

POST-INDUSTRIAL PLACES

as the Subject of Transdisciplinary Studies
from Design to Rootedness



EDITED BY ALEKSANDRA KUNCE

KATEDRA
WYDAWNICTWO NAUKOWE

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Scientific reviews by prof. Joanna Szydłowska, prof. Dionizjusz Czubala

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Research Approach to Post-Industrial Places. Introduction

The project of the National Programme of the Development of Humanities: “Development” 2.b entitled *Post-industrial Places as the Subject of Transdisciplinary Studies. From Design to Rootedness* stems from the need to develop a transdisciplinary research path in order to radically complement and transform the existing understanding of post-industrial space design with a complex analysis of philosophy and anthropology of a place. The foundation we base on is cultural studies which already, as Anna Zeidler-Janiszewska indicates, constitute a particular trans-discipline within the humanities.¹ Cultural studies still remain *fröhliche Wissenschaft*, to use Clifford Geertz’s term designating anthropology.² However, it is important for us to turn the cultural studies discourse into the direction of both philosophy and anthropology of

¹ See: A. Zeidler-Janiszewska, ‘Granice współczesności granicami „-znawstwa”? Kilka uwag o miejscach skrzyżowania badań kulturoznawczych z badaniami historyków,’ in: *Kulturo-znawstwo: dyscyplina bez dyscypliny?*, eds. W.J. Burszta, M. Januszkiewicz, Warszawa: Academica 2010.

² C. Geertz, ‘Pożytki z różnorodności,’ in: idem: *Zastane światło. Antropologiczne refleksje na tematy filozoficzne*, trans. Z. Pucek, Kraków: UNIVERSITAS 2003, p. 89.

a place as well as further, towards the field of fine arts and creative activities of designers and cultural practitioners. Although such a perspective combines previous studies carried out in many fields, it does transgress them. The transition from the concept of design as a purely artistic and social intervention in post-industrial space to design understood as penetration into a complex cultural interpretation of a place – a region, identity of a place, axiological and metaphysical foundations of a community, cultural experience – is crucial for us. Searching for a place, rootedness and home in post-industrial space design requires combining cultural orders of thought and experience – to create a research path which would be sensitive to time and place, cultural and historical depth. Revealing the potential of post-industrial past also became a call for responsible interference in a place.

The heritage of post-industrial society could be easily located in terms of research in the perspective of sociology, art studies, scientific information, history of ideas, media studies, design practice or economics. In scientific and social imagination post-industrial space seems to exist in the field of theory and creative practice slightly “beyond culture” – without the characteristic of the identity of a place and rootedness in the idea of home. Inherited “non-place,” to use the term introduced by Marc Augé,³ becomes revived by post-industrial design, however without a significant reference to a culture or place. Such a place, reduced to the functionality (as, for example, lofts) of an unrooted sign and design, is an experimental and socially useful sphere “without a place.” We want to look at the post-industrial in a perspective of a place in order to reintroduce the concern for the experience of a cultural place into the experimental space. Therefore, we consider it reasonable to develop a transdisciplinary research path which would combine design with the idea of being rooted in a cultural place – the idea which is broader and deeper than a mere (post-)industrial characteristic. The combination of

³ See: M. Augé, *Non-places: Introduction to an Anthropology of Supermodernity*, London-New York: Verso 2008.

the concepts of rootedness and design in order to extract a new quality is related to understanding the humanities as a specific perspective which discerns benefits resulting from the bond between design and rootedness. Every scientific, cultural or artistic activity is always a moral act which evokes strengthening or devastation of a place. We believe that the proposed research perspective can provide a fair view which might be a methodological basis for understanding artistic practices shaping the space of Polish and European cities. It is crucial in the context of the discussion about the development of Polish cities and the usage of post-industrial design as well as creative industries and innovation.

Unrootedness, decontextualization constitutes a basic element of modernity, as Anthony Giddens suggests, it is a constant process, it refers to places and people.⁴ Once unrooted, places remain desolate areas surrounded by fears and a sense of cultural injury. The unrooted, however, opens up to re-settlement. A specific situation occurs in the case of post-industrial places which either become objects for other purposes – galleries, shopping centres – or are transformed into museums; or they become tangible emptiness, a sign of the lack of life. In the latter case, lost places open up to the fascination of abandoned space and aesthetics of negligence by documenting the emptiness. In numerous cases adaptation of post-industrial places does not occur with respect to the existing cultural context, experience of people related to them, it becomes only an element of a show of a designer's work which is focused on a visual effect – cold space, deprived of emotional and cultural content. It is crucial to answer the question how architecture, artistic practice and social activities affect creation of rooted places in degraded areas, which can certainly be theoretically inspired by Richard

⁴ A. Giddens, *Konsekwencje nowoczesności*, trans. E. Klekot, Kraków: Wydawnictwo Uniwersytetu Jagiellońskiego 2008; A. Giddens, *Nowoczesność i tożsamość. „Ja” i społeczeństwo w epoce późnej nowoczesności*, trans. A. Szulżycka, Warszawa: Wydawnictwo Naukowe PWN 2001.

Shusterman's concepts applied to the study of body and place,⁵ Juhani Pallasmaa's ones referring to architecture and image,⁶ and Ewa Rewers' ideas referring to urban studies focusing on the relations between city and art.⁷ However, we want to take the research questions and the respective answers even further, to the field of anthropology and the philosophy of place. Do creative activities only revive the empty and the abandoned by means of design, while being only an incentive to build one's own close relationship with a place? Or do they lead deeper to a cultural experience which opens up to rootedness stronger than everyday practice and participation in the community of images? The answers to these questions are necessary to make a further attempt to develop a transdisciplinary research path which would bind design with the idea of rootedness in a place. We believe that a man is not only Hans Belting's "place of images."⁸ Opening up to a deep experience of a place provides a different perspective also on the problem of designing post-industrial places.

It is not only about an attempt to mechanically transfer humanistic concepts to a new, yet undeveloped academically, field of design practitioners; it is not only about broadening conceptual vocabulary of the humanities with notions, definitions and categories characteristic of design creators and cultural practitioners. Renewal of the humanistic glossary stems from a dialogue and transformation of thinking. It is design aware of cultural gravity which differentiates post-industrial space. Design achievements, unless they refer to the cultural power of a region, become only an effective and functional spatial design in

⁵ See: R. Shusterman, *Thinking through the Body. Essays in Somaesthetics*, Cambridge: Cambridge University Press 2012.

⁶ See: J. Pallasmaa, 'Geometry of Feeling,' in: *Theorizing a New Agenda for Architecture. An Anthology of Architectural Theory*, New York 1996.

⁷ See: E. Rewers, *Miasto – twórczość. Wykłady krakowskie*, Kraków: Akademia Sztuk Pięknych im. J. Matejki w Krakowie 2010.

⁸ H. Belting, *Antropologia obrazu. Szkice do nauki o obrazie*, trans. M. Bryl, Kraków: UNIVERSITAS 2007, p. 70.

a story, located in a similar trend of experimentation. Similarly, if one analyzed spatial design only due to a comparable history of industry, it would be equally difficult to reveal cultural work of a place. The concept of design needs the concept of a place which brings us to the gravity of identity, community of fate and experience.

Undeniably, “old topographies” – as Dariusz Czaja indicates – have been relocated and destabilized.⁹ When we look at the story which comments but also produces the world, we will notice the movement of a place shift: Marca Augé’s non-place, Pierre Nora’s *lieux de mémoire*, Stijn Reijnders’ *lieux d’imagination*, Michel Foucault’s heterotopias.¹⁰ It is complemented by a list of displacements: dystopia, utopia, eutopia, etc. We repose a question about components of identity, about the central and the peripheral, the established and the spontaneous, the old and the new, the present and the virtual. However, our stories about “loosening a place” are not able to cover its meanings. Yet, they can effectively cover the philosophy of locating oneself. We want to look at the post-industrial in the perspective of a place in order to reintroduce the concern for the experience of a cultural place into the experimental space.

Post-industrial heritage remains both historical and current, and the effect of its impact will probably be felt for a long time in the history of societies. It is not a marginal phenomenon, quite the contrary – it is of huge importance; it is a global and original phenomenon for national and, at the same time, regional cultures, which constitutes one of the foundations of the contemporaneity, a phenomenon whose value is undeniable. We care for the interpretative layer, based on searching for the depth of thinking about settlement, which leads to unveiling

⁹ D. Czaja, ‘Nie-miejsca. Przybliżenia, rewizje,’ in: *Inne przestrzenie, inne miejsca. Mapy i terytoria*, ed. D. Czaja, Wołowiec: Wydawnictwo Czarne 2013, p. 8.

¹⁰ See: M. Augé, *Non-places*, op. cit.; M. Foucault, ‘O innych przestrzeniach. Heterotopie,’ trans. M. Żakowski, *Kultura Popularna*, no 2, 2006; S. Reijnders, *Places of the Imagination: Media, Tourism, Culture*, Farnham–Surrey: Ashate 2011; P. Nora, *Rethinking France: Les Lieux de mémoire*, vol. 1–4, Chicago: University of Chicago Press 2006–2011.

of similarities and differences recurring in the orders of thinking and experiencing post-industrial areas. Tracing affinities demonstrates the specificity of the fate of communities actualized by the history of cultural territories and the development of industry, but it also shows separateness of designing life practices, emotions and memories in the newly built “designed” post-industrial places. It is of utmost importance for creation of the context for Polish spatial practices which require the anthropological view on the relation: place – cultural experience; community – individual; place – body; memory – *novum*; rootedness – emptiness; settled – designed.

Examination of post-industrial places in the space of Polish, and more generally European, cities brings us to the question whether the design phenomena and trends result from global mechanisms of re-working post-industrial areas or whether they are an original concept inscribed in the specificity of regional or national solutions, patterns of thinking, visions of a territory, the sense of bond with time and place. A sense of distinctness and individuality of a community enables a separate view of relations between design and a place. Cultural domestication of post-industrial places, not reducing them only to a designer’s show or a unifying fashion for reviving abandoned places, becomes particularly important in Poland nowadays. Because the moment of social transformation is uniquely palpable in Polish culture and society in terms of both a political and economic change, and changes in life practices. Culture in Poland – existing in the layers of memory narratives, constantly marked by changes, including the phase of transition from an industrial to an information society which is actually still coping with this moment of its history – faces developing original projects of post-industrial places. Studying a post-industrial place in the context of rootedness allows to notice the importance of creating bonds between theoreticians and cultural practitioners and artists, it also allows to acknowledge as absolutely necessary responsible design of creative activities respecting an anthropological specificity of a place.

Shifting the emphasis from industrial to information society is an issue felt not only in science but also in politics and social awareness. Because of a complex history of our country, the phenomena which were elaborated on and analyzed a long time ago in the Western culture, are still in the phase of development in Poland. One of such phenomena is post-industrialism, which still lacks a satisfactory perspective that would significantly contribute to the development of the humanities not only in Poland but also abroad. The proposed perspective constitutes not only an attempt of a new elaboration of the phenomena which is extremely important for our culture but it is also a discussion of the cooperation between the humanities and other disciplines and various types of non-academic activities. Today, in the moment when the humanities are often a depreciated discipline, there is a need to strengthen their position, develop new methods which would be applicable to further research, and this is one of the most important tasks for the development of the humanities. An important element of the humanities is an attempt to answer questions related to a man's place in the post-industrial reality, help in defining identity and conscious perception of phenomena surrounding the man's place in this reality. It seems that post-industrialism constitutes a significant issue in searching for the answer to the above mentioned questions for Polish society for whom post-industrialism still offers more questions and doubts than solutions. The currentness of undertaking this issue in Poland results from the discussions about post-industrial heritage, is an attempt to develop a transdisciplinary research path which would reveal the significance of thinking about a place in the context of post-industrial projects of space planning. It is thus a rejection of an abstract design thought which is unrooted in a cultural place, focusing on experimentation and imposing a concept on post-industrial areas. Reflection on post-industrial places is a conscious work of placing the significance of a place on its previous layers (not only in terms of design but also of experience and culture), which is crucial to Polish practice. Driven by the desire to develop a transdisciplinary path of research on post-industrial places we decidedly

propose such an approach to man, environment and culture which enables rootedness. We hope that the elaborated tools can be applied in the diagnostics of phenomena related to cultural animation, which is an additional enrichment of knowledge in the scope of the theory of architecture, museology and life practice-oriented aesthetics. There is also “added value” – seeing creative activities in post-industrial space with regard to building citizenship which is particularly important and failing in the context of Polish culture.

We face the challenge of building responsibility for the common good. It is very important to reverse the negative trend of perceiving the public and the common as belonging to nobody. This seems particularly needed in perceiving the phenomenon of grassroots social activity, the proverbial taking matters into one’s own hands, realising the impact on the immediate environment and, consequently, the quality of life. While thinking about the research headquarters we chose University of Silesia in Katowice to become the spatial centre. It seems that Katowice, a model city in the Polish context, reworks the effects of deindustrialization by trying to create an alternative, more sustainable model of urban functioning. Challenges evoked by the collapse of heavy industry, but also its multicultural past, make the city complicated and ambiguous in terms of identity. However, although locating the research centre in the University of Silesia we also turn our studies towards Łódź, Warsaw, Cracow, Bilbao, Ostrava and Manchester because it is crucial for us to have a holistic view on a post-industrial place due to the concern for settlement and rootedness. What is secondarily artistically arranged often turns out to be a rash and irresponsible design. The context of Polish cities demonstrates designers’ struggles with former factories which are transformed into shopping centres, offices, galleries, museums, apartments, restaurants, etc. Concern for design and functionality often occurs without any reference to the culture of a place and without the care for rootedness. Ecology, innovation and usability meet more often than design and cultural places. And although we do not aim at creating a catalogue of

Polish and European post-industrial places – due to a different purpose and subject of research – the context of designed places is important for us. Revitalization projects of old mills and paper mills in the Italian province Salerno, project of a residential district in an old Ford factory in Bucharest, Guggenheim Museum in Bilbao occupying a former industrial area, Silesian Museum in Katowice created in transformed space of a mine, comprehensive revitalization of the former Zollverein mine in Essen, project of developing the areas of former Norblin Factory in Warsaw, adaptation of the Karol Scheibler’s spinning mill into lofts in Łódź, Żytni Młyn (Rye Mill) in Szamotuły near Poznań transformed into a residential building, project of lofts in the paper mill buildings in Wrocław, revitalization project of the objects of Powiśle heat and power station in Warsaw, project of the adaptation of the brewery in Wrzeszcz, project of adaptation of the brewery in Kraków for residential and service purposes, restoration of the Peterson mill in Bydgoszcz for residential purposes, adaptation of the spinning mill in Zielona Góra, restoration of the old boiler house in Gliwice and the lamp room in Bytom for residential purposes, project of transformation of the old china factory in Katowice into a technological park – these are only several examples of designers’ post-industrial struggles.

Development of a renewed perspective on a post-industrial place is profitable in terms of research. It leads to the study of post-industrial design forms in terms of cultural rootedness, revealing anthropology and aesthetics of “designed places,” transformation of thinking about post-industrial design and place or development of transdisciplinary research path emphasising the importance of thinking about a place and the necessity to reflect upon one’s own location.

* * *

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Aleksandra Kunce



Aleksandra Kunce

A Place that Invites Dwelling and Reconciliation Back: On the Anthropology of a Post-Industrial Place

1. A place whose existence is closely connected with the idea of dwelling

What is a post-industrial place? By striving to take root, we do not wish to celebrate shapeless space; we are instead willing to identify it as a place and home, even if it seems to be evading our attempt at positioning. To focus on the post-industrial *place*, and not space, is to locate it in the context of oikology,¹ a unique way of knowing that treats the *oikos*, home, as a task and commitment confronting a human being. This oikological knowledge allows us to think again in terms of the gravity and discipline

¹ Oikology is a recent coinage that refers to the unique cultural experience of the inhabitants of Silesia (a borderland in Central Europe, currently in Poland, Germany and the Czech Republic, and differently distributed across history) and the region's peculiar narrative of home and dwelling.

behind the idea of a place as home without toying with the notion of dictatorship or ill-conceived familiarity. There would be no dwelling without the fissures and gaps that make home discontinuous and open. When Martin Heidegger in his 1951 lecture calls for the re-examination of the relationship between dwelling and building, he makes a case for a greater recognition of home: “To be a human being means to be on the earth as a mortal. It means to dwell. The old word *bauen*, which says that man *is* insofar as he *dwells*, this word *bauen* however *also* means at the same time to cherish and protect, to preserve and care for, specifically to till the soil, to cultivate the vine.”²

This admonition is phrased at a far remove from the dominant narrative of utility; instead, it highlights fissures, cracks and whatever undermines the sense of homeliness. By pointing to the connection between the activity of taking care (*colere, cultura*) and erecting an edifice (*aedificare*), it leads to the discovery or rediscovery of the essence of dwelling: “Man’s relation to locations, and through locations to spaces, inheres in his dwelling.”³

The Heideggerian conclusion that “[mortals] *must ever learn to dwell*”⁴ should be conceived as an ever repeated call that has already become distorted. The distortion is especially significant with respect to the experience of a place as home, and even more so with respect to the experience of a place which has become distanced by the very use of “post-,” as in the case with a post-industrial place. Our dwelling, no longer offering permanent residence, being in fact more of temporary abode, remains a commitment that binds being, place, home and taking root.

In this investigation of the meanings of “post-,” the oikological mind would find some hope for the imminent return of the experience of emplacement and the notion of home. This is an immense task for our restless, information-laden and cybernetic times: to discover anew the

² M. Heidegger, *Poetry, Language, Thought*, trans. and introduction A. Hofstadter, New York: Harper Perennial 2001, p. 145.

³ *Ibidem*, p. 155.

⁴ *Ibidem*, p. 159.

importance of our attachment to a place which is not just a visible and palpable material scene but a complex reality which unfolds in us as an attachment to the landscape, to things in our environment, to the experience of the communal and private ways of being, to the unique quality of culture and to the metaphysics of our inhabiting and embodying concrete notions of time and space, necessity and contingency, essence of things, freedom and commitment and so on.

2. A place that has been hit by a sandstorm

A sense of living in the post-industrial times marked by the presence of the services that make us live among other people is the reason why, as Daniel Bell puts it, we “live more and more outside nature, and less and less with machinery and things.”⁵ At stake in retreating from this position is something much more profound – the restoration of the experience and uneasy knowledge related to the post-industrial place. Former factories, mines, steel plants, commodity exchanges and goods stations appear both to lure and bother us. They have been converted into something else: a museum, a heritage park, an art gallery, a café, a meadow, a path on the tourist trail, a golf course, a loft apartment, a terrain redesigned for sports or other cultural activities, or a lost-in-space and abandoned monument of industrial architecture. It looks as if a sandstorm had surged through, burying the place together with the previous experience of a human mass who once lived there in the disciplined way by humbly following the rhythm of work and rest within the allotted time and striving to persist, endowed with a sense of responsibility for the communal work, and with an understanding of the need for planned solutions and routine activities being performed with high precision, day in day out.

Business and military empires are based on the sense of service and devotion. There is also a lot of suffering behind them, yet the story of

⁵ D. Bell, *The Cultural Contradictions of Capitalism*, New York: Basic Books 1976/1978, p. 148.

a plant has never been that of individual fulfilment translatable into self-congratulation. Fulfilling one's duties was closely connected to the sense of communal being of those who had come to the centres of civilization in the eighteenth and nineteenth centuries, to factories, steel plants and mines, in order to experience the urban way of living, its freedom and prosperity – though defined otherwise than today. Fulfilling one's obligation was ultimately understood as the service in the place and for the place, a notion extended to include one's plant, home, environment, landscape and region. This obligation, due to politics and capital management, sometimes turned into slave labour for the property owner, family, state or ideology, but these larger references were somehow less significant than the everyday commitment to the place and home, to what was immediate and close at hand.

Owing to the addition of the “post-,” post-industrial places have been restored from social oblivion. After the sandstorm has surged through, after the hustle and bustle of factories has long been silenced, after the former rhythm of the place has all been forgotten, the stumps of the previous life-experience are starting to protrude from post-industrial places. And these are the places that always remain bruised and inert, even though they seem to flourish again with tourist life and impress us with their design, as in Essen, Ostrava or Zabrze. Strolling through the new lustrous museums and tacky shopping centres, built on the territories of former large industrial facilities, one may ponder for a moment how easy it is to reach their hidden substratum, which is the sense of an end, also an end to being-at-home. Are we thus destined to view a mere spectacle of posthumous existence, following the end of what was once so carefully raised and cultivated? Or can the post-industrial places be inhabited anew?

3. A place that has to be transformed into a symbol

To make a post-industrial place inhabitable again, what is needed is a distanced look at and renewed experience of the factory – if we allow

the notion to encompass not only former production and steel plants, but also mines, railway, goods station, and commodity exchanges: all the areas that once contributed to the making of the industrial epoch in our history. It is thus essential to render the former factory symbolic, to relate to the idea anew, to regain the sense of being part of something great again. Scattered somewhere in space, strolling around, encountering or passing other people, in passages and flows, we discover again that what invigorates our being is the gravity of the place. Having replaced the gravity of things with immaterial services, knowledge and information, we suddenly realize that we are in need of a palpable material scene.

The loss of a machine means a painful loss of the sense of materiality. We always gravitate towards some place even if it seems to be evanescent, ever moving or flowing. We need the force of gravitation. In this way we feel that we again keep our feet on the ground. The post-factory, construed as the space of a former factory that has been subject to material, functional and experiential transformation, would be such a place that brings to us back a lost sense of gravity. It does so not just by redescribing and redefining the former plant – which may not be serious enough – but by bringing the place back to our experience, by recovering its palpable presence in that it makes us repeat some movements, put our feet on the very ground, touch the machines, fill the space with our activity and inhabit anew the idea that we have just called into being. The post-factory is an already transformed experience that still pervades us and an idea that we wish to relate to in order to make it inhabitable.

As Juhani Pallasmaa reminds us, architecture locates us in space and time by operating at a human scale: “It domesticates limitless space and endless time to be tolerated, inhabited and understood by humankind.”⁶ In relation to the architecture of houses or cathedrals we have no difficulty

⁶ J. Pallasmaa, *The Eyes of the Skin. Architecture and the Senses*, Chichester: John Wiley & Sons 2005, p. 17.

in connecting the form of a building to a sense of home. Yet we may have more difficulty with reference to the spatial coordinates of former factories, despite their sometimes elaborate functional designs. It may seem that their purpose was not to make us feel at home, as they were mainly aimed at producing profit. If we have a closer look, though, we will observe that behind the operation of factories there was a notion of connecting a human being to a place, which found its expression in the fit between the architecture and the place, in the activity of shaping the environing space of working-class residential areas and public buildings used every day by the local community (such as railway stations, schools, hospitals, department stores, post-offices, shops, gardens, parks, restaurants, inns, bath houses and laundries), but also in sharing the responsibility for the place bestowed upon people geographically and historically by shaping the common way of living, the place's cultural imaginary and its repertoire of aesthetic and moral values. The factory is not just about architecture and urban planning, it is a complex cultural reality that is able to produce motion, to usher in new behaviour and thinking, to impose meanings, to establish social relationships, to connect and separate people, things and localities, and to introduce some principles of coexistence, or the art of living, by teaching the discipline of staying in the place. The factory embraces people and binds them to itself even though they may be dimly aware of this overarching framework.

We turn to the post-factory having undergone an essential transformation which has removed us from the industrial experience. We make an effort to forge a bond with what is distant and even already alien to us. We perceive the post-factory not just as an area which has been subject to ongoing erosion but also as a factor in redeeming our sense of being-at-home in space and time at the moment when our home and our memory are at risk. The post-factory allows us to understand who we are to escape the formlessness of the incessant flow of reality and its evanescence. Wandering around the space of a former factory, present experiences mingle with past images, photographs, family stories, press

reports and radio broadcasts. In the post-factory memory and imagination have been coupled. Reminiscences and evocations, acts of creating and conjuring up the past constantly contribute to the erection of this immense place which is filled with our presence but also maintained by the mighty framework of a former plant. There is no possibility of unfounded experience here. In the post-factory we find a solid foundation by looking into the depths.

4. A place where we look into the depths of experience – only to find out that we are in the familiar post-industrial Europe

There are many useful activities that stem from penetrating the depths of experience – one of them consists in following the Industrial Monuments Route, which documents the culture of industrial heritage and creates links between monuments, values, industrial art and the art of living. The Industrial Monuments Route in the Silesian province was the only such route in Central and Eastern Europe to become, in 2010, part of the European Route of Industrial Heritage (ERIH).⁷ This tourist and cultural trail connects industrial facilities associated with the industrial heritage and is a well-recognized tourist brand, as its originators write on the project's official website.⁸ It presents the facilities related to mining and steel industry, power and textile industry, railroading, telecommunications, water management and food industry. Former industrial facilities very often amount to real works of art, like the 1806 metallurgical buildings of Königshütte (Royal Steel Plant),

⁷ <http://www.erih.net>. Currently the European route is made up of eighteen regional trails (one in Austria, eleven in Germany, one in Holland, one in Spain, three in Great Britain, and one in Poland – Upper Silesia). The European trail includes 1410 post-industrial facilities, with 74 located in Poland [information obtained on July 14, 2017].

⁸ <http://www.zabytkitechniki.pl/Pokaz/27320/opis-szlaku> [accessed April 10, 2017].

where the elements of Gothic style can easily be spotted and which, as Henryk Waniek puts it, could be assumed to be a palace or abbey were it not for the smoke. The same applies to other industrial facilities to be observed on the photographs featuring landscape views of Silesia produced throughout the 19th century by the Reiden & Knippel lithographic company in Schmiedeberg (currently Kowary): “Steel plants, mines and other facilities were all modelled on medieval strongholds or temples.”⁹

The trips recommended as part of the Industrial Monuments Route, which help people rediscover post-industrial places in Tarnowskie Góry,¹⁰ Bytom or Gliwice, are aimed at raising the inhabitants’ and visitors’ awareness of the richness and variety of the region but also at expanding their receptivity to the civilizational and ethical values behind the industrial places. Referring to another such place, Liverpool, similarly based on the foundation of industrial revolution, Erik Bichard wrote that it is vital to pay attention to “the innovative way in which Liverpool has used its legacy of culture and celebration to help visitors and its own population rediscover the value of the city.”¹¹ From our perspective, however, something more important and deeper is at stake – the narrative of the city becomes transcended by the story of the region and home, one that is truly receptive to cultural values.

Looking at the recommendations offered by the Route we can for example choose the 68-kilometre trail by following in the footsteps of two eminent architects, the cousins Emil and George Zillmann, who carried

⁹ H. Waniek, *Rozszarpany krajobraz* [A Landscape Torn Apart], *Fabryka Silesia*, no. 3 (5), 2013, p. 11.

¹⁰ In 2017, 28 facilities in Tarnowskie Góry were included in the UNESCO’s World Heritage List – these are lead, silver and zinc mines together with the underground water management system in Tarnowskie Góry. Post-industrial buildings of Tarnowskie Góry joined the UNESCO sites of the Royal Salt Mine in Wieliczka (entry in 1978) and in Bochnia (entry in 2013).

¹¹ E. Bichard, ‘Liverpool: Case Study,’ in: *Remaking Post-Industrial Cities: Lessons from North-America and Europe*, ed. Donald K. Carter, New York & London: Routledge 2016, p. 152.

out most of their projects in Upper Silesia. The route includes: the District Disability Health Care Unit in Rokitnica (established in 1902–1904, since 1948 part of the Silesian Medical Academy), the buildings of two mines based in Gliwice: Sośnica and KWK Gliwice, the latter also housing the Branch of the Artistic Casting Museum, the workers' housing estate called Giszowiec, a unique settlement combining a town and a garden (built in 1906–1910 for the workers of the Georg von Giesches Erben mining company) and Nikiszowiec (a housing estate established in 1908–1919, with unique redbrick blocks of flats surrounding inner courtyards and connected to each other by batten plates). By visiting them, we develop a sense of being subjects of the cultural territory which exists for us, but also for other people, those who lived before us and those who will succeed us.

Another travel recommendation of the Route is equally interesting in terms of its complex layering of time and space. What the less-than-7-kilometre trail unfolds before our eyes is a set of industrial gems in Zabrze. The first stop on the way is the Guido Historic Coalmine, founded in 1855 by Count Guido Henckel von Donnersmarck and including the deepest underground post-office in Europe, 3 kilometres of underground excavation areas and passages, a restaurant and performance and concert hall, all located 320 metres underground, and the possibility to experience the mine as a rough, dark and silent place 355 metres below the ground level. The second stop *en route* is Zabrze Museum of Coal Mining, located in the former office of the county administration which houses an eighteenth-century water drainage system, the only one preserved complete in Europe. The last part of the journey is a visit to the Municipal Botanical Garden established in 1938, and to the Maciej Shaft which prides itself on the still operating and more than 70-year-old powered winding machine.

In this way we have found ourselves in the centre of civilization and its strategy of taking roots. Still more, we are now located in the centre of the familiar post-industrial Europe: it is enough to have a look around. The projects aimed at the revitalization of old water and

paper mills in the Italian province of Salerno; the idea of building a housing estate in the old Ford factory in Bucharest; the conversion of the former textile warehouses, together with cotton and corn exchange buildings, into the docking and transport centre in Manchester; the Guggenheim Museum in Bilbao which has adapted old industrial areas for its purposes; the Silesian Museum in Katowice erected on the site of the former Katowice coalmine; the complete regeneration of the former mine and coking plant within the Zollverein industrial complex in Essen; the revitalization of the world's oldest glassworks in Harrachov together with the brewery set up on the spot; several well-considered adjustments of the Guido Historic Coalmine or the Silver Mine and Black Trout Adit in Tarnowskie Góry to the needs of tourists; interesting projects of making unused mines available to visitors in the Březové Hory district (Příbram) or in the Landek Park complex in Ostrava (Petřkovice); the adaptation of the Wieliczka Salt Mine for tourist purposes; the project of developing the post-industrial areas of former Norblin's plants in Warsaw; the conversion of Karol Scheibler's spinning mill in Łódź into loft apartments; the Rye Mill in Szamotuły (near Poznań) which has been converted into a family residence; the project of arranging lofts in the former paper mill buildings in Wrocław; the planned revitalization of the Powiśle heat and power plant facilities in Warsaw; the planned adaptation of the brewery in Wrzeszcz; the planned adaptation of the brewery in Cracow for commercial and residential purposes; the reconstruction of Peterson's mill in Bydgoszcz for residential purposes; the adaptation of the weaving mill in Zielona Góra; the project of establishing the Wzorcownia showroom in Wrocław, transforming the space of the former pottery factory into the facilities for shopping, commerce and recreation; the revitalization of the former Julia Mine in Wałbrzych by establishing the Old Mine Centre for Research and Art; the adaptation of the former boiler room in Gliwice or the lamp room in Bytom for residential purposes; the planned conversion of the former china factory in Katowice into a technology park – this is just a handful of examples of recent

post-industrial design and artwork. As evidenced by these initiatives, there seems to be a distinct community of experience in Europe as the continent of post-industrial regions.

5. A place where we fall again into the eye of the storm

Due to its specific nature, by partaking in post-industrial experience we can be again thrown into the eye of the storm, into the epicentre of destruction of space, things, activities and human selves. We can experience the upheaval which causes the destruction of the order of civilization, breaks things apart, exhausts and throws a human being into the realm of the inexplicable. Such crises usually go unacknowledged since the basic principle of everyday living is being immersed in existence without giving it too much thought. Still, an insight into the post-industrial place makes us come back from the here-and-now to there-and-then, even to the point of approaching what disturbs the linear flow of time and binds the present to eternity – as in the Nietzschean “eternal recurrence of all things.”¹² With our own selves we repeat the gesture of calling the industrial world into being and of establishing plants, the effort to keep the production going and to maintain the harsh routine of everyday living, but we also repeat the process of destruction, of the world coming to a standstill. The eye of the storm invades us and disengages us from our daily life; in this way, it binds us to those who came before and humbly, by choice or necessity, served the needs of the place, to be finally defeated. We are continually being defeated by this combination of life and death, work and solitude that has given rise to the community; the rest is a façade of the factory which should not mislead us.

In the post-industrial place we rarely find any neat narrative for ourselves, even though it is without much difficulty that we produce

¹² F. Nietzsche, *Thus Spoke Zarathustra. A Book for All and None*, trans. A. Del Caro, Cambridge and New York: Cambridge University Press 2006, p. 178.

narratives for advertising and political purposes. Still, while being close to the place in existential terms, we come across silence instead of a coherent story. In this sense, a post-industrial place is a cold and tenacious environment, indifferent to our grief and longing. It constitutes a silent mass of impenetrable substance. It declines to disclose much of its essence, or what it discloses is the very act of closure. Instead, it makes us cherish the ruin, the remains and the darkness it leaves behind. It rings and buzzes with the unknown. And yet, it may become a new home. A post-industrial place prepares the ground for the experience that is about to teach us a hard lesson: we patiently build something day after day, creating communities and erecting industrial edifices, keeping the world going with our work, only to learn that all we have made is about to vanish into thin air, and the stage of destruction is itself going to be devoured by the processes of living. In the shadow of the former factories there looms the wisdom of the Book of Ecclesiastes or François Villon's lamentations.

6. A place where we exist “one after another”

A post-industrial place which has again become animated, regaining its peculiarity due to the establishment of a new art gallery or an education institution, provides a sort of a morality story. It teaches us about the imminent decline of things, people and factories but, at the same time, it offers a prospect of future regeneration. The future existence is not just about “making things happen” and “having fun” in the place which used to connect life and death through hard work. Instead of merely providing the venue for consumption, entertainment or carefree aesthetic display, the place itself should be subject to radical transformation which will bring it to light anew by emphasizing the value of many people existing in one place, one person after another, succeeding previous generations and giving place to whoever comes next. In this way, the post-factory gives rise to an uncanny exchange

of experiences. Our emotions, experiences, responses and stories are imposed on the place, which is grasped already in its post-dimension. And the other way round: the place undergoing post-industrial transformation stimulates our thoughts and actions by intertwining them with its own history and spatial organization. The post-industrial place, properly construed, makes us conceive of ourselves as human beings in existential terms. Our bodies appear there to substitute the countless bodies of those who, prior to us, filled and co-shaped the place with their presence, marking it with sweat, fatigue, and memory of repeated sequences of gestures, perhaps also stigmatization, exhaustion and injury. To put it in Pallasmaa's words, architecture connects us with the dead.¹³ To recall the argument of the theoretician and practitioner of the field, not only does architecture make us experience ourselves in the urban space, but it makes us confront the city with our bodies: it is thus the city that exists through our bodily location and embodied experience, not the other way round.¹⁴

What we are concerned here with is however the connection to a place that transcends the urban spatial organization. The place connects us with the dead in the most poignant way: it is what moves us truly and deeply. In the post-factory the bodily dimension is highly significant. Everything here is related to the actual movement in space and observation of what is going on in the place: listening to the noise in the background, touching the surface of machines, floors and walls, and detecting the smells of the factory (there are differently localized smells, those of home, harbour, perfumery, confectioner's shop – and the factory also has their own). The factory is an area dominated by smell, touch, sight and hearing: it is a realm of sensual and intellectual imagination. We are told to take precautions, to move along the marked routes, to take a train, to follow the instructions of mining experts, to put on a protective helmet, to duck the head in some situations, and so on.

¹³ J. Pallasmaa, *The Eyes of the Skin. Architecture and the Senses*, op. cit., p. 52.

¹⁴ *Ibidem*, p. 40.

The post-factory, so fragmentarily experienced, has to be imagined even further. The visitor's body no longer needs the same expertise and alertness to danger as was necessitated of the body of a former factory worker, but it still feels an inner compulsion to humbly follow the discipline, even in the partial way it is required within the post-industrial space. The post-factory is exceptional in that it binds our corporeality to those who came before us. We are thus made to retrace their steps in order to reflect on the community of time and place. The post-factory becomes our common reality and not just a mere chimera. In this sense, the place that makes us realize that we exist "one after another" marks a return to the notion of home.

The sense of space that the post-factory projects and imposes upon us reinforces our subjectivity, producing a feeling we would be devoid of substance and meaning without it. The post-factory also projects the sense of space onto our urban experience of time and space, as if we were lacking in the power of expression. What we come to post-industrial places for is not their obvious benefits: a theatre performance, shopping, a museum exhibition, educational workshops, wine tasting, a sports event or a music concert 300 metres below the ground level. Instead, we come to experience the hidden post-industrial quality consisting in the originary knowledge of home and universal evanescence, one that disturbs us and leads us beyond ourselves towards the unknown and inexplicable. What is the purpose of living one after another and fulfilling our obligation of staying in the place and for the place? What aim does it serve? Where does the disturbing element come from? The thoughtful way of existence in the post-industrial place always implies a sort of journey to the origin. We visit such places as we visit homes but also cemeteries. The visits are celebrated as something extraordinary, respecting the distance that has arisen between us and the site. The journey to post-industrial places, which is very often a hazardous exploration of those mysterious areas and facilities, becomes a sort of pilgrimage to what is inconceivable within our own abode.

7. A place where the work has come to a standstill

The work which comes to a standstill means an end to the standard order of existence. Everything goes silent – a system of work which is sometimes over-exploitative and at other times simply aimed at unearthing the best part of the human being or matching the rhythm of a human life which is in need of being endowed with its individual form and value. It is not always the case that work leads to utter devastation so accurately captured in the picture of the industrial Coketown in Charles Dickens's *Hard Times*. A human being whose life used to be defined as that of a worker in the local community, has suddenly been thrown into the existence at the end of time. The space and time that previously drew the contours of reality, its values and the self-evident sequence of events, have become marked by a loss. As a result, the human sense of loss is imposed upon the space and time which are left void, without work and “people of good work,” announcing demise and distance. The place is now constituted by acoustic and visual roughness. It is indeed poignant to visit a former forge in the mine which is immersed in complete silence or to see an unused winding machine, once contributing to the industrial symphony of sounds which resounded across the European landscapes. This sense of loss, as well as the sense of belonging to the industrial heritage, are further reflected in the project aimed at recording and storing the sounds of work and everyday life, undertaken by major European museums (such as the Museum of Labour in Norkköping, Museum of Municipal Engineering in Cracow, Technical Museum of Slovenia in Ljubljana, Westphalian Museum of Industry in Dortmund, La Fonderie: Brussels Museum of Industry and Labour, Finnish Labour Museum Werstas in Tampere).¹⁵ The loss is, however, even more powerfully sensed in the experience of visiting an old factory immersed in total silence.

¹⁵ On the museum project see <http://www.mim.krakow.pl/work-with-sounds> [accessed 10.07.2017].

The former factory shafts, once towering majestically over the surroundings and seen from afar by visitors, were like medieval cathedrals: they somehow sanctified the space and provided directions to wanderers seeking food and welfare. Today an alienated former mine shaft tentatively overlooks the urban environment, which is instead dominated and defined by glass skyscrapers housing offices and apartments. Yet these lonely factory buildings, water towers or shafts are what still lure us from afar like holy towers directing ever new groups of pilgrims who set off on a journey for some other purposes. A water tower attracts us because it is a disturbing presence, radiating its metaphysical aura all over the place. It is part of a closed architectural system, impenetrable to observers due to the loss of its experiential quality, but still inviting a glance from afar. The time and space of such places need to be brought to light again. The end of a factory, the end of a machine and the end of the cultural order they belong to seems to be the last stage of the post-place's existence, one curiously capable of being transformed into something new and living. Yet this living is differently conceived: framed by a critical distance, irony and even playful attitudes on the one hand, and by the real desire to take root in the place again on the other.

It is thus simply wrong to reduce the post-place to the leisurely exploitation of history, a place marked by consumption, enjoyment and simulated activity. A caricature of a factory is no more than a caricature of real life. A post-factory should not be a parody of industrial and cultural power that has irrevocably been lost. The sense of loss stems from the replacement of former gravity by mere entertainment or naïve environmental narratives. In the latter case, an exclusive concern with the environmental transformation of a post-industrial place is a waste of its potential. From the perspective of cultural anthropology, it is not sufficient to come up with notions such as the SynergiCity which highly appreciate what is insignificant, harmless, fragile, healthy, green and communally shared, leading up to courageous projects of social

transformation.¹⁶ We cannot be content with the mere transformation of post-industrial cities undertaken with the environmental synergy in mind, directing our attention to sustainable development, green urban projects or innovative economy where pure air, green commons, restricted traffic or small, environmentally-friendly industry are used as arguments to support the idea of transformation. It should be stressed that such activity is also vital, yet the place can only be constructed and raised from within.

The “post-” should instead be able to rewrite the gravity of the place and to become a powerful gesture in space, connecting what is nowadays only superficial with what is hidden deep underneath and constitutes an expansive underground foundation of the city. Today’s post-industrial ever-growing cities owe their magnitude and distance to unused mines because the latter delineate a horizon line which does not overlap with the contours of office and apartment buildings or meadows. The three-dimensionality of the “post-” does not allow us to forget about the genuine foundation of the city. It is only after one has lost an old place that one can open his or her mind to the place again. The place that has ceased to be conceived in functional terms can be related anew, which makes people aware of the relationship and belonging to what has so far gone unnoticed or been belittled. In the post-place we discover again the tension between the myth of the place and that of the factory, between our *Heimweh* and our acute sense of alienation. The old factories, with their trust in machines, in what is tangible and permanent and what yields concrete results, do not seem to correspond to the current cybernetic times and their passing fads. Still, the lonely production halls or machines made shiny again appear to power the place with new energy. What at first glance appears inessential and useless, fills the place with new essence.

¹⁶ R. Florida, ‘Conclusion,’ in: *SynergiCity: Reinventing the Postindustrial City*, ed. P. H. Kapp and P. J. Armstrong, Champaign: University of Illinois Press 2012, pp. 171–182.

8. A place where we become respectful of the order and foundation of things

The former system of duties imposed by a factory on a human being not just to exploit but to save him or her in a sense, to make him or her useful, was replaced by a new obligation, that of being committed to stay in one place. A mine or a steel plant may have disappeared but the old and new inhabitants of the place are still there to guard it and take care of its gravity and symbolism. As Reiner Maria Rilke wrote in 1906 in one of the letters to Clara Westhoff: “Lou thinks one has no right to choose between duties and to shirk the immediate and natural ones (...).”¹⁷ In the post-industrial place, which strives to change former factories into new spaces open to everyone and easily convertible into the space of experimentation, exhibition or education, this commitment is particularly felt and lived. We are always where we are supposed to be. We do not want to depreciate our point of reference and support. Even if the factory is hidden behind the shopping centre, its presence is still detectable in some little graphic signs, single artefacts like machines, the layout of forms in space, and the remains of walls or remnant buildings. We are thus still in the right position to claim our heritage.

The ruins of the old factory tend to have an ever wider impact: the old plant radiates its influence as a powerful centre that emanates its light in all directions and at the same time shapes the rhythm of cultural space. It is a source of mixed origin, combining spirituality and matter, power and subtlety, permanence and degradation. A post-factory unleashes waves that spread around and dynamize the space, not just in architectural but also communal terms. It is still something metaphysical, nurturing the relationship between a human being and a place,

¹⁷ R.M. Rilke, *A Letter to Clara Rilke, Villa Discopoli, Capri, Monday, December 17, 1906*, in: *Letters of Rainer Maria Rilke 1892–1910*, trans. J.B. Greene and M.D. Herter Norton, New York: Norton 1949, available at: https://archive.org/stream/lettersofrainerm030932mbp/lettersofrainerm030932mbp_djvu.txt [accessed 02.09.17].

between a sense of necessity and individual ways of living, or work and meaning. Bringing to light the potential of such places is an obligation that materializes most naturally, simply and immediately. It manifests itself as a commitment and loyalty to the location. In other words, a post-industrial place is what affects and transforms our bonds.

A post-factory requires respect. We may no longer face any danger or risk our lives when we walk down the former labour routes but the breath of the past is still detectable here. We thus feel the need to be respectful of the order that the factory once established by fusing the rhythm of work with the rhythm of peoples' lives and nature. The sense of respect makes the post-factory both close and distant at the same time. This is the reason why, while visiting the post-industrial place, we only use marked paths and observe the rules even though they are a mere substitute for the former system of norms, rules and regulations once governing big factories. The factories of old used to subjugate human beings, subordinating their volatile and deficient existence to the overarching order whose task was to coordinate the countless elements of the system and to protect people against their inclinations, unstable behaviour and dangerous emotions. We are weak and fragile in our confrontation with nature; therefore, we are in need of discipline, hierarchy, and a clear set of requirements, specifying the beginning and end of work, its stages and procedures. What is vital is the whole art of planning, management, control and performing of tasks, but also the art of maintaining the mechanism, its conservation, repair and renewal.

Furthermore, what is essential is time, or our patient and humble waiting for the completion of subsequent stages and for the end product that the whole team is working on: we are in need of precision and repeatability, day after day. If there are clearly marked routes, their purpose is not to let people drift away from them. The post-factory instils in us a sense of admiration for the magnitude of the past. Even though it went largely unnoticed when the place was teeming with life and work, the post-factory exists now free and useless as if it was a work of art on display, delighting us with its beauty.

9. A place where deep suffering brings people together

The post-industrial landscape should be approached with the metaphor of a scar and similar tropes: with the notions of marking, scarring, mangling, and being terrified by what has been left. This is the narrative offered by Anna Storm, when she writes that the scars on the post-industrial landscape refer to complex pasts where the reality of loss, wound and fear coexists with that of survival, resilience and courage.¹⁸ This image, combining memory, experience, and economic and political projects, can most easily be applied to the Chernobyl disaster and its scarred landscape – one that recalls loss and the twilight of utopia and that is the quintessence of suffering.¹⁹

However, in tracing the suffering that binds a human being to a place as a complex reality where people and their experience are placed at the very centre, we have to trust the anthropological as that which is able to highlight both individuality and community, together with the notion of staying humbly in the place, of listening attentively to what is around and of inhabiting the world. We should again listen to Rilke, who in his *Notes on the Melody of Things*, while describing the gathering of relatives at the deathbed of a family member, points to their indifference and confusion which is followed by suffering that unites them: “Their words pass each other by, knowing nothing of each other. Their hands miss each other at first, in the confusion. – Until the pain behind them broadens out. They sit down, sink their foreheads, and say nothing. It rustles above them like a forest. They are close to each other, as never before.”²⁰ And the author adds that most people listen only to the fragments of a melody in the background or are only starting to

¹⁸ A. Storm, *Post-Industrial Landscape Scars*, New York: Palgrave Macmillan 2014, p. 1.

¹⁹ *Ibidem*, p. 82.

²⁰ R. M. Rilke, *Notes on the Melody of Things*, xix, <https://pen.org/notes-on-the-melody-of-things/> [accessed 15.10.2017].

listen attentively because “They are like trees that have forgotten their roots and now think that the rustling of their branches is their power and their life.”²¹ The silent understanding of subtle connections between people is not just an emotionally charged moment that becomes inscribed in memory but one that leads to the realization of a deeper attachment to the place, a sense of being connected to what was before and what is still to come in the future. The silence arising in the face of the unspeakable is accompanied by a sense of obligation to the place that scorns abundant expression and focuses instead on the very living.

The post-industrial place is thus about listening attentively to the melody of space and time that does not merely belong to what is visibly present and useful, but one that treats human beings, to quote Rilke’s phrase again, as “initiates of life.”²² The post-industrial place has the power of a waterfall: it strikes us with its roaring noise and energy. By accumulating the layers of thought and action, it throws a human being into the very heart of home-making. A lonely tower of the former mine shaft, former post-industrial ponds filled up with soil, as well as a dazzling neon light which encourages us to visit a place that is no longer what it used to be, are all parts of the powerful force that immerses us in the locality, close to the roots and the notion of home-making. United in the suffering which stems from the loss of the old shape of the place, we slowly proceed to conceive of it as a rooted centre, still emanating the power to bring the world into being, to create the environment around us ever anew and to constitute the local community of those who keep the world going, in its rhythms of life and death.

10. A place that has become a garden of sorts

The factories that have come to a standstill harbour a memory of the great industrial times which have produced not only mass labour, mass

²¹ Ibidem, xx.

²² Ibidem, xxi.

projects of modernization of life, mass daily technical improvements and mass transformations of cities, but also mass displacements, mass movements in time and space and mass human beings. The losses and gains of the mass developments are what we seem to have already recovered from and expiated. In the urban space, especially in the proximity of the factories that have been the driving force of the city's life, one longs for gardens. At the end of the day, what one longs for is the Eden, whose image lies at the core of our attachment to the garden as a figure of paradise and bliss.²³ The city has defined the function of parks and garden in terms of tailoring nature in the urban environment to human needs.²⁴ We feel safe in contact with nature in the park or garden because it is where wildness has been transformed into leisure with a little bit of anxiety. The urban environment shapes the relationship between the home, the green and a sense of safety so as to reduce the element of struggle and to construe nature as capable of surprising us with a nice view such as a stream or a picturesque ruin. It makes it possible for us to expand the notion of the city as a gathering of people, things and events, without abandoning the place. As Rilke observes, what makes cities big is not so much a gathering of people, animals and things, as gardens and the human experience of loneliness.

The city equals accumulation. A factory may seem to be far removed from the notion of the garden, yet it is a vast space in the city that tears the urban texture apart by introducing what is empty, non-presentable, and enveloped in smoke and fog. It is a territory of the real where everything is palpable and one can observe the impact of work on the surroundings. The factory rambles and produces smoke. It appears to be a separate realm of life which powers the mechanism of the city and its rhythm. The post-factory, on the other hand, remains as real, even

²³ Cf. J. Delumeau, *History of Paradise: The Garden of Eden in Myth and Tradition*, New York: Continuum 1995.

²⁴ Cf. P. Hobhouse, *The Story of Gardening*, London: Penguin Company 2002; L. Majdecki, *Historia ogrodów* [The History of Gardens], vol. 1–2, Warszawa: PWN 2007.

though it may be less expansive, no longer separated by a solid wall, sometimes found repulsive as a ruin, sometimes fascinating due to its new formula of exploitation, and at times changed beyond recognition after architectonic transformation. It is a vast area within the city that can be accessed and explored. The transformation it has undergone has somehow softened its contours, shaping it like a park to provide leisure opportunities to the inhabitants and offer various surprises, as well as the noise of new entertainment or education centres.

Most importantly, however, the post-factory is like a garden in that it keeps an empty space within the city. The space cannot be filled up and covered: there are seams of previous activity and signs of former existence everywhere. Moreover, just like the garden, the post-factory requires cultivation of what is empty. It plays an important role in the excessively urbanized space by helping to loosen its dense structure. It affirms the city's identity without infringing on its freedom and momentum for growth. It still remains a landmark not just in spatial but also existential terms, fostering the urban art of living. The post-factory provides the scenery to human loneliness which, in Rilke's words, is one of the characteristics of life in the city. In the place which cherishes the empty, we keep establishing gardens that are then filled up by ourselves, our experiences and events.

11. A place in fragments where life is again bustling with events

In the post-industrial places the space is being inscribed again with events: exhibitions, a steam machine which is in operation again or a railroad restored to its working order. What used to be a petrified form is now being converted into a new event in the seemingly casual fashion – yet it is just pretence of the lack of solemnity. Even though the former carefully scheduled rhythms of the machines' operation are no longer part of the long-term strategy of production, a new life is introduced in

the nearly defunct space. The post-factory is about the re-awakening of power where events, people and things are made important again, even if they are now subordinated to the philosophy of the fragment, once chronological continuity, the layout of functions, systemic plans and the poetics of the whole have all fallen into ruin. Moreover, the fragmentary nature of the place has spilled over into human life, memory, a sense of community and even a notion of eternity, making them fragmentary too. The post-factory no longer needs to produce anything: it has become split and will ever since function as a place and a quote at the same time, pervaded by a sense of distance. It comes to us from afar, revealing its beauty and magnitude.

The post-factory does no longer serve its former masters, or functions. It has distanced itself from the old politics and history. It has also shaken off the hysteria of productivity and speed. Without the impetus of the past and the oppression of the empire, usually erected on the bodies of victims, it is now engaged in everyday life where the violence of the powerful industrial plant has been replaced by curiosity. Deprived of its previous utilitarian aspect, the post-factory has become an open form. And yet, due to its connection to the place where it is located, to the earth and region, to the people living there, it cannot cease to be an event. There is still something in the factory that is alive, that stops the machines, that illuminates the place which soon is plunged into darkness again. The noise that was caused by visitors turns into silence in a little while. Everything here is a fragment that refers us back to the infinite – be it endless work, interrupted life, or an unfinished narrative. The post-industrial place looks forward to infinity and, by repeating events, draws our attention to the origin and depths of time.

12. A place which is more than just design

Design practices present in our culture are conventionally associated with architecture, clothing, computer graphics, interior design, consumer goods, items, games and so on, but also with the making of

military equipment, plant machinery or transport vehicles. They have become highly influential in disseminating ideas, values, patterns of behaviour and ways of juxtaposing things.

Design is closely intertwined with the history of humankind; in Charlotte and Peter Fiell's words, an object created by a human being is already a designed item, and by applying it we come to experience the world.²⁵ Design involves both the planning stage and material effect of human creation. It is derived from the Latin verb *designare* (meaning 'to designate, ponder and choose') and, as the authors explain, even though it referred to the making of artistic patterns or building plans until the 17th century, in most cases designers carefully balanced the artistic and technical aspects of work.

This coupling may be of interest to us insofar as it may lead us to examine different representations of the difficult relationship between art and technology, as well as artistic versus utilitarian elements of human work, by tipping the scales in favour of one of them. However, what is here more significant in anthropological terms is that design can actually transform the place, revitalize its image and formulate its future novel conception by defining new functions, new users, new meanings, new activities, new lifestyles, new ways of looking at an old place, and new notions of one's location. But it is not just about design shaping our awareness: what is at stake is the realization that the idea of a place is prior to the gesture of the designer and practitioner of culture, that thinking precedes "thinging." To make sure that this is the case, not only do we need to find out how to address the connection between technology and art, or the utilitarian and the artistic, in a non-conventional way, but also to focus on and bring to light the very experience of the place. Anthropologically conceived, design should be more than just a way of combining artistry and functionality, or beauty and ergonomics. It should seek to marry purposefulness and faith in the existence of a masterpiece – also in the machine-made objects, and to view the trust

²⁵ Cf. Ch. and P. Fiell, *The Story of Design*, London: Goodmann Fiell 2013.

in the democratization of reality as underlying the production of beauty for the masses. Finally, it should foster faith in “better” solutions. From the anthropological point of view, the word “better” means something different from what the designer has conceived and planned; “better” does not indicate more resourceful, sophisticated and functional, but deeper in its way of thinking which consciously revolves around the place and its quotidian existence and remains rooted in “homely” values.

Design may give a new lease of life to the place by turning towards the depth, to what constitutes the place’s identity and has perhaps been forgotten. In this sense, it may be able to revive and transform old values by turning them into a stimulus to develop a new, rejuvenated way of thinking. We can similarly treat design with reference to the rhythm of living or rules of composing image, decorating, distributing features, establishing connections, and so on. The spectacular and well-planned design in the urban space was able to thoroughly transform the Basque Bilbao (Bilbo in the native language) by locating the city in the network of events, providing a boost to the enterprise of building the metropolis with a flourish and engraving itself in the social and scholarly memory as the “Bilbao effect.”²⁶ The Guggenheim Museum in Bilbao, designed by Frank O. Gehry, remains a point focalizing our ideas of the centre, one that sends the waves of transformation further on. Still, it is essential to point out that transformation and revitalization projects embrace a number of social and cultural spheres of the city and the region and thus cannot be reduced to this single gesture made by the architect in space.

If design is treated as a mere artifice or trick of art, it remains a spectacle showing off the designer’s skills, which has nothing to do with the place in a broad sense – with a region conceived as a realm of cultural thinking, with a local community, with its particular space- and time-conditioned understanding of a human being, with the contextual

²⁶ Cf. J. Alayo, G. Henry, and B. Plaza, ‘Bilbao: Case Study,’ in: *Remaking Post-Industrial Cities: Lessons from North-America and Europe*, ed. D. K. Carter, New York and Abingdon: Routledge 2016, pp. 142–152.

notion of time or freedom, with the local attachment to a specific rhythm of living and so on. It is only a flash that can dazzle us as a single phenomenon or offend us with its incongruity. The design of post-industrial places should direct us back to the ways of taking root in the place, to what is basic and has perhaps been squandered in memory. Its task is to give the place a new lease of life by reintroducing order or to push it in a totally new direction; however, this should always be done with the cultural knowledge of the place in mind.

In the story of the spectacular success of the Bilbao project, we often neglect the role of a local context, that of the country of Basques with its distinct set of values, style of living and other elements of identity, with its peculiar understanding of time and space, with its notion of sedentary and nomadic life, or of the relationship between individuality and commonality, or of the readiness to change what can be changed and reluctance to alter what is truly essential. Foreign design may work miracles for the place, like the Derridean graft in which the alien interferes with the homely,²⁷ but it is only the case, we could add, when “home” is a well-conceived construction and not just some watered-down waste substance. Revitalization projects will only then translate into a social and commercial success when they are able to strengthen what is vital to the place and local community. Otherwise, they may breed problems. It is obviously worthwhile to examine the stories of the transformation of post-industrial cities such as Rotterdam, Turin, Essen, Buffalo, Detroit, Milwaukee, Pittsburgh and New Orleans,²⁸ but the lesson they teach us should be complemented by an anthropological observation which most often evades the scholars discussing the places. The relationship of a human being and a place cannot be reduced to the analysis carried

²⁷ J. Derrida, ‘Fors: The English Words of Nicolas Abraham and Maria Torok,’ trans. B. Johnson, in: N. Abraham & M. Torok, *The Wolf Man’s Magic Word: A Cryptonymy*, trans. N. Rand, Minneapolis: University of Minnesota Press 1986, p. XXV.

²⁸ See the chart representing the analysis of post-industrial cities in: *Remaking Post-Industrial Cities: Lessons from North-America and Europe*, op. cit.

out within social and economic parameters or with regard to the ways of stimulating artistic and tourist activity.

Post-industrial design cannot mean violence to the place or a sophisticated mechanism capable of taming its powers. In design we should be able to perceive the contours of home, an essential task awaiting a human being. The old factory, which abounded in architectonic details, ornamental patterns, sophisticated plans, monumental gates, dazzling bas-reliefs, well-designed towers, doors and windows, was itself an embodiment of design, not just in its reference to the neo-Gothic style but in the attempt to illustrate the relationship between the human, place, power and authority. The story of classical physics and its basic categories such as work, power, force, mass, charge, path, trajectory, time, heat, energy, potential and motion, velocity, momentum, acceleration, pressure, vibration, wave, intensity, voltage, resistance and so on, was translated here into the narrative of a multitude of dynamic, magnetic, electrical, electromagnetic or thermodynamic laws governing culture. The design of former factories was not just an aesthetic product but an integral philosophical and cultural story which placed a 'handy human,' *Homo habilis*, in the very centre, together with the power (s) he possessed to couple nature and culture.

The post-factory has to be attentive to this design of thought. For its task is to find a way back home by demonstrating unthought-of relations between humans and landscape or between people and things, and by uncovering unexpected distance in what constitutes human environment and neighbourhood. Good design is about posing questions about the place. It does not show everything in detail because a well-designed place should not provide us with a finished picture, or it does not trigger any activity. It should instead confront us with the task of finding our way back home by developing a new metaphysics of life. In this regenerative gesture that is design one should transcend the despair following the demise of a factory and replace it with pensive sadness (for we do live amid fragments, surrounded by ruins, having experienced a loss), combined with the need to "kindle the flame" again.

The work of post-industrial design should be preceded by an attempt to read the place precisely in regional terms. In this sense, design is not transferrable to other contexts, regardless of the similarity of cultural narratives. It springs from a particular place, attached to the periphery and focused on the local centre. Indeed, one should always hold on to where one is.

13. A place where we vanish and dissolve in the dark

In his novel *Kafka on the Shore* Haruki Murakami made a remark that before Sigmund Freud and Carl Gustav Jung appeared on stage, the correlation between real or physical darkness and darkness of the soul was something natural, and these two kinds of darkness tended to be mixed together, with no boundary separating them.²⁹ Before the discovery of Thomas Edison's bulb the world experienced the dark differently. In contemporary times the outer darkness has disappeared, leaving behind the darkness of the heart.

The factory, a quintessence of development and gravity, always craved for light even though it was immersed in the dark and covered with smoke and dust. The electric lighting, while it meant less profit, enabled shift work system. Artificial light was not only practical but also made it possible to illuminate the factory which had the spectacular effect of highlighting objects and adding a ceremonious touch to the space, like in the cathedral. The subsequent stages of the use of Davy lamps by miners to detect methane, the introduction of gas lighting and finally the use of electricity to make light with the aid of a glass bulb, followed by the development of the network of electric lighting and its distribution – were all instrumental in gradually eliminating darkness from the factory, yet the dark could not be ultimately removed.

²⁹ H. Murakami, *Kafka nad morzem* [Kafka on the Shore], trans. A. Zielińska-Elliott, Warszawa: Warszawskie Wydawnictwo Literackie MUZA SA 2013, p. 302.

The factory has always been immersed in the dark both in the literal and metaphorical sense. The immediate environment of the factory which surrounded the machines was lit, but the darkness enveloping the industrial landscape and lurking in the corners of a steel plant or mine was the reason why the factory gestured towards the real darkness and correlated with what Murakami calls the darkness of the soul. The secrets of factories, the workers' craft, discipline and cruelty, loneliness and community were all linked here in an obscure manner. The surroundings were dark and uncertain: on the one hand, they were marked with the light of the Enlightenment and the progress of reason together with its economic calculation but, on the other hand, they were pervaded by mystery, with dark powers, ghosts, spectres, wonders, diseases, death, passions, fear and decline always in the background. Darkness and twilight tend to awaken our imagination, as Pallasmaa wrote.³⁰ Homogeneous bright light standardizes human beings by equating their experience and crippling imagination, while shadows, twilight and darkness of the surroundings make the place multi-dimensional, infinitely multiplying its relation to what was before us and what comes after, to what is underneath and what is above, and to what exists beside us and persists all the same.

The demise of the world of factories may dangerously affect our vision by bringing to light what used to be immersed in the dark and defined the match between human darkness and that of a factory. The post-factory seems to uncover too much by disclosing the secrets of work to the mass of the uninitiated. The world of ruin is susceptible to collapse because of the bright light directed at the space that should sink in twilight. However, looking more closely at the organization of the post-industrial space, we can observe that it is possible to expose it in an adequate way, acting with discretion, keeping the twilight and shadows of the past when they are supposed to be, so as not to give the visitors an illusion that everything here can be known and understood.

³⁰ J. Pallasmaa, *The Eyes of the Skin. Architecture and the Senses*, op. cit., p. 46.

The post-factory should not be an easily decoded space to be consumed on the spot. It should be an invitation to vanish in the dark for a little while, to sink in what is impenetrable, out of respect for the implacable forces of nature, and without the arrogance of excessive lighting and lavish entertainment that plays games with what is dead serious. Thickening twilight, the sound of feet rustling along the ground, the noises of machines in the place are what still resists our vision that longs to make everything clear and unequivocal. And the darkness of the self finds relief in the momentary stay in the post-factory – surrounded by machines, in the very centre of brightly lit city, dazzling us with its superficial glitter. We can thus go back to the old correlation between two kinds of darkness. Post-industrial places in the city are such twilight zones that should be protected for the very reason that they provide us with the shelter from excessive brightness and let us hide in dense shadow. In this way, we come back to the places we have perhaps never left.

14. A place which is like a spring

Can we bridge the gap between a spring and a post-factory which smoked, rambled and filled the world with its vocal presence until quite recently? A spring is what is crystal clear and life-giving: it is situated at the beginning of things and radiates its energy, spilling over and illuminating the surroundings. A spring has an influence on everything around by defining direction, speed and layout of the space, both empty and filled with presence. It is always essential, establishing the frames of reference, not only spatial but also temporal ones, as it is also an origin. It refers us back to the image of Eden, from which four Biblical rivers originate,³¹ expressing the ultimate human longing for a life-giving force, a central point and, most importantly, a mystical source. The spring of paradise is a centre and active beginning of things,

³¹ Cf. the Book of Genesis 2: 10–14.

as Juan Eduardo Cirlot puts it.³² A spring has its distinct place in human culture: it underlies the much cherished image of the garden with a fountain symbolizing the source of the water of life, as we read in Jung's texts.³³ To a mystical thinker life calls for a revival and regeneration, and a life arrested in its development needs a new source that stands for spiritual energy and inner activity of the self.

A spring is what defines the world of experience. It exists prior to, above and beyond a human being, so that one does not know where it comes from and what for, or for what and whose sake it persists. It accumulates the future and the past, as well as life and death, within itself. An everlasting spring, but also a spring that is about to dry up or has already dried up, is like the germ of a new life but at the same time a void covering up indeterminacy and terror and a crack opening into darkness. A spring is both a basic point of reference which eternally sustains life and allows us to grasp what is ungraspable and elusive, and a place of imminent decline and dissolution. Overgrown with myth and experience, referring to what lurks under the surface and reaching into the deep, a spring cannot be discussed in material terms because it is lacking in social and instrumental coordinates. Therefore, it cannot be approached with the aid of a common language so as not to defile its crystal-clear waters and to let it penetrate life (also human life) from afar.

The post-factory as a life arrested in its development needs a return to the source or spring. In his book *The Dynamics of Architectural Form*, Rudolf Arnheim, referring to Albert Einstein's concepts of matter and field, as well as to Paolo Portoghesi's notion of social and perceptual fields, wrote that buildings are like islands in that they define the dynamics of a field; that is why "a field of visual forces expands from the centre and propagates its wave front as far into the surrounding

³² J.E. Cirlot, 'Źródło' [Spring], in: J.E. Cirlot, *Słownik symboli* [The Dictionary of Symbols], trans. I. Kania, Kraków: Wydawnictwo Znak 2006, pp. 492–493.

³³ C.G. Jung, *Psychology and Alchemy*. Collected Works of C.G. Jung, vol. 12, trans. R.F.C. Hull, ed. G. Adler. Princeton: Princeton University Press 1968, p. 118.

environment as its strength permits.”³⁴ If we wished to apply this theory of architecture to the thinking about a spring or source, we would have to focus on and highlight the condensation of what is essential in the centre and its ability to establish the field of influence. The post-factory is such a condensation of things which expands from the centre and affects the surroundings. It is condensed energy because it combines on the one hand what is permanent, rooted in the depths, down-to-earth and palpable in its presence, and, on the other hand, a destructive force that makes everything vanish into thin air and turns the most durable constructions into ruin. By participating in these two incongruent orders the post-factory is able to link fluidity with the former gravity: it is both light, exempted from the burden of functionality, and attached to the earth with the force of experience and history. Stuck in the place, it makes it at the same time more spatial and expansive. The post-factory belongs to the earth since it takes up again the notion of roots and is subject to the law of gravity; simultaneously, it seems to rise lightly into air towards heaven. For a human being, it offers a space mediating between belonging and ephemerality.

15. A place that teaches us to understand we are attached to the ground

Frau Schwientek, a great character in Janosch’s novel *Cholonek, oder Der liebe Gott aus Lehm* was right when she expounded her view that “nothing comes from nothing.”³⁵ The philosophical phrase, echoing Melissus of Samos’ and Lucretius’ *ex nihilo nihil fit*, in the Silesian context does not so much serve the purpose of showing the contradiction inherent in the notion of becoming, as indicating the posture of existential

³⁴ R. Arnheim, *The Dynamics of Architectural Form*, Berkeley, Los Angeles, London: University of California Press 1977, p. 30.

³⁵ Janosch, *Cholonek, czyli dobry Pan Bóg z gliny* [Cholonek – the Good God of Clay], trans. L. Bielas, Kraków: Wydawnictwo Znak 2011, p. 27.

humility in the face of what there is. Of significance here is not the logical meaning of the sentence but a desperate lament behind it, one that emphasises a connection between the interaction of things and its consequences, and expresses the view that people and things are bound to each other with the chain of actions, words, and effects of their work, and that they are fastened to the ground. Thus, the treaty on nature is also a treaty on culture. We are attached to the ground even though we are as restless as we can be in contemporary times. We plan our lives, continually coming and going, beginning something and abandoning it, each time letting the fresh air in and closing the door behind. We may seem self-sufficient and unrelated to the place, capable of adapting to the changing conditions of living, standardized, internationalized and similar, but we still suddenly realize at one point that the idea of home is about permanence and has to be taken into consideration as such.

In the ruins of the post-factory there is something lyrical but also deeply upsetting. A home that is both solid and turned upside down, powerful and full of glory on the one hand, while being fragile and easily destroyed on the other, shows how strong our foundation is. We have accommodated ourselves to the landscape. We follow obediently the routes available to visitors and touch the machines in order to identify all the significant and insignificant reasons why we have come to visit the place. Thrown into the place, we keep trying to reach it from afar. The post-factory offers us such a journey which is perhaps a passage to the heart of darkness. The disintegration of buildings corresponds to the mortality of those who formed the substance of the city before us and worked hard for the sake of the factory's development, only to fill the common soil with their bodies. We exist in the vicinity of people and things, and the post-factory makes us deeply aware of the layering of human and non-human lot. It exposes a limitless foundation beneath. It also inscribes our existence in the larger event of dwelling.

The post-industrial landscape we immerse ourselves in anew by consciously following the processes of its reconstruction, reconfiguration

and revival, finally enters our very being, which results in establishing a new order based on reintegration and mutual belonging. We are now subjects of the places we have never really outgrown; we have become part of the location by participating in its dynamics of life and death. The imagination which is set free in post-industrial places lets us descend into the depths of thinking that old mines or steel plants keep alive. One generation after another, we keep guard in the place by both exploiting it and caring about it, inflicting wounds and then letting them heal.

16. A place of reconciliation

The post-factory is a place of unique reconciliation. It is where a ritual has taken place, one involving not only the material aspect of existence (architectural, renovating, animating, anesthetizing, popularizing and other activities), but also the social (the behaviour and active engagement of people who have visited the place, wandered around or been on a pilgrimage) and the spiritual (the place, already uprooted and often vandalised, has been restored to its proper order and function, which has helped to reinstate the relationship between a human being, nature, industry and the place). To transform the post-factory into a *place* is to open it again to the infinite and to make it part of the community. What once used to be a realm of humility and discipline, or loyalty and devotion, after the fall of the factory and the experience of its end has become an unmarked space, most often disliked and rejected as mediocre and alien. It is only the post-industrial gesture of extracting the value from what is distant that can make the place existentially open to the unknown and re-establish its position with all the rigour that is needed.

In this way the space may become home again. However, the reconciliation is not just about the re-instatement of the sacred dimension to a vandalized and desecrated place, but has also the deeper sense of

reconciling the sinner with the church.³⁶ *Reconciliatio* conceived as reinstatement allows us to stress an interesting anthropological (not just legal and theological) aspect of the process: what is meant here is the reconstruction of a community and inclusion of a person in what is going on “between us.” Not only in the sense of interpersonal relations but also in terms of what the place is, what brings us together, what stretches between us and locates us where we currently are. We visit post-industrial places by including them in the itinerary of our pilgrimage, by experiencing again the anxiety about our roots and by making a conscious effort to dwell here again. This is why the reconciliation that takes place in post-industrial spaces has so much to do with homecoming. The process of reconciliation is only possible when the discrepancies between us and the space we inherited are fully experienced and overcome. We reconcile ourselves with the place by creating connections between what has so far seemed irreconcilable. The more time we devote to the precise reconstruction of the details of work, the more effort we make to closely read and experience the place, the more we are able to immerse ourselves in the homely space that we now treat with respect. As subjects of the place, we are duly respectful of the ongoing eternal mystery of transfiguration and redemption that we are being involved in here. We have the feeling that we are part of something profound.

The anthropological reading of a post-industrial place demonstrates the need for an experiential approach to the location where dwelling becomes possible again.

³⁶ See Z. Teinert, ‘Odpusty i kary doczesne w świetle dokumentów Soboru Trydenckiego’ [Indulgences and Temporal Punishments in the Documents of the Council of Trent], *Teologia i Moralność*, vol. 9, 2011, p. 186.



Photo 1. Bilbao 2017 (A. Kuncce)



Photo 2. Bilbao 2017 (A. Kuncce)



Photo 3. Bilbao 2017 (A. Kuncce)



Photo 4. Bilbao 2017 (A. Kuncce)



Photo 5. Giszowiec 2017 (A. Kuncce)



Photo 6. Hornické muzeum Příbram 2016 (A. Kuncce)



Photo 7. The Silesian Museum in Katowice erected on the site of the former Katowice coalmine, Katowice 2017 (A. Kuncce)



Photo 8. The Warszawa II Shaft of the former Katowice coalmine, currently the Silesian Museum, Katowice 2016 (A. Kunce)



Photo 9. The Silesian Museum in Katowice erected on the site of the former Katowice coalmine, Katowice 2017 (A. Kuncce)

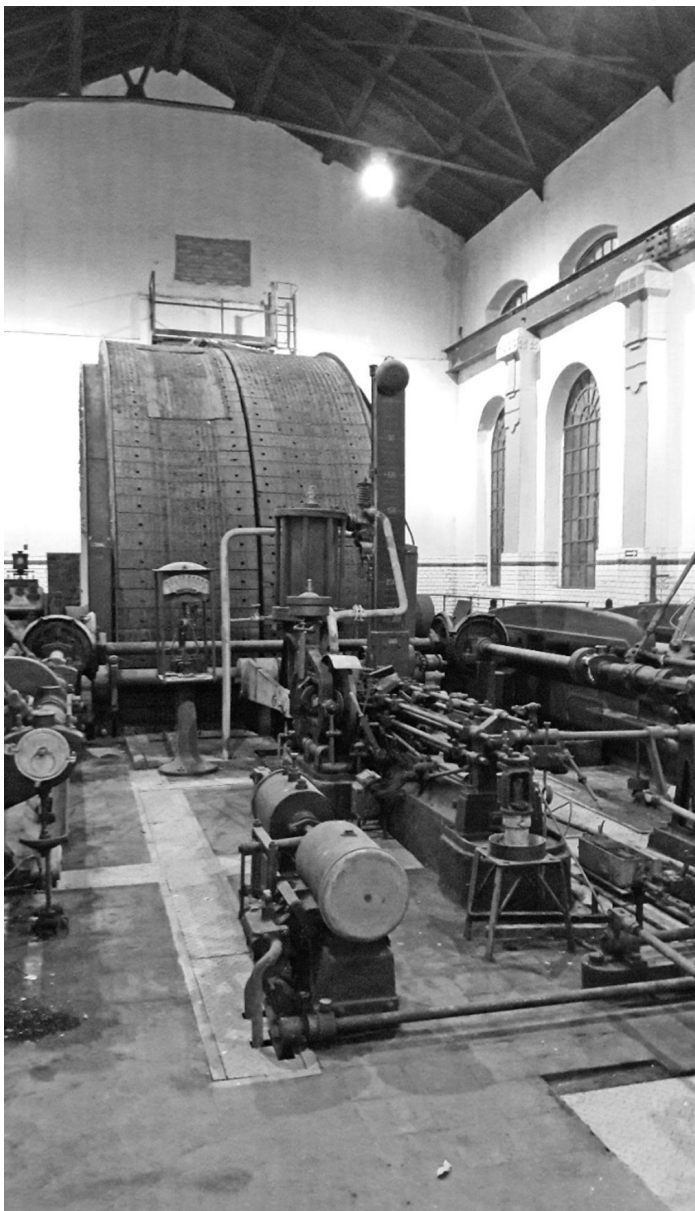


Photo 10. The Silesian Museum in Katowice erected on the site of the former Katowice coalmine, Katowice 2017 (A. Kunc)



Photo 11. Silesia City Center erected on the site of the former Gottwald coalmine, Katowice 2017 (A. Kuncce)



Photo 12. Nikiszowiec 2017 (A. Kuncze)



Photo. 13. The Wilson Shaft, Katowice 2017 (A. Kuncce)



Photo. 14. The Wilson Shaft, Katowice 2017 (A. Kunce)

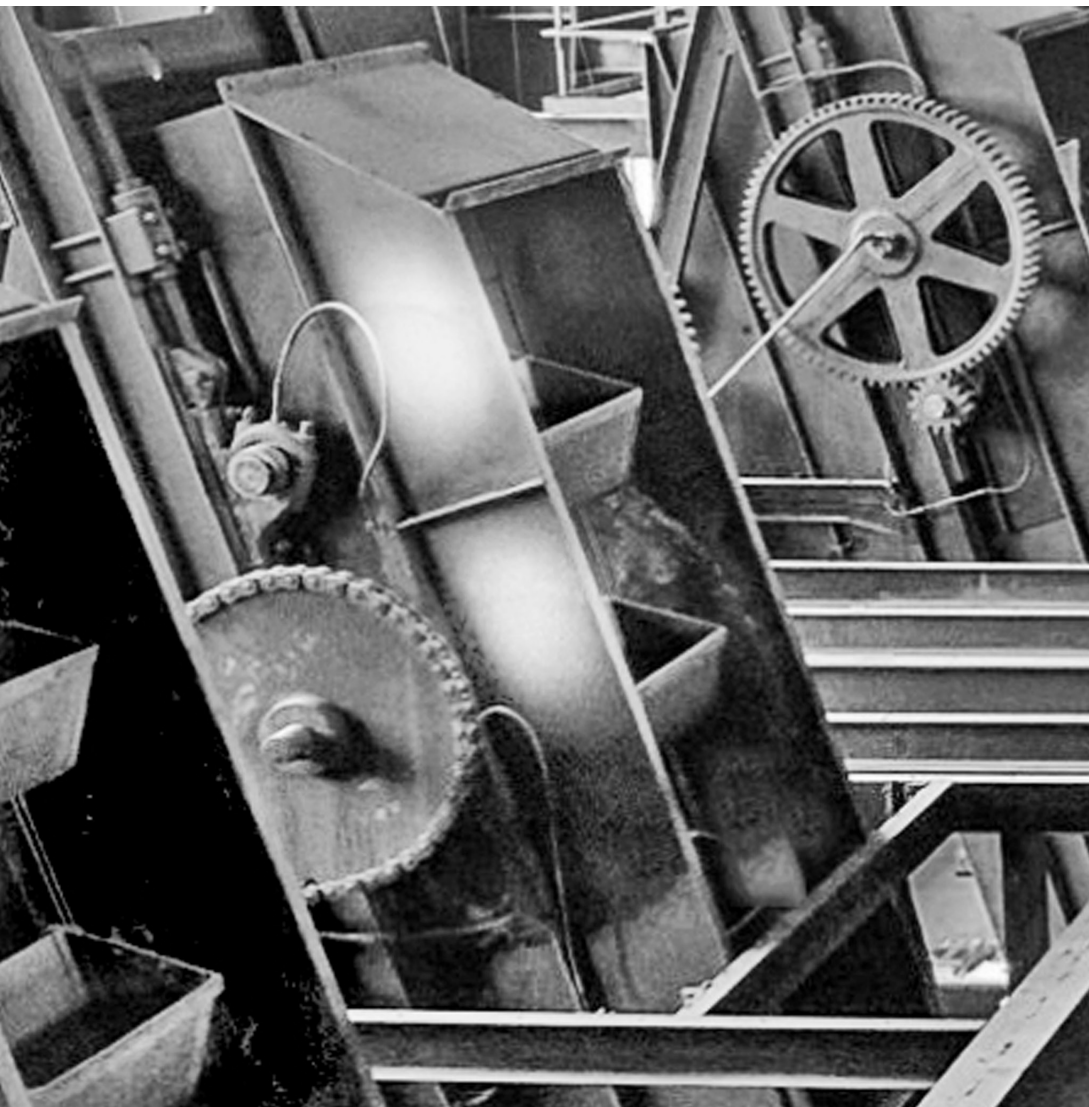


Photo 15. Ruhr Museum UNESCO – Welterbe Zollverein, Essen 2016
(A. Kuncce)



Photo 16. Ruhr Museum UNESCO – Welterbe Zollverein, Essen 2016
(A. Kuncce)



Photo 17. The Old Brewery, Poznań 2016 (A. Kuncce)



Photo 18. The Maciej Shaft, Zabrze 2017 (A. Kunce)



Photo 19. Sklárna Harrachov (currently Glassworks and Mickrobrewery Novosad & Son Harrachov), Harrachov 2017 (A. Kuncce)



Andrzej Sarnacki, S.J.

The Problem of Preserving Memory in the Adaptation of Post-Industrial Places

All known civilizations have attached a great importance to the memory of the past and have endeavoured to preserve the memory of their own achievements into the future. Glorious acts of inspiration and strength, as well as memories of them can bind a community together around a single feeling of anger and the need for survival at all costs, both of which play a key role in the shaping of identity and history. Memories are created through oral and written communication, traditions and customs, architecture and monuments, and at least in part through religious rituals. Culture itself is created via a long process of extraneous memory, which contains the record of historical events and interpretations of them. In a reciprocal manner, culture becomes the way of mediating the world – a fixed point from which meaning can be derived. Memory systems serve to uphold the sense of continuity and belonging, community and cultural identity. As an element of culture, architecture usually far outlives its creators. It thus serves as a storage medium, expressed in spatial form. Its meaning is interpreted and reinterpreted but it is usually able to preserve the original intentions of its creators. That is why over

the course of history important architectural structures were made of durable materials, such as the Pyramids of Giza or the Nazi works of reinforced concrete. Up until the fifteenth century and certainly until the invention of the printing press, art and architecture were a social medium for the transfer of knowledge and memory. Although their role has evolved over the last five centuries, architectural achievements remain symbols of prestige, domination, expressions of culture, technical ability, wealth and memory.¹

The anthropological perspective of design must, by its nature, first refer to the notion of domicility that is, to the special relationship between man and his place of residence. Perhaps to the Sartrean notions of “being-in-itself” and “being-for-itself,” it would be reasonable to add the notion “being-with-oneself.” The experience of losing one’s home as a result of war, expulsion, destruction or appropriation, condemns the homeless man to the trauma of being beyond the context of existence. A consequence of this loss of home is that man functions in an incomplete manner, his existence cannot find fulfilment and his life continues at a disadvantage. The experience of leaving one’s home does not have to be traumatic if the decision is made voluntarily. But even in this case, it may still be accompanied by nostalgia for what has been left behind. What counts of course, is the ability to create a new *oikos*. The history of migration, settling in a new area, staying for a long time in one place or even leaving behind the parental nest to set up one’s own home show the strength of the relationship between man and the concrete, material place he can call ‘his own.’ Man is usually settled in some community, culture, tradition, but also in a specific place, which can either raise or lower his quality of life. The relationship with one’s home is usually part of a broader “anchoring” in set of relationships which condition one’s identity, understood here as a way of conceiving of oneself.

¹ ‘The Interpretative Imperative,’ Sandy Isenstadt, [harvarddesignmagazine.org](http://www.harvarddesignmagazine.org), <http://www.harvarddesignmagazine.org/issues/3/the-interpretative-imperative> [accessed October 2, 2017].

This short study will address issues related to the practical problem of designing and adapting post-industrial sites. The observable trend of the deindustrialisation of manufacturing buildings is related to the development stage of Western societies, which includes such factors as: the growth of ecological awareness, the financial crisis and the practical problem of dense urban development.² Changes due to technological development and the emergence of new economic concepts eliminate old production facilities, some of which have already disappeared from urban landscapes. Those worthy of preservation face the practical challenge of adapting to contemporary needs and achieving the goal of space revitalization. These buildings, which are typically unique in some way, provide historical and architectural continuity and spatial coherence if they are properly adapted. The problem must be set in the context of human identity, which is achieved through the contact with a specific place but also with the past that this place evokes. In the case of a post-industrial places, the question of the imperative of memory arises, that is, whether we are obliged to remember the efforts of previous generations. In this sense, architecture is a kind of mediation not only with space but also with time.³

“The task of architecture is not only to provide physical shelter or to house our fragile bodies; our buildings also need to house our memories, fantasies, dreams and desires. Buildings and structures from different eras enrich our experiences of places, but they also strengthen our sense of rootedness, belonging and citizenship.”⁴ This perhaps idealistic approach is based on an accepted assumption about the positive role of the past and the educational task of architectural transformation. One seeks an adaptation that would creatively transform the building in both

² A.E. Lakatos, ‘Recovering the Memory: Conversion within the Context,’ *Acta Technica Napocensis: Civil Engineering & Architecture*, vol. 58, no. 4, 2015, p. 165.

³ J. Pallasmaa, ‘Why Do Old Places Matter?,’ *Forum Journal*, vol. 29, no. 3, 2015, pp. 17–18.

⁴ *Ibidem*, p. 21.

a functional and aesthetic way. Beyond the simple choice between the destruction of a building and its transformation into a museum there is a third possibility, namely, the reintegration of historical forms with modern ones, which imbues them with new meaning. The goal is to achieve the correct context, so that the place will have a triple meaning. Firstly, it will fulfil its original function to provide shelter. This is related to aesthetics, namely finding pragmatic solutions that will provide comfort and rest. Secondly, the post-industrial place acts as a storage medium, a historical witness. As a historical artefact and an embodiment of memory, it makes contact with the past possible. Finally, it can be a source of inspiration, indirectly referring to the work ethic and respect for it. A resident who is a newcomer perceives his own place differently, a place, which reminds him of transience and inheritance – than in a new building that has no relation to the past.

The category of memory

The research category proposed by this study is that of ‘memory,’ which is transmitted both via the process of intergenerational communication but also through human objects which become the carriers of idea, their surviving artefacts. As a constantly renegotiated area of meaning and interpretation, memory is a continuity of transformation, something that is loaned to individuals who lack direct experience. Memory and its preservation is currently a subject of interest and often the object of politics of memory and the associated desire to use the past for the needs of the present. As it is politicized, memory becomes a malleable material intended to serve the needs of the day. Depending on the purpose, memory can be transformed into an epic adventure, an arsenal of justificatory arguments, or as a pedagogical tool intended to induce shame. This seems to confirm the maxim that what matters is not only the historical event itself but how it is remembered. Under such assumptions, the interpretation by the regime is not subject to

conformity to facts, and the category of truth seems unattainable and in fact undesirable. In this way, attempts are made to sanction the view of the legitimate separation of memory and history. Memory, unlike complex historical structures, has a nostalgic function, while history is left to a narrow circle of specialists.

The subject of memory raises interest and controversy because it is a reference point for social and individual identity. Because of this, it often provokes a certain ethical duty, a sense of commitment to history and one's ancestors. In the debates of the 1980s memory was granted the status of the 'meta-historical' category precisely because of its connection with identity and subjectivity. It was and is connected with history as such and with a community of historical references that bind together a given community. Political interest in the phenomenon has contributed to the attempt to sacralise memory and to make of it a civil religion with romantic and emotional elements. Institutionalizing historical memory through events, educational or tourist programs has led not only to its consolidation but also to its commercialisation and reification. Speaking of the invention of tradition, Eric Hobsbawm calls for the study of structural patterns, which would distinguish the real from the mythical.⁵

The content of memory, or the process of fixation and restoration, is also problematic. Recourse to memory not only reproduces, it creates. The nature of human cognitive activity is that of selection; one event is highlighted another is omitted, accidentally or on purpose facts are twisted and gaps are filled with creative confabulations. Moreover, the past is subject to interpretation and deformation, often leading to the emergence of epistemological myths. Concerns regarding objectivity and awareness of the personal circumstances of witnesses have significantly influenced the cognitive skepticism of various scientific, journalistic, judicial or political circles. The examples of memory construction or manipulation add weight to those who support cognitive relativism.

⁵ E. Traverso, *El pasado, instrucciones de uso. Historia, memoria, política*, Madrid: Marcial Pons, Ediciones Jurídicas y Sociales 2007, pp. 13–14.

Jan Assmann considers the process of reconstructing historical events as a reproduction of the way in which they were remembered, which is not so much history as a mnemohistory. Once again, the asymmetry of facts is highlighted, some of which are remembered according to personal conditions and preferences, while others are blurred, transformed or fade over time.⁶ Memory is also a subject to institutional, especially political, decisions. In the name of social cohesion, political parties often monopolize interpretations and historical factography, blocking facts and opinions that conflict with the interests of the dominant group. The favoured interpretation of the memory appears in the media, legislative initiatives or narratives of a given power camp, in both a direct and indirect manner. As a tool of political domination, memory serves to determine patterns of conduct and subordination. This does not mean that the aim of trying to constitute the memory of a political community is by definition devoid of objectivity. The bond of remembrance is an essential element of social cohesion and in its symbolic frame a common history or image has a tremendous synergy. In practice, however, there abuses occur which cause conflict in the narrative sphere. In such instances, the official version is questioned and abolished by the opposition who convince of another historical interpretation.⁷

Maurice Halbwachs distinguishes between historical memory and collective memory, where the former, through lack of direct experience, is knowledge borrowed and ordered according to accepted principles. Collective memory is constructed as a protection against forgetfulness and is often selective, imprecise, arbitrary and ideological. A sense of communal belonging is a safeguard against forgetfulness and the loss of collective imagination. Collective memory is an indispensable part of identity, common perception and psychological sensitivity. However, as

⁶ A. Huyssen, *En busca del futuro perdido. Cultura y memoria en tiempos de globalización*, México: FCE 2002, p. 36.

⁷ I. Piper, 'Investigación y acción política en prácticas de memoria colectiva,' in: *El estado y la memoria. Gobiernos y ciudadanos frente a los traumas de la historia*, ed. R. Vinyes, Barcelona: RBA Libros 2009, p. 151.

Marc Bloch argues this does not mean that a description can automatically be extrapolated to an individual's psychology, attributing the notion of consciousness or memory to the community.⁸ Nonetheless, thanks to the shared history the community shares in a homogeneous experience (to a certain degree), which creates affective communities (Halbwachs) or imaginative communities (Benedict Anderson). It is not surprising therefore that its own past is idealized, problematic aspects justified or silenced and historical opponents are branded or demonized.⁹

The loss of generational memories results in the first instance from the breaking of local traditions, which occurs when mobility increases and in the second instance as technology develops it accelerates the gap between generations. At the same time, attempts are made to preserve memory, where witnesses of historic events who have formerly been ignored are given a voice (e.g. soldiers of Poland's Home Army, veterans of the Vietnam War, Auschwitz prisoners, and so on).¹⁰ The remembrance which emerges from memories gives a new meaning to the past and at the same time offers a clearer definition of the present. Renewing memory is a collective effort, which consolidates interpersonal relationships in relation to events, allowing for patterns and historical sequences to be recognised and for participation in shared narratives.¹¹

Memory and architecture

Memory, which is related to a particular place and shape, can be seen as a place where the imagination resides. The ancient Greeks used the technique of imagining a physical place with many rooms, each of which

⁸ P. Aguilar Fernández, *Políticas de la memoria y memorias de la política*, Madrid: Alianza Editorial 2008, pp. 42–48.

⁹ *Ibidem*, pp. 50–52.

¹⁰ E. Traverso, *El pasado, instrucciones de uso*, op. cit., pp. 15–17.

¹¹ F. Vázquez and J. Muñoz, 'La memoria social como construcción colectiva. Compartiendo significados y acciones,' in: *Psicología del comportamiento colectivo*, ed. F. Vázquez, Barcelona: Editorial UOC 2003, pp. 159–258.

corresponded to a concept or fact. Linking content to a place helped in the memorisation of a text, especially when practicing rhetoric. The imagination can help in the reconstruction of memory, which has the ability to restore content. This idea is applied today, both in mental exercises and in architectural concepts. The architect has the opportunity to create a place which shapes memory. The mental value of the relationship between the creation of a structure and memory is emphasised by the concept of conscious memorisation, as the accumulation of information in a “mind palace.” Juhani Pallasmaa claims that memory has the characteristics of a physical being; it not only has a brain but a skeleton and muscles as well. He further thinks that memory itself is closely related to the corporal experience of physical space. Buildings bring to life and retain the memory of time being the concrete physical projection of a memory, and they stimulate and inspire reminiscences and the imagination. “Memory is the soil of imagination.”¹² At the same time, architecture is memory that exists in silence, producing such emotions as grief, ecstasy, joy, anxiety or hope; it expresses individual and cultural narratives. Paraphrasing Iosif Brodsky we can say that cities without significant architectural structures are empty for those who visit them, as it is easier for the imagination to conjure up building than human beings. Edward Casey claims that one cannot speak of memory unless it is also a bodily memory. Here the author understands the body in the phenomenological sense. The internalising of spatial experiences makes possible a metaphysical unity, which combines the experiences of architectural intimacy with the space of the world.¹³

According to Peter Zumthor, architecture should have a unified character, which means that one idea is shared by all elements and is manifested in multiple forms in every distinct part. By evoking certain emotions,

¹² J. Pallasmaa, ‘Space, Place, Memory and Imagination: The Temporal Dimension of Existential Space,’ in: *Spatial Recall: Memory in Architecture and Landscape*, ed. M. Treib, New York/London: Routledge 2009, p. 190.

¹³ E.S. Casey, *Remembering: a Phenomenological Study*, Bloomington: Indiana University Press 2000, pp. 172, 178 and 212.

it transforms them into memory and becomes a way of discovering the world. Emotions reveal the true nature of things; they are the force driving the process of remembering. The real nature of things is not obvious. It hides in forms and proportions, because the world is filled with symbols and information that no one fully understands. Paradoxically, good architecture leaves room for emptiness, “metaphysical silence,” whose cardinal rule is precision. Architecture is not only the shape of the building but the light, the material and the sounds, which make up its creative vocabulary. The key to creating something however, is not the emotions with their ephemeral nature, rather knowledge, thinking, order, and common sense set creativity in the right direction.¹⁴

Since memory is a process that encompasses every aspect of human existence, it is the starting point and basis for meaning. Jeremy Baundry argues that meaning emerges when the conscious memory of the building appears, that is, when the relationship to time and history is discovered. With this in mind, the design or the redesign of the building requires a personalised approach to history. Referring to the work of Michael Polanyi, Baundry speaks of the mediation of the body, which is the condition of experiencing the world and the place of tacit knowledge. This knowledge manifests itself in the relation between the particular and the proximal, and what is further and what enables the understanding of the relation to the distal. We come to grasp the meaning through movement, the relation between what is proximal and what is distant, but tacit knowledge is located in what is distal.¹⁵

Old architecture does not necessarily evoke memory but it certainly refers to history. The meaning, which was mentioned before, also undergoes a metamorphosis in time. The architecture of buildings, but also

¹⁴ ‘Multiplicity and Memory: Talking About Architecture with Peter Zumthor,’ *archdaily.com*, <http://www.archdaily.com/85656/multiplicity-and-memory-talking-about-architecture-with-peter-zumthor> [accessed September 29, 2017].

¹⁵ ‘Making Meaning out of the Memory of Architecture,’ *boxwith.com*, <http://www.boxwith.com/texts/meaning.pdf> [accessed September 29, 2017].

monuments or cemeteries, are mnemonic objects that contain important cultural and historical elements even if only passively. Nietzsche drew attention to the importance of the dead, whose intentions are carried out by the living and who are even controlled by the tradition and the laws, the cities and the architecture.¹⁶ The monuments and the museums that contain the artefacts of the past are an obvious part. Their design often faces the difficult challenge of expressing a tragedy in an artistic and subtle way.¹⁷ A further challenge arises as a result of the need to combine creativity, which by definition means something new and previously non-existent, with memory, which is something that is reproduced, closed and imprisoned in the rigors of history.

By delineating the relationship between memory and architecture, we return to the problem of identity. A very clear example is that of the memory of one's childhood or current home, as a place in which events of personal and emotional importance occurred. Remembering the family home triggers certain feelings, thanks to which memories of events are more permanent than rational theories, concepts or analyses. "The home is a collection and concretization of personal images of protection and intimacy that help us recognize and remember who we are."¹⁸

Memory and post-industrial places

Post-industrial places transformed so as to preserve the memory of the original purpose, can be examined in terms of the relationship between

¹⁶ M. Treib, 'Yes, Now I Remember: an Introduction,' in: *Spatial Recall: Memory in Architecture and Landscape*, ed. M. Treib, New York/London: Routledge 2009, p. XII.

¹⁷ 'Memory in Architecture,' tudelft.nl, <https://www.tudelft.nl/en/architecture-and-the-built-environment/research/research-stories/memory-in-architecture/> [accessed September 26, 2017].

¹⁸ 'Identity, Intimacy and Domicile. Notes on the phenomenology of home,' J. Pallasmaa, http://www.uiah.fi/studies/history2/e_ident.htm [accessed September 27, 2017].

experience or undergoing something and consciousness or identity. This dimension should be taken into account during the design process. A place speaks. It can reveal to a careful observer the secret designs of the past. We are not so much interested in a preservation of the past as its creative transformation, which of course runs the risk of over-interpretation or overlooking. Can transformation, adaptation, modernization, make continuity possible or do they necessarily invalidate and destroy the past? Perhaps the more fundamental question is: what does it matter? Does a place with its architecture and purpose communicate some universal truth about time, human activity and the meaning of the environment? What is the difference between the preservation of ruins and the preservation of a space though its adaption for the needs of modern users? These questions are important in defining a methodological proposal that is intended to assess the degree of rootedness or alienation. A good example of a practical answer to this question can be seen in the development of a small building complex in Cracow, where an old brewery was adapted in such a way as to leave part of the original buildings, incorporating them into modern apartments.

Case study: The Lubicz Brewery

The multifunctional Lubicz Brewery Apartment Complex in Cracow on a street of the same name is an interesting and successful example of the transformation of a place whilst preserving its historical character. Modern residential and office buildings were incorporated into a complex of restored old brewery buildings. Soon afterwards it became the winner of several awards. Among others, the Central Office of National Certification granted it an award in 2013 in the category of Investment of the Year. Earlier, the weekly *Gazeta Finansowa* in cooperation with the magazines *Home & Market* and *Gentleman* voted the Lubicz brewery as the best housing project in Poland. In March 2015 the investment was recognised by the national *Brick Award* competition in the category of Renovation / Adaptation / Reconstruction for incorporating a new residential building into old post-industrial buildings, using ceramics

and bricks. In the same year it won another nationwide competition *Life in Architecture*, whose overriding aim is to promote the best achievements of contemporary architecture in Poland and to contribute to the growth of the interest in architecture.¹⁹

Originally, the brewery was a typical example of the nineteenth century industrial development. Thus, it does not constitute a historical milestone, generally commemorated by the construction of monuments. The origins of the brewery date back to 1840 when it belonged to the Jenny family. In 1904 the brewery was taken over by Baron Jan Goetz-Okocimski, who changed its name from John's Brewery to: Krakow's Brewery and The J. Goetz Malt Factory. During World War II, the brewery was named Brauerei und Industrierwerke GmbH in Krakau, producing light beer for the German army. After the war, the brewery was nationalized by the state, and in 1968 it was taken over by Okocim after its modernization and expansion. In 2001, after the acquisition of Okocim by Carlsberg, the production of beer ceased officially due to a lack of expansion possibilities. The abandoned buildings began to fall into ruin. However, in 2011, a restaurant and adaptation project started, the first phase of which was completed in 2014. The historical buildings including the Goetz Palace, the Concierge, the Former Malt Drying Room, the Former Malt House and Machine Room and the Boiler Room with chimney were restored. Renovation and creation of the microbrewery in Lubicz Restaurant, made the production of several types of beer possible. In the second phase, six residential and office buildings were built, with facades which made reference to the industrial buildings characteristic of the nineteenth century. The composition creates a harmonious and aesthetic whole and towering over the buildings of the chimney resembles a mast, around which the buildings focus. The restaurant was designed by a different team of architects than the award-winning apartment complex which caused controversy about the quality of the design work.

¹⁹ After: <http://www.browarlubicz.pl>, <http://www.browar-lubicz.com.pl/historia> [accessed September 5, 2017].

At the same time it should be noted that it is the restaurant that refers to the tradition of brewing in the most direct way and fulfils the purpose originally intended for the place by the brewing industry.

The Lubicz Brewery managed to save the industrial character of the former building, combining it with the functional and aesthetically pleasing architecture of a modern apartment complex. The apartment buildings received brick facades, associated with the type of 19th century industrial buildings, partly supplemented with wooden elements. This gives to the place a warm and friendly atmosphere, although on closer inspection one can see that a large part of the facade is a clinker, imitating the real brick. Adapting and renting out specific parts of the building to shops and services ensures a better quality of life for the residents – we will leave it at that – as this is not the subject of the current study. A major success is the interior cobbled road, which highlights the slightly ascetic nature of the place. The former Goetz Palace, which currently houses the Hungarian Consulate General, is distinguished from the rest by its structure and bright façade.²⁰ A modest playground for children, garages and greenery were also provided.

The key question for us is how far it was possible to preserve the historic character of the place and whether it communicates any message, (as postulated in the thematic study). The buildings of the brewery are reminiscent of the past, beginning with their central locality and the chimney which is illuminated at night as well as the neighbouring post-industrial buildings that are rented as offices. In the centre of the complex there stands the restored three-storey Goetz Palace, whose form and elevation differs from the remaining buildings. The palace preserved some remnants of *bas-reliefs* and traditional tiled stoves. The history of the brewery is also preserved by the former Malt Factory, which also has a bright façade. The upper part contains elements of Prussian construction, with densely placed wooden construction

²⁰ This is also a shrewd feature which helps to recall the times of the Austro-Hungarian Empire.

beams. The building now serves as a restaurant and brewery. Copper vats imported from Germany were used and former beer production machines were placed in front of the building. The old cobblestones in front of the brewery were found and not destroyed but reused in the complex. It should be added that the area is not fenced off but remains a public space. The historic buildings also have informational plaques describing their original purpose. And although some of the machines have been shown and the buildings have a short description of their past function, a visitor does not feel overloaded with a surfeit of memory. The commemorative machinery retains its minimalist character, signalling but not enforcing its presence. It is therefore possible to see that not only have the historic buildings been restored as a result of the modernization of the place, but the overall intention to preserve the historic character of the place while redefining its function has been successfully implemented.

The design of the Lubicz Brewery Apartment Complex is of course a historical interpretation. It combines old forms with new ones thus creating a pleasant aesthetic effect, in which old solutions lend themselves to create a uniquely modern appeal. While many places in Cracow transport the visitor into the past, adapting a historical place provides a certain continuum. Somewhat eclectic solutions show us that only a piece of history can be saved. Moreover, the architectural interpretation offers only a subset of industrial life a hundred and fifty years ago, it can not speak of the realities of work in Galicia at that time, the ubiquitous poverty and backwardness, the dramatic situation of the workers' lives and the lack of development opportunities for the younger generation. This historical inadequacy is to be expected due to the limitations of form. Selective memory can thus contribute to an idealization of the past nevertheless it provides an opportunity to view single fragments of time that no one in the world remembers. In this way, it makes possible to recognize the place as something special that escapes the unifying trends of globalization. The place has a character and its inhabitants are aware of its uniqueness.

The methodology of memory

The relationship between memory and its places are not obvious in modern design. The rise of relativism has created an ambivalent approach to the past, tradition and the sense of continuity. The idea of innovation is understood as a radical break with the past and the creation of new forms and avant-garde solutions. Even creativity-oriented education often encourages forgetting acquired knowledge, experience and cultural maps, supposedly in order to help develop cutting-edge and innovative solutions.²¹ These actions often have the opposite effect, namely, they create “non-human” and “non-friendly” places that ignore the past and bypass its value. Paradoxically, the trap of a systemic detachment from the past makes what is seemingly innovative into a repetitive reproduction. This does not mean that creativity must take into account all recognized canons of beauty or worship the past. Any ambitious artistic activity goes beyond existing achievements. The point is that a philosophy of freely transgressing limits without concern for the past often brings about feeble and unsound results. An example of one such project was the art and architecture of socialist realism, which emerged from the anthropological notion of the creation of *Homo Sovieticus*, born out of a radical break from the past and supposedly unrestricted in the creative process of liberating his own work.

However, man is aware that he continues the achievements of bygone ages. Looking to the future, he sees himself as an extension of the past, which preceded him. On the other hand, the appeal to memory may also be a symptom of nostalgia, a feeling that is common in the era of globalization and the blurring of the specifics of place. Nostalgia is often associated with an idealisation of the past, a “golden age,” which in retrospect seems to have unique qualities, all of which are extremely positive

²¹ E. Bastéa, ‘What Memory? Whose Memory?’, in: *Memory and Architecture*, ed. E. Bastéa, Albuquerque: University of New Mexico Press 2004, pp. 283–287.

and more desirable than those of the present. The mind has a tendency to forget unpleasant aspects of the past and simultaneously to affirm the true or the wishful. In the European reality of the 20th century totalitarianism, current and programmatically supported historical narratives, adhere to the uncritical affirmation of the past, demanding an untainted approach to their own history and critical evaluation of the memory culture. In the European Parliament's General Directorate for Europe's Historical Memory: Policies, Challenges and Perspectives published in 2013, the historical memory of individual countries is defined as tenuous, unspecified, elusive and unreliable. It seems that historical memory is a suspect phenomenon, which requires programmatic intervention and unification based on the European values of humanism, democracy and tolerance.²² The dispute over the historical interpretation of World War II or the origin of Western Civilization has repercussions in concrete artistic activities. This is a fundamental issue because it decides the entire perspective of understanding history and the duty of continuity or rebellion against it. The solution to the dilemma of history and its relationship therefore has consequences in every area of life, including design, art and architecture. Therefore, it would be useful to adopt certain assumptions that direct creative thinking. Being convinced of the need to incorporate history into design art, I propose three elements of methodology.

(1) Regarding memory and history

This study is premised on the belief that the preservation of memory is the responsibility of the creator and architect. Uniqueness and innovation should not be the only criteria of the work but an indispensable requirement should be communicating the deeper intent of the intentional creator. The sense of rootedness – once again referring to

²² M.J. Prutsch, *European Historical Memory: Policies, Challenges and Perspectives*, Brussels, Policy Department B: Structural and Cohesion Policies: European Parliament 2015.

Juhani Pallasmaa – should not be confined to contradictory notions or loose associations but should find permanent form in architecture and cultural depth of structure.²³ This challenges the hedonistic and ultra-materialistic consumer culture that ignores identity and essence. The emphasis on originality and the ability to shock replaces purity and quality of experience with what is quantifiable. Reference to tradition is seen as reactionary and boring. However waiting for some radical newness often leads to disappointment. Newness is related to individualism, not to say narcissism. Arbitrariness, however, loses the ability to communicate and makes the creator pretentious. Expressing oneself competes with expressing reality – this reflects a contemporary dilemma, which is more fashion than philosophy. The quality of a work depends on the attitude of the creator, who locates himself between medieval anonymity and pushy self-promotion. Simone Weil once said that a true writer creates for himself, while trying to understand the world. True themes are timeless and universal even though they explore the realities of particular beings. Mere uniqueness and novelty of form do not guarantee the expression of something valuable.

Art and architectural design can be understood as metaphorical representations of existential experiences in the collision with the world. In this way we can speak of a particular yet universal expression or the commemoration of a meeting in an eidetic sense (i.e. showing life and strength). The move away from primordial artistic themes and timeless myths in the name of visual aesthetics is a choice that marks the era of the sensual, according to Pitirim Sorokin. By demonstrating its repeatability, Sorokin observes a decadent interest in the marginal, pathological or scandalous. The creator of sensual culture is a performer, under pressure to meet the expectations of the constant innovation and the scandalising of a bored public. Art is primarily a commodity and as

²³ J. Pallasmaa, 'Newness, Tradition and Identity. Existential Content and Meaning in Architecture,' *Human Experience and Place. Sustaining Identity*, vol. 82, issue 6, 2012, pp. 15–16.

such it is governed by the same laws as business (a commonly accepted view today).²⁴ The search for originality however is illusory. It is loaded with satiety and an overload of stimuli, which quickly induce boredom in a capricious audience. The pressure of surprise and emotional bonding creates a kind of addiction and inevitable commercialization. Meanwhile, a relation with history creates a kind of duty and transcendental dimension via which the work goes beyond individualism and subjectivism.

(2) The idea of creative continuity

True art combines the present with an experience of the past, which in the case of architecture brings us closer to the idea of rootedness. Cultural identity is not given once and for all but must be renegotiated by every generation through a dialogue with the past and an understanding of the future. In this sense, identity is not so much reanimated as it is reinvented. The answers given by past generations on the question of identity are part of today's identity (and today's identities), hence the need for conscious continuity. Identity does not arise in isolation but in relation to values, history, religion, ideology, which are part of the process of the decision-making concerning identity that makes up an individual personality. Disregarding the past or merely caricaturing it in artistic activity has an effect on the general sense of belonging and quality of rootedness. In this way the work becomes part of a historical community. The mere dependence on a specific civilization and bearing of its characteristics, enables the observer to participate in it. Pallasmaa refers to the Spanish philosopher Eugenio O'rsa, according to whom every work of art that is born outside the context of a tradition is a form of plagiarism. The designer suffers from a form of pathological lying which leads to arrogance and pretentiousness. Tradition is not

²⁴ P. Sorokin, *Social and Cultural Dynamics: a Study of Change in Major Systems of Art, Truth, Ethics, Law, and Social Relationship*, New Brunswick, London: Transaction Publishers 2010.

inherited automatically and it should not be assumed that the process of socialization alone accomplishes this task. An awareness of one's roots is possible only through an effort of cognition and understanding, which results in the identification of a connection. Even a solitary genius owes much to the deceased.²⁵

Being incorporated into the context provided by history, thanks to which tradition is recognized and followed, is a condition of creativity. In the same way that innovation arises at the meeting-point between two different systems, disciplines or sensibilities, so the discovery of a bridge between the past and the present makes it possible to achieve originality. The final effect makes possible for one to gain access to a different memory with the help of the imagination.

(3) The task of showing meaning

Pallasmaa argues that the chief task of architecture is to defend and strengthen the dignity of human life and equip humanity with a tool for relating to the world. This means emphasizing the broader context of the work and gaining new meaning and aesthetic qualities. In this way instead of a monologue which soon passes into oblivion, there is dialogue with the environment.²⁶ We encounter here the problem of how to communicate meaning and in this sense the humanising of creative imaginations that carry the message of cultural affiliation and are the metaphors of existence. The task of architecture is not to create places of utopian happiness but to show the realism of rootedness. Achieving the effect of a place to which one wishes to return is one of the basic tests of this realism: the strength of a work can be tested by its resistance to changes in fashion and taste.

In the case of post-industrial places, historical significance also manifests itself in achieving a sense of gratitude for the generations which created the civilization that precedes us. The intention is not to attain

²⁵ J. Pallasmaa, *Newness, Tradition and Identity*, op. cit., p. 18.

²⁶ *Ibidem*, p. 20.

and cultivate pathos but to respect the work and labour of the nameless people of the past. Designing could be a way of delivering a context that gives a retrieval effect. Memory is not a composite of information, but it is largely reconstruction. As a result, a sense of identity is perpetuated. Artefacts of architecture play an irreplaceable role. Spatio-temporal depth is open to penetration and cognition. The basic role of the architect is to make this mental journey possible.²⁷

²⁷ *Proof of Memory Lies in Architecture*, postmagazine.org, <http://postmagazine.org/proof-of-memory-lies-in-architecture> [accessed September 20, 2017].



Dariusz Kulas

Between the “Machine of Industry” and Care for Man. On the Potency of a Post-Industrial Place

Post-industrial places do not emerge the moment industry declines but they already are within the industrial place itself. The industrial place is practice, realization of solutions which are economically effective. However, it is also an idea which encapsulates the potency of such a place – it announces the transgression to the “post.” It reaches into the future – the post-industrial being. In this perspective a city is considered an industrial place whose identity at the same time looks to being a post-industrial city. One should pay attention to the point of intersection which can help reformulate thinking of the city as an industrial place in the academic research. It involves the formulation of new research tools which would describe and analyze the creation that the post-industrial city represents. The term “post-industrialism” refers to the process from the production of goods to the provision of services, what is more, from this perspective it is maintained that society becomes post-industrial

when the services sector generates more wealth than the manufacturing sector.¹ In socio-economic perspective, post-industrialism refers to the human capital, the process of globalization, and professionalism. As Douglas V. Shaw illustrates, internationalized economic order, which shaped the global, post-industrial economic deal, also leads to the differentiation of the post-industrial places. The same phenomenon, instigated by the industrial revolution, is observed now, some cities grow at the cost of others.²

This way of referring to post-industrialism has its roots in a certain methodological perspective which binds the social and economic factors. Similarly, the city can be depicted by means of the same mode. Yet a city is a concatenation of various spiritual and physical levels, and as such the city becomes a territory of exploration for many disciplines, among others, social studies, cultural anthropology, economics, cultural studies. The multiplicity of those disciplines brings forth different methodologies resulting from their traditions, approaches to the subject, as well as divergent ways of analyzing the results and their presentation. This leads to the heterogeneity of theoretical and methodological framework in approaching the city, the emergence of different research paths, for example, the economic-political, social, cultural, and humanistic; which can also be viewed in another way – that is, as a value and a desired difference. Understanding the place is often limited to the physical space, to a set of elements in a mental area. In this way, it alludes to the image of the city viewed as a power that binds both social and economic factors, or as a mechanism of management and power, as well as a system of transformations in the context of political and social changes. The idea refers to David Harvey and his historico-geographical materialism which is interconnected

¹ D. Bell, *The Cultural Contradictions of Capitalism*, New York: Basic Books 1976, pp. 182–207.

² Cf. D. V. Shaw, 'The Post-Industrial City,' in: *Handbook of Urban Studies*, ed. R. Paddison, London, Thousand Oaks, New Delhi: SAGE Publications 2001, pp. 284–295.

with the Marxist political economy and the critical theory of the Frankfurt School. For Harvey, the city is a capital and a class struggle. The process of transforming the city space is regulated and influenced by those factors, and even more, by what interconnects them.³ However, the city is more than the social, economic, and historical background; it is also legacy and cultural capital. On the one hand, the city is its architecture and transportation, on the other, it is the man, as well as that which comprises the territories of the metaphysical spirit of memory, identity, history, and culture. The post-industrial city reveals some distinctiveness in the space of the universe of the landscape; it is culturally differentiated, a particular social and spatial system.⁴ The city is often regarded as an unnatural creation, thus overtly artificial and in opposition to the countryside which is believed to be closer to imaginings of nature or can be set in the vicinity of nostalgia and pastoral. In this light, the post-industrial city has to occur as a mis-creation which leaves a negative imprint on the man and stigmatizes the man exiled from nature. In such a place the man can be depicted as the one overwhelmed / burdened with the world of the city, the one forced into a machine that a city embodies. The man finally becomes a cog in a machine.

The man thus becomes the Heideggerian *they*, which “prescribes the kind of Being of everydayness”: “We take pleasure and enjoy ourselves as *they* [*man*] take pleasure; we read, see, and judge about literature and art as *they* see and judge; likewise we shrink back from the ‘great mass’ as they shrink back; we find ‘shocking’ what they find shocking. The “they,” which is nothing definite, and all are, though not as the sum,

³ Cf. D. Harvey, *The Limits to Capital*, Oxford: Blackwell 1982; David Harvey, *Consciousness and the Urban Experience. Studies in the History and Theory of Capitalist Urbanization*, Oxford: Blackwell 1985; David Harvey, *Justice, Nature and Geography Difference*, New York: Blackwell 1996; David Harvey, *Spaces of Capital*, New York: St. Martin Press 2001.

⁴ See: P. Rybicki, *Spółeczeństwo miejskie*, Warszawa: Państwowe Wydawnictwo Naukowe 1972, p. 334.

prescribes the kind of Being of everydayness.”⁵ The ‘they,’ quotidian and inert, enhances within the post-industrial city. It becomes extracted by the mass and factory. Yet paradoxically, the man described by that which is material is not only burdened with the “machine of industry” but in his/her vicinity there reverberates the care for the human condition. The industrial place not only burdens the man, but also makes him/her take up that which is fragile and feeble, which, in consequence, lets us preserve due respect for reason, factory, system, and order. Therefore, design, the post-industrial ‘they,’ shall implement the new in the old, making reference to the intersection of the burdening machine and care that saves both man and place. This idea seems close to El Lissitzky in regards to the art which belongs in the epoch of the sciences, where analysis is the leading method. The prevailing machine is the product of precision and the functioning of mathematical accuracy. The machine has revolutionized both the technological production process, but it also broke into the economic, social, and aesthetic structure.⁶ However, one cannot consider this machine in any autonomous way. It should be understood in relation to being. All the startling questions lay implicit within the factory. Hence our question – how to speak of the post-industrial city? How to expose it as a place of man’s existence? This is what design has to tackle, which itself has to be rooted in the vicinity of the place.

The place as the post-industrial city evokes some general human irrational abhorrence as well as it puts as its center the problem of collaboration between man and the soulless machine, which evokes anxiety. One can say that it is becoming the Heideggerian Angst, a fear for.⁷ Being somehow dependent on the machine, the man seems to

⁵ M. Heidegger, *Being and Time*, trans. J. Macquarrie and E. Robinson Oxford, UK, and Cambridge, USA: Blackwell 1996, p. 164.

⁶ E. Lissitzky, ‘Podbudowa,’ in: *Artyści o sztuce. Od van Gogha do Picassa*, trans. Z. Klimowiczowa, ed. E. Grabska and E. Morawska, Warszawa: PWN 1969, pp. 344–346.

⁷ Heidegger, *Being and Time*, op. cit., p. 339.

be sneaking out. In the moment of transition of the industrial place into the post-industrial one, the man fears for the machine, the man takes its essence and in consequence for fear of his/her fate the man takes his/her fate anew. Collaboration, extracted by *colaborare*, stands for the work being carried out along with other people who are set on achieving the same goal. It features are common strong determination in accomplishing vital goals. What comes to the surface in this completely common collaboration is Being-one's-Self which at the same time does not involve a radical breaking off with the 'they,' rather, it is a transfiguration of the 'they' into the foundation of the essential existential – as we read in Heidegger. The material place turns to be secondary in relation to being in a place, which is delineated by the common being of man and place. Such perspective on the post-industrial place would be forwarded by existential philosophy, which would extract a spiritual element in its observation of a common existence of man and place. It would be done as a departure from concentration on physical facts. Accumulating fears, the city viewed as an industrial place, at the same time aroused expectations to participate in the immensity and growth of the industrial city. Urban city space provided all that we generally refer to as modernity and progress. A landmark in this matter was New York, which in 1882 became the first city to start generating electricity. Electrification itself became commonplace, which in consequence changed the way people live, and the aesthetics of electric devices as well as their vast choice finally became a symbol of progress as well as the new machine aesthetics.⁸ The man, rooted in such a place, had a golden opportunity to share this place's life. Not only did it concern human participation in the physical greatness but also in the spiritual one. Therefore, post-industrialism does not have to entail the unrootedness of the “machine of industry” and a transgression to design which transforms the machine's and the place's gravity into a airy space. Design

⁸ See: Ch. Fiell and Peter Fiell, *The Story of Design*, London: Goodman-Fiell Book 2013, pp. 243–245.

does not have to be limited to a process of transformation of the identity of a place in a non-place.⁹ The post-industrial place can be understood by means of the potency which is embedded in the industrial place. The place lives by memory, and a non-place is death, a spreading territory with no memory. Design should expose the place. Contemporary design more often focuses on the space which is not placed enough and thus is in constant motion, becomes an incident, an event, which means openness rather than rootedness. In this case it is changeability, replaceability and interchangeability of city structures. The functioning of such a city's motion is very often limited to tearing down buildings, changing their edifice, or setting new communication routes. Such a concept of design does not prove well in urban industrial spaces, identified on the basis of their identity tradition of man, the ethos of work, and the homogeneity of the communal being. Such a place is constrained to being rooted in a positive understanding of the constraint itself which sets frames for the man. There is no undisturbed transfer of the strange element due to the value of the strangeness itself – strangeness has to take roots. Rootedness is the treasure of the industrial city, and thus the created post-industrial city would be viewed like a quest for the Golden Fleece. This means that the post-industrial city in the process of transformation should not break with identity and industrial spine. The “post” must retain its tie with the place and industry through rootedness. The place tells of human longing for being the creator, the longing for creating, transforming and implementing visionary ideas.¹⁰ The place is a cultural experience both in existential and aesthetic way. It would be a mistake to divide the industrial from the post-industrial within one single universe. The perfect solution is to preserve the continuity between that which is industrial and that which is post-industrial, for both experiments

⁹ M. Auge, *Non-places. Introduction to an Anthropology of Supermodernity*, trans. J. Howe London, New York: Verso 1995.

¹⁰ See: E. Rewers, *Post-polis. Wstęp do filozofii ponowoczesnego miasta*, Kraków: Universitas 2005.

make the place complete, they match layer by layer, and finally form a fabric of urban experience. One cannot unfold and break into parts the industrial space in order to commercialize it, for such management of an industrial place deprives the “machine of industry” its value. Hence one cannot understand design merely as material and useful transformation or claiming new spaces. One can follow Bruno Latour, who believes that design entails attachment, entanglement, caution, and care – and those are the Heideggerian terms that illustrate man’s immersion in the world.¹¹ Therefore, the man stays in an intimate, personal relationship which is expressed in design. Design manifests the man’s being in the world as well as being “beneath things.” The place burdened with design which exposes the material aspect only, remains incomplete, because the scope of man’s activities are not limited to the matter, but there is also the immaterial, spiritual realm. Man exists in relation to the place, that is, he/she exerts an influence on its transformation, however, the place also retains influence on the man. This relation however can be understood yet in another way, that is, through its reference to the sophistic term *κοινός τόπος* (‘commonplace’), which does not denote a place in space, but rather, it is used to apply to a common place in thinking. The adjective *κοινός* (‘common’) used to function in a communicative expression of a place common to people, it used to refer to a type of community which shared some values and beliefs which it considered necessary or true, which is understood as ‘common to all places.’ This community of things, which do not have to be proved, can be referred to a particular place in space, for behind the physical place there is a community of ideas, of the place’s values which do not have to be proven any more, and thus one can rely on them. This can be adduced to the relation man–machine, as well as to the relation the industrial–the post-industrial, as this is where a certain communal unity

¹¹ T. Holert, ‘Dizajn i nerwowość,’ trans. Ł. Gałęcki, in: *Nerwowa drzemka. O poszerzaniu pola w projektowaniu*, ed. S. Cichocki and B. Świątkowska, Warszawa: Fundacja Bęc Zmiana 2009, pp. 18–19.

is revealed. Machine and man are correlated with each other and they together leave their imprints in space as well as in thoughts, ideas, and this is their *κοινός τόπος*. The industrial place comprised the fabric of modernity, it set the time of life and conditions of society in the wheels of the “machine of industry.” Henceforth, the machine is a symbol of industrialization and spreads across the totality of industrial ventures. The time of the epoch of industry required a specific space, an interference into the natural landscape, one could say, that time needed design which would have the ideas of industrial revolution and possibilities of new production as its foundations.

There was the need for design whose aftermath would be the accomplishment of the final goal. Design of the post-industrial place has to go beyond the urban and industrial matter. If it is to mean rootedness, such design has to take into account the spirit of a place, not only the physicality of the industrial matter. Christopher Alexander maintains that people will not be able to preserve their spiritual roots and ties with the past if the real world they dwell in will not sustain such relations.¹² The assertion refers to the communal life, perceiving some continuity. In the post-industrial perspective this is unequivocal reference to tradition and identity of the industrial place. Spirit and matter have to interlock as in a cogwheel, fissures and jaggedness in one of the wheels lead to a break-down. Design aims to function at the intersection of identity and ideas in order to unveil the *genius loci*, which is a challenging task. There arises the question whether the post-industrial design is the right and only way of saving and preserving the spaces of industrial cities, preserving their old form yet introducing a new matter. One can recall here the way the form and the matter were explicated by Aristotle, who explains: “Since the substance which exists as underlying and as matter is generally recognized, and this that which exists potentially, it remains for us to say what is the substance, in the sense of actuality, of sensible

¹² Ch. Alexander, *A Pattern Language. Towns, Buildings. Construction*, New York: OUP 1977.

things.” “[...] some things are characterized by the mode of composition of their matter [...]” This leads to the assumption that being – substance as a whole is composed of the form and the matter.¹³ The matter is the foundation for changes, therefore, if there is a realization of the new being, this is equal to the assumption that the matter is in relation to the form. “Therefore these materials are principles and parts of the concrete things.”¹⁴ Getting back to the post-industrial place, we come to think of design as an operation on the form and the matter. We can perceive the industrial place as the one having emerged from the combination of the form and the matter, whereas the post-industrial place – as a change undergoing in the matter as in the changeable and potential factor that is actualized by the form. The verification of the outcome will follow its physical exploitation, as well as the merge with the cultural heritage of the place. This seems germane in the context of the industrial space, when the urban fabric veils the industrial fabric. Such a symbiosis can be observed in some Upper Silesian cities, that is, in Katowice, Bytom, Ruda Śląska, Chorzów, Zabrze, as well as in Łódź and in the vicinity of the Ruhr area. The places of the industrial space are the concentration of the form and the matter.

The combination of the form and the matter represents a challenge in dealing with a particular place. This can be easily seen in problems that occur in the acquired space of factories. In the post-industrial place, old industrial mine buildings, factory or works buildings are often located in city centers, for example, Huta Pokój (Pokój Steelworks) in Ruda Śląska. Such localization of the industrial buildings serve as landmarks on the city map, they are its focal points. Not only is the market place seen as an important central and representative industrial space (if only there is such), but that which is important are the industrial places. The industrial spaces are not found somewhere on the outskirts of the city,

¹³ Cf. Aristotle, *Metaphysics*, Book VIII, Part 2, trans. W. D. Ross, <http://classics.mit.edu/Aristotle/metaphysics.8.viii.html>.

¹⁴ Cf. Aristotle, *Metaphysics*, op. cit., Book VII, Part 10.

conversely, they are in the center; however they tend to be separated from the city by means of a visible or invisible yet imposed dividing line. Industry – not relegated to the outskirts of city center, does not exist disconnected – everything seems to be close to the man, somehow “at home.” Therefore, the architecture of the post-industrial city has to transcend the utility of the “machine of industry.” It enters the city life and the life of its people. It encompasses both *sacrum* and *profanum*, and is present in celebrations and in daily life. From this standpoint, Steen Eiler Rasmussen’s idea of the architect and architecture seem distant: “The architect works with form and mass just as the sculptor does, and like the painter he works with color. But alone of the three, his is a functional art. It solves practical problems. It creates tools or implements for human beings and utility plays a decisive role in judging it.”¹⁵ Such words seem distant, for the architecture of the industrial city is more than utility of industrial plants.

Due to the medley of the industrial and the intimate sphere of man one should seek balance between the machine’s utility and the common existence of man and machine. It is not right when industrial architecture is stripped to functionality and utility, or finally, when it is nullified and old places are veiled with something else, a substitute, tin, glass or concrete construction. The block of a supermarket in place of a former factory appears somber. Tin blocks in the center, where *sacrum* and *profanum* of the old place interweave; it is the creation providing services, whose presence seems obtrusive.

When it comes to the post-industrial place, it would concern constructing the space on the foundation of symbiosis rather than violence, exposition of the specificity of architecture and the city’s discipline. Such a humble and attentive perception of the place refers to Niki-szowiec of Katowice city (Ger. Nikischschacht, Sil. Ńikisz), a district built between 1908–1919, designed by Emil and Philip Zillmann. Such

¹⁵ S. Eiler Rasmussen, *Experiencing Architecture*, Cambridge, MA: The MIT Press 2000, p. 11.

a connection is also characteristic of Giszowiec of Katowice city (Ger. Gieschewald), erected between 1906–1910, a great work of Emil and Georg Zillmann, who accomplished an idea of “the city of gardens,” so as to enable the residents coming from the countryside to encounter, without a painful collision, the “machine of industry” and to make them feel at home. In the 1920s, there were built houses for the American engineers, though related to English architecture, they matched the whole suburb. Worth mentioning is also the workers’ colony Ficus, erected in Antonienhütte (the present Wirek in Ruda Śląska). The colony was built between 1860–1867 for the workers of the Gottessegen mine (the present Pokój mine). The colony was funded by the Donnersmarck family).

At the time, when the “machine of industry” worked at full speed, the Silesian city was not dominated and determined by the omnipresent technique; it was an example of exposing the Upper Silesian design in relation to the strange and the familiar, both urban and rural. Design attempted to merge the old and the new, not to uproot the place by focusing on the new/strange. As a counterexample may serve a panel tower blocks estate in Giszowiec, erected in the 1970s at the cost of the old domestic space. The new and mass design served uprooting the space and annihilating local identity. It was the form that embodied the socialist idea and worker identity. The place and people – these are the elements that came to be neglected, for they became suspicious and hostile. However, they were still in potency, somehow silently anticipating the future design which will respond to the seriousness of the place and will refer to the design of being. Neglecting that which is significant was done in the name of social modernity and Upper Silesia, along with its erstwhile modern industrial and social fabric was purposefully destroyed. New modernity was defined by negation of modernity embedded in the identity of the place. This is the example of the advent of the foreign order, implementing new concepts without understanding the place itself in spiritual and material perspective. Another example is Bytom (Ger. Beuthen) and Wrocław (Ger. Breslau). Borderlands, such

as Silesia, always succumb to newfangled strategies, but they also escaped central inclinations of power, they defended themselves with wisdom of the diverse local identity. It is essential to unveil the local wisdom, which may be related with design which, in turn, can appear helpful in the process of the post-industrial place taking roots in the industrial one. However, it does not mean that the post-industrial breaks off with the industrial place. As long as changes are inevitable, it is important to prevent degradation. Design, when properly implemented, can help in embedding the new, in understanding that which is identical to the place itself. Design does not have to mean a great enterprise, but it can permeate the local through small initiative. Moreover, design allows for preservation of tradition and knowledge about the place. One's acceptance of the industrial city paves the way for the exposition of the sacrum and the spiritual element, which influences the city's status and functioning. One can expect that the machine despises metaphysics; however, despite appearances, these elements work together. In what way the spiritual element permeate the industrial space? On a spiritual level, as cultural examples can serve St. Barbara shrines in coal mines, feasts and references to St. Florian, the patron saint of steelworkers, as well as miner's greeting "God bless" (*Szczęść Boże*). In industrial cities, there was no common and exalted romanticism; rather, what prevailed was rationality, modernity, and development. Nevertheless, this modernity was complimented with the spiritual element. For the rational mind the industrial city still remains an embodiment of the idea of being in a constant drive towards the future. It was this idea that attracted man to such a place and it still attracts designers. What is characteristic of such places is time, which is precisely measured, because machine requires the mechanism of the clock and precision, punctuality and respect for details. Therefore, the city dwellers also have to carriers of such values, being themselves exposed to changes that such a machine introduces. The "machine of industry" and the man have to be tuned with each other well. In this way, the city dwellers and the city itself have to complement each other in a certain order (Ger.

Ordnung). The city and its inhabitants, whose fate has been spun with the machine, are interwoven by means of the city's aesthetics and identity. The industrial city is not vast and emotionally unbridled space, it is rather a certain system, which strengthens that which was characteristic of a city per se, which Alexander Wallis wrote about in the following way: "The city is a system that consists of two subsystems – the urban and the social one – which are organically related and cooperate on the basis of feedback yet remaining autonomous."¹⁶ The industrial city was a recognition for the urban impetus, but at the same time, it conveyed the message that it did not need to alter space in any radical way, for *genius loci* was always there in the industrial city. It was simultaneously subject to change and to permanence. The machine performs the role of the tutelary spirit of that space. Design, as well as the post-industrial being of the city, cannot be a mere gesture of the creator's pride, who – coming from the outside – creates the new with due audacity. However, it is not about *creatio ex nihilo*. The space of the industrial city was influenced by the following factors: physical and cultural capital, geographic location and natural resources (e.g., coal in Silesia), and technological development. What allowed for a rapid development of the industrial city was the steam engine, which in consequence paved the way for mass production and made the process of producing goods and mining efficient. It allowed for man's encounter with technology on a large scale, which imposed his education in light of the post-enlightenment emancipation project. The man was not a mere and passive tool, but he related to the machine via handling, repairing, and perfecting it. Industry inspired awe and man's curiosity. Therefore, on September 4, 1790, Johann Wolfgang Goethe and Duke Karl Auguste von Sachsen-Weimar-Eisenach paid a visit to the Royal Mine Fryderyk (Ger. Königliche Friedrichsgrube). Travelling on business was connected with the new technological advancement – that is, the steam engine.

¹⁶ A. Wallis, *Socjologia przestrzeni*, Warszawa: Niezależna Oficyna Wydawnicza 1990, p. 45.

Another example, but in a different area, is admiration and thrill with the industrial modernity in the manifest of the avant-garde art of Tadeusz Peiper's *City. Mass. Machine*. For Peiper, the city is a piece of art and the impetus of progress harnessed in liberation. Like the author himself believed, the thing was to see in a modern and well-dressed woman rushing down the sidewalk a butterfly that nature could not create; to see the sweetness of a bird fly in a smooth ride of an automobile.¹⁷ In this space of technological elation, the automobile as well as precise devices, the accomplishments of mechanics and technology, are treated on equal terms with the grandeur of nature, what is more, the man, elevating himself beyond the world of nature, regards himself a fluent/ eminent constructor in clash with nature, and he is also involved in humble display of nature's rights. Man the creator, elevating himself beyond the natural world, at the same time submits to such discipline. The machine starts to be a subject of affirmation and fascination, but also a partner in his actions. Nevertheless, a surplus of machinery makes the man poorer, therefore in the vicinity of coal mines and factories, there appears some balanced force – for example, theosophy of Erwin Sówka and phantasmagoric paintings of Teofil Ociepka. This presents an improvement of the expansive machine. Paintings, inspired by theosophy, biblical picture, embedded in the Silesian landscape or permeated with the life-giving, chromatic and unreal nature along with the imaginary and real creatures – fulfill the idea of the industrial city. The artists who belong to the Janowska Group, which was founded after World War II near Wieczorek coal mine in Katowice – Nikiszowiec, draw from contemporary times, including history, and illustrate the lives of people dwelling in the industrial areas, but infuse into their art some unreal personas and motives, or they divert from the real cities and depict mythic, fundamental binder that stays dormant under the layers of

¹⁷ T. Peiper, 'Miasto. Masa. Maszyna,' *Zwrotnica. Czasopismo. Kierunek: sztuka terażniejszości*, no. 2, 1922, pp. 25–26, http://rcin.org.pl/Content/31751/WA248_31165_P-II-9_zwrotnica-o.pdf [accessed 15.05.2017].

industry and is filled with imaginary plants and animals. Upper Silesia space is illustrated as idyllic and multicolored; it starts to be a mysterious and unknown place, constitutes the reverse side of the exploitation of man in the conditions of the "machine of industry." Such paintings expose metaphysics from under the coal stacks, the tapping of pig iron, the noise of the production halls, steaming factory chimneys, and also in man's immersion in everyday life. One could regard Sówka's or Ociepka's paintings as design, which recognizes its rootedness in that which is unreal, idyllic, ribald, difficult, however still metaphysical. The machine becomes improved by mythic treasures, gods, ferns, dinosaurs, but it still valid as it still constitutes the center of mystical experience – one can think of gods and foundations in the vicinity of machines. Nevertheless, upon one's recognition of the person and machine, there towers the experience/feeling of the mass.

The popularization of machine becomes joined with the discovery of the mass man. The mass is a specific organism of complicated construction, which carried by the mass man but transcends him, which is why the mass becomes a peculiar creation, which is continuously growing, as well as providing a greater access to broad culture – with mass standards and values.

The machine is not only a modern tool that improves man's work, and due to its practicality and utility improves man's life but also educated him. The machine teaches simple and elaborate forms, yet always functional and repetitive, which are synonymous with beauty in motion. Perhaps it aspires to be the object of art. Industrialism was not only workers' issue, but it entered salons,¹⁸ which in consequence led to the development of industrial design, the appearance of industrial motives in literature and painting. Industrialism penetrated man's life since the 18th century till 1970s, it made him think and act on a large scale in the industrial space. Industrialization which brought design improved both material and civilizational status. The city as a place attracted people.

¹⁸ Ibidem, pp. 23–31.

The “machine of industry” was a promise of a better life, thus the mass man humbly survived the hardships of migration and adaptation. The “time of the machine” enhanced social migration to a greater extent, for example, to the Ruhr district or Upper Silesia. The city as the industrial place beckoned with its civilizational skills and development opportunities, which contrasted with the slow pace of the non-industrialized territories. The city tempted with social advancement, a system of privileges and social care (pension scheme and sickness benefits, and higher standard of living than on non-industrialized terrains). The mass successfully fought for mass trophies, which somehow made the man stronger. When the gravity of the situation calmed, the risk that the old human mass, joined in discipline of work, will be replaced by an entertainment mass was still present.

When the incessant noise characteristic of factories fades away, the industrialized places fall into a certain cul-de-sac. When work ceases and the machine is brought to a halt, doomed to inertia and decay, the place transmutes into the post-industrial one. The man is shattered in terms of everyday existence, as well as material and intellectual being. The cultural industrial landscape gradually corrodes like a machine stopped in time. A radical and ostentatious turn back from the “machine of industry,” which occurred due to economic calculation, neglects cultural and social loss and drives in the opposite direction to the places’ identity. The dilapidation of machines and limiting them to the unwanted and undesired object in the urban space often is a sign of a demonstrative transition from the industrial to post-industrial space marked as service sector. This transitions seems hasty, because the post-industrial change is often an interim condition that does not fully recognize the place and its identity.

Shopping centers and multiplex entertainment in place of old factories, steelworks, and mines cannot even be viewed as an ersatz machine of industry, rather, they developed a carapace tucked into the substance of the industrial city. Such an illustration of the transition from industry to services frequently indicates man’s departure from industry. This

brings a change – a work suit is replaced with a service suit. *Flâneur* will never replace the man of industry, just like the city will not change into the shopping gallery, for a strong bond between the man and the machine will not allow for it.

The man of industry looks at himself from the perspective of creation and participation in an important process of production. He views himself as a subject of activity made stronger by means of the machine of the production process, while the services sector appears as trivial and diminishing, because it dooms him to unrooted actions and a kind of servility towards others. He has an impression that he finds himself in an ethnographic museum of the industrial city, yet he is still not in the post-industrial city. There is no rootedness in such a place, because there was no reference to the gravity of the machine and industry, or it was done only partially. Therefore, it is vitally important to refer to rootedness through an effort made anew to sustain the machine-place-man relationship. It is feasible only through focus on the metaphysics of the place. It is not spectacular design that speaks of place rootedness, which uses post-industrial buildings, for it often constitutes the matter with no form, which does not sustain that which is essential for the place itself. This results in post-industrialism being viewed only as pretentious, coming from the exterior, and trying to depart from industrialism. Industrialism is considered in this pretentious action as something negative, which one tries to escape from in order to redefine the city which is no longer related with industry but has broken off from it. A permanent exhibition illustrating a history of industry, constrained within the museum walls, in fact documents a departure as it is not a rooting citation. It conveys the message that we no longer are a place brimming with turmoil of machines, factory chimneys and plants – this is a mere form – we have little in common with machines.

The topos of the machine tells us how to read a place. The machine which is embedded in the urban space allows for an easy access to the rootedness of the place's past. Man's memory in a post-industrial place

becomes deeper thanks to the machine. The machine in such a place, provided it is perceived, begins to enrich metaphysics.

In a further perspective, the machine-man relation becomes more metaphysical, it becomes valuable opening to the industrial sacrum. What was to Mircea Eliade synonymous with evil, utility – the industrial city, “amorphous mass consisting of an infinite number of more or less neutral places [...]”¹⁹ as well as the industrial city – here becomes sacred. The machine seems to make space sacred, and the gesture of neglecting its gravity and turning it into entertainment becomes a lay and uprooting gesture. The machine does not entail thinking in terms of “countless machines mass produced in industrial societies,”²⁰ neither does it bring Le Corbusier’s idea of a modern house as a “machine to live in.”²¹ Eliade saw it differently, but paradoxically in the post-industrial place (exposed by time and detachment) it is by means of the machine that the sacredness of space is revealed, and it is through the machine that the man learns how to dwell so as to join the fragmented universe. It is through the machine that the transcendental sphere is reached. The machine becomes a specific cornerstone on which post-industrialism should build its identity. The Heideggerian postulate to learn how to dwell is interpreted here in a different manner – not in a departure from technology but through focus on its foundations. The machine does not compose the profane, but it is a call for inhabitation.

In a methodological view of the city it is essential to perceive the post-industrial place in it, which marks the research scope but also programs the distance in marking the designer’s work. The demonstration of the cultural burden of such a place should create design which in which the place’s identity and foundations as the „machine of industry” will be preserved. Nonetheless, such a view should not lead to

¹⁹ M. Eliade, *The Sacred and the Profane. The Nature of Religion*, trans. W. R. Trask, San Diego, New York, London: A Harvest/HBJ Book Harcourt Brace Jovanovich, Publishers 1987, p. 24.

²⁰ *Ibidem*, p. 50.

²¹ *Ibidem*.

embalment of the machine, for the old factory or city are not exhibits in a museum, nor historical artifacts. The point of departure is the need for redefinition of the “machine of industry” through seeing the sacrum in it, yet design can occur an auxiliary tool here.

The post-industrial design should draw from metaphysics and industrial aesthetics of a place, because only in this way is it possible to preserve that which is essential for the place and identity. Design would not entail uprooting but soil treatment by means of rooting the old in the new. Design would direct towards the “machinery of the place” and it would make space home.

We have to be aware of the already existent urban fabric, certain social, economic, and cultural conditionings, as well as those of metaphysical nature. Such reflection would go into finding out a path of solutions to revitalization of space, which would depart from material and cultural decay, and would focus on transformation of the old places into newfangled and equally useful constructions. It makes it possible for the industrial places to be restored to collective awareness. Designing cultural and material heritage goes up on a larger scale, which becomes a fair offer of rootedness with regards to a set of values and patterns of inhabitation. As an example of such initiative may well serve the European Rote of Industrial Heritage (ERIH).²² It aims to protect and preserve knowledge, memory, and experience in post-industrial spaces. The new spirit is infused into the “machine of industry,” which now happens in the new post-industrial era. The revitalizing actions which were held by means of institutions and private initiative (however, the proportion of industrial places shows that the leading institutions are those with financial and legal backing), have to draw from identity in order to interconnect services, machines, the burden of a place, the product, design and identity, rather than to work on the change of functions, for instance, from the old mines to services and entertainment centers. It seems to have been done well in projects of the industrial complex of

²² See: <http://www.erih.net> [accessed 15.06.2017].

the Zollverein mine and coke plant in Essen, in Guido mine in Zabrze, and in Wilson Shaft Gallery in Katowice.

Culturally and metaphysically embedded design may favor transformation of the industrial place into the post-industrial one. It is an arduous yet manageable enterprise. However, the opening to the creation of mental space requires a metaphysical turn. If this happens, then the combination of the identity of the industrial place with the new/old post-industrial place is able to influence the man. It familiarizes the man with the change. Designer actions cannot be a mere addition, but they are supposed to co-create the effect of fresh rootedness. The preservation of the identity of a place and its memory is dependable on its inhabitants and on building ties with the “machine of industry,” whereas design should participate in it. The transition from design to rootedness is a reiteration, but also a deformation of that which has been before; it is a return towards the “machine of industry” which paves the way for cultural heritage and the idea of inhabitation. The man is neither an inherited element nor an added one, but he is an active participant in the post-industrial transformation as well as a guardian for the “machine of industry.”



Maria Popczyk

Art of the Place

Disused mines and steelworks, vast lands left by abandoned coking plants are all the legacy of the attempts to realize the utopia, which was supposed to bring a new order and happiness to everybody involved. The economic prosperity of Detroit, Manchester, the Ruhr district and, in a sense, Nowa Huta, is over once and for all. Vast areas of barren soil are being allowed to decay, buildings have been stripped of their purpose and the course of human histories have been altered in a most dramatic way. Poland's post-industrial lands are a reminder of the communist economy, inextricably linked to the downfall of the communist state, which is why the collapse of heavy industry is viewed here in a specific way. Nevertheless, the paradigm of progress, uprooting and exploitation is just as pertinent here as in the West.

Although post-industrial ruins, due to their sheer scale, appear the most dramatic and poignant, and as such attract most attention, the problem of devastation is far broader and concerns a great number of places likewise affected by decay and ruin, among them abandoned buildings in the close proximity to the centres of cities. And the causes of their dilapidation are similar. The presence of ruins in the vicinity

and on the outskirts of inhabited places, as well as the experience of the perishability of the world so recently bustling with life, calls for an intellectual re-evaluation of the time already past (the age of industry) but also for the more general reflection on degradation of places, which, in turn, leads to the re-examination of old categories: the themes of death, memory, history, ruins and nostalgia have now gained a meaning entirely different from how they were understood at the beginning of the age of industry when Romantics described the ruins of Rome. Parallel to this trend in research and artistic activity, discourses on dwelling and initiatives aiming to create authentic places, to reclaim them for urban life, figure prominently. A number of people of various professions, architects and artists, cultural studies researchers and economists, are actively engaged in giving these areas the character of a place, restoring them to community life, as we understand it today. Theoretical reflection, research and large-scale activities termed “creative city” are changing the face of post-industrial cities. The growing interest in a place understood as dwelling has yet another source: it stems from the disillusionment with modernists’ architectural visions and projects, their predictions of the aesthetic impact of form, of the moral order and comfortable life having failed to materialize. The wide context for debates on a place is established by the diagnosis that dwelling in the social order is in crisis¹ as well as theoreticians’ of architecture and architects’ reflection on the art of building as dwelling.² Arnold Berleant, an advocate of creating an environment capable of physically involving its participants, argues that a strong desire for a real home, recognized by researchers from many different fields, arises from a feeling of discomfort caused by living in sterile, anonymous and highly technicized urban spaces.³

¹ P. L. Berger, B. Berger, H. Kellner, *The Homeless Mind: Modernization and Consciousness*, New York: Vintage Books 1974.

² Ch. Norberg-Schulz, *The Concept of Dwelling*, New York: Electa/Rizzoli 1985.

³ A. Berleant, ‘Aesthetic in place,’ in: *Constructing Place: Mind and the Matter of Place-Making*, Ed. S. Menin, London&New York: Routledge 2005, p. 41.

The themes mentioned above, the existence of post-industrial ruins and abandoned places as well as non-places in the heart of areas where people live, and attempts to create new places for co-being, have neither one origin nor a common frame of reference, but all of them provoke reflection on the need to re-formulate the primary dimensions of dwelling in the times of dispersed meaning and fluid identity. Looking back on the recent past from the perspective of our experience we realize that dwelling is relational and gradable, oriented towards the present, but deeply rooted in stability and tradition. It is capable of keeping the condensed past in both its material and non-material manifestations intimately close. Dwelling can be located in a place, in the space-time continuum or it can be context-dependent. Not one tried and tested recipe for dwelling exists: it is born out of everyday life of a community and then expires, dies, and reborn it assumes an entirely different shape. Dwelling is the life of a place, its vitality maintained by a closely-knit community. What binds it together is the closeness of rhythms of lives, the relationships with the new and the old, the restoration of harmony and the openness to what is different. Its paradox is its stability in changeability, and the stability of a place is the sacred of dwelling. However, the meaning of dwelling itself is still an open question with more than one possible answer: for some it represents the past impossible to reclaim, for others an opportunity to be seized. The focus of a heated debate is the question whether industrial areas were a place, whether they constituted dwelling in some new, not traditional sense and whether modernity established any forms of dwelling. Now when the glory days of heavy industry are in the past and its monstrous edifices have turned into ruins, how can they be reintegrated into the rhythm of the life of communities and societies, in what way are they becoming places? What are the forms of incorporating them into today's life and what are their new purposes? What will be remembered and what forgotten, erased from memory?

My aim in this paper is to address and explore the problem of post-industrial areas from two angles: the conviction that building a place

is impossible and a yearning for dwelling, the decay of places and building new ones. Both these approaches are manifested in the aesthetics of the ruins as well as the aesthetic of a place understood as dwelling, and both demonstrate aesthetical rationality of late modernity.

The discussion on the relationship between the decay of places and building a new place as new dwelling, initiated in modern thought, has become one of the important ideas of rational and aesthetic modernity, the idea of starting anew and of the criticism of the old against which modernity defines itself. Descartes' advice on how to build a city is paradigmatic in this respect. The philosopher argued that old, traditionally and irregularly, built cities could not be rebuilt and if a new city was to be laid out in a planned and orderly fashion, it had to be constructed from scratch, since "...it's hard to achieve something perfect by working only on what others have produced."⁴ The ideas of dwelling from the past cannot be improved or modified, they need to be rejected in their entirety and new places for a modern person have to be erected on the ruins of the old ones. We look on this recipe for building cities from the perspective of public housing estates mass-produced all over the world in a similar style, and the demolition of Pruitt-Igoe urban housing complex, which marked their symbolic end. Walter Benjamin is proved to be right in his assertion that documents of culture are of a dual nature: on the one hand, they testify to its grandeur, on the other, they are records of violence (barbarity).⁵ Modernity (technological modernism), which tends to be adverse to tradition and more inclined to attempt to build its own version of order, has given rise to the mechanism of destruction producing ruins in order to give way to the new, the current. This process involves formulating principles deriving from

⁴ R. Descartes, *Discourse on the Method of Rightly Conducting one's Reason and Seeking Truth in the Sciences*, www.earlymoderntexts.com/assets/pdfs/descartes1637.pdf, p. 6, retrieved 4/08/2017.

⁵ W. Benjamin, 'O pojęciu historii,' trans. K. Krzemieniowa. in: *Anioł historii. Eseje, szkice, fragmenty*, Poznań: Wydawnictwo Poznańskie 1996, p. 417.

the changes taking place deep inside and creatively utilizing the riches of the past, albeit deeply modified.

The civilization based on science and technology focuses on the ideas of progress at the expense of people and nature, with things being uprooted from their original place. Innovativeness, which constitutes the qualitative measure for progress, replaces the old forms with the new, up-to-date ones, but by the same token, it speeds up the dating of its own products. This dynamic process permanently transforms the environment and forces people to change their lifestyle. The experience of time and space is no longer determined by a place, as it used to be in pre-modern times,⁶ since things, whether consumer goods or works of art, are bereft of their place, but by moveable combinations of things into arbitrary configurations. With the traditional ways of life, nature of work and model of a person rejected, due to the changes brought on by industrialization, one has to deal with the old, which has no place in the changeable new, and to adapt again and again to changing circumstances. Therefore, the process of dwelling can follow one of the two very different and unrelated directions: dwelling in the old through rationalization and aestheticization of the past or dwelling in the new and innovative through conceptualization of the present; these both types of dwelling constitute the aspects of the same process of modernization. Thus a modern person at the same time turns nostalgically towards the ruins of the past and is actively involved in creating the present; these two activities once separated are now merged thanks to advancements in new technologies.

The museum, the institution established by modernity to preserve the remains of the past, allows us to apply the notion of dwelling to works of art in art museums and to skeletons of extinct animals in natural history museums. The scientific and institutional process erases the alien quality which they acquired through decontextualization and

⁶ A. Giddens, *Nowoczesność i tożsamość. „Ja” i społeczeństwo w epoce późniejszej nowoczesności*, trans. A. Szulżycka, Warszawa: PWN 2001, pp. 23–26.

introduces them into the classification system, with the help of visually attractive presentation. The neutralization of tradition is an institutionally organized form of forgetting about it, which, however, as Odo Marquard points out, is carried out through reminding, constructive reminding, we might add. The selection of exhibits legitimizes the story about the stages of art (nature) development with prominent works attesting to its veracity. In the museum the truth of empirical science meets the idealistic aesthetics of contemplation, since the material remains of the past constitute merely a stage, whose purpose is to lead the viewer into the extrasensory realm which can only be accessed through reflection and disinterested pleasure. Machines have attained the status of museum-worthy exhibits in post-industrial age.

Georg Simmel, describing his experience of Rome, demonstrates how various, seemingly incongruous fragments of the city, dating from different periods and testifying to both its rise and decline, combine to create a uniform aesthetic phenomenon, an image, in which beauty reveals itself.⁷ Rome stands a person before timeless values, it imparts a sense of stability despite the calamities of history. The description exudes the conviction that all places-cities belong together on the spiritual plane and that all are relational in regard to Rome. Therefore, the subject feels that he touches the very origins of culture, his homeland, in a both internal and external sense, and thanks to this he regains a sense of meaning and of the higher order, afforded to him not by the physical forms in themselves, but because their accumulation and richness transports his consciousness into the sphere of spiritual values. In modernity the development of the ability to see in a way which is free from practical considerations and can constitute a source of pleasure, or even rapture, has become closely connected to the expositional character of such places as historic cities, monuments, landscaped natural areas, or the ruins, which have acquired their own unique territories

⁷ G. Simmel, *Most i drzwi. Wybór esejów*, trans. M. Łukasiewicz, Warszawa: Oficyna Naukowa 2006, pp. 59–60.

and practices. Like exhibits in the museum, the ruins are autonomous objects, which do not refer to life and become a vehicle for the content satisfying our emotional and cognitive needs; they unify the divided subject, demonstrate the continuity of seemingly distant phenomena, constitute the basis for the interpretation of historical processes and political ideas. Dwelling in the spiritual homeland of values, which the viewer experiences in the aesthetic medium, is made possible by looking at the old parts of Rome and some districts of the modern city, while the ugliness of the architecture of modernist housing estates excludes them from this picture.⁸ And this exclusion is significant, as for modernism a turn towards the past constitutes a separate field of theoretical reflection with its own practices and emotional states, entirely distinct from everything which makes up the present.

The reality altered by technology and industry activates processes of adaptation to the conditions of life thus transformed, and this is the challenge that urban planning and architecture need to address. The most fundamental changes came about in the nineteenth and the first half of the twentieth century, which witnessed the large scale modernization of the cities largely based on industry as well as the conceptions of new, strictly industrial cities, both of which drew on the traditions of building and representative historical styles, combined with the introduction of functionalism. In Silesia Prussian aristocrats and industrialists rebuilt or erected imposing palaces and residences, designed by eminent architects, which drew heavily on the stylistic features of old building, for instance the Gothic style (the palaces in Miechowice and Nakło) or Renaissance (the palaces in Świerklaniec and Pszczyna).⁹ Those residences, scattered throughout Prussian Silesia, are practically next door to steelworks and mines. A wide range of trends and theories of dwelling are to be found within the field of housing construction. Alongside Walter Gropius's

⁸ Ibidem, p. 55.

⁹ The extensive study of palaces can be found in I. Kozina, *Palace i zamki na pruskim Górnym Śląsku w latach 1850–1914*, Katowice: Muzeum Śląskie 2001.

functionalism, other trends in architecture were popular, for example *Heimatstil*, favoured by National Socialism to promote their political ideas, which preferred classical forms: a house for German settlers was to be “beautiful in its form and sturdy, light, airy and familiar.”¹⁰

However, modernizing the cities both Prussian and the Second Polish Republic authorities chose the style unburdened by tradition: in Zabrze and Bytom modern urban projects were erected, while in Katowice the modernist conception of the city was put into practice. Walter Benjamin’s diagnosis of this unique time of transformation seems particularly pertinent. He discerns the nostalgic shift towards the past in the historical costume of architecture, accompanied by the efforts to establish dwelling in technological reality, to be achieved by means of Art Nouveau style and housing brutally deprived by modernist architects of any references to tradition.

Benjamin claims that the need to own a home, an abode is rooted in biology and stems from the attempt to create a shell as a substitute of the maternal womb. However, other forms of inhabiting, of home, spring from this primal need, determined by the myth aimed at explaining reality (religion, science, ideology). Benjamin gives no definition of dwelling as such, unlike Martin Heidegger, he establishes no ontological conditions on which building is founded and, contrary to Gaston Bachelard, he never refers to the transcendental disposition of a human being. Suprahistorical spatial dimensions of home and inhabiting, so insightfully analyzed by Otto Friedrich Bollnow, are of no concern to Benjamin. It is noteworthy that in *The Arcades Project* while reflecting on home, he considers not only the bourgeois domestic interior but also the area within the city, which constitutes a place of living as well. In both cases, the fragile materiality of old things, of old art is confronted with the new materiality of things

¹⁰ In: I. Kozina, *Chaos i uporządkowanie. Dylematy architektoniczne na przemysłowym Górnym Śląsku w latach 1763–1955*, Katowice: Wydawnictwo Uniwersytetu Śląskiego 2005, p 183, also the extensive study of the ideas and the practical realizations of building in Silesia, pp. 141–205.

and art. Just like home gives shelter for a private individual, museums and streets provide a sort of a living space for the collective. Bollnow, in his contemplation of home, observes that “The way in which Man lives in his house is called dwelling.”¹¹ Benjamin’s materialistic approach prompts him to explore the ways of dwelling-life in the context of the commodity economy, mass-produced art and the destruction of perception, experience. Benjamin believes that whether we stay in touch with tradition and refer to it or, on the contrary, reject it, is the question of practice; he points out that “It may be that the continuity of tradition is mere semblance. But then precisely the persistence of this semblance of persistence provides it with continuity.”¹² And the clash between the conservative forces and the destruction which originated in Descartes’ thought¹³ takes place in the very heart of home and involves the clash between a wide range of different myths, conceptions of the past and attitudes towards the future. Watching the industrial and political revolution with considerable misgivings, Benjamin offers the analysis of inhabiting and its various forms, in which we can find recurring themes equally relevant to the post-industrial age and the digital revolution.

The initial impulsive reaction to dramatic changes is isolation and a deep desire to find shelter, which, according to Benjamin, takes on a form of a tight etui, a ‘shell,’ a case with tools neatly arranged inside. This is a suitable place for *Etui-Menschen*, the bourgeois, who uphold the Apollonian harmony and history and honour their ancestors.¹⁴

¹¹ O. F. Bollnow, *Human Space*, trans. Ch. Shuttleworth, Hyphen Press London: 2011, p. 121.

¹² W. Benjamin, *The Arcades Project*, https://archive.org/stream/BenjaminWalterTheArcadesProject/Benjamin_Walter_The_Arcades_Project_djvu.txt, retrieved 13/08/2017, p. 486.

¹³ A. Benjamin writes about the metaphysics of destruction eadem, ‘Policing the body. Descartes and the architecture of change,’ in: *Architecture and Revolution. Contemporary Perspectives on Central and Eastern Europe*, ed. N. Leach, London&New York: Routledge 1999, p. 83.

¹⁴ W. Benjamin, *Reflections. Essays, Aphorisms, Autobiographical Writings*, trans. E. Jephcott, New York: Schocken Books 1978, pp. 301–302.

A private individual seeks to shut out the affairs of the outside world, the office and social movements. The isolation and seclusion inside the home filled with luxury items create a dreamlike atmosphere. Such homes, Benjamin argues, preserve “the mystical-nihilistic expressive power of the traditional, the >antiquated<,” which becomes equated with the purity of style and good taste.¹⁵ Human domestic interior becomes “the asylum where art takes refuge,”¹⁶ which allows a person to travel, in their dreams, to a better world, to escape the present time, to go beyond the time of the clock regulated by the rhythm of a machine, described so accurately by Simmel, the time which has become homogeneous and empty, closed to the experience of eternity or waiting for the Messiah, the desacralized time. Daydreaming about a better world of the past is made possible by traces, the traces of glances, of touch left on objects. However, the atmosphere of dream becomes a kind of escape, it “is the dream that one has come awake.”¹⁷ Benjamin follows surrealists and extends the situation of dreaming to wakefulness: a private individual and the collective alike dream when they express themselves in their lifestyles, interior design or building houses. Longings and urges, of which people are not even aware, fill those dreams with content: “architecture, fashion – yes, even the weather – are, in the interior of the collective,” like images from a dream.¹⁸

Art Nouveau played an ambiguous role in creating an interior. On the one hand, it reinforced the individuality of a resident: Art Nouveau ‘mobilized all the reserve forces of interiority’ to shelter and protect an individual against “technologically armed environment.”¹⁹ On the other, it spelled its doom. Its characteristic soft lines of ornamentation, typically

¹⁵ W. Benjamin, *The Arcades Project*, op. cit., p. 217 (232).

¹⁶ W. Benjamin, *Paris, Capital of the Nineteenth Century*, <https://cct335-w11.wikispaces.com/file/view/benjamin-1939-expose.pdf>, retrieved 30/08/2017 p. 6.

¹⁷ W. Benjamin, *The Arcades Project*, op. cit., p. 392 (407)

¹⁸ Ibidem, p. 389 (404).

¹⁹ W. Benjamin, *Paris – Capital of the Nineteenth Century*, <https://msu.edu/course/ha/446/walterbenjamin.pdf>, retrieved 30/08/2017, p. 6.

featuring plants or flowers, had become a visual code recognizable in architecture as well as in everyday objects or in advertising, making it mass-produced art capable of overthrowing the hierarchies of styles, breaking through the barriers of isolation and, as a consequence, it contributed to the demise of home in the old sense: Art Nouveau “unsettled the world of the shell in a radical way.”²⁰ Art Nouveau was a borderline style, the style of a watershed, which only lasted for 30 years but spread its creative activity over all spheres of life. It was the first truly modern style in that it discarded the stylistic tradition of the past as well as the autonomy of artistic genres. Following William Morris artists elevated craft to the rank of art, thereby merging everyday life with technology, beauty with functionalism.²¹ The range of what was considered artistic had been expanded with Morris proposing the introduction of ornamentations into factory canteens and reading rooms. Ornamentations introduced onto industrial facilities highlighted their structure while at the same time softening the austerity of their interiors. Benjamin claims that floral decorations on steel structures are far from a successful attempt to reclaim them for art understood as a visual project. He believes that the failure to reconcile art with industry results from the fact that the artistic quality and sensual charm of Art Nouveau forms are incapable of expressing the brutality, the destructive power inherent in technology and industry. He recognizes a stark contrast between the interior of home and the dynamically transformed reality outside, the conflict which heralded the decline, the impending ruin of the bourgeois. Lyotard later took up this theme deriding the superficial illusory picture of hearth and home.

According to Benjamin, neither home nor the museum are able to compensate for the loss of the bygone world. In his view, they are an

²⁰ W. Benjamin, *The Arcades Project*, op. cit., p. 221 (236).

²¹ For Morris, a utopian socialist, a factory was to combine work, learning and beauty; functionalism did not exist without beauty understood as ornamentation. See: S. Luckman, *Locating Cultural Work. The Politics and Poetics of Rural, Regional and Remote Creativity*, Hampshire, New York: PALGRAVE MACMILLAN 2012, p. 153.

expression of a productive force building an illusory world of make-believe and dream and, in doing so, concealing, masking, or even erasing, the awareness of the danger intrinsic to technology. The setting for the dream is being prepared on a large scale in urban space, where the dreams of the collective are being played out: “Dream houses of the collective: arcades, winter gardens, panoramas, factories, wax museums, casinos, railroad stations.”²² The dreams come true sustain the fetish for recognizing creative existence, free from constraint or control, as the highest value. However, upholding the ideal of creative existence, as understood by Romantics or Kant, far from enabling an individual to establish dwelling in modernity, is merely conducive to consumerism.

Industrial revolution, according to Benjamin, gave rise to new humanism of a radical kind. Its model is work:

political and technical work is attended by dirt and detritus, intrudes destructively into matter, is abrasive to what is already achieved... He feels solidarity not with the slender pine but with the plane that devours it, not with the precious ore but with the plane that devours it, not with precious ore but with the blast furnace that purifies it.²³

It is “a humanity that proves itself by destruction.”²⁴ Benjamin quotes Loos: “If human work consists only of destruction, it is truly human, natural, noble work.”²⁵ This is the spirit from which a new conception of inhabiting and home arose: “The twentieth century, with its porosity and transparency, its tendency toward the well-lit and airy, has nullified dwelling in the old sense.”²⁶ The domestic interior, cleared of the

²² W. Benjamin, *The Arcades Project*, op. cit., p. 405 (420).

²³ W. Benjamin, *Reflections*, op. cit., p. 272.

²⁴ *Ibidem*, p. 273.

²⁵ *Ibidem*, p. 272.

²⁶ W. Benjamin, *The Arcades Project*, op. cit., p. 221 (236).

surfeit of objects and well illuminated, corresponds to Le Corbusier's concept of the naked man. Cubic forms are repressive and purifying, they liberate the residents from their atavistic need of a safe place, they neither provide shelter nor protect privacy. As it turns out, a sense of dwelling in the technological modernity is achieved at the cost of uprooting, of shedding the protective shell and opening the space, and, as a result, of existence in the state of passage, in transit: "the real centre of gravity of the sphere of existence was displaced to the office," or, as we can read elsewhere, to a hotel.²⁷ Purism and transparency of the new architecture are more than a sign of new times, of this heroic fusion of housing and technology: they contribute to the creation of a new type of community. In the notes on his stay in Moscow Benjamin remarks that "Bolshevism has abolished private life."²⁸ Destruction is inextricably linked to establishing a new reality, so in a revolutionary way it is purifying in its nature. An individual who tries to shut themselves in the privacy of their own home proves their inability to understand the ongoing changes and engages in a vain attempt to preserve the romantic notion of art as an individual creation. Benjamin contrasts these efforts with the conception of the house made of glass and steel, which robs a person of their privacy, of eternal values and mystery,²⁹ and which he associates with the political barbarity of the Nazi.

The way of dwelling in modernity proposed by purists and Bauhaus architects involved a radical translation of industrial revolution into socially committed architecture, as Le Corbusier put it, *architecture or revolution*. Cubic forms, standardized and repeatable, sterile spaces and new materials, such as concrete, glass and steel, determined the language of a new definition of home-dwelling. The architectural form

²⁷ W. Benjamin, *Paris – Capital of the Nineteenth Century*, op. cit., p. 7.

²⁸ W. Benjamin, *Reflections*, op. cit., p. 108.

²⁹ J. J. McCole, *Walter Benjamin and the Antinomies of Tradition*, Ithaca&London: Cornell University 1993, p. 2.

was meant to correspond to the technicization of life, with plain cubes of houses and factories constituting a visual equivalent to and an appropriate setting for a car, an airplane or a steamer.³⁰ Cubic white homes were built for an ideal man, a heroic, solitary and critical individual, who Le Corbusier termed the “naked man,” and who, in his words, lived in ordinary conditions, did not worship fetishes and when he wanted to learn, it meant that he wanted to arm himself, to equip himself for a fight with tasks set by modern times.³¹ Mies van der Rohe, on the other hand, proposed neutral interiors characterized by free-flowing spaces as the most suitable to meet the requirements of the times when it was nearly impossible to predict what technological changes would bring and what needs of the residents would have to be fulfilled. Mass housing construction had a dual purpose: not only to meet residents’ housing needs and to adapt their life to the demands of modern times, but also to shape a new way of life, a new type of society. The functionalism of factories and houses as well as the absolutization of form became a tool serving to train an individual to live in technological reality.

The preservation of the link with tradition by means of keeping the creations of the past in museums or the eclectic character of prestigious architecture is in its foundations affected by the parting with the past. Being rooted in tradition is no longer a value in itself, and technology rather than authority determines the form of dwelling. Modernist architects, aware of the ongoing transformations and the fact that the destruction of the old world was their integral component, opted for radical designs. Teo van Doesburg, in a complete disregard for a sense of security accorded to a European by a building characterized by stability

³⁰ In: F. Samuel, *Le Corbusier in Detail*, p. 21, <https://books.google.pl/books?id=4PLw0OCostwC&pg=PA21&dq=le+corbusier+toward+the+architecture+naked+men&hl=pl&sa=X&ved=0ahUKEwjGxszyif3VAhVuSZoKHckRBoIQ6AEIPDAD#v=onepage&q=naked%20man&f=false>, retrieved 30/08/2017.

³¹ In: Ch. Jencks, *Le Corbusier – tragizm współczesnej architektury*, trans. M. Biegańska, Warszawa: Wydawnictwo Artystyczne i Filmowe 1982, p. 85.

and firm foundations in the ground, enthused that the house freed itself from the ground and the roof acquired open forms.³²

Destruction constitutes a planned element of modernization, a prime example of which is Haussmann's demolitions in Paris. Benjamin cites Theophile Gautier's notes on the ruins of Paris, in which he likened the city to Piranesi's etchings.³³ The impact of destruction is extensive: the destruction of perception affects everybody.³⁴ In his early writings Benjamin draws an important distinction between two terms for experience: *Erfahrung* (experience in the sense of empirical knowledge) and *Erlebnis* (experience in the sense of a passing sensation). The former denotes an individual's ability to fuse various elements (sensuality, events and information) into one experience and, in doing so, finding their place in the perspective of tradition.³⁵ *Erlebnis*, on the other hand, derives from Nietzschean thought³⁶ and refers to a sensual experience of fleeting moments, passing images rather than a narrative and as such it involves immersion in the present. In *Erlebnis* reality appears as fragmentary, discrete and unstable. It cannot be expressed in the language of tradition and it is experienced as a montage of moments and in a semantic sense, as an allegory. A person is unable to experience continuity or permanence with incoherent fragments of the world impossible to be crystallized into any consistent picture. The destruction of *Erfahrung* leaves an individual with *Erlebnis*, leading to solitude and alienation. The spaces of dream, museums, arcades,

³² In: Ch. Jencks, *Ruch nowoczesny w architekturze*, trans. A. Morawińska, H. Pawlikowska, Warszawa: Wydawnictwa Artystyczne i Filmowe 1987, p. 118.

³³ W. Benjamin, *The Arcades Project*, op. cit., p. 95 (110).

³⁴ On positive and negative aspects of destruction, see H. Eiland, 'Reception in Distraction,' in: *Walter Benjamin and Art*, ed. A. Benjamin, London&New York: Continuum 2005, p. 7 and following.

³⁵ This is a direct reference to Kant's transcendentalism: in *Erfahrung* a subject is able to contain knowledge in language and scientific knowledge (based on mathematics) is separated from sensuality.

³⁶ The different meanings of this term can be found in Dilthey's thought and in Roman Ingarden's aesthetics.

factories, are arranged in such a way as to neutralize a sense of threat, but at the same time they are areas in which the work of *Erfahrung* is impaired, which results in the dominance of *Erlebnis*, a state of diffusion. The proponents of the museum maintain that it is the only place free from the chaos of everyday events, where a person can commune with history in silence with proper concentration and solemnity. Simmel believes that contemplating a landscape painting creates the atmosphere enabling the subject to unify – “I is the whole” – the museum of art is where a modern person restores their identity.³⁷ Benjamin, on the contrary, claims that painting and contemplation are in the state of crisis, technological mass reproduction is changing the nature of perception and allocating autonomous places for art is futile, while world exhibitions presenting technological achievements are noisy places designed for entertainment and enjoyment.³⁸

Thus avant-garde art, whose destructive nature stems from technological principles which it adopted as its own, appears to be best-equipped to fully convey the character of reality subjected to destruction. This is the nature of film, machine-made art able to express the true character of changes. Film brings about the ruin of reality, since it slices it into second-long images, stretches it in time, enlarges it and makes it smaller. Film images penetrate the viewer’s consciousness like bullets, and causing shock they intensify diffusion.³⁹ This new mass reception of art corresponds to the sensations experienced by a city dweller, a passer-by bombarded with a multitude of sensory stimuli. A clash with the crowd provokes fear and shock, a single individual is controlled by the human mass, carried by it. A factory worker subordinated to the rhythm of a machine experiences the same kind of

³⁷ G. Simmel, *Most i drzwi*, op. cit., p. 305.

³⁸ P. Greenhalgh, ‘Education, Entertainment and Politics: Lessons from the Great International Exhibitions,’ in: *The New Museology*, ed. P. Vergo, London: Reaktion Book 1989, pp. 82–87.

³⁹ W. Benjamin, *Illuminations*, trans. H. Zohn, London: FontanaPress 1992, pp. 227–233.

sensations.⁴⁰ Film, moving urban crowd, factory worker's work are all determined by the rhythm of a machine, which tears a person out of the sense of continuity, triggers shock. Inhabiting is incomplete, it is unable to create a sense of dwelling, since the unifying empirical knowledge, *Erfahrung*, is constantly shattered by fleeting sensations, *Erlebnis*. The one who inhabits these spaces given in the fleeting moments of experiences is the *flâneur*, who, denied the possibility to see the whole, allowed only a tactile contact with the crowd, is in the state of diffusion in his wanderings through the arcades, storehouses, streets. These places of transit become the home for the community.

In his book, *The Work of Art in the Age of Mechanical Reproduction*, which comprises an array of reflections concerning mass-production of art, concentration and its lack, and comments on Futurists' glorification of war, Benjamin makes several remarks on tactile use of architecture. He draws a distinction between the shock caused by film images and the contemplation of paintings as well as tactile use of objects and a house interior. He points out that the reception of a building and an interior is carried out through use and visual perception, while it can be said that we use them mainly by touching them.⁴¹ Inhabiting, through unconscious touch, makes the space, the furniture and other objects familiar, the home acquires this tactile character as if in passing and, as a consequence, the visual reception of the home is quite different from a contemplating or controlling view. An individual domesticates a place by means of routine habits, which are accumulating in their body and their memory leaving traces, which, in turn, lead to the experience of the domestic interior (home). With contemplation being constantly interrupted, and occasionally impossible, being at home, tactile and based on habit, can extend an experience of continuity. Thus understood

⁴⁰ Ibidem, pp. 170–172. “The shock experience which the passer-by has in the crowd corresponds to what the worker ‘experiences’ at his machine.” Ibidem, p. 173.

⁴¹ Ibidem, pp. 235–236.

the tactile use of a building capable of making a resident feel at home through the everyday rhythm of being among things is creatively developed in architectural projects.

Benjamin's writings do not offer an explicit definition of inhabiting, which would draw a clear line between places of dwelling and the space of homelessness. On the contrary, these places and spaces, both in a physical and mental sense, intermingle and merge to the point where they cannot be separated. The initial reaction is to establish enclaves / reserves, through constructing myths of the past, where life is sheltered from threats posed by the outside world. Alongside them other myths and dreams are being created, those of the consumerist society, and city hoardings tell us what these dreams are about. However, Benjamin, following the Freudian interpretation, believes that each dream is a symptom of an illness, which needs to be cured with awakening. This is, according to the philosopher, the role of art, critical and demystifying, and making us aware of the origins of our dreams. Yet the role of art is rather ambivalent, as it is also extremely successful in generating myths and visualizing dreams. Furthermore, dwelling is temporary, subject to change, bereft of roots – in department stores, in the crowd. The collector's nostalgic practices as well as temporary 'dwelling' in the crowd involves a person's whole sensuality, while technological reality and new purist architecture deprive them of their own tactile habits. Technological transformations catch us by surprise and release Faustian forces: "...the society has not been mature enough to incorporate technology as its organ, that technology has not been sufficiently developed to cope with the elemental forces of society."⁴² Those various forms of inhabiting, which can only impermanently offer a sense of dwelling, exist against a backdrop of a potential catastrophe, and the currency of this situation is nothing if not striking.

A modern person is incapable of building a safe shell-home, this pessimistic conclusion is shared by Walter Benjamin and Martin Heidegger. Museums of art as well as monumental power plants and iron viaducts or

⁴² W. Benjamin, *Illuminations*, Ibidem, p. 235.

vast housing estates are, for Heidegger, manifestations of forgetting about being and as such they are in opposition to dwelling. They cannot be properly called places, they make us aware of forgetting about inhabiting and they are signs of homelessness. A farmhouse in the Black Forest, on the other hand, built by a craftsman with his own tools is a home-place (outside the city), where “the self-sufficiency of the power to let earth and heaven, divinities and mortals enter in simple oneness into things, ordered the house.”⁴³ This place exists in close proximity to holy pictures, with the possibility of childbirth and deathbed always present, and these dimensions of existence determine its character as home, while building springs from inhabiting understood in this way. In the light of such views, the development of cities, industrialization as well as socially-oriented architecture are discredited. Hilde Heynen points out that Heidegger, contrary to Adorno, disregards a specific instance of inhabiting and a specific person; he blames the *eternally human* for not providing guidelines to solve the housing problem and ignoring historical factors,⁴⁴ which are a complex process developing from the beginning of the modern era. Nevertheless, the philosopher acknowledges the homelessness of a human being, not in the context of the housing shortage, but as a primal hunger existing outside history, which demands that “mortals ever search anew for the nature of dwelling,”⁴⁵ since a human being’s desire for home and rooting in tradition is essential.⁴⁶ The figure of home refers to two

⁴³ M. Heidegger, ‘Building Dwelling Thinking,’ http://www.arch.mcgill.ca/prof/luka/urbandesignhousing/temp/other/misc_refs/Heidegger1971.pdf, (retrieved 12/09/2017), p.10.

⁴⁴ H. Heynen, *Architecture and Modernity: A Critique*, Cambridge Massachusetts-London: MIT Press 1999; p. 221.

⁴⁵ M. Heidegger, ‘Building Dwelling Thinking,’ op.cit., p.11.

⁴⁶ “Everything essential and great has only emerged when human beings had a home and were rooted in a tradition.” M. Heidegger, Interview (23 September 1966), published posthumously in *Der Spiegel* (31 May 1976), trans. M. P. Alter and J. D. Caputo in *The Heidegger Controversy: A Critical Reader* (1991), ed. R. Wolin. https://en.wikiquote.org/wiki/Martin_Heidegger (retrieved 12/09/2017)

different aspects: the first is an actual building, while the second is ontological in character. Heidegger believed that pre-industrial inhabiting combined both those aspects, although for Neil Leach the philosopher's longing for *Heimat* has a discernible nationalist tinge.⁴⁷ *Home*, however, is also associated with an aspatial country offering access to being and thinking, and in this sense we can talk about nostalgia.⁴⁸ Furthermore, in the context of Heidegger's connections to Nazism, the abandoning of a place acquires political significance, as poets, priests and rulers "Rising high in the site of history... without city and site... they *as* creators must first ground all this in each case."⁴⁹

Nevertheless, Heidegger's call for reconsidering dwelling and the role of art in this process inspired architects to seek architectural actualization for the existential dimension of a place. Following the widespread condemnation of the ideas propagated by the architects-dictators trying to achieve a new technological order by means of nearly identical buildings deprived of any reference to their context, architects now begin with defining a human condition. Christian Norberg-Schulz adopts the belief in the primal openness of a human being to their surroundings and situational circumstances, but supplements it with the notion of a psychological order (Piaget) and Kevin Lynch's conception of a clear image.⁵⁰

⁴⁷ N. Leach, 'The dark side of the domus: the redomestication of Central and Eastern Europe,' in: *Architecture and Revolution: Contemporary Perspectives on Central and Eastern Europe*, ed. N. Leach, London: Routledge 1999, p. 152.

⁴⁸ According to Allan Megill, in *Sein und Zeit* nostalgia is a longing for a direct presentation of the source disregarding all divisions, differences and separations: A. Megill, *Prophets of Extremity: Nietzsche, Heidegger, Foucault, Derrida*, p.125. Further on nostalgia in Heidegger's writings: Jeff Malpas, *Philosophy's of Nostalgia* in: *Philosophy's Moods: The Affective Grounds of Thinking*, ed. H. Kanaan, I. Ferber, Netherlands: Springer 2011, pp. 90–91.

⁴⁹ M. Heidegger, *Introduction to Metaphysics*, <https://www.pdfdrive.net/heidegger-introduction-to-metaphysics-light-in-masonry-d13912168.html> (retrieved 12/09/2017), p. 163 (204). The lecture in Freiburg im Breisgau in 1935.

⁵⁰ Ch. Norberg-Schulz, *Bycie, czas, architektura*, transl. B. Gadomska, Warszawa: Murator 2000, pp. 14–16. Theoretical syncretism: the existing architecture is validated by it rather than deriving from philosophical or psychological theories.

This syncretic theory bridges the chasm between the psychological and social context of a place and essentialism. Specific types of buildings represent human existential space, which in turn comes into existence as dwelling in three diverse kinds of places: the scenery, the city and home. These places form a hierarchical arrangement both in a geographical and existential sense: the scenery provides the background for activities, the city is the plexus of public relationships, while home is a place of privacy.⁵¹ And although these levels interpenetrate and occasionally overlap, each offers a reservoir of distinct experiences, gives rise to different expectations, each comes with its own specific behaviours and on each the closeness of relationships as well as distance assume a different form. Human existential space corresponds to a place built on each level and adopts individual qualifications accordingly. In this context, inhabiting is multifaceted and assumes various forms different in relation to the scenery, different in the city and different at home, but we still recognize each place as our own, albeit in a different way, thus we can talk about different degrees of dwelling. The relationships between those forms of dwelling can be more or less harmonious, but they all entail the existence of actual places created by people. The differences between them are the extent of their participants' and creators' involvement and the ability to read the symbolic character of places.

Industrial cities are situated in the areas rich in metal ore, coal, oil or natural gas and the exploitation of natural resources transforms the scenery in an uncontrollable way. Monumental industrial buildings and the adjacent railways tracts become overgrown with smoking slag heaps and post-industrial water bodies, the scenery acquires an artefactual character. In a manner quite similar to how in the Middle Ages the arrangement of church spires and shrines formed a map meaningful for residents and pilgrims alike, and the rulers' palaces demonstrated power through parterres and garden vistas, in the era of the industrial revolution the landscape was marked with the ideal of productivity. In

⁵¹ *Ibidem*, pp. 97–98.

the old photographs of Bytom, Szombierki, Łódź, or Kraków's Podgórze we can see the vertical lines of smoking chimneys forcing their way into the city fabric and coexisting with the spires of churches and town halls, and the mining slag heaps abutting residential houses. Jarosław Iwaszkiewicz, in the account of his travels through Silesia, noted

And on the other side of the stream, what looks like another forest, a mirror image of the first one: chimneys, chimneys, chimneys. And through those chimneys one can also see into the distance, but the view is obscured by blue soot, entangled in the feathers of smoke. [...] Houses are black and their walls covered with a multitude of signboards, big and small. Here is where a midwife lives, and in another place a sign reminiscent of Mikołaj Rej "Here you enter the bakery."⁵²

Whereas Heidegger's elitism, imposing a special duty and mission on an artist, exudes pessimism, the theory of Norberg-Schulz, the architect who is concerned with specific places, ranging from a Finnish village to Manhattan, implies that dwelling and homelessness should not be regarded as general, universal categories but only considered with regard to specific people in particular places.

Benjamin's conception of dispersed existence migrating in the porous⁵³ texture of the city, and totalitarian inclinations concealed behind the façade of the idyllic picture of home, is followed by Jean-François Lyotard, who, however, refers to the metropolis to emphasize the impossibility of building a place even more strongly. The idea of dwelling

⁵² J. Iwaszkiewicz, 'Fotografie ze Śląska,' in: *Podróże do Polski*, Warszawa: PWN 1977, p. 102 and 105.

⁵³ Benjamin's term. The city, for Benjamin, is a product characterized by porous texture and the lack of continuity of the spatial-temporal rhythm, where private and communal life, the solemnity of work and the indulgence of festivals, family and crime organizations are all intermingled, in: W. Benjamin, 'Naples,' in: *Reflections*, op. cit, pp. 168–172.

is a myth which we happily retell and a yearning never fulfilled, not in a Greek polis, not in a megalopolis. Lyotard maintains that “Domesticity is over, and probably it never existed, except as a dream of the old child awakening and destroying it on awakening.”⁵⁴ And although it keeps reappearing in bucolic pictures, the yearning for home can never be substantialized, as it has no place in a modern metropolis, a rational entity ruled by corporate principles, the space mediated by the speed of data transfer and new technologies, where communal memory is a construct. The ambivalence of an urban environment stems from the existence of overt areas of inhabiting and covert, transparent areas of destruction, of the untameable, of what cannot possibly be contained in the image of home, like the Warsaw Ghetto.⁵⁵ The Ghetto is a figure of everything which thwarts any attempt to establish dwelling, which negates the very possibility of building home, which constitutes an anti-home within an abode, the space of violence constantly resumed and embodied in a different form. The Ghetto and the everyday activities outside are both a product of the city and they belong together, shaping its porous texture. A sense of justice, however, demands that we bear testimony to the truth about the ghetto,⁵⁶ the task which is undertaken by artists, authors and philosophers. Reproducing an idyllic image of dwelling, on the other hand, amounts to ethical blindness, condoning to the violence raging in the neighbourhood.

Uprooting, far from being a neutral component of modernization, is an element of politics of every kind, and also the way to achieve democracy,⁵⁷ emancipation and freedom, while the technology serves as a

⁵⁴ J.-F. Lyotard, *The Inhuman: Reflection on Time*, trans. G. Bennington & R. Bowlby, Stanford: Stanford University Press 1991, p. 201.

⁵⁵ *Ibidem*, p. 202.

⁵⁶ The conception of home as an infected place was brought up by deconstructive architects, who gave it an architectural form.

⁵⁷ Cf. Russell A. Berman, *Democratic Destruction. Ruins and Emancipation in the American Tradition* in: *Ruins of Modernity*, eds. J. Hell & A. Schönle, Durham: Duke University Press 2010, pp. 104, 109, 114–116.

tool for intentional destruction. Industrial facilities, the places where the instrumental reason failed, the places of trauma, of disasters, accidents and their casualties, of alienation and exploitation, but also the places where people spent a considerable part of their hardworking lives, are a sort of a ghetto in that dwelling there is impossible, they are untameable due to their total subordination to technology. And just as philosophy as an edifice of systemic knowledge is impossible,⁵⁸ so dwelling cannot be conceived of as a permanent reality based on solid philosophical foundations. The turning point in thinking about home is marked by the ruins of Auschwitz.⁵⁹ This impossibility of establishing dwelling, in a sense of a stable principle of life based on a sense of continuity and security, is always an element of inhabiting: dwelling is something we are constantly constructing by gluing together fragments to fashion a temporary image of a place, on a social scale as well as in our private lives. This critical theme seems worth taking into consideration while designing new places in post-industrial 'places'.

The vast areas of Silesian ruins are a consequence of a series of disasters. The German aristocracy's residences fell prey to the Red Army during their march west in 1945. The communist authorities completed the destruction in their attempt to eradicate the traces of German presence by dismantling the palaces and using their elements for new projects, like, for example, the entrance gate from the palace in Świerk-laniec found its way to the zoo in Katowice. The ruined palaces, like the one in Repty, were demolished, while in others dwelling was established by moving in new residents, like in the palace in Brynek. On the other

⁵⁸ 'Philosophy as architecture is ruined, but a writing at the ruins, micrologies, graffiti can still be done.' J.-F. Lyotard, *Heidegger and "the Jews"*, trans. A. Michael, M. S. Roberts, Minneapolis: University of Minnesota Press, 1990, p. 43. J.-F. Lyotard, *Heidegger et "les Juifs," galilée*, Paris 1988, p.76.

⁵⁹ Heynen argues that the severance of the links to tradition has a twofold effect: firstly, it entails destroying the continuity with the past, secondly, like Auschwitz, it annihilates the relationship with the future, idem, *Architecture and Modernity*, op. cit., p.120.

hand, the mines and steelworks abandoned by the Germans were extended, which made Silesia the major industrial-smelting region of the communist Poland. After 1989, the collapse of communism and the fall of the Berlin Wall, the political transformation began. Monuments were removed from the squares, street names changed, residential buildings recovered by private owners were emptying, while the heavy industry was in decline. The 1990s witnessed the decay of mines, steelworks and coking plants. The ruin accompanied the rise of the democratic state. However, far more than technological matter, the devastation affected people and communities: those who left their flats, houses and palaces, those deported, 'repatriated,' from central Poland and Lvov after 1945, and who were more interested in intellectual work than a job in the mines⁶⁰ and those who from 1970s-1980s were leaving for Germany to reunite the families of German descent. No simple answer can be given to the question whose story the post-industrial ruins of Silesia tell. They cannot be traced back to one specific period of former glory, they have lost their authentic character. Nonetheless, they have to be read in the context of the vast ruined areas of Warsaw or Dresden left by World War II, bearing testimony to the failure of the project of modernity. Uprooting which was meant to serve a purpose of creative building of cities assumed a monstrous shape of catastrophes. Andreas Huyssen appositely observes that steel, concrete and glass, unlike stone, are not affected by erosion, so instead of ruins bringing to mind the former glory, as in the case of ancient ruins, modernity only leaves behind rubble. "Modernist architecture refuses the return of culture to nature."⁶¹ The process of decay takes on the shape of demolition, dismantling, covering up the tracks. The destruction predominantly affects people, who vanish faster than matter, although it is the slow disintegration of matter

⁶⁰ Cf. *Pierony. Górny Śląsk po polsku i niemiecku*, eds. D. Kortko, L. Ostałowska, Warszawa: Agora 2014, p.326 and following. Polish professors of the Lvov Polytechnic founded the Silesian University of Technology (Politechnika Śląska).

⁶¹ A. Huyssen, 'Nostalgia for Ruins,' *JSTOR, Grey Room*, no. 23 (Spring, 2006), p. 20.

that reveals the scale of the phenomenon.⁶² Subsequent migrations, with cities deserted and then repopulated by new residents, destroy the continuity of communal practices by means of which inhabitants make the places their own.

Strictly speaking, ruins are architectural structures falling apart with no protection or care, not included in any institutional scheme, deserted areas left to erode, slowly crumbling away. Vigorous nature claims these places first. The ruins of a garbage heap, as Tim Edensor calls an industrial landscape,⁶³ have nothing to do with the admiration for ancient or gothic ruins or old mills or country cottages, which emanate an air of calm, provoking reflection over the passing of things imbued with a sense of picturesqueness or the sublime. Edensor argues that the aesthetics of post-industrial ruins is fashioned by disorder, dirt, disharmony and decay characterized by transgressive spatiality, in stark contrast with the neatness and order of the city.⁶⁴ Ruins, however, apart from providing a habitat for birds and vegetation, are also a subject of interest for scrap collectors, urban explorers, photographers and film makers, places visited by underground groups, which in time might become venues for formally organized musical events. Thus ruins, a deserted dead 'place,' isolated from the world, are drawn into a number of practices, not necessarily incidental. They stand mute, like a theatre set, in the space of the city, occasionally brought back to life by artistic events. Still, in many cases the slow life of the ruins is cut short, as they are demolished and, as a result, vanish completely from the scenery, their fate shared by the residential houses situated in the surroundings. The post-industrial facilities in Heren were razed to the ground, as neither anything worth attention nor a new purpose for them was found.

⁶² Sebald's descriptions of Manchester's deserted districts exude an atmosphere of loss. W. G. Sebald, in: *Wyjechali*, trans. M. Łukasiewicz, Warszawa: W.A.B. 2005, pp. 200–201.

⁶³ T. Edensor, *Industrial Ruins. Space, Aesthetics and Materiality*, Oxford, New York: Berg 2005, p. 4.

⁶⁴ *Ibidem*, p.72 and following.

Those are steelworks, mines, coking plants, power stations. Their fires have gone out, burned out, cooled off. Those are the houses whose residents are done living there, have died off. Big trucks will be coming to carry all this away and junk it. ... They can't leave it here like they used to do. And this could mean that there will no longer be ruins at all.⁶⁵

Andrzej Stasiuk, a poet and novelist, writes in his introduction to Wojciech Wilczyk's series of post-industrial photographs titled *Czarno-biały Śląsk* (Black and White Silesia 2004), which documents the dismantled coking plant, *Walenty*, the deserted areas of the disused zinc works, the ruins of *Baildon* steelworks and the defunct *Królewska* steelworks in Chorzów. Marek Stańczyk's films capture the suddenness with which the buildings and facilities making up the identity of Silesia disappear: in the title sequence we see the appeal: 'Stop Demolishing Heritage' (*Made in Silesia* 2009, *Symbols / Twilight / Demolition*). Stańczyk contrasts two orders and two comparable scales: the expanse of the sky invaded by the columns of smoke, the white plumes of steam aggressively dynamic, followed by the pictures of stagnation: abandoned homes, ruins, deserted areas, buildings, houses. In the final part we see them being demolished and vanishing. The gigantic shapes of buildings, mineshafts, filling the entire space and dominating over it, now toppled to the ground disappear in the dust. The pictures of tearing down the huge mineshafts, the monumental chimneys, filmed in slow motion, are dreamlike, fascinating and poignant at the same time, evoking similar images of Pruitt-Igoe, the World Trade Center. The clearing of the rubble, on the other hand, is sped-up to convey the haste of covering up the traces. Stańczyk preserves on film the process of the walls crumbling and the rubble being removed. Thirteen minutes into the film we see the demolition of a residential

⁶⁵ A. Stasiuk, 'I tak to się wszystko kiedyś skończy,' in: W. Wilczyk, *Czarno-biały Śląsk*, Galeria Zderzak, Górnośląskie Centrum Kultury, Kraków, Katowice 2004 pp. 5–6.

building: behind its intact façade the excavator is crushing its interior. Rather than the state of lifelessness or the atmosphere of slow gradual decay, the subject of the sensation which the viewer experiences is the speed of the dismantling, the abruptness of the disappearance of mineshafts, chimneys, buildings: far from the impression created by the ruins. Stańczyk noted that over the last several years three hundred mineshafts have vanished from the Silesian landscape, with but a few, due their attractive location, allowed to remain and become a component of a new image of the cities. In less than twenty years Silesian cities' panoramas have been stripped of their dominant features and, as a consequence, they have lost their visual identification. However, the descriptions and pictures of a multitude of chimneys and mineshafts are preserved in literature and on photographs, which now have gained a unique value as a vehicle for memory. Benjamin asserts that the destructive nature appreciates stories but covers up the traces of destruction.⁶⁶ In the post-industrial areas of Silesia museums and industrial history themed trails are built, but at the same time historical buildings are removed from the city landscape, the ruins deemed not worthy of contemplation are dismantled. Still, museums and mines converted into theatre venues as well as literature and visual arts have the power to transform whatever is left from destruction into symbols.

Yet the story of destruction also includes the story about building, creating places, re-establishing dwelling. As Benjamin maintains, an incessantly renewed desire for home springs from the human nature, is rooted in biology. Or, as Gaston Bachelard, whose views differ from Benjamin's, claims, creation of places stems from the deep transcendental unity of a human being and the cosmos. Bachelard's position implies that every place ever inhabited by people is in fact the exteriorization of the essence of the notion of home deeply-ingrained in every human being.⁶⁷ If we

⁶⁶ Benjamin, *Reflections*, op. cit., p. 302.

⁶⁷ G. Bachelard, *The Poetics of Space. The Classic Look at How We Experience Intimate Places*, trans. M. Jolas, Boston: Beacon Press 1994, p. 5.

only use imagination and dream to allow pre-images to break through rational thinking, the alien external world will become familiar. This does not mean that we do not lose a sense of dwelling. “Thus, on the threshold of our space, before the era of our own time, we hover between awareness of being and loss of being.”⁶⁸ Yet the conception of our primal bond with the world explains the source of our strength to undertake building and to establish dwelling and it guarantees that these desires can be fulfilled. Bachelard’s interpretation of the biological origins of a human being also differs from Benjamin’s: “Life begins well, it begins enclosed, protected, all warm in the bosom of the house.”⁶⁹ Whereas Norberg Schulz points to architectural forms which meet our existential needs, like circles offering a sense of security, Bachelard’s transcendentalism accounts for dwelling being reborn again and again in different forms. A human being is not just thrown into the world, something more primal exists: a human being’s sense of the original contented dwelling in the core of being human, of the union with the world. And this fundamental legacy is indelible. The existence of the image of home, the image of the cosmos of the childhood, on which a person draws throughout their life, for Bachelard, constitutes this pre-image connecting all people, since it is the most potent force integrating humanity’s thoughts, memories and dreams. Dreams and fantasies being fulfilled, substantialized in museums, shopping malls or entertainment venues, as Benjamin sees them, can be cured by the hermeneutics of demystification, which is the task of art. Other dreams and fantasies, however, enable us to build places and they spring not only from biological but also from transcendental sources.

The art of creating places, understood as an ability to build a place linking the past and the present, is not unlike the art of life, in which the aesthetic component, far from being an added extra or an embellishment, emerges naturally in the process of building a place, and as such it cannot be isolated, even though such autonomization is always

⁶⁸ Ibidem p. 58.

⁶⁹ Ibidem p. 7.

achievable intellectually. Aesthetics as the philosophy of art has always been capable of recognizing the beauty or the sublime not only in a work of art but also in nature, in isolation from life events. In the twentieth century, however, the trend in aesthetics emerged involving the search for aesthetic qualities in everyday life phenomena, in public spaces, where art, by no means isolated, plays an important part in creating the place and the spaces. Its role, however, is quite ambivalent, as, on the one hand, it supports marketing games of mass culture and the market⁷⁰ but, on the other, it demystifies the post-industrial society's dreams. The post-industrial structures, such as mineshafts and industrial facilities, are becoming sets, façades, quasi-artistic artefacts, which robs them of their authenticity and turns them into tools for creating a current myth, like in the case of Katowice. When heavy industry was at its peak, it housed four coal mines, now it is undergoing transformation from a mining city into a cultural centre. The slogan *Katowice – City of Gardens* has been chosen for the process of transformation, with a clear reference to Ebenezer Howard's garden city movement, but also connoting a garden of science and art which Katowice could become when new architectural plans are implemented. Although the slogan encompasses the past, it conceals the negative features of a mining city: dirt, buildings on the verge of collapse, pollution and poverty.⁷¹ Still it well expresses the character of the new sensory environment constructed on site of the former *Katowice* mine around the buildings housing the Polish National Radio Symphony Orchestra and the Silesian Museum, which has become one of the major cultural and social venues of the city. If the places endure despite catastrophes, they become what Berleant describes as the sacred space. The philosopher uses the term to define the unique character of a place in its most complete historical, cultural, aesthetic and communal form. Sacred here means the most beautiful,

⁷⁰ S. V. Ward, *Selling Places. The Marketing and Promotion of Towns and Cities 1850–2000*, Oxford: Alexandrine Press, 1998, p. 191–235.

⁷¹ Cf. *Podróż do Stalinogrodu* in: *Pierony*, op. cit. pp. 303–359 and following.

the healthiest, the most productive, capable of causing sensations so intense that the participants feel admiration and reverence.⁷² In this sense the experience of the place is altogether positive.

The post-industrial places, however, are incapable of acquiring the character of the sacred space, as understood by Berleant. Despite their appealing architecture and new visual spatial appearance, despite providing a venue for cultural events, they are forever accompanied by the shadow of a ghetto, of something profoundly painful and untameable. The converted ruins remain ambivalent: they are a set, they bear the façade testimony to the past, but they are also signs of destruction.

Henri Jeudy, a critic of the museum, identifies two phases in the petrification of memory, which he refers to as stagings:⁷³ the first phase involves research, is more open to diversity and a variety of sources, including oral traditions, while the second one relates to the museum, where a collective memory is stimulated and the production of symbols is not unlike the process of grieving, a way to face the downfall.⁷⁴ He argues that both these phases lead towards a kind of stage adaptation of sense, which is meant to sustain “the permanence of social life in danger of disappearing” and ‘to prevent the decay of modern ideals.’⁷⁵ In museums, the temples of rationalization, the viewer feels no fear at the

⁷² Berleant mentions St Mark’s Square in Venice, Guggenheim Museum, gothic cathedrals, but also Bach’s masses and Rothko Chapel, idem, *The Aesthetic in Place*, op. cit., pp. 42 and 47–48.

⁷³ H.-P. Jeudy, ‘Erinnerungsformen des Sozialen,’ in: *Das historische Museum. Labor, Schaubühne, Identitätsfabrik*, eds. G. Korff, M. Roth, Frankfurt/New York: Campus Verlag 1990, p. 110.

⁷⁴ “The very notion of a ‘new message’ entails an attempt at dealing with the grief and transcending it by initiating cultural research concerned with what is dead and carrying out projects to sustain the faith in the future of conveying a message, which will lead to a multilevel and manifold development. This is why interpretation is so significant, and its function is given priority over any other instance of coming to terms with grief.” Ibidem.

⁷⁵ H.-P. Jeudy, ‘Der Komplex der Museophilie,’ in: *Zeitphänomen Musealisierung. Das Verschwinden der Gegenwart und die Konstruktion der Erinnerung*, ed. W. Zacharias, Essen: Klartext Verlag 1990, p. 118.

sight of defunct machinery, with the exploitation and violence hidden from view, he or she feels comforted that new machines will one day become the props or parts of a set as well. The issue of whether in the museum the process of remembering is entirely blocked or perhaps exhibits are somehow capable of retaining their antiqueness is by no means settled. On the contrary, since the early days of the institutionalization of collections, it has frequently been brought up, invariably giving rise to fierce debates. On the other hand, the trend focused on research and interpretation seems far more interesting, as its purpose is not, contrary to Jeudy's assertion, to create a museum message, to which it is for the most part unrelated. This is the domain of photographers, writers and urban explorers, who preserve and give expression to the experience of destruction. For urban explorers the objective of the exploration of the post-industrial ruins is to gain an insight into the decay of matter as well as thought, which, in turn, leads to the accretion of experience. They regard the corporeal and sensory participation in the ruins as the departure from the museum order of rationalization of the past and the collective building of documentation on websites. "It is through these fictive, narrative and experiential construction that urban explorers democratize history."⁷⁶ Documenting and recording destruction makes it possible to treat new utopias with necessary caution and view the implementation of myths with some reservation.

The aesthetics of post-industrial places cannot be separated from the aesthetics of the ruins. Although they are grounded in different sensual environments, forms of participation and categories, their spheres are intermingled and they constantly refer to one another. The joy of building new places incorporates and preserves the experience of destruction.

⁷⁶ B. L. Garrett, *Urban Exploration as Heritage Placemaking in: Reanimating Industrial Space. Conducting Memory Work in Post-Industrial Society*, ed. H. Orange, Walnut Creek: Left Coast Press 2015, p.88.



Andrzej Gwóźdź

Film Design, or on the Visibility of the Relationship Between Man and Post-Industrial Matter

Isn't there too much of this design?

Addressing the issue of post-industrial places in the context of design and cinema, we are inevitably doomed to the need to grapple with the unusual career and ambiguity of the concept, as well as the unprecedented pullulation of senses and meanings it refers to.¹ Moreover, in recent years design has become a notion (over)used by various groups of users in such a way that we face a situation in which it means almost

¹ In the media context I distinguish design as a figure of the techno-cultural turn referring to new practices of visibility based on the dominance of the aesthetics of surface, from design identified with the surface effect of the look (styling) (See: A. Gwóźdź, 'Kino designu, czyli o widzialności obcowania człowieka z powierzchnią,' *Kwartalnik Filmowy*, no. 85, 2014, pp. 154–164; particularly pp. 158–159 and idem, 'Środowisko designu – obrazy w działaniu,' in: *Więcej niż obraz*, eds. E. Wilk, A. Nacher, M. Zdrodowska, M. Gulik, E. Twardoch, Gdańsk: Wydawnictwo Naukowe Katedra 2015, pp. 489–501).

everything what is associated with any forms of intervention by means of aesthetic or, more broadly, cultural practices into the sphere of symbolic and visual (graphic design) communication, objectiveness (shaping everyday objects), services, social processes and environment. As everything, including nature, is subjected to shaping – from a signpost, through clothes, gestures, to sounds and smells.² Although not helpful in this regard, the plethora of dictionaries, glossaries and albums of design at least channels the problem within one conceptual core: the most broadly understood shaping of a form in various environments due to a particular aesthetic and pragmatic purpose.

Reaching to the bookstore shelves labelled “design,” we will surely find a set of books on shaping – designing – manufacturing utilitarian objects such as furniture, everyday objects, interiors, industrial forms, as well as general aestheticization of private and public spheres in a (specific) interest of users, more or less in line with Buchanan’s understanding of design as an art of new industrial and technological culture – thus the whole world of design with its institutionalization, magazines³ and inclination to creating icons which stems from from the principles of Herbert A. Simon’s “sciences of the artificial,” and especially the very “science of design” – “intellectually tough, analytic, partly formalizable, partly empirical, teachable doctrine about the design process.”⁴ And although, for instance, one will agree with Guy Julier’s diagnosis of the contemporary understanding of “the culture of design” as “part of the flows of global culture” and the fact that “it is located within network society, at the same time being its instrument. It also expresses an attitude, a value and a desire to improve

² See: U. Brandes, M. Erlhoff and N. Schemmann, *Designtheorie und Designforschung*, Paderborn: Wilhelm Fink 2009, p. 12.

³ The most popular among them include, inter alia: *Design Studies* (issued since 1979), *Design Issues* (since 1984), *Journal of Design Management* (since 1990), *Languages of Design* (since 1993) or *Design Journal* (since 1997).

⁴ See: H.A. Simon, *The Sciences of the Artificial*, Cambridge: The MIT Press 1996.

things,”⁵ it does not lead to any particular research perspective, perhaps apart from the one: that design is not treated as a form of art.

And when we take into consideration contemporary audiovisual culture and the so called new media which shape its mainstream, the effect of the difference will be even more acute. As design becomes here basically equivalent with the creation of the most widely understood techno-cultural environments: “from application software (personal computers) through information and networking systems (internet, interactive media) to mobile technologies, augmented-reality systems (ubiquitous computing – prevalence of computer technologies, moving beyond an interaction in graphical environment, synthesis of technology and physical reality).”⁶ Not including the similarly understood web design or software shaping, the semantic fields of the above indicated ranges will turn out not only inadequate but also so varied that the word “design” becomes propelled out of its ruts which are determined – roughly speaking – by various derivatives of shaping. Although actually each time something canonical from its meaning is retained, namely the “designing” intervention in the existing state in order to change it due to a specific goal (effect) for the receivers. To such an extent that design has already begun to encompass the whole sphere of artefactization owing to human activity⁷ and it has been referred to plurality of technocultures (of design) spread between art and designing (or what is traditionally defined as industrial design and what is particularly visible within the so called new media.)⁸

⁵ G. Julier, *The Culture of Design*, SAGE Publications 2007, p. 3.

⁶ See: M. Składanek, ‘Projektowanie interakcji – pomiędzy wiedzą a praktyką,’ *Kultura Współczesna*, no. 3, 2009, p. 75; see: idem, ‘Hybrydyczne przestrzenie interakcji człowieka z komputerem w perspektywie postulatów *Ubicomp*,’ *Przegląd Kulturoznawczy*, no. 3, 2007, pp. 53–62.

⁷ See: H. Simon, *The Sciences of the Artificial*, op. cit.

⁸ “In the world of new media, the boundary between art and design is fuzzy at best” (L. Manovich, *The Language of New Media*, Cambridge, Mass.–London, England: The MIT Press 2001, p. 14). In this spirit the author predicts that „from media studies we move to something that can be called „software studies” – „from media theory to software theory” (ibidem, p. 48).

Yet “Design Thinking” has become an epistemological metaphor determining all “processes of shaping and optimising organizations and systems,”⁹ for example in the case of emergency management, encompassing “the process of design, from services to physical, mental and interactive products which affect consumers and their behaviour related to the usage of the products.”¹⁰ Types of design included in this arrangement culminate in critical (in the sense of a situation) management of living space – in “emergency design” connected with crisis management.¹¹

It is therefore worth asking this kind of questions to become more aware of the legitimacy of a chosen path: “[...] Doesn’t design become the victim of abuse when it is used in the attempts to organize almost the whole reality of human activities and products? The world has already been a textual, graphic, theatrical reality, and is it going to be a sphere of **pandesign** now? Is design – which is spread beyond the field of 2 and 3D design (and even beyond the field of “immaterial” design) – not a sponge-construct absorbing more than it is actually able to absorb? Or perhaps the absorptive possibilities of design are endless and the American designer Paul Rand was right to claim that “everything is design. Everything.” There is also the possibility that by refusing such an application of design we show signs of functional fixation, too.”¹² Especially in situations where “design studies” refer to “a research area and an innovatively and practically oriented platform for projects of global business, artificial intelligence, man – machine interaction, plasma and genetic technology, internet technology (IT).”¹³

And although creating theoretical basis for a general theory of design in the face of such unrestrained proliferation of design classifications and divisions seems unlikely (and rather pointless), it is difficult to avoid

⁹ Y. Milev, *Emergency Design. Anthropotechniken des Über/Lebens*, Berlin: Merve Verlag 2011, p. 38.

¹⁰ Ibidem, p. 39.

¹¹ Ibidem, p. 89 and the following pages.

¹² W. Bryl-Roman, ‘Inflacja designu?’, *Kultura Współczesna*, no. 3, 2009, p. 29.

¹³ Y. Milev, *Emergency Design*, op. cit., p. 39.

an attempt to epistemologize the problem. However, one single theory of design does not and cannot exist because the subject is too complex and heterogeneous.

Also in the meta-theoretical discourse there is such an epistemological impetus that design has become to occupy considerable areas of contemporary epistemology entering areas of various disciplines of culture studies (design studies). Design itself aspires to be the science about creating contact with different cultural interfaces and about these interfaces (knowledge media design), with designing users' interactions in computer systems (metadesign) in the spirit of peculiar design studies.

And where is a place for post-industrial design in all of these?

If one assumes that post-industrial design constitutes one of designing practices aiming at solving problems with (cultural, aesthetic) legacy of unnecessary or non-functional objects in the place of their original purpose, by maintaining forms of the objects in such a way, however, that they gain a function different from the original one in their native architectural and urban environment – then the first step towards this direction is made. In this sense, post-industrial design is also a classic example of a medium carrying a message about its origin (source) – the medium is the message – and it is its communicative function which provides habitat for the other functions. Well, this very function actually decides on the validity of new aesthetic and utilitarian features added to post-industrial design due to design practices. Every time it is about surface (and therefore also interface) phenomena within which the surface, free from pressure of (hermeneutical) depth, becomes the proper environment of visibility.

This means that the purpose of the design intervention in the existing *status quo* by means of symbolic and visual communication is a particular effect, a particular ideology of visibility “overwritten” on an

old form, which is to provide packaging for the new functions. However, the new functions are defined by their exterior: lofts without their (former) architectural interface are no longer lofts; a cultural centre in an old brewery requires transgression of the interface of the old brewery – both need to meet the ideology of visibility offered by their surfaces. By depriving them of the odium of a musealized antiquity (an object of sightseeing) the ideology induces them with the functionality of the user's surface, an interface hiding what is behind it.

Post-industrial places become devoid of their original functionality, decontextualized and thus also deprived of their natural environment which once decided about their purpose. It is a deficit not only of the substance but also of a vital basis constituting the style which equipped these locations with natural semiotic energy. Deprived of this energy, they become styleless, at best sterile in terms of style which leaked out of them, and the design practices are supposed to restore their proverbial “second” life. However, a style understood as a clear relationship between an identity, meaning and form cannot be repeated because it remains “of an epoch” for ever, it belongs to the past and its original spacetime, it is intransitive. It can only be quoted: post-industrial space can be awoken in a post-industrial place, a former localisation can be transformed into a current location,¹⁴ a place of admiration of a relevant “imaginary potential” (imageability),¹⁵ which lost its original identity, although it is useful as an adaptive environment (to live, work, perform cultural activity, create a museum).

Such spaces mask the deficiency of style by overestimation of the surface, which manifests itself in a kind of surface effect of objects and (or) places, imitating something that is not a style anymore (or yet): as

¹⁴ The problem is elaborated on in: A. Gwóźdź, ‘Między lokacją a duchem miejsca. Poprzemysłowy górny Śląsk razy kilka,’ in: *Przestrzenie filmowe Górnego Śląska. Z dziejów X muzy na Górnym Śląsku*, ed. A. Gwóźdź, Katowice: Regionalny Instytut Kultury 2018, pp. 15–35.

¹⁵ K. Lynch, *The Image of the City*, The Technology Press & Harvard University Press, Cambridge 1960, p. 9.

styling to be “something.” In this dialectics of masking, and at the same time of accentuating the surface, the economics of a sign changes: from style to styling (design) which replaces the lack of style with the excess of the look – the effect of the surface resulting from architectural and urban practices shaping the outer layer of the matter as a place of visibility performance. It resembles practices of remastering archival recordings consisting of “rewriting” on a new storage medium, “improving” – designing – in order to reedit songs in such a way that they adjust to the level of audibility prevailing on the music market.

Because design is not a style or is an “incomplete,” “defective” style – both categories refer to different moments of communicative practices connected with experiencing visibility between deep insight enabled by meanings and a surface discourse. Style refers to significance, design to validity when owing to the pressure of techno-cultural change reality is replaced with an impression of reality of the surface only, demonstrating “the authority of reality” on a different basis than the style – on the priority of the look.

The look fulfils the role of a “visible” special effect which leads “from Visual Culture to Design Culture”¹⁶ (from post-industrial places to post-industrial locations) based on escalating visual pleasure; It does not revitalize (does not revive) anything, it only revalues (adapts to a given effect). The surfaces themselves become an environment of the order of symbolization, because it is not as important “to know” as it is “to see.”¹⁷

Yet design, although always shallow and never deep, focused on the surface effect, is like every performance which involves such a kind of

¹⁶ G. Julier, ‘The Bigger Future of European Design,’ *PFC 02/03* (Barcelona: Eina, Escola de Disseny i Art.), p. 3., accessed February 12, 2018, <http://www.design-culture.info/reviews/ArticleStash/GJBiggerFuture2004.pdf>.

The first of the cultures would be strongly linked to “the period of post-enlightenment, modernity and industrialisation,” the latter “is just upon us, itself belonging to post-industrial, information society.”

¹⁷ L. Wiesing, *Widzialność obrazu. Historia i perspektywy estetyki formalnej*, trans. K. Krzemieniowa, Warszawa: Oficyna Naukowa 2008, p. 369.

the visibility ideology which presents “not just a surface but a *face* that faces the beholder.”¹⁸ Every time it is also (and from a market perspective – usually) associated with practices of “structuring of systems of encounter within the visual and material world.”¹⁹

Therefore, although post-industrial design is at the basis of the effect which immerses in what is new, for example, a trace of a factory on the path from a (former) style to the (new) look (it is thus about valorizing of the image surface in order to activate visibility of the interface itself), it also involves some kind of deep aestheticization Wolfgang Welsch was writing about. Here “[t]he aestheticization processes rather determine the existing matter than transform it – therefore they concern not only the surface but also the very core. One can state that aesthetics is not a part of ‘superstructure’ but of the ‘base.’”²⁰ Post-factory lofts are both surface and a new look which, as a result of the intervention of design, together form a new shape of accommodation; a museum in a post-mine object is not only a new “seeing” but also – different than the former – “being” in this place; a chapel in a post-mine pithead building being a part of a shopping centre remains a place of a religious worship, though in a different way – in a way of a consumer participation scenario a customer is to face.

Practices of design would include phenomena characterized by a particular type of interface between “surface” (visibility) and “depth” (a deep discourse), entailing a new approach to the imagined – the one in which surfaces become “deep” as a result of aestheticization. This means that they decide not only about the way the objects are supposed

¹⁸ W.J.T. Mitchell, *What Do Pictures Want? The Lives and Loves of Images*, The University of Chicago Press: Chicago and London 2005, p. 30.

¹⁹ G. Julier: *The Bigger Future of European Design*, op. cit.

²⁰ W. Welsch, *Estetyka poza estetyką*, trans. K. Guczalska, ed. K. Wilkoszewska, Krakow: Universitas 2005, p. 36. Moreover, this type of aestheticization of materiality nowadays increasingly involves also immaterial aestheticization, and the latter, according to Welsch, “goes deeper than the material one. As it does not refer only to particular regions of reality but the very kind of being of the reality and our recognition of it” (ibidem, p. 38).

to “look” (aestheticization of materiality) but they also create conditions to accept new usages, masking “industry” by means of aestheticization practices:²¹ they lead from an imagined object of a designer’s fantasy to a new perception of reality.²²

This type of redirection from a “deep” style to a surface look, shaped according to the principles of production economy (characteristic of the aesthetics of a commodity), is aimed at a rational solution of a specific problem (which, on the sender’s side, is connected with expectations to evoke particular behaviour in spectators), as a result of the acceptance of a designed product. In this way the problem of shortage which characterizes the original relationship between form and function is to a certain extent solved, and this lack is masked by the transfer to the discourses of politics, education, cultural heritage, art... for example, to film where it is assimilated by the plot and the narrative becoming a part of the film story.

What are cinema and interfaces to do with this?

The same phenomenon was identified in classic cinema by Thomas Elsaesser when he wrote about “being stylised,” taking into consideration “deformation” of Weimar cinema style and new reality by a conglomerate of styling (which in the industrial design is understood as design). He recognized this process in the “German look” of cinematography and directing in the Weimar cinema:²³ “exhibiting the signifiers

²¹ Such is actually the case of the whole cinema as an industrial entity, which in this respect repeats the nature of Art Nouveau masking “industry” by means of “art” – as Thomas Elsaesser claims (See: T. Elsaesser, *Weimar Cinema and After: Germany’s Historical Imaginary*, Psychology Press 2000, pp. 40–41).

²² L. Wiesing, *Artificial Presence. Philosophical Studies in Image Theory*, Stanford, Cal.: Stanford University Press 2010, p. 96.

²³ T. Elsaesser, *Weimar Cinema and After*, op. cit., pp. 36–40. Hans Ulrich Reck goes further, referring the “design euphoria” to the “life-styling syndrome,” equated with the way of usage being primarily the process of perception where

of artistic value” while, at the same time, maintaining their industrial (nowadays: simulation) genealogy.²⁴ The look (styling) only covers the shortage of style by overestimation of surface: it either camouflages the shortage characteristic of the relationship between form and function by masking industrial sources of the style (it imitates something which is still not a style, being only a surface effect) or, paradoxically, highlights it transferring this lack – “in the sense of the look, surface or shape” – to the space of discourse and making it assimilated by the plot or narrative like “[...]objects of consumption and daily use once they enter into a circuit of commodities, becoming part of the market.”²⁵

Representations of post-industrial objects (the objects in which the economy of sign shifts from style to styling) in film narratives turn out to be interesting in this regard. For instance, *Palermo Shooting* (Germany–Italy–France 2008) by Wim Wenders addresses the topic of design of a post-factory complex in the Ruhr district. Wenders was here with his film characters before when he was shooting *Alice in the Cities* (Germany 1974), yet then the place was still an industrial area where Alice, after returning from the USA, was looking for her granny’s home-place to settle in.

There is no locating (not to mention settling in) in *Palermo Shooting* because it is a non-place²⁶ – quasi-film *mise-en-scène* and photography-film shooting together – temporary and transitive, just like the presence of the main character, the photographer, on his way from Germany to Sicily. A post-factory canyon in the Ruhr district, like a

“semantic content gives way to formalization of aesthetic simulation of events” [...]. The meaning moves from the signifier, from the history and semantics of the object to the signification, the process of encoding, the use of the signifying structure referring to itself,” that is “technology of image usage” (H.U. Reck, *Zugeschriebene Wirklichkeit. Alltagskultur, Design, Kunst, Film und Werbung im Brennpunkt von Medientheorie*, Würzburg: Königshausen und Neumann 1994, pp. 238 and 240).

²⁴ T. Elsaesser, *Weimar Cinema and After*, op. cit., p. 41.

²⁵ Ibidem, p. 39.

²⁶ See: M. Augé, *Non-places: Introduction to an Anthropology of Supermodernity*, Verso 2008.

gigantic scenographic object, has already been adapted as a post-industrial object – it is put on a show with its aura of a “lunar” look of a post-industrial object. And this is its only meaning: a background for shooting, and not a place telling its own stories which is completely excluded from representation.²⁷

These images tell nothing about the place where they were (only) located, they remain an advertisement of themselves and as such they are acquired by the cinema telling about photography. Thus, it is not surprising that they become a desired background motif, a figure of styling in a photographic event, which is recognized also as a designer gag of the cinema.²⁸ It is an evident location – artificial, soulless and sterile, a pure visual effect in the service of the market (after all, the photographs are to sell fashion). Anyway, it is mostly a quote from the repository of the contemporary audiovisual culture, which it actually refers to by means of the film. Such a place can by no means be revived as a result of the photographers’ activity. It can only be preserved for media fantasies being a useful site for a photographic action, devoid of imprints of emotional bond with its constituents. This seems all the more intense because the main female model is in late pregnancy and thus affirms this unnaturalness with her image. The photographer is also aware of this as he verbalizes her wish to repeat shooting in “a real place” (by the way, the pregnant model is a specific object of photographic styling, design of femininity as a pure visual effect).

²⁷ See: W. Wenders, ‘In Defense Of Places,’ in: *A Sense of Place. Texts und Interviews*, Frankfurt/M.: Verlag der Autoren 2005, pp. 8–9. Referring to the German etymology evoked by Wenders, photographic location is a shooting range (“Schießplatz”), a model non-place for “shooting” pics. Years ago Will Tremper in the film *Playgirl* (1965) “used” the Berlin wall in a similar function of a fashion background – See: A. Gwóźdź, ‘Krajobrazy z murem berlińskim w filmach fabularnych podzielonego kina do roku 1989,’ in: *Filmowe pejzaże Europy*, eds. B. Kita, M. Kempna-Pieniążek, Katowice 2017, pp. 92–93.

²⁸ Such a designer gag, amounting (degrading) a meadow in Düsseldorf suburbs to the function of look, is also the image of a flock of sheep grazed against the background of the metropolis by a blasé intellectual.

Such “real” sites – places, places of events and not locations – will be found in excess by the photographer during his Sicilian expedition. There the renovation of historic frescoes in a church in Palermo is an example of true revitalization (restoring to life) which does not separate the frescoes from their previous biography but restores them to it in their original, authentic place. This has nothing to do with designer practices, it is their authentic preservation for the future in their natural localization, which is the city of Palermo. Yet, the very city magnetizes by means of its lichens and escapes any designer interventions – it does not want to be designed as it has its organic Sicilian “face” which gives it the “special relevance” welding its identity, structure and meaning.²⁹

These are places, and “places” – as Wenders wrote – “make us what we are / places give us shelter / places also destroy us.” Yet “places are always completely real / You can wander in them / or lie down on the ground. / You may take a stone / or a handful of sand. / Only you cannot take the place with you. / Places cannot belong to anybody, / even to a camera. / And when we want to preserve them in an image, / then we only for a short time borrow the appearance of the place, / nothing beyond its external shell, its surface.”³⁰

This “borrowing of the appearance of the place” takes a special status in the face of a ruin; A specific place because a ruin “does not sink [...] into the formlessness of mere matter. There rises a new form which, from the standpoint of nature, is entirely meaningful, comprehensible, differentiated.”³¹ This aspect of suspension between being and non-being which is constituted by “the present form of a past life, not according to the contents or remnants of that life, but according to its past as such,”³² affected the nature of a TV play *Umarli ze Spoon River*

²⁹ K. Lynch, *The Image of the City*, op.cit., p.10.

³⁰ W. Wenders, *Bilder von der Oberfläche der Erde. Photographien von Wim Wenders*, München: Schirmer/Mosel 2006, pp. 13–14.

³¹ G. Simmel, ‘Two Essays,’ *The Hudson Review*, vol. 11, no. 3, Autumn, 1958, pp. 371–385, p. 381.

³² G. Simmel, ‘Two Essays,’ op. cit., p. 385;

(The Spoon River Anthology, 2006) by Jolanta Trela-Ptaszyńska based on Edgar Lee Masters' poems, one of few audiovisual productions embedded entirely in the post-industrial Upper-Silesian landscape of the former Kościuszko Steelworks in Chorzów. This is actually a unique location because it is the whole post-industrial complex with preserved infrastructure of spatial organization of a place untouched by any revaluation thoughts. It is a ruin completely deprived of the intention to be transformed into a post-industrial object, certifying its inevitable destruction as if in front of the spectators (which, in terms of aesthetic concept of the play, is absolutely fortunate and effective measure because the action takes place in an abandoned, ruined town inhabited by spirits of the dead). It is design of disintegration in its pure state³³ – post-industrial landscape between the world of artefacts and the world of nature, between culture and nature (the area resembles a huge garden with ruins inside),³⁴ with all of the attributes characteristic of a ruin: patina of time, melancholy, painful traces of fading in oblivion.

We no longer understand old industrial (now post-industrial) objects because we do not have an adequate access key to them (except for an archival, archaeological or melancholic, as in the case of ruins). Surface of an abandoned mine makes us only helpless onlookers. Ruins of a steelwork complex prevent us from understanding what the steelworks was... Every time they are “black boxes” of former technocultures, at best they are locations devoid of an original “spirit,” which require a surface (design) make-up. As long as we do not “wrap” them (sometimes literally as in the case of Silesian Museum in Katowice) in design which will remove their odium of something unexplainable, strange, we

³³ Bill Morrison's film *Decasia* (USA 2002) presented the “ruin” of celluloid cinema in a similar vein by evoking the idea of a vintage object (See: A. Gwóźdź, ‘Powierzchnie rozkładu, czyli kino jako celuloide,’ in: *Nowa audiowizualność – nowy paradygmat kultury?*, eds. E. Wilk, I. Kolańska-Pasterczyk, Kraków: Wydawnictwo Uniwersytetu Jagiellońskiego 2008, pp. 135–147).

³⁴ See: P. Zucker, ‘Ruins – An aesthetic hybrid,’ *The Journal of Aesthetics and Art Criticism*, no. 20, 1961, pp. 119–130.

remain in the position of an observer – a user who has to cope with the lack of knowledge, competences or orientation in an artificial environment, in short: also with irritability resulting from (and in) inability to control the situation (“I do not understand and yet I have to cope with it somehow”). Like the photographer in *Palermo Shooting* who could repeat the words of his older colleague from *Alice in the Cities*: “Shoot photos. Shoot, destroy everything which you can’t stand.”

Thus the observer should follow in this direction to channel the irritability in the right way, and mass media – including cinema – are supposed to, inter alia, help him in this respect because “they generate a constantly renewed willingness to be prepared for surprises, disruptions even”³⁵ so that the irritability could become the beginning of the proper orientation which creates meanings and prevents a form of disaster.³⁶ Such an attitude has a lot in common with the idea of “design-civilization” by Peter Sloterdijk who sees “the birth of design from the spirit of ritual,”³⁷ from an eternal human need to cope with the incomprehensible and thus unpredictable: from eternal “black boxes” of the surrounding technoculture. As – following Sloterdijk’s words – design consists of “simulating sovereignty”³⁸ in a situation when we lack competencies, and thus it constitutes a crucial element of our spatial ecosystem, a kind of mental GPS.

“Design inevitably comes into play whenever a black box must propose a contact to the user, so that it can be useful despite its internal hermetic seal. Design creates light exterior for dark mysterious boxes. Those surfaces of users are at the same time faces of the boxes, more

³⁵ See: N. Luhmann, *The Reality of the Mass Media*, trans. K. Cross, Stanford: Stanford University Press 2000, p. 22, accessed February 15, 2018, https://monoskop.org/images/6/6c/Luhmann_Niklas_The_Reality_of_the_Mass_Media.pdf.

³⁶ See: Y. Milev, *Emergency Design*, op. cit.

³⁷ P. Sloterdijk, ‘Das Zeug zur Macht (2006),’ in: *Gestaltung denken. Grundlagentexte zu Design und Architektur*, eds. K.T. Edelman, G. Terstiege, Basel: Birkhäuser 2010, p. 302.

³⁸ *Ibidem*, p. 301.

specifically: make-up of machines; They simulate a kind of kinship between man and the box, and they tantalize man by their pleasure, joy of touching, portability and initiatives. [...] Design creates [...] this façade out of signs and points of touch, in which a user can enter with its play without humiliation stemming from the evident lack of competencies in the scope of what is inside.”³⁹

In the early 1990s similar understanding of design as a domain of interface (and respectively: interface design) was proposed by Gui Bonsiepe when he wrote about the so called ontological diagram of design, including: a user performing a specific activity oriented at achieving a particular effect, a task which remains to be completed and a tool or an artefact necessary for achieving the task. In this sense design becomes a resultant of space between these elements, so that things gain the status of products and data are converted into information. As Bonsiepe writes “interface transforms the pure presence [*Vorhandenheit*] – in Heidegger’s terminology – portability [*Zuhandenheit*].”⁴⁰ Design turns out to be a phenomenon at the intersection of three elements aiming at efficiency or even – as Bonsiepe wants it – a place of interaction between a user and an artefact (object, software) in an effective activity oriented at an optimal effect.

Thus it can be claimed that the essence of design lies neither in the very object nor even in the process but in the area “between” the artefact and the context where design is responsible for matching (*Passung*) of objects and environments in which they are to function, or even better: between systems and environments – because “design must fit.”⁴¹

³⁹ Ibidem, p. 304.

⁴⁰ G. Bonsiepe, ‘Design: von Material zu Digital – und zurück,’ in: idem, *Interface Design neu begreifen*, Mannheim: Bollmann 1996, p. 20.

⁴¹ W. Jonas, ‘Design – es gibt nichts Theoretischeres als eine gute Praxis (ein Einstieg, drei Thesen und ein Resumée),’ in: *Heureka oder die Kunst des Entwerfens./Eureka or the Art of Design. Symposium IFG Ulm 21.–23. September 2001*, ed. Internationales Forum für Gestaltung, Frankfurt/M.: Anabas Verlag 2002, p. 70.

It was perfectly understood by Wenders in his presenting portability of post-industrial places in the Ruhr district in the film *Pina* (Germany–France 2011). The film is a tribute to Pina Bausch Dance Theatre in Wuppertal (Wenders was born nearby in Düsseldorf), but also a successful attempt (experiment) of “fitting” dance into the post-industrial heritage of the region. In a series of dancing episodes the director addresses four interfaces of the choreography of the body (because this is an expressive dance which activates the body language) and a post-industrial domain near Wuppertal: labyrinth of chimneys, pipes and platforms in a post-industrial place, against the background of forklifts on the rails in a factory building, probably in a mining excavation and in a “lunar” landscape of heaps with an overflow area. All of the scenes – despite the differences – are linked by a high level of affectivity (emotional design) which becomes a principle organizing the place of the subject (or rather his/her drifting) between various points of view. Because every time a “scenic” (in the sense of surface aestheticization) background of the choreographic action is crucial: in the first two cases it is a place turned into a museum (and also designed), in the other two – a place which is subject to design by means of a film. This process is not limited to the transfer of dance aesthetics into a film but it also entails functioning of the film in a transmedia space – between a film and a dance – and the unquestionable styling power of the dance is transferred to the design of the presented objects and post-industrial places. In this situation the post-industrial spatial design gains a new film look – it begins to function within the “reality effect” of the cinema, however, the film itself also undergoes a similar secondary aestheticization by means of design.

High Definition imaging technologies (*Pina* was made in this technology supported additionally by the 3D technique) make design particularly well recognizable against other cultural techniques of the cinema. Therefore, in a vivid, or sometimes even intrusive, way they demonstrate the digital look of the cinema in the function of a “visible” special effect. In similar films the style becomes usurped by the look in such a way

that the figures of the styling are clearly recognizable (because they are supposed to be!) as a (special) effect causing escalation of an impression of reality to the “too real”⁴² design.

Therefore, Alexander R. Galloway’s idea of an interface as the “allegory of control” and its processual nature as a surface effect⁴³ seems relevant. Such understanding of interface releases it from the connotation of only a “good form,” giving him a more capacious social and technocultural attribute: of a phenomenon of effective usage – a kind of service helping the observer (actor) to achieve a goal.⁴⁴

The concept of service is especially relevant also because it is consistent with both Vilém Flusser’s idea of design as a kind of “underlying”⁴⁵ (and thus “servicing”) and Sloterdijk’s concept induing design with a kind of ergonomic carcass of the process of a communication activity. In this sense, according to Flusser, also “theoretical geometry (and theoretical mechanics) is a design underlying physical appearances so that they fit our conceptions more firmly.”⁴⁶ It has also a lot to do with the concept of crisis management by means of “emergency design” focused on managing living space.⁴⁷ As the dance in spaces and objects in *Pina* is nothing else than an attempt to manage the irritability resulting from the necessity to master an unusual interface (dancing in factory buildings and mining excavations is uncommon).

⁴² See: S. Rothöhler, *High Definition. Digitale Filmästhetik*, Berlin, August Verlag: 2013.

⁴³ A.R. Galloway, *Außer Betrieb: Das müßige Interface*. [The Unworkable Interface], Köln: Buchhandlung Walter König 2010, pp. 13 and 19.

⁴⁴ G. Bonsiepe, *Die Rolle der Visualität*, in: idem, *Interface Design neu zu denken*, op. cit., p. 67.

⁴⁵ See: V. Flusser, ‘The Designer’s Glance,’ in: *Design Issues*, vol. 11, no. 3, Autumn 1995, pp. 53–55, accessed February 12, 2018, https://monoskop.org/images/4/4d/Flusser_Vilem_1995_Three_Essays_and_an_Introduction.pdf.

⁴⁶ Ibidem, p. 54.

⁴⁷ Such a type of “emergency design” constitutes a cultural technique which encompasses “the process of design, from services to physical, mental and interactive products which affect consumers and their behaviour related to the usage of the products” (Y. Milev, *Emergency Design*, op.cit., pp. 38 and 39).

So *Palermo Shooting* and *Pina* can be seen as attempts to “outwit” dilemmas connected with post-industrial heritage by means of the cultural technique of the cinema. This is the lesson the filmmaker Wenders teaches us about coping with this challenge. At least in the cinema.



Jadwiga Zimpel

The Category of Complexity in an Analysis of Post-Industrial Place

The adaptation of abandoned former industrial sites so that they can perform new functions is related to the quality these projects' links with the broadly understood local context. Numerous projects representing this trend can be accused of, for example, total or partial lack of sensitivity towards the socio-cultural dimension of their immediate environment. Even if a transformation of an abandoned factory into a recognisable and flourishing cultural institution is successful, the projects often fail to open the adapted spaces to bottom-up practices of residents or creatively problematize the broken links between the users and their former workplace. This article considers the reasons why this happens in relation to the category of 'place complexity.' This complexity is understood here as an effect of interactions combining various elements, which in turn generates a place. Thus, I am inclined to perceive places as "assemblages"¹ with their own history, which in

¹ K. Dovey, *Becoming Places. Urbanism/Architecture/Identity/Power*, London–New York: Routledge 2013, pp. 13–30.

turn influences the subject in the form of the broadly understood materiality of a place.

Using the category of complexity in an analysis of a place refers to Juval Portugal's cri de cœur to perceive the city through complexity:

As a set of material components alone, the city is an artifact and as such a simple system; as a set of human components – the urban agents – the city is a complex system. It is the urban agents that by means of their interaction – among themselves, with the city's material components and with the environment – transform the artifact city into the complex artificial system city. [...] [A]s a complex artificial system the city emerges out of the interactional activities of its agents, but once it emerges, it affects ('enslaves,' in the language of synergetics) the behavior of its agents and so on in circular causality – a process that in the domain of social theory is termed spatial reproduction.²

I propose to look at a post-industrial place through the prism of the category of complexity. I also claim that the re-incorporation of former industrial sites as areas of cultural experience for residents of Polish cities is more than just a technical task that results in a skillful adjustment of the decaying architectural elements for the adoption of a new functional program. It is, above all, a conceptual task aimed at creating a relational concept of a post-industrial place. Former industrial sites are part of a complex tangle of relationships and connections extending not only in space, but also in time. However, this relational and complex condition is not sufficiently problematized by projects which, in the majority of cases, rest on the concept of isolation. Based

² J. Portugali, 'What makes cities complex?,' in: *Complexity, Cognition, Urban Planning and Design, Post-Proceedings of the 2nd Delft International Conference*, ed. J. Portugali, E. Stolk, Switzerland: Springer International Publishing 2016, p. 5.

on this idea, the article aims at examining the complexity of this tangle of relationships and connections in which post-industrial sites function.

Just like with the body

Interpreting Elizabeth Grosz's theories Ewa Hyży observes that the philosopher sees the body as "a 'materiality' that exceeds physical categories, and that this property of going beyond the framework that encompasses them is fascinating."³ For Grosz "(...) the corporeal and the mental, are two sides of the same coin, acts of will and body movements are an expression of one and the same thing."⁴ Grosz's idea of the body as a space of "cultural inscriptions,"⁵ which departs from the Cartesian location of the thinking self in the realm of the mind, can be a starting point for reflection on former industrial sites. This is because, just like bodies, former industrial sites are but parts of equally complicated relationships with their surroundings. Moreover, Grosz's corporeal feminism likewise questions the dualisms of Western culture, which allows for looking at post-industrial sites in a way that escapes the crude reductionism that is characteristic of many trends in the contemporary theory and practice of design. Resisting this reductionist tendency, which treats former industrial sites merely in terms of a technical task, seems relevant for the issue of a post-industrial place. Former industrial sites are the part of post-industrial place, but does not constitute it in its entirety. Therefore, it is also about problematizing experiences connected with the break of biographical continuity. These experiences constitute an important, material – in the sense proposed by Grosz – dimension

³ E. Hyży, *Kobieta, ciało, tożsamość. Teorie podmiotu w filozofii feministycznej końca XX wieku*, Kraków: Universitas 2003, p. 92.

⁴ Ibidem, p. 93.

⁵ E. Grosz, *Volatile Bodies. Toward a Corporeal Feminism*, Bloomington-Indianapolis: Indiana University Press 1994, p. x.

of a post-industrial place. Narrative integration of biographical breaks – possible not only thanks to design, but also predominantly, thanks to conceptual work – create a rooting moment from which a place can emerge.

Using the concept of the Möbius strip to reflect the way in which the body joins the cultural order, Grosz emphasizes that the divisions imposed by Western philosophy on the reality of experience are wrong in their quest for clear bifurcations and distinctions.⁶ If Grosz's explanation is also applied to a specific type of cultural experience, in this case the experience of a place, we can observe that the analytical pursuit of design practices to subordinate everyday life to standardized aesthetic and functional codes disrupts this experience. This is so because is not analytical, but synthetic in its essence. Similarly to the body – which functions between and at the intersection of different orders, and which is captured in its materiality by culture – a post-industrial place associated with specific events and experiences is more than just a collection of physical elements; it is not limited to them and its influence exceeds beyond them.

The intuition which suggests that a post-industrial site should be considered in terms of being captured by context, can be supported by reference to the figure of an assemblage and the complexity of its connections. “In the most general sense, – writes Kim Dovey, quoting De Landa – an ‘assemblage’ is a whole ‘whose properties emerge from the interactions between parts.’”⁷ With reference to the category of place, assemblage thinking would, therefore, make it possible to perceive its complexity, which results from the connection of various physical, social and cultural dimensions that both construct the place and create various relationships with each other. The moment and form of assemblage connections depend on the local context and its historical specifics. Each locality therefore manifests itself as a distinct tangle, which also include

⁶ Ibidem, p. xn.

⁷ K. Dovey, *Becoming Places*, op. cit., p. 16.

the biographies and bodies of the residents. A former industrial site is not yet a post-industrial place, the ontology of which interests us here. A post-industrial place is rather a kind of assemblage, which connects a former industrial site, residential areas, and houses with the stories of people that live there.

A statement referring to Grosz's idea that the materiality of a post-industrial site, just like the materiality of the body, is more than just physical, might seem derivative at first. Cultural experts, anthropologists and sociologists of the city will immediately refer to concepts problematizing space in socio-cultural terms and raise questions in the field of place phenomenology and the spatial turn. The derivative nature of this statement is necessary, however, in order to articulate these dimensions of post-industrial spaces present in Polish cities that resist simple acts of global unification, which results in a re-incorporation of the remains of industrialism into the circulation of urban exchanges.

It can be assumed that the problem that design practice encounters when faced with an abandoned factory results from its perception through isolating subject categories, and not its perception as an element of a living network of various bodies and connections. When trying to draw a path leading to a re-rootedness in a post-industrial place, we have to realise that the source of the problem lies in the silent beliefs of design practice about the nature of the relationship between people and space, what constitutes a place, and what type of a relationship we have with it. In order to successfully transform a post-industrial place, we have to assume that it consists of something more than just a former industrial site, derelict structures, or land requiring decontamination. Rather, we also have to assume that it functions as an element of a wider network of relationships, connecting both human and non-human actors, such as people, objects, animals and vegetation.

When articulating the complexity of the phenomenon of place, it is worth looking at it through the prism of a concept that is rarely referred to today, namely, through "energy and information metabolism," as proposed

by Antoni Kępiński.⁸ Of particular interest to us in the passage below, is where Kępiński underlines the close relationship of a ‘symbol,’ which is understood as an effect of information metabolising, with the body and the environment:

Information metabolism – writes Kępiński – is closely related to energy metabolism, and one cannot exist without the other. Although a symbol is something abstract and ‘spiritual’ in some sense, it is deeply corporeal. It controls those functions of the system that are most bodily and determines their basic direction. As such, it cannot exist without the body, as it would lose its sense and the essence of being. This applies both to its system and to the surrounding world. A symbol devoid of its basis, i.e. designatum, and devoid of support in the outside world, ceases to be a symbol and becomes an illusion, delusion or a dream. Therefore even if a symbol is abstract and ‘disembodied,’ it is closely connected with the body and the surrounding material world.⁹

Based on Kępiński’s considerations on the co-creative and historical nature of processes connected with information metabolism, we can claim that when we enter a given space we also enter “functional structures” and “symbols” of previous generations. This complicates the design situation, because in order to contextualise an adaptation of a post-industrial site, it has to take into consideration its complex physical and symbolic materiality. Furthermore, the symbolic dimension of the context cannot be discerned without an in-depth study of a place, which requires the use of more complex methods than, for example, urban survey. It requires methods that would allow for a capturing of the content of people’s experiences and the impact they have on the

⁸ A. Kępiński, ‘Wspólnota metabolizmu informacyjnego,’ in: *Antropologia wi-dowsk. Zagadnienia i wybór tekstów*, ed. A. Chałupnik i inni, Warszawa: Wydawnictwo Uniwersytetu Warszawskiego 2005, p. 73.

⁹ *Ibidem*, p. 75.

atmosphere of the place. Although the immersion of people in the world of symbols is not unknown in the conceptualisation of intergenerational transmission of cultural patterns or in the conceptions of enculturation that have been developed since the beginning of the twentieth century, they emphasize the relationship between symbolisation processes, and what Kępiński calls energy metabolism, to a lesser extent. It seems that only a joint treatment of both processes, questioning “distinction between psyche and soma”¹⁰ – as well as divisions between body and mind, and culture and nature – makes it possible to understand the task of design that would take into consideration the complexity of a place.

Additionally, according to landscape archaeology, places should be captured in terms of the complexity of the relationships that constitute them. Representatives of this trend look for methods that allow for a reconstruction of landscapes to a wider extent, than in the conceptions understanding landscape as a physical artifact. For example, Thomas G. Whitley, who conducts research on the cultural landscape of ancient Helvets, sees landscape as material, social and cultural at the same time.¹¹ Erik Swyngedouw also sees a place through the prism of the category of complexity. His writings from mid 1990s investigate the ways in which “a fusion of social and physical elements” leads to an emergence of a new urban creation – “a cyborg city.”¹²

The integrity of the experience of a place

A place is indivisible from the space-time experience of the subject; it is something irreducible and complete. It is thus, today, understood as an

¹⁰ Ibidem, p. 73.

¹¹ T.G. Whitley, *Human Energetics and Modelling of Cultural Landscapes*, LA C2014Proceedings, DOI 10.5463/lac.2014.63, <http://lac2014proceedings.nl/article/view/89/65> [accessed: 25.11.2018].

¹² D. Houston, J. Hillier, D. MacCallum, W. Steele, J. Byrne, ‘Make Kin, not Cities! Multispecies Entanglements and Becoming-World in Planning Theory.’ *Planning Theory* 2017, no. 1, p. 4.

anachronistic category. This anachronism, however, makes it ‘involving’ in Deleuze and Guattari’s sense.¹³ Krystyna Miłobędzka writes about the experience of completeness via a place in a beautiful way:

I was with my husband and son in Dziwnów on a workers’ vacation, as it was called. There was a rose growing close to our cottage, which I could see when I was lying on a deck chair. This rose, forest cloves, and a meadow that I saw during a trip to Wolin suddenly coalesced into one whole at the sight of the sea. It was thanks to the feeling that people experience when the view of the sea is not an everyday view for them. It was such a narcotic feeling of experiencing vastness, completeness.¹⁴

This passage shows a complete experience, in which a subject unites with the environment and creates an integral whole. Experiencing such an integral relationship with the environment is rare and rapidly disappearing from the landscape of modern cities. This can be explained as an effect of the separating influence of discourses that organize urban life on the sense of the subject’s relationship with the natural and social environment. Experiencing the integrity of a place is related to the feeling of individual agency when it comes to bringing order to this place, which may not be noticeable to an outside observer at first. The integrity of a place is related to the possibility of converting it based on localised practical knowledge, which leads to the connection of spatial and thought orders, and creating a microcosm of meaning and functional relationships.

Mechanical order would therefore be a threat to the experience of the integrity of a place. It structures the place regardless of the reflectional rhythms of the subject’s spatiotemporal condition. Mechanical order

¹³ G. Deleuze, F. Guattari, *A Thousand Plateaus. Capitalism and Schizophrenia*, trans. B. Massumi, London–New York: Continuum 2004, p. 263.

¹⁴ K. Miłobędzka, *Znikam jestem. Cztery wieczory autorskie*, Wrocław: Biuro Literackie 2010, p. 20.

creates a kind of order that is apparent and external. The tendency to mechanize the order of places is noticeable in some projects of adaptation of post-industrial sites, which do not take into account their relationship with a wider context. The question regarding a post-industrial place is than also a question about the ways of escaping from the mechanisation of post-industrial everyday life – paths of speech and cartographies of “becoming.”¹⁵

Post-industrial “structure of feeling”

In socio-economic thought, the concept of post-industrialism is often used interchangeably with the concept of post-Fordism and refers to the period in the history of Western societies, which began with the decline of economies based on models of intense industrial production. According to the classic concept of Daniel Bell, the notion of a post-industrial society is a certain “analytical construct,” which captures the three main forms of transformation occurring in Western societies since the 1970s: these include the transformation of the socio-economic order, which refers to the transition from industrial production to the production of services and knowledge; the transformation of social attitudes, and the transformation of knowledge.¹⁶ Bell points to the development of new communication technologies as the key impulses for the emergence of post-industrialism. These transform not just the functioning of modern societies, but also the spatial organization of work.¹⁷ Therefore, the notion of post-industrialism can be a tool for describing new urban landscapes, whose dominant features constitute technology parks, universities, art galleries, libraries, and museums, rather than factories and workers’ districts. It should be emphasised at this point, however, that

¹⁵ G. Deleuze, F. Guattari, *A Thousand Plateaus*, op. cit., p. 263.

¹⁶ D. Bell, *The Coming of Postindustrial Society: A Venture in Social Forecasting*, New York: Basic Books 1999, pp. 480–483.

¹⁷ *Ibidem*.

this is not a topic that Bell investigates directly. The headquarters of the abovementioned institutions are often located in places of old factories, as a way of progressive protection of the material heritage of industrialism.¹⁸ This relatively new phenomenon in the Polish context involves specialists from various fields including, inter alia, architects, urban planners, conservators, and designers. Therefore, depending on its geographical context, the landscape of a post-industrial city is a space of an undeveloped and empty building, urban ruins or tissue that underwent the process of intensive adaptive work where design plays an important role.

The presence of the material heritage of industrialism in an urban landscape raises questions about the nature of modern urbanisation processes and their extirpating nature. The experience of a post-industrial break involving residents of former workers' districts, which is of particular interest to this article, can be interpreted as an effect of processes occurring much earlier than the 1970s, which, as mentioned above is generally taken to be the beginning of post-industrialism in the Western world. Our experience of contrast, when we juxtapose the cubic volume of a factory block with the scale of the human body, recognises the specifics of the processes mentioned above. This feature of post-industrial architecture is emphasized by, among others, Wojciech Wilczyk in his photography series entitled *Postindustrial*. "In the case of post-industrial sites – says Wilczyk in an interview with Maciej Kabsch – their unusual form was the motivation for taking photos. It is usually monumental and with some kind of understatement, which results from being partially dismantled and excluded from a production process."¹⁹ The problem faced by contemporary design thought when trying to incorporate post-industrial sites into a circulation of economic, social

¹⁸ Ł. Urbańczyk, 'Zabytki przemysłowe szansą rozwoju miast,' in: *Adaptacja obiektów przemysłowych do współczesnych funkcji użytkowych*, ed. B. Szmygin, Warszawa–Lublin: Wydawnictwo Politechniki Lubelskiej 2009.

¹⁹ M. Kabsch, 'Postindustrialne dziedzictwo utracone. Wywiad z Wojciechem Wilczykiem,' http://www.bryla.pl/bryla/1,85301,13033953,Postindustrialne_dziedzictwo_utracone__WYWIAD_.html, [accessed: 20.11.2017].

and cultural exchanges includes the materializing potential of a modern urban planning project. Ewa Rewers observes that this project is related to the tendency of being transformed into a dystopia.²⁰ Post-industrialism would, therefore, not be the beginning, but instead the culmination of the processes anticipated by modernity.

Decontextualisation of the subject's practical knowledge is one such process. Decontextualisation, in the perspective of biographical experience, refers to a situation where the source of inspiration to build and transform a place has been changed, which makes it difficult to create "maps of meaning."²¹ These allow for the subject's effective navigation in the socio-cultural space of everyday life. It is related to a subjective feeling of being disinherited from the tools that help to transform locality in everyday practices. It is worth emphasizing that reflection on the processes of decontextualisation requires taking into account something more than only the elements of structural transformation, which was argued by Manuel Castells in his conception of the "space of flows" and the "space of places."²² Paula Saukko observes that Castells's idea ignores many important aspects of the described transformation, which results from the research approach he adopted. According to Saukko, Castells does not take into account the local dimension of the transformation of Western societies into network societies, which might be seen as reductionist.²³ Following Saukko, it can be claimed that it is necessary to include "dialogical validity" in the research on places and in the

²⁰ E. Rewers, *Post-polis. W stronę filozofii ponowoczesnego miasta*, Warszawa: Universitas 2005, p. 256.

²¹ J. Clarke, T. Jefferson, 'Kultury młodzieżowe klasy robotniczej,' in: *Kultura i hegemonia. Antologia tekstów szkoły z Birmingham*, ed. M. Wróblewski, trans. D. Kolasa, M. Wróblewski, Toruń: Wydawnictwo Naukowe Uniwersytetu im. Mikołaja Kopernika 2012, p. 124.

²² M. Castells, *Spoleczeństwo sieci*, przeł. M. Marody, Warszawa: Wydawnictwo Naukowe PWN 2007, pp. 423–428.

²³ P. Saukko, 'Metodologie dla studiów kulturowych. Podejście integrujące,' in: *Metody Badań Jakościowych*, eds. N. Denzin, Y. Lincoln, Warszawa: Wydawnictwo Naukowe PWN 2010, pp. 492–494.

research investigating a specific problem of practice,²⁴ which allows for the capturing of lived experience. This is why my way of understanding post-industrialism aims to capture the idea of a post-industrial place and goes beyond the concepts of Bell and Castells, the ‘change by culture’ trend, and studies on industrial heritage. My proposed understanding is based on the model of social formation put forward by a Birmingham school, which consists of “structures, cultures and biographies” captured in the perspective of interrelations between them.²⁵ Michał Wróblewski observes that this model made it possible to build multi-layered, in-depth explanations of a number of cultural phenomena based on the assumption that culture should be “(...) understood not only through the prism of its meanings, but also as an expression of structural transformations (...)”²⁶ Accepting the model of thinking about social formations proposed by researchers from CCCS, I propose to understand post-industrialism in terms of the “structure of feeling”²⁷ specific to a given historical period and locality, and also to take into account its often overlooked biographical dimension. According to Raymond Williams, the “structure of feeling”

is as firm and definite as ‘structure’ suggests, yet it operates in the most delicate and least tangible parts of our activity. In one sense, this structure of feeling is the culture of a period: it is the particular living result of all the elements in the general organization.²⁸

In line with the considerations of the author of *Long Revolution*, the “structure of feeling” is the basis for communication between participants in a given community. It is not something that its members “learn” from

²⁴ Ibidem, p. 488.

²⁵ J. Clarke, T. Jefferson, ‘Kultury młodzieżowe klasy robotniczej,’ op. cit., p. 124.

²⁶ M. Wróblewski, ‘Wierni jako zasób kontrhegemoniczny. Spór o krzyż w kontekście teorii hegemonii,’ *Kultura popularna* 2014, no. 1, p. 18.

²⁷ R. Williams, *The Long Revolution*, Harmondsworth-Ringwood: Penguin Books 1965, pp. 64–65.

²⁸ Ibidem.

previous generations, but it instead emerges as the creative and unique response of a given generation to the living conditions within a specific organisational framework.²⁹ The “structure of feeling” can be treated as a product of a previously explained concept of “energy and information metabolism” proposed by Kępiński. With regard to the issue of a place, which is of interest to us in this article, it can be said that the “structure of feeling” creates its cultural and material infrastructure. Therefore, it would be the dimension of the place that distinguishes it from others and decides on its particular atmosphere which, in the case of post-industrial places, is determined by the experience of a biographical break.

Among the structural conditions that describe the “structure of feeling” characterising post-industrialism, it is possible to point to the relative suddenness of deindustrialisation processes in relation to the level of development of cultural competences, which allow for adaptation to new socio-economic conditions. This leads to a situation where the existing ways of constructing ties with the place lose relevance and the previously acquired practical knowledge becomes useless. The sphere of intelligibility available subjectively shrinks in the absence of tools that allow for a construction of new understandings. Various discourses and ideologies effectively fill this gap today, but the integrity of the experience of the place is affected. The lived reality of the subject experiencing a post-industrial break falls apart into a number of spheres that are interconnected only externally. A post-industrial “structure of feeling” is far from an experience of integrity, and it is characterised by a touch of antinomy.

Post-industrial places and rootedness

Walmsley and Lewis observe that “the term ‘place’ implies the location and integration of nature and culture. This is why each place has a unique character. These places, however, are connected thanks to the

²⁹ Ibidem p. 65.

movement of people in space.”³⁰ The term ‘post-industrial place,’ similarly to the term “non-place,”³¹ is often used in the plural. What links individual locations with different stories in this case, is an abstract concept of post-industrialism, and not, as Walmsley and Lewis would have assumed, the above-mentioned “movement of people in space.” A way of understanding post-industrial places as a certain supra-local network of former industrial sites, suggested by the use of the plural form, is characteristic for design theory and practice. The typology of degraded areas in cities proposed by Piotr Lorens, where the author also distinguishes “former industrial sites,” is but one example.³² Such a typology undoubtedly facilitates the process of planning revitalization transformations on a city-wide scale. It is not a tool, however, which allows the designer to establish a closer connection with a specific place subjected to transformations. Lorens also writes about that: “We cannot forget that each of the considered cases is slightly different, which will result in the necessity of its individual analysis and evaluation each time, and presentation of specific solutions in the transformation program that can be implemented in a given case.”³³ The abstraction of scientific typology cannot, therefore, fully replace the specificity of cultural experience, which is of a situated character.

Leaving behind the thinking of a post-industrial place in terms of a type of space, does not eliminate the paradoxical nature of this concept. A post-industrial “structure of feeling” consists of an experience of moving away from a place, understood as an equivalent of being at home, of presence or a community, rather than having a close relationship with it. This period is defined by mobility resulting from, amongst other things,

³⁰ D.J. Walmsley, G.J. Lewis, *Geografia człowieka. Podejście behawioralne*, Warszawa: Wydawnictwo Naukowe PWN 1997, p. 254.

³¹ M. Augé, *Non-places. Introduction to the Anthropology of Supermodernity*, trans. J. Howe, London–New York: Verso 1995.

³² P. Lorens, *Rewitalizacja miast. Planowanie i realizacja*, Gdańsk: Wydział Architektury Politechniki Gdańskiej 2010, pp. 32–47.

³³ *Ibidem*, p. 47.

the development of new communication technologies. However, some aspects of the latter state are still present in an urban landscape in the form of unclear pathways, which once connected former factories with workers' districts. Their presence in the city structure is significant for the atmosphere of a post-industrial place because it refers in some way to what Anna Zeidler-Janiszewska called "mnemotechnical pretext" in relation to the flânerie experience.³⁴

Perceiving the paradoxicality inscribed in the concept of a post-industrial place does not lead to the acceptance of Giddens's theory about the decrease of the importance of a place in the life of a subject.³⁵ A place can be understood using different languages of description. Maria Lewicka observes, for example, when it comes to "progressive"³⁶ conceptions of a place, the idea of *genius loci*, which indicates an essentialist identity of a place, is replaced with an idea of "processuality."³⁷ "Can't we rethink our sense of place? – asks Doreen Massey – Is it not possible for a sense of place to be progressive; not self-enclosing and defensive, but outward-looking?"³⁸ A place perceived in Massey's categories gains the status of an open construction organised around "a global sense of place."³⁹ Understood this way, a place does not exist as a property of a given community, but rather folds and unfolds as a result of practical transformation-oriented activities. The conditions for the possibility of the latter, however, require an in-depth reflection today, especially when we take into account post-industrial places undergoing an experience

³⁴ A. Zeidler-Janiszewska, 'Berlińskie loggie – paryskie pasaże. Miasto jako „pretekst mnemotechniczny,”' in: *Pisanie miasta, czytanie miasta*, ed. A. Zeidler-Janiszewska, Poznań: Wydawnictwo Fundacji Humaniora 1997.

³⁵ A. Giddens, *Nowoczesność i tożsamość. „Ja” i społeczeństwo w epoce późnej nowoczesności*, Warszawa: Wydawnictwo Naukowe PWN 2001, pp. 201–202.

³⁶ M. Lewicka, 'Miejsce', in: *Modi Memorandi*, eds. M. Saryusz-Wolska, R. Traba, J. Kalicka, Warszawa: Wydawnictwo Naukowe Scholar 2014, p. 228.

³⁷ Ibidem.

³⁸ D. Massey, *Space, Place and Gender*, Minneapolis: University of Minnesota Press 1994, p. 147.

³⁹ Ibidem, p. 143.

of identity breaks. Taking into consideration the problems faced by design practice when it comes to the articulation of the complexity of a post-industrial place, it is perhaps worth referring to the category of incomprehensibility. As a complex ecosystem of relationships covering various dimensions of people's functioning in space, post-industrial places resist intelligibility. As a certain historical and geographical whole subjected to a continuous transformation process, it is a kind of cognitive obstacle, which cannot be overcome using the available interpretation tools, but requires new tool that have to be developed. It is a difficult task that requires a more flexible approach to time and action than urban strategies typically assume. The resistance to intelligibility of a post-industrial place involves locating the latter in two time orders: past and present. Their interconnection is not readily visible. It manifests itself through rhetorical structures organizing personal biographies of residents and in the form of scattered symptoms: in sudden flashes of understanding mixed up with anxiety experienced during walking down a dark street where frontages and gates are covered with graffiti; in the underground, dark passages of railway viaducts, on the rickety pedestrian footbridges tossed across busy city arteries.

It seems then that rootedness in a post-industrial place can be made possible through its prior formation as a concept and through design solutions based on listening to the stories living in a place. This type of listening requires a processual interpretation of a place, which is opening to cultural difference and which, as we can observe, also applies to the past order. Therefore, the past of a place has to be reached interpretatively and its influence on the present has to be accepted. This can be observed in case of, for example, Shakespeare's Hamlet, as invoked by Derrida.⁴⁰ It should not be done, however, in order to remain within the framework of intelligibility created by the past, but to creatively

⁴⁰ J. Derrida, *Spectres of Marx. The State of the Debt. The Work of Mourning and the New International*, trans. P. Kamuf, New York–London: Routledge Classics 2006; cf. A. Marzec, *Widmoontologia. Teoria filozoficzna i praktyka artystyczna ponowoczesności*, Warszawa: Fundacja Bęc Zmiana 2015, pp. 203–229.

transform it. Rootedness in place cannot rely on staying in one place for a long time, which could be assumed because of concepts showing rootedness as “place attachment.”⁴¹ Another model of rootedness can be proposed here, one that refers to Deleuze’s metaphor of the rhizome.⁴²

The relationship of project practice with a post-industrial place

“Make room for everything and everyone you care about.”⁴³ In this way, Swedish furniture designers and a certain company’s promotion department try to convince customers to buy modular cabinets for building home archives, the contents of which would not be known to an outside observer. This is possible using specific fronts, which give an effect of an integrated whole smoothly fitting into the surface of the wall. Such a cabinet can accommodate many items, the number of which increases proportionally to the time we spend in a given place. The objects that surround us during our lives find their own place in this way, and their layout is determined by the system proposed by designers. Objects accumulated over the years are to be hidden inside furniture, which brings a visual order to the space of an apartment. A way of understanding the practice of living by designers, is based on the idea of privatisation of the chaos of objects and creating systems that make it possible to organize and hide them. Designing becomes a tool for managing interiors, which cannot accommodate the spatial time in the form of collected items.

The above example illustrates the relationship between design practice and the living space, and takes into account a micro scale. However, the relationship between design and post-industrial places, which takes into account a city-wide scale, is similar to the one proposed for

⁴¹ P.A. Bell. et al., *Psychologia środowiskowa*, trans. M. Lewicka et al., Gdańsk: Gdańskie Wydawnictwo Psychologiczne 2004, p. 76.

⁴² K. Dovey, *Becoming Places*, op. cit., p. 20.

⁴³ *IKEA catalogue*, July 2017, p. 42.

residential interiors. We find here a tendency to subordinate the complexity of places through unifying design projects that bring a visual order. In many cases these projects are a barrier to building a subjective relationship with a place, because they function as unified solutions that transform post-industrial places into views.

Beata Frydryczak lists artistic practices – “painting, photography, and film” – among those that mediate landscape in a way that transforms it into a “view” and links it with the “idea of beauty.”⁴⁴ The repertoire of these practices could probably be extended to contemporary design practice, including primarily landscape architecture and practices related to place branding. The proposed extension seems justified if one considers the way in which these practices treat a former industrial sites. As well as proposing a new function for a deserted site, they also strive to create a view, which offers a globally profiled concept of post-industrial beauty. It can be assumed that this way of capturing industrial heritage is one of the reasons why design practice loses sight of its links with the context. Beata Frydryczak observes that “wider interpretation possibilities are provided by a geographical perspective and all practices related to exploration and sensitivity to landscape, which emphasize its processual nature and see the surroundings and people’s relationship with the environment as more important than its visual nature.”⁴⁵

Following Frydryczak’s considerations, we can observe that the aesthetic and geographical approaches to landscape stand in opposition to each other. Taking into consideration the practice of adaptation of post-industrial places for new functions, we can notice that it is based on the former approach. Some of its form serves, for example, as the basis for the discourse, which David Harvey called “urban entrepreneurialism.”⁴⁶ Richard Kujawa observes that when it comes to

⁴⁴ B. Frydryczak, ‘Krajobraz,’ in: *Modi Memorandi*, op. cit. p. 197.

⁴⁵ *Ibidem*.

⁴⁶ D. Harvey, ‘From Managerialism to Urban Entrepreneurialism. The Transformation in Urban Governance in Late Capitalism,’ *Geografiska Annaler. Series B Human Geography* 1989, no. 1, pp. 3–17.

“urban entrepreneurialism,” the concept of a post-industrial place refers primarily to space re-included in the circulation of urban exchanges through processes related to the symbolic economy.⁴⁷ According to this approach, post-industrial places refer to former industrial sites transformed into new urban icons. The Guggenheim Museum Bilbao, the Tate Modern in London, Manufaktura in Łódź, Stary Browar in Poznań or Muzeum Śląskie in Katowice can all be given as examples here. The way of understanding post-industrial places proposed as part of the “urban entrepreneurialism” discourse is insufficient in the context of questions about the progressive forms of rootedness in a place. Nevertheless, it is now the basis for many projects aimed at protecting industrial heritage. By defining its mission “in bullet points,” design practice based on this way of understanding places goes in line with neoliberal development policies. Cities often follow the vision of quick profit associated with those policies. It seems, however, that ignoring the influence of the biographical dimension of a place, which constitutes its part, on a broadly understood life of the site that is being adapted, may also prove counter-effective for the purposes that those policies want to achieve.

Among design practices which seek to establish a deeper relationship with the context – and thus counteract the transformation of places into non-places or views – one could point to, for example, practices of new urbanism based on the idea of “authenticity.”⁴⁸ This idea is based on, inter alia, being faithful to building traditions that are characteristic of a given region⁴⁹ or on treating the general needs of a human body as a context, and striving to generate specific sensory and psychological effects. Both of the ways of creating relationships with the context take

⁴⁷ R. Kujawa, ‘Urban Entrepreneurialism,’ in: *Encyclopedia of Human Geography*, ed. B. Warth, Thousand Oaks–London–New Delhi: Sage Publications 2006, pp. 515–516.

⁴⁸ M. Lewicka, ‘Miejsce,’ op. cit., p. 228.

⁴⁹ L. Krier, *Architecture. Choice or Fate*, Windsor: Andreas Papadakis Publisher, 1998.

into consideration the quality of building and finishing materials. These include, for example, wood and raw concrete. It is also important to incorporate vegetation into an urban project, for example, in the form of flower meadows referring to the aesthetics of wild nature, as well as incorporating watercourses into the landscape (e.g. Mill Island in Bydgoszcz). Although in many cases these practices are visually very attractive and address an increasing demand for recreational areas in urban spaces, they do not exhaust the contextual complexity of those places, which also includes a post-industrial “structure of feeling.” The latter can be decoded by means of a deepened empathic reading of personal biographies and symbols.

In search of an alternative

The disappearance of an integrity of an experience of a place observed today can be associated with a strain on the Heideggerian relationship between dwelling and building, which is the relationship of identity:

The truck driver is at home on the highway, but he does not have his shelter there; the working woman is at home in the spinning mill, but does not have her dwelling place there; the chief engineer is at home in the power station, but he does not dwell there.⁵⁰

This passage shows dwelling as a relationship, which connects the subject with spaces understandable for him or her thanks to practical knowledge, which allows for a reproduction of the order of those spaces. An observation about the loosening of the relationship between living and building could be likened to the process of losing contexts by workers of former factories, where their knowledge would allow

⁵⁰ M. Heidegger, *Poetry, Language and Thought*, trans. A. Hofstadter, New York: Harper Perennial Modern Classics 2001, p. 143.

for meaning-making practices. The experience of a biographical break created in this way is an important component of a post-industrial place and creates its peculiar atmosphere. This experience deposits and anchors itself to a place. Using a metaphor, we could say that the experience extends into a place like a spider's web – a structure that is poorly visible but extremely durable, characterized by its feel and a tendency to fill what is in between.

The movement of cultural education and cultural animation represents a certain promise to address this dimension of post-industrial places. It deals with local identity issues, the multicultural past of the area, those issues that relate to the evening out of opportunities between residents of larger and smaller centres, and problems of unemployment and inherited poverty. The ways of deepening the interpretative relationship with the place that are particularly important are those that strive to unlock participants' potentials by developing their creative imagination and artistic skills. The educational and artistic activity of Maria Parczewska from Laboratory of Creative Education at the Centre for Contemporary Art (Pol. Laboratorium Edukacji Twórczej przy Centrum Sztuki Współczesnej) serves as a good example.⁵¹ Parczewska's workshops problematize the codes and frames of artistic production in order to show the potential availability and applicability of artistic strategies outside the context of the field of art. They can be ascribed a significant emancipation potential because they allow for the creation of new cognitive and functional structures among participants, which, with further support, may lead to the construction of new identity narratives by the subject. Also activities based on storytelling can be helpful in reaching the lived experience of residents. Such storytelling is based on narratives and telling stories in creating subjective identity projects, which has the potential for therapeutic value.

⁵¹ M. Parczewska, 'Potrzeba poszerzania pola,' <http://cpe.poznan.pl/wp-content/uploads/2014/11/Maria-Parczewska-POTRZEBA-POSZERZANIA-POLA.pdf> [accessed: 26.11.2017].

Sociological and educational research carried out in Dzierżoniów as part of the project entitled *Snucie – opowieści o pracy i mieście* (Ang. *Yarns – stories of work and the city*)⁵² was devoted to the experience of breaking the continuity of an identity project and its spatial and biographical consequences. The authors aimed at “decoding urban narratives” and “creating a subjective portrait of places.”⁵³ The potential for building a sense of identification with the city, different from that offered by urban marketing specialists, was observed in the stories of women workers from a former factory Silesiana in Dzierżoniów.⁵⁴ The collected stories, became the basis for the creation of an audio drama, which was played in the streets of Dzierżoniów, and a pretext for a reconstruction of Silesiana’s context through the use of artistic means, such as textiles and graphics.⁵⁵ The activities carried out within the *Snucie* project are an examples of the functioning of cultural animation as a medium through which stories filling a post-industrial space can be told and heard.

Post-industrial sites adapted to the needs of museums repeatedly function as spaces for education and cultural animation activities. This constitutes a good opportunity to build a culturally deepened relationship with a post-industrial place. The place-making and tactical potential inherent in activities of education and cultural animation is undeniable. However, these activities do not always reach the people who need them most. Sometimes these practices are appropriated by various ideologies and institutional discourses and the strength of their critical influence weakens if it goes through a grant system.⁵⁶

⁵² M. Skowrońska, B. Lis, ‘*Snucie – opowieści o pracy i mieście*,’ in: *Poradnik metodyczny. Edukacja kulturowa*. Tom 3, ed. K. Sikorska, Poznań: Centrum Kultury Zamek, Centrum Praktyk Edukacyjnych, <http://cpe.poznan.pl/publication/poradnik-metodyczny-edukacja-kulturowa-tom-3/> [accessed: 4.11.2017].

⁵³ *Ibidem*, p. 122.

⁵⁴ *Ibidem*, pp. 123–124.

⁵⁵ *Ibidem*, pp. 127–128.

⁵⁶ Cf. K. Szreder, *ABC Projektariatu. O nędzy projektowego życia*, Warszawa: Bęc Zmiana 2016.

The socio-cultural effect of animation and education initiatives is fundamentally different from the effect achieved in macro-scale projects. Adaptive interventions aimed at transforming former industrial sites into factories of “symbolic knowledge,”⁵⁷ which attract art galleries, boutiques, and headquarters of creative industries, rarely problematize the subjective dimension of post-industrial experience, which involves people living in the area. They are also a tool for appropriating the space of a post-industrial site through symbols and aesthetics of the middle class. Krzysztof Nawratek has recently investigated these relatively well-recognized processes related to the development of symbolic economics in terms of the renewal of Polish cities through reindustrialisation.⁵⁸ According to Nawratek:

[T]he relationship between the city and industry still seems very important – and it is not only because of the fact that cities have evolved over the last 150 years thanks to industry. China’s city-regions are still growing and are closely related to the development of industry in this country.⁵⁹

What follows from this is that the restoration of industrial functions to cities may be conducive to the reconstruction of ties between various layers of urban society. This could have a positive effect on the situation of the former working class because it would allow for a recontextualisation of their practical knowledge, which could in turn lead to a narrative merging of individual identity projects. In addition, thanks to reindustrialisation, the factory could become an important institution for those people once again.

Projects of reindustrialisation are radically different from practices adapting former industrial places to serve a narrowly defined cultural

⁵⁷ K. Nawratek, ‘Miejska reindustrializacja i jej wrogowie,’ <http://www.institutobywatelski.pl/17538/lupa-institutu/miejska-re-industrializacja-i-jej-wrogowie> [accessed: 31.10.2017].

⁵⁸ Ibidem.

⁵⁹ Ibidem.

function. Although it is a macrostructural enterprise, it can be an important tool for renewing the relationship between living and building. By analysing concepts related to this project, we can notice traces of a context-sensitive approach to issues of post-industrial places. A former industrial site is not transformed into a technical task within this concept, but it is seen as a node in the network of connections forming a post-industrial place and a potential generator of new relationships, which can eliminate structural inequalities.

Conclusion

The reason why adaptation projects of former industrial sites cannot establish a closer relationship with the wider socio-spatial context of the city might be due to the fact that their conceptualisation of a post-industrial place is not sufficiently deep. By proposing to understand a post-industrial place as a complex assemblage based on processual interpretations, I have tried to show the influence of the post-industrial “structure of feeling” on its functioning and atmosphere. Addressing the content of the post-industrial “structure of feeling” in projects aimed at renewing residents’ bonds with a post-industrial place seems necessary because it is not something external to the place, but rather it is its essential ingredient. I have problematized the phenomenon of the impact of the post-industrial “sense structure” on the current condition of post-industrial places by pointing not only to the dimension of consciousness, but also to the material dimension. This allows us to look at an experience as an important factor shaping activities and introduce a micro-historical perspective to the research of places. The post-industrial “structure of feeling” marked by the experience of breaking biographical continuity should be taken up by city theorists and designers. The article indicates two forms of such activities. The first, on the micro-scale, concerns the field of education and cultural animation. The second, on the macro-scale, is related to the recently discussed issue

of reindustrialisation. When it comes to the re-rootedness in a place, reindustrialisation appears to be a difficult, but promising project. This is reflected by Giddens, who observes that “a successful re-rootedness depends on whether an individual manages to accomplish an uneasy task of an inseparable weaving of their own actions into the context of a given place.”⁶⁰ It should be emphasized, however, that reindustrialisation can be a structural context for such a “weaving,” provided that it allows for the recontextualisation of practical knowledge possessed by workers of former factories. Otherwise, it will not be any different from adapting former industrial places for the purposes of symbolic economy.

The theory of a place, which emphasises complexity as the main feature of the ontology of its subject, renews the relationship with a post-industrial place by re-creating its concept. In this sense it is an expression of concern for building new forms of rootedness and its practical implementation. Assemblage thinking is related to the concept of complexity and is close to thinking related to adjoining relationships, which makes it similar to the way in which everyday life is experienced. Therefore, rootedness can be attributed to the work done by the concept of assemblage. This allows for the rejection of the “geometric” and also, as Hanna Buczyńska-Garewicz points out, the reductionist “concept of space,”⁶¹ in favour of emphasising the process of “becoming,” as a way in which post-industrial places manifest themselves in their complexity.

⁶⁰ A. Giddens, *Nowoczesność i tożsamość. „Ja” i społeczeństwo w epoce późnej nowoczesności*, trans. A. Szulżycka, Warszawa: Wydawnictwo Naukowe PWN 2001, p. 202.

⁶¹ H. Buczyńska-Garewicz, *Miejsca, strony, okolice. Przyczynek do fenomenologii przestrzeni*, Kraków: Universitas 2006, p. 15.



Tadeusz Miczka

Change and Continuity. Essential Directions of the Development of Contemporary Cities and of the Studies Concerning Living Spaces of Information Society

In the 21st century, when the world population will surely reach more than ten or even tens of billions, typical transformations in lives of individuals and social groups take the forms of radical changes. One of the most important is the change of the quality of public and private spaces in cities. According to the latest scientific works on demography, for example a report prepared by the Department of Economic and Social Affairs (DESA) in the United Nations and diagnosis of The World Health Organization (WHO), few people move from crowded cities to the countryside while the number of city dwellers increases.¹ In

¹ 'The United Nations Report: World Urbanization Prospects (2014).' Retrieved from urbnews.pl/raport-onz-world-urbanization-prospects-2014/ and i. a. Capacity Building to Establish a National Network of Age-Friendly Cities and

developing countries five million people move to the cities every month. A constant noticeable increase of city population can be also observed in developed countries. In the mid-twentieth century about 30 percent of the world population lived in towns, today in 2018, it is 54 percent. In the most densely populated country, The Middle Kingdom, 56 percent of the Chinese live in towns, in 2030 it will be 70 percent, which is more than a billion. According to scientific predictions, 66 percent of the whole population will live in towns in 2050, which is almost two thirds of all the people in the world.

Towns will play a very important role in the development of mankind because many people will associate their hopes for improving their standards of living with cities. That is why “[...] Managing urban areas has become one of the most important challenges of the 21st century.”² It is stated in the aforementioned report by John Wilmoth, who is in charge of the department of population in DESA. These predictions and conclusions are obviously taken into account in new cities which are built from scratch, but the most important change is caused by transformations which take place on the urban areas with their own history, especially post-industrial places. They shaped identity of city-dwellers, identities strong, essential and internally coherent. They guaranteed durability of human embedment in environment and in culture. The change definitely breaches their sense of security which is connected with that, but simultaneously creates possibilities for individuals and social groups to broaden their freedom and to have bigger influence upon environment and life of community. According to the studies carried out on the phenomena so far, all the cities (150) enumerated in *the Global City Index* (GCI), which has been run since 2008 on the basis of 26 criteria, possess their post-industrial places which they usually attempt to rearrange and resocialize.

Communities in Japan, www.who.int/kobe_centre/mediacentre/age-friendly-cities-workshop/en.

² ‘The World Moves to the Cities.’ Retrieved from wyborcza.pl/1,76842,16310938,ONZ_Swiat_przenosi_sie_do_miast_20_lat_temu_jednym.html.

While discussing the process of change, in this case socially noticeable transformation of cities, Zygmunt Bauman's warning is worth remembering. He reminds that

the conception of 'transformation' clarifies the issues only when it accepts an obvious observation that transformation is a permanent state of human way of existence. It becomes misleading when it is attributed with a stronger sense, suggesting that one not only knows where is going from, but also where to. Completely 'fast-like' surprises can be expected if such a conception of transformation meets with ever tempting idea of its apocalyptic solution...³

The words of the author of *Liquid Times: Living in the Age of Uncertainty*⁴ achieve a special meaning in the context of numerous attempts of solving usual and unusual problems of residents of big cities in a radical way. In the academic literature devoted to this subject notions like "e-topia," "applied utopia," "utopianism," "utopian project"⁵ confirm that "stronger sense" is attributed to transformations of contemporary cities. On one hand the thought about the necessity of making city-dwellers happy⁶ is dominating in this reflection, which was expressed for the first time by Francesco Patrizzi in his work *La Città Felice*. On the other hand, it is opposed to the conception revealing risks connected with

³ Professor Zygmunt Bauman's *Seminary Materials (Autumn 1995–Spring 1996)*, ed. A. Zeidler-Janiszewska, Warszawa: Instytut Kultury 1997, pp.12–13.

⁴ Z. Bauman, *Liquid Times: Living in the Age of Uncertainty*, Warszawa: Wydawnictwo Sic! 2007.

⁵ W. J. Mitchell, *E-topia. Urban Life, Jim – but not as we know it*, Cambridge: MIT Press 1999; H. Cyrzan, *About the Need of Utopia. From the History of Applied Utopia in the 20th Century*, Toruń: Wydawnictwo Adam Marszałek 2004; D. Pinder, *Visions of the City. Utopianism and Politics in 20th-Century Urbanism*, Edinburgh: Edinburgh University Press 2005; B. Gutowski, *The Space of Dreamers. City as an Utopian Project*, Warszawa: I H S UKSW 2006.

⁶ See Ch. Montgomery, *Happy City: Transforming Our Lives Through Urban Design*, Kraków: Wysoki Zamek 2015.

these idealisations. They usually follow Henry Jenkins' *Participatory Culture* and implement the idea of *Participatory City*. It is inspired by *Right to the City* formulated by Henri Lefebvre in the 1960s and then modified in a number of countries.⁷ In other words nowadays in the cities and first of all in post-industrial places a great transformation takes place, which introduces new quality to people's everyday life and also opens a completely new field of interaction, including thinking and acting of *homo interneticus* as contemporary man is more and more often called.⁸

The direction of the happening changes has not altered since the beginning of the 1970s as far as the most general qualities are concerned. It can be perfectly illustrated with the buildings designed by a famous Catalonian architect Ricardo Bofill such as *La Fabrica* (1973); the ruins of cement factory were turned into artist's flat and the studio, mixing industrial character with Catalonian gothic, elements of surrealistic construction with European postmodernism. The connection of global and local components dominates also in post-industrial landscapes of the cities in the former Eastern Bloc (Russia, Germany – places in the previous German Democratic Republic, Poland and China – five cities with Beijing as a leader) presented in the photographs in *Citymorphosis*⁹ – a book published by Marek M. Berezowski. The author has chosen the cities enumerated in GCI and presented similarities of those changes in different cultures, following the assumption that their urban transformation was the most intense in the world. The result makes a huge impression because the pictures do not have captions and they do not present characteristic objects and places which are located there. They are also deprived of symbols,

⁷ H. Lefebvre, *Right to the City*. Retrieved from www.teoriaarchitektury.blogspot.com/2012/07/henri-lefebvre-prawo-do-miasta-1967.html.

⁸ See *Homo Interneticus: Ethnographical Journeys Inside the Network*, eds. E. Jagiełło & P. Schmidt, Lublin: Wydawnictwo Portalu Wiedza i Edukacja 2010.

⁹ M. M. Berezowski, *Citymorphosis: Poland, China, Russia, Germany (2013–2017)*, Warszawa: Wydawca Marek M. Berezowski 2017.

human faces and inscriptions. The series of photographs creates multinational and multicultural “megacity;” it illustrates universalism of the metamorphosis taking place in former urban space. Noticeable similarities of changes result from particular logic of the development of post-industrial society.

The aforementioned examples can be considered as representative ones for the change analysed in the dissertation. One of its main, even indispensable, sources and determinants is glocalisation, understood, just like in Roland Robertson’s approach, as reciprocal action between globalisation and localisation, globalism and localism and globality and locality.¹⁰ All the researchers of the phenomenon emphasize its internal conflict, simultaneous integrity and fragmentation, homogenization and heterogenization, universality and particularity, structural hybridization, new restratification of the world and new global layering and hierarchy of all forms and fields of social life. Scientific literature devoted to the subject is enormous and in this point it is sufficient to draw attention to

¹⁰ R. Robertson, ‘Glocalization: Time-Space and Homogeneity-Heterogeneity,’ in: *Global Modernities*, eds. M. Featherstone & S. Lash & R. Robertson, London–Thousand Oaks–New Delhi: Sage Publications 1995, pp. 25–44. Globalization in scientific research refers to the change in the way societies are organized. It is connected with an inevitable process in which independent national countries join more and more complicated chains of connections with institutions and transnational subjects. Localization is the way societies are organized. It refers to the process in which independent national countries and functioning social groups achieve increasing autonomy in acting, and empowerment in economic, social and cultural aspects; always within bigger social and political structures. Globalism is a notion referring to the economic dimension of globalisation; it is financial management in a global scale. Localism indicates economic dimension of localisation, which shapes the character of a particular social deal. Globality is a notion which characterizes the world as a common place for an increasing group of people and societies. It can be treated as the basis on which building of the world society can be attempted. Locality is a category which characterizes territorial communities, in which mutual relations of their members are strongly connected with creating in defined spaces their own rules, aims and values, the process results in creating social and cultural differences.

the notion proposed by Robertson, which defines its essence: connection of global forces with local worlds.¹¹ According to Paweł H. Dembiński all characteristics of globalisation, which usually are radically different, have one common aspect, they treat globalisation as a process

of gradual shrinking of space-time in which we move and act [...] shrinking of space-time [...] is not a physical phenomenon, it is a deep feeling which penetrates us. It is caused by constantly growing interdependence [...] Reciprocal actions increased by technology, which gets cheaper and more available, become more and more consistent and imminent. We interact with each other in decreasing intervals of time, more and more things happen in real time and it is not connected with the distance. It means that globalisation is the accumulation of loops of reciprocal actions into extremely complicated networks which are overwhelming for all of us as individuals, as companies, as countries.¹²

The phenomenon understood in this way obviously provokes controversies and is estimated as both positive or negative direction of the development of human civilisation. Although there are numerous sticking points, it should be underlined that components and forms of this phenomenon can have both global and local character and the differences may be hard to detect. Some researchers reckon that global elements will finally defeat local elements but there are also researchers like Bruce R. Scott who perceives globalisation, treated as glocalisation, as a game in which all players win.¹³ The winners-losers perspective replaced with the winners-winners perspective seems very interesting

¹¹ J. D. Eller, *Cultural Anthropology. Global Forces, Local Lives*, Kraków: Wydawnictwo Uniwersytetu Jagiellońskiego 2012.

¹² P. H. Dembiński, 'Globalisation – Challenge and Opportunity,' in: *Globalisation*, ed. J. Klich, Kraków: ISS 2001, pp. 19–20.

¹³ B. R. Scott, 'The Great Divide in the Global Village,' *Foreign Affairs*, vol. 80, no. 1, 2001.

and “beneficial” for the future of post-industrial places. Unfortunately it depends on numerous circumstances and social mechanisms and first of all it is not sufficiently documented.

In the 21st century ideas of glocalisation practically define information societies which produce so called participatory cultures, in other words cultures which in various ways activate its members. These forms of functioning of such communities are completely different from the previous ones. Although there are numerous definitions of this society and none of them is satisfactory, it can be acknowledged that a new social structure with particular qualities was created.¹⁴ In all activity fields of man, society and economy, information and knowledge have dominating role, but it is dispersed knowledge. Computers, information programs and other electronic means of communication are commonly used. In everyday life, at work, in education and in art, the importance of the Internet and multimedia constantly increases. The feeling of compression of time and space increases as well. Other defining features are: redundancy of information, increasing speed of communication processes and multiplying possibilities of virtualisation of mental life and social and economic relations. New technologies penetrate all fields of life of individuals and societies so efficient fighting with digital exclusion is essential for their further development. This exclusion is perceived as the biggest danger for civilisation progress.

The theses concerning globalisation formulated by Arjun Appadurai are worth thorough consideration. He treats information society as one of the results of global civilisation tendencies (the other one is mass migration).¹⁵ According to him electronic media expansion is, to some extent, emanation of the new technologizing of the world, but first of all, it is a phenomenon which strongly influences people’s imagination and

¹⁴ T. Miczka, ‘Imperative: “The More the Better” as a Danger for Proper Development of Information Society,’ *Academic Journal of Interdisciplinary Studies*, Special Issue, vol. 1, no. 3, December 2015, S 1, pp. 14–15.

¹⁵ A. Appadurai, *Modernity At Large. Cultural Dimensions of Globalisation*, Kraków: Wydawnictwo Universitas 2005.

becomes a fundament on which cultural identities can be constructed. He disagrees with the idea that this expansion leads to homogenisation of numerous spaces and phenomena because, in his opinion, local communities are “infected” by the media with the events which take place somewhere else. What is more, thanks to the media they can articulate their points of view, particularities and specific qualities. As a result, globalisation becomes glocalisation in which a large number of differences is articulated, and differences between communities can be easily identified by everyone.

Some city researchers draw far-reaching conclusions. For example Bartłomiej Gutowski, who tries to identify the fourth wave (generation) of cites which closes the period of modern town existence,¹⁶ thinks that

cites are connected with the global structure thanks to the dominating system of access to information and its flow. In this way for example the Internet has become an important element of creating the modern city. For global cites the flow of information is as characteristic as their subordination to elements of globalisation: needs of mass culture, international corporations and the need of cultural unification.¹⁷

It means that new communication technologies to much extent decide about transformation of post-industrial areas and the character of cities in the future.

The same author concludes:

In contemporary cites values play dynamic role, they are not only recreated, they also become ideas and patterns shaping the city, which first of all expresses intellectual needs not utilitarian. In the city perceived this way the space of communication perceived

¹⁶ See P. Winskowski, *Modernism Rebuilt. Technical Inspirations In Architecture at the Beginning of the 21st Century*, Kraków: Wydawnictwo Universitas 2000.

¹⁷ B. Gutowski, ‘Space of Dreamers,’ op. cit. pp. 147–148.

on various levels plays the main role, the space shaped due to residents' needs. Contemporary city treated as a space of living is based on common communication. It is both ontological and axiological basis of its structure. Thanks to communication the city becomes the space of values. It makes their upgrading possible.¹⁸

This direction of changes, which seems inevitable, is treated by a large group of researchers as a huge menace to individuals and societies and of course to localisation, localism, locality, all of them determined by globalisation. It refers mainly to researchers who share concerns of technophobes and technological sceptics, who warn against disappearing of man in the world of simulacra (Jean Baudrillard),¹⁹ against technopoly as cultural AIDS (Neil Postman),²⁰ against "technological smog" (David Shenk)²¹ or against "information bomb" (Paul Virilio).²² Some researchers even treat this developing tendency as an example of dangerous possible social engineering and recall the project of building Plan IT Valley in Portugal – a city that resembles nervous system equipped with a brain, in other words a computer which stores almost all the data concerning the residents.

Andrzej Zwoliński presents the vision of the city in the following way:

The central computer will have information about the health condition, the length of stay and the activities of every citizen.

¹⁸ Ibidem, p. 268.

¹⁹ J. Baudrillard, 'Video World and Fractal Subject,' in: *After Cinema?... Audio-visibility In the Epoch of Electronic Messengers*, ed. A. Gwóźdź, Kraków: Wydawnictwo Universitas 1994, pp. 247–248; idem, *Why Hasn't Everything Already Disappeared? The Last Essay*. Warszawa: Sic! 2009.

²⁰ N. Postman, *Technopoly. The Surrender of Culture to Technology*, Warszawa: Warszawskie Wydawnictwo Literackie Muza 1995. The abbreviation AIDS in this conception refers to Anti Information Deficiency Syndrome.

²¹ D. Shenk, *Data Smog. Surviving in Information Glut*, New York: Harper Collins Publishers 1997.

²² P. Virilio, *La Bombe Informatique*, Paris: Éditions Galilée 1998.

The city is supposed to be equipped with several millions of sensors, one sensor for every square meter, on average. [...] They will be governed by a supercomputer and its digital centre will be OS system, designed by McLaren Electronic System – the producer of sensors for Formula One cars. Software will be provided by Microsoft.²³

In the context of such a description, city seems to be a product of Foucault's "disciplinary power." Its supervision is based on "constant visibility," it is not a repressive power but a power regulating life of individuals and social life in every single detail.²⁴ However it was already emphasized by John Fiske a long time ago:

Disciplining always homogenizes. It limits variety of everything that is popular. [...] Disciplined people are empowered but the limits of their power are [...] defined by the discipline itself. Disciplined man can have access to power [...] only when they accept identity indicated by the discipline. [...] Undisciplined elements are excluded from the identity of a disciplined individual.²⁵

Analyzing the arguments of both opponents and apologists of the cities of the fourth generation, a convincing compromise can be found in Manuel Castells' books, especially those which have been published since the 1980s when multimedia and digital communication started becoming common on all the continents. In his earlier books devoted to this problem the author defined the phenomenon of urbanity (urban phenomenon) and city movements, connecting them with the

²³ A. Zwoliński, 'Transhumanism as Technocratic Version of Self-Salvation Idea,' in: *Salvation Without Saviour? The Ideal of Self-Salvation and Its Cultural Consequences*, ed. R. Ptaszek, Lublin: Wydawnictwo KUL 2014, p. 157.

²⁴ *Power/Knowledge. Selected Interviews and Other Writings 1972–1977*, eds. M. Foucault & Gordon C., New York: Pantheon Books 1980, passim.

²⁵ J. Fiske, *Power Place: Power Works*, London: Routledge 1993, p. 66.

processes of industrialisation, urbanisation of the countryside and mass consumption.²⁶ In his following works he developed the main thesis of *The Urban Question*, announcing that a city movement “is created as a result of accumulation of structural oppositions inside urban system.”²⁷ It means that cities are the spaces of oppositions, conflicts, movements and classes which represent contradictory interests, which are created due to uneven distribution of work, services, transport, accommodation, water, clean air and green areas.²⁸

The “urban question” was reinforced by the processes of networking of social life. It well illustrates the meaning of the notion of “information city” which was used by Castells and today is popularized by a large group of researchers as *Smart City* or *Intelligent City*. It is becoming the main subject of transdisciplinary studies. They aim at describing the character of transformations of post-industrial places and the efficiency of techniques of city management, including at the same time community thinking and acting, and activity and satisfaction of individuals. In this case it is not about creating another utopian conception of aforementioned “happy city”²⁹ although such attempts are undertaken beyond scientific environment.³⁰ It is about decisive

²⁶ M. Castells, *Kwestia miejska* [The Urban Question], trans. B. Jałowiecki & J. Piątkowski, Warszawa: Państwowe Wydawnictwo Naukowe 1982; idem, *The City and the Grassroots*, London: Edward Arnold 1983.

²⁷ M. Castells, *Kwestia miejska* [The Urban Question], op. cit., p. 283.

²⁸ M. Castells, *The Informational City. Information Technology, Economic Restructuring and Urban-Regional Process*, Oxford: Blackwell Publishers Inc.; idem, *Technopoles of the World: the Making of Twenty-First Century Industrial Complexes*, London: Routledge 1994.

²⁹ The survey of modern urban utopias showing close cause-effect relation among them, performed by Wade Graham in the book *Dream Cities: Seven Urban Ideas That Shape the World*, Kraków: Wydawnictwo Karakter 2016. The last vision mentioned by the author is the conception of the techno-ecological world of London Gherkin designed by Norman Foster, which meets several demands formulated in the dissertation.

³⁰ See Ch. Montgomery, *Happy City: Transforming Our Lives Through Urban Design*, Kraków: Wysoki Zamek 2015.

formulating and articulating “new urban question” which is illustrated for example by Andy Merryfield’s reflection focused on uniqueness of city life, privatisation of public spaces, the lack of democracy in urban communities, activism and political resistance, and especially on oppressiveness of social relations existing in that space.³¹

One of the important qualities of such cities, full of technology, is visualisation. Its communication basis was indicated by Derrick de Kerckhove, who continues Marshall McLuhan’s thoughts in the article meaningfully entitled *Architecture of Intelligence*:

Our life, he says, is associated with three screens and the development of objective imagination is based on them: television screen, which is collective, computer screen, which is personalised and private (although it functions in the network) and mobile screen, which is completely connective. The third generation of screens is a complete extension of our mind, and also a system of exchange between minds. It includes private and privileged entries to common mind.³²

Nowadays a smartphone screen has to be added to this typology. It can be treated as a variant of mobile screen, vital for the increasing of the idea of user’s freedom. The characteristics of living, carried out by a Canadian media scientist, reveals a specific form of existence of “information city.” A city where the number of various screens constantly increases. It livens up and transforms on them but simultaneously exists separately although it is more and more connected with them. In others words, screen space or virtual space takes over increasing number of communication, symbolic and social functions.

³¹ A. Merryfield, *The New Urban Question*, Warszawa: Wydawnictwo Naukowe PWN 2016.

³² D. de Kerckhove, ‘The Architecture of Intelligence,’ trans. K. Stanis, in: *McLuhan’s Codes. Topography of the New Media*, eds. A. Maj and M. Derda-Nowakowski, D. de Kerckhove, Katowice: Wydawnictwo Naukowe ExMachina 2009, p. 39.

Omnipresent screens are only a noticeable, often dominating, part of technical equipment of big cities and a remarkable component of cyberspace – artificial reality. In schematic approach, since a detailed one is not required, to this complex and expansive multimedia phenomenon it can be stated that in “information cities” the participation, meaning and role of virtual reality (VR) constantly increases; it is entirely fictional and simulated reality. Still, the participation of augmented reality (AR) increases even more, it is reality enriched with elements digitally generated. According to the present results of scientific research there is a common conviction that mixed reality (MR) will be a characteristic quality of contemporary cities. In other words, mutual permeation of virtual and augmented reality with traditional reality. The problem of criss-crossing of real and artificial spaces becomes more and more interesting for creators and residents of the cities and the researchers of everyday life in huge groups of people. It is not bifurcation of realities indicating their separateness, but transverseness which diminishes their opposition.³³

Obviously opinions of representatives of all the aforementioned groups on connections between urbanity and phantomatics are divided. For example urban planner Jan Gehl, who strongly influenced organization of life in some metropolises for example Copenhagen, includes in his projects, also executed ones, specific character of interpersonal contacts and the necessity of improving the standards of living. In his opinion spending time by multimedia users in virtual reality is just some temporary fashion, which can be proven by the fact that spending time in public space becomes more and more popular.³⁴ This optimistic opinion is not shared by the majority of researchers and they try to work out a conception of the balanced city which takes into account various forms of urban activism.

³³ T. Miczka, ‘Bifurkácia či transverzalita? O vzťahoch medzi realitou a fikciou v digitálnom svete,’ in: *Realita a fikcia*, eds. R. Karul & M. Porubjak, Bratislava: SFZ pri SAV 2009, pp. 231–237.

³⁴ J. Gehl, *Cities for People*. Kraków: Wydawnictwo RAM 2014.

So called issue of civil participation is, among others, strongly connected with the technology of “information cities.” Sherry Phyllis Arnstein’s findings from 1969 are usually reminded whenever the issue is used in urban practice or in city space research. She drew attention to the fact that participation cannot be treated as merely positive action because it is mainly connected with redistribution of power and control³⁵. It happens on various levels from pseudo-participation to full control. In her opinion without new redistribution of power and control, participation is just a meaningless ritual. The researcher enumerated eight levels on so called ladder of citizens’ participation in social life: manipulation and therapy, which practically are not participation, information, consultation and localisation, which are a higher level of symbolic participation, and partnership, delegation of power and civil control, which are real transformative forces. The latter three levels are determinants of positive participation, which is useful and efficient from the perspective of individuals and communities. They seem to be available for majority of residents of intelligent cities and for visitors, for example tourists.

Without doubts communication technologies play vital role in every process of climbing the ladder of civil participation because they offer much wider range of freedom. In reflection concerning civil participation arguments used in quarrels between cyberlibertarians, supporters of the biggest possible liberty in multimedia communication, and cyberpaternalists, who suggest creating detailed cyber law and respecting it in an extremely strict manner, should be definitely recalled.

There are some essential conclusions which can be drawn from those disputes. They prove complexity of the participation problem in intelligent cities management. They also confirm indispensable ambiguity and the limited character of this type of activity. The first conclusion indicates the sources of multiplying complexity and connects

³⁵ S. P. Arnstein, ‘A Ladder of Citizen Participation,’ *Journal of the American Institute of Planners*, no. 4, 1969, pp. 216–224.

contemporary man's lifestyle with the phenomenon of mediamorphosis. Roger Fidler described it as

transformation of media used for communication, which results mainly from complicated game of human needs and expectations, political pressure, pressure of competition and pressure of social and technological innovations at the same time.³⁶

Mediamorphosis initiated a new stage in the development of cities. It is expressed, among others, in the fact that residents noticeably widen their range of social competences especially communication ones and strongly articulate ideas of freedom in their individual and community activity.

The other conclusion refers to the very idea of freedom which is connected with the fact that when one range is widened, the other one is limited. In this case it leads to creating numerous situations described as "freedom thorough control." According to a large number of researchers, the bigger amount of visible and consumptive freedom people have the more they are subjected to control, usually invisible and hardly experienced directly. As a matter of fact civil participation depends on the fight for power which takes place in cities, countries and in a global scale. The third Manuel Castells' conclusion informs about that. It is reminded in his works devoted to information society. He writes:

The main source of power nowadays is the possibility of creating and distributing of cultural codes and information content. Governing communication networks becomes an impulse which allows to impose one's own aims and values on binding standards of human behaviour. The process, just like previous similar processes in history, has some contradictions. The Internet is not

³⁶ R. Fidler, *Mediamorphosis. Understanding New Media*, Thousand Oaks: Pine Forge Press 1997, pp. 22–23.

a tool of freedom nor a weapon providing domination to one side (...) As a matter of fact, freedom is not given. Freedom is a constant struggle. The ability of continuously defining the limits of one's independence and using democratic methods in every social and technological context. [...] That is why the problem of social control over the Internet is probably the most fundamental political issue of information era.³⁷

In other words so called infofreedom is a problem which will be solved in a tough and tumultuous process; it will not help to find an answer to the dilemma whether

freedom is the lack of strong influences of authorities in public space or quite the opposite, thanks to active presence of authority in the space of social and political life freedom of every individual is protected?³⁸

In the digital world global corporations have the biggest power, in the real world many entities fight for power, and unfortunately in mixed reality individuals' privacy and their work is endangered, the quality of life does not improve and the complaints on the way public spaces are managed are common.

In spite of common admiration for the new technologies intelligent cities are nowadays severely criticized, partly because of the aforementioned negative phenomena. Some researchers convince that they hardly integrate people and they do not motivate positive activities, they more and more often separate them from each other, drain professionally and plunge into depression. They also remind people that good and decent life goes on outside smart cities as well.

³⁷ M. Castells, *The Internet Galaxy: Reflections on the Internet, Business, and Society*, trans. T. Hornowski, Poznań: Rebis 2003, pp. 186–187.

³⁸ J. Mysona Byrska, 'Introduction,' in: *Freedom and Power In Public Life*, eds. J. Mysona Byrska & W. Zuziak, Kraków: Wydawnictwo Naukowe Papieskiej Akademii Teologicznej 2008, p. 6.

The balance of benefits and dangers that can be found in the research concerning cities which were created and transformed by information society is neither clear nor finished. At the moment the main subject of the quarrel is the problem of narrow and wide definition of the city. It is based on the division of those spaces and groups of people into open and closed ones,³⁹ those which serve integration or decentralisation, provoking community thinking or internal and external competition.

In the increasing group of supporters of the narrow definition of intelligent city, Dietmar Offenhuber's conceptions are worth mentioning. They situate the subject of civil participation in the centre of "the new urban question." In the book edited together with Carlo Ratti the author suggested transdisciplinary attitude to decoding contemporary city, including big records of data (Big Data).⁴⁰ He accomplished detailed characteristics of civil technology, partly on the basis of findings included in the book. He enumerated five forms of participation: participation as a form of subordination such as gamification or nudging, when it is acting according to the rules, without questioning them. Participation as a reciprocal action such as civil technology applications, for example issue tracking. Participation as monitoring introduced by citizens. Participation as coproduction, in other words engaging residents in planning public services, their implementation and managing them. And finally participation as self-organization described as "reversed infrastructure" or "constant participation," which is building and managing urban systems only by users, which hardly ever happens⁴¹.

³⁹ The meaning of the notion "open city" is now completely different from the meaning used in the past in international agreements. In the 20th century, especially during the war, it referred to surrendering to avoid killing civilians and to reduce material destruction. In the 21st century it refers to the consequences of technological infrastructure and connections among cities and rural areas.

⁴⁰ *Decoding the City: Urbanism in the Age of Big Data*, eds. D Offenhuber & C. Ratti, Basel: Birkhäuser Verlag GmbH 2014.

⁴¹ D. Offenhuber, 'Civil Technologies – Tools Or Therapy?' in: K. Piekarski, *Methods of Studying and Discovering the City Based on Data*, Katowice: Medialab Katowice 2015, pp. 43–45.

An interesting example of research narrowing the field of vision is Offenhuber's latest book devoted to one of the aspects of "reading" the city and managing it. The subject of the study is waste policy. The author treats waste as an important and "reliable" information. He estimates efficiency of technology in managing of the contemporary city infrastructure on the bases of collecting, processing, utilizing, monitoring, analyzing and controlling the waste in Seattle, Sao Paulo and Boston.⁴²

The considerations which have been carried out so far suggest that fundamental changes took place in the cities and they have become the main subject of the related research. Still it is obvious that the aforementioned processes and phenomena which cause changes do not create emptiness or historical intervals, they do not break with the past completely. On the contrary, they always emphasize the necessity of maintaining links with memory, tradition and history. Global cities "open" to the world and simultaneously "open" to local aspects. The process creates a large number of possibilities for new, weak and short-term identities of numerous residents to get enrooted. Fidler underlines that in mediamorphosis the new media are not completely new, they "emerge" from the old ones, use their experience and always guarantee some kind of continuation. The space of living, based on new, common communication, offers at the same time change and continuity obviously in various mutual proportions and relations.

Besides the essential change which affects contemporary cities does not only result from technologization; there also some other processes which take place in technology, nature and social life at the same time. Their development is particularly influenced by a complex process which follows a fixed pattern, described as recomposing through fragmentation. It was precisely described by Jerzy Mikułowski-Pomorski who developed Robert Jay Lifton's thought about new forms of interpersonal

⁴² D. Offenhuber, *Waste is Information. Infrastructure Legibility and Governance*, Cambridge: The MIT Press 2017.

bonds⁴³. Both scientist agree that the time of fragmentation has come and not every dispersed element will be reintegrated again. Polish sociologist formulated the following conclusion of his studies and meditations relating to the subject:

Processes of fragmentation burst modern society which approaches the end of history. It is painful for us, because the old world, which seemed to be save, breaks into pieces and the independent survival of these pieces seems unlikely. Those piece create entities which are hard to understand. [...] Still human sense of order connects those pieces into entities and gives them new character. [...] the observed phenomena allow us to assume that the world which got connected in the past, now divides to reconnect in a different configuration.⁴⁴

In other words “information cites” derive their progressive energy from tensions which exist between opposite forces, tendencies, interests and processes; first of all they become networked cites. As Alina Betlej proves:

The notion of network should be treated as a main metaphor of postmodernity which organizes the rules of new economy and society, thanks to its ability to describe all kinds of connections, relations, dependencies of social and economic character. Network is a synonym of all the communication and its functioning is based on a specific logic. In the scientific literature we can find numerous manners of analysis of network categories. They refer both to evolutionary development of network theories in

⁴³ R. J. Lifton, *The Protean Self: Human Resilience in an Age of Fragmentation*, Chicago: University of Chicago Press 1999.

⁴⁴ J. Mikułowski-Pomorski, ‘Fragmentation as a Postmodern Process. Recomposing Through Fragmentation,’ *Transformacje. Pismo Interdyscyplinarne*, no. 1–4 (47–50), 2006, p. 31.

mathematics and physics, and to social and economic changes which produce new forms of complicated social networks [...] practically every definition uses the same apparatus of concepts. Everybody writes about ties and connections.⁴⁵

Michael Lovaglia treats networks as a “pattern of potential exchange relations between positions” in a situation when “every position is connected through exchange relation with at least one different position.”⁴⁶ Derrick de Kerckhove insists on repeating: “Network is an extremely decentralising force.”⁴⁷

To sum up, contemporary cities are typical creations of information society, which is purposefully described as society of risk, because of numerous phenomena which are hard to predict. As it is known, the higher social evolutionary level the bigger number of chance events and coincidences happen, and the bigger their role in life of individuals and social groups. It has been also proven that widening of the range of freedom implies increasing risk in implementation of individual and collective aims, setting and implementation of new life paths and forms of survival. A large number of arguments have been presented to confirm the statement that technical/technological society is *eo ipso* risk society. Therefore risk is a future-oriented category.

In the research which has to include architecture, urbanity, engineering, sociology, cultural studies and anthropology and refers to aforementioned creations, the phenomenon, and simultaneously research category, described as multiple risk cannot be avoided. It means that

⁴⁵ A. Betlej, ‘The Metaphor of Network Versus Social Sciences – Approaching the Change of Structure Paradigm,’ *Transformacje. Pismo interdyscyplinarne*, no. 51–57, 2007–2008, pp. 100–101.

⁴⁶ M. Lovaglia, ‘Network Exchange Theory,’ in: *Contemporary Sociological Theories*, Vol. 1, ed. A. Jasińska-Kania, Warszawa: Wydawnictwo Naukowe Scholar 2006, p. 111.

⁴⁷ D. de Kerckhove, *Connected Intelligence. The Arrival of the Web Society*, Toronto: Sommerville House 1997, p. 28 and the following.

there is a severe conflict between values and decisive strategies. Andrzej Kiepas defined the notion in the following way:

There is no one measure which would allow to connect various values with each other [...] although mutual relations are obvious. This disproportion is indispensable and therefore complete reduction which would remove existing variety is impossible.⁴⁸

⁴⁸ A. Kiepas, 'Moral Conditions of Accepting Risk In Technology,' in: *Society Versus Risk: Multidisciplinary Studies on Man and Society in the Situation of Uncertainty a'nd Menace*, eds. L. W. Zacher & A. Kiepas, Warszawa-Katowice: Wyższa Szkoła Zarządzania im. L. Koźmińskiego i Wydawnictwo Uniwersytetu Śląskiego 1994, p. 99.

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The project of the National Programme of the Development of Humanities: "Development" 2.b entitled *Post-Industrial Places as the Subject of Transdisciplinary Studies. From Design to Rootedness* stems from the need to develop a transdisciplinary research path in order to radically complement and transform the existing understanding of post-industrial space design with a complex analysis of philosophy and anthropology of a place. The foundation we base on is cultural studies [...]. However, it is important for us to turn the cultural studies discourse into the direction of both philosophy and anthropology of a place as well as further, towards the field of fine arts and creative activities of designers and cultural practitioners. Although such a perspective combines previous studies carried out in many fields, it does transgress them. The transition from the concept of design as a purely artistic and social intervention in post-industrial space to design understood as penetration into a complex cultural interpretation of a place – a region, identity of a place, axiological and metaphysical foundations of a community, cultural experience – is crucial for us. Searching for a place, rootedness and home in post-industrial space design requires combining cultural orders of thought and experience – to create a research path which would be sensitive to time and place, cultural and historical depth. Revealing the potential of post-industrial past also became a call for responsible interference in a place.



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