

PREFACE

The triadic relation between terms mentioned in the title of the volume – *Ideas, Forms, Places in Public Space* – directs our attention to various and jointly related aspects of the experience of a city: conceptualisation process, visual reception and dwelling. These preliminary remarks are obviously a simplification of all the terms referred to. However, they serve to define the field of study where we set the purpose of the volume, which as we believe is the arguing mentation in favor of a city's careful experience.

We assume that such a mode of experience may effectively counteract many conventional ideas about cities and their mythologisations, expose superficial tourist images, and deal with generalized prescriptions for a good and beautiful city. We would like to propose an individualised view of the city. The articles in this volume highlight several aspects of this individuality.

First of all, the authors write about different ways of experiencing the city, from participatory practices including the participation of artists (Breska, Białkowski) and scientists (Remesar, Crespo), to the reception of urban art that is mainly provided via the Internet (Gralińska-Toborek).

Secondly, we emphasize, while at the same time try to neutralize the primacy of visibility. Thus we stress the importance of reading, talking, communicating knowledge about the city and emotions related to the city, co-creating, and above all, the role of repetitiveness of experience. It is both about the ordinary, everyday experience of what the physical urban structure has to offer us, as well as careful attentiveness to both the place and people (Białkowski, Pokorski).

Thirdly, we are interested in various cultural correspondences that emerge in the city space. The most obvious types of these are historical dialogues and relationships of architecture and urban complexes with other genres of art: theatre (Romaniak), mosaic (Kostuch), mural (Remesar, Crespo), street art (Gralińska-Toborek). We are also keen to know how these connections condition our experience. It is particularly interesting that in relationships between various urban and non-urban media their interactions are mutual, for example, we can talk not only about the theatricalisation of architecture, but also we can see clearly that architecture creates a visual spectacle and fosters to dynamic transmedial experience.

Another type of correspondence which is discussed in the volume refers to the categories of topicality and authenticity, and the notion of the cultural potential of the city, which might be understood in many ways. First it can be

defined as a move into the future. This is the case when a long-term urban planning strategy attempts to predict the most favorable identity of the city (Mersman). At another time we should look back to the past. When the particular historical potential of the city still awaits understanding, we need to recognize its historical value as an inalienable value (Kostuch, Waryś). Finally, we can celebrate the present in an elongated, complex participatory process, the purpose of which is to regain the memory of a non-existent place. Such a jump into the vestigial past is possible, especially thanks to the extremely careful experience of urban space (Remesar, Crespo).

In the end, we can say that all the articles presented here are more or less concerned with the issue of the tension between the originality/individuality of cities and their proneness to commercialization.

The practice of experiencing the city constantly reveals the deep interconnections between aesthetics and ethics, so we discuss the questions of responsibility for the image and identity of the city; an obligation to remember both urban forms and historical events; a certain cultural atmosphere that is able to breathe life into revitalized space; urban art genres that shape our sensitivity; the inevitability and repeatability of experience, which we do not appreciate on a daily basis; and finally the question of the dominance of visuality, which we should be able to face.

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