

THE ARCHITECT'S SPIRITUAL FOUNDATION

Juliusz Żórawski (1898-1967), architect and philosopher, held that beauty is contained in the intellect of the artist, it is a property of the intellect and its permanent disposition. He also believed that the ability to create beauty cannot be learned, but neither can it be lost; it may only be left unexploited. Thus the creation of beauty is a feature of the soul's permanent disposition, as is intelligence. But so is intellectual dullness. Żórawski divided architects into two groups; the heroic, in the classical sense, fighting for their ideals, for themselves, for their ideal purposes; and the vegetative, building purely and entirely for the money. In 1967, in a comprehensive essay entitled *On the Architecture of Engagement (O architekturze zaangażowanej)*, he wrote of how architectural design should adapt to the tremendous social, political and economic changes of the post-war era. He assigned to the architecture of the future a crucial role in the protection of the natural environment. Two generations later, Żórawski's cogitations have lost none of their relevance.

One hundred or so years ago, after over a century under the foreign rule of the Partitioners, Polish architecture was seeking its own identity. Nowadays, preserving both local and national identity in architecture has become even more of a challenge. Disturbing transformations in this respect can be seen, and more than clearly at that, in cities, towns and villages alike. Today, it is already difficult to talk about rural Polish architecture...

At present, there is a particular danger emergent in globalisation, in informatisation, in the development of conceptual thinking on construction and in ever-new building materials and technologies. On the other hand, new requirements confront the architect with the necessity of adapting to the demands of 'sustainable development'. The world around us is racing ahead in more or less every field. If the architects of today intend to do no harm to either investors or environment, then, just like a doctor, they must continually be working to improve their knowledge! How often it is that the desire for self-creation and self-presentation should give ground to social utility and rationality. Today, Żórawski could well let loose a resounding cry, 'we need more heroes!'

Jan Kurek

WATER FOR LIFE AND FOR LIVING

Anna Kołodziej

Contemporary architecture sees changing trends and emerging innovations, and all the while, water becomes ever more valuable.

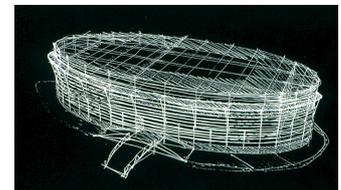
Its role in architecture and urban space is one of perpetually growing significance. It is water that complements architecture, becoming a full and rightful element thereof and it is water that sallies forth, together with architecture, in a new, and often highly interesting relationship, enriching the urban space and rendering it both extraordinary and multidimensional. In consequence, the meaning of both living and working by, and even in, the water is intensifying. The examples from abroad presented in the article are proof positive that, in today's world, living and working on the water are not perceived as an alternative lifestyle, but constitute a value and a new quality in themselves. For water creates a specific atmosphere, it is a site which serves as an



expression of the search for an ecological and sustained lifestyle, something that is becoming more and more fashionable in the 21st century. We can pose ourselves a question or two on the matter. What might it mean, this turning of our urban communities back toward the water? What inherent potential is there in the untapped and uncared-for waterfronts of Poland's towns and cities? What role should water play in the sustained development of urban and public spaces?

The concept of cities and towns turning back toward the water is one of enormous potential and should comprise a strategic point in urban and spatial development. Both water and its surroundings need redefinition, no longer deemed a outlying 'wilderness', but recalled to their position at the heart of things through a search for new urban forms and innovative, experimental solutions which enter into a dialogue between river and town. Utilising riverbanks and rivers alike is both an opportunity for growth and a new challenge. Here, the water, the river can become a catalyst for the regeneration of the town or city that stands alongside, it can serve as a new laboratory for architectural research and observation in the quest for a newer and better quality of urban living and urban life. And in so doing, both the quality and value of the riverside as a residential, commercial and recreational area will increase.

FROM LE CORBUSIER TO NOUVEL
Archivolta talks to Wojciech Leśnikowski



Why did you leave Poland?

In 1964, my uncle invited me to France and arranged an internship for me at... Le Corbusier!

A foretaste of architects' heaven...

Le Corbusier died eighteen months later. There wasn't much work going on in his studio at the time. He himself was living in his cabana, down in there in the south of France, in Cap Martin. He was depressed. His last design had been the sports stadium in Firminy-Vert.

After my eighteen months internship at Le Corbusier, I worked for Pierre Vago, then for Maillard et Ducamp and finally, I joined Jean Renaudie.

In 1968, I applied to do my PhD at Yale and there, Charles Moore offered me a post as visiting professor. After the American student 'revolution' in the 1970s, the school was in a bad way and I moved on to Corneil.

Expatriates lived through many and varied a fate. In your case, it was fairly benign...

There was an extraordinary economic boom in the States at the time. There was work everywhere... you could just go pick up a job where you liked! Literally! And now? It's a reverse boom. There are no jobs and there's a question mark hanging over the future.

And your time at university in Krakow? What did that mean to you?

I recall my time at Krakow with enormous respect. The professors there were outstanding, they were people of tremendous stature. To us students, they were above and beyond normalcy! We lack people like that today. And as for figures like Nouvel or Rogers, who are phenomena, well, they don't even want to think about universities! Because a number of renowned architects reckon them to be citadels of conservatism. Apart from the problems of the quality of teaching and teaching methods, there are several questions that have been rankling with me for years. Why is it that, when Americans design in Europe, they design so banally?! And why is it that, when famous European artists go to the USA, they normally design banally as well?

Because there are no brakes, no barriers whatsoever?

Not because of that... because Americans don't understand the European space and Europeans don't understand the American space... the scale of the space, the relationships...

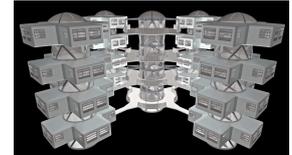
Nowadays, we're modifying our teaching in line with the American model...

In my opinion, educating architects is a dead duck! Done, finished, because science, technology and the very nature of business investment have changed so radically that architecture and teaching architecture in the traditional sense have become meaningless.

I think that Europe needs a revival of the Bauhaus concepts.

Sure! It's not only America that has a problem.

A RESIDENTIAL BUILDING SYSTEM
FOR A GLOBAL MARKET
Wojciech Leśnikowski



The past two decades have brought enormous changes to the nature of our lives and work.

These changes came about primarily thanks to American capitalism's creation of a global market, which, having partially overturned the physical, spiritual and material borders between societies, then established an increasingly integrated global economy. In parallel, climate change, made manifest in the rapid warming of the atmosphere, earthquakes, hurricanes, tsunami and floods, gave rise to dramatic transformations in the daily lives of hundreds of millions of the poor, who were left homeless in devastated cities, towns and villages. And thus, without warning, an extraordinarily burning question emerged. How can houses and flats be provided for this neglected and mass section of the world's population? It looks as if, under the wing of the world's economy, a genuine industry, rather like the automotive industry, could be established, an industry that would set out to meet the needs of those hundreds of millions who find themselves in calamitous life circumstances.

The system presented here for the construction and manufacture of flats and one-family homes is derived from my own, original design, created under the auspices of the Ivry-sur-Seine studio in Paris in 1968. It was renowned throughout Europe for its uncommonly innovative designs for residential estates known as 'Renaudie's stars', so-named after the studio's founder. All the versions of this design were prepared as part of my design research at the University of Kansas, in collaboration with specialists from the schools of civil engineering, aerospace engineering and industrial design. The concepts put forward here are intended for that group of hundreds of millions who have no roof over their heads and for whom issues of style, or context, or psychological solutions are most certainly of secondary importance.

WEST CHELSEA, HIGH LINE, HL23
Kateřina Kašpar Goryczka



Neil Denari, an architect of repute from Los Angeles, is the man behind the HL 23 residential tower which is intended to form an iconic landmark in one of New York's artistic centres. The tower opened its doors to the first residents on 1st June 2011, whilst the planned completion of all the units and common spaces came with the opening of Section 2 at the High Line. A fourteen-storey condominium encased in light glass and with a steel façade, its elegant form gracefully impresses itself upon

the public space surrounding it. Some of the higher floors, which are forty per cent larger than those below, offer more spacious units. The tower's unconventional form is intended to provide proper access and functionality to all the residential units. Their spatial solutions and fittings are the work of Thomas Juul-Hansen.

Open and simple, they are designed with clarity in order to set off the specific spatial meaning, rendering the role and function of every space fully discernible.

The residential units are designed to fuse functionality and luxury. The glazed façade delimits the space on three sides and the heart of the residential space is connected to typologically traditional rooms, endowing it with a larger scale and range of intimacy.

As the developer, Alf Naman, asserts, "the airy units are inspired by the elegant, modernist space, aesthetics and openness typical of an artistic studio". This entire artistic effect is complemented by the structure's dynamic and graceful form. The interior designs are the result of collaboration with leading suppliers of vintage-style fixtures and fittings, which meld historical elements with modernity.

AVIATION AND THE GATEWAYS OF TIME

Krzysztof Wielgus



December 2003 marked the passing of a century from the moment when, on the sandy dunes known as the Kill Devil Hills, two American brothers, Orville and Wilbur Wright, self-taught technician and the sons of a pastor, launched their first wood-and-canvas aeroplane, the *Wright Flyer*. That first flight was shorter than the body of one of today's great transport planes. It launched an era of hectic development in aviation, a symbol of modernity, prestige, wealth and... air terror. As the 21st century gets underway, the moment when modernity becomes history commands a question. What should be done with the relics of that tempestuous era of aviation? It is also the time to question aviation, or, perhaps, 'post-aviation' architecture, to question the architecture of aviation museums and exhibitions.

Questioning the quality and developmental direction of museums, of 'gateways', or 'windows' opening onto a century of aviation is most certainly spot on in Poland and in Krakow. The largest aviation museum in Europe and one of the largest in the world has existed in that city ever since 1963. An intellectual and spatial phenomenon, since 2010 it has also been the administrator and custodian of the very newest technological museum building in the country. It constituted a context and, to an extent, a pretext to introduce a flagship for contemporary museum architecture into the Krakow cityscape. Today the Polish Aviation Museum is increasingly drawing the attention of visitors, possessing, as it does, something of the character of both museum and historical airfield. This is happening somewhat contrary to the intentions of the designers themselves, who, in line with the guidelines of the international architectural competition, were supposed to design a 'gateway' to a larger, spatial museum, but not an individual, separate and independent building-as-museum in itself. For the museum professionals, this is a building both challenging and capricious; it demands a painstakingly thought-out arrangement of the exhibitions. It has a personality all its own. Yet it is not the personality of aviation. Which is why it is necessary to hold on to the hope that the completion of the building is a stage in the development and creation of the Aviation Culture Park at the former Krakow airfield, and not the finale.

THE HOME ARMY MUSEUM IN KRAKOW

Ryszard Jurkowski



The museum building is located at No. 12, Wita Stwosza Street in the centre of Krakow and hard by the railway and bus stations. It encompasses the land and buildings of the erstwhile logistics complex of the Austro-Hungarian 'Krakow Fortress'. The group of buildings would once have housed food warehouses and tinned food factories, laundries, and warehouses and workshops devoted to artillery equipment. After the fortress was disbanded in 1918, the military function continued; however, despite this, the entire area fell into disuse, eventually attaining its current form, whereby it is a collection of several dozen decaying buildings, their technical condition varied and frequently already in a state of ruin, submerged in several dozen hectares of wild parkland.

At present, the Home Army Museum occupies part of the central building of the warehouse section. It is an atypical, and particular, military structure with a highly extended underground system. This links up with the neighbouring warehouse building and the former tinned food plant and runs onward, under the now non-existent machine room, to the approaches to the building. The building's extraordinary spatial layout, not utilised in its entirety, offers enormous potential for adaptation. The part assigned to the museum is a two-storeyed house with an unused attic and cellars beneath. It is the northernmost building of the entire barracks complex.

The design for the restoration and adaptation of the building at No. 12 Wita Stwosza Street in Krakow includes the renovation of the building and creates a new, permanent exhibition for the Home Army Museum, as well as providing the spatial conditions requisite both to museum activities and the accompanying support functions.

It incorporates the functional and programme-oriented solutions typical of a modern Museum, namely, new exhibition technologies, multi-functionality, spatial appeal, communicativeness and functionality; it plays upon the emotions, supports educational programmes and so forth.

It also sets out the concept of the Museum's permanent exhibition, in line with that institution's operational concept and profile, as well as encompassing individual exhibition spaces and the other functions and services which it will be possible to introduce into the adapted building.

THE ARCHITECTURE OF COMPROMISE

ArC2 Fabryka Projektowa (ArC2 Design Factory)



In designing a building within an urban fabric, the architect is faced with no ordinary and simple task, consisting, as it does, of an imposed plot amongst existing buildings, the rigorous prescriptions of the local planners and, added to that, the developer's expectations that there will be the maximum possible number of units for sale. The design for an apartment complex on Krzycka-Przyjaźni Street in Wrocław demonstrates that, even in the face of these restrictions, interesting and modern architecture can still be created.

The plot is situated in Wrocław's Krzyki district, a superb location for residential buildings, close to the city centre, the A4 motorway and the Bielany Shopping Park. Even the tramway runs there and there are kindergartens and shops in the vicinity.

The site that the designers had at their disposal was highly demanding. It is a narrow plot, surrounded by residential estates built at various times, as well as several new ones under construction. One impediment took the form of the local planning regulations, which place a limit on the ratio of flats to the area of land. The developer, on the other hand, had a different set of expectations, requiring an attractive,

multicoloured building with the maximum attainable area of usable apartments. The end result consists of four segments set along the length of the plot and rising from a common, underground garage. The segments are compact in form, with the space they fill relieved solely by the sculpting of glazed apertures, arcades and loggias. They are linked to each other by small, single-story service pavilions, which simultaneously separate the public street from the private, residential zone.

Because the form of the building was to a large degree imposed by the limitations of the plot and the local planning regulations, the architects have emphasised its individuality by means of subtle nuances; hence the concept for the prisms, the monochromatism of the hues, the glazed cladding of the elevations, the 'breaking up' of the mass by means of the recessed stairwells and its enhancement with arcades and loggias.

The developer wanted to squeeze every last 'drop' out of the design. The decisions are challenging ones, because, on the one hand, we have to behave with integrity toward the person paying our fees, yet, on the other hand, integrity toward the space also comes into play, demanding that the design does not go overboard and cram in the flats. In circumstances like this, it is essential to be ready to talk things through and to have the ability to justify the use of this solution and no other and to do it convincingly.

ARKAT. TWO DESIGNS

Biuro architektoniczne Arkat s.c. (Arkat Architectural Studio Partnership)



The first building

The building is designed in the form of two solid, linked and connected bodies. The upper body is two-storeys high and contains the residential section, whilst the lower, one-storey level consolidates the household and service facilities.

The first floor is designed as the living area and consists of a sitting room with a fireplace and a kitchen-dining room. The top floor houses three bedrooms, a bathroom and an en suite master bedroom with direct access to the large, greenery-filled terrace situated above the ground-floor part of the building. The living area is connected to two terraces, one to the south and the other to the north. The north-facing terrace, sheltered on two sides and connecting with the garden, forms a spot which is both intimate and secure. The children's rooms are reached via a gallery which offers a view of the spacious living room below.

The second building

The buildings are located in Brynów, a residential district of Katowice situated no great distance from the city centre and adjoining the Kościuszki Park. In the mid-1950s, the area was developed; single-family homes, flat-roofed and straightforward in form, were built on relatively large plots. From the 1980s-1990s onward, the houses have been reconstructed and extended by their old or new owners. The design is based around the existing body of a residential building which is undergoing conversion for use as an office building.

In connection with the existing building, an apartment building has also been designed further into the plot. The two structures work together on the plot as a complex of buildings linked internally by a greenery-filled atrium.

The office structure will constitute an extension of the existing residential building, together with its change in use. The architectural form, contours and fundamental shape of the existing building will not undergo any change. The current status of the existing building, its form and the present articulation of the elevation are all put to use