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Introduction

In this, the latest volume of the *Rocznik Filozoficzny Ignatianum*, the first few texts are dedicated to the cultural significance of architecture. For time immemorial architecture has been a means of expressing ideas, harmony and proportion. In the ancient and medieval times the task of architecture was to reflect the principles of balance and symmetry found in the surrounding world. During the Renaissance architecture ceased being classified as a merely technical endeavor and began to be viewed also in a humanistic context. It was recognized that architecture is not merely proper building construction, but through the use of symbols and aesthetics it exerts a strong influence on culture and society. Both monumental structures (temples, university buildings, seats of power), as well as ordinary residences were designed to reflect the social needs of the time. Simplicity and symmetry vied with extravagance, dynamism and theatricality of form. The search for the root causes of these phenomena is the main thrust of the ideas presented in the texts below.

In the first article, Piotr Kmiecik analyzes the changes to the terrain of one of Europe's first modern fortifications, Wrocław's Tenaille Bastion, based on his own archaeological excavations. In the second article, Grażyna Lasek examines the signs and symbols encoded in the "Walencinek" – the sanctuary of St. Valentine in Bieruń. The author highlights the signs and symbols contributing to the uniqueness and beauty of this sanctuary.

In the next article, Adam Palion addresses the issue of understanding art in Christianity. He notes that although it may vary significantly within individual denominations, the encounter with art always depends on three interpretive planes: the author's intention, the work's intention, and the recipient's intention.

Aleksandra Repelewicz dedicates her text to the style and symbolism of contemporary sacred objects in the Archdiocese of Częstochowa. The author presents examples of church buildings from 1945 to the present, in chronological order, focusing on their style, geometry, and symbolism.

Częstochowa and the evolution of public spaces in the city are the subject of Nina Sołkiewicz-Kos's text. The author presents the spaces of urban public squares, where references to the past and connections to the present can be found. In the next article, Marco Lucchini puts forward the thesis that we understand architecture primarily through images, and every image has a visible and invisible dimension, with the latter pertaining to the culture that undergirds it. According to the author, metaphor is an important design tool for architects, allowing them to connect images, ideas, and the creator's experiences.

In the final article dedicated to architecture, Katarzyna Woszczenko explores the connections between architecture and theology by describing wooden churches in Podlasie, highlighting the diversity of their facade colors. As the author noted, colors have rich theological symbolism, often associated with the cult of saints.

Ewa Justyna Chłap-Nowakowa presents the poetic imagination and wartime experiences of a creative group found in the 2nd Polish Corps. The author analyzes poetry collections and other literary publications dating from General Anders' departure from the Soviet Union until their emigration to the West.

The last two articles focus on philosophical issues. Tomasz Pawlikowski examines the role and significance of Fr. Roman Darowski SJ (1935–2017) in the study of the history of Polish philosophy, particularly his contribution to research on the history of Jesuit philosophy in Poland from the 16th to the 20th century. In the final text of this volume, Piotr Duchliński conducts a Thomistic analysis of Darowski's philosophy in the face of contemporary challenges in humanistic studies. The author gives special consideration to his work titled *Filozofia człowieka* ("The Philosophy of Man"), subjecting it to methodological critique.