

Анотация. В статье изменены основные вопросы, связанные с обеспечением долговечности битумных конгломератов, предназначенных для строительства покрытий автомобильных дорог и аэродромов. Сформулированная физико-механическая суть долговечности и основные факты ее зависимости. Основаны основные аспекты, которые вызывают разрушение. Возникновение микро- и макротрещин в поверхностных слоях покрытий. Обоснована возможность возникновения процессов старения в массиве конгломерата и их предупреждение.

Ключевые слова: битумные конгломераты, минеральные заполнители, покрытия дорог, напряжения, деформации. Образование трещин, долговечность.

Annotation. Basic questions, related to providing of longevity of bituminous conglomerates, intended for building of coverages of highways and air fields, are changed in state. Formulated fiziko-mechanical essence of longevity and basic facts of its dependence. Basic aspects which cause rozrushenie are founded. Origin mikro- and macrocracks in the superficial layers of coverages. Possibility is grounded origin of processes of senescence in the array of conglomerate and their warning.

Keywords: bituminous conglomerates, mineral fillers, coverages of roads, tension, deformation. Formation of cracks, longevity.

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**THE SYMBOLISM'S CITY IN THE ARRANGEMENT OF
PUBLIC SPACES FOR EXAMPLE, KONSTYTUCJI 3-GO
MAJA SQUARE IN ŚWIDNIK**

Abstract. Any place where evolving human's existence has its own individual character and own significance. Individuality space already gives it

⁴⁸ © Natalia Kot

its name and provides a place for “personality” (Koszalka 2010).^[49] By Buczyńska–Garewicz «*The place is like a man is his name, which includes the whole of his personality, which is a kind of spiritual contents*»(Buczyńska-Garewicz 2006).^[50] A special «collection sites» is a city that is not only a kind of conglomerate, but by its own dimension expresses its symbolism. The protection of this symbolism is very important aspect, because it keeps watch over the regional identity.

In the context of these thoughts the author has analyzed the symbolism of Swidnik, one of the youngest cities in the Lublin region, representing the socialist realism. This trend began in the twentieth century, in the art of the Soviet and then in other countries of the socialist bloc, according to the doctrine of socialist realism the highest aesthetic value and ideological saw in classical art of the Renaissance. A great role in the theory and practice of socialist realism has played urban planning, in relation to the idea of the Renaissance saw the need to build an ideal city.^[51] An important form of public space is a town square - the public space, which since the dawn of history is inscribed in the urban structure. As an example, the Konstytucji 3-go Maja Square in Swidnik, which is a major and representative part of the city, the author has developed the issue of symbolism. In its analysis, reached into the inspiration related with developed as a resort and a spa Adampol, opening of Swidnik airport in 1939 and the school of Civilian Pilots of the Air and Chemical Defense League took place, and Transportation Equipment Factory building in 1950, which by the increase in population resulting beside a housing estate gave rise to the town and received by him in 1954, the town charter. In addition, the author also raised the aspect of the fauna and flora which is accompanied by residents in their daily lives, and that is a very important element of the identity of the city.

Article's result is to show how important to the residents Swidnik is the identity of the place, which has significantly affect their economic development and cultural of both Lublin and Poland, and how identity can be found in modern spatial solutions.

⁴⁹ I. KOSZAŁKA, *Miasto - symbolika powstawania, współczesne doświadczenie miejskości, źródło inspiracji literackiej*, Artykuły Kulturoznawstwo UMCS, Lublin 2010 – <http://wiedzaiedukacja.eu/archives/33999> [22.10.2013 r.]

⁵⁰ H. BUCZYŃSKA–GAREWICZ, *Miejsca, strony, okolice. Przyczynek do fenomenologii przestrzeni*, TAIWPN UNIVERSITAS, Kraków 2006.

⁵¹ T. CEGIELSKI, *Realizm socjalistyczny*, [w:] *Historia Polski w obrazkach dzieł wielkich mistrzów*, DEMART S.A. Warszawa 2008.

It should be noted that recently in Poland carry out a lot of revitalization of public spaces. But often this is done in the wrong way - inspiration taken directly from the this other solutions are a peculiar form «plagiarism». The result is the creation of an unattractive because the foreign culture and, above all, loss of identity and traditions of the place, thereby impoverishing them and receiving a «personality».

Keywords: symbolism, socialist realism, public space

Introduction. „*The city does not consist only of houses and streets, but the people and their hope*”.^[52] The city is not just a kind of conglomerate, but by its own dimension expresses its symbolism. The protection of this symbolism is a very important aspect, because it keeps watch over the regional identity. There are cities described as a beautiful, perfect and picturesque with a clear plan and expressive composition, having a mysterious “something” – the distinguishing features of the space, landscape or *genius loci*. Rossi wrote that „the urban development of the city draws a collective memory”.^[53]

By Tunbridge i Ashworth „History, the events of the past, are commonly used to fill a number of modern features, one of them is the formation of sociocultural identity”.^[54] History, also that which is stored in the landscape, satisfying our (individual and collective) needs to belong to a certain place. Identity is defined as the dependence that occurs between perceived by the human landscape, which consists of historically stacked pieces of

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⁵³ A. ROSSI – za: W. OSTROWSKI, *Wprowadzenie do historii budowy miast. Ludzie i środowisko*, Oficyna Wydawnicza Politechniki Warszawskiej, Warszawa 1996.

⁵⁴ J.E. TUNBRIDGE, G.J. ASHWORTH – za: W. OSTROWSKI, *Wprowadzenie do historii budowy miast. Ludzie i środowisko*, Oficyna Wydawnicza Politechniki Warszawskiej, Warszawa 1996.

content (culture and tradition of the place) and forms.^[55] The unique, individual face of the place in which we live – its landscape, consisted of surrounding nature, climate and terrain, but also of taking in the various cultural processes of human activity, which had, at different period of times, different spatial expressions.

The socialist realism began in the twentieth century, in the art of the Soviet and then in other countries of the socialist bloc, according to the doctrine of socialist realism the highest aesthetic value and ideological saw in classical art of the Renaissance. A great role in the theory and in the practice of socialist realism has played urban planning, in relation to the idea of the Renaissance saw the need to build an ideal city.^[56]

Nowadays we note growing interest in the phenomenon of the communist culture (PRL culture), and especially its episodic but extremely colorful and expressive period, socialist realism. Among other, there are voices treating socialist realism as a new fetish, mythological direction, drawing attention to its paradoxes, grotesque, but not to the *strict sense* of value. It can be said that this is the typical tone of young generation. Opponents of socialist realism recognize objects from this period as a symbol of foreign domination of power, and even glorification of tyranny, that they have no right to lay claim to the title of national “souvenir”.

According to Sumorok , these are extreme attitudes, but not the only one. Between them is a group of less visible, appreciating the architecture of socialist realism for its artistic value, but ignoring or not knowing the context of its creation.

⁵⁵ Z. MYCZKOWSKI, *Krajobraz wyrazem tożsamości w wybranych obszarach chronionych w Polsce*, Kraków 1998.

⁵⁶T. CEGIELSKI, *Realizm socjalistyczny*, ...

They recognize the value of detail, ornament, which brings a variety, elegance forms, urban design and often a human (paradoxically) scale assumptions. An increasingly important element in the fight to preserve the identity of the city has become a highlight of historical continuity and the protection of cultural values that regardless of political or aesthetic preferences, contribute to social realism and its buildings. This creates an excellent opportunity to showcase some of them, which are (already) an example of historical units that must be protected for the future generations, as well as presenting a comprehensive architectural – urban approach based on traditional values.^[57]

Świdnik – the city of socialist realism. Świdnik city is located in the Świdnik county, Lublin voivodeship, and is one of the youngest cities in the Lublin region, in its urban composition representing the socialist realism.

Today Świdnik was founded in the former Adampol and Krępiec area but took the name from the nearby villages: Świdnik Duży (Wielki) / Major Świdnik, Świdnik Mały / Świdnik Minor, Świdniczek. Świdnik village appeared in the source documents in the fourteenth century. In the Middle Ages through the areas, where the Świdnik Duży village and Świdnik Mały village were located, passed trade routes linking Pomorze, Wielkopolskę and Mazowsze, and in modern times Koronę with Podole, Wołyń and Kiev region. Świdnik has still retained an attractive location on

⁵⁷ A. SUMOROK, *(Nie)świadomość socrealizmu. Architektoniczne i historyczne dziedzictwo na przykładzie Łódzkiej architektury mieszkaniowej*, [w:] Zabytki drugiej połowy XX wieku – waloryzacja, ochrona, konserwacja, ICOMOS Polska i Deutschland, Krajowy Ośrodek Badań i Dokumentacji Zabytków, Warszawa – Berlin 2010.

the main route between Warsaw and Kiev, the West and the East.^[58]

The advantage of Adampol was favorable microclimate conducive to relaxation, working therapeutically with rheumatic diseases.^[59] Then, the place was very often visited by the residents of the nearby Lublin, who came here for vacation, renting rooms in villas.^[60] Important for Świdnik aviation tradition dates back to the June 4, 1939, when the Świdnik airport was officially opened and the opening of the school of Civilian Pilots of the Air and Chemical Defense League took place.^[61] The postwar history of the city is connected with the history of the Transportation Equipment Factory (WSK). The Six- Year Plan, which ran from 1950-1955, was intended to change the character of the region, so far almost exclusively agricultural, in the prewar economic strategy of the Second Polish Republic as

⁵⁸P. JANKOWSKI, *Kartka z historii Świdnika*, Wydawnictwo OLECH, 2009.

⁵⁹Since 1877, between the village of Swidnik, and village Adampol ran railway line connecting Lublin with Kowel. That's because next to the railway station was established summer resort located in the woods and spa.

The place was frequented by the residents of the nearby Lublin, who came here on holiday, renting rooms in villas – za: (red.) P. JANKOWSKI, *Nasz Świdnik. 50 lat miasta Świdnik*, Centrum Poligraficzno-Handlowe "M-M", 2004.

⁶⁰All "Villas Adampol" is not listed in the directory sites. Villas in the community have the status of objects with only the historical and architectural value. This value villas will soon lose, just disappearing from the city officials and map – za: <http://www.historia.swidnik.net/text-611> [25.04.2012 r.]

⁶¹Airport has been arrested in July 1944 by the invading army, and since then has been used by the Soviet Air Force. In 1947, on the concrete floor of the destroyed pre-war hangar erected a new wooden hangar, which is here today. After pilots school remained only fragment of the wall - integrated into the monument unveiled on June 5, 2009 on the occasion of the 70's anniversary of the opening of Pilot School LOOP in Świdnik – za: (red.) JANKOWSKI P., *Świdnickie tradycje lotnicze*, Wydawnictwo Petik 2010.

the facilities provided food shortages for the Central Industrial District.^[62] The government of Poland decided about the location and construction of an airline near Lublin together with the construction of workers' housing from scratch.^[63] With the factory development, housing estates multiplied.^[64]

The first housing estate in Świdnik was a ZOR estate. In the years 1951-1953 the first zoning plan of Świdnik was drawn up. The plan was created in the "Miastoprojekt" studio in Warsaw by engineers K. Olszewski and T. Roman. An urban fabric is characterized by the construction of quarters, divided by a network of roads and buildings located along the frontage of their form. City center to this day retained an urban-spatial system in an unchanged form.^[65]

⁶² P. JANKOWSKI, *Kartka z historii Świdnika*, Wydawnictwo OLECH, 2009

⁶³In this way, the reconstruction of the Polish aviation industry. The factory, called Plant No. 5 in the Świdnik, was to be the first to label air built in post-war Poland from scratch. Świdnik became the first and only manufacturer of helicopters in the country, and the second - the Soviet Union - in the Communist bloc - za: E. RYBAK, J. GRUSZCZYŃSKI, *Historia zakładów PZL-Świdnik S. A.*, Lampart, 2001.

⁶⁴ P. JANKOWSKI, *Świdnik. Szkoła Pilotów L.O.P.P. im. Marszałka Edwarda Śmigłego-Rydza*, Świdnik 2009.

⁶⁵ E. MAĆIK, M. BUTRYŃSKA, *Studium uwarunkowań i kierunków zagospodarowania przestrzennego miasta Świdnik realizowana jest na podstawie uchwały nr XXVI/202/2005 Rady Miasta Świdnik z dnia 2 lutego 2005r.*

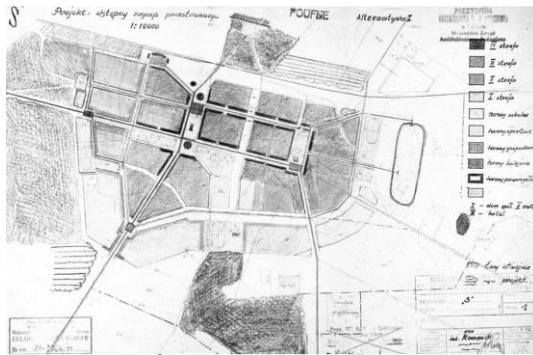


Fig.1. The project of the Świdnik city, alternative I, APL, WRN BUA, sign. 183, board A1-2366/11^[66]

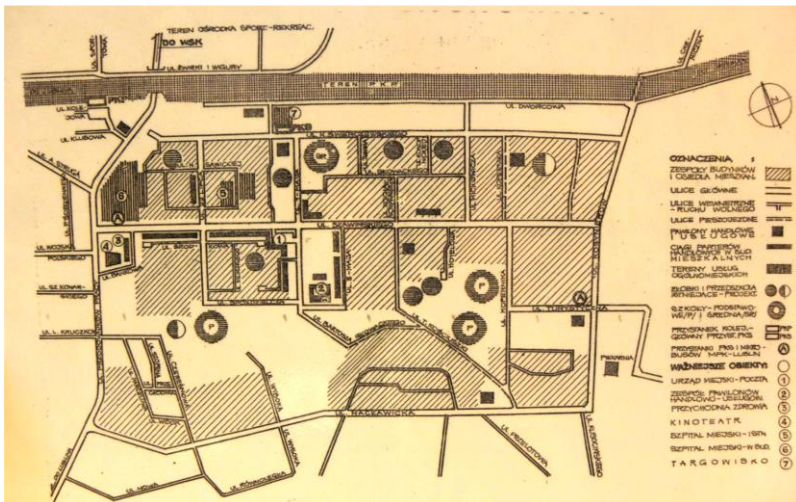


Fig.2. The indicatory plan for Świdnik from 1977^[67]

⁶⁶ *Ibidem.*

⁶⁷ Głos Świdnika, 1977, 2.

Historical background of the Konstytucji 3-go Maja Square in Świdnik . An important form of public space is a town square – the public space, which since the dawn of history is inscribed in the urban structure. For the example, the Konstytucji 3-go Maja Square in Świdnik and the area in front of the Municipal – County Public Library, which are a major and representative part of the city, the author has developed the issue of symbolism.

With the urban improvement and development in Świdnik, settlement followed and increased the number of residents. The 60's of the twentieth century is the rapid development of the city. In 1959, the county was decided to expand. The architect Jan Malmon watched over its development and initiated a project management Center, The XXV- Anniversary of the Communist Square (now The Konstytucji 3-go Maja Square Looking through the old photographic documentation the author noted that in the area, where nowadays is the Konstytucji 3-go Maja Square grew fruit trees, which the architect retained, but diversified them by flowerbed of perennials. At the junction, in the 60's of the twentieth century, erected a booth with a beer, and on the opposite side (now town square with a fountain) a flower shop. In 1969, on the main terrace of the Konstytucji 3-go Maja Square unveiled the Tomb of the Unknown Soldier from 1939-1945, in which the urns containing the ashes of the fallen soldiers on the battlefields were buried.^[68] The monument was founded by the society of the Świdnik city on the occasion of the victory over fascism. In 1975, erected here also a monument on a pedestal, designed by

⁶⁸ P. JANKOWSKI, *Przewodnik turystyczny po powiecie świdnickim, Świdniku i rejonie sołecznickim*, 2010.

Świdnik's artist professor Sławomira Mielezkę, symbolizing the two Polish armies fighting against fascism.

The stone sculptures, which still can be seen in the Konstytucji 3-go Maja Square, in the town square with a fountain and lawns in the city center, dates from the year 1977. The author of most of them is professor from Świdnik Sławomir Mielezka.

In 1982, activists of the Świdnik underground "Solidarity" initiated a peaceful protest – a form of happening, against propaganda, media misconduct and imposition of martial law in Poland. It was so called Świdnik walks (świdnickie spacery), in which its residents went for walks in mass at the time of the main news broadcast.^[69] The author mentions that episode due to the fact that these walks took place along the analyzed area.

In 1984, on the 40th anniversary of the communist, on the XXV Anniversary of the Communist Square the clock tower was installed. It was a gift to the city from Świdnik's craftsmen. The surface project of the XXV Anniversary of the Communist Square was realized in 1986, and was made by the employees of Szydłowieckie Building Stone Works. The project divided the square into four square terraces: the highest, the middle and the lowest, and the pedestrian route along the residential-service building.

Second interior is situated on the opposite side of the kard. St. Wszyńskiego Street. This is the area in front of the Municipal – County Public Library named Anny Kamińskiej. The library was founded in 1955, and in 1992 was moved to the former offices of the City Council, where is located to this day. In the past, the area I front of the library was used as a bus station, now

⁶⁹ P. JANKOWSKI, *Kartka z historii Świdnika*, Wydawnictwo OLECH, 2009.

a parking lot is located here.^[70] The interior is adjacent to the frontage of the residential-service buildings from 50's of the twentieth century.^[71]



Fig.3. The Konstytucji 3-go Maja Square (probably 1974)^[72]

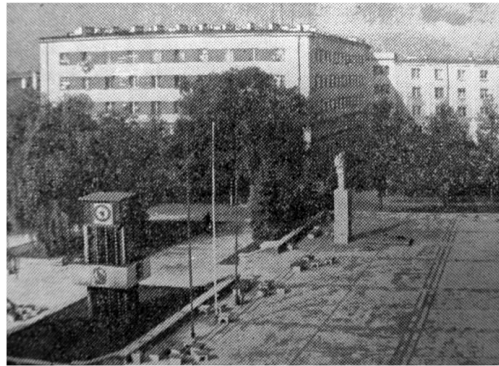


Fig.4. The upper and the middle terrace of the XXV Anniversary of the Communist Square with the monument and the clock tower, 1984^[73]

⁷⁰ P. JANKOWSKI, *Kartka z historii Świdnika*, Wydawnictwo OLECH, 2009.

⁷¹ N. KOT, *Koncepcja Placu Konstytucji 3-go Maja w Świdniku*, Uniwersytet Przyrodniczy w Lublinie, 2013.

⁷² <http://www.historia.swidnik.net/fotografia-1110> [25.04.2013 r.]

⁷³ *Głos Świdnika*, 1984, 8.

Present condition. The inventoried area is a strategic place located at the junction of the two main streets: Niepodległości and kard. St. Wyszyńskiego. The area measures $6\,097,0\text{m}^2 \approx 0,6\text{ ha}$: the area of the Konstytucji 3-go Maja Square measures $4\,972,5\text{m}^2$, and the area of the parking lot in front of the library – $1\,124,5\text{m}^2$. The height difference between the lowest (south area) and the highest (north area) point of the square area is $3,78\text{m}$.^[74]

The Konstytucji 3-go Maja Square has retained the same form since 1986. Due to the uninteresting solution is rarely visited. It is only important in the scale of the city as a traffic route, frequented mainly along the way to work, walking, shopping trips. From the east side, the square is adjacent to the 50's of the twentieth century frontage, from the south side to the hotel and the "Finezja" bakery and also to the Municipal Cultural Centre. The most important elements of this place is the Tomb of the Unknown Soldier and the Monument of Konstytucji 3-go Maja, which bring a special atmosphere and make it possible to reflect on its own history. The clock which is located on the middle terrace of the square, the residents of Świdnik consider it to be an interesting solution that permanently inscribed in this place. But most of them think that its form should be changed. A similar opinion is concerned the outdoor sculptures, which for some people adorn the place, and for others disfigure the place. Existing here stand is rated as the most interesting advantage of this place. That is why most of the residents of Świdnik are in favor of continuation of further plantings. On the other hand, opponents want a reduction in the existing stand because of the "bird problem" – manure that dirty benches and cars.

⁷⁴ N. KOT, *Koncepcja Placu Konstytucji 3-go Maja w Świdniku*, Uniwersytet Przyrodniczy w Lublinie, 2013.

The analyzed area has a typical urban character, is the point where two zones with different functions – residential and service, contact. Currently, its potential is limited because use only wheel movement. No doubt therefore raises the need to change this situation in order to create an attractive space and inviting to visit this area. At the same time planning the development of these areas it is essential to bear in mind the historical composition, construction and the view. Important aspect of the program is to adjust the function of the square to the needs of residents with attention to create a place that people will love and be proud of.

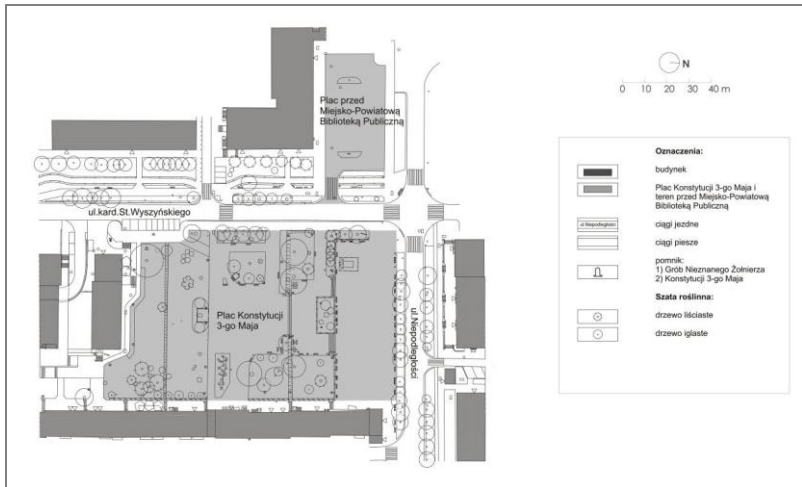


Fig.5. An inventory of area and vegetation of the Konstytucji 3-go Maja Square and the square in front of the Municipal – County Public Library (graphic design author, 2013)



Fig.6. The view on the highest terrace of the Konstytucji 3-go Maja Square in Świdnik (photo by author, 2013)



Fig.7. The view on the highest terrace of the Konstytucji 3-go Maja Square in Świdnik (photo by author, 2013)

The identity of the city and a symbol of Świdnik in the concept of the author. A cultural landscape accumulates traces of the past where memory is perpetuated. It is a part of the symbolic image of each nation, it is the identity of the place, raises a variety of emotions.^[75]

To read the opinion and needs of the residents of Świdnik the author conducted a survey.^[76] The survey shows that residents

⁷⁵ A. ZACHARIASZ, Niematerialne wartości krajobrazów kulturowych. Krajobrazy pamięci wyrazem tożsamości miejsca, Prace Komisji Krajobrazu Kulturowego Nr 15, Komisja Krajobrazu Kulturowego PTG, Sosnowiec 2011.

⁷⁶ The public consultation held in the form of survey. It was addressed to the five age groups (21-30, 31-40, 41-50, 51-60, > 60 years). In addition, he was also analyzed the level of education and gender. The survey involved an opinion on the Konstytucji 3-go Maja Square, and the area located in front of the Municipal and County Public Library in Świdnik - the scope of the thesis

are proud of their city and its history, however for tourists the city is too little publicized. For residents the Transportation Equipment Factory (WSK) is a symbol of Świdnik, thanks to him, the city owes its existence and development, and a symbol in itself is a helicopter, located in the middle of the roundabout named Świdnickiego Lipca (Świdnik July). Among female respondents there are voices that the symbol of the current Świdnik is a gopher pearl.^[77]

In the selection of inspirations the author drew attention to the symbolism of the city, materials and colors. The author used the elements and geometric lines that demonstrate consistency with the history of the city, interact with the present, as well as meet the needs of the residents in the future. The author took inspiration from the example of Polish and foreign architecture and uses graphic symbols that fit within the tradition of the city.

• **Helicopter propeller.** This is the element of the fuel, processing energy in the form of torque to work within.^[78] It is an essential piece of helicopters, which the Świdnik city is a symbol. A characteristic feature of the propeller is that no matter how much has blades, they always come out of one point. The

the author – za: N. KOT, *Koncepcja Placu Konstytucji 3-go Maja w Świdniku*, Uniwersytet Przyrodniczy w Lublinie, 2013.

⁷⁷Gopher pearl (*Spermophilus suslicus*) is a rare and endangered species of mammals in the European Communities. Therefore, implementing the obligations of the Convention for the Protection of Biological Diversity of 1992, The European Commission has included a gopher on the list of priority species of Directive 92/43/EEG on the conservation of natural habitats and of wild fauna and flora (the Habitats Directive for short). Cologne gopher pearl within the Natura2000 area is located on the grassy area of the airport in Swidnik – za: http://www.portlotniczy.lublin.pl/index.php?id_category=44 [25.10.2013 r.]

⁷⁸ <http://pl.wikipedia.org/wiki/%C5%9Amig%C5%82o> [10.06.2013 r.]

• **Świdnik coat of arms.** „The signs of the Świdnik city are a coat of arms, streamer, flag, banner, seal. They are surrounded by the greatest reverence of the residents, they are a symbol of their community, attachment and local patriotism”.^[80]

Therefore, the inspiration for the project area, located in front of the Municipal – County Public Library was the emblem of Świdnik. Bench with s-shaped backrest is a symbol of a propeller, and the solids, forming a kind of exhibition wall symbolize the ailerons on the wings. On the walls there is a piece of important information about the history of the city, its monuments and urban planning, and more or less know residents. On the west side of the interior, which is described in the design vision is located a shed referring to the shape of the bird’s wings. This place refers to the library that changes its function – it becomes “open” library, where you can come and not only read, but also relax or meet up with friends. Additionally, there is a branch of the “Finezja” bakery, which offers drinks and confectionery products – in particular “susełki” cookies, which are the regional product that promote a habitat for gopher pearl in the Natura 2000 site, located at the airport in the Świdnik city.

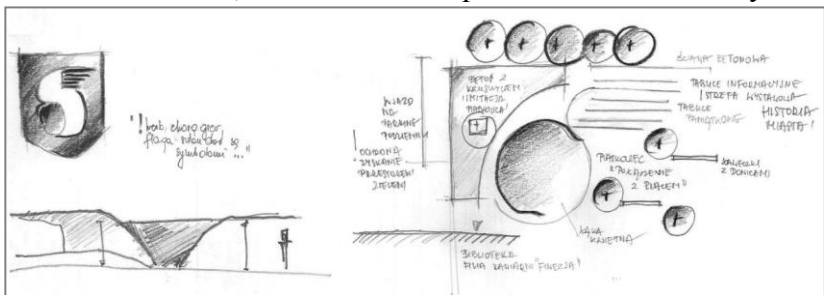


Fig.9. The project of the area in front of the Municipal – County Public Library (graphic design author, 2013)

⁸⁰ <http://www.historia.swidnik.net/text-693> [15.10.2013 r.]

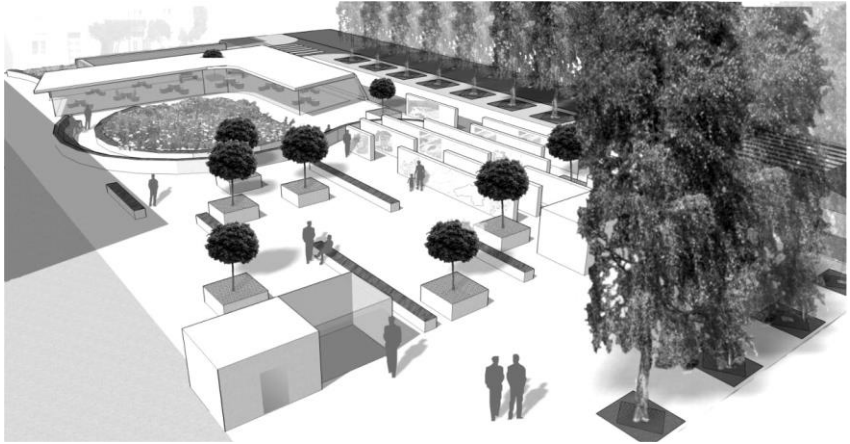


Fig.10. Panoramic view of the area in front of the Municipal – County Public Library (graphic design author, 2013)

• „Świdnickie spacery”. In the design vision author used the “Świdnik walks” theme referring to the time of “Solidarity”. The element are footprints that extend in two directions^[81] along the Niepodległości Street and from the square, through the Tomb of the Unknown Soldier to the Monument of Konstytucji 3-go Maja highlighting the viewing axis. The footprints are a symbol in itself – designed to stimulate the senses of users, because they are visible only when it rains. This phenomenon is a symbolic way to remind us of the past.

⁸¹ „Vanishing Floor” this project created specifically for the competition, which took place in 2006 in Lodz.

The competition theme was "city, water, joy. The authors present a design that was simple and brilliant at the same time. Under the influence of water on the floor of a specially crafted concrete slabs became visible footsteps - za: http://www.polkadot.pl/var/pl/storage/images/media/images/rozrywka/london_design_festival_

[vanishing_floor/160758-1-pol-PL/london_design_festival_vanishing_floor.jpg](http://www.polkadot.pl/var/pl/storage/images/media/images/rozrywka/london_design_festival_vanishing_floor/160758-1-pol-PL/london_design_festival_vanishing_floor.jpg) [24.05.2013 r.]



Fig.11. Appearing footprints on the floor under the influence of water (Moo Moo Architects project)^[82]

• **Mosaic.** Mosaic is a very common and interesting decorative element of many postwar buildings. Unfortunately, in recent years, mosaic is undervalued and thoughtlessly destroyed during the various modernization work. In Świdnik there is a “Lot” cinema; building dates from the year 1966. It has a beautiful mosaic entrance façade. In recent years the building has undergone modernization and “fortunately” mosaic, as the only part of the past, has been preserved.

Theme mosaic has been used in the interior front of the library. Main exhibition wall located along the Niepodległości Street is a kind of mosaic – covered sculpture. Its main idea is the man, who was so important in the era of modernism

⁸²http://www.polkadot.pl/var/pl/storage/images/media/images/rozrywka/london_design_festival_vanishing_floor/160758-1-pol-PL/london_design_festival_vanishing_floor.jpg [24.05.2013 r.]

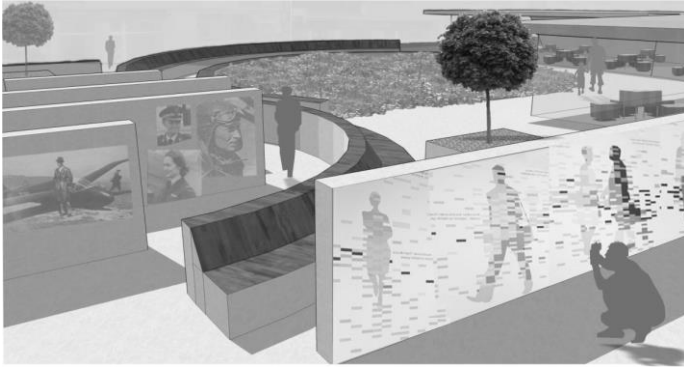


Fig.12. The view on a cultural part of exhibition wall located in front of the Municipal – County Public Library (graphic design author, 2013)



Fig.13. The view on a shed located in front of the Municipal – County Public Library (graphic design author, 2013)

• **Vegetation.** The inspiration for the selection of plant material for the final project were sources and photography from the period of modernism and social realism. To vary the green lawns, which dominates on the current Konstytucji 3-go Maja Square, applied a flower meadow, which is indispensable, a rural part of the Polish landscape.

Along the Niepodległości Street and the kard. St. Wyszyńskiego Street the author proposed to plant poplars Simonii (*Populus simonii*) “Fastigiata”. The author was inspired by the sources and photographic material of the Świdnik city. On the square, among poplars Simonii “Fastigiata”, the author applied the planting of fruit trees, which refer to the originally occurring here in the 60’s of the twentieth century, and which until now partly preserved on the square.

Engineered retaining walls emphasize the spaces of flowerbeds, richly planted with ornamental shrubs such as forsythia, meadowsweet, lilac and flames. Thanks to them the square has included a lovely color accent from early spring to late autumn. In addition, in both interior the already mentioned flower meadow was used, that contains flowering plants in red, blue and white – the colors of the coat of arms symbolizing Świdnik.



Fig.14. The view on the square with flowerbeds, richly planted with ornamental shrubs (graphic design author ,2013)

Summation. Contemporary urban planning is based on the gained experience. What is created today, tomorrow will belong to history. Must be particularly well acquainted with the development of the city in the recent past and with the forces that

shape the city today, but also must be well acquainted with the remote periods in order to increase knowledge and to draw as many lessons from the long history of the construction of the city.^[83]

It should be noted that recently in Poland carry out a lot of revitalization of public spaces. But often this is done in the wrong way – inspiration taken directly from the other solutions are a peculiar form of “plagiarism”. The result is the creation of an unattractive and culturally foreign space and, above all, loss of identity and traditions of the place, thereby impoverishing them and receiving a “personality”. *„In Świdnik case, the heritage of social realism is in danger mainly due to current modernization efforts including the improvement of the heat insulation properties, which involves mostly polystyrene building insulation and replacement of window frames to plastic.” “Public awareness of the monuments protection, especially for the newest one, related to the period of socialist realism, is low. Residents and owners of such objects often do not realize that these objects already have historical value and should be protected and to take such work that will not alter these values”*.^[84]

As previously, the investment in the creation of the Transportation Equipment Factory (WSK) has resulted the creation and development of the city, now in a symbolic way Świdnik opens a new space – the airport for residents and visitors to be able to explore the fate of the city and its material traces.

⁸³ W. OSTROWSKI, *Wprowadzenie do historii budowy miast. Ludzie i środowisko*, ...

⁸⁴ Rafał Nadolny za:
http://wiadomosci.gazeta.pl/wiadomosci/1,114873,10348972,Socrealizm_tema_tem

[_Europejskich_Dni_Dziedzictwa_w.html](#) [25.10.2013 r.]

Important in the scale of the city the Konstytucji 3-go Maja Square as a result of changes described in the article has lost its values and meaning, but the use proposed by the author of “symbolism” in the spatial arrangement of the square would contribute to the creation an important and recognizable cards of the city.

The work is to show how important it is for the Świdnik residents the identity of the place, which has significant effects on their economic and cultural background of both Lublin and Polish, and how it can looks at the modern spatial solutions.

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