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CREATIVE EXPRESSION
OR RATIONAL SUBMISSION TO THE PAST?
ARCHITECTURAL TRENDS IN SELECTED ADAPTATIONS
OF HISTORICAL BUILDINGS TO CONTEMPORARY NEEDS

EKSPRESJA TWÓRCZA CZY RACJONALNE
PODPORZĄDKOWANIE SIĘ PRZESZŁOŚCI?
TENDENCJE ARCHITEKTONICZNE
W WYBRANYCH ADAPTACJACH OBIEKTÓW
HISTORYCZNYCH DO WSPÓŁCZESNYCH POTRZEB

Abstract

Almost every architectural and construction intervention into a historical building arouses controversy which is intensified by its importance and sentimental and cultural significance. The introduction of a new function, oftentimes involving the necessity to transform the historic structure, becomes the only antidote to the rising costs of building maintenance and frequently determines its existence. The question is whether in this area of architectural creativity full savings should be made in the expression of the creative "I" and humble restraint or, on the contrary, bold and courageous solutions should be ventured upon, almost balancing on the verge of becoming part of the historic tissue? The author carries out a comparative analysis of selected examples of adaptation of historical objects to contemporary needs and attempts to answer the question about the dividing line between the desire to emphasize the constant changes in the history of architecture and the intention to be included in the history pages.

Keywords: historical object, adaptation, monument, The Venice Charter, deconstructivism

Streszczenie

Niemal każda interwencja architektoniczno-budowlana w obiekcie historycznym budzi kontrowersje, które potęgają się wraz z jego rangą oraz znaczeniem sentymentalno-kulturowym. Wprowadzenie nowej funkcji, związane wielokrotnie z koniecznością przekształcenia zabytkowej struktury, staje się jedynym antidotum na rosnące koszty utrzymania budynku i nierzadko przesądza o jego istnieniu. Pozostaje pytanie, czy w tej dziedzinie twórczości architektonicznej powinny panować: pełna oszczędność ekspresji kreatywnego „ja” i pokorna powściągliwość czy wręcz przeciwnie – śmiałość i odważne rozwiązania, niemal balansujące na krawędzi wpisania się w zabytkową tkankę? Autorka przeprowadza analizę porównawczą wybranych przykładów adaptacji obiektów historycznych do współczesnych potrzeb i podejmuje próbę odpowiedzi na pytanie, gdzie przebiega granica pomiędzy chęcią zaakcentowania ciągłych przemian zachodzących w dziejach architektury a intencją zapisania się na kartach historii.

Słowa kluczowe: obiekt historyczny, adaptacja, zabytek, Karta Wenecka, dekonstruktywizm

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*Architecture is a science arising out of many other sciences, and adorned with much and varied learning; by the help of which a judgment is formed of those works which are the result of other arts. Practice and theory are its parts. Practice is the frequent and continued contemplation of the mode of executing any given work, or of the mere operation of the hands, for the conversion of the material in the best and readiest way. Theory is the result of that reasoning which demonstrates and explains that the material wrought has been so converted as the answer the end proposed¹. Practice and theory – both components which Marcus Vitruvius Pollio mentions in his famous treatise – influence the architect’s creative attitude towards the matter of a building. However, the genius of accepted solutions is decided by the element of talent, almost a “divine breath” which testifies to the uniqueness of the object. How closely are the talents, intuition and rationalism based on academic knowledge intertwined? Is it possible to create architecture based mainly on intuition, trusting the subconscious that sends the solution? By designing objects from scratch or by adapting relatively “young” buildings, full creative expression brings greater acceptance of the environment. They talk about “innovation”, “extraordinary solutions” and “customer surprise”. Of course, the context is also important, although in the case of the so-called “stararchitects” it is treated quite “individually”. Famous remains the statement of Zaha Hadid, who asked by Maciej Szczepaniuk if the Lilium Tower she had designed would look good in Warsaw, replied: *I do not know. And do you look better next to this person or next to another? I wanted to give the city an interesting project and the inhabitants a new panorama of the city centre. (...) This obsession with matching buildings to the context irritates me. After all, the context of cities is constantly changing. If you wanted to perfectly match the surroundings, there would be no single original building. They would all be similar. Such behaviour leads straight to the stagnation of the city. Venice is beautiful, but it is also like a preserved city. Of course, new buildings need to be assimilated, but not similar to the rest.*²*

If we depart for a moment from the subject of newly designed objects and move towards historical buildings, the following questions arise: which factor – intuition or rationalism – is a more accurate approach to their adaptation? Should only buildings under the care of a monument conservator remain “untouched” by expressive architectural solutions? And how to behave towards old buildings whose main value results from their integration with the identity of the local community? Can you afford more creative freedom in them? Finding the right answers is not so obvious. Conservation doctrines provide guidance on how to properly deal with historical buildings. The Venice Charter, which is still in force today, was established in 1964 by the International Congress of Architects and Monumental Technicians in Venice. Article 9 defines what a restoration is: *It is a highly specialised activity. Its aim is to preserve and reveal the aesthetic and historical value of an architectural monument, and it is based on respect for its original substance and authentic documents. This process must be completed at the point where the conjecture begins. In such a situation, moreover, any additional work that is necessary must be distinguishable from historical architectural composition and bear the mark of modernity. In any case, the restoration is to be preceded*

¹ Witruwiusz, *O architekturze ksiąg dziesięć*, tłum. K. Kumaniecki, Biblioteka Antyczna, Prószyński i S-ka, Warszawa 2004.

² M. Szczepaniuk, *Zaha Hadid: Projektuję ikony miast*, 23. 05. 2008, <http://www.rp.pl/Architektura/305239990-Zaha-Hadid-Projektuje-ikony-miast.html> (access: 03.07.2018).

by archaeological and historical studies, which must also accompany the work carried out³. This “mark of modernity” provides a certain freedom of interpretation. It may be a supplementation of the wall with brick with a different thread, clearly delineating the intervention line, or an addition of a new wing of the building in a deconstructive style. The decision depends on the knowledge, skills and awareness of the designer and the position of the monument conservator. Moreover, *between the orthodoxy of the conservator and the creation of the architect there is (...) PROFITABILITY. The chance for creation appears only with the involvement of the architect, which usually occurs after the first decisions of the owner to implement the investment are made*⁴ Economic success has a huge impact on the object’s survival. The analysis of local conditions, surrounding buildings and landscape influences the scope of adaptation works, especially in objects with unique cultural and artistic values. Professor Jan Tajchman, called the “Pope of Polish Conservation”, also points out that, *Each architectural work consists of two structures closely linked: a spatial architectural form and a functional-spatial arrangement. Every adaptation of a monument to contemporary needs interferes with this arrangement. The basic aim is to make this intervention as harmful as possible. The new function should be ‘inscribed’ and not ‘indented’ into the historic space, without destroying at least its main characteristics.*⁵

As has been shown, many rules determine the conduct of a designer towards a historical object, including the choice of his “individual path to architecture” which undoubtedly plays a significant role. The Italian architect Carlo Scarpa represented the conservative approach to the adaptation of historical buildings, albeit without the collision of contemporary forms with the historical fabric. While designing, he gradually achieved a transformation of crude forms of modernist abstraction. He was of the opinion that the use of a small number of elements of contemporary detail, such as an iron beam or a trellis, was sufficient. He accentuated the details introduced into the historical tissue by using appropriate textures, colours and simple, legible, geometric compositions⁶. He was recognized internationally only after the Second World War, which resulted in many assignments, including one in Venice, involving the renovation of existing buildings. One of his most famous works was the adaptation of Castelvecchio Castle in Verona into a museum from 1956 to 1964. Despite the passage of time, his architectural interference in this object still impresses with the economical means of expression. Between parts of the mediaeval complex he introduced communication links, among which the most recognizable element is the staircase with a concrete balcony designed as a pedestal for the Cangrande I della Scala horse monument (Ill. 1). Scarpa is said to have made 635 drawings, which helped him find the ideal perspective for the monument’s exposition, and the light injected by the stepped roof further enhances the visual effects⁷.

³ B. Szmygin (red.), *Karta Wenecka. Międzynarodowa karta konserwacji i restauracji zabytków architektury i miejsc historycznych* [w:] *Vademecum konserwatora zabytków. Międzynarodowe normy ochrony dziedzictwa kultury*, Biuletyn ICOMOS, Warszawa 1996, p. 42.

⁴ <http://ajednak.pl/miedzy-ortodoksja-a-kreacja/> (access: 03.07.2018)

⁵ J. Tajchman, *Standardy w zakresie projektowania, realizacji i nadzorów prac konserwatorskich dotyczących zabytków architektury i budownictwa*, Wydawnictwo Sagalara, Toruń-Warszawa 2014, p. 27.

⁶ E. Węclawowicz-Gyurkovich, *Współczesne interwencje w średniowiecznych zamkach Europy Zachodniej*, *Wiadomości Konserwatorskie* 23/2008, p. 95–96.

⁷ *Ibidem*, p. 96.



The winner of the Pritzker Prize from 1986, German architect Gottfried Böhm, emphasized, as Scarpa did, the values that traditional means of expression bring to architecture. His projects emphasized strong links with the past, but with full acceptance of the latest technological advances. As he said, “The building is a human living space. Its external appearance should correspond to the interior and function. The new building should fit into its surroundings, both in architectural and historical terms, but at the same time not to hide its connections with the present. It cannot simply take the quotes from history, and above all, it cannot be removed from the context, regardless of fashion. History has its natural continuity, which should be respected.”⁸ In 1962–1967, he undertook to adapt the ruins of a mediaeval fortress to the town hall in Bensberg, which he completed with massive concrete cubic form with an irregular, broken structure with a horizontal window layout. In reference to the historic building, a new staircase has been incorporated into the tower with a prominent finial. The brutalist form and the use of materials such as raw concrete and glass perfectly fit into the character of the fortified building, while clearly marking the new architectural tissue⁹. (Ill. 2)

The Swiss Herzog & de Meuron office has also adopted a cost-effective approach to the adaptation of a historical building to a new function by introducing the British National Museum Tate Gallery of Modern Art in London into the structure of the Bankside Power Station. The spacious hall on the south bank of the Thames was built in two stages between 1947 and 1963, designed by Giles Gilbert Scott in the style of modernism and art deco. It was transformed into a museum at the end of the 20th century (1996–1999) with the use of minimalist interventions in the form of a two-storey superstructure made of matt glass, which did not disturb the façade’s original image¹⁰. The much more courageous intervention in this facility, also by Herzog & de Meuron, was completed in 2016. A new wing was built in the south-western zone of the existing building, at the same time enlarging the exhibition area by 60%. The resulting form has five different degrees of inclination and evokes associations with a truncated pyramid. The shape results both from the relief of the terrain and from the desire to consciously contrast with the simple shape of the former power plant. The façade is a two-layer one – its main part consists of reinforced concrete walls with windows made

⁸ <http://sztuka-architektury.pl/article/7933/gottfried-boehm> (access: 03.07.2018).

⁹ E. Węclawowicz-Gyurkovich, *Architektura najnowsza w historycznym środowisku miast europejskich*, Wydawnictwo Politechniki Krakowskiej, Kraków 2018, p. 57.

¹⁰ *Ibidem*, p. 41.

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- Ill. 1. The staircase with a concrete balcony designed as a pedestal for the Cangrande I della Scala in Castelvecchio Museum, source: <https://www.archdaily.com/638534/spotlight-carlo-scarpa> (access: 03.07.2018)
- Ill. 2. Adaptation the ruins of a medieval fortress to the town hall in Bensberg, source: <https://upload.wikimedia.org/wikipedia/commons/a/a8/Rathaus-bensberg-einfahrt.jpg> (access: 03.07.2018)
- Ill. 3. Expansion of the Tate Gallery of Modern Art in London, source: <http://architektura.muratorplus.pl/galeria/rozbudowa-tate-modern-w-londynie,6515/3943/35765/?full=1> (access: 03.07.2018)
- Ill. 4. Torre del Borgo – adaptation of a fortified, medieval building, source: <https://www.archdaily.com/628411/torre-del-borgo-gianluca-gelmini> (access: 03.07.2018)
- Ill. 5. Torre del Borgo – a system of internal metal ramps and sidewalks, source: <https://www.archdaily.com/628411/torre-del-borgo-gianluca-gelmini> (access: 03.07.2018)



in the curtain wall technology, and the whole structure is covered with a layer of bricks repeating the Flemish thread applied on the historical museum building¹¹ (Ill. 3).

In 1995, the Vienna authorities decided to adapt the former gas tanks built for Gaswerk Simmering at the end of the 19th century for residential and commercial purposes. With its dimensions of 72 metres in height and 65 metres in diameter, it was one of the largest in Europe and an architectural challenge. Prominent designers were invited to carry out the project: This resulted in interesting and diverse architectural solutions for Jean Nouvel, Coop Himmelb(l)au, Manfred Wehdorn and Wilhelm Holzbauer. Everywhere, the clinker and stone outer cladding with decorations in the form of pilasters, cornices, arched windows, etc., have been left. On the other hand, the interiors were treated freely and individually, while the lower floors were developed into commercial spaces whilst the others were intended for residential functions. Only the Vienna team of architects Coop Himmelb(l)au additionally attempted to add to one of the Gazometers a twenty-storey, high-tech building, which with its glass and steel structure on a curve plan somehow repeats the shape of the tanks and intrigues passers-by by inviting them to the interior of the foundation¹².

Another example of adapting a post-industrial facility to a new function is the design of a concert hall by Renzo Piano from 1997 to 2001. 7300 m² of Niccolò Paganini's auditorium was built in the former Eridania sugar factory near the historic centre of Parma, Italy. The architect decided to remove the transverse walls of the building and replace them with huge glass facades. Above the stage, he installed a system of acoustic panels fixed to metal lattice girders. Thanks to the use of glass in a 90-metre building, the surroundings can penetrate, giving the audience the opportunity to look at the surrounding park while listening to the concert. Interestingly, the glass gables are almost invisible from the outside because they have been moved back into the auditorium. Thanks to this approach, the viewer's attention is focused on primary, longitudinal, plastered facades with a rhythmic layout of the window openings¹³.

An interesting project which was completed only recently (2015) is the adaptation of the fortified, mediaeval building Torre del Borgo to a new function is the Public Library in Villa d'Adda in the province of Comune di Bergamo in Italy. Architect Gianluca Gelmini from the design office CN10 architetti had to face the problems of reinterpreting the object to new aims, integrating them into a compositional whole, while not remaining indifferent to strictly

¹¹ M. Lewandowski, *Rozbudowa Tate Modern w Londynie*, 31.08.2016, http://architektura.muratorplus.pl/technika/rozbudowa-tate-modern-w-londynie_6515.html (access: 03.07.2018).

¹² E. Węclawowicz-Gyurkovich, *Architektura najnowsza ...*, *op.cit.*, pp. 26–27.

¹³ *Ibidem*, p. 21.

Ill. 6. Expansion of the German Historical Museum in Berlin, source: <https://www.museumportal-berlin.de/pl/muzea/deutsches-historisches-museum/slideshow/#0> (access: 03.07.2018)

Ill. 7. Expansion of the Bundeswehr Museum of Military History in Dresden, source: http://www.dresden.de/en/advertisement/museum_of_military_history.php (access: 03.07.2018)

Ill. 8. Philharmonic in Hamburg – functional diagram, source: <http://architektura.muratorplus.pl/galeria/filharmonia-w-hamburgu,7212/4221/39658/?full=1> (access: 03.07.2018)

Ill. 9. New wing of Stedelijk Museum in Amsterdam, source: <http://www.iconic-architecture.com/en/iconic-directory/iconicdirectory/show/Project/stedelijk-museum-amsterdam.html> (access: 03.07.2018)

conservational issues. As a result, a system of internal metal ramps and sidewalks connecting individual storeys of the complex was created¹⁴. In addition, the stronghold was enlarged with an additional, three-storey structure with a dynamic structure, finished with wood. The object did not lose its original character, and the newly created elements, clearly separating themselves from the original tissue, additionally accentuated its raw form (Ill. 4, 5).

As you gradually move into the “visually more courageous” expansion of historical buildings, the German Historical Museum is worth discussing. It was founded in 1987 in the Arsenal building (Zeughaus), considered to be the most important preserved Baroque building in Berlin and the oldest in Unter den Linden. In 2003, its extension was completed by the creator of the spectacular pyramid in front of the Parisian Louvre Ieoha Ming Pei. The new wing was created as an almost windowless massive object clad with stone panels, whose dynamic bend towards the south penetrates into a glass, delicate connector with the Arsenal building. The climax is a spiral, glass tower that holds the stairs. Although this characteristic element arouses widespread interest, its balanced proportions do not compete with the Baroque structure which still dominates the whole concept (Ill. 6).

The abovementioned adaptations could be considered quite restrained if we compare them with the attainments of deconstructivists working in historical objects. This architectural trend characterized by unpredictability and controlled chaos arose in the 1980s as a continuation of postmodernist stylistics. One of the earlier examples of deconstructive interference in a historical building is the reconstruction of the roof of the tenement house on Falkestrasse in Vienna by the team of Coop Himmelb(l)au established in 1984–1989. The project was implemented for Schuppich, Sporn, Winischhofer, a law firm whose aim was to expand its office space. As a result, an extremely dynamic, glazed form was built, which, as the architects themselves claim, is a bridge crossbred with a plane. A spacious layout with a total area of 400 sq m and a height of 7.8 m, occupying two floors containing offices, reception and additional rooms, still impresses and intrigues with its dynamic structure.

Among the deconstructivists active in historical buildings, one should mention the star-architect of Polish origin, Daniel Libeskind. He bravely approaches the architectural heritage, proposing surprising and sometimes controversial solutions. He himself claims that, *Architecture, like music, is not about analysis, it is about feelings; it is about direct contact with a work of art. Every piece of music can be analyzed, its structure studied, its tones and sounds studied, but at the beginning you have to let the music work on your senses. Buildings often interact with their magic in the same way (...) I try to build bridges into the future, but in such a way as not to disturb the image of the past*¹⁵. In the years 2003–2007, he expanded the Royal Ontario Museum at one of the main intersections of downtown Toronto in Canada. The oldest building, currently located at the back of this complex, dates back to 1914. Libeskind has created a structure of organically related prismatic forms intermingling with an existing object. The creator was inspired by the crystalline form of minerals presented in the museum. The whole creates an impression of piercing the historical fabric of the building, but in reality the new construction is spaced by a few centimeters from the original walls¹⁶.

¹⁴ <https://www.archdaily.com/628411/torre-del-borgo-gianluca-gelmini> (access: 03.07.2018).

¹⁵ D. Libeskind, *Przełom: przygody w życiu i architekturze*, Wydawnictwo Naukowo-Techniczne, Warszawa 2007, p. 167.

¹⁶ <https://libeskind.com/work/royal-ontario-museum/> (access: 03.07.2018).

Equally courageous was Libeskind's intervention into the expansion of the Bundeswehr Museum of Military History in Dresden from 2008 to 2011. On the arsenal building dating back to 1877, he suspended a glazed, dynamic cubature in the form of an arrow indicating the direction of Allied air raids on February 13, 1945, which destroyed the city and killed 25,000 people. The wedge, inserted into the historic body, cut the front elevation between the central and side risalits. In his official statement he explained that: *The extension of my project is a symbol of the resurrection of Dresden from the ashes. The aim is to contrast tradition and innovation, new and old, and to encourage reflection on the dramatic past of the city. The aim of the museum is not only to present the history of militarism, but also the history of those who were most affected by the war: its victims. (...) I did not want to preserve the facade of the museum and add an invisible extension to the back. I wanted to create a bold break, penetrate the historical arsenal and create a new quality. This architecture is socially engaged and addresses fundamental issues such as organised violence, war, suffering and history affecting the fate of the city.*¹⁷ Inside, the arched vaults and the rhythm of the columns were dynamically cut with slanted walls and ceiling elements, creating a coherent, extremely brave structure which is difficult to remain indifferent to (Ill. 7).

Buildings subjected to comparative analysis so far in this paper are characterised by more and more bold interference in the historical fabric, sometimes balancing on the verge of domination. Below, there are three more examples of recent projects the huge dimensions of which definitely distract the viewer from the historical building. The first is the administrative building of the port of Antwerp, which was built in 2016 as a result of the superstructure and reconstruction of a historic fire station. The terms of the architectural competition assumed the need to preserve the historic building, whose architecture refers to the style of a Hanseatic residence. The winning project by Zaha Hadid was to impose a huge structure on the original building, referring to the ship's hull, with a wavy, light-reflecting façade. The five-storey building is 111 m long, 24 m wide and 21 m high. It was built of triangular elements, transparent and colourful, the shimmering of which in sunrays resemble diamonds. This comparison is not a coincidence, because Antwerp has been famous for grinding these precious stones for centuries. The courtyard of the former guard building was covered with a glass roof and a reception hall was arranged there¹⁸. In 2016, the Hamburg Philharmonic was also completed. Its structure was set on the walls of a brick granary, built in mid-1960s and functioning until the 1990s; the space was used for storing tea, cocoa and tobacco. The project was designed by the Swiss office of Herzog & de Meuron, as mentioned earlier. The construction was based on more than 1,700 piles, of which 1,100 were used and 650 were new. The glass cubic capacity of the wavy roof line rises to a height of 110 metres at the western end of HafenCity, in the immediate vicinity of Speicherstadt, a UNESCO-listed granary complex. In order to link the superstructure of the building with its surroundings, the architects emphasized the sculpting of the façade. The 16,000 m² glass façade is covered with 4–5 m x 3 m glass modules. Some elements are highlighted, others are left as concave. The volume of the historical building was pierced by a conical tunnel with a moving pavement, allowing visitors to move from the level of the terrain to the level of the elevated square. This adaptation left little of the original tissue of

¹⁷ E. Węclawowicz-Gyurkovich, *Architektura najnowsza ...*, op.cit., pp. 182–191.

¹⁸ M. Lewandowski, *Budynek administracyjny portu w Antwerpii*, 28.10.2016, http://architektura.mu-ratorplus.pl/technika/budynek-administracyjny-portu-w-antwerpii_6739.html (access: 03.07.2018).

the building. Already at the beginning of construction, in 2007, the internal structure of the granary was demolished, leaving only the perimeter of the external walls. During construction, the budget was increased several times and the schedule was extended. Ultimately, the building was opened 6 years after the original date and was completed with a cost that was more than three times higher¹⁹. (Ill. 8)

The last implementation referred to in this study is of a slightly different character. This is the controversial extension of the Stedelijk Museum in Amsterdam whose form brings to many people a clear association with a kitchen sink or a large bath tub. . . The historical museum dating back to 1895, designed by the Dutch architect Adriaan Willem Weissman, was constructed as a brick building and finished with stone cladding. The style referred to the renaissance Dutch architecture, and its peaks were decorated with decorative turrets. Benthem Crouwel Architekten from Amsterdam was appointed to design the new wing of the museum, with an area almost equal to that of the original building. The result is a white, smooth massif supported on supports, almost “pushed” into the historical tissue.²⁰ It is difficult to remain indifferent to such a huge volume, and the 19th century museum building has already permanently gained a competitor with whom it must fight to attract the attention of passers-by (Ill. 9).

The comparative analysis of selected adaptations of historical buildings carried out above clearly shows that in such projects, creative expression and rational submission to the past coexist in architectural activity. It is not always a symbiotic life, because the subject is turbulent and evokes as many different opinions as there are designers in the historical tissue. It is encouraging that the architects and conservators understand the need for a continuous dialogue on this issue, as evidenced, for example, by the conferences on the subject “The Polish Ethnographic Museum in Warsaw” organised for several years by the Polish Architects’ Association SARP and the Association of Monument Preservers (Stowarzyszenie Konserwatorów Zabytków). “Between orthodoxy and creation. Conservative and architectural dialogue”.

*Whether or not architectural monuments will still retain their value depends largely on the consciousness and proper conduct of the project owner. It also depends on the designer who can convince many owners of the historical value and the value of the original monument*²¹. It is difficult to give an unambiguous answer about the right “course of action” in the case of adaptations of historical objects. Solutions with reticence of form are more favourably received. However, they do not arouse such emotions as brave, expressive projects, which, if designed in the right proportions and with respect for the historical tissue, would undoubtedly bear witness to the continuous evaluation of architecture. We should agree with the position of Professor Ewa Węclawowicz-Gyurkovich to the effect that, *The analysis of contemporary architecture in a historic environment allows us to conclude that it is possible to bring new values to a historic spatial environment thanks to the implementation of modern architectural forms, which, while creating correct relations*

¹⁹ M. Lewandowski, *Filharmonia w Hamburgu*, 23.02.2017, http://architektura.muratorplus.pl/technika/filharmonia-w-hamburgu_7212.html (access: 03.07.2018).

²⁰ M. Gliniojecka, *Muzea na świecie: nietypowa bryła towarzyszy holenderskiej architekturze renesansowej*, https://archirama.muratorplus.pl/architektura/muzeum-stedelijk-w-amsterdamie,67_3227.html (access: 03.07.2018).

²¹ J. Tajchman, *Standardy w zakresie projektowania ...*, *op.cit.*, I.

with historic buildings, allow them to better emphasize their values. Contemporary architecture, regardless of the size of trends, tendencies or styles, can be implemented in the historical spatial context, creating new values together with them on the basis of the continuity of cultural evolutionary processes.²²

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²² E. Węclawowicz-Gyurkovich, *Architektura najnowsza ...*, *op.cit.*, p. 6.