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Joanna M. Arszyńska*
Marek R. Gogolin**

Church in Marianka by Pasłek. The results of analysis of the inner face of the walls carried out during research and conservation works on the mural paintings

Gothic church of St. Peter and Paul¹ in the village of Marianka by Pasłek is a single-aisled building with narrower, single-spanned choir with a five-angled closure², with adjoining rectangular vestry from the north. Half the way along the side walls, both from the north and from the south there are small, rectangular porches. There is also a rectangular, four-storey tower adjoining from the west (Fig. 1a). The choir has been covered with a crystal vaulting, the vestry with groined one. In the ground floor of the tower there are abutments preserved, for an intended vaulting that however has never been executed. The nave and both porches have been covered with flat wooden ceilings. The church was built of brick, on field-stone foundation, erected in several stages. The choir is regarded to be the oldest part of the edifice (according to various authors ca 1334 or after 1342, the nave, tower and north porch followed in mid- or in the 4th quarter of 14th cent. The south porch might have been erected in the same time, or later. The vestry is

dated back to the same period as the choir to mid-14th cent. [11, p. 157], [9, p. 588–589]. Perhaps architectonic research, currently carried out, will allow for more precise dating of the subsequent phases of the church. Spatial layout of the building is comparable with – among others – churches in Srebrniki (1444), Zieleń (1445), Przeczno (1445) or Łopatki (1414) [10, p. 266–267, figs 120a, c, 121a, b].

Recently the church came within a program of general revitalisation, realised under auspices of Scientific Committee on Shared Built Heritage of the ICOMOS Polish National Committee. Conservation research in the church started in autumn 2007 (Fig. 1b, c). In that time a group of employees of Department of Conservation of Paintings and Polychrome Sculpture (Institute for the Study, Conservation and Restoration of Cultural Heritage, Nicolaus Copernicus University in Toruń, Poland) performed an on-site evaluation of the building's condition and preliminary investigation on painted decoration of the walls. At the turn of 2007 the results of research had been presented in a documentation, comprising also the guidelines for conservation and restoration project regarding the mural paintings and other elements of the interior furnishing [14]. In the same time the team of employees and students of the Faculty of Architecture, (Gdańsk Technical University, Chair for the History, Theory of Architecture and Conservation of Monuments) prepared a preliminary drawn measurement and conservation assessment of the church architecture [12]. Both studies served for drawing up in 2008 a management plan for a historic site of the church in Marianka [6], that allowed for launching activities aiming for rising the funds to finance the most urgent works. In summer 2008, within the framework of a field workshop for the students of conservation and restoration NCU in Toruń the strip-

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¹ In the literature the church is also being mentioned under the name of Assumption of Virgin Mary; see: Mroczko T., Arszyński M. (ed.) *Architektura gotycka w Polsce*, Warszawa 1995, vol. 2, *Katalog zabytków*, Włodarek A. (ed.), p. 157.

² Some authors – e.g. DEHIO G., GALL. E., *Handbuch der Deutschen Kunstdenkmäler Deutschordensland Preussen*, München/Berlin 1952, p. 144, Antoni M., *Dehio – Handbuch der Kunstdenkmäler West- und Ostpreussen. Die ehemaligen Provinzen West- und Ostpreussen (Deutschordensland Preussen) mit Bütower und Lauenburger Land*, München/Berlin 1993, p. 398, Herrmann Ch., *Mittelalterliche Architektur im Preussenland. Untersuchungen zur Frage der Kunstlandschaft und -geographie*, Petersburg (D) 2007, p. 588 – describe the choir as one-and-a-half span, with three-angled closure.



Fig. 1. Church in Marianka by Pasłęka: a) view from south-east, b) view of the interior towards east, before starting research and conservation works, c) view of the interior towards west, before starting research and conservation works (photo: J.M. Arszyńska)

Il. 1. Kościół w Mariance k. Pasłęka: a) widok od strony południowo-wschodniej, b) widok wnętrza w kierunku wschodnim przed rozpoczęciem prac badawczych i konserwatorskich, c) widok wnętrza w kierunku zachodnim przed rozpoczęciem prac badawczych i konserwatorskich (fot. J.M. Arszyńska)

sampling of mural paintings was performed, concentrated on – so far barely diagnosed – north wall of the nave [2]. The results of this research project proved that the walls of nave are covered with rich painted decoration, consisting on the cycle of representations of the Twelve Apostles (Collegium Credo), the scene of Ecstasy of Mary Magdalene, Annunciation and most probably the scene of mediacy at the Last Judgement (Intercessio). Figurative compositions have been surrounded by – filling the free spaces – ornamental decoration. The so-far progress of conservation works as well as a preliminary historic and artistic analysis of the murals are discussed in separate publications [4, p. 56–59], [13, p. 112–118].

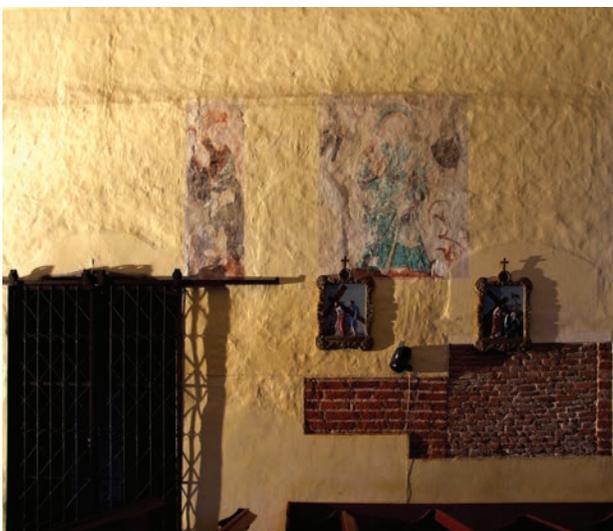


Fig. 2. Photograph of the inner face of the wall in raking light, a base for further analysis (detail of the south wall) (photo: J.M. Arszyńska)

Il. 2. Fotografia wewnętrznego lica ścian nawy w świetle bocznym, stanowiąca podstawę do dalszej analizy (fragment ściany południowej) (fot. J.M. Arszyńska)

First pieces of information on the occurrence of bricked-up recesses in the church walls have been obtained already during the initial research works carried out at the end of the year 2007, when – among others – an analysis of the nave walls in raking light was performed (Fig. 2) More information was collected during the mentioned above strip-sampling carried out in summer of 2008. At the end of 2008 and in summer of 2009, following the conservators' recommendations the secondary plastering – applied in the 1950's – along with a layer of bitumen insulation of lower section of the walls have been removed – except the west and east (rod) wall³. In result of those works the brick face of the lower part of walls has been revealed, which allowed to complement the information on the size, shape and location of the existing alterations and bricked-up recesses (both in the nave and in the choir). Subsequent information on the recesses has been collected during conservation works on mural paintings on the north wall of the nave initiated in summer of 2008. In that time the scene of the Ecstasy of Mary Magdalene has been revealed from under numerous secondary layers of white-wash and paint, as well as the boundaries of five recesses present in the east section of northern wall [3]. Two of them, accessible from ground level without any scaffolding have been next completely uncovered (i.e. emptied of secondary bricks), which allowed to measure their depth.

³ Next to the leaking roof, broken gutters, concrete paving along the outer walls and the configuration of the churchyard area, hindering free drainage of rainwater, this insulation was the factor causing dramatic dampness of the church walls, threatening the valuable painted decoration. see: Arszyńska J.M., „*Dokumentacja badań konserwatorskich dekoracji malarzkiej kościoła p.w. św. Piotra i Pawła w Mariance k. Pasłęka*, Toruń 2008; Arszyńska J.M., *Kościół w Mariance. Kościół w Mariance. Stan zaawansowania badań i konserwacji malowideł ściennych oraz wskazania do badań architektonicznych*. [in:] *Materiały posesyjne: Malowidła kościoła gotyckiego w Mariance - stan dzisiejszy, perspektywy*. Gdańsk 2009, p. 128–134.

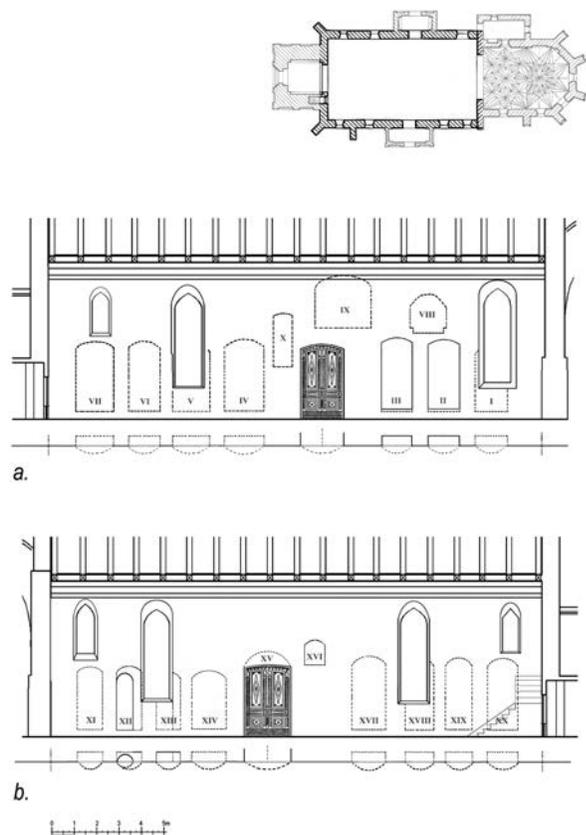


Fig. 3. Recesses in the church walls: a) south wall, b) north wall (drawn by M.R. Gogolin, J.M. Arszczyńska)

Il. 3. Wnęki w ścianach nawy kościoła: a) ściana południowa, b) ściana północna (rys. M.R. Gogolin, J.M. Arszczyńska)

In the south wall of the nave the location and extent of 9 large recesses have been traced (ca. 120–150 cm wide and ca. 200–300 cm high) in the bottom part of the wall (ca. 30 cm above the present floor level). Two of them (No. XIII and XVIII) are only partially preserved (damaged during enlarging the windows) and two (No. XII and XIII) have been at least two times altered and changed both their shape and dimensions. Moreover, in the upper part of the wall, in its central area one recess have been found (No. XVI), of much smaller size (ca. 100 × 100 cm). There is a secondary opening, in which a door leading to the south porch has been set in 19th cent., located in a large recess found in the middle section of the wall (No. XV). The original shape of the recess is marked by a characteristic, regular outline of the boundary of modern plaster patch above the door, on the level matching the upper edges of recesses located in the west section of the wall (Fig. 3a). Earlier, this recess contained much smaller, pointed arch opening, the remnants of which are traceable on the porch-side of the wall.

In the north wall of the nave the location and extent of 7 large recesses (ca. 150 cm wide and ca. 300 cm high) have been found in the bottom part of the wall (ca. 30 cm above the present floor level), including two only partially preserved (No. I and V – damaged in 19th cent. during enlarging the windows). Moreover, one smaller recess (No. VIII, ca. 150 × 150 cm) has been found in the upper part of the wall in its east section as well as two openings (No. IX and

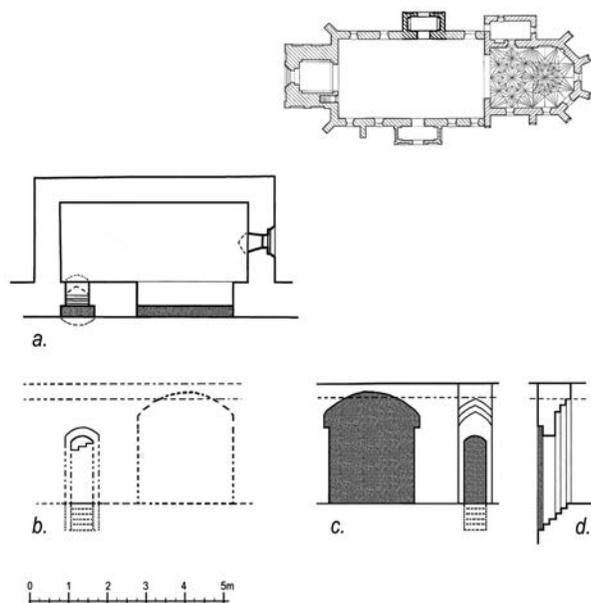


Fig. 4. Preliminary interpretation of the openings in the upper floor of north porch: a) rzut na wysokości odkrytych otworów, b) widok od strony nawy, c) widok od strony poddasza, d) przekrój na wysokości mniejszego otworu (rys. M.R. Gogolin, J.M. Arszczyńska)

Il. 4. Wstępna interpretacja układu otworów w górnej kondygnacji kruchty północnej: a) rzut na wysokości odkrytych otworów, b) widok od strony nawy, c) widok od strony poddasza, d) przekrój na wysokości mniejszego otworu (rys. M.R. Gogolin, J.M. Arszczyńska)

X), that used to connect the church with some room on the upper floor of the north porch (Fig. 3b and Fig. 4).

The works carried out so far did not allow to establish whether the door opening (in its present shape a secondary one, made in 19th cent.) leading to the north porch, was executed as independent from the original system of recesses, or whether it was made in place of one of them.

In the walls of the choir the location and extent of 11 recesses of various shape and dimensions have been traced. Some of them have been emptied off the secondary bricks. In the north part of rod wall (the choir side) one small recess (ca. 70 cm wide and 100 cm high) has been found. This is the only one that has originally been plastered inside. Directly on the plaster there are traces of quite long inscription executed in bright-red paint, unfortunately hardly readable. In the north wall of the choir, right of the vestry door there is one recess ca 120 cm wide and ca. 150 cm high. Further to the east a set of three recesses have been discovered. Their composition suggested, that they might have served as sedilia. The middle recess, ca. 120 cm wide and ca. 170 high (measured from the present, secondary floor level, the original profile reached much deeper) is closed – as the majority of others – with a segmental arch. Both side recesses, lower and narrower, each measuring ca. 80 cm. wide and ca. 120 cm. high (from the present floor level) end 30 cm. above the present floor level and are closed with half- segmental arches, sloping sidewise. After emptying those recesses off secondary bricks (summer 2009) it turned out, that inside the middle one there is next, somewhat narrower (ca. 100 cm. wide) and lower, pointed-

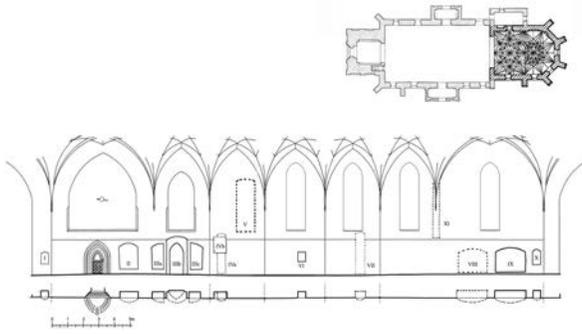


Fig. 5. Recesses in the walls of the choir (drawn by M.R. Gogolin, J.M. Arsyńska)

Il. 5. Wnęki w ścianach prezbiterium kościoła (rys. M.R. Gogolin, J.M. Arsyńska)

arched recess. A crevice in plaster along the brickwork filling the recess and its side wall suggested, that the bond between them is rather weak. This has been confirmed by a strip-sample, that revealed information indicating, that there was an opening in the choir wall. Its inner walls have been carefully plastered and its location and dimensions roughly match the location and dimensions of a bricked up, pointed-arched opening visible from the outside. This may suggest, that at the early stage of the church history, there was a vestry adjoining this section of the choir wall, probably erected in a not durable technology, that was later replaced by the present, brick-built one. After the inner opening was bricked-up, the remaining three recesses might have for some period serve as sedilia; later they have been closed and the inner face of the wall was smoothed.

In the next section of the choir wall (north-east) an elongated, narrow recess (No. IVa) has been discovered, completely bricked-up. In its upper part later another recess (No. IVb) has been made, to house a wooden sacarium with painted, figurative decoration, dated back to mid-15th century⁴. On the wall above the sacarium,

⁴ This historic artefact is currently under conservation treatment carried out within the framework of a diploma project in the Department of Conservation of Paintings and Polychrome Sculpture, Institute for the Study, Conservation and Restoration of Cultural Heritage, NCU Toruń. The project is supervised by Prof. D. Markowski and J.M. Arsyńska MAC, with collaboration of M.R. Gogolin D. Sc. (Tech.), Kazimierz Wielki University in Bydgoszcz, Institute of Technology, Chair for Wooden Structures.

right of it, observation in raking light revealed an outline of another, large (ca. 120 × 320 cm) recess (No. V), closed with a segmental arch.

The east wall does not contain any original, medieval recesses. There is only one small, rectangular recess, housing the control board for the wiring, made probably in early 20th cent. In the lower part of the south-east wall there is a trace of bricked-up recess resembling that in north-east wall, however here it is not disturbed by further alterations. The upper end of this recess reaches the window level. In the south wall of the choir appear two large, quite low recesses, ca. 200 cm wide and ca. 150 high (from the floor level), as well as one small, resembling the above described small recess in the north section of rod wall.

In the south wall of the choir, below a console supporting the vaulting a narrow (38 cm) recess was found, ending at the level of 262 cm above the present floor level. Defining its function requires further research. If the presence of the same structures is confirmed in proximity of other supports of the vault, one will be entitled to draw a theory, that there was some other conception of vaulting planned at the stage of building the walls, finally not executed (Fig. 5).

All identified recesses, both in the nave and in the choir walls have been repeatedly whitewashed inside before being bricked-up. The altered recesses have been whitewashed also after alteration and before final closing. This fact has been discovered when some of the recesses have been emptied, during strip-sampling and during detailed observation of the edges of bricked-up ones. One can assume, that the recesses have been bricked-up in several stages, and finally resigned on in mid-17th century, when the interior was adapted before introducing new, Baroque furnishing, the preserved part of which is dated back to 1690's [5], [8], [15].

The results of research carried so far confirm, that the interior of Gothic church in Marianka underwent numerous alterations – both in terms of its distribution and its painted decoration and was far more rich, that it was assumed up to the present. At this stage it is still hard to make any definite statements of chronological nature. Especially the facts, that would allow for more precise dating of the subsequent parts of the edifice, need to be defined more accurately – and this shall be enabled by both the architectonic research and information acquired during continuation of conservation treatment of mural paintings.

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Kościół w Mariance k. Pasłęka. Wyniki analizy wewnętrznego lica ścian wykonanej podczas badań i prac konserwatorskich przy zespole malowideł ściennych

Tekst prezentuje wyniki analizy rozczłonkowania wewnętrznego lica ścian gotyckiego kościoła w Mariance k. Pasłęka, budowanego etapami od 2. ćwierci do 4. ćwierci XIV w., ze sklepieniem prezbiterium z ok. 1520 r. Kościół został objęty programem kompleksowej rewitalizacji – realizowanym pod auspicjami Komisji Wspólnego Dziedzictwa Polskiego Komitetu Narodowego ICOMOS – w którego ramach realizowane są m.in. badania architektoniczne oraz badania i prace konserwatorskie przy istniejącym tam zespole malowideł ściennych z połowy XV w. W toku przeprowadzonych w latach 2007–2009 badań i prac konserwatorskich zlokalizowano liczne

zamurowane wnęki i otwory w uważanych dotąd za jednolite wewnętrznych ścianach nawy oraz prezbiterium. Wyniki dotychczasowych prac świadczą o tym, iż wewnątrz kościoła podlegało licznym przekształceniom – zarówno w zakresie aranżacji wnętrza, jak i malarskiego wystroju ścian – i było znacznie bogatsze, niż dotąd przypuszczano. Obecnie trudno jeszcze o jednoznaczne rozwarstwienie budowli i weryfikację datowania poszczególnych jej elementów. Pomocne w tym będą zarówno dalsze szczegółowe badania architektoniczne, jak i informacje uzyskane podczas kontynuacji prac konserwatorskich przy malarskim wystroju ścian.

Key words: Gothic brick-wall, Gothic architecture, building initiatives of the Teutonic Order in Prussia, architectural research, conservation research, Marianka by Pasłek (Marienfelde Kr. Preussisch Holland)

Słowa kluczowe: mur gotycki ceglany, architektura gotycka, budownictwo zakonu krzyżackiego w Prusach, badania architektoniczne, badania konserwatorskie, Marianka k. Pasłęka



Marta Małgorzata Rudnicka*

Bohemian phenomenon of 'barokni gotika' as a ground breaking heritage preservation movement at the turn of the 17th century

It is assumed that preservation of monuments, first of all its theory and ideology, constitutes the work of modern times [14, p. 8], [15, chapter 2]. It was not until the 19th century that the philosophy, which ordered protection of material and non-material cultural heritage, emerged as the aftermath of complex social and cultural processes. Among the events which influenced the shape of formal protection of monuments two revolutions need to be mentioned: The Great French Revolution and the industrial revolution; Napoleonic Wars, reinforcement of national awareness in European countries as well as accidental archeological findings in Herculaneum and Pompeii in the 18th century. Preservation in the contemporary understanding was not known in previous époques. In spite of this fact, there is evidence that the human being has always tried to preserve historically significant objects in good condition, gather goods and souvenirs from the past since the settled way of life let the human being form the first manifestations of culture. It is known that already in Assyria there was a museum where sets of maces were collected [2, p. 5-8], [3, chapter 1]. The plates which were found included information about exhibits and they had the following inscriptions: 'To be seen by all people'. Also Athens under the rules of Pericles in the 5th century B.C. developed culturally and economically so intensively that the idea of preservation of Persian monuments of Acropolis which were destroyed in wars appeared; the monuments were to be protected by means of 'Reserve' which would include destroyed sacral buildings and lapidaries as the monument of war horror [8, p. 9], [9, p. 6]. When this idea was not accepted, a partial reconstruction of the destroyed elements was made and in this way the idea, which was materially represented by a temple complex of Acropolis, was prolonged. (Parthenon from the period of Pericles is

situated in the place of the previous building called Ur-Parthenon [1, p. 96, 106-108]). During the decadent period of the Empire emperors also tried to prevent monumental objects from devastations by means of edicts (e.g. issued by the following emperors: Vespasian, Hadrian, Sever Alexander and finally Constantin the Great according to whom everybody was going to be expropriated who would destroy or remove any ornaments from monumental buildings). In fact, in the distant past it was already noticed that there were individual manifestations of efforts to maintain the continuity of non-material monument idea and to reconstruct in nature the key elements which bring to mind a collection of archetypes connected with a given object.

The history of architecture abounds with examples of modernizations which were in accordance with the current style; it is enough to indicate the project from the middle of the 15th century which was elaborated by Nicholas V the Pope and Leon Batista Alberti [10, p. 115], [14, p. 9], [15, chapter 2] the aim of which was to make Rome more beautiful by pulling down the old-Christian Basilica of Saint Peter as well as the whole Vatican district (being dirty and sordid) and to replace them with the Renaissance complex of churches and palaces. However, during the centuries various manifestations of historicism and classicism in architecture appeared. They can be divided into three categories: connection of style elements following one another, continuation of building works of the object which was built in another style than the current one and referring to the historical stylistics.

Inserting elements of the new style in the already built objects or even building objects in the style of the past époque, which had already faded, was not an uncommon phenomenon in the history of art. It usually happened in the province where – because of ideological reasons or in connection to the habit – masters and their apprentices still used the old style for a long time although at the

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Fig. 1. Tenement house at Mittelstrasse 56, Lemgo
(photo: M. Rudnicka)

II. 1. Kamienica przy Mittelstrasse 56, Lemgo (fot. M. Rudnicka)



Fig. 2. West gable of Town Hall, Celle (photo: M. Rudnicka)

II. 2. Zachodni szczyt Ratusza, Celle (fot. M. Rudnicka)

same time in the main centers of art a new style was thriving. A significant number of such examples can be found in the German region of Lower Saxony in the territory of the Weser basin.

The first Renaissance object, which was built there in 1524, was the bishop residence in Neuhaus. Although it is a castle and its portals are still embellished by Gothic branch ornaments called 'astwerk', it was built on the quadrilateral plan with towers in the corners, which were equipped with typical Renaissance elements: semicircular (Venetian) tops of spire lights and rustication on the corners.

The Renaissance Weser style developed and objects such as the apartment house in Lemgo at 56 Mittel Street from 1556 (Fig. 1) or the western manneristic top of the Town Hall in Celle which dates back to 1577 (Fig. 2) were built. However, still in 1565 one of the most distinguished artists of that region Cord Tönnis built a detached alcove archive (Auslucht)¹ in Rinteln (Fig. 3) which had semicircular Italian tops but the windows were built in the curtain lintel style. Nevertheless, a more astonishing object is the apartment house at 5 Krammer Street in Lemgo, which was built even later in 1676; it has the Gothic top with pinnacles and tracery. The above examples, which show endurance of the style that was already out of fashion, are of no significance or meaning for this study and therefore, they are not going to constitute the subject of further discussions [13].

The Renaissance first of all constituted a manifestation of returning a historical style to life. Creators of the Renaissance derived many elements from the ancient patterns and they objected to the 'barbarian' art of the Medieval Ages. Even the distinguished representatives of the Renaissance (Donato Bramante) and Baroque (Christopher Wren) supported, however, the usage of other historical styles from time to time. Donato Bramante advised to continue the construction of the Milan Cathedral in the Gothic style [16, p. 505f]. In fact, this Cathedral was built in this way throughout the whole 15th century [19, p. 182]. Christopher Wren completed the construction of the Christ Church in the Gothic style as he stated before: 'a new part should be in accordance with the idea of the founder' [21].

Some unique examples of 'reintegration' of monuments, which go back to the times when this concept was not defined yet, are also known. The example of such a proto-preservation activity can constitute the phenomenon of the Bohemian Gothic-like Baroque which is originally called 'barokni gotika'. Of course, it is not the first case in the history of art that different elements are introduced into a given style. The very Gothic has several modifications. It is enough to mention *estilo plateresco* (the 16th century, Spain), *estilo mudéjar* (the 16th century, Spain) or *Manuel Gothic* (the 16th century,

¹ According to W. Koch, *Style w architekturze*, Warszawa 1996: Bay window annex: one or two storey which was placed on two or both sides of entrance to a building; found in Renaissance tenement houses in Lower Saxony.

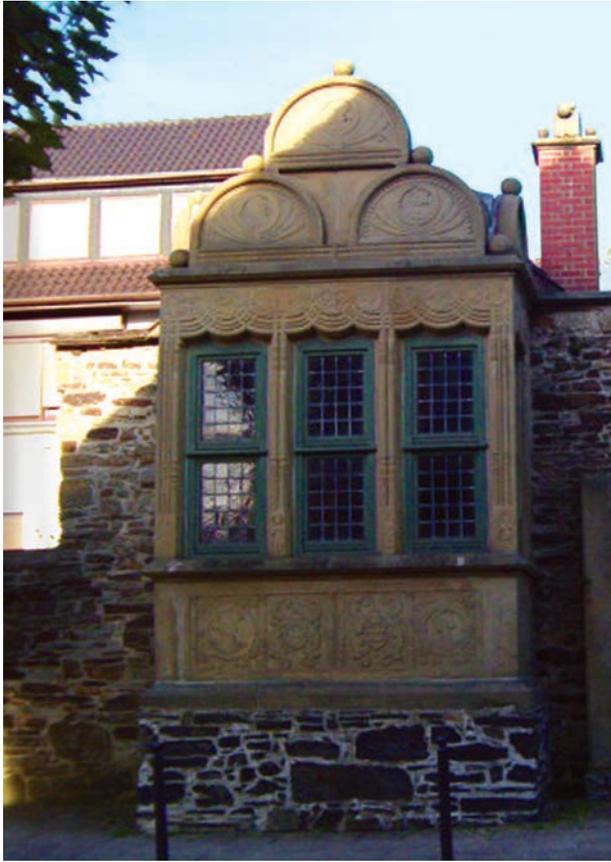


Fig. 3. Auslucht archives, Rinteln (photo: M. Rudnicka)

II. 3. Auslucht archiwum, Rinteln (fot. M. Rudnicka)

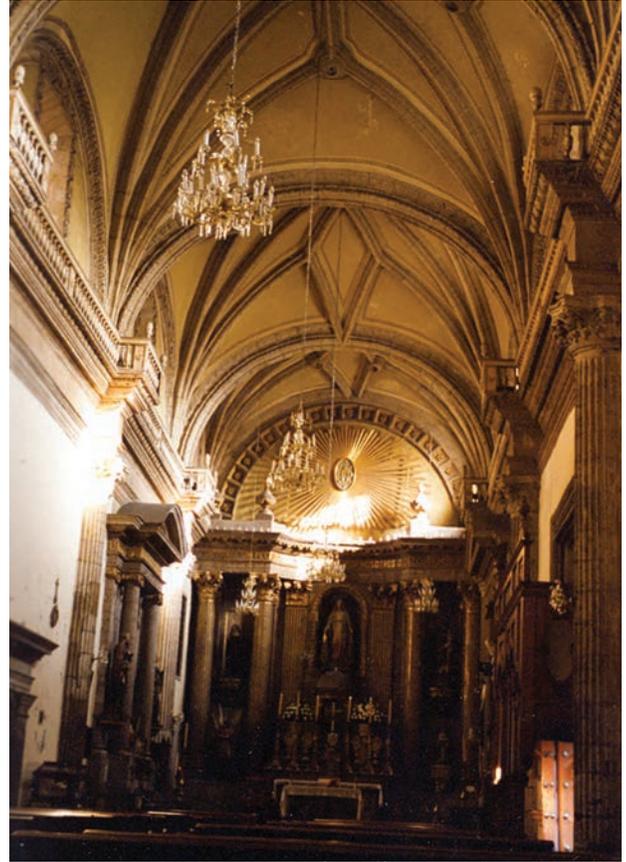


Fig. 4. Church of St. Monica, Guadalajara (photo: O. Czerner)

II. 4. Kościół św. Moniki, Guadalajara (fot. O. Czerner)

Portugal) – a combination of the Gothic style with Arabian elements, plant and sea motives. The very combination of the Gothic and Baroque styles is not only characteristic for the Bohemian regions. The Gothic stellar vaults can be found even in the Mexican Baroque St. Monica Church in Guadalajara (17th century) (Fig. 4) and also in the Cathedral in Cuzco in Peru (the 16th and 17th century) (Fig. 5); the European art appeared there together with the conquistadors.

It already happened in the history that the usage of the historical style in the construction resulting from propaganda motives seemed to be more appropriate politically than the usage of the current style. Thus, we can speculate that the architect Christoph Wamsem who came from Bavaria [22, p. 139] (around 1580 in Miltenberg, he died in around 1649 in Köln) and worked in Rhine Westphalia used a combination of the Gothic and Baroque styles because of this reason. At the turn of the 16th century he designed churches for Jesuit and Carmelite Orders. Jesuits as a New Order – non-resident on German lands and inseparably associated with Counter Reformation – which was brought into being only after the Council of Trent (1554–1563) did not inspire trust in the religiously divided society of the German Confederation. Therefore, Jesuits in order to get through to believers and gain their trust as well as bind people to them took advantage of the whole set of the Gothic style elements while building their churches; the Gothic style was familiar, well known

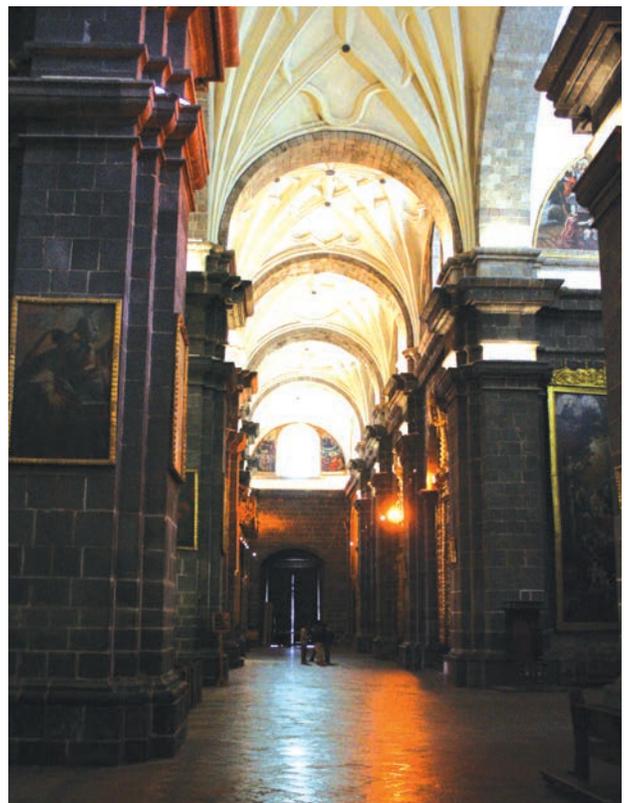


Fig. 5. Interior of the Cathedral, Cuzco (photo: R. Czerner)

II. 5. Wnętrze katedry w Cuzco (fot. R. Czerner)



Fig. 6. Façade of the Church of the Assumption, Köln
(photo: H.P. Schaeffer)

II. 6. Fasada kościoła Wniebowzięcia Najświętszej Marii Panny,
Kolonia (fot. H.P. Schaeffer)



Fig. 8. Façade of the Church of Female Carmelites: Joyful Mary
(St. Maria im Frieden), Köln (photo: H.P. Schaeffer)

II. 8. Fasada kościoła Karmelitanek Bosych Panny Marii Radosnej
(St. Maria im Frieden), Kolonia (fot. H.P. Schaeffer)



Fig. 7. Interior of the Church of the Assumption, Köln
(photo: H.P. Schaeffer)

II. 7. Wnętrze kościoła Wniebowzięcia Najświętszej Marii Panny,
Kolonia (fot. H.P. Schaeffer)

and was associated with the glorious past. In this way, the Gothic Jesuit Church of the Assumption with the Gothic arch windows, tracery ornaments and ribbed vaults was built in Köln [4] (Figs 6, 7). Christoph Wamsem was also the author of the project of the Jesuit Church in Molsheim (Alsace). The church was built during the years 1615–1617 [23]; elements of two styles were combined – the Renaissance elements (inside we can find semicircular arcades, the tops at the end of transepts were built in the form of a wavy line in the Renaissance style, the tower is bell-like on the façade with a multi-level onion-shaped cupola) and the Gothic style (the nave with the vault of ogival cross-section, choir galleries, tracery ogival windows).

A similar phenomenon can be observed in the cloister church of female Carmelites: the Blessed Joyful Virgin Mary (“St. Maria im Friedel”) in Köln (Fig. 8). In this cloister church as well as in the cloister church of the male Carmelites Order ‘im Dau’ (which“ was destroyed during the war) – in spite of the fact that churches represent the examples of real Baroque with regard to their external look – stellar and ribbed vaults [20, p. 179–183], [24, p. 262–265] were used in the inner parts of churches (Figs 9, 10). Analogous solutions can be found in Jesuit churches in Belgium where the Gothic elements are combined with the Baroque ones.



Fig. 9. Interior of the Church of Female Carmelites: Joyful Mary (St. Maria im Frieden), Köln (photo: H.P. Schaeffer)

Il. 9. Wnętrze kościoła Karmelitanek Bosych Panny Marii Radosnej (St. Maria im Frieden), Kolonia (fot. H.P. Schaeffer)



Fig. 10. Interior of the Church of Female Carmelites: Joyful Mary (St. Maria im Frieden), Köln (photo: H.P. Schaeffer)

Il. 10. Wnętrze kościoła Karmelitanek Bosych Panny Marii Radosnej (St. Maria im Frieden), Kolonia (fot. H.P. Schaeffer)

References to Gothic can also be found in France, for example, in the Paris Church of St. Gerwazy and St. Protazy. In the Baroque façade which was added to a much older body, Salomon de Brosse, a tracery window was placed centrally.

Referring to historical styles, which appeared in art earlier than in the 19th century, constitutes a broader phenomenon in the European art and is not a specific feature of Bohemian regions. The uniqueness of 'barokni gotika'

and the need of its analysis are based first of all on the accompanying philosophy which influenced the appearance of this style and later its sudden disappearance.

This phenomenon appeared out of expediency resulting from suppressing the Bohemian people's awareness by the monarchy of the Habsburgs. The enormity of material destructions caused by the Thirty Years' War and trauma caused by a progressing dependence of the Bohemian nation on the Austrian emperor aroused the need of coming back to the glorious (idealized) past of the Bohemian nation. In spite of the fact that the phenomenon of 'barokni gotika' in Bohemia remains a marginal episode in the history of architecture, the reasons of its shaping (similar to the factors which had an influence on the shaping of the contemporary preservation of monuments) predestinate it to be considered in the category of preservation activities and not to be regarded as a whim of one artist. In order to prove the above thesis, we must indicate the above mentioned factors and to analyze a historical background which lead to the formation of 'barokni gotika'. Religious wars and the drive towards independence of the Bohemian nation which was more and more politically dominated and whose territory was absorbed into the sphere of Austrian Habsburgs supremacy constitute the basis for understanding the whole phenomenon.

Historical background of style phenomenon shaping

The 16th century was a period of religious unrest. The religious and political crisis in Europe increased. *Reformation, apart from economic and social changes, geographic discoveries and a cultural breakthrough, belongs to the most significant events of the 16th century; the events created a new époque and showed new directions of a development. Similarly, as many other phenomena of this type in the whole history, reformation found numerous interpreters who were diametrically opposed to each other in their opinions* [127, p. 171]. At that time, a membership in a given religious group was not only a question of the outlook but also, to a considerable

degree, constituted a political tool. First of all, a common religion was the way to subordinate central European monarchies by an emperor anointed by the Pope (the only exception constitutes the period connected with *sacco di Roma* in 1527). Since the social and political system existing at that time was legitimated by the Vatican, the attack on this system turned also against the Church. Under contemporary conditions in which education and the whole ideology were full of religious contents, mainly clergymen struggled ideologically in a written form, which usually led to a theological argument or heresy [27, p. 173]. Due to such a mutual support, the emperor and

the Pope cooperated in extending a common sphere of returns and profits. This dependence of interests between the authority and faith began to appear also on lower levels of the feudal and church hierarchy. Church dignitary officials treated possessions and goods subordinate to them as *latifundia* and they fought against each other for the spheres of returns. The commandment of poverty was totally forgotten and it was replaced by private fortunes owned by prominent clergymen. Accumulation of such wealth was possible thanks to the contacts with rich feudal vassals as well as thanks to new church customs. In spite of the fact that a deepening crisis of the outlook led to the moral decline among magnates both secular and clergymen, the fear of God's punishment still remained. People tried, if possible, to 'compensate' the loosening of moral standards by means of doing good deeds. Absolution and getting cleared of guilt were possible after having paid the Church appropriate contributions for noble causes which were called 'indulgences'. Tributes of this type were paid by both upper and middle class people. The popularity of such a form of penance led to the increase of its value. All in all, it turned out that only the richest were able to afford it. The increase of church wealth also led to the deterioration of life conditions among peasants. Cloisters made enormous profits from taxes which were imposed on people who cultivated crops on the terrains belonging to cloister *latifundia*. *And thus, in Germany those profits reached the sum of 450 thousand ducats a year while in France 300 thousand livres* [27, p. 173].

Dissatisfaction with such a state of affairs was increasing among circular circles as well as among clergymen. The result of this frustrating legal *status quo* was the appearance and speech of the monk-thinker Martin Luther in Wittenberg in 1517, which started the Reformation. Apart from the doctrines of philosophical and theological nature, which partly freed believers from mediation of priests in the dialog with God, Luther also demanded a liquidation of cloisters and depriving the Church of all possessed properties. These ideas quickly gained popularity and publicity all over Germany because all political and social groups pinned all their hopes on improving their existence by putting those ideas into practice. Secession from the Church meant for princes the strengthening of their positions against the emperor of Austria; for the knighthood – a hope for taking over church wealth; for the middle class and peasants – lowering their financial obligations.

The situation in the Bohemia Kingdom still developed in a much more complicated way. All social and political antagonisms of the *époque* concentrated in this area. Firstly, the Bohemian society was already religiously divided into Catholics and Protestants (heresy of Jan Hus) before the Reformation. Secondly, the society was also torn apart between two political fractions: supporters of close relations with the emperor and supporters of becoming self-dependent, but political opinions were not always in accordance with the religion. In this complicated situation the Counter Reformation movement started, which resulted in the second dependence on the Empire and the introduction of foreign political influences in the form of aggressive missionary and educational activities of newly established cloisters such as the Jesuits [6, p. 162–172].

The above factors of political nature led to the outbreak of religious wars in the countries of the German Reich and later these wars gave rise to the Thirty Years' War which spread in most of the countries of Europe. At the beginning of the 16th century among the European countries and societies two opposite camps were formed whose fight seemed to be unavoidable. Antagonisms which existed between them were of a rather complicated nature because they concerned religious, political and social issues. Against this powerful and united Catholic and Habsburg block which comprised Austrian Habsburgs, Spain, Catholic Reich Princes League established in 1609 (under the leadership of the Prince of Bavaria) and Poland, another block was formed – although with weak relations and having different interests but united in hostility against the Habsburgs. This block consisted of the Netherlands, England, Protestant Union of German Princes (which was also established in 1609), Sweden and France [5, p. 156]. In such circumstances, Defenestration of Prague II in the Royal Castle in Hradčany in Prague took place on 23 May 1618. The Catholic Camp – represented by royal plenipotentiaries and supported by the Emperor – tried to press a liquidation of two Evangelic churches in Hroby and Broumov [5, p. 156]. Bohemian protestant members of parliament flew into a rage because of the Emperor Maciej policy and in a protest they threw out of the window two plenipotentiaries (Martinitz and Slavat) as well as their secretary (Fabricius). This event was a direct reason of the Thirty Years' War [27, p. 354–358].

The essence and sources of historicism in art

Bohemia suffered irreparable losses during this war. Fights between the Catholic League and Bohemian Protestants as well as peasants' insurrections caused enormous material losses in the complex of historic objects, most often among churches in the territory of the Czech Crown. The insurrection was already put down after two years in the Biała Góra (White Mountain) battle, which caused subordination of the whole country to the Emperor and the Catholic religion. The result of

the war was pacification of Bohemia and then the distribution of lands taken from Protestants to German settlers. This fact led to the Germanization of the country and brought a final decisive blow. The most important moment of the war – for the present study – happened in the year 1632 when the Swedish armed forces invaded Prague and seized the Bohemian lands. Bohemia, which was subordinate to the Habsburgs, did not become the ally of the Evangelic Union but its opponent. This situ-

ation resulted in plundering and destruction of many Catholic churches and cloisters by the Protestant army of invaders. Many valuable works of art were destroyed, stolen or taken away and architectural objects were brought to ruins. 'The Swedish took away many works of art as well as books and manuscripts from Bohemia at that time; these documents are still in Sweden and among of them there is one of the most precious manuscripts of the Mediaeval Ages – the famous *Codex argenteus* [5, p. 164]. However, even the ending of warfare did not mean that the Bohemians were supposed to come back to normal life. This normalization was stopped along with the outbreak of a new ground swell of social dissatisfaction. *The 16th and 17th centuries abound with violent demonstrations of the Bohemian peasantry* [6, p. 162–172 and p. 183–190], [27, p. 360–381]. From 1656 to 1693 – when the country was not in such serious unrest any longer – enormous insurrections were launched and violent riots broke out which ended in issuing further imperial patents concerning corvée – the last one from 1738. For almost one hundred years (1546 – the outbreak of the first Schmalkaldic War) of continuous fights the culture and art of Bohemia suffered heavy losses [5, p. 156–172], [6, p. 162–172 and p. 183–190], [27, p. 360–381].

In spite of the fact that the position of Austria in the territory of Germany became weakened as a result of the Thirty Years' War, it was strengthened in Hungary and Bohemia. *After the Thirty Years War the Counter Reformation was in its prime. [...] Cleaning of the country' imposed on people only the Catholic religion all over Bohemia and other religions were forbidden* [5, p. 175]. Nevertheless, it was very difficult to observe this ban during the period of war because the political situation was not stable yet. It was not until 1650 that a regulation, which concerned the exile from the country of all people who were not going to convert to the Catholic religion, was issued. A part of the Protestant nobility did not subordinate to this new order and left the country. Their places were taken by native and foreign Catholic nobility: German, Italian, French and Walloons.

In the postwar absolutist and centralized politics of the Habsburgs, fighting with other religions constituted a very significant aspect. The power of the Counter Reformation Movement was built upon foreigners who were brought to Bohemia. *During this period, patrons of the arts were, on the one hand, church institutions – mainly the Order of Jesuits who got richer in a very quick time – and, on the other hand, magnates* [5, 182]. New Baroque trends were brought to Bohemia by foreign people who demanded architecture which would be similar to the one that was used in the countries they and the builders came from. The Baroque architecture was characterized by monumentality and the richness of interior and exterior decorations. Such richness was used on purpose in order to emphasize the power of church institutions and magnates to whom these buildings belonged. The splendor of the Baroque architecture was supposed to liven up people's superficial religious-

ness. Pompous liturgies, which attracted crowds of people to churches by means of their theatrical and splendid ceremonies, constituted – apart from being a direct obligation – the basic method of conversion of believers of different faiths and, moreover, the way of confirmation in faith. The projects of the Italian architect Carlo Lurago (for example, Collegium Clementinum) constitute examples of a unique beauty.

Reconstruction of Catholic cloisters was undertaken, to some extent, in opposition to this building movement. The fratricidal Thirty Years' War as well as the repressions imposed on the Bohemian nation after the War ended were invariably associated with the ideas of the Counter Reformation and with the Habsburgs who were responsible for its military introduction to the Bohemian territories. Affiliation to the Catholic Church was not equivalent with the choice of the emperor's authority. The cloisters, which could be proud that they had a residency from before the 16th century in Bohemia, tried to underline their origin and differentiate from associated with foreigners the Counter Reformation churches. The splendor of Baroque churches, which was appreciated by some people, was at the same time associated with the reasons of the Counter Reformation by others, i.e. depravity of clergymen and the contrast between the extreme poverty of the society and the wealth of the Church. Thus, it happened that while reconstructing and building extensions of cloisters and churches destroyed during the war the church dignitaries took care of those buildings, which belonged to them, in order to return them to their former glory. They demanded the continuity of styles with the remaining elements of the buildings which were reconstructed by architects. Instead of succumbing to the influence of the Baroque style, architects came back to the original shape of the object; it was usually Gothic which had good associations in the minds of believers. In such cases, a specific reintegration of objects was made in a combined style of Baroque and Gothic. Building works in such objects were not only connected with reconstructing and following the original Gothic pattern and, therefore, from this point of view, it may not seem justified to look for 'proto-preservation' undertakings in them. But we should still have in mind the fact that at that time the theory of monuments preservation was not known and even if it had been known, there is no certainty that its rules would have been the same as the modern ones. Thus, the very usage of Gothic as the leading style of reconstruction as well as the ideology – trials to reconstruct the Gothic character of the object – constitute a sufficient reason to qualify these reconstructions as peculiarly understood preservation. The form in which they were designed represents a unique combination of the Baroque dynamism with stylish details and also with constructional systems originating in the Gothic style. In this way – along with re-Catholicization of the Bohemian lands – the Bohemian 'barokni gotika' appeared.

A certain characteristic feature of the Bohemian architecture – liveliness of the Gothic style – should be mentioned here. *In comparison to Italy – cradle of the*

Renaissance – the Bohemian culture was incomparably deeper steeped in the tradition of Gothic which was still used there in the 16th century. [...] The Renaissance as a new style brought from abroad was not able to supplant the Gothic which was regarded as a national style at that time. The late Gothic was superseded by the Renaissance only in major artistic centers but both styles were still combined and in this way a peculiar symbiosis was made the example of which can be seen in the Cathedral of St. Wit in the form of the Musical Choir; it has the late Gothic structure, whereas decorations are made in the Renaissance style. In the native environment in some domains of art – especially in handicraft – the late Gothic existed in the awareness and national works of art as a major trend and it even reached modern times; the Gothic was only entirely supplanted by the Baroque [18, p. 147]. Almost no monumental sacral buildings were built during the Renaissance in Bohemia and it was not until the Baroque that this gap was filled in excess. The Renaissance architecture, which was based on a new and anthropocentric esthetics, was supposed to meet practical needs of the whole new society. While in the Gothic époque sacral architecture was dominant, in the Renaissance period it was supplanted by sacral architecture. The explanation of this situation can also be connected with the fact that in the Gothic period a lot of large sacral buildings were built in the territory of today's Czechoslovakia (sic!) and even though they were built in the Renaissance period they were still built in the Gothic style which was considered to be a Christian style. Thus, the presbytery of the St.

Cross Church in Prošćejowice still had a Gothic vault which was built during the years 1586 – 1588 and it was built by the local builder Petr Vlacha; whereas, the Town Hall with a magnificent portal from 1538 was built in a 'Pernstejn' building trend in the Renaissance style [18, p. 148]. Gothic not only outlived Baroque but it also was a dominant style in the province at the time when first Baroque churches were built. In the immediate neighborhood of the Olomouc Cathedral, Saint Anna Chapel with a Gothic buttress and polygonal closure was built in 1614. However, the interior of the chapel and its southern façade have a Renaissance and Baroque character. The Renaissance idea, which put a stronger emphasis on the secular side of life, gave its greater attention to the residential culture and personal comfort also in architecture. The Renaissance became a style which was willingly used by Protestants (e.g. community of Bohemian Brothers in Mlada Boleslav). Hence, the Gothic was explicitly associated with Catholic architecture, the events which took place before the Counter Reformation, ancient times and the glorious times of Carol IV. Whereas the Baroque – because of its nature – was supposed to achieve theatrical effects. No other style ever used set design, illusions and delusions. Therefore, in the case of this style it was a very successful idea to make it older and to give more dignity to it by means of enriching it with features of ancient styles. 'Gothicizing Baroque' is based on a completely different principle than the 'Baroquizing Gothic'; it constitutes a homogeneous combination of both styles which form an organic entirety.

The most significant works of art of 'barokni gotika' as examples of attempts to maintain a continuity of the ideas represented by a monument

In this way, plenty of reconstructions in the style of the above mentioned historicism – Gothicizing Baroque – were built in Bohemia in the first thirty years of the 18th century. Jan Blažej Santini Aichel (1667–1723), who was also called Giovanni Santini, was the creator and the most important representative of this style. Jan Aichel was born as the son of Italian stone-masons (Auchel) who settled in Prague. His father and grandfather took part in the construction works of Saint Wit's Cathedral and therefore, Santini had a perfect knowledge of the Gothic architecture and constructional systems. As he was physically disabled, he was not able to continue his father's and grandfather's profession. Innate talents of the artist let him study architecture. He was a distinguished individuality among the creators of the Bohemian Baroque because he took advantage of the late Gothic building forms. The basis of his style was the Baroque (with reference to the stylish change worked out by Borromini and Guarani) which was ornamented with the late Gothic style elements interpreted by the author. In his designs he often used lightweight and elegant stellar vaults. This Baroque historicism did not concern the essence of the old style which was used only ornamentally by Santini. In spite of this, he made such original achievements that he

can be regarded as a creator of the unique Baroque stylish change which did not appear in any other country. This manner, which was continued by his apprentices for a short time (Matěj Ondřej Kondel in Plasy and František Witinhofer in Ždar) disappeared already in the 18th century along with the decline of ideological demands for objects in this style.

Santini studied painting until the year 1696 and then he started his scientific travel all over Europe. When he returned from abroad he started his professional career in the domain of architecture. He worked very little in Prague because he did not belong to the guild of the Prague stone-masons. In the capital city Santini created designs only for those investors who were not subordinate to the orders of the guild, e.g. aristocracy and clergymen. Thanks to those established relationships he also worked for this group of clients outside of Prague.

Thus, in this way, in 1700 Santini got a contract concerning the reconstruction of the Cistercian cloister in the small town of Zbraslav near Prague. The abbots: Wolfgang Lochner from Zbraslav and first of all Jindřich Snopek from Sedlec were among the first investors of Santini.

Thanks to this cooperation, a work of art was built which, quoted after Zdeněk Wirthem [26, p. 122–155,



Fig. 11. Interior of the Cathedral of the Assumption and St. John the Baptist in Sedlec (photo: O. Czerner)

Il. 11. Wnętrze katedry Wniebowzięcia Dziewicy Marii i Świętego Jana Chrzciciela w Sedlcu (fot. O. Czerner)

202–219], should be mentioned in the first place in the study concerning the Gothic Baroque in Bohemia: the Cathedral of the Assumption and the Cathedral of Saint John the Baptist near the former Cistercians cloister in Sedlec which is situated near Kutna Hora. The cloister in Sedlec was the first seat of this cloister in Bohemia (its members arrived in Bohemia as early as in 1142). During the period of the greatest prosperity, the decision to build a cathedral near the cloister was made. It was the first cathedral in Bohemia (its construction lasted from 1280 to 1320) and at the same time it was the greatest Bohemian church until the Cathedral of Saint Vit in Prague was built.

The builders of this cathedral were undoubtedly inspired by the northern-French Gothic style. The cathedral was built in the form of a five-nave basilica with three-nave transepts on the project of the Latin cross with a high presbytery, yard and several chapels around. In connection with strict requirements of the Cistercian architecture, the body was deprived of towers, stained-glass windows and ornaments. In 1421 the object was plundered and burnt by the Hussites and it was left in ruin – without a roof truss, vaults and finally without the western façade – for 250 years. Only the abbot Jindřich Snopek decided to carry out a complete renovation in 1693. Originally, Pavel Ignac Bayer was employed to carry out this renovation and after him in 1703 Santini took over the construction works and carried out the

renovation – starting from the reconstruction of vaults until the total completion in 1708.

The activities of this architect can certainly be called 'proto-preservation' works. In order to reconstruct the original character of the object Santini used a whole range of Gothic elements which had already been forgotten. There are network vaults, blind triforium around the presbytery and finally tracery and astwerk (late Gothic) ornaments. It must be admitted that the selection of vault types as well as the way of ornaments' usage (a very modern stylization) leave a lot to be desired from the viewpoint of the 21st-century conservator. Santini often took advantage of the late Gothic vaults to reconstruct the early Gothic object and he enriched its exterior with Baroque elements. Probably, style nuances had no meaning for the contemporary people; thus, such a selection of means of expressions which were used by the architect did not result from his lack of knowledge but from his conscious choice.

Thanks to the fact that the accent was placed on the network vaults and regularity of walls by means of 'dosserets' (French) (Fig. 11) Santini managed to break the image of dehumanization of the object scale caused by proportions of height and depth. The Counter Reformation philosophy, which was programmed in order to attract believers, was quite different from the mediaeval philosophy which, in turn, aimed at causing the feeling of humbleness and paltriness in the audience.

Santini's attitude to the cover of aisles and the entrance zone was less rigorous (he used there elliptic mirror vaults – probably seen in Guarino Guarini works) (Fig. 12). Santini used a large Gothic window in the front façade and

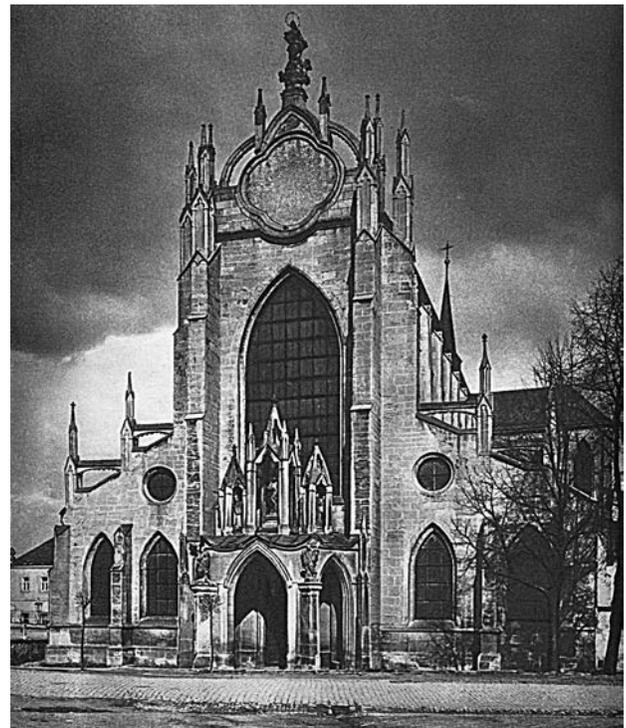


Fig. 12. Cathedral of the Assumption and St. John the Baptist in Sedlec (photo: Illek a Paul, [24])

Il. 12. Katedra Wniebowzięcia Dziewicy Marii i Świętego Jana Chrzciciela w Sedlcu (fot. Illek a Paul [24])

built an inconspicuous entrance in front of it; it was ornamented with sculptures which were included in the pinnacle top of the porch cover – a combination of the Gothic elements with the Baroque stylistics. The whole work is complemented by a modern stylization of branch ornaments and balustrades of small galleries above the western and northern porches and also the organ's prospect above the southern porch. The Gothic elements of the interior are connected with the Baroque details of the interior and elevation and in this way they form a uniform whole. The works of the objects were finished and it was consecrated again in 1708.

It cannot be denied that the construction works, which were carried out in this way in order to reintegrate the whole object, made the building look like an ancient one and let a certain group of features materialize again; these features, which unambiguously brought archetypes of freedom and independence to mind, were associated with the period of the Gothic dominance in the Bohemian art. In this way, the object was again used for social purposes and secondly, it regained the ability to influence the recipients ideologically. Thus, we can say that the object underwent a successful process of renovation.

The knowledge of stylistics and architecture of the Gothic cathedrals, which Santini acquired in Sedlec, constituted for him a source of permanent inspiration. Thanks

to this fascination, the combination of the Gothic and Baroque became the main element of his creative activity.

The abbots from Zbraslav and Sedlec appreciated the artistry of the architect and recommended him to the abbots of other cloisters of the same observance: Eugen Tyttel from Plasow and Vaclav Vejmluv from Ždar upon Sazavou where Santini carried out the reconstruction of the cloister church of the Assumption as well as the building works of the pilgrimage church. This church is going to be discussed later.

Santini received a prestigious contract – most probably thanks to the abbot Vejmluv – for reconstructing the premonstratensian parsonage in Zabrdovice, the pilgrimage church in Krtiny near Brno as well as reconstructing and extending the Benedictine parsonage in Rajhrad. Finally, Maurus Fintzguth the abbot of the Benedictine cloister in Kladruby near Stribro – who was influenced by the spreading reconstruction trend – also invited tenders to do the project of reconstructing the cloister church of the Assumption and the saints Benedict and Wolfgang.

Originally, it was the late Romanesque basilica from the beginnings of the 13th century (consecrated in 1233). The Hussites burnt the object in 1421. Since then, it was left in ruin without a roof truss and vaults. In the époque of the Renaissance in 1504, the church was covered again and consecrated. However, damp walls were excessively burdened with the roof truss and they could collapse; therefore, a decision concerning the next reconstruction was made. After the Thirty Years' War, in accordance with the political line of the Counter Reformation, a young abbot Maur Fintzguth managed the cloister. Since the very first day of his management, the young abbot ruled with an iron hand; as a result of such policy, the cloister did not have any financial problems even during this difficult postwar period and, moreover, it was possible to start a reconstruction and building works concerning a new part of the convent. The abbot invited two architects who took part in the competitions: Krzysztof Dientzenhofer and Jan Błażej Santini. In February 1711, a decision concerning the realization of a more expensive and more extended project by Santini was made. The building works started on June 3, 1712 when – according to the abbot's chronicler – a corner stone was put under the western façade. The church was consecrated in 1726.

In Kladruby Santini was supposed to carry out quite a different task from the one which he accomplished successfully in Sedlec. The church was in good condition. However, the abbot was not satisfied with the ascetic appearance of the exterior, which was limited by plain walls with *lésène* (French – flat and vertical projection); he was also not satisfied with the altar space formed by a small apse. He expected the object to be reconstructed in order to achieve a monumental character of the building in the style in which the Gothic church in Sedlec was built. The usage of the Gothic and Baroque forms did not result from 'purism' but from the desire to maintain the character, ancient elements and dignity of the building. The Gothic forms were simply accepted as appropriate for cloister churches and because such churches were built during the Baroque period, nobody saw anything wrong in 'smug-



Fig. 13. Façade of the cloister church of the Assumption and Saint Benedictine and Wolfgang in Kladruby (photo: O. Czerner)

Il. 13. Fasada kościoła klasztorowego Wniebowzięcia Najświętszej Maryi Panny i Świętych Benedykta i Wolfganga w Kladrubach (fot. O. Czerner)



Fig. 14. Façade of the cloister church of the Assumption and Saint Benedictine and Wolfgang in Kladruby (photo: O. Czerner)

Il. 14. Fasada kościoła klasztornego Wniebowzięcia Najświętszej Maryi Panny i Świętych Benedykta i Wolfganga w Kladrubach (fot. O. Czerner)



Fig. 15. Interior of the cloister church of the Assumption and Saint Benedictine and Wolfgang in Kladruby (photo: O. Czerner)

Il. 15. Wnętrze kościoła klasztornego Wniebowzięcia Najświętszej Maryi Panny i Świętych Benedykta i Wolfganga w Kladrubach (fot. O. Czerner)

gling' such elements to this style, even if the reconstruction was carried out in a Romanesque trend.

The Romanesque church in Kladruby had three naves with a transept, three apses which constituted the end of the naves, whereas on the sides of the body there were prismatic towers which, in turn, constituted the arms of the transept. The chapel, which is situated next to the choir, was built during the Gothic reconstruction – it has been Gothicized in a modern style recently – as well as a small sacristy from the end of the 17th century. In spite of the fact that the western façade was completely changed and despite the fact that 'three-club' choir was added Santini created an impression of a Gothic elevation, especially by means of introducing a buttress system around the whole object, then by Gothicizing the portal and finally by enriching the windows with Gothic arches. He transformed the towers on both sides of the main nave into the arms of the transept by adding a central cupola which, in turn, emphasized the crossing (Fig. 14). The space, were naves cross, is illuminated by a lantern and windows situated in the cupola and it creates a dominant accent of the interior (Fig. 15). Visitors fix their eyes on this place and do not pay much attention to the presbytery which is situated in the far interior. The main nave was shortened in this way and the interior got more humanitarian proportions.

The reconstruction of the object was carried out in stages. During the first stage the naves were reconstructed, a transept and a Gothic-Baroque cupola at the crossing were added. The original closure of the body in the form of three apses was pulled down and replaced by a three-club one. During the next stage the building works were connected with elevations. At that time an entrance portico was built – stylistically Baroque but it was ornamented with Gothic elements, mainly with pinnacles (Fig. 13). The most favourite ornaments which were used by the architect of this construction were pinnacles. The groups of pinnacles appear on the façade as well as on the portico and also on the cupola which was added in the 18th century.

It is possible that also on somebody's recommendation Santini received a contract which comprised a reconstruction of the Premonstratensians (the Norbertines) Cloister in Želiva and which was destroyed in a fire. The Cloister in Želiva along with the church were founded in 1139 for the Order of the Benedictines. In 1149 the Benedictines were replaced by the Premonstratensians. During the years 1420–1424 the cloister complex was plundered by the Hussites. After a partial reconstruction of the church and cloister the objects still functioned till the year 1688; then, the whole complex was reconstructed in the Baroque style. In 1712 the church was burnt in a fire and the abbot of the Premonstratensians Jeronym Hlina asked Santini to reconstruct it. The object was reconstructed from 1714 to 1720.

This time, the task Santini was supposed to carry out in Želiva considerably differed from the one he performed in Sedlec and Kladruby where the remains of the



Fig. 16. San Lorenzo in Miranda (photo: O. Czerner)

Il. 16. San Lorenzo in Miranda (fot. O. Czerner)

object were of good quality and quantity. In Želiva the architect found a three-nave church with a priestly longitudinal choir which was burnt and the western tower façade which was completely destroyed in a fire. Santini's task was to build a totally new body of the church and to connect it with a renovated presbytery.

Side elevations of the church as well as the back one form a simple combination of the Gothic part (up to the height of the final cornice) – high Gothic arch windows and flat, vertical projections in the wall (*lisénè*) – and also the Baroque mansard roof. However, the façade constitutes an example of 'barokni gotika': corners of the towers are emphasized by rustication in the plaster; the lower parts are ornamented with *lisénè*-like forms which are placed under a right angle. The Gothic arch windows are situated on the axes of the towers.

The interior of the church was designed in a very complicated way. The whole Santini's project was based on the least destroyed element – the choir gallery. Santini elevated the height of the side naves up to the height of the main nave and he covered the whole with network vaults which were supported by three pairs of pillars. In order to preserve the old character of the object he designed musical choir galleries above the side naves and in this way he lowered the space of the side naves' basement up to the height of the porch. A musical choir gallery – the element which is immediately associated with the mediaeval churches – was subordinate to another significant element here – the light. Passages leading to the side naves form huge arcades which correspond to arch-like reverses in the vault above the side naves situated along the wall and

which let the light come in through high Gothic windows in the side elevations. Such an arrangement bears a resemblance to the pure Baroque architecture, on the one hand, in the range of light and shadows effect and, on the other hand, in the range of construction. In this case, Santini used the Baroque measure of illusion. The vaults of the naves constitute cradles on which – only in order to make them look apparently Gothicized – ribs made of artificial marble forming a picture of the network vault were put. In the details the whole range of the Baroque patterns was used: numerous decorative details, cornices and small consoles. The line of vaults is very interesting and consists of crossing curvilinear elements and the cross. However, above the side naves under the musical choir gallery the picture of ribs lost its ideal resemblance to the Gothic one and formed – in the central part – an ellipse which had the shape of a spherical plafond filled with artificial marble ornaments. Extraordinary usage of hanging vault keystones which Santini placed between pillars in order to suggest denser, Gothic arch holes similar to the Gothic ones proves how much the creator really cared about the general Gothic impression of the interior.

Since the original condition of the object constituted the Gothic and Baroque stratification, in this case using the Gothic Baroque – from the point of view of the architect – seemed to be more accurate than in Sedlec and Kladruby.

Santini was not the only creator who designed in the 'barokni gotika' style. Also he was not the only Bohemian creator of this period who carried out proto-preservation activities. Such activities were also performed by many other architects², among others Frantisek Kaňka or Oktavian Broggio.

We can see the examples of their activities in the renovation of the Benedictine church and cloister in the Gothic and Baroque style in Třebiča carried out by Kaňka, and the cloister church in Roudnice upon Elbe carried out by Broggio at the beginning of the 18th century.

The verity of the thesis concerning the activities of proto-preservation roots carried out by Santini in Kladruby, Sedlec, etc. can be proved by the uniqueness of these activities among all objects renovated and reconstructed by him. Although the Gothic and Baroque style was a characteristic feature of Santini's artistic creative activity and he designed even completely new objects in this style (Žd'ar), it did not become a fixed rule for him (Marianska Tynice, Chlumeč upon Cidlinou, Krtine etc.). The penitential church in Žd'ar cannot be classified explicitly either. Although it cannot be regarded as a reconstruction – it is a completely new object – it was built on the basis of the same philosophy.

The pilgrimage church of Saint Jan Nepomucen on Zelena Hora near Žd'ar was supposed to deepen the above mentioned superficial religiousness connected with the worship of a new Bohemian saint Jan Nepomucen who was canonized in 1729. The abbot of the nearby

² Viktor Kotrba [12] mentions them in his complex analysis of the Gothic Baroque.

cloister commissioned the building of a new object in 1720. The leading motive of the object is a five-arm star composition (the church is built on the projection of the star, has five entrances, there are five stars and five angels above the main altar). Although the basis of the building constitutes intermingled projections based on regular geometric figures (Guarini's pattern), the interior was covered by means of network vaults and the windows were ended with Gothic arches.

It is also really worth emphasizing that all of these 'proto-preservations', which were mentioned earlier in this study, took place at the time when in Rome – the heart of the civilized world – a lot of Gothic or even Roman buildings were pulled down or transformed with no hesitation at all!

It is enough to mention the early-Christian basilica of San Clemente which originated from the 12th century. In 1719 Carlo Stefano Fontana, the nephew of Carlo Fontana, also performed 'Baroquizing' building works – he added a new façade of the object as well as new vaults in the naves. On no account did he refer to the original style of the object in his creative artistic activity. Nowadays, the basilica constitutes a complex of buildings situated around the original body. The main nave, which is in the Romanesque style up to the height of the final cornice,

suddenly undergoes a metamorphosis and is transformed into the Baroque ceiling which is ornamented with illusion paintings.

The Church of San Lorenzo in Miranda, which is almost 2000 years old, seems to constitute an even more shocking example. Originally, it was dedicated to Divine Faustina in 141 C.E. but later it underwent the process of secularization and rebuilding in 1429 or 1430. The church was partially pulled down in 1536. The side chapels were removed which, in turn, were added again after 1430. During the years 1601–1602, Orazio Torriani was entrusted with restoring the church function of the object which he reconstructed in the Baroque style. The pillars of the classic sacral building were preserved; similarly, the dedication to Antonius and Faustina written down on the architrave was also preserved. DIVO ANTONINO ET / DIVA FAUSTINAE EX S(ENATUS) C(ONSULTO) – *To the Divine Antonius and Divine Faustina by the decree of the senate*. The façade was changed in Il Gesu image; however, the ancient pillars and architraves remained in the original style (Fig. 16). Such procedures seem to be barbarian in comparison to the well thought-out way of performing activities and the care of preserving a uniform character of churches reconstructed by Santini.

Summary

In the general opinion, historicisms are regarded as the works of art of the 19th century – which seems to be a wrong judgment. People and events from the past function in the collection of archetypes of each nation; we miss them and try to recall them by means of art. Before the 19th century, we can find many examples of recalling the past

times in artistic creative activities: 'felix temporum reparatio'. Among those manifestations of historicism some individual activities can be found, which nowadays are defined as proto-preservation activities. A detailed examination of these phenomena will allow for a more precise forming of doctrines of the contemporary theory of preservation.

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Czeski „barokni gotika” jako pionierskie zjawisko protokonserwatorskie na przełomie XVII i XVIII w.

W powszechnym mniemaniu teorię konserwacji i opieki nad zabytkami zawdzięczamy XIX wiekowi. Jednak jeszcze na długo przed narodzinami historyzmu i sformalizowanej ochrony starożytności odnaleźć można w sztuce na różnych terenach Europy przykłady odwołania do stylów minionych. Te efemeryczne zjawiska mają zazwyczaj bardzo ograniczony obszar występowania i wynikają ściśle ze społeczno-gospodarczej potrzeby przywołania w pamięci zbiorowej „złotego okresu”. Wśród tych przejawów historyzmu odnaleźć można także pojedyncze działania, które dzisiaj określilibyśmy jako działania konserwatorskie.

Takim też był bez wątpienia pojawiający się w Czechach w pierwszym trzydziestoleciu XVIII w. „barokni gotika” – barok gotycyzujący. Jest to maniera, która w odróżnieniu od zbarokizowanego gotyku stanowi homogeniczne połączenie obu stylów, tworzących organiczną całość. Bratobójcza wojna trzydziestoletnia oraz represje narzucone czeskiemu

narodowi po jej zakończeniu kojarzone były nieodmiennie z hasłami kontrreformacji i odpowiedzialnymi za jej zbrojne wprowadzenie na ziemiach czeskich Habsburgami. Niejako w opozycji do kontrreformacji prowadzona była odbudowa klasztorów katolickich należących do zakonów przedreformacyjnych. „Barokni gotika” zrodził się z potrzeby odróżnienia nowo powstających świątyń związanych z rekatolizacją od odbudowywanych po zniszczeniach wojny trzydziestoletniej kościołów zasiedziały w Czechach zakonów katolickich. Żądano od architektów utrzymania ciągłości stylowej z zachowanymi elementami zniszczonych budowli, zamiast uległości wobec obowiązującego baroku.

Twórcą i najważniejszym przedstawicielem tego stylu był Jan Błazej Santini Aichel. Maniera ta, krótko kontynuowana przez jego uczniów, wygasła już w XVIII w. wraz z zanikiem ideologicznego zapotrzebowania na obiekty w tym stylu.

Key words: „barokni gotika”, historic and cultural context, history of architecture

Słowa kluczowe: „barokni gotika”, kontekst historyczno-kulturowy, historia architektury



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Dwarfs and other curiosities in the european gardens

Introduction¹

Over the last few years the interest in the phenomenon of garden gnomes has been evidently growing. Their older brothers – stone dwarfs – are in a way put aside on the margin of these elaborate deliberations. So far, however, no monograph has been presented which would comprehensively analyze all aspects connected with the role played by stone dwarf figures in the European gardens. The monographic studies regarding the subject focused on their historical as well as cultural and anthropological aspects, treating stone dwarfs as a stage leading to the main subject of the deliberations – ceramic, colorful figures wearing red hats which are put in

many gardens today [2], [3], [11], [17], [18], [23], [29], [33].

The monographs on residential complexes with their sculptures of dwarfs proved much more helpful to us. These works brought factual information necessary for further research [5], [8], [12], [16], [19], [20], [26], [32], [34].

The publications specifically on stone dwarfs regarding a few garden designs such as the one on the dwarf theater in the Mirabell Gardens, the first known group of this kind of sculptures in the European gardens, proved definitely most helpful for further deliberations [2].

Dwarfs in antiquity

The contradiction regarding placing an adult person in a small child's body caused by a twist of fate has fascinated people since antiquity. The visual representations of dwarfs appeared in Chinese, Egyptian and Roman art. Everywhere they symbolized fertility and revival and surely this is why these figures were often presented naked with exposed impressive privates (considered at the same time a characteristic feature of dwarfism) [6].

It is known for instance that the figure of a dwarf with a protruding tongue, flat nose, shaggy eyebrows, animal ears, twisted extremities and a hunched back was assumed in ancient Egypt by the god called

Bes². He was a very popular household deity revered in small chapels who protected Egyptians against misfortune in their everyday life. His only garment was a crown made of ostrich feathers and a lion skin covering his shoulders. Making grotesque faces he scared away beasts, snakes and insects.

The figure of a dwarf-god can be also found among Olympian gods. It was Momus – the son of Night (Nyx), god of satire and mockery, censor of godly ways, demonstrating no respect even for Zeus, usually depicted as an old creature with a mask in one and a jesters' staff in the other hand.

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¹ The article is an extension of the paper presented by the author at the conference organized in November 2005 in Kraków by the Institute of Garden Arts and Green Areas as well as by the Division of Art and Garden Architecture at the Commission for Urban Planning and Architecture at the Branch of the Polish Academy of Sciences in Kraków.

² Bes – in Greek mythology the god of joy, dances and family; guardian of parturient women and children. He was musically gifted, played the flute and tambourine. He accompanied goddess Hathor in her journeys, taking care of her and entertaining her. He was often a subject of amulets made of terracotta and tattoos on the bodies of Egyptian dancers, acrobats and musicians. His depictions can be seen in the Temples of Hathor in Philae, Dendera, on the island of Biga near Aswan, in the Mortuary Temple of Queen Hatshepsut in the Valley of the Kings in Deir el-Bahari.



Fig. 1. Egypt, dancing dwarf, 1st century B.C. From: D. Lavergne, L. Le Bon, "Des nains des sculptures", Flammarion 2001, p. 40

Il. 1. Egipt, tańczący karzeł, I w. p.n.e., [za:] D. Lavergne, L. Le Bon, "Des nains des sculptures", Flammarion 2001, s. 40



Fig. 2. Bes, 650–350 B.C., Altes Museum Berlin. From: <http://www.cambridge2000.com/gallery/images/P31111738e.jpg>

Il. 2. Przedstawienie Besa, 650–350 p.n.e., Altes Museum Berlin, za: <http://www.cambridge2000.com/gallery/images/P31111738e.jpg>

Ancient Romans were also excited by various degenerations such as for instance priapism. Granted with permanent erection, Priapus became a symbol of fertility and at the same time a special guardian of gardens where he would take particular care of orchards and vineyards³. Roman gardens would often display statues or hermas presenting Priapus with an exposed erect penis at which first fruits were offered. The sculptures of Priapus were also placed at water springs whose purity was under his care.

In post-ancient Europe, after the medieval break when it was exclusively Providence that took care of gardens, various sculptures of figures were put back in the gardens when the Renaissance came. For the first time they appeared at the beginning of the 16th century when a group of ancient sculptures was displayed at the courtyard of the Vatican Belvedere. In the middle of the 16th century, the original and antique-like statues became inherent decorative elements of the residence gardens which included painting, visual, sculptural (frequently connected with water) and floral elements, creating the phenomenon which in art is known as *Gesamtkunstwerk*⁴.

In the Renaissance gardens, especially Italian ones, the particularly rich architectural and sculptural decorations were connected with fountains, cascades, water pools, nymphaea, grottoes, water theaters, etc.⁵ The sculptural elements were to emphasize a special place in the garden. The river and sea deities (e.g. Neptune) as well as water animals (e.g. dolphins and turtles) were connected with water. The statues taken from the ancient Pantheon were also used. The allegoric depictions referring to geographical and physical phenomena: four cardinal points, four elements, four seasons of the year and the time of the day were also drawn on⁶.

During that time the architectural and sculptural elements served, especially in Italian gardens, the main composition function in accordance with the following rule formulated in 1554 by the Italian sculptor Baccio Bandinelli: *The things which were built are the guide for and more important than those which were planted* [21, p. 113].

³ Priapus (gr. Πρίαπος *Priapos*, lat. *Priapus*) – in Greek mythology the god of fertility assuring abundance. He was the son of Dionysus or Hermes and Aphrodite. He was admitted to the pantheon of Roman gods and deities in the 1st century B.C.

⁴ The symbolic program of such decorations was prepared by the so-called *iconographi* whose deep knowledge and education allowed them to design sophisticated artistic programs which would have references to the commissioners and their community, including their beliefs, important virtues, their personal wisdom, education and culture.

⁵ The use of sculptural elements was recommended by Vincenzo Scamozzi in his treatise titled *L'Idée dell'Architettura Universale* published in 1615. He suggested the following topics: fountain with Neptune, statues of Apollo, Tritons, deities connected with water, nymphs, putti with dolphins.

⁶ The patterns for sculptures were taken, e.g. from the following works: Vincenzo Cartari, *Imagini de i dei*, Venice 1556, Pietro Valeriani, *Hieroglyphica*, Basel 1556, Cesare Ripa, *Iconologia*, Roma 1593.

It is also worth remembering the shaping of the figures especially those of animals from trimmed plants. This art, which has a distant – Chinese origin⁷, came to Europe through ancient Rome, (probably during the rule of Julius Cesar) and it was described for the first time by Plinius Minor⁸ [24, book XII, par. 6].

⁷ In China, the name of this area of garden landscaping was “pen-jing”. Its objective was to emphasize the plants’ natural shapes and qualities by modeling them. At the turn of the 6th and 7th centuries the fashion for miniaturization of plants by trimming them was brought to Japan where as “bonsai” it is still popular today.

⁸ The description of geometrical forms and animal shapes achieved by special modeling of plants in ancient Rome was included in a treatise by Plinius Major [24].

The placement of the garden sculptures changed significantly in the mannerist gardens where some sculptural elements, despite being inspired by antiquity, were closer to oneiric apparitions than classic presentations of mythical heroes and gods.

The most famous example of this kind of garden is Italian Bomarzo known – with good reason – as Monsters’ Grove (*Bosco dei Monstri*). It was established in 1552 on the initiative of prince Pier Francesco Orsini and it was dedicated to his late wife. It was designed by Pirro Ligorio⁹.

⁹ It had 24 sculptural compositions, including statues of Venus, Proserpine, Neptune and Ceres as well as a fantastic dragon and a head of a horrible ogre with open maw whose interior serves as protection against the sun.

Collectors’ passions, cabinets of curiosities

The appearance of a new group of sculptures presenting dwarfs was connected with the spread of the passion for collecting different curiosities across Europe which started at the beginning of the 16th century. Such items were collected because of the growing interest in natural phenomena, including both dwarfs and giants as well as other various wonders which were the basis for establishing numerous cabinets of curiosities. Apart from works of art such collections included also items of interest from different fields of crafts as well as natural history objects and scientific instruments or objects of utility¹⁰.

These *Wunder* or *Lustkammer*¹¹, as they were called in German, enjoyed special popularity in the territories ruled by the Habsburg family, including one of the most famous cabinets of curiosities which belonged to Emperor Rudolf II in Prague¹². Other equally great collections belonged to Charles V Habsburg in Vienna, Ferdinand II, Archduke of Tyrol (since 1580 in Ambras), the Wettin family in Dresden (later the Grünes Gewölbe gallery) and Frederick I, Duke of Württemberg in Stuttgart (since 1600).

¹⁰ This phenomenon was described by Krzysztof Pomian in his book on collectors of curiosities. The author estimated their number in the whole of Europe in thousands [26, p. 186].

¹¹ *Kunst, Wunderkammer, cabinet of curiosities, chambres de merveilles, the wonders of nature and art, gallery of “rarita naturali”*. Due to the mixed character of the collections it is difficult to distinguish between and the cabinet of art called *Kunstammer* and *Kunstkabinette* which displayed both works of art and wonders of nature.

¹² *Kunstammer* which belonged to Rudolph II was not a typical “cabinet of curiosities” – it was rather a collection of objects which were not connected. The ruler appointed the court physician, Anselmus Boetius de Boodt, whose passion was mineralogy to guard the collection. In the years 1607–1611, de Boodt cataloged the collections gathered in *Kunstammer*, and in 1609 he published on their basis one of the best treatises on mineralogy in the 17th century – *Gemmarum et Lapidum*. Rudolph also invited other scientists and artists to study the collections gathered in *Kunstammer*. As a result the collection became a priceless research tool for the European culture at the beginning of the 17th century. Fifty years after it was created most of its items were moved to Vienna. What was left of the collection in Prague was robbed at the end of the Thirty Years War by Swedish soldiers. In 1782, during the rule of Emperor Joseph II the remnants of the collection were divided and sold to private collectors.

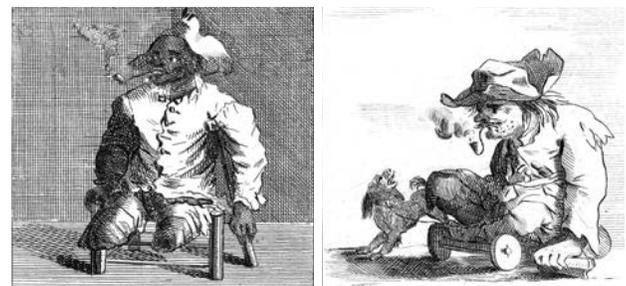


Fig. 3. Crippled people acc. to Pieter Barbiere, 2nd half of the 18th century. Private collection, Wrocław

Il. 3. Ludzie kalecy według Pietera Barbiere, 2. poł. XVIII w. Własność prywatna, Wrocław

Duke Alcala, Viceroy of Naples, was another famous collector of curiosities. In his cabinet of curiosities, he would collect mainly paintings of freaks of nature such as dwarfs or other wonders¹³. An Italian explorer and humanist, Ulisse Aldrovandi¹⁴, also had a rich and unique collection, scientific in character, whereas smaller or bigger collections of various “curiosities” were housed by most courts of Europe at that time as well as houses of many doctors, naturalists and humanists¹⁵.

In time live exhibits such as various phenomena of nature, deformed persons, exotic people (Blacks, Indians, Moors) and dwarfs became most precious. The growth of their popularity as an inspiration for sculptural and garden art became evident at the end of the 17th century.

¹³ For instance a year-old and one meter tall child or a bull with three horns. Similar ‘exhibits’ which were dominated by deformed fetuses could be found in the collection gathered by Emperor of Russia Peter I which were housed in a special building built for them in Petersburg.

¹⁴ Ulisse Aldrovandi (1522–1605), a Renaissance Italian doctor and naturalist. He founded one of the most interesting cabinets in Europe with over 18 000 items. He wrote about 400 volumes of natural history primarily on the basis of the objects from his collection. One of them was *Monstrorum historia* published in 1642. This topic was continued by Jesuit Caspar Schott who in 1662 published *Phisica curiosa* with over 1600 pages which described all wonders of nature known at that time [6, p. 242n].

¹⁵ In the German speaking world, the curiosities were often collected in garden buildings called *Lusthaus* [14].

The dwarf as an indispensable element of mansion/court, significance of the dwarf

A special role was played by the dwarf who served the function of a court jester. Most probably this idea came from Mesopotamia to Egypt and then to ancient Greece and Rome. The main place of work of the dwarf-jester in those countries was the court but on special occasions, mainly during olympic games also feasts and orgies [29, p. 83].

Already in the Middle Ages almost each European court had some kind of a jester. Some of them were deformed fools, e.g. dwarfs. The dwarf belonged to the court menagerie – it was a toy. Keeping dwarfs in the court was in good taste; it was a sign of wealth, a measurement of luxury and court splendor. Furthermore, it was practical: a jester would entertain, boldly and perversely tell the truth, give advice, mock stupidity and console distressed persons, appease anger and exasperation of the rulers [29, p. 93, 101].

The court would feed dwarf-jesters because they were needed for its biologically and psychologically correct functioning. Their laughter would release the tension, often remedy the situation [29, p. 101]. At Spanish and French courts, dwarfs also served the ‘hygienic’ function in the social life of the court with its extremely strict everyday etiquette which today is legendary [27], [5, p. 106].

At the same time human deformation was a reminder of passing, futility of many efforts, including pursuits of power, success and possessions all of which were ultimately vain because of merciless as well as just death.

The demand for dwarfs, especially at Spanish, Italian and Russian courts was so huge that the lack of natural ones was supposed to be made up for by organizing their special ‘breeding’ [29, p. 98–100]. Catherine de’ Medici excelled in those experiments.

Sculptural programs in the Baroque gardens

At the end of the 17th century the figures of dwarfs placed in the gardens became a kind of substitution of the live court ‘menagerie’ at many European courts. It should be, however, clearly stressed that this kind of art was never considered mainstream of the Baroque garden sculpture. It was dominated by totally different topical compositions such as ancient and allegoric ones [15, p. 257–259], including the mythological figures from the ancient Roman Pantheon such as: Hercules, Neptune, Jupiter, Vulcan, Diana, Ceres, Flora and Juno; sometimes in a group presenting, e.g. Pluto abducting Proserpine or Hercules wrestling with Antaeus.

Allegoric sculptures were full of personifications of virtues and arts (e.g. Music, Poetry), presented, also in the sculptural form, the allegoric and symbolic interpretation of ordered Nature, creating a soothing feeling of Harmony. This is the reason why the Baroque gardens were full of representations of the time of the day, seasons of the year,

twelve months, the elements (Fire, Water, Wind and Earth) as well as Tranquility or rivers, continents, planets, stars and satellites (sun, moon)¹⁶.

In the Baroque, the aesthetic qualities of the sculptural works were dominated by their substantial content. The selection and combination of figures as well as their location in the garden and the spatial connections between them were never accidental but always precisely planned. It is also worth noting that the garden sculptures were often connected with other garden elements, including those in the interiors (e.g. polychromes, moldings), combined together into one or a few topics mutually intertwined and complementing one another connected with one, coherent iconographic program¹⁷.

Some sculptural compositions in the Baroque garden can be interpreted also in a theatrical context. The Baroque gardens were the venue for many events; they also served the function in the representative space of the court and a place to demonstrate absolute power. The combination of arts: architecture, construction, gardening and sculpture (often connected with the composition and artistic use of water) and human imagination resulted in a mythological and cosmological space suspended between reality and illusion [22].

This layout, integrated into ‘architecturally’ shaped space defined by bosquets, hedgerows, enclosed gardens, parterres, pools and other elements of a regular garden layout, was decoded during walks in the garden. The message was addressed to the selected, educated circle of recipients who would be able to read it correctly [15, p. 258]



Fig. 4. Disabled people from “Varie Figure Gobbi” by Jacques Callot.
From: <http://www.teatroestoria.it/Docs/Dossier/CALLOT/03.jpg>

Il. 4. Przedstawienia ludzi ułomnych z „Varie Figure Gobbi”, Jacquesa Callota. Za: <http://www.teatroestoria.it/Docs/Dossier/CALLOT/03.jpg>

¹⁶ In the Mirabell Gardens, the Fire was personified by the group of Aeneas rescuing his father Anchises from the fire of Troy, the Air – Hercules wrestling giant Antaeus (losing his strength when lifted from the ground), the Water – Paris abducting Helen across the sea to Crete, the Earth – Pluto (Hades) the god of the underworld abducting Proserpine.

¹⁷ German literature on the subject describes this phenomenon with a highly appropriate term: *Gesamtkunstwerk* suggested for the first time by Richard Wagner in 1849, which at the beginning was applied to opera.

*New subject in garden sculptural compositions. The first garden dwarfs – the Mirabell Garden*¹⁸

As already mentioned, the new element in the Baroque gardens in Europe was included in the sculptural elements listed earlier at the end of the 17th century. Everything indicates that it happened because of the Mirabell Garden in Salzburg¹⁹ which then belonged to the Archbishop of Salzburg Johann Ernst Thun. Between 1693 and 1695, the sculptures of figures of the so-called *zwergs* that is dwarfs were placed in the garden [2, p. 14], [19].

It was directly connected with the remodeling of the residence which was commissioned from young (only 34-year-old) Johann Bernhard Fischer von Erlach²⁰ in 1689. The decision to modernize the previous design was in line with the postwar (especially in the years 1684–1710) trend to build costly residences surrounded by magnificent gardens which the Viennese court and its closest Austrian aristocracy followed. The newly established gardens were supposed to serve recreation purposes and entertainment in its broad meaning, including also staging opera and ballet performances, masquerades and fireworks' shows. These designs were based on such French examples as Versailles, Marly and Tuileries²¹.

Fischer was to design the Mirabell Garden on irregular terrain limited by the walls of the bastion built during the Thirty Years War. He had to divide the area for the garden into a few sections separated by hedges and the walls with Zwergen Garten²². Its practically square area (4992 m², 74.5 m by 67 m) surrounded by the fortification walls and

high hedges was divided along the main axes into eight sections with irregular parterres. The central part of the garden was occupied by a pool with a fountain. Twenty eight statues of about 120 cm tall dwarfs were placed on one meter tall pedestals and that is why they towered over the hedges surrounding the parterres with trimmed plants.



Fig. 5. Cards from the work titled “Il Calloto resuscitato, oder Neu eingerichtes Zwerchen Cabinet. Nach des detschen Ausgabe, um 1720”, Dortmund 1981, p. 66,102, 104

Il. 5. Karty z pracy zatytułowanej „Il Calloto resuscitato, oder Neu eingerichtes Zwerchen Cabinet”.



Fig. 6. Card from the series “Theatralische Zwergen Tanz-Schule”. From: <http://www.antikcenter-pirmasens.de/scans4/grafik42.jpg>

Il. 6. Karta z serii „Theatralische Zwergen Tanz-Schule”. Za: <http://www.antikcenter-pirmasens.de/scans4/grafik42.jpg>

¹⁸ It should be mentioned that there is an earlier single figure of a dwarf placed in the Boboli Gardens in Florence. It presents a naked favorite of the Medici court – dwarf Morgante seated on a turtle. He was also portrayed in the painting by Agnolo Bronzino (1552) and his cast bronze figure decorated a small fountain in the garden on the roof over Loggia dei Lanzi (currently in Bargello).

¹⁹ The history of this design goes back to 1606 when Wolf Dietrich von Raitenau who was Archbishop at that time built a palace in the suburbs of Salzburg for his mistress Salome Alt, daughter of rich merchant Wilhelm Alt. It was called Altenau. After Dietrich von Raitenau died his successor Archbishop Marcus Sittikus von Hohenems, who took over the residence, changed its name to Mirabell (lat. *mirabile dictu* means wonderful to relate). At that time the palace with the garden was incorporated into the fortification system. The residence was fundamentally remodeled in the years 1721–1727 when Franz Anton von Harrach was Archbishop. The project of the remodeling was made by Lukas von Hildebrandt who connected previously separate buildings into one complex, investing it with Baroque character.

²⁰ In the 1690s, Fischer who came from Graz, started his apprenticeship in Rome as a sculptor. During his stay there, he saw the works by Bernini, including drawn caricatures. While in Rome, Fischer made sketches with the designs of garden gates and terrace. The first complete garden design made by Fischer von Erlach comes from 1688 for princely design by Hans Adam von Lichtenstein. His next work was the concept of a garden prepared for Hans Adam's father – Maximilian von Lichtenstein for his residence in Moravian Kromau. The knowledge of that plan resulted in inviting the designer by Archbishop Thun to Salzburg and commissioning the design of the Mirabell Garden [20, p. 11].

²¹ Bauer suggests that as a result of Francomania the direct reason of placing the stone *zwergs* in the Mirabell Garden was the “Troupe Royale des Pygmees” – a theater group which was active at the court of Louis XIV consisting of the figures of dwarfs made of wood [2, p. 16].

²² On the plan by Matthias Diesel from 1715 it is called “Pigalt Garten”.

We do not know who made the sculptures of the dwarfs from the Mirabell. Most probably it was one of the artists making the elaborate and ambitious sculptures for the whole garden. The list of the sculptors can be found in the work by Bauer that mentions: Ottavio Mosto from Padua and Austrians: Johann Froehlich, Andreas Goetzinger and a Czech – Michael Bernhard Mandel²³, Matthias Braun's apprentice²⁴.

²³ For instance the authors of the sculptural decorations of the university church in Salzburg.

²⁴ More on this artist – see the section describing the dwarf composition from the area of Bohemia.

The dwarfs in other Austrian and German gardens

Over the next thirty years, the sculptures of dwarfs became popular in a lot of gardens in the German speaking Europe, especially in the countries ruled by the Habsburg family (Tyrol, Upper Austria, Styria) and in Baden-Württemberg. In many cases – which is somewhat intriguing – they included monastery gardens, primarily the Benedictine ones such as in Kremsmuenster (Upper Austria), Gleink (Styria)²⁵, Lambach (Upper Austria)²⁶, Altenburg (Thuringia) as well as residence designs belonging to clergy. The idea from the Mirabell was repeated, e.g. by Archbishop of Augsburg Alexander Sigmund who around 1720 had the figures of dwarfs placed in his residence garden in that town²⁷.



Fig. 7. Copies of porcelain figures of dwarfs from: a) Derby factory made in the 19th century, from: www.thecanburyauctiongalleries.com/; b) English factory in Chelsy made in the 19th century by Edme Samson, from: http://images.goantiques.com/dbimages3/MPK8948/MPK8948PS03_09_06_02.jpg

Il. 7. Wykonane w XIX w. przez Edme Samsona kopie porcelanowych figurek karzełków z angielskiej wytwórni w Chelsy. http://images.goantiques.com/dbimages3/MPK8948/MPK8948PS03_09_06_02.jpg

The Benedictine abbey in Austrian Kremsmuenster which is first on the list was remodeled at the end of the 17th century. Then, in 1696, under the influence of the Mirabell, a few figures of dwarfs (made – acc. to Bauer – rather awkwardly by Hans Litti) were placed in the garden and a year later they were replaced by a set of 24 stone *zwergs* made by a more renowned artist – Franz Joseph Feichmayer²⁸. They were put in the so-called *waelische Gaertlein* (that is “Italian garden”). In the 19th century, they were partly destroyed and partly sold [2, p. 14].

²⁵ 13 figures of dwarfs, each one meter tall, were placed in Gleink around 1720 in the garden close to other statues symbolizing, e.g. four seasons of the year. Currently they are in the castle garden in Lamberg (Styria) where they were placed in the courtyard around a water well [34].

²⁶ The dwarfs from Lambach (6 pieces have been preserved today) come from around 1715 [20].

²⁷ Originally there were probably 12 of them. Today there are 5 in that group. In 1963, they were moved to the area of the City Park in Augsburg [37].

²⁸ Franz Joseph Feichmayer (1660–1718) sculptor and stucco-worker from Linz. He worked, e.g. for the Benedictine monastery in Einsiedeln (Switzerland). He came from the family of sculptors and woodcarvers, belonging to the famous group of stucco-workers called Wessobrunner Schule [2, p. 14].

Numerous statues of dwarfs were also put in the palace gardens. The residence of Erasmus von Huldenberg in Weidling near Vienna, designed by Johann Bernhard Fischer von Erlach was probably the first in that group. In 1709, the figures of dwarfs were put around a big fountain in the garden belonging to the residence²⁹. The stone *zwergs* from Werkersheim come from the same year. They are especially worth noting because of, e.g. their great number (over 50) and – as suggested by Bauer – the direct influence of the Mirabell [2, p. 25]. They were commissioned by the owner of the residence – Count Carl Ludwig v. Hohenlohe and his wife Elizabeth, Princess v. Oettingen [2, p. 21; 25]. We do not know their original placement. Today they stand, similarly to



Fig. 8. The “Dwarf Garden” in the Mirabell. Copperplate engraving by Franz Anton Danreiter, circa 1730. From: G.G. Bauer, “Salzburger Barockzwerg. Das steinerne Zwergentheater des Fischer v. Ehrlach im Mirabellgarten zu Salzburg”, Galerie Welz 1999, p. 76

Il. 8. „Ogród karłów” w założeniu Mirabel. Miedzioryt Franza Antona Danreitera, ok. 1730. Za: G.G. Bauer, “Salzburger Barockzwerg. Das steinerne Zwergentheater des Fischer v. Ehrlach im Mirabellgarten zu Salzburg”, Galerie Welz 1999, p. 76

those in the Czech Nové Město nad Metují, on the retaining wall separating the two parts of the garden.

Other residences with garden dwarf compositions include, e.g.: Puchberg (Lower Austria), Helfenberg (Upper Austria), Greillenstein (Lower Austria)³⁰, Lamberg (Styria), Neuburg am Inn (Lower Bavaria), Munzingen (currently part of Freiburg im Breisgau, Baden-Württemberg), Pfannberg bei Frohnleiten (Styria), Dornau (former southern Styria, currently Dornava in Slovenia)³¹, Oettingen (Bavaria)³² and Wien-Neuwaldegg³³.

²⁹ This composition has been preserved until today [2, p. 21].

³⁰ 24 statues were placed on the steps of the terrace in the garden [37].

³¹ The Baroque remodeling of the earlier plan took place in the years 1739–1743 during the rule of Count Dizma Attems. Most probably the stone *zwergs* were created at that time. Most likely they were commissioned from the workshop of Philip Jacob Straub who made the other garden sculptures [38].

³² The wife of the owner of Werkersheim was connected with the Oettingen family.

³³ Bauer adds Ober-Grafendorf (near St. Poelten, Lower Austria) and Schwaighof located nearby. The information is, however, not confirmed [2, p. 32].

A unique composition with the figures of dwarfs can be found in Greillenstein. At the beginning of the 18th century, the owners of the palace, Johann Leopold Kuefstein and his wife Maria Franziska from the house of Kollonitsch, commissioned the execution of a new garden design. The elaborate sculptural program, apart from the figures of St. Florian and George, a number of putti, vases and pedestals, also includes 20 statues of dwarfs placed along water cascades. They present ordinary people performing simple, even trivial activities³⁴. The production of the sculptures for the garden was commissioned to Philippus Rochus Eberl. Around 1900, as a result of changes in the garden space the sculptures of the dwarfs were moved closer to the palace, forming the so-called Zwergengarten. Only nine of them were preserved until the 1960s. They were put in one of the palace rooms, forming the so-called Zwergenkabinett [43].



Fig. 9. Figures of dwarfs in the Mirabell (photo: M. Jagiełło-Kolaczyk)

Il. 9. Karle figury ogrodu Mirabell (fot. M. Jagiełło-Kolaczyk)

³⁴ For instance a man eating fish with a peasant woman with a bag on her back.

The stone trpasliky from the territory of the Czech Republic

The second biggest group of different dwarf figures was sculptured for the gardens located on the current territory of the Czech Republic. The most famous and impressive of them include the dwarfs from Kuks which are connected with the foundation of Count Anton v. Špork³⁵ and related through their composition with the design of the Kuks spa³⁶.

It consisted of 40 figures placed on tall pedestals on both sides of the track built in the central part of the health resort. Its shorter sides were enclosed by sculptural compositions, one of which depicted a bear and the other a bull, both fighting with dogs attacking them. Along both longer sides of the track there were placed twenty figures of dwarfs, men and women, wearing various clothes, both those of masters and peasants. Their characteristic feature is that none of the figures displays any disability other than dwarfism.

The horse riding competitions (the so-called Ringrennen) similar to royal tournaments were held on the track in Kuks. While horse riding, the participants

were supposed to knock over a metal ring suspended in the air. This form of entertainment, which is Arabian by origin, required great agility and light horses. It came to Europe through Dresden where the competition was held for the first time already in 1584. Organizing tournaments of such origin in the spa was supposed to significantly raise its reputation and encourage the high and mighty of Europe to visit the place.

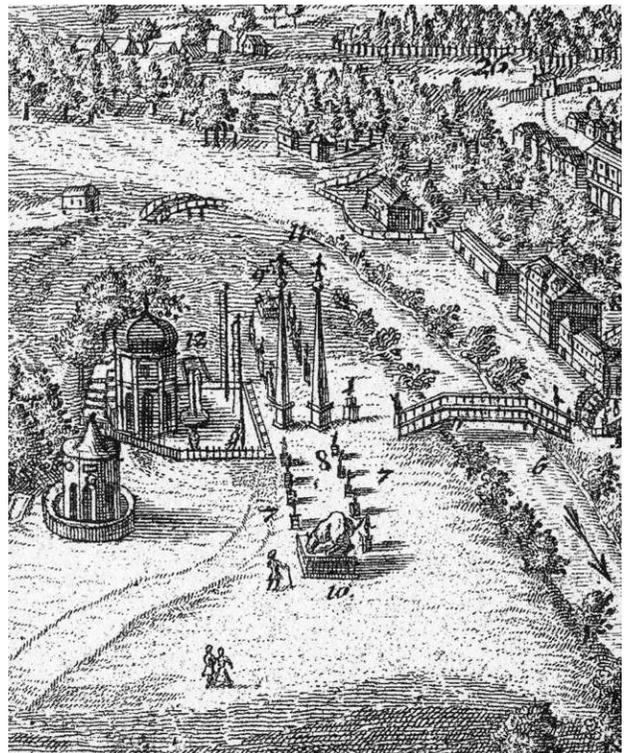


Fig. 10. Kuks, fragment of the spa design with the gallery of dwarfs (No. 8)

Il. 10. Kuks, fragment założenia uzdrowiskowego z galerią karłów (nr 8)

³⁵ Frantisek Antonin Špork (1662–1738) was one of the most prominent personages of the Czech Baroque. A count, whose father, who came from Westfalia, was granted the hereditary title for his services in the Thirty Years War, became famous as patron of the arts. The Czechs owe him, e.g. the import of Italian opera. The various investments of the count include his own printing house [26].

³⁶ In the years 1694–1724 Count Špork commissioned the construction of an extensive complex of secular and church buildings with intent to create a world class sanatorium. His idea was inspired by local mineral sources. The fame of the sanatorium in Kuks lasted over 30 years; it ended with a flood which destroyed the buildings by the river. Nobody lived in the Špork's palace and it burned down in 1896. In 1901 the ruins of the castle together with the ruins of the sanatorium buildings were demolished. During World War II the hospital housed a dormitory for the Hitlerjugend Organization in the region of Sudetenland. Only the Holy Trinity Church hospital, the Merciful Brethren hospital and a few sanatorium buildings have been preserved to date from the original complex.



Fig. 11. Gallery of dwarfs in Nové Město nad Metují
(photo: M. Jagiełło-Kołaczyk)

Il. 11. Galeria karłów w Nové Město nad Metují
(fot. M. Jagiełło-Kołaczyk)

The production of the sculptures of dwarfs in Kuks is connected with the workshop of famous Matthias Braun whose sculptures were included in the design in Kuks³⁷. They were placed next to the personifications of Virtues and Vices, the

³⁷ Matthias Bernard Braun (1684–1738), came from near Innsbruck (Austria). He was one of the most active and established sculptor operating mainly in Bohemia. He is considered promoter of the Italian school of sculpture in this part of Europe. Already his first work – the depiction of the vision of St. Lutgard from 1710 that was produced for the Charles Bridge in Prague – made him popular and resulted in a lot of subsequent commissions for palaces, gardens, churches in Prague and Bohemia. The progressive tuberculosis in time limited the activity of Braun to provide the patterns and models that were produced by hired workers. His most famous works include the sculptures for the Charles Bridge in Prague, St. Clement Church in Prague and the sculptural decorations of the palace of the Czernin family. Apart from Prague his works include allegoric series of monumental representations of Virtues and Vices as well as a group of sculptures called the Betlem group commissioned by Antonín Špork in the forest in Kuks.

allegory of Faith, Truth and Justice accompanied by the so-called Betlem Rock Sculptures placed in the nearby forest³⁸.

The dwarfs in Kuks were created in about 1717. Shortly afterwards, namely already in 1738, they were destroyed in the flood which hit the spa and its significant part was irretrievably lost. In 1932, as many as 28 figures of dwarfs which survived the flood ultimately ended up in the reconstructed gardens of the castle in Nové Město nad Metují. Seven of them were placed in front of the entrance to the palace; the remaining twenty one were placed in the garden on a specially built retaining wall separating the design into two sections³⁹.

Kuks is not the only place in the Czech Republic where garden dwarfs can be found. Four *trpasliki*, as they are called in the Czech Republic, today decorate the court of the castle in Velke Losiny as well as the garden of the chapter deanery in Hradec Králove. We know also that stone figures of gnomes were once in the residence of the Thun family in Děčín (former Tetschen) and in the summer garden of Jan Václav Michna, located in Prague's Nové Město. Years ago the figures of dwarfs also decorated the garden near the palace in Citoliby (former Zittolib). They were made in around 1718 for Jan Jachyma Pachta who was then the owner of Citoliby in the workshop of Matthias Braun who was mentioned earlier⁴⁰.

³⁸ Matthias Bernard Braun created from natural rocks huge figures of saintly hermits and a large relief with the Procession of the Magi, Adoration of the Shepherds and Vision of St. Hubert.

³⁹ The anonymous author of an extensive article published at the website [48] argues that the six figures of *zwergs* which in 1881 were put in the garden of the Wiepersdorf residence near Berlin come from Kuks. However, the significant differences in style between both groups of figures that have been preserved until today in Nové Město nad Metují and in Wiepersdorf make that suggestion hardly probable.

⁴⁰ In the 19th century, they were moved to the garden in Neuwaldegg near Vienna where there are now 16 figures.

Dwarfs in the Italian gardens. Individual items from France and Spain

The Italian *nani* represent a special group of garden sculptures of dwarfs connected with two regions in Italy – first of all Veneto which in that respect is represented by, e.g. famous Villa Valmarana near Vicenza nicknamed “ai Nani” that is “at the Dwarfs” [16]. It was built at the end of the 16th century as a recreational suburban residence. In 1720, the Valmarana family from Vincenza became owners of the villa. Its nickname “ai Nani” comes from the 17 statues by Francesco Ulico [47] who made this in circa 1765. They represent the figures of women and men such as soldiers, king and servants. The presence of Giovanni Battista Tiepolo, when the polychromes of the interiors of the residence were applied, the author of a series of drawings whose main character is hunchbacked Punch, leaves open the question of his influence on the sculptural program of the garden. Such a probability seems to be confirmed also by the rule, which was followed at that time in Italy, of creating coherent iconographical programs for all elements of the design – both those in the interior (polychromes, sculptures, reliefs) and those

composing the elements of the garden [1, p. 36]. The original placement of the figures of dwarfs is unknown. Today the statues of dwarfs stand on the wall surrounding the villa, with their back towards its garden⁴¹.

Apart from Villa Valmarana garden dwarfs can also be found in the gardens of villa Nani Mocenigo a Canda (near Rovigo)⁴², villa Giusti in Verona⁴³ and the following residences: Trento da Schio near Costozza di

⁴¹ Most probably they were placed there during conservation works of the design conducted in 1785 [1, p. 92], [2, p. 115–116].

⁴² Their placement in that garden can be considered a kind of allusion to the name of the owners – Nani family.

⁴³ The garden was established in the second half of the 16th century for the patrician from Verona – Agostino Giusti. Four statues of dwarfs were added during Baroque remodeling of the design conducted in the middle of the 18th century. They were placed on the side wall of the garden. It seems likely that there is a connection between them and five sculptures by Lorenzo Muttoni (1720–1778) placed at that time in the garden representing ancient deities: Adonis, Apollo, Diana, Juno and Venus.



Fig. 12. Dwarfs on the wall surrounding the garden of villa Valmarana (photo: M. Jagiełło-Kołaczyk)

Il. 12. Karły na murze otaczającym ogród willi Valmarana (fot. M. Jagiełło-Kołaczyk)

Longare⁴⁴, Nani Loredan and Nani Rapizzi as well as villas: Pagani Cesa⁴⁵, Rudio and Semenzi. The figures of dwarfs also are in the gardens in Tuscany. Two of them can be found in villa Careggi near Florence whose garden was designed by the founders of the Boboli Garden – Gulio Parigi and his son Alfonso.

The figures of dwarfs can also be found in Sicily. In the 18th century, the Sicilian aristocracy from Palermo used to spend the hot summer out of town. One of such summer vacation places was Bagheria. In 1715, the construction of villa Palagonia started there. It was owned by Ferdinando Francesco Gravina e Cruyllas, Duke of Palagonia and Marquis of Frankfurt as well as member of the Knights of the Golden Fleece and a Spanish grandee. The establishment of the garden was commissioned by his son Ferdinando Francesco Gravina e Alliata in 1758. The mysterious statues made of tuff, oneiric kind of nightmarish sculptures were placed on its surrounding wall. They became one of the main attractions of the villa, drawing

⁴⁴ The statues of dwarfs sculptured by Orazio Marinali (1643–1720) were placed there on both balustrades of the steps leading from the garden to the orangery. The author of the sculptures was active mainly in Veneto. His most famous work was a group of sculptures for villa Conti, the so-called *Deliciosa*, inspired by the characters from the *commedia dell'arte*.

⁴⁵ Their appearance in that garden surely can be connected with the transformation of its design which took place in 1789.



Fig. 13. Palagonia, sculptures from the gallery of “monsters” (photo: M. Jagiełło-Kołaczyk)

Il. 13. Palagonia, rzeźby z galerii „monstrów” (fot. M. Jagiełło-Kołaczyk)

many artists with its magic atmosphere. In 1787, it was visited by, e.g. Johann Wolfgang Goethe, who after his stay in Bagheria wrote in his travel log that he was shockingly impressed by the dwarfs, monsters and other different figures (which he divided into animal and human types), listing, e.g. such figures as beggars, shepherds, Spaniards, Moors, Turks, dwarfish Roman emperors, soldiers in clothes from different periods, various gods and mythological figures. He also listed animals with animal-human hybrids and dragons dominating among them [12, p. 212–215]. This disturbing or even surrealistic presentation was most probably sculptured by Rosario L’Avvocato.

An individual example of dwarfs in the gardens can be also found in France, where it appeared in circa 1715 in the gardens of Château de Suresnes near Compiègne thanks to Ludwig Duke of Bavaria hosted in that castle by Louis XIV⁴⁶ and in Spain where the dwarfed figures sculptured by Jose Benito de Churriguera were placed in the garden of Nuevo Baztan near Madrid. It accompanied the palace and church complex connected with modern, for those times, production plants designed in the years 1709–1713 by Churriguera and commissioned by Juan de Goyeneche⁴⁷.

⁴⁶ The information is found in an anonymous note published on the website [39].

⁴⁷ Unfortunately, neither French nor Spanish dwarfs have been preserved in those gardens. More on this complex – see [43].

The dwarf figures in the Silesian gardens

At the end of this presentation we can also mention two Silesian examples of placing the sculptures depicting deformed figures in the gardens, namely the palace garden in Osiek Grodkowski⁴⁸ in the Opole region and the

abbey garden of the monastery in Henryków. Unfortunately, the figures of dwarfs from those places have not been preserved *in situ* and their presentation is possible only through archival materials (photographs)

⁴⁸ The information confirming the placement of the sculptures of dwarfs in these gardens can be found in a few studies on this subject [2, p. 31], [11]. It is known that the palace in Osiek Grodkowski was built in

the 1st half of the 18th century for the Koenigsdorff family. Today, after the neo-Gothic remodeling conducted under the supervision of Alexis Langer, it is surrounded by a landscape park with no sculptural decorations.



Fig. 14. a), b) Dwarfs from the monastery garden in Henryków.
From: Ullmann H., *Der Klosterküchengarten in Heinrichau*,
"Ostdeutsche Bau Zeitung" 1930, 28, p. 41

c) Figure of dwarf from the palace garden in Osiek Grodkowski.
Photograph from 1939. From: W. Irrgang, *Bemerkenswerte
Parkanlagen in Schlesien*, Dortmund 1978, p. 121

Il. 14. a), b) Karty z ogrodu klasztornego w Henrykowie,
za: Ullmann H., *Der Klosterküchengarten in Heinrichau*,
"Ostdeutsche Bau Zeitung" 1930, 28, s. 41

c) Figura karła z parku pałacowego w Osieku Grodkowskim.
Fotografia z 1939 r. Za: W. Irrgang, *Bemerkenswerte Parkanlagen
in Schlesien*, Dortmund 1978, s. 121

and descriptions of the design made by Wolfgang Irrgang for Osiek [13] and by Heinrich Ullman for Henryków [35].

The former researcher's superficial description, including a historical outline of the complex, provides information about numerous figures of dwarfs placed in the park which definitely was not their original placement. It is unknown, however, when and from where they were moved. The photograph of one of the figures attached to this paper presents a man in courtly clothes (hose, caftan) and a hat on his head on a deco-

rated pedestal. Definitely it refers to one of the patterns included in *Il Calotto resuscitato*⁴⁹.

Ullman's description of the sculptures of dwarfs is a little more detailed. According to his account the figures of *zwerge* were placed in the Henryków abbey garden near a fountain. They were put on rather tall pedestals. Their original number is unknown. The author mentions a few, adding that they were wearing short trousers, caftans and soft hats. The photographs attached to the paper present only two figures. In the opinion of Krzysztof Eysymontt, who many years later wrote about the garden in Henryków, their placement there was secondary, questioning the possibility of using the sculptures of dwarfs to decorate the monastery garden. He wrote: *Their humorous aspect does not seem to fit the monastery garden* [8, p. 222]. In the light of research presented above this opinion seems completely groundless. It is contradicted by the existence of the statues of dwarfs in many monastery gardens and residences which belonged to church dignitaries. Although it is not possible to completely exclude the possibility that they appeared in Henryków only in the 19th century when the representatives of a princely family from the Saxon-Weimar dynasty became owners of the complex, which earlier as a result of secularization was taken over by the Prussian State.

It is worth mentioning that the centrally located two-story Lusthaus still remains the landmark of the abbey garden. The other known and partly preserved sculptural elements include three statues: Vulcan, Neptune and Pluto, personifying three elements – Fire, Water and Earth (the fourth lost sculpture personified Air). They constitute the program known from a number of Baroque gardens. The authorship of the sculptures is attributed to Georg Leonhard Weber⁵⁰.

⁴⁹ Compare the chapter on visual patterns for the sculptures of dwarfs.

⁵⁰ Georg Leonhard Weber (cir. 1675–cir. 1732) settled in Świdnica at the end of the 17th century. He is the author of the water well with Neptune located in the market square in Świdnica and the figures of St. John of Nepomuk and St. Florian on the corners of the town hall, large figures of the town patrons standing in the central nave of St. Stanislaus and Vaclav church, as well as the sculptures on the organ in this church, the so-called Heavenly Orchestra. Weber is also the author of the figural decorations of the St. Ceslav chapel at the Dominican church in Wrocław and many other sculptures, e.g. a beautiful votive figure of the Holy Virgin Mary in Kochanów near Krzeszów [45].

Authors of dwarf figures

The figures of dwarfs were sculptured by artists of varied renown. We know the names of some of them. This group includes especially Johann Pabstist Wanscher from Linz who was connected with the groups of sculptures produced for two Benedictine monasteries (Gleink, Helfenberg) and two residences (Lambach and Lamberg), all of which are located on the territory of Austria⁵¹. Another established sculptor who created a set of 50 figures of dwarfs for Werkersheim was Johann Sommer, active primarily in Hessen [10], [36].

⁵¹ The name of the artist can be found also written as Wunsche or Wuntscher. There are accounts of his participation in decorating the interiors of the Cistercian monastery in Schlierbach (Upper Austria) [30, p. 155; 42].

Undoubtedly, Matthias Braun was the most eminent from that group, referred to several times in this paper. Apart from the figures from Kuks, the sculptures of dwarfs from the residences in Czech Citoliby are also attributed to him.

The group of authors of the statues of dwarfs from Germany, Austria and the Czech Republic includes such artists as Hans Litti and Franz Joseph Feichmayer connected with Kremsmuenster, as well as Philippus Rochus Eberl from Greillenstein and Filip Jacob Straub, commissioned by the owners of the residences in Dornau.

The names of a few sculptors of the figures of dwarfs for the Italian gardens are also known.

They include: Francesco Uliaco, the author of the sculptures for the Valmarana residence as well as Orazio Marinali, active in Veneto who made the dwarf balustrade in Trento da Schio and Rosario d'Avocato, the author of the mysterious gallery of monsters in Palagonia.

Visual patterns for the sculptures of dwarfs. Dwarfs in paintings and ceramics

It is commonly assumed that most dwarfs from the Baroque gardens were created on the basis of visual patterns. The first of them were provided by Jacques Callot – a French printmaker and engraver, active mainly at the Florentine court of the Medici family – who made a series of 23 drawings titled *Varie figure Gobi*, first published in Florence in 1616 and then in Nancy in 1623⁵².

Callot was famous primarily for his series of depictions for the commedia dell'arte. There are a lot of indications that the expressive, caricature figures stirred the imagination of the artist to produce a series of grotesque depictions of crippled people with deformed bodies but not mind. They are swashbuckling or even mischievous. They arouse as much compassion as cheerfulness⁵³. The annual feast of St. Romula (*La famosa giostra del Gobi*), held in Florence at the Medici court, with the dwarf members of troupes of actors as its main performers, could also be a great inspiration for the artist⁵⁴.

Callot's works were the direct patters for garden sculptures of dwarfs created before 1706 when a collection of drawings titled *Il Callotto resuscitato oder Neu eingerichtes Zwerchen Cabinet* with visual works attributed to Martin Engelbrecht, with 62 illustrations of dwarfs, was published in Augsburg based on his work. They present different figures, including women – which was then a novelty.

Most of them presented natural dwarfs, sometimes additionally disabled: lame and hunchbacked, wearing various clothes, sometimes ordinary, sometimes courtly.

⁵² Jacques Callot (1592–1635) – French mannerist draftsman and etcher from Lorraine. In the years 1608–1621 he was in Italy – first in Rome where he served his apprenticeship with etcher Philippe Thomassin, and then in Florence where he worked for the Medici family. In 1621, he returned to his home town in Nancy from where he visited, e.g. Paris and Brussels. He dealt almost exclusively with visual arts and his output included about 1400–1500 etchings and about 2000 drawings scattered in different collections and museums. His works depicted genre, historical and religious scenes, town views, portraits, caricatures, characters from commedia dell'arte, folk types (beggars, Gypsies). One of his famous early works is the etching from 1607 depicting Charles III, Duke of Lorraine. He produced a few series of visual works, including *Gobbi*, *Pantalone*, *Capricci di varie figure* (1617) and two already mentioned series *The Miseries of War* from 1632 and 1633. He is also the author of *The Temptation of St. Anthony* (two versions), *The Siege of Breda* (1625), *The Siege of La Rochelle* (1629), book illustrations and many other works. His nephew Claude Callot was the court painter at Polish royal courts in the 17th century.

⁵³ The fact that one of the figures resembles Callot testifies to the artist's sense of humor.

⁵⁴ Callot spent the years 1612–1621 at the Medici court.

Finally, it is also worth mentioning the only Spaniard in that group and at the same time disabled artist participating in the 'dwarf practice' – namely Jose Benito de Churriguera – who created the figures of dwarfs for Nuevo Baztan.



Fig. 15. Catalog of garden gnomes. In: Karl Goetze, *Album fuer Teppichgaertnerei und Gruppenbepflanzung*, Erfurt 1910. From: <http://t3.gstatic.com/images?q=tbn:KQn7IT4CnlhzcM:http://sciweb.nybg.org/Science2/Onlineexhibits/gnomes.jpg>

Il. 15. Katalog ogrodowych krasnali. W: Karl Goetze, *Album fuer Teppichgaertnerei und Gruppenbepflanzung*, Erfurt 1910. Za: <http://t3.gstatic.com/images?q=tbn:KQn7IT4CnlhzcM:http://sciweb.nybg.org/Science2/Onlineexhibits/gnomes.jpg>

They are holding different accessories in their hands. They also include oriental figures, wearing clothes of sultans, Moors, etc.

The popularity of the visual depictions of the figures of dwarfs from this series resulted in next publications. They included the depictions of 12 months published in 1715⁵⁵ and the cards from the composed of many parts so called theatrical dancing school for dwarfs – *Theatralische Zwergen Tanz-Schul*, with engravings by Martin Engelbrecht⁵⁶, as well as their successors: “horse riding school for dwarfs” and “fencing school for dwarfs”.

The subject of dwarfs in visual arts and drawings was also popular in Italy. Already in 1627, Callot's student – Antonio Francesco Lucini produced a series of “fighting dwarfs” which was published as *Compendio dell Armide de Caramogi*.

⁵⁵ Already in 1716, their edition was published in Amsterdam, then in 1720 in London and in Venice.

⁵⁶ Martin Engelbrecht (1684–1756) copperplate engraver and publisher. He served his apprenticeship in the famous Jeremias Wolff's publishing house which he took over in 1735 through the marriages of his daughters with Philip Andreas Kilian and Christoph Friedrich Hoermann. He engraved sacred, Biblical and genre scenes as well as city views (*vedutas*), allegories and cards with ornaments.

They were also drawn by Stefano della Bella⁵⁷, depicting the figures of dwarfs in common, street or folk scenes as well as playing the game of *pallone* which was popular in Italy since the 15th century. Only 23 works of the artist have been preserved today. Giovanni Battista Tiepolo⁵⁸ also made a collection of depictions of physically deformed figures in a series dedicated to Punch – a comical character from the *comedia dell'arte*.

Similar works would include subsequent Italian visual series presenting Italian Gobbi which would create in Italy at that time whole families and costume groups, and which were put in city squares⁵⁹.

The list should also include the paintings of people afflicted by dwarfism. The most famous series of portraits of dwarfs belonging to the Spanish court of King Philip IV

⁵⁷ Stefano della Bella (1610–1664) – Italian printmaker, famous especially for his etchings of military objects. He studied etching under Remigio Cantagalliniego together with J. Callot, whose works strongly influenced the then contemporary etchers. In 1642, he went to Paris where cardinal Richelieu hired him to illustrate the siege and taking of the town of Arras by the royal army. After a longer stay in Paris he returned to Florence where he received a permanent position as drawing teacher in the Medici family. He is known for a great number of etchings (over 1000.)

⁵⁸ The most famous works by the Italian painter Giovanni Battista Tiepolo (1696–1770) include polychromes in the imperial hall in the bishop residence in Wuerzburg, ceiling frescoes in the throne room of the royal palace in Madrid and painting decorations of the interiors of villa Valmarana in Vicenza.

⁵⁹ Their special gathering, called *giostra Gobbi*, was held every year in Florence on July 6 the feast of St. Romula.

was painted in the years 1630–1640 by Diego Velázquez⁶⁰. Dwarfs can be also found in the paintings by Peter Paul Rubens (*The Meeting of Abraham and Melchizedek*), Jan Steen (who copied drawings by Callot)⁶¹, Sofonisba Anguisciola⁶² and a little later Francisco Goya⁶³.

Almost simultaneously with the depictions and paintings on canvas appeared miniature figures of ceramic dwarfs produced by European manufactories such as the famous manufactory in Meissen which operated since 1710, Viennese “Porzellan-Manufaktur” which produced series of dwarfs in the years 1744–1750 and English “Royal Crown Derby” which since the 1780s produced whole series of dwarfs, popular among collectors today. In their design the porcelain dwarfs slowly departed from Callot’s original patterns and became the basis of the colorful garden gnome that was born in the 1870s.

⁶⁰ Diego Velázquez (1599–1660) as the portrait painter of the King of Spain, Philip IV, painted a series of portraits of court dwarfs, e.g. Diego de Acedo and Sebastian de Morra. Another famous dwarf who had his own portrait was *Stanislaus, cardinal Granvell's favorite*, painted in the years 1549–1553 by Niderlandish painter Anthonis Mor.

⁶¹ Many disfigured and simply ugly figures can be found in moralizing paintings by Dutch painter Jan Steen (1626–1679), especially those which present genre and table scenes.

⁶² *Girl with a Dwarf* – portrait of duchess Margarita of Savoy, granddaughter of King Philip II of Spain, from 1595.

⁶³ In 1778, Francisco Goya drew copies of Velazquez’ paintings presenting dwarfs: Sebastian de Morra and Diego de Acedo.

Types of representations of dwarfs; their function and connection with garden compositions

The symbolic functions attributed to dwarfs in garden designs seem varied. They demonstrate a clear connection with their location in the garden and other items of garden decorations.

Summing up this aspect, three kinds of placement of garden dwarfs can be distinguished. The first of them is connected with the entrance zones, e.g. stairs such as in the villa in Pullkau, where they were placed on both sides of the staircase, and ‘transition’ zones such as in Trento da Schio near Costozza di Longare, where they were placed on the balustrade of the stairs leading from the garden to the orangery. Kuks with its gallery of dwarfs placed on both sides of the tournament track, which is in its form similar to the Roman circus seems to be a special case.

The examples of sculptures of dwarfs listed above (stairs, racing track) served the function similar to that of real dwarfs in the life of the court. This is especially evident in the case of Kuks where stone dwarfs are the participants in the feast. The festivities which included – with typically Baroque liking for bizarre things – monstrosity and deformity.

The second kind of placement of stone garden dwarfs is connected with water wells, fountains or cascades (e.g. Mirabell Garden, Zwergebrunnen in Caryntian Althofer or Henryków). It is justified in myths and legends in which dwarfs were presented as residents of the under-

world which is the origin of water springs. It is worth remembering the role played by Priapus in protecting the purity of spring water.

The third kind of place where garden dwarfs were put was the walls – especially external ones surrounding the residence. Good examples include the following villas: Giusti, Vallmarana (assuming this was their original placement) and the garden in Werkersheim. Their role was almost totemic there. Again, like ancient Priapus, they protected the garden and its owner. This group included also the Sicilian villa Palagonia, although in this case apart from the sick imagination of the lonely and melancholic owner of the villa and its garden, his propensity for intriguing with a sophisticated metaphor or allegory should be also taken into consideration.

Such a role of stone dwarfs takes them from the enchanted stone circle of a court fool, direct counterpart of dwarf-jester, to the world of myths and beliefs. This is important as such an observation allows us to formulate a suggestion of the existence of a connection between the Baroque stone dwarf and the ceramic gnome created in the second half of the 19th century that is present in many gardens today.

The great number of sculptures of dwarfs in monastery gardens needs a separate explanation. Various hypotheses come to mind. It can be presumed that this

way both the archbishop and the monastery abbot created a stone ersatz of the real and lively court with all its necessary "inventory".

It is worth noting that also the accounts of Bauer who while analyzing the stone *zwergs* from the Mirabell connected them symbolically with the astro-

nomie code, assigning the 12 figures the role of elements personifying successive months. This places the figures of dwarfs in a broader iconographic program assumed in the Baroque gardens which was presented at the beginning of this paper in the part on garden sculptural programs [2, p. 26].

The relations between the stone sculptures of dwarfs and the ceramic garden gnomes

The popularity of stone dwarfs placed in the gardens was relatively short and it had two stages. In German speaking countries, it lasted from the end of the 17th century until the 1720s, that is about 30 years. The second stage refers to the stone dwarfs placed in the Italian gardens and it lasted from 1758 until 1789 (based on the dates which we know today).

It can be claimed that the fashion for dwarfs died naturally when the landscape garden appeared, and the sculptures of dwarfs which came from redesigned or, as in the case of the Mirabell, secularized gardens were removed to less exposed places; after some time some of them were simply sold⁶⁴.

However, this is not the end of the garden history of dwarfs. In 1873, in Graefenrod in south German Thuringia, the first manufactory was opened which produced ceramic, terracotta figures called in German the same as stone garden dwarfs – *zwergs*. They referred to numerous at that time publications of fables, drawing on old myths and legends.

Dwarfs, that is persons who are exceptionally short and sometimes deformed, appear in myths and legends of most peoples in Europe. They are extremely important in German mythology. They live in rock caves or underground and protect precious metals and stones. In the 16th century, Paracelsus called them gnomes from gr. *gnome* – reason, or from *genomon* – that is dwelling in the earth which was their natural environment. Virtually everywhere they were considered caring demons.

The difference between terracotta gnomes and stone dwarfs was that just like in myths and legends there were no women figures among them. On the basis of both some figures from the Baroque gardens and porcelain dwarfs a characteristic iconographic profile was established for them. The influence of the latter ones seems especially



Fig. 16. Fragment of the exposition from the exhibition "2000 nains a Bagatelle" held in Paris in 2000. From: http://lutinette.free.fr/grenier/bagatelle_nains/nainsalu.jpg

Il. 16. Fragment ekspozycji z wystawy „2000 nains a Bagatelle”, która odbyła się w Paryżu w 2000 r. Za: http://lutinette.free.fr/grenier/bagatelle_nains/nainsalu.jpg

important in assigning specific colors to gnomes. They could not have been influenced by the Baroque garden dwarfs that despite their being at first brightly painted, by the second half of the 19th century completely lost their original luster.

Over the last few years one can see a revival of interest in garden dwarfs especially gnomes. Extensive exhibitions testify to that. The biggest of them was held in 2000 in Parisian Bagatelle. The administrators of the 24-hectar park (and its adjacent 18th century residence) that hosted earlier masterpieces by Henry Moor challenged both admirers of gnomes known in France as *nanologues* and those who consider them kitschy.

Gnomes have also their regular events. The most interesting of them include "Austrian Days of Dwarfs – Nanologica", ("Oestereichische Zwergentage") held over the last few years in Greillenstein gardens where stone *zwergs* appeared for the first time at the beginning of the 18th century.

⁶⁴ It is estimated that the number of figures of dwarfs that were moved from their original places and today are in private gardens in Europe and even America exceeds 300.

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Karły i inne kuriosa w ogrodach europejskich

Fascynacja ludzkimi ułomnościami sięga starożytności. Pod koniec XVII w. znalazła ona swoją egzemplifikację w postaci kamiennych posągów karłów, ustawianych w ogrodach. Pierwszym, w którym się pojawiły, był ogród Mirabell pod Salzburgiem, należący do biskupa Johanna Ernsta Thuna. W pierwszej połowie XVIII w. moda na karle posągi rozprzestrzeniła się w znacznej części Europy, głównie w krajach władanych

przez austriackich Habsburgów (odnajdujemy je tam w wielu ogrodach klasztornych, głównie benedyktyńskich), ale także na terenie pałacowych rezydencji z terenów: południowych Niemiec, włoskiego Veneto oraz Sycylii. Znanie są nam również dwa przykłady śląskie: cysterski klasztor w Henrykowie oraz ogród przy pałacu w Grodkowie. Niestety, tylko część karlich kompozycji zachowała się *in situ* do naszych czasów.

Key words: midgets, sculpture, european gardens

Słowa kluczowe: karły, rzeźba, ogrody europejskie



Krzysztof Dackiewicz*

Unaccomplished plans of enlarging the Higher School of Technology in Wrocław in the years 1913–1925

Among the architectonic and urban plans and building designs which were created for the Wrocław Higher School of Technology (*Technische Hochschule Breslau*), there were also those that were never accomplished. However, we do have some archive materials presenting – in the form of illustrations or descriptions – a few interesting visions which remained only on paper for mostly economical reasons.

This article is intended as a short presentation of some of these concepts¹. They were created in the period between the completion of the oldest parts of the university (1911) and the commencement of enlargement of the Main Edifice (1925). We start with two situational plans elaborated by Max Berg in 1913. The next example is the illustration of the urban vision of Max Berg and Ludwig Moshamer dated 1920–1921. The subsequent sketches are architectural designs of the particular buildings. They came into existence in 1925 and their authors are Frank Vogt and Max Schindowski and [Max?]² Schirmer.

In the National Archives of the Town of Wrocław among the files which are kept there we can find two plans made by Max Berg³, with the date 14.10.1913; they refer to spatial adaptation of the area situated between Wybrzeże Wyspiańskiego⁴, Norwida Street,

Smoluchowskiego and Janiszewskiego Streets and the square adjacent to the then Luther church (*Lutherskirchplatz*).

The first of the sketches (Fig. 1), which is made on the ready printed undercoat in the scale of 1:1000, shows a planned building marked with a red colour. The concept comprises the building of the folk school (*Volksschule*) which is situated parallel with the *Lutherstrasse* – the street that does not exist any longer – along with a smaller nearby object situated at Janiszewskiego Street (it was supposed to include two gymnasiums), three buildings belonging to the complex of a hospital for infants, which was built earlier and

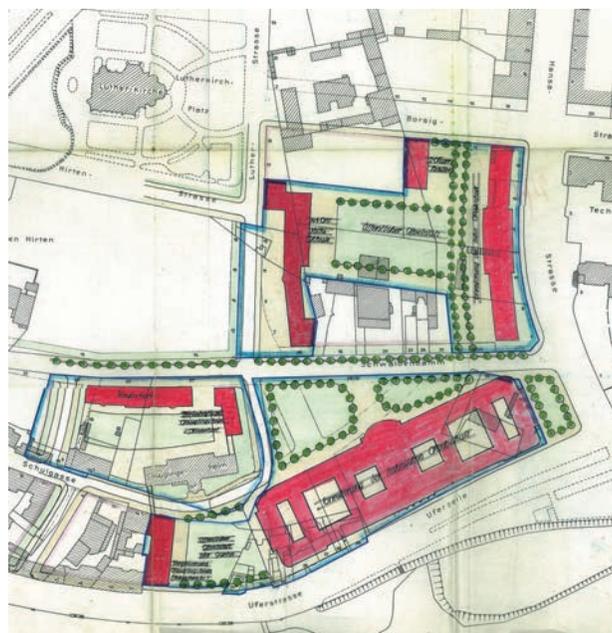


Fig. 1. Plan of land development to the west of Norwida Street; designed by: Max Berg, 14.10.1913 [2, p. 270 (fragment)]

Il. 1. Plan zabudowy terenu na zachód od ul. Norwida; projekt: Max Berg, 14.10.1913 r. [2, s. 270 (fragment)]

* Museum of the Wrocław University of Technology.

¹ Iconographic materials illustrating the subsequent concepts come from the files of the Building Museum of the Town of Wrocław – Department of the Museum of Architecture in Wrocław and the resources of National Archive in Wrocław. The text documents which are significant for the subject raised here are kept in the Archive of Wrocław University as well as in the Wrocław National Archive.

² It is probable that the co-author of these designs was not Max Schirmer, as it has been thought so far, but a Berlin architect Fritz Schirmer. This issue is still to be explained.

³ During his activity in Wrocław in the years 1909–1925 Max Berg created and designed his most remarkable works, among which the most famous is Hala Stulecia (Centenary Hall) [6].

⁴ Index of Polish and German street names is included at the end of this article as an annex.

finally, two edifices which were planned for the Higher School of Technology – the biggest in the whole complex.

The façade of the bigger building of the Higher School of Technology overlooks Wybrzeże Wyspiańskiego Street. The scale itself and the form of the ideally symmetrical projection show that this object was supposed to be a representative building of the following dimensions: 200 × 50 m. It is possible that according to Max Berg's intentions it was going to be the future Main Edifice of the university. The author of the project marked the main entrance in the front on the building's axis. On the same axis, at the back side he planned a round break (in the wall of the building). The project also assumes building of six interior courtyards situated symmetrically. The second building of the Higher School of Technology, which is much smaller, was designed along the western side of Norwida Street between Janiszewskiego Street and Ludwisarska Street which does not exist any more. Its projection resembles an elongated rectangle which broadened in the central part. In Figure 1 we can moreover see the already existing objects of the Wrocław Higher School of Technology which were built during the years 1905–1910 on the eastern side of Norwida Street: the Electrical Engineering Institute Edifice and The Main Edifice (with a scheme of its extension added by drawing with a broken line). This fragment of the sketch is quite close to the project of enlarging the main building of the school from the 1920's including the version which was realized. It can be supposed that – assuming

the authenticity of the discussed element of the plan⁵ – the concept of Berg constitutes the earliest idea of building a new wing of the Main Edifice of the *Technische Hochschule* along Wybrzeże Wyspiańskiego Street. This also concerns the usage of curved connectors which would fasten up two parts of the building. It is quite possible that no sooner had Berg left Wrocław in 1925 than this idea was taken over by continuators of the extension plans of the building, which started exactly in the same year.

The second situational plan (Fig. 2), except for the detailed designs of the particular floors of the folk school building, shows the marked area on the western side of Norwida Street as the place of extension of the Higher School of Technology. In Figure 2 we can see a fragment of this sketch with a school basement projection (on the left) and the area planned for the Higher School of Technology (on the right)⁶.

The described unaccomplished concept of Berg is the oldest known land development attempt for the Higher School of Technology concerning the area situated to the west of Norwida Street. However, the projects of the particular edifices of the Higher School of Technology are not known; it seems that the concept was not developed and included only general projections of the buildings bodies. From the survived documentation concerning the offer of Max Berg we can conclude that the negotiations with the High School authorities relating to the approval of his concept were really advanced [2, p. 262–273] and probably, the breakout of World War I was the only reason which caused the withdrawal from its realization.

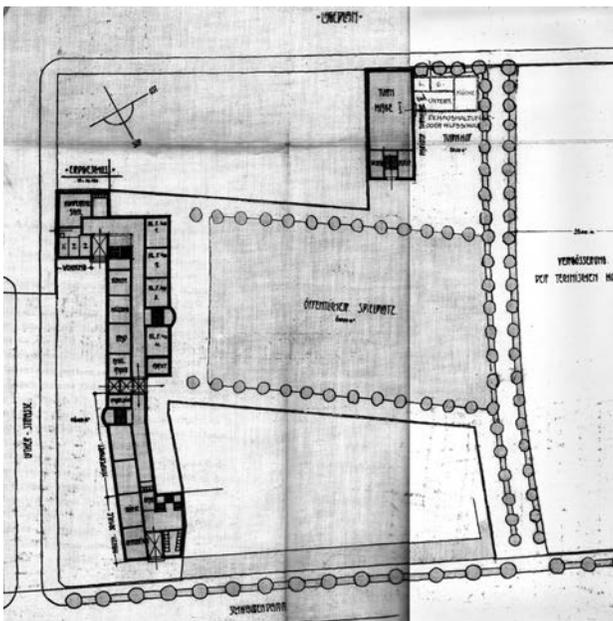


Fig. 2. Situational plan of the folk school building and the object with gymnasiums along with the marked planned area of the extension of the Higher School of Technology on the west side of Norwida Street; project: Max Berg, October 10, 1913 [2, p. 271 (fragment)]

II. 2. Plan sytuacyjny budynku szkoły ludowej i obiektu z salami gimnastycznymi wraz z zaznaczonym planowanym terenem rozbudowy Wyższej Szkoły Technicznej po zachodniej stronie ul. Norwida; projekt: Max Berg, 14.10.1913 [2, s. 271 (fragment)]

Immediately after World War I, many innovative and bold theories – but sometimes, unfortunately, too idealistic – appeared in European architecture and urbanism. However, the discussed period was also the time of an economic crisis which was a serious problem in Germany too. The projects which were offered at that time – also projects for Wrocław – often did not have any chance to be carried out because of the economical reasons. The urban planning project worked out by Max Berg and Ludwig Moshamer in the years 1920–1921 – a part of far-flung plans of rebuilding the centre of Wrocław – also

⁵ It is quite probable that it was added by drawing post factum by a different person.

⁶ On June 6, 1914 there was a meeting with the following participants: the resigning President of Technische Hochschule – Professor Rudolf Schenk, the President-elect Professor Gerhard Hessenberg and also the representatives of the city construction office Max Berg and Alfred von Scholtz as well as the school counselor Jakob Hacks. According to the report made by the school counselor Jakob Hacks, the discussion concerned the area in the vicinity of Norwida, Smoluchowskiego, Janiszewskiego, Ludwisarskiej Streets and the square near the Luther Church, i.e. the area between the folk school and the Higher School of Technology. Moreover, a possibility to procure a plot of land situated at the crossing of Smoluchowskiego and Łukasiewicza Streets [2, p. 272] at the Higher School disposal was discussed for the first time.



Fig. 3. View of Wrocław from the Odra River side, on the right – the so-called scientific district; project: Max Berg, Ludwig Moshamer, 1920 [1, TP 475, catalogue No. 9484]

Il. 3. Widok Wrocławia od strony Odry, po prawej tzw. dzielnica naukowa; projekt: Max Berg, Ludwig Moshamer, 1920 r. [1, TP 475, sygn. 9484]

belonged to the concept which was not carried out⁷. It also concerned indirectly the Higher School of Technology. The authors suggested the creation of the so-called scientific district, i.e. the area where all Wrocław higher schools would be situated, including the *Technische Hochschule* as well as research institutes along with residential buildings for research workers. This area was supposed to be limited by Wybrzeże Wyspiańskiego Street, Grunwaldzki Square, Skłodowskiej-Curie and Norwida Streets [7].

The sketch which illustrates the concept of Berg and Moshamer (Fig. 3) comprises, among others, the above mentioned areas situated to the west of the present Norwida Street. It is not exactly specified to whom the buildings, which are presented in the discussed illustration, belonged institutionally. The drawing shows a general vision of the urban planning and architectural land development of this area which was developed for the usage of the Wrocław University of Technology only after World War II⁸.

*

In the collections of the Construction Archives of Wrocław City there is a noteworthy anonymous and undated drawing which presents a project of extension of the main edifice of the Higher School of Technology which was not carried out. The basic idea of the sketch is the façade with a representative entrance from the western side, i.e. Norwida Street at present. This elevation, which consists of three floors over ground and the attic, is partially similar to the existing at present connector, which was built in the years 1925–1928 between the older northern part of the building and the newer south-

ern one. Similarly to the latter, the external wall of the building, which is in a certain distance from the street and moved towards the interior of the plot, is presented here. The solution of the central part of the elevation in the form of a risalit with an entrance which reaches as far as the Norwida Street resulted in such a location. Wide stairs ornamented with sculptures on both sides lead to the entrance. A three-axis portico with fully curved arcades closes in the upper part a terrace with balustrades and four figural sculptures⁹. The stylistic relationship of the suggested presentations along with the sculptures from 1910 created by Richard Schipke (they ornament the western risalit elevation of the older part of the main building) show that this type of decorations was supposed to be continued. The top which ends the façade with the entrance repeats the scheme and division that is used in the western risalit with an emperor's portico and presented in the illustration¹⁰. Both risalits are connected by a curved six-axis connector. An analogous connector fastens up the entrance with the planned – antithetical to the part with the emperor's portico – risalit at Norwida and Wybrzeże Wyspiańskiego Street's junction. Nowadays, there is a western fragment of the newer part of the Main Edifice at that place. The northern elevation of the presented in the illustration risalit constitutes a mirror reflection of the opposite southern elevation of the existing risalit. We can thus guess that behind the expected risalit there is a hidden vision of a new wing of the Main Edifice situated along Wybrzeże Wyspiańskiego Street.

The wealth of historical forms – seen in the above discussed drawing – which correspond with the elevation of the earlier built old part of the Main Edifice as well as their stylistic adjustment to the existing building, could suggest that the author of the described sketch was Ludwig Burgemeister. The architectural and sculptural

⁷ The innovation of the project by Max Berg and Ludwig Moshamer became the reason why this plan was not put into practice.

⁸ This issue was still brought up several times during the interwar period. For example, the sketch by Heinrich Blecken concerning the usage of this area along with the suggestion of allocating some parts of the construction to specific institutes comes from 1938 [4, TH 116, p. 134–136], [1, TP 919, catalogue number 20603]. This project was not carried out either.

⁹ The number of sculptures, which ornament the main entrance of the Wrocław University Edifice, calls up associations with personification of cardinal virtues.

¹⁰ In the discussed picture, the emperor's portico was covered with the element of plant staffage thanks to which it does not compete optically with the designed representative risalit of the façade.

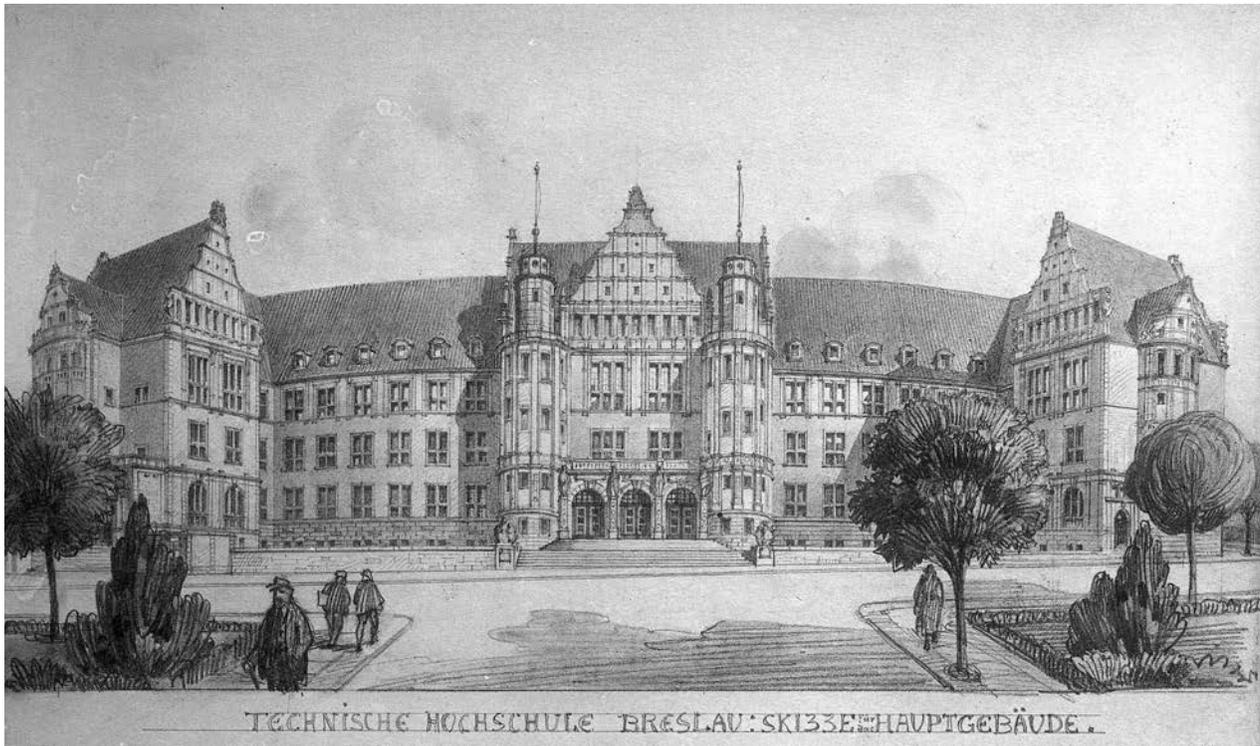


Fig. 4. Main Edifice of the Higher School of Technology – western elevation; project: Frank Vogt [?], about 1925 [1, catalogue No. photograph 150]

Il. 4. Gmach Główny Wyższej Szkoły Technicznej – elewacja zachodnia; projekt: Frank Vogt [?], ok. 1925 r. [1, sygn. fot. 150]

shape of the concept suggests that the drawing dates from the years of World War I at the latest, which would seem to prove the above mentioned authorship. However, it seems that four inconspicuous and faded drawings preserved in the collections of the Constructions Archives of Wrocław City prove a different authorship and the time of

the project conception. These are the three horizontal projections of floors of the designed Main Edifice made in the scale 1: 200 [1, TP 918, catalogue No 20571; TP 912, catalogue No 20420, 20421, 20422]. All drawings are dated January 15, 1925 and are signed with the surname Vogt.

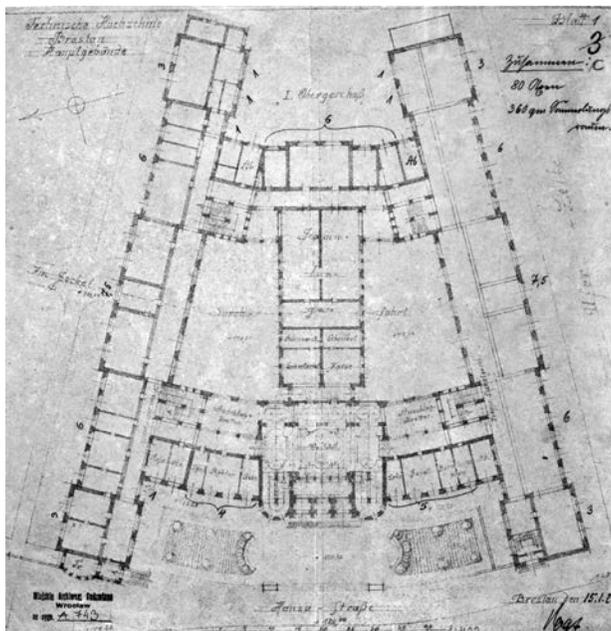


Fig. 5. Main Edifice of the Higher School of Technology – projection of the high ground floor; project: Frank Vogt, 15.01.1925 [1, TP 912, catalogue No. 20421]

Il. 5. Gmach Główny Wyższej Szkoły Technicznej – rzut wysokiego parteru; projekt: Frank Vogt, 15.01.1925 r. [1, TP 912, sygn. 20421]

A symmetrical foundation of the building, which is shown in one of the above mentioned drawings (Fig. 5), refers to letter A in its projection. The northern wing constitutes the existing part of the building, whereas the southern one – parallel to Wybrzeże Wyspiańskiego Street – constitutes an urban innovation at that place, which anticipates the construction built finally in the years 1925–1928 according to the projects by Max Schindowski, [Max?] Schirmer and Gottfried Müller. The idea of curved connectors between the old and new part of the building is also ahead of its times. A total innovation was the idea of placing a representative entrance, which was situated on the building's axis, from Norwida Street side.

A comparison of this sketch (Figs 5, 6) along with the earlier discussed non-signed concept shown in Figure 4 seems to prove that these works constitute elements of the same idea and the same author. Stylistics backwardness in the appearance of external elevations result presumably from the intention of creating a symmetrical whole with the older part of the Main Edifice and undoubtedly are signs of respect towards Ludwig Burgemeister. However, Karl Vogt, whose signature is definitely different and who cooperated with Ludwig Burgemeister during the first phase of the Higher School construction, is not the

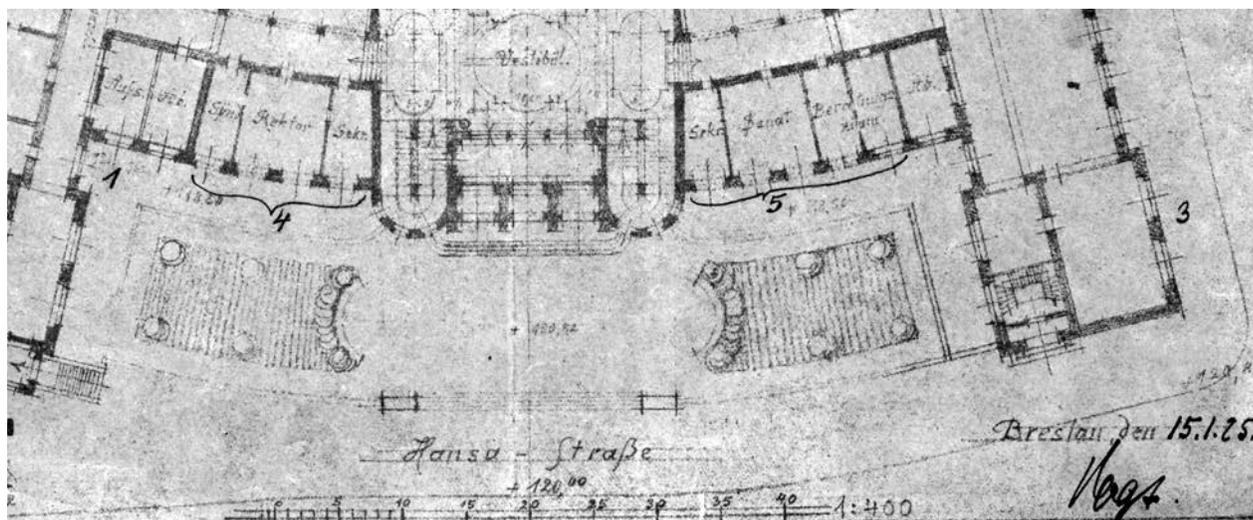


Fig. 6. Main Edifice of the Higher School of Technology – projection of the high ground floor (fragment Fig. 5); project: Frank Vogt, 15.01.1925 [1, TP 912, catalogue No. 20421]

Il. 6. Gmach Główny Wyższej Szkoły Technicznej – rzut wysokiego parteru (fragment il. 5); projekt: Frank Vogt, 15.01.1925 r. [1, TP 912, sygn. 20421]

author of the sketches¹¹. A personal questionnaire which was completed in 1920 by another architect called Vogt – Frank Vogt, and is now kept in the State Archives in Wrocław [3, p. 13–14] enables the identification of the name. The discussed projects as well as the questionnaire were undoubtedly signed by the same person.

The horizontal projection of the higher ground floor reproduced in Figures 5 and 6, apart from the northern wing existing since 1910, takes into consideration the external stairs and curves of small towers in which there are staircases and which are seen on the elevation sketch. The entrance leads to the vestibule which connects both parts of the three-track main body and two-track interior wing (central) which was supposed to be situated on the extension of the entrance axis. Below the interior wing, in the middle of its length, a tunnel crossing was planned; it was supposed to connect both parts of the interior courtyard. The southern wing situated parallel to Wybrzeże Wyspiańskiego Street and symmetrically to the old part of the building (northern) is presented only in a general outline. The central body performs the function of the longer, among two of them, connector between the side wings. Moreover, both connectors join the side wings with the interior wing. Apart from this, wide stairs leading from the street towards the area of the Higher School (they are also seen on the façade sketch) as well as two symmetrically designed lawns are marked on the drawing. The author of the sketch leaves no doubts about the issue of the location of the main entrance giving the name of the street: *Hansa-Strasse* (Norwida Street).

The projection of the second floor, which also comprises the northern wing, includes probably the earliest suggestion of locating the library in the place of the auditorium [1, TP 918, catalogue No. 20571]. This concept was put into practice after a new part of the Main Edifice had been built and it is still used at present.

The author of the above presented concept of the *Technische Hochschule* extension was the government construction counselor Frank Vogt, born on December 12, 1875 in Wrocław [3, p. 14]. During the years 1923–1927 he was registered as a tenant in Joseffsburg Villa¹² which was situated at Łukasiewiczza and Wybrzeże Wyspiańskiego Streets junction; this villa was the seat of The Building Works Office of the Wrocław Higher School of Technology. In the middle of the 1920's – performing the function of Director of the Prussian Office of Over-ground Constructions – he designed an experimental farm of the Wrocław University in Sołtysowice [1, TP 987]. He certainly knew personally Ludwig Burgemeister with whom he could consult his projects concerning the Higher School of Technology extension. He took part in the meeting concerning the extension of the school, which took place on December 1, 1924 [4, TH 75, p. 166, 178, 217–232] and in the meeting on March 11, 1925 during which a location of the new main entrance – at Norwida or Wybrzeże Wyspiańskiego Street – was discussed among other issues¹³. Finally, as it is explicitly seen nowadays, the second concept won; it was carried out during the next years in a more modern way than Frank Vogt had intended¹⁴.

¹² This information comes from Wrocław address books (*Breslauer Adreßbuch*) from this period; see also [5].

¹³ Among others, Ludwig Burgemeister and a ministerial counselor from Berlin, the government constructor Max Schindowski – co-author of the next projects took part in this meeting [4, TH 76, p. 46–49].

¹⁴ The issue of engagement of Frank Vogt in the extension of the Wrocław *Technische Hochschule* has remained completely unknown so far. This article is the first publication containing information about this aspect.

¹¹ This conclusion results from comparison of the signature on four above mentioned sheets with the signature of Karl Vogt on the projects of Machines Laboratory building from 1907 [1, TP 914, catalogue No. 20504–20517].

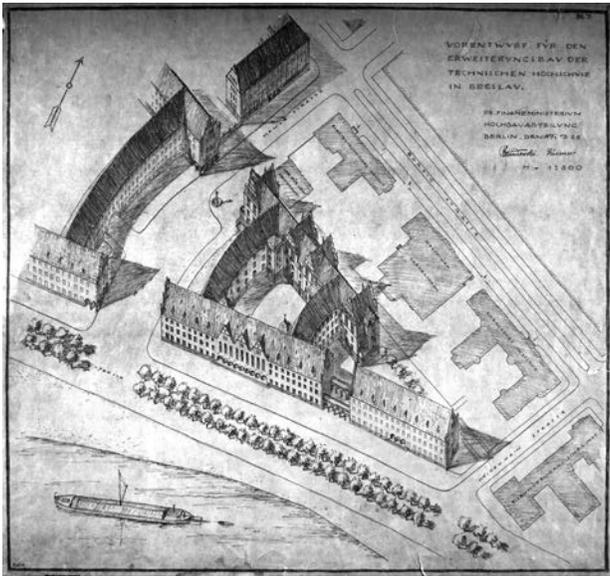


Fig. 7. Extension plan of Main Edifice of the Higher School of Technology and adaptation plan of the areas on the west side of Norwida Street; project: Max Schindowski, [Max?] Schirmer, 17.07.1925 [1, TP 935, catalogue No. 20742]

Il. 7. Rozbudowa Gmachu Głównego Wyższej Szkoły Technicznej i adaptacja terenów po zachodniej stronie ul. Norwida; projekt: Max Schindowski, [Max?] Schirmer, 17.07.1925 r. [1, TP 935, sygn. 20742]

Anachronistic excess of ornaments made room for transparency and functionality.

The axonometric sketch made by Max Schindowski and [Max?] Schirmer with the date July 17, 1925 (Fig. 7) constitutes a relatively often reproduced illustration which shows the external form of the expected extension of the Higher School towards the west. This drawing presents not only the location of the planned buildings in relation to the earlier development but also their architecture. The elevation of the new part of the Main Edifice is shown here exactly in the same way as it was carried out during the next years (two preliminary projects of this elevation signed by Max Schindowski come from the same day as the above sketch!) [1, TP 912, catalogue No. 20427, 20428]. However, in the place where a semicircular risalit along with the staircase was built and which surrounded the building from the east side since 1928 we can see in the drawing two parallel platforms supported by five arcade arches which lead to a similar building with seventeen axes and three-arcade entrance on the central axis. This concept, which was the continuation of the idea of the Higher School of Technology Main Edifice ended with the wall at Wybrzeże Wyspiańskiego and Łukasiewiczza Streets junction, is partially ahead of the projects concerning a new building of the Chemistry Institute; these projects were carried out in the years 1935–1939.

Apart from the vision concerning the extension of the Main Edifice by a new wing from the side of Wybrzeże Wyspiańskiego Street (in the shape similar to the existing one), the drawing presents two – stylistically homogeneous with the whole concept – additional detached buildings on the west side of Norwida Street (Fig. 8). The western longer curve of Norwida Street is occupied by the building of the height which corresponds to the height

of the opposite building; both buildings are in the same style. Even the pedestal, which refers to the buildings from the years 1905–1910, is marked there. In the project, a passing gate ending with a full curve was supposed to be built through the building; such a solution would not obstruct the traffic in (already existing) Ludwisarska Street. Moreover, two passages parallel to the passing gate were planned – passages for pedestrians to be built in a similar form. The central part of the building – with the front elevation overlooking Norwida Street – constitutes a homogeneous whole along with two crosswise wings which form risalits and end the foundation from the one side of Wybrzeże Wyspiańskiego Street and they end the foundation from the other side of the road (situated slightly towards the north) which comes out from Norwida Street opposite The Laboratory of Machine Tools. Top walls of both risalits are segmented by means of arcades in the lowest storey; in the attic storey they end with triangle gables which stylistically correspond to the neo-renaissance motives from the older part of the Main Edifice. The sketch shows only the crossing of wings with the main body; however, we do not know the planned length of buildings along Wybrzeże Wyspiańskiego Street and the track parallel to Smoluchowskiego

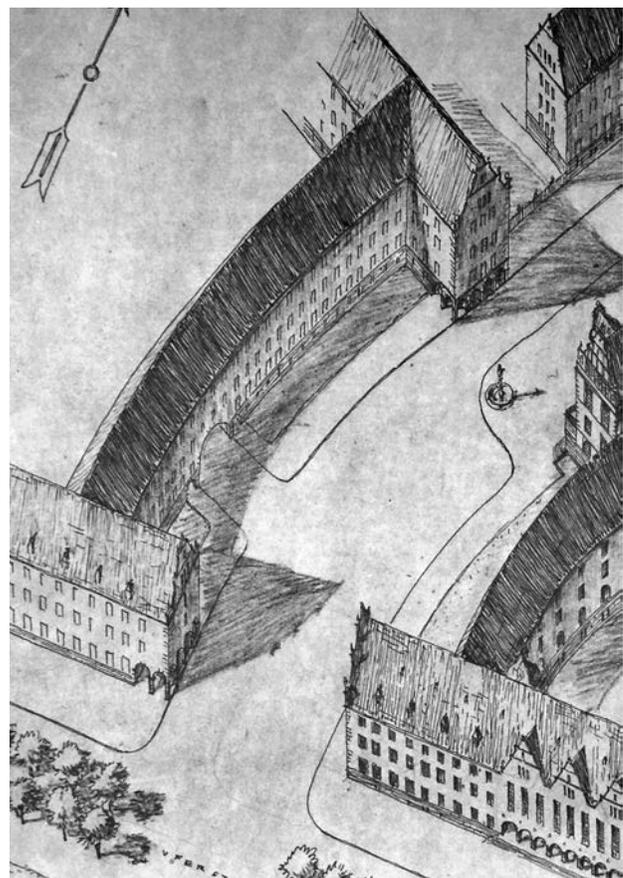


Fig. 8. Extension plan of the Main Edifice and adaptation plan of the areas on the west side of Norwida Street (fragment of Fig. 7); project: Max Schindowski, [Max?] Schirmer, 17.07.1925 [1, TP 935, catalogue No. 20742]

Il. 8. Rozbudowa Gmachu Głównego i adaptacja terenów po zachodniej stronie ul. Norwida (fragment il. 7); projekt: Max Schindowski, [Max?] Schirmer, 17.07.1925 r. [1, TP 935, sygn. 20742]

Street, which was certainly expected to serve as a road leading to the interior courtyard of the bigger complex of buildings. We can draw such a conclusion if we look at the drawing in which we can see a contour of the entrance gate situated between the building described above and the next one; the latter is planned in the same style constituting its simpler continuation along Norwida Street up to the crossing with Smoluchowskiego Street. The sketch reveals an intention to continue this building towards the western direction along today's Janiszewskiego Street. The complex of buildings which can be seen in Figure 7 forms a flourishing urban complex which – if it had been carried out – would have been one of the most attractive foundations of this type not only in Wrocław.

The range of realisation of the above presented foundation was strictly limited and the area to the west of Norwida Street was not developed at all, probably because of financial reasons. This issue came back in 1936 and for the next two years it was carefully considered by the authorities of the Higher School as well as by the architects Karl Beger and Heinrich Blecken [4, TH 116, p. 73, 75–76, 106, 134–136]. However, their projects ought to be looked at in a separate presentation.

*

The extension of the Higher School of Technology in Wrocław was planned from the very beginning, i.e. since 1910 when the Higher School was opened. The prelimi-

nary situational plans, which were made by Georg Thür in the years 1903–1904, assumed the erection of a magnificent main edifice with a façade from the side of Wybrzeże Wyspiańskiego Street [1, TP 933, catalogue No 20719, 20721]. Ludwig Burgemeister, the author of realization sketches of the Higher School buildings, developed the idea in detailed projects in 1909 [1, TP 934, catalogue No 20732–20741]. At that time, only the extension of the Main Edifice was taken into consideration in connection to the concept of opening the Mining and Construction Engineering Departments in 1915 [8]. Those plans, similarly to the project of Max Berg from 1913, were not put into practice because of the breakout of World War I. The plan of Max Berg was not only limited to the extension of the main building but it also included the area which was originally allocated to the Higher School. In comparison to the earlier ideas of land development of the Higher School, Berg's plan represents a unique phenomenon.

The idea of the Higher School extension came back in the 1920's. A partial realisation of those bold and innovative plans took place in the years 1925–1928. During that time, a newer part of the Main Edifice was built with the entrance from Wybrzeże Wyspiańskiego Street side. This construction constitutes a long-lasting realisation of the fragment of the above presented concepts.

The areas situated to the west of Norwida Street were finally adapted for the Wrocław University of Technology after World War II.

Index of Polish and German names of streets which appear in the text or illustrations:

Grunwaldzki Square – Kaiserstrasse
Janiszewskiego Street – Borsigstrasse
Ludwisarska Street – Schwalbendamm
Lukasiewiczza Street – Heidenhainstrasse

Norwida Street – Hansastrasse
Skłodowskiej-Curie Street – Tiergartenstrasse
Smoluchowskiego Street – Borsigstrasse
Wybrzeże Wyspiańskiego Street – Uferstrasse

References

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| <p>[1] Construction Archives of Wrocław City – Museum of Architecture Department in Wrocław.</p> <p>[2] State Archives in Wrocław, Records of Wrocław City, catalogue No. III 26796.</p> <p>[3] State Archives in Wrocław, Wrocław Public Notary Records, catalogue No. 13238.</p> <p>[4] Archives of Wrocław University.</p> | <p>[5] Dackiewicz K., <i>Tajemnice Willi Josefsburg</i>, „Pryzmat”, 2007, No. 251, p. 33–35.</p> <p>[6] Ilkosz J., <i>Hala Stulecia i Tereny Wystawowe we Wrocławiu – dzieło Maksa Berga</i>, Wrocław 2005.</p> <p>[7] Ilkosz J., Störtkuhl B., <i>Wieżowce Wrocławia 1919–1932</i>, Wrocław 1997, p. 44, 154–155.</p> <p>[8] Matzke H., <i>Die Technische Hochschule Breslau</i>, München 1941, p. 3–4.</p> |
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Niezrealizowane plany rozbudowy Wyższej Szkoły Technicznej we Wrocławiu z lat 1913–1925

Artykuł przedstawia trzy spośród niezrealizowanych koncepcji rozbudowy Wyższej Szkoły Technicznej we Wrocławiu. Jedną z nich, opracowaną przez Maxa Berga i znaną jedynie w formie planu sytuacyjnego, pochodzi z roku 1913. Dotyczyła ona adaptacji obszaru na zachód od wzniesionych wcześniej najstarszych gmachów szkoły.

W roku 1925 powstał projekt powiększenia Gmachu Głównego nawiązujący do stylu pierwszych budynków uczelni. Koncepcja ta

jako jedyna zakładała utworzenie reprezentacyjnego wejścia od ul. Norwida.

Kolejną wizją rozbudowy uczelni, opracowaną również w 1925 r., przewidywała zagospodarowanie przyległych terenów po obu stronach ul. Norwida oraz wzdłuż Wybrzeża Wyspiańskiego. Fragment tego planu doczekał się realizacji – jest nim nowsza część Gmachu Głównego.

Key words: sculpture, archetype, architectonic installation, architectonic work

Słowa kluczowe: rzeźba, archetyp, instalacja architektoniczna, dzieło architektoniczne



Janusz L. Dobesz*

The Town Hall in Szczytno (1936–1937)

The Town Hall in Szczytno is one of those buildings which, until recently, remained on the margin of interest of architecture historians and there were only a few who noticed its existence at all. The main reason for this was the very time the structure was created, which was connected with a the several-year-long rule of the Third Reich and that, in turn, automatically damped down any possible interests. Now that more than fifty years have elapsed from the end of the tragic days of World War II, more and more scientists – including Polish ones – are becoming interested in the works of those times. Past emotions and time distance allow us to take an objective and the same time critical look and to place the works of that epoch in a broader cultural context.

The very title of the present elaboration obliges us to present at least a sketchy description of this structure. The Town Hall in Szczytno (Ortelsburg) was erected in the years 1936–1937 according to the design of Kurt Frick, architect from Kaliningrad (Królewiec)¹. It was created at the time when many of the towns of East Prussia, destroyed during World War I, were rebuilt. New town halls were built not only in Szczytno but also in Olsztyn, Gabin, Wystruć, Biskupiec Reszelski, Alembork, Frydłąd, Nidzica, Olsztynek, Elk, Gołdap, Ejdkuny, Gierdawy and Labiawa².

The Town Hall was erected on the plan of the old foot of the Teutonic Order castle from the 14th century

which was the seat of the district order administrator. The castle was situated by the lake Jezioro Duże Domowe and even today we can see its ruins which form a square opened to the town hall courtyard. The Town Hall itself consists of three wings surrounding a yard with a tall (46 metres high) tower built asymmetrically in the south-east corner. The tower is located in front of the elevations of the adjacent wings which emphasizes its massive character. In the south in the lower part it has three rows of small windows above which there are only narrow shooting windows providing some more light to the staircase. On the top floor there is a clock with four dials one on each elevation, inside there are two bells from the year 1937 which are driven by an electric mechanism striking every quarter of an hour as well as every hour. The tower is covered by a four-pitch roof. In the lower part of the tower's eastern elevation on the same level as the second storey of wings there is a large balcony belonging to a room that was supposed to be the mayor's office. The par-



Fig. 1. Town Hall in Szczytno, view from the east (photo: J. Salm)

Il. 1. Ratusz w Szczytnie, widok od wschodu (fot. J. Salm)

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¹At the turn of 2000/2001 there was an exhibition devoted to this architect: Kurt Frick. Architekt aus Ostpreußen. 11. November 2000–04. März 2001. Kulturzentrum Ostpreußen im Deutschordenschloß Ellingen. The exhibition was prepared by Eckart Frick. Quoted after: Jan Salm, *Kurt Frick i inni, czyli zapomniana architektura Prus Wschodnich*, „Borussia” 24/25, Olsztyn 2001, p. 89–100. I would like to express my gratitude to Jan Salm for lending me this publication and indicating other sources and materials for this topic.

² Jan Salm, *Ratusze Szczytina. Przyczynek do przeobrażeń przetrzynnych miast w pierwszej połowie XX wieku*, „Rocznik Mazurski”, vol. IV/1999, Szczytno, p. 68.



Fig. 2. Town Hall in Szczytno, view from the south (photo: J. Salm)

Il. 2. Ratusz w Szczytnie, widok od południa (fot. J. Salm)

ticular wings have various body heights and sizes following examples of medieval structures and they are covered by two- or four-pitch roofs. The whole building is surrounded by a dry moat. The courtyard is approached through the northern wing.

Currently the Town Hall is the seat of the Municipal Authority Office in Szczytno and it serves its purpose perfectly as it had been planned for a town with a population of 25 000 although at the end of 1933 Szczytno together with the army had 13 500 residents and at the end of 1944 – 15 100³. At the moment the building has no typically known Nazi symbols, therefore, its architecture does not evoke any emotions or associations with the Third Reich period although its program perfectly met all the ideological requirements of that period. The factors such as the location of the building on the borderline with Poland, origins, history and even the name of the town together with the Teutonic Order castle were advantageous for its purpose – the fact often emphasized by mayor Armgardt in his diaries – and it constituted a visible manifestation of the Nazi ideology. The very architecture of the town hall was supposed to ‘constitute the symbol of historical existence of the German civilization in East

³ The information is taken from the typescript of Ms. Monika Ostaszewska, custodian and director of the Masurian Museum in Szczytno which is situated in the building of the Town Hall. The author based her elaboration on the accounts by Bruno Armgardt, the mayor in the years 1933–1935, included in the monograph of Kreis Ortelsberg, published in Germany in 1957, edited by Max Meyhoefer.



Fig. 3. Ruins of the castle, view from the lake (photo: J. Dobesz)

Il. 3. Ruiny zamku, widok od strony jeziora (fot. J. Dobesz)



Fig. 4. View from the town hall tower on the ruins of the Teutonic Order Castel and the lake (photo: J. Dobesz)

Il. 4. Widok z wieży ratusza na ruiny zamku krzyżackiego i jezioro (fot. J. Dobesz)

Prussia’⁴. Thus, the town hall was erected on the ruins of the Teutonic Order castle which, especially from the perspective of today, was a specific kind of barbaric intervention and destruction of the historical structure of the original construction. At the same time this place was historically the town centre. Situated on a peninsula between two lakes, it was the beginning of the east-west axis along which the town developed starting from a market settlement of a street-like character which was located between the castle and a trade route. At first, the settlement was the main street of the town, i.e. the former market place and next to it was Market Street (Marktstrasse) – now the name of the street is Odrodzenia Street.

The possibility of integrating the new architecture of the town hall with relics of the Teutonic Order castle was a great advantage. At that time, the architecture of ‘cloister castles’ was also used in the case of very important and prestige buildings – three huge elite schools for the young staff of NSDAP: ‘Vogelsang’ in Eifel (1936–1938, project by Clemens Klotz from

⁴ *Ibidem*.



Fig. 5. Balcony of the town hall tower (photo: J. Salm)

Il. 5. Balkon wieży ratuszowej (fot. J. Salm)

Köln)⁵, Ordensburg in Budowa (Crössinsee) near Złocień in the Pomorze District (1936–1939, project also by Clemens Klotz) and the school in Sonthofen in the territory of Allgäu (1936–1937, Hermann Giesler)⁶. A graduate from the ‘academic’ college in one of those ‘cloister castles’ was supposed to crown his studies by the stay in real Ordensburg in Malbork for six months, which was to be rebuilt for this purpose by Clemens Klotz⁷. All those three centers were, similarly to the town hall in Szczytno, based on the late-Gothic foundations which consisted of – according to the pattern of old castles – several building complexes situated around a tower dominating over the whole area.

Ornaments and details which were used by Frick in his town hall are also very interesting. Apparently, they seem to serve only as ornaments, but in fact, they represent characteristic elements of the Nazi architecture.

The tower balcony seems to refer to the Gothic Italian tradition of town hall balcony-like pulpits which are called *arengo* or *arengario* from where authorities addressed their speeches to people or sentences were pronounced.

In Rome the most famous fascist *arengario* was the balcony of the 15th-century Palazzo Venezia from where Mussolini himself made his bombastic speeches. Also from this place on October 2, 1935 Duce ordered a general mobilization before making an assault on Abisynia⁸.

⁵ M.G. Davidson, *Kunst in Deutschland 1933–1945. Eine wissenschaftliche Enzyklopädie der Kunst im Dritten Reich*, Bd. 3/1, *Architektur*, Tübingen 1995, Bd. 3/1, p. 508–509, figs 356–365.

⁶ *Ibidem*, p. 487, figs 231–242.

⁷ Cf. Helmut Weihsmann, *HJ- und BDM-Heime, Schulungs- und Ordensburgern. Bauten zur Erziehung und zur Herstellung einer „rasenreinen“ Volksgemeinschaft*, [in:] H. Weihsmann, *Baeun unterm Hakenkreuz. Architektur des Untergangs*, Wien 1998, p. 82–83.

⁸ Tim Benton, *Reden ohne Adjektive. Architektur im Dienst des Totalitarismus*, [in:] *Kunst und Macht im Europa der Diktatoren 1930 bis 1945*, Kat. zur XXIII. Kunstausstellung des Europarates, London–Barcelona–Berlin 1996, p. 36–37.



Fig. 6. Wooden bay window in the southern elevation of the southern wing (photo: J. Dobesz)

Il. 6. Drewniany wykusz ratusza w południowej elewacji południowego skrzydła (fot. J. Dobesz)

Equipping the town hall tower in Szczytno with the balcony would not have been worth paying attention to if it had not been for Hitler’s particular passion for delivering speeches on ‘tribunes’ of this kind. In 1935 Speer built a big balcony – just for this purpose – in the elevation of a new part (Eduard Jobst-Siedler, Robert Kisch, 1928–1930) of the Reich Office which was situated in Palais Borsig (1875)⁹.

None of the above mentioned examples can be compared with two twin buildings from Munich – which are called ‘Führerbau’ – built in the years 1933–1937 according to the design by Paul Ludwig Troost¹⁰. Each of these

⁹ In Süddeutscher Verlag, *Bilderdienst* there is a photograph of Hitler on this balcony who is greeting the crowds gathered below. The photograph is published in the book by Dieter Bartetzko *Illusionen in Stein. Stimmungsarchitektur im deutschen Faschismus. Ihre Vorgeschichte in Theater- und Film-Bauten*, Reinbek bei Hamburg 1985, p. 48.

¹⁰ Paul Ludwig Troost (1878–1934) was an architect who was extremely valued by Hitler. At Hitler’s request he carried out only the objects designed for the party, mainly in Munich. After his death, his wife Gerdy Troost carried out the works which he had not completed. She was also preoccupied with her own successful career, but she greatly contributed to the creation of his legend although he was only a mediocre architect; cf. M.G. Davidson, o.c., Bd. 3/1, p. 572.



Fig. 7. Corner bay window in the northern wing (photo: J. Dobesz)
 Il. 7. Narożny wykusz-okno w skrzydle północnym (fot. J. Dobesz)

objects received eight 'Führer balconies' which were situated even between toilets in order not to disturb the harmonious symmetry of the elevation¹¹.

Quotations from historical German architecture, references to 'heimatstil' and the usage of wood as a 'Nordic' material constitute other elements of the town hall which connected it with the trend of the Third Reich architecture. The whole building has a modern construction made of reinforced concrete; town hall cellars also performed the function of shelters and the elevations were covered with carefully made texture plaster in the colour of ochre, which resembles the Renaissance or Baroque plaster. The balustrade of the tower balcony, a bay window in the southern elevation of the southern wing, a corner bay window in the northern wing and the entrance porch to the southern wing (to the mayor's flat) from the courtyard side all constitute the elements made of wood. The forms of bay windows and the porch are explicitly archaized. In the inner part of the southern wing there is a session

¹¹ W. Nerdinger, *Baustile im Nationalsozialismus: zwischen Klassizismus und Regionalismus*, [in:] *Kunst und Macht...*, p. 324. The author proves Troost's incompetency as an architect. He was unable to solve the problem of the staircases which were too extended and the problem of interior disposition. The stairs lead to a blind wall and visitors who intended to reach Hitler's audience room were forced to perform a few complicated turns before they could find their way there.

chamber which comprises two floors and which is connected with the mayor's office situated on the first floor of the tower. Originally, the room was decorated with wood-panelling made of grey spruce. In the northern part of the room there is a gallery which is open to the interior by means of three arches and it is available from the second floor of the wing; the gallery serves as a place for meetings and sessions or for the orchestra as well as for the choir. The arrangement of the interior of the room along with the gallery resembles historical solutions from the Middle Ages period or modern times. The door from the hall on the first floor – in the form of a portal made of grey marble with a lintel with features of simplified classicism – leads to this room. Double doors are made of spruce wood and each wing of the door is ornamented with three bas-relief panels which show scenes connected with fishery, hunting, beekeeping, farming and forestry.

The entrance to the courtyard is closed by means of a two-wing gate with bars made of wrought iron and adapted to the mediaeval style. Above the entrance there is a coat of arms of the city made of stone and two lanterns made of wrought iron.

The main entrance to the town hall, which leads from the courtyard, was situated asymmetrically in the eastern wing. It is preceded by a shallow terrace with a balustrade made of wrought iron and lanterns also made of iron. The jambs – which are covered with a very flat arch of the entrance – are framed with stone blocks inserted into the wall. Above, there is a coat of arms of the city with elements made of iron. There are visible remnants of removed elements which probably referred to the Nazi symbols. Very deep jambs and the vault of the entrance are ornamented with graffito – German motives of stylized leaves of oak. Double glass doors are adorned with bars made of wrought iron.

The staircase, which leads to the two higher floors, was provided with more light by means of a huge window, circa 4.5 m wide extending from the pedestal up to the cornice of the elevation. The window consists of 24 rectangular parts with wooden frames; each window has a pane with dimensions of 1.8 × 1.1 m. Twelve panes are ornamented with heraldic representations and symbols of various crafts and trades forming a circle 70 cm in diam-



Fig. 8. Main entrance to the town hall (photo: J. Dobesz)
 Il. 8. Główne wejście do ratusza (fot. J. Dobesz)

eter. The image of the circle is achieved by means of a pressed concave relief; the image of the area was created partly as a powder metallurgy compact mixed with engraving. Asymmetrical arrangement of ornamented areas suggests that originally all panes had decorations, but some of them could have been removed because of their Nazi references.

Nowadays, the Town Hall in Szczytno does not arouse any negative emotions and it is no longer associated with the period of the Third Reich. There is a legend connected with the Teutonic Order castle; however, not with its real and actual functioning but with the role ascribed to it by Henryk Sienkiewicz in his famous novel *Krzyżacy* (*Teutonic Knights*). It was in this castle that a famous Polish knight Jurand from Spychów fought bravely with the Teutonic knights and also here his daughter Danusia was kept as a prisoner. These novel characters were animated in 1960 by Aleksander Ford in his film entitled *Krzyżacy* which was the first wide-screen movie in Poland to be watched by as many as 30 million people. The whole subject was mythologized mainly due to the talents of Sienkiewicz and Ford; the novel is still an obligatory school book and the film is watched by young people until today. The legend of the Middle Ages combined with historical facts and the remains of the castle architecture is much stronger – and also more attractive – than the history of the Third Reich, especially from



Fig. 10. Staircase window pane (photo: J. Dobesz)

Il. 10. Kwaterna okna klatki schodowej (fot. J. Dobesz)



Fig. 9. Staircase glasswork (photo: J. Dobesz)

Il. 9. Przeszklenie klatki schodowej (fot. J. Dobesz)

before the war and therefore, the Town Hall architecture in the public awareness constitutes only an 'addition' to the ruins of the castle. In the Masurian Museum, which is located in the former mayor's flat and on the town hall's ground floor, there is an exhibition of props, costumes and set designs for the famous Ford film – the exhibition has been extremely popular with visitors until today. In a similar way, there are other Teutonic Order castles which are even better preserved, especially the renovated castle in Malbork. It is perceived by the public through the novels written by Henryk Sienkiewicz. The same applies to the Grunwald field which is situated several kilometers from Szczytno. In 1960 a perfectly designed spatial monument of the great battle was erected there – it constitutes not only a meaningful proof of the victory of King Jagiełło and Prince Witold over the army of the Teutonic Order knights under the leadership of the Grand Master Ulrich von Jungingen but it is also the last – hopefully – stage in the fight of Polish monuments with German monuments. This victorious battle was of great significance – although different – for both the Polish and German nations. The 19th century saw the reconstruction of the destroyed castle in Malbork which since then has often been a venue of various national festivals, among which a particularly popular one was the procession in historic clothes and costumes in 1902. As early as at the end of the 19th century in Germany the Teutonic Order



Fig. 11. Staircase window pane (photo: J. Dobesz)

Il. 11. Kwaterna okna klatki schodowej (fot. J. Dobesz)

started to be perceived in a much more positive reevaluated light while Polish people quite the contrary – these two perceptions prevailed in the subsequent years and were adopted by the National Socialism¹².

As far as the monuments connected with the battle are concerned, the first one was created as early as in 1411 on the initiative of Heinrich von Plauen, the successor of the Grand Master. It was built as a commemorative chapel that was opened on 12 March 1413. A year later the chapel was pulled down, in 1416 it was re-built and then destroyed again during the years of the Swedish invasion 1656–1657. At the end of the 1910s people in Poland started collecting money for redemption of the Grunwald estate in order to erect a commemorative church there. In response to that, ‘Deutschen Ostmarkenverein’ decided to build Bismarck’s¹³ tower on a hill situated 2 km away. Neither of these two projects was completed but on the day of the 500th anniversary of the battle a statue was unveiled in Cracow – it was funded by Ignacy Paderewski and designed by Antoni Wiwulski. At the turn of 1939 the statue was pulled down by the Germans and in 1976 it was rebuilt according to the reconstruction project by Marian Konieczny. In the

same year the surviving stone fragments of the statue were transported to the Grunwald battle field where they were arranged into the so called ‘monument feature’, which, in turn, became a partial fulfillment of Paderewski’s wish: he wanted the statue which he had founded to be put on the fields of Grunwald, which at the time of partitions was impossible¹⁴.

The Germans responded in 1926 by erecting a huge mausoleum in Sztymbark (Tannenberg) at the place where the field marshal Paul von Hindenburg had fought a victorious battle with the Russian Narew army in 1914. In reality there was only a small skirmish at that place, while the major victorious fights took place many kilometers away to the south; however, history required some mystification. Thanks to the new myth, they wanted to balance the defeat which took place 500 hundred years ago with the present victory. The fact that Hindenburg defeated the Russians and not Polish people did not matter much although it must be admitted that there were few Russians who also took part in the Grunwald battle. However, the Polish and Russian people were treated in the same way as the Slavonic nations¹⁵.

On August 7, 1934 Hitler made a speech there in memory of the field marshal’s death and on October 2, 1935 there was a ceremony of putting the sarcophagus with the body of Hindenburg and his wife in the previously prepared crypt whose entrance was flanked by stone monuments of huge soldiers (4 m tall) made by Paul Bronisch¹⁶ who were supposed to be ‘on eternal guard’. The project of the sarcophagus and the extension of the foundation were also made by Krüger brothers. Starting from 1935 Tannenberg became Reich-sehnenmahl¹⁷.

The structure was shaped as a huge octagonal stronghold with eight tremendous towers in the middle of the particular segments of the wall. It started a series of other creations – already in the times of the Third Reich. Stylistically, they referred to the traditions of defensive knightly castles and medieval fortresses such as the town wall in Visby (Gotland) or Castel del Monte in Apulia¹⁸. Ideologically, monuments-mausoleums followed the example of Neue Wache by Schinkler in Berlin, which was later reconstructed by Heinrich Tessenow (1930–1931) into the Monument of the Dead¹⁹.

In January 1945 the sarcophagus with the body of Hindenburg and his wife was transported to Potsdam and then it was hidden in a salt-mine near Bernterode in

¹⁴ Jan Adamczewski, *Mala encyklopedia Krakowa*, Kraków 1997, p. 405–406.

¹⁵ J. Tietz, o.c., p. 14.

¹⁶ Paul Bronisch (born 1904) after 1923 studied Sculpture in Wrocław Academy under the supervision of Theodor von Gosen. In 1943 he was commissioned by Speer to elaborate sculptures at Wilhelm Square in Poznań; see: M.G. Davidson, o.c., Bd. 1, p. 435.

¹⁷ M.G. Davidson, o.c., Bd. 3/1, p. 516, figs 414–427.

¹⁸ *Ibidem*.

¹⁹ Eva and Helmut Börsch-Supan, Günther Kühne, Hella Reelfs, *Berlin. Kunstdenkmäler und Museen (Reclams Kunstführer. Deutschland, Bd. VII)*, Stuttgart 1977, p. 107–108; Marco De Michelis, *Heinrich Tessenow: 1876–1950; das architektonische Gesamtwerk*, Stuttgart 1991, p. 303–309.

¹² Jürgen Tietz, *Das Tannenberg-Nationaldenkmal: Architektur, Geschichte*, Kontext Berlin 1999, p. 14.

¹³ *Ibidem*.

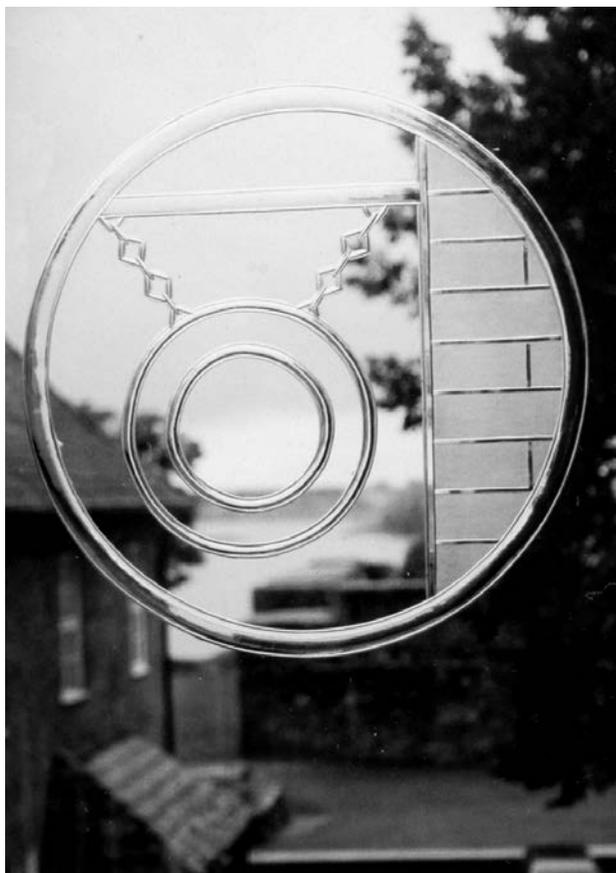


Fig. 12. Staircase window pane (photo: J. Dobesz)

Il. 12. Kwaterna okna klatki schodowej (fot. J. Dobesz)

Thuringia, from where a year later it was taken to Marburg and on 25 August 1946 it was put in St. Elizabeth's church²⁰.

In 1945 the Tannenberg Mausoleum was partially damaged by the retreating German army, namely the entrance tower and the main tower above the Hindenburg tomb were blown up. The mausoleum bricks were later used in the reconstruction works of the destroyed houses in neighbouring towns while the granite plates from the courtyard and tomb were used in 1949 in the construction works of the seat of KC PZPR (Main Committee of Polish Communist Party) as well as for the building of the Red Army Gratitude Monument in Olsztyn²¹.

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Nowadays social acceptance for the works of art, including architecture, comprises the whole of the cultural heritage of the present Polish lands. Regardless of the fact that the works were created by the representatives of cultures that were strange or hostile towards Poland, whether they came into existence hundreds of years ago or only several years ago – they are now accepted, restored and admired. It is so in the case of the Grand Master castle in Molbork and many other fortresses of

this dangerous order – they are eagerly visited by tourists and constitute the subject of interest of scientists. We can now observe a similar phenomenon in the case of works erected by the Third Reich architects – they do not evoke any hostile emotions or fears and are simply treated as works of architecture.

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Architecture of the Town Hall in Szczytno designed by Kurt Frick is an example of a work of art which is free from ideological connotations such as national emblems or banners and as such it functions in the public awareness exclusively as a building that is usable, serves its purpose and does not evoke any political emotions. Emotions of this kind are possible in the case of objects which were places of mass execution or strong cult such as concentration camps, monuments or mausoleums. Immediately after the war these emotions were so strong that people took revenge on them and destroyed them. Today we feel sorry for them because they constituted interesting forms and could be objects of tourist interest, for instance, old fortifications or Hitler's bunkers.

Some objects-symbols did manage to survive the war, although they were damaged to some extent, for example the building of the Reichstag. It was not pulled down, probably thanks to the fact that it was situated beyond the Russian occupation sector of Berlin, which was later made the capital of the German Democratic

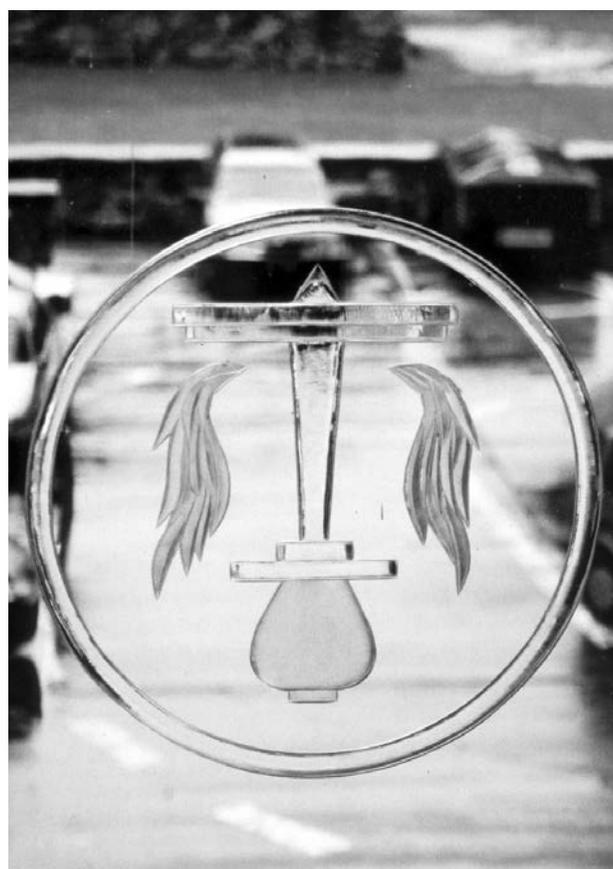


Fig. 13. Staircase window pane (photo: J. Dobesz)

Il. 13. Kwaterna okna klatki schodowej (fot. J. Dobesz)

²⁰ J. Tietz, o.c., p. 201.

²¹ Tomasz Darmochwał, Marek Jacek Rumiński, *Warmia, Mazury. Przewodnik*, Białystok 1998, p. 35.

Republic. The authorities of West Berlin rebuilt this object and after Germany was united they gave their permission to Christo 'to cover it', for which the artist had waited for about 25 years; subsequently, the building was given an extraordinary dome designed by Norman Foster and it now attracts crowds of tourists. In this way, the Reichstag – the old ominous symbol of Prussia – was turned into an object that is friendly and

attractive constituting another element of a colourful mosaic of European history.

The Town Hall in Szczytno presents interesting forms and its architecture has become an indispensable element of the city landscape constituting its historical part which nobody is going to pull down. On the top of the tower we can see the red-white and green flag of Szczytno which replaced the old flag featuring the swastika.

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Ratusz w Szczytnie (1936–1937)

Ratusz w Szczytnie, wzniesiony w pobliżu ruin krzyżackiego zamku, powstał w okresie III Rzeszy. Składa się z trzech skrzydeł otaczających dziedziniec i wieży, a jego architektura stanowiła demonstrację germańskiej siły, adresowaną do państwa polskiego, leżącego za pobliską granicą. Dziś te notacje straciły swą siłę, choć nie tak daleko znajduje się pole bitwy pod Grunwaldem oraz miejsce po niemieckim mauzoleum Tannenberg, budowli będącej w swoim czasie historycznym kontrapunktem dla grunwaldzkiej klęski, rozebranej

przez Polaków po II wojnie światowej. Obecnie ratusz stanowi wygodną siedzibę lokalnych władz, a w jego podziemiach gości wystawa związana z filmem „Krzyżacy”. Podobnie stało się w Berlinie – tamtejszy Reichstag, dawniej groźny symbol pruskiego państwa, zwieńczony przed kilku laty niezwykłą kopułą Normana Fostera, stał się obiektem przyjaznym i atrakcyjnym, przyciągającym tłumy turystów, kolejnym kamykiem w barwnej mozaice historii Europy.

Key words: Town Hall, monument, preservation

Słowa kluczowe: ratusz, zabytek, konserwacja



Justyna Kobylarczyk*

The revitalization needs of Jarosław

Revitalization activities have always been important, but at present – during quick economic and social changes – they are especially significant regardless of the size of the city which they concern. The only thing that can vary are the purposes, tasks and the possibilities of implementing the revitalization objectives as well as their scale. All this depends on specific conditions and the vision of the future. For small and medium-sized towns revitalization activities provide an opportunity for growth, whereas for bigger areas they are important also due to the possibility for a substantial improvement of the quality of their residential environment as well as increasing the rank and attractiveness of the place. Jarosław is one of the towns where revitalization is the best chance for the future. Additionally, it should be noted that the town partially has already changed its image (but it still needs to continue to improve it).

Jarosław is a town with a rich history, valuable objects of culture and public spaces full of great periods of prosperity as well as declines (this is what happened once with trade and in the second half of the 20th century with industry). It is an urban center with a great potential and possibilities to make the most of the chance which is provided by the European forecast of the development in the scope of reconstruction and revitalization of small towns with exceptional esthetic qualities, cultural and historical value. Jarosław can be a subject of the discussions and plans for the future and become a significant point in the spatial development of the country.

Since the beginning of the 20th century until today the history of this town as well as the history of other Polish urban centers has been substantially affected by external conditions, primarily the following three historical events:

– the end of World War I and regaining independence by Poland after 123 years of captivity,

– the end of the Second World War and official introduction of the socialist system whose one of the crucial features was a centralized economy,

– transformation of the political system in 1989 which imposed the priority of private ownership and introduced a free market economy.

As regards the possibilities of revitalization activities the most significant changes began in 1989. Not only did they resume the priority of private ownership which had applied in the interwar period and market economy but they also establish a legal order favorable for building. The newly created legal frame allowed conducting any kind of activity connected with architecture and urban development. The period of eighteen years is, however, too short to adequately evaluate how this favorable legal order has been used and how big a progress has been made in the area of architecture and building, especially in comparison with the development which had lasted for decades or even hundreds of years. Despite the fact that evident differences between the past and the present are visible. This means that the latest socio-economic changes have substantially affected the way cities as well as small and medium-sized towns look and function.

The problems connected with revitalization can be viewed in various aspects. One of the most crucial of them is the form of ownership and the range of tasks (material) as well as financial scope. The revitalization objectives can be best achieved by the state as well as territorial and local governments. However, currently they are owners of little land and few buildings. Private ownership prevails.

The unrestricted initiative of the owners of private tenement houses and consequently their increased activity as well as easy access to building materials and services enable them to modernize individual buildings as well as restore and revitalize whole areas. However, the growth of activity of the town inhabitants does not always mean an improvement of their residential environment. On numerous occasions inadequate adjustments of exist-

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ing buildings and their modernization as well as availability of building materials, half-finished prefabricated and prefabricated elements have adversely affected the character and authenticity especially of historically valuable areas and residential buildings in Polish cities.

Only recently has the civilizational progress provided opportunities and expectations as well as threats which earlier were unknown. It has brought new perspective of the residential environment which has become an important element in creating a new socio-economic reality in which large cities and urban agglomerations should be distinguished from small and medium-sized towns. It is easy to stimulate economy in large urban centers. Small and medium-sized towns must search for their own identity and ways of growth. Due to varied internal and external conditions they usually include individual solutions.

One of the most important challenges at present is a peaceful match of the aspirations with possibilities in respect of the development of residential environment, maintaining the historic character of the place. The aspirations arise from the natural pursuit of man to continuously improve his living conditions, which is much easier with the development of technology, maintaining the historical value. The possibilities and especially the restric-

tions are connected with the financial resources. A great hope is the development of tourism and recreation offer which make small and medium-sized towns attractive and provide close contact with nature. That is why the direction of planned revitalization activities is of fundamental significance.

Revitalization is a very broad term that includes an improvement of the conditions which prevail in a specific area. Sometimes it regards totally new assumptions and sometimes it is connected with adjusting a historical form to current needs or future plans. Due to the urgency and the gravity of the subject these aspects are more and more often considered by investors. At present the need to achieve revitalization purposes is more and more visible despite the threat of numerous conflicts in the scope of sociology and architecture. Furthermore, the European Union has noticed the necessity to conduct revitalization activities.

The growth of towns has been included and has been most desirable in the planning process for a long time. The strategies of growth will regard the national, then regional and finally local plans which are most important to us. The development and implementation of the strategies is then the basic condition of securing a better future.

The scope and chances for revitalization of Jarosław

As already mentioned Jarosław deserves a special attention. It is a town with 41 thousand inhabitants located in the south-east of Poland in Podkarpackie Voivodeship (*Subcarpathian Province*). Jarosław was established in 1031 by the Ukrainian Prince Jarosław the Wise. Accounts of that can be found in a Ruthenian Chronicle from 1152. The next information about Jarosław comes from a Chronicle from 1234 which describes the wars between Poland, Ruthenia and Hungary.

The history of Jarosław is highly interesting. Very important changes in the formation of the town took place at the turn of the 4th and 5th centuries. At that time Jarosław was still a fortified town securing safety for its

inhabitants in case of attacks and wars. In time the trade significance of Jarosław grew. Its convenient location was the reason why due to trade contacts the representatives (and products) from various cultures marked their presence in the town rather quickly, affecting the local customs. The Orient played an important role in this context. *The connections with Caffa through Lvov and other colonies heavily determined the influence of traditional Armenian-Asian art on local craftwork. As a result of this influence Jarosław came into the artistic circle of Southern and Eastern Europe whose distinctiveness was best expressed in a special transformation of renaissance forms* [1, p. 24–55]. In the 16th century a strong Polish-Armenian merchant estate formed in Jarosław. The town then became famous in the whole world for its annual fairs organized in its center. The residential buildings which formed the sides of the market square were adjusted for the needs of trade and storage of goods. *The political crisis in Poland which occurred in about the middle of the 17th century curtailed huge perspectives for the development of the town. Its decline manifested in gradual weakening of trade and its population growing poor. One of the reasons of the decline was the division of the town between a few owners. The ultimate disappearance of the commercial significance of Jarosław was caused by the first partition of Poland. The establishment of the customs border with the territory annexed by Austria reduced the trade relations with the rest of the Polish territory to illegal contraband. It was not until the second half of the 19th century when the revival of trade took place as a result of the development of the railroad line between Cracow and Lvov* [1, p. 24–55]. Unfortunately, it



Fig. 1. Tenements houses with roofed courtyards
(photo: J. Kobylarczyk)

Il. 1. Kamienice wiatowe (fot. J. Kobylarczyk)



Fig. 2. Market hall – roofed courtyard (photo: J. Kobylarczyk)

Il. 2. Hala targowa – wiata (fot. J. Kobylarczyk)

did not last for long – at the end of the 20th century Jarosław sank into oblivion. Today it is necessary to implement some rehabilitation activities, especially in its center (historical buildings) as well as in post-industrial and post-military areas. One of the main objectives of revitalization is to improve the living conditions and the quality of the residential environment. Apart from that the creation of better possibilities to start an adult life for the youth from Jarosław and the Jarosław region is necessary.

This is not an easy task. On the one hand, Jarosław demonstrates a huge potential for growth (among others due to the potential of growth of the trade with the Eastern and Southern neighbors of Poland). On the other hand, however, after a considerable reduction of the production of industrial plants the lack of huge financial possibilities is visible. The town is not exactly full of rich people. How then will Jarosław attract investors willing to cooperate? Revitalization of Jarosław will be connected with the prospect of many new possibilities that partly come from aid funds from the European Union, mainly Operational Programs (OPs): Development of Eastern Poland (OP DEP), Innovative Economy (OP IE), Human Capital (OP HC) and the Regional Operational Program (ROP). It would be beneficial if the town focused on promoting its attractiveness in the media. Jarosław should make the most of the fact that it is located by the main Polish communication routes (road and rail) leading from the West to the East. Furthermore, it can encourage tourists to stay and visit numerous unique historical buildings.

As already mentioned, Jarosław is an old urban center which requires conducting comprehensive revitalization works connected with the historical residential buildings located in the very heart of the town as well as its transportation system. It also seems necessary to revive the market square itself with its forgotten hubbub, excitement and simply life. Some of the tasks have already been achieved. This article briefly presents the revitalization activities connected with the historical residential buildings and the area of the former military unit located close to the railroad and bus stations.



Fig. 3. Courtyard (photo: J. Kobylarczyk)

Il. 3. Podwórko – dziedziniec (fot. J. Kobylarczyk)

One of the pearls of Jarosław are tenement houses with roofed courtyards – which partly have already been renovated (Figs 1, 2). These roofed courtyards are so valuable because of their scale which is unique in the whole of Europe. The courtyards of the tenement houses without any greenery deserve special attention (Figs 3, 4). Their form resembles passageways which is determined by their location – namely around the historical market square. Once the courtyards assumed the form of roofed atria with skylights pouring in the natural light [7]. The roofed courtyards were designed for commercial purposes. They were used for stock storage. At present some parts of the tenement houses' basements which once were completely filled with debris have also been restored. The 18th and 19th century basements located under 53 tenement houses survived a catastrophe. The reason was the demolition of annexes and no design connection between sidewalks and houses. As a result of moisture of the basements the walls swelled then cracked and finally collapsed, which in turn caused the houses to collapse and cover the basements with debris. The rescue operation was conducted by the Mining Development Works from Bytom, as well as sci-

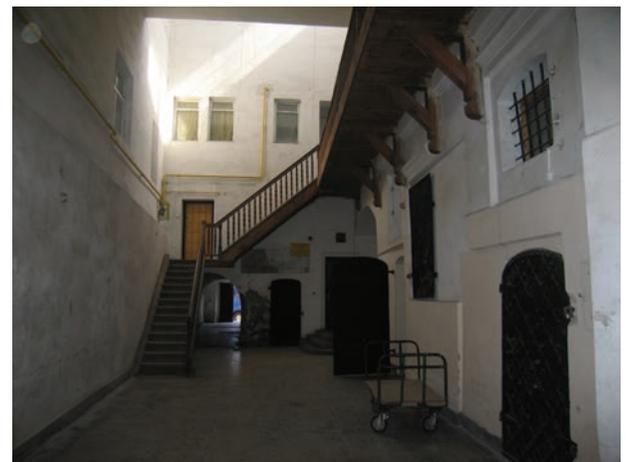


Fig. 4. Courtyard (photo: J. Kobylarczyk)

Il. 4. Podwórko – dziedziniec (fot. J. Kobylarczyk)



Fig. 5. Campus of the State School of Higher Vocational Education (photo: J. Kobylarczyk)

Il. 5. Miasteczko Akademickie Państwowej Wyższej Szkoły Zawodowej (fot. J. Kobylarczyk)



Fig. 7. Main entrance to the State School of Higher Vocational Education (photo: J. Kobylarczyk)

Il. 7. Główne wejście do Państwowej Wyższej Szkoły Zawodowej (fot. J. Kobylarczyk)

entists from the AGH University of Science and Technology in Cracow. In 1984, the basements which were preserved after the catastrophe were turned into the Underground Tourist Trail and named after Professor Feliks Zalewski who actively participated in saving Jarosław.

Apart from the tasks undertaken in the very historical center of the town other activities connected with the revitalization of post-industrial and post-military areas have also been performed. The military complex which once was based in the town left a significant mark. Its former buildings were taken over by the State School of Higher Vocational Education (Figs 5–8). Now they serve a new specific purpose, which is why they managed to retain a good technical condition. The school complies with contemporary requirements in respect of comfort for its use as well as safety. It has been adjusted to meet the requirements of architecture without barriers (Fig. 9). The aesthetics of the school and close vicinity of green areas is also worth noting (Fig. 10). The State School of Higher

Vocational Education serves the local youth who, while getting education, realize their dreams of a better future. (It is worth mentioning that in the post-war period Jarosław always had many secondary schools – relatively to the size of the town – that are a natural source of candidates for higher vocational studies).

Further revitalization works should first of all regard the central part of the town, including primarily its most treasured old town. The historical benefits of the medieval market square should be preserved and this requires modernization whose objective would be to improve the residential conditions in the precious tenement houses with roofed courtyards and in other tenement houses that at present do not meet current standards and that create the frontages of the market square because the technical conditions of a number of historical buildings leaves much to be desired. (Numerous tenement houses are privately owned and as such their renovation cannot get additional funding from central or local government, however, within



Fig. 6. Building housing the State School of Higher Vocational Education President's Office (photo: J. Kobylarczyk)

Il. 6. Budynek rektoratu Państwowej Wyższej Szkoły Zawodowej (fot. J. Kobylarczyk)



Fig. 8. Courtyard of the State School of Higher Vocational Education (photo: J. Kobylarczyk)

Il. 8. Dziedziniec Państwowej Wyższej Szkoły Zawodowej (fot. J. Kobylarczyk)



Fig. 9. Adjustment of the school for the needs of the disabled persons
(photo: J. Kobylarczyk)

II. 9. Przystosowanie szkoły do potrzeb osób niepełnosprawnych
(fot. J. Kobylarczyk)



Fig. 10. Proximity of green areas
(photo: J. Kobylarczyk)

II. 10. Bliskość zieleni
(fot. J. Kobylarczyk)

the framework of partnership between private owners and central government or between private owners and local government the responsibility for renovation of the façades can be lifted from the owners of tenement houses).

The process of the revival of the old center of Jarosław can bring much benefit but it must be spread in time¹. It is recommended that first of all the streets leading to the market square be renovated – especially the historical Grodzka Street. That street is the most frequently used pedestrian route connecting the old town with a national

road; it goes along with the underground trail. A historical and unique market hall is located next to it and on its extension at the edge of the market square there is a pearl of architecture in Jarosław – the Orsetti family tenement house. The implementation of these plans would increase the tourist attractiveness of the town and improve the quality of residential environment in its inner center as well as the general image of the town and provide possibilities for its further growth.

There would be a certain analogy to the activities undertaken in small towns in Slovakia, a country territorially close to the Subcarpathian region where Jarosław is located. The renovation of the market squares and their adjacent streets in Slovak towns resulted in an increase of interest among tourists and although they are not the main goal of their trips, they are happy to visit them during stopovers on their tourist routes. Indeed Jarosław lies along traditional and present day transportation arteries (road – national road No. 4 for transit traffic from the Ukraine to Germany and back as well as rail, both of which are important domestically and internationally).

¹ Apart from the attempt at increasing the standard of the apartments and providing the complex with complete communal facilities, it is very important to correctly assign the function which the complexes and historical buildings should serve. These functions must assure the use of cultural heritage for contemporary purposes without downgrading its benefits that can be insufficiently used or excessively exploited. Consequently, it is necessary in some cases to reanimate the complexes, and in other cases to prevent overuse. Unlike selected architectural complexes which require uniform functions, in the case of urban complexes it is usually complicated [3, p. 310–311].

Final remarks

Jarosław as a historical town can be proud of its interesting tradition and culture. At present it is, however, a small urban center, and as such it finds it difficult to locate investors who would be willing to renovate the historical buildings and in this way pursue efforts at restoring the old magnificence of all monuments of material culture. In order to minimize the effects of meager investments in respect of revitalization in its broad sense the authorities of the town and the district can make efforts at raising aid funds and using the funds from operational programs. In the case of Jarosław it is important to enter the town in Grade I of Listed Buildings among others due to the presence of multi-story underground structures accessible to tourists. The historical (including unique) tenement houses, city-planning assumptions and architectural solutions as well as histori-

cal sights are the town's chief assets. The town also benefits from the revitalization activities which have already been done in accordance with contemporary city-planning trends and social needs including the tenement houses with roofed courtyards, the underground tourist trail mentioned earlier, the State School of Higher Vocational Education.

The results of conducted research indicate [2] that the center of Jarosław as a whole meets the contemporary requirements in respect of the quality of residential environment. It provides its residents with comfort among others by offering an easier access to basic and additional services as well as a very important sense of security. It also guarantees intimacy and peace as well as quite big publicly accessible green areas. As demonstrated the town has taken actions and made efforts in respect of revitaliza-

tion as well as modernization and adjustments of a number of historical buildings because at present small urban centers want to be vibrant with life and attractive for tourists, creating at the same time its image – of a representative space with impeccable architecture, easy access to basic

services and media, and what is most interesting for tourists – to a number of different attractions. Further revitalization is an opportunity for Jarosław to be able to function as an even more interesting, beautiful and historical urban center, attractive for tourists and friendly to its inhabitants.

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Potrzeby rewitalizacyjne Jarosławia

Tematem rozważań jest Jarosław – niewielkie miasto położone w województwie podkarpackim. Jako ośrodek miejski o ciekawej, historycznej architekturze oraz tradycji, a także korzystnej lokalizacji (droga krajowa nr 4 oraz linia kolejowa) ma szansę rozwoju. Wskazują na to liczne inwestycje charakterystyczne dla omawianego miasta. Jedną z nich jest związana z rewitalizacją obszaru po jednostce wojskowej w centrum miasta, w bezpośrednim sąsiedztwie dworca kolejowego i autobusowego. Obecnie na tym terenie mieści się Państwowa Wyższa Szkoła Zawodowa. Uczelnia ta zajmuje również pobliskie tereny (po drugiej stronie linii kolejowej), które kiedyś należały do zakładów związanych z przemysłem drzewnym.

Dla Jarosławia ważnym przedsięwzięciem mogłaby być aktywizacja starej części miasta. Jest to niezwykle obszar miejski, cenny ze względu na zabytki, a przede wszystkim obecność unikatowych kamienic wiatowych oraz podziemnej trasy turystycznej. Warto podkreślić, że w takiej skali kamienice wiatowe nie występują w żadnym innym mieście europejskim.

Jarosław jest miastem o dużym potencjale gospodarczym, cennej architekturze i przyjaznym środowisku mieszkaniowym. Przy właściwej realizacji odnowy (remonty, modernizacje, rewitalizacja) ma szansę stać się cenionym i atrakcyjnym ośrodkiem turystycznym Polski południowo-wschodniej.

Key words: revitalization, town, monument

Słowa kluczowe: rewitalizacja, miasto, zabytek



Joanna Krajewska*

The hutongs of Beijing – between past and present

The architects and sociologists conducting research on human residential environment wonder what that habitat should be, what affects the comfort of life in this fragment of urban space namely the residential district or the building itself. The research regards the architecture of different civilizations and the lifestyle of various social groups.

It is interesting in this context to study China and especially Beijing – the second most populated city of the Middle Kingdom (after Shanghai) as an agglomeration with over 17 million inhabitants which until the middle of the 20th century had preserved its traditional urban design whose space has been undergoing a quick transformation recently.

For centuries China was a state impermeable to the influences from outside and for a long time it remained resistant to the invasion of ideas and achievements of Western civilization. The fall of feudalism the subsequent ten-year-long revolution which broke out in 1966 brought many changes, brutally transforming a living culture into a relic of the past¹. In 1976, after Mao Zedong, the founder of the People's Republic of China died, the country entered a path of reforms which were supposed to lead the way to a market economy and consequently to a policy of opening the former empire to the world.

In his book *The Clash of Civilizations and the Remaking of World Order* Samuel Huntington describes the world after the cold war, proving that now it faces a clash of eight great civilizations and their numerous contacts unprecedented in the history of the world [2]. It also affects the realm of architecture, making its mark in urban planning developments. The Chinese civilization, which for centuries was hermetic and whose one of the fundamental features was the

permanent character of the principles that were assumed and considered sufficient [3, p. 19], which was connected among others with slow changes in the style of building after the cultural revolution and entering the road to creating a modern world power, had to catch up with the Western world also in the field of new architecture.



Fig. 1. Precinct of hutongs in Beijing – view from the Drum Tower to the north-west (photo: J. Krajewska)

Il. 1. Dzielnica hutongów w Pekinie – widok z Wieży Bębnów w kierunku północno-zachodnim (fot. J. Krajewska)

The influx of foreign capital, the opening of branch offices of foreign companies in China and the wish to change the image of the state resulted in the redevelopment of the capital city which was even faster because of the organization of the Olympic Games there in 2008. The problem of demolishing old precincts of hutongs which for centuries created the basic urban tissue of Beijing became evident (Fig. 1).

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¹ The Mao Zedong Revolution was looking for an enemy in the form of Four Olds: old culture, old customs, old ideas and old habits [1, p. 39].

The urban space in Beijing before the Cultural Revolution

The pre-revolution Beijing was architecturally a uniform city. Only some buildings, sometimes groups of buildings, were erected according to the European design². It was a space of specific nature for visitors from outside which due to its Chinese architecture was strikingly different from the architecture in the West. The one-story precincts of most often residential houses were dominated by imperial buildings and temples with magnificent parks as well as towers and gates³. None of the buildings in the city could be taller than the imperial Hall of Supreme Harmony, reaching the altitude where good spirits were still present (this level was determined by the masters of *feng shui*⁴).

The historical center of Beijing dates back to the times of the Yuan Dynasty when it was designed as a rectangle [11]. The very heart of the city was occupied by the Forbidden City – the imperial palace compound comprising 32 hectares which was the residence of the rulers from the Ming and Qing Dynasties whose construction began in 1406. The compound, similar to the whole network of the streets, was located along the north-south axis in compliance with *feng shui* principles. The area to the east and west of the palace was usually inhabited by high-ranking citizens – mostly kinsmen of the emperor, aristocrats, whereas, the remaining inhabitants of the capital city lived far from the walls of the Forbidden City, usually to the north and

south. These were the emperors who would care for the plan of the city, laying out the residential districts according to the guidelines from the times of the longest ruling Chinese Zhou Dynasty (1045–256 B.C.) [8].

Beijing seemed to resemble a gray carpet of buildings⁵, a monotonous puzzle of one-story pavilions.

The fundamental difference in the city planning was that there was no façade type building along the streets. Some buildings have their façades facing the pedestrian alleys with stores and workshops, however, there are no town houses in the European sense – representative rows of buildings, and consequently the city life went on according to a different pattern than in Europe.

The main unit of Beijing space was a *hutong* – alley⁶. The word derives from the Mongol term ‘*hottog*’ meaning *water well*⁷. A *hutong*, that is a passageway, can have a different width of 40 cm to 10 m [6]. Precincts of *hutongs* surrounding the Forbidden City were developed in the Yuan (1206–1341), Ming (1368–1628) and Qing (1644–1908) Dynasties.

The *hutongs* which created a network of narrow passageways and alleys were separated from one another by the *siheyuan* – residential complexes surrounded by a wall blocking the view inside. Understanding the significance of the wall makes it possible to understand the Chinese civilization better because it has been present in this culture since the late neolith (Longshan period) and separating became its basic function, prevailing over the defensive function [3, p. 23]. Consequently, walking along an alley one can sometimes move simply along a plastered wall.

² The Old Summer Palace would be an interesting example of this – a complex of 200 stylized buildings from the 18th century which was destroyed in 1860 during the Second Opium War [1, p. 79].

³ Among others existing today the Drum Tower and Bell Tower to the north of the Forbidden City or Front Gate at the southern end of the Tiananmen Square, remains of old city walls.

⁴ *Feng shui* is an ancient Taoistic art and science of design aiming at achieving harmony with the natural environment; its primary principle is the concept of yin-yang – two opposing and complementary forces which have always been present in the universe. This practice has been appreciated not only in China.

⁵ Ordinary inhabitants could use only gray roof tiles.

⁶ During the Yuan dynasty this term was used to describe a 9-meter-wide alley.

⁷ The name comes from the times when villagers first bought a water well and then built houses around it.

The traditional residential unit and life in old Beijing

A single *siheyuan* (Fig. 2) – the traditional Chinese building unit dates back to the times of the Han Dynasty (206 B.C.– 220 A.D.)⁸ [3, p. 322]. It is characteristic of the northern part of the country where it was supposed to protect the inhabitants against the specific climate – winds in winter and dust storms in spring [7]. *Siheyuans* are created by a small size usually one-story buildings surrounding a rectangular courtyard into which they open from three sides (Fig. 3). The buildings are usually geographically oriented. Before the Cultural Revolution each *siheyuan* belonged to one family and its size, height of the buildings as well as the decorations testified to the social and material status of the inhabitants [8].

Small pavilions that compose a *siheyuan* were built from dried bricks and a mixture of clay with plant components [3, p. 255]. The walls, usually thin, could be plastered and painted gray. Wooden details such as doors or porch balustrades were covered with red⁹ and green paint. It had a gable roof covered with gray tiles with slightly upturned eaves. The southern façade of the main pavilion had an arcade with wooden columns supporting the roof.

From the south of the courtyard which was behind a wall there was an entrance (usually located in the south-east corner of the design) and windows because according to the old Chinese beliefs good forces would come from

⁸ According to some sources the oldest buildings of this kind were constructed over 3000 years ago at the beginning of the existence of the city.

⁹ Red is the color of joy in China [3, p. 269]; it can be often found in architecture (columns, walls, doors).

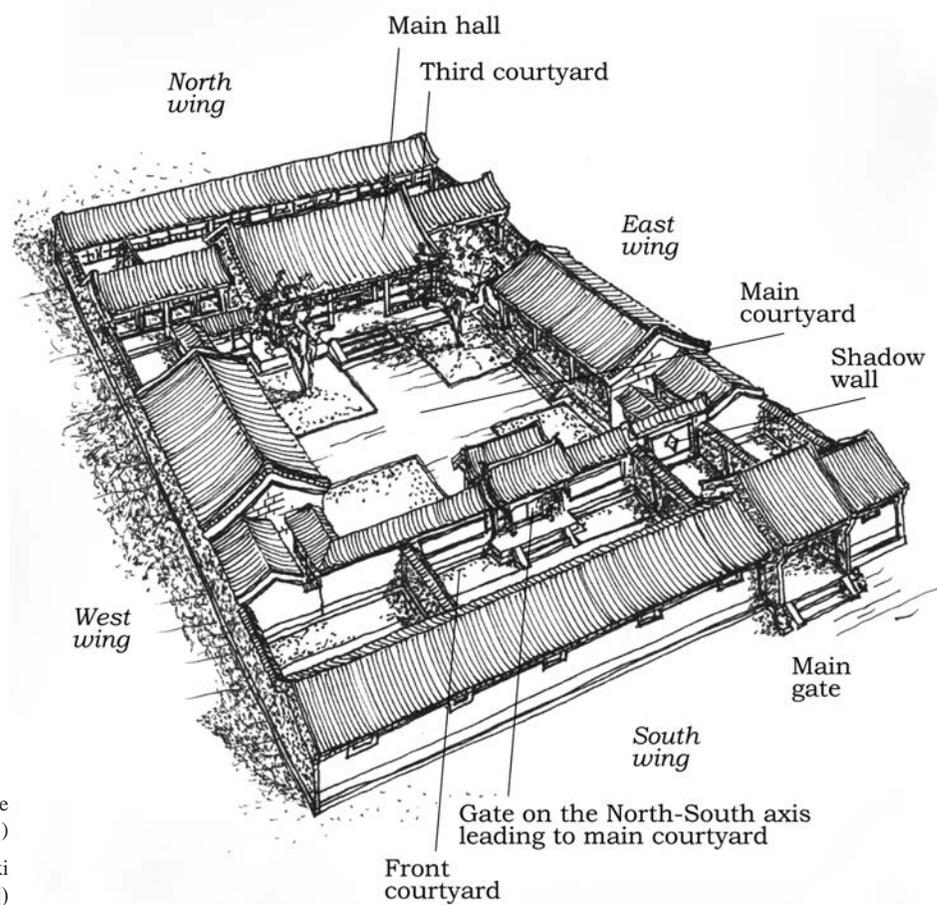


Fig. 2. Siheyuan (prepared by the author based on: [9])

Il. 2. Siheyuan (opracowanie autorki według: [9])

that direction, whereas the north was the realm of evil spirits [3, p. 299]. Right opposite the gate behind the entrance – on the other side of the small courtyard – there was the so called Wall of Shade decorated with an ornament [7]. Located right behind the entrance the Wall of Spirits – a screen called *yingbi* or *zhaobi* [7] – was supposed to protect against evil spirits that, as it was believed, would move only along straight lines and could not get around obstacles. It could be built of brick, stone or wood [7] and sometimes it was richly decorated. Most often by the

southern wall of the residence there were utility rooms. The central part of the compound was entered across one or two entrance courtyards through a representative gate from the south. The biggest courtyard was filled with plants creating a home garden; sometimes a vegetable garden.

The main building was built on a north-south axis, opening to the south. This is where there was a living room with most light and where the host would reside [6]. The side pavilions were occupied by the servants. The *yin-yang* principles would apply here, determining the space for men (from the east) and for women (from the west.) Interestingly, the house never had a basement or a base course [3, p. 255]. Living in such a household and with the inhabitants in individual pavilions reflected the patriarchal model of the family based on Confucian patterns [10]. Behind the pavilion of the head of the family there was another courtyard with pathways leading to it located on both sides of the main building. Next generations with their families would live in the pavilions on the eastern and western side of the courtyard [6]. Sometimes it happened that one man had a few wives who would occupy the western (north-west) wing of the residence. In traditional Chinese society a woman would have a much worse position than a man¹⁰. It was rare that unmarried women were allowed to leave the siheyuan. They spent the time behind the house wall surrounded by cages with birds hanging in front of the pavilions.



Fig. 3. Siheyuan – view of the main pavilion; museum at present, Houhai Lake region (photo: J. Krajewska)

Il. 3. Siheyuan – widok na główny pawilon; obecnie muzeum, rejon jeziora Houhai (fot. J. Krajewska)

¹⁰ Only the mother of the family had a high position.



Fig. 4. Men spending their leisure time playing a board game
(photo: J. Krajewska)

Il. 4. Mężczyźni spędzają czas wolny nad grą planszową
(fot. J. Krajewska)

The advance of changes

At the beginning of the 20th century, at the end of the period of the Qing Dynasty, the Middle Kingdom became weaker and influenced by foreign powers. This directly reflected in architecture – at that time the Chinese started to build new houses with irregular shapes and remodel old ones, changing them for the worse. The decline of the feudal system resulted in a change of the social status of the inhabitants [8]. Poorer people were quartered in a place occupied by one family. In 1949, after the People's Republic of China was established, the living conditions in the precincts of hutongs slightly improved [8] but still a lot of their area was demolished and multi-story residential blocks were built where former inhabitants of the siheyuan moved. After 1949, some complexes were also taken over by the government and turned into offices, then demolished and new office buildings

The hutongs separating the courtyard compounds from one another would often run from east to west, whereas the smaller ones run along the side walls of the Beijing households to provide a better communication [8]. The life of the inhabitants of Beijing was spent then in the courtyards and in the network of alleys which was as thick and tangled as a labyrinth. The names of hutongs were connected with their history, location or use, e.g. Roasted Beans, Rice Granaries, Scented Baits [1, p. 66]. The interpretation of these names that were more and more sophisticated can provide information on how the society developed [6].

Although a single family was separated from the outside world by a wall, the world of neighboring contacts, doing business and men's games began right behind it (Fig. 4). The inhabitants of the capital city call the hutongs an "encyclopedia of Beijing" [6] because they are a great source of knowledge about their lifestyle and about themselves.

were built in their place. Other siheyuans suffered when air-raid shelters were built in the whole of Beijing during the Cultural Revolution [5].

Since 1990, the residential building in Beijing, just like in other cities in China, has been developing according to the Weigai system [11] – traditional buildings are demolished and the recovered area is used for roads and new architecture. A lot of old complexes have lost their historical character and have become neglected. Sometimes the inhabitants build annexes to the courtyards with kitchens and other rooms. Consequently, it is difficult to see the original layout of individual complexes.

This is how the traditional residential environment which has been developed by generations and which has developed the generations is disappearing from the landscape of the city and is becoming its heritage park operating on the border between life and theater.

Present and future

The historical residential districts that still exist on the total area of 62 km² occupy two main sections – 38 km² of the former "Inner City" surrounded once by the city walls which were replaced by the second ring of Beijing in the 1960s, and the area of less significance – the "Outer City"¹¹ comprising 24 km² located to the south of Tian'anmen Square which once was a separate city. The "Outer City" was not established on a rectangular network layout and the houses were smaller and built in the styles of the regions from which their inhabitants came from. Traditionally it was a commercial area [12].



Fig. 5. One-story shops along an alley; in the direction of Houhai Lake
(photo: J. Krajewska)

Il. 5. Parterowe sklepy wzdłuż alejki; w kierunku jeziora Houhai
(fot. J. Krajewska)

¹¹ In 1648, the emperor from the Qing dynasty assigned the quarters around the square to the settlers coming from his region; the adjacent areas within the "Inner City" were occupied by Mongols and the "Outer City" was occupied by Han Chinese [12] who constitute 92% of China's population and are the biggest nation in the world.

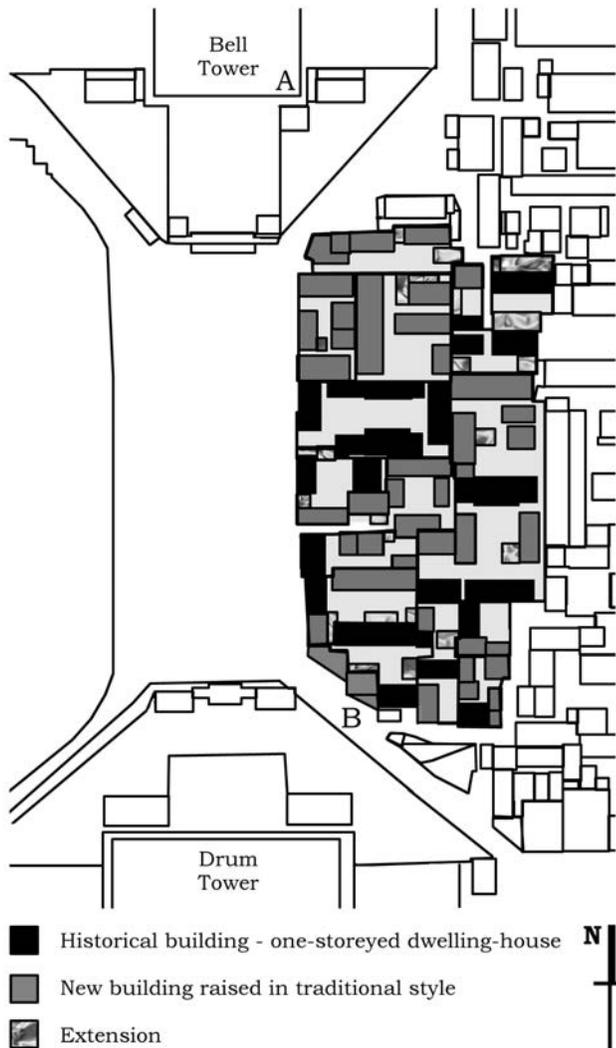


Fig. 6. Traditional buildings on the east side of the square between the Bell Tower and the Drum Tower (prepared by author based on: [12])

Il. 6. Tradycyjna zabudowa po wschodniej stronie placu między Wieżą Dzwonów a Wieżą Bębnów (opracowanie autorki na podstawie: [12])

The region around Houhai and Shi Cha Hai Lakes, the area near the Drum Tower and the Bell Tower (Zhong-Gulou area) are attractive among tourists; there is a hotel, a Chinese language school for foreigners as well as offices and shops (Fig. 5). This area is in the northern part of the capital on the axis of the Forbidden City, within the “Inner City.” It is a special place where the past with its historical monuments¹² combines with everyday life of the inhabitants who often live in very modest conditions (Figs 6–8). There were plans to demolish some hutongs around the towers and build a local parking lot there, however, they were abandoned as this region’s attractiveness would suffer greatly and it would lose its magic of authenticity [11].

It is impossible to retract the changes or force the multi-million population to live only in one-story buildings which spread endlessly. However, the Chinese are aware of

¹² The towers, originally built in the 13th century, are open for tourists, e.g. as viewing towers, whereas the restored siheyuans function as museums and the main sight-seeing attractions for tourists in rickshaws.



Fig. 7. The Bell Tower with the square preceding it from the south (photo: J. Krajewska)

Il. 7. Wieża Dzwonów wraz z poprzedzającym ją placem od południa (fot. J. Krajewska)



Fig. 8. Buildings on the east side of the square located between the towers (photo: J. Krajewska)

Il. 8. Zabudowa po wschodniej stronie placu leżącego między wieżami (fot. J. Krajewska)

the necessity to preserve the remaining old precincts; 25 historical areas were included in the protection program in 1993; later other areas were added too (Fig. 9) [11].

It is worth mentioning that the modern society does not live according to the traditional model. The position of the woman, who now can learn and work and is no longer locked up in the house, has changed. The model of a three-member family imposed by the state (with married couples preferring having a male descendant¹³) and the change of the material status of an average inhabitant,

¹³ In the past the father also wanted to have a son because only a man could celebrate some religious rites after a parent’s death.

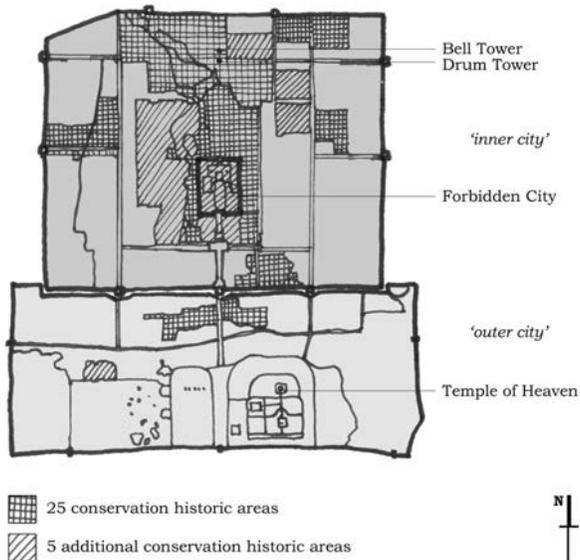


Fig. 9. Areas of hutongs protected by law within the historical part of Beijing – “Inner City” and “Outer City” (prepared by the author based on: [12])

Il. 9. Chronione obszary hutongów w obrębie historycznej części Pekinu – miasta „wewnętrznego” i miasta „zewnętrznego” (opracowanie autorki według: [12])

living rather modestly, force the reduction of living space for practical reasons – such as population growth. The traditional siheyuan, which in fact is difficult to come across today in its original form because a lot of houses have been remodeled, has consequently become a relic. The ideological aspects have disappeared, which forced the inhabitants to fence in and isolate as well as separate the life space for men and women.

Furthermore, the social conditions in the precincts of hutongs leave much to be desired. The alleys are often too narrow for cars. Many inhabitants get around on bicycles, however, ambulances or fire engines have a problem getting to the patients through the labyrinth of



Fig. 10. Modern blocks of flats where the inhabitants of hutongs move (photo: J. Krajewska)

Il. 10. Współczesne bloki mieszkalne, do których przenoszą się rezydenci hutongów (fot. J. Krajewska)

narrow streets. The apartments often do not have bathrooms, the walls are thin and the rooms have no heating. The Chinese are practical and they value amenities more than sentiments and as such they do consider the possibility of changing an apartment in a precinct of hutongs to an air-conditioned apartment with all sanitary facilities in a residential block (Fig. 10) as an evident improvement of their living conditions.

Another issue is the disintegration of the groups of neighbors which formed easily in the one-story buildings and the space of a familiar labyrinth tamed by the locals – the space where nothing is identical, repetitive or schematic. The hutongs of Beijing are the place for improvisation, spontaneity and sharing the life of adversity. It happens that while sneaking through a narrow passage or opening a door one can get to a small yard and it is impossible to tell if it is still a semi-public space or already somebody’s open-air “hallway.”

Deliberations of contemporary architects

After the introduction of the open door policy in China the biggest cities of this country started to attract newcomers from the whole world. Some, fascinated by the oriental culture and interested in the possibilities offered by the new labor market, decided to stay there longer. Architects could carry out their bold projects and create a new urban space again, which at present is possible to such an extent in few places in the world.

Sebastian Linack¹⁴ is one of the Europeans who decided to stay in China. Already during his studies he dealt with a project regarding hutongs. He considers this type

of architecture especially inspiring by being an interesting opposite of the traditional European architecture. In his opinion it is interesting how the courtyard structure can be used in today’s reality and how its features affect the modern structure of urban buildings.

He claims that the Chinese are slowly beginning to rethink the traditional courtyard architecture (despite so many new buildings erected in connection with the Olympic Games – including office buildings and residential complexes.) On the one hand, there are fewer and fewer examples of this type of architecture because in a sense it is necessary to replace it with modern buildings. On the other hand, however, people need more and more social structures and a platform for emotional contacts as well as personal bonds which were much stronger when they lived in the precincts of hutongs than now that they live in modern “enclosed communities” – similar to American housing projects. Just like other Europeans living in China, in the

¹⁴ German architect born in 1979 who has been living in Beijing for three years. He graduated from architecture at Technische Universität München, studied at the Illinois Institute of Technology and the National University of Singapore. For 2.5 years he has been one of the organizers of interdisciplinary series of discussions called Pecha Kucha Night Beijing. Currently he works for GMP Architekten.

opinion of Sebastian Linack, if possible, the old structures should be preserved or connected with modern architectural context (that would depend on the quality of the existing structures.) However, personally, he would prefer the preservation of the existing traditional buildings at least within the second ring surrounding the city as well as the areas of hutongs of special significance which still exist within the fourth ring where he would suggest introducing only such modern architecture which would harmonize with the existing urban and architectural context.

The project of multi-family courtyard type buildings from 1992 at Ju'er Hutong designed by Liangyong Wu in Beijing is a good example of modern architecture

developed from the reinterpretation of the traditional structures. The buildings in the complex have 2–3 stories, however, due to the density and tight layout of these buildings the parameters can be compared with the intensity achieved by multi-story buildings [4]. On the other hand, the limited height and the shape of the buildings create a residential environment which facilitates the development of the communities of neighbors. It was also possible to design green areas and provide individual features for the buildings. With the details the architect alluded to the Chinese tradition, however, it is completely justified and it does not hurt the whole picture as might be the case with the blocks decorated with stylized roofs.

From the author

When civilizations clash and ideas diffuse between them it is important for the nations to preserve their identity. Since the best way to define what man is by knowing what he is not [2, p. 96], after a temporary and selective fascination with the West, different cultures turn to their roots and appreciate the achievements of the generations as well as their own heritage on which they draw and grow.

Attempts are made at revitalizing the protected areas of hutongs. Their passing beauty remains in the memory

of the visitors and their special uniqueness should inspire the young generation of architects.

Although today this architecture demonstrates makeshift characteristics, it was developed on the basis of regular designs of historical buildings erected according to strict rules and that is why it is difficult to compare it to any other architecture in the world. During my stay in the capital city of China a few months before the Olympic Games I had an opportunity to visit the precincts of hutongs and see the changes which take place there.

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Hutongi Pekinu – na granicy epok

W ciągu ostatnich kilkudziesięciu lat doszło w Chinach do drastycznych przemian politycznych i społeczno-kulturalnych. Upadek systemu feudalnego, rewolucja kulturalna, a w końcu wprowadzenie polityki otwartych drzwi spowodowały najpierw odcięcie się od przeszłości, następnie nagłe działania w kierunku unowocześnienia państwa. Konieczna była modernizacja stolicy, której architekturę przez wieki kształtował sztywny system reguł budowlanych oraz zasady filozofii feng-shui. Organizacja Igrzysk Olimpijskich w 2008 r. jeszcze przyspieszyła tempo tych zmian.

Historyczny Pekin rozwijał się na planie centralnym w układzie ortogonalnym. W środku miasta znajdowała się rezydencja władców z dynastii Ming i Qing – Zakazane Miasto, otoczone dzielnicami hutongów – wąskimi alejkami oddzielających parterowe zespoły zabudowy. Tradycyjną jednostkę mieszkalną stanowił *siheyuan*, utworzony przez niewielkie pawilony, usytuowany na osi północ-południe, otoczony murem. Model chińskiej rodziny opierał się na wzorach konfu-

cjańskich, a życie mieszkańców toczyło się w labiryncie uliczek i dziedzińców.

Zmiany po zniesieniu władzy cesarskiej oraz podczas Rewolucji Kulturalnej miały swoje odbicie w architekturze. Gdy dawny system reguł przestał obowiązywać, tradycyjne domostwa zaczęły podupadać. Potrzeba rozwoju stolicy kłóciła się z koniecznością zachowania starej zabudowy. Uchwalano nowe plany zagospodarowania miasta, kilkadziesiąt obszarów historycznej zabudowy objęto programem ochrony. Pozostałe dzielnice hutongów zaczęły znikać, planowo wyburzane zgodnie z systemem Weigai. Na powstałych w ten sposób działkach stawia się nową architekturę stolicy, a lokatorzy parterowych pawilonów przenoszą się do bloków mieszkalnych.

Trwają dyskusje, jak należy chronić i rewaloryzować tradycyjną zabudowę Pekinu. Stanowi ona źródło inspiracji dla młodych architektów, będąc jednocześnie przedmiotem troski historyków oraz wszystkich, którzy poznali jej niezwykłą odrębność.

Key words: cultural revolution, Hutong, Siheyuan

Słowa kluczowe: rewolucja kulturalna, hutong, siheyuan



Elżbieta Trocka-Leszczyńska
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Urban transformations of Beijing



Fig. 1. Beijing, Tian'anmen Square: a) viewed to the north, in the distance Tian'anmen Gate – the front entrance into the Imperial City, b) Monument to the People's Heroes with the National Museum of China in the background, c) Mausoleum of Mao Zedong, d) southern enclosure of the square – Front Gate consists of the proper gatehouse (Zhengyangmen in the foreground) and the archery tower (Jianlou) – formerly elements of Inner City walls (photos: E. Trocka-Leszczyńska)

Il. 1. Pekin, plac Tian'anmen: a) widok w kierunku północnym, w oddali Brama Tian'anmen – frontowe wejście do Miasta Cesarskiego, b) Pomnik Bohaterów Ludowych, z tyłu Muzeum Narodowe Chin, c) Mauzoleum Mao Zedonga, d) południowe zamknięcie placu – Brama Przednia (Qianmen), złożona z właściwego budynku bramnego (Zhengyangmen, na pierwszym planie) i wieży łuczniczej – dawniej elementy obwarowań Miasta Wewnętrznego (fot. E. Trocka-Leszczyńska)

On October 1, 1949 in Tian'anmen Square the president Mao Zedong proclaimed the People's Republic of China with its capital city in Beijing – the city which has been performing capital functions for most of the time throughout a thousand year history of imperial China. One of the first decisions of the government was to appoint a commis-

sion whose task was to reconstruct the city which was to become the capital of 'The New State'; members of this commission discussed possible ways of reconstructing the old city complex. In spite of the fact that one of Maoism's main ideological aspects was a radical cut off from the past, they did not decide to pull down the Emperor's palaces. Instead, the square in front of the palace was transformed into the place of people's meetings (Fig. 1), in this way allowing 'the past to serve the present times' [22, p. 4].

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Beijing's past, which is historically documented, dates back to the Neolithic Age – at that time the first permanent settlements were built on the territory of the today's metropolis. The earliest capital city connected with the location of today's Beijing that was then called Yanjing or Ji, was founded at the time of the Warring States period (475–221 B.C.), most probably during the reign of King Zhanguo from the Zhou dynasty (1046–256 B.C.) who was the ruler of the Yan State [19]. At the beginning of the 3rd century B.C., when Shi Huangdi (221–210 B.C.) the founder of the Qin dynasty (221–206 B.C.) united China for the first time, the first capital of Yan was transformed into the administration centre of one of the 36 prefectures of the first feudal State of China [13]. During the reign of the Han dynasty (206 B.C.–220 A.D.) the city was a scene of battles between the Chinese and nomad tribes of Xiongnu and Huns who invaded the empire from the north. During the Three Kingdoms period (220–280), due to the vicinity of the northern state border, the former capital city of the Zhou dynasty became the local centre of great political and strategic importance. For almost three consecutive centuries (from the end of the reign of the Western Jin dynasty in 316 until the beginning of the Sui dynasty in 581) the northern territories of China, including the place where Beijing is situated today, remained under the control of nomadic invaders [8]. During the short reign of the Sui dynasty (581–618) China was united again and the former capital city Yan was transformed into a military city. Emperor Yang (604–618), the last of the Sui dynasty, gathered troops in the city as he was planning to invade Korea. During the reign of the next dynasty – Tang (618–907) the city under the name of Youzho performed the function of a stronghold that guarded the northern border of the state. The second emperor of the Tang dynasty – Taizong (626–649) founded the Fayuan temple, thus commemorating the soldiers who were killed in battles with nomadic northern tribes. This building was situated beyond the city walls and today it is considered to be the oldest temple of Beijing¹.

After the fall of the Tang dynasty, power over north-east China was seized by the Khitans – a Turkish-Mongolian people from Manchuria – who established the Liao dynasty in 907 A.D. (907–1125). On the ruins of Youzhou, the capital city of the Liao State, Nanjing (Southern Capital) was founded, which performed the function of a base for conquering the planes of central China. Nanjing is thought to have been a fortified city, set up on a square plan, which contained an independently fortified complex of imperial palaces inside [22].

In 1115 the Khitans were conquered by another semi-nomadic tribe – the Jurchens who came to power over northern China and started the Jin dynasty (1115–1234) [5]. In 1153 Wanyan Liang (1149–1160, the fourth emperor of the Jin dynasty, moved the capital from Huining in today's Liaoning Province to Nanjing, and at

the same time gave the city a new name – Zhongdu (Central Capital). Two years before that, the reconstruction of the city was started by extending its borders towards the east, west and south [23]. Along the external fortifications whose periphery was 17.6 kilometres twelve city gates were installed, with three gates at each segment of the wall. The gates were connected by means of alleys which went in the direction north-south and east-west and constituted a framework for the designed rectangular street network. In the central part of the city plan, an independent fortified imperial town along with a palace complex was built, which was located in a concentric system. The spatial system of Zhongdu is thought to have been modeled on the plan of Bianliang (now Kaifeng), the capital city of the Northern Song dynasty, situated in Henan Province [23]. Bianliang is the earliest known Chinese town that consisted of three fortified functionally different sections which were situated centripetally to one another [26]. Looking at the plan of the capital of the Song state, we can easily notice one more distinguishing feature of the later imperial cities – a three-axial imperial way which connects the middle gate of the southern segment of the external city walls with the corresponding gate of the imperial city, leading further towards the southern gate of the palace city. It was along the imperial way that the most important buildings were located and at the same time it constituted the symmetry axis of the imperial city composition [2]. After the army of Jurchens seized Bianliang, some elements of the imperial palaces were taken up north and used in the construction works of the new capital city of the Jin dynasty. On the list of objects which were taken away by Jurchens there was also a rock fragment – the symbol of the spirit of rule which was used in shaping the island Qionghua surrounded by

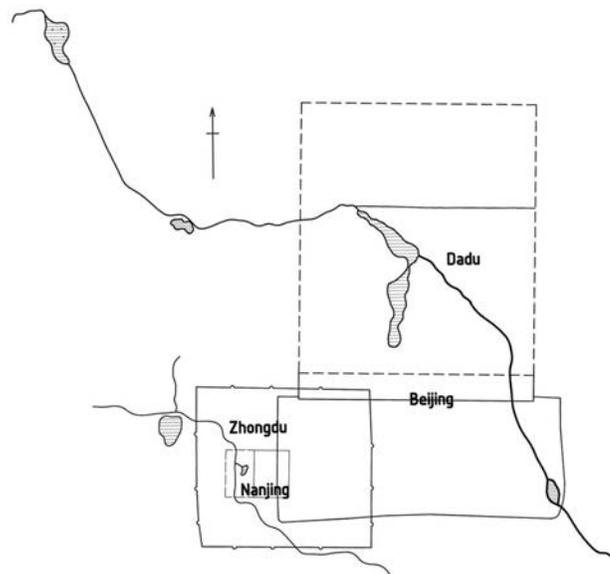


Fig. 2. Beijing, sketch of city plan, showing earlier capitals of Liao (Nanjing), Jin (Zhongdu), Yuan (Dadu) and Ming-Qing (Beijing) dynasties (according to [23, fig. 4] drawn by J. Kowalczyk)

Il. 2. Pekin, szkic planu Starego Miasta, na którym zaznaczono usytuowanie stolic dynastii: Liao (Nanjing), Jin (Zhongdu), Yuan (Dadu) oraz Ming i Qing (Beijing), wg [23, il. 4] rys. J. Kowalczyk

¹ The buildings which were consecrated by emperor Taizong were destroyed in an earthquake; the today's building is the reconstruction of the old temple that was made during the reign of the Qing dynasty [14].



Fig. 3. Scheme of Dadu plan (according to [23, fig. 1] drawn by J. Kowalczyk) and imperial palace complex (mainly from Ming and Qing Dynasty): a) walls around Palace City, b) view from the Gate of Supreme Harmony to the Hall of Supreme Harmony, c) the Hall of Central Harmony and the Hall of Preserving Harmony (left), d) the gilded lions in front of the Palace of Tranquil and Longevity (photos: E. Trocka-Leszczynska)

Il. 3. Schemat planu Dadu (wg [23, il. 1] rys. J. Kowalczyk) i zespół pałaców cesarskich (z czasów dynastii Ming i Qing): a) mury wokół Zakazanego Miasta, b) widok z Bramy Najwyższej Harmonii w kierunku Pawilonu Najwyższej Harmonii, c) Pawilon Środkowej Harmonii i Pawilon Trwałej Harmonii, d) złoczone smoki przed wejściem do Pałacu Spokoju i Długowieczności (fot. E. Trocka-Leszczynska)

waters of the artificial lake Taiyi Zhi [23]. This lake along with the island symbolizing the mythological Island of the Immortals soon became a basic element of imperial gardens (today's Beihe Park) situated beyond the city walls in the north-east part of Zhongdu. In 1179 a palace complex was built on the island where the emperor spent the summer months of the year.

In 1215 the city was seized and completely destroyed by the Mongolian army of Genghis Khan; an attempt to

rebuild Zhongdu was made 45 years later when Khubilai Khan, a grandson and inheritor of the famous leader, came to power over Great Eastern Khanate [15]. In 1260 Khubilai Khan came to Zhongdu where he settled down in the extended summer palaces of emperors of the Jin dynasty and started the reconstruction of the city. A few years later he ordered to stop the works and in 1267 he laid the cornerstone for the construction of a new city. This is how Marco Polo in his travel accounts explains

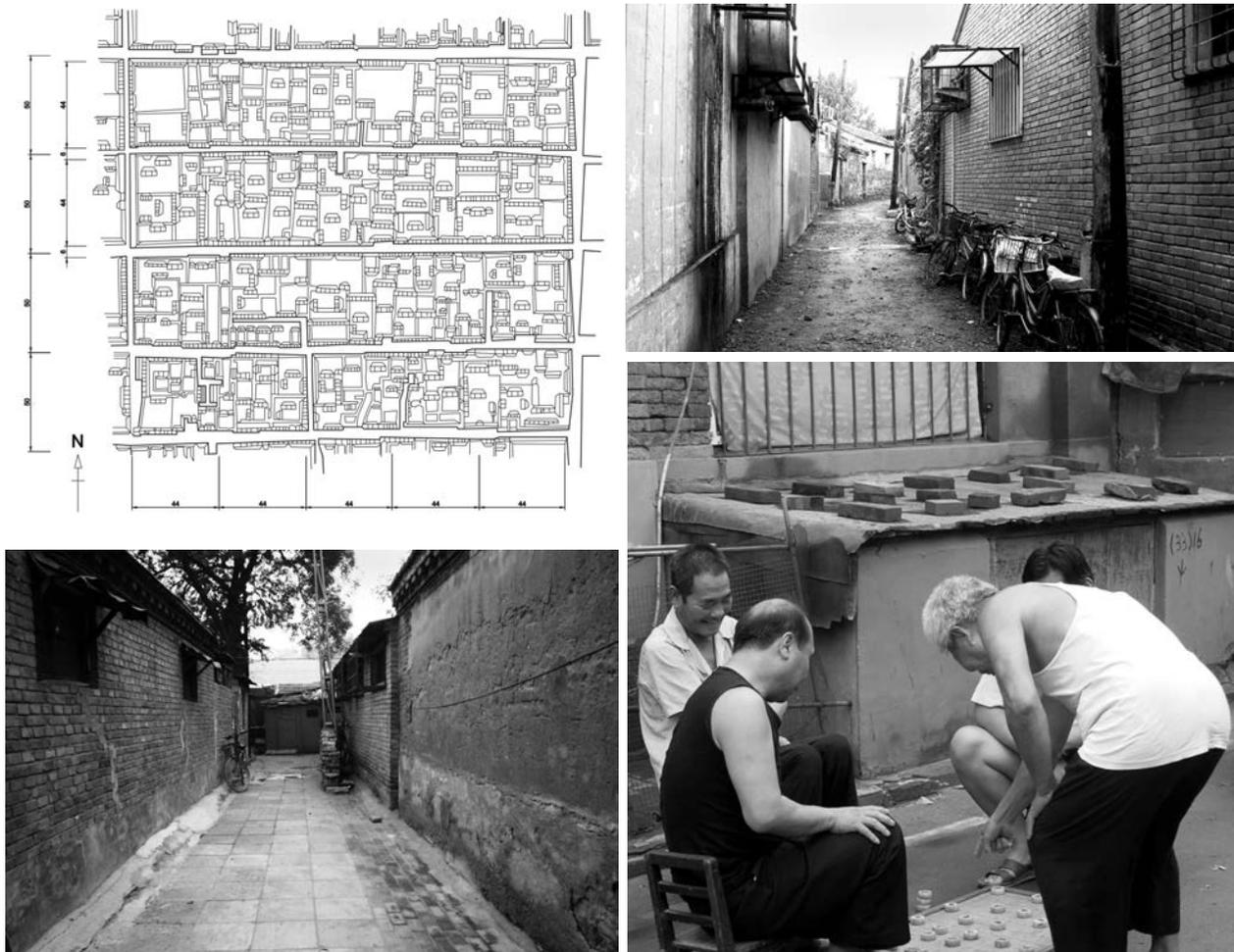


Fig. 4. Beijing, Inner City, residential district, the plot divisions visible on the city plan from 1750 (drawn by J. Kowalczyk) and Hutongs in the southern part of Inner City (photos: E. Trocka-Leszczyńska)

II. 4. Pekin, Stare Miasto, kwartał zabudowy mieszkaniowej pokazany na planie miasta z 1750 r. (rys. J. Kowalczyk) oraz hutongi w południowej części miasta wewnętrznego (fot. E. Trocka-Leszczyńska)

the reasons of Khubilai Khan's decision: 'His Majesty was informed by astrologists that [the city] shall rebel against his authority' [25, p. 132]. Therefore, a new town was built in the north-east part of Zhongdu (Fig. 2). In 1279, after the final victory over the Southern Song dynasty, Khubilai Khan proclaimed himself the first emperor of Yuan dynasty and the city was made the capital of the Empire and named Dadu (Great Capital). In accordance with the Chinese pattern of the imperial city, the new capital city founded by Khubilai Khan was composed of three independently fortified units: an external city, an imperial city and a palace complex, which were situated centripetally to one another (Fig. 3). The main elements of the city structure were arranged on the plan of a rectangle whose composition axis corresponded to the cardinal points. The construction of the Great Capital started with erecting the external city walls of the periphery of 28.6 km [23]. Along the internal face of the fortifications, the widest (50 steps, i.e. 77.5 m) road in the city was situated which served military purposes – during the state of siege this road enabled a quick movement of troops, whereas during peace it was the place of military training. Eleven gates were planned in the city walls – two in the northern wall and three in each of the remain-

ing walls of the fortifications; in between, a rectangular network of streets (dajie) was situated; these streets were 24 steps (circa 37 m) wide and they were elegant places where trade was conducted. The network of roads was accompanied by streets which were 12 steps (about 18.5 m) wide and went parallel to the axis connecting the city walls (xiaojie). In the checker of streets it was possible to single out 55 square building quarters which were further divided by hutongs – alleys-passages between the rows of estates which served living purposes. In the Dadu design, most of the streets went parallel and they were 6 steps (about 9 m) wide [12]. The areas of estates between the hutongs were further divided into square plots of land, with each side measuring 44 steps (about 68 m), on which houses were located along the north-south axis (Fig. 4).

In the middle part of the city, at the southern side, the imperial city was designed – an area surrounded by fortifications, which was used by the imperial family as well as by the state administration [9]. Buildings of the imperial city, usually situated symmetrically along the dominating meridional composition axis, in the case of Dadu were situated asymmetrically, at both sides of the Taiyi Zhi Lake. At the western side of the Lake, there was an imperial palace with two palace complexes: Longfu Gong

– the empress’s residence, the building of which was started in 1294 and Xingsheng Gong – heir to the throne’s residence dated at the year 1308 [23]. At the eastern side of the Lake, there was another fortified unit – palace city, used exclusively by the emperor. Within the area of fortifications which were 3.480 metres long, three multi-pavilion palace complexes were erected (Daming, Yanchun, Yude), which served public, private and religious aspects of imperial life [4]. Building of the palace city started before the western residences were built and it was necessary to look for places where the next buildings for the imperial family could be erected – this explains why the imperial city expanded towards the west and consequently it had an untypical spatial system [23]. Beyond the imperial city walls, two more buildings used exclusively by the emperor were erected: taimiao, Ancestral Temple, situated by the eastern wall of the external city walls and a twin complex of altars dedicated to Soil and Grain (she, je tan), which were placed at the north-west side of the imperial city. Building of the Ancestral Temple was started in 1263, that is, before the external city walls were built. The emperor also reconstructed the former capital city of Jin, which was transformed into residential suburbs of Dadu. The last stage of the process of building the city was the completion of the Tanghui Canal connecting Dadu with the Great Canal.

The new capital city of the Yuan dynasty enjoyed great fame in the thirteenth century world. It was Marco Polo who, in the accounts from his travels, familiarized the people of the Western world with this city: *This new city is of a form perfectly square, and twenty-four miles in extent, each of its sides being six miles. It is enclosed with walls of earth that at the base are about ten paces thick, but gradually diminish to the top, where the thickness is not more than three paces. In all parts the battlements are white. The whole plan of the city was regularly laid out by line, and the streets in general are consequently so straight that when a person ascends the wall over one of the gates and looks right forward, he can see the gate opposite to him on the other side of the city. In the public streets there are, on each side, booths and shops of every description. All the allotments of ground upon which the habitations throughout the city were constructed are square, and exactly in line with each other, each allotment being sufficiently spacious for handsome buildings, with corresponding courts and gardens. One of these was assigned to each head of a family. Afterwards the property passed from hand to hand. In this manner the whole interior of the city is enclosed in squares to resemble a checker and it was planned with precision and beauty impossible to describe. The wall of the city has twelve gates, three on each side of the square, and over each gate and compartment of the wall there is a sizeable building; so that on each side of the square there are five such buildings, containing large rooms, in which are disposed the arms of those who form the garrison of the city, every gate being guarded by a thousand men. [...] Outside each of the gates is a suburb so wide that it reaches to and unites with those of the other nearest gates on both sides, and in length extends to the distance of*

three or four miles, so that the number of inhabitants in these suburbs exceeds that of the city itself. Within each suburb there are, at intervals, as far perhaps as a mile from the city, many hotels, or caravanserais, in which the merchants arriving from various parts take up their abode; and to each description of people a separate building is assigned, as we should say, one to the Lombards, another to the Germans, and third to the French [25, p. 132, 133].

It is generally thought that the urban system of Dadu was designed in accordance with the utopian concept of an ideal Chinese capital city which was described in the Rites of Zhou [24] – a collection of anonymous texts that were written most probably towards the end of the Warring States period (475–221 B.C.). The instructions how to build a city were included in Kao Gong Ji, i.e. the Artificer’s Record, one of the books of Rites, and they corresponded to the Confucian ideology which constituted the essence of the Chinese feudal hierarchical social system [21]. An ideal capital city ought to be founded on *a square network measuring nine by nine li (about 4.5 km), with three gates in each of the city walls. Nine streets and nine alleys [must be planned], which would be wide enough for nine-horse carts going past each other. In the middle of the city there should be an imperial palace with a family temple on the left [side], deity temples on the right [side], office buildings at the front and a market place at the back [23, p. 152].* So far, archeological examinations have not confirmed the existence of a city so described in the Record; however, the closest to this description is the plan of the capital erected in China by the Mongolian ruler [19]. A possible reason why Khubilai Khan used the classical Chinese city building models was not only the lack of his own tradition, but also his willingness to symbolically confirm himself as a legally legitimated ruler – ‘Son of Heavens’. In China, imperial authority was always compared to the standard power model of the previous emperors and even of pre-imperial dynasties. Therefore, any changes in the widely accepted tradition, including the one related to town building, were considered as an act of defiance of the imperial past [22].

In August 1368 the army of Zhu Yuanzhang, founder of the Ming dynasty (1368–1644), seized Dadu and the city was given a new name – Beiping (Northern Quiet). However, Zhu, also known by his imperial name of Hongwu (1368–1398), proclaimed Nanjing as his first capital city [6]. Almost forty years later, in 1406, Yongle (1403–1424), the third emperor of the Ming dynasty, started large scale works on the modernization of Beijing. First, the city walls were reconstructed and at the same time the northern wall of fortifications was moved by 2.5 km towards the south. For the first time in the history of the city, earth fortifications were replaced with a brick construction. The new curtain of the city wall was 13.2 m high and 16.5 m wide at the top of the construction and was higher by 3.3 m and wider by 9.9 m than the former embankments [3]. In the years 1417–1420 a new imperial palace and garden complex was built and also the most important sacral buildings were erected: Temple of Heaven, Altar of Earth and Crops, Altar of Mountains and

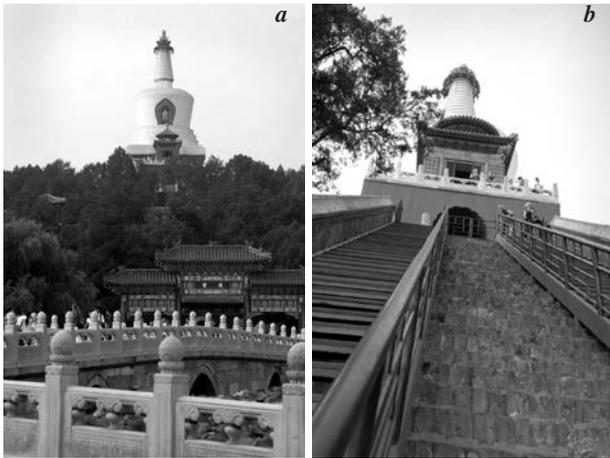


Fig. 5. Beijing, White Dagoba: a) viewed from the south, b) main entrance to the stupa (photos: E. Trocka-Leszczyńska)

Il. 5. Pekin, Biała Dagoba: a) widok od strony południowej, b) główne wejście do stupy (fot. E. Trocka-Leszczyńska)

Rivers and Ancestral Temple [14]. In 1421 emperor Yongle officially moved the capital to Beiping and again changed its name to Beijing (Northern Capital). The structure of the city was finally formed during the reign of emperor Jiajing (1522–1567), when the Internal City (also called Tatar) was supplemented by External City (Chinese) enclosed in the rectangular plan [14]. During the reign of the next and at the same time last dynasty – Qing (1644–1911), the complex of imperial palaces was reconstructed and many, mainly suburban, gardens were established; however, the spatial city system remained unchanged. Archeological examinations confirmed the fact that the rulers of Ming and Qing dynasties, while reconstructing the capital city, continued and developed the spatial concept of Dadu [16]. They preserved the three-section plan of the city with one dominating composition axis as well as the old transportation system along with the residential buildings and the horizontal silhouette of the city. The height of the majority of the buildings in the city did not exceed 8 metres, with the exception of the buildings situated along the central axis which were made special in the silhouette of the city by gradually increasing in height towards the north. The composition culminated in White Dagoba which was built on the former island of Qionghua (Fig. 5) – since the times of the great reconstruction ordered by emperor Yongle, this island was the central point of the Imperial City [10]. Composition of all the elements of the Beijing old city complex was strictly geometric, hierarchic, axial and symmetric. According to the traditionally understood spatial conception, which, on the one hand, corresponded with the balanced relations between an individual and family, family and society and human order and cosmic order, while on the other hand, it reflected the rules of the feudal Chinese society, a special importance was ascribed to orientation and closure of both the city and its parts as well as the single and functionally uniform building complexes [28]. In 1911 after the fall of the Chinese Empire, Beijing's Old Town covered an area of 62 km² and con-

sisted of four main parts: External City, Internal City from which the Imperial City was separated in which, in turn, imperial palaces were set apart [14].

A completely new chapter in the history of Beijing's urban development was opened with the proclamation of the People's Republic of China in 1949. During the first three years of the existence of the New State, introductory reforms of economy, agriculture and financial system were conducted and the political assumptions of the so called transitory period from capitalism to socialism were elaborated – they comprised national industrialization, collectivization of agriculture and nationalization of industry and trade, whose reforms were to be completed within 15 years [18]. In 1953 the first Five Year Plan was started whose key objective was national industrialization, mainly with the help of the Soviet Union. The first Five Year Plan also included development and extension of Beijing. In 1953 the Capital Planning Commission elaborated a comprehensive development project of Beijing, which assumed that within 20 years' time a new metropolis would be built of the total area of 500 km² and with the population of 4.5 million people [17, 1953–54]. The authorities planned to transform the former capital city of the empire into the administration centre of 'The New State'. Big industrial districts and agricultural areas were planned on the northern, western and eastern outskirts. Southern suburbs were supposed to serve as a place for cultural and scientific objects. Residential communities of the area of 9–15 hectares were to be built and further divided by means of a network of roads into square blocks where 4–5 storey family houses were to be built. A checker system of a transportation axis complemented by two by-passes and a radial system of collective roads were designed in new districts. The railway was built outside the city, whereas in the city the underground and electric bus routes were designed. There were also plans to create a network of public access city parks and a protection wood belt surrounding the city.

This plan was accompanied by six ideological postulates of the city development formulated by a group of planners who were members of the city communist party committee. *Firstly*, – according to the document entitled: 'Key Points of Planning Draft for Reconstruction and Expansion of Beijing City' – *the central district of the whole city shall function as the location of the departments for the Central Government and Party Central Committee, and shall be changed into a center serving the people of the whole country. Secondly, the capital should become the center of politics, economy and culture in our country and especially it should become a powerful base of industry and the leading center of science and technology in our country. Thirdly, the reconstruction and expansion of the Capital should proceed from the city base which was formed in the past, however, it should not only preserve and develop the style and characteristics in conformity with people's needs, but also break through the limitations and constraints of the old patterns which make it difficult for the Capital to become a socialist city suitable for the lifestyle of collectivism. Fourthly, in relation to the buildings left by his-*

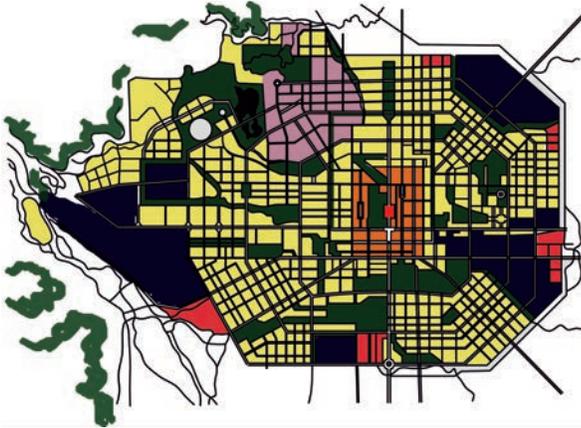


Fig. 6. Beijing, master plan scheme, 1954 (according to [17, 1953–54] drawn by J. Kowalczyk)

Il. 6. Pekin, schemat planu rozbudowy miasta, 1954 (wg [17, 1953–54] rys. J. Kowalczyk)

tory, the attitude of complete negation is not correct; however, taking steps with the view of complete preservation and constraining the development is also wrong. Currently, the main trend is the latter. Fifthly, the reconstruction of the road system should possibly proceed from the existing condition as much as it is possible, but should not be further constrained by the existing situation. Sixthly, the climate conditions in Beijing and the lack of necessary water sources should be transformed in a planned way, in this way creating favorable conditions for industry development [17, 1953–54]. The postulates quoted here, which resulted from the model of society which was preferred by Maoism, i.e. the community living in the conditions of radical egalitarianism, were included in the plan of the city development the final version of which was published in 1954 (Fig. 6); in the same year the decision to implement the project was issued.

In the late autumn of 1957, Mao Zedong announced the acceleration of the reforms by starting the campaign of the Great Leap Forward in the spring of the following year. Village restructuring was planned, which consisted in the creation of people's communes that were considered as basic social units [29]. These people's communes were responsible for the organization of collective agricultural works, creation of local administration, maintenance of village armed groups and village industrialization. These activities were supposed to liquidate differences between city and village and, therefore, to stop the migration of people from villages to cities [18]. The reform acceleration policy was indirectly reflected in the new development plan of Beijing prepared in 1958 [17, 1957–58]. At that time, the city struggled with the uncontrolled growth of population, which was caused mainly by the influx of village people who were directed to work in the industry sector. During only eleven years of the existence of 'The New State', the number of Beijing inhabitants grew by 3.18 million, reaching in 1960 the number of 7.32 million. The 1954 the city development plan was prepared for 4.5 million of inhabitants; therefore it had to be significantly corrected. The new

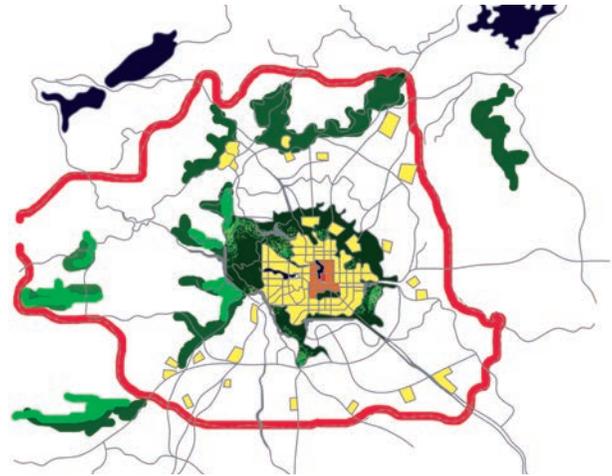


Fig. 7. Beijing, scheme of urban complex consisting of a central city and 40 satellite towns (according to [17, 1957–58] drawn by J. Kowalczyk)

Il. 7. Pekin, schemat zespołu miejskiego złożony z miasta centralnego i 40 miast satelitalnych, 1957 (wg [17, 1957–58] rys. J. Kowalczyk)

elaboration comprised an area of 16.800 m², Beijing's urban complex, which was so far limited to the central city, was completed by 40 satellite towns (Fig. 7). In the extended central city borders, 20 new residential districts were planned, as the dramatic deficit of flats constituted one of the major problems of the city. This problem was addressed by accommodating the newly arrived inhabitants in the already existing residential houses – the traditional residential houses (siheyuan) which, before 1949, were used by single although multi-generation families were now populated by as many as 5 to 10 households. The designed residential districts which enabled 'collective life based on the principle of the People's Communes' [17, 1957–58], were provided with basic services and workplaces. In the city plan, residential units were separated by broad green belts which, according to the planners' ideas, constituted not only a natural protective barrier but also a construction land reserve (Fig. 8). The new plan did not provide for any extension of the already



Fig. 8. Beijing, master plan scheme, 1958 (according to [17, 1957–58] drawn by M. Garbacz)

Il. 8. Pekin, schemat planu rozwoju miasta, 1958 (wg [17, 1957–58], rys. M. Garbacz)

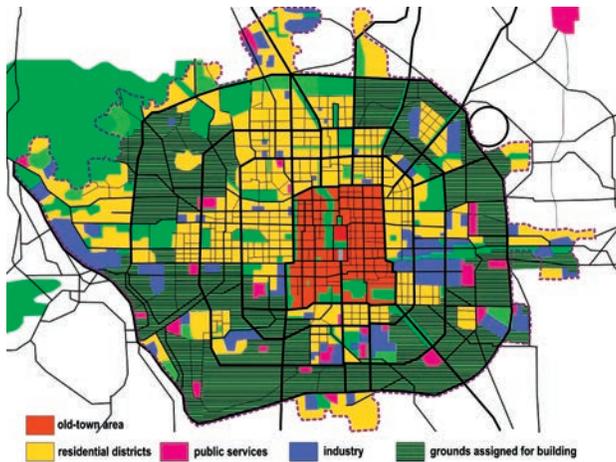


Fig. 9. Beijing, master plan scheme, 1982 (according to [17, 1982] drawn by A. Tomaszewicz)

Il. 9. Pekin, schemat planu rozwoju miasta, 1982 (wg [17, 1982], rys. A. Tomaszewicz)

existing industrial districts nor were any new heavy industries within the city limits planned. As part of the campaign of ‘getting rid of differences between city and village’, several settlements situated ‘on the distant outskirts of Beijing’ were chosen as locations for burdensome heavy production. The whole city complex was connected by means of three city ring roads, three suburban motorway bypasses and eighteen radial roads. At the same time, the process of pulling down the external fortifications² was commenced, where the line of the second city ring road was designed. For the first time, the plan of development of the road and railway transport network was prepared as well as of water, gas and electric energy deliveries on the scale of the whole region.

The effects of the campaign of the Great Leap Forward were adverse to the intended aims as a significant decrease in agricultural and industrial production was observed. The implementation of the policy of ‘getting rid of differences between city and village’, especially an attempt to obtain a significant increase in steel production by melting it in primitive furnaces situated almost in village cabins as well as creating people’s communes, led China into a serious economic crisis [29]. Due to the economic slump, Beijing’s population growth rate significantly decreased as a large part of the newly arrived village people left the city in the years 1960–1962.

In 1961 the so called regulation policy was adopted, taking into account economic mechanisms, which was supposed to help the country to overcome the crisis. However, five years later this policy was considered as ‘reactive’ and the ‘cultural revolution’ was proclaimed as ‘a continuation of class struggle in a socialist society’ [18, p. 210]. The ‘Cultural Revolution’ disorganized the life in this country and led to an enormous loss of life. In Beijing the city administration institutions were officially banned,

² The process of pulling down the external fortifications of the capital of China was completed in 1969; only four city gates and two shooting towers were left unchanged [14].

including the town planning department and at the same time the implementation of the capital city development plan was discontinued. In July 1971 ‘a working conference’ was appointed in order to create new directions of the city development [17, 1973]. In the following year, Beijing’s town planning department was restored and in 1973 this institution prepared a new city development plan which was ‘based on the corrected 1958 plan and the thirteen years’ experience in the building of the capital of the New State’. This project was never implemented and the next plan was not prepared until 1982, already after the death of Mao Zedong (1976) and after power was seized by Deng Xiaoping (1978) who introduced the ‘socialist market economy’ [18]. Xiaoping’s reforms as well as the policy of ‘opening China to the world’ led to the re-birth of the private sector, de-collectivization of agriculture and creation of the first special economic zones. Economical development of the city was acclaimed as the superior objective in the assumptions of the new Beijing’s development plan [17, 1982]. Despite the former proclamations, the authorities decided to develop non-burdensome branches of industry within the city limits and the existing heavy industry was to be modernized. Strict control of the scale of the city, including its population, was postulated – the population of the central city was planned to reach 4 million in the year 2000 and the agglomeration of up to 10 million of permanent inhabitants. The capital city development policy was based on the following three main guidelines: *gradual transformation of the old town, regulation of the nearby suburbs and active development of the distant suburbs* of Beijing. For the first time, the postulates of cultural heritage protection were introduced – the authorities noticed the necessity to protect not only the architectural monuments but also their surroundings: gardens, countryside and water system. They also noted that *the old town reconstruction ought to be integrated with the new investments [situated] in suburban areas*. This concept of transforming the old town included extending the most important composition axis of the imperial city towards the north and locating sports facilities at its end – the National Olympic Sport Centre and Asian Sports Village. They also postulated ‘freeing’ the old town area from old residential buildings by replacing them with *the extended network of roads, reinforced green areas, improved city infrastructure, office buildings [...] and large-scale public buildings*. *At the same time, three concentric zones of limitation of height of the newly designed buildings were planned. Within the 250 m wide belt surrounding the complex of the emperor’s palaces, only building three-storey constructions was permitted; on the territories limited by the second by-pass – six-storey constructions were permitted and finally, within the belt which was situated between the second and third city by-pass – ten-storey constructions were permitted* [7]. The people living in the old town were to be gradually displaced and moved to the suburbs to be accommodated in the newly built residential districts which still performed the function of the city development basic units. Within the framework of ‘regulation of the nearest suburbs’ of



Fig. 10. Beijing, 798 Art Zone, former industrial zone transformed into an art and exhibition area (photos: E. Trocka-Leszczynska)

Il. 10. Pekin, 798 Art Zone, dawna strefa przemysłowa przekształcona w centrum sztuki i wystawiennictwa (fot. E. Trocka-Leszczynska)

Beijing, the new suburban areas were marked out on which ten residential districts were planned to be built; in each of these districts 200 thousand residents were supposed to live (Fig. 9). New residential areas were planned to be separated from the urban territories by means of a green belt. The political concepts of ‘the promotion of constructing satellite towns on the distant outskirts’ of Beijing were also presented [17, 1982].

The economic development of the Chinese capital city speeded up enormously in the 1990s. There was a violent growth of construction land consumption and the real estate market became one of the most profitable sectors of the city economy. In the last decade of the 20th century, the authorities of Beijing designated once a year 20 km² of arable lands for the needs of the city development; however, the state regulations in big cities ordered to keep the limit of 100–120 m² of the area of the urban territory as per inhabitant [11]. This meant that assuming a ten-million population of the city in 2010, the area of Beijing should not exceed 1200 km². In this situation, in 1993 a decision to prepare a correction of the 1982 capital city spatial development plan was made. Therefore, strict control of population in urban areas became the key element for the development of the city. A new policy of Beijing development was formulated and it was named as ‘Two Strategies Transfer’ [17, 1993]; this policy boiled down to: plans of the suburban territories development, extension of satellite towns and resigning from extending the central city limits. The authorities resigned from the concentric spatial development model of Beijing and chose a band system, which meant that the main axis of the city development was an express way leading towards the south-east, to Tianjin [1].

At the beginning of the 21st century, the planners – members of the Beijing City Planning Commission – summarized their activities so far for the capital city development and arrived at the definition of the following six functionally separate elements in the city spatial system [11]:

1. Old Town – area of the imperial city, now deprived of its historical coherence, permanently divided by means of wide transportation arteries which were built mostly in the 1950s and 1960s. At that time, most of the state and city administration buildings were erected and situated in the western part of the imperial city, whereas the eastern part was the seat of diplomatic posts of the states that maintained diplomatic relations with China. Beijing’s old town complex was subjected to major transformations in the 1980s and 1990s, along with the commencement of economic reforms and permitting foreign capital companies to invest in China. Although in the city development plan there were limitations as to the height of the erected buildings, many high constructions were built which completely changed the scale of the old town. In the immediate vicinity of the imperial palaces several 17-storey hotels were built (Beijing, Peace, Princess) and, in turn, in the zone of buildings limited to 10-storey height, trade and office center skyscrapers were situated; the highest are 52 and 50-storey skyscrapers (Jinguang and Capital City) [7]. The old town area is populated by circa 1.3 million people.

2. Downtown Zone – circa a 300 km² belt surrounding the old town evenly, which was subjected to systematic, functionally differentiated development since the beginning of the 1950s. After 1979 most of the former industrial zones that were developed as a result of the 1954



Fig. 11. Beijing, present-day city transportation system marked on the map from 1986 and views of second ring road (photos: E. Trocka-Leszczyńska)

Il. 11. Pekin, współczesny system komunikacji miejskiej naniesiony na plan miasta i okolic z 1986 r. z widokami drugiej obwodnicy miejskiej (fot. E. Trocka-Leszczyńska)

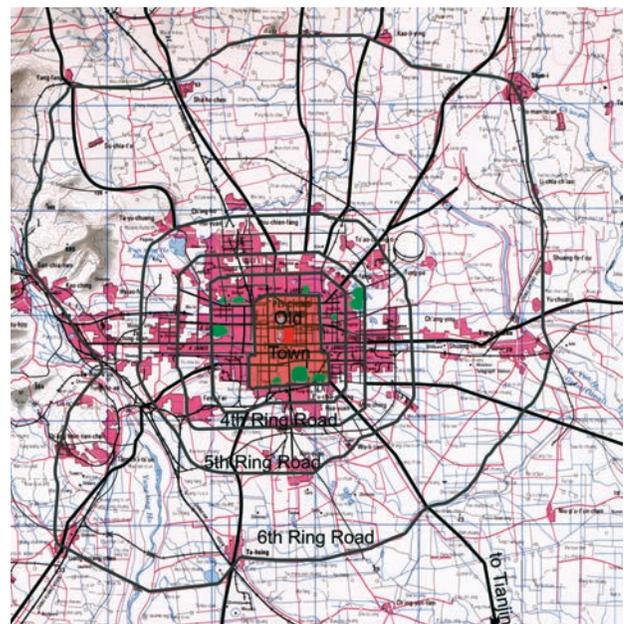
Beijing development plan were transformed into trade, business and residential districts (Fig. 10). About 5 million people live in this part of the city.

3. Internal green belt surrounding the downtown zone – according to the guidelines of the 1982 Beijing development plan, this area ought to cover 300 km², while in the next plan of 1983 this area was reduced to circa 240 km² and in 2004 it was only 100 km². In 2001 the authorities suggested creating nine ‘green corridors’ which would connect city or suburban green areas with open areas outside the city.

4. Dispersed districts which, according to the 1982 plan, were designed as suburban residential building areas, at the moment constitute ‘bedrooms’ of Beijing because these areas were not provided with workplaces and necessary services. A single residential unit was designed for 200 thousand residents, whereas each of the districts which were built in the north and north-east of the city was populated by about half a million people in 2004.

5. Satellite towns considered as self-sufficient and independent administration units were created with a view of decentralization of the Beijing city complex. Although according to the 1958 capital city development plan as many as 40 locations of the satellite towns were designed, only 14 of them came into existence. Development of satellite towns was only possible towards the end of the 1990s, when the distant suburbs of Beijing were provided with a sufficient network of transportation connections with the central city.

6. City transportation system, which was designed in Beijing development plans elaborated in the 1950s and consequently developed in the 1982 and 1993 plans, consisted of by-passes and the system of radial roads. It was assumed that the periphery of the fourth by-pass shall constitute the border of Beijing city centre complex, the fifth by-pass shall connect the dispersed districts while the sixth one – several satellite towns. The radial roads connected by-passes with one another and constituted transportation ‘corridors’ from Beijing to other cities (Fig. 11).



The analysis of the existing situation of Beijing city agglomeration as well as the fact that the town was granted the privilege of organizing the Olympic Games in 2001, made the city planning commission formulate directions of further spatial development of the city. The last plan of the extension and development of the metropolis, which was prepared in 2004 assumed further continuation of the band development of the city along the main transportation axis leading from the central city towards the north-east, east and south directions [17, 2004]. At the same time, the authorities decided to significantly limit the development of the forest upland areas surrounding the city on the west and north side and for the first time, the issue of environment protection and natural resources protection was addressed. They emphasized again that the superior objective of Beijing's planned development is to maintain the existing city borders; therefore, they decided to extend the three satellite towns which bordered with the central city on the east (Huairou, Shunyi, Tongzhou). The population of Beijing is expected to increase up to 18 million people by the end of 2020; thus, the population transfer to the satellite towns is assumed on such a level so that the number of the people living in the central city is reduced to 8.5 million [26]. Consequently, the necessity to finance the development of the network of regional transportation connections was emphasized, particularly, the 'corridor' leading to Tianjin which in the future is going to be included into the Beijing metropolis [1].

The Beijing future development plan, in its ideological conception, assumed the necessity to maintain the town's rank as the capital city and the need to transfer the city into a world metropolis that is an inheritor of great cultural heritage and constitutes the city which is really

adjusted to the needs of its population. Three stages of the implementation of the aforementioned plan were assumed: modernization of the central city in the years 2004–2008, supporting the development of the satellite towns after the Olympic Games and finally, in the perspective of the next decade, Beijing should become a city in which *economy, society and ecology develop in harmony and in a comprehensive way* [27].

Traditionally understood Chinese culture led to the formation of a coherent model of the imperial city – a strong symbol of the imperial power, which throughout centuries was subject to slight transformations and was taken over by the subsequent rulers, also those who were non-Chinese. With the proclamation of New China in 1949 and the rejection of the imperial past, a search for a new scheme of creating urban space was commenced by accepting the patterns which were strange to Chinese culture. In the 1950s, when China became dependent on Soviet industrialization, the projects of Beijing's extension imitated the development plans of communist Moscow. The authorities started gradual extermination of the old traditional city buildings. Starting from the beginning of the 1980s, along with the introduction of the policy of 'opening China to the world', the city development was subjected to the diktat of economy and the investments supported by the state governments were most often conducted contrary to the comprehensive plans of the capital city development. As part of 'freeing' the areas situated in the centre of Old Beijing, almost all the city tissue which remained from the imperial times was completely destroyed. Nowadays, the capital city of China is a scene of activities of the world avant-garde architecture and in this way it is becoming similar to other Asian and American metropolises, at the same time losing irrevocably its old identity.

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Przekształcenia urbanistyczne Pekinu

Tradycyjnie pojmowana kultura chińska doprowadziła do wykształcenia spójnego modelu miasta cesarskiego – silnego symbolu imperialnej władzy, który przez stulecia ulegał niewielkim przeobrażeniom i był przejmowany przez kolejnych władców, także tych pochodzenia niechińskiego. Kompozycja wszystkich elementów miast cesarskich, w tym także pekińskiego zespołu staromiejskiego, była ściśle geometryzowana, hierarchiczna, osiowa i symetryczna. W tradycyjnie pojmowanej koncepcji przestrzeni, która z jednej strony korespondowała z pozostającymi w równowadze relacjami między jednostką i rodziną, rodziną i społeczeństwem, porządkiem ludzkim i porządkiem kosmicznym, z drugiej zaś odzwierciedlała reguły rządzące feudalnym społeczeństwem chińskim, szczególne znaczenie nadano orientacji i zamknięciu zarówno miasta i jego części, jak i pojedynczych, jednorodnych funkcjonalnie zespołów budowli.

Wraz z powstaniem w 1949 r. Nowych Chin i odrzuceniem imperialnej przeszłości rozpoczęto poszukiwania nowego schematu kreo-

wania przestrzeni miejskiej, przejmując przy tym obce chińskiej kulturze wzorce. W latach 50. XX w., kiedy Chiny stały się zależne od radzieckiej industrializacji, projekty rozbudowy stolicy Nowego Państwa wzorowano na planach zagospodarowania komunistycznej Moskwy. Rozpoczęto też stopniową eksterminację dawnej, tradycyjnej zabudowy miasta. Od początku lat 80. ubiegłego stulecia, wraz z wprowadzeniem polityki „otwarcia Chin na świat”, rozwój Pekinu został poddany dyktatowi ekonomii, inwestycje popierane przez rządy państwowe prowadzono najczęściej wbrew kompleksowym planom rozbudowy stolicy. W ramach „uwalniania” terenów położonych w centrum Starego Pekinu dokończono dzieła zniszczenia prawie całej tkanki miejskiej, pozostałej za czasów imperialnych. Obecnie stolica Chin jest sceną działań awangardy światowej architektury, miasto upodabnia się do innych azjatyckich i amerykańskich metropolii, traci przy tym bezpowrotnie swoją dawną tożsamość.

Key words: China, Beijing, urban planning

Słowa kluczowe: Chiny, Pekin, urbanistyka



Ewa Cisek*

Sculpture in norwegian architecture – architectonic work

A long and immeasurable path goes to the forest through swamps. Who has worn it? A man who first arrived here. It had not been here before he came. Later, some animals made their way through marshes and swamps, following his faint footsteps, and even later the path was scented and constantly used by a Laplander or two chasing his reindeer in the mountains. That's how a road came into being, a no-one's road leading through vast no-man's-land.

Knut Hamsun [5, p. 6]

An architectonic work as a manifestation of human creativity and an attempt to become an inherent part of the already created spatial context should – apart from permanence and purposefulness requirements – arouse positive aesthetic emotions according to the Vitruvian triad. Many a time objects influence observers by means of their form, texture and colour evoking various associations and arousing extreme emotions. By designing the shape of an object an architect often tries to create a different and individual form for the construction, which in fact makes the designed object a sign of a given place – a permanent landmark of the area, which is characteristic and recognizable. Similarly to a sculpture which constitutes an entirely different and individual entity enchanted in stone, wood or cast-iron, a building – a three-dimensional usable form – can also become a distinctly separate and emphasised fragment of the space closed in architectonic frames. Therefore, we may speculate whether a building-sculpture should be deprived of its internal usable space by its definition. If such a space already exists, it is peculiar in relation to the surroundings and forms a kind of 'time capsule', which entirely absorbs an observer and lets him transfer into alternative real-

ity. This is the sphere where time passes with another rhythm, while the observer undergoes a whole series of stimuli and associations, which open him to new experiences.

Some perfect examples of such objects can be found in Norway starting from unique small-scaled forms such as beauty spots and objects for observing birds which emphasise the beauty of the landscape, then small architecture enriching the urban space and finally public utility buildings constituting large-dimensional cubage of a unique artistic image.

The Norwegians are often called masters of arranging space in the open air and those arrangements perfectly emphasise their national identity as well as their close relations with nature and native culture. They evoke different associations – from the simplest ones which are strictly connected with a particular place or the purpose of the object to the ones which are more universal such as general motives of experiencing the world – common and characteristic of all people independently of their race and origin. Analysing Norwegian objects we can try to classify them somehow, which allows us to notice some features common to all of them.

Architectonic installation-sculpture in the open landscape

During the last years many various innovative architectonic projects have been made in Norway; they are melted into the surrounding nature and they emphasize

the beauty of the Norwegian landscape by means of their sculptural form. The objects in question – situated along the eighteen most willingly frequented tourist routes – are very interesting in their individuality. This project called National Tourist Routes comprises 1850 km of roads: Sognefjellet, Old Strynefjell Road, Hardanger og

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Helgoland and Coast North. It is assumed that the project will be completed by the year 2015. Modern constructions were designed by Norwegian as well as by international architects, landscape architects and artist. Some of the towns in which these new objects were situated gained recognition of international architectonic groups. All of those objects constitute the enrichment of the recreation space such as beauty spots and landmarks, places of rest, picnics, contemplation, shelter and observation of animals.

Each of the above discussed places consists of a complex of mutually dependent elements which form their character: a particular landscape, land form, natural rock and plant formations, colours and sounds. The function of the architectonic work as an added element is to underline this character and to make it more readable. The idea of the designed object is often directly connected with forms and colours existing in the area as well as with the choice of appropriate materials. Norwegian objects situated along tourist routes are characterised by frankness and simplicity of the construction as well as by moderation and detail saving. We can distinctly see a sort of experimenting in putting materials together by means of different combinations of wood, stone, raw concrete and glass. In many cases, water in the form of fiord, open sea, stream and waterfall becomes the core value of those places. The context of the place generates the richness of architectonic solutions acting in the space on the basis of contrast or empathy.

Bridge-sculpture as a connecting passage

The architectonic form which assumes the shape of a bridge connecting two banks and becoming a beauty spot emphasizes the land form as well as the presence of the stream and waterfall in the designed objects in Lillefjord (architect PUSHAK Langeland, Drage Kleiva, Melbye og Gromholt, realization in 2006) and Likholefossen (architect Nordplan – Arild Waage, realization in 2005). In the first design, the construction of the bridge is smoothly connected with the scarp at one end, while at the other it forms a connection with a wooden box with toilets and a picnic place. In the Likholefossen object the connector consists of a sophisticated steel and wooden construction supported by two massive pillars, which makes it possible to observe the waterfall situated below.

View terrace as a sculpture form

Some of the objects constitute a kind of an artificially formed observation terrace which is situated above natural forms: a waterfall, forest or open beach and usually connected with a car park. Those terraces, which are situated over waterfalls as beauty spots, represent a wide variety of solutions: Svandalsfossen (architect Haga Grov/ Helge Schelderup, realization in 2006) as a combination of snow-white concrete and full balustrades made of dark wood; Videsaeterfossen (architect Jansen & Skodvin, realization in 1997) as a form of strongly waved edges with natural stone floor and contrasting balustrades: wooden – full and steel – openwork structure; Trollstigplatået Geiranger – Trollstigen (architect



Fig. 1. Trollstigplatået Geiranger – Trollstigen (arch. Reiulf Ramstad Arkitekter AS, under realization 2004–2010) – light steel construction finished with wood enabling observation of Troll Road (photo: E. Cisek)

Il. 1. Trollstigplatået Geiranger – Trollstigen (arch. Reiulf Ramstad Arkitekter AS, realizacja 2004–2010 r.) – lekka stalowa konstrukcja wykończona drewnem umożliwiającą obserwację Drogi Trolli (fot. E. Cisek)

Reiulf Ramstad Arkitekter AS, in the process of realization 2008) as a light steel construction finished with wood enabling observation of the Troll Road and hung over a mountain stream [10, p. 67] (Fig. 1).

A very interesting object can be found in Sohlbergplassen, Rondane (architect Carl-Viggo Hølmebakk, realization in 2005). The openwork concrete platform, which lets the sun light through its numerous perforations, was hung over the pine forest. A wonderful view of water and mountains covered with snow can be enjoyed from this platform. It constitutes a perfect reflection of the well-known picture by Harald Sohlberg *Vinternatt i Rondane* (1913–1914, at present in Nasjonalgalleriet). This extraordinary construction with a streamlined and soft form of the plan permeates with the surrounding plants and trees and forms an artificial, human-made, layer of space which is penetrated by trees and thanks to numerous perforations it does not disturb the life of the forest growing under the platform.

Another interesting solution is the beauty spot of Senja Sea (architect Code Arkitektur – Marte Danbolt, realization in 2007). This designed project consists of a stone road which slowly changes into a wooden platform with softly bending lines of the balustrade; the road is also connected with a car park.

Beauty spots with small platforms belong to a separate group. The most interesting solutions are represented by: Stegastein, Aurlandsfjellet (architect Todd Saunders/Tommie Wilhelmsen, realization in 2006) – a beauty spot of the fiord shaped in the form of brackets finished with wood and fixed to a part of the rocky wall; Nedre Oskarshang (architect Carl-Viggo Hølmebakk, realization in 1997) – a beauty spot with a sculpture element – a transparent board connected with two vertical panes of glass, Askvågen Atlanterhavsvegen (architect 3RW – Jakob Røssvik, landscape architecture Smedsvig, realization in 2005) – at the end of the pier there is a beauty spot of the

sea in the form of a small stone platform with balustrades made of glass panes on both sides. The approach to it was emphasized by means of big stones marking out the road along a massive peninsula which extends far into the sea.

Architectonic form-sculpture as a figural element juxtaposed with the background on the basis of contrast or similarity

In the North of Norway, we can find a lot of interesting examples of individual solutions of modern architectonic forms. An object, which has a strongly geometric form, often functions in the space on the basis of contrast. Snefjord Havøysund (architect PUSHAK, realization in 2005) – constitutes crude wooden cubes scattered freely in the terrain; they are shelters against the rugged landscape and traditional Norwegian *hytte*.

A detached building, which sharply stands out alone against the background of the rocky landscape, usually constitutes a tower for observing birds. Two such objects are situated on the Lofots: Lofoten Grunnfjør and Gårdsvatn Fugletittartårn (70 North – Gisle Løkken, realization in 2005 and 2004). These are wooden and glass boxes which are situated on the flat terrain of the island; a wonderful view of the sea and mountain peaks covered with snow spreads from this place.

Some of the architectonic solutions, which are situated along tourist routes, constitute peculiar small pieces of art. The building Hardanger in Hereine belongs to this group of objects (architect Asplan Viak – Knut Hellad/3RW – Suzanne Pushberger, realization in 2007). The whole object is covered with stone lining and has a steep roof, while the doors are emphasized with different colours; the object is situated on a small platform with a slope element. The artistic expressiveness of the object makes it interesting although inside the building there are only toilets.

Some of the designed objects, which are situated at beauty spots, function in space on the basis of empathy. The object Flydalsjuvet Geiranger-Trollstigen (arch. 3RW – Sixten Rahlff, landscape architecture Smeldsvig, realization in 2006) represents an interesting combination of materials. Linearly arranged wooden boxes were made of wooden ring constructions which are placed on glass elements and a stone wall base. Such a choice of materials makes the impression that the objects hover over the concrete platform. Toilets and a picnic place were designed to be at this place. The texture and color of the object resulting from the usage of the building material make the object integrate perfectly with the background. The whole object is located on a small concrete platform a few degrees higher and situated on the rocky shelf with a view of the fiords.

The next example of an object-sculpture which functions in space on the basis of similarity is a steel and glass construction in Ropeid Ryfylke (architect Jansen & Skodvin, realization in 2004). The transparent and sculptural form of the building was perfectly built in the slope of the fiord giving in this way a great opportunity to admire a panoramic view of the landscape.

Oriented spatial composition

Keeping a balance between the horizontal and vertical directions which appear in the Norwegian landscape explicitly influences the way of shaping and topographic profiling of the terrain, which emphasizes respect for the environment and strong bonds with nature. Most of the beauty spots were arranged on the border of the sea and mountains. They often constitute a combination of horizontal and vertical planes which are linearly designed in the terrain and open to the landscape.

The designed project of Ørnesvingen Geiranger – Trollstigen (arch. 3RW – Sixten Rahlff, artist May Eikåsbjerk, landscape architecture Smeldsvig, realization in 2006) is situated in one of the most remote and beautiful parts in Norway where we can admire a wonderful view of the Geirangerfjord with the Seven Sisters waterfall. On a natural rocky ledge a spatial beauty spot was arranged; it was built of white-snow concrete platforms in the form of faults coming down. They are smoothly connected with the surface of water which runs into the fiord as an artificial waterfall [10, p. 67].

The next object is represented by the Vargebakkane Valdresflye (architect Knut Hjeltnes, realization in 2006) and is situated in the central part of Norway. The object is arranged in the form of a semicircular beauty spot with a car park and an amphitheatric arrangement of seats in the direction of the spreading panorama.

The next example is the object in Torvadalshalsen on the Lofots (arch. 70 Nord – Gisle Løkken, realization in 2005). It constitutes a composition consisting of a combination of vertical and horizontal full and openwork planes with designed places for sitting and a view of the water. On the Lofots in Eggum (arch. Snøhetta AS, realization in 2007) there is also another interesting object arranged as two big forms which are put together contrastively: the first one forms a hollow covered with grey stones in the terrain surrounded with plants and trees and the other one constitutes a stone construction situated on the hill. On the border of those two forms a wooden raw construction was built in which there are toilets. It is partly sunk in the scarp and one can get there from the stone stairs which lead to the flattening part of the terrain.

Object-sculpture in the urban scenery

Small architecture

Architectonic designed objects in the open air constitute a favourite means of artistic expression of Norwegians, which emphasises their relations with the native culture.

Karl Johans Gate – the main street in Oslo – is the major urban axis of this city. On the west, it changes into a wide avenue which leads to the Royal Palace of Det Kongelige Slottet, while on the east it ends with the Jernbanetorget Square where there is the Oslo S Railway Station (Oslo



Fig. 2. „Kiosk” – building-sculpture (arch. Snøhetta, realization in 2005) in Karl Johans Gate w Oslo of minimalist form which is contrasted with the 19th-century buildings (photo: E. Cisek)

Il. 2. „Kiosk” – budynek-rzeźba (arch. Snøhetta, realizacja 2005 r.) na Karl Johans Gate w Oslo o minimalistycznej formie zestawionej z XIX-wieczną zabudową (fot. E. Cisek)

Sentralstasjon). Karl Johans Gate was designed in 1826 by the royal architect H.D.F. Linstow soon after the constitution was adopted by Norway in 1814. Originally, it connected the Royal Palace with a historic quarter ‘Kvadraturen’. Thirty years later, the street was broadened and modernized. In particular, the western part of the street at Studentertunden Park was arranged so as to make it possible to organize annual ceremonies on the occasion of the National Holiday on May 17, whose main attraction are children parades. The street is modernized all the time, which is manifested in the attractively designed pavement as well as in small architecture. One of the most interesting objects is the ‘Kiosk’ – a building-sculpture (arch. Snøhetta, realization in 2005) with a minimalist form which is contrasted with the 19th-century buildings (Fig. 2). A raw wooden construction – surrounded by summer gardens – with the unique texture and colour constitutes a part of the,



Fig. 3. Lillehammer Olympic Art Museum (arch. Snøhetta, realization in 1994) – view (photo: E. Cisek)

Il. 3. Lillehammer Olympic Art Museum (arch. Snøhetta, realizacja 1994 r.) – widok elewacji (fot. E. Cisek)



Fig. 4. Lillehammer Olympic Art Museum (arch. Snøhetta, realization in 1994) – museum garden (photo: E. Cisek)

Il. 4. Lillehammer Olympic Art Museum (arch. Snøhetta, realizacja 1994 r.) – ogród muzealny (fot. E. Cisek)

designed in a modern way, triangle-form recreation area which enriches the pedestrian route. The object – sculpture is not only the background for the already existing historic architecture but it also forms a new quality with it – by means of contrast it underlines its uniqueness, diversity and distinctness (successive modernizations of the street took place in 1970 and 2005).

Building-sculpture

Some objects function in space as the image depicting the sign of the place. That is why they introduce some order into the surrounding area and they constitute an important point of reference. On the one hand, the original sculptural form of the building allows for creation of a world that is separate and rich in symbols and meanings; on the other hand, it has the features thanks to which it constitutes the continuation and a harmonic complement of the existing area.

Lillehammer Olympic Art Museum (arch. Snøhetta, realization in 1994) is an extraordinary building which was built on the occasion of the Winter Olympic Games in 1994 in the centre of Lillehammer. Nowadays, it is not only the symbol of the Olympic Games but it also became a characteristic landmark of the city. This object is part of the Museum of Art which was founded in 1960 and it is famous mainly for the Norwegian landscape paintings. In the new museum contemporary exhibitions and collections of modern art are presented. The form of the building, whose soft lines are finished with wood, constitutes a reminiscence of the local mountainous landscape, while the natural materials refer to the techniques which are used in the constructions of boats and traditional Norwegian houses (Fig. 3). A small museum garden, which was designed between the already existing building and the new one, is really noteworthy. It was arranged around a multilevel water cascade along with an artistic stone composition and it now serves as an additional external exhibition area (Fig. 4). The building of the Museum perfectly fits in the context of

Fig. 5. Lillehammer Olympic Art Museum (arch. Snøhetta, realization in 1994) – view from the side of the square (photo: E. Cisek)

Il. 5. Lillehammer Olympic Art Museum (arch. Snøhetta, realizacja 1994 r.) – widok od strony placu (fot. E. Cisek)



the place, thus constituting a noticeable spatial accent. The building façade at the side of the square opens to a common public space thanks to its glass construction on the ground floor and connects it discreetly with the museum garden. The designed floor within the area of the object smoothly changes into the existing motif of the square and in this way the object integrates much better with the surroundings (Figs 5, 6) [1].

According to the Saam folk accounts, the shepherd tent – *lavvo* – was situated on the promontory surrounded by water from three sides. It symbolized the place of the mystic meeting and oniric image of fulfillment as well as the final destination of wandering [2]. It is often the case in the modern Norwegian architecture that the buildings which perform a culture-producing function are located on promontories which go out far into the sea. At the same time, these buildings function as Sign, Sculpture or Symbol, thus becoming an element which introduces order into space and emphasizes their connections with the place. Such objects – sculptures, situated on peninsulas, comprise: a new building of the National Opera and the Den Norske Opera & Ballet in Bjørvika in Oslo, Norweg Museum and Cultural Center in Rørvik as well as the Museum Polaria in Tromsø.



Fig. 6. Lillehammer Olympic Art Museum (arch. Snøhetta, realization in 1994) – view of side façade (photo: E. Cisek)

Il. 6. Lillehammer Olympic Art Museum (arch. Snøhetta, realizacja 1994 r.) – widok elewacji bocznej (fot. E. Cisek)

In order to characterize the futuristic building of the Opera House in Oslo (arch. Snøhetta, realisation in 2008), we can risk a statement that this is the object which misses to some extent the features of a traditionally understood concept of building. A more appropriate term would be ‘artificially constructed sculptural landscape’ which became an integral part of the natural promontory and Bjørvika Bay (Fig. 7). A large group of architects and artists from different nations worked on the final image of the object. This building conveys numerous meanings: it emphasizes the place of the city origin, moves the sensual nature of man by means of its form and evokes extreme associations: starting from marble temples of sunny Italy and ending with the beauty of the rugged Norwegian landscape. As the object of a culture-producing function, it constitutes an integral part of the city area as its continuation and unique complement. It forms an extension and is one of the two – apart from the Royal Palace – culmination points of the main transportation artery of the capital city of Norway. The city pedestrian precinct Karl Johans Gate undergoes a smooth transition into a glass connector from where people can admire ‘topography of the object’. The last realization phase of the designed object comprises a sculpture on the water situated in front of the Opera House in Bjørvika Bay (designed by: Hun ligger/she lies, author:



Fig. 7. Den Norske Opera & Ballet in Bjørvika in Oslo (arch. Snøhetta, realization in 2008) – view of Bjørvika peninsula (photo: E. Cisek)

Il. 7. Den Norske Opera & Ballet w Bjørvika w Oslo (arch. Snøhetta, realizacja 2008 r.) – widok półwyspu Bjørvika (fot. E. Cisek)



Fig. 8. Den Norske Opera & Ballet in Bjørvika in Oslo (arch. Snøhetta, realization in 2008) – front elevation (photo: E. Cisek)

Il. 8. Den Norske Opera & Ballet w Bjørvika w Oslo (arch. Snøhetta, realizacja 2008 r.) – elewacja frontowa (fot. E. Cisek)

Monica Bonvicini, Italy, in the process of realization 2009); the sculpture changes depending on the time of the day, weather and type of light.

The way in which the form of the Opera House is shaped emphasizes the fact that the place is historically conditioned and it also emphasizes the function of the building – a potential recipient is thus enabled to feel the object with all the senses. The choice of location of the new Opera edifice is not accidental. The building was erected on the peninsula which was the centre of the village in the past – a teeming mediaeval market place which gave rise to the town. The first Oslo – Valley of Gods – was situated to the east of the present city between three rivers the Bjørvik, Alna and Hovin; during the years the rivers were developed and nowadays they flow underground.



Fig. 9. Den Norske Opera & Ballet in Bjørvika in Oslo (arch. Snøhetta, realization in 2008) – the roof of the Opera House covered with marble slabs (photo: E. Cisek)

Il. 9. Den Norske Opera & Ballet w Bjørvika w Oslo (arch. Snøhetta, realizacja 2008 r.) – wyłożony marmurowymi płytami dach Opery (fot. E. Cisek)

Like most of the objects with culture-producing functions, the building has its own individual character which is manifested in a unique form and material solutions which, in turn, were the result of close cooperation of architects and artist. The external part of the southern facade consists of 450 m² of glass wall which is integrated with the panel of solar batteries. Thanks to this solution, this object is nowadays classified as the most ecological all over the world and is proud of its glorious title the 'Green Opera'.

The building has clearly specified limits which inform visitors about changes of the space character. The space of art – *sacrum* surrounded by water from three sides – is sterile and monumental. The whiteness of marble from Carrara – homeland of opera – allows us to turn into the inner part, get rid of disturbances of the perception and create an atmosphere causing specific emotions, feelings and experiences (Fig. 8). In the city context, the usage of such a 'psychological lock' performs the function of a gate which connects the Everyday World – a quick rhythm of life and chaos – with the Silence World – reflection and meditation. The key role in this whole scenery is performed by the cornerstone with a sculptured drawing which resembles circles on water. It was made by means of directing sound waves onto the wet cement – a melody which lasted one minute and forty two seconds. This hyper-overture – the work by two Swedish composers Linus Elmes and Ludwig Löfgren – consisted of 13 adequately compressed overtures to the most famous operas [9].

During the opening ceremony of the Opera House on April 12, 2008 one could hear the sounds of a marble dulcimer. Thanks to this music, it was not only possible to see and touch the material from which the object was made but also to hear its characteristic sound. The building, which brings to mind a monumental sculpture, was covered with 33 000 white marble slabs; each slab is a unique monolith. A topographic design of the roof and

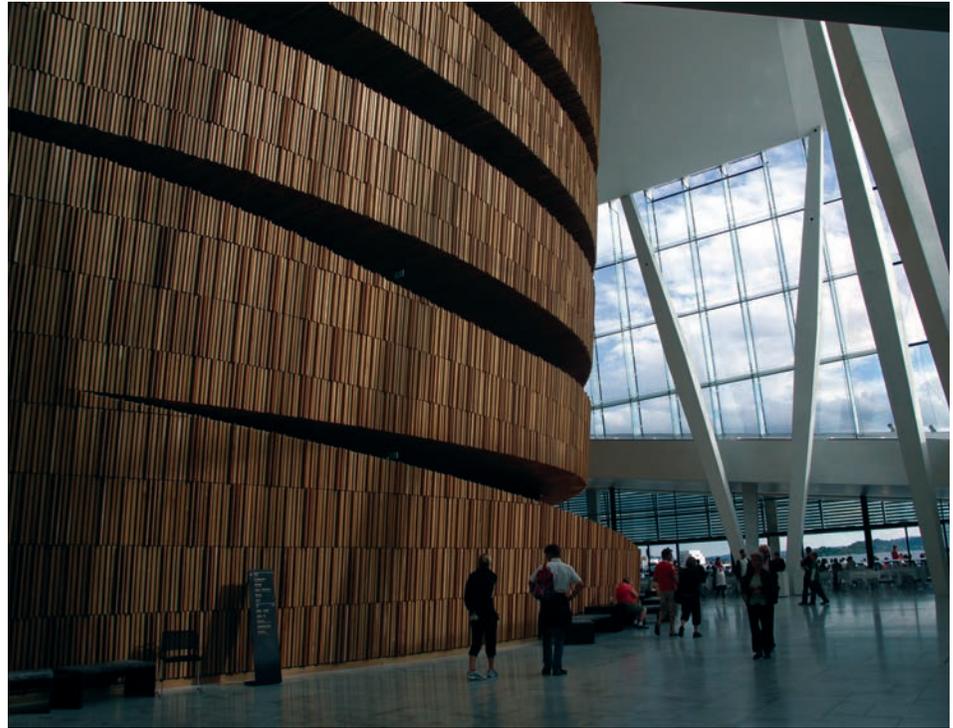


Fig. 10. Den Norske Opera & Ballet in Bjørvika in Oslo (arch. Snøhetta, realization in 2008) – interior (photo: E. Cisek)

Il. 10. Den Norske Opera & Ballet w Bjørvika w Oslo (arch. Snøhetta, realizacja 2008 r.) – wewnątrz (fot. E. Cisek)

the surrounding area was made by three Norwegian artists: Jorunn Sannes, Kalle Grude and Kristian Blystad [9]. The designed pedestrian precinct changes into stone steps, ramps and hollows in some places (Fig. 9). A marble and sterile space hides inside the real heart of the object – the concert hall which emanates warmth of wood and a soft form; the place where visitors have an opportunity to commune with art (Fig. 10) [3].

Looking for beauty – the beauty of nature and truth – often makes us set out on a long journey. The iron motto: ‘You gain knowledge on the road’ becomes then a principle which conditions the way in which architectonic works are constructed and perceived. The edifice of the Opera is located at the end of the major urban axis of the city called Karl Johans Gate. The centre of Oslo is arranged in such a way that tourists can visit the whole of it on foot. The main street of the city is based on two culmination points: on the west side – on the Royal Palace situated on a natural hill and on the east side – on the edifice of the Opera built in the form of an artificial hill [6]. Walking down the Karl Johans Gate we reach a new sterile space which was shaped by means of marble blocks and which leads higher and higher to the roof of the object constituting the climax of sightseeing. At the end of the road there is an archetypal hill from which we can admire the view of the surrounding area; in a similar way, from the Opera roof we can admire a wide panorama which reflects the context of the place: a promontory surrounded by water from three sides, ferries and sailing boats passing by, the silhouette of the mediaeval stronghold Akershus, buildings in the area of the historic quarter Kvadraturen, the railway station Oslo S and harbour areas [4], [8]. The highest point in the monumental and snow-white scenery overlooks the Stage Tower which is covered with aluminium panels with an embossed hieroglyphic pattern – shining in the sun, the

work of Norwegian artists Løvaas & Wagle (Fig. 11). One can get to the roof of the Opera on foot, by bike or by boat from the water side. Walking is really fascinating because the artificially constructed landscape changes every minute. The façade glass functions as a mirror – the reality which surrounds the object: the sky, the sea, ferries passing by and the neighbouring buildings can be seen in the reflection. The white marble changes its colour depending on the time of the day, weather and the intensity of light (Fig. 12).

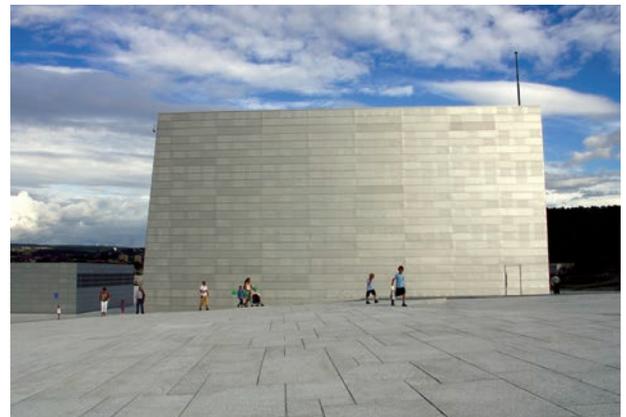


Fig. 11. Den Norske Opera & Ballet in Bjørvika in Oslo (arch. Snøhetta, realization in 2008). The highest point of the building where in the monumental and snow-white scenery, overlooks the Stage Tower which is covered with aluminium panels with an embossed hieroglyphic pattern – shining in the sun, the work of Norwegian artists Løvaas & Wagle (photo: E. Cisek)

Il. 11. Den Norske Opera & Ballet w Bjørvika w Oslo (arch. Snøhetta, realizacja 2008 r.). Szczyt budynku, gdzie w monumentalnej, śnieżnobiałej scenerii króluje pokryta aluminium panelami z wytłaczanym hieroglificznym wzorem Stage Tower – połyskujące w słońcu dzieło norweskich artystów Løvaas & Wagle (fot. E. Cisek)



Fig. 12. Den Norske Opera & Ballet in Bjørvika in Oslo (arch. Snøhetta, realization in 2008) – Opera glass façade reflects the surrounding area of the object (photo: E. Cisek)

Il. 12. Den Norske Opera & Ballet w Bjørvika w Oslo (arch. Snøhetta, realizacja 2008 r.) – szklana fasada opery odbijająca otoczenie obiektu (fot. E. Cisek)

Similar associations are evoked by a modern building called Polaria – the museum of the Arctic in Tromsø (realization 1997). The form of this object dominates over the surrounding area and it brings to mind gigantic, snow-white and sliding onto each other cakes of ice which are connected by glass lamels. The visitors to this place are taken on a journey in time and space during which in a panoramic projection room they can admire the wild beauty of the Svalbard isles situated in the Far

North or they observe the life of sea mammals and fish in an aquarium specially designed for that purpose.

This review is completed by the building of the Norweg Museum and Cultural Center w Rørvik (arch. Gudmundur Jonsson, realization in 2004) which is an example of a modern sculpture form situated on an artificial promontory which goes into the sea. The shape of the building refers to the Viking tradition and brings to mind a sailing boat.

Museum object-sculpture topically connected with the region and place

Nothing stirs imagination better than places whose space was designed so as to emphasize its connections with remarkable personalities closely ascribed to it or to emphasize a natural phenomenon or natural forms which occur in a given region. In the open countryside, an architectonic object performs a figurative function in relation to the background. Building – sculpture, similarly to other objects in the open air, can have an influence on the basis of contrast or similarity. In the first case, it stands out against the surroundings by means of its form, colour not typical of a given place and texture. A toned down object built from local materials – often partly hidden in the terrain – fits in the background and can be seen only from a short distance. However, buildings-sculptures differ from small-scaled objects in having an appropriately arranged internal space.

Petter Dass Museum in Alstahang (arch. Snøhetta, realisation in 2007) represents an example of building-sculpture which is hidden in the mountains and opened to fiords. The museum building perfectly fits in the natural rocky form by means of an empty space arranged

inside the building. The cubist form of the museum with two transparent elevation screens was built into this artificial space. Part of the ground floor, where the exhibition space is arranged, has glass walls on opposite sides, which was designed on purpose. Thanks to this arrangement, the space connects the view of water and sky (symbolising the future) with the view of the local church and historical buildings (symbolising the past). This designed construction constitutes a sort of bridge between the past and the future as a space *continuum* of the natural environment in which the Norwegian poet Petter Dass lived and wrote his poems at the turn of the 18th century. A modern glass façade of the museum emerges from the rocky ridge like a precious piece of art with artistic frames.

A similar concept was used in the object whose box-like form explicitly emphasises the place and like a time vehicle it transmits the potential observer into remote places which are connected, thematically, with the presented exhibition. According to the idea of continuation and permeation, the building is connected with the

ground like a plant which constitutes its natural foundation. A raw cubistic form: the Karmøy Fishing Museum in Karmøy (arch. Snøhetta, realisation in 1998) – which is firmly placed on the rocky hill and has valuable collections inside its massive walls – is characteristic thanks to one big glass wall which opens the exhibition space in the direction of the sea. Thanks to such an arrangement, the minimalist form of the building emphasizes a rugged and secluded area, while the internal construction itself allows tourists to pay attention to the exhibition connected with the place and the view of water.

The Glacier Museum in Balestrand (architect Sverre Fehn, realisation in 1991) harmoniously fits in the space *continuum* background, where architecture and the massif of mountains form one complementary entirety. The sculptural form of the object seems to function in the environment on the basis of empathy. This impression is intensified by the materials, mainly wood and glass as well as by the form of the building linearly extended in space. The Museum of Glaciers was built as homage to Nature having been closely fitted into Nature, as a creation in its spirit and for Nature itself.

Building-sculpture as *sacrum* space

An absolute work of art is created as a perfect combination of sculpture and architecture. *Sacrum* space which is filled with symbols and is close to nature and its forms deserves our special attention in the context discussed here.

The Cathedral of the Arctic Sea, the Ishavskatedralen in Tromsø (arch. Jan Inge Hovig, realization in 1965) with a gigantic 23-metre interior stained glass window created by Victor Sparry, is an architectonic monument built in honour of nature and the native inhabitants of Norway. The form of this temple is archetypal – it combines the motives of an iceberg and the traditional form of a Saam tent. It also resembles a rock which emerges out of the sea on the western coast of Tromsysten. The clear whiteness of the extremely simple form of the object, which is composed of concrete construction elements connected by glass lamels, stands in contrast with a monochromatic grey colour of the buildings nearby. The building is situated on an island connected with the mainland by means of a 1036 metres long bridge over the Strait of Tromssundet. Therefore, the bridge is perfectly visible from the sea, especially by night, when the bridge is lit up and the cathedral glows with the light that makes its way through the apertures of the glass lamels. The object's original design did not take into account the impressive stained glass which features the second coming of Christ to the world – Parousia. According to the architect's idea, the congregation was supposed to fix their eyes on the natural countryside which opened up behind the glass wall – high, snow-clad mountain peaks and arctic nature.

In some projects, the sculptural form of the building smoothly permeates with natural forms, namely, the rock on which it was built and the trees growing in the surrounding area. A perfect example here is represented by

the rocky church of Mortensrud in Oslo (architects Jan Olav Jansen and Børre Skodvin, realisation in 2001). The church along with the catechistic house and parsonage constitute a uniform composition which emanates the chill of the stone and is built at a right angle, broken by the wooden openwork belfry. An unusual effect is made by the natural rock which goes through the stone floor and on which the building is built. Some fragments of the sanctuary's walls are made of square stone blocks which are connected without jointing and are arranged in contrast with big glass planes in the upper part of the church. This makes the elevation look natural and spacious. The different wooden texture and the colour of the belfry as well as the trees, which penetrate into the structure of the designed object, create additional vertical divisions of space thanks to which the whole composition is balanced.

Sometimes a sculptural form is built on the foundations of previous ruins of the building and forms a harmonious *spatial continuum* with them – a fusion of two or even several technologies which come from different periods of time. The cathedral in Hamar constitutes an example of the reconstructed *sacrum* space. The domkirke ruinerna – the ruins of the mediaeval cathedral from the middle of the 10th century were covered with steel and glass structure which protects them from changeable weather conditions (architects Pal Biornstad, Inge Ormhang and Espen Pedersen). This construction constitutes an example of the old *sacrum* space which was reconstructed again and in this way it became a completely new object. Thanks to the combination of two different construction technologies, which come from different periods of time, a perfectly tuned *spatial sacrum* was achieved which emphasises a unique character of the ruins and at the same time it constitutes their complement as a new sculptural form.

The Norwegians are often called the Nation of Artists. Contemporary architectonic realizations in recent years have shown that this definition is really accurate. Starting from small forms of artistic design through small architecture, architectonic designed objects and public utility buildings we can see – in the likeness of the Nordic style – two permeating worlds – architecture and art. The Norwegian artistic production has always developed in accordance with nature, its shapes, rhythms and holistic order. As a fixed element interspersed in the architectonic activity, it is still visible in the structures which serve the place and Nature more than human vanity and willingness to exist. As it was noticed by Martin Heidegger, an architectonic work is a combination of a divine element coming from the timeless world of ideas and a human one as a new component which is added to the place and thanks to which its character becomes more readable [7]. Naturalness and deeply rooted bonds with nature contribute to the following phenomenon: both the objects coming from the past as well as those newly designed become more like a part of the natural landscape and of the already existing structure rather than the beginning of a totally and separately composed space.

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Rzeźba w norweskiej architekturze – dzieło architektoniczne

Norwegowie są często nazywani Narodem Artystów i mistrzami w aranżowaniu przestrzeni pod gołym niebem. Założenia tego typu doskonale podkreślają ich narodową tożsamość oraz bliskie związki z naturą i rodzimą kulturą. Budzą one różnorodne skojarzenia – od tych najprostszych, ściśle związanych z konkretnym miejscem czy przeznaczeniem obiektu, po te bardziej uniwersalne, takie jak powszechne motywy doświadczania świata, wspólne i właściwe wszystkim ludziom niezależnie od ich rasy i pochodzenia. Analizując norweskie obiekty-rzeźby można pokusić się o pewną ich klasyfikację, pozwalającą dostrzec pewne wspólne dla nich wszystkich cechy. Począwszy od drobnych form wzornictwa artystycznego, poprzez małą architekturę, instalacje architektoniczne i budynki użyteczności publicznej, obecne są, przenikające się na podobieństwo nordyckiego splotu, dwa światy architektury i sztuki. Norweska twórczość arty-

styczna zawsze rozwijała się w zgodzie z naturą, jej kształtami, rytmem i holistycznym porządkiem. Jako stały pierwiastek wpleciony w działalność architektoniczną jest wciąż widoczna w budowlach służących bardziej miejscu i naturze niż ludzkiej próżności i chęci zaistnienia. Jak zauważył Martin Heidegger, dzieło architektoniczne jest połączeniem pierwiastka boskiego, pochodzącego z ponadczasowego świata idei, i ziemskiego – jako materialny element dodany do miejsca, dzięki któremu jego charakter staje się bardziej czytelny.

Doskonale przykłady obiektów-rzeźb napotkać można w Norwegii, począwszy od oryginalnych w kształcie małoskalowych form podkreślających piękno krajobrazu, takich jak punkty widokowe i obiekty służące obserwacji ptaków, poprzez małą architekturę wzbogacającą przestrzeń miejską, po budynki użyteczności publicznej, stanowiące wielkowskalowe kubatury o niepowtarzalnym wyrazie artystycznym.

Key words: sculpture, archetype, architectonic installation, architectonic work

Słowa kluczowe: rzeźba, archetyp, instalacja architektoniczna, dzieło architektoniczne



Łukasz Damurski*

Permanently unsatisfied needs of Wrocław citizens

10 years ago Eugeniusz Bagiński wrote: *the priority investments in Wrocław are the road improvements and building the bypass* [priorityet w całości inwestycji w mieście – to remont dróg. Wniosek następny, komplementarny z wnioskiem poprzednim, to budowa obwodnic] [1, p. 112]. The opinion survey carried out in the years 1996–1997 among 1481 citizens showed that the system of transport was the most important disadvantage of the city. Surprisingly, a similar study I conducted in 2007 among 3288 citizens yielded almost the same results: the most common requests of respondents were the road improvements and building the bypass [2]. Therefore a question emerges: what did actually change in Wrocław during the last decade? Does the opinion of respondents

reflect the factual problems of the city or is it just a stereotype?

This paper describes the changes in the needs and in the expectations of Wrocław citizens in the years 1997–2007. The comparison between attitudes of respondents was possible due to using the same question in the two above mentioned surveys. This question was: “If the decisions concerning Wrocław depended on you, what would you indicate as the most urgent issue for the city?” [Gdyby od Pani/Pana zależały decyzje dotyczące miasta Wrocławia, to co Pani/Pan uznałyby/uznał za najpilniejsze (pierwszoplanowe) dla Wrocławia?]. The answers reveal the unsatisfied needs of the inhabitants of the city – see Table 1.

Table 1. The most urgent issues for Wrocław in the years 1997 and 2007. The first 5 answers. Number of respondents answering the question “If the decisions concerning Wrocław depended on you, what would you indicate as the most urgent issue for the city?”: 1481 in 1997 and 3258 in 2007. Source: [1, p. 113] and my own research

Tabela 1. Najpilniejsze sprawy dla Wrocławia w opinii respondentów w latach 1997 i 2007. Pierwsze pięć odpowiedzi. Liczba respondentów, którzy udzielili odpowiedzi na pytanie „Gdyby od Pani/Pana zależały decyzje dotyczące miasta Wrocławia, to co Pani/Pan uznałyby/uznał za najpilniejsze (pierwszoplanowe) dla Wrocławia?”: 1481 w 1997 r. i 3258 w 2007 r.

Źródło: [1, s. 113] i badania własne autora

Answer	1997		Answer	2007	
	Number of respondents	% of respondents		Number of respondents	% of respondents
Road improvements	486	32.82	Road improvements	1308	40.15
Building the bypass	305	20.59	Building the bypass	1087	33.36
Facades of buildings	221	14.92	Public transport improvement*	682	20.93
Renovations of the old buildings	138	9.32	Renovations of the pre-war residential areas	417	12.8
Reconstruction of the transport system	134	9.05	Traffic jams reduction	233	7.15

* including: increasing the speed, the frequency and the length of public transport, raising the quality of means of public transport (buses and trams), building an underground railway system

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The suggestions put forward by the citizens may be divided into 2 groups: transport improvements and renovation of old buildings. Throughout the years they remain generally invariable, some slight changes occur only in their proportion to each other.

Firstly, the growing importance of transport problems may be observed. Previously they constituted 3 of 5 positions and now 4 of 5. The first two places are permanently occupied by the road improvements and building the bypass. Other answers in this group are: reconstruction of the transport system (1997), public transport improvements (2007) and traffic jams reduction (2007).

The most important suggestion made by the citizens – road improvements – is accepted by the local authorities. Many roadworks are carried out in the city, including surface exchange and widening the streets. However, these improvements result in increased traffic congestion which in turn brings further dissatisfaction of respondents and significantly affects the image of the city.

The problem of traffic jams is quite a new issue in Wrocław. Its appearance in the opinion of respondents reflects the dynamic development of car transport in the recent years. Wrocław is often perceived as the most congested city in Poland, though such a statement is not entirely true. An experiment conducted by the journalists of “Gazeta Wyborcza” in 2008 shows that the average speed of a car driving in the rush hour from the Wrocław



Fig. 2. Persisting problem of Wrocław: pre-war residential areas. Sępa-Szarzyńskiego Street (photos: J. Jerczyński and Ł. Damurski)

Il. 2. Stały problem Wrocławia: przedwojenne kamienice. Ulica Sępa-Szarzyńskiego (fot. J. Jerczyński i Ł. Damurski)



Fig. 1. Persisting problem of Wrocław: transport. Tęczowa Street (photos: K. Nowak and Ł. Damurski)

Il. 1. Stały problem Wrocławia: transport. Ulica Tęczowa (fot. K. Nowak i Ł. Damurski)

city centre to the suburbs is 14.4 km/h whereas in many other cities it is much lower (e.g. in Warszawa 11.5 km/h, in Kraków 10.4 km/h, in Gdansk 8.1 km/h) – see [6]. Speed maps drawn using the GPS also prove that Wrocław is not as congested as other big cities in Poland – see [5].

Notwithstanding the actions taken up by the local authorities and the stereotypical judgements about Wrocław the prevailing opinion of citizens remained unchanged during the last 10 years. Apparently, their requests have not been granted so far: many roads still require improvement, the bypass is not finished and congestion is substantially increasing – see Figure 1. In such a situation the citizens may feel that one of their fundamental needs – the need of communication – is not satisfied. And it is not only about the transport between the home and the workplace, but also about the communication in general. Ironically, the promotional campaign of the city is organized around the slogan “Wrocław. The meeting place”. How can it be a “meeting place” if almost all its citizens sit in one huge traffic jam?

The second group of respondents’ suggestions deals with the condition of Wrocław’s residential areas dated back to the late 19th and early 20th century – see Figure 2. In the survey of 1997 there were two answers connected with this topic: “facades of buildings” and “renovations of the old buildings”. In 2007 the problem of old buildings declined in importance and was represented by one answer only: “renovations of the pre-war residential areas”. This change of

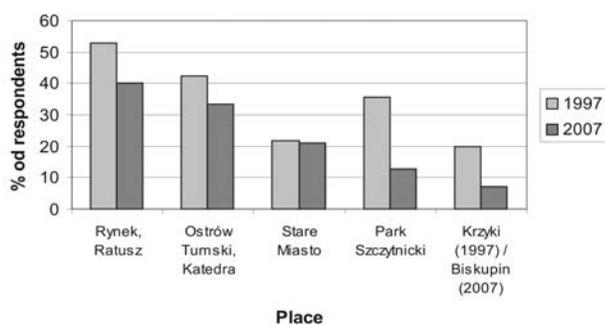


Fig. 3. Places liked most in Wrocław in the years 1997 and 2007 (the first 5 positions). Source: [1, p. 37] and my own research. Number of respondents who answered the question: 1453 in 1997 and 3275 in 2007

II. 2. Miejsca najbardziej lubiane we Wrocławiu w latach 1997 i 2007 (pierwsze pięć pozycji). Źródło: [1, s. 37] i badania własne autora. Liczba respondentów, którzy odpowiedzieli na pytanie „Które części, fragmenty miasta Wrocławia najbardziej się Pani/Panu podobają?": 1453 w 1997 r. i 3275 w 2007 r.

proportion may be explained by two simultaneous phenomena. Firstly, as it was already stated, the situation of transport in Wrocław worsened during the last 10 years and in consequence, its position on the list of citizens' discontents grew, pushing down the problem of pre-war buildings. Secondly, some positive changes were introduced in the historical urban space of Wrocław: selected buildings were refurbished, both in the city centre (Rynek, Solny Square, Świdnicka Street, Ruska Street, Oławska Street, Szewska Street) and in more distant areas (like Bema Square, Dubois Street, the main Train Station, Grunwaldzki Square). This starting urban renewal partly satisfies the needs of respondents, which is visible in the results of the study.

Another interesting aspect of the people's opinion about Wrocław concerns places liked and disliked. Juxtaposition of the results of the 1997 survey and of the 2007 survey proves that the most approved places remain generally the same in the last decade (see Fig. 3). Conclusions drawn from this fact may be as follows. Places like Rynek, Ostrów Tumski, Stare Miasto and Park Szczytnicki are very consistent, unvarying landmarks of Wrocław and become some kind of icons of the city: well known, easily recognized and widely approved. Second, that these most liked places satisfy the needs of citizens and therefore may serve as a model for other areas of the city.

On the contrary, the list of the places disliked has changed significantly since 1997 (see Tab. 2). The Traugutta Street has dropped to the 2nd position and the first place has been taken by a more general category "derelict urban areas". City centre and Śródmieście, previously on the second and fifth positions, have vanished. The blocks of flats residential areas (Kozanów, Nowy Dwór and others) retained their ranks.

Visible changes in the citizens' opinion show the persisting problem of post-socialist residential areas (answers "blocks of flats", "Nowy Dwór" and "Kozanów" comprised 3 of 5 most disliked places in 2007) and suggest that these places require immediate improvement if the city landscape is to satisfy the needs of Wrocław inhabitants. Simultaneously, the negative image of pre-war residential areas (in 2007 represented only by 2 places: "Traugutta Street" and "derelict urban areas") has enhanced probably due to the above-mentioned spectacular renovations in the city centre and some further areas.

Table 2. Places disliked most in Wrocław in the years 1997 and 2007 (the first 5 positions). Source: [1, p. 42] and my own research. Number of respondents who answered the question: 1226 in 1997 and 3236 in 2007

Tabela 2. Miejsca najbardziej nie lubiane we Wrocławiu w latach 1997 i 2007 (pierwsze pięć pozycji). Źródło: [1, s. 42] i badania własne autora. Liczba respondentów, którzy odpowiedzieli na pytanie „Które części, fragmenty miasta Wrocławia najbardziej się Pani/Panu nie podobają?": 1226 w 1997 r. i 3236 w 2007 r.

1997		2007	
answer	% of respondents	answer	% of respondents
Traugutta Street and surrounding area	35.4	derelict pre-war urban areas	24.85
City centre (Stare Miasto, Grunwaldzki Square, Piłsudskiego Street etc.)	17.86	Traugutta Street and surrounding area	18.57
New residential areas (Kozanów, Kosmonautów, Gaj etc.)	16.88	blocks of flats residential areas in general	17.95
Nowy Dwór	13.95	Nowy Dwór	17.55
Śródmieście	12.97	Kozanów	11.77

To conclude we may notice that most of the urgent changes proposed by the citizens in 1997 have not been implemented. The gradual improvement of transport infrastructure is not big enough to be visible to the respondents and the renovation of some old buildings hardly complies with their persisting requests¹. The performance of particu-

lar municipal policies and programmes aiming to clean up the image of Wrocław (like for example [3, 4]) is quite poor. They should be given a high priority so that the next decade could bring considerable positive changes in the condition of Wrocław. We need to make every endeavour to solve the transport problems and renew the derelict pre-war residential areas. If not, they will become the dominant negative elements of the image of the city.

Eventually I need to note that regularly conducted, comparable opinion surveys are a very good source of

¹ Or maybe the needs of citizens are growing faster than the spatial development of the city.

knowledge about the citizens' needs and expectations. They also reflect the changes in the quality of life as perceived by the local urban communities and therefore may serve as a measure of the development of the city. The citizens' opinion may be interpreted not only as a direct reaction to the changes in the city's landscape, but also as a reflection of civilizational level of a particular urban area. For example the unsolved problem of Wrocław roads and transport system gives a strong warning to the

local authorities about the condition of the city. Another big issue – disliked post-socialist blocks of flats – suggest that this kind of architecture is not approved by the citizens and that it does not offer a desired quality of life. The good news about the civilizational development of Wrocław are that many pre-war residential areas are ranked higher than 10 years earlier and that many road-works are under way, giving the hope to improve the image of the city in the future.

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Niezaspokojone potrzeby mieszkańców Wrocławia

Pomimo dynamicznego rozwoju gospodarczego Wrocławia w ostatnich latach najpilniejsze potrzeby mieszkańców pozostają niezaspokojone. Wyniki badań ankietowych wskazują, że w latach 1997–2007 wrocławianie najczęściej zgłaszali dwie grupy problemów: niewydolny system

transportowy i zaniedbane obszary przedwojennych kamienic. Co jest źródłem stale utrzymujących się mankamentów Wrocławia? Jakiego działania należy podjąć w celu poprawy wizerunku miasta? W prezentowanym artykule autor poszukuje odpowiedzi na te pytania.

Key words: Wrocław, citizens' needs, image of city

Słowa kluczowe: Wrocław, potrzeby mieszkańców, wizerunek miasta



Jerzy Olek*

Art from science or science from art?

Eternal problem:

What precedes what?

What determines what?

What affects what and how?

Can a possible marriage between art and science be a partnership or will it always be a misalliance – at one time for science at another time for art?

In antiquity it was not a problem, in modern times it is. The issue has become delicate along with the appearance of more and more similarities between those two realms. A clear-cut distinction between rationality and spontaneity, reasonable approach and intuitive revelation has ceased to apply. The areas of penetration began to overlap each other, especially in the area of ideas. In its many aspects art has become scientific and science has become artistic. Philosophy has tried to combine some issues, explaining why complete separation is impossible or even undesirable.

How would the impressionists paint without knowing the theory of colors? What would cubism be like if the geometry of four-dimensional space didn't exist? What way would Escher go without recognizing the findings of Łobaczewski? Would optical art create all of its visual solutions without the use of psycho-physiology of vision?

What about mathematics with its topology and physics with its visionary claims and attempts at understanding the whole world – what would they be without their pro-aesthetic qualities? What about the similarity between the appearance of impossible figures drawn for different reasons and for different purposes by artist Oscar Reutersvärd and physicist Roger Penrose?

Thinking about the mutual views of the two realms I decided to ask Professor Roman Duda, a topologist, about his opinion on that subject.

J.O.: Scholars and artists share one conviction that every thought, regardless of its direction and conditions, should be aware of its limitations. However, there immediately

appears a dilemma regarding areas in which they overlap with each other, and consequently there is a disappearance of clear differences between science and art. Heidegger claimed that *art is a revealing of what is*. However, the same can be said about science. In both cases, then, it is about “what is” and “how it is.”

R.D.: *In my opinion both science and art are entitled to talk about the ways of reaching the understanding the world. Science follows the path of truth, whereas art follows the path of beauty, but beauty is truth and truth is beauty. They both deeply penetrate, inspire and need each other.*

It is natural for man to look for unity, for one perspective, for one way, though at the moment it is too early to tell what this common way will be. For people who can think it could be philosophy, because modern science grew from philosophy, philosophy still includes aesthetics, that is reflection on beauty.

J.O.: In the first sentence of the preface to his *Philosophiae naturalis principia mathematica* Newton wrote: *I have in this treatise cultivated mathematics so far as it regards philosophy*. Mathematics, and specifically its approach to reality, can be as tenuous and mysterious as that of poetry or art, though art is always somewhat related with rationality and spirituality...

R.D.: *So is mathematics and science, because modern science is moving further and further away from concrete material phenomena. It is moving closer and closer to the area of ideas. Creating the theory of relativity and the quantum theory, it moved far away from its natural substrate. When we talk about the differential manifolds or Hilbert space, we use a language which is very far from the imagistic transmission of what we observe. Quanta as well as bigger elementary particles are objects of thought more than a result of experiments. It is not known if some particles exist at all although they should exist for the picture to be coherent.*

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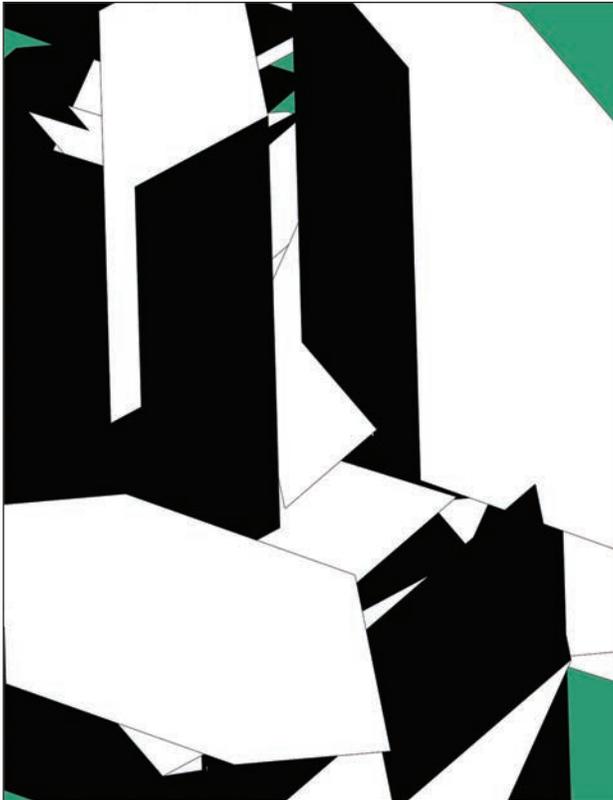


Fig. 1. P1011-C, pigment-ink on canvas, 2004, 144 × 112 cm
(Manfred Mohr)

II. 1. P1011-C, tusz na płótnie, 2004, 144 × 112 cm (Manfred Mohr)

J.O.: Ultimately it is man that gives meaning to things by putting the data into order in his own consciousness as well as making use of simple models which are the result of the assumed reduction. We perform similar activities also in art.

R.D.: *Thinking is often similar and models are needed in both realms. Quarks, which due to their scale are unimaginable, organize the smallest structures of the universe. On the other hand, the structure of the universe, in macroscale, scares us with its magnitude. In order to explore it, we present it as an idea full of manifolds and we use mathematical tools. What drives us in selecting these tools? I think that the sense of beauty is very important. The world is somehow ordered in such a way that a strong and efficient theory impresses us with its beauty. If we create something beautiful, it seems to us to resemble the world which the mathematician seems to be describing.*

J.O.: This means that the world in its nature is beautiful...

R.D.: *There is an amazing correlation between the human mind and the world. There are a lot of ways which we can follow in interpreting the world, but we choose a few specific ones which seem to us beautiful. In such a case what happens is a very dramatic interpenetration of aesthetic and rational thoughts as well as of spirit and matter; however, a sense of beauty remains the fundamen-*

tal conductor. Thought, that is intellectual construct, is an object of modern science to a larger extent than its basis, namely matter.

J.O.: The difference between art and science is that the boundaries of art are fluid or maybe even it doesn't have any. Once in a while the slogans from half a century ago return like a boomerang: "everything is art" or "everybody is an artist," which results in categories getting blurred and the disappearance of any criteria. I think that science is more disciplined.

R.D.: *Not necessarily and fortunately not entirely.*

J.O.: Is absolute originality possible in science?

R.D.: *Only within certain limits. Once you enter the canon, you should try to break it. Making such attempts generates the most precious moments in the development of science. A very important breaking of the canon took place during Copernican times when the traditional order of the world which had been revered for centuries – the order based on Greek mathematics – was questioned and refuted. It was accompanied by great resistance from the scientific community but it was exceptionally creative for science. There have been numerous examples of this during the development of science when something new evolves from the old.*

J.O.: There is an infinite number of such revelations in art. It is the innovators who by breaking earlier conventions give shape to newly created directions and with their relentless attitudes begin new periods. In modern times, they often find inspiration in science. A good example is the interest of the impressionists in the nature of light or of cubists in the fourth dimension.

R.D.: *Both impressionism and cubism were very important for art. Although they disappeared, their achievements were absorbed by modern graphic art. Similar phenomena regard scientific matters. Frequently, it seems that scientific production is similar to the evolution of the living world. A lot of creations, claims, currents and directions appear, but most of them fall to the side and are forgotten.*

J.O.: Time cleanses.

R.D.: *Many solutions sink into oblivion. Only some remain.*

J.O.: In art the reasons why people fall into oblivion are different. Often they are authors with huge achievements appreciated only after their death, often accidentally. The world suddenly discovers that somewhere far from artistic centers there was a genius who tried to break through in his own time, or who by choice was active only in the margins, or because of his own modernity was unacceptable for his contemporaries. And the world recognizes the genius of such individualists who have passed away only much later. Do similar phenomena take place in science?

R.D.: *To some extent they do. The development of science consists in the appearance of certain ideas. It happens that they get formulated in different places independently and even at different times. This is what sometimes happens. For instance Bolzano, a Czech mathematician who lived at the beginning of the 19th century, had brilliant concepts, a clergyman by education, professor of philosophy at the university in Brno and Prague who did not manage to popularize his ideas in his times. They were rediscovered years later and when his achievements were remembered he was fully recognized because he did confirm the direction of the development of mathematics by imposing a new meaning on it. These kinds of stories do take place but they don't really affect modern science.*

J.O.: Wasn't Riemann, the author of multi-dimensional geometry whose principles became the basis of the theory of relativity, also ahead of his time? Einstein used his findings much later.

R.D.: *I don't know if this can be considered being ahead of his time. Riemann asked the question "What is space?" In his time, it was a commonly accepted rule that space is described by Euclidean geometry. Riemann assumed that this is a wrong point of view, that it imposes on our physical space a certain mathematical concept which does not hold up when confronted with reality and he asked himself a mathematical question: "What is space and how should it be defined anew?" His deliberations resulted in the concept of manifolds, that is, a concept of space which locally resembles a Euclidean one, but these parts can become much more elaborated structures. When Einstein developed the theory of relativity he lacked a mathematical apparatus to specify it. Then a mathematician friend of his told him that something like this already exists and for him it was a gift from heaven. There are a number of such events in science and they confirm my conviction that mathematics is a kind of physics.*

J.O.: Is it also the case in art?

R.D.: *I don't think so as I believe that art is more autonomous. There were such artists who were greatly inspired by mathematical ideas, for instance, Escher.*

J.O.: Among many others.

R.D.: *Yes, and they did have their followers. Some of them were original artists, yet when I look at their works I have the feeling that they are too perfect to be beautiful. The same regards music. Some time ago, the Japanese recorded a Beethoven symphony in absolutely sterile conditions. There were no coughs and all of the violin strokes were ideal. A perfect work, but it's just not possible to listen to it.*

J.O.: On the one hand, we pursue the ideal in all spheres, however, on the other hand, we are aware that perfection happens to be inhuman.

R.D.: *In science we constantly pursue the ideal, perfecting the models constructed in theory. However, the close presence of already existing art warns us against idealizing too much and it seems to say that we are still far away from true perfection, that it's still ahead of us and that beauty and truth are still to be found. It also appears that if something is too sterile, it loses its charm and its allure disappears.*

J.O.: What is the source then of the idealistic hopes of scholars that they will be able to grasp the whole? Why try to develop the Theory of Everything? Why the desperate need to precisely define the absolute categories? Why develop the notion of hyperspace?

R.D.: *We are on the way. There is a misunderstanding about the Theory of Everything because this theory is not really a theory of everything – it is supposed to be a theory combining four basic forces in the world. So far this has not been done, but if this is achieved, it will be something really magnificent. I hope that this will happen one day because if there is one world, there should be one description of it too, but this will not be a theory of everything. I don't believe in the Theory of Everything.*

J.O.: What are your views on space, which is something that has been so richly interpreted in topology? These problems were and still are interesting for many artists such as Dali who was fascinated by the tesseract or



Fig. 2. P1011-L, pigment-ink on canvas, 2004, 144 × 112 cm (Manfred Mohr)

Il. 2. P1011-L, tusz na płótnie, 2004, 144 × 112 cm (Manfred Mohr)

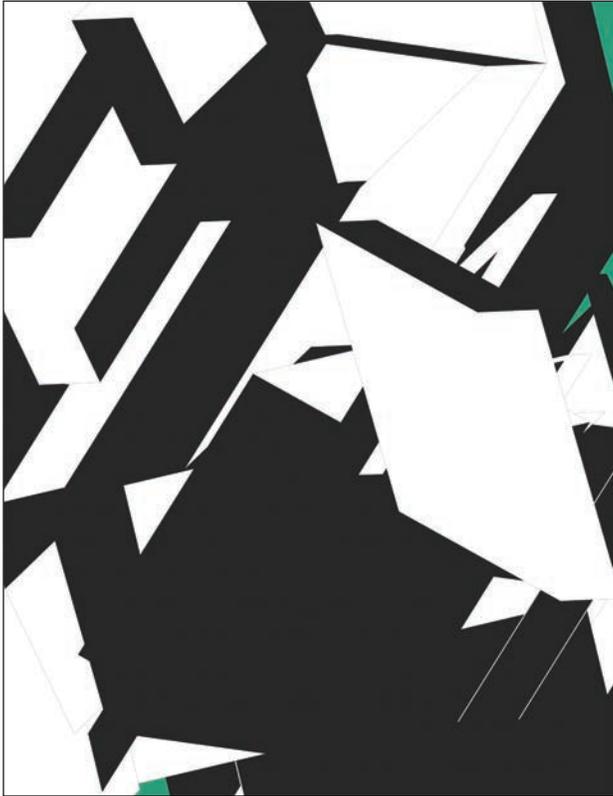


Fig. 3. P1011-R, pigment-ink on canvas, 2004, 144 × 112 cm
(Manfred Mohr)

Il. 3. P1011-R, tusz na płótnie, 2004, 144 × 112 cm (Manfred Mohr)

Duchamp and Picasso who explores the essence of the fourth dimension; they all seem to be dreaming of getting to the other side of the mirror. This may be a symptom of a deep human need to go beyond the third dimension, that is, leave even momentarily the world which we know.

R.D.: *My view is very naive. For me it is an indisputable fact that we live in a three-dimensional world. We are, however, aware of how limited such a perception of the world is. More importantly, reality alone forces us to go beyond the mathematical apparatus which derives from the three-dimensional and creates additional dimensions. The notion of timespace helped to better understand the world and has today the notion of multi-dimensionality which appeared in string theory. However, I consider all these to be constructs of thought. But the fact that they are beneficial gives us proof that our thought is on the right path, reaching a better and better understanding of the world.*

J.O.: In a word, there is a constant discord between idea and factuality, theory and practice.

R.D.: *Indeed we live in a flat world from which we are trying to escape. This pursuit can be illustrated by climbing mountains or building towers and pyramids which elevate us a little above the flat world and give us a sense of deeper knowledge. Speaking about space, our world is actually three-dimensional and that is why I believe that the attempt to reach the fourth dimension physically not mathematically – which is simple – has no chance of succeeding.*

J.O.: This sphere can be then penetrated only by the visions and dreams of artists.

R.D.: *These can be even creative dreams which, however, does not change the fact that this cannot be done. There is another interesting issue. Our world is locally Euclidean and globally probably not. Modern cosmogony likes to use Lobaczewski's hyperbolic geometry. There are people who ask themselves the question what would happen if we rejected the Euclidean harness and learned a different geometry from childhood. Maybe we would be better adjusted intellectually to understand the world.*

J.O.: The mutual effects between mathematics and art as well as their directions are different. Initiatives construed as a creative impulse come to a related and at the same time distant realm somewhat alternately – once from mathematics to art and once from art to mathematics. Moholy-Nagy believed that *mathematically harmonious shapes which have been thoroughly studied are filled with emotional values and they express a perfect balance between feelings and intellect* [1], which he explained in his book published in 1946 *The New Vision and Abstract of an Artist*. On the other hand, contemporary American mathematicians such as Banchoff or Séquin, while making computer visualizations of complicated equations, achieve outstanding aesthetic results which as images or objects can easily emanate an original glamour in galleries promoting the newest art, in which in any case, taking into account the tradition of constructivism, op-art or minimalism, an area could be separated out which could be called **mateart**, and I do mean to say mate- not meta-.

R.D.: *Those registers should not be confused. Mathematics is an art in the sense of freedom. We also choose what is beautiful. Although art also pursues the truth, they still remain different registers despite interpenetrating and inspiring each other.*

There are a lot of examples when ideas overlap with one another and there are a lot of ways of imaging and mutually inspired creation. There are mathematicians who while making scientific findings create images and objects which meet the typical requirements of works of art. Visualizing equations or graphically animating formulas to present their formal essence, they often unintentionally call into existence something that meets the criteria which apply in art. Good examples include short films by Professor Thomas Banchoff that show complicated solids in a geometrically four-dimensional space, displayed as sculptures, or the openwork structures by IT specialist Carl H. Séquin or the intriguing computer graphics presenting mutations of a torus by Nick Schmidt dealing with electronic geometry. A separate group includes fractals which are artificially generated and at the same time fabulously colorful images self-creating in a constant operating process, released from the computer by Benoit Mandelbrot and his colleagues.

Mathematics and art share more than they seem to. Although in the world of art, objectivism, which is so

important in evaluating mathematical results, doesn't really matter, the standards which apply in mathematics as well as the assumed motivations are not similar to those which are known in other sciences but to those which apply in art. This is amazing but when classifying mathematical theorems, it often happens that aesthetic aspects prevail over logic. The categories of beauty and elegance co-create the values of ideas no less than their correctness and even more so their potential usefulness. The English theoretician of numbers Godfrey Hardy, calling mathematicians creators of patterns and ideas, noted that for them, just like for other artists, *beauty and eminence are criteria with which their works should be evaluated* [2]. What's more, when he was talking about their achievements, he was especially proud not to have ever done anything useful, anything that would have any practical significance as such. He was dealing exclusively with mathematics for its own sake. Complete disinterestedness. Real art for art's sake. Pure freedom unblemished with any constraint of practicality.

I believe it is an indisputable fact that a great part of mathematics was born, lives and enjoys admiration as well as respect only because it is interesting... I like the idea of things which are done only for their own sake. Those words were spoken by American algebraist Paul Halmos. According to him, *mathematics is creative art because mathematicians create beautiful new ideas; it is creative art because mathematicians live, act and think like artists; it is creative art also because mathematicians consider it to be such.* Halmos compared mathematics to music and literature, however, primarily to painting. He said that: *the origin of painting is physical reality, and so is the origin of mathematics – but the painter is not a camera and the mathematician is not an engineer... In painting and in mathematics there are some objective standards of good – the painter speaks of structure, line, shape, and texture, where the mathematician speaks of truth, validity, novelty, generality – but they are relatively the easiest to satisfy* [3]. Maybe that is why both mathematics and art are sometimes barren – when they are full of boring formalism; it can be also truly deep – when it is relevant.

I am turning now to Professor Jerzy Lukierski, theoretical physicist:

J.O.: There are numerous attempts at visualizing different figures in a four-dimensional space: cube, torus, Klein bottle ... As a result we have both material solids which are like mathematical sculptures and computer simulations taking us into a world with two more dimensions than Flatland. In your opinion are these attempts at "imaging the impossible" important for science or are they only artistic impressions?

J.L.: *Visualizing figures in dimensions greater than three can have some educational significance. The transferring of easy to imagine geometrical relations from three to more dimensions can be helpful even in scientific research. However, in contemporary mathematics geometry is more about mathematical formulas than images.*

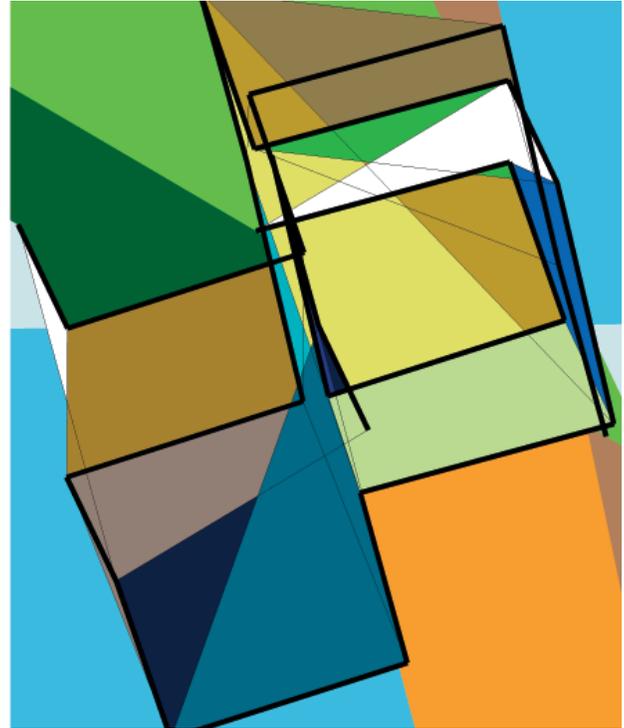


Fig. 4. P-701/B, enduraChrome / canvas, 1999, 141 × 114 cm
(Manfred Mohr)

Il. 4. P-701/B, enduraChrome / płótno, 1999, 141 × 114 cm
(Manfred Mohr)

J.O.: And how do the cosmological models created by such scientists as Hawking or Penrose present themselves in the context of the strict paradigms of physics? Are they only visions of the "poets of science" or timeless truths formulated by the giants of knowledge?

J.L.: *The concepts of Hawking or Penrose are bold scientific hypotheses and not timeless truths. Their strength*

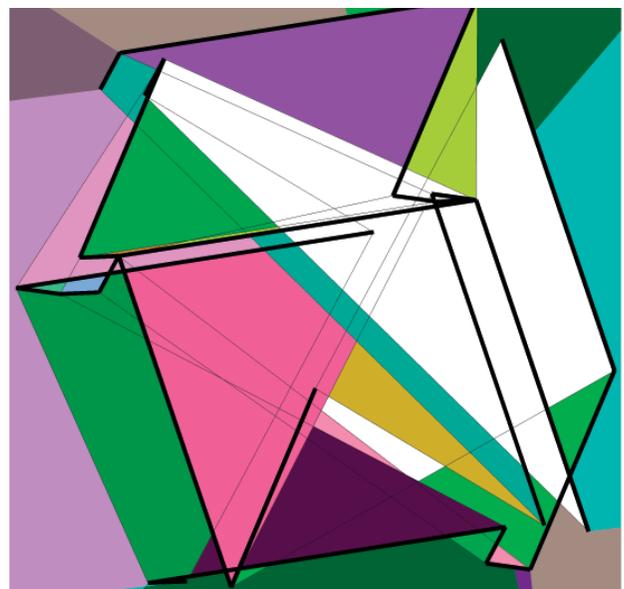


Fig. 5. P-706/B, enduraChrome / canvas, 2000, 140 × 135 cm
(Manfred Mohr)

Il. 5. P-706/B, enduraChrome / płótno, 2000, 140 × 135 cm
(Manfred Mohr)

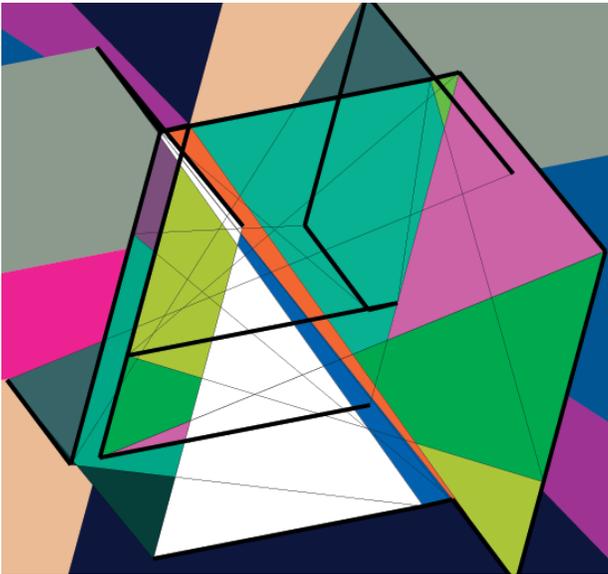


Fig. 6. P-707/F, enduraChrome / canvas, 2001, 140 × 143 cm
(Manfred Mohr)

Il. 6. P-707/F, enduraChrome / plótno, 2001, 140 × 143 cm
(Manfred Mohr)

lies in the fact that they concern the most fundamental problems of the descriptions of the universe (the beginning of the universe, the elementary structure and complex geometry of spacetime) and the fundamentals of our views on the description of nature.

J.O.: The area where you “surf” is riddled with various unknowns, marked with zones of indeterminacy and refuses to be described with the use of holistic definitions. Often it is more similar to the exuberant and free terrain of art than the disciplined cultivation of science. Is this where the ambitions of many physicists to impart aesthetic value to scientific formulas come from?

J.L.: In science there is as much discipline and rigor as is allowed by the possibilities of verifying hypotheses. There are such hypotheses which by definition cannot be verified in “earth conditions” as they require too much energy and sometimes they resemble artistic manifestos. On the other hand, imparting aesthetic values to scientific formulas is a harmless hobby of some researchers.

J.O.: I am trying myself to express, possibly in a simple form, some aspects of the infinity of space. Many artists have dealt with and still deal with this issue. Some of them closely cooperate with mathematicians and physicians, which has been a tradition since the Renaissance. My dilemma is finding out whether imaging various spaces, including four-dimensional ones, is possible. There have been a number of more or less satisfactory solutions. So far I have been more into non-dimensionality than into multi-dimensional measurability. I create illusions. I form delusions. Don’t you think that this is the only way to touch the mystery?

J.L.: Art often outstrips science but it also has much fewer rigors and it cannot be treated too seriously by sci-

ence. The ambition to imagine different geometrical structures can be a task for an artist too and even more so because its constructs are judged by aesthetic and not scientific criteria. In regards to multi-dimensionality, the analytical description with the use of numbers presents more possibilities than geometrical structures – one can create objects in an incomplete dimension (e.g. $1/3$ or π). In this area the domains of mathematics and art can join.

J.O.: Why is a theoretical physicist asked questions about art? Well, in the opinion of many, science has lost its privileged position in the hierarchy of cognition and it no longer guarantees – as it once seemed to – absolute and indisputable knowledge. What’s more, it also occurs that it is inspired by art which reflects a changing life. It is a different matter that it also wants to be certain of discovered laws which it finds on an abstract and mathematical path.

J.L.: Science has always coexisted with art peacefully for the most part. In my opinion, the role of science which broadens our knowledge of the world around us plays the leading role in this duet. It provides verifiable knowledge which grows at an incredible rate. Science constantly asks new questions – and it may happen that there are more new questions than answers, which sometimes leads to some confusion, indeterminacy, intuitive answers and a shift a little closer to art. However, when we look at significant steps toward the development of human civilization, they result more from the development of science than art.

Sometimes I have the impression that science carefully guards the autonomy of the area it penetrates and yet it eagerly declares its openness to interdisciplinarity. On the other hand, some excellent scholars demand that artists be interested in the results of their work. Nobel-Prize winner Richard P. Feynman asked: *Can’t our contemporary picture of the universe inspire anybody? Nobody sings about the values of science and you are forced to listen to not a song or a poem on that but an evening lecture. The age of science has not yet come* [4].

Has the age of art already come then? Or maybe it has already passed with its total technologization and banalization? Many claim that by more and more spectacularly demonstrating its helplessness in cognition and attempts at changing the world, art has become nothing. Its spectacular nature conceals a lack of message without any significance under a formal glitter. Often it boasts of a refined simplicity while hiding under this sophisticated euphemism ordinary crudeness. At times it happens to be, however, original, revealing and fascinating.

Robin George Collingwood had a rather radical and at the same time critical attitude to works of art. Analyzing his opinions in *The Philosophy of the 20th Century*, Alfred J. Ayer explains: *A work of art is real in so far as it is imagined, but it also aspires to meaning and as thus led into contradiction, for meaning is conceptual and ‘a concept can only be conceived, not intuited’; it cannot be ‘fused or identified with its sensuous vehicle’.* [...] science comes closer to a grasp of literal truth, but its defect

lies on its being abstract. Whereas ‘art ignores the real world altogether’ ‘science alone tries to bring the concrete world into the unity, but destroys its concreteness in the attempt’ [5].

Ilya Prigogine, author of *The End of Certainty*, stated that: *Where science wants to be abstract, mathematical and absolutely certain it often makes art join it in search of absolute certainty of laws but where art becomes an advocate of a changing life it makes science go sometimes towards it (e.g. that which regards the deterministic chaos or “systemic” science)* [6].

Art of the 20th century, and even more so of the 21st century, seems in many ways rational, concrete, systemic, structural. These kinds of ideas and programs result, on the one hand, from the need to introduce order into the disorder of reality and of experiences connected with it as well as, on the other hand, from the belief that through organized beauty one can find simplicity in complexity which is the hope also of some mathematicians and physicists.

One of the artists who rationalizes art is Manfred Mohr. His “P – 1011/C subset.motion” from 2005 is a screen with an infinitely variable content. This dynamic composition was created by Mohr with the use of an algorithm whose function consists in selecting a different subset each time from a set of 42 240 cubes (creating an eleven-dimensional hypercube) and determining which sides shall be black and which white. *My art-work is always the result of a calculation – he noted explicitly. – At the same time, however, it is not a mathematical art, but rather an expression of my artistic experience. The rules and processes I invent reflect my thinking and feelings. Even if we assumed that my work process is rational and systematic, its results can be unpredictable. Like a journey, only the starting point and a hypothetical destination are known. What happens during the journey is often unexpected and surprising* [7] (Figs 1–6).

In the case of this kind of creativity, questions of a fundamental nature appear: Who is the author of the work – the artist or the algorithm? What is creation – creating an algorithm or generating an artistic object with its use? Which role is the leading role – that of the artist or the programmer?

A methodically technical, if not to say “scientized” example of the process which takes place in the area of art is the achievement of Joachim Sauter and Dirk Lüsebrink displayed in 2008 at the collective exhibition titled “From Spark to Pixel” in Berlin’s Martin-Gropius-Bau. Inspired by the achievements of the film avant-garde from the beginning of the 20th century, they decided to reverse earlier situations regarding games with time and space and create architectural objects made of existing film frames with the use of their own method called “Invisible Shapes of Things Past.” It consists in transforming movie sequences into interactive virtual objects. Moving the movie camera along a straight line results in cubic objects and panning results in cylindrical objects. The artistic assumption was to resist the overwhelming hyperrealism which prevails in computer graphics as well as to find in images architectural and sculptural forms which develop from voxels (Figs 7, 8).

Thinking in solids cannot always be adequately visualized. Problems begin when a thing is supposed to come to be in a space which is more than three-dimensional. So far, with the help of computers, we can see models in n -dimensional spaces only in the form of shadows cast by them on a plain. It would be great to see a four-dimensional hypercube in nature. Sometimes artists manage to create simulations of multi-dimensional objects – by abbreviation, metaphor, ambiguity of an image. In his book *Surfing Through Hyperspace*, Clifford A. Pickover presents such examples, publishing also what was erased by computer e.g. 7-D cube drawn by moving a 6-D cube in a six-dimensional space.

Researchers in the natural sciences and especially theoretical sciences share differences with artists but primarily they share the same longing – wrote Jan Berdyszak, who deals with unconventional sculpture, in my exhibition catalog. – They both want to fulfill their need to provide statements about realities through knowledge and the different nature of their intuitions as well as with the effort of a disciplined imagination and they also want to develop possible realities [8].

But only possibility; aesthetic possibilities which occur in nature and in artificial reality seem to attract both



Fig. 7. Berlin 07 Inside, fragment, from “From Pixel to Voxel” exhibition, Martin-gropius-Bau, 2007 (Joachim Sauter, Dirk Lüsebrink)

Il. 7. Berlin 07 Inside, fragment, z wystawy „From Pixel to Voxel”, Martin-gropius-Bau, 2007 (Joachim Sauter, Dirk Lüsebrink)



Fig. 8. Berlin 07 Develop, fragment, from "From Pixel to Voxel" exhibition, Martin-gropius-Bau, 2007 (Joachim Sauter, Dirk Lüsebrink)

Il. 8. Berlin 07 Develop, fragment, z wystawy „From Pixel to Voxel”, Martin-gropius-Bau, 2007 (Joachim Sauter, Dirk Lüsebrink)

scientists and artists in a special way. In his *The Essential Tension: Tradition and Innovation in Scientific Research* Thomas S. Kuhn expressed his opinion on this: *in both realms an important role is played by deliberations on symmetry, simplicity, elegance of symbolic expression and on other forms of mathematical aesthetics. In art, however, the objective of artwork is aesthetics, whereas in science it is again at best just a tool [...] Only when [...] the aesthetics of a scholar is in line with the aesthetics of nature, does it play some role in the development of science. In science aesthetics is rarely a separate objective and it is never its main objective* [9].

Cases of falling into triviality, naivety or pure illustrativeness without any original creative invention are not infrequent. This concerns different aspects of activity taking place in both areas. On the other hand, no idea or theory can claim the exclusive right to express absolute truth. Bertrand Russell expressed his straightforward opinion in that respect in *My Philosophical Development: Science is at no moment quite right, but it is seldom quite wrong, and has, as a rule, a better chance of being right than the theories of the unscientific* [10]. Consequently, artistic theories can by definition be considered doubtful. But they do have absolute autonomy. Certainly, however, in both cases one should avoid naive realism. Russell even claimed that its falsehood can be proved logically. Einstein

admirably commented the conciseness of Russell's statement: *Naive realism leads to physics, and physics, if true, shows that naive realism is false. Therefore, naive realism, if true, is false; therefore, it is false* [11].

Yes, nothing is certain, nothing is ultimately defined and nothing is irrefutably claimed once and for all. Especially in art which is totally free and bound by this freedom.

A lot of philosophers of science believe that the greater knowledge there is, the deeper the mystery will be revealed and draw its leading figures to further penetrate and explore. Is this also a paradigm in art? Yes and no. There can be no straightforward answer, which is always a simplification, anyway. How else can science be qualified but exclusively as objective and art as subjective?

Thomas S. Kuhn, whom I already quoted, was one of those who objected to associating science with objectivism. He claimed that the neutral language of observation is fictional and that its presentation as such is an unjustified idealization. He formulated the concept of paradigms as "perspectives of cognition" which reveal a constant evolution and variability of patterns of interpreting the world which does not always involve replacing a worse paradigm with a better one. Although assigning objectivism to science and subjectivism to art is a far-fetched simplification, it still prevails. John D. Barrow in his book *The Artful Universe* straightforwardly described the character of science and art and wrote that these realms are *a testimony of success of the objective and subjective view of the world* and in another place: *science had great success in explaining what we see with the use of invisible laws of nature – whereas art became more and more subjective, metaphorical and moved further and further away from realistic representation* [12]. Each of the statements quoted above raises the most basic doubts. It would be too nice if it were so simple.

In both realms internal tensions may be inspiring, including such a conceptually fundamental one as that existing between finiteness and infinity – this is an important philosophical, physical, mathematical and artistic problem. Fuel for deliberations in this intriguing field of limit and limitlessness is provided by the structure of the Universe and the way in which it exists.

The sum of statements and conjectures gathered by astrophysics and cosmology fuels the uncontrollable invention of researchers and artists. The peculiarity of the findings which have been made so far and the abundance of suppositions which supplement them provide fertile ground for invention. The multitude of interpretations is dominat-



Fig. 9. Hubble Deep Field

Il. 9. Głębokie Pole Hubble'a

ed at times by correctness and at other times by pure coincidence. It happens that the claims which are put forward and model visualizations are universally considered adequate, but it also happens that they are negatively evaluated as unacceptable. Such analogies exclude anomalies which resurface after some time and try to replace the previous ones. Innovation gives way to randomness which often becomes the driving force of another innovation.

The results of space research are becoming more and more often a medium for the use of artists such as Stefan Wojnecki – a physicist by education and a photographer by choice. He became fascinated by an image of the so-called Hubble Deep Field which he commented as follows: *One insight presents the whole evolution of the Universe – it reveals all of the time which has passed since the moment of creation in the Big Bang until the present. This is an image of the highest metaphysical significance. I know.* He presented his views on the mechanical potential of the medium in the following statement: *I associate the photographic existences of persons or things that no longer exist in real-*

ity with the image of the universe which we perceive, the memory of the stars whose rays reach the earth as echoes of reality from millions or even billions of years ago [13] (Fig. 9).

Clear similarities and stark differences – this is how we could describe the connections between science and art which appear on various plains and in various dimensions. Scholars and artists differ a lot, yet they share a lot too. For instance, they have to abandon their previous beliefs and free themselves from procedures which they used to comply with if they want to increase their chances of becoming innovators. Alternative thinking usually guarantees the making of new discoveries and the application of solutions which were earlier unknown. In science, original findings usually complete and add to the existing ones. In art, new artistic directions are formulated mainly in opposition to the existing ones. This is true, and in both science and art, the attitudes, patterns and trends do emerge and affect one another, however in art, unlike in science, this is something which is not advertised.

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Sztuka z nauki czy nauka ze sztuki?

Matematykę i sztukę łączy więcej, niż się na ogół wydaje. Wprawdzie w świecie sztuki nie ma większego znaczenia obiektywizm, który tak istotną rolę odgrywa w ocenie wyników matematycznych, niemniej obowiązujące w matematyce standardy, a także przyjęte motywacje zbliżone są nie do tych znanych z innych nauk, lecz właśnie do panujących w sztuce. To zdumiewające, ale w klasyfikowaniu twierzeń matematycznych nierzadko nad logiką górują względy estetyczne. Kategorie piękna i elegancji współtworzą wartość idei w stopniu nie mniejszym niż ich poprawność, a tym bardziej potencjalna użyteczność.

Sztuka XX, a tym bardziej XXI wieku w licznych odsłonach jawi się jako racjonalna, konkretna, systemowa, strukturalna. Tęgo rodzaju idee i programy biorą się z jednej strony z potrzeby wprowadzania ładu w beład rzeczywistości i związanych z nią doświadczeń, z drugiej – z wiary, iż poprzez uporządkowane piękno można znaleźć pro-

stotę w złożoności, którą to nadzieję mają również niektórzy matematycy i fizycy.

Zdecydowane podobieństwa i wyraźne różnice – tak dałoby się określić koneksje nauki i sztuki, spełniające się na rozmaitych płaszczyznach i w różnych wymiarach. Uczonych i artystów sporo dzieli, ale i łączy niemało. Chociażby to, że muszą porzucić swoje poprzednie przekonania i uwolnić się od procedur, do jakich przywykli, jeśli chcą zwiększyć swoje szanse stania się nowatorami. Gwarantem dokonania nowych odkryć i zastosowania rozwiązań wcześniej nieznanymi jest na ogół alternatywne myślenie. W nauce oryginalnymi ustaleniami dopełnia się zazwyczaj i wzbogaca stan istniejący. W sztuce nieistniejące wcześniej kierunki artystyczne formułuje się głównie w opozycji do zastanych. Owszem, i tu, i tu postawy, wzorce i trendy wyłaniają się z siebie i oddziałują nawzajem, jednak w sztuce, w odróżnieniu od nauki, nie jest to czymś, czym należy się afiszować.

Key words: art, science, space, computer graphics

Słowa kluczowe: sztuka, nauka, przestrzeń, grafika komputerowa



Presentations

Does the butterfly effect exist in architecture? Is it possible to re-establish a place with a single architectural act?

XYZ Public Space

Author: Maciej Siuda

Tutor: Ph.D. Ada Kwiatkowska

Prize: Mention of the EAAE International Architectural Competition: PRESENT, Bucharest 2008;
Mention of the Concrete Architecture Competition, Cracow 2008

Suburbanization

The presented project copes with the global problem of dense buildings' development, overpopulated districts, where at first sight nothing is possible to be built and there is no opportunity to add some life to the urban tissue. This is a typical situation for many cities of the "third world" as well as for huge urbanized regions like Buenos Aires, Mexico or even highly developed Tokyo, which is a consequence of the phenomenon that took place several dozens of years ago, called suburbanization.

Industrial progress and the opportunity of finding a better quality of life resulted in a rapid increase in population in many urban agglomerations. This occurred on a massive scale in the 19th century in Western Europe, mainly after the industrial revolution in Great Britain in the 18th century. Currently this process is still seen mostly in South-Eastern Asia (China, Thailand), in countries of Middle and South America (Argentina,

Mexico, Brazil) and in Africa. Numbers speak for themselves: Buenos Aires alone is inhabited by approximately 30% of the whole population of Argentina. This enormous urban machine has nearly 14 mln inhabitants, where only 4 mln live in safe districts and the remaining 10 mln in slums. The same situation is observed in the capital of Mexico, placed as the third, soon after Tokyo and Seoul, agglomeration of the present world. Officially 3 mln people are settled in the poor district, off the record much higher numbers are mentioned. Apart from South America there are other regions with similar problems: for example Calcutta and Bombay where 25% of the cities is slum area.

In these circumstances is humanitarian architecture still possible to obtain? Can architecture, in general, be a factor that reactivates an impaired place and fills not only a gap in buildings but will also initiate future changes?

XYZ Public Space

Every public space, such as: a square, garden, street, backyard or green place, is always full of life and energy. Even in antiquity Vitruvius (Witruwiusz) understood the significance of public places, describing them in an essay as the heart of the city. That is why in a project public space is used as a trigger point: it reactivates for-

gotten places, brings a new value and attracts people (Fig. 1).

The XYZ dimensional structure is a sort of a system creating a building in extremely dense conditions, where the small building plot does not seem to be sufficient to hold a vast public square. A flat area grows up to the three



Fig. 1 and 2. Public space XYZ. Structure – the concept
 Il. 1 i 2. Przestrzeń publiczna/wspólna. XYZ – koncepcja

dimensional form. Z – The third dimension – brings a new value to the space and allows placing a plot of 5750 square meters into an area almost ten times smaller (550 m²).

The XYZ building is made of one whole piece of paper. Cutting and curving in three dimensions, without

breaking it, gives the possibility to create a pure form, with different rooms and interesting areas. The project searches for an architectural structure in itself: it does not want to dominate; it tries to be cohesive, independent and universal.

Out of a single sheet of paper

The project is produced from one piece of paper, like a rolling square, which becomes a three-dimensional public space (Fig. 2). The fact that it was made of a single piece of paper without tearing it, on one hand is symbolic and proves that the designed square has not been broken and has been successfully placed into a far smaller plot. On the other hand, it creates a spatial object where functionality fills up the whole interior, not only floors but also walls and ceiling.

The applied system of working with only one element enabled obtaining various changeable sections,

due to cuts made in many different spots and the opportunity of bending it in all directions. This resulted in not only an interesting architectural effect, rooms different in proportions, measurements, height, length or width, light and shadow but also allowed obtaining something that seems to be impossible – open and common space although with a vast number of floors and different functions. According to this, the building becomes closer to the idea of creating a commonly accessible square, regardless of the fact of being limited by walls and ceilings.

Localization

Wrocław is one of the oldest and the biggest cities in Poland, situated in the West side of the country, close to the border with Germany. Every year the population rises because of the huge number of students, young companies and new investors from every part of Europe. This increase of citizens and investments brings an economic and technological development of the city and provokes changes in urban planning and new challenges to architecture. The most popular place for all kinds of modern investments is, of course, the old part of the city. However,

the high-density buildings and not many free spaces do not leave many possibilities. On the other hand all those dead zones and unused spaces have a great architectural potential and can activate forgotten places.

The building is located in the most dense part of Wrocław (Fig. 3). The small size of the building plot does not allow designing a wide public square, that is why it is necessary to use the third dimension. It is an example of how to solve the problem of extremely dense urban structures.



Fig. 3. Perspective view – Oławska Street, Wrocław
 Il. 3. Perspektywa – ul. Oławska, Wrocław



Fig. 4. Perspective view – XYZ Building

Il. 4. Perspektywa – budynek XYZ

Building

The project occupies the entire building plot and it is totally integrated with the surroundings. The ground floor is a free space with four accesses (3 public and 1 private) its open character allows to organize the space depending on the necessity and purpose of the customers. It can be used for example as a market, concert hall or open air exhibition (Fig. 4).

The materials used in the building are connected with the main idea of the project, to design a multifunctional

and three-dimensional public space that re-establishes a place.

They are classified into three groups: 1. Materials that can be found in backyards, streets, and public squares, such as: paving, prefabricated concrete, asphalt, bituminous concrete, wire netting, etc. 2. Green materials, such as: short and tall grasses, ivy or moss. 3. Materials connected with light and shadow: glass panels with different transparency of light, milk glass, etc.

Function and Section

The project is a multifunctional building. It offers an independent structure, which allows placing in it various public spaces as for instance restaurants, coffee houses, recreation and cultural centers. The functions are mixed to obtain an even distribution which gives a cohesive whole. All sorts of spaces presented inside the object are based on everything that can be met in the streets, backyards, playgrounds, squares and parks.

Communication is achieved by using two vertical communications routes, where there are staircases, lifts and independent stairs (which run across the whole building and allow us to cross from every single spot to another

randomly chosen). This facility has been fully adapted for disabled people. Owing to two lifts and the combining of three storeys (on levels 0.0, +9.5, +16.5) they have access to every part of the building.

Various sections and gaps formed between storeys combine separate floors visually, allow smells and scents to flow freely through the building, also the sound of children playing in playgrounds, or a ball bouncing in the basketball field. This fact additionally binds together the interior and emphasizes its open and public character. Therefore, the project can be examined as a vast space, combined with sounds, smells and scents, as well as with light and shadow (Fig. 5).

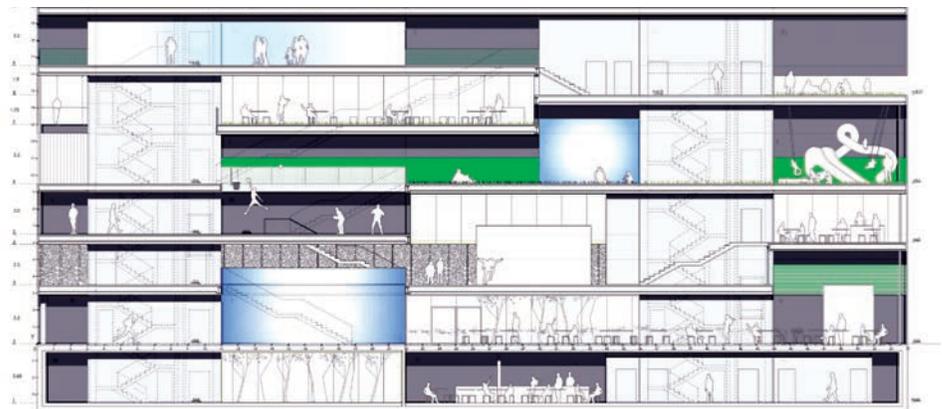


Fig. 5. XYZ Building – longitudinal section

Il. 5. XYZ – przekrój

Czy efekt motyla jest obecny w architekturze? Czy punktowa architektoniczna interwencja może stać się impulsem aktywowania martwej tkanki miasta?

W prezentowanym projekcie autor skupia się na globalnym problemie przeludnionych przestrzeni i gęstej zabudowy, gdzie na pierwszy rzut oka niemożliwa wydaje się jakakolwiek interwencja architektoniczna. Jest to typowa sytuacja dla wielu krajów Trzeciego Świata oraz wielkich aglomeracji, jak Buenos Aires, Meksyk, Sao Paulo czy Tokio, będąca konsekwencją zjawiska zaobserwowanego na skalę masową w XIX w., zwanego suburbanizacją.

Struktura XYZ jest systemem projektowania przestrzeni publicznych w warunkach ekstremalnych, gdzie mała wolna powierzchnia nie pozwala na umieszczenie rozległego placu miejskiego i konieczne staje się sięgnięcie po trzeci wymiar – Z. W przedstawianym przykładzie plac publiczny wielkości 5750 m² został skompresowany do działki prawie dziesięciokrotnie mniejszej (550 m²).

Budynek XYZ stara się być motorem napędowym reaktywacji zaniedbanych, często opuszczonych i niebezpiecznych części miasta. Podobnie jak każdy plac miejski jest wielofunkcyjny. Oferuje niezależną strukturę, która pozwala na umieszczenie w niej zróżnicowanych przestrzeni publicznych. Swą multifunk-

cyjność wzoruje na ulicach, placach, skwerach, podwórkach i parkach.

Ta swoista trójwymiarowa przestrzeń powstaje z jednego kawałka papieru. Przyjęta zasada pracy z jednym elementem umożliwia uzyskanie przekrojów zmiennych i zróżnicowanych, dzięki cięciom w wielu miejscach i możliwości zginania we wszystkich kierunkach. Daje to efekt nie tylko ciekawej architektury, pomieszczeń różnych pod względem proporcji, wymiarów, wysokości, długości czy szerokości, światła i cienia, lecz pozwala także na uzyskanie czegoś, co wydawałoby się niemożliwe – przestrzeni otwartej i wspólnej pomimo wielu pięter i rozproszonej, odmiennej funkcji.

Pod tym względem budynek zbliża się do idei ogólnodostępnego placu, bez względu na fakt bycia obiektem ograniczonym ścianami i stropami. Proponowana architektura szuka wartości samej w sobie, w swej czystej strukturze i formie. Stara się być neutralna, bezskładowa, pozbawiona hierarchii, odbierana jako jedna, spójna masa. Szuka relacji między zewnątrzem i wnętrzem, zamknięciem i otwarciem, ciemnością i światłem, transparentnością i nieprzepuszczalnością, górą i dołem, szuka relacji między przestrzeniami.

Key words: butterfly effect, high-density architecture, urban square, three-dimensional public space

Słowa kluczowe: efekt motyla, gęsta architektura, plac miejski, trójwymiarowa przestrzeń publiczna



Our Masters

Professor Maria Brykowska won the National Jan Zachwatowicz Prize

In previous issues of our magazine we presented the laureates of the Professor Jan Zachwatowicz Prize. The presentation of this prize awarded by the Polish National Committee of the International Council on Monuments and Sites (PKN ICOMOS) for excellent achievements

in the field of protection of monuments and sites was held on June 26, 2007 in the Concert Hall of the Royal Castle in Warsaw. One of the winners of the national prize was Professor Maria Brykowska. Professor Maciej Kysiak gave the following laudatory speech.

Laudatory speech given by Professor Maciej Kysiak

We are meeting today to present the ICOMOS Prize to Professor Maria Brykowska for her achievements and work which for fifty years has been connected with the Institute of Polish Architecture at the Warsaw University of Technology.

The Institute of Polish Architecture at the Warsaw University of Technology was established at least ninety years ago. Its leaders created a school which has no equal among Polish schools of higher education for architects and history. Its students who were their successors and continuators brought to science new aspects and ideas. They include scientists with fascinating personalities and great achievements difficult to overestimate especially in tumultuous the times of the 20th century: Oskar Sosnowski, Jan Zachwatowicz, Adam Miłobędzki, Czesław Krassowski, Maria Brykowska...

These leaders of the Institute – and many of the excellent scientists from that circle would head other scientific units.

For ninety years they have been documenting and exploring masterpieces of architecture on the territory of Poland – both contemporary and pre-partition. The masterpieces located in Poland within her present borders and beyond them which are Polish by their cultural heritage and political reference. Unfortunately we have no time now to talk about how urgent, needed and beneficial that work is.

Half a century of uninterrupted work in the Institute of Polish Architecture and a few years of heading the Institute by Professor Maria Brykowska brought significant achievements both outstanding and varied as the work itself is varied too:

- basic research – in situ – regarding the substance and structure of individual buildings, their historic value, original concept and later adjustments,
- monographs on individual buildings and sites or their groups,
- research of specific spatial and construction solutions, their presence and various methods of application,
- monographs – such as for instance the monograph on Oskar Sosnowski's works as well as preparation for printing of the volumes of "The History of Building and Architecture on the Territory of Poland" by Czesław Krassowski.

Along with research work Professor Maria Brykowska conducted classes. Lectures, seminars, tests and exams, countless consultations which she never rejected constitute the everyday hard life of a scientist – a teacher. A scientist who imparts the knowledge, wisdom and experience gained over the years to the next generations of creators and researchers. Mentoring doctoral students, writing reviews and articles. All this done with utmost diligence and responsibility for every decision, for every word.

We have no time to list all research work done by Professor Maria Brykowska but from among many the following must be mentioned:

She conducted research on the castles in Bodzentyn, Sochaczew, Odrzykoń, Kurozwęki as well as the Baroque monastery complexes of the Camaldolese Brothers in Rytwiany and in Warsaw. She confirmed the latter with studies and comparable research in Italy, the Czech Republic, Lithuania, Ukraine as well as in the collection of the Library of the Congress of the United States. Extending her research scope, she wrote a book on the Carmelite architecture from the 17th and 18th centuries based on the example of buildings of the Discalced Carmelites erected on the territory of Rome, Munich and Cologne as well as Łuck and Berdyczów. The work resulted in a truly unique publication in European literature.

Despite dealing professionally with Polish architecture, Professor Maria Brykowska does not limit her interests strictly to this area. Apart from the core of her work there are such broad aspects of the history of general architecture as the great European residences of the 17th century which are not directly connected with Polish architecture – Escorial, the castle/palace/ of Rudolf II in Hradcany, the Wallenstein Palace in Prague. Her research was based on original measurements and drawings which she found in the archives. In Florence in the Uffizi collection she found the priceless and the oldest layout of the Hradcany Castle. This significant discovery became subject of innovative and somewhat archeological test of the structure of paper, development of documentation, its versions, planes of the drawing and profound content of the plan. It would not have been possible without the fundamental knowledge of modern techniques of both architect and historian.

Professor Maria Brykowska participated in the research conservation works on the 14th century castle Holy Trinity Chapel in Lublin. Many years later in the mono-

graph on the building, she corrected the mistakes repeated in literature and developed a new system of interpretation of sources and summary of studies.

During research on the church in Szydłowiec, Professor discovered and developed geometrical graphs of the star vault from the turn of the 15th and 16th centuries built in natural rock in the chapel's wall. This unique discovery which substantially broadened our knowledge about the methodology of work of the designer from the end of the Middle Ages was included in the book titled "Cell Vaulting" published in Poland, the Czech Republic and Germany.

Her interest in old construction techniques resulted in a publication on the use of bricks in Central Europe. The study on different use of Romanesque bricks (Roman and Byzantine types), Gothic bricks, the local types of brick architecture, significantly contributed to the extension of knowledge of the European civilization.

When it became possible, Professor Maria Brykowska began studies of objects of Polish architecture in the area of Podole and Volyn, Vilnius and the Great Lithuanian Duchy, Lvov, Tarnopol, Łuck...

It is not possible not to mention Professor's exquisite achievements in building the neighboring scientific cooperation between Polish and Ukrainian units to support research on Polish architecture conducted by Ukrainian scientists. For them the Institute of Polish Architecture is a place where they can always find good advice and support. In effect both Professor Maria Brykowska and other Polish scientists can obtain similar assistance in their research in the Ukraine.

Professor Maria Brykowska works rationally and effectively, developing new research methods for new assignments.

She began to apply her own multidisciplinary research method combining historic and documentation studies with field archeological and architectural studies as well as conservation projects of permanent preservation of ruins and historic structures. The fundamental novelty was the application of a uniform code of designation for previously separately explored issues and application of a uniform spatial network locked in repeats and the national network.

I have already mentioned the research on the layout of the Hradcany Castle.

When developing the monograph on *Oskar Sosnowski's World of Architecture* she applied the most modern documentation digital recording methods.

While heading the Postgraduate College of Research on Monuments and Sites she educated a few dozen specialists; as a result she developed the *Methods of Measurements and Research on Monuments and Sites*. Professor is the highest authority in this area.

The busy half a century of research resulted in a few dozen publications and countless papers given at scientific conferences not only in Poland. On many occasions I had an opportunity to see that the contacts and friendly relationships of Professor with the scientists from Prague, Lvov, Łuck, Równe are really strong and that she enjoys great authority among them.



Fig. 1. Prof. Maciej Kysiak giving a speech during the presentation of the prize. Prof. Maria Brykowska and Prof. Andrzej Tomaszewski are sitting at the table (photo: K. Pawłowski), 2007

Il. 1. Wystąpienie prof. Macieja Kysiaka w czasie uroczystości wręczenia nagrody. Przy stole siedzi prof. Maria Brykowska i prof. Andrzej Tomaszewski (fot. K. Pawłowski), 2007

The presentation of the Professor Jan Zachwatowicz Prize, which is the highest distinction granted by the Polish National Committee of International Council on Monuments and Sites (ICOMOS),^p to Professor Maria Brykowska is, on the one hand, a well deserved honoring

of the unquestionable achievements of the researcher of architecture in Poland and, on the other hand, an acknowledgement of the strength and the values of the school established by the Founder of this Prize whose great work Professor Maria Brykowska continued.

Speech of Professor Maria Brykowska

Mister Minister, Mister Chancellor, Mister President and the members of the Presidium of the Polish National Committee of ICOMOS. Ladies and Gentlemen. I would like to thank you for the Prof. Jan Zachwatowicz Prize.

I want to use this opportunity and thank Professor Jan Zachwatowicz who took me on in the Institute of Polish Architecture at Warsaw University of Technology almost fifty years ago and say how much I owe Professor as Head of the Institute (last 12 years) as well as Vice-President of the Medieval Poland Research Team at University of Warsaw and Warsaw University of Technology.

We all know that Professor, an exquisite expert on the history of architecture, was an indisputable authority in Poland and abroad in the field of protection and conservation of monuments and sites. He had lectures on Polish Architecture at the Faculty of Architecture which I was happy to attend; he was interested in measurement methods, which is confirmed by his visits paid our students group in Rytwin. For me personally it was extremely important to participate in weekly research meetings and discussions – actually listening to them – which Professor conducted in the Institute as well as scientific research and interdisciplinary work conducted in the Institute with the use of prewar methods applied by Oskar Sosnowski for instance architectural and archeological studies of the castle in Sandomierz directed by doc. dr Adam Miłobędzki in which I participated; Stanisław Żaryn, Ph.D. and Architect Bohdan Ufnalewski were then the authors of the conservation project of the castle. Professor always emphasized that “both huge complexes of monuments and sites in historic city centers as well as each movable and immovable object should be documented scientifically, historically as well as analytically, including their construction, history and changes” and that “research objectives and conservation of monuments and sites became factors which cooperate and complement achieved results.” The Institute joined in reaching

“research objectives” in the Medieval Poland Research Team – when the conservation project was being prepared in the Institute of Polish Architecture. I was lucky because Professor assigned a few tasks to me: conducting complex research of the castle in Sochaczew (1966) and in Odrzykoń as well as projects of permanent preservation of ruins which I executed under Professor’s guidance. Furthermore, Ewa Skotnicka and I designed together the development of the area with the relics of the Holy Spirit Church and St. Martin’s Church in Wiślica. Later the scientific research and project work was conducted by a specialized institution established on the initiative of Professor – Monuments and Sites Conservation Shops. The Institute of Polish Architecture, also on the initiative of Professor, began training in the scope of research and conservation of monuments and sites at the Postgraduate College of Conservation of Monuments and Sites.

In 1970, Professor retired but he didn’t break off contacts with us not only during the meetings to celebrate Professor’s name day in Aleja Róż but also at the meetings of the Association of Art Historians or the Institute of Basics of Architecture Development as well as privately, e.g. at Professor’s request I contacted his daughter while staying in Leningrad. I would like to conclude by adding that among numerous distinctions and honors Professor received in 1981 the “Award for the Achievements for the City of Zamość” – apart from a few members of ICOMOS present here today both laureates of the Jan Zachwatowicz Prize participated in the presentation.

I remember the trip to Zamość well also because Professor gave me his last article with a very nice dedication “...to a special and respected friend.”

Today for the first time I have an opportunity to thank Professor Jan Zachwatowicz for his care at the beginning of my scientific and professional career. One might take a minute today and remember that everything happens for a reason.

Profesor Maria Brykowska laureatką Krajowej Nagrody im. Jana Zachwatowicza

Stało się już tradycją, że na łamach naszego pisma przedstawiamy sylwetki laureatów nagrody im. Prof. Jana Zachwatowicza, przyznawanej corocznie przez PKN ICOMOS za wybitne osiągnięcia w dziedzinie ochrony zabytków. Jednym z laureatów nagrody krajowej była prof. dr hab. Maria Brykowska z Wydziału Architektury Politechniki Warszaw-

skiej. Uroczystość wręczenia nagrody odbyła się 26 czerwca 2007 r. w Sali Koncertowej Zamku Królewskiego w Warszawie. Z tej okazji zabrał głos prof. dr hab. Maciej Kysiak i wygłosił laudację, którą zamieściliśmy w tym numerze pisma. Zaprezentowaliśmy także wypowiedź laureatki nagrody.



Reports

Activities of the Polish National Committee of the International Council on Monuments and Sites (PKN ICOMOS)

The assembly of the members of the Polish National Committee of the International Council on Monuments and Sites (PKN ICOMOS) was held on January 26, 2009 in the Concert Hall of the Royal Castle in Warsaw. The main objective of the assembly was to evaluate the operations of the presidium and appoint a new president of PKN ICOMOS. Mr. Władimir Gilep, who is Chairperson of the Belarusian National Committee of ICOMOS with which our Committee signed a cooperation agreement, was the guest of honor.

During the meeting its participants listened to the speeches delivered by presidents, secretary, treasurer and chairpersons of the Committees. Next, the pre-

sidium was elected and Professor Bogusław Szmygin was appointed president of PKN ICOMOS.

On February 10, 2009 the presidium had a session which was constituted as follows: Vice-Presidents: Prof. Ewa Łużyniecka, Prof. Krzysztof Pawłowski, Prof. Andrzej Tomaszewski, Marek Konopka, M.A. (publications), Secretary General – Assistant Prof. Piotr Molski, Vice Secretary General – Ewa Święcka, Ph.D., Treasurer – Barbara Werner, Ph.D., members of the Presidium – Assistant Prof. Danuta Kłosek-Kozłowska (responsible for the Prof. J. Zachwatowicz Competition), Marcin Gawlicki, Ph.D. (cooperation with the Ministry of Culture and National Heritage.)

Report on Operations of the Presidium in the term of office 2006–2008

The General Assembly of PKN ICOMOS held on January 27, 2006 in the Royal Castle in Warsaw appointed the President, a new Presidium with nine members and it entrusted the President with the execution of adopted conclusions.

During the first meeting on February 13, 2006 the Presidium was constituted as follows: President – Prof. Andrzej Tomaszewski; Vice-Presidents: Prof. Ewa Łużyniecka, Prof. Krzysztof Pawłowski, Prof. Bogusław Szmygin; Secretary General – Ph.D. Andrzej Michałowski, Treasurer – Assistant Prof. Danuta Kłosek Kozłowska, members: Prof. Stanisław Medeksza, Prof. Zbigniew Paszkowski, Ewa Święcka, Ph.D. – Vice Secretary General, Małgorzata Włodarczyk, Ph.D., Katarzyna Pałubska, M.A., was entrusted with further management of the secretariat of PKN ICOMOS.

In execution of the resolution of the general meeting the PKN Scientific Committees were established and their chairpersons were appointed:

Committee for Military Architecture – Chairperson, Assistant Prof. Piotr Molski

Committee for Historic Gardens and Cultural Landscape – Chairperson, Andrzej Michałowski, Ph.D. and after his resignation Barbara Werner, M.A.

Committee for Wood Architecture – Chairperson, Prof. Zbigniew Paszkowski

Committee for Historic Cemeteries – Chairperson, Tadeusz Rutkowski, Ph.D.

Committee for History of Sacred Architecture – Chairperson, Prof. Ewa Łużyniecka

Committee for Protection of Archeological Excavation Sites – Chairperson, Prof. Stanisław Medeksza

Committee for Wall Paintings – Chairperson, Ewa Święcka, Ph.D.

Committee for Historic Cities – Chairperson, Assistant Prof. Danuta Kłosek-Kozłowska

Committee for Technical Problems of Historic Buildings – Chairperson, Prof. Jerzy Jasieńko

Committee for Theory of Conservation – Chairperson, Prof. Bogusław Szmygin
 Committee for Modern Architecture – Chairperson, Małgorzata Włodarczyk, Ph.D.

During the last term of office there were in total eight meetings of the Presidium. Due to professional work of

the members of the Presidium and the necessity of covering the costs of travel to Warsaw by five of its members (apart from the constituting meeting all members were never present), it was decided that in the cases which would require consultation the members would communicate over telephone or electronic mail.

Members of the PKN ICOMOS

At the end of the term of office the PKN ICOMOS had 171 individual members (including 15 honorary members) and 7 institutional members. Until the end of the term of office the Presidium accepted 26 new members (with one candidacy for later consideration.) Three members were granted the distinction of honorary members

(Professors: Stanisław Latour, Andrzej Rottermund, Jan Tajchman.) Furthermore, two were accepted as institutional members (cities: Jawor and Świdnica.)

The following exquisite members left us: Professor Tadeusz Chrzanowski, Professor Stanisław Latour, Michał Witwicki, M.A., and Professor Wiktor Zin.

Youth Forum

In execution of the resolution of the general meeting the Youth Forum of PKN ICOMOS was established with Włodzimierz Witkowski, Ph.D. as its originator and head.

The formation meeting of the Forum was held on November 16, 2007 and since then it has been developing its operations.

Scientific Committees

One of the basic objectives of the Presidium was to organize scientific and professional activities of the members of PKN ICOMOS within the horizontal structure of the Scientific Committees. It resulted from the conviction that work in focus groups on organizing scientific meetings of the members as well as organizing (or co-organizing) scientific conferences should bring better results than the conferences held occasionally within the framework of the whole Committee. This also resulted from the lack of logistic resources needed to efficiently organize big conferences. Furthermore, conflicting situations with the Ministry of Culture and National Heritage (MKiDzN) made it difficult to raise the funds for this purpose.

The activities of the Scientific Committees were evaluated by the Presidium twice: at the meetings on June 23, 2008 (with the participation of invited Chairpersons of the Committees) and on December 15, 2008 in the presence of the Chairperson of the

Scrutiny Committee.) It demonstrated that the idea to include all main areas of activities and interests of the members of our Committee in the structure of the Committee was too ambitious and on a number of occasions proved unreal. On the one hand, the efforts of the chairpersons of the committees were confronted with the lack of time and interest of prospective members and, on the other hand, some chairpersons did not make effort to create a committee. Some committees were either not established or they did not perform any evident activities. Some committees, however, operate well, grow and have some achievements. These include the following: Committee for Military Architecture, Committee for Theory of Conservation, Committee for History of Sacred Architecture, Committee for Historic Gardens and Cultural Landscape, Committee for Historic Cities. These Committees organize scientific conferences and publish relevant papers.

International ICOMOS Scientific Committees

Members of the PKN ICOMOS are active in eight committees:

- Committee for Military Architecture: Lidia Klupsz, M.A. originator and first chairperson of the committee appointed vice-chairperson at the general meeting in Quebec;
- Committee for Shared Heritage: Prof. Romana Cielątkowska (regular member) originator of the European group “Joint Heritage”;
- Committee for Historic Gardens and Cultural Landscape: Barbara Werner, M.A. vice-chairperson, Andrzej Michałowski, Ph.D. (honorary member);

- Committee for Education of Conservation Specialists: Prof. Andrzej Tomaszewski (honorary chairperson);
- Committee for Wall Paintings: Ewa Świącka, Ph.D. (regular member);
- Committee for Historic Cities: Prof. Krzysztof Pawłowski (honorary member), Assistant Prof. Danuta Kłosek-Kozłowska (regular member);
- Committee for Technical Problems of Conservation: Prof. Jerzy Jasieńko (regular member);
- Committee for Theory and Philosophy of Conservation and Restoration: Prof. Andrzej Tomaszewski.

Participation in the international bodies of ICOMOS

– General Assembly: Quebec, November 2008. A six-person Polish delegation participated in the Assembly. 4 papers were presented (Andrzej Białkiewicz and Maria Żychowska, Danuta Kłosek-Kozłowska, Bogusław Szmygin, Andrzej Tomaszewski). One of the four sections of the congress was chaired by Bogusław Szmygin).

– Executive Committee: Bogusław Szmygin, member of the Committee since 2002, elected by the General Assembly in Quebec for the third term of office (2009–2011).

– Advisory Committee: Prof. Andrzej Tomaszewski, member since 2002.

– Scientific Council: Lidia Klupsz (member 2005–2008), Andrzej Tomaszewski (member since 2005).

– European Regional Group of ICOMOS.

There were three annual conferences of the bodies listed above. Polish members participated in all of them: Edinburgh, September 2006; Pretoria, October 2007; Quebec, October 2008. There were also two annual conferences of the presidents of the European ICOMOS national committees and European members of the Executive Committee: in Sibiu (April 2007) and in Bernie (May 2008.) Bogusław Szmygin and Andrzej Tomaszewski participated in both of them.

Professor Jan Zachwatowicz Prize

The PKN ICOMOS Prize was established in two categories:

– main international prize sponsored by various entities (primarily by the BRE Bank),

– international prize for the best graduation works in the scope of preservation of historic buildings sponsored by Krystyna Zachwatowicz and Andrzej Wajda.

The growing difficulties in raising funds for the main prize forces the president to open discussions with the MKiDzN on transformation of it into the prize of the PKN ICOMOS and the General Preservation Officer with the MKiDzN securing the financial aspect of the

prize (2 × 15.000 PLN.) After changing the rules the prize was awarded twice:

– the 2007 Prize was awarded to Professor Maria Brykowska and Professor Edmund Małachowicz (the presentation took place on June 26, 2007),

– the 2008 Prize was awarded to Professor Zygmunt Świechowski and Architect Lilia Onyszczenko, Preservation Officer in Lvov (the presentation took place on October 27, 2008).

Both in 2007 and 2008 when the prizes were awarded, there occurred difficulties in cooperation with the MKiDzN which resulted in a four-month delay in the presentation of the prizes.

Cooperation with social organizations and institutions

PKN ICOMOS maintained regular contacts with the Association of Monument Conservation Specialists (SKZ,) Society for the Preservation of Historical Monuments (TOnZ) and International Council of Museums (ICOM.) The cooperation with SKZ was especially close, especially with its President Professor Jerzy Jasieńko. It primarily regarded joint activities aimed at changing the situation of Conservation Specialists. Furthermore, SKZ's "Conservation News" published current information about ICOMOS's activities. Similarly, we initiated joint activities with TOnZ. Together with PKN ICOM we applied to

MKiDzN to improve the situation in Polish museums. The cooperation with the Polish Committee for UNESCO regarded monitoring of Polish sites of world heritage and proposals of new entries on the UNESCO list. While co-organizing scientific conferences we joined efforts with the International Cultural Center in Cracow, Technical University of Łódź, Lublin University of Technology, Wrocław University of Technology and Gdansk University of Technology as well as the National Center for Historical Monument Studies and Documentation KOBiDZ and local government authorities.

Publications

PKN ICOMOS did not conduct its own publishing operations. Despite being aware that the publications of sister organizations do not cover the whole area of interest of the conservation community and that there exists a need for translations and publishing new international documents, the continuation of the publishing tradition from previous terms of office failed. However, PKN ICOMOS through its members joined the pub-

lishing activities of other organizations or institutions which had such possibilities. Thanks to Professor Ewa Łużyniecka, Chief Editor of the periodical published by Wrocław University of Technology "Architectus", our Committee could publish in that periodical. Thanks to Professor Bogusław Szmygin it was possible to publish a series of books jointly by PKN ICOMOS and Lublin University of Technology.



Fig. 1. The General Assembly of members of PKN ICOMOS in the concert hall of the Royal Castle in Warsaw, 2009 (photo: E. Łużyniecka)

II. 1. Walne Zgromadzenie członków PKN ICOMOS w Sali Koncertowej Zamku Królewskiego w Warszawie, 2009 (fot. E. Łużyniecka)



Fig. 2. Newly elected President of PKN ICOMOS – Professor Bogusław Szmygin (photo: E. Świąćka)

II. 2. Nowo wybrany prezes PKN ICOMOS – prof. Bogusław Szmygin (fot. E. Świąćka)

Activities regarding conservation specialists in Poland

At the beginning of the previous term of office (2003–2005) PKN ICOMOS chose as a priority the activities aimed at changing the situation of state conservation specialists.

An extraordinary General Assembly was held on November 30, 2005 with this issue on its agenda and it issued an appeal to the newly elected Minister of Culture and National Heritage Michał Ujazdowski. The numerous interventions in this matter during the two years when Law and Justice (PIS) was the ruling party were not effective. After the last election of the Presidium of PKN

ICOMOS another appeal was issued to Minister Bogdan Zdrojewski. However, Deputy Minister Merta, who remained in the Ministry of Culture and National Heritage, blocked our interventions and the draft of the amendment of the act prepared by PIS was submitted to the Government without consultation. The intervention of the President of PKN ICOMOS and the President of SKZ (joint visit to Minister Zdrojewski on June 27, 2008) was ineffective. The draft of the act was rejected on October 27, 2008 by the Government. This way after three years of futile attempts the issue is back where it started.

*Ewa Świąćka, Ph.D.
Secretary General of PKN ICOMOS*

Działania Polskiego Komitetu Narodowego Międzynarodowej Rady Ochrony Zabytków ICOMOS

W artykule omówiono przebieg Walnego Zgromadzenia członków PKN ICOMOS, które odbyło się 26 stycznia 2009 r. w Sali Koncertowej Zamku Królewskiego w Warszawie. Głównym celem zgromadzenia była ocena dotychczasowych działań – w artykule opublikowano sprawozdanie z prac prezydium w latach 2006–2008. W czasie zgromadzenia dokonano także wyboru nowego prezesa PKN ICOMOS. Został nim prof. Bogusław Szmygin. Gościem honorowym spotkania był Pan Władimir Gilep, Przewodniczący Komitetu Narodowego Białorusi ICOMOS, z którym nasz komitet podpisał porozumienie o współpracy.

Podano także informację o posiedzeniu prezydium, które 10 lutego 2009 ukonstytuowało się w następującym składzie: wiceprezisi: prof. Ewa Łużyniecka, prof. Krzysztof Pawłowski, prof. Andrzej Tomaszewski, mgr Marek Konopka (wydawnictwa), sekretarz generalny – dr hab. Piotr Molski, zastępca sekretarza generalnego – dr Ewa Świąćka, skarbnik – dr Barbara Werner, członkowie prezydium – dr hab. Danuta Kłosek-Kozłowska (odpowiedzialna za konkurs im. prof. J. Zachwatowicza), dr Marcin Gawlicki (współpraca z Ministerstwem Kultury i Dziedzictwa Narodowego).