MULTIFACETED RESEARCH IN ARCHITECTURE

Editor **Beata Komar**

VOLUME III

NATURE – ARCHITECTURE – CULTURE CRISIS – A PARADOX OF PROGRESS

Editor **Jan Rabiej**

WYDAWNICTWO POLITECHNIKI ŚLĄSKIEJ
GLIWICE 2022

MONOGRAFIA

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GLIWICE 2022
UIW 48600

Wydano za zgodą
Rektora Politechniki Śląskiej

Publikacja współfinansowana ze środków budżetu Województwa Śląskiego
Publication co-financed by budget of the Silesian Voivodeship

Silesian Voivodeship

The honorary patronage
of the Marshal of the Silesian Voivodeship
Jakub Chełstowski

Redakcja techniczna
Ewa TENEROWICZ

Projekt okładki
Karolina CHODURA

ISBN 978-83- 7880-842-8

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SPIS TREŚCI

INTRODUCTION

In the complexity of factors determining humans to create architecture, there is one universal goal: providing an optimal place to live. An ideal habitat, an ideal home, an ideal city - this is the meaning of activities that subdue the main material resources as well as the intellectual, creative and technical potential of individuals and societies. The history of architecture and urban planning is a series of attempts and achievements focused on pursuing this goal. The analysis of the process of architecture transfiguration understood in this way indicates a paradoxical regularity - the rule: its stimulants are both the circumstances of civilization culmination and the conditions of civilization crises.

The severely felt current circumstances of the global crisis also force a profound correction of the paradigms that shape architecture. The complex context of questions about the perspective of architecture in the current civilization conditions is complicated by the "experiences" of the pandemic Covid-19. The criteria for progress in architecture cannot still be The promoted measures such as: more, higher, more expensive, more extreme, more provocative, cannot still... Modern attempts to reinterpret archaic synonyms of ideal architecture, such as moderation, balance, appropriateness, become an alternative for them. The radical attitude of the architectural creativity motivated in this way is to stop the greedy building up of the natural and cultural environment. The irreversible effects of the building impetus must be balanced with conscious not building.

The articles written in response to the statements summarized above represent a spectrum of specific issues. The original approaches to the problem of verifying contemporary criteria for transforming the built environment cover various cultural contexts and various scales. The collection of articles published in this chapter is summarised by the following assumptions:

- architecture is a reflection of an evolving civilization,
- shaping architecture is the art of transfiguring the built environment,

- in the current civilization conditions, the criteria for the functionality of the livingspace and it’s the nearest context are subject to deep verification,
- the state of crisis (Greek κρίσίς) intensifies the necessity of changes appropriate to the breakthrough phases - "civilization turns".

The question still remains open: will the ongoing re-evaluations affect the "healing" of living conditions in architecture and will they balance the relations summarized in the Nature - Architecture - Culture triad?

WPROWADZENIE

W złożoności czynników determinujących człowieka do tworzenia architektury można wskazać jeden uniwersalny cel: zapewnienie optymalnego miejsca do życia. Idealne siedlisko, idealny dom, idealne miasto - to sens działań, którym podporządkowane są główne zasoby materialne oraz intelektualny, kreacyjny i techniczny potencjał indywidualności oraz społeczeństw. Historia architektury i urbanistyki to pasmo prób i dokonań skoncentrowanych na realizacji tego celu. Analiza tak rozumianego procesu transfiguracji architektury wskazuje na paradoksalną prawidłowość - regułę: jej stymulatorami stają się zarówno okoliczności cywilizacyjnych kulminacji, jak i uwarunkowania cywilizacyjnych kryzysów.

Dotkliwie odczuwane aktualne okoliczności globalnego kryzysu wymuszają również głęboką korektę paradygmatów kształtujących architekturę. Obecne uwarunkowania cywilizacyjne komplikują złożony kontekst pytań o perspektywę architektury. Kryteriami postępu w architekturze nie mogą być wciąż lansowane mierniki: więcej, wyżej, drożej, ekstremalnie, prowokacyjnie… Alternatywą dla nich stają się współczesne próby reinterpretacji archaicznych synonimów idealnej architektury, takich jak: umiar, równowaga, stosowność. Radykalną postawą tak motywowanej twórczości architektonicznej jest powstrzymywanie zachłannego zabudowywania środowiska naturalnego i środowiska kulturowego. Nieodwracalne skutki impetu budowania musimy równoważyć świadomym niebudowaniem.

Artykuły zredagowane w odpowiedzi na wyżej streszczone konstatacje reprezentują spectrum zagadnień szczegółowych. Autorskie ujęcia problemu weryfikacji współczesnych kryteriów przekształcania środowiska zbudowanego obejmują różnorodne konteksty kulturowe i zróżnicowane skale. Zbiór publikowanych w tym rozdziale monografii artykułów scalają następujące założenia:

- architektura jest odzwierciedleniem ewoluującej cywilizacji,
- kształtowanie architektury jest sztuką transfiguracji środowiska zbudowanego,
- w aktualnych uwarunkowaniach cywilizacyjnych głębokiej weryfikacji podlegają kryteria funkcjonalności przestrzeni mieszkalnej i najbliższego jej kontekstu,

- stan kryzysu (gr. κρίσίς) potęguje konieczność zmian właściwych fazom przełomowym - „cywilizacyjnym zwrotom”.

Wciąż otwarta pozostaje kwestia: czy dokonujące się przewartościowania wpłyną na „uzdrowienie” warunków życia w architekturze i zrównoważą relacje streszczone w triadzie Natura - Architektura - Kultura?

Yuriy KRYVORUCHKO[1]
Bogusław PODHALAŃSKI[2]

EMPTINESS AND COMPLETENESS OF ARCHITECTURE

INTRODUCTION

Architecture is an all-encompassing phenomenon of the world. The existence of two worlds - the world of nature and the world made by man - means that it is impossible to separate one from the other. Nature also exists in our consciousness, after all. Or perhaps without this consciousness there is no nature? All the 'natural' properties of nature itself are described using categories defined by humans in the human consciousness. This is why nature beyond human reality, beyond human imagination - is unknown to humans. This is why the world forces us to exist just as we force the world to exist. Twentieth-century science studies the properties of things through which it attempts to gain insight into their essence. Theology also adheres to this doctrine, ceasing to search for the Absolute, for God in the essential dimension, but returns to humanity as a manifestation of the essence of God.

If we turn to architecture, then we can see that thus far there has existed an idea that each of its objects - spaces, bodies and connections between them - are objects of architecture. And even more - that architecture has extended its object to include the consequences of human-world interactions, which is by definition impossible without the presence of humanity as an operating principle within it.

Architecture has thus intensively returned, apart from its spaces and masses, to investigating the links between everything and everything - the visible and the invisible, the visual and the semantic - effects that emerge from the human perception of everything. Architecture is intensively included in scientific disciplines - psychology, medicine, language studies and many other sciences, which investigate the

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multidimensionality of humanity of its world. Interdisciplinarity is becoming an essential feature of architecture for two reasons - first, architecture develops its multi-aspect character and thus encroaches into other fields of study, and second, other branches of science increasingly often reveal that their objects are dependent on space - the classical field of architecture.

1. THEORY BEHIND THE QUESTION. APPROXIMATION

1.1. Architecture that satisfies human needs is essentially multiplanar, operating using not only the objects that it produces but also the results of their functioning. And, more broadly - using existence, human life, for not everything that we see with our eyes can answer our questions. Apart from consciousness, objects crucial to architecture are also found in the sub and hyperconsciousness. Architecture is also, essentially, semiotic, symbolic, iconic and figurative - as is all that is created and not created by man. Similarly as in language studies, words are described using other words, and architecture superimposes its new achievements over the old ones, which has been clearly adopted as a method of creating historicism or Postmodernism. Architecture has its own language, similarly to dance, music, literature, sculpture, painting, the culinary arts, perfumes - as does all that humans can perceive and feel. All the arts, and architecture as well, can grasp the invisible using the visible - our needs and satisfying them in warmth, comfort, light, colour, acoustic, visual and energy climate. Architecture uses this property in reverse - the invisible emerges through the visible.

This motion is apparently understandable in the case of simpler buildings (where a client's individual psychological expectations play a role), yet the task is much more complicated when one is to give a tangible image to ambiguous ideas associated with faith, the ethical horizons of good and evil, the energy of fear and liberation from fear the world of hope and hopelessness, of doom and redemption, of transience and infinity, of ritual and innovation, of speech and silence, of humanity and what is beyond it, of the tangible and intangible, the visible and the invisible, of happiness and trials, of life and death, and finally the world of the sacred and the profane. The world in opposition or a world of duality, are so distinctive of people who struggle between the poles of life. Or the opposite - a world of integrity, unity, syncretism, in which humanity has always strived to maintain, to connect.

Another task, an opposite direction, is when that which is invisible emerges into the world through the visible - it is a resonation with that which 'wants to emerge' through

architecture. Such things must be felt, recreated, perhaps understand and embody into the form and space of religious architecture, which is to come into existence in a world of a complex human being. This emergence from the invisible, to people, is discovery, enlightenment, revelation, an epiphany. Experience shows that this is not an easy task for architecture. Let us look into this problem in greater detail.

1.2. The invisible in the visible is a shaman's dance; a yoga asana during meditation; a holy tree decorated with ribbons; a stone that radiates energy; a healing spring that a beaten path leads to; thunder and lightning; a starry sky, the sun and moon; finally - the Word, Revelation, the Lord's Epiphanies, the Transfiguration, the Ascension, the Coming…

One human discovery in understanding the invisible is humanity's capacity to present that which is complex by that which is less complex, the large through the small, the unknown through the known, the invisible through the visible, by combining polar opposites with the threads of experience. Determining cause and effect: lightning-thunder, return-repetition, the detection of similarities - of form (isomorphism), meaning (isosemism), the rhythm of time (isochronism), existence and space (space-time) - allows people to understand the invisible.

Contemporary religious architecture demonstrates how difficult it is to present one with the other. This is because people and societies that unite them often differ between continents and there are different values in various ethnic groups, states, cultures, religions, beliefs, ways of life, traditions and value systems. However, sacred values always have the highest position in a value system, whether among contemporary aboriginals, archaeological communities or those of today, surrounded by advanced technologies. There is probably no universal answer to the question about how to present the invisible suing the visible, and thus how religious architecture should look like. There can obviously by many answers. Before we focus on the Christian tradition of religious architecture that is close to us, let us look at the invisible via the empty-full dichotomy.

1.3. Emptiness, vacuum, void. These terms typically apply with a complete absence of anything. But it is not so simple. The lack of presence can be the consequence of the disappearance of something - something was somewhere and now it is not. Or perhaps as a primary observation - nothing has been there in the first place. We subconsciously try to feel "inexistence" but we immediately begin to fill it with terms like emptiness, void, vacuum, whose presence appears to negate the concept of "inexistence" as a complete absence of anything. This human trait - the avoidance of emptiness, of

precipices, of immensity - emptiness is unacceptable, terrifying, horrible. Even in cognition. Even though emptiness is a manifestation and characteristic of inexistence. But a property must have something, for nothing has nothing - nothing has no properties or characteristics. “Nothing”, by definition, can have no properties. When nothing cannot have attributes, then this ‘nothing’ is no longer “nothing”, but something that has attributes. And inexistence cannot be nothing else but inexistence. Thanks to God we have distinguished inexistence by granting it existence, at least in language. Can emptiness concern everything, and if it is a state left after the presence of something, then a trace remains and it is no longer an emptiness, because it at least has memory. And afterwards there is a necessary place in which it remains.

Therefore, emptiness, vacuum or void has no quality, has no property, because this is impossible for something that is emptiness. We use the term “existence” as a language construct to denote “nothing”, as otherwise we would simply have to cease writing, remain silent and stop reacting to attempts at speaking about emptiness.

To architecture, in its rational dimension, the phenomenon of inexistence of emptiness as an absolute is inconsequential. The notion of emptiness as a relative term is tied with the notion of space, by introducing the notion of empty space, where space is the original state, a state that contains emptiness - for it is empty. This means that space is as if something is empty. Emptiness and an empty space in post-Renaissance architecture are synonymous. This means that space is an void measured by the dimension of space. Thus, presented relatively, emptiness takes on a human dimension, as does space. The distinction between emptiness and the inexistence of everything and emptiness as an empty space will aid us in discussing religious architecture based on the phenomenon of the sacred.

Fullness is opposed to emptiness as something that cannot exist in emptiness, because it is not fullness, for it will engulf the emptiness, at least as its location, as something that fills - an emptiness. For completion to take place, emptiness must be absolutely filled, until emptiness ceases to exist as a rule. It is like light and dark. Emptiness disappears completely. And conversely - along with the appearance of emptiness, fulness ceases to be fulness. This is an either or principle. Although there is also “one and the other” or “one through another”- in the notions of “absolute emptiness” or “complete emptiness”. Human life includes relative ‘doses’ of emptiness and fulness: “somewhat empty”, “empty”, “almost full”, “fuller”, without delving into the infinity of the absolute, where human notions of emptiness and fulness are ambivalent, and emptiness is fulfilment, and fulness is nothing but a perfect emptiness. Wherever everything is nothing and nothing is everything, the means of language are

insufficient. It is like a black hole where everything disappears but it is full of something unknown. Nothing - can be the potential of everything.

In the case of architecture's practical tasks or measurements, such comparison and analogy are sufficient. Unfortunately, to explore and implement non-practical, nonpragmatic, valuable, axiological aspects of architecture as dimensions of the human environment, its synonymity and the relativity of emptiness and space are insufficient.

1.4. Place. Apart from the notion of an ideal abstract space, there is also the notion of a place - a specific space, typically determined by a set of coordinates. This "shelf in emptiness" is neither a space, nor is it emptiness. It is something intermediate, something tangible, specific, which can be either singular or plural. In the human dimension, there is emptiness, there is space, and there are objects that populate emptiness and occupy specific positions. Namely, emptiness, space and place are a continuum of objects.

This is why the place remains, even though objects previously located in it disappear. Therefore, the opposite of emptiness is completeness, and the opposite of emptiness is fulness. If we add the subjective factor to the objectification of these terms, along with statements that describe them (without which nothing can be determined), then we can state that emptiness and its content exists solely in human perception and imagination. Furthermore, along with an individual's coming, an empty emptiness also becomes dramatic - it becomes insufferable to people. People want to fill emptiness with various objects or to avoid it, going so far as to erase it in their perception or consciousness.

1.5. Speech. As mentioned above - in the human dimension, emptiness is hostile to human beings, and they face the emptiness and vid that threaten them mostly ontologically. This is why people try to populate emptiness, at least using something that does not disappear in it. This is clearly visible in human language.

In the current edition of the Polish language dictionary, there are only (or even!) 54 (!) synonyms for the word emptiness. Synonyms are divided into seven major groups of significant emptiness:

– as indiscriminate action
– as a lack of responsibility
– as imprudent conduct
– as the trait of an unwise person
– as a term for something obsolete
– in reference to something of very little value
– in reference to something of very little significance [1].

The groups “in reference to something of very little value” and “in reference to something of very little significance” or even “as a term for something obsolete” are closer to the notion of space.

Other groups are associated with human actions and ethical behaviours or the notions of being unwise, irresponsible or indiscriminate.

If we look at the group associated with value, then emptiness is worthlessness, bogusness, futility, marginal significance, unsuitability, low price, low value, cheapness, obsolescence, frivolity. Other groups are similar. The case is not to define emptiness, but rather demarcate the fine lines and bits to which we attribute characteristics and properties that, as previously stated, cannot take place by the very definition of emptiness. Humans fill emptiness in four groups with characteristics of human psychological states, and in three groups define unsuitability, low value and insignificance. The traces of literature, language and human qualities in exploring the phenomenon of emptiness and that define its properties, are clearly visible. Thus, emptiness ceases to be emptiness and can be said that no insight into emptiness, void or vacuum in itself can be gained by following this trajectory, only about the paths people wander in proximity to emptiness, gazing into the abyss that they actually deny. It is in this that we see humanity - in its true intentions, desires, dimensions, leading to the path to salvation, avoiding the abyss. The void in a sense becomes a sort of social waste dump, which is pushed back, onto the peripheries of value and significance.

The antonyms of “emptiness” consist of a much smaller group and once again confirm the problem presented, as they include: grandiosity, breakthrough, rank, value, importance [1].

The encyclopaedic definition of “emptiness” [1] indicates “a lack of anyone or anything in a room, place or some space”, or “an unpopulated or abandoned area - abandoned villages, farmsteads and fields”, or “a lack of action or inability to act”, or “a state of intellectual impotence or a psychological state based on an absence of intense feelings or experiences”.

We can see that encyclopaedic definitions paint emptiness as a room, a place, a space, an area, a lack of action, a state of inability, an absence of feelings. All that can be empty is not emptiness in and of itself. Emptiness is located somewhere, in something that directly represents it.

Emptiness is associated with a lack of sense, of fulfilment, of understanding. In physics - it is the antithesis of matter, in mathematics - an empty set, in programming - the zero, which is space. Emptiness is an ideal concept that exists in the imagination [2].

The cosmogonic dimension of emptiness - “large areas of the universe are completely or almost complete devoid of galaxies. In cosmogonic myth - the primeval reality, opposed to the cosmos as organised in an act of world-creation, which is also its source” [1].And finally - chaos (“gap”, “emptiness”, “abyss” in Greek) [3].Thus, speech not only creates a multitude of meanings, but also brings us further away from the definition of the subject.

1.6. The East. The subject of emptiness - Shunyata (Sanskrit शून्यता), from “shunya” - “empty” [4] - is deeply rooted in Eastern philosophy, especially that of Buddhism and Zen Buddhism. The word “empty”-“shunya” - which means “an absence of a permanent” me “in an individual” and “identity” in phenomena [5], which is an object lacking its own nature and phenomena (dharmas) due to their relativity or interdependence - is a central concept of the Buddhist madh school and the entirety of Mahayana Buddhism [6]. Using the term “shunya” to denote the Absolute, shunyata is defined as something “that has no reason”, “is beyond thought or a concept”, “will not be born” and “has no dimension” [6]. That whish has been created by a sum of factors and happenstance - emptiness (shunya) (Ashtasahasrika prajnaparamita sutra) [7]. In Sanskrit and other Hindu languages, it also denotes the mathematical concept of zero [8].

The etymology of “Śūnyatā”- translated from Sanskrit as “emptiness”, “void”, “desert”, “absence”, “senselessness”, “dispersal” [4] - is derived from the adjective “śūnya” - “empty”, “not filled with anything”, “deserted”, “lonely”, “devoid of anything”, “void” [4]. Shunyata is the most elaborate concept of Buddhism, which escapes simple descriptions and definitions. Understanding “emptiness” is a major goal of Buddhist meditation.

Mentor Chana, Shenhuej, when answering questions about the existence of emptiness and the need for it, noted that “emptiness is expressed to the benefit of those who do not see their own nature as the Buddha. To those, who feel their own nature of the buddha, there is no emptiness” [8].

The conceptual bases of Mahayana from Nagarjuna (in the work *Mulamadhyamaka-karika*) [9] involve a deep understanding of emptiness:

1. In a co-dependent world there are neither independent beings nor a primal cause on which one could rely; this is why the world is empty (shunya) and emptiness is empty as well.

2. All theoretical and cognitive means (pramana) are flawed, and absolute truth (paramartha-satya) is incomprehensible and inexpressible in any writing system (sic!).

Traditionally, there are between 18 and 20 aspects of emptiness. However, four aspects prevent finding at least some support for abstract constructions:

1. Internal emptiness (Tibetan: Nang strong-pa-nyid) - a negation of the absolute status of the subject.
2. The emptiness of that which is external (phyi strong-pa-nyid) - a negation of the absolute status of the object, which negates the independence of the external world.
3. The emptiness of that which is internal-external (phyi-nang strong-pa-nyid) - a negation of the possibility of finding any absolute basis in subject-object relations, as there is no absolute basis in any of the parties involved.
4. The emptiness of emptiness (strong-pa-nyid strong-pa-nyid) - a negation of the absolute status of emptiness itself, which, as all other things, cannot support constructive thinking, i.e., seen as a substance.

Thus, the theory of emptiness is the oldest Buddhist doctrine of "insubstantiality"-Anatmavada [10].

From the standpoint of one of Mahayana's schools - Madhyamaka - emptiness is a co-dependence, a relativity, illusion, a lack of independent essence n all phenomena. The nature of reality (dharma) and absolute truth are incomprehensible to all known means of cognition. Philosophers of Yogachara agreed with Nagarjuna that all elements of experience (dharma) are actually relative, empty (shunya). Yogacharans did not agree that emptiness is the sole reality, believing it to be too nihilistic. To a different school, Yogachare, emptiness is the emptiness of reality outside of consciousness; experience applies not to objects, but their representations, and reality depends entirely on consciousness [11].

Upanishads (Tejobindu Upanishad, 10-11) present emptiness (an infinite space) as follows: "10. Residing in the heart, that is both void and non-void, as well as beyond void. Not thought, nor thinker, nor object of thought, but what should be contemplated. The Supreme Void is not all this. It is not the highest nor the lowest. The Unreal cannot be thought of or known, but is not beyond the intellect" [12].

Let us look at two examples of Christian architecture which reflect not only temporality, but a worldview of the sacred and its representation in the visible human world.

2. PRAXIS AND EXPERIENCES OF ARCHITECTURE. TWO EXAMPLES

We will now explain why we search for this “pure” void, which is filled completely. In theology, and generally in the sphere of the sacred - in various views, belief systems, religions or myths, there is an absolute dimension associated with infinity, omnipresence, omnipotence and eternity of God or gods, which means that these systems and views feature an absolute existence that manifests in transcendence, via overcoming the terrestrial, human threshold, and which penetrates the human conscious.

2.1. Example 1.

Portugal. The new parish Church of St. Francis Xavier by architect Troufa Real (São Francisco Xavier, Rua Joao Dias, 53, Lisbon), was consecrated on 3 December 2011. The original idea included a tower and a bell tower, as well as an observation point, the church itself, the parish building, a community centre, a conference hall, and a space for teachings and other events.

The image (architectural form) of the church resembles a caravel. It uses strong colours – red, orange and gold, which reference the colours of the Indian and Portuguese flags, associated with the life of Saint Francis Xavier and the places where operated as a missionary. This project used to be quite controversial.

In the interior, the colour white predominates. The configuration of form is dependent on the author’s intention. The individual parts do not fit a general visual convention. Different light zones are highlighted by strong highlights, and the almost dark figures of St Xavier and Virgin Mary stand out. The walls are slanted and the reinforced concrete ceiling appears heavy. The wooden furniture appears warm, and there is a classical round baptistery.

Outside, there is a wall that divides the structure into two parts, and is bright red I the design, and concrete is pure. A ship - consumed metal - the red rust of time. The irrational shape of the ship (ark) - red on one side of the wall-plane, and rational forms - on the other side (il. 1, 2). The shapes are pumped, filled, the ship is ready to sail, for St Xavier, the son of a king, was a missionary. The temple is both the hull of a ship and a full sail.

In front of the church-ship there is a heavily slanted cross, which is almost lying, touching the ground. Is this a memory of the missionary’s hard work in the Far East, or perhaps a trace of the mission’s failure? We do not know. What or whom does this cross

honour? Pilgrims and the faithful supposedly go to the church to get an answer that they do not find in the lay world. Preferably for redemption and not the questions that come to mind during the approach to the church.

The surroundings of the church can be described as “somewhere” - visible from a roadside temple, from a transport ring, the city outskirts, the lack of tangible paths and finally - finding a path to the church. To reach it, one must traverse streets by complicated pedestrian crossings, traffic, and lights.

The semantics of space-action: an individual attends the service by the will of their imagination. The space directs one to the word, the sermon, the sound of the church organs. Apart from the tangible figures of the Saint and the Mother of God and the Child, there are no anthropomorphic figures against the background of the round windows and white walls, save for the parishioners and priests.

Perhaps this is why the absence of the sense of holiness can be compensated by focusing on prayer, creating the sacred via a resonance with the deep internal world. It is easy to sense and understand this at a personal level? In sacredness, there is no ‘excess’. Sacredness either is or is not. But there is the human ‘too little’ and there is ‘somewhat missing’.

The church, even outside of worship, should be a place of God. God for the people. For God is not for Himself, but for the people. And if He is not present in people’s minds, then to them He does not exist.

Emptiness fills this space, this place. There is not enough energy for those present there to feel filled with it. Participation in religious services provides the energy (il. 1, 2).

2.2. Example 2.

Greece. The Chalkidiki Peninsula. Athos. A monastic republic with laws from the ninth and tenth century. A pilgrimage site. From the rich literature let us note a number of items crucial to this paper [13–18]. The Pantokrator Monastery. A fortress on the sea coast, surrounded by high walls. Inside the walls, they are abutted by cells and the monks’ outbuildings, surrounded by fields, gardens and vineyards that the monks tend to and cultivate the produce of their everyday diet. The central place is occupied by a church, and behind it a refectory, courtyards, cells and outbuildings. Orthodox Christianity is based on tradition which manifests by adherence to the canons of ecumenical councils, the preservation of liturgy and worship, and the rhythm of monastic life (il. 3, 4).

The monastery is recognisable from afar, as are the churches of the remaining 20 monasteries and 30 hermitages of Athos. But each is different, just as every individual belongs to the human race, each is always different. The colour of the churches - typically red with a shade of pink. It is always located at a monastery's heart, but is also hidden, inaccessible and visible from outside only due to tits dome. The compact courtyard - the church apse almost rests on the defensive wall. Opposite the church is a refectory, accessible by a roofed arcade. The refectory is where meals are eaten as a part of liturgy. The structure of the church reflects the spatial tradition of a historical, ancient layout - it has three parts, each with a different liturgical purpose.

At two or three in the morning, the matins and the liturgy commence. Athos lives in different times - Byzantine, contemporary, or its own, like the Iviron monastery. The first message of a new day is the sound of a distinctive rhythm of a hammer-struck wooden board, carried by a monk who walks around the church, the katholikon. Finally - there resounds a stronger chime of the hammer hitting metal. The interior of the church is lit by only a single lamp, whose light is only a few lux in intensity, just enough to read the holy texts. But it is also enough for the golden aureoles to gleam - the nimbs of all the saints on the icons, the iconostasis, the columns, walls, and paintings of the church, around the head of the Pantokrator in the dome's vault. The lamplight is complemented by a monk's chant. The space is built by the presence of the saints, the voice of reading and chanting the holy texts. The temple looks like a starry sky, shining with the reflections of brass and copper, and the gold and gilded details of the candelabra - the horos, which covers the space of the main nave, and other candelabras and chandeliers, and the stone floor of the church, polished to a sheen. All this is in a mesh and mist of sequins, as if from another world. Apart from the stars, the space of the church is a limitless space, filled with a tangible darkness, a sort of deep universe.

After an hour of reading, the Liturgy begins. More candles are lit. The light extracts the cloaks and hoods of monks sitting on benches near the walls from the dark, which initially are one with the darkness, darkness itself. Is it not at this moment that the service of humility begins, to which monastic life is subjected? The thin, dim light dilutes its density and mass, flexible like a body, which spills onto the faces of the saints on the icons and the faces of the monks below the icons, from which there gleam large, dark Greek eyes. The light that floods the church reveals its height, inhabited by many depictions of saints. There is a type of invisible unity here, a commonness o these figures with living eyes, those who stand below and those located high up on the church walls, painted. Sometimes, saints are born among those ordinary monks. Or rather, it is holiness that is born among them and manifests itself through them. Between the figures

of the monks, weaved by the black of night, are the figures of pilgrims in lay attire. The pilgrims return to reality. The sense of the holiness of the place and the event becomes clearer when contrasted with the profane.

This temple, this church, is never empty - filled with the darkness of the primal world, from the time before time, it recreates and simultaneously is the eternity before the Creation of the World, before the Big Bang, when nothing existed. The cosmogonic dimension of the sacred is especially tangible here. And the 'Bang' in the church lasts long and continues along with the coming of the light of candles and lamps, until dawn, which unnoticeably flows in by the high windows of the church. The mass flows into the refectory, where there appears a sense and understanding of the significance and symbolism of this refectory as a holy place, of action and consumption of the trapeze [3]. The monk monotonously reads the holy texts from a small ambo.

The fullness of darkness has flowed into a fulness of light.

CONCLUSIONS

Today there are two ideas that discuss emptiness and fulness. One is the tradition to express ideas via a definition of what is not emptiness. Thus, everything 'which is not emptiness' fills said emptiness, avoiding its definition. This tradition is an inseparable element of Western culture, as well as our everyday imagination. The East instead tries to envision emptiness as something essentially immeasurable, unthinkable, uncontrollable. Emptiness does not manifest to humans in any way - this is the first condition of emptiness's existence. Acknowledging the limits of human cognition is of fundamental significance.

The opening of the sacred can only take place by its manifestation and representation to man. The sacred combines humans with the absolute, the superhuman, via ideas. The sacred's manifestation, the opening of the veil of the unknown, takes place only in forms that can be revealed to man. Even the Lord's Revelation was done by a human - the God-Man. It appears that pursuing the path of solely abstract forms constructed by people is insufficient to represent the sacred if it is poorly understood by said people. It is probably necessary to search for images that are suitable for human reception. Such

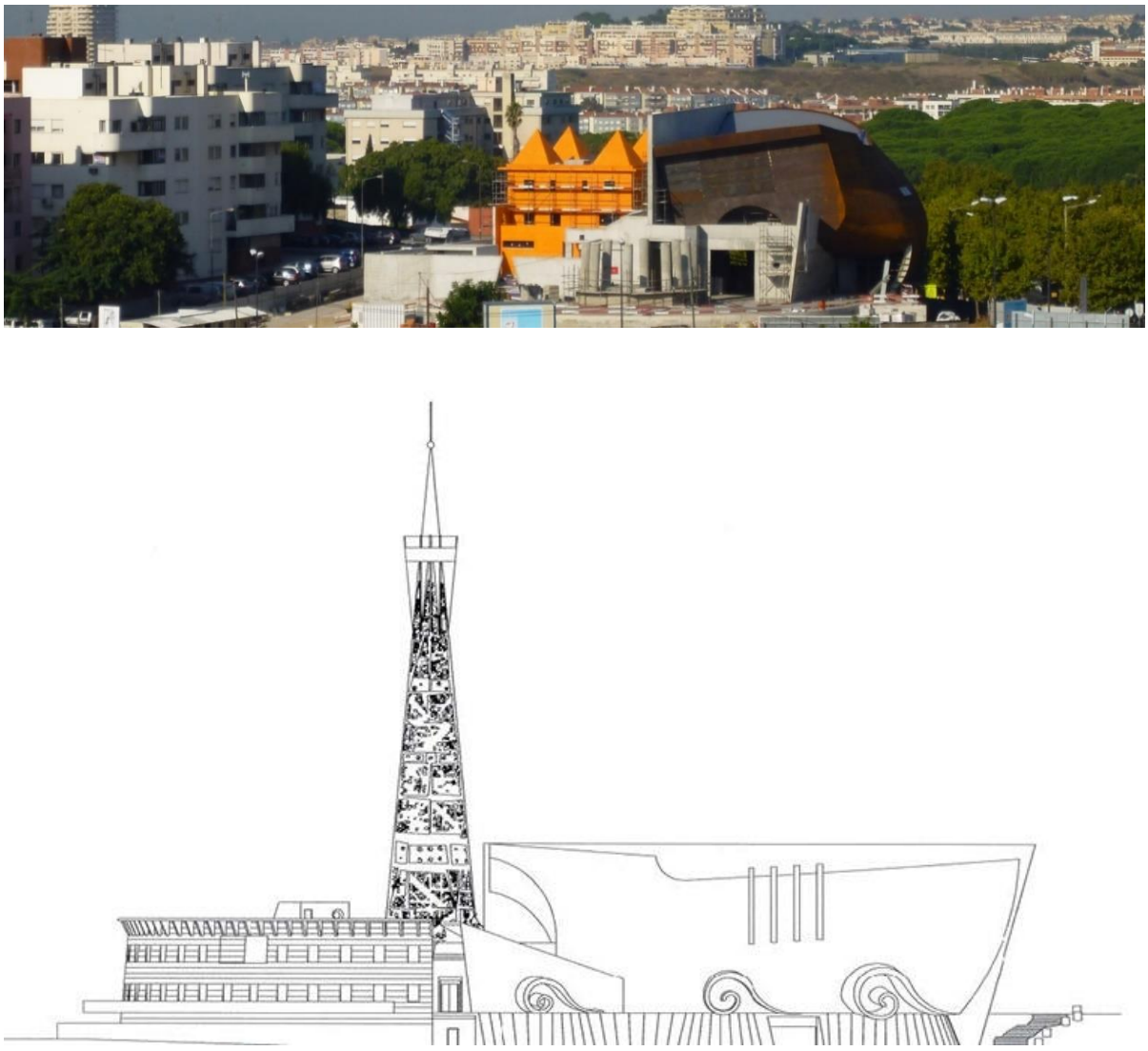
[3] The name derives from ancient Greek τράπεζα, 'table', and later from τρίς, 'three times, three times'; (from τρεῖς, 'three', which returns to the Proto-Indo-Hebrew * trey-)+ πούς (ποδός) 'leg', further from the Proto-Indo-Hebrew * ped-'leg' [19].

images are archetypes, but also a means of creating symbols and images that have a sensual character that people can understand.

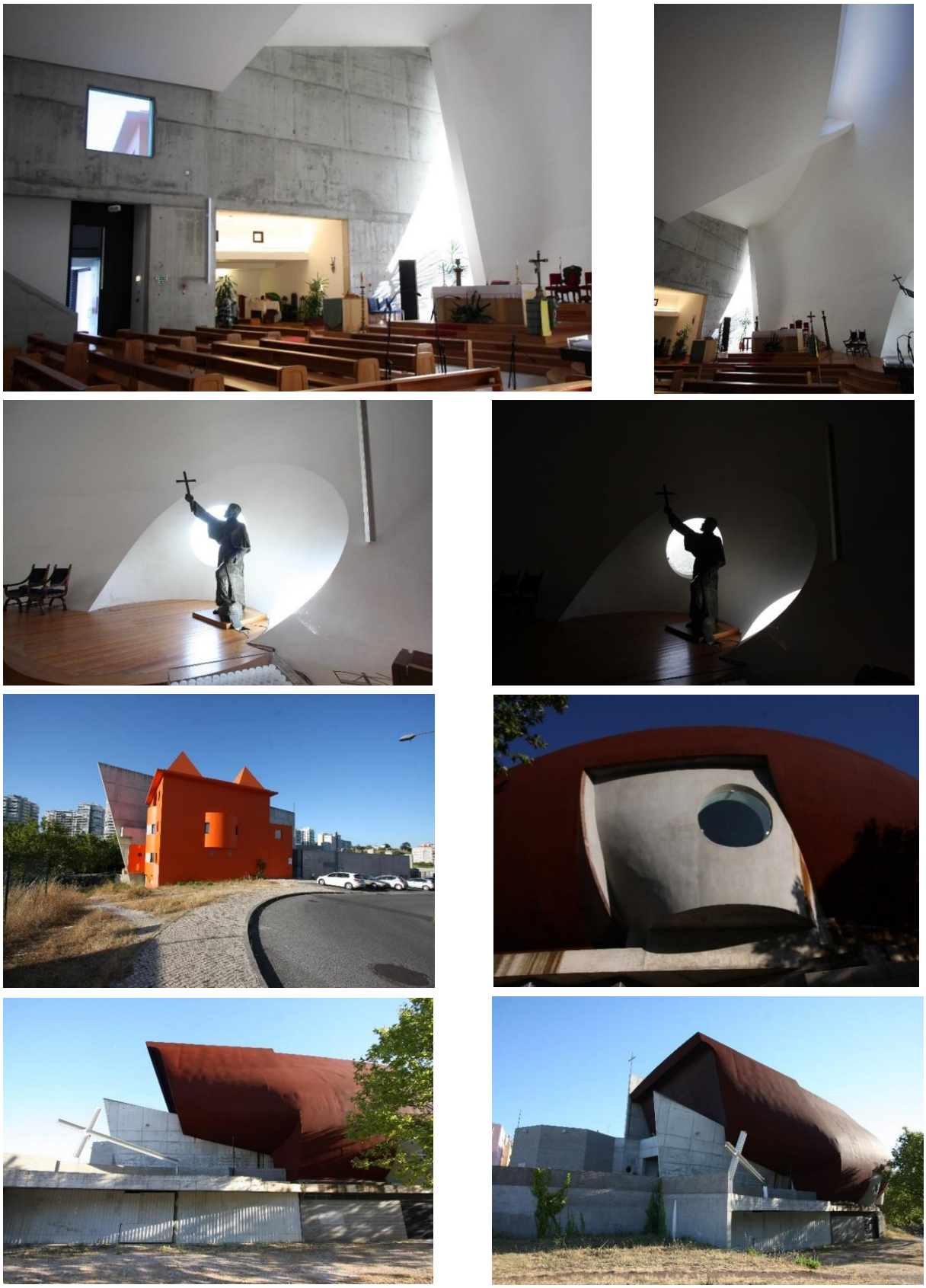
When a person enters a church, they must be given answers instead of questions. This is because they go to a temple to get answers and not questions. Every new answer, whether found or received, is a new argument to ask a new question and go with it to a temple one more time. This is the path of an individual. The temple, especially its architecture, should aid people in receiving answers, and ultimately - not to ask repeating questions. To not come upon uncollected answers.

The full and empty Christian churches is another matter that should be discussed in a separate paper. The social emptiness and fulness is a separate manifestation of the sacred, a representation in the human mind and its answer to it. In this paper, we wanted to discuss the subject of the body, the matter of the temple from which the sacred emanates while being its inseparable guide. The temple should be divided into structure and function, the massing and the purpose only for the didactic purposes of studying architecture. Creating a temple is the sole inseparable task of the representation of the sacred and its manifestation.

The professional qualifications of an architect and their ability to understand complex matters of tradition, art, semiotics, language, methods of creating images, familiarity with spatial and semantic archetypes of culture - all this is crucial to contemporary religious architecture. Architecture or the structure of the temple depends directly on our perception of the world.



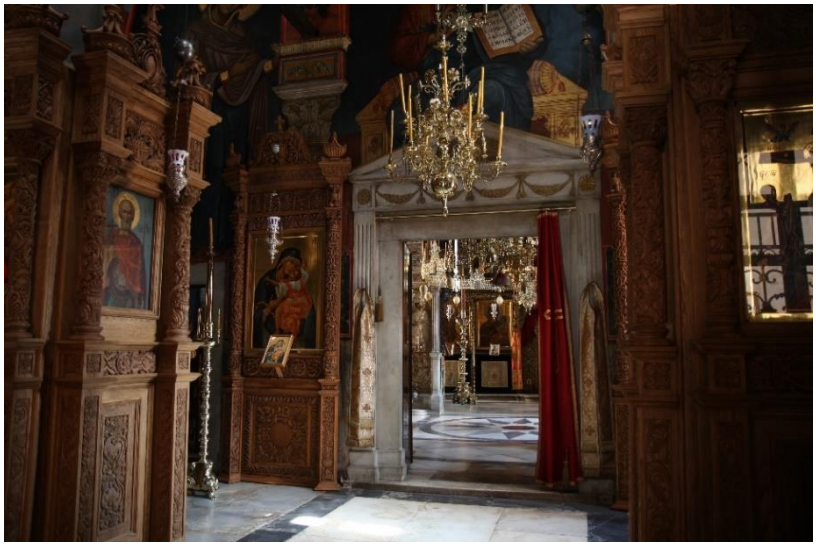
il. 1. Design of a new parish church of St Francis Xavier by architect Troufa Real (São Francisco Xavier, Rua Joao Dias, 53, Lisbon, Portugal) [20, 21]



il. 2. New parish church of St Francis Xavier by architect Troufa Real (São Francisco Xavier, Rua Joao Dias, 53, Lisbon, Portugal), original photo

A

B



C

D

E

F

il. 3. Pantokrator Monastery (A), church (B), church interior (C, D), wall (E), vestibule floor (F), original photos

A B

il. 4. Light in the service of Mount Athos. The Vatopedi Church of the Revelation 2017: procession around the church (A) and the grand dance of the horos – a chandelier at a service's culmination (B) [22]

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Anna SULIMOWSKA[4]

LOUVRE-LENS - THE UNION OF CULTURE, NATURE, AND ARCHITECTURE

INTRODUCTION

The territory of the Nord-Pas-de-Calais Mining Basin located in Northern France spans 120 km from Valenciennes in the east to Bethune at the western edge of the coal basin. In the middle of this area it is located Lens, a small town with a mining past.The history of mining began here at the end of the 18th century and lasted nearly 200 years until the second half of the 20th century, when the last hard coal mines were finally closed.

Intense activity of the mining industry in this historically agricultural region over the two centuries permanently changed the natural landscape and shaped the characteristic urban structure, with very well legible elements of the cultural landscape: mine shaft towers, workers' housing estates, and conical slag heaps. Low-rise, homogenous workers' homes covered the area of the mining basin, forming an archipelago of company towns concentrated around their parent mines and mining shafts. Subsequent generations of mining families lived and worked in these well-organised industrial and housing clusters, creating their own local culture, language, and traditions.

This traditional scheme of work and residence got disturbed in the 1960s, when economic transformations entailed a slow departure from coal as an energy resource. The drop in the demand for coal resulted in the liquidation of the least profitable mines. This process was the beginning of a well-known phenomenon, observed in all regions whose development had been based on traditional industries and associated with an increase in unemployment, as well as with the sense of helplessness and ghettoisation of communities bound with the liquidated industrial monoculture. The socio-economic

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phenomena overlap with spatial ones, connected with the emergence of post-industrial areas and structures, the degradation of the natural environment, and infrastructural underinvestment of urban areas. The beginning of the restructuring process of traditional industries in the mining region poses a question about the further strategy of development and the search of a solution for spatial and social conflicts, which along with the loss of their original industrial functions, employment, and the traditional culture of life, appear in crisis areas.

1. ECONOMIC TRANSFORMATIONS OF THE HISTORICAL INDUSTRIAL REGION

The beginnings of changes entailed by the economic transformation were quite difficult and slow as at the time there were no procedures nor good practices tested earlier which would bring positive results in other crisis regions. Therefore, the mode of action could be divided into two periods: before and after the 1990s. The first period, from the turn of the 1960s, was characterised by the lack of any coordination of the development policy and measures undertaken in the scale of the entire industrial region. Actions in individual communes led to thoughtless liquidations of historical industrial plants. These actions were implemented with no legal regulations at the local level, at the discretion of local mining companies, which implemented economical strategies that were the most beneficial for them. Most frequently, it was connected with the liquidation of mine surface structures and facilities along with technical infrastructure and clearing of the area with new investors in mind. Such measures usually did not bring the expected outcome, namely new investments that would be capable of improving the socio-economic situation; instead, they caused an irretrievable loss of historical industrial buildings. At the same time, as parent companies were being liquidated, the situation of local communities, fighting for the preservation of their mining privileges, was becoming more and more difficult. Company housing estates, which constituted the property of the mines, became an attractive subject of real estate speculations [1, 2].

A significant change in the region restructuring policy took place in the last decade of the 20th century and was associated, *inter alia*, with a change of the heritage paradigm and noticing the value of heritage, the industrial heritage included, for local development. Experience of other industrial regions, particularly of the Ruhr District, demonstrated development potential and the need to undertake coordinated steps determining a cohesive development policy for the entire region. One of the first

measures implemented in this respect was the establishment of *Mission Bassin Minier Nord-Pas-de-Calais* in 2000 - a local institution supervising the process of development and spatial planning of the industrial area. Its objective is to support the implementation of a coordinated programme of municipal, social, economic, and ecological restructuring of the coal basin. Measures planned for the years 2000-2006 covered two main development priorities:

- Strengthening of municipal areas, the social and ecological policy, and restructuring the coal basin with respect for its mining heritage,
- Strengthening of the project management process, which constituted an indispensable condition for regional planning and development [8].

The first step was to carry out an inventory and valorisation of the existing housing stock and post-industrial structures and areas. As a result, the most valuable sites requiring preservation were identified. Based on this knowledge, a network of landscape parks was created on post-industrial sites, including historical waste dumps, railway tracks, wetlands, etc. The following have also been initiated integrated rehabilitation of historical mining settlements. Mission Bassin Minier Nord-Pas-de-Calais has also collaborated with municipalities to enhance the quality of life of inhabitants, fill infrastructure gaps and tackle unemployment by stimulating new industrial investment [8].

2. CONCEPT OF CULTURE-BASED REGIONAL REVITALISATION

One of the flagship actions of *Mission Bassin Minier Nord-Pas-de-Calais* was commencing the efforts in 2003 to include the mining region in the UNESCO World Heritage List, which entailed extensive research and analyses on the development and establishment of a mining heritage network. Even though initially this idea seemed not very realistic, in 2012 thanks to the cooperation of *Mission Bassin Minier Nord- Pas-de-Calais and Bassin Minier Uni* the Nord-Pas-de-Calais Mining Basin was entered in the World Heritage List as a living cultural landscape [8]. This term is used to refer to a landscape which *has been transforming in an organic way and constitutes a shared work of man and nature, demonstrating the multitude of diversified interactions between man and the natural environment, and has preserved its active role in the contemporary society* [11]. It was the first time that this problem had ever been recognised. This means, however, that challenges associated with the transformation of this area must be constantly reconciled with the need to preserve its architectural, urban, and landscape

features which justified entering the coal basin in the World Heritage World in the first place [16].

Despite these restrictions and difficulties, including the area in the World Heritage List opened a path to recognising the mining culture as worth attention, opening new directions of development of the region connected with investments into broadly understood tourist infrastructure and with opportunities to obtain additional financing sources and investors.

2.1. Genesis of the decision to establish a branch of the Louvre

At the same time, quite independently, a process of reversing the negative image of a declining mining region began. It was a political initiative of central and regional authorities, based in the belief that strengthening of the socio-cultural policy would bring tangible economic benefits. One of the priorities of this policy was the idea to provide region residents with access to culture by the establishment of a branch of the Louvre Museum in one of the cities of the mining basin. This concept was based on the one hand on a decision of French central authorities from 2003 on the need to decentralise the main Parisian institutions of culture, and on the other on the need to identify new directions of development for degraded areas. In this case, the foundation for the regional policy was a revitalisation strategy based on culture, among other elements. An example of such measures that have proved successful is the capital city of the region, Lille, which, having changed its image completely from a city of the textile industry into a modern European metropolis, in 2004 was granted the status of a European Capital of Culture [3,7].

A small town of Lens was selected for the location of the new Louvre. One of seven towns applying for the investment, it was the most distant - both in geographical and social terms - from institutions of culture. Located in the western part of the industrial agglomeration, with the population of only 36 thousand, it was particularly strongly affected by the rapid collapse of the mining industry. Liquidation of mining shafts began already in the 1960s and lasted until 1986, when the last mine was closed. With the lack of any other prospects of development, it resulted in an exceptional rise in the unemployment rate reaching 18% in 2012, which was twice as much as the then national average for France [3].

An area in the city centre after a former mine Theodore Barrois with the shaft No. 9, closed in 1960, was prepared for the planned investment. When coal extraction had been stopped, only the ventilation shaft was in use until 1975. In the first half of the 1980s

the mine surface facilities were completely demolished, and the area was cleared and prepared for potential new investments [9]. Regrettably, over 20 following years, no investor was found that would be willing to invest in an area deprived of any development prospects. In consequence, this abandoned post-industrial area located in the centre of the town was overgrown with unorganised greenery.

2.2. Architecture

After signing relevant agreements between central and local authorities, the investment was begun with an international architectural competition announced in 2005 and won by SANAA with Coulbert studio [7,15]. The leading concept of the designers was the respect for the industrial past of this place, where its only trace was the characteristic terrain morphology covered with ruderal greenery. Traces of embankments, subsidences, railroad tracks taken over by nature became their inspiration, quite like the direct vicinity of historical mining housing estates and Europe's larges conical slag heaps [il. 1]. As Ryue Nishizawa (SANAA) explains, *landscape and architecture are inseparable. Man does not experience a building and its surroundings independently. Therefore, the continuity of landscape and architecture was one of the most important aspects in this project for us* [10].

Perceiving architecture and the landscape surrounding it as an inseparable whole, project creators cooperated with Catherine Mosbach, a landscape architect who is the author of the design of a park organised on the territory of the former mine.

Thus, the Louvre-Lens Museum had two related semantic layers: architecture and landscape, which together determine the connection of the new structure with the industrial culture of this place [14].

The body of the museum is located in the centre of a 20ha plot of land, which cuts in wedges into narrow streets of residential districts, consisting of identical miners' cottages. Therefore, the plan was to connect the area in a way that would allow to include local residents in interactions with the new structure and let them use the park around the museum actively. A network of soft paths leads to a central entrance pavilion, which has exhibition wings adjoined to it. The entrance hall is a flat glass cube, in which the roof is supported by a grid of slender pillars.

il. 1. The museum surrounded by the industrial landscape: slag heaps, workers' housing estates, and characteristic forms of an industrial landscape
Source: https://www.france24.com/en/tv-shows/you-are-here/20210301-the-masterpieces-of-the-louvre-lens-museum-in-northern-france, accessed: 10.10.2021

The glass cylinders located inside the hall house additional functions connected with providing tourist services: a bar, an information desk, a bookshop, as well as a point of sale [il. 2].Longitudinal exhibition wings are attached to two opposite corners of the pavilions: a pavilion of permanent exhibitions with a glazed modern art pavilion on the eastern side, and a pavilion of temporary exhibitions with a multimedia auditorium on the western side. Technical facilities and warehouses are located in the basement. The entire structure, consisting of five pavilions, spans 360 m, offering 28 thousand square metres of space, including 6 thousand square metres of display area. Despite a considerable size, the structure does not dominate the space. Its height, limited to 6 m, and the horizontal arrangement of the pavilions make an impression of blending in the surrounding landscape. Slightly noticeable curvature of the walls, which corresponds to soft edges of the plot, creates delicate distortions of perception of the surrounding area, which is reflected in the façade made of glass and anodised polished aluminium [4, 10, 14].

il. 2. Interior of the entrance hall. Photo: the author

il. 3. Interior of the exposition hall of permanent exhibitions. Photo: the author

Ascetic interiors of the museum, finished with the same material as its outer façades, are to provide a neutral background for museum exhibits. Therefore, an important role in the building is played by sunlight, which enters exhibition spaces through a glazed roof and gets refracted thanks to narrow roof girders and moving shutters. The aluminium finish of the walls refracts the incoming light, creating blurry reflections inside exhibition rooms where collections of the Parisian louvre are presented. The exhibition covers the period from prehistory to the present day and has been designed as a comprehensive exposition facilitating an insight into the evolution of art over 5000 thousand years. A slight slope of the floor plane opens up an unobscured view of the entire space, encouraging visitors to dive into the depths of the exposition [il. 3].

2.3. Nature

An integral part of the Louvre Museum in Lens is a park, which visitors need to go through in order to reach the main building. The author of its design, Catherine Mosbach, was inspired by traces of the industry gone by, which had been shaping this space for a century. After the mine was closed and the surface facilities demolished, the area remained unused for over 40 years, and eventually it was taken over by nature. The degraded ground was covered with wild plants, with species characteristic for vegetation growing in polluted environment with increased soil acidity [14].

This exuberant and spontaneous evolution of the degraded post-industrial area has been regarded as an asset - the design makes use of the existing ruderal greenery, landforms, and traces of railroad tracks as the main components of this new landscaping project. As they are included in the composition and layout, the history of this place is highlighted and legible for users headed for the edifice of the museum. To this end, the project makes use of the historical track embankments, which - once used for coal transport - have been converted into main alleys intersecting the area and leading to the entrance pavilion. They are covered with new vegetation on the eastern side. On the western side, on the other hand, they lead through high greenery, which has spontaneously colonised the post-industrial wasteland, creating a thick forest. The alleys smoothly turn into an extensive hardened surface in the vicinity of the main entrances to the building. Nevertheless, it is hard to regard this reference to entrance piazzas in the context of representational pre-entrance zones.

il. 4. The pre-entrance zone, corresponding to the morphological forms of the post-industrial area. Photo: the author

The concrete surface, with a dense mesh of cracks and oval perforations and remnants of gravel and gangue emerging from them, is a reference to the past of this place. Stone mounds and cracks in the concrete surface started to get covered with spontaneous greenery after a few years, demonstrating the process which had been happening in this area before, and which would take place in the future, as well [il. 4]. The brutal beauty of concrete surfaces interspersed with vegetation borders here on a delicate façade of minimalist architecture. This contrast enhances the impression of unreality and non-obviousness of the building fulfilling the function of high culture in a space with industrial connotations. The park itself is a living exhibit of industrial tradition and culture, as it makes use of the specificity of this place - its topography, ecology, geological structure. Consequently, this project is not dependent on any designated framework of architecture. Instead, it is an equal participant of the heritage space, which thanks to the dynamism of nature will be freely evolving in a quite unpredictable direction [14].

3. SOCIO-ECONOMIC EFFECTS

The museum was put into use in 2012, and the overall cost of the investment was EUR 150 million. Despite individual voices of scepticism and discrepancy of residents' opinions, who on the one hand believe the investment is not in line with the most urgent

needs of a declining industrial region, and on the other are proud of the prestige of the investment, the museum has been successful in terms of the number of visitors. Only in the first year of its activity, the facility was visited by nearly 900 thousand people, which was much beyond the initial estimates. In subsequent years, the interest in the museum maintained at the level of 650-700 thousand visitors [3]. Therefore, one should ask a question whether the main goal of the museum, which was to open the local community to culture and art, has been achieved. Statistical data demonstrate that despite a free entry during the first year of its activity only 7% of visitors were local residents [3]. Hence, the challenge that the museum faces is not to attract more and more tourists from other regions of France and abroad, but convince the local community, deeply embedded in the reality of a declining industrial region, to get more involved in the cultural life.

Considering the above, does the concept of renewal of a region with the lowest rate of entrepreneurship in France based on strengthening the social and cultural capital and investments in creative industries stand a chance to succeed? Is it possible to achieve the Bilbao effect somewhere in the provinces of France, once dominated by mining? As Guy Baudelle argues, at first the reference to Bilbao seems obvious and justified; a more thorough analysis, however, leads to different conclusions, because the motivation, goals, financing and management, as well as the final result of the project differ from its Spanish prototype [3].

There is no doubt that cultural facilities may play an essential role in the process of economic renewal and development. As Ruth Towse argues, in particular cases cultural heritage can be regarded as multi-product companies, manufacturing a combination of complementary services for visitors (e.g.: exhibitions, education, catering, trade) and internal services (conservation, expert support, research), which are subject to general rules of economics [18]. David Thorsby proves that there may be certain relations between culture and economic processes within the economic environment, the simplest example being production and consumption of cultural assets, characterised by purely economic processes [17]. In this context, has Lens taken advantage of its unique opportunity?

Nine years have passed since putting the museum into use. It is hard to expect any huge leap which this historical mining region with its entire burden of expectations and socio-economic problems might transport to a completely new situation. Whereas the museum has generated ambitious development goals for the town and the region in terms of social and economic transformations, regarding its achievements to date it seems that it will be a rather long-term perspective. The effect of a catalyst of positive

changes is undoubtedly noticeable, if to a lesser extent that it could be expected. The first years of museum's functioning brought about over 700 new jobs: ca. 500 in the museum itself, whereas the remaining share was associated with the widely understood tourism industry connected with gastronomy, accommodation, and tourist traffic services. Several new hotels were built, with one in the direct vicinity of the museum. Nevertheless, this part of France still belongs to the least invested regions in terms of the quality and quantity of accommodation facilities. [3]. The gastronomic offer is rather modest and addressed predominantly to local customers. The town lacks clear landmarks that would facilitate tourist traffic, as well as marketing measures that would convince tourists to stay here for longer than the several hours necessary to visit the Louvre. Therefore, socio-economic benefits from the intensified tourist traffic seem to be very limited.

An investment which can somewhat accelerate the process of socio-economic transformations is *Centre de conservation du Louvre*, opened in 2019. Designed by Rogers Stirk Harbour + Partners in the direct vicinity of the museum, this facility fulfils the role of a top-class warehouse for scattered collections of the Parisian Louvre and conservations studios. By 2024 it is to become one of the most important research and development centres in Europe involved in the conservation and protection of works of art [13]. This is also reflected in the property market. The town has started to attract experts and better educated residents from the more expensive metropolitan area of the regional capital, Lille, creating the beginnings of a creative class. Will it be able to change the image of the town and translate it into its investment attractiveness? This question remains unanswered. It remains certain that it is the brand and prestige of the Louvre rather than iconic architecture that constitutes a magnet for new, creative residents and potential future investors.

4. POST-COVID RETURN TO NORMALITY

Cultural facilities, including museums, have suffered in quite a particular way during this Covid-19 pandemic. It has been a period when institutions of culture have had to face digital technologies and new media much more intensely in order to maintain their fundamental missions. Willing to reach their customers and maintain good levels of attendance, which largely translate into amounts of subsidies, they have had to offer more and more attractive virtual exhibitions, concerts, and educational activities.

In 2020, after a nearly six-month closure, the Louvre-Lens museum observed a 60% drop in the number of patrons (2021 data have not been published yet) [5]. Even though in 2020, so before vaccines started to be commonly available, the museum was offering numerous activities in the park and visiting its collections in the strict sanitary regime, such events were of a smaller scope and scale. Covid-related restrictions and their enforcement are strictly adhered to in France, which entails certain nuisances and limitations of social life. Therefore, it is quite astonishing that against the background of empty streets of the town, the museum and the park surrounding it have seemed to be full of life and tourist, who despite the pandemic want to experience art in the reopened museumthrough a direct rather than virtual contact. Human behaviour during the pandemic has been and will be for a long time a special subject of a thorough analysis of sociologists and psychologists. This phenomenon can be, however, explained with a simple need to detach oneself from the depressing reality, where a computer screen and even the most advanced software will never be a good replacement of a direct, sensual contact with a work of art. As Hans-Georg Gadamer proves, the sense of a work of art is closely connected with its materiality, and the experience of rapture in contact with art is a derivative of time and space, which have a different quality than the time and space of the every-day reality [6]. In this context, as Marta Rakoczy proves, a museum is a place for rapture [12]. And in the case of the museum in Lens, rapture not only in contact with works of art offered by the Louvre, but also through the appreciation of a unique and nonobvious union of nature, culture, and architecture.

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INVOLVEMENT OF THE LOCAL COMMUNITY IN THE DESIGN PROCESS AND FUNCTIONAL PROGRAM OF COMMUNITY CENTRES IN AREAS AT RISK OF POVERTY IN AFRICA - AN ANALYSIS OF BENEFITS

INTRODUCTION

Our times are of dynamic technological, climate and social changes that affect the local community in various ways. According to Renzo Piano, a world-renowned architect and Pitzker Prize winner, architecture is both "a mirror of these changes" and "the art of creating a shelter for the community, not just for individuals" [1]. Architecture should support people while these changes take place, providing them with a flexible space (buildings) adapted to their new needs and activities. A community centre is an example of such space: a public facility where members of the local community gather to work in a group, receive social support as well as information on current issues. This type of a centre, depending on the cultural context and the socio-economic situation in a given area, may serve as a place to integrate and activate the local community, and in special cases, ensure its survival, support it in solving problems and give it a chance for development. An example of such a facility is a school with sanitary facilities, which can also be a meeting place for a local community after school hours.

Functioning of modern community centres should be consistent with the assumptions of the 2030 Agenda for Sustainable Development, which is primarily to improve the quality of life of people and the planet - now and in the future. According to the program, both developed and developing countries are to cooperate because: “ending poverty and other deprivations must go hand-in-hand with strategies that improve health and education, reduce inequality, and spur economic growth – all while tackling climate change (…)”[2].

Whether these community centres actually support local communities depends on what functions they have and how they perform them. Architects designing centres have

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to formulate such a functional program that is a response to the real needs of these communities. At the same time it can positively influence its reaction to dynamic changes and improve the quality of their life and the planet. This is a difficult task, especially in developing countries, where funds for the construction of such facilities are insufficient.

One of the solutions of this challenge is *participatory design,* i.e.the involvement of the community in all stages of the construction of a new building, especially in the pre-design analysis prepared by architects [3]. Including members of the community makes it possible to take advantage of their skills and knowledge of local materials, which can reduce the costs of construction and, later, operation. It is worth examining how the involvement of the local community in the design and construction process of the centre affect the functions, construction, operation costs of the building and its role in the community.

In order to provide answers to these questions I have chosen four facilities in areas at risk of poverty in Africa - in Kenya and South Africa. I have chosen these facilities to present how they function in different contexts. Two of them (Social Development Project Indalo and Guga s'Thebe Art & Culture Centre) are located in a township and the other two (Langbos Children's Centre and Okana Community Centre) in a rural area.

The construction of Social Development Project Indalo, Guga s'Thebe Art & Culture Centre and Langbos Children's Centre facilities was initiated by the local community while Okana Community Centre was started by architecture students from Europe representing a non-governmental organization. In this work, I compare how these factors affect the functional program and the functioning of community centers with limited funds for their implementation. I analyzed these facilities in terms of: the participation of the local community in the design and construction process, the functional program and its changes according to the needs of this community, and the use of local materials and traditional technologies as well as second-hand and recycled materials.

1. COMMUNITY CENTRES AND ITS FUNCTIONING

1.1. The role of a community centre

First community centres were developed at the time of the industrial revolution and the migration of people to cities, when the rapid increase in population led to great poverty and the social stratification [4]. The first ones were established in the mid-nineteenth century in London on the initiative of members of the local community. The pioneers of the community movement were Samuel Barnett, rector of St. Jude church and his wife Henrietta. They worked with the inhabitants of one of the poorest and most degraded parts of London by organizing help for them, setting up evening schools, providing cultural activities and bridging the gaps between the various social groups, nationalities and religious communities living in the area [4].

Community centres were also established in other European countries and in the USA. They acted as a place where the community could get together and actively work together to improve the overall quality of life for disadvantaged people. Even then, the development of community centres was based on close cooperation with university staff, in particular with sociologists, who conducted qualitative and quantitative research on the problems and needs of local communities [5][6].

Community centres in African countries, where the cultural context and socio-economic situation differ from that in European countries, fulfill slightly different functions. Based on the author's own observations - facilities she visited in Europe and Africa (Namibia, South Africa), it appears that centres in Europe are focused primarily on intercultural and intergenerational integration as well as physical and cultural development for members of the local community, regardless of social status and age in an individualistic society. On the other hand, the role of social centers in Africa is not only to integrate the local community, but above all to meet its basic needs, including consultations on difficult formal matters, providing a place to work and to sell their products, strengthening the identity (exhibitions, concerts), education and opportunities for further development within a limited budget. As resources for the implementation of African community centers are limited, their functional program emphasizes what is necessary and functional.

1.2. Formulating the functional program of the building and the involvement of the local community

"Designing space is not only a process of translating social expectations into use - it also entails the need for the designer to interpret these needs" [7, p.70]. For example, the designer must be aware that during the functioning of the building, "under the influence of social and technological changes, some functions disappear and others are modified, which has consequences for the shape of the space in which these activities are undertaken" [7, p.70]. For example, one of the analyzed facilities (Social Development Project Indalo) at the first stage of construction, when it had no walls yet, served as a temporary gallery promoting the district. At the second stage of construction, it became a kindergarten class, which later turned into a nursery, because on the other side of the street the expansion of the school was completed and an additional class was no longer needed. Changes in the facility's functions may also result from technological progress. For example, in response to technological changes in South Africa, community centers are being created in rural areas with computer rooms that can be used by people who do not have access to the Internet [8].

However, the functional program of a centre is not always adjusted to the needs of the local community by the designer. It happens that the buildings are empty because the community does not know how to use them and does not feel like a host there. For example, the author observed that the Soris Soris Info Center in Namibia, which, apart from being a tourist information center, was also supposed to be a meeting place for the local community, was empty. Therefore, when formulating the functional program of the building, the architect should consider how it is to respond to the needs of the local community and act for development. The designer should ask himself the following questions: Who were these needs identified by? Was the local community involved in it? What was the cooperation between the local community and the architect, who is the main designer of such a centre, like? To what extent was the local community involved in the creation of the functional program at the pre-design stage? How did this affect this program and finally does it respond to the needs of a particular community? It is important to find out what needs the community has, what they would like to do in the community centre, and what activities they need space for. What makes users want to be in this building? What is to be the main function of the community centre? Does the architecture of this building make people want to stay there, feel better and, as a result, develop and create a community?

In order to answer these questions related to the future functioning of a community centre, an architect needs to be in touch with the local community and he needs its participation at least at the pre-design analysis stage. Only defining the users' needs and their appropriate interpretation in the functional program can contribute to the proper functioning of the community centre.

In this paper, I analyze whether architects of selected community centers in areas at risk of poverty in African countries implement these assumptions, i.e. if they ask these questions and work with the local community in order to establish the best functional program possible. I also examine how the involvement of the local community affects the operation of these centers.

3. METHODOLOGY - HOW ARE THE CASES ANALYZED ?

In order to answer the question from the previous section, I use a case study of four community centres with specific parameters. This analysis is based on data (description of the design and construction process of the facility, its plans, sections, list of rooms, site plan) on these buildings from the Archdaily website and from the websites of architectural offices, as well as on a comparison of these projects. Due to the small amount of data, it is a qualitative analysis in which the following aspects of the project are taken into account:

- Who expected this building - local community or someone else?
- Who designed this building - a local architect or a foreign one, and to what extent did they know the context?
- Did the architect consult the community on functions, needs and possible scenarios for the future?
- Was the local community involved in the construction?
- I then look at what impact this has on the following aspects of the construction and functioning of the facilities:
- What functions does this building perform and does the community really need them?
- Has the involvement of the local community and using recycled materials had an impact on reducing the costs of the facility?
- Is this facility used by the community?
- What other benefits does the local community have from creating this building ?

3. CASE STUDIES

3.1. Social Development Project Indalo, Port Elisabeth, South Africa [9]

	• Colectiff Saga, FR • local society
	• 138 m2
	• 2015
	• Love story (NGO) • Patricia N. Piyani • local society
	• Port Elisabeth, SA • Town informal settlement

il. 1. Social Development Project Idalo. Source: www.archdaily.com/775901, accessed: 15.05.2021

3.1.1. Description of the facility and its location

Community Centre called Social Development Project Indalo (il.1) is located in the township, in informally built-up areas, often flooded, with a small number of water intake points, lack of daylight and social infrastructure. This facility with sanitary facilities and a running water point was created on the initiative of the local community, with the support of the Indalo World organization. The facility was built on telephone poles, which protect it from flooding. The local community participated in the construction of the facility, which applied recycled materials used by it on a daily basis (wooden pallets, corrugated sheets and creatively used bottles, transparent polycarbonate panels, old skateboards and thread reels). The functional program of the facility is flexible.

The facility played various roles in different stages of the construction depending on the needs - a kitchen, a warehouse in a container, a temporary gallery undera shelter and a nursery. Now there is a common workshop for local entrepreneurs. This centre, together with the sanitary facilities and the square, serves the entire local community, also for the organization of events.

3.2. Langbos Children's Centre, Addo, South Africa [10]

	• Janson Erlank, SA
	• 217 m2
	• 2018
	• Intsikelelo (NGO) • Eco Domes Africa • Sika, Autodesk • local society
	• Addo, SA • Rural areas

il. 2. Langbos Children's centre. Source: www.archdaily.com/942147, accessed: 10.05.2021

3.2.1. Description of the facility and its location

Langbos Children's Centre (il. 2) is located in a rural area inhabited by poor people. It is an orphanage, but during its construction there was an intergenerational integration of the local community and this is how Langbos Community Centre came into being: a nursery, a vegetable garden, a playground, a courtyard and a meeting place for all member of the local community. The facility was built in response to interviews conducted during the census with representatives of NGO Intsikelelo. The form of the centre was inspired by the local reed and mud buildings and the structure of the houses in Langbos, which included a space for meeting and playing. The construction was carried out using the *superadobe* method, which uses local materials (soil, fertilizer bags, cement, clay). This way of implementing the facility has contributed to the integration of the community and has also given it new tools (profession, skills).

3.3. Okana Community Centre, Okana, Kenya [11]

3.3.1. Description of the facility and its location

Okana Community Centre in Kenya (il. 3) is located in the countryside and was designed by two foreign architecture students from Delft University of Technology. Its implementation was supported by Students for Sustainability and Kenyan Sustainable Rural Initiatives as well as the local community that participated in its construction.

	• Lara Strahle, • Ellen Rouvendal – architecture students Delft University of Technology, NL
	• 560 m2
	• 2016
	• Students for Sustainability (NGO) • Sustainable Rural Initiatives (NGO) • Kenya Bamboo Centre • local society
	• Okana, Kenya • Rural areas

il. 3. Okana Community Centre. Source: www.archdaily.com/875085/, accessed: 12.05.2021

The designers conducted field research on building techniques, local structures and cultural patterns, but it is not known to what extent they consulted the local community. The facility is located around a shaded courtyard inspired by the local acacia tree. It includes a library, a computer room, a meeting room, a cafe, a bakery, a tailor's workshop and a shop, as well as an open multifunctional space. Locally produced bricks were used in the construction of the centre. In order to reduce the costs of construction and operation the following were implemented: a bamboo structure to replace expensive steel, mats woven from bamboo waste by the local community used as window blinds. In each segment an atrium was constructed to provide for a natural ventilation system on hot days.

3.4. Guga s'Thebe Art and Culture Centre, Capetown, South Africa [12]

3.4.1. Description of the facility and its location

The Community Centre called Guga s'Thebe Art and Culture Centre (il. 4) is located in the poor Langa district of Cape Town, which lacked social infrastructure. The first facility was designed by a local architect, Carin Smuts, and it was supposed to be studios for local artists, a shop, pottery and basketry workshop rooms, and a theater hall.

	• CS Studio, SA • architecture students from USA, Germany • local society
	• 600 m2
	• 2016
	• Local society • Foreign Architecture students • Carin Smuts - local architect • Imagine structure • Transsolar GmbH
	• Langa, Capetown, SA • Township

il. 4. Guga s'Thebe Art and Culture Centre. Part 2. Source: www.ddb-sa.com/guga-sthebe-theatre/, accessed: 20.04.2021

Over time, in 2016, when these functions proved to be insufficient for the communityand on the initiative of the same community a second facility was built with a multifunctional space for dancing, music, theater performances for children and teenagers, as well as an auditorium, a stage, a bar, a ticket office, music rooms, and outside – a stage, a courtyard and a garden. The facility was designed by foreign students in cooperation with Carin Smuts, the local architect, and environmental engineers. The second part of Guga s'Thebe Art and Culture Centre was built by students and unskilled workers from the local community using available local materials that were recycled and did not require processing.

3.5. Comparison of the facilities

Table 1

Analysis of four facilities

	Social Development Project Idalo, Port Elisabeth, South Africa	**Langbos Community Centre, Addo, South Africa**	**Community Centre Okana, Okana, Kenya**	**Guga s'Thebe Art & Culture Centre, Capetown, South Africa**
Who expected the building ?	•Local community.	•Local community.	•The facility was created on the initiative of two EU architecture students.	•Local community.
Who designed the facility - a local architect or a foreign one and to what extent did they know the context?	•Colectiff Saga - a French architectural office. Getting to know the context and the community through: a survey among residents, non-directive interview, workshops with users, learning about construction methods in the neighborhood and recycled articles.	•Jason Erlank- a local architectural office. Getting to know the context and local materials which were used in the *superadobe*buildin g method. The construction was planned outside the period of seasonal work of the local community on the citrus harvest.	•Lara Strahle and Ellen Roundeval - architecture students from Delft University of Technology. They carried out field research on building techniques, local construction and cultural patterns.	•Carin Smuts | CS Studio -a local architectural office. Carin Smuts designed Guga s'Thebe Art & Culture CentrePart 1 and it was based on her cultural research and close cooperation with the local community. •Foreign students from Peter Behrens School of Architecture; RWTH University; Georgia. Institute of Technology.

Did the architect consult the local community regarding the functions, needs and possible scenarios for the future?	•Yes - with a representative of the local community > Piriani, who runs the kindergarten. - stagesof the building: a nursery until a new school is built, then joint workshops for men.	•Indirectly - the architect received information about the needs and functions from the representatives of NGO Intsikelelo, who held talks with the local community during the census.	• It is not known to what extent the architects consulted the local community.	• The users of Guga s'Thebe Art & Culture Centre Part 1, i.e. the local community, expressed the need to expand the facility's function with a multi-functional room for artistic events along with its surroundings.
Did the local community participate in the construction?	• Yes.	• Yes -*superadobe* building method based on team work.	• Yes - local workers and contractors.	• Yes - local unqualified workers.
What functions does this building perform?	•water intake point and sanitary facilities •kitchen, container warehouse •temporary gallery •nursery •vocational joint workshops for local entrepreneurs.	Multifunctional space for local community of different ages. •nursery •childcare centre •playground for children •vegetable garden •courtyard •meeting place for local community (funerals, dancing, games, HIV groups).	•library •computer room •meeting room •florist's •bakery •tailor's workshop •shop •multi-functional open space.	•multi-functional space for dancing, playing music, theatre performances for children and youth •auditorium with stage •bar •ticket office •music rooms •outside: stage, courtyard and garden.
Did the involvement of the local community and the use of recycled materials contribute to the reduction of building costs?	• Yes, it is possible.	• Yes	•Yes - simple solutions allowed for the project to be carried out by local contractors, the use of local materials + bamboo instead of steel lowered construction costs.	• Yes -employing local contractors, using recycled materials (containers) and recycled boards.
Is the facility used by the local community?	It is not possible to answer this question without visiting the site.	Yes [13]	Yes [14]	Yes

What other benefits does the local community have from creating this building (e.g. acquiring new skills in the construction, integrating)?	•Acquiring new skills - you can build a durable structureby strengthening recycled materials • Increased sense of action - a realized need (water point) • Working in stages • Integration during construction work and at workshops.	• The use of *superadobe* team building method influenced: •integrating the community facing many problems •gave members new tools - profession, skills and food • cooperation of 3 generations + innovative form>reason to be proud • construction of Langbos Children's Centre integrated the local community so much that the facility turned into a proper Community Centre - a meeting place for local community.	•Centre for change > Possibility of change through training (computer room, library) + certified teacher •local contractors learned new, cheap and easy-to-make technologies and structures • cooperation of the local community with volunteers >intercultural cooperation • a meeting place for the local community.	• multi-functional room with its surroundings makes it possible to organize music events for the local community on a larger scale, which helps integrate young people • cooperation of the local community with volunteers >intercultural cooperation • local contractors learned new, cheap and easy-to-make technologies and structures.

Source: Author's own analysis.

4. SUMMARY

The presented analyses have shown that the local community clearly indicates the need to implement practical functions - sanitary facilities, an orphanage or vocational workshops in the functional program of the community centre that is to serve them. On the other hand, non-governmental organizations engaged in the construction of such centres, focus on creating cultural centres and implementing access to technology (an Internet).

An active local community needs flexible spaces both inside and outside the building, which facilitates quick adaptation of the facility to new needs. It means that the buildings commissioned by or consulted with the local community more closely correspond to its actual needs.

The analyses of the facilities also showed that if members of the local community are involved in the construction, they more likely use the local and recycled materials

that they know and apply in the construction of their homes. The involvement of the community also enables them to gain new skills and strengthen social ties, which can help them tackle problems together in the future. Including the local community in the design and construction process of the centre means that it identifies itself more with the building, is proud of it, and it strengthens its sense of action and has a positive impact on its attitude to the building and it cares for it and knows how to use it. At the same time if the facility is designed according the passive and sustainable design, it can really affect the costs of construction and its maintenance.

5. FURTHER RESEARCH

This work presents only qualitative analyses based on descriptions and plans of buildings in community centers. It shows the possible directions of research that should be carried out on site to check how the facilities that were created with and without the participation of the local community function. It will also be interesting to investigate how often these buildings are used and how satisfied the users are with their functioning. In subsequent studies, the trends presented in the paper should be verified by conducting surveys among members of the local communities from the areas where the indicated facilities are located. These surveys will test how useful a building is in the eyes of the community, providing a more objective measure of the facility's functionality.

The next step in the research would be to design a community center in which pre-design analyses will be based on interdisciplinary research in cooperation with an anthropologist, sociologist or psychologist, the aim of which would be a systemic diagnosis of the needs of local communities. This diagnosis could help architects in the design of this type of facility, especially in the process of creating functional solutions that take into account the cultural context, the needs of users and adapt to changes in the world. After a center is built, local community survey should be conducted to see how this approach affects the functionality of community centers in African countries.

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Piotr OPAŁKA [6]

RYCHLEBY TRAILS AND THEIR IMPACT ON THE REVIVAL OF THE CZECH-POLISH BORDERLAND

INTRODUCTION

Small towns are increasingly experiencing the effects of demographic and socio-economic changes, expressed mainly in the decline in the number of inhabitants and high unemployment. In addition, the successive waves of the COVID-19 pandemic leave a permanent mark on the way we live, work and rest. Therefore, it is reasonable to look for solutions that will reverse unfavorable trends. The article presents an example of the revival of the eastern part of the Sudetes on the Polish-Czech border in the northern part of the Jesenik commune, bordering the Otmuchów commune in the Opolskie Voivodeship. This area, including the Golden Mountains (pl. *Góry Złote,* cz. *Rychlebské hory, Rychleby*) and the Jeseníky Mountains, is associated with well-developed tourism and cultural values. Unfortunately, this potential has not offset the demographic problems and their consequences. The unemployment rate in the commune of Jesenik has remained the highest nationwide for many years. In particular, the problem concerns the area located directly on the Czech-Polish border, cut off primarily by communication from the rest of the country by the Sudeten belt. The problem of isolated towns was taken up by Marek Dušák in the TV documentary „New news from the end of the world" [9]. It presents the problems that the society of Bíla Voda, the northernmost commune of Czech Silesia, struggles with.

The main impulse influencing the revival of the space was the creation of a kind of paradise for cyclists - „Rychleby Trails" (cz. *Rychlebské stezky)* between Jesenik, Żulowa and Vidnava. The main base was set up in the village of Černá Voda.

The originator of the construction of bicycle routes was the forester Pavel Horník, who, together with a group of local enthusiasts, officially started the construction of the

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so-called „single trails", i.e. bicycle paths that pass only in one direction. In addition to most of the routes made primarily for fans of extreme MTB (Mountain Terrain Bike) sports, several dozen kilometers of forest paths are available for every person who uses a bicycle on a daily basis. „Rychleby Trails" in the competition organized by the CzechTourism agency for the best resting place in the Czech Republic won the prestigious title of DestinaCZE 2013 [10]. Currently, they are one of the most famous places for practicing cycling in the world. Within a few years, Černá Voda has transformed from a sleepy town into a cycling sports center, bustling with life from spring to autumn. In 2020, the town, inhabited by 533 people, was visited by over thirty thousand visitors [11, 12]. The distinguishing feature of the Czech idea was the construction of most of the bike trails on the basis of reconstructed historical tourist routes. A large part of them were made at their own expense. Therefore, the paths were created using the existing resources of the natural environment and cultural heritage. Entry is free, but cyclists are asked for voluntary weekly or all-season financial support. Thanks to the purchase of bicycle bands, it is possible to maintain and further develop the paths. Every month, so-called „brigades" that deal with the repair of existing and building new paths. These actions, by integrating people with a common passion, have a wider social dimension.

The revival of the area around Černa Voda seems worthy of attention for several reasons. First of all, the effects of building „Rychleby Trails" in shaping the space of the built environment - in the architectural, urban and landscape scale - are interesting. In addition, the very process of transformation is important, taking into account the economic and socio-cultural factor.

The Czech-Polish border area was the subject of many previous studies, which defined, inter alia, its historical, cultural, natural and functional values [1], [2], [3], [4], [5], [7], [8]. Existing research, however, is focused on the mountainous area around Jesenik and, more broadly, in the High Jeseník. These studies do not deal with the problem of the impact of bicycle routes on the space in the architectural, urban and landscape scale, as well as the threats and opportunities for preserving historical and cultural values. The issue of reviving space in this approach has not yet been thoroughly investigated here.

When analyzing Czech and Polish examples of MTB bike trails, attention should be paid to the difficulty of carrying out reliable research on the impact of bicycle paths construction on the environment. Most of them were built near the existing, well-developed tourist resorts - usually ski resorts (in Poland: Czarna Góra, Świeradów, Szczyrk, and in the Czech Republic: Dolní Morava, Kopřivná, Vrbno pod Pradědem).

The analysis of other examples of MTB routes in Italy, Austria and Switzerland shows the similarity of their location in already well-functioning winter sports centers. In addition, it should be noted that in most cases bike trails were build after 2000. Thus, the analysis of spatial transformations in the context of the construction of „Rychleby trails", as a center built from scratch, seems to be particularly valuable.

The article is the result of research on the Czech-Polish border area, including in situ research, comparative analyzes and queries. Carrying out many years of systematic research on such a wider area was helpful to travel by bikes, not only in the MTB version.

1. BUILT ENVIRONMENT

The development of Černa Voda has for centuries been associated with the extraction of granite and marble, which were used to erect buildings and structures. During the period of the greatest prosperity in the region, there were about 160 quarries, which, together with the manufacturing industry, employed 9,000 inhabitants of the region. There was a stonemasonry school in the neighboring town of Žulová. In the northern part of the region, mainly granite was obtained, and in the southern part (towards Wapienna), marble. The oldest building in the vicinity of the village is the ruined Kaltenštejn castle from the 13th century, belonging to the former Duchy of Nysa of Wrocław bishops. The late Renaissance palace (with a chapel, a tower, a stable, farm buildings and a wall surrounding the whole complex) and the late Baroque church of Blessed Virgin Mary and the buildings of the school, fire brigade and former post office. Moreover, the buildings of the village are mostly made up of historic single-family houses, among which over 30 cottages have survived to this day in good technical condition.

The post-war functional transformations of the preserved buildings were influenced by socio-political changes, mainly displacement under the so-called Beneš Decrees of the Sudeten Germans and the influx of new people.

The population of Černa Voda decreased from 2,285 in 1939 to 894 in 1947 [15]. It was then that the cultural code that had been built over the centuries was broken. In the post-war period, an immigrant population in rural areas, mainly from the commune of Horní Bečva located in the Moravian-Silesian Beskids, for at least four decades, as in Poland in the so-called recovered lands, did not undertake any investment activities.

In the area of „Rychleby Trails”, many existing historical buildings have been adapted to handle increased tourist traffic. Several main directions of intervention can be distinguished here. The first and most numerous group are buildings that have not been rebuilt in any way. The second group includes modernized facilities. Here, the scope of the interference may include:

- replacement of the roofing, mostly made of asbestos, with a standing seam roofing system, ceramic tiles or, most often, with „capacco” bitumen tiles, made of electric cable insulation,
- reconstruction of wooden ceilings and the roof structure with replacement of the roof covering; in some objects, the scope of works is limited to strengthening the damaged elements,
- reconstruction of the existing auxiliary rooms adjacent to the main part of the buildings,
- addition of light structures to the existing buildings, including terraces,
- reconstructions combined with partial demolition of some of the facilities; the activities are characterized by the preservation of significant elements of historical objects and reference to the traditional architecture of the region.

One of the cottages on the outskirts of the village serves as a base for the „Rychleby Trails" - „Zakladná”, with a bar with a dining room, a shop and a bicycle service. The facility was extended with a ground-floor kitchen area and hygienic and sanitary facilities for the campsite staff (il. 1). In addition to the day-to-day service of tourists, concerts and film screenings are organized here.

In 2021, house no. 206 was converted into a guest house „Fajn TAJM Rychleby” (il. 2). The author of the design is arch. Jana Simankova from the Mio Architects studio. The damaged elements were reconstructed with great care, and the missing equipment, from light switches and contacts to windows and doors, was recreated in the same way as the existing ones. In the extended part from the garden side, among others, a storage room for bicycles and a room for biological regeneration. Instead of numbers, the rooms were given the names of the family who had lived here until 1946.

il. 1. „Základna” - the base of „Rychleby Trails”. Source: author's photo

The owners of the house were Lydia and Heinrich Altman, who owned a quarry and a stone processing plant [7].

In the center of the village, Pavel Vojtíšek, a native of Černá Voda, owner of a bicycle shop in Brno, has opened the „Trail House” at the former information point - a bicycle rental service and a guesthouse in one (il. 3). A light wooden terrace was made on the oceanic container adjacent to the gable wall of the building. Both „Základná”, „Trail House”, house No. 206, as well as several other houses, have been extended with light forms that minimally interfere with the fabric of historical buildings.

Even the former presbytery has been adapted for tourist purposes, and the adjacent ruins of a residential building serve as a beer garden. Both „Zakladná”, „Trail House”, „Fajn TAJM Rychleby”, as well as several other objects, have been extended with light forms that minimally interfere with the fabric of historical objects. The scope of the interference here is moderate and is reversible.

il. 2. The cottage adapted to the "Fajn TAJM Rychleby" guest house has retained its local character. Source: author's photo

il. 3. „Trail House” in Černa Voda - guest house, bike service and rental. Source: author's photo

il. 4. „House for parents" in Stara Červena Voda. An example of a symbiosis of tradition and modernity. Source: author's photo

In the neighboring Stara Červena Voda, which is also crossed by the „Rychleby trails", in 2019 the „House for parents" was established. The building was designed by architect Ondrej Palenčar from the studio „TRI.ŠTRNÁSŤ Architektura" (il. 4). The new building, with a building area of 66 m^2, was designed inside the outline of the ruins of the existing barn, partially leaving the granite walls. The brick and granite from the demolition of part of the barn were recycled and used in the construction of new walls and gabion fencing. Next to the house, in the outline of the demolished house, a multifunctional building was erected, which can serve as a studio, studio or garage. The author says about his project: „*The architect is looking for a balance between the heritage of original architecture, the use of traditional natural materials and the available technical solutions. Understands sustainable development as respecting the inherited context. Leaving the granite walls of the barn on is a form of honoring the art of stonework*" [13]. In 2021, in the competition of the Czech Chamber of Architects, the facility received the Special Award of the Agency for Nature and Landscape Protection of the Czech Republic. Both organizations closely cooperate in the field of architecture education, as well as the preservation of the cultural and historical values of the Czech landscape, the protection of monuments and buildings in protected areas [14].

All historical chapels have been recently restored in the forest area around Černa Voda, crossed by bike trails (il. 5). New objects, such as sheds, sculptural forms are created in modern forms, taking into account the traditional techniques of their construction. There is clearly a professional entity behind their creation. When analyzing numerous examples of high-quality built environment, it is difficult not to get the impression that it results from the high level of knowledge and awareness of society in the field of spatial planning, as well as from effective planning legislation. There are no objects based on the so-called catalogs popular in Poland. Despite the increased demand for cycling and hiking, no commercial object disrupting the space has been erected here. The few newly erected buildings that ignore tradition are four log houses. On the scale of registered addresses in Černa Voda, it is less than one percent of the building development. The buildings in the countryside, like in other small towns and villages in the region, seem to be much more harmonious compared to the buildings on the Polish side of the border. This is mainly reflected in the absence of the urban sprawl phenomenon.

Activation of the built environment around Černa Voda is closely related to changes in the natural environment. Frequent, long-term stay in the space of the area in question prompts the author to conclude that these changes take place according to a decidedly positive scenario based on respect for tradition and natural resources. The construction of the paths does not constitute a permanent interference in the forest space. All transformations are reversible. The huge number of visitors to the forest areas leaves virtually no traces of their presence. The forests are clean and the infrastructure is not being destroyed. Over the last decade, several small retention reservoirs have been created in forest areas, increasing the ability to counteract the effects of drought in the forest ecosystem. These actions were taken due to the lowering of the groundwater level. At the ponds, single recreational facilities and sheds were created, harmoniously fitting into the spatial context, the materials and form of which refer to historical objects.

il. 5. Rest areas for cyclists are usually organized next to historical buildings. The roof is covered with a very popular bitumen roof tile made of recycled „capacco" electric cables. Source: author's photo

CONCLUSIONS

On the basis of the conducted analyzes, it can be indicated that in the studied area, contemporary transformations in space include mainly:

- on an architectural scale:
  - renovations of existing buildings and adaptations of facilities to a new accommodation and catering function - the interventions are characterized by the preservation of the local character of historical buildings, as well as the development of residential plots and farms (backyard surfaces, roadsides, access and driveways, low fences or their absence),
  - extensions in the scope that does not result in deformation of the historical tissue,
  - construction of new facilities, the form of which refers to the experiences and traces of the past,
- on an urban and landscape scale:
  - harmonious supplementation of buildings,
  - no „urban sprawl" phenomenon,
  - preservation of organizing elements in the form of historical dominants,
  - preservation of native vegetation as a landscape distinguishing feature.

The revival of space thanks to the construction of „Rychleby Trails" seems interesting due to the harmonious transformations in the architectural, urban and landscape scale. The restraint of intervention against the background of the tourist transformations of Polish towns, including those closest to them - Głuchołazy, Jarnołtówek or Pokrzywna, indicates that the activation of space does not have to be tantamount to its devastation or the construction of new objects. This may be due not so much to the specificity of the activities practiced here, but to the general approach of the Czechs to tourism and sports. The temptation to build the „new" by force, more than planning legislation, is hampered by respect for tradition, the source of which is simply good cultural education [16]. The Czech example shows that the modern, sometimes even extreme form of practicing MTB is close to the natural, traditional surroundings expressed in moderation, balance and appropriateness in space. It is often a choice of not building up, i.e. not destroying the natural and cultural environment. The above-mentioned example of space re-activation as a model for conducting a sustainable development policy may be possible to implement on a larger scale in other neglected, peripheral areas, also on an international scale. An open question may be to what extent the boundary conditions, which in the domestic conditions are primarily planning legislation and the level of education of the society, will be a sufficient incentive for a harmonious revival of the space.

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PERSPECTIVE OF DEVELOPMENT OF HABITAT FOR HUMANITY POLAND IN YERS 1991-2023 IN THE FACE OF POST COVID REALITY

INTRODUCTION

The discussion about the post-covid perception of housing should be accompanied by the voice of people who still struggle with housing problems or live in overcrowding. Although the number of dwellings per 1,000 inhabitants is increasing and Poland is the EU leader in the number of new dwellings completed in 2020 [13] there is still a lack of systemic solutions that guarantee affordable houses for the indigent or middle-income people. The COVID-19 pandemic has triggered numerous changes not only in space standards, in the way housing is perceived, and in its basic functionality. The need to work from home, confinement due to childcare, or lock-down has also forced more frequent interactions/shared activities with neighbors. Activities aimed at increasing stock of this type of housing have been undertaken for over 40 years globally and for almost 30 years in Poland - by Habitat for Humanity [2].

Habitat For Humanity (International) was founded by Millard and Linda Fuller in Georgia in 1976 with the initial idea of "building homes in partnership" - building decent and affordable houses by their future owners in cooperation with volunteers. Habitat currently operates in 70 countries (in the United States alone there are 1,400 local offices) all over the world as a network of non-for-profit organizations working to improve housing conditions. By helping to build decent, affordable homes, 9.8 million people have already found the strength to change their lives and have achieved stability and independence [1], [7].

On 14 February 1991 Rhonda and Adam Król – the founders of Habitat in Poland - registered an association called *Stowarzyszenie Towarzystwa Wspierania Budowy*

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Domów Nadziei Habitat For Humanity Gliwice [3]. Then, on 10 March 1992, an affiliate agreement with the US representatives of Habitat For Humanity International was signed, based on which the consent was obtained to operate under the Habitat banner. In 2002, the national office of Habitat For Humanity was established in Warsaw, whose main task was to provide promotional, PR, and financial support to other departments as well as conducting its own construction and renovation activity. In 2014, the structure of the organization's functioning in Poland was changed, and one legal entity was established - the Habitat for Humanity Poland Foundation. In the years 1992-2019, more than 120 apartments were built under the auspices of the Foundation, and over 200 apartments belonging to private individuals and institutions were renovated [2].

This article presents the evolution of the organization's activities, answers the question - whether and to what extent the changes in the organizations activities respond to the ongoing correction of the criteria for the formation of housing standards, post-covid stimulation of housing needs, and which implemented practices in the organization should be considered appropriate and desirable in the new reality.

1. MATERIAL AND METHODS

Due to the retrospective nature of the conducted research, the following methods were used:

a) the historical and interpretative method,
b) the method of logical argumentation,
c) comparative analysis method,
d) "in situ" method (consisting in taking notes and photographic documentation during a field visits to the places studied) [15].

The entire research is based on the content of Habitat For Humanity - official and internal documents, records of interviews with their employees, literature on the subject.

The Organization's activity in Poland was divided into four periods. This division results from significant changes (organizational, geographical) in the organization. In each period, the most important strategic goals and implemented activities and/or strategic projects are presented [2].

To better illustrate the situation of Poles in each of the periods discussed below, selected demographic data has been gathered in the table below.

Table 1

Selected statistical data assigned to
analyzed periods of the Organization's activities

	1991	2003	2015	2019
Inflation (%)	90,3	0,8	0,9	3,4
Level of unemployment (%)	12,2	20	11,9	5,2
Avarage gross salary (PLN)	1770	2221	3899	4907,95
GDP growth rate	7,0	3,7	3,4	3,4
Housing per capita counted	21,2	22,7	27,4	28,2

Source: Own work based on data of the GUS Statistical Authority, access: May-October 2021 [6].

2. CASE STUDIES

2.1. 1991-2002, GLIWICE

2.1.1. Strategic goals assumed for the given period

It was decided that the most important (and only) objective in 1991 would be to build a housing estate consisting of eight terraced houses buildings. It was assumed that the implementation of the investment project would extent over the years 1992-2010, so that each building would be erected within two full calendar years. Families with children in a precarious housing situation have been qualified to the program. Each of the families met the following criteria:

a) Criterion of needs - family members do not have the ownership right to a flat/house,
b) Financial credibility criterion - family members have a stable income that will allow them to repay the loan,
c) The criterion of openness to cooperate with volunteers – family members declare their willingness to contribute in kind (through work) towards their future housing, and consent to work together with foreign volunteers,

The coordinators at the time adopted the American model of investment financing: the beneficiaries financed 10% of the investment value, whereas 90% was financed from a loan granted by the Foundation. It has also been calculated that the construction cost would be reduced by 30% compared to market prices [3].

2.1.2. Implemented programs

In the analysed period, Habitat implemented one program - the Renovation and Construction Program for individuals. Number of people employed during this period: 3 (part-time jobs) [3].

2.1.3. Key project

In the years 1991-1997, 10 terraced apartments were built, grouped in two rows (development lines), based on the conceptual design of the Gliwice design office Inarko Andrzej Duda, Henryk Zubel (il. 1). The first two-terraced, three-level buildings (with 10 apartments in total) were constructed after the conceptual design by the Gliwice - based design office Inarko Andrzej Duda & Henryk Zubel and architect Jan Rabiej (il. 1). The construction design was developed by studio Atelier8 Jan Rabiej. The next two two-level terraced buildings (again 10 apartments), built in 1998-2002, were designed by architects Z. Mozgawa and G. Pakuła (il. 2). The usable area of the houses ranged between 103 m^2 and 107 m^2 . In total, 20 flats were built during this period [2], [3].

il. 1. Terraced development of the *Domy Nadziei* housing estate, constructed between 1991-1997, Source: Own photography

il. 2. Terraced development of the *Domy Nadziei* housing estate, constructed between 1998-2002, Source: Own photography

2.2. 2003-2014, GLIWICE

2.2.1. Strategic goals assumed for the given period

In the years 2003-2010, the implementation of further multi-family homes was planned as part of the *Domy Nadziei* (Houses of Hope) estate in Gliwice. In 2004, the criteria for potential beneficiaries of this program were specified as follows:

a) Authentic housing need - lack of own housing, or having a flat that requires a major renovation,
b) The condition that the beneficiary has resided in the area of the Association's operation - that is, in the Gliwice district (*poviat*) or neighbouring district, for at least 3 years.

In 2006, it was decided to continue the renovation and construction program in a new formula. The program's objective was to support families in the construction or renovation process. Beneficiaries - persons in a precarious housing and economic situation - could count on:

a) Free-of-charge coordination of the construction process,
b) Interest-free loan, assistance of volunteers in the construction works,
c) In-kind donations in the form of construction materials and finishing materials [2], [11].

2.2.2. Implemented programs

In 2003 - 2014, Habitat implemented one program - the Renovation and Construction Program for individuals, which changed in 2006. In the period 2006-2013, the Gliwice branch helped twenty families in a precarious housing situation to refurbish their current apartment or build a new home. The activities of the renovation and construction program also comprised assistance to eight charitable institutions that offered permanent or temporary accommodation to those in need. In total, about 400 people were provided assistance during 2003-2014. Number of employees in the period 3-4 (also part-time jobs/ Gliwice branch) [2], [3].

2.2.3. Key project

In the years 2003-2014, only the renovation and construction program dedicated to individuals and charitable institutions was implemented at the Foundation's Gliwice branch. In the discussed period, the construction of the second part of the *Domy Nadziei (*Houses of Hope) estate in Gliwice was completed, consisting of four multi-family buildings, with 49 apartments of various sizes (il. 3). The assumed plan under this action was fully implemented. The apartments were designed in accordance with the guidelines contained in the document of 2 January 2001 titled: *Recommendations of the Working Group for Simple, Solid and Accessible Apartments*, like:

a) Maximum usable area: 1 person - 25 m^2, 2 people - 32 m^2, 3 people - 44 m^2, 4 people - 52 m^2, 5 people - 63 m^2, 6 people - 69 m^2,
b) Only one bathroom is possible, with a permissible additional toilet - in the case of a 2-story apartment,
c) There is no justification for the garage or the basement, except in extraordinary circumstances,
d) With the view to maintenance and construction of the new home, the design should be simple: a square house with right angles,
e) The project should provide for as much unskilled labour as possible in its implementation'.

il. 3. Multi-family housing development of the *Domy Nadziei* estate, constructed between 2010-2012, Source: Own photography

2.3. 2015-2019, GLIWICE

2.3.1. Strategic goals assumed for the given period

The policy document of *Habitat for Humanity Poland Strategy 2014-2018* was developed in the period: X. 2013 - XI. 2014. The most important assumptions of this document are:

- Developing model solutions and improving housing conditions through construction and renovation projects,
- Improving housing conditions in Poland through advocacy
- Mobilizing volunteers. Increasing the involvement of volunteers in the activities of the Foundation, in order to obtain their long-term support
- Achieving financial independence by launching the ReStore shop [11].

Due to the extended duration of work on the document, its provisions actually refer to the organization's plan of activities for 2015-2019 [4].

2.3.2. Implemented programs

During the analysed period, the renovation and construction program was continued. As part of these activities, families in a precarious housing situation and charitable institutions received assistance, and one housing cooperative was also supported in the coordination process of construction works. In 2018, the activities of the Social Rental Housing Association in Warsaw - the so-called SAN - began. In that same year, the Transitional Housing Centre was launched in cooperation with the Warsaw City Hall. In 2019, educational activities commenced under the *Build Solid Ground* program. In 2019 Habitat employed 19 people (including part-time jobs, Gliwice+Warsaw). Estimated number of beneficiaries in this period: 1,200 people [4].

2.3.3. Key project

Social Rental Housing Association (SAN)

Conceptual work on the project began in 2013, and was completed with a substantive study containing:

- Preliminary diagnosis of the needs of target groups of beneficiaries,
- Initial outline of the project operation, timeline, and financial framework.

It was also decided that the conceptual and legal framework for the future functioning of the SAN should be defined in detail. Research units from the University of Warsaw and the University of Silesia were invited to work on the project. By the end of 2014, a grant application for Social Innovation was submitted to the National Centre for Research and Development in Poland, and it was approved.

The Social Rental Housing Association (SAN), operating at the Habitat for Humanity Poland Foundation acts as an intermediary in the rental of apartments between the owners and the tenants. SAN's activities are aimed at improving access to affordable housing for various groups of beneficiaries who are not able to bear the costs of rent at market prices. SAN guarantees an efficient and safe rental process for apartment owners. Currently, work is underway to change the Association's operating model, to develop a business model, and to obtain external financing [5], [16].

il. 4. The building of a primary school in Gliwice Łabędy has been adapted to the function of a day center for addiction treatment by the Dom Nadziei Foundation. The project has been supported by Habitat since 2019. Source: Own photography

2.4. 2020 - 2023, GLIWICE ŁABĘDY

2.4.1. Strategic goals assumed for the given period

The main goals, strategic objectives, and the key activities have been collected in the policy document *Habitat For Humanity Poland Strategy for the years 2019-2023*. The most important provisions of the strategy are as follows:

1. Implementation of systemic solutions leading to the improvement of housing conditions in Poland (the Social Rental Housing Association; Transitional Housing - "training flats"; renovation and construction programs; advocacy; loans; FR; the platform),
2. Ensuring financial and organizational stability,
3. Organizational development through scalability, service quality and recognition" [13].

2.4.2. Implemented programs

As at the time of this writing, that is, on 20 Nov 2021, the Foundation continued the programs stared in the previous periods:

a) In both branches: Renovation and Construction Program,
b) In the Warsaw branch: Social Rental Housing Association, Transitional Housing Centre - “training flats”, educational activities under the *Build Solid Ground* program,
c) Advoacy Program,

What's more, in 2020, the first ReStore charity store (Warsaw) in continental Europe was opened. It is assumed that two more will be built by 2023. At the same time, work is underway on the nationwide platform *Budujemy Dobro*, the purpose of which is to combine the renovation and construction needs of NGOs with the business offer. Number of employees in both branches at the end of 2021: 27 people (including part-time jobs) [2], [4].

2.4.3. Key project:

Empty Spaces - Filling the gap

In the period July 2020 - June 2023, Habitat Poland together with Habitat Great Britain is implementing the Empty Spaces project, the aim of which is to develop a systemic tool for the adaptation of vacant buildings to affordable housing for vulnerable people in the EU countries. Within the framework of the action the following activities are implemented:

(a) surveying the number of vacant units from municipal resources (PL, UK) [5],
b) carrying out renovation in about 20 empty apartments in both countries (UK: London/ Edinburgh, PL: Warsaw/Katowice/Łódź)
c) establishing an international Partnership composed of specialists related to the topic,
d) developing a comprehensive and free of charge Tool-kit on "How to convert empty spaces into affordable houses", which will point out, among others, the available mechanisms for acquiring premises or investment financing for various groups of recipients [4], [9].

3. RESULTS

3.1. The evolution of the Habitat for Humanity Poland Foundation activities

Table 2

Evolution of the Foundation's activities
Habitat For Humanity Poland

	1991-2022	2003-2014	2015- 2019	2020 -
Geographic scope	Gliwice	Gliwice	Gliwice + Warszawa	Gliwice + Warszawa
Number of programs in progress	1	1	4	6
Number of programs in progress	3	3-4	19 (2019)	27 (2021)
Approximate number of beneficiaries	100	400	1200	In progress

Source: Own study

3.2. Habitat and COVID

The outbreak of the COVID-19 pandemic changed the perception of housing, for various groups of recipients, also for people in a difficult life situation - Habitat beneficiaries. The most important challenges of the COVID-19 pandemic related to the activities of Habitat are:

a) adaptation of living quarters for the sick / long-term-bedded people,
b) supporting beneficiaries in illness (shopping, online tutoring),
c) organization of a care facility (e.g. an orphanage) as a self-sufficient place / with a zone for healthy and sick people. It is pointed out that the organization's current efforts focused on providing affordable rental housing (SRA/ Empty Spaces) are not the answer to the contemporary challenges caused by the COVID-19 pandemic. However, the advocacy efforts implemented in 2020 have contributed to, among other things, the establishment of rental subsidies from the COVID-19 Countermeasure Fund program.

It is also pointed out that the following practices of the organization meet the needs of the new, post-covid reality, in the field of social housing (but not only):

(a) implementation of projects at the scale of the neighborhood, where common spaces can be created,

b) implementation of projects based on community/neighborhood and their involvement in the project,
c) engaging volunteers in online help,
d) diversification of financing sources for social construction investments (but not only).

CONCLUSIONS

Final conclusions resulting from the conducted analyses:

a) In 1991-2019, Habitat implemented a significant change, which covers the scope of the programs implemented, the size of employment, and the financing structure.
b) The evolution of the Foundation's activities is a planned and consistent process, resulting from external factors (economic, legal, organizational), as well as internal factors (assuming the continuation of on-going activities, team work on the strategy development),
c) Nowadays only selected activities i.e. advocacy (not related to organization's core i.e. renovation/construction) may be regarded as responding to new needs in the post-covid reality,
d) Numerous to date practices of organization should be considered desirable in the post-covid era.

ACKNOWLEDGEMENTS

The author would like to thank the Habitat staff for providing access to strategic documents and Magdalena Ruszkowska-Cieślak and Adam Król for the interviews. The author also wishes to thank Professor Jan Rabiej for proofreading the text and providing his own photographs.

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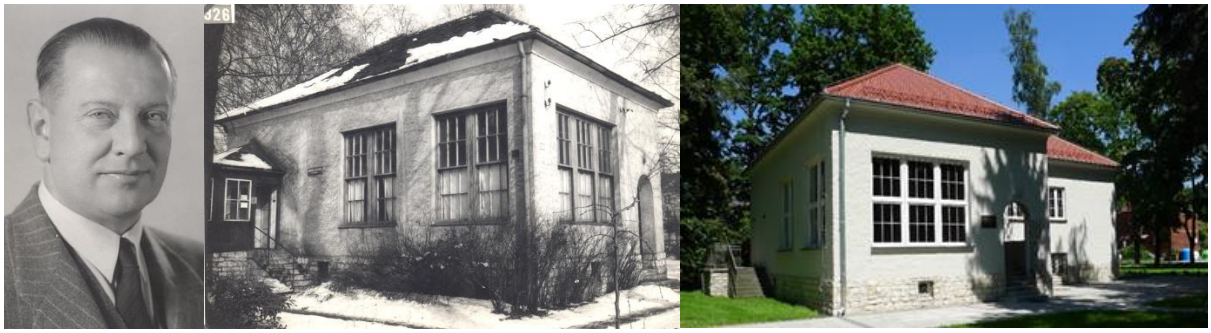
Ryszard NAKONIECZNY [9]

THE VILLA OF THE DIRECTOR OF THE BATA CONCERN IN CHEŁMEK- ITS GENESIS, INTERNATIONAL CONNECTIONS

INTRODUCTION AND HYPOTHESIS

"work collectively, live individually"[10]
Tomáš Baťa



il. 1. Alojzy Gabesam and his villa in Chełmek, 6 Topolowa Street from the south-west side. Source: a - archives of MOKSiR Chełmek, before 1942; b - archives MOKSiR Chełmek, 1968; c - R. Nakonieczny, 2020)

The reason for taking up this topic was an attempt to prove the authorship of the villa project in Chełmek and to find its roots and connections with other examples of modernist single-family housing architecture in terms of territorial, time, typological or health-related aspects. The impulse to undertake research on the architecture of the villa of Alois Gabesam (1890-1942), who in the years (1932-1939) held the position of the first director of the factory of the Polish Shoe Company Bata in Chełmek, and its importance for the culture of the region, was an agreement between the author of this article and Waldemar Rudyk, director of the Municipal Centre for Culture, Sports and Recreation MOKSiR in Chełmek, to deliver an authorial lecture and lead an educational

[9] Silesian University of Technology, Faculty of Architecture, Poland, ryszard.nakonieczny@polsl.pl
[10] V. Karfík: Vzpominky, Atelier IM, Luhačovice 2017, p. 177.

walk in the object in question on 12 October 2020, during the Covid-19 pandemic[11]. The event was carried out as part of the project "Chełmek Factory-place, memory, culture", funded by the National Centre for Culture and the Ministry of Culture and National Heritage as part of the programme Culture-Interventions 2020 programme[12] . A search was made of available written sources, archives from MOKSiR collections and research of the architectural and building substance in Zlín and Chelmek, including preparation of photographic documentation. Also helpful were contacts with Marek Jan Spurný from Prościejów, a grandson of Alois Gabesam, who provided additional information about his grandfather and his family. The research resulted in establishing a link between the building in question and the results of an international competition for residential architecture, which was organised by Bata shoe company in Zlín in 1935, with judges including Le Corbusier (1887- 1965), František Lýdie Gahura (1891-1958), Bohuslav Fuchs (1895-1972) or Dušan Jurkovič (1868- 1947)[13]. As a result, it is possible to hypothesise that the alleged author of the villa project may be Vladimir Karfik (1901-1996) himself, a graduate of the Faculty of Architecture of ČVUT in Prague (1919-1924), designer in the offices of Le Corbusier in Paris (1925-1926) and Frank Lloyd Wright (1867-1959) in Taliesin (1928-1929), then one of the most important full-time architects of the Bata concern in Zlin in years (1930-1946)[14] or Vladimir Karfik imitator, which has not been known in the literature so far. Villa Gabesama is a modification of the design by Vladimir Karfik, awarded in this competition, which was realised as one of the four buildings of the experimental housing colony "U Lomu" in Zlín in 1935. It is therefore an essential link in the chain of creation of comfortable living space known from the Werkbund housing estates in Stuttgart 1927, Brno 1928, Breslau 1929, Zurich 1931, Vienna and Prague[15] 1932 and from the CIAM Congress in Frankfurt am Main "Die Wohnung für Das Existenzminimum" of 1929 which was also devoted to this theme.

Finally, an analysis was conducted of the restoration work carried out on the building, which was completed in 2020, in terms of its adequacy in the face of the uncontrolled spread of Covid-19 infection.

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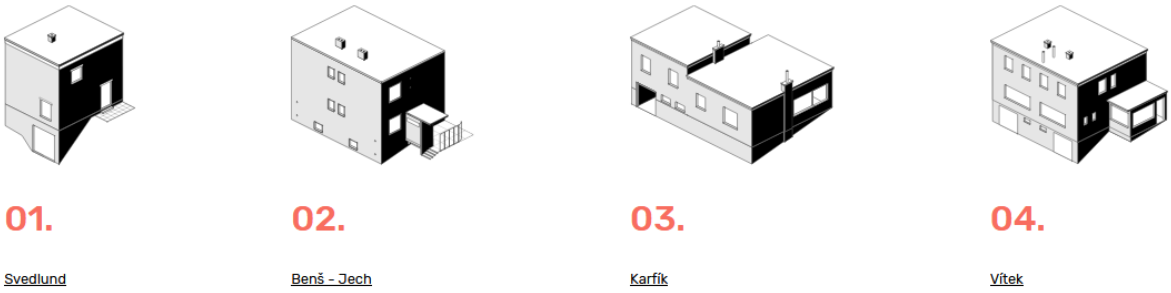
11 R. Nakonieczny: Alois Gabesam's Villa in Chełmek in comparison with other residences of the directors of the Bata concern, lecture -Town Library, walk - Villa Gabesam, Chełmek, 12.10.2020, from 4 to 6 pm.

12 Agreement MOKSiR.0732.77.2020.

13 L. Horňáková: Exhibition: Mezinárodní Bytová soutěž firmy Baťa v roce 1935, Krajská galerie výtvarného umění ve Zlíně, 3. 04. - 9. 06. 2019.

14 V. Karfík: Vzpominky…, op.cit., p. 344.

15 L. Horňáková, Exhibition…, op.cit.



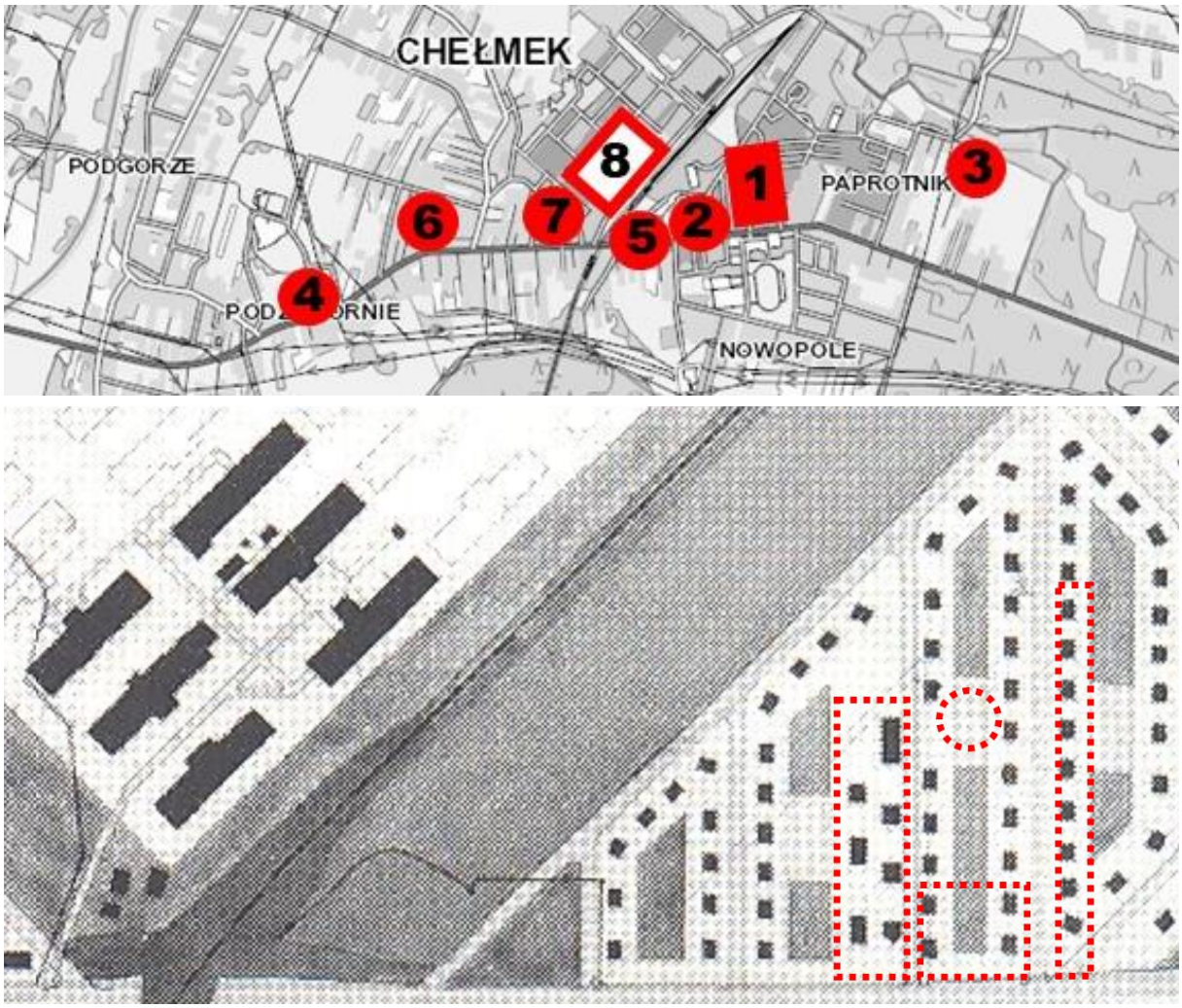
il. 2. Villas of the experimental residential colony "U Lomu" in Zlín in a north-western view, according to the designs awarded in the International Competition for Residential Architecture, organised by the Bata concern in 1935 (a - designed by Erik Svedlund, usable floor area 50 m²; b - designed by Adolf Beněš & Frantisek Jech, semi-detached, usable floor area 2 x 42 m²; c - Vladimir Karfik, usable floor area 70 m²; d - designed by Antonin Vitek, semi-detached, usable floor area 2 x 50 m²; Source: L. Horňáková: Exhibition: Mezinárodní Bytová soutěž firmy Baťa v roce 1935, Krajská galerie výtvarného umění ve Zlíně, 3. 04. - 9. 06. 2019, http://www.bytovasoutez.cz/)

il. 3. Vladimir Karfik's villa from 1935 (a - projection of the ground floor with the usable floor area of 70 m², Source: P. Novák: Zlínská architektura 1900-1950, Vol. 1, Pozimos, Zlin 2008, p. 47; b - view from the south-east, photo R. Nakonieczny, 2021)

Director's villa - estate - factory

Thomas Bata (1876-1932), the founder of a worldwide shoe empire, believed in the principle of the absolute subordination of the worker to effective and collective work for the company, while at the same time ensuring that they could recuperate in their individual living space in single-family houses or low-rise, intimate multi-family units[16]. He, and after his death Jan Antonin Bata (1898-1965) made this a reality by engaging numerous prominent architects such as Jan Kotěra (1871-1923), Josef Gočár (1880-1945), František Lýdie Gahura, Vladimir Karfik and even Le Corbusier, who, however, was refused the chance to build high blocks of flats in the city.

[16] T. Baťa: "An industrial worker is a servant at work, but in his private life he must have options to feel like a king in his own home", [in:] L. Horňáková (ed.): The Baťa Phenomenon. Zlin Architecture 1910-1960, Regional Gallery of Fine Arts, Zlin 2009, p. 37.



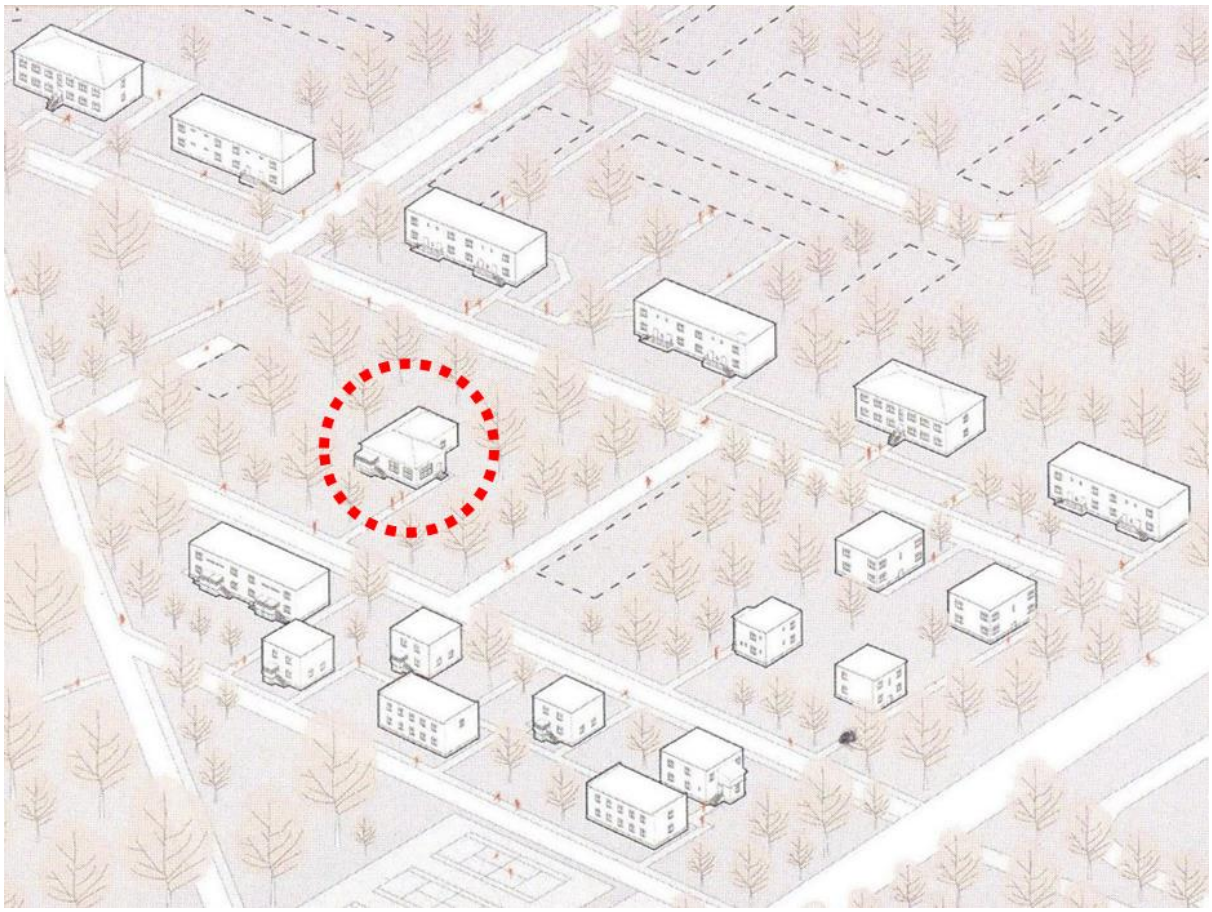
il. 4 . Chełmek: a plan with investments of the Bata concern today (1. housing estate, 2. tennis courts, 3. swimming pool, 4. ski jumps, 5. school, 6. church, 7. eating house, 8. factory); below a fragment of the regulation plan of the future town from c. 1930, designed probably by František Lýdie Gahura (6 black diagonal rectangles are factory halls, which are separated from loose residential buildings by the railway line and a wide belt of high greenery-park; a dotted line marks the residential houses completed by 1939., on the left 7 buildings, in the middle 4, on the right instead of 9 smaller ones 6 large ones were built, in the circle in 1937 the villa of director Gabesam would be built, which would give a total of 18 dwellings; drawn by R. Nakonieczny, 2020 based on https://mapy.geoportal.gov.pl and P. Novák, Zlínská architektura…, op.cit., p. 127)

Zlin and its satellites were built according to one fashion, using the same tried and tested principles of factory and residential construction. It was no exception in the small town of Chełmek between 1932 and 1939, for which around 1930 František Lýdie Gahura prepared a comprehensive regulatory plan of the future town, in several variants. One of them was implemented. First, a factory was established along the existing railway line, which was separated from the residential area by a belt of dense greenery of a park character. The streets with detached houses were laid out in a meridian direction with access to the buildings from the east or west. As a result, until the outbreak

of war, only 18 residential buildings had been built in this layout[17] . The housing estate was equipped with the necessary accompanying infrastructure such as tennis courts, swimming pool[18], ski jumps, school, church or eating house, which were located either next to or outside the colony. The last element of the housing development was the villa of director Alois Gabesam, put into service in 1937, according to its inventory card stored in the archives of MOKSiR in Chełmek. The building was situated on the site of the recreational yard originally envisaged by Gahura's regulatory plan, which may attest to its privileged position in the complex, and its control over the social life of the workers even outside work at the factory. It is a ground-floor, basement building, laid out in an L-shaped plan and covered by a high, ceramic pitched roof. Its plinth was made of local crush stone and the walls of solid brick, which were plastered texturally on the outside and smoothly on the inside. Noteworthy is the different plaster between the windows on the outside, which created a motif of horizontal stripes of windows characteristic of international style architecture. The living and sleeping areas were horizontally separated by 90 cm in relation to each other and their floor heights were varied in a rational manner. The living area with a height of approx. 3.87 metres high consists of: an arcade with semi-circular openings; a wide corridor, perhaps once with only one toilet or without (before the reconstruction there were 2 separate toilets); kitchen with rectangular wooden door with a vertical strip of glass and a spacious living room with a dining room and orangery on the southern side, entered from the corridor through a glass door in a wooden frame in the shape of a rectangle topped with a flat segmental arch.

[17] Chełmek, Echo Chełmka no 49, 1938, p. 2.

[18] Fun in the Pool, Echo Chełmka no 31, 1938, p. 1, https://moksir.chelmek.pl/images/pdf/echo/1938/echo-chelmka-31-1938.pdf



il. 5. Chełmek, housing estate of the Polish Company of Shoes Bata in Chełmek in 1939 (in the circle villa of director Gabesama + 17 residential houses for workers, axonometry, Source: A. Gryc, Z. Kasperczyk: One hundred years in the colonies. Architecture of Workers' colonies of the 20 years between the wars in the former Chrzanów district, Exhibition catalogue in the Infrastruktura Niepodległości project of the National Institute of Architecture and Urban Planning in Warsaw, MOKSiR Chełmek, 26.10.-08.11.2019, Municipal Public Library, Chrzanów, 08.11.- 22.11.2019, p. 8)

The largest room was also connected to the garden to the east through a terrace and was equipped with large sliding, lift-up windows similar to those found in passenger train carriages. The lower night (individual) zone, with a height of about 2.97 metres and higher than the living room, consisted of a corridor, a bathroom, the bedroom of Alois Gabesam and his wife Helena, née Stiks (1903-1997), the bedroom of their children Ludwig (1931-2013) and Helga Spurna (1934-2020)[19] and their father's study into which a similar to the living room glass door led. The other rectangular doors provided complete privacy as they were not glazed. In the corridor of the living zone, there was also an entrance to the basement, where, in addition to the garage, boiler room and other utility rooms, was a wine storage area with semi-circular niches and openings, which was closed with a decorative grating. The villa represented modernity

[19] Information from Marek Jan Spurny, grandson of Alois Gabesam.

encapsulated in a refined but rather traditional form. It thus stood out with its white textured plaster and sloping red ceramic roof against the background of the other modest and simple buildings with their almost flat roofs and red brick walls. Its aesthetics corresponded to the similarly shaped villas of all the directors of the Zlín concern: Tomaš Baťa (designed by arch. Jan Kotera, 1909-1912)[20], Jan Antonín Baťa (designed by arch. František Lýdie Gahura, 1926-1931)[21], Josef Hlavničky (designed by arch. Vladimir Karfik, 1938-1941)[22], Hugo Vavrečky (designed by arch. Vladimir Karfik, 1939-1941)[23], Dominik Čipera (designed by arch. Vladimir Karfik, 1939-1942)[24] or František Malota (designed by architect Vladimir Karfik, 1941-1943). Alois Gabesam, before he was appointed a director in Chełmek in 1932, he had been closely cooperating with Tomaš and later with Jan Antonín being in charge himself of the export department and therefore travelled a lot alone or in their company[25]. He belonged to the "group of people around the boss, managing the company "[26] and was therefore entrusted with another important task of independently managing a factory in Poland, which was undoubtedly influenced not only by his personal culture, excellent appearance and fluent knowledge of foreign languages: German, English, French but above all Polish. This new task forced the employer to provide him with a dignified representative dwelling suitable for the function he performed, similar to the style and form of the villas of other directors from Zlín. Probably the concern provided the design according to which the director's villa in Chełmek was realised in 1937. Although Anna Syska suggests that the design was drawn up by an unknown Polish architect[27]. If so, he must have used the design of Vladimir Karfik from the competition organised in 1935, which he actually copied as far as the layout is concerned, modifying it more in terms of the solid form than the plan. After the competition design was realised, it became one of the four houses in the "U Lomu" experimental housing colony in Zlín. The author himself and his family resided in it[28]. However, the "Polish" modification of the design in terms of solid form

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20 V. Šlapeta (ed.): Slavne vily Zlinskeho kraje, FOIBOS, Praha 2008, pp. 28-31.

21 Ibidem, pp. 51-53.

22 Ibidem, pp. 145-147.

23 Ibidem, pp. 148-150.

24 Ibidem, pp. 151-153.

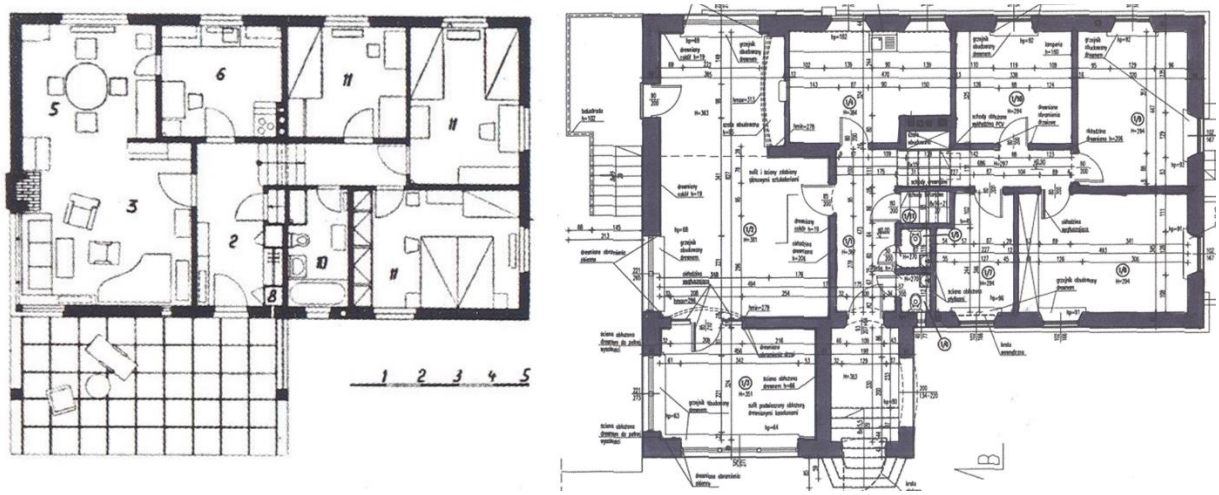
25 to Austria, Hungary, Yugoslavia, Romania, Turkey, Bulgaria, the Netherlands, Sweden, Norway, Denmark, Egypt, Palestine, Syria, Iraq, Sudan, India, Java, Sumatra, Australia, New Zealand, Equatorial Africa and the USA.

26 Z. Pokluda: Baťovi muži, Kovárna VIVA, Zlín 2012, p. 59.

27 A. Syska: Chełmek - an enclave of beatism [in:] Andrzej Szczerski (ed.), Modernizmy. Architecture of modernity of the Second Polish Republic, DodoEditor, Kraków 2013, p. 269.

28 A. Szczerski: Modernizacje. Art and Architecture in the New States of Central and Eastern Europe 1918-1939, Museum of Art in Łódź, Łódź 2010, p. 179.

generally follows the convention of sloping roofs, semi-circular openings and textured plasterwork that Karfik himself used at that time in the repertoire of other director's villas in Zlín, and which have been mentioned above.



il. 6. Ground floor projections as of 2013. - comparison (a - Villa of Vladimir Karfik in Zlín from 1935 with a usable floor area of 70 m², Source: P. Novák: Zlínská architektura…, op.cit., p. 47; b - villa of Alois Gabesam with a usable floor area of 133 m², inventory before modernisation, Source: T. Göttel, Archetyp Design Studio: Architectural and construction documentation of the villa Gabesama in Chełmek: inventory, renovation project (text, drawings) Jaworzno, December 2013, https://bip.malopolska.pl/umchelmek,a,1549739,program-rewitalizacji-chelmek-odnowa-noweprzestrzenie-aktywnosci-i-integracji-spolecznej-w-chelmku-.html, date of access: 16.06.2020)

This corresponded with the worldwide tendency to turn away from the avant-garde or to combine it with tradition. Such a tendency was described by Andrzej Olszewski as the style of 1937[29], which revealed itself most visibly at the EXPO world exhibition in Paris in the same year and spread around the world. Vladimir Karfik in his author's list of implemented projects included "a typical single-family house for managers, realised on the estates of the Bata concern "[30] with the date 1936, which may also indirectly indicate that Alois Gabesam received such a project for realisation in Chełmek a year later. If so, it would be the first realisation of executive houses in the 1937 style in his professional career, being also the smallest in terms of the usable floor area of the executive villa, which in Chełmek reached the size of 133 m²[31]. The usable floor area of the original is only 70 m². This difference results from extending the kitchen by the width of an additional window, which allowed to enlarge also the bathroom, in which

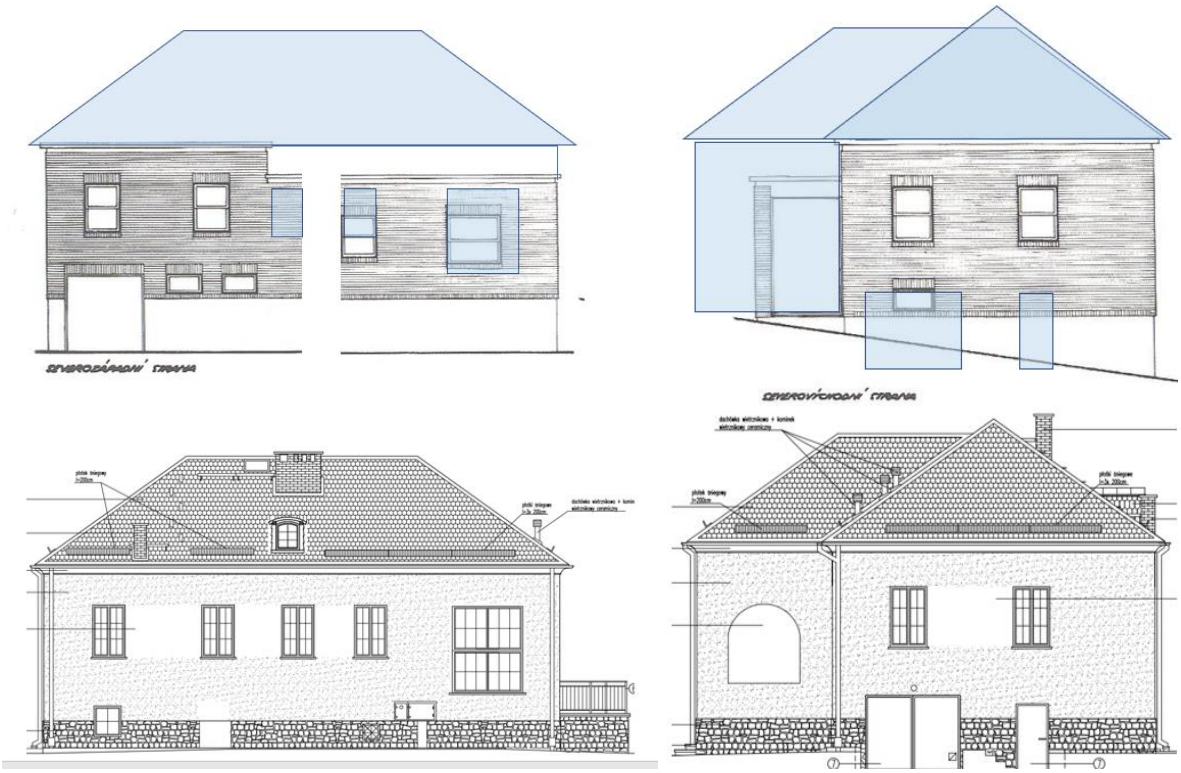
[29] A. Olszewski: Style 1937 in the light of criticism and history, [in:] Myśl o sztuce, PWN, Warsaw 1976, pp. 205-227.

[30] V. Karfík, Vzpominky…, op.cit., pp. 346, 353.

[31] According to the building card (Inventory No. 1-218) in the archives of MOKSiR, while the inventory and the design of Archetyp Design Studio from 2013 gives a different area of 131.59 m².

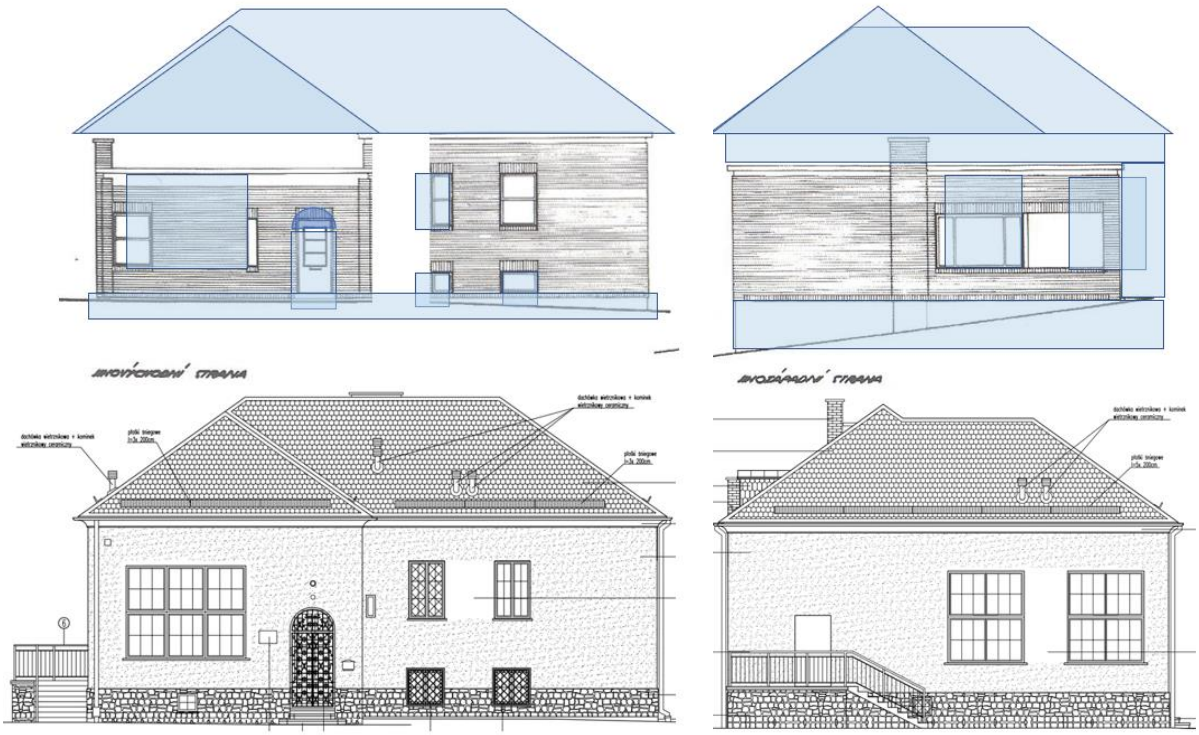
a wide window was inserted instead of a narrow one. In addition, the area of the living room with dining room in Chełmek was expanded by an orangery and an entrance arcade with stairs, which annexed the former south paved terrace, only partially covered. Alois Gabesam built a new terrace from the east. Due to the radically altered configuration of the terrain, the garage in Chelmek was given an entrance from the west instead of north.

il. 7. Views – comparison (top – villa of Vladimir Karfik: a – from the northeast; b – from the southwest, photo: R. Nakonieczny, 2021; bottom – villa of Aloiz Gabesam: c – from the northeast; d – from the southwest, photo: R. Nakonieczny, 2020).



il. 8. Facades- comparison (top-Villa of Vladimir Karfik + sky-blue outline of villa of Alois Gabesam: a – north; b – east, Source: P. Novák, 2008, p. 47 + additions R.Nakonieczny 2020; bottom-Villa of Alois Gabesam: c – north;d-east, Source: T. Göttel, Archetyp Design Studio: Architectural…, op.cit.)

All these modifications clearly indicate a close relationship between the two buildings, not only in terms of orientation in relation to the directions of the world, layout of the functions inside, but also the partial application of the same type of lift windows, but with different sizes and divisions than the original, which unfortunately in Chełmek were replaced before 2011 with traditional tilt windows. The original ones can be seen in the photograph from 1968 Fig. 1b. At least one such quarter of the former window has also survived, serving today in MOKSiR as a frame for photographs. As for the body of the building, the original one was transformed from a two-storey structure with a flat roof to one level of the higher night zone. At the same time, a new southern risalit was added in place of the paved terrace from Zlín, which was adjusted to one level of the night zone as before. The resulting L-shaped cuboid structure was covered with a high pitched roof with the same angle of inclination for each slope. The resulting volume refers to the later director's villas from Zlín by Vladimir Karfik, all of which also have sloping roofs.



il. 9. Facades – comparison (top – Vladimir Karfik's villa + sky-blue outline of Alois Gabesam's villa: a – south; b – west, Source: P. Novák, Zlínská architektura…, op.cit., p. 47 + additions by R. Nakonieczny 2020; bottom – villa of Alois Gabesam: c-south;d-west, Source: T. Göttel, Archetyp Design Studio: Architectural…, op.cit)

The process marks the evolution of the author's views on housing design from that intended for the worker to that for the clerical and managerial staff of the Bata concern.

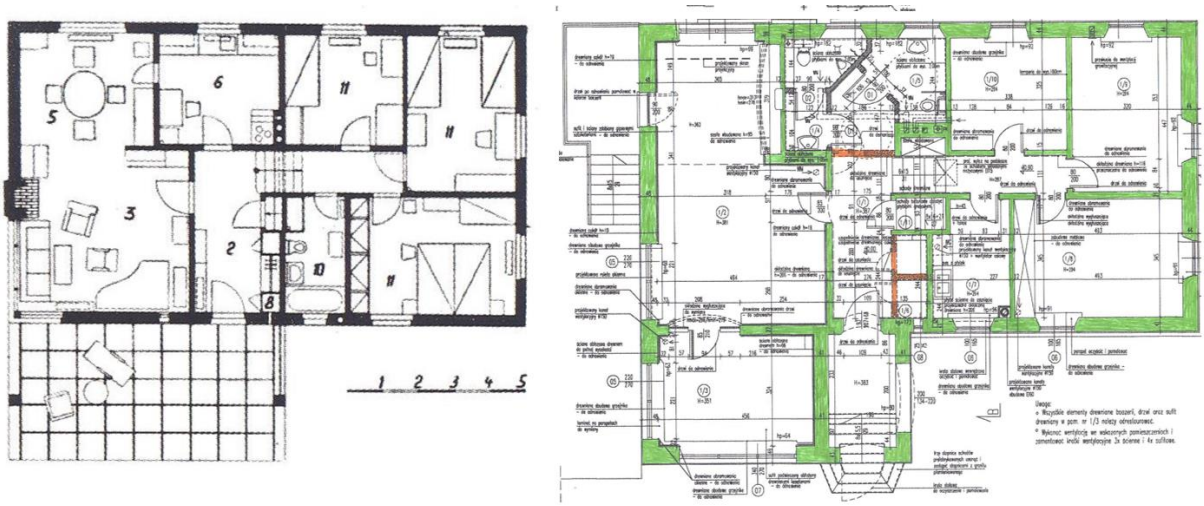
There is a progression from the existential minimum to exuberant luxury space. The Polish example is an intermediate link here, balancing between an echo of the avant-garde, minimalist, Wrightian prairie style noted by Andrzej Szczerski[32] and an elaborate vernacular style with a classical-traditional background. The announcement of the of the latter was the style of 1937. Unfortunately, Alois Gabesam lived here only until the outbreak of war, when the Germans took over the factory, depriving him of his managerial position. He therefore returned with his family to Zlín and continued to work for the company. During one of his business trips, he suddenly died in Prague of a heart attack on 27 October 1942. The funeral took place in the Evangelical church in Zlín and the photos from the ceremony were also sent in the form of an album to Chełmek, where

[32] "An exception is Vladimir Karfik's design, a single family house with an area of 70 m², in a simplified form reminiscent of the forms of Frank Lloyd Wright's American villas, and partly also of the works of Mies van der Rohe", A. Szczerski: Modernizacje…, op.cit., p. 178.

they remain in the MOKSiR collection to this day. From this album[33] il.1a was taken out. The director's villa as an incubator of culture in a pandemic reality - critical remarks.

After the war, the villa was a flat and a doctor's surgery. Then it was turned into a multifunctional public facility, i.e. the headquarters of the so-called “Rencista House”, whose rooms served as separate premises for meetings of pensioners, associations and parliamentary offices. After the revitalisation programme completed in 2020, new spaces for social activity and integration, especially for seniors, families and their children have been located. The building became the Municipal Cultural Incubator with a lecture hall (former living and dining room), 4 office rooms (former orangery, bedroom of Alois and his wife Helena, bedroom of their children Ludwik and Helga, Alois's study), a social room (former bathroom) and an entrance hall (former corridor enlarged by the area of 2 demolished toilets) and sanitary facilities (former kitchen, which was opened to the corridor by removing a partition wall, and its interior was divided into a toilet for men and toilet for the disabled and women). The exit to the cellar was left intact. The renovation project was drawn up by M.Sc. arch. Tomasz Göttel, PhD from Archetyp Design Studio in Jaworzno with a team of collaborators. The design, however, lacked accessibility for the disabled, despite the installation of a toilet for them, and did not take later into account the requirements of using the facility in the reality of a pandemic. In addition, the connecting door between the lecture theatre and the terrace, to which a ramp for the disabled could easily be led, was sealed. It is a pity that the reconstruction of the lift-up windows, which originally had existed in the building, was not included. This would certainly have facilitated the ventilation of the rooms, which, in times of pandemics, would permit better disposal of possibly infected air. The terrace could also offer outdoor activities during the summer and on relatively warm days. Today it is completely useless. The demolition of the partition wall and the removal of the original door to the kitchen with its panelling on both sides also raises some objections. Perhaps it would be possible to design the toilets in such a way as to maintain their existence? Alois Gabesam's villa for historical and architectural reasons, is a valuable heritage with international connections, to dispose of integral elements of its interior in such a careless manner.

[33] Collections of MOKSiR in Chełmek.



il. 10. Ground floor projections as of 2020. - comparison (a - villa of Vladimir Karfik in Zlina, Source: P. Novák: Zlínská architektura…, op.cit., p. 47; b - villa of Alois Gabesam, designed, Source: T. Göttel, Archetyp Design Studio: Architectural..., op.cit)

It is worth mentioning that the original from 1935 as well as the subsequent evolution of the villa are protected and maintained in almost original condition in the Czech Republic. Our building deserves more than just a municipal register of monuments, which saved its interiors from correction. One of the positive aspects of the revitalisation process was the tidying up of the greenery around the building, which has been cared for and equipped with small architectural features, serving today's residents as a place for relaxation, sport and mental and physical therapy. The modernistic residences took into account the health risks of the time and the latest sanitary-epidemiological requirements[34]. In order to achieve this, adequate light and ventilation was introduced, with maximum openings to the outdoor greenery and to recreational and sporting areas. This was of cardinal importance for strengthening the immunity and physical fitness of the residents, ensuring their psycho-physical health and adequate prophylaxis against all illnesses such as tuberculosis. Le Corbusier, for example, in the 1929 Villa Savoye in Poissy, applied a wide range of solutions in this respect, such as: a threshold-free and collision-free connection of the ground floor levels with the ground and subsequent floors. Even then he thought about the accessibility of the building for the disabled by using ramps between the floors. He maximised ventilation by using sliding glass partitions, as is the case in the living room, where such a wall slides open when the crank mechanism is activated.

[34] P. Overy: Light, air and openness. Modern architecture between the wars, Thames & Hudson, London 2007, Chapter: Hygiene & cleanliness, pp. 49-67.

il. 11. Villa of Alois Gabesam, view from the south-east, photo: R. Nakonieczny, 2020.

These measures enabled the interior and exterior to be completely connected, so that as much sunlight and fresh air as possible could penetrate all the nooks and crannies of the interior to provide antibacterial therapy. The steel tube furniture reflected light like mirrors and its thin tubes produced minimal shade, air resistance and prevented the growth of germs, which could be easily disinfected or removed if necessary. The bright colours of the interiors provided a contrasting backdrop to any dirt which became more noticeable. Furthermore, he practically implemented the hygiene requirements by permanently installing a free-standing washbasin at the entrance door of the Savoye villa in the main representative hall, so that people could wash their hands every time they entered. Architecture then was an mechanical instrument, and thus a machine that maximised efficiency at minimum cost in terms of health, hygiene and living comfort. It was an antidote to diseases and all the threats to civilisation. Alois Gabesam's villa, in its own way, far in the countryside, also pursued the same postulates. Unfortunately, they were not recognised and partly destroyed. Today, at a time of developing threats of further diseases of civilisation and pandemic catastrophes, it is worth reviewing the past regarding the solutions used at the time, improving them where necessary, or at least adopting them in the same way, as we probably cannot think of anything better. Those solutions worked, so it is worth using them, doing our homework from the past. Weapons applied then can still be effective today.

CONCLUSIONS

The villa of director Alois Gabesam in Chełmek constitutes a modification of the design by Vladimir Karfik, awarded in the international competition of residential architecture of the Bata concern in 1935 in Zlín, which, after analysis, gives grounds to consider it as a probable the work of Vladimir Karfik or his imitator. The building is an important link in the design for the Bata employees, guaranteeing them decent living conditions so that they can "feel like a king in their own home" [35] regardless of their material status. The villa in Chełmek balances between existential minimalism of space and exuberant luxury of form with classic-traditionalist origins. In the revitalisation process completed in 2020, unfortunately, its accessibility potential was not completely used in a time of pandemic reality.

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EMPTINESS AND COMPLETENESS OF ARCHITECTURE

Abstract

The notion of space in which objects are placed has become a fixture of architecture since the Renaissance: the world is placed in space. Today, teaching architecture is an ability to fill space. This is why after the Renaissance cities were filled with large swaths of alleyways, walkways, boulevards and defilade squares, which were later flooded by waves of cars that conquered the new spaces. These were societies of absolutism. Empires and their capitals. Since that time, society often underwent dramatic transitions, along with changes in understanding values, especially those concerning man, and with them, space. The world, just like humanity, is attained in a multidimensional, multi-aspect, energetic approach, in an ever-shrinking space for development. Space ceases to be uniform, even, careless and tensionless. Quite the contrary - space reflects the tension in the society that forms space - each time it is its own space, a different space. Every period creates its own space. Synergy mistakes elements and components. Energy casts the most precious resources into the furnace of progress. To learn to understand this space - is the architect's task.

The frivolity that causes emptiness is especially visible in religious architecture. The presence of a formlessness that causes a void is often particularly evident in sacred architecture. And the formlessness of the form (which induces the content) causes the meaninglessness of the content The form is so self-sufficient that regardless of what happens in it, it can independently give space content and meaning. The form - which represents the body - has its tension and energy. The senseless use of certain forms misidentifies space and introduces people into a world of misunderstandings. The snobbery of an artist cannot justify their incompetent lack of sense in space and its meanings.

PUSTKA I PEŁNIA W ARCHITEKTURZE

Streszczenie

Pojęcie przestrzeni, w której umieszczane są przedmioty, zadomowiło się w architekturze od czasów renesansu: świat jest umieszczony w przestrzeni. Nauczanie architektury dzisiaj to umiejętność wypełniania przestrzeni. Dlatego po renesansie do miasta napłynęły duże obszary alejek, deptaków, bulwarów i placów defilad, które później zalały fale samochodów, podbijając nowe przestrzenie. Były to społeczeństwa absolutyzmu. Imperia i ich stolice. Od tego czasu społeczeństwo często przechodziło dramatyczne zmiany, z przemianą rozumienia wartości, zwłaszcza człowieka, i wraz z nimi przestrzeni. Świat, podobnie jak człowiek, osiągany jest w wielowymiarowym, wieloaspektowym, energetycznym podejściu, w coraz bardziej kurczącej się przestrzeni swojego rozwoju. Przestrzeń przestaje być jednolita, równa, obojętna i bez napięcia. Wręcz przeciwnie - odzwierciedla napięcie społeczeństwa, które tworzy przestrzeń - za każdym razem własną, inną. Każda epoka tworzy własną przestrzeń. Synergia myli składniki i komponenty. Energia wrzuca najcenniejsze zasoby do pieca postępu. Nauczyć się rozumieć taką przestrzeń - to zadanie architekta.

Frywolność, która powoduje pustkę, jest często szczególnie widoczna w architekturze sakralnej, a bezforemność formy (która indukuje treść) powoduje bezsens treści. Forma jest tak samowystarczalna, że niezależnie od tego, co się w niej dzieje, może samodzielnie nadać treści i znaczenia przestrzeni. Forma - reprezentująca ciało - ma swoje napięcie i energię. Bezsensowne użycie pewnych form myli przestrzeń i wprowadza człowieka w gąszcz nieporozumień. Snobizm artysty nie może usprawiedliwiać jego nieudolnego braku wyczucia przestrzeni i jej znaczeń.

ALOUVRE-LENS - THE UNION OF CULTURE, NATURE, AND ARCHITECTURE

Abstract

The territory of the Nord-Pas-de-Calais Mining Basin was entered in the UNESCO World heritage List in 2012 due to it being an exceptional example of intense urbanisation which created a compact industrial conurbation spanning 120 km. In the centre of this area, whose cultural landscape was shaped by the development of coal mining and workers' housing estates, there is a truly exceptional place. The territory of

a former mine, non-existent since 1960s, located in the heart of a drowsy little town, has been converted into a branch of the Parisian Louvre Museum. One place, shaped by the industrial culture, is a meeting point of art, nature, and architecture, creating a unique cluster, completely changing the character of the place and moving this degraded post-industrial area into a new dimension. The objective of this paper is to demonstrate changes of the past 10 years within the perimeter of the abandoned post-industrial area. *In situ* studies and analyses of literature devoted to heritage theory and economics determine conclusions associated with socio-economic effects of these transformations.

LOUVRE-LENS - MARIAŻ KULTURY, NATURY I ARCHITEKTURY

Streszczenie

Obszar zagłębia węglowego Nord-Pas-de-Calais wpisano na Listę Światowego Dziedzictwa UNESCO w 2012 roku ze względu na wyjątkowy przykład intensywnej urbanizacji, która utworzyła zwartą konurbację przemysłową rozciągającą się na przestrzeni 120 km. W centrum tego obszaru, którego krajobraz kulturowy ukształtowany został przez rozwój górnictwa węglowego oraz osiedli robotniczych, znajduje się miejsce wyjątkowe. Teren po nieistniejącej od lat 60. XX wieku kopalni, usytuowany w centrum sennego miasteczka, został przekształcony w filię paryskiego Muzeum Louvre. W jednym miejscu, na obszarze ukształtowanym przez kulturę przemysłową, spotykają się sztuka, natura oraz architektura, tworząc niepowtarzalny zespół, całkowicie zmieniający charakter miejsca i przenoszący zdegradowany obszar poprzemysłowy w nowy wymiar. Celem artykułu jest ukazanie zmian, jakie dokonały się w ciągu ostatnich 10 lat w obrębie opuszczonego terenu poprzemysłowego. Badania *in situ* oraz analizy literatury z zakresu teorii i ekonomiki dziedzictwa determinują wnioski związane z społeczno-ekonomicznymi skutkami tych przekształceń.

INVOLVEMENT OF THE LOCAL COMMUNITY IN THE DESIGN PROCESS AND FUNCTIONAL PROGRAM OF COMMUNITY CENTRES IN AREAS AT RISK OF POVERTY IN AFRICA - AN ANALYSIS OF BENEFITS

Abstract

The article presents an analysis of how the involvement of the local community in the design, functional program and construction of community centres in areas at risk of poverty in African countries affects the functions, construction costs and operation of a building as well as its role in the community. The research has shown that the local community expects community centers to perform practical functions in the centre while representatives of non-governmental organizations expect cultural functions. An additional conclusion is that community involvement results in facilities more adapted to its needs and using local materials. Interdisciplinary research on the systemic diagnosis of local communities' needs is necessary and it could help architects draw up a flexible functional program.

ZAANGAŻOWANIE LOKALNEJ SPOŁECZNOŚCI W PROJEKTOWANIE I PROGRAM FUNCJONALNY CENTRÓW SPOŁECZNOŚCIOWYCH NA TERENACH ZAGROŻONYCH UBÓSTWEM W AFRYCE - ANALIZA KORZYŚCI

Streszczenie

W artykule zanalizowano, jak zaangażowanie społeczności lokalnej w projektowanie, program funkcjonalny i budowę centrów społecznościowych na terenach zagrożonych ubóstwem w krajach Afryki wpływa na funkcje, koszty budowy i eksploatację budynku oraz jego rolę w społeczności. Badania pokazały, że społeczność lokalna oczekuje od centrów społecznościowych realizacji praktycznych funkcji w centrum, a przedstawiciele organizacji pozarządowych - funkcji kulturalnych. Dodatkowym wnioskiem jest, że zaangażowanie społeczności skutkuje obiektami bardziej dostosowanymi do jej potrzeb i wykorzystującymi lokalne materiały. Konieczne są interdyscyplinarne badania nad systemową diagnozą potrzeb społeczności lokalnych, która mogłaby wspomóc architektów w sporządzeniu elastycznego programu funkcjonalnego.

RYCHLEBY TRAILS AND THEIR IMPACT ON THE REVIVAL OF THE CZECH- POLISH BORDERLAND

Abstract

The article presents an example of the revival of a part of the Czech-Polish borderland near the village of Černá Voda in the Jeseníky poviat. Thanks to the involvement of local enthusiasts, the „Rychleby Trails" were created, currently one of the most famous cycling routes in the world. In 2020, the town was visited by over thirty thousand people. Many historical buildings have been adapted to support increased tourist traffic. At the same time, no commercial object that disrupts the space has been built. The study aimed to capture transformations in time and space. The case study of local activities shows the excellent effects that can be brought by the combination of good organization of the local community and the involvement of relatively small financial resources, while maintaining the tradition of local material culture and restrained interference in the natural environment. Their implementation seems to be possible on a larger scale in other neglected, peripheral areas, also on an international scale.

„RYCHLEBSKIE ŚCIEŻKI" I ICH WPŁYW NA OŻYWIENIE POGRANICZA POLSKO-CZESKIEGO

Streszczenie

W artykule przedstawiono przykład ożywienia części pogranicza polsko-czeskiego w okolicach wsi Černá Voda w powiecie jesenickim. Dzięki zaangażowaniu lokalnych pasjonatów powstały „Rychlebskie ścieżki", obecnie jedne z najbardziej znanych na świecie tras rowerowych. W 2020 roku miejscowość odwiedziło ponad trzydzieści tysięcy osób. Dla obsługi wzmożonego ruchu turystycznego zaadaptowano wiele obiektów historycznych. Jednocześnie nie powstał żaden obiekt komercyjny dysharmonizujący przestrzeń. Badanie miało na celu uchwycenie przekształceń w czasie i przestrzeni oraz ich wpływu na otaczającą przestrzeń. Studium przypadku lokalnych działań wskazuje na znakomite efekty, jakie może przynieść połączenie dobrej organizacji lokalnej społeczności i zaangażowania relatywnie niewielkich środków finansowych przy jednoczesnym zachowaniu tradycji lokalnej kultury materialnej i powściągliwych ingerencjach w środowisko przyrodnicze. Ich wdrożenie wydaje się możliwe w większej skali w innych zaniedbanych, peryferyjnych obszarach również w skali międzynarodowej.

PERSPECTIVE OF DEVELOPMENT OF HABITAT FOR HUMANITY POLAND IN YEARS 1991-2023 IN THE FACE OF POST COVID REALITY

Abstract

This article concerns the evolution of Habitat for Humanity Poland activities and plans in years 1991-2023 - Habitat is the third sector leader in the fight against housing problems in Poland. The Organization's activities have been divided into four periods; for each one were indicated: the adopted strategic objectives, realized programs and key projects. The purpose of this text is to present the evolution of the Habitat for Humanity Poland activities, to attempt to answer the questions whether their actions fit into the currently changing criteria of shaping the housing space and respond to global consequences related to the COVID-19 pandemic.

PERSPEKTYWA ROZWOJU FUNDACJI HABITAT FOR HUMANITY POLAND W LATACH 1991-2023 WOBEC POST-COVIDOWEJ RZECZYWISTOŚCI

Streszczenie

Przedmiotem artykułu jest ewolucja działań i planów Fundacji Habitat For Poland w latach 1991-2023 - lidera trzeciego sektora w zakresie walki z problemami mieszkalnictwa w Polsce. Działania Fundacji zostały podzielone na cztery okresy, dla każdego wskazano przyjęte cele strategiczne, realizowane programy oraz kluczowe projekty. Celem niniejszego tekstu jest przedstawienie ewolucji działań Fundacji Habitat For Humanity Poland, próba odpowiedzi na pytania, czy ich działania wpisują się w aktualnie zmieniające się kryteria kształtowania przestrzeni mieszkaniowej, odpowiadają na globalne skutki związane z epidemią COVID-19.

THE VILLA OF THE DIRECTOR OF THE BATA CONCERN IN CHEŁMEK- ITS GENESIS, INTERNATIONAL CONNECTIONS

Abstract

The article is the result of the author's research concerning the villa of Alojzy Gabesam, director of the BATA Footwear Factory, which was built in Chełmek in 1937[36]. Owing to a detailed study of the architectural and construction substance as well as comparative analyses with other residential buildings of the BATA concern, it has been established that the villa represents, as far as its spatial structure and layout are concerned, a modification of the experimental house of the “Karfik” type designed by Vladimir Karfík for the International Architectural Competition held by the BATA concern in 1935, where judges included Le Corbusier, František Lýdie Gahura, Bohuslav Fuchs, and Dušan Jurkovič. This project was awarded and realised in Zlín as one of 4 important elements of a model residential colony, which is an example of an economical and at the same time comfortable single-family housing area. Similar projects were the famous Werkbund housing estates in Stuttgart 1927, Brno 1928, Breslau 1929, Zurich 1931, Vienna and Prague 1932. The Zlín colony with the "Karfik" type house is their later analogy. The author tries to prove that this project was repeated two years later in a slightly altered form in the Polish town of Chełmek. This is important fact for the international transfer of the idea of modernity. The building was put back into service in 2020 following its revitalisation as a cultural incubator for the town's residents. But do the solutions used meet the requirements of pandemic times such as easy ventilation of public spaces and quick evacuation of their occupants ?

WILLA DYREKTORA KONCERNU BATA W CHEŁMKU - JEJ GENEZA, POWIĄZANIA MIĘDZYNARODOWE

Streszczenie

Artykuł jest efektem autorskich badań willi Aloisa Gabesama, dyrektora Zakładów Obuwniczych koncernu BATA, która zrealizowana została w Chełmku w 1937 roku. Dzięki szczegółowym badaniom substancji i struktury architektoniczno-budowlanej oraz analizom porównawczym z podobnymi budynkami rezydencjonalnymi koncernu BATA udało się ustalić, że reprezentuje ona pod względem struktury przestrzennej

[36] This date is given on the object card (Inventory No. 1-218) in the MOKSiR archive.

oraz rozplanowania modyfikację eksperymentalnego domu typu "Karfik", zaprojektowanego przez Vladimira Karfíka na Międzynarodowy Konkurs Architektoniczny zorganizowany przez koncern BATA w 1935 roku, w którym sędziowali między innymi Le Corbusier, František Lýdie Gahura, Bohuslav Fuchs czy Dušan Jurkovič. Projekt ten został nagrodzony i zrealizowany w Zlinie jako jeden z ważnych elementów wzorcowej kolonii mieszkaniowej, będącej wyrazem poszukiwań ekonomicznej i zarazem komfortowej przestrzeni w formie jednorodzinnego domu mieszkalnego. Podobnym przedsięwzięciami były słynne osiedla Werkbundu w Stuttgarcie 1927, Brnie 1928, we Wrocławiu 1929, w Zurychu 1931, Wiedniu i Pradze 1932. Zlińska kolonia z domem typu „Karfik" jest ich późniejszą analogią. Projekt ten dwa lata później został powtórzony w nieco zmienionej formie w polskim Chełmku, co wydaje się nie bez znaczenia dla międzynarodowego transferu idei nowoczesności. Obiekt oddano ponownie do użytku po jego rewitalizacji, przeznaczając go na inkubator kultury dla mieszkańców miasta. Czy jednak zastosowane rozwiązania odpowiadają wymogom w czasach pandemicznych ?

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Ark. wyd. 7,5

e-wydanie

Monografia 938

ISBN 978-83-7880-842-8
Monografia 938

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