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Summary of the doctoral thesis:
Polish style. Diversity theory.

When I began writing my doctoral thesis, I assumed that it would cover all the topics that interested me related to the theme I had chosen. During the process, I understood that, unfortunately, this would not be possible. So, I decided to focus all my attention on the most significant phenomena related to the building and strengthening of culture and national identity. Based on selected examples, I tried to find confirmation of the hypothesis I had put forward at the beginning - that the Zakopane style is one of the Polish styles. The subtitle of the first part of my work includes the second accurately named thesis - the theory of diversity. The "search" for the Polish style, which I conducted as part of my doctorate, led me to believe that my beliefs about its multi-dimensionality were not mistaken. While travelling around Poland, I made photographic and film notes, which helped me categorise the observed phenomena and, based on them, define the specifics of the surrounding space marked by an alleged "national" character.

The phenomenological aspect of the observed phenomena that interested me the most concerns the creation of new places that serve as a kind of showcase of Poland, or at least are created in such a spirit - Gdynia and Zakopane. I consider both of these cities to be typically Polish, designed from the ground up as such, although they are formally quite different. At this stage of my work, I decided to deal with one of its most famous variants, very important for the entire national culture - the Zakopane style.

The Zakopane style is inextricably linked with its creator - Stanisław Witkiewicz. This extraordinary man created a style that did not become a national style according to his assumptions, but it became a widely recognized Polish style, and certainly one of its most characteristic variations. Unaware of this, this hard-working artist - architect and philosopher, re-created the Highlander culture. For the next decades, already a hundred years after his death, his ideas and precise guidelines for building houses are strictly adhered to by the native Highlanders. Witkiewicz as a designer is not sufficiently appreciated, so my work is a tribute to this great artist.

My project presented in the second part of the doctoral thesis concerns the arrangement of two historic buildings located in different parts of Zakopane. The idea of the project from the beginning revolved around the creation of a "chapel" of Witkiewicz, a place where his thought could be fully understood and appreciated. According to these assumptions, the concept of the Witkiewicz pavilion was created - otherwise the metaphysical pavilion, within the range of which it would be possible to approach his ideas, thoughts and philosophy of creation with all senses.

This place, designed as a responsive space, would connect the past of Podhale with its present, allowing one to feel the atmosphere of past decades, understand the changes taking place over the years, and unravel the secrets of the genesis of the Zakopane myth.

The second building arranged by me also gained an eminent patron. The metaverse pavilion is dedicated to Witkacy - the son of Witkiewicz, who also made Zakopane famous, although in a slightly different way from his father. The Zakopane praised by him still lingers in the quiet and unfrequented corners of the city. This difference made the arrangement of the second object focus on virtual experiences, presented in a more-than-real world. Witkacy's pavilion is as different from his father's pavilion as his philosophy and artistic path was different from his father's. It introduces the viewer to another dimension, based on visual experiences. But only both places together can fully reflect the history and spirit of Zakopane.

The **Trafostacja 1 Trafostacja 2** project consists of two architectural objects operating in conjunction with each other. The buildings, which are monuments of architecture in the Zakopane style, are about 400 meters apart. Both buildings are located on the walking and tourist route often frequented by visitors to Zakopane.

Trafostacja 1 is located in a secluded part of the city - at Bulwary Słowackiego Street. This area is within the buffer zone of the Tatra National Park. Due to specific conditions - traffic restrictions, special regulations resulting from the protection of such places - it is a location that is environmentally similar to the naturally occurring thickets, shrubs, and meadows in this region. These conditions led to this place being chosen as the location for the metaphysical pavilion - otherwise known as the Witkiewicz pavilion. Trafostacja 2 is located in a busier part of Zakopane, among inhabited buildings, on the frequently used Ulica na Antałówkę. Situated 100 meters from the branch of the Tatra Museum - the W.J. Kulczycki art gallery, it is a public place, visible from a distance, exposed. For this reason, it became the home of more contemporary art, associated with technology, based on history, but referring to the future. Its full name - the metaverse pavilion - otherwise known as the Witkacy pavilion - best testifies to this.

Trafostacja 1 refers to the sphere of ideas. It is not only a place of relaxation and education, but also a portal to a metaphysical encounter with the "creators" of Zakopane style. Trafostacja, in a sensory way, conveys data and information about the creator of the Zakopane style - Stanisław Witkiewicz. Witkiewicz is presented here as the "creator" of Zakopane, as its promoter and popularizer. Users of Trafostacja 1 can also get to know other notable figures - all contemporaries of Witkiewicz, who were involved in the exploration and protection of folk culture. You can hear folk songs and demonstrations of Highlander music recorded on phonograph rolls, local legends, stories, and excerpts of prose and poetry praising the Tatra Mountains and Podhale.

The building serves as a form of information distributor. With the help of sharing technology, users can download any information using their portable multimedia devices, with the rich and diverse collections of the Dr. Tytus Chatubiński Tatra Museum in Zakopane being the source of this information.

Trafostacja 2 refers not only to ideas and fantasies, but primarily to the material culture associated with Zakopane and Podhale. Trafostacja 2 was named the metaverse pavilion - otherwise known as the Witkiewicz pavilion. It is a passage between worlds - the real one, associated with matter, and the fleeting, super-real one built on the basis of images and illusions. Real artifacts that are human-made have become a pretext for building virtual spaces accessible to the user. Trafostacja 2 is located on a small street, at the edge of a sidewalk. Situated 100 meters from the branch of the Tatra Museum, W.J. Kulczycki art gallery, it is a public place, visible from afar, exposed. For this reason, it has been designated as a place dedicated to the achievements of artists who in their work have encountered Zakopane and Podhale.

Trafostacja 2 is the gateway to virtual spaces, in which we move to visually experience selected topics of art and regional culture. Coming to this place, users have the opportunity to see already known works in a different way, to get closer to them, and even to enter their center or merge with them. Visitors to the transformer station, being in its impact zone, can independently use the museum resources made available by Trafostacja 2. Using personal portable devices, they can transport themselves to the virtual world of art, they can "take" part of it with them on their further journey, they can use the downloaded data for their own creativity.

The **Trafostacja 1 Trafostacja 2** project is based on the principle of information sharing and the idea of post-production. It provides access to the resources contained in the collections of the Tatra Museum in two ways: on-site - in a shortened form, available to everyone, and also advertises stationary facilities offering an analogue meeting with the work.

The transformer stations can be another interesting point on the Zakopane Style Trail, they fit into the idea of monument protection, they are a place promoting relaxation, culture, and education. They tell the story of the place and the people, integrate the local community, function in accordance with the plan for the protection of protected areas, and play a cultural role.

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