

INVENTORY PHOTOGRAPHS AND DRAWINGS OF AN OLD FARMHOUSE (BUILT CA. 1922) IN OSTRA GÓRA, KORYCIN COMMUNE, BIAŁYSTOK REGION, N-E POLAND

Paula M. Brzozowska¹, Marzena Cwalińska¹, Jarosław Szewczyk²

¹ studentki Politechniki Białostockiej, Wydziału Architektury, ul. O. Sosnowskiego 11, 15-893 Białystok
E-mail: paula.m.brzozowska@gmail.com, cwalinska.ma@gmail.com

² Politechnika Białostocka, Wydział Architektury, ul. O. Sosnowskiego 11, 15-893 Białystok
E-mail: j.szewczyk@pb.edu.pl

DOI: 10.24427/aea-2019-vol11-no3-02

INWENTARYZACJA DOMU Z 1922 ROKU W OSTREJ GÓRZE W GMINIE KORYCIN NA BIAŁOSTOCCZYŹNIE

Abstract

The objective of the paper is to contribute to the knowledge of vernacular architecture in N-E Poland, especially concerning interiors of country houses in the region of Białystok. The apparent abundance of previously published contributive works, relevant to the subject matter, is elusive, as this subject has not been studied exhaustively yet. In particular, both the diversity of interior arrangements and their accumulative nature still seem very promising research issues. In this article, inventory illustrations of a timber house dated 1922 in Ostra Góra, Korycin commune, N-E Poland, are presented to the public, with the aim to record and preserve the relevant cultural heritage information. Since its erection, the interior of the surveyed house has been accumulating pieces of furniture, different equipment items and various adornments that have eventually amounted to a unique conglomeration, an amalgam of things, forms and patterns. Surprisingly, the final aesthetics of the interior have proven complex but quite uniform, being the astonishing result of old aesthetics, lore and patterns supported by new technologies. The conclusion has been drawn that one of the distinctive features of the region of Białystok is the cumulative nature of its country houses whose interiors can be perceived as a sort of a legacy transcript of great cultural value.

Streszczenie

Artykuł ma w zamierzeniu autorów być wkładem w poznanie i dokumentowanie wernakularnej architektury wiejskiej północno-wschodniej Polski, a w szczególności Białostocczyzny. Ten ogólny kierunek badawczy, mimo wielokrotnego przywoływania w szeregu publikacji naukowych, stanowi zagadnienie dalekie od wyczerpania, co poniekąd wynika ze specyfiki ludowej kultury materialnej regionu (w szczególności wiejskiego budownictwa i wystroju wnętrz mieszkalnych), mianowicie jej różnorodności i akumulatywności. Przykładem akumulatywności jest tytułowy, omawiany tu budynek, czyli drewniany dom we wsi Ostra Góra w gminie Korycin, wzniesiony w 1922 roku. Od tego czasu stale nawarstwiały się w nim, zwłaszcza w jego wnętrzu, estetyki właściwe kolejnym wpływającym dekadom, a wraz z nimi wnętrze domu akumulowało wzory ornamentalne, elementy wyposażenia i umeblowania, itp. Oczekiwać można byłoby więc wizualnego chaosu, tymczasem wnętrze badanego domu wydaje się estetycznie spójne i dojrzałe (więc tym bardziej interesujące jako wytwór ludowego rozumienia przestrzeni), co zresztą ukazano tu na wybranych ilustracjach dokumentacyjnych: fotografiach i rysunkach inwentaryzacyjnych, wykonanych jesienią 2018 roku. Wywód oparty na materiale inwentaryzacyjnym zwięźczo wnioskami o addytywnej akumulatywności jako specyficznej cesze wnętrz wiejskich domów Białostocczyzny. Wnętrza takie, w których współczesność łączy się z pozornie minionymi tradycjami, można uważać za cenne jako rodzaj zapisu czasu, a zarazem zapisu dziedzictwa kulturowego.

Keywords: vernacular architecture; vernacular houses; vernacular home interiors; Podlasie region; Białystok Region

Słowa kluczowe: architektura rodzima; domy wiejskie; ludowe wnętrzarstwo domów; Podlasie; Białostocczyzna

INTRODUCTION

Rural areas of North-Eastern Poland are still abundant in vernacular architecture. It could be said that the eastern part of the region has become the most interesting area of the whole country in terms of preservation of old timber-constructed houses, barns and granaries. Thousands of 80-, 90- or even 100-year-old log-constructed buildings are still in existence there, with the houses often inhabited and relatively well maintained, while in the other parts of the country old timber houses have already ceased to exist.

Nevertheless, even in this conservative region, social aspirations have been gradually affecting architecture for many decades, and the growing demand for better living conditions has strongly influenced home interiors: their layouts, arrangement patterns, aesthetics, furniture, etc. Besides, natural ageing and deterioration of old buildings impend the remnants of the past material culture, threaten vernacular architecture and transform cultural landscape.

In the 1990s, at the Faculty of Architecture, Białystok University of Technology, a program of student participation in the assessment of regional vernacular architecture was initiated. During the first decade it resulted in collecting ca. 11000 photographs of old houses, barns, granaries and other farmstead buildings, as well as of their external adornments and interior arrangement.

Since 2011, students have also been engaged in more advanced and significant stages of vernacular architecture assessment, being not only just data collectors, but also genuine researchers and authors of dozens of published works. In 2011, a student of the Faculty of Architecture, Białystok University of Technology, contributed to two research papers; in 2012, five students contributed to three papers; then there was a gap in 2013, but in 2014 eight students contributed to three publications; in 2015, twelve students contributed to eight works; in 2016, seventeen students contributed to eleven research papers and one book [P. Marzec et al., 2016]; in 2017 and 2018 the ratios were 10 to 6 and 10 to 8, respectively. At present, about a dozen other students are to be engaged in preparing research publications.

Such progress has had a threefold benefit. Firstly, the collection of raw survey data has gradually increased, consisting of about 22000 photos or inventory drawings in 2018. Secondly, the essential survey data have been assessed and presented to the academic audience more efficiently. And thirdly, thanks to the students' artistic skills, the methods of visual presentation have been developed, tested and polished. For example, in 2014, the students started to develop im-

proved methods of visual depictions of the survey data, i.e. of the interiors of vernacular houses [A. Biernacka et al., 2014; J. Perkowska et al.; M. Remiszewska et al.]. They drew technical plans and sections of the surveyed buildings first, and then they used these drawings as backgrounds for a kind of minute "ethnographic drawings", made in very elaborate detail, thus displaying not only the construction information, but also recording all the data concerning interior arrangements, even including all the accidental disorder or mess. Then, they canvassed the indwellers' reminiscences and opinions, as well as the neighbors'.

The most effective and clear structure of such complex research documentation was also discussed. In 2015, such a method enabled the development of thematic works, related to vernacular stove systems in the country houses of the region [M. Daniszewska, 2015; B. Drągowska et al., 2015].

In 2016, a breakthrough was achieved in terms of structuring survey data, with the idea that two-dimensional polychromatic 'ethnographic drawings' should constitute a sort of framework not only for pictorial material, but also for all the other pieces of survey information related to architectural objects. Consequently, this method was applied in preparing the vividly expressive documentary papers published in "Biuletyn Konserwatorski Województwa Podlaskiego" [A. Woszczenko & J. Szewczyk, 2016; H. Aramowicz et al., 2017; A. Bednarska et al., 2017; A. Depczyńska, 2018; D. Dakowicz, 2018].

In 2018, a student-discussed consensus was reached at the Faculty, resulting in a shift to write and publish in English in order to present research content to the international academic audience. As of December 2018, the new rationale resulted in two research papers to which students had contributed essentially. This work is one of them.

The objective of this study is to apply advanced depiction methods to document *cumulative nature as a specific feature of country houses in the region*, on the example of an old house in Ostra Góra, whose photos and drawings were made in November 2018 and are presented in the paper to serve as the source material for future studies and as a platform for current critical cogitation and analysis.

1. THE EXAMINED OBJECT

The house was built in 1922 as a simple timber-made farmhouse with a glassed front porch (fig. 1). In spite of some subsequent major repairs, it still preserves a variety of its initial features in terms of construction, architectural form, external adornment, lay-

out, interior equipment, furniture, internal decoration, etc. Nevertheless, it has also gained a large number of newer artifacts and adornments. However, the subsequent changes and additions have not replaced the original equipment, but have been mixed with the existing items to create a kind of unique eclectic interior.

After some preliminary assessment, we claim that the house in Ostra Góra reflects the regionally-specific *cumulative nature of country houses*. Although not listed as a heritage monument, the house is a kind of *legacy transcript* of great cultural value in terms of vernacular architecture and vernacular material culture. This statement is the formal thesis of the paper.

1.1. The village

Ostra Góra (53°24'10,46"N 23°09'48,50"E) is a small hamlet of about 30 farmsteads in Korycin commune, Podlaskie Voivodeship, 40 km north of Białystok, NE Poland. For the last six decades the hamlet has been partially depopulated like many other villages and hamlets of the region.

The uniqueness of the hamlet consists in the subtle balance between the old and the new in its vernacular architecture. While the local farmhouses and other farm buildings are of various forms, materials and constructions, most of them were built in the 1960s and are still in use with all their original equipment, subsequently supplemented with more recent pieces of furniture, adornment and devices. The farmhouses are neither too old (and thus neglected), nor too modern to preserve the old vernacular aesthetic patterns.

1.2. The farmstead

The farmstead reflects the cumulative nature of space as well. The house is only one of a number of buildings tightly located on a small farm plot perpendicular to the street. The characteristic feature of the farmstead is the coexistence of modern spacious stables with older barns and two farmhouses, aside from a dozen or so minor outbuildings – all those structures placed on the same farm plot. The farmstead also extends on the opposite side of the street (fig. 2).

1.3. The house and its external aesthetics

A similar cumulative nature can be seen in the architecture of the house. Originally, it had a simple rectangle-based layout with a glassed front porch (fig. 1), having all walls made of timber. Another porch-like annex was later added at the back (fig. 3). The back porch was constructed of hollow bricks.

Apart from the porches, the house has its original plank-made adornments, characteristic of the region (fig. 4-7). Traditionally, places of adornment accu-



Fig. 1. The house in Ostra Góra: façade view; photo by the authors, 2018

Ryc. 1. Widok od strony drogi (od frontu) badanego domu w Ostrej Górze; fot. autorzy, 2018



Fig. 2. The house in Ostra Góra (side view towards the street); photo by the authors, 2018

Ryc. 2. Dom w Ostrej Górze – widok od podwórza ku ulicy; fot. autorzy, 2018

mulation were corners, windows and cornices of residential houses. Usually, only front façades were highly ornamented. But in this case all the four façades are adorned: the windows are garlanded with floral ornamentation; the corners are covered with geometric patterns and the upper cornices and eaves are fringe-like, covered with patterns inspired by textile fringes.



Fig. 3. The house in Ostra Góra (back view towards the street); photo by the authors, 2018
Ryc. 3. Dom w Ostrej Górze – widok od podwórza ku ulicy; fot. autorzy, 2018



Fig. 4. Wood plank ornamentation (called kozuchowanie, i.e. sheepskin) of the house in Ostra Góra; photo by the authors, 2018
Ryc. 4. Dom w Ostrej Górze – deskowe zdobienia (tzw. kozuchowanie); fot. autorzy, 2018



Fig. 5. Wood plank ornamentation of a cornice; photo by the authors, 2018
Ryc. 5. Dom w Ostrej Górze – deskowe zdobienia węgla; fot. autorzy, 2018



Fig. 6. Eave decoration; photo by the authors, 2018
Ryc. 6. Zdobienia podokapowe badanego domu; fot. autorzy, 2018



Fig. 7. Gable window decoration; photo by the authors, 2018
Ryc. 7. Zdobienie okna szczytowego; fot. autorzy, 2018

Originally, blue shutters supplemented the external ornamentation of the house. Yet recently they have been removed and are stored in an outbuilding (fig. 8).

In the studied region only the wealthiest families ordered carpenters to add glassed-in porches to a house façade wall. Such porches were sometimes highly ornamented with cut planks, or alternatively, they



Fig. 8. Window shutters, removed and stored in an outbuilding; photo by the authors, 2018
Ryc. 8. Okiennice składowane w dobudówce; fot. autorzy, 2018

were decorated with stained glass instead of timber cuttings. The house in Ostra Góra represents the latter case (fig. 9, 10).



Fig. 9. The front porch glazed with stained glass; photo by the authors, 2018
Ryc. 9. Frontowa weranda szklona witrażowo; fot. autorzy, 2018



Fig. 10. The front porch glazed with stained glass; photo by the authors, 2018

Ryc. 10. Frontowa weranda szklona witrażowo; fot. autorzy, 2018

1.4. Functional structure and layout of the house

In the past, ancient log cabins of Polish peasantry consisted of one main living space (*izba*) with a large multi-purpose stove, and adjoining two or three minor rooms for storage (*sień*, i.e. an unheated hall, and *komora*, a storeroom). In the homes of poor peasantry, such a layout prevailed until the 1950s, and a number of similar old log cabins can even still be found today.

In contrast, the wealthiest peasantry and petty gentry (a class that was prevailing in some territories) tended to develop much more complex plans of their homes. Nevertheless, even in such cases, houses were genetically related to their ancient prototypes in terms of layout, stove systems, etc. Similarly, the house in Ostra Góra reveals its affinity to the oldest log houses of local peasantry (fig. 11).

Firstly, the most important room in the very center of the house is the kitchen, which inherits many functions of the old *izba*, serving as the room for everyday activities of the whole family and adjoined by 5 other rooms (fig. 12).

An essential element of the kitchen, and of the whole house, is a massive multi-purpose stove and oven (fig. 13), located in the center of the house to en-

able the heating of the four adjoining rooms directly. Nevertheless, an indirect central heating system was also added in the 1980s. The central heating system is fed by a multi-purpose kitchen stove with an adjoining bakery oven.

Thirdly, the multi-purpose stove is surrounded by an enfilade of rooms. Admittedly, a layout where the stove organizes all the surrounding enfilade spaces seems relatively common for vernacular dwellings in many regions or even countries of the cold climate; nevertheless, the placement of the stove and its functional and aesthetic significance in the home interior are still somehow unique, allowing the role of the stove as the dominant, the center, the „heart” of the house, the organizer of space, the symbolic and physical boundary between the rooms and spaces, etc. (fig. 14).

For many decades (at least between 1850 and 1960) a specific feature of country houses in some regions of Poland was the bipolar symbolic and aesthetic opposition between the kitchen and the adjoining living rooms, the former acting as the space for common daily activities, whilst the latter group (living rooms) being of purely festive nature. The living rooms were presentable and clean and served as spaces for

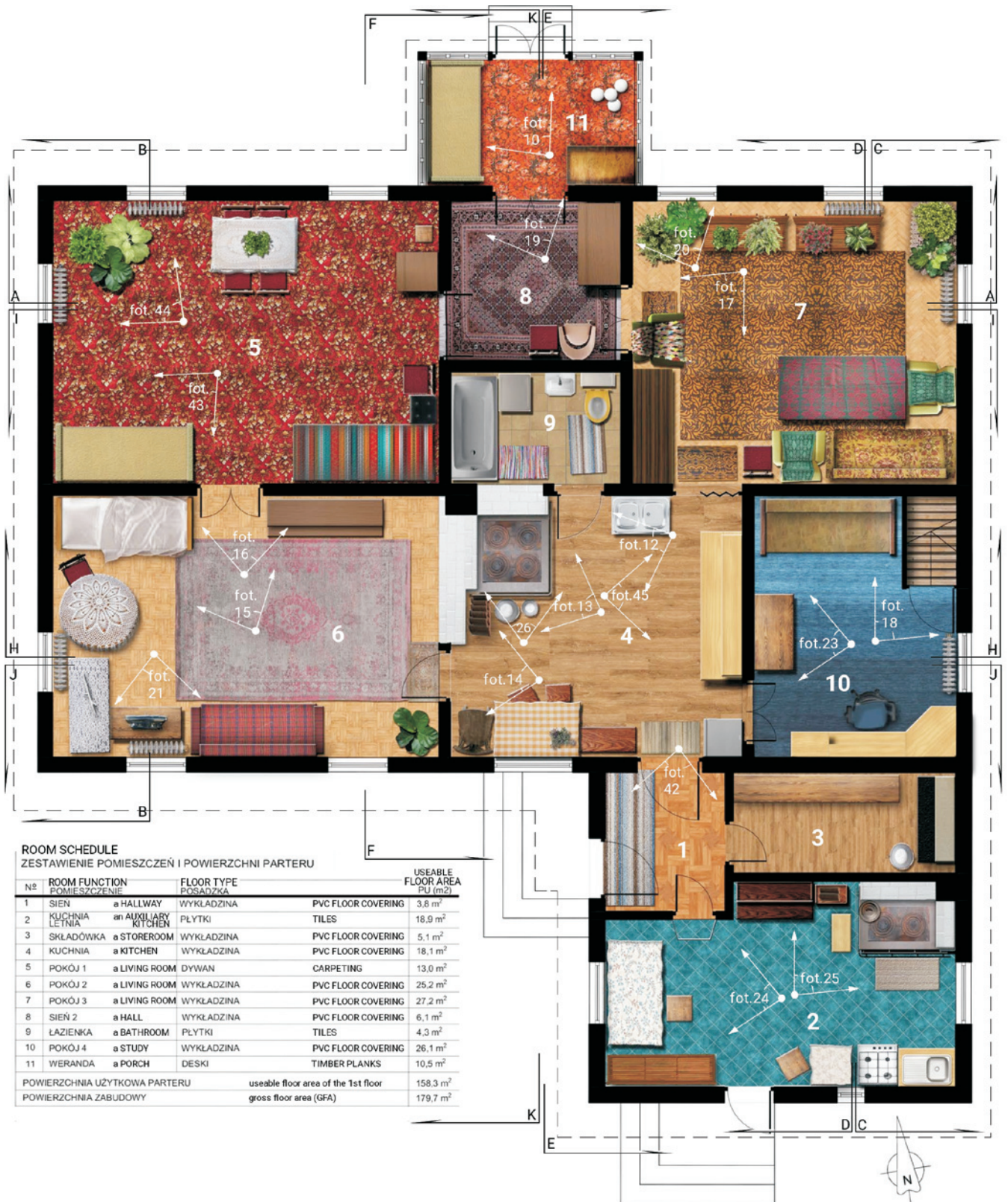


Fig. 11. Floor plan of the house in Ostra Góra (with location of sections and photos, as numbered in the article); source: drawing by the authors, 2018

Ryc. 11. Rzut przyziemia domu w Ostrej Górze (zaznaczono lokalizację ujęć fotograficznych zgodnie z numeracją ilustracji w tekście; zaznaczono też przekroje); źródło: rys. autorzy, 2018



Fig. 12. The kitchen; photo by the authors, 2018
Ryc. 12. Kuchnia; fot. autorzy, 2018



Fig. 14. A view from the kitchen towards the living room, with kitchen stove as the boundary; photo by the authors, 2018
Ryc. 14. Widok z kuchni na jeden z pokoi (granicą obu pomieszczeń jest piec); fot. autorzy, 2018



Fig. 13. The main kitchen stove and oven; photo by the authors, 2018
Ryc. 13. Piec kuchenny wielofunkcyjny; fot. autorzy, 2018

occasional ceremonies, being unused on weekdays, or serving as sleeping rooms at night only. This is also the case for rooms nos. 5, 6 and 7, of which only room no. 6 serves for sleeping, if needed (fig. 15). All three rooms are embellished with devotional souvenirs and ornamental textiles, as well as wallpaper (rooms nos. 5 and 6) or plentiful potted plants (room no. 7). As a rule, almost every aesthetically important piece of furniture is covered with a piece of textile: a doily, a tablecloth, a lace curtain, a drapery, a carpet or a coverlet (compare [Marzec P. et al, 2016]; fig. 16, 19 and 25). Even tile stoves, or at least their hoods, tend to be adorned with lace curtains (fig. 13 and 23).

Devotional souvenirs are usually placed near sleeping beds (fig. 15) or above tables (fig. 16).

Owing to the specific „stove-oriented” enfilade-spaced layout, the plan of the house, like in other country houses of that type, has some additive nature, being easy to extend around its peripheries, thus being periodically developed and modified. Adding and multiplying annexes and outbuildings was in fact common practice in Polish countryside.

For example, study room no. 10 (fig. 11) achieved its present-day function a couple of decades ago, being originally a hallway or a storeroom. To transmute its nature and to improve its aesthetics, a simple ladder which had originally been exposed there was furnished into an enclosed staircase (fig. 18) and embellished with devotional pictures.

The front porch was the original annex of purely festive nature and showy aesthetics (fig. 19, 20). Although comprising a sofa inside, it does not serve for sleeping. According to the inhabitants, the porch, being the most exposed towards the public street, should also be the most showy of all the rooms. Its aesthetic uniqueness was achieved thanks to large stained-glass windows, a white lace curtain and vividly painted pieces of woodwork and clapboarding outside.

On the opposite side of the house there is another penthouse, a larger porch (fig. 3 and 11) comprising a small hallway, a storeroom and an auxiliary kitchen called *letnia kuchnia* (a “summer kitchen”; fig. 24 and 25). Placed at the back of the house, it is assigned for workday activities only, with relatively little attention to aesthetic value. After all, this space is intended for auxiliary farming activities and seems arranged to enhance working comfort rather than to enable the inhabitants to enjoy life.

Fig. 17. A “festive room”; photo by the authors, 2018
Ryc. 17. Pokój odświętny; fot. autorzy, 2018



Fig. 15. A “festive room”, serving for sleeping at night and for ceremonial needs occasionally; photo by the authors, 2018
Ryc. 15. Pokój służący nocą za sypialnię, faktycznie zaś stale utrzymywany w odświętnym wystroju; fot. autorzy, 2018



Fig. 16. A “festive room”; photo by the authors, 2018
Ryc. 16. Pokój odświętny; fot. autorzy, 2018





Fig. 18. An enclosed staircase in a studio; photo by the authors, 2018

Ryc. 18. Wtórnie zabudowane schody w gabinecie, będącym przebudowaną sienią; fot. autorzy, 2018



Fig. 20. The front porch; photo by the authors, 2018

Ryc. 20. Widok na werandę; fot. autorzy, 2018

Apart from functional zoning (“everyday zones” vs. “festive zones”), there are also micro-zones determined by functionally important pieces of furniture or devices, such as an old sewing machine (fig. 21), which designates a “utilitarian inclusion” into the “festive space” of living room no. 6.

1.5. Aesthetics of the house

The old pieces of furniture or utility devices, such as the sewing machine (fig. 21) or the old wardrobe (fig. 23), bear witness to the continuous transition between the old and the new, because while aging, such devices, though ceasing to serve as tools or practical pieces of furniture, still acquire new aesthetic mellowness and are gradually becoming purposeful elements of the internal aesthetics of the house.

Furniture and devices are movable. However, there is also a system of immovable locations and items that adorn the house and its interior. On the external façade, there are corners, windows and cornices that accumulate adornments. Similarly, there are also some aesthetically pivotal places inside; namely, windows (decorated with a surplus of lace curtain), tables (fig. 16), tops of wardrobes (fig. 17), wall friezes (fig. 15) and doors (fig. 15-17, 19 and 22).

However, notwithstanding the fact that adornments accumulate in some places, there is a common vernacular practice to cover all surfaces, both walls



Fig. 19. Inside the front porch; photo by the authors, 2018

Ryc. 19. Wnętrze werandy frontowej; fot. autorzy, 2018



Fig. 21. An old sewing machine (PFAFF model 31, manufactured in G.M. PFAFF A.G. Kaiserslautern between 1916-1933); photo by the authors, 2018

Ryc. 21. Stara maszyna do szycia (PFAFF model 31, produkowana w latach 1916-1933 w zakładach G.M. PFAFF A.G. Kaiserslautern); fot. autorzy, 2018



Fig. 22. A piece of decorative door woodwork; photo by the authors, 2018

Ryc. 22. Drzwi ozdobnej stolarskiej roboty; fot. autorzy, 2018



Fig. 23. The old wardrobe in room no. 10; photo by the authors, 2018

Ryc. 23. Stara szafa ubraniowa w pokoju nr 10; fot. autorzy, 2018

and floors, with ornamental patterns achieved by various means, namely, textile patterns, carpets, wallpaper, wainscoting, etc. Such a devotion to ornaments can even be seen in purely utilitarian rooms, such as the auxiliary kitchen, where there is a similar trend to cover surfaces with pieces of tablecloth, tapestry, wallpaper, tiles, etc., as well as to add devotional souvenirs (fig. 24).

At present, contemporary materials and aesthetics are still accumulating and enriching the home interior. The studied case reveals the owners' sense of

aesthetics that seems relatively delicate, as the owners try to consciously compose the old and the new, while owners of other country houses are evidently overwhelmed with various fashions, trends, materials, technologies, gadgets, utilities, tools, etc. The resulting aesthetic medley is a common feature of most country homes in the region. The main difference is that artistically-skilled owners try to subdue the aesthetic chaos at least in the rooms used for entertaining (compare fig. 15-17 and fig. 24, 25), while those not so skillful just add new things with no sagacity.



Fig. 24. The auxiliary kitchen in the back porch annex (room no. 2); photo by the authors, 2018

Ryc. 24. Dobudówka gospodarcza („letnia kuchnia”, oznaczona numerem 2 na rzucie przyziemiu); fot. autorzy, 2018



Fig. 25. The second multi-purpose stove in the auxiliary kitchen in the back porch annex; photo by the authors, 2018

Ryc. 25. Drugi z pieców wielofunkcyjnych we wzniesionej później dobudówce gospodarczej (w „letniej kuchni”); fot. autorzy, 2018

Auxiliary rooms (marked as nos. 2, 3, 10 and 11 on the floor plan, fig. 11) are often used as storage spaces for pieces of old furniture and equipment that were expelled from the more presentable parts of the house. Therefore, auxiliary rooms are a sort of ‘buffers’ for the management of the home in terms of its aesthetics and functions, as well as buffers between the home interior and the surrounding farm (fig. 3).

The key role of the kitchen stove as a ‘functional node’, i.e. an assembly of functions and equipment for heating, cooking, baking, storage, organizing space – reflects the aesthetics of the stove, as well, and sometimes makes it the most carefully adorned element of the interior. Here, it is not the case; nevertheless, there are still some remnants of textile ornamentation on both the main kitchen stove (fig. 13 and 26) and on the auxiliary one (fig. 25). Their white tile cladding became an aesthetic standard of the past decades, and in a number of villages and small towns, stove fitters purposefully assembled enormous

stoves because stoves used to testify to the wealth and prestige of their owners and were associated with glamour. Here, stoves are not so huge, but there are two of them.

1.6. Construction of the house

We have not verified the construction of the house with invasive methods; instead, it has been superficially recognized and also assessed on the basis of the inhabitants’ retrospective declarations. Therefore, the construction-related research has eventually resulted in only a rough estimation of assembly nuances, materials, etc. Nevertheless, the findings strongly support the thesis that the house, whilst being erected just before the peak of the evolutionary development of traditional (vernacular, mainly) carpentry craft in Poland (ca. 1930), well before the essential and dramatic turn towards progressive engineering methods in architecture and construction (ca. 1960-1970), still reflects astonishing perfection in carpentry.



Fig. 26. The main kitchen stove; photo by the authors, 2018
Ryc. 26. Główny piec kuchenny; fot. autorzy, 2018

The house, being supported with massive stone foundations, has timber walls made of 18x22 cm logs, sawed up and joined with full dovetail corner notches. The walls were then clapboarded with profiled 20-cm-wide planks (clapboarding and its ornamental additions are called *kożuchowanie*, i.e. a *sheepskin of the house*).

The porches present another type of construction: the front porch (fig. 1, 9 and 10) has a „post-and-beam” lightweight construction with large stained-glass windows and fine wood plank clapboarding; at the back of the house there is another porch (fig. 3), made of foamed concrete bricks. This porch is actually a newer annex, added in the late 1970s.

The gable roof has a pitch of 42°. The roof structure consists of „close couple” rafters with collar ties. The rafters are neither raised directly on the wall nor on the wall plate, but are joined to eave purlins which are shifted towards the eaves and lay upon the end of the ceiling beams. Such an indirect support system used to be very common in this region.

2. PICTORIAL MATERIAL

More than 100 photographs were taken during the survey. Eventually, 72 of them have been selected as part of the pictorial documentation of the house, 25 being included in this article. Draft sketches served as the basis for the set of final drawings, 16 of which are included in the article; namely, the ground floor plan (fig. 11), four façades (fig. 28-31) and eleven sections (fig. 27 and 32-41).

The section drawings include depictions of all the home equipment, adornments, as well as the temporary furnishings and all the other objects that were present at the time of the survey. The only exception was the attic, which, serving as storage space, was so abundant in small items that depicting all of them would be virtually impossible.



Fig. 27. Longitudinal section A-A;
 source: drawing by the authors, 2018
Ryc. 27. Przekrój podłużny A-A; źródło: rys. autorzy, 2018



Fig. 28-29. Façades; source: drawing by the authors, 2018
Ryc. 28-29. Rysunki elewacji; źródło: rys. autorzy, 2018



Fig. 30, 31. Façades; source: drawing by the authors, 2018
Ryc. 30, 31. Rysunki elewacji; źródło: rys. autorzy, 2018



Fig. 32. Section B-B;

source: drawing by the authors, 2018

Ryc. 32. Przekrój B-B; źródło: rys. autorzy, 2018



Fig. 33. Section C-C;

source: drawing by the authors, 2018

Ryc. 33. Przekrój C-C; źródło:
rys. autorzy, 2018



Fig. 34. Section D-D; source: drawing by the authors, 2018

Ryc. 34. Przekrój D-D; źródło: rys. autorzy, 2018



Fig. 35. Section E-E; source: the authors, 2018
Ryc. 35. Przekrój E-E; źródło: autorzy, 2018



Fig. 36. Section F-F; source: the authors, 2018
Ryc. 35. Przekrój F-F; źródło: autorzy, 2018

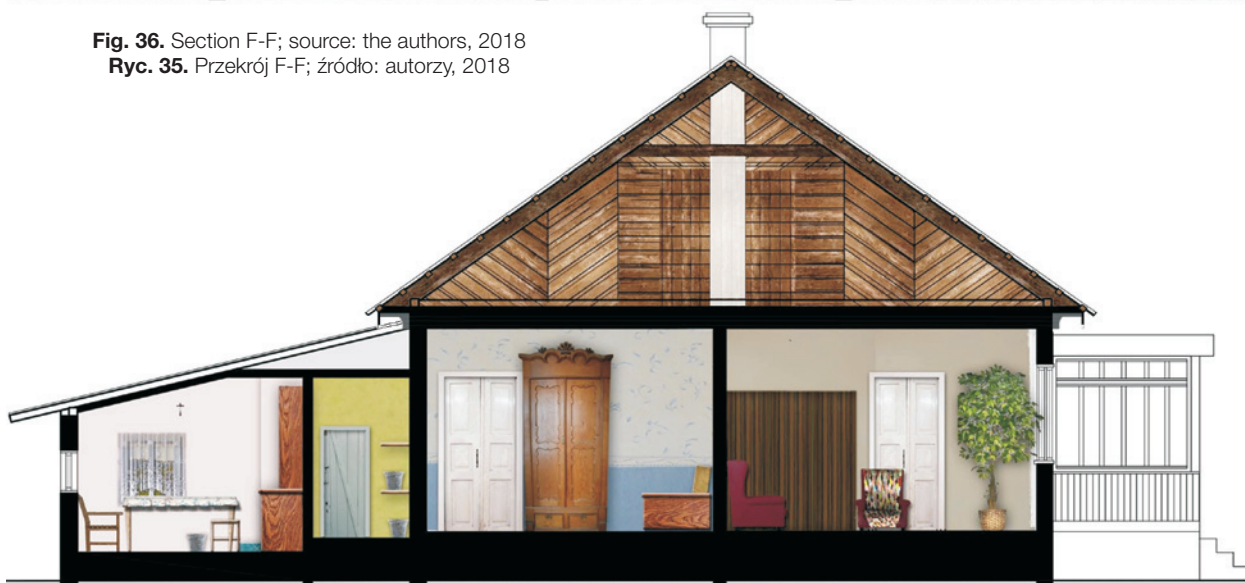


Fig. 37. Section G-G; source: the authors, 2018
Ryc. 37. Przekrój G-G; źródło: autorzy, 2018



Fig. 38. Section H-H; source: the authors, 2018
Ryc. 38. Przekrój H-H; źródło: autorzy, 2018

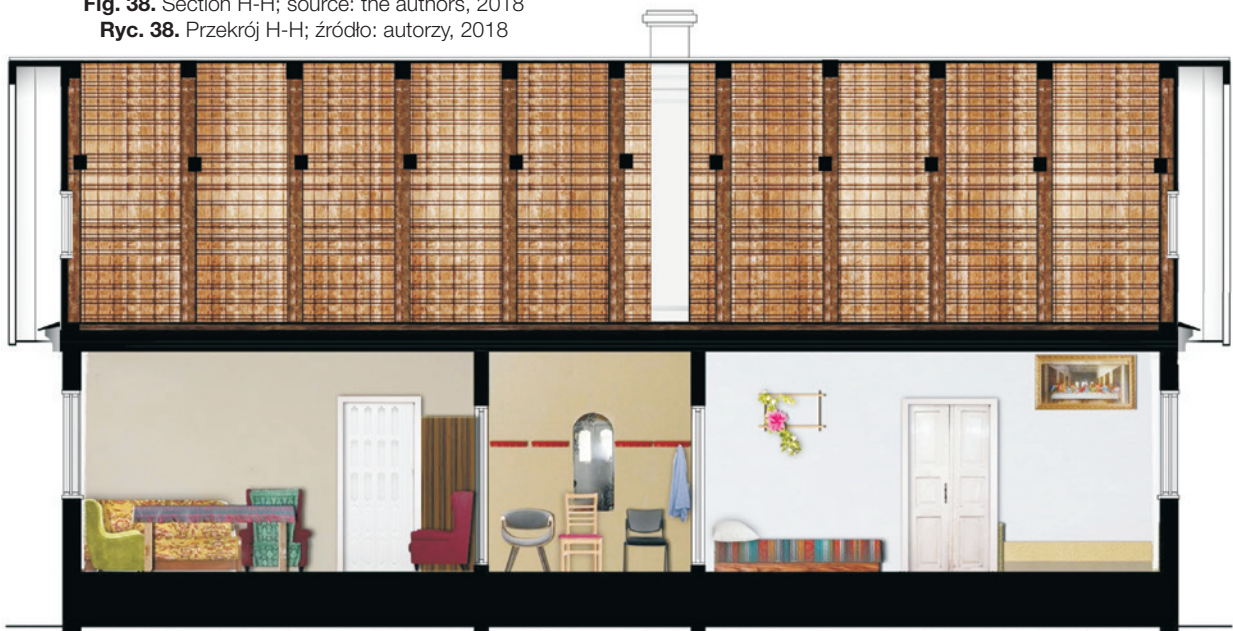


Fig. 39. Section I-I; source: the authors, 2018
Ryc. 39. Przekrój I-I; źródło: autorzy, 2018



Fig. 40. Section J-J; source: the authors, 2018
Ryc. 40. Przekrój J-J; źródło: autorzy, 2018



Fig. 41. Section K-K; source: drawing by the authors, 2018

Ryc. 41. Przekrój K-K; źródło: rys. autorzy, 2018

3. DESCRIPTIVE AND MULTIMEDIA MATERIAL

The pictorial data have been complemented with descriptive and multimedia material.

3.1. Documents

The inhabitants possess family documents and old photographs which have not been included in the final survey documentation; however for future research on other homes such a category is proposed to be taken into consideration and incorporated into final research documentation, depending on the content of such family documents. In similar future cases, the objective will be to recognize a wider cultural context of the history of the researched homes.

3.2. Interview recordings

An MPEG-4 (.m4a) file that contains recordings of interviews with the owners has been preserved and included in the final research documentation. The recordings do not seem essential in terms of architectural cognition; nevertheless, they reveal some cultural con-

text and help to understand some social aspects of the *culture of habitation*.

3.3. Interview transcripts

The interview transcripts have been prepared. A few interview passages seem interesting. Firstly, the owners said that a number of pieces of furniture had been hand-made¹. Secondly, the house used to have a much more developed stove system, which originally included three additional heating columnar stoves. In the 1970s, this stove system was reduced and partially replaced with central heating; a bathroom was also arranged at that time². Moreover, the owners recollected that the external façade adornments had been hand-made during winter season when local carpenters ceased to erect timber constructions³.

4. INTERPRETATION

The collected material justifies the statement that a traditional country home can be assessed as a sort of *cumulative recording* of the history of its inhabit-

¹ The owner recollects: „Drewno, fundament to z kamienia, znaczy ta prepa z cementu był taki składany. Ale tak to drewno wszystko, wszystko z drzewa i stolarka z drzewa i nawet ta taka szafa czy trochę meble było wszystko robione, znaczy swoje. (...) I jeszcze takie ławki były porobione”(November 2018; untranslated; the original style has been preserved).



Fig. 42. The entrance hall of the house in Ostra Góra; photo by the authors, 2018

Ryc. 42. Sień wejściowa ostrogórskiego domu; fot. autorzy, 2018



Fig. 43. Fragment of carefully laid out permanent artistic arrangement in a representative "festive room" (room no. 5); photo by the authors, 2018

Ryc. 43. Reprezentacyjny „odświętny” pokój (nr 5 na załączonym rzucie parteru) – fragment stałej aranżacji odzwierciedlającej semi-ludowy lecz współczesny arcyzm mieszkania, będący pochodną niedawnych mód; fot. autorzy, 2018

ants, as well as a transcript of relevant social culture, especially if related to *homeness culture* (J. Szewczyk, 2018).

Similar statements have also been made and emphasized by a number of Polish researchers since the 19th century up to the present, but recently, there has also emerged a common opposite belief that the modern era has completely reversed the ideas of "house" or "home", thus making homes non-cumulative, but fashion-dependent, even ephemeral in their aesthetics or arrangement. Are local country homes actually no longer cumulative? Or conversely, maybe they are still "traditional" with respect to their old arrangement, even if *passé*? To what extent can human

culture be attributed to a house? How, and how constantly, are *incidents of culture* becoming engraved upon a house by their nature?

Such pondering includes a tint of subjectivity, but we discern some support for these reflections in our findings.

And paradoxically, the house in Ostra Góra reflects both the opposite trends. Its interior is, in general, highly cumulative, but its owners tried to exclude some rooms and minor spaces, maybe unwittingly, as either *enclaves of tradition*, or – true or alleged, recent or obsolete – *enclaves of modern fashion* (fig. 43, 44, 45).

² „Były trzy słupki było w tym domu, do ogrzewania takie. A tak no ani wody nie było ani centralnego, nic centralne to przerobione już jakieś chyba z trzydzieści lat temu, jak przerobione jest, bo remont robiony był. (...) I łazienka też. Woda...” (the owner's recollection - the original style).

³ „To i z tymi majstrami trudno było też, bo nie umieli roboty. A te rozmaite ozdoby to całą zimę ich ten majster robił. Kręcił wszystkie te o powycinane i to ręczną piłką. (...) opowiadali, że tego kleju nie było, robił, robił, coś się później odpadnie kawałek i cała robota mu przepada. (...) Bo dzisiaj wszystko na klej robią, a to nie było wtedy jeszcze tego kleju” (ibid.).



Fig. 44. Room no. 5; photo by the authors, 2018
Ryc. 44. Tenże sam pokój; fot. autorzy, 2018



Fig. 45. The kitchen; photo by the authors, 2018
Ryc. 45. Kuchnia; fot. autorzy, 2018

CONCLUSIONS

The 97-year-old house of timber log construction in Ostra Góra, Korycin commune, NE Poland, is a *legacy transcript* in terms of architecture, interior arrangement and visual aesthetics. For the past 97 years its old vernacular aesthetic patterns and old furniture and equipment have been evolving continuously, being rearranged and enriched with newer materials, aesthetics, adornments, utilities as well as the newest home electronics and other devices. Nevertheless, some old concepts of home space have never been abandoned. Such concepts include, for example, the complexity of the stove system and its role in the arrangement of the rooms, the social role of the kitchen as the main multi-purpose space, the essential role of textiles as the main adornments and determinants of internal aesthetics, etc.

We insist that such a category of country houses in the region should be taken into consideration for future systematic research. Namely, we mean the houses built in the inter-war period (1918-1939), as well as the ones that were built up to the 1960s. If still inhabited, they often reveal a deep concern of their owners on how to merge tradition and modernity, sometimes with surprising results that deserve research attention.

LITERATURE

1. **Antoniuk A., Dworakowska E., Szewczyk J. (2018)**, *Inwentaryzacja domu wiejskiego we wsi Ploski w gminie Bielsk Podlaski*, „Architecturae et Artibus”, 37, vol. 10, 5-20.
2. **Aramowicz H., Bocheń M., Szewczyk J. (2017)**, *Inwentaryzacje dwóch starych wiejskich domów we wsi Baranki w gminie Juchnowiec*, „Biuletyn Konserwatorski Województwa Podlaskiego”, 23, 267-282.
3. **Bartnicka M., Bogusz-Krzemień A., Szewczyk J. (2017)**, *Wzorce kształtowania wnętrza domu wiejskiego na Sejneńszczyźnie*, „Architecturae et Artibus”, 33, vol. 9, 5-23.
4. **Bednarska A., Bernacka K., Szewczyk J. (2017)**, *Inwentaryzacje wnętrz wiejskich domów we wsi Lesznia w gminie Suraż*, „Biuletyn Konserwatorski Województwa Podlaskiego”, 23, 255-266.
5. **Biernacka A., Garwolińska N., Szewczyk J. (2014)**, *Fenomen domu wiejskiego na Podlasiu (z badań we wsi Olendy w gminie Rudka w 2014 roku)*, „Architecturae et Artibus”, 22, vol. 6, 5-25.
6. **Czarkowska M., Kuczyńska U. (2016a)**, *Domy drzewowapienne w gminach Klukowo i Ciechanowiec na Podlasiu*, „Architecturae et Artibus”, 27, vol. 8, 5-12.
7. **Czarkowska M., Kuczyńska U. (2016b)**, *Domy strychulcowe w gminach Klukowo, Ciechanowiec i*

- Brańsk na Podlasiu*, „Architecturae et Artibus”, 27, vol. 8, 13-20.
8. **Dakowicz D. (2018)**, *Inwentaryzacja starego drewnianego domu we wsi Protasy w gminie Zabłudów*, „Biuletyn Konserwatorski Województwa Podlaskiego”, 24, 199-214.
 9. **Daniszewska M.(2015)**, *Wyniki badań pieców kaflowych w domach wiejskich w gminach Siemiatycze i Dobrzyniewo Duże*, „Architecturae et Artibus”, 25, vol. 7, 15-22.
 10. **Depczyńska A.(2018)**, *Inwentaryzacja wnętrza starego wiejskiego domu we wsi Olmonty*, „Biuletyn Konserwatorski Województwa Podlaskiego”, 24, 215-234.
 11. **Dobrońska A., Szewczyk J.(2018)**, *Budynki z nietypowych materiałów w gminach Ostrów Mazowiecka i Zaręby Kościelne w Polsce Północno-Wschodniej - wyniki poszukiwań terenowych w 2017 roku*, „Architecturae et Artibus”, 36, vol. 10, 25-35.
 12. **Dragowska B. et al.(2015)**, *Nowe wyniki badań systemów piecowo-kominowych z drugiej połowy XX wieku w wiejskich domach gminy Michałowo*, „Architecturae et Artibus”, 23, vol. 7, 10-24.
 13. **Krzywińska A., Kułaczewska-Bielach M., Szewczyk J.(2016)**, *Tradycyjne wiejskie domy w Haćkach na Białostocczyźnie – stan w 2015 roku, na wybranych przykładach*, „Architecturae et Artibus”, 29, vol. 8, 82-93.
 14. **Kurnicka M. M., Pietruszewicz N., Szewczyk J. (2016a)**, *Gliniane budownictwo we wsi Kalinówka-Basie*, „Architecturae et Artibus”, 29, vol. 8, 94-101.
 15. **Kurnicka M. M., Pietruszewicz N., Szewczyk J. (2016b)**, *Budownictwo z materiałów miejscowych na kilku przykładach z gminy Wysokie Mazowieckie (na pograniczu podlasko-mazowieckim)*, „Architecturae et Artibus”, 30, vol. 8, 20-25.
 16. **Marzec P. et al.(2016)**, *Tekstylika w domu wiejskim w gminie Michałowo*, Pracownia Filmu, Dźwięku i Fotografii w Michałowie, Michałowo.
 17. **Perkowska J. et al. (2014)**, *„Pokuć”, czyli tradycyjny kąpielowy obrzędowy we wnętrzu wiejskiego domu mieszkalnego na Białostocczyźnie – wyniki badań z lat 2012-2013*, „Architecturae et Artibus”, 20, vol. 6, 50-64.
 18. **Remiszewska M., Sawicka Z., Szewczyk J. (2014)**, *Nowe wyniki badań wnętrz wiejskich domów mieszkalnych na Białostocczyźnie – na tle dwustuletnich badań miejscowej tradycji kształtowania przestrzeni mieszkalnej*, „Architecturae et Artibus”, 22, vol. 6, 62-87.
 19. **Rogozińska M. et al.(2016)**, *Z badań domów wiejskich w gminie Michałowo*, „Architecturae et Artibus”, 27, vol. 8, 76-91.
 20. **Szewczyk J.(2018)**, *Rozważania o domu*, Oficyna Wydawnicza PB, Białystok, DOI: 10.24427/978-83-65596-53-6.
 21. **Woszczenko A., Szewczyk J. (2016)**, *Rysunkowe inwentaryzacje wnętrz wiejskich domów w gminach Hajnówka i Dubicze Cerkiewne – nowe wyniki poszukiwań terenowych*, „Biuletyn Konserwatorski Województwa Podlaskiego”, 22, 143-154.