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THE ARCHITECT'S TRACE. THE CASE OF PRZYSZOWA

ABSTRACT

The architect's trace is what is left over in the natural and urban environment following the interference of architects – it is a trace after planned activities. To what extent are they beneficial to the current reality? Using the village of Przyszowa as an example, with documented historical heritage and significant urban values in the form of monuments of architecture and arrangements, an analysis of urban image values was conducted so as, to compare the benefits and losses resulting from the implementation of standard improvements and modernizations.

At a time of desperate attempt at the protection of the instantly shrinking natural environment, we turn our attention to rural areas as the last bastion of the still-free living space. The need to care for its shape, authenticity, and quality is felt there more than anywhere else. It is architects and urban designers who should above all be responsible for the current state of things.

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Cultural heritage, values, rural planning, architecture, professional responsibility.

FOREWORD

By architect's trace – following the ecological terminology – we may understand the sum of remains after the changes introduced by architects – a trace left after planned activities. To what extent do they positively influence the current reality?

Analyses concerning urban phenomena and the housing industry are conducted in city areas as they are the most heavily urbanized. All trends of changes are experienced there stronger than anywhere else due to the condensed high number of inhabitants. However, at a time of the shrinking of the free natural environment, we turn our attention to rural areas to protect them from urban destruction. It is architects-urban planners who should above all be responsible for the state of the shape, authenticity, and quality of the local values.

They are the ones with attributed professional responsibility which *de facto* depends on many independent factors.

In turn, the architects themselves, without a doubt, practice an art of service – a technical and artistic craft. Their services are a response to a specific desire or need. Architecture financed by developers at the most allows, in a private artistic form to fulfill this service in accordance with the requirements and the expectations of the investor and to serve the user. The most the architect is able to do is be a part of the environment if his design functionally fits with the situation in place. It will be beneficial to the visual image (landscape, city panorama, urbanization) if it harmoniously blends itself into the drawing of the silhouette, enriches the pre-existing urban tissue, and completes an incomplete picture of the utility environment for people. How should it accomplish that?

Objective and methodology

The objective of undertaking and describing the phenomenon of *the architect's trace* meaning cultural trace (changes) in the landscape is to show the significance of every urban planning decision, which is connected with the implementation of lasting changes and concerns the values contributed/added to by the architectural implementation (also an administrative one) as well as values which destroy it. It is an initial attempt to define the immaterial, but also the discernible problems on the way to prevent the decreasing attractiveness of places, the lowering of landscape quality, and limiting the losses of existing urban and esthetic values irrevocably lost for the community.

The article content is based on fleeting phenomena which cannot be described by an algorithm record, phenomena considered difficult to measure. This is what all the feelings connected with the reception of architecture and the urban image are, as they are experienced by all the senses. Nevertheless, for example, nonlinear dynamics – a universal theory as a consequence leading e.g. to the description of fractals – can be applied both in nature, as well as in social and technical sciences – including architecture and urban planning. The nonlinearity has led to the description of new properties of the world in areas up to now considered to be well-known. And yet paradoxically it is the chaos theory that contributes to the construction of a better and richer image of the world thanks to *imprecise approximations* [7] (p.114). That is what the criticism of the *"acuity of vision"* (the apparent objectivism of facts) speaks of, shown in the theses of the present text. It is after all the turn of our century that has brought about the *butterfly effect*, described by the outstanding American mathematician Lorenz for determinist systems for which *"even minimal changes of initial data values are very quickly increased and cause tremendous changes in the evolution of the system."* [7] (p. 109) Common patterns and canon research methods as *"purely mechanical systems of equations after a sufficiently long time may yield completely unpredictable results"* (ibid.) The same Edward Lorenz described the phenomenon of attractors, studying the trajectory of motion of a point in space. The three-dimensional phase space defines the location of the point and its speed (momentum) The non-intersecting trajectory of its motion sets out a system similar to wings or leaves which attract each other – which would from then on be known as the Lorenz Attractor. Our reality requires as it turns out the application of mathematical differential equations, and not the well-known linear equations, used until now, only because of the limitations of mathematical tools available to us. It was not until the widespread use of computers that we were able to widen the fields of research allowing for new research methods which have been until recently colloquially referred to as chaos. For example, the familiar phenomenon of the *dissipation of energy* (energy loss) requires a nonlinear description. That is why it would be more effective to seek out the appropriate methods and adequate description – depending on the matter of the studied phenomenon, rather the study it with the generally accepted methods which in this case seems to be irrational.

In the article, a scientific essay description was used to describe phenomena that are *de facto* rather fleeting and elusive. Comparative analysis of archival and current material was used, as well as private observations documenting the curve of the sensations of users, traces of maintaining tradition and implementing innovation, also taking into account the conclusions of the occasional conversations as well as professional discourse

The trace of a vision

In defining architecture as an artistic version/superstructure of a structural construct (i.e. a purely technical, technological content of the components of a structure), each work of the architect, automatically becomes a work of art. Because architecture is an art. It is one of the arts practiced by artists – in an artisan manner using matter habitually attributed to a technical field [6]. And yet, due to the holistic value and content of the architectural creations, architecture might just as well be included among the humanistic fields – serving man directly (providing shelter, maintaining life and activity, meaning on par with e.g. medicine). In turn, new architectural works bring changes adding to the physical, practical, as well as intellectual utility values, broadening the understanding of the contemporary world, expanding cognition, improving life, and alleviating the problems of life. Finally – although noticed first and rigorously qualifying – esthetic values are important, meaning those which are experienced the most strongly because they are preliminary and experienced polysensorically – prior to the activation of intellectual and experimental argumentation.

Contemporary understanding of art has significantly broadened the spectrum of its activities, allowing for the use of countless new materials and ideas, original mixtures of techniques, new content, taboo topics, freedom of expression, copyright laws, as well as previously unacceptable forms of representation. Apart from decorativeness art also speaks out about human rights, politics, and the economic situation, it directs our attention towards the local, unique, minority, diversifying, cultural, as well as general and global problems. Art is seen today as an equal participant in the public discourse that significantly influences the shape of civilization. There is an equalization of measurable quality/commercial features, which have until now described only measurable products and raw materials, whose primary quality has become *“extreme commoditization and inscribing contemporary artistic production into the logic of capital, while its secondary quality is treating art as a tool of democratization, a means of expression accessible for everybody. Both these trends distinctly appear in the contemporary artistic practices and around art”*. [11] (p. 5)ⁱ

However, further, in the text, the author goes on to say: *“Today, after the Enlightenment we live in a period of the decline of values connected with development, clarity of disquisition, cause and effect relationships, logical behavior, and full visibility.”* Architecture as a branch of art is automatically subject to the same phenomena that concern the whole field of art, but additionally, it is also affected by changes resulting from the development of technology, which is used directly in designing.

A practical example of such changes ultimately leading to the degradation of the present achievements is the example of the Lesser Poland village of Przyszowa, presented below. It is a standard example of the devaluation of previous values that were an obvious reason to be proud of local history and connection to a place. The loss of unique values is probably caused by social unawareness of the whole spectrum of the amount and presence of historical monuments, the lack of awareness of contemporary achievements, and a lack of knowledge used in the preservation of fleeting values and nurturing tradition. Of equal fault is the lack of taste. The pride resulting from the visible modernity does not compensate for the loss of heritage.

Przyszowa as a visible trace

Przyszowa is a small village on the road between Limanowa and Stary Sącz. The name Przyszowa (from 1629) comes from the Polish word "przychodzić" (to come). The first mention of a fortress belonging to the Wierzbiewa family on the Łyżka Hill (Spoon Hill), separating Przyszowa from neighboring Łukowica comes from 1325. Only traces of the embankments remain until the present day. The Wierzbiewa family became famous for fighting alongside hetman (captain) Tarnowski. In 1580 they moved the family residence to Przyszowa. At that time the manor house acquired a defensive character. Despite numerous reconstructions, the remains of a storied defense tower from 1600 with a shooting window, which later served as a granary, can still be seen today. The following owners starting in the XVII century were the knightly family of Dunin-Wąsowicz of the Łabędź coat of arms. The family was made famous by its member Krzysztof an officer serving under Stefan Czarnecki. The Wąsowicz family routed a Swedish regiment in 1655 in Limanowa, and later made Przyszowa famous due to its volunteer forces, which in 1715 fought the Saxon forces, and later during the Bar Confederation. Since 1685 the manor house belonged to the family of the Podolia treasurer Aleksander Żuk-Skaryszewski of the Nałęcz coat of arms. His known descendants include the poet Faustyn Żuk-Skaryszewski and the writer Tadeusz Żuk-Skaryszewski. One other notable heir was the painter Tytus Czyżewski, after whom the middle school which was in the manor house was named after a primary school located there previously was moved to a new building. The middle school was established in the post-war period. Currently, the manor house surrounded by the remains of an old-growth forest is once again privately owned.ⁱⁱ

About thirty years ago, the village could enchant with its exceptional beauty, and each time driving along the road the experienced delight was the same. That all changed with the recent construction which was to tidy up the somewhat neglected image of the village.

Przyszowa is a rather broad village situated in the valley of the Słomka River. Its hamlets are picturesquely located on the slopes of the Łyżka (807 m), Pępówka (777 m), and Piekło (660 m). The main historical buildings, the manor house, church, and the cemetery with the tomb of the former owners are situated on the hills. Along with the old marketplace in a basin between the hills, by the road along the river, and with a bridge leading towards the church they created a configuration that gave off the expression similar to the opening onto the Forum Romanum among its seven hills. Further dramatism is added by the way from Limanowa, closed with the perspective of the church in the background, which later gently falls towards the basin with a fair – in the center of the village. As the sky changes in the background due to seasons and the weather, the visitors entering the village see the harbingers of a whole view in the shape of three soaring towers of the church, the bell tower, and the imposing chapel in the foreground – supplementing the triad. The image of the figure was pure, as of yet untouched by power lines, networks of cables, and a labyrinth of fences. Gradually the visitors saw the sun-filled marketplace at the bottom of a shallow basin, filled with horse-drawn wagons, farm animals, leather harnesses, and the hum of people. One could feel that this was the beating heart of the village and the monumental neighborhood of the church, with the home of its secular patrons further in the distance and off to the side the place of eternal rest which was also watched over by the enlightened owners. This was a picturesque image, perhaps something out of a storybook, but so inspiring and moving. Above all, however, this image was what distinguished Przyszowa from all other similar villages in the region.

The view of the center of the village emerging from the hills on the road between Limanowa and Stary Sącz was always enthralling. The prevailing compositional tension, the beauty of nature, and the configuration of the terrain along with the carefully planned arrangements of the principal architectural elements in relation to the natural form of the basin were simply breathtaking. That is how it was.



Picture 1. (archival photograph downloaded along with the historical material from websites listed in the endnotes – item 2)

Photograph from 1930 – almost unchanged from the view remembered some 20 years ago, captured from the hill by the manor house, showing the view of the tree-filled strip along the Słomka Valley, with the fair in the Przyszowa basin, with the cemetery ascending up the hill next to the marketplace, and with the dominant body of the church on the hill on the opposite side of the river. The urban arrangements of the village are stretched out among these three hills with the centrally situated main square-marketplace with a bridge leading towards the church. The main local road runs through the valley along the river.

The present-day, monumental neo-Gothic stone and brick church in Przyszowa dedicated to St. Nicholas – the bishop, was built between the years 1901-1906 in the location of the previous wooden church from 1812 – according to the design of the architect Teodor Talowski – erected on the plan of a cross, single-nave with transept chapels. The interior is covered with a neo-Gothic vault with rich architectural and stonemasonry details. In the front façade, there is a window with a decorative rosette. Above it is the stone statue of the Crucified Christ.

The polychrome of the interior is ornamental and figural painted in 1939 by Adam Miksz. There are 5 altars from various periods:

- main altar 1953-1955, neo-Gothic, designed by Czesław Denczkowski, the altarpiece is of the Crucifixion; Baroque from the XVIII century from the old church
- two side altars, neo-Gothic, completed in approx.. 1907 by Wojciech Samek. In one of these is the painting of the Virgin with a Child brought over from the old church, venerated for centuries by the parishioners as the Miraculous painting of Our Lady of "Succor to the Faithful" as well as the miraculous painting of the Transfiguration. The pulpit is late-Baroque from the XVII century, and the stone baptismal pool from 1617 with cartouches showing the coat of arms of Stirrup and Spur, as well as the initials of the founder Z.K. and M.W. complete the image.

The oldest relic is the Madonna of Przyszowa, a XIV-century wooden Gothic figure, serving as one of the most outstanding examples of the spisko-sądecki style, made famous in 1969 by Jerzy Harasymowicz in his tome of poetry entitled *Madonny Polskie (The Polish Madonnas)*.

The monumentally designed cemetery with high tombs of the village owners, which today tower over a plethora of standard, contemporary graves of their subjects, are turned towards the valley as if surveying all their properties with great care from above. The harmonious and functional plan of a village spread out among the three hills had until recently made a great impression on the visitors entering the village valley. The tension that was always experienced when visiting, prevalent among the significant locations of the historical sites was always equally as charming and extended a warm invitation to come from the hills onto the village square. That was no accident since the whole of the arrangements is a work of an exceptional architect famous for numerous monumental architectural works – Teodor Talowski. This was the case even several years ago ever since the changes in Przyszowa began.

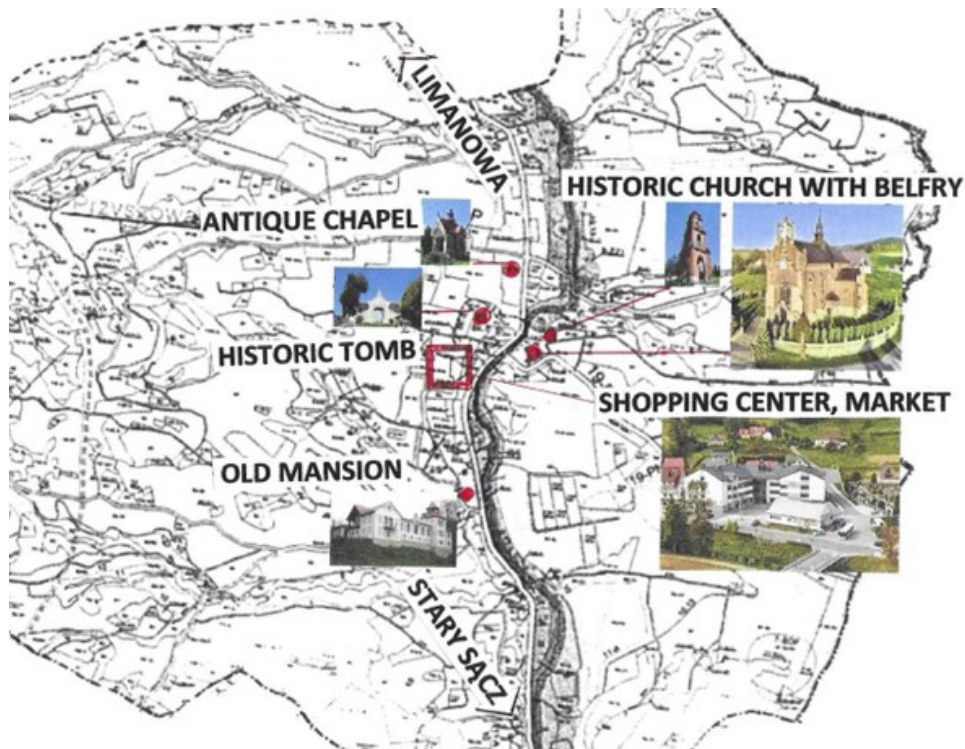
A waning trace

Presently we can still feel the shape of the basin around which the whole village arrangements are concentrated with a centrally placed main square. Markets and fairs no longer take place here, however, the center-creating and commercial and services function has been maintained, but buildings were constructed on the square itself.

The picturesque wagons and carriages and probably the inn and granary were replaced by a shopping center. The mandatory product of modernity, a sign of progress and comfort, a requirement of a comfortable life, making villages indistinguishable from towns.

The enormous body, expanded as needed, with an allegedly traditional shape patterned on a village house or a barn – has thoroughly dominated the soaring and up to now towering over the village historical church.

Illustration 2. Plan of Przyszowa with the location of monuments. (author's work)



And most likely it was not about the functional and ideological discounting of the church. Simply put, the need for comfortable shopping and the race to modernity have thoughtlessly covered up not only the esthetic values but also historical and urban ones. With this simple procedure, the ugly pseudo-traditional colossus has taken over the marketplace and done away with the charming arrangements, as if the designers had had no imagination or the proper architectural means to modernize the complex and functionally improve it to meet the needs of village inhabitants.

The urban domination of the historical church body has been visibly overshadowed and cut off from the center by a system of metal security barriers and it has clearly been moved outside the boundaries set by the road and the river.

The bridge formerly leading to the church has become a comfortable street, visibly surrounded by metal railings – of course, all for the safety of the inhabitants.

The heart of the village which has always been the market square and the fair has now simply turned into an ordinary shopping center of questionable beauty, or more appropriately a crossroads near shops, seemingly safe, but in reality, filled with road signs – nothing more than a comfortable pick-up and drop-off point.

Even the Słomka River flowing in an unchanged bed, brutally separated by aluminum barriers, has lost its former charm of the picturesque surroundings of the square, inviting with its stony embankments and grassy boulevards.



Illustration 3. Present-day center of Przyszowa (personal photograph); a) shopping mall on the site of the former fair; b) current view of the vehicular traffic-regulated market; c, d) cultural values of a place dominated by a road transport hub

Yes, perhaps the road traffic was organized, separating it from pedestrians and thus creating a feeling of illusionary safety. The impassable systems of railings running all around and ensuring that there would be no uncontrolled car traffic have perhaps made pedestrians feel safer. However, the spirit of this place has been irrevocably lost, its uniqueness, local natural and urban beauty, community of diversity, collaboration of individualities, mutual relations, fulfillment, and dialogue are all but gone. It has been replaced by a soulless, raw correctness – if such a state may even be called correct. Following regulations does not have to mean correctness.

The exciting beauty of the village arrangement which cultivated the values rooted in the medieval history of the place and which was emphasized by the talent of the outstanding architect Teodor Talowski – has been defeated by the pressure of time. But why? After all, the teaching of urban planning takes into account functionality, current needs, tradition, as well as the beauty of the place and esthetics of the design within the context of the panorama by definition not allowing for the loss of existing values.

Instead of marveling each time we enter the Przyszowa valley, we feel an enveloping sadness, since immediately the image that comes to mind is that of the village several years ago, arousing feelings of regret and resistance to the irretrievable loss (and the example of Przyszowa is only one among many). Along with uniformity, the place loses its significance, in accordance with the economic rule of diminishing returns. These losses occur gradually over the course of many years and thus remain unnoticed by a single generation. However, if they do occur over a shorter period of time they are a testimony to the swift character of such changes, which threaten the very cultural identity of a place (And in turn, a faster pace of living, the desire for prosperity, the constant chase of modernity, aggression aroused by impatience, and the struggles of political leaders lead to wars...)

This is everyday life/reality, however, from the point of view of the fleetingness of art the very same phenomena may be described philosophically.

Trace of memory

*„... a figure of delayed glance (...) This delay may be minimal, but it is all about a reaction to an event that allows us to concentrate on traces. It is a kind of a reflection regarding seeing”. Similar to a photograph being a trace of history. “It is not simply a medium but also a form of seeing history – after the passage of time.” [12] (p.177)ⁱⁱⁱ These are the words of the author of *Wszystkich wojen świata (All of the World's Wars)*, which refer to extreme losses, situations that are a consequence of catastrophes, causing complete and utter destruction, incineration, a sort of imperative that ultimately arises as a phoenix from the ashes – “the zero point of history” [9] (p.306)^{iv}, which is the end of one history and at the same time the start of another. This is the start of a new narration – a plot written anew, which is only supplemented by maintained traces visible and invisible. The latter are easy to miss since for contemporaries they are incomprehensible. Without the participation of a memory of events (archives) most experiences must be repeated once again – starting from scratch. Material losses are poignant, however incomparably more harmful is the loss of values and awareness which renders all efforts senseless.*

In the face of such destruction, it is architecture as both a shelter and a metaphor, that gives the perspective of development stabilizing life. Principally *"architecture as a product of the search, inventiveness, needs, necessity, expectations, as well as the imagination, fantasies, effects, and affects (...) has the abilities to create space and places, as well as normalize them in such a way so that it would contain their representative sense. More than on its technical and social tasks, the emphasis is placed on the functions of showing, which allows for the analysis of architecture according to similar principles as paintings, or in the same categories as one would analyze photographs, film, or commercials."* [4] (p. 207)^v Because the landscape from a painting is but a frame of a landscape, while a view from a window is a naturally cropped by the window frame fragment of nature or city panorama, and a genre scene is a still extract of our life. Similarly, from the artistic perspective other artifacts of art both moving and still are separated into single images.

Speaking of architecture, we also think of the urban matter, which designed together with land management and planned on the scale of the whole region makes up the urbanization, meaning a functionally ordered "artificial" landscape. This designed landscape, skillfully incorporated into the natural landscape, should combine to create a harmonious image of a whole plan. And all this complies with the positive analysis of a painting/esthetic image of a place. In the case of places such as Przyszowa, we can also mention genius loci. This is a trace that elevates this place from others due to its particular natural and added beauty, which arouses feelings of ecstasy (joy). It is a uniqueness that requires nurturing rather than indifference and under no circumstances destruction. This is especially the case if this heritage was supplemented/enriched by an exceptional work – completed by an exceptional man – it should not be destroyed by other men.

"This is especially important today – when it seems – that our perspective is clouded when we are in a state of disorientation (...) disorientation towards history, images, but also ourselves." (Szerszeń) [2] (p.198). He further goes on: „ *Our culture reflects agon, conflict, is immersed in various forms of war and violence (...) from the moment of the explosion of the first atomic bomb "It continually exists in a certain image, in a culture of violence... It exists on many levels* [2] (p. 199) The ever-present presence of war which fills our consciousness is still experienced today. *"What do we see at the border?" – we refer " to that which happens here and now, to our not seeing, not knowing, and not coping with it... Therefore, our not knowing is not only a theoretical construct, a literary figure, or a method of arranging these things, but in addition, it is something that we struggle with in reality also today as the (non)-observers, (non)-witnesses of oppression."* We deal with a culture of war, with the war inside us, with a war against otherness and an unspecified threat. This is a permanent war, although it has never been officially declared. This is how the world perceives Western culture as a cultural space that has declared war against it (imperialism, colonialism). That is also how we may perceive urban planning colonizing nature. Farming, especially monoculture farming and resource exploitation have turned into a sort of war. For many artists, architecture is also seen as the materialization/synonym of destruction. [5]

In an analogical way, the phenomena concerning architecture described by the author of *Wszystkie wojny świata* as values and flaws appropriate for artistic actions. *"This book is also written as an objection to wars but also against discourses which are principled and want to explain everything "by force" at the same time overlooking many aspects of experience and perception."* [2] (p.198)

Furthermore, the previously accepted and sanctioned rules and canons must be subject to adapting deviations and innovations. Each of us has experienced and generally experiences relativity/changeability of the panorama of a given image: the ambiguity of perception when looking at the same image during various times of the day, at different weather conditions, but also depending on personal moods, in a hurry, at a fleeting glance, or looking intently trying to see the depth of details, in the blinding sunlight, or the reflection on the water surface, while the snow is sparkling, etc. The same image seen under different conditions may provide a series of visual experiences and sensations. In other words, the acuity of vision does not necessarily positively influence the proper evaluation of an image. The acuity of vision is the "black and white" or "zero-one" evaluation. Additional value and taste are bestowed upon an image by the nuance of colors, and upon history by "dust". Dust, meaning the ambiguity of each situation, since dust dulls the sharp edges, blurs the image, and borders, provides a feeling of distance. However, because of it, it creates an atmosphere of familiar peace, stability, and accustomization. Each fact is seen from a different perspective conditioned by the individuality of the witness, thus absolute objectivism is impossible. A clear, objective, raw fact – does not exist for the recipient – he perceives it in an affected way or recalls it from memory. It is as if it was covered by dust. Color, on the other hand, is one of the factors which conditions reception. Individual sensitivity to colors and even brain construction influence the image in the same way as the prepared content of the message in the context/conditions of the moment influences its heightening or blunting. The constant movement of light and the surrounding environment also influence the blurring of borders. Therefore, history if it is uncontrolled is also blurred and correlates – it allows itself to "be written anew", from the perspective of a single frame. That is why there is a need to set fixed and impassable borders, standards, and norms, divisions qualifying the construction of conditions and canons – which does not serve development, on the contrary, it limits it and makes it impossible.

Our community has accepted and grown accustomed to the separation, segregation, and organization of facts according to pre-existing patterns. However, the entire process of designing which drives the development of architectural thought is like the book by T. Szerszeń *"an expression of disapproval of divisions to that which is academic and non-academic, artistic and discursive, but also [disapproval] of divisions which have a much more structural character – by this I mean borders, as certain figures of thought. One of the chapters I entitled Concrete: in it, I write of various forms of borders and oppressive structures, which in certain situations are diluted."* (p. 170). They create a cloud of "overlapping observations, stories, discourses, and images – descriptions of different density." In order not to tell a story in a principled manner, but rather build and expand images by adding layers of significance, also emotional ones. It is the combination and meetings, mergers, and disputes that allow thoughts to truly evolve. The aforementioned book directly concerns art, yet analogies are true for other fields, including architecture.

Conclusion

The above-described situation of Przyszowa as a symbolic example of changes introduced by mechanically applying regulations conflicts with the very intention of these regulations. That is because generally, they deal with individual, interim problems, within the framework of strictly profiled institutions and decision-making units. Frequently with the sheer number of various regulations, limitations, and norms – we fail to see – the goal of paramount importance – the good of the Earth and man. This goal, broadly understood – as an unmeasurable value and difficult to capture and clearly identify – remains undefined, or fades into the background. Generally, fleeting values, as those that cannot be measured are removed from a list of tasks to be implemented, which are treated as technical/quantitative solutions, forgetting that the spiritual, health, and psychological dimensions – are as results – perhaps the most essential especially when taking into account the entire urban planning effect, in influencing the landscape, the habitat, and the user.

One final additional conclusion must be drawn, that is, in public discourse, we cannot omit the philosophical discussion on the beauty of life, the common good, and social taste, while culture must not be excluded from tasks that are to be implemented

The architect's trace, on the other hand, should simply mean credibility, trust, beauty, and reliability.

Epilogue

As a final contribution let us take a look at another passage taken from a work concerning art history, since the categorization of phenomena before they pass and before from a safe distance they can be evaluated, creates many dangers. The leading Polish art historian Mieczysław Porębski, in summarizing at the end of the XX century the rapid development of cities as far as culture is concerned, and the incidence of new problems caused by these changes, resulting mainly from their scale stated: *„Solving all these problems is a question of the future, of the XXI century. The forms it takes will also depend on the evaluation of not only functional and spatial but also the formal and expressive style-creating propositions of present-day architecture. These, on the other hand, are the result of stylistic changes, which have become the common denominator of both late-modernist as well as avant-garde oriented architecture, of the last several years, since its duality has become noticeable.”* [8] (p.258) The said duality means the inclusion into architecture, evolving from tradition – movement – as a new factor changing life – of the technical revolution. *“Within one century as a result of new technical systems all life phenomena have been altered. Present-day technology has revolutionized not only social and economic development but also esthetic.”* The rate of progress has ultimately significantly exceeded life changes. Social development cannot keep up with the changes forced by civilizational progress. The tangible effect is ecological regression and climate change. Thus social, civic awareness, and even more so esthetic intuition as the most distant of social needs according to *“Maslow's pyramid”* cannot keep up with their actual cultural needs. The public sphere flooded with a constant flow of data and information having access to every personal smartphone is no longer an incentive with its excess but is curated in the easiest possible way. The obvious effect of the imbalance of the intellectual race is the choice of mass acclaim to suit the tastes of the masses.

"It is a rather sinister sound, from today's perspective of those times where "the world is about to change its foundation" that is made by the manifesto of those times proclaimed by Lissitzky in 1922 and entitled "Project for the affirmation of the new". "Proun is a search for mutual relations between space, material, and construction, and the search for these is also the construction of new objects, new relations, new space – the construction of life. Proun sets out new goals, which in turn specify the utility of objects. In constructing, Proun – shapes functions" – it is the verbalization of the mission of Russian constructivists, who have started a march towards modernity.

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Color photographs. – contemporary private photographs

ⁱ Quotes from the editorial introducing the first issue of the artistic and scientific magazine Elementy. Sztuka i Dizajn no 1, topic Przejęzyczenie

ⁱⁱ Information taken from websites: (www.pl.wikipedia.org/wiki/Przyszowa, www.nowa.lukowica.pl/solectwa/przyszowa/, www.google.com/search?gs_ssp=eJzj4tLP1TcwyUrOyTYwYPTiLCiqiyuyi9PBABTMAel&q=przyszowa&oq=Przyszowa&aqs=chrome.1.69i59j46i512j0i512l3j46i175i199i512j0i512l4.5999j0j7&sourceid=chrome&ie=UTF-8)

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^v Marta Leśniakowska, Architekt jako ficator – fikcja jako (cyber)antropologia współczesności in: Konteksty no. 1

ŚLAD ARCHITEKTA. PRZYKŁAD PRZYSZOWEJ

STRESZCZENIE

Ślad architekta – to pozostałość w środowisku przyrodniczo-urbanistycznym po ingerencjach architektów – to ślad po działaniach zaprojektowanych. W jakim stopniu pozytywnie wpływają one na bieżącą rzeczywistość? Na przykładzie sądeckiej wsi Przyszowa, o udokumentowanej spuściźnie historycznej i znaczących walorach urbanistycznych w postaci pomników architektury i ukształtowania planu, przeprowadzono analizę procesu dodawania i ujmowania wizerunkowych wartości urbanistycznych, porównanie korzyści i strat zaistniałych na skutek wprowadzenia standardowych usprawnień i modernizacji.

W dobie dramatycznej ochrony kurczącego się nieustannie swobodnego krajobrazu przyrodniczego, zwracamy się ku wsi, jako schyłkowej ostoi jeszcze wolnej przestrzeni niezabudowanej. Tym mocniej odczuwamy tam potrzebę dbałości o jej kształt, autentyczność i jakość. To architekci-urbanisci w pierwszym rzędzie będą odpowiedzialni za bieżący stan rzeczy.

SŁOWA KLUCZOWE

Spuścizna kulturowa, wartości, urbanistyka, architektura, odpowiedzialność zawodowa



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