

MATEUSZ GYURKOVICH

ORCID: 0000-0002-6685-5234

Cracow University of Technology, Poland

KINGA RACÓN-LEJA

ORCID: 0000-0003-4762-8404

Cracow University of Technology, Poland

FILIP SUCHOŃ

ORCID: 0000-0002-3098-0025

Cracow University of Technology, Poland

## THE HIDDEN LEGACY OF MODERNISMS

---

### UKRYTE DZIEDZICTWO MODERNIZMÓW

#### Abstract

The purpose of this paper is to analyze selected infill buildings of the last 70 years in the historical urban fabric of European cities. Many buildings growing out of the tradition of modernism are background architecture, filling, together with older tenements, quarters in city centers. However, the results of literature and in situ surveys show that some of these buildings have a sense of form, material, and color that makes them works of architectural art. The authors' research takes a closer look at the hidden heritage of modernisms.

*Keywords: concrete masterpieces, infills, modernisms, urban tissue*

#### Streszczenie

Celem pracy jest analiza wybranych obiektów plombowych z ostatnich 70 lat w historycznej tkance urbanistycznej europejskich miast. Wiele budynków wyrastających z tradycji modernizmu to *architektura tła*, wypełniająca wspólnie ze starszymi kamienicami kwartały w centrach miast. Wyniki badań literaturowych oraz analiz *in situ* wskazują, że zdarzają się wśród nich takie, w których wycucie form, materiałów i kolorów sprawiają, że można je uznać za dzieła sztuki architektonicznej. Badania autorów przybliżają ukryte dziedzictwo modernizmów.

*Słowa kluczowe: betonowe arcydzieła, obiekty plombowe, modernizmy, tkanka miejska*

## 1. INTRODUCTION

The city is the natural habitat of modern man. It is estimated that already more than 76% of Europe's population lived in cities in 2025.<sup>1</sup> "European cities are distinguished by the long history of their development, in which the features of the political, social, and economic structures of each country are reflected. It is this history and diversity that make Europe's cities

---

<sup>1</sup> Population of Europe [in:] populationof.net, <https://www.populationof.net/pl/europe> (access: 2.06.2025).

different from cities in other parts of the world.”<sup>2</sup> The most important public, sacred, and secular buildings are distinctive features and symbols of cities and testify to their individual identity. The buildings that have been preserved to this day are records of stylistic changes and passing fashions in architecture that help build the brand of cities. It is to these buildings and the architectural and urban complexes they create that researchers who analyze various aspects of the interaction between architectural works and the spatial structure and urban composition throughout history, as well as contemporarily,<sup>3</sup> pay attention first. Through their prism, cities are perceived, identified, and recognized<sup>4</sup>.

Meanwhile, it is primarily the diverse, layered, and changing *background architecture* of settlement centers over time that forms the basic building blocks of the urban fabric.<sup>5</sup> Likewise, it is not the characteristic squares, parks, or promenades that are the basic building blocks of the fabric of urban public spaces. They are unique, characteristic places, while the basic building block of this structure, and the most common type of public space, in cities around the world, remains the streets,<sup>6</sup> where urban life primarily takes place.<sup>7</sup> The walls of these spaces, especially in the centers of European cities, remain frontage buildings, formed by historic and contemporary buildings of varying scale, character, form, and function. In the midst of this *background architecture*, one can find many objects growing out of the tradition of modernism, or in a contemporary way referring to this tradition and style.

The purpose of the research presented in this paper is to discuss selected objects of modernist form, built in the second half of the 20th century and the first decade of the 21st century in the downtowns of European cities: Krakow and Barcelona. All of the referenced projects were built in the frontages of downtown streets, in the vicinity of older buildings, often recognized as outstanding architectural works. Despite the fact that they were conceived primarily as infill additions to the fabric of the street, *background architecture*, according to the authors, they can and should be considered valuable works of art, that is, architecture.

## 2. MODERNISM ETERNALLY ALIVE

“Styles used to be the most important characteristics of art. Looking back in time, we see their slow transformation and the emergence of successive novelties.”<sup>8</sup> The diversity of architecture of the last century is a unique phenomenon. Despite the multidirectionality

---

<sup>2</sup> Europejska Rada Urbanistów, *Nowa Karta Ateńska 2003. Wizja miast XXI wieku*, Lizbona, 20 listopada 2003, redakcja polska: Towarzystwo Urbanistów Polskich, Alinea, Firenze 2003, p. IV.

<sup>3</sup> J. Gyurkovich, *Architektura w przestrzeni miasta*, Wydawnictwo Politechniki Krakowskiej, Kraków 2010; Z.W. Paszkowski, *Miasto idealne w perspektywie europejskiej i jego związki z urbanistyką*, Universitas, Kraków 2011.

<sup>4</sup> L. Mumford, *The Culture of Cities*, Harcourt Brace & Company, San Diego 1996.

<sup>5</sup> A.A. Kantarek, *Tkanka urbanistyczna: wybrane zagadnienia*, Wydawnictwo Politechniki Krakowskiej, Kraków 2019.

<sup>6</sup> A. Gawlikowski, *Ulica w strukturze miasta*, IUiPP, PW, Warszawa 1992; W. Bonenberg, A. Bonenberg, *Ulica jako element krajobrazu miasta* [in:] N. Juzwa et al. (eds.) *ULAR. Odnowa Krajobrazu Miejskiego: Pomysły-Programy-Projekty*, Politechnika Śląska, Gliwice 2005, pp. 283–288.

<sup>7</sup> J. Gehl, *Life between buildings: Using public space*, Island Press, Washington D.C. 2011.

<sup>8</sup> Quoted from the theses of the conference “Defining the Architectural Space – Architecture and History” [in:] Thesis in English 2025 – International Conference – Defining the Architectural Space, <https://dpa.arch.pk.edu.pl/thesis-in-english-2025/> (access: 25.05.2025).

of attitudes<sup>9</sup> and the coexistence of styles<sup>10</sup> – including the briefly flashing cries of the expressive avant-garde<sup>11</sup> – the simplicity of form, functionalism, and sincerity of materials established by modernism break through from time to time amid the surrounding chaos and cacophony.

Modernism, also known as the “international style,” developed in the 1920s and 1930s. It was unquestionably the greatest revolution in architecture and art to date, and the first style that explicitly broke with historicizing ornamentation and traditional principles of architectural form. Through its fascination with machinery, mass production, and prefabrication, modernism attempted to realize important social goals with the help of urbanism, architecture, and art.<sup>12</sup>

In terms of urban planning, the modernists’ visions for the redevelopment of European city centers, such as Le Corbusier’s designs for Paris and Barcelona, proved to be failures and remained unrealized utopias, saving valuable historic fabric from demolition. In contrast, many significant architectural works and smaller architectural and urban complexes have been built in the old centers of many European cities. Like buildings from previous eras, they enriched the diverse architectural and urban structure. After almost a century of construction, many of those that have survived have gained monument status, on a par with works from previous eras. Some of them were erected as infill additions to the frontages of downtown streets, such as the acknowledged masterpieces of the creators of modernism, founders of CIAM and signers of the first Athens Charter of 1933: Cité de Refuge in Paris<sup>13</sup> and Cases Josefa López in Barcelona.<sup>14</sup> Despite *the internationalization* and universality of the style,

---

<sup>9</sup> E. Węclawowicz-Gyurkovich, *Architektura najnowsza XXI wieku – wielokierunkowość postaw = Recent architecture in the 21st century – many directions and attitudes* [in:] A. Kadłuczka (ed.) *Historia i współczesność w architekturze i urbanistyce = History and contemporaries in architecture and urbanism*, vol. 2, Wydawnictwo Politechniki Krakowskiej, Kraków 2014, pp. 25–50.

<sup>10</sup> M. Tobolczyk, *Contemporary architecture. The genesis and characteristics of leading trends*, Cambridge Scholars Publishing, Cambridge 2021.

<sup>11</sup> T. Kozłowski, *Architecture and art*, Wydawnictwo Politechniki Krakowskiej, Kraków 2019.

<sup>12</sup> C. Jencks, *Ruch nowoczesny w architekturze*, Wydawnictwa Artystyczne i Filmowe, Warszawa 1987.

<sup>13</sup> Cité de Refuge (Salvation Army Shelter), designed by Le Corbusier and Pierre Jeanneret, 1929–1933, is a huge, nine-story, two-bay residential unit, one of the emanations of Corbusier’s “dwelling machine.” It is fitted with its shorter side into the frontage of Rue du Chevaleret in the southern part of Paris’ 13th arrondissement, providing a contrasting *infill* addition to the existing fabric. Rough concrete, fused concrete, colored ceramic, and steel planes (blue, red, yellow, and white), along with black-and-white window and door woodwork, provide modernist detailing to the varied yet rhythmic façades. They resemble nothing that had previously existed in a neighborhood built up with low-rise, historicizing townhouses. The roof was designed as a usable terrace on several levels. The building has been modernized several times (1975, 1988, 1994, and 2009–2015) to adapt the interiors to changing needs and increase comfort. The 1975 remodeling also enriched the Cité de Refuge with a new section, the Centre Espoir, by Georges Candilis and Philippe Verrey – multiple *in-situ* visits by the authors; Fondation Le Corbusier: <https://www.fondationlecorbusier.fr/en/work-architecture/achievements-cite-de-refuge-salvation-army-hostel-paris-france-1929-1933/> (access: 15.05.2025).

<sup>14</sup> Cases Josefa López, at Carrer de Muntaner 342, designed by Josep Lluís Sert and López, and Sixt Illescas i Miroso, 1930–1931, is located in the residential part of the Sarrià and Sant Gervasi neighborhoods, north of Av. Diagonal and the regular quarters of the Eixample, near the historic Via Augusta tract in the northwestern – considered “better” – part of Barcelona. The eight-story townhouse with an active first floor has, since its construction, been characterized by simplicity of form and a lack of ornate, historicizing details. Repeated every two floors, narrow strips of windows

the buildings erected during the interwar period did not look the same everywhere. In addition to the many similarities, local differences – arising from tradition and place identity – were and still are evident, emphasizing and reinforcing the regional or national character of architecture,<sup>15</sup> so characteristic, after all, of European cities in previous centuries.

### 3. POSTWAR MODERNISM AND SUBSEQUENT INCARNATIONS

The urban fabric of Europe, ruined by warfare, required rapid reconstruction after 1945.<sup>16</sup> However, these processes were lengthy, stretching over several decades, and in some centers, they continue to this day.<sup>17</sup> Very often, historic parts of cities were lifted from the rubble, already in a new form, both architectural and urban.<sup>18</sup> The next wave of rural population influx into cities required rapid construction of low-cost, accessible housing, and the experience and demands of modernism, supported by the development of industrialized technologies for erecting houses from large-format prefabricated elements, proved extremely helpful. Parallel to the simplified forms of apartment blocks in large housing estates, the stylistic transformation brought with it new solids. Recognized luminaries of pre-war modernism began to erect new forms in cities around the world in the new reality. Objects, primarily for public use, but also individual houses and townhouses with decidedly more expressive forms and colors (such as the chapel in Ronchamp designed by Le Corbusier, or the Guggenheim Museum in New York designed by F.L. Wright) appeared at the same time as ascetic architecture made of glass and steel (for example, the Neue Nationalgalerie in Berlin, or the Chicago

---

alternating with loggias are a distinguishing feature of this building on the main street frontage. Large planes of olive-green plaster contrast with the rich detailing of the historicist neighboring building. Corner balconies with openwork “tubular” balustrades are also placed every second floor. An undercut first floor with large glazing and walls finished in dark ceramics, and a set-back top floor with terraces on the roof, make this rather angular and – also due to the hot Catalan climate – poorly perforated block gain in lightness. Now surrounded by buildings from various eras, including newer ones, it still stands out from the surrounding fabric, not least because of its corner location at the intersection of C. de Muntaner and C. del Rector Ubach – multiple *in situ* visits by the authors; J. Parcerisa Bundó, *Barcelona, urbanisme segle XX, Vigila el mar, vigila el muntanyes*, Marge Books, Barcelona 2014, pp. 88–97.

<sup>15</sup> This is particularly evident in Poland, and especially in Krakow, where few of the relatively large stock of “modernist” interwar townhouses can be considered comparable to their contemporaries by French, Spanish, German, or Czech architects. The peculiarities of the city’s modernist buildings were pointed out by (among others): M.J. Żychowska, *Między tradycją a awangardą. Problem stylu w architekturze Krakowa lat międzywojennych*, Wydawnictwo Politechniki Krakowskiej, Kraków 1991; B. Makowska, *Kamienice krakowskie z przełomu XIX i XX w. i okresu międzywojennego położone na obszarze pomiędzy pierwszą i drugą obwodnicą: charakterystyka form i ich ewolucja*, Wydawnictwo Politechniki Krakowskiej, Kraków 2014.

<sup>16</sup> K. Racoń-Leja, *Miasto i wojna: wpływ II wojny światowej na przekształcenia struktury przestrzennej i współczesną kondycję urbanistyczną wybranych miast europejskich*, Wydawnictwo Politechniki Krakowskiej, Kraków 2019.

<sup>17</sup> Especially in Central Europe, including its post-communist part, which was most damaged by warfare, with the city of Elbląg as a flagship example – *ibidem*, pp. 52–62.

<sup>18</sup> M. Gyurkovich, *Kamień Pomorski – health resort on the waterfront – transformations of the public space of the town after 1945*, “IOP Conference Series: Materials Science and Engineering” 2019, vol. 471, art. 092008, pp. 1–10. DOI:10.1088/1757-899X/471/9/092008 (access: 10.02.2025).

skyscrapers on Lakeshore Drive designed by L. Mies van der Rohe) or Brutalist objects testing the formal, semantic, and technological possibilities of concrete<sup>19</sup> (such as Boston City Hall designed by Kallmann McKinnell & Wood; Wotrubakirche in Vienna, designed by F. Wotruba; or the Royal National Theatre in London, designed by D. Lasdun).

Extremely interesting examples of Brutalist works are objects that co-create the frontages of downtown streets. In New York, the Whitney Museum of American Art (by Marcel Breuer, 1966) exemplifies this. In the 19th-century structure of Madrid's Ensanche district, the masterpiece of the period is the Dominican church and convent Nuestra Señora del Rosario de Filipinas (by C. Sánchez-Robles Tarín, 1967–1970),<sup>20</sup> similarly austere from the outside, creating an unusual play of light and shadow, intensifying the atmosphere of the *sacred* in the interiors, in accordance with Corbusier's maxim about "the play of volumes in light." Despite its very distinctive form, due to its location on the street frontage, it is not easy to spot among townhouses of similar height.

A new generation of architects, educated in European and American universities, became increasingly bold in experimenting with established materials and continually developing technologies.<sup>21</sup> This occurred on both sides of the Iron Curtain dividing the world until 1990<sup>22</sup> and continues today.

#### 4. SELECTED EXAMPLES OF INFILL BUILDINGS WITH MODERNIST PROVENANCE

Until the second half of the twentieth century, the most popular form of urban development, including housing, were city blocks of various shapes, adapted to the network of public spaces: streets and squares.<sup>23</sup> They were usually filled with frontage buildings, sometimes varied by other typologies. Despite the sizable growth of urban structures thanks to the continuous influx of people into cities after the Industrial Revolution in the late 18th century and numerous wars and disasters, as well as the introduction of increasingly modern planning methods,<sup>24</sup> these structures did not emerge harmoniously or comprehensively. Over time, however, they filled significant areas of the surveyed cities,<sup>25</sup> larger than the historical centers of medieval or still older origins. The numerous gaps in frontage development that could be observed in the second half of the 20th century were due to economic (uneven investment, land speculation), technical (demolition of unnecessary or obsolete buildings, destruction of neglected buildings), and historical reasons (defense constraints, war damage). Due to the

<sup>19</sup> M. Charciarek, *Związki idei i materii w architekturze betonowej*, Wydawnictwo Politechniki Krakowskiej, Kraków 2015.

<sup>20</sup> E. Gallego, J.J. Barba, *Nuestra Señora del Rosario de Filipinas. A brutalist treasure in Madrid* [in:] METALOCUS, 7.09.2016, <https://www.metalocus.es/en/news/nuestra-senora-del-rosario-de-filipinas-a-brutalist-treasure-madrid> (access: 17.05.2025).

<sup>21</sup> C. Jencks, *Architektura późnego modernizmu*, Arkady, Warszawa 1989.

<sup>22</sup> T.P. Szafer, *Współczesna architektura polska. Antologia czterdziestolecia*, Arkady, Warszawa 1988; Ł. Galusek, M. Wiśniewski, *Socmodernizm. Architektura w Europie Środkowej czasu zimnej wojny*, Międzynarodowe Centrum Kultury, Kraków 2024.

<sup>23</sup> A.A. Kantarek, *op.cit.*

<sup>24</sup> Such as the Extension (Eixample) plan, created by Ildefonso Cerdà for Barcelona in 1859, the principles of which were subsequently adapted by him and his successors and imitators in other Spanish cities – see, for example, M. de Sola-Morales, *Cerdà/Ensanche*, Edicions UPC, Barcelona 2010.

<sup>25</sup> Krakow and Barcelona.

ever-increasing demand for housing, infill developments with predominantly residential functions have been, and continue to be, built in many of these gaps.

A number of examples of infill buildings located in the frontages of downtown streets, which were built during the late-modernist period and in the first decades of the 21st century, were examined in detail. They come from Krakow and Barcelona. They all present formal and material features characteristic of modernism. Together with the surrounding townhouses from different eras, they form *background architecture* typical of modern downtowns in European cities. For the purpose of this study, several buildings were selected from this collection that are not mentioned in scholarly studies of modern architecture.

One such infill is the late-modernist tenement house at 5 Mazowiecka Street in Krakow, on the northern frontage of the street near Słowackiego Avenue, designed just after the “thaw” of the 1950s<sup>26</sup> in Poland and the cancellation of the socialist-realist doctrine in architecture and art. In terms of height, the main body of the building was aligned with the neighboring townhouses, which date from the interwar period and have modernist stylistic features. On the front south elevation, the reinforced concrete skeleton of the building is legibly brought out, forming a dark-graphite “trellis.” In its 24 fields are alternating, in four columns: windows or windows with balcony doors and balconies projecting quite far in front of the face of the building, with solid concrete fronts (in red and dark-blue colors) and openwork balustrades on the sides. The first floor has no balconies, and the right-corner truss area is occupied by an open passage gate leading to the courtyard. The last floor, above the neighbors’ flush cornice-gable “truss”, is set back, offering slightly larger terraces to the south. The impression of lightness is reinforced by the fact that, on this level, elements of the structure are painted white. The building also features “kitchen” or “utility” balconies on the north side facing the courtyard. The sophisticated color composition of the façade, proposed by the architects, in which the surface of the walls in the truss fields was painted alternately blue, white, yellow, and orange, refers to older as well as contemporary achievements of Western modernism (primarily the works of Le Corbusier and Gropius) relevant to the subject building. This makes this modest building one of the hidden “jewels” of Krakow’s 20th-century architecture.

In the neighboring quarter, at 3 Grottgera Avenue, there is a residential block whose form evokes direct associations with the aforementioned Parisian Cité de Refuge. The building, of considerable size and nine stories high, fills the urban quarter exposed to the green square ending the Młynówka Królewska Park. Its immediate neighbor is the Holzer House, located on the corner of Słowackiego Avenue, one of the most modernist tenement houses in Krakow from the interwar years.<sup>27</sup> The obliging neighborhood and exposed plot of land with excellent sunlight gave the designer, Antoni Mazur,<sup>28</sup> the chance to create a perfectly composed work. The undercutting of the service first floor and the withdrawal of the last story in the form of a small pavilion, together with the dynamic form of the soffit equipped with concrete light-breakers and the roof terrace, allude to modernist *ship* architecture and Corbusier’s

---

<sup>26</sup> Designed by K. Bień (cooperation A. Rey, J. Wodziszewski) 1956–1959, see. D. Leśniak-Rychlak, M. Karpińska, M. Wiśniewski, (eds.), *Modernizm, socrealizm, socmodernizm, postmodernizm. Przewodnik po architekturze Krakowa XX wieku*, Instytut Architektury, Kraków 2022, p. 196.

<sup>27</sup> Designed by A. Duntuch, S. Landsberger, 1937–1938, *ibidem*, p. 194.

<sup>28</sup> Architect associated primarily through his later outstanding works of late modernist sacred architecture (including churches in Krościenko nad Dunajcem and Bronowice Wielkie in Krakow), died at the age of 103 in 2025.

residential units. The building was constructed in the late 1950s and early 1960s.<sup>29</sup> The entire southern façade is filled with loggias belonging to apartments of various sizes, conforming to the rather strict norms of the time. An abstract drawing of solid panels, openwork steel balustrades, and concrete ribs the height of an entire floor introduces sublime, alternating rhythms, behind which the building's actual façade with large glazing is hidden. The building occupies a plot in the southwest corner of the quarter. A particularly interesting solution is indented corner of the quarter, which allows a change in geometry (since that city block is not rectangular), and at the same, provides light to the apartments and service rooms within it. The entire building is finished in pastel colors, with a predominance of white.

Also in the 21st century, residential architecture, drawing inspiration from the forms and functional solutions introduced by the modernist revolution, is being successfully implemented. An example is a hybrid building containing an elementary school and 45 apartments “for the young” in a gallery layout. The building was constructed in Barcelona, on the corner of a typical quarter in the Eixample neighborhood.<sup>30</sup> The atypical urban design of the corner required the careful distribution of functions. The building consists of two parallel, approximately cuboidal wings connected by a common plinth – the first floor. The entrance to the educational part was placed at the corner, between the vertical elements of the building. The school, whose playing fields – designed on a multi-story underground garage intended for the residents of the entire quarter and the accompanying small park – occupy the interior of the quarter, has been located precisely in this withdrawn block and on the first floor common to both buildings. The frontage facing c. Londres is formed by a seven-story residential gallery building with two-story small apartments. A glass curtain wall, shaded by movable louvers, was made possible by the northwest orientation of the façade. Despite this, the simple solution, which refers to the achievements of late modernism of the 1960s and 1970s, should be considered rather daring given the climatic conditions. Running through every second floor, the galleries open to an interior patio and, above the lower part of the school, also towards the green interior of the quarter. The simplicity and minimalism that characterize the architecture, combined with the use of steel framing and curtain walls, indicate clear links to the tradition of modernism.

## 5. SUMMARY

Underappreciated and criticized, primarily in the context of large housing developments, late modernism of the second half of the 20th century has left behind many significant works. These objects have shaped the tastes of successive generations of urban residents. More recently, they have been increasingly appreciated by both public opinion and academic circles, as evidenced by emerging guidebooks and exhibitions, as well as academic studies, including doctoral dissertations. In addition to significant public buildings, the period also left behind a large number of residential architectural structures that form *the background architecture*, as well as complementary “plomb” objects, integrated into the historic fabric of urban centers. Experiments with forms that refer to and derive from the traditions and assumptions of modernism are still being undertaken by many architects around the world.

---

<sup>29</sup> Designed 1957–1958, completed by 1962, *ibidem*, p. 195.

<sup>30</sup> At the crossroads of c. de Londres and c. de Villarroel, designed by Coll-Leclerc Arquitectes, implementation in 2006 – *in situ* visits by the authors, also: R. Miralles, P. Sierra, *Barcelona: Arquitectura contemporánea 1979–2012*, Editions Polígrafa, Barcelona 2012, pp. 134–135.

In some periods, they become more or less fashionable, sometimes taking on the characteristics of a brand recognizable to a group of architects or a single *stararchitect*.<sup>31</sup>

Despite the fact that, as the organizers of the DPA 2025 conference rightly point out, “The avant-garde and modernism, understood as expressions of modernity or the belief in a single path for the cultural world, are no longer valid,”<sup>32</sup> modernism, in its successive incarnations, is still a popular and ever-present architectural style.

Literature research and analysis of *in-situ* examples (including several presented above) prove that buildings with features reminiscent of modernism and its many varieties, built in the last seventy years, can already be considered canonical, while at the same time remaining invariably avant-garde.

Do fashions, architectures, and stories like to repeat themselves?

Or do they persist, invariably upholding the universal value of beauty?



Ill. 1. Cité de Refuge, Paris, drawn by: F. Suchoń

<sup>31</sup> W. Bonenberg, *Moda, marka, architektura*, Politechnika Poznańska, Poznań 2014.

<sup>32</sup> Thesis in English 2025 – International Conference – Defining the Architectural Space, <https://dpa.arch.pk.edu.pl/thesis-in-english-2025/> (access: 25.05.2025).



Ill. 2. Cases Josefa López, Barcelona, photo: P. Morales



Ill. 3. Brutalist church in Ensanche district, Madrid, photo: M. Gyurkovich



III. 4. View of Mazowiecka Street with a building designed by K. Bień, Krakow, photo: F. Suchoń



III. 5. The detail of the ground floor at 5 Mazowiecka Street, Krakow, photo: F. Suchoń



Ill. 6. The infill at 3 Grottgera Avenue, Krakow, photo: F. Suchoń



Ill. 7. The detail of the corner at 3 Grottgera Avenue, Krakow, photo: F. Suchoń



III. 8. The hybrid building at c. Londres, Barcelona, photo: M. Gyrkovich



III. 9. The galleries above the entrance to the educational part of the hybrid building at c. Londres, Barcelona, photo: M. Gyrkovich

## References

- [1] Bonenberg W., Bonenberg A., *Ulica jako element krajobrazu miasta* [in:] N. Juzwa et al. (eds.) *ULAR. Odnowa Krajobrazu Miejskiego. Pomysły-Programy-Projekty*, Politechnika Śląska, Gliwice 2005, pp. 283–288.
- [2] Bonenberg W., *Moda, marka, architektura*, Politechnika Poznańska, Poznań 2014.
- [3] Charciarek M., *Związki idei i materii w architekturze betonowej*, Wydawnictwo Politechniki Krakowskiej, Kraków 2015.
- [4] de Solà-Morales M., *Cerdà/Ensanche*, Edicions UPC, Barcelona 2010.
- [5] Europejska Rada Urbanistów, *Nowa Karta Ateńska 2003. Wizja miast XXI wieku.*, Lizbona, 20 listopada 2003, redakcja polska: Towarzystwo Urbanistów Polskich, Alinea, Firenze 2003.
- [6] Fondation Le Corbusier: <https://www.fondationlecorbusier.fr/en/work-architecture/achievement-s-cite-de-refuge-salvation-army-hostel-paris-france-1929-1933/> (access: 15.05.2025).
- [7] Gallego E., Barba J.J., *Nuestra Señora del Rosario de Filipinas. A brutalist treasure in Madrid* [in:] METALOCUS, 7.09.2016, <https://www.metalocus.es/en/news/nuestra-senora-del-rosario-de-filipinas-a-brutalist-treasure-madrid> (access: 17.05.2025).
- [8] Galusek Ł., Wiśniewski M., *Socmodernizm. Architektura w Europie Środkowej czasu zimnej wojny*, Międzynarodowe Centrum Kultury, Kraków 2024.
- [9] Gawlikowski A., *Ulica w strukturze miasta*, IUiPP, PW, Warszawa 1992.
- [10] Gehl J., *Life between buildings: Using public space*, Island Press, Washington D.C. 2011.
- [11] Gyurkovich J., *Architektura w przestrzeni miasta*, Wydawnictwo Politechniki Krakowskiej, Kraków 2010.
- [12] Gyurkovich M., *Kamien Pomorski – health resort on the waterfront – transformations of the public space of the town after 1945*, “IOP Conference Series: Materials Science and Engineering” 2019, vol. 471, art. 092008, pp. 1–10, DOI:10.1088/1757-899X/471/9/092008 (access: 10.02.2025).
- [13] Jencks C., *Architektura późnego modernizmu*, Arkady, Warszawa 1989.
- [14] Jencks C., *Ruch nowoczesny w architekturze*, Wydawnictwa Artystyczne i Filmowe, Warszawa 1987.
- [15] Kantarek A.A., *Tkanka urbanistyczna: wybrane zagadnienia*, Wydawnictwo Politechniki Krakowskiej, Kraków 2019.
- [16] Kozłowski T., *Architecture and art*, Wydawnictwo Politechniki Krakowskiej, Kraków 2019.
- [17] Leśniak-Rychlak D., Karpińska M., Wiśniewski M., (eds.), *Modernizm, socrealizm, socmodernizm, postmodernizm. Przewodnik po architekturze Krakowa XX wieku*, Instytut Architektury, Kraków 2022.
- [18] Makowska B., *Kamienice krakowskie z przełomu XIX i XX w. i okresu międzywojennego położone na obszarze pomiędzy pierwszą i drugą obwodnicą: charakterystyka form i ich ewolucja*, Wydawnictwo Politechniki Krakowskiej, Kraków 2014.
- [19] Miralles R., Sierra P., *Barcelona: Arquitectura contemporania 1979–2012*, Editions Polígrafa, Barcelona 2012.
- [20] Mumford L., *The Culture of Cities*, Harcourt Brace & Company, San Diego 1996.
- [21] Parcerisa Bundó J., *Barcelona, urbanisme segle XX, Vigila el mar, vigila el muntanyes*, Marge Books, Barcelona 2014.
- [22] Paszkowski Z., *Miasto idealne w perspektywie europejskiej i jego związki z urbanistyką*, Universitas, Kraków 2011.
- [23] Population of Europe [in:] populationof.net, <https://www.populationof.net/pl/europe> (access: 2.06.2025).
- [24] Racoń-Leja K., *Miasto i wojna: wpływ II wojny światowej na przekształcenia struktury przestrzennej i współczesną kondycję urbanistyczną wybranych miast europejskich*, Wydawnictwo Politechniki Krakowskiej, Kraków 2019.

- [25] Szafer T.P., *Współczesna architektura polska. Antologia czterdziestolecia*, Arkady. Warszawa 1988.
- [26] Thesis in English 2025 – International Conference – Defining the Architectural Space, <https://dpa.arch.pk.edu.pl/thesis-in-english-2025/> (access: 25.05.2025).
- [27] Tobolczyk M., *Contemporary Architecture. The Genesis and Characteristics of Leading Trends*, Cambridge Scholars Publishing, Cambridge 2021.
- [28] Węclawowicz-Gyurkovich E., *Architektura najnowsza XXI wieku – wielokierunkowość postaw = Recent architecture in the 21st century – many directions and attitudes* [in:] A. Kadłuczka (ed.) *Historia i współczesność w architekturze i urbanistyce = History and contemporarines in architecture and urbanism*, vol. 2, Wydawnictwo Politechniki Krakowskiej, Kraków 2014, pp. 25–50.
- [29] Żychowska M.J., *Między tradycją a awangardą. Problem stylu w architekturze Krakowa lat międzywojennych*, Wydawnictwo Politechniki Krakowskiej, Kraków 1991.

#### Author's Note

##### **Prof. Mateusz Gyurkovich, PhD, DSc, Architect**

Architect and urban planner, researcher and academic teacher at Chair of Urbanism and City Structure Architecture at the Faculty of Architecture, Cracow University of Technology (CUT). Chairman of KUiA o/PAN in Krakow, and a member of KAiu PAN, SARP, TUP, SKZ, and MPOIA. Editor-in-chief of the journal PUA (*Przestrzeń-Urbanistyka-Architektura*). Author and co-author of over 100 scientific publications, including three monographic books. Participant of dozens of research projects, including several international ones (also as a team leader). Supervisor of five completed doctoral theses and several hundred master's and engineering diplomas at the Cracow University of Technology.

[mateusz.gyurkovich@pk.edu.pl](mailto:mateusz.gyurkovich@pk.edu.pl)

##### **Assoc. Prof. Kinga Racoń-Leja, PhD, DSc, Architect**

Architect and urban planner, researcher and academic teacher. Head of the Chair of Urbanism and City Structure Architecture at the Faculty of Architecture, Cracow University of Technology (CUT). Member of KUiA o/PAN in Krakow (chairman of the Urbanism Section), the ISUF Poland Board, the Małopolska Spatial Planning Commission, SARP, TUP, MPOIA, and the Municipal Planning Commissions. Author and co-author of over 100 scientific publications, including the monograph *Miasto i Wojna (City and War)*, 2019. Research and grant leader, has led around 30 international urban workshops-LABs. Supervisor and co-supervisor of several hundred master's and engineering diplomas at CUT.

[krleja@pk.edu.pl](mailto:krleja@pk.edu.pl)

##### **Filip Suchoń, PhD, Architect**

Architect and urban planner, researcher and academic teacher at Chair of Urbanism and City Structure Architecture at the Faculty of Architecture, Cracow University of Technology (CUT). His research focuses on revitalizing urban structures and on the role of fortifications in modern city spaces. He actively shares knowledge through scientific meetings and is a member of the Austrian Society for the Study of Fortifications (Österreichische Gesellschaft für Festungsforschung). Additionally, he provides expert opinions and design documentation for historic fortification renewal projects. Member of KUiA o/PAN in Krakow, TUP, and MPOIA.

[filip.suchon@pk.edu.pl](mailto:filip.suchon@pk.edu.pl)