



**LANDSCAPE - PICTURE OF THE COUNTRY**

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LANDSCAPE – PICTURE OF THE COUNTRY

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## TABLE OF CONTENTS I

part I	
INTRODUCTION	7
LANDSCAPE – PICTURE OF THE COUNTRY	11
LARGE-SPACE MONUMENT PROJECTS	12
THE PLACE	14
PHYSICAL ATTRIBUTES OF THE PLACE	15
COLLECTIVE MEMORY	20
CREATIVE WORK	22
CONCLUSION	27
part II	
DESCRIPTION OF WORKS	29
THE UPPER SILESIA TRAGEDY OF 1945	31
“THE EMPTINESS AFTER ...” MONUMENT	32
THE LIST OF VICTIMS OF DEPORTATION AS A MONUMENT	46
MONUMENT – GATE (CONSENT)	58
BIBLIOGRAPHY	73

## INTRODUCTION

The scope of research undertaken in my doctoral thesis was formulated as a result of experiences acquired during my own creative practice and during didactic work at the Department of Architecture-Sculpture Design at the Faculty of Sculpture of the Academy of Fine Arts in Krakow. The range of artistic as well as theoretical research relates to the issue of redefining sculpture in creating memorial sites. This work is a description of the matters that are important to me, which construct the concept of a monument in my own understanding.

The idea of a monument has been known to us for millennia, but the issues that interest me most in the context of this topic are relatively new in the art world.

This is because the concept of a monument has not been radically transformed for hundreds of years. But the historical events of World War II triggered the need for a radical change in the way of commemorating historical facts and, as a result, in the field of creative research, an explosion of new creations, new qualities and new theories in the perception of sculpture and the discourse on the forms of commemoration.

Due to their geopolitical setting, Polish artists became pioneers in the field of new ways of commemorating historical events. Confronted with history, they were faced with the task of depicting a tragedy on a previously unknown scale.

I look with great admiration at the élan, courage and uniqueness of the concept of large-space monument, formed mainly in the 1960s. It resulted in many works recognized throughout the world. I admire the authors who created this formula; they are, among others, Oskar and Zofia Hansen, Franciszek Duszeńko, Adam Haupt, Franciszek Strynkiewicz and Wiktor Tołkin, as well as other artists who excelled in implementing this concept, such as Hanna Szmalenberg, Władysław Klamerus, Andrzej Sołyga, Zdzisław Pidek, Marcin Roszczyk and Mirosław Nizio.

“It is impossible to sculpt without heaven and earth [...]. Sculpture cannot remain isolated from the elements of the environment. Only by considering all its components can a sculptor achieve the total experience that is his goal”<sup>1</sup>.

Dani Karavan

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1 See: Hagai Segev, Dziedzictwo i biografia w rzeźbie, [in:] Dani Karavan. Esencja miejsca, International Cultural Centre 2015, p. 27

## LANDSCAPE – PICTURE OF THE COUNTRY

The title of the thesis Landscape – Picture of the Country may sound somewhat inappropriate, but it is an exact reflection of the essence of theoretical considerations undertaken in this work. Just like objects that change, depending on the context, and gain different, new meanings, so the context will be also read differently under the influence of a change in physical conditions. This incessant exchange, like a feedback, forces a constant movement between forms and their meanings, and vice versa. The landscape in the title, in its etymological meaning, refers to seeing, and is therefore understood as a view, a postcard, but the transposition of the words in the original title Krajobraz – obraz kraju gives us the picture of the country, where we already clearly move away from the shallowness, ceasing to focus on the aesthetic and spatial values of a view, and enter the world of phenomena relating to social, economic, political and cultural situations of a given community or nation. Considerations in the theoretical work deal with the concept of a monument, therefore they must take into account all its aspects. Monument perceived through the prism of a „landscape” and a monument perceived through the prism of social, and therefore collective narrative.

I focus my deliberations in the theoretical work on the forms of commemorating collective memory, which we call large-space monument projects, because they are the ones that have the characteristics constituting the core of my creative interests.

## LARGE-SPACE MONUMENT PROJECTS

“Architecture affects both the intellect and the body of its users. The semantic aspect of an object relates to the viewer’s knowledge, memory, and feelings, while the physical structure shapes behaviour and is experienced sensually. Architecture, as an essentially abstract and non-representational art, is unable to recreate the images of history. However, it can evoke them in the viewer’s imagination by associations”<sup>2</sup>.

Monument projects consider and include in their nature and in their internal structure many aspects that definitely go beyond the boundaries of sculpture, without which these forms cannot exist. These are, for example: urban layouts, socio-sociological aspects, technical, educational, historical, political conditions, etc.

Nowadays, a monument becomes more than a physical object. It becomes a place that does not have only a physical and topographic attributes, but a multipronged semantic, emotional and artistic context.

Such perception of the monument forces the generation of integral structures in which the work shapes a new landscape, while being at the same time an element of the previous one.

The real space is no longer the background of the work, but it becomes its content. This results in the creation of a form that violates the boundaries of a solid, while absorbing the space and the observer. Using Hansen’s “Open Form Theory”, I try to broaden the aesthetic and reflective layer of the work with the background of changing events. My undertakings can be described as a landscape narrative, which consists of: the influence of the place, the influence of its identity, the visible in the landscape cultural and natural influences which we experience, perceive and interpret. All this is used in the preservation of collective memory.

Thus, constructing a monument evokes the words of Juliusz Żórawski, who said: “The builder of new setups does not start the work from scratch, but always starts

working on a form that already exists. Architectural design is not a beginning, but a kind of continuation of the writing of a poem that has already begun<sup>3</sup>. Here it is necessary to oppose the classical understanding of sculpture as an autonomous object and to give it the character of an open frame. It seems justified to use the concepts and tools used in the process of creating and describing architecture or landscape architecture, which expand the multifaceted level of design and perception of the work.

What does it mean and what the large space in a monument project consists of? With the help of a few examples used for this work, I will try to chronologically present the development of this method of shaping the commemorative space. Its purpose is to mark a place by extracting its identity and making the appropriate narrative visible to the recipient.

In 1953, the monument complex - the Peace Memorial Park in Hiroshima is created. The large space layout is based on the compositional coherence of the monument with the building left in a state of ruin after the explosion.

In 1958, at the International Competition for a memorial for the victims of fascism in Auschwitz-Birkenau, the final design of the monument titled “The Road” was presented. The spaciousness in this project consists in shaping the monument by using an open form that includes the active participation of the viewer in creating the narrative.

In 1984, the Monument of the town of Gibellina in Sicily, by Alberto Burri, was opened. In this case, large space consists in using landscape as a means of expression for creating a memorial narrative.

In 2003, after the terrorist attack on the World Trade Center, a project for rebuilding at Ground Zero is selected; the entire complex of buildings plays a commemorative role in the project.

2 Krzysztof Lenartowicz, *Architektura trwogi*, [in:] *Pamięć Shoah. Kulturowe reprezentacje i praktyki upamiętnienia*, editors Tomasz Majewski, Anna Zeidler-Janiszewska, Maja Wójcik, Łódź 2009, p. 606.

3 Juliusz Żórawski, *O budowie formy architektonicznej*, Warsaw 1973, p. 116.

There are no completely sterile places in the world, devoid of identity and history. There are no areas that nothing could be written about. Oskar Hansen defines the reality around us as the result of historical processes. He points to the successive processes of relationships between backgrounds and events, describing these relationships as spatial situations created by humans. We can therefore acknowledge that there are no places that are completely devoid of their social context. Marc Augé, French cultural anthropologist and ethnographer, defines spaces that are devoid of any connection with human emotional activity as “non-place”. This concept is also reflected in research on memory. It defines a territory that witnessed tragic events, in which there is no commemoration of these events and no practices related to cultivating the memory of that event are carried out. Even more precisely, the concept of place is defined by an American architectural psychologist, David Victor Canter, for whom it is “the result of the interactions between the physical attributes of a given space and the activities and concepts that people associate with it.”<sup>4</sup>

To sum up, a place is a context, that is a set of smaller and larger, verbal and non-verbal backgrounds and situational events in relation to a specific territory. Jan Świdziński in the first point of “12 punktów sztuki kontekstualnej” (12 points of contextual art) concluded that “There are no objects without meaning and there are no meanings without objects, one and the same object may have different meanings in different codes”<sup>5</sup>.

We can assign the same dependency to a place. When creating a work dedicated to a place, it is worth bearing in mind the following words of Świdziński: “Contextual art is against excluding art from surrounding reality as an independent object of aesthetic contemplation”<sup>6</sup>.

4 David Victor Canter, quote from: Krzysztof Lenartowicz, *Słownik psychologii architektury*, Krakow 2010, p. 74

5 Jan Świdziński, *Art as a Contextual Art*, Malmö 1976, quote from: Marcin Giżycki, *Słownik kierunków, ruchów i kluczowych pojęć sztuki drugiej połowy XX wieku*, Gdańsk 2002, p. 84.

6 Jan Świdziński, 12 punktów sztuki kontekstualnej, “Zeszyty Artystyczne” no. 32, Poznań 2018, p. 21.

“The uniqueness of each work of art increases with its locus and its history, which by themselves imply the existence of an architectural artifact”<sup>7</sup>.

Place as physical attributes are all the elements and conditions of the analysed space along with all the potential and consequences resulting from them. Essentially, the basic attribute that an artist faces in each of his/her works is a landscape, a landscape interior. It is a starting point for further deliberations on the conditioning of a given space. Its physiognomic surroundings always pull forward to the foreground. “The human environment is a material composed of the richness of the forms of matter. To shape them, means to act simultaneously through very different specializations, just as in the case of hygiene or education. [Place; J.K.] is the art of materializing forms of interior for the needs of human beings and society”<sup>8</sup>.

Juliusz Bogdanowski in the publication *Architektura Krajobrazu* (Landscape Architecture) indicates that landscape “is an abstract concept because we perceive the landscape not as a whole, but through individual views [interiors; J.K.], which we commonly like to equate with it”<sup>9</sup>. It is worth mentioning here that landscape interior as understood by landscape architects is not limited to the common understanding of what’s within in the sense of Interior. Here the concept of interior is in fact very broad and, as we learn from reading *Architektura krajobrazu*, it has psychological, social and formal aspects, and is present everywhere at the same time. It is in ourselves, in the environment created by nature and in the spaces created by humans. “Landscape [...] is built from individual forms. For primeval and natural landscapes, these are forms resulting from, among others, the geological structure or climatic properties and forms of natural cover. For cultural landscapes, these are, in addition to the above-mentioned, forms of land formation, its cover or climate,

7 Aldo Rossi, *The Architecture of the City*, Published by The Graham Foundation for Advanced Studies in the Fine Arts, Chicago, Illinois, and The Institute for Architecture and Urban Studies, New York, New York, by The MIT Press Cambridge, Massachusetts, and London, England 1982, p. 123, quote from: Angelika Lasiewicz-Sych, *Pamięć i architektura*, Krakow 2000, p. 62.

8 Janusz Bogdanowski, Maria Łuczyńska-Bruzda, Zygmunt Nowak, *Architektura krajobrazu*, PWN, Krakow 1973, p. 12.

9 *ibidem*, p. 10..



resulting from human activities”<sup>10</sup>. According to the author, the correct procedure strives at achieving the maturity of the form. It consists in introducing new elements in such a way that they become related to the tradition of a given place. Conscious introduction of new elements creates a coherent, mature landscape.

In his book *Zobaczyć świat* (To See the World), Oskar Hansen distinguishes two types of forms in the landscape. Those that create closed forms, i.e. unrivalled, dogmatic, unchanging, and those that create open forms, i.e. co-partnering, equivalently transformable. Juliusz Żurawski, on the other hand, in his book *O budowie formy architektonicznej* (On the construction of an architectural form), differentiates the components of the interior into the following types: “A cohesive form, one whose parts are closely related to each other and to the whole of the form. A free form, one whose parts are loosely related to each other and to the whole of the form. A strong form, one that stands out from its surroundings (e.g. the moon in the night sky). A weak form is a form that does not stand out from its surroundings (e.g. one of many stars in the night sky)”<sup>11</sup>.

Kazimierz Wejchert, in his work entitled *Elementy kompozycji urbanistycznej* (Elements of an Urban Composition), points out that while analysing urban interiors, the role of the time has to be taken into consideration, since it is an imminent element of the perception of an interior, assuming the vastness of spatial complexes. Krzysztof Lenartowicz makes a completely different division. In the article entitled *Architektura trwogi* (The Architecture of Fear), he departs from the classification strictly resulting from the physical attributes of a place, combining them with concepts that can be related to these locations. In his division, categories such as the object being a witness are distinguished. Another type distinguished by Lenartowicz are objects as evidence. He also distinguishes the type of objects aimed at constructing an idea while being added elements. He calls such activities monuments-ideas. The forms that “wrap” a given narrative he describes as objects-containers. Places related to the event, where only narrative elements need to be added, the author calls monuments visualizing the events. The last example indicated by the researcher is the monument as laboratory. In this group he includes places that evoke appropriate emotional reactions.

Peter Zumthor, in his book *Thinking Architecture* points out an approach for proper landscape analysis: “If, as a designer, I want to treat a landscape properly, I have to consider three things. First of all, I have a duty to examine it carefully. [...] Secondly, I have to show that I care about it. [...] Thirdly, I have to try to find the right measure, the right amount, the right size and form for the intended object”<sup>12</sup>. We know many ways of classifying landscapes: primeval, natural, cultural or degraded landscape. Someone else may distinguish flat, hilly and mountainous

10 ibidem, p. 21.

11 Juliusz Żurawski quotation from: Krzysztof Lenartowicz, *Słownik psychologii architektury...*, op. cit. p. 32.

12 Peter Zumthor, *Myślenie architekturą, Karakter*, Krakow 2010, p. 96.

types. Another one will divide it into servicing, agricultural, industrial, residential or renaissance, baroque, neoclassical.

So many types of landscape classifications result in the fact that each time we deal with a different type of interior and therefore it must be analysed separately. Along with the more detailed study of the environment, we gradually immerse ourselves in subsequent characteristics of physical conditions, we come into contact with matter and its attributes, and with changing conditions.

The next step is to reveal and perceive the properties, dependencies and relationships between them. There is an infinite number of these properties, and in my opinion guessing them depends on one’s sensitivity to spatial phenomena. In the book *Architektura kraobrazu* (Landscape Architecture), Janusz Bogdanowski together with Maria Łuczyńska-Bruzda and Zygmunt Nowak point out that there are four main elements that make up a landscape interior: a) a horizontal plane (as if the floor of the interior); b) walls separating the interior from the surroundings; c) a vault closing the interior from above; d) free-standing elements placed inside but not forming a wall<sup>13</sup>.

In the professional literature, there are many attempts at describing and codifying such elements. In the book *Elementy kompozycji urbanistycznej* (Elements of the urban composition) written by Kazimierz Wejchert, these will be such components as: elements crystallizing the city plan, areas, border lines and boundaries, dominant elements of the spatial arrangement, outstanding landscape features, nodal points, special characteristics.

In his book *Kompozycja dzieła architektury* (Composition of an Architectural Work), Andrzej Basista mentioned such elements as order, form, division, hierarchy, symmetry, asymmetry, scale, proportions, rhythm, decor, texture, colour, contrast, light and conditions. All these components, regardless of the type of classification, help to navigate in the process of designing the space of a place in various ways, they connect and interact with each other. Juliusz Żórawski described it very precisely when he wrote: “Each part creates a form and each form is a whole. A form is not the sum of its parts, it is more than that. It depends on the relations of the parts to the whole. The form is the whole made of many variables. The form, once it becomes part of a larger whole, loses its individuality for the benefit of that whole. The form depends on the whole in which it is to appear. When a form changes, it changes the whole whose part it is, and changes all other parts of which the whole is composed”<sup>14</sup>.

The above description refers to the physical attributes of the view or location of a monument, which we cannot omit, because they are its inherent element, being for the monument what the body is for the soul. As Juhani Pallasmaa writes:

13 Janusz Bogdanowski, Maria Łuczyńska-Bruzda, Zygmunt Nowak, *Architektura krajobrazu...*, op. cit., p. 13

14 Juliusz Żórawski, *O budowie formy architektonicznej*, dz. cyt., s. 116.

“We do not live solely in spatial and material reality, we also inhabit cultural, mental and temporal realities. The existential reality we experience is a dense, multi-layered and constantly changing state<sup>15</sup>. It is worth returning at this point to David Victor Canter’s definition of place that I cited, where a place is a conglomerate of elements, which include physical attributes, actions and concepts. Thus, we must take into consideration the subsequent components, which are actions, meaning real individual experiences and participation of an individual related to personal projection, subjective and sensory perception and short memory of the senses. Our attention must also be focused on concepts related to the community, its cultural codes, institutionalized memory, post-memory and non-memory.

In this work, I assign all the components of a place to the concept of a monument. Therefore, both elements that, apart from the physical attributes, shape the place, i.e. concepts and actions, must also be included in the process of shaping and experiencing a monument.

Anna Maria Wierzbicka in her work entitled *Architektura jako narracja znaczeniowa* (Architecture as a semantic narrative) wrote: “Many researchers point to a strong relationship between the experience of an individual and the formation of collective consciousness. The viewer often participates individually in the narration of a given place. The creators deliberately design space in such a way that the viewer must remain alone; examples of this type of solutions are the accomplishments of Peter Eisenman, Daniel Libeskind, Moshe Safidi and Maciej Sołyga. In such places, the dialogic «I» enters the phenomenological experience of the individual, strengthening the experience of community”<sup>16</sup>. Wierzbicka’s description thus assumes the possibility of the recipient’s real influence on the creation of concepts, but it is the creator who makes it possible for the recipient to create actions.

In my understanding, both actions and concepts formulate the most important issue, which cannot be omitted when thinking about building commemorative places. I am thinking here about the notion of collective memory.

15 Juhani Pallasma, *Przestrzeń, miejsce, pamięć i wyobrażenia*, [in:] *Przestrzeń, czas forma*, ed. Bartłomiej Struzik, Krakow 2016, p. 15.

16 Anna Maria Wierzbicka, *Architektura jako narracja znaczeniowa*, *Prace Naukowe Politechniki Warszawskiej*, vol. 11, Architecture Series, Warsaw University of Technology Publishing House, Warsaw 2013, p. 102.

## COLLECTIVE MEMORY

“Collective memory also, like a myth, creates its heroes and patterns of behaviour, but it does so in order to legitimize the socio-political order, and not to explain the meaning of events. Thus, it can be described as collective nostalgia, the need to emphasise certain events and elevate them above others”<sup>17</sup>. This is how Agnieszka Szmigiel defines this notion. More precisely, the features of this phenomenon are distinguished by the sociologist Professor Barbara Szacka, who indicates its essential elements:

- “it undergoes constant selection, interpretation and reinterpretation,
- is common to members of a given community,
- is co-created by various social groups,
- it derives from social experience,
- is conveyed during an interpersonal experience,
- forms of its commemoration and forgetting become institutionalized”<sup>18</sup>.

To systematise it: collective, or otherwise social memory, is an attempt at a collective over-generational reconstruction of memory in which events and persons from the past are commemorated and cultivated. A special form of activity manifests itself through the phenomenon of post-memory activation. The term post-memory was first used by Marianna Hirsch in the 1990s. This concept refers to ways of reconstructing historical events based on the ways they are imagined, not on one’s own experiences. Polish researcher on this topic, Katarzyna Kaniowska PhD, points out that: „persons having post-memory have it instead of their own memory, and moreover, by accepting the obligation to remember, they become emotionally involved in the past which they did not live through”<sup>19</sup>. In the process of its projection or visualization, post-memory somehow omits an eyewitness to the events. This task belongs to the creator or recipient of the monument who

17 Agnieszka Szmigiel, *Mity a pamięć zbiorowa*, <http://arch.historiaimedia.org/2007/08/22/mity-a-tozsamosc-i-pamiec-zbiorowa/index.html> [access: January 29, 2020].

18 Barbara Szacka, *O pamięci społecznej*, “Znak” 1995, no. 5, p. 69.

19 Katarzyna Kaniowska, *Postpamięć*, [in:] *Pamięć rejestry i terytoria*, International Cultural Centre, Krakow 2013, p. 39.

create a vision, a creation based on the accounts of former eyewitnesses or their remnants passed down through generations. Juhani Pallasma notes: "We realize and remember who we are thanks to our constructs, both material and mental"<sup>20</sup>. Thanks to the action, the viewer participates in experiencing history, and this active participation gives a stronger and more complete idea about historical events. Lech Majewski, in his statement on the work of Dani Karavan, perfectly captured and illustrated the essence of such an action, describing it as follows: "These forms are not only carrying within them spirituality, but also invite you to play: they are ludic. They are a kind of naive act of love between objects and people who want to enter them, unite with them"<sup>21</sup>.

When making a monument, the creator enjoys great creative freedom. Such is the right of the creator. There are, however, limitations, specific boundaries that are determined by collective memory and cannot be trespassed. In the case of monument project, collective memory must be considered in full, it does not allow for distortions, arbitrary interpretations, half-measures, inaccuracies, overinterpretations. Monuments permanently change the emotional and narrative layer of public space, affecting all groups of its users. Memorial monuments rebut doubts already at the concept stage. For this reason, understanding the notion of collective memory is crucial for this dissertation and further reflections on memorial monuments. In 1963, Marek Budzyński, Andrzej Mrowiec, Grażyna Boczevska, and Andrzej Domański were awarded the first prize for the design of the Victory Monument at Playa Giron in Cuba. However, the project was rejected by Fidel Castro. His argument was that the winning concept more glorifies the failed invasion attempt by Cuban emigrants backed by the United States of America than the place where the Cuban forces won. Was it the lack of appropriateness that rejected this otherwise very well-formed monument?

Did Polish designers do it consciously, despite the Cuban dictatorship?

Or maybe it was the result of our Polish understanding of the monument narrative, which is often formulated from the victim's point of view?

The described situation illustrates not only how the subjectivism of the authors of the monument meets the subjective perception of decision makers, but also the role of institutionalized collective memory as the overriding factor in depicting historical events. Polish historian, political scientist and cultural expert Robert Traba defined it as follows: "The tension between individual and collective memory most often disappears when the WE group confronts the memory of another group. The threat, real or imaginary, causes internal mobilization and transformation from a pluralist narrative into a monolithic «national memory»"<sup>22</sup>.

20 Juhani Pallasma, *Miejsce, pamięć i wyobraźnia ...*, op. cit., p. 15.

21 Lech Majewski, *Kąpiel w kamieniu*, "Tygodnik Powszechny" 2015, no. 26.

22 Robert Traba, „To był przecież tylko film!” Trzy obrazy konfliktów i dialogów pamięci, [in:] *Pamięć, rejestry i terytoria*, op. cit., p. 10.

As a creator, designer of forms commemorating historical events, I treat monument as a sum of the phenomena described above. The above-mentioned components constitute the subject matter with which designers struggle and about which they make all creative decisions. The physical conditions of the landscape interior give me most of the guidelines for action, impose the choice of scale, the choice of material, the form of the designed object and determine many other factors. Some actions, author's decisions resulting from sensitivity and creativity in the creative process would not occur in this "authorial" form, if they were not supported by the received data. Even if we want to oppose the order in a given space, to negate, for example, the urban component of a given place, we do it based on that place and never detached from it. This rule applies to all the aforementioned components. Therefore, I fully agree with the words of Anna Maria Wierzbicka, who stated that: "narration can be a tool when searching for a location and designing commemorative spaces, and in the design process it can also be a tool for searching for a form and spatial expression."<sup>23</sup> Designing a monument without taking into consideration the surrounding aspects is a wrong assumption.

So, what is the creative activity, so important in the execution of projects of monuments? To start with, there is a definite need for analysis. Thanks to this knowledge we can decipher this extremely complex code of cultural signs and concepts embedded in a specific place. Workshop work and conscious dealing with space and regarding space are also extremely important here.

Next is sensitivity. It helps us to draw attention and choose the essential elements from the given place, to reveal their potential. It is our sensitivity, clothed in a complex set of cultural codes, that allows us to see the most important and promising points during the analysis, without which the monument project would be incomplete, shallow or incomprehensible.

Then it comes to making decision. It is an extremely important and often the most time-consuming process. At this point, consciously, armed with the entire spectrum of stimuli extracted from the context, we begin to evaluate them, add to the landscape and subtract from it elements important for a given narrative. And when using the data flowing from the space under developed and in full harmony with them, we start to create a place, this action allows us to come closer

23 Anna Maria Wierzbicka, *Architektura jako narracja znaczeniowa...*, op. cit., p. 147.

to creating a mature landscape, that is the dream of every designer, namely to achieve *genius loci*.

In view of the above concepts, the most important in my understanding, which play a decisive role in good shaping of a monument, I indicate beauty as the most important aesthetic category. As Władysław Tatarkiewicz pointed out, "From ancient times, the appropriateness, namely the suitability of things to the task they are to complete, to the purpose they serve was considered as a kind of beauty"<sup>24</sup>. Should the monuments commemorating the attacks at Madrid's Atocha station, where 191 people were killed and 1,900 injured, or the monument on Utoya Island, where 77 teenagers were murdered, be beautiful? The philosopher Archibald Alison argues that "there is no shape that does not become beautiful when perfectly suited to the purpose"<sup>25</sup>. Thus, the monument depicting even the most terrible events in history refers to the concept of beauty, as long as we understand appropriateness as beauty. An unsuitable monument contradicts the idea of a monument.

Looking at the iconic design of "The Road" monument by Oskar Hansen, which is described in almost every specialist literature, we can see an example of a breakthrough project in the history of designing commemorative buildings.

By referring to Hansen's project, I try to present and analyse the concept in terms of the criteria described above.

So, let us return to the three components that make up a place into a monument. They are: physical attributes, concepts, actions.

In conceptual terms, designing The Road monument, expressing the hecatomb of the Holocaust, was made easier by the fact that this page of history has been permanently and in an extremely strong way, rooted in social consciousness. Almost every visitor is armed with the appropriate knowledge to be able to experience and sanctify this place. The author does not have to educate or pile up subsequent visual forms aimed at enhancing the narrative, because he draws from the collective memory. His goal is only to intensify it by evoking feelings and experiences of an individual. In this case, it is the individual who creates, for his own use, an individual post-memory image. The author decided to do this because collective memory is best strengthened through the personal experience of an individual. This experience comes true, among others through the action of the individual evoked by his/her own projection. In practice, such an approach requires active participation in the commemoration of a historical event.

Conducting a conscious spatial polemic, harnessed to achieve an appropriate narrative of collective memory, is visible in the process of forming the Road Monument. At the first stage of the competition, Hansen's team proposed the concept of the "Plate Monument", but subsequent attempts to form an appropriate narrative definitely inverted the monument project. As the author describes it:

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24 Władysław Tatarkiewicz, *Dzieje sześciu pojęć*, PWN, Warsaw 2012, p. 187.

25 Archibald Alison, *Essays on the Nature and Principles of Taste*, [1790], Edinburgh 1815, quote from: za: Władysław Tatarkiewicz, *Dzieje sześciu pojęć*, op. cit., p. 189.

"The Plate of Death has turned into the Road of Life"<sup>26</sup>. This inversion of concepts is the result of the author's responsible attitude and commitment to the need of implementing collective memory. Oskar Hansen was fully aware of these interdisciplinary relationships that influence the good design of memorial sites. This is probably why this unusual project, although it has not been implemented, occupies such an important place in the history of art. For the first time in history, the author approaches the essence of the issue in such a way. By rejecting his own aesthetics, he directs his entire creative work to the field of decisions evaluating the elements of space.

In the context of this deliberation, I will once again refer to the project of the Victory Monument at Playa Giron in Cuba, where Hansen's transposition of the narrative of the monument from "The Plate of Death" to "The Road of Life" did not take place and, as a result, the message of the narrative was incorrect, which in my opinion was caused by the incorrect orientation of spatial forms. This resulted in the rejection of the project.

When analysing the later monument projects, we discover many ways of creating a narrative. Another example can be the Yad Vashem memorial to the victims of the Holocaust in Jerusalem, designed by Moshe Safdie. The very fact of locating this monument in the city of Jerusalem prompts us to look for a different narrative than the one we dealt with in the Oskar Hansen's project – The Road.

In Jerusalem, apart from the basic obligation to present the great tragedy of humanity, there was a need to express hope, and the author obtains this narrative through a polemic with the landscape interior. After walking through the exhibition, which correctly introduces the viewer to the experiences of the victims of the Holocaust by showing the void and touching on the issues related to life and death, we come to the observation deck located on the Mount of Remembrance next to the road to Ain Karem, from which we can see the New City of Jerusalem. This measure is to ignite a spark of hope in the viewer, because after following the path leading through the dark pages of history, the visitor to the monument looks at the beautiful panorama of the developing city.

While continuing with the examples related to the subject of the Holocaust, I would like to quote yet another example in which one of the indicated elements creating a place is of great importance, namely actions.

This is about the Chapel of Contemplation for Prayer and Meditation at the Museum and Memorial Site in Bełżec. I pay attention to it because the monument in Bełżec, the construction of which was completed in 2004, and which form is the result of a competition in which the first prize was awarded to the team composed of Andrzej Sołyga, Zdzisław Pidek, and Marcin Roszczyk, is one of the most admirable examples of Polish monumental art, repeatedly described and deeply imbedded in the minds of contemporary sculptors and architects.

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26 Oskar Hansen, *Ku formie otwartej*, ed. Jola Gola, Warsaw 2005, p. 130.

The museum on the memorial site was designed by Marek Dunikowski, and Mirosław Nizio is the author of the interior of the exhibition.

In all studies, the chapel in question is practically omitted, and while visiting the museum complex, I was surprised by the fact that there was such an excellent and memorable space. The Chapel of Prayer and Meditation, crowning the museum exhibition, builds a narrative of memory through individual actions of the visitor. Therefore, it seems right to me to describe it from the perspective of my own impressions, feelings and reflections caused by communing with this place.

At the end of the museum exhibition there are huge metal doors with small glass elements. I stand alone in front of that door. Through a strange sensory feeling I still remember the weight of opening that door. There is a huge, empty, bottomless hall in front of me. Semidarkness. It is difficult to determine the scale under these conditions. I am trying to somehow take an attitude towards this space. I even become doubtful as to whether this is really a place where visitors to the museum should enter, because the visual aspects of the surroundings give the impression that the building is larger than the entire museum exhibition, and that the concrete structure in which I find myself is simply undeveloped space. Then I hear a crack. Disquieted, I realize that it is the sound of a monumental door closing. Due to the ambient void and rectangular space, this crack seemed to be a huge noise, multiplied many times by the widespread echo. Then I feel engulfed by acute loneliness; concrete, underlit space gives a feeling of unpleasant coolness. Only a small amount of light reaches the interior through the glazing in the door. I take a small step over the gravel floor. Because of the echo inside, the sound of every step comes back to me multiplied unimaginably. I am struck by the impression as if the 450,000 victims of this horrific crime, personified in my imagination by the sounds of the shifting feet, were walking around me. It was the first time in my life that I quickly left the space of the monument, because the impression it caused was so intense and terrifying that it became unbearable. Only after leaving, I saw an inscription informing that it is a Chapel of Contemplation for Prayer and Meditation. Of course, we are dealing here with deliberate layout design. A radical design decision totally rejecting the aesthetics of this space was supplemented with appropriate selection of materials which, apart from aesthetic semantics, consider the expressive sensory properties. However, the most important factor shaping the narrative in the memory room under discussion was considering actions, which in this case was my personal projection. Professor of social sciences Robert Traba described it with the following statement: "By participating in public activities that create images of the past in public space, we become - nolens volens - actors in the process of constructing collective memory."<sup>27</sup>

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27 Robert Traba, „To był przecież tylko film!” ..., op. cit., p. 9.

Thus, I have described three monumental projects dealing with the Holocaust, but each of them is situated in a different location, which obviously influences their form, imposing different spatial solutions. But not only that, because these monuments materialize a different collective memory. In case of the monuments located in the areas of German concentration camps in Poland, the narrative emphasizes the enormity of the tragedy. In Jerusalem, the crowning accent is an image of hope. If we were to add to this set the Monument to the Murdered Jews of Europe in Berlin designed by Peter Eisenman, in its context we should talk about the need for accountability and the German community plea for reconciliation directed to the Jewish people. At the Holocaust Memorial Museum in Washington, we deal with an object that evokes a historical narrative, which Lenartowicz classified as an "object monument". Because a narrative is built differently in a space that is an authentic witness of an event, and differently when a monument becomes a story about distant events.

## CONCLUSION

“We must recognize all suffering, including the suffering that did not affect us, as something that should affect us and from which, without our own merit, we have only been saved”<sup>28</sup>.

Today's world presents designers with new challenges, and although the formula for project designing remains similar, it is constantly modified. We are faced with the need to commemorate terrorist attacks, aviation disasters, the rediscovered pages of history, revealing hitherto unknown oppressions by totalitarian systems. And in this field we also have excellent contemporary examples of good monument projects.

The authors repeatedly use signs and forms which, in their spatial sense, become a medium for expressing a semantic narrative. Solutions such as marking out the axis, using water, planting a tree, dividing the space with a wall or gate, result from the creative necessity. However, these are just means of expression that allow to structure a place, giving it appropriate meanings and contexts. But the true understanding and shaping of monuments begins when we use these means for the relevant purpose. It is not the gate that is a monument, but the spaces that we enter through it. It is not the wall that is a monument, but the spaces it separates. A tree will become a monument only when the viewer sees it as an affirmation of life. In order to give these forms the appropriate meanings, we have to maintain a dialogue with the space being developed and respect all its hidden aspects and meanings, forcing the viewer to explore it, and thus to actively participate in the creation of our collective memory.

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28 Karl Jaspers, *Wahrheit und Bewahrung*, R. Piper & Co. Verlag, München 1983, quote from: Roland Schefferski, *Pamięć Shoah?* [in:] *Pamięć Shoah Kulturowe reprezentacje i praktyki upamiętnienia*, edItors T. Majewski, A. Zeidler-Janiszewska, Łódź 2009, p. 723.

## DESCRIPTION OF WORKS

Due to the topic under discussion, which treats the monument as an interdisciplinary sum of many factors, the analysis is carried out in a manner of a study.

The manner of a study is necessary not only due to the limitations posed by the investment process, but also allows us to boldly and freely treat the area of activity as a creative matter, where the choice of location must be a conscious creative decision.

In my work, I present three concepts of collective memory commemoration forms. Essentially, they are a combination of (existing) data elements with formed elements (creations) located in a locus, which together create a value called the monument project. Each of the proposed solutions takes up the subject of the Upper Silesian Tragedy of 1945. Each project is situated in completely different location, which prompts us to use a different method of shaping the form and conducting narration. For this reason the design and creative decisions are conditioned by several factors described above.

When choosing a topic adequate to the needs of my doctoral thesis, I was guided by the complete and still relevant definition contained in the book *Socjologia i kształtowanie przestrzeni* (Sociology and Shaping of Space) by the Polish sociologist Aleksander Wallis, for whom the monument is a "made for memory or as a memento"<sup>29</sup>.

According to Wallis, a monument "is made as a result of conscious social needs [...] expresses the moral, political, intellectual or other ideological values of smaller and larger social communities and has its place in the socio-historical awareness of these communities"<sup>30</sup>. A monument "is a work of art [...] and belongs to a specific era and artistic tradition, as well as to the output of its creator; [...]"<sup>31</sup> "... it is an element of space [...] and belongs to its immediate surroundings"<sup>32</sup>.

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29 Aleksander Wallis, *Socjologia i kształtowanie przestrzeni*, Warsaw 1971, p. 105.

30 *ibidem*, p. 105.

31 *ibidem*, p. 105.

32 *ibidem*, p. 105.

## THE UPPER SILESIAN TRAGEDY OF 1945

These words are used to describe the still little known – apart from Upper Silesia - tragic episode of internment and deportation to forced labour in the Soviet Union of at least forty-six thousand inhabitants of Upper Silesia (Poles and Germans). Mainly young, healthy and well-qualified men aged 17-50 (miners, steel workers, mechanics, locksmiths) were deported.

Before their deportation, the detainees were imprisoned in three large camps organized by the NKVD, in Łabędy, Mysłowice and Oświęcim, and in numerous smaller sub-camps.

The journey, sometimes lasting many weeks, took place in crowded cattle cars. It is estimated that 10% of the deported may not have survived the transportation. Most of those deported from Upper Silesia ended up in labour camps in Donbas (Eastern Ukraine) and in the Minsk region (Belarus). Some of them were deported to Georgia near Murmansk, to Kazakhstan and Kamchatka. Those deported to Ukraine were employed in mines, steel mills, coking plants and chemical plants. Murderous work in inhumane conditions resulted in high mortality, ranging from 1.5% to 2% per month.

The exact number of fatalities among deported from Upper Silesia has not been yet ascertained. It is assumed that 30% of the deported did not survive. Most of those who survived had returned home by the end of 1949.



## "THE EMPTINESS AFTER ..." MONUMENT

### PHOTO OF THE ACTUAL STATE

While considering the many-sided tragedy of deportation in 1945, it is impossible to ignore the context of the social sphere. A secondary, though undeniably dramatic experience of people living in Upper Silesia at that time was the memory and emptiness left after the deportations. Each person deported to the East left in their hometown their closest ones, relatives, friends and colleagues. For tens of thousands of human beings, all relationships, conditionings and dependencies were dramatically broken. In the monument project described above, it was decided to commemorate these "left behind" victims of deportation.

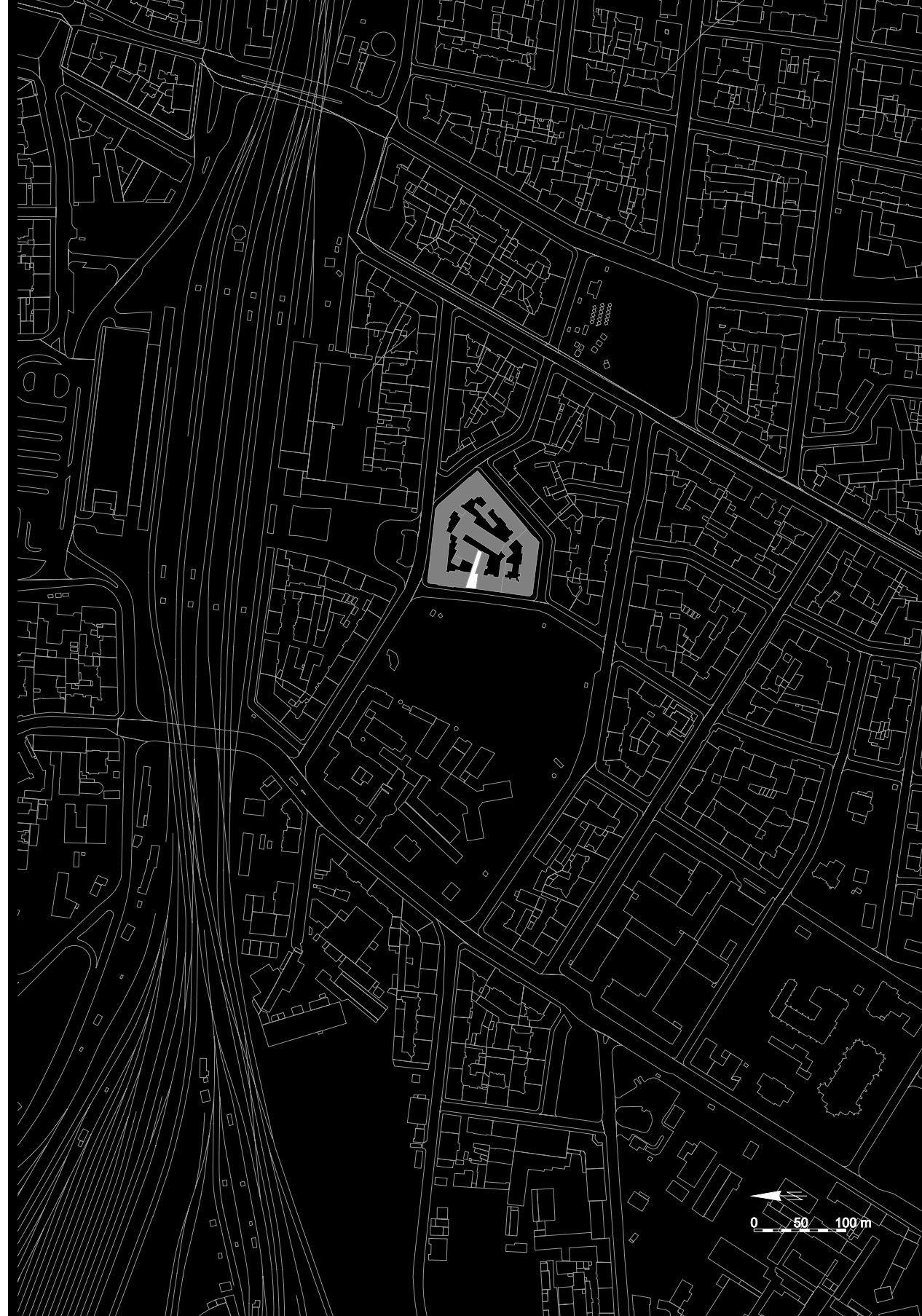


## URBAN CONDITIONS

### MAP OF THE SOUTHERN PART OF DOWNTOWN

Since it is difficult to associate the above-mentioned events with a specific location, the choice of place was confined to the historical part of an exemplary Silesian city – Katowice. The hidden potential of the place, and basically the noticeable spatial aberration of the typical urban tissue, played the decisive role in its selection.

In the centre of Katowice, near the main railway station, you can find a compact block of urban development between the Maria Skłodowskiej-Curie, Andrzeja and Krzywa streets. On the west side of this block, there is Andrzeja Square, which is rather park-like. Seen from this side, the frontage of the street is shaped by three- and four-storey residential townhouses from the turn of the 19th and 20th centuries. When looking at the aforementioned frontage from the side of Andrzeja Square, one can notice an empty space in its central part, eight meters wide, which makes it possible to enter the block. The aforementioned “breach” in the monolith of the buildings set against each other, by its specific geometric spatial conditions, creates an impression of the perspective having its vanishing point in the interior of the courtyard.





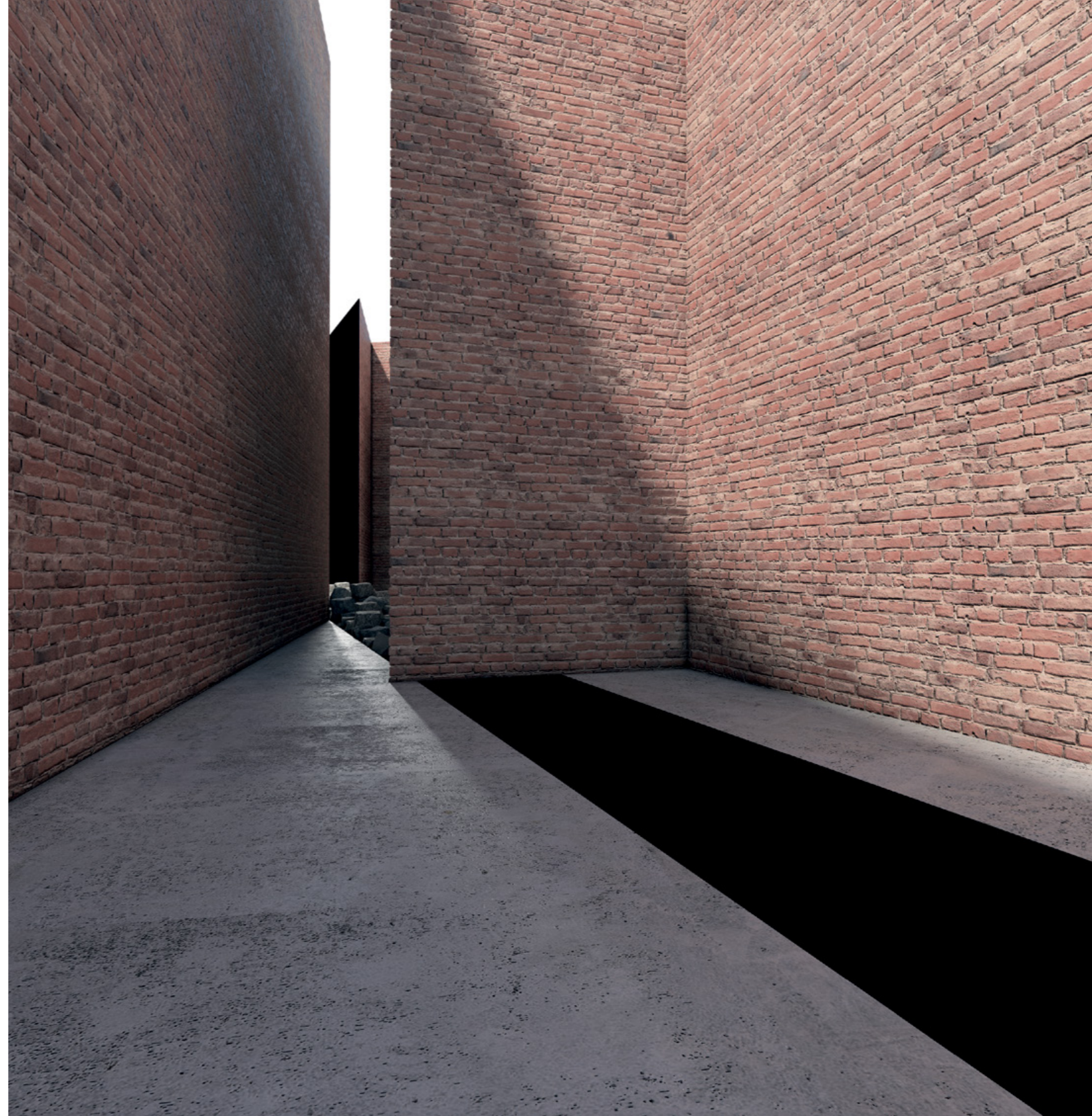
## THE IDEA OF THE MONUMENT

### VISUALIZATION OF THE INTERIOR VIEW TO THE EAST SIDE

The main conceptual and narrative assumption of the monument is the materialization of the term “the void left after the deported people”. In the selection of the scale, it was decided to give it the size of a residential house, which becomes a synonym for the resident’s surroundings and his family. The negative space of the project, defined by brick walls, contrasts with the neighbouring buildings, and draws the viewer’s attention by its otherness. It is like an empty frame in a gallery full of paintings – it is supposed to cause consternation of the viewer and raise questions about the reason for such a mutual juxtaposition of forms.

In the subsequent stage of experiencing and exploring, the viewer enters the interior of the monument through a narrow vertical slit. The scale and proportions determined by the homogeneous material of the walls in relation to man become an expression of the aforementioned “emptiness after”. A four-storey, roofless room directs the viewer’s attention towards the middle of that block of buildings. This is due to the “artificial” vanishing point of the walls, which in an almost scenographic manner optically simulate the effect of the “long road”. This road, marked with the colour of the floor towards the east, prevents physical passage because it is blocked successively by a vertical wall, stone blocks and finally a narrow corridor. The observer sees these consecutive plans and obstacles but cannot go deeper into the quarter.

All the measures described above use the observer’s sensual experiences in order to build feelings, impressions and emotions while he/she communes with the monument. Depending on the sensitivity and imagination of the viewer, this can take place at a different level of interpretation of phenomena, giving different, individual perceptions of the work.





THE FACADE OF THE BUILDING QUARTER  
VIEW FROM THE EAST



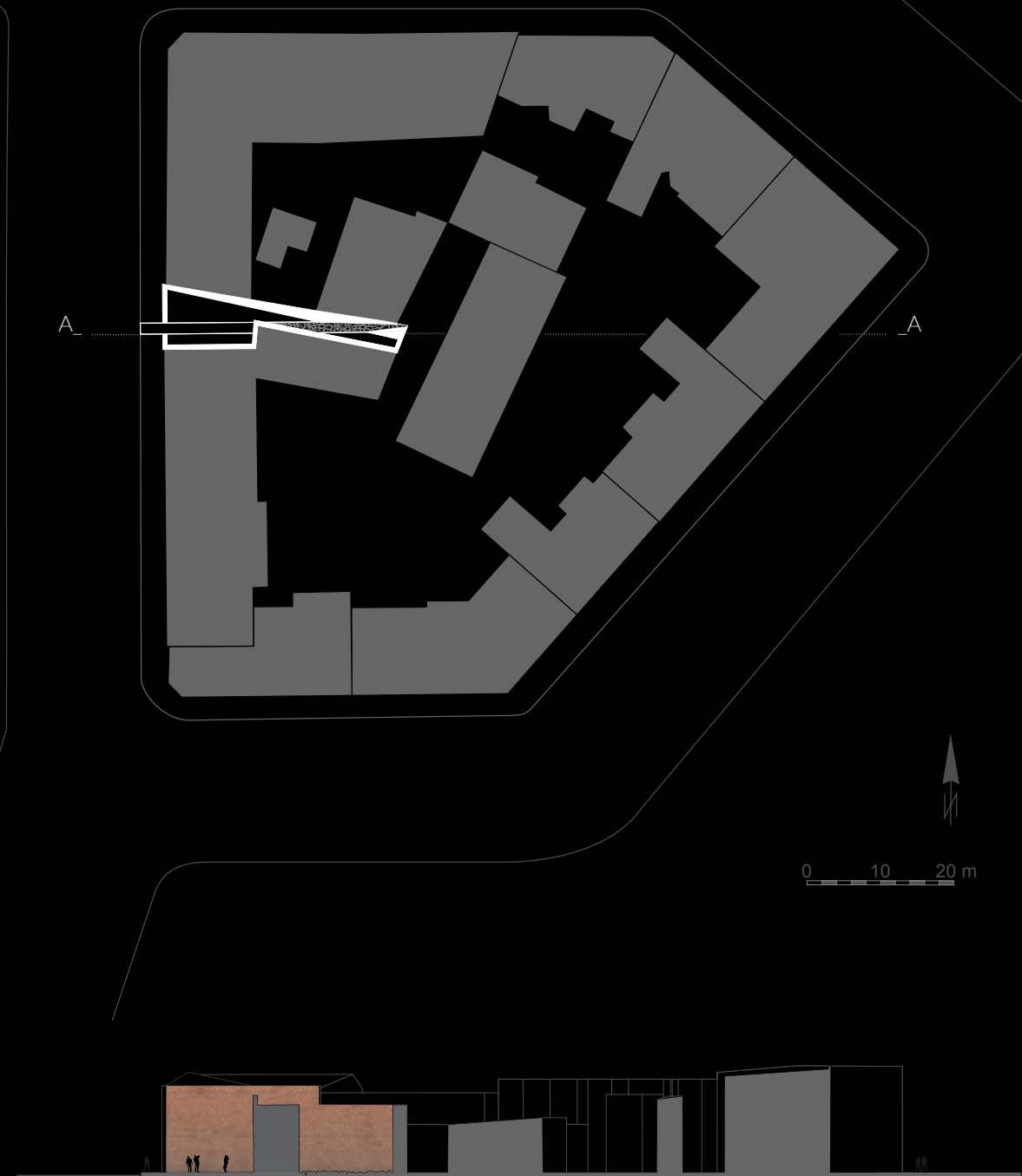
## SPATIAL SOLUTIONS

### A PLAN OF A QUARTER OF BUILDINGS WITH A MONUMENTAL LAYOUT

#### SECTION A\_A THROUGH THE ENTIRE QUARTER OF BUILDINGS WITH A SPECIFIED MONUMENT DESIGN

The selection, analysis of the context and the original conceptual assumptions resulted in the following design decisions on architectural and spatial solutions:

- the entire hexagonal, irregular plan of the plot is enclosed around the perimeter with a homogeneous brick wall with a height adapted to the upper cornice of neighbouring townhouses and of variable thickness, which is to unify the created interior and correct its geometry;
- from the side of Marii Skłodowskiej-Curie Street, the designed entrance to the monument is in the form of a vertical crack in the wall at the fault line of two heights;
- in the width of the entrance, a symbolic road is marked on the floor. It runs deep into the site towards the east, which directly refers to historical events.



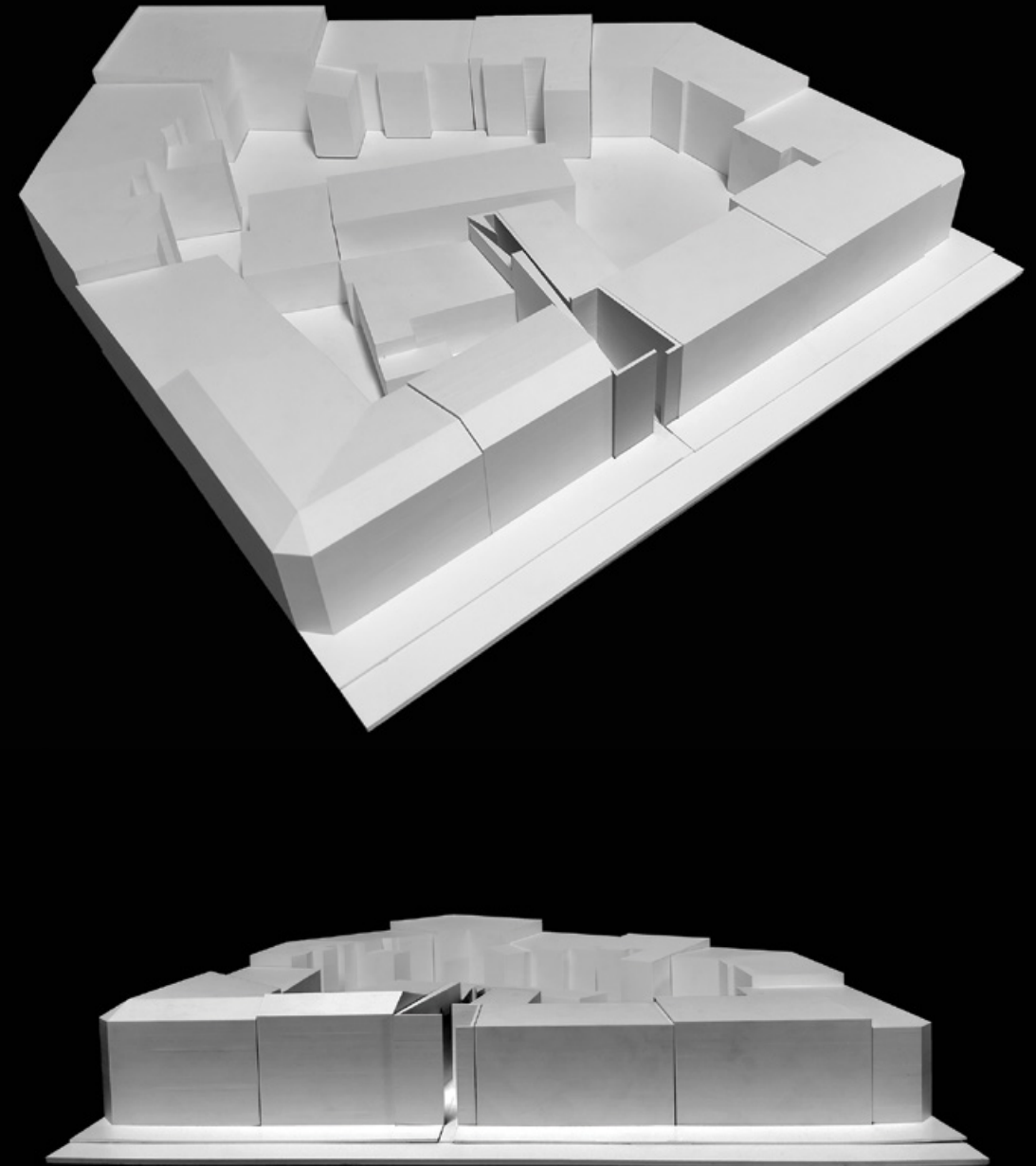
## MATERIAL SOLUTIONS

### PHOTOGRAPHS OF THE MODEL OF THE MONUMENTAL FOUNDATION FOAMED PVC, 3D PRINTS DIMENSIONS: 74 CM × 90 CM × 13 CM

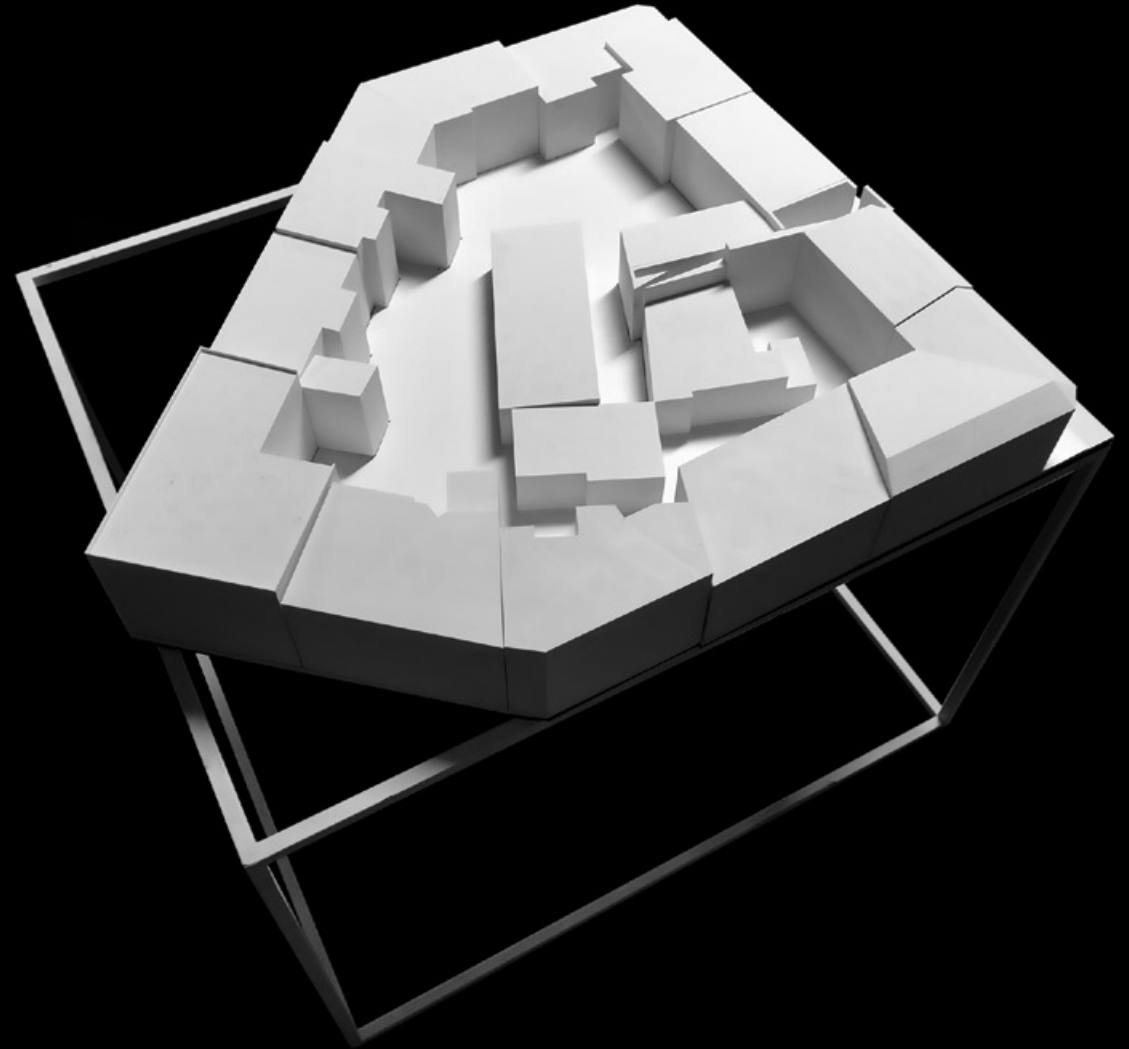
The range of materials used in the project is deliberately limited, so as to enhance the impression of homogeneity of the resulting structures. The idea was not only to refer to the minimalist aesthetics, but also to maximize the geometric values of the resulting interior without distracting the viewer with subsequent divisions of materials and structures.

The use of traditional red brick to erect walls results from the archetypal importance of this material in our culture and the tradition of residential buildings construction in Silesia. In addition, the spatial texture of the brick wall with a clear horizontal division of the joints gives dynamism and an unambiguous scale to the entire project. As a complementary material, the cladding of flamed and brushed Impala granite slabs is indicated, which, when used on the external wall and the floor, is to constitute a neutral background for the brick and the entire surroundings.

The aforementioned symbolic “road to the east” is made conspicuous by the manner the surface is finished – by polishing, which deepens the natural black colour of the stone.



PHOTOGRAPH OF THE MODEL OF THE MONUMENTAL FOUNDATION  
FOAMED PVC, 3D PRINTS  
DIMENSIONS: 74 CM x 90 CM x 13 CM



## THE LIST OF VICTIMS OF DEPORTATION AS A MONUMENT

### PHOTO OF THE ACTUAL STATE

In the town of Radzionków on Św. Wojciecha Street, in the building of a closed railway station, the Centre of Documentation of Upper Silesians Deportation to the Soviet Union in 1945 has been operating since 2014. The centre performs cultural, archival and educational functions about the events related to the mass deportation of the inhabitants of Upper Silesia to the east after the end of World War II. As a result of these repressions, over 46,000 people were deported. Inside the station complex there is, among others the permanent exhibition presenting these tragic events from the past.



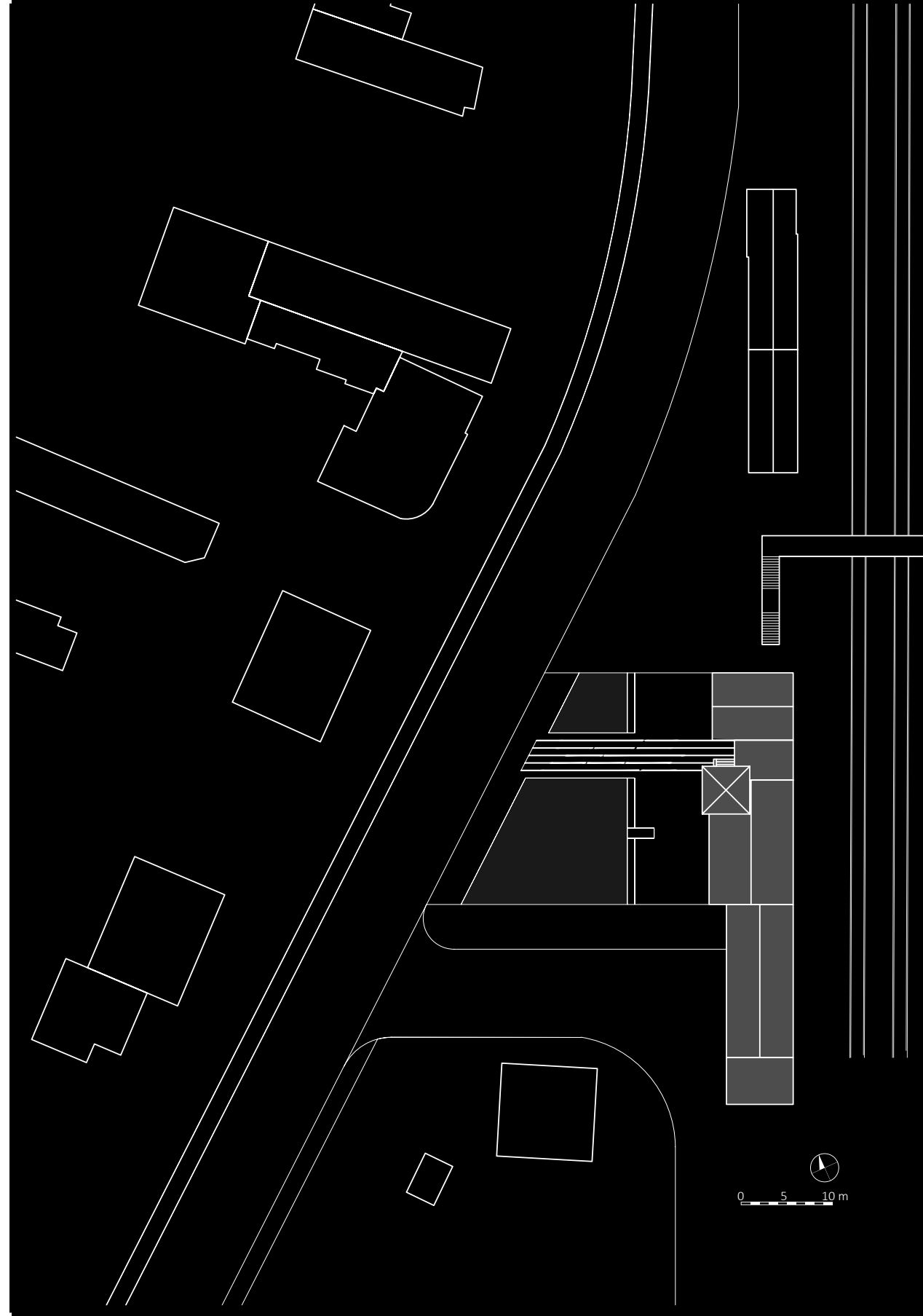


## URBAN CONDITIONS

### LAND DEVELOPMENT PLAN

The buildings of the former Radzionków railway station are located at the north-eastern boundary of the town. They are surrounded by low, scattered residential houses, creating an irregular frontage along Św. Wojciecha Street. From such a monotonous, small-town landscape, the body of the station slightly stands out thanks to its “retraction” into the plot in relation to other buildings.

Small structures with brick walls, which are a characteristic 19th-century example of a small railway station, are separated from the main street by a trapezoidal town square. I chose this space as the location of the monument, which will also perform the function of the foreground of the main entrance to the building.



## THE IDEA OF THE MONUMENT

### VISUALIZATION

The historical vicinity of the station and tracks with the surrounding infrastructure, as well as the train itself as a means of transport for the deported population, strongly determined my choices of forms of communication expressing the idea of this monument. They are made up of sensual impressions of people from the past – crammed into freight cars. People transported over thousands of kilometres from the world they knew, in which they lived, in which they had families and relatives, to a foreign, hostile and empty land. Their journey, which itself was a premeditated torture of experiencing crowding, darkness, changing weather conditions, thirst, etc. Their only contact with the outside world during transport were views – a slowly changing landscape, seen through the cracks between the boards of the wagon's walls.

Creating a space that evokes a feeling of discomfort in the visitor because of narrow claustrophobic passages, rough textures, materials that feel “cold” to the touch and limited view of the surroundings have become the constituent material of this monument. It is intended to create – through multisensory perception – a kind of substitute for the experiences and feelings of the victims.

The second design assumption of the memorial is an attempt to demonstrate to the visitors the magnitude of the number of victims of these tragic events. In order to compile the most complete list of the first names and surnames of the deported persons, archival searches were carried out. It is made visible in the form of sequences of lines and columns of text, perforated in the surface of the steel plates which are included in the composition of the sculpture. The viewer, gradually approaching the aforementioned wall, notices a slight derangement of the texture the surface, then discovers that these are horizontal slits of lines through which rays of light penetrate. Standing directly in front of the wall, he can read the list and realize that each written name is the story of a real person living in Upper Silesia in 1945.

Another narrative measure of the project was a loose reference to the metaphor of the border between two worlds and different landscapes – the local, native and the endless Asian steppe. The main objects of the monument, with their scale and proportions referring to the rail wagons, were positioned in such a way as to cross this border contact line in a symbolic gesture.





VISUALIZATION FROM THE WEST

- The analysis of the surroundings and the original conceptual assumptions resulted in the following design decisions about architectural and spatial solutions:
- on an urban scale: the aforementioned square, 26 meters by 32 meters, was divided by stripes parallel to the frontage of the building into two different surfaces – the first paved with concrete, and the second, by contrast, covered with a natural meadow;
  - considering the fault in the body of the station building, the main compositional axis of the project, 3.5 meters wide and 25 meters long, was marked perpendicular to it;
  - the main core of the monument consists of a system of five horizontal rows of slabs with heights from 2.6 to 3.4 m and variable lengths. Their proportions and scale refer to the archetypal freight wagon. The association with the railway is emphasized even more by the connection of the spacing of each slab with the rhythm of the tracks placed on the floor of the square;
  - mutual distances between the sequences of slabs are narrow passages, 84 cm wide, allowing visitors to walk from one space to another through long stretches of corridors;
  - the floor of the passages between the slabs is covered with broken stone, which is intended to evoke associations with railway tracks. Visitors' walk on a loose stone surface generates characteristic sounds, reflecting from parallel steel plates, which strengthen the viewer's sensual experience.



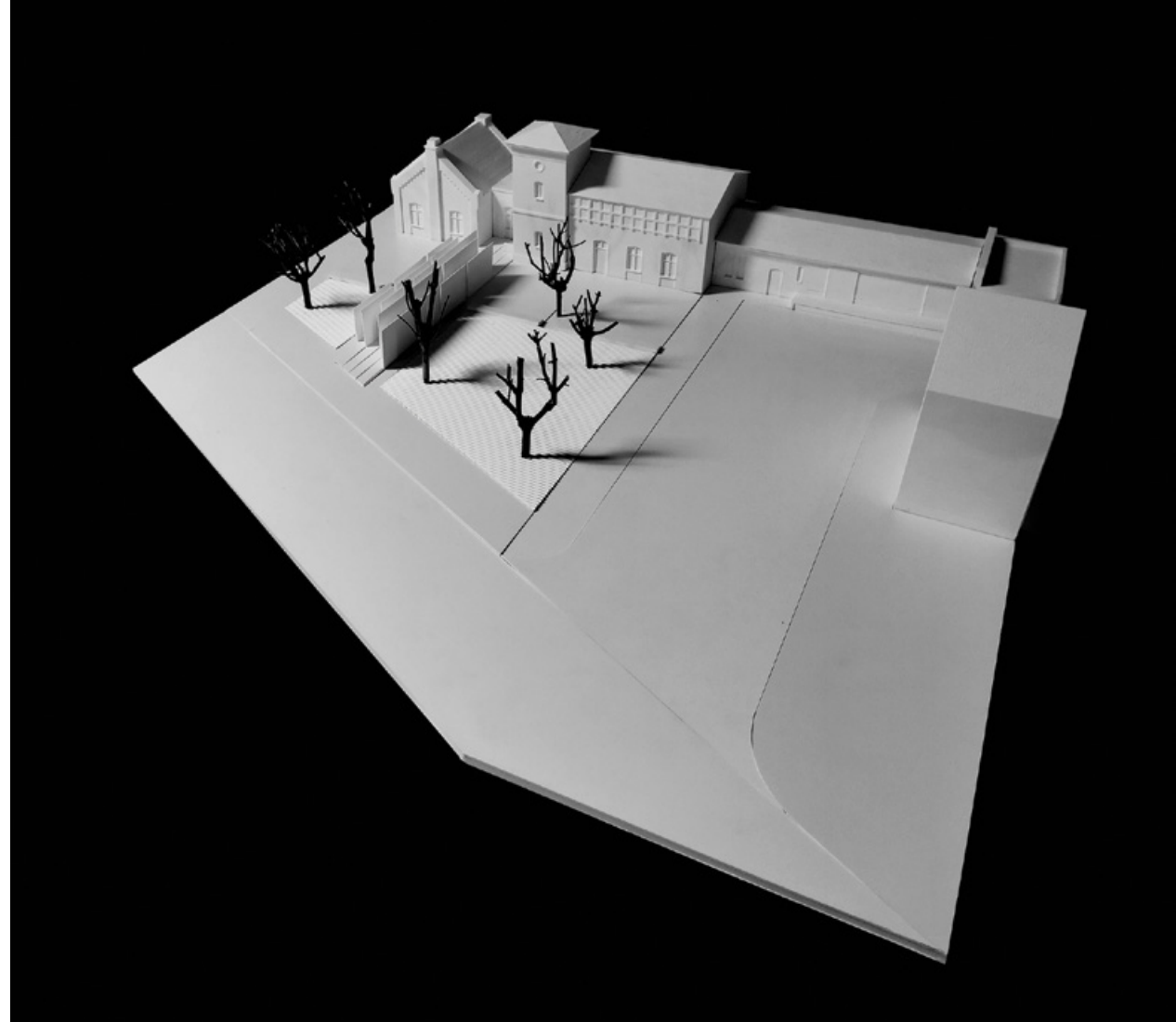


## MATERIAL SOLUTIONS

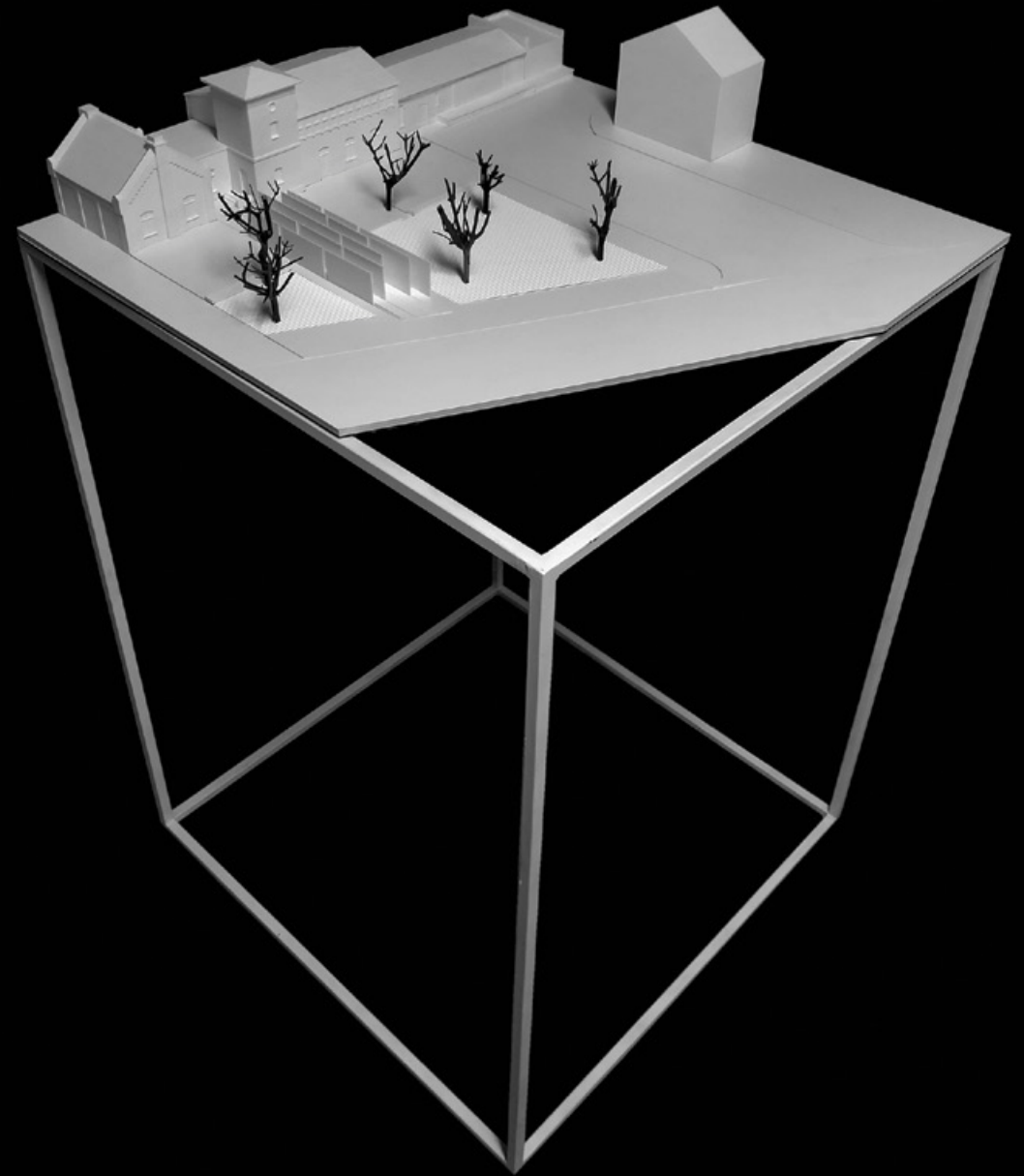
### VISUALIZATION, VIEW FROM THE SOUTH

**A PHOTOGRAPH OF A MODEL OF A MONUMENTAL FOUNDATION  
FOAMED PVC, 3D PRINTS  
DIMENSIONS: 71 CM × 71 CM × 15 CM**

The decisive factors in selecting from the palette of materials to be used in the project, were direct inspirational references of the monument. Rusting corten type steel was chosen as the main material from which the vertical slabs-plate arrangement was designed. This material with its harsh aesthetics of the red patina, which becomes darker over time, combined with the grey broken stone of the floor, evokes associations with the old railway infrastructure. The other elements of the project are a kind of passe-partout for the main object, where the choice of materials and green surfaces play both functional and background roles.



A PHOTOGRAPH OF A MODEL OF A MONUMENTAL FOUNDATION  
FOAMED PVC, 3D PRINTS  
DIMENSIONS: 71 CM x 71 CM x 15 CM



## MONUMENT - GATE

### PHOTO OF THE ACTUAL STATE

In the years 1942-1945, in Świętochłowice, in the Zgoda district, at today's Wojska Polskiego Street, the German concentration sub-camp of KL Auschwitz-KL Eintrachthütte was located, and from February to November 1945, the Zgoda Labour Camp, administered by the Public Security Office. In this place, with a tragic and complex history, people of many nationalities, religions and beliefs whom both totalitarian systems considered as their enemies or criminals were imprisoned and murdered.

The entire rectangular area of the camp was surrounded by a double barbed wire fence. There were four watchtowers in the corners of the rectangle. One-story barracks for prisoners were situated inside the designated area.

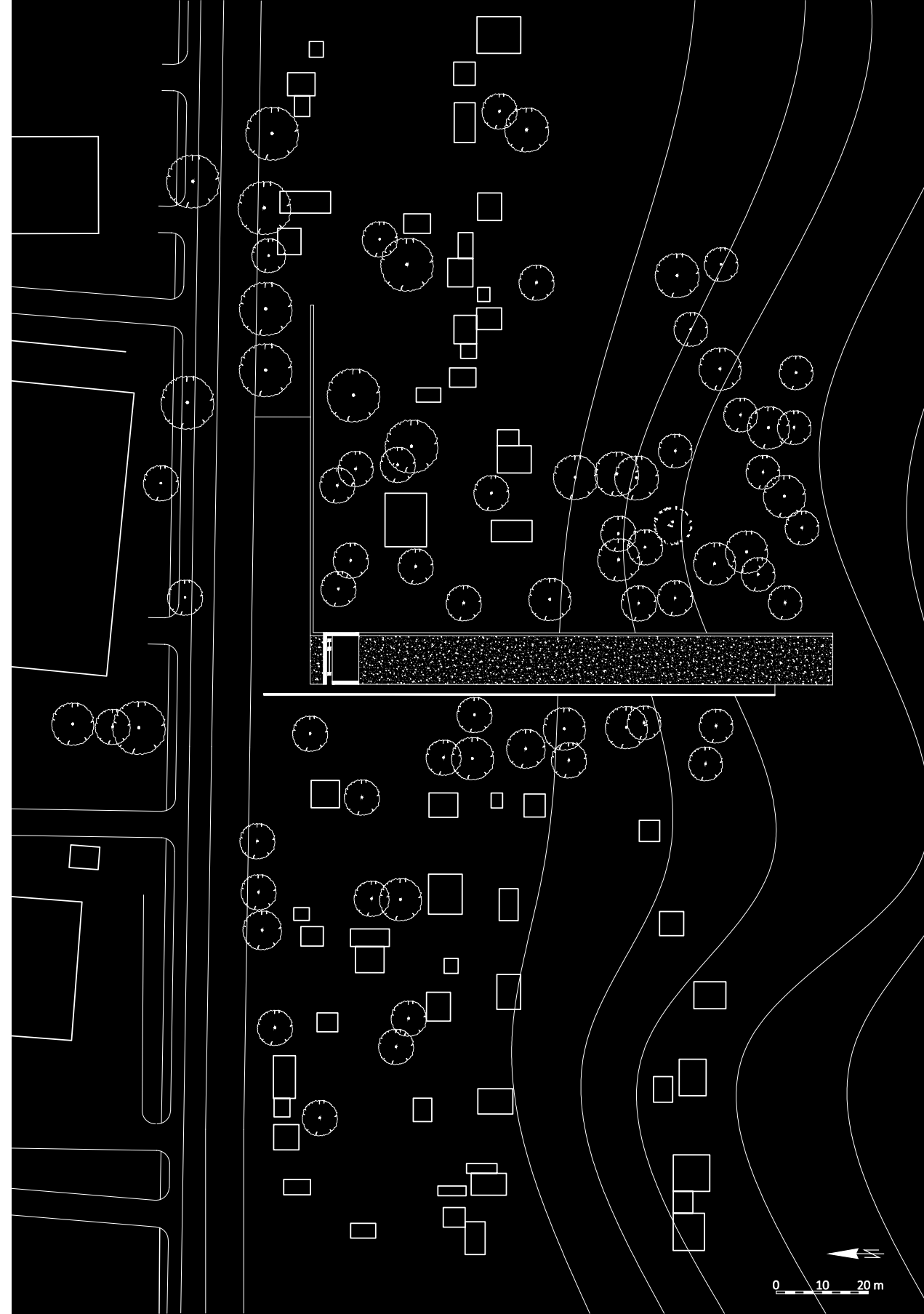


## URBAN CONDITIONS

### LAND DEVELOPMENT PLAN

In its current state, the area of the former camp adjacent to Wojska Polskiego Street is mostly covered with low and high unlooked after greenery. Towards the south, the ground level slopes slightly and the vegetation changes into a woodland. Part of the area (on the western and eastern sides), has been taken up by employee allotment gardens. On the opposite side of the street there are scattered low buildings with industrial functions. The observed character of the suburban landscape does not indicate in any way (or even conceals) the subject place of collective memory.

The only visible, material witness to the martyrological history of this place is the main entrance gate to the former camp. It was this small construction with brick pillars and steel spans of the gate that was chosen as the main compositional point of the new commemorative project around which the entire monument narrative is built.





## THE IDEA OF THE MONUMENT

### VISUALIZATION OF THE INTERIOR OF THE MONUMENT

According to oral records, after the camp was liquidated, one of the workers permanently closed it by welding the steel wings of the gate. This event symbolically closes a tragic and shameful period in the history of this place, preventing anyone from re-entering the camp through the gate. The materialized "closing gesture", contradicting the utilitarian function of the gate, turns it into a multi-faceted exhibit and, at the same time, a proper monument. The concept assumes (by arranging the space around it) exposing this object, strengthening the impact of the aforementioned "closing gesture" and organizing the memory space accessible to visitors.

The aforementioned memory space should maximally and at the same time subtly use the existing landscape potential of the place without radical changes in the development of the entire area. This is to be done in accordance with the assumptions – not to reconstruct the camp, but only to create forms on an urban scale, building a semantic dialogue between the viewer, nature and the tragic history of the place.





**VISUALIZATION**  
**VIEW OF THE ENTRANCE FROM THE NORTH**

The analysis of the existing surroundings at the commemoration site and the author's ideas resulted in the following design decisions concerning architectural and spatial solutions:

- the axis of the existing camp gate in the direction perpendicular to Wojska Polskiego Street becomes the compositional axis of the entire project.
- the gate is encased on three sides with a monolithic "sarcophagus" of the size of a building, exposing the artifact in a new scenographic arrangement. The new, "levitating" wall separating (from the street side) the light of the gate passage is intended to expose and strengthen the "permanent closing gesture". An additional task of this procedure is the gradation of memorial sites from the roofed "zone 0" in the immediate vicinity of the gate to more distant zones, which assume the characteristics of partially open and fully open spaces.
- the commemorative zone is separated from the western side (from the existing allotment gardens) by a wall 120 m long and 4.5 m high. The designed length of the wall is to enable visitors to experience the real scale of the area of the former camp. A walking path is made along the wall. The long wall is intended to be an exhibition space for educational content about the history of the place in a chronological arrangement of events.
- the monument zone is separated from the northern side (from the street and industrial buildings) by walls 4.5 m high. In addition to the purely functional organization of the entrance zone and the acoustic screen, this is aimed at grading the experience of the space through which visitors pass, by clearly diversifying the scale of the interiors (from a narrow vestibule to memory zones open to a vast landscape).
- the main memory zone is marked out by a horizontal floor in the axis of the gate – a stone road, 120 m long and 11 m wide. Its scale, structure and horizontality are intended to initiate a formal dialogue with the natural landscape of different heights by means of consciously arranged scenes and settings. The most characteristic of them is the view from inside the "sarcophagus" towards the south and the view from the "educational" path towards the south and east. The aforementioned stone structure of the symbolic "road", through the perceptible repetition of the setting, is to evoke associations with cobblestones laid by many hardworking human hands and heavy manual labour.



## MATERIAL SOLUTIONS

**A PHOTOGRAPH OF A MODEL OF A MONUMENTAL FOUNDATION**  
FOAMED PVC, 3D PRINTS  
DIMENSIONS: 47 CM × 260 CM × 40 CM

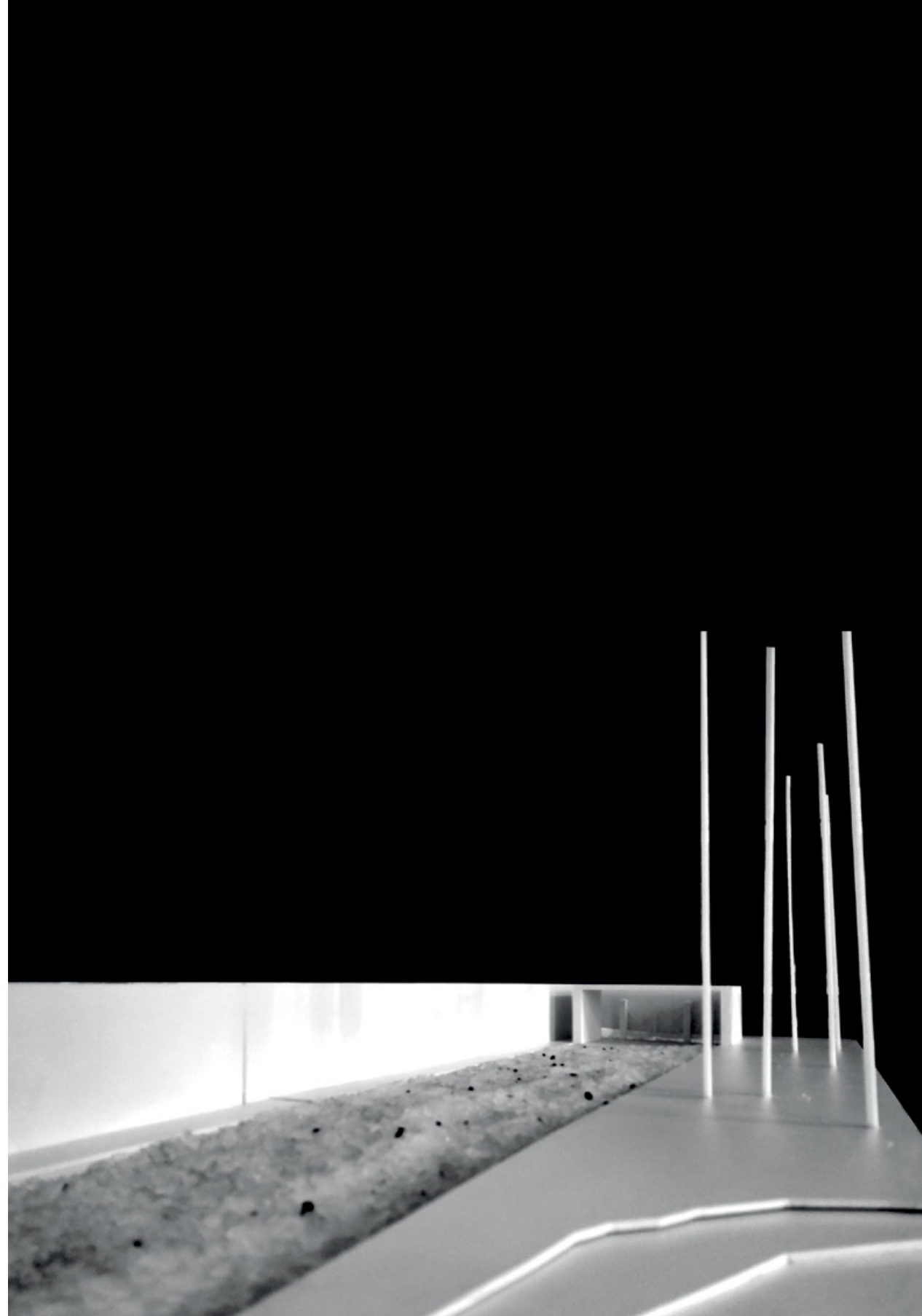
**DETAIL PHOTOGRAPHY OF THE MODEL**  
PCV, GRAVEL, 3D PRINTS

The adopted solutions regarding the use of materials for the construction of a landscape monument project consciously and rigorously limit the amount of materials used to architectural concrete, natural stones and metal inscriptions. Such restraint is aimed at creating a noble and at the same time severe in perception link between the woody landscape and the cacophony of materials used in the surrounding buildings. The material used inside the designed arrangement for walls and floors is to be only a kind of passe-partout for the main object – the gate.





A PHOTOGRAPH OF A MODEL OF A MONUMENTAL FOUNDATION  
FOAMED PVC, 3D PRINTS  
DIMENSIONS: 47 CM x 260 CM x 40 CM





VISUALIZATION, VIEW FROM THE EDUCATIONAL PATH  
TOWARDS THE SOUTH





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