Makaruk.

4. Summary for educational purposes

Students presented 189 Internet sources in the bibliography. Out of 33 written papers available in their electronic version, 18 web pages were repeated twice, 3 web pages – three times, 4 web pages – four times and 1 web page – five times. Students used 97 web pages written in English and 92 web pages written in Polish. They analysed (or quoted) 4 web pages displayed in Google on the first page (i.e. 1–10 position) – after they typed “public spaces”, 2 web pages after they typed “public spaces – the youth”, and 1 web page displayed in a position from 10 to 20. Despite detailed guidelines regarding the rules of citation, all of the students provided a bibliography at the end of the essay, without using footnotes, suggesting that their written content is only “inspired”. Students did not present the dates of viewing the Internet sources. Therefore, the author included a common period of time when the web pages were viewed – from 01.11.2011 to 31.01.2012 – i.e. the date when the abovementioned essays were set and the deadline when the students had to hand in their papers. There were 16 corrected and randomly chosen papers. They were written by the students on their own, therefore, plagiarism was not committed by the authors. However, it does not mean that they did not use “other people’s thoughts”.

The correction of papers by the leading architect might create a misleading sense of wasted time. Yet, more flexible education – in circumstances, when every year only 20% of Architecture graduates find occupation where they work with projects¹⁸ – is a new and necessary duty.

The written assignments given to students reveal the deficiencies and shortcomings in students’ education. Despite the fact that the best way to present the skills is project work, written texts might be the supplement to projects and an exercise in the field of eloquence, synthesis of knowledge and presentation of ideas. Written assignments represent a wide variety of student’s mental interests. Project work concern particular field and it is impossible to demonstrate all the issues as a whole because some problems do not concern any subject. The picture of sensitivity and imagination received in the project, is the most important one, but it does not have to be the only one. Because of too large number of graduates who enter the job market, it is recommended to prepare them to be the critics of architecture, researchers, clerks and politicians who deal with architecture, urbanism and spatial planning. It is, therefore, essential to have the ability to use professional, appropriate, and beautiful language of architecture and urbanism which should be the result of education.

One should work on students’ occupational ethics – the lack of remorse (also awareness) in the use of the others’ work is not surprising in the face of ACTA, but it insults the ethos of a highly educated person.

¹⁸ Data not supported by research – information taken from the conversations with students of Lublin University of Technology, reporting on the success of their older colleagues who had already left the university.

5. Conclusions¹⁹

An appropriately designed public space gives huge value to the space itself and its neighbourhood. It also presents the standard of the area and the culture of its residents. It cannot constitute the required element of the land development only, but it should become a landmark of the city. When the space is of a specific nature, it can influence the whole area of the city or dominate it. If it is well thought out, it will be full of life after the completion of its construction.

Public space should provide: the integration of young people with their peers; contact with nature; the possibility to do various sports; leisure; entertainment; modern education (also from the historical aspect); participation in various cultural events; available catering. However, most of all, it should enable:

- participation in the process of the creation of space,
- demonstration of one's uniqueness and inventiveness by creating the space and deciding about the way it is used and arranged,
- presenting one's attitudes and creative skills.

The space expected by the youth should be flexible and multi-functional.

Well-designed public spaces for the youth may revolutionize their lives and the lives of their family, create a dialogue between different age groups and prevent generation conflicts.

There should be a balance between the spaces which aim to integrate people in the surroundings of architecture, and green spaces allowing for privacy in the surroundings of nature.

One should work on the awareness of young people and make them cognizant of the fact that the contact with real friends is much more valuable than the contact with virtual ones, and that being in the natural environment contributes to the improvement of physical and psychological health.

The above-mentioned text may constitute an outline for a lecture on public spaces and it may appeal to students because it was created on the basis of their own thoughts or the thoughts accepted by them.

The names of 3rd year students (academic year 2011/2012) of Architecture and Civil Engineering Faculty at the department of Architecture at Lublin University of Technology – **authors of the essays on which this article is based:** Marzena Bednarczyk, Katarzyna Bezpałko, Dorota Boguta, Anita Broda, Łukasz Buczek, Wojciech Cizio, Barbara Dąbkowska, Anna Dudzicz, Agnieszka Dziechciaruk, Mateusz Eciak, Anna Gąbka, Ewelina Goljanek, Aleksandra Grabowska, Ewa Hermanowska, Jakub Jasielski, Marcin Jasielski, Katarzyna Jaszczuk, Iwona Kolak, Jakub Korona, Aneta Kuć, Iwona Lięża, Magdalena Makaruk, Ewa Miłobóg, Alicja Paluch, Urszula Paluch, Aleksandra Pizoń, Ewa Popko, Marzena Radkiewicz, Marcin Samorański, Igor Sankowski, Marcin Semeniuk, Katarzyna Stępniaik, Magdalena Szal, Klaudia Szpak, Dorota Tarkowska, Izabela Turkiewicz, Joanna Wasilewska, Joanna Wójcik, Anna Woźniak.

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MARZENA SIESTRZEWITOWSKA*

(II) PUBLIC SPACES FOR THE 21ST CENTURY YOUTH – COMPOSITION, ARCHITECTURAL FORM, MODERN TECHNICAL SOLUTIONS

The results of the survey carried out among the students of Civil Engineering and Architecture Faculty at Lublin University of Technology

(II) PRZESTRZENIE PUBLICZNE DLA MŁODZIEŻY XXI WIEKU – KOMPOZYCJA, FORMA ARCHITEKTONICZNA, NOWOCZESNE ROZWIĄZANIA TECHNICZNE Wyniki sondażu przeprowadzonego wśród studentów Wydziału Budownictwa i Architektury Politechniki Lubelskiej

Abstract

This paper is an attempt to present views (ideas, observations, thoughts) and dreams of the youth interested in urban planning connected with public spaces. Students state that public space for the youth, as well as for other users, should have its own unique atmosphere, appropriate colours, good proportions and connections with the surroundings. They should also emanate with the beauty of designed forms and materials. However, there are specific features of the space which are of most interest to the youth. Young people value "architectural jokes". They dream about a possibility to meet in a group, in open spaces with places to sit, which are organized in a way that is suitable for them. People of this age appreciate public spaces with frontages which give them a feeling of shelter and privacy. They accept traditional ways of spending free time e.g. those offered by catering services, as long as the service is compatible with the surrounding architecture and composition that is cohesive with the surroundings. The youth dream about the introduction of new technological solutions to urban planning as well as innovative and partly interactive public spaces. They want to use green areas which would take them to a different, non-urbanized world where they could feel a mysterious atmosphere.

Keywords: youth, public spaces, composition

Streszczenie

Artykuł jest próbą przedstawienia poglądów (idei, spostrzeżeń, refleksji) i marzeń dzisiejszej młodzieży, zainteresowanej urbanistyką, na temat przestrzeni publicznych. Studenci sądzą, że przestrzeń publiczna dla młodzieży, tak samo jak i dla innych użytkowników, powinna mieć swój niepowtarzalny klimat, odpowiednią paletę barw, dobre proporcje i powiązania z otoczeniem, emanować pięknem zaprojektowanych form i użytych materiałów. Są jednak specyficzne cechy przestrzeni, które szczególnie podobają się młodym. Młodzi cenią żarty architektoniczne. Marzą o możliwości spotykania się w grupie w przestrzeniach otwartych z miejscami do siedzenia, zorganizowanymi w im odpowiadający sposób. Doceniają przestrzenie publiczne z pierzejami dającymi poczucie schronienia i prywatności. Akceptują tradycyjne sposoby spędzania wolnego czasu, np. oferowane przez usługi gastronomii, ale pod warunkiem lepszego zespolenia form tych usług z otaczającą architekturą oraz kompozycji spójnej z otoczeniem. Marzą o wcieleniu nowoczesnych rozwiązań technicznych w urbanistykę miasta oraz o innowacyjnych, a nawet częściowo interaktywnych przestrzeniach publicznych. Pragną korzystać z terenów zielonych, które przenosiłyby ich w inny, niezurbanizowany świat – działający na zasadzie kontrastu, stwarzały klimat tajemniczości.

Słowa kluczowe: młodzież, przestrzenie publiczne, kompozycja

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1. Introduction

The article is a summary of thoughts included in 39 essays¹ of 5th semester students of Architecture at Lublin University of Technology². The students' task was to write an essay and present their subjective opinions (their own points of view) on *Public spaces for the 21st century youth*. They were given a set of 10 questions in order to make them stick to the point. However, they were allowed to focus on other important problems of their choice which were not mentioned in the questions. Despite detailed guidelines concerning the rules of citing, students added bibliography at the end of their essays and they did not include any footnotes. It suggests that their written texts were "only inspired". None of the sentences in this article constitute personal statements of the author. They are students' shortened deliberations³ or quotes taken from their essays. Grandiloquent quotations which express the authors' emotions are put in quotation marks. Footnotes were only used in originally quoted sentences found in students' essays (with three exceptions, where passages from the texts were put in quotation marks) but they were not used in individual students' phrases or metaphors put in quotation marks.

The paper includes students' own ideas for designing public spaces, proposals inspired by well-known and currently accomplished spaces, proposals inspired by projects and detailed descriptions of the most spectacular and successful public spaces created in the last few years⁴.

The whole collection of thoughts, reflections and insights reveals different dreams of the youth as well as the imagination and preferences of future architects.

Such collected and grouped views of the new generation of the youth interested in the subject of urban planning, might be a hint for designing new public spaces as well as a stimulus to search and update already existing models and design trends.

2. The composition, water, green areas and philosophy of open spaces

Students presented a lot of insights and reflections which coincide with the general rules concerning public space design. Spaces which are very close to local communities and bring joy to the inhabitants are incredibly valuable for the identity of the city, also from a young

¹ The size of a single essay (without photographs) – around 3 pages of texts written in 12 point font size.

² The article is a continuation of the first part "Public spaces for the 21st century youth – needs and expectations". The results of a survey carried out among the students of Faculty of Civil Engineering and Architecture Faculty at Lublin University of Technology.

³ One sentence can hold opinions of more than one authors. Therefore, names of students whose works have been used, are listed at the end of the paper.

⁴ Some authors' thoughts were copied by students and included in this text. Therefore, I ask those authors for understanding. We all know that intellectual property should be a priority in didactic work among the youth. It would be unreasonable to spend months checking which sentence was copied by the student and from which article because it would not bring anything new to the knowledge about preferences of the youth concerning public spaces. However, it would be valuable for other reasons.

person's point of view. The main public space in the city (market square, promenade) should be its heart and it should create conditions for taking up initiatives.

According to students, public space should be functional and attractive, as well as adapted to the way of life of its users. It should be also comfortable (in accordance with the principles of ergonomics), friendly, modern, original, cosy, elegant, lively and safe. It should have its own unique atmosphere, appropriate colours, good proportions and connections with the surroundings (appropriate communication). What is more, it should reveal the beauty of designed forms and materials used to build them, delight visitors, be a characteristic sign of a particular community, and be changeable and surprising. The space cannot be associated with boredom and greyness. A well designed public space should only contribute to positive behaviours and create conditions to express appropriate emotions and reactions. It should also provide psychophysical comfort – it cannot be the cause of frustration among its users, but it has to contribute to the improvement of the quality of life of its residents. The space should be noisy and lively. It should represent the city and provide anonymity for its users. A friendly space provides shelter from climate severity and creates a feeling of safety which depends on the level of aesthetics, lighting, the presence of landmarks, monitoring and the clarity of the layout.

Students notice and agree with the theory that the space should be adjusted to 'human scale' and create a possibility to move comfortably. The scale of the open space must be adequate to the scale of the city. If it is disproportionate, it may be shocking and overwhelming by its size. Large, homogeneous spaces are tiresome and they do not surprise the observer with contrast. The buildings surrounding the open space should be proportionate to the interior. The central angle should be 25–30° (K. Wejchert, 1984). Views opening towards other elements of urban structures are very important.

A well designed public space completes and increases the value of its surroundings. Appropriate composition of the public space constitutes a cohesive whole and harmonizes with colour and material of the surfaces used for different functions. The decor of the space is adjusted to its context – inspired by the surrounding buildings whose details refer to street furniture e.g. walls, pergolas, manhole covers, flowerpots, benches, lamps and bins.

The composition of public space for the youth (or parts of this space dedicated to the youth) and street furniture used in it, should take into account the specific needs and expectations appropriate to this age group.

Young people have a sense of humour. They appreciate and enjoy different "architectural jokes" and metaphors. They are also open to modern designs. A variety of materials, greenery, street furniture and the introduction of art (sculptures, installations) triggers different feelings connected with the perception of the space. Artistic assets of the space help to recognize, memorize and create the atmosphere of the place, such as Mustangs at Las Colinas by Robert Glen. The use of creative solutions stimulates the imagination, widens users' intellectual horizons and creates new opportunities for them. However, they cannot interfere with their private sphere or restrict them in any way.

Aesthetic qualities of the space influence the creation of sensibility and beauty, among the youth. By its form and structure, the space should generate good emotional perceptions and provide strong experiences. It should also contribute to the reflections (sculptures, accents, thematic zones). Inspiring sculptures are those which impel to a wider interpretation

and can be used as playgrounds, seats or even exhibits on which murals can be made. The introduction of colour brings repelling buildings and other dull elements to life. However, it should be done with moderation in order not to live in a “naive, colourful and plastic world, full of strange forms that shock people”⁵.

Young users of the space often look for places where they can find shelter because the monuments, the scale of surrounding buildings and their historical values or functions require official behaviour which makes young people feel “observed and uncovered”.

The “edge effect” should be taken into consideration. People prefer to move and stand closely to the edge of the building because they have a better observation point and they feel safer than in the middle of the space. This is why frontages around public spaces should be formed, by creating cosy alleys, hollows, gates, alcoves, arcades and passageways in which young people eagerly hide. “If the edge fails, the space will never be lively” (Ch. Alexander, 1980)⁶.

A well-chosen and attractive location of the space for the youth is very important. It can be situated on a hill with a view over a beautiful urban landscape. Beautiful views or different events happening in the space guarantee that people will stay there – otherwise, the space will be deserted and useless. Integrative space for the youth, situated on a hill can be controlled by the environment. Such a space should provide discretion, but it should also be well lit and monitored by CCTV cams and municipal police (because some young people still have a drive to destroy shared property). Give a feeling of self-confidence and eagerness to observe. They are associated with leadership and they are perfect places for organizing picnics. However, it does not have to be a hill. Stairs are good enough – the Spanish Steps and the Barcelona Magic Fountain provide an example. The localization and seats should be chosen by the youth and modified according to their needs.

There are also longitudinal spaces needed (not only for the youth) where people would be able to go jogging or dog walking, like, for example, High Line in Manhattan, New York.

The ground, apart from being provided with a ‘human scale’, should be varied by the means of different ecological materials, water and non-schematic lighting e.g. in the form of lit flooring. The surfaces should be of high quality and the design must be comfortable for disabled people.

The lighting is of great importance. The most interesting lighting solutions are those in which the lights are built in the elements of street furniture: ledges, pools and fountains which can be used after dusk. Attractive lighting should have “innovative forms” or come out of the various shapes placed on the ground.

There are many ways of bringing life to urban spaces which should (simultaneously) affect sight, touch and hearing. “Playing” with texture, colour, and light stimulates imagination and introduces a new way of perceiving the reality. Temporary installations might be essential elements of the space. They create “a fresh breeze” and by touching upon important subjects, they make people think. One of the examples of such installations might be “Gdynia Playground” project – “PoCoTo”, 2011.

⁵ Quotation from student’s essay written by Iwona Kolak.

⁶ Excerpt based on student’s essay written by Marzena Bednarczyk.

Public spaces should be attractive in every season of the year, like in Paris, where city squares turn into ice skating rinks in winter.

Water in the public space constitutes an object of highest praise. “It has something in itself which attracts young people who want to spend their time in silence”⁷. It is a surprising element which never looks the same, reflects beautiful views and architecture, provides rest and relaxation in the “mist of refreshing fountain streams and cascades; soothes and calms by the swoosh”, arouses people’s interest and organizes the space. Water also provides the feeling of pleasure and incredible experiences. We can “play, fool around and run across unexpectedly bursting streams”⁸. Thus, water is one of the greatest attractions in the urban space. The ideal place for children and the youth are fountain streams which burst from the floor and invite people to come, touch and play. They are open, inviting and they do not create any barriers. If we turn the fountains off, we receive a space “ready” for other functions, e.g., dancing. Bath fountains as well as other interesting, modern fountains, in the form of water coming out of the crevice, are rare in Poland. Water in the city (fountains, streams, rivers, lakes) should be available: “in order to bathe and soak feet”. Water attractions draw many people. e.g., (inspired by St. Mark’s square) a square in Bordeaux, covered with a thin layer of water which evaporates and creates the effect of mist. Cities located along the rivers should be “turned to the side of the river” by creating boulevards, riverside parks and spectacular objects situated on water.

Public space should have informative function obtained by architectural symbolism. The marking of walking trails, by the use of different surface of the flooring, points out the beginning and the end of a trail. It also helps people to navigate. Public space needs to have lay-bys excluded from the main stream of traffic.

Catering services, in the form of popular tables with umbrellas, are essential and well functioning, if they do not take too much space. They cannot disturb the composition of the layout but they should constitute its essential part. Green areas “attract” young people on account of their functions but also because of beautiful compositions, vegetation richness and changeability, connected with seasons of the year. The strongest emotions are aroused by green areas which constitute contrast – when we move from a busy city to an oasis of calmness, with water and seats made of natural rocks (equipped with city signs, bins and lighting), designed in a way which refers to the character and history of the surroundings and creates a unique atmosphere. The youth would rather spend their time in parks and squares where the levels of flooring are lowered. Such a solution creates discrete meeting places for friends (designed for relaxation and elevenses) and alleys for couples, giving the feeling of closeness and safety.

In order to encourage people to visit green areas, the places must be given a unique character. There also need to be an “atmosphere of mystery” created by introducing various odd-shaped and puzzling sculptures. Such a place would win recognition, especially, if there was a possibility to climb on the sculptures. Objects and street furniture of unusual shapes arouse the curiosity of the youth, stimulate them to act and encourage them to spend time in public spaces.

⁷ Quotation from student’s essay written by Aneta Kuć.

⁸ Quotation from student’s essay written by Anna Gąbka.

3. The form of street furniture

Street furniture, by its form and scale, should encourage active, young people to use it – an interesting solution is to create seats which are placed in the topography of terrain, e.g., retaining walls which can be used as seating. The youth are looking for a place where they could be in isolation, assume a secure position and do their activities in a group. In order for the youth to “feel at home”, the places should be hidden, secluded and protected from wind and sun. Most of all, the space must offer opportunity for a large number of people to sit comfortably at the same time, in a way which gives them very little privacy. The fact that young people do not chat while sitting on the benches, situated in the housing estate area, results from a certain failure of the seating: they do not provide discretion, safety and attractive views. The users of such places are visible from all the sides but they cannot see anything. It is important to arrange the elements of equipment (seats, lighting, greenery) in such a way that they create favourable conditions for meeting a wider circle of friends. That is why well designed seating should be placed in a 90° angle or be oval-shaped (unlike the regular setting: one next to another), in order for the youth to be able to discuss and observe the space.

“Anxiety about the empty space on a design paper” dominates many of the designs. Thus, benches are placed randomly without psychological analysis. They should be sheltered and placed not in the middle of the space but along the facades, in building alcoves, or in the surroundings of greenery. “A safe rear” is very important. There should be protective alcoves, in the rear and above the place, created in order to provide good visibility – without unnecessary exposure. The alcoves should be away from the main walking trails in order for the youth to feel that these places are designed especially for them⁹. Seating should be comfortable, aesthetic, useful and it should provide a place where people could stretch out and lay their books. Places for study and contemplation should be situated in beauty spots and retreats to help people focus. In the summer, traditional hammocks hung between the trees or places on the grass, equipped with elements enabling people to lean, would be very popular. Moreover, rocks with smooth surfaces, heated by the Sun, would be also of great interest. Young people are attracted by unique forms. For various meetings and chatting in a group the “super – bench” would be a great solution (furniture made of wood or other material, with seats on different levels and in different positions – sitting, lying, half lying – giving a lot of possibilities when it comes to the creation of its form, modelled on benches which are placed along the beach or the new pedestrian area in Barcelona). The bench can be used by several friends at once, or a five-member family with a dog. In urban spaces, it is worth promoting furniture such as the “Meeting Bowl” in New York. It is a great substitute for well worn tables in the cafés. One of the students proposed an idea for a seating which is always exposed to the Sun¹⁰. It is a deckchair accessible from all sides – a flat, wooden figure with a pyramid in the middle used as a chair back. The number of possible shapes and ways to design seating is infinite. That is why they must be unique and intriguing. There is only one aim: “when you go there once, you will have the need to come back and invite your friends there”.

⁹ Excerpt based on students’ essays written by Marzena Bednarczyk and Dorota Tarkowska.

¹⁰ The idea of the student – Aneta Kuć.

Apart from specially arranged seating, there should be other elements of architecture such as steps, fountain edges, flower pot edges, monument plinths and small walls which would allow people to sit. Young people like to gather in one, characteristic place (e.g., at the Maria Skłodowska-Curie monument in Lublin) instead of sitting on benches designed for that purpose, because the benches are often “scattered” which prevents people from meeting in a bigger group. The places which are occupied by the youth (e.g., plinths of monuments or steps) should be adapted to sitting by covering them with comfortable fabric.

A better adaptation of the space for sitting and other activities may be achieved by: an appropriate roof e.g. canvas; barriers; differentiation of levels which gives a feeling of being under or inside of something – depending on the activity which takes place there. The differentiation of levels in meeting places and the division of space to fragments, by building roofs, steps or arcades, gives a feeling of participation in solving a mystery, entering the unknown and curiosity. It also encourages people to observe and discover. The space becomes organized when it creates the opportunity for its users to observe, be in a safe position, stay protected from the sun, be isolated from the noise, and create a feeling of place and identity. Dimmed and partly uncovered places as well as enclosures, contribute to the emergence of the feeling of possessing a particular space. Different characters of neighbouring places trigger different behaviours of the users. There should be different facilities created in order to attract attention and encourage people to come. These might be: ice cream stands, advertising columns and exhibitions which cause a discussion or meeting.

Street furniture (seats, couches, rubbish bins, flower pots) and details should be original, different from each other, but in the same style. A thoroughly designed urban planning detail (such as a bench in the form of a meandering ribbon along the creek in Kirchsteingfeld, Potsdam) is beautiful, comfortable to use and “resistant” to vandalism.

4. Fascination for technology and modernity

Young people desire “a fresh breath of new ideas and experiences, a shot of positive energy emerging from a designed place”. The desire for modernity, originality, and sensations might be fulfilled by laser shows with music and appropriate choreography. Such shows turn out to be successful in public spaces and buildings. Modern equipment and lighting effects, visible from a long distance, attract the young and the old alike. Lasers are perfect for advertising (it is possible to display companies’ logos and coats of arms of the cities). Thanks to that, the cost of a laser quickly pays for itself¹¹.

“Dancing fountains” also fulfil people’s expectations. They are of many different shapes and heights – they can be also illuminated by the use of different colours which give phenomenal effects while the water moves according to particular choreography and music (sometimes played live). Even small, one meter high fountains with green areas may be attractive places for meetings and performances. Water cascades flowing down the multi-level, repeatable modules (the side of the module might be from several to several dozen metres) which create a cohesive and harmonious whole are very exciting. The modules

¹¹ Excerpt based on student’s essay written by Igor Sankowski.

might have various functions. They might differ in colour of the light, material, texture and the greenery (its arrangement and height). The modules must also have certain weight and they have to be protected against theft¹².

Many people would enjoy visiting modern “animated – entertaining – recreational” spaces which offer access to culture – areas of grass regenerating eyesight, enormous screens for showing movies of various genres and a place to lie on the grass or “long, meandering benches”.

The youth enthusiastically accept new things, therefore, the designers of the space should not stick to existing schemes. An innovative kind of game is laser paintball, in which a laser beam is used to shoot instead of paint. It is a stunning game after dusk. Squares for playing play-station games would also be very popular. Young people would like to participate in the games which take place in public squares, in a way which is proposed by Greet Street Games KMA Creative Technology Ltd. in Gateshead and Sunderland.

For individuals and people who prefer to read, learn, listen to music and play computer games, there should be open air places created. Such places would provide peaceful leisure, silence, beautiful views, protection from being observed by others, feeling of safety and discretion. Such a group of people require only one or two-person benches which protect from the Sun and have solar panels installed in their roofs, in order to provide energy. The benches should be equipped with Wi-Fi (such as a bench in the shape of a flower in New York). There should also be a speaker built in the bench in order for the people to listen to music. The bench should be situated near coffee machines.

Young people should be given access to libraries, youth centres, digital libraries and other places with Internet access (thanks to that, the youth will have access to the press, literature, music and films) so that education will no longer be associated with long and dull evenings at home or in the dormitory.

Residents should be aware of the fact that there is always something happening in the main urban squares. City squares may be brought to life by introducing certain change and unpredictability. There should also be elements which increase people’s interest and provide light shows reacting to person’s movement. There might be 3D mapping on the elevation of neighbouring buildings or on the surface of the square. During the day, the changeability of colours on the elements of the square or buildings should be introduced. The squares would function throughout the day and during the night. They would surprise with changeability. The squares would be ideal places for installations which integrate residents or provoke people to stop and reflect – an “incessantly lasting” festival of kinetic art of light, such as the “Light Move Festival” in Łódź.

5. Conclusions¹³

Students are “greedy” for innovations. Words: “new, modern, innovative, surprising, original, unique, untypical, non-schematic, unusual, intriguing, changeability, unpredictability,

¹² *Ibidem*.

¹³ Conclusions constitute author’s summary of students’ deliberations and include key thoughts from students’ essays.

curiosity” are repeated several times in each essay. The youth crave for having a possibility to use the newest technological achievements, e.g., Wi-Fi available in every place of leisure, but also ecological solutions such as solar panels.

The essays contain the praise for simplicity connected with technology. Students try to prove that the innovative solutions they desire are not costly for the city but their cost will pay for itself quickly, or it will be compensated by social benefits.

To come to the conclusion that young people want “cosmic” modernity and incredible sensations like in science fiction movies, would be hasty. Students emphasize that the form cannot be close to kitsch.

In order to meet young people’s expectations, new functions and elements of public space equipment need to be introduced. It has to be done according to recent trends of spending free time which change quickly. What is attractive for the youth nowadays, will not be interesting for their successors (who are children now).

It is typical that students rarely mention the historic spaces in their papers e.g. Lublin Old Town (they only mention Po Farze square – as a good place for meetings in a beauty spot). It is surprising because for an elderly observer, Grodzka Street is full of cafés and clubs and appears to be the youth’s favourite place¹⁴.

The youth crave for: 1) safety, 2) individuality allowing to find the identity of the place, 3) flexibility and possibility to modify the solutions, 4) architectural jokes and unconventionality, 5) modern design, 6) introduction of modern, interactive solutions to city’s urban planning.

The names of 3rd year students (academic year 2011/2012) of Architecture and Urban planning at the department of Architecture at Lublin University of Technology – **authors of the essays on which this article is based:** Marzena Bednarczyk, Katarzyna Bezpalko, Dorota Boguta, Anita Broda, Łukasz Buczek, Wojciech Cizio, Barbara Dąbkowska, Anna Dudzicz, Agnieszka Dziechciaruk, Mateusz Eciak, Anna Gąbka, Ewelina Golianek, Aleksandra Grabowska, Ewa Hermanowska, Jakub Jasielski, Marcin Jasielski, Katarzyna Jaszczuk, Iwona Kolak, Jakub Korona, Aneta Kuć, Iwona Ligęza, Magdalena Makaruk, Ewa Miłobóg, Alicja Paluch, Urszula Paluch, Aleksandra Pizoń, Ewa Popko, Marzena Radkiewicz, Marcin Samorański, Igor Sankowski, Marcin Semeniuk, Katarzyna Stępnik, Magdalena Szal, Klaudia Szpak, Dorota Tarkowska, Izabela Turkiewicz, Joanna Wasilewska, Joanna Wójcik, Anna Woźniak.

References

References are common for two papers by M. Siestrzewitowska, available on pages 111-113.

¹⁴ The paper about the reflections of students on public spaces for the youth, in Lublin (place of study), is planned to be published in Research Bulletins of Lublin University of Technology.

EWA STACHURA*

STUDIES ON CURRENT HOUSING CONDITIONS IN POLAND: URBAN SCALE AND COMMONLY USED AREAS ATTRIBUTES IN HOUSING ESTATES

ŚRODOWISKO MIESZKANIOWE W POLSCE. STANDARD ROZWIĄZAŃ URBANISTYCZNYCH I ARCHITEKTONICZNYCH W BUDYNKU, ZESPOLE MIESZKANIOWYM I W JEGO OTOCZENIU W ŚWIETLE BADAŃ

Abstract

Urbanization taking place in Poland in the second half of the twentieth century was characterized by high dynamics. The development of residential architecture in the years 1945–1989 should be considered in the strict context of the Polish former economic system, which determined the framework for the development of the country. Due to the political transformation that occurred in 1989, Polish architecture preceded to then opened up new opportunities for residential development. The aim of the paper is to present contemporary housing conditions in Poland. The housing environment can be separated into three areas each based the relationship between the space and its user. In the first is the urban scale attribute of the public space in the housing estate (complex). The second the semi-public space character at the neighborhood level; and the third is the private space being the interior of the flat where the inhabitants have greatest ability to change. The paper focuses on the urban scale attributes of the housing environment and the quality of commonly used areas within the building.

Keywords: housing environment, housing standard, attributes of the residential standard, urban quality

Streszczenie

Proces urbanizacji, mający miejsce w II poł. XX w., miał dynamiczny charakter. Powstała w tamtym okresie zabudowę mieszkaniową należy traktować w ścisłym kontekście systemu ustrojowego, który określał reguły ekonomiczne i negatywnie wpływał na tempo rozwoju kraju. Transformacja ustrojowa rozpoczęta w roku 1989 sprawiła, że zmieniły się warunki ekonomiczne, techniczne i przestrzenne określające warunki zamieszkiwania. Celem artykułu jest prezentacja wybranych elementów środowiska mieszkaniowego w Polsce. Na jego atrakcyjność dla użytkownika składa się konglomerat cech związanych z lokalizacją, standardem rozwiązań architektonicznych i urbanistycznych budynku oraz jego otoczenia, standardem i rozplanowaniem mieszkania. Przedmiotem rozważań w niniejszym artykule jest ocena urbanistycznych atrybutów środowiska mieszkaniowego, w tym szczególnie jakości przestrzeni półprywatnej i półpublicznej

Słowa kluczowe: środowisko mieszkaniowe, standard mieszkaniowy, cechy standardu mieszkaniowego, jakość otoczenia urbanistycznego

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1. Introduction

The purpose of this paper is to examine housing conditions and preferences in Poland. A questionnaire survey was undertaken in 2011 for 1 selected Polish towns. Four categories of towns were identified for this research: first is Warsaw the country's capital, which has a higher standard of living than any other cities in Poland. The second category includes big towns (above 500 thousands inhabitants) represented by Wrocław and Kraków. These cities have recorded strong development trends and have favourable economic prospects for the future¹. Third are medium sized cities that have not experienced the same growth rates as the larger cities. They, nevertheless, offer a good accessibility to services and have good investment potential. The final category is the Katowice agglomeration, being the largest post-industrial region in Poland (population of 6 million), which currently struggles with many local economic, social and spatial problems. The concentration of the labour market in this region, however, is attractive for new investment opportunities that will potentially lead to the future development. The above selection of towns and regions in above mentioned survey allows the collation of data sets with accurate economic, social and spatial information providing the basis for measurement of housing conditions and preference characteristics.

2. Studies on the current housing conditions – objectives and methods

A flat (a single-family house) is a complex product, satisfying the whole range of interrelated needs². Its characteristics may be divided into three categories:

- attributes of the location,
- attributes of standards of urban and architectural solutions of the building, housing complex and the surroundings,
- layout and standard of the flat.

The attributes of the location describe the accessibility of selected services, which are most important in respect of the functioning of households and the qualities associated with the image of the district and social relations in the housing environment (Table 1). The described location attributes in correlation with the place of occupancy³ enable the classification of the types of urbanized space in Poland.

Another important group of the attributes determining the standard of the flat are its spatial qualities, technical and aesthetic features of the building (housing complex) and its direct surroundings which have a great influence on the quality of living: physical comfort, aesthetic perception, sense of safety and social bonds, ecology (Table 2). Research into this

¹ Three selected big Polish cities chosen for research are on the top of the list of towns with the highest rate of convergence and they absorb the highest percentage of foreign investment.

² P. Vajiranivesa, *Housing demand Model: System Dynamics Approach*, VDM Verlag Dr. Mueller, Saarbrücken 2010, 101.

³ The term "place of occupancy" is understood as the information about the type of the building (detached, semi detached, multi-family), the period of its construction (tenement house constructed before 1939, building dating back to the 1940s–1960s, and after 1990), the number of floors (up to five floors, above five floors).

group of the standard attributes makes it possible to describe the acceptance of settlements by Polish inhabitants and the relations among different types of space: private, semi-private, semi-public, public and basic forms of the spatial order⁴.

Table 1

Location attributes of a house/flat essential for the assessment of the standard of occupancy

Category		Facility
1.	1	School, kindergarten
	2	Clinic, pharmacy
	3	Cinema, cultural house
	4	Local Stores
	5	Shopping gallery
	6	Recreational areas
	7	Sports facilities
	8	Public transport stops
	9	Access to the main road
2.	10	Recognizable and easily identifiable neighbourhood
3.	11	Attractiveness and image of the district
4.	12	Residential access to common areas (gardens, open space) within the estate

(Source: elaborated by the author)

Table 2

Attributes of the standards of urban and architectural solutions of the building, housing complex and the surroundings

Category	Attributes
1.	Building quality: Technology, materials – exterior and interior
2.	Driveway to the building
3.	Garages and parking for residents and visitors
4.	Functionality of the entrance, staircase, corridors, elevators
5.	Aesthetics: Colors and materials of entrance, staircase, elevator
6.	Building/neighborhood facilities: swimming pool, fitness center, sauna
7.	Sunlight
8.	Ventilation
9.	Energy efficiency
10.	Sense of privacy
11.	Neighbourly relationships
12.	Safety and security

(Source: elaborated by the author)

⁴ B. Jałowicki, M.S. Szczepański, *Miasto i przestrzeń w perspektywie socjologicznej (City and space in the sociological perspective)*, SCHOLAR Publishing House, Warszawa 2002, 363-363.

Important element of the studies on the standards of occupancy is the determination of the architectural attributes of the housing space: its size and proportions, functional layout, comfort, in a broad meaning of this concept, provided by appropriate technical and technological solutions (Table 3). A subjective assessment of these attributes of the occupancy space broadens the knowledge of life styles, cultural conditions of the occupants and relations between the psychographic features of the occupants and the perception of the occupancy space.

Table 3

Attributes of the architectural solutions of the flat

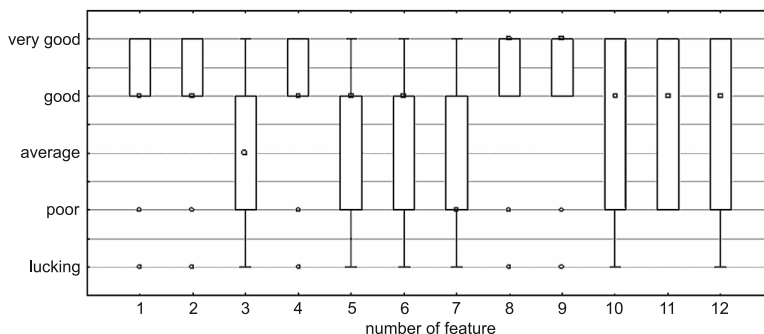
Category	Attributes	
1.	Functionality – usability and efficiency	
2.	Size of dwelling	
3.	Wall height	
4.	Daylight illumination	Living rooms
5.		Kitchen
6.	Thermal comfort of the home – heating, ventilation, air conditioning	
7.	Acoustic insulation: Quiet and comfortable flats	
8.	Good design and quality of equipment and materials	

(Source: elaborated by the author)

Studies on the standards of occupancy of Polish people, and subjective assessment of their housing environment, mark a starting point for devising current models of housing.

3. Accessibility to community facilities and attractiveness of the place of residence

A list of the community facilities was presented to the respondents relating to accessibility for evaluating services most important from the viewpoint of the functionality of the housing environment and user satisfaction. Analysis of the survey results show that the respondents in general are satisfied with access to chosen facilities in their place of living (Ill. 1).



Ill. 1. Assessment of the accessibility to community facilities and attractiveness of the place of residence (Legend: see Table 1)

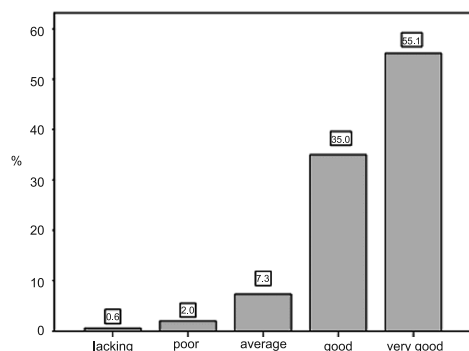
Table 4

Assessment of the accessibility to community facilities and attractiveness of the place of residence

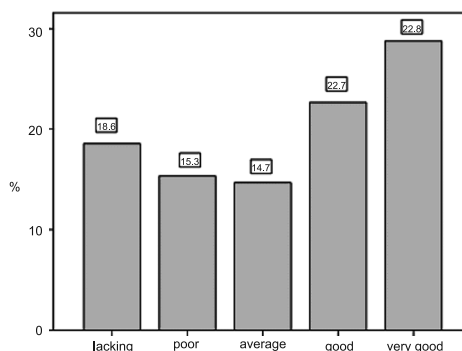
Category		Facility		Assessment of the accessibility				
				very good	good	average	poor	lacking
1.	1	Accessibility	School, kindergarten	46.8	34.4	14.0	3.9	0.9
	2		Clinic, pharmacy	45.2	36.1	13.6	3.4	1.7
	3		Cinema, cultural house	17.7	26.9	26.9	16.0	12.6
	4		Local Stores	49.4	32.8	11.7	4.0	2.1
	5		Shopping gallery	24.4	28.8	23.7	12.6	10.6
	6		Recreational areas	24.4	28.1	24.8	14.3	8.3
	7		Sports facilities	17.4	30.6	26.9	15.0	10.1
	8		Public transport stops	51.0	34.8	9.2	3.7	1.3
	9		Access to the main road	55.1	35.0	7.3	2.0	0.6
2.	10	Recognizable and easily identifiable neighbourhood	27.9	39.7	22.2	8.3	1.9	
3.	11	Attractiveness and image of the district	27.1	34.1	25.6	13.2	0.0	
4.	12	Residential access to common areas (gardens, open space) within the estate	29.0	23.0	15.0	15.0	19.0	

(Source: elaborated by the author)

Accessibility to school, kindergarten, local stores and medical services also rated highly in respondent opinions. Accessibility was better in housing estates and city centres than in single-family house areas.



III. 2. Access to the main road



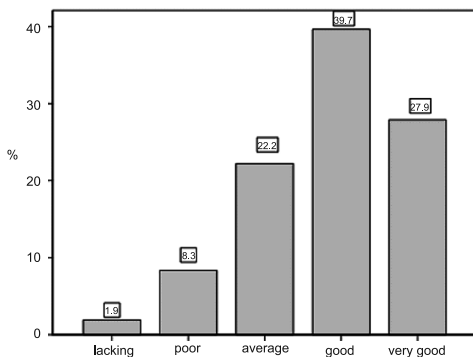
III. 3. Residential access to common areas (garden, open space) within the estate

Evaluation of the access to main road and public transport stops was rated very good by 90,1% of respondents (Ill. 2). The level of satisfaction, however, depended on the type of building. The occupants of the multi-family houses in city centres have the best access to roads and public transport stops for all buildingtypes. Accessibility was not surprisingly better for multi-family house respondents than their counterparts who live in the new estates especially those situated on the city outskirts (Access to main roads and public transport stops was rated good or average).

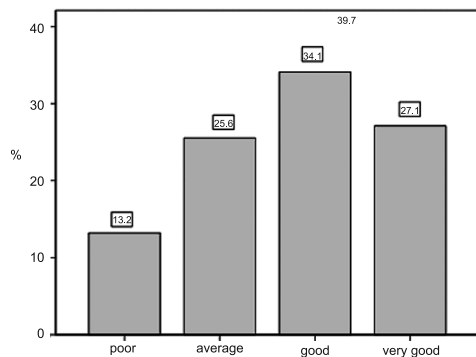
Respondents saw shopping galleries as being easily approachable. This indicates the number of these facilities that have been constructed over last 20 years at the neighbourhood level of housing estate in the cities. The same satisfaction level relating to availability of recreational areas was indicated by the respondents. They unanimously graded categories 1, 2, 4, 8 and 9 very highly with a narrow range opinions. The highest diversity of opinions was found in categories 3, 7, 10 and 12. The uniform distribution of ratings was found category 12 (residential access to common areas within the estate, Ill. 3).

The survey shows that opinions relating to sporting and cultural facilities are more diverse than in the other categories, indicating an average level of availability. This is because these types of services are usually situated in a city or district centre, which makes access to them variable depending on the actual location of the dwelling to the cultural or sporting facility. Availability of gardens and open space within housing estates is variable as well. The satisfaction level for multi-family house occupants (1945–1970 and after 1990) was assed a good or less than good. In sharp contrast, those occupying single-family houses (before and after 1990) assess the access to the common areas as very good.

Respondents were also asked to present their opinions on the attractiveness and the image of their district and the characteristics of the neighbourhood. Similar percentage distributions of grades relates to these categories. Most of the respondents assessed both the image of the district and the quality of the neighbourhood as very good or good (respectively: 61,2% and 67,6% of listed categories, Ill. 4, 5). It can be concluded that the attractiveness of the district and its image correspond closely with the social quality of the housing estate.



Ill. 4. Recognizable and easily identifiable neighbourhood

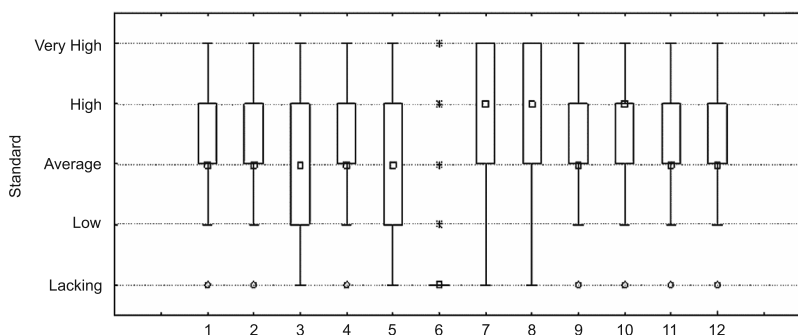


Ill. 5. Attractiveness and image of the district

There is no correlation between ‘easy recognition and identification of the neighbourhood’ and ‘residential building type’. The assessment of the image of the district by owners of single-family houses depended on the time the house was constructed. In the category of houses built after 1990 the rating is very good. And for houses built before 1990 the rating is good. In the new housing estates (after 1990) the occupants have a better image of their neighbourhood than the occupants of multi-family buildings constructed between 1945–1970.

4. Existing architectural and urban design quality of the buildings, neighbourhood and surrounding area

The requirements concerning the functional program, equipment, and location of a flat depend on a variety of conditions, including, first and foremost, the natural conditions: climate, physiographic conditions, environmental conditions, available construction materials. Another group includes subjective factors, such as preferences of human beings in relation to the level of civilization, to the level of culture, and to the surroundings. Flats should provide both physical protection (against the climate and adverse impact of humans and animals) and moral protection (against the interference into the life of the family and its particular members)⁵. The elements chosen for the assessment presented in the paper are strictly related to the above mentioned requirements.



III. 6. Assessment of existing quality of the building and surrounding area (Legend: see Table 2)

In relation to urban design quality of their housing estates, respondents indicated good or average quality of vehicular traffic solutions. The growing number of cars, lack of underground parking and relatively high density of buildings create land use conflicts within these contemporary housing complexes. From this viewpoint, it is easy to understand the number of inhabitants who are only partially satisfied or totally dissatisfied with the vehicular traffic solutions in their housing environments (III. 7, 8).

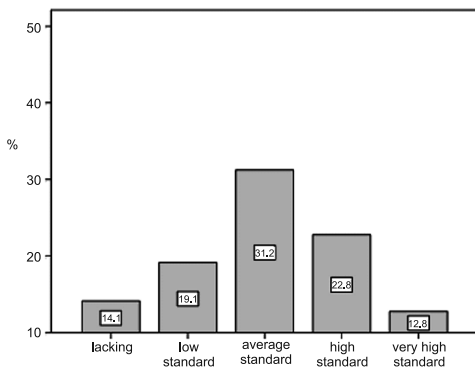
⁵ J. Cibis, W. Olejko, *Preferencje standardu i form przyszłej zabudowy mieszkaniowej (Preferences of standards and forms of future housing architecture)*, [in:] Zaniewska H., Tokajuk A. (ed.), *Tendencje w kształtowaniu zabudowy mieszkaniowej współczesnych miast (Trends of shaping housing settlements in modern cities)*, Faculty of Architecture, Białystok 2006, 229.

Table 5

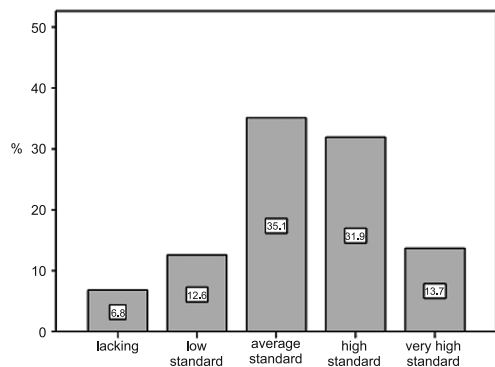
Assessment of existing quality of the building and surrounding area

Category	Attributes	Standard				
		Very high standard	High	Average	Poor	Lucking
1.	Building quality: Technology, materials – exterior and interior	8.9	26.4	44.7	19.4	0.6
2.	Driveway to the building	13.7	31.9	35.1	12.6	6.8
3.	Garages and parking for residents and visitors	12.8	22.8	31.2	19.1	14.1
4.	Functionality of the entrance, staircase, corridors, elevators	12.8	36.0	36.3	11.6	3.3
5.	Aesthetics: Colors and materials of entrance, staircase, elevator	12.1	26.3	33.4	24.9	3.2
6.	Building/neighborhood facilities: swimming pool, fitness center, sauna	2.1	3.4	7.2	6.1	81.1
7.	Sunlight	29.3	41.4	22.2	6.3	0.7
8.	Ventilation	27.0	44.8	20.8	7.2	0.2
9.	Energy efficiency	11.0	28.8	39.9	17.8	2.6
10.	Sense of privacy	21.9	35.8	28.2	11.1	3.0
11.	Neighbourly relationships	14.6	30.7	30.9	16.3	7.6
12.	Safety and security	17.1	32.2	28.9	15.6	6.2

(Source: elaborated by the author)



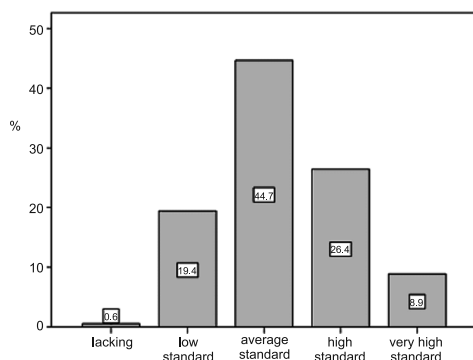
III. 7. Assessment of garages and parking for residents and visitors in the housing complex



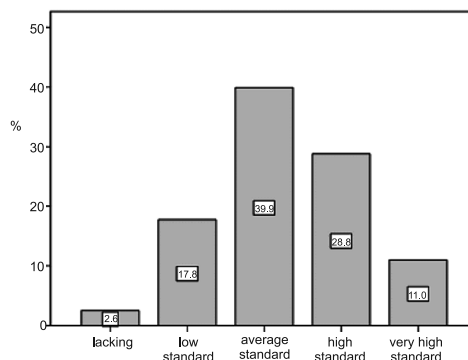
III. 8. Assessment of the driveway to the building

Several questions related to the architecture of the common areas of the building, namely – functionality, technical and technological solutions, energy efficiency and visual appearance. The standard of these categories have generally been assessed as average. Respondents in most cases appreciate the functionality of the common areas of the building (entrance, staircase, corridors, elevators) and for 85% of the survey respondents the design, technical standard and finish of the common areas in the building is at least average. The level of technical and technological solutions is also appreciated. About 10% of the respondents graded this aspect of building quality as very good and for 71% of inhabitants the standard of technology and the materials used in the building is rated as good or average (Ill. 9). Around 39,8% of the respondents indicated a very high and high standard of energy efficiency in the building. But significantly about 20% of respondents evaluated this element of sustainability as very bad, low or lacking (Ill. 10). It can be seen, however, that the new materials and technologies in the building design have resulted in pleasing aesthetics and in energy efficient solutions. In opinion of 38,4% of occupants, the visual appearance of the common areas is a very high standard. By contrast, 28,1% of respondents evaluate visual appearance negatively (low standard).

The greatest range of very satisfied respondents can be found in the assessment of sunlight and ventilation. In this part of the survey these attributes are related to the building, and to the dwelling assessment. Respondent opinions related to these two characteristics are highest in all the selected categories, but also the most variable.

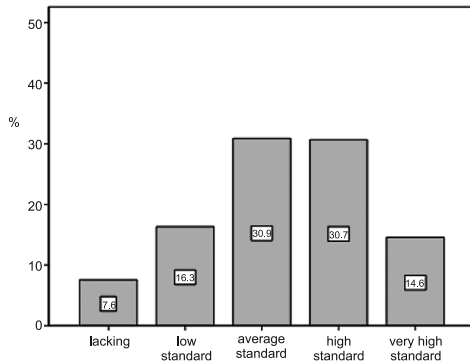


Ill. 9. Assessment of the building quality: Technology, materials – exterior and interior

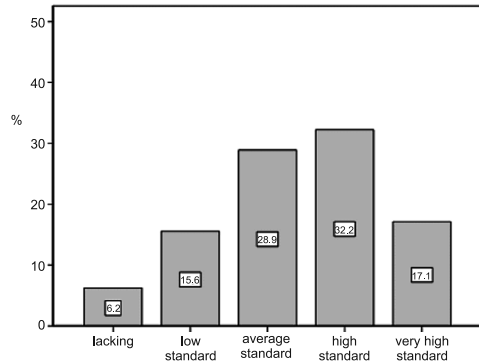


Ill. 10. Energy efficiency evaluation

The respondents were also asked to evaluate the social attributes of their dwellings (categories 10, 11, 12). For 57,7% of the occupants, the sense of privacy is very satisfying being rated very high, high and standard. Close correlations can be observed among the sense of privacy, neighbourly relationships, safety and security. These latter two categories have been graded very positively, too (Ill. 11, 12). What is interesting here is the similarity of the responses within each category. This shows that occupants in the contemporary housing estates appreciate the interpersonal relationships in the neighbourhood and perceive them as a the significant component of safety.



III. 11. Assessment of neighbourly relationships



III. 12. Safety and security evaluation

The research shows that occupants do not have the access to the facilities such as swimming pools, fitness centers or saunas in the housing complexes and in the local neighborhood. There are very few housing complexes offering such services.

Respondent's opinions in relation to accessibility to community facilities and the attractiveness of the place of residence are rated higher than the their assessment of the quality of the building and its surrounding area.

5. Conclusions

The housing environment can be described as a place where one lives and meets others and achieves both individual ambitions and social needs. This mean it must provide for physical, mental and social comfort as well as opportunities for personal development and life satisfaction. A housing environment can also be viewed from several viewpoints such as a residential complex, a housing estate, a spatial arrangement (layout) of the dwelling and it's neighborhood or the entire city. What is important to any housing environment, however, is that its functional, technical, environmental, aesthetic and social elements must be maximised to satisfy the user.

Housing environment can be described by many various characteristics referred to all the levels of housing needs. To assess the living standard it is necessary to know the choice of the features of flat (house) and its surrounding which are the most important for the users. Such method was implemented in the survey, the results were presented in the paper.

Inhabitants of Polish cities assess positively their housing environment. They appreciate both location attributes of a house/flat and the standards of urban and architectural solutions of the building and its surroundings. The diversity of building types in Polish cities creates only small differences in the evaluation by respondents of the survey. Knowledge of the level of acceptance of existing housing environment can help the designers – urban planners and architects to design high quality housing estates and complexes in the future.

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DESIGN GUIDELINES FOR MULTI-SERVICE CENTRE IN MUNICIPALITY WILKOWICE

METODA PROGRAMOWANIA NOWYCH INWESTYCJI NA PRZYKŁADZIE WIELOFUNKCYJNEGO OŚRODKA USŁUGOWEGO W GMINIE WILKOWICE

Abstract

The transition period in Poland has allowed to establish a new segment of investors which are small towns and municipalities. This new group of investors undertake the task of new investment building new objects and elements of infrastructure. services, many of which manages to successfully finalize. New investments are usually successful in case of favorable location of the town in the region, its tourism attractiveness and good communication links. Already existing services and development also enable to start the new ventures as well as a precise vision and mission of the local government competently translates into strategic objectives then expressed by the idea of investment. This study presents a method of creating an information system for investment decisions in a small town - a seat of the municipality. It is related to the service buildings development. This paper shows the method of analysing and evaluating the location of the planned investment options in the context of the local master plan and the characteristics of the land. A method of a questionnaire survey was used to measure the level of acceptance for the planned investment by the future users. Selected segments of stakeholder groups were interviewed to get the opinions on the future program and architecture of the planned buildings.

Keywords: investment decisions, location decisions, users' preferences testing, investment program acceptance

Streszczenie

Okres transformacji w Polsce uaktywnił nowy segment inwestorów, jakimi są małe miasta i gminy. Coraz częściej i z coraz większym powodzeniem podejmują one inwestycje infrastrukturalne techniczne i usługowe, z których wiele udaje się z sukcesem sfinalizować. Nowym inwestycjom sprzyjają korzystne położenie miasta lub gminy w regionie, atrakcyjność turystyczna i dobre powiązania komunikacyjne. Ułatwia je rozwinięta infrastruktura usługowa (szczególnie techniczna) oraz wizja i misja jednostki samorządowej trafnie przełożona na jej cele strategiczne wyrażone ideą inwestycji. Niniejsze opracowanie prezentuje metodę tworzenia systemu informacyjnego dla decyzji inwestycyjnych podejmowanych w małym ośrodku – siedzibie gminy i dotyczy realizacji obiektów związanych ze sferą usług. Przedstawione zostały sposoby analizy i oceny wariantów lokalizacji planowanych inwestycji w kontekście zapisów planu miejscowego oraz właściwości terenu objętego lokalizacją. Jednocześnie zaprezentowano metodę badań ankietowych, które pozwalają ujawnić poziom akceptacji dla planowanej przez gminę inwestycji wśród przedstawicieli wybranych grup interesariuszy

Słowa kluczowe: decyzje inwestycyjne, analiza lokalizacji, badanie preferencji użytkowników, akceptacja programu inwestycji

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1. Introduction

The transition period has activated a new segment of investors such as small towns and communities. More often and successfully, they start and complete the infrastructural and service investments. Small communities face many obstacles and difficulties in investing at the stage of preparation of local plans: lower than in case of the bigger units the intellectual and financial potential do not allow for effective participation in the local plan study process and may also be limit the process of initiating and leading the investment process [3, p. 31]. The tendency to invest in small municipalities depends on many factors, the most important are the factors connected with the possible location conditions, technical infrastructure available and the marketing activity of local authorities [4, p. 72]. New investments take advantage of favourable location in the region, tourist attractiveness and good transportation links. Favourable are also the widely understood infrastructure and services. The local government ability to define the strategic objectives and to transform it into the idea of the future investment is also very helpful [9, p. 186-193].

The new investment start is always connected with the various aspects of risk. The risk can be reduced by implementing the procedures of examining the relation between the expected results and the effort required to achieve them. In practice, neither cost nor effort can not be fully expressed in monetary units, despite the fact that some methods of measuring the effectiveness of investment include social costs and benefits into account of the efficiency of investment [11, p. 279].

For the success of the investment (measured by the degree of achievement of the assumed set of objectives) the most important are decisions made in the early stages of the investment process. The most important stage of investing is therefore its initial phase, when the location and the programme of the new investment are established. Just in this time, when there is no data to calculate the costs and benefits yet, it is necessary to implement the evaluation procedures of the selected investment ideas to decide about the development of the chosen project [1, p. 179]. The process and procedures of evaluating the investment ideas would presented in the following part of the paper.

2. Investment decisions depending on the investment initiating procedures

This paper presents the process of creating an information system for the investment decisions made in a small municipality and relates to the new multifunctional building situated in the centre of the place. As the investment decision we understand the sequence of following actions: (1) choice of location for the new investment, (2) definition of the functional program, (3) location quality verification based on the analysis of the characteristics of the site, (4) verification of the functional program based on the results of testing the expectations and aspirations of selected groups of stakeholders.

The investment decision is therefore starting the investment process, including the phase of creation the possible investment ideas, phase of clarifying and proposing different spatial and functional options, and gathering information about its environment. It also consists of the conceptual design activities: urban and architectural, the basis for the decision making

on the location and the functional program. The context of existing economic, social and spatial conditions is considered as well. Accurate design decisions taken at this stage of the investment process determine the success of the entire development.

The activities included in the investment decision may be taken in any order, depending on how the investment is initiated.

Depending on the method of initiating the investment process the procedures of the first phase will include a set of activities involving the gathering and analysis of information about location in the context of the development, or the analysis of location options for the demanded functional programme. The procedures associated with this phase of the investing process correspond to one of the two possible ways of the investment start (Table 1). **Option one** shows the situation, when the investor is already the owner of the land where he intends to invest. The first step in such a case is to develop a preliminary investment programme and to check if the properties of the land (urban indicators, environment characteristics, the requirements of the Town Plan and other documents) are relevant to it. At this stage the urban analysis is useful. The investment proposals must be then assessed by the future users. Investors must choose the representatives of the future users, present them the possible solutions and ask for their opinion. These studies and research, in case of positive verification are the starting point for the development of specific guidelines for the urban and architectural design including the determinants as: (1) volume and dimension of the building (buildings), (2) detailed functional plan, (3) the area of the monofunctional parts and the scheme of spatial relationships among them, (4) facilities, communication system and organization of the public space.

Table 1

The initial phase of the investment process – the conditions for investment decisions based on how to initiate investment

How to initiate the investment	Procedures	
<div style="border: 1px solid black; padding: 2px; width: fit-content; margin-bottom: 5px;">Option 1</div> The investor is the owner of the land seeking for the optimal functional and spatial solution for the investment	STAGE I	Developing a preliminary new investment programme
	STAGE II	Location testing, in particular the urban analysis of land and possible density
	STAGE III	Examining the degree of acceptance of the investment plans by selected stakeholder groups
	STAGE IV	Developing detailed guidelines for urban planning and architectural design
<div style="border: 1px solid black; padding: 2px; width: fit-content; margin-bottom: 5px;">Option 2</div> The investor has specified investment plan, while looking for the land where he could develop the investment in the most efficient way	STAGE I	Preparing the urban indicators for new development
	STAGE II	Developing the design solutions (conceptual design versions) for chosen location variants
	STAGE III	Studying user preferences assessing the attractiveness of selected location options, mapping the location and characteristics of the competing facilities
	STAGE IV	Final choice of new investment location and detailed analysis of its characteristics

Note: it should be noted that the marked gray how to initiate the investment, which is presented in this paper as a case study (Source: Own study based on: E. Stachura, *Determinants of Housing Architecture in the transition period in Poland*, Publisher Silesian Technical University, Gliwice 2009, p. 150).

Option 2 presents a scenario: investor is looking for the best location for the development (building or building complex) when its characteristics and parameters have been just defined. The proceedings in this case lead to the selection of one of several location options chosen for analysis that meets the basic criteria established by the investor. The first step in this case is to work out necessary urban indicators related to the new development and to check which location proposal meets the required conditions. In this phase, conceptual architectural and urban designs (sketches) are prepared for a number of different investment locations. Selected groups of stakeholders assess their attractiveness and indicate the best solution. In some cases, before making a final decision on the site, it is necessary to analyze the attractiveness of competitive (similar) services.

3. Methods of analysis and evaluation of the characteristics of an investment location

As shown in the previous section, regardless of how to initiate the investment, it is necessary to examine the storage location for these properties, which are important both for the design process, the cost of investment and the future exploitation of constructed objects. In both variants initiate investment will cover a detailed analysis of the selected location, in option 2 but some aspects of the analysis should apply to all locations under consideration plots (Table 2).

Table 2

Analysis and evaluation of the characteristics of an investment location – the programming phase

No.	Assess the value of the object location	Criteria for assessing the value of location
1.	Assessment of the availability of land	
1.1	legal aspects of ownership	the legal status of the property
1.2	character of Use	classification of the land in the local plan
1.3	the condition and value of the existing land use	existing investment and the time and financial conditions of its adaptation or removal
2.	Evaluation of the usefulness of land for investment	
2.1.	engineering-geological conditions	establish the conditions and processed to determine the cost of building land in the context of the capacity of soil type and groundwater level
2.2.	transformation of the environment	identify ways and costs of environmental rehabilitation
2.3	urban and architectural environment	constraints and opportunities posed by the neighbouring building plots in the use of the studied area
2.4	location properties in the context of a specific functional and spatial program	the possibility of attaining the objective functional and spatial program or the possibility of adjusting

cd tab. 2

3.	Evaluation of the technical infrastructure and services	
3.1	the effectiveness of the proposed building relationships with communication	terms of the relationship of the proposed estate road system
3.2	availability of media	the presence of the media and the network conditions and connection costs, terms and cost of the necessary reconstruction or expansion of existing networks
4.	Conditions for the preparation of project documentation	
4.1.	the status and availability of planning documents	the value and timeliness of information: the local plan, the basic map, cadastre and land registry
4.2.	availability of documentation of objects in the immediate vicinity of investments	completeness and timeliness of inventory studies, urban design and architectural
4.3	regulatory arrangements and expertise	conditions, the cost and time required to develop arrangements, additional expertise, and operators' opinion
5.	Economic evaluation of the planned investment	
5.1.	due to the cost of the investment	estimates and indicative term investment costs estimates
5.2	because of the anticipated costs: financial and social	preliminary determination of operating costs in relation to total costs of infrastructure services

(Source: Own study based on: W. Korzeniewski, *Guidance designer housing*, Arcade, London 1981, 15-18).

The most important features of a set of locations to be evaluated in the analysis presented in Table 2 is the availability of land, which determines the status of the property, the classification of the local plan and the status of the current investment property. Negative rating of any of the above aspects of the location and contain it eliminates this category. Another group evaluated the properties of the land on which it intends to implement the investment includes the determinants of natural, architectural and urban planning. They are the reason for choosing a solution architecture and urban planning, and in some cases to determine the solution, or even – impossible. A similar assessment of the role of infrastructure, particularly infrastructure. Her lack of or difficult access to the media means additional costs that an investor must pay during construction. In some cases, project documentation (see table 4) requires the expansion of specialized study. They may be detailed inventory drawings, opinions, reports (e.g. construction, preservation, and Mycological). Additional elements of the project documentation raise its cost and extend the development, which could be detrimental to the efficiency of investment.

Based on the previously discussed elements of site assessment can try to develop indicative cost estimates and determine the approximate cost of operation of the facility.

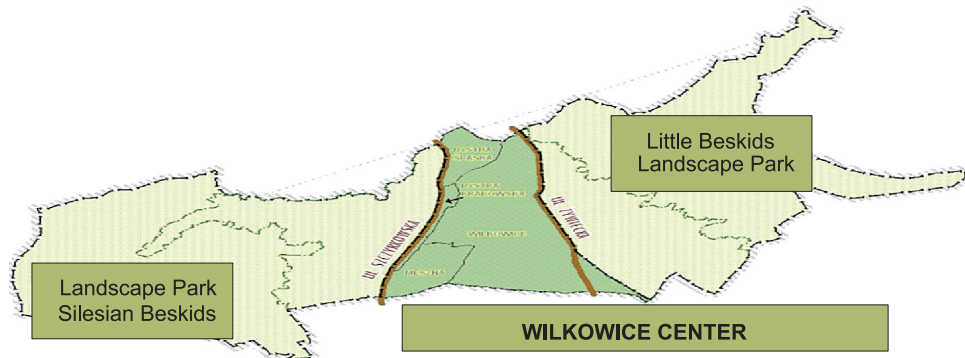
The above argument indicates the importance, from the point of view of the success of the investment is a comprehensive study of the planned location of the objects. It is

particularly important in small towns, where new investments have a greater impact on their economic status and competitive than in the centres of large – because of the scale of the subdivision – means a significant increase in capacity compared to the prior investment. Also interact strongly space: improve its quality, and in most cases set a new, higher standard for surround. Therefore, investment in small towns and communities must be planned with the utmost care opportunities posed to have been well used.

The rest of this article to present a case study – the study of the new location, multi-service center in the municipality of Wilkowice.

4. Presentation Wilkowice and community areas for the location of the new center services

Municipality Wilkowice, picturesquely situated in the valley of the White, on the border of the Silesian Beskids Landscape Park and the Little and Żywiec Basin (Ill. 1) in the so-called “Wilkowicka gate” (altitude areas ranging from 380 to 1010 meters above sea level), is situated in the southern part of the province of Silesia, between the capital Podbeskidzie – Bielsko-Biała (which bordered on the north and west), the municipality Goats (which bordered on the north), the municipality Łodygowice (administrative district Żywiec, which is bordered on the south-east), the municipality Czernichów (administrative district Żywiec, which is bordered to the east) and the municipality and the city Szczyrk–Buczkowice (bordered on the south).



Ill. 1. Location in the municipality of Landscape Parks Wilkowice (Source: [2, part of Figure pl. 1])

The richly shaped the landscape and environmental conditions determine its attractiveness. A significant area of the region is mountainous strongly folded. The central belt of the White River Valley and its tributaries: Wilkówka, Mesznianka, Łęgowiec and Sklenieć. The municipality also runs the Sola river watershed, which drains water pipe Zimnik.

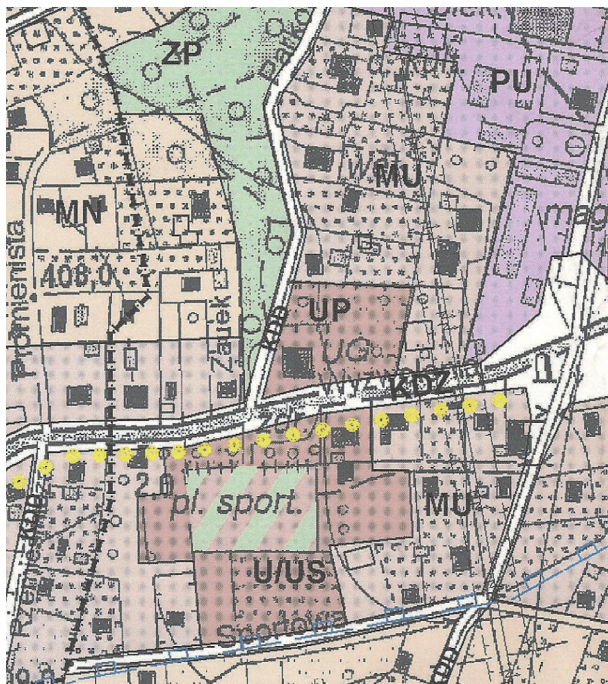
The municipality is a unit in which, consists of three villages: Wilkowice, Bystra and Meszna with a total area of 34 km², with about 38% of the area is arable land, while over 50% of the forests. Administratively it belongs to the district of Bielsko-Biała. It is one of the smaller municipalities territorially in Silesia. They live it 12 624 people (as at 31.12.2011).

5. Analysis of the absorption area community centre Wilkowice

The area designated for the location of the new multi-service centre in the municipality of Wilkowice located in the central area, in close proximity to the municipal office at Liberation Street in close proximity to the municipal park - known as the “Green Heart Commune”. Includes six land registration numbers 3301/2, 3301/3, 3301/4, 3301/5, 3301/9 and 3301/13, owned by the municipality, with a total area of 0.5508 ha (Ill. 2, Table 4)



Ill. 2. Property owned by the municipality Wilkowice. Note: refers to the property marked in Green (Source: Materials Wilkowice municipalities based on an official digital maps of land records in 2010)



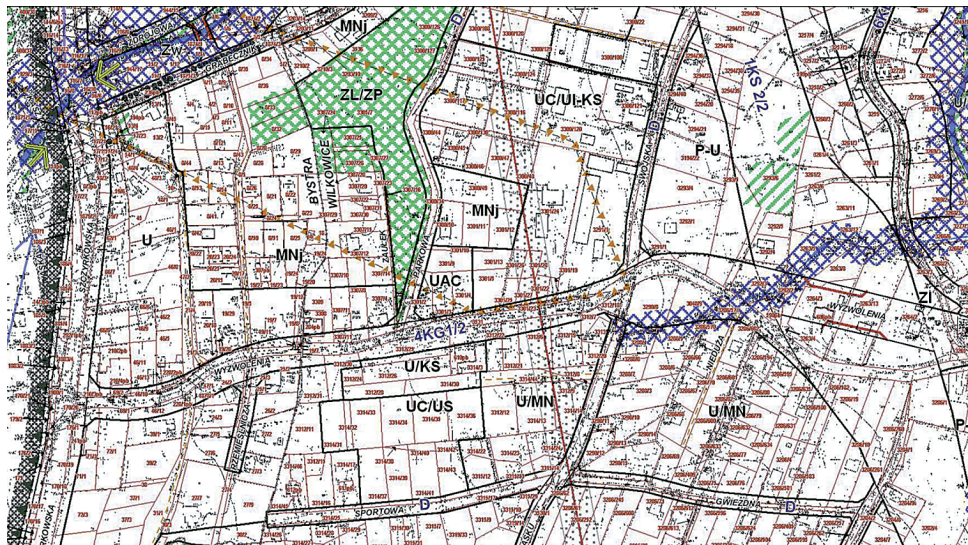
III. 3. Spatial directions (Source: [6, part of Annex 2])

Table 3

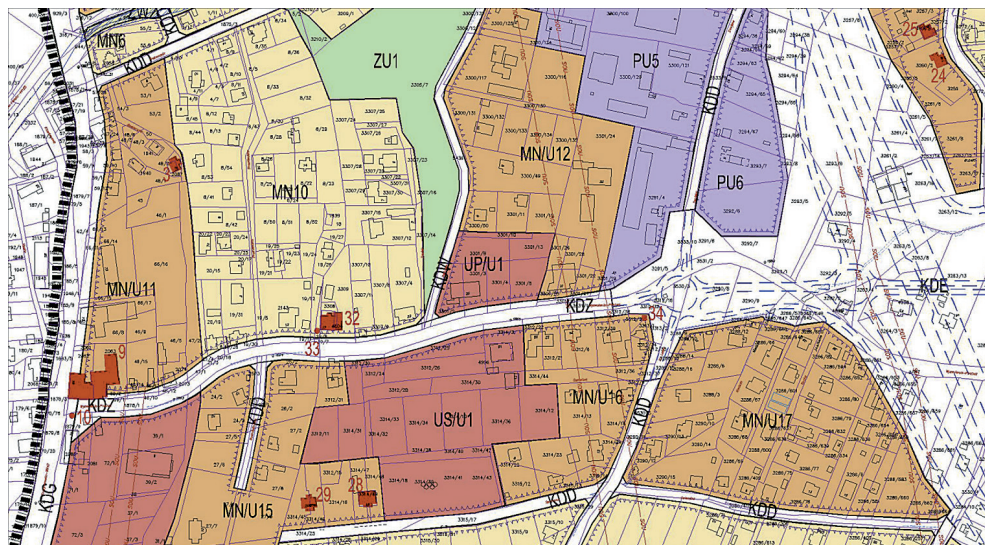
Information on the development of real estate

The unit recorded/Owner/Address							
385/Municipality Wilkowice /st. Wyzwolenia 25 Wilkowice 43 – 365 Silesian Region							
No.	Registration No.	Area [hectare]	Existing buildings	Arrangements			
				The findings of the current plan*		The findings of the draft plan**	
				Designation of land	Zoning	Designation of land	Zoning
1.1	3301/2	0,0897	building	UAC	Local authority services	UP/U1	Services and public services
1.2	3301/3	0,0829	UG	UAC			
1.3	3301/4	0,0823		UAC			
1.5	3301/9	0,1008		UAC	Public services, including transport services unit		
1.4	3301/5	0,1293		UC/UI-KS			
1.6	3301/13	0,0658	–	UC/UI-KS			
	Total area	0,5508					

(Source: own study based on [2, p. 9; 7, p. 8].



III. 4. Figure plan (Source: 2, part of Annex 1)



III. 5. The project plan drawing (Source: [7, part of Annex 1])

The findings of the current zoning plan for the area municipalities Wilkowice located in solectwach Bystra, Meszna, Wilkowice - in the central part of the municipality

No.	The findings of the current plan	
	UAC – local authority services	UC/UI-KS – public services, including transport services unit
1.	General arrangements for the protection of the natural environment, cultural heritage and the principles of development and land use (par. 4)	
1.1	Prohibition of pollution of water, soil and air, including dumping, burying, spillage and disposal of waste and sewage.	
1.2	Ban on cutting trees without permission of the competent authority of the municipality.	
1.3	Prohibition of the buildings dysharmonizującej aggressive color with the environment except for signs and other signs related to health and safety.	
1.4	Implementation of the ban on commercial sales area exceeding 1000,0 m ² .	
1.5	Warrant separate collection.	
1.6	The order of devices to collect waste in places and public places, recreation areas and sports in areas with heavy pedestrian traffic ensuring their exports to the landfill organized.	
1.7	Order to take account of natural and landscape values of the area in the form of architectural buildings.	
1.8	The obligation to determine the geotechnical conditions of the foundation of the planned buildings in areas at risk of landslides of soil / selected in the drawing/plan.	
1.7	Protection of groundwater in the area (MGB tank No. 448, „White River Valley”) by prohibiting the location of investments and activities that may pollute groundwater.	
2.	General arrangements for the protection and conservation (par. 4)	
2.1	Do not apply to these areas.	
3.	Terms and conditions of consolidation and division of the property into building plots	
3.1	Have not been determined for these areas.	
4.	Application areas and the conditions and rules for building development in areas separated by dividing lines plan drawing (par. 6)	
4.1	The feasibility of different services, including trade, catering, craft, culture, government, communications, and other inexpensive environment.	
4.2	Prohibition of implementation of projects likely to have significant effects on the environment and human health (within the meaning of the special), requiring preparation of a report on the impact of the project on the environment.	
4.3	Prohibition of residential location.	The feasibility of the construction works related to the operation of communication (parking space, equipment maintenance, other).

4.4	The form of objects should refer to the natural and landscape values of the area.	
4.5	The architectural form of buildings/facilities teams / should emphasize the representative function of the site.	It has not been determined for the area concerned.
4.6	Preservation of existing buildings with their modernization (including reconstruction, extension, etc.), and volume replacement facilities in poor condition.	
4.7	Maximum building height – up to 4 storeys and 15.0 m	The maximum height of the proposed building as well as the expansion of existing subjected to – 12.0 m (except for the dominant composition).
4.8	Minimum share of greenery in the area of land – 25%.	
5.	Caring for communication (par. 7)	
5.1	Communication service to the public areas of the main road – 4KG1/2 (an existing section of the county road 1404S – st. Liberation, the width of the lines of demarcation 30 m) and road D (demarcation line width of 15 m).	
5.2	Order to ensure adequate in relation to the needs and the type of services amounts of parking.	
6.	Caring for the technical infrastructure (par. 8)	
6.1	Conducting technical infrastructure demarcation lines of communication.	
6.2	Prohibition of discharging untreated sewage into surface water and groundwater.	
6.3	The protection zone of overhead power lines has a limitation location of buildings in accordance with the specific provisions (green development indicated low).	
6.4	Maintains a supply of water from water supply systems operated by municipalities acting in Wilkowice Waterworks Company.	
6.5	Discharge of domestic waste water and municipal waste through the sewage system. Storm water discharge to the existing surface watercourses.	
6.6	Surface runoff water from areas of production, industry and warehouses, roads and parking lots prior to discharge to the receivers should be cleaned to the extent that provides the fulfillment of the applicable standards set out in the regulations.	
6.7	Gas supply based on existing, well-developed system of medium pressure gas pipeline, the necessary expansion, as needed.	
6.8	Heat supply from individual gas boiler or boiler fired factor causing no harmful emissions to the environment.	
6.9	Electricity from the existing network with the necessary network expansion and construction of low-voltage transformer station.	

Note: it should be noted that the findings apply only to areas marked with symbols UAC and UC/UI-KS (Source: Own study based on: [2, p. 2-18]).

**The findings of the proposed amendment to the local zoning plan Wilkowice Commune
in the central part of the municipality**

Lp.	Arrangements of the zoning plan
1.	Rules for the protection and development of spatial order (par. 3)
1.1	Impassable lines from the building of public roads have been identified in the drawing of the project plan.
1.2	The maximum size of the billboard on the fences – 4 m ² . The architectural form of advertising must make to the character and design of the facade. Ads on buildings located in a manner compatible with the continuity of composition, body and interior architecture.
2.	Environmental Policy (par. 5)
2.1	There are areas of landslides, areas prone to subsidence of soil, land and mining areas, areas of special flood hazard, and there is none of the forms of nature protection area.
2.2	There is a main aquifer 448 – “White River Valley” – in the case of an investment location is likely to contaminate the water poziemne valid order of protection against the pollution.
2.3	There are areas for which protection shall be sound - as sites of buildings associated with the permanent or temporary residence of children and young people.
2.4	Warrant the use of environmentally friendly sources of heat for heating purposes and social and living.
2.5	Order reduce noise and vibration to the limit values operated on the border area.
2.6	For proper management of waste apply the principles set out in the Municipal Waste Management Plan.
2.7	If your location is parking – enforcement order shall be surfaced to allow drainage of rainwater through the mud and oil separators – for parking in excess of 0.1 ha.
2.8	Prohibition of implementation of projects that can always significantly affect the environment for which to carry out an environmental impact assessment is required under the law directly, except for works related to communication and technical infrastructure.
3.	Rules for the protection of the cultural landscape, cultural heritage and cultural monuments and modern (par. 6)
3.1	Earthworks associated with the implementation of the technical infrastructure and the communication infrastructure carried out under archaeological supervision
4.	Terms and conditions of consolidation and division of property plots (par. 7)
4.1	Areas and individual plots must be provided year-round access and access to public roads (directly or through public roads or commuting undistributed) with the requirements for fire protection.
4.2	Divisions of land located at the district road should be carried out mostly based on existing conventions or using directions from the possibility of lower category roads. Where justified, the road manager may allow another solution.
4.3	Minimum land area – 1200 m ² and the width of the front parcel – 20 m minimum surface plots are not valid in the case of making divisions for roads, squares, divisions designed to increase land adjacent and to make divisions in order to settle the ownership of the existing buildings, improvements possibilities of existing parcels or provide commuting.

5.	Caring for the area of communication and remodelling, expansion and construction of communication systems (par. 8)
5.1	Communication service area of a public road aggregate – and internal road.
5.2	Within the areas designated for development communication system may be, as appropriate, supplemented with sections of strings foot-commuting vehicles or undistributed. Allowed to use the commuting set in a form suitable easement.
5.3	The minimum number of parking spaces – one space/502 usable space.
6.	Policy development and construction of technical infrastructure systems (par. 9)
6.1	Discharge wastewater into the sanitary sewer located within the municipality.
6.2	It keeps the water supply system of the local water supply.
6.3	Allowed reconstruction of the network implementation, and technical infrastructure and equipment in the way non colliding with other arrangements of the plan, under the terms of the special provisions.
6.4	Technical Zone from the 110 kV power line – 14.5 m on both sides of the extreme line cord, from 15 kV power line – 8 m, from transformer stations – 5 m from the existing cable networks – a minimum of 2 m as a building-free zone.
7.	Rules for the protection and development of spatial order and findings of the parameters and indicators shaping land development (par. 10)
7.1	The basic form of the roof of the building services - or multi pitched roofs with the same slope of the main slope 15°–45° , with extended eaves, with possibility of dormers, attic, skylights, roof windows, canopies over the entrance etc. For existing buildings the superstructure, reconstruction or the expansion of an existing building roof form (layout slope, angle, cover) can refer to the existing roof without having to meet the above conditions.
7.2	The maximum building height measured from the lowest ground level at the main entrance to the building, to the ridge for service buildings – 15 m.
7.3	Building area shall not exceed – 50% of the area of the building.
7.4	Biologically active surface should be – at least 20% of the area of the building.

Note: it should be noted that the findings apply only to the area marked UP/U (Source: Own study based on: [7, p. 3-7]).

Table 6

Data and indicators on the new building located in the center of Wilkowice

Built-up area	max. 2754 m²
Biologically active surface	min. 1101,6 m²
Overall height	max. 15 m
Parking	one place/area of 50 m² use
Built-line	as shown in Figure 5

- Suggested total area of 10 000 m², alternatively you can design an object with a larger surface area.
- Writing in the local plan for the roof forms can be corrected by adding a green roof to p. 7.1.

- It is recommended phasing of the design process, functional diagrams – the spatial center of the Commune should be consulted with the Investor.
- The study should take into account the modernization of the municipal office building facade, which is located on land which is the subject of study.

6. Approval of investment plans by selected groups of community stakeholders in the light of the results of empirical research

Planning and development processes of urban community centres, in the broader quality of life and social and economic development, it should be preceded by a presentation of not only the benefits of the actions taken by the investor, but also recognition of the acceptance of the plans among selected groups of stakeholders and identifying their preferences related to assessment of the attractiveness of the investment options of this location.

The role of these research activities is particularly important in the early stages of the investment process – allows for identification of the immediate area, which are the residents, local business people, tourists and potential investors.

6.1. Objectives, research methodology, the characteristics of the respondents

The purpose-designed and conducted empirical research was to identify the degree of acceptance of community investment plans Wilkowice by tourists, local entrepreneurs, potential investors and residents. Due to the breadth of research material collected, this item has been devoted exclusively to the chapter analysis of the results of research conducted among residents.

To achieve this goal, in October and November 2011, conducted its own research direct a group of 150 residents of the municipality Wilkowice. The test method, according to the purpose and the scope and availability of the necessary information, was a direct survey. By using this method, interviewers were able to explain any problems that may occur in the course of the study respondents.

Scope of the survey included (1) determining the degree of acceptance of people Wilkowice for planned investment activities, (2) the perception of the impact of the planned investment activities for socio-economic situation of respondents, (3) identification of needs for building a “new centre”, (4) perceptions of the benefits/community risks arising from the planned investment activities, (5) knowledge of social expectations to the utility of the new centre, and (6) to diagnose the preferences of residents in environmental management Municipality offices.

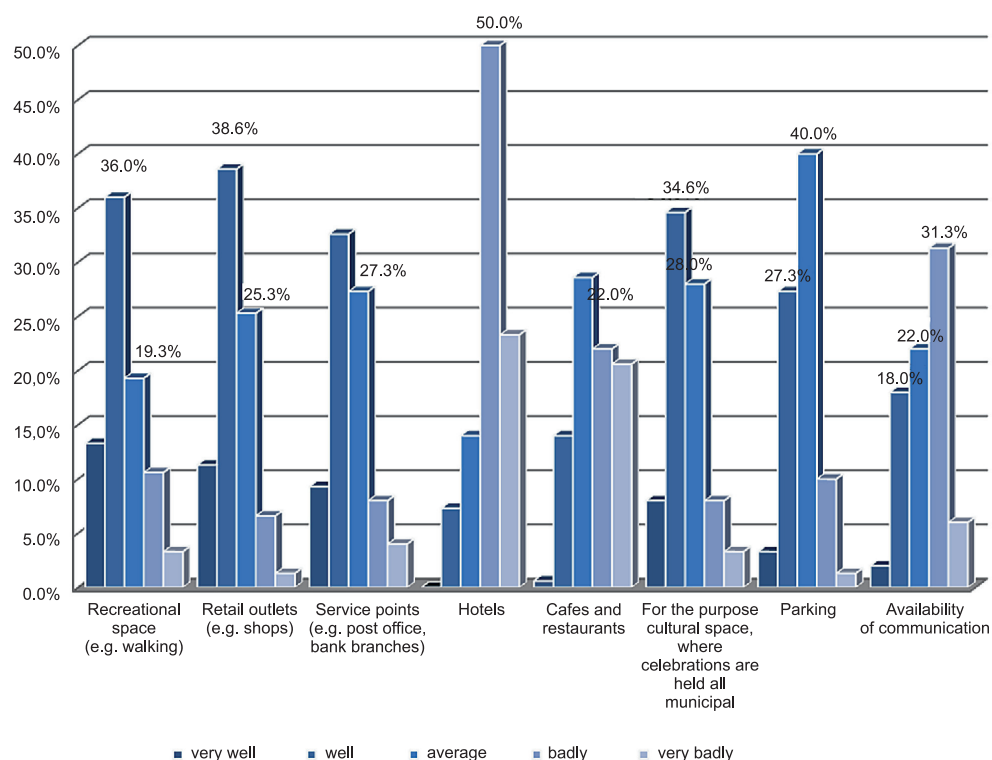
In the light of the source material obtained according to the questions included in the survey questionnaire score sheet a detailed characterization of the respondents Under the assumptions of research, in an attempt to find the inhabitants of three villages included in the municipality Wilkowice over 18 years of age, representing separate households.

Over 57% of respondents were male, and more than 42% – women. In the study group was dominated by people over 51st age (over 40%). An equally large group of respondents were in the range of 29–39 residents. years of age (26%) and 40–50. years of age (26%). However, a small segment of the youngest people were aged 18 to 28 years (only 7%).

Given the size of the household, of the respondents were people representing double the household (30.7%), followed by household triples (23.3%), four (22%) and five-(over 16%). The smallest model of the family were represented holdings with six or more members. Among the vast majority of respondents were people with secondary education (over 45%) and higher (over 41%). 12% of respondents were people with vocational education. The share of people with primary education was marginal – only 2 people. The largest group among the residents of economically active people living on employment – more than 57%, followed by the self-employed/business (over 31%). However, 60% of respondents were inactive pensioners. The results also showed that prevailed among the inhabitants of moderate perception of their own financial situation (as indicated by 44%). Rather, the financial soundness declared 26% of respondents, and 12% identified it as very good. “Rather bad”, “bad” or “very bad” state of the family finances revealed 16% of respondents.

6.2. The results in the light of the source material

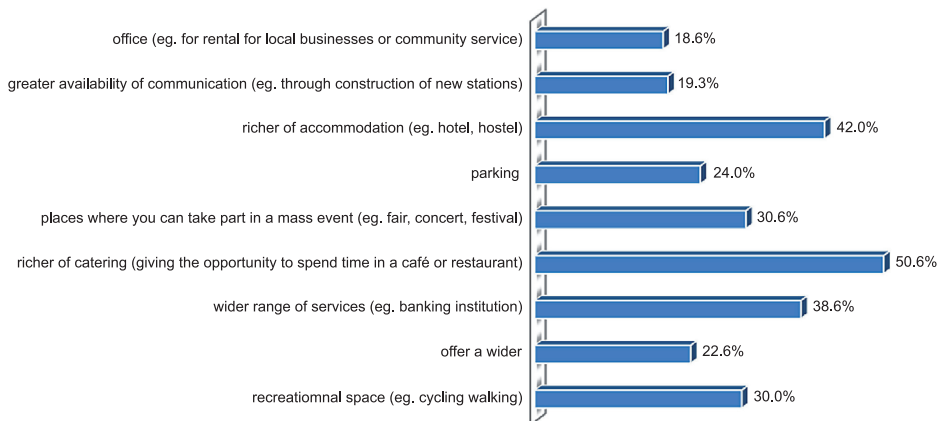
Question concerning the assessment of the current offer in the area of community recreation and service-commercial, was: “How do you evaluate the current offer the community in the following areas?”. The results are presented in Ill. 6.



Ill. 6. Respondents rating the current offer the community in the area of recreation, services and trade (in %) [N = 150]

According to the results presented half of the respondents (50%), “wrong” community assessed accommodation facilities – residents pointed primarily to the lack of hotels. Signaled a lack of B (it would seem so obvious to the tourist region!). Bad was also assessed communication service between villages – parts of the municipality, paid attention to the lack of public transport (such sentences were more than 30%). One in five respondents (20.6%) pointed to a very bad situation in the field of catering (which is associated with the lack of restaurants, cafes and pastry). On the other hand, people in the category of “good” rated highest available commercial products (38.6%) and services (32.6%). In addition, very high in the above category and in the category of “very good” was rated municipal recreation space (36%), while respondents suggested the creation of walking trails next. The “average” rated available parking spaces in town – so 40% of the respondents answered. Respondents also pointed out that the municipality not stand for bicycles.

Given the nature of the study in question seemed reasonable question: “What kind of services/attractions await you in the “new city”, as a complement to and more attractive community Wilkowice?”

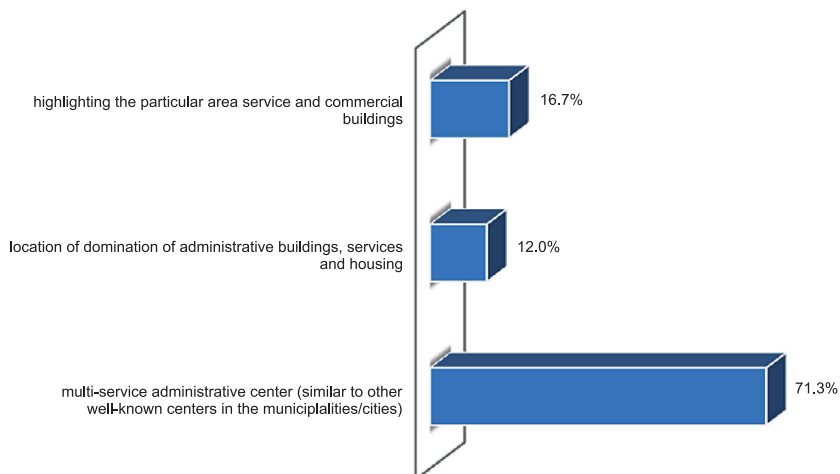


III. 7. Respondents' expectations for services/attractions in the “new centre” (in %) [N = 150]

Present the results in III. 7 clearly show that people are waiting for land located near the Municipal Office Wilkowice. Respondents expect that the creation of “community centre Wilkowice” will allow for the expansion of catering villages (so said more than half of respondents), which in turn would give the opportunity to spend free time outside of the home (but without having to go to a nearby urban centre). In addition, respondents are hopeful that prepared for the investment in the creation of the hotel (42%) and a place for the purpose of mass events (over 30%). During the test, the interviewers also received other valuable tips that – if zoning plans permit – the investor could take advantage of the implementation of this project. Residents signalled because: (1) lack of tourist information centre, (2) no centre promoting the community, (3) lack of so-called. “Quick service companies”, (4) lack of good art workshops disseminating cultural community.

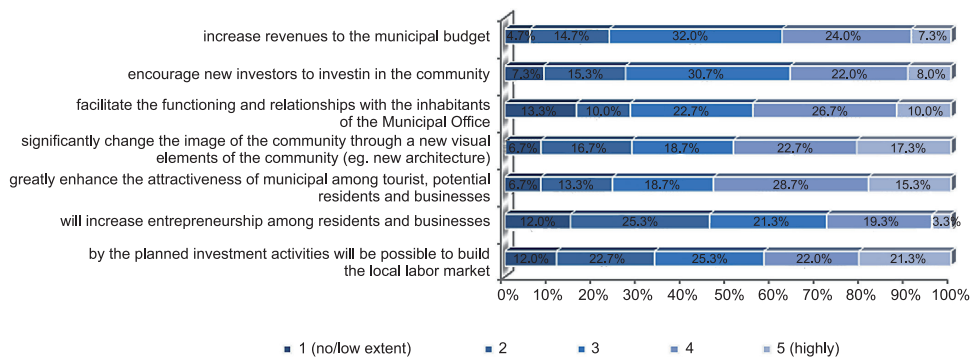
Very interesting were also responses to the question about building a “new city centre”. Where almost 72% of respondents said that it should be a multi-functional administrative

and service centre similar to centres in other municipalities/cities. Over 16% stated that they planned to “centre” should be an area of particular highlighting the commercial and service buildings, and 12% – that should be a place where the dominant administrative buildings, services and housing (Ill. 8).



Ill. 8. Respondents preferences for building the planned investment (in %) [N = 150]

It should also bring the results (presented in Ill. 9) on the perception of the impact of planned investment activities for socio-economic situation of the respondents and community itself.



Ill. 9. Perception of the impact of planned investment activities for socio-economic situation of the respondents (in%) [N = 150] (Note: it is noted that the respondent’s position was expressed on the five-point scale, where 1 – is the very low level or not at all, and 5 – to a very high degree)

According to 32% of respondents create a “new centre” moderately contribute to the increase in revenues for the municipal budget. Almost the same number of respondents (over 30%) also said modestly that the establishment of new facilities in the community

can encourage new entrepreneurs to invest in the community. 26.7% of the population believes that the idea of development around the municipal office would greatly facilitate the functioning of the Authority and facilitate its relationship with the residents (through new administrative area, adapted to the needs of disabled people). Almost 30% of respondents were of the opinion that the newly formed municipality buildings greatly enhance the attractiveness for tourists and potential residents. On the other hand, over 17% of the respondents felt that the new architecture is highly affect the perception of the community. Despite this, 22.7% of residents were of the opinion that the establishment of the new facility will not significantly improve the local labour market and the creation of many new jobs.

The presented results provide valuable guidance, setting out the basis for the efficient utilization of the space around the seat of the municipal office. There are also determinant, in addition to architectural and urban considerations for further action to improve the image of the Commune Wilkowice among tourists, investors and potential residents.

7. Conclusions

Small communities face many problems during the investment process. The most important part of this process is the initial one, when the idea of the new development arises.

The paper shows what procedures should be implemented by the small communities to invest successfully, especially, what should be done in the initial phase of the investment process to limit the investment risk. The case of Wilkowice municipality has been presented, where before the final decision about the development in the Centre the local government applied the adequate methods of analysis and evaluation of the investment location. The urban analysis and the analysis of absorption of the community central area of the municipality were carried out. Local government has also got the approval of its investment plans by selected groups of community stakeholders. The survey results have shown high level of acceptance for planned investment activities and have specified the expectations to the utility of the new centre.

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Attachment: Appendix methodical – a research tool

Level of acceptance of the new Wilkowice municipality centre functional program

SURVEY QUESTIONNAIRE

No.

The questionnaire is anonymous
and only used for research

- 1. How do you evaluate the municipality of Wilkowice as a residence place and everyday life?** (Please mark an “x” the correct answer).

Very well	Well	Indifferently	Badly	Very bad
1	2	3	4	5

- 2. How you rate the quality services available in municipality of Wilkowice?** (Please mark an “x” the correct answer).

Specification and evaluation	Very good	Good	Average	Bad	Very bad
Healthcare					
Safety of residents					
Communication and local transport					
Sports and Recreation					
Local job market					
The conditions for investors					
Culture					
Tourism					
Small, medium enterprises					
Commerce and services					
Promotion of the municipality (image)					

3. How would you rate the facilities in Wilkowice municipality? (Please mark an “x” the correct answer).

Specification and evaluation	Very well	Well	Indifferently	Badly	Very bad
Recreational space					
Trade outlets conduct (shops)					
Service outlets					
Hotels					
Cafes and restaurants					
Cultural space, where celebrations are held all municipalities (such as festivals or other public events)					
Parking					
Transport infrastructure (eg. transport between villages, stops)					

4. Does the municipality Wilkowice have its own centre [defined as a place of concentration of services, trade, cultural events and gathering place of residents, tourists and businesses].

- Yes
 No

5. Where, in your opinion, the current centre of the municipality is situated? (Please mark an “x” the correct answer).

- Area where the Town Hall in Wilkowice is situated
 Each of the villages has its own separate area considered to be a centre
 Other.....

6. Do you accept the idea creating a centre of the Wilkowice municipality?

- Yes
 No

7. What services/attractions do you expect in the new centre? (You can choose more than one answer).

- Recreation areas,
 Wider commercial offer,
 More services,
 Coffee shops, restaurants, clubs,
 Places where you can take part in mass events,
 Parking places
 New accommodation possibilities,
 Better access to public transportation
 Office space for rental

8. I would like a new municipality centre has the following types of services (Please indicate one of the most accurate answer):

- Multi-service and administrative centre, similar to other well-known centres
- Area of administrative buildings, office blocks and housing complexes
- Mostly service and commercial buildings

9. What type of buildings should be established in Wilkowice municipality new centre? (Please mark an "x" the correct answer).

- Only commercial and service,
- Only administrative buildings and office blocks
- One multi-use building
- Residential building with services in the ground floor

10. How the new layout of the municipality centre area can affect the socio-economic situation of the community? (Please respond to all the statements in the table indicating the corresponding location on the five-point scale, where 1 – is very low, or no, a 5 – to a very high degree).

Specification	low				high
	1	2	3	4	5
New development may strengthen the local labour market and create new possibilities of employment					
Residents' and entrepreneurs' business activity will increase					
The attractiveness of Wilkowice among tourists and potential residents and businesses will grow up					
Wilkowice image will change thanks to new architectural objects and visual identity system					
Relationships between the residents and municipal officers will be easier and more satisfactory (thanks to new architectural quality and offered facilities)					
New services will attract investors to the Municipality					
Increase of the Municipality budget is expected as a result of new residents', tourists' and investors' activity					

11. What benefits can bring the development of new municipality centre around the existing Town Hall? (You can select up to 3 responses).

- Activity of the local community increase
- Private sector participation in the economic development community increase,
- Stronger position of the community Wilkowice in the subregion,
- Growth of tourist interest – through the organization of cultural events, hotel and catering facilities,
- Increase of the Municipality budget,
- Growth of small and medium firms number

IMPRINT:**M1:** *SEX:* Female Male**M2:** *Age:***M3:** *Education:* 1. elementary 2. vocational 3. secondary 4. higher**M4:** *The professional activity of*

<input type="checkbox"/> I work professionally	<input type="checkbox"/> I do not work professionally
<input type="checkbox"/> Self-employed entrepreneur	<input type="checkbox"/> Pupil/Student
<input type="checkbox"/> Paid employment	<input type="checkbox"/> Housewife/Childcare leave
<input type="checkbox"/> Contract	<input type="checkbox"/> Unemployed
<input type="checkbox"/> usual work	<input type="checkbox"/> Pensioner

M5: *How do you rate the present financial situation of your household?*

Very bad	Bad	Rather bad	Average	Rather good	Good	Very good
1	2	3	4	5	6	7

M6: *Number of persons in household:*.....*Thank you for participating in the survey!*

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