

MAREK POZĄTKO

ORCID: 0000-0002-8907-289X

Cracow University of Technology, Poland

## ON THE AVANT-GARDE IN POLISH ARCHITECTURE

### O AWANGARDZIE W POLSKIEJ ARCHITEKTURZE

#### Abstract

The present does not allow one to forget the avant-garde, which uses the creative impasse and crisis of imagery at the dawn of the twentieth century as an opportunity for a new way of looking at art. The accompanying optimism and determination to introduce changes on a large scale made it possible to overcome the difficulties and the initial rejection of the avant-garde. Demanding the freedom that art gives, architecture had to face material, cultural and social problems. The search for the avant-garde theme in Polish architecture provides a diverse picture of it in a difficult and dynamic reality.

*Keywords: grand avant-garde, architecture, twentieth century*

#### Streszczenie

Teraźniejszość nie pozwala zapomnieć o awangardzie, która twórczy impas i kryzys obrazowania u progu XX wieku wykorzystuje do nowego sposobu patrzenia na sztukę. Towarzyszący temu optymizm i determinacja wprowadzania zmian na szeroką skalę pozwoliły pokonać trudności i początkowe odrzucenie awangardy. Architektura, domagając się wolności, jaką daje sztuka, musiała zetrzeć się z problemami materialnymi, kulturowymi i społecznymi. Poszukiwanie wątku awangardy w polskiej architekturze daje jej różnorodny obraz w trudnej i dynamicznej rzeczywistości.

*Słowa kluczowe: wielka awangarda, architektura, dwudziestolecie*

## 1. INTRODUCTION

The avant-garde-related topics have appeared repeatedly in art and architecture research, and they are still relevant and subject to new interpretations. It is therefore impossible to avoid repetition and obvious statements. Likewise, it seems troublesome to clearly define the very term avant-garde and its temporal scope. Besides, the frequent equating of the avant-garde with Modernism seems to be a far-reaching simplification; after all, there is no common consensus among theoreticians on this issue. Thus, the paper focuses on the first artistic movements based on rebellion, negation and surprise, being the source of avant-gardes originated in the interwar period.

The analyses of the aesthetic issues related to the avant-garde also require a somewhat different perspective in art, literature and architecture, where they sometimes give way to important, though not exclusive, socio-political aspects. The emerging picture of the avant-garde ranges from a strongly romantic artistic trend to a planned and rational movement grounded in social and political contexts. Such a rift is especially evident in the architecture.

The original avant-garde was a short-lived spark for a series of changes that also became the theoretical ground for later Modernism. And, it seems, a markedly different one with a multifaceted face, which often rationally reflected the needs of the time. The avant-garde, in contrast, was a spontaneous rebellion against artistic tradition, a violent revolution that came to a swift end. And this one represents a particular phenomenon commonly referred to as the great avant-garde, whose end scholars unanimously place in 1930.

## 2. SEEKING A THEORY OF THE AVANT-GARDE

Can we find a definition of the avant-garde after almost a century since the first ones? Perhaps it can be found in the theory that accompanied the creators of that period. However, attempts at an unambiguous definition should be forestalled; after all, each will be subject to the flaw of an incomplete and selective interpretation devoid of scientific principles.

The very term avant-garde directs us, not coincidentally, to the original analogy of the advance guard or vanguard. As Matei Calinescu explains:

The obvious military implications of the concept point quite aptly toward some attitudes and trends for which the avant-garde is directly indebted to the broader consciousness of modernity – a sharp sense of militancy, praise of nonconformism, courageous precursory exploration, and, on a more general plane, confidence in the final victory of time and immanence over traditions that try to appear as eternal, immutable, and transcendently determined.<sup>1</sup>

Such an outlook provides a clue for the search for theory.

Central Europe was a peculiar testing ground for avant-garde art. The manifested creative freedom strengthened the artistic message and intensified the need to search for new artistic expression. The heritage of the avant-garde traces its origins to a revolt against the ending of the nineteenth century and what the past offered – art no longer depicted elegance and classics as they were seen in reality. There appeared boredom and exhaustion of creative possibilities, called a “crisis of seeing”<sup>2</sup> by Jakub Kornhauser – what is presented in a work of art is not what we see but only a representation – an image of a thing or a person and not that particular element of reality. That which used to be a representation of nature in art became something worn out and untrue.

The avant-garde developed two strong trends – a complete negation of the existing rules and canons of art through a movement towards a certain abstraction such as Cubism and Dadaism, and a second more realistic trend based on reality-based manifestos focused on concrete changes. This group includes Futurism, which strongly marked its ideas in architecture.

Arguably, both trends constituted a prologue to Modernism, which was built precisely on avant-garde foundations. Yet, its pragmatic tenets did not liberate architecture from the past entirely, while the apparent creative freedom turned into a great effort to tackle and solve the social and cultural problems of the time. This is perhaps why Renato Poggioli draws a picture of the avant-garde in a very broad artistic context and does not narrow it down to specific

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<sup>1</sup> M. Calinescu, *Idea awangardy* [in:] *Teorie awangardy. Antologia tekstów*, I. Boruszkowska, M. Kmiecik, J. Kornhauser (eds.), Wydawnictwo Uniwersytetu Jagiellońskiego, Kraków 2020, p. 115.

<sup>2</sup> J. Kornhauser, *Awangarda dla opornych*, Międzynarodowe Centrum Kultury, a lecture, Kraków 12 March 2019.

initial phenomena only; he links it to Modernism.<sup>3</sup> Moreover, he juxtaposes the avant-garde itself with the Romantic theme in art, which is a frequent motif in contemporary studies.

Matei Calinescu draws our attention to the difference between avant-garde and modernity: "The avant-garde borrows practically all its elements from the modern tradition but at the same time blows them up..."<sup>4</sup> He wants to distinguish between the modern and the subversive and avant-garde. This is an important statement in which he separates these two different yet frequently identical terms.

A common feature of all avant-garde movements was a crisis of representation, an exhaustion of the classical perception and presentation of traditional art. The canons of the past had been exhausted and artists accepted that fact as a reason for new experiences and a search for an alternative way of creating and expressing art. Recognising that there was no longer any truth in art or the universal shape of it, the avant-gardists dissented. Everything that had been created up to that point came to an end. There is no objective truth of representation as there is only the subjective vision of the artist. It is therefore the realm and protest of freedom in art, of the artist's liberation from canons.

Novelty, experiment, new ways of perceiving and creating art, new techniques, experimentation with form, content and function. All this accompanied art and architecture even before the Second World War, whose arrival changes everything.

It is also possible to examine a position in which the avant-garde does not need any theory because it includes opposition to everything, and rebellion against the schema, theory and definitions. The avant-garde is associated with the absolute creative act, pure idea and non-conformism. The artists displayed hostility and contempt for tradition – which was also the ultimate utopia. And yet, complete detachment from the political and social background was impossible. Left- and right-wing influences on art, different creative periods depending on the country, different artists and different artistic or economic-political reasons resulted in many avant-gardes in art.

In the Polish theory of aesthetics, we can also find quite a few references to the avant-garde. It is worth recalling even a modest part of the abundant collection derived from the national perspective.

Stefan Morawski, who related the great avant-garde to the neo-avant-garde of the 1960s, undoubtedly formed an important and valid view. He explains the phenomenon of the trend and delineates the four main currents of the first avant-garde although other scholars recognise that the picture is incomplete.

In his *Aesthetics of Everyday Life*, Stanisław Machniewicz sees the aforementioned novelty as a somewhat obvious feature accompanying every style: "The evolution of visual and artistic forms is based on the variability of the principles of construction and ornamentation and on the interrelation of these two important factors which differ from time to time and from the environment to environment"<sup>5</sup>.

Yet, it seems that this kind of repetition or continuity by reference to predecessors was completely rejected by the then-forming avant-garde. Machniewicz knew about the revolution taking place in art by the 1930s. He acknowledged that Art Nouveau was "[a] momentary flash of aspiration towards formal originality, a desire to throw off the yoke of stylistic

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<sup>3</sup> R. Paggioli, *Teoria awangardy* [in:] *Teorie awangardy...*, p. 17.

<sup>4</sup> M. Calinescu, *op. cit.*, p. 117.

<sup>5</sup> S. Machniewicz, *Wybór pism estetycznych*, Universitas, Kraków 2012, p. 56.

imitations”<sup>6</sup>, yet some theoreticians argue that it laid the groundwork for the “style of modernity”. He goes on to explain that:

In the history of the development of man’s plastic thought, there constantly appear epochs that begin some great and new plastic ideas, and periods that process or complete the inventions of their predecessors. The former deserve to be called utterly original, the latter are derivative, secondary, processing.<sup>7</sup>

Following these words, it could be argued that the avant-garde would be characterised by originality, something that was rather not in the interests of the creators. Machniewicz also criticises abstract art which loses touch with real issues and values due to its figurativeness and simplification. Arguing that there is a lack of logic between the declared content and that in the canvas, he condemns this art to rejection.

Fortunately, he sees hope in Futurism: “A new and distinct construction, already shaken off from the raid of historical forms and increasingly fused with the conditions and needs of a life changed by technology, is beginning to emerge more and more strongly and clearly”<sup>8</sup>. This is why, as he states: “What is needed is a revolt, a shock of some kind, a great change that would help the latent, though perhaps not yet crystallised, creative possibilities to come to the surface of life [...] The revolt had to be radical, outright and absolute!”<sup>9</sup>.

Thus, Italian Futurism was the strongest voice of the nascent revolution, as it was in Italy that the legacy and tradition of art, established for centuries, was abandoned. The greater the strength of tradition and its influence on the present, the stronger the action. Hence, Machniewicz explains, this rebellion in the Slavic countries had less force against the less established tradition of the past.

In the chapter *Aesthetic Values of the Avant-Garde*, Tadeusz Pawłowski searches for those, although he casts doubt on the issue already in the introduction:

However, it is the avant-garde that seems to have called into question all the properties previously regarded as the specific hallmarks of art. Perhaps, then, the problem formulated in the title fails not only because of the postulated neutrality or even anti-aestheticism of the avant-garde but also because the avant-garde is not art at all?<sup>10</sup>

He poses several questions concerning the traditional understanding of art and applies them to the avant-garde or rather many avant-gardes. He recognises that it is impossible to unambiguously point to the beginning of its emergence just as it is impossible to define clearly its unambiguous trend. Instead, he attempts to determine what significant changes occurred as a result of avant-garde art:

- New material: an extension to everyday objects, waste and even the artist’s body. Correspondingly, concrete, glass and steel appeared in architecture.
- Changing the relationship between the basic elements of the work.
- The classical rules concerning the principles and form of a work of art are being altered or obliterated. This is particularly evident in Cubism or Dadaism, but also in literature

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<sup>6</sup> *Ibidem*, p. 72.

<sup>7</sup> *Ibidem*.

<sup>8</sup> *Ibidem*, p. 98.

<sup>9</sup> *Ibidem*.

<sup>10</sup> T. Pawłowski, *Wybór pism estetycznych*, Universitas, Kraków 2010, p. 264.

- rejection of the time sequence and construction of the plot<sup>11</sup>. Analogously, in architecture – completely new rules for the composition of architectural masses.
- Art and its function – creation is not the production of works of art but an artistic activity that has a specific task of making an impact. Similarly, in architecture – its strong aesthetic and later socio-economic dimension.

The problem of the new aesthetic avant-garde movements Pawłowski explains as follows: “They do not testify to the negation of aesthetic values by the avant-garde, but to the replacement of some values by others, based on the qualities of the newly introduced materials. It is thus an extension of the set of values adopted by art as a whole”<sup>12</sup>. Although, for many critics, this reliance on rebellion and rejection of tradition means that, according to the existing rules, it is no longer art. Pawłowski adds that especially nowadays “some art theoreticians use the term ‘anti-art’ or the pompous one of ‘trans-avant-garde’”<sup>13</sup>.

It would seem that the rejection of all previous values naturally eliminates them from this art. However, they are subject to change. And here, opposite to Calinescu, the author mentions that “novelty, which had never been emphasised so much in the history of art, became a serious source of aesthetic values in the avant-garde; in extreme cases, being even equated with a criterion of creativity”<sup>14</sup>. And this contradiction should be taken as a description of modernity. After all, what else but novelty and originality is contemporary architecture filled with? Is it avant-garde, though?

### 3. THE POLISH AVANT-GARDE EXPERIENCE

Polish interwar architecture was shaped by several trends rooted in the traditions of classical, manorial and monumental architecture. Supported by state patronage, the search for a national style in public buildings resulted in realisations ingrained in tradition. Regardless of these trends, the Polish avant-garde was emerging dynamically. Architects developed its European trends with great enthusiasm and avant-garde supporters gathered in creative groups. They shared optimism and determination to bring about change and it was through them that the revolution would happen. Immersed in Malevich’s work, they organised themselves to form the Blok and later the Praesens group.

Architects and other artists described art and often justified their design choices and problems. This was not just to introduce the audience to the work but to build a theory of modernity that was to revolutionise, and perhaps solve, all the problems of art and architecture. The avant-gardists boldly criticised the academic and traditional understanding of architecture by their colleagues who only acknowledged the continuation of the canons at the time. Yet they too did not escape a sharp retort.

Following an exhibition of works by the group members held at Zachęta only six months after the memorable First International Exhibition of Modern Architecture, an anonymous reviewer from ‘National Thought’ complains: ‘The impression of this exhibition is oddly unpleasant: barrenness, slavish subservience to fashion, mindless rumination on the untested ideas of Le

<sup>11</sup> *Ibidem*, p. 276.

<sup>12</sup> *Ibidem*, p. 269.

<sup>13</sup> *Ibidem*, p. 286.

<sup>14</sup> *Ibidem*, p. 290.

Corbusier and Kandinsky. It would seem more accurate to give the group the name Imperfectum instead of Praesens [...]’.<sup>15</sup>

Jakub Wujek emphasises the important role of drawing for the avant-garde. He argues that it even became a tool for gaining popularity among architects and that the ongoing race of concepts outlined on paper pushed architecture further and further away from reality<sup>16</sup>. Projects that were not meant to be built increased the courage to create utopian visions. Especially bold designs, often abstract, sometimes unreal, were created inspired by Constructivism, Bauhaus, De Stijl and L’Esprit Nouveau.

Bohdan Lachert and Józef Szanajca co-created the milieu of the Polish avant-garde. They were involved in both design and educational and organisational activities. Already as students travelling to the Netherlands, they discovered the activities of De Stijl and one of the most important realisations of that period – The House of Mrs Truus Schröder-Schröder designed by Gerrit Rietveld. Without hesitation, they transferred the avant-garde experience from there to Poland. Fauvism and Futurism were gaining momentum. The architecture was developing in a hitherto unknown direction. Lachert manifested courage and maturity as shown in the design of a house on Katowicka Street in Warsaw constructed in 1928–1929. The construction material itself is a surprise – foam concrete was used instead of traditional brick. Large windows, as horizontal strips but also as two-storey planes, and plastic, asymmetrical arrangements of parts of the façade separated by transverse walls, with a flat usable roof above. This architecture displays many of the later compositional elements of Modernism. However, the most mature and developed elements of the avant-garde are realised after the war, when courage and innovation had to be combined with a sensitive response to new problems. This, however, can be described as modernist pragmatism, which has no place in the avant-garde, including theory.

The “Praesens” magazine comes out with the subtitle “Quarterly of the Modernists” in 1926. The fates of avant-garde artists become entangled around the common idea of art, integrating its creators. Architecture becomes the leading discipline as early as the second issue. The art and writings focus on theory, but just as much on the analysis of social and housing problems and the ways or attempts to solve them through architecture. The practical dimension of the quarterly is perhaps the reason that Strzeminski, Kobro and Stażewski give way to young and enthusiastic architects. Perhaps it is also the lack of a clear and single conception of the development of avant-garde art. As is often the case – it is difficult to be consistent and unanimous on this issue – after all, progress and revolution have different faces. Even if it concerns a narrow field of art. In an article entitled *The Pace of Architecture*, Szymon Syrkus notes this phenomenon and describes it in the following words:

All ideas concerning architecture, and especially contemporary views of it, are in constant and very rapid motion. One cannot stop at any single issue, at any single solution, claiming that it alone is right. The solution that yesterday seemed perfect no longer corresponds not only to our requirements but also to the possibilities opened up by progress. Given the dizzying pace at which architecture advances, we know with certainty that, today’s solutions to today’s problems

<sup>15</sup> K.L., Grupa Praesens, “Myśl Narodowa” 1926, No. 36 [in:] B. Chomątowska, *Lachert i Szanajca. Architekci awangardy*, Czarne, Wołowiec 2014, p. 137.

<sup>16</sup> J. Wujek, *Mity i utopie architektury XX wieku*, Arkady, Warszawa 1986, p. 40.

will be even more obsolete when related to tomorrow's ones than yesterday's ones were when related to today's ones.<sup>17</sup>

The magazines were filled with texts, drawings and photographs of the latest realisations, in addition to artworks by foreign representatives of the modern trend which were intended to provoke the introduction of new forms and solutions into Polish residential and industrial architecture in the modernist spirit.

The architect Lachert's house design, *House on the Escarpment*, appeared in the magazine. It was announced by a perspective shot of horizontal masses stretched horizontally, which dynamically built up the architectural form. Following avant-garde ideals, a modern car was drawn in front of the house. Situated on a slope, the building takes advantage of the significant downslope to pile up modernist simple blocks on five residential levels, although the blue façade of the building facing the street does not betray the scale of the building. This provides an opportunity for dynamic composition of the architectural mass, but also a demonstration of the possibilities of new materials. And this is merely the architect's graduation project.

In an analysis of the treatise entitled *Reflections on some features of architectural creativity* by Bohdan Lachert, which was published in 1960 as a summary of the early avant-garde, Cezary Wąs draws attention to the author's emotionality, which, according to him, is an important creative factor for architects. Drawing a picture of the twentieth-century artists, he portrays them as committed, seeking inspiration in European art theory and philosophy:

When subjected to a contemporary reading, Lachert's treatise presents itself as a document of an epoch in which avant-garde modernism was combined with a passion of a quasi-religious nature, and at the same time was not dogmatic, but required its adherents to engage in the creation of its developments and additions.<sup>18</sup>

Polish avant-garde architects were influenced by the activities of the De Stijl group and the leading role of abstract painting as a means of shaping architecture. This was intertwined with functionalist trends, but it remained a pure protest of a new perception of art in the field of theory. It was a deep conviction in the mission and the creative realisation of ideals that were partly a utopian belief in the causal power of art, including architecture as a tool for shaping consciousness, but also living conditions. The texts, often critical of established aesthetic models, breathed optimism and certainty that the avant-garde and modernism offered the only right answer to both artistic and socio-economic problems.

In opposition to the avant-garde movement, many architects created in the vein of the heavy and serious monumental style. After all, modernity was seen as a detachment from tradition and continuity in architecture. Among them was Bohdan Pniewski, Warsaw's most professionally active architect, who combined classical elements with a contemporary language of forms, although modernity and the avant-garde did not interest him directly. He was skilful in meeting and combining the expectations of the state and private wealthy clients with architecture that was contemporary but not detached from tradition and flattering

<sup>17</sup> S. Syrkus, *Tempo architektury*, "Praesens" 1930, No. 2, p. 3, source: <http://mbc.cyfrowemazowsze.pl/dlibra/publication?id=13466&tab=3> (access: 14.06.2022).

<sup>18</sup> C. Wąs, *Traktat architektoniczny Bohdana Lacherta: summa mitów awangardy czy zapis doświadczeń?*, "Acta Universitatis Lodzensis. Folia Philosophica. Ethica-Aesthetica-Practica" 2020, No. 35, p. 111.

splendour. “Years later, Pniewski saw the reason for the rejection of the avant-garde in its ‘unintelligibility’ and blatant alienation when juxtaposed with its surroundings”<sup>19</sup>. After all, avant-garde architecture also strove for repetition, standardisation, and prefabrication, which did not interest Pniewski. It was not in keeping with the masterful practice of the profession, the individual treatment of each structure and client.

Pniewski shied away from historicism, but at the same time gave the avant-garde the needle. In his view, prophets like Walter Gropius, Jacobus Oud and Le Corbusier proclaimed that: [...] the architect should not strive for beauty at all, but should only try to invent the most practical solution based on strict logical reasoning, whereby any economic and practical solution will also be aesthetic.<sup>20</sup>

This rather oversimplified reasoning intensified the aversion to the avant-garde.

Many architects struggled to overcome the creative resistance of the professional community, clients and public opinion. Irrespective of modernity, architecture grounded in tradition and the classics developed successfully, seeking a national dimension, shape and style to match the aspirations of the reborn state. The revolutionary fuel of the avant-garde burned out as quickly as the dynamic situation in Europe and Poland changed. After all, the interdependence between the two is undeniable.

#### 4. CONCLUSION

The proclaimed death of the avant-garde was not an unequivocal assault on its ideology or sudden exhaustion of the trend. Manifestos lost their power in the new reality, and the momentum for change disappeared when confronted with new social and political problems.

The avant-garde is gone today. However, the discussion about its death resurrects it every time, perhaps as the avant-garde of the past – an art that does not need to seek rational justification, breaking and breaching existing rules.

It seems that the twentieth-century avant-garde stood in opposition to modernity – it did not want to develop but to shock, breach, contradict and, perhaps most importantly, conquer. It was an intellectual ferment based on the subversion of ossified principles. Nor was it an evolution, much less a prudent development of architecture based on continuity. When compared or incorporated into Modernism, it loses its original shape. The question can therefore be asked: is there still room for the avant-garde in modernity? Is it possible to recreate this particular moment in the history of art when architecture, despite its unprecedented realisation possibilities, has to prove a rational reason for construction today? In this context, it is also impossible to confirm whether there is a contemporary post- or neo-avant-garde.

Likewise, we are not able to clearly define the avant-garde style – after all, it meant movement and rebellion rather than specific stylistics. In the oeuvre of its creators, one can find architectural realisations but above all manifestos, theories and bold designs unencumbered by the recent difficult responsibility of its existence in the environment. The avant-gardes shocked and shattered the existing order. Architecture dynamically developed the idea of

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<sup>19</sup> G. Piątek, *Niezniszczalny. Bohdan Pniewski. Architekt salonu i władzy*, Wydawnictwo Filtry, Warszawa 2021, p. 65.

<sup>20</sup> *Ibidem*, p. 366.

revolution in Europe and Poland, while struggling against the established traditional monumentalism. Still, like all revolts, it did not avoid being linked to politics, and the impact of growing socio-economic problems. That is perhaps why the enthusiasm for creation and the belief in the birth of a new world burnt out. The legacy of the art and architecture of that period has not coincidentally been called the great avant-garde.



Ill. 1. Bohdan Lachert, The Architect's House on the Escarpment. Diploma design 1926. Onimo model, 2018, Museum of Architecture in Wrocław, photo: M. Początko.



Ill. 2. Bohdan Lachert, Józef Szanajca, Cheap summer house for two people 1927. Onimo model, 2017, Museum of Architecture in Wrocław, photo: M. Początko.

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## Author's Note:

**Marek Początko, PhD, Arch.**

Assistant professor at the Department of Architectural Design FA CUT, membership in POIA (Chamber of Polish Architects) and SARP (Association of Polish Architects). His scientific interests focus on contemporary monumental architecture and the combination of art and architecture.

[marek.poczatko@pk.edu.pl](mailto:marek.poczatko@pk.edu.pl)