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CODEX RESCRIPTUS. THE ARCHIVE VS. THE CONTEMPORARY REINTERPRETATION OF EVENTS

CODEX RESCRIPTUS. ARCHIWUM VS TERAŹNIEJSZA REINTERPRETACJA ZDARZEŃ

History will be kind to me, for I intend to write it myself...

Winston Churchill

When history is lacking, it is replaced by fables

Montesquieu

Abstract

Observational methodological research, employing an interpretive approach, demonstrates the relationship between the construction of architectural space and philosophical interpretations of concepts as well as accepted theories of perception – including Marshall McLuhan's theory, suggesting that when architecture is interpreted as a *medium*, its essence lies in the transmission of information (message). It thus becomes a kind of *Performance* – shaping perception within interpreted space. Like everything that surrounds us, it is a collection of narrative-bearing objects and the events embedded within them, continuously overwritten by new experiences in the memory of observers anticipating familiar interpretations of the spatial emanations of perceived signs and concepts.

Keywords: architectonics, architectural material, message in architecture, record in architecture

Streszczenie

Badania metodologiczne obserwacyjne, przy zastosowaniu metody interpretacyjnej, dowodzą zależności między konstruowaniem przestrzeni architektonicznej a filozoficznymi interpretacjami pojęć, przyjętymi teoriami postrzegania, w tym teorii Marshalla McLuhana, wskazują, że istotą Architektury, w przypadku interpretowania jej jako *medium* – jest przekaz informacji. Jest zatem swoistym *Performance* – formatującym postrzeganie w zinterpretowanej przestrzeni. Jest jak wszystko, co nas otacza: zbiorem opowiadających przedmiotów i zapisanych w nich zdarzeń, nadpisywanych kolejnymi doświadczeniami w pamięci słuchaczy, oczekujących znanych interpretacji dla przestrzennych emanacji percypowanych znaków i pojęć.

Słowa kluczowe: Architektonika, tworzywo architektury, przekaz treści w architekturze, zapis architektury

1. CODEX RESCRIPTUS

A record creates an archive of information, while a message constitutes its presentation. Both record and message are subject to interpretation depending on the social, historical and spatial context.

Codex rescriptus – a Latin synonym for overwriting or palimpsest – refers in architecture to the act of writing over what has already been written, creating the impression of apparently continuous identity and continuity in existence. This can be understood as a form of specific metamorphic permanence of an object or urban design¹. It may refer to the adequacy of adapting their content, material structure, or both synchronously to contemporary conditions. The emanation of this process is a defined space, which represents an interpretation of the accepted principles for constructing an architectural object or urban design. Such a space may function as a distinctive, frozen archive of past events, a place of recording of successive events, or a permanent contextual re-interpretation within an evolving present.

The works of an architect are a narrative metaphor for civilisation². Its material inscription (record). Emerging in different historical periods, architectural works are emanations of successive manifestations of civilisation. Their record, expressed through methods of spatial construction and means of delimitation, when related to prevailing archetypes, embodies a distinctive *architectural identity genome* in the context of time and place – that is, the very factor determining the perception of a defined architectural space and being the consequence thereof. A potential change of Idea constitutes primarily an intervention in the identity of architecture: affecting both the content³ and the material structure of the architectural object⁴. It is like changing the name of a street, which determines the content and design of the stamps used by the businesses located there. A change of Idea, by altering the paradigms of everything related to space, also shapes different patterns of human behaviour within the space of Architecture⁵.

2. RECORD

Egypt. The permanence, compactness, and clarity of the message intended to endure forever. A conscious act of designing Architecture to inscribe, in a comprehensible way, eternal memory of those who it was meant to represent – a notion so profoundly different from today's temporally unstable record, both in its existence and in its meaning.

¹ *Metamorphic permanence* – see: G. Nawrot, *Architecture – The myth of interpreting identity of images* [in:] T. Kozłowski (ed.), *Defining the architectural space. The myths of architecture*, vol. 1, Oficyna Wydawnicza Atut, Wrocławskie Wydawnictwo Oświatowe, Wrocław 2021, pp. 109–120.

² Original: *Dzieło Architekta to metafora naszej cywilizacji*, as cited in: S. Gzell, *O Architekturze. Szkice pisane i rysowane*, Wydawnictwo Blue Bird, Warszawa 2014, p. 45.

³ That is, a functional purpose.

⁴ That is, a constructed system for spatial articulation.

⁵ G. Nawrot, *Avant-Garde: Illusion or individually constructed typography?* [in:] T. Kozłowski (ed.), *Defining the architectural space. Avant-garde Architecture*, vol. 2, Oficyna Wydawnicza Atut, Wrocławskie Wydawnictwo Oświatowe, Wrocław 2022, pp. 107–117.

Completed architectural objects or urban layouts, constituting publicly accessible artefacts within the material archive of social education, are, as Rem Koolhaas asserted, the currency of social enlightenment⁶, whereas those that were never implemented, preserved in literature, become theoretical and potential manuals of immaterial inspiration.

The relief on the wall of the mortuary temple of Seti I in Abydos is an emanation of intent and the will to endure. It depicts the names of 76 rulers, inscribed chronologically within cartouches. The first is Narmer, also known as Menes. One of his names, *Mani*, means *the one who endures*. His successor was Aha, whose *nomen*, according to the Abydos King List, was Teti. The aim of the Abydos List, a catalogue of ancient Egyptian rulers, was to immortalise them. Carved in stone on the wall of Seti's mortuary temple⁷, the relief portrays Seti I and his son Ramesses II making offerings to their royal ancestors. Narmer, the conqueror of Lower Egypt and founder of the unified Kingdom, also appears on one of the oldest known artefacts: the so-called Narmer Palette.

Despite the will and intention of its creators, architecture, like all utilitarian things, deteriorates and sinks into the past⁸. It is also true that contemporary objects are increasingly ephemeral – they serve for ever shorter periods and leave no trace through their appearance or disappearance. Their only significant consequence is that they compel us to adapt to a conception of time that is compressed, stripped of memories, and devoid of any sense of passing⁹. More than 5,100 years after the age of Narmer, it is not permanence but the impermanence of *Liquid Architecture*¹⁰, emerging from the synthesis of real and virtual space that determines the form of Munich's Allianz Arena. Here, the palimpsest, understood as the variation of record continuously updated in the present, becomes an integral element constructing the building's structure¹¹. The shifting colouration of the seemingly abstract, weightlessly levitating façade, composed of air-filled ETFE cushions, emphasises not compactness or clarity, but rather ambiguity through the dispersion of structure. The building's volume, which appears to float in mid-air and is shaped by the perceptual interpretation of the façade, conceals the true nature and function of its interior. By reversing the meaning of traditionally understood signs, it provokes an ontological discourse on material impermanence and the ambiguously understood perception of interpretation of an object over time – also in cases of other contemporary buildings of various functions. Functioning within a dynamically transformed impermanence, the space within the building, enclosed by the material *skin* of the structure, is shaped by immaterial elements

⁶ R. Koolhaas, *Śmięciowa przestrzeń*, Centrum Architektury, Warszawa 2017, p. 14.

⁷ A copy is kept at the British Museum in London.

⁸ D. Kozłowski, M. Misiągiewicz, *Tradycja i nowoczesność architektury – Tezy XVIII Międzynarodowej Konferencji Naukowej Definiowanie przestrzeni architektonicznej* [Thesis of XVIII International Scientific Conference Defining Architectural Space], Kraków 2019.

⁹ J. Crary, *24/7. Późny kapitalizm i koniec snu*, Karakter, Kraków 2015.

¹⁰ The point of reference is *Liquid Architecture*, as described by Marcos Novak in: *Liquid architecture in cyberspace* [1991] [in:] M. Benedikt (ed.), *Cyberspace: First steps*, MIT Press, Cambridge 1992, pp. 272–285, https://www.evl.uic.edu/datsoupi/coding/readings/1991_Novak_Liquid.pdf (access: 22.08.2025).

¹¹ The point of reference is the emergence of *Liquid Architecture*, as described by Marcos Novak in: *Liquid Architecture in Cyberspace*, op. cit.

emanating information: temperature, colour, light, texture, and sound. The *skin* itself may also serve as an immaterial medium¹².

Just as the idea of a single civilisation's continuity, being, at best, an imitation of its apparent continuity, in the form of successive autonomous iterations, is a myth, so too is the belief in the permanence of records.

Equally impermanent is their interpretation within an architectural object or urban design. This interpretation emerges as reinterpreted content assigned to a materially preserved historical structure or as a reconstructed narrative embedded within a spatially re-created structure. For it is not only the material artefacts that are impermanent; equally impermanent is the interpretation of their perceived content, being the consequence of successive functional reassignments. Space thus undergoes a continual metamorphosis, both in terms of its content and the shaped plasticity of structure. Records are impermanent, just as impermanent is their ephemeral purpose, despite their persistence in space for millennia. The immaterial impermanence of fleeting emotions constructs dynamic images of communication, which, by changing through momentary impermanence, assemble the content of entirety from fragments of recorded events. Such entirety is equally impermanent and perpetually open to content reinterpretation. Each successive and new. The medium conveying the content, in this case Architecture, becomes the conveyed content itself, a unique art of guiding humans not only through space. *The medium is the message*¹³ also occurs in the transmission of the history inscribed within an architectural object.

Socrates distanced himself from writing, constituting a stable, fixed record of communication, but, in his view, weakening the mind's capacity for thought. This form of message transmission was also materially impermanent, recorded on fragile papyrus or wax tablets was highly susceptible to destruction, so markedly different from the enduring stone reliefs and tombs of the pharaohs. The very act of recording something is not synonymous with its permanence. Architectural space also undergoes continual metamorphosis, both in terms of its content and the shaped form of structure. Architecture, functioning as a medium of communication in the recording of events, is simultaneously a distinctive material Archive of those events. Yet, as with any archive, not all historical artefacts will be found within it, even those most characteristic of particular periods. Wartime and revolutionary destruction, natural disasters, and the prosaic decisions of temporary authorities all suggest that what becomes recorded is often determined not by the intentions of the original creators, but by what has simply been given the chance to survive.

Record, ephemeral in its very nature, concerns either matter or content. The recording of content influences the structure of matter. In both cases, subjectively interpreted as either positive or negative, it becomes a potential source of inspiration for further action. In both cases, owing to the illusory nature of permanence, an Archive of events once recorded and continually supplemented by the content and matter of the present is a kind of Borgesian collection of shattered mirrors, reflecting a ghostly image of time in memory.

¹² G. Nawrot, *Shades of interpreting the truth of architecture* [in:] T. Kozłowski (ed.), *Defining the architectural space. The truth and lie of architecture*, vol. 3, Oficyna Wydawnicza Atut, Wrocławskie Wydawnictwo Oświatowe, Wrocław 2020, pp. 55–66.

¹³ The medium is the message. According to Marshall McLuhan, the medium conveying information significantly influences its perception and understanding, becoming an autonomously transmitted information in its own right, equally important, if not more so, than the content it carries [from] *Understanding media: The extensions of man*, McGraw-Hill, New York 1964; p. 7.

The antithetical nature of shaping what is immutable in Vitruvian Architecture suggests that an architectural object does not become a static, unchanging artefact in the *Archive of Architecture* – it is, instead, an artefact of recorded events within and around it: a kind of exhibit – a record of events inscribed in the *Archive of Events*.

Events are recorded in a variety of forms – depending on the medium employed, to varying degrees in illusion or materiality – in the content of the object or in its structure. The continuously unfolding recording, the *codex rescriptus*, is a kind of return to the ever-changing interpretation of Vitruvius' Thoughts as well as to reinterpretation of the very definition of architecture: what is enduring – and what is fleeting, what is beautiful – and what is devoid of beauty, what is useful – and what is burdensome. For the archive itself is impermanent. In its subsequent possible interpretations we may wonder: what is not beautiful – what is sublime and yet burdensome and what is connected with everyday life but becomes symbolic. The consequence is symbolic inconsistency: impermanent in remembering, recalling, and situating. The unbeautiful, the unsublime, and the ordinary – within what was once sublime and dignified. Useful in an emotionally designed moment, vanishing after that moment – for a moment or forever...

3. MESSAGE

*History will be kind to me, for I intend to write it myself*¹⁴. *When history is lacking, it is replaced by fables*¹⁵. Two quotes from different epochs, capable of offering a suggestive interpretation of the widely perceived image of Architecture. Winston Churchill shaped history through politics and recorded it in literature. Montesquieu, on the other hand, reviewed and suggested it in philosophy.

The history of the architecture of an object, building, or an urban design is a record of the stages of their existence throughout history. Such objects are artefacts within that architectural collection – shaped appropriately by successive events and interpretative records.

The recording of events takes on various forms. Firstly, it occurs both within the structure of matter and in the emanation of symbolic content, conveyed by an architectural object or urban design. In both cases, it becomes part of a specific metamorphic permanence, which is, in fact, the negation of stability (consistency) due to the ongoing transformation of the object or urban design. In the second case, the successive transformation of the content of the architectural object or urban design takes place, a transformation of their symbolic permanence, which leads to a continuous process of metaphorical permanence. The name of the bygone content often becomes the name of the memory of the place, identifying the original form of the object: a palace or castle that once served as a royal residence and administrative centre now becomes a museum.

Record concerns either content or material. The same applies to the architectural message. In both cases, it is a supra-architectural inspiration affecting the activities of the users

¹⁴ The polysemous statement of Winston Churchill, both the architect of actual events and the author of *A History of the English-Speaking Peoples*. – The response of Winston Churchill to a speech by Herbert Morrison, the Labour Lord Privy Seal, which attacked the Conservatives' foreign policy before the war, International Churchill Society, <https://winstonchurchill.org> (access: 22.08.2025).

¹⁵ C.L. de Montesquieu, *Myśli: Sapientia*, Biuletyn Fundacji "QUOMODO" im. Króla Stanisława Leszczyńskiego, Poznań 2009, Vol. II (I) 2009, p. XXXI.

of the architectural object or urban design. In the first case, it replicates an existing or initiates a new way of thinking and evaluation, potentially contributing to a change in the current understanding. In the second case, functioning as a structure materially organised by the deliberate division of delineated space, it organises the sequence, manner, and quality of users' activities.

Metamorphic permanence is, in essence, a successive and continuous transfiguration of *permanence as such* – one that gradually alters the original appearance, original function, and perhaps even the original beauty. It concerns both the content and the substance constructing the material structure. The exchange of content or the transformation of the distinctive 'packaging', i.e. the structure imbued with content of previous use, as well as the ongoing one, often due to necessary replacement of the material elements of the building because of the maintenance – mean that Architecture, while continuously evolving, exists, in both cases, in a state of this permanent transformation: metamorphic permanence¹⁶. Reflecting both Thoughts and Ideas realised and unrealised throughout history as well as true and false Events, it becomes a metaphorical table for recording and transmitting successive contents: functional contents and contents conveyed through its image – formal and plastic design. The material medium appears as a crucial element of the permanence of this record as well as a potential medium for the continuation of message: its history is not only a collection of facts but also an interpretation and a narrative created by those who record it. History is written by historians, whereas architecture is 'recorded' with the material medium in the archive of history – not only by architects. In this sense, anyone who subjectively records architecture becomes a kind of interpretative archivist – a historian who documents either the actual unfolding context or their own narrative – a created Montesquieu-like fable. Encyclopaedias explain the world through the transmission of the authors' imaginings. Contemporaries, their successors, as well as their forebears, by resonating with what has occurred, have subjectively interpreted and continue to interpret events through a material or immaterial palimpsest. Architecture, as a medium of widespread public education, constitutes an inscription of viewable concepts within a commonly accessible encyclopaedic archive, serving, whether briefly or enduringly, as a model for the interpretation of diverse values, where renowned architects have no difficulty articulating architectural theories constructed for their own purposes¹⁷. All forms of representation are therefore appropriate to them. These representations are true or untrue, subjectively interpreting the record of contextual events – for both contemporaries and descendants. Successor directors, by subjectively interpreting Shakespeare's plays, inscribe contemporary realities into the framework of their original content, turning them into a kind of vessel for this new, often semantically different, substance, and referring to it as a creative interpretation. And other successors – by subjectively interpreting existing buildings and urban design, inscribing contemporary reality into the framework of previous content – turn the existing spatial structures into vessels for this new, often semantically different meaning, referring to the process as creative adaptation.

Every architectural object and urban design, even in the absence of consciously designed interventions that transform them, is subjected to various forms of *codex rescriptus*. As entities objectively embedded in their contemporary epoch, they resonate with the message

¹⁶ See G. Nawrot Grzegorz, *Architecture, op. cit.*

¹⁷ S. Gzell, *op. cit.*, p. 49.

of their contemporary trends, ideas, and actions recorded within them and stemming from the daily use of their spaces.

The consequence is a classification that distinguishes the record in architecture as:

- historically objective – record of events that actually took place in the past;
- historically interpreted – highlighting specific contents for contemporaries and successors;
- interpreted in a contemporary way – highlighting specific contents for contemporaries and successors;
- contemporary reconstructive record of past events;
- written by the context of the object.

The message may also be classified as either objective or interpreted.

Historically objective message refers to the message of the original record as well as to the information about the record existing and subsequently vanishing within the space of an architectural object, without consciously directing the content constructed by design activities.

Historically interpreted message – refers to the message of the record constructed within the space of an architectural object or urban design of past events: both realised and unrealised, with consciously directed content. Depending on the date marking its creation, this message concerns architectural objects and urban designs that are:

- historical – contemporaneously interpreted information intended for transmission to the then-contemporaries and their successors;
- contemporary – present-day interpretation; a specific material emanation of Montesquieu's quotation of a fable complementing history.

4. MESSAGE OF THE RECORD

4.1. MESSAGE – HISTORICALLY OBJECTIVE RECORD OF PAST EVENTS

The recording of history in the Archive of Events: books, sculptures, paintings, architectural objects, cities, districts, palaces, castles, houses. Unconsciously unearthed artefacts, with meanings revealed: real and assumed. The archival record of events that have taken place invites the reflection that, in essence, every historical record of an architectural object or urban design may be given a contemporary reinterpretation.

The surviving record of stories about the world that did not survive is also a distinctive portrait of a former world, which has now been transformed. A changing context alters the interpretation of the narrative of past accounts. The Lion Gate at Mycenae¹⁸, the principal entrance to the local Acropolis, is considered the oldest example of a monumental sculpture in Europe. It is constructed from two massive stone pillars and a lintel, atop which rests a triangular slab bearing a relief depicting two lionesses.

Resting their forepaws upon altars and standing erect alongside the Minoan column, they symbolise courage, strength, audacity, and power. Today, they are commonly interpreted

¹⁸ It was created in 1250 BCE.

as decorative embodiments of these values; yet, at the time of the Gate's creation, around 1250 BCE, they also served as portraits of lions that inhabited the surrounding region¹⁹.

4.2. INTERPRETED HISTORICAL MESSAGE: CONTENTS FOR THE CONTEMPORARIES AND SUCCESSORS

A present-day museum, formerly known as the Temple of Millions of Years – namely, Hatshepsut's Temple at Deir el-Bahari²⁰. Contemporary reinterpretation: while retaining its original name and structural form, its meaning diverges from the original. The three distinctive terraces, emphasised by their equally characteristic central ramps, define the formal composition of the building. Metaphorically, it is the House of the Female Pharaoh, whose original message associated the temple's content with the god Osiris. In addition to scenes depicting the life of the female pharaoh, symbolic Osirian statues convey the ideological identification of Hatshepsut with Osiris.

4.3. INTERPRETED CONTEMPORARY MESSAGE: CONTENTS FOR THE CONTEMPORARIES AND SUCCESSORS

Warsaw. The Urban Complex of the Judiciary. The cohesion of the Complex and the materials employed suggest permanence through time, clarity of interpretation, and transparency of judgment. The classical aesthetic, expressed in the building form and in the structurally integrated details, evokes the legacy of Roman law. Eighty-six legal maxims, inscribed on seventy-six columns, are drawn from Roman literary works as well as from historical Polish law. Atop the capitals of the platinum-coated columns stands the motif of the scales – an attribute of Themis, the goddess of justice, whereas the pillars near the Warsaw Uprising Monument bear the symbol of Fighting Poland. On the rear elevation, three caryatids symbolise faith, hope, and love.

4.4. MESSAGE: A CONTEMPORARY RECORD OF PAST EVENTS

Three reconstructed structures: the Royal Castle in Warsaw, the fortified settlement in Biskupin, and the Warsaw Barbican. The Royal Castle, whose above-ground floors were completely destroyed during the Second World War, was rebuilt based on preserved or archaeologically reconstructed documentation. In the case of the Biskupin settlement, archaeological discoveries and historical studies served as the foundation for its reconstruction. The Warsaw Barbican, which does not constitute an exact replica of the historic structure, has instead become a symbolic reference to it. These three objects are like three historical books. The first one constitutes a second edition of a previously printed volume, in which the original content has been transcribed onto new pages and bound in new covers, illustrated with a replica of earlier editions. The second book is the first edition of the content, documented on the basis of historical sources. The third one is a fictionalised narrative of what once was.

The contemporary message of the record of past events is therefore ambiguous. It constitutes an alternative narrative situated between two opposing interpretations of the record

¹⁹ Lions roamed freely on the Peloponnese until approximately the 1st century CE.

²⁰ Hatshepsut, a female pharaoh, reigned circa 1473–1458 BCE (18th Dynasty).

of what is considered to be ‘the past’: urban design, architectural objects, artefacts, and the events inscribed within them. On the one hand, of occurrences that took place, by reconstructing their actual appearance. On the other, of events that never occurred, which are recreated through suggestive presumptions or the unrestrained imagination of a Montesquieuan *belle histoire*, a tale of what might have been. Precise replicas or imagined visions, such as those found in the drawings of Giovanni Piranesi.

4.5. MESSAGE INSCRIBED BY THE CONTEXT OF THE OBJECT

Medieval ducal and royal castles, suburban and, with time, inner-city cemeteries. Just as spices alter the flavour of a dish, and the manner of its presentation repositions it within a different cultural frame, so too do spatial and cultural contexts influence the interpretation of architectural objects and urban design. These spatial contexts changing in time may be immediate, proximate, and the most general, shaped by the broader historical and cultural realities.

A fundamental logical and philosophical problem concerning the permanence of an architectural object or urban design is the question of identity. Through confrontation with the surrounding world, their identity is disrupted. They must redefine and resituate themselves in response. The resulting question *Who am I?* is inherently tied to the question *Where am I?*²¹.

The essence of *firmitas* of an object of Architecture is, therefore, the permanence of its apparent identity and related questions of *What am I?* and *Where am I?* *What am I?* – after the reinterpretation of function or the renovation of constituent elements and *Where am I?* – after the often complete reconstruction of the surrounding context, being a consequence of *longue durée* in a changing world?

5. CONCLUSIONS

The phenomenon of the palimpsest is inscribed in the permanence of architectural objects and urban complexes. It emerges as the *New*, directing their function and the message of an Idea or ordinary information, striving to alter the paradigm of perception. Its consequence is the repeated reinterpretation of the constructed space of the building or city, often diverse in execution and relation to the true message preserved in previous narratives. The introduction of new elements, either highlighting through contemporaneity, the contrast with the existing ones, or imitating them by recreating a simulated historicity, is difficult to avoid, regardless of the adopted approach to the construction of the concept. This act of *overwriting* may concern the material sphere or the interpretative one, that is, from the observer’s perspective, the perception and interpretation of the structure of matter, or of the content embedded not only within it.

²¹ B.A. Markiewicz, *Uśmiech kota* [in:] M. Kudelska, M. Ruchel (eds), *Prawda, samopoznanie, wdzięk: Beacie Szymańskiej w wielu postaciach przyjaciele*, Wydawnictwo Uniwersytetu Jagiellońskiego, Kraków 2008, pp. 19–24.



Ill. 1. The essence of palimpsest is writing over what has already been written, creating the impression of a seeming continuation of identity and continuity in the material existence of the object. Its emanation is a defined space that can serve as a kind of frozen archive of past events, a place for the successive recording of new ones or contextually permanent in the evolving present – reinterpretation. The space of the Old Sugar Factory – currently the Arche Hotel in Żnin (architects Katarzyna and Piotr Grochowscy). Photo by: G. Nawrot



Ill. 2. Tablet from Abydos; source: *Tablica z Abydos* [in:] *Egipt Starożytny – Historia i Chronologia*, http://narmer.pl/listy/ima/tab_abyd3.jpg (access: 22. 08. 2025)



Ill. 3. Narmer Palette – one of the oldest artefacts of Egypt, source: *Paleta Narmera* [in:] *Starożytny – Historia i Chronologia*, http://www.narmer.pl/listy/palnar_pl.htm (access: 22.08.2025)



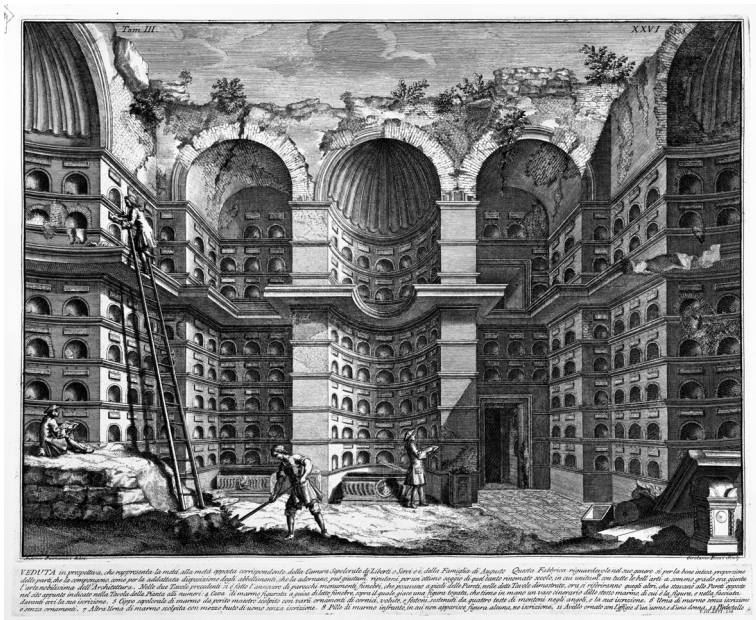
Ill. 4. Pyramid of Cheops (architect Hemon), from around 2560 BCE, source: *Wielka Piramida Cheopsa* [in:] Wikipedia, photo by Douwe C. van der Zee, https://pl.wikipedia.org/wiki/Piramida_Cheopsa#/media/Plik:Great_Pyramid_of_Giza_-_Pyramid_of_Khufu.jpg (access: 22.08. 2025)



Ill. 5. The Lion Gate at Mycenae. The lionesses, today commonly interpreted as an ornament embodying the values of courage, strength, audacity, and power – at the time the Gate was built, around 1250 BCE, also depicted the living creatures of the immediate surroundings, source: *Mykeny – Lwia Brama* [in:] Przewodnik Aten, https://www.przewodnikaten.com/images/pois/mykeny/mykeny_03.jpg (access:)



III. 6. Warsaw. The Urban Complex of the Judiciary (architect Marek Budzyński). Eighty-six legal maxims on seventy-six pillars, taken from Roman literary works and old Polish law. On the capitals of the platinum-coated columns – a motif of scales, the attribute of Themis, source: *Sąd Najwyższy – Warszawa* [in:] PRESS GLASS Holding SA, <https://www.pressglass.com/pl/obiekty-referencyjne/sad-najwyzszy/> (access: 22. 08. 2025)



III. 7. Suggestions of conjectures – or the unstoppable flights of Montesquieu-esque imagination of what might have existed in visions: *Scenographia Romana* by Giovanni Piranesi, source: *Piranesi 22 | 12 Scenographia romana* [in:] Architonic, <https://www.architonic.com/en/p/piranesi-22-or-12-scenographia-romana-20261084/> (access: 22. 08. 2025)



Ill. 8. Reconstruction of a street in the fortified settlement of Biskupin. Based on studies of the wooden beams, it was determined that about 50% of the oak trees used to build the settlement were cut down in 748 BCE. Photo by G. Nawrot

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