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20TH-CENTURY ARCHITECTURE MYTHS – SELECTED EXAMPLES AND ISSUES

MITY ARCHITEKTURY XX WIEKU – WYBRANE PRZYKŁADY I ZAGADNIENIA

Abstract

Architectural history and popular science publications contain well-established information on original developments in the building arts and artistic activities that, when sources are verified, require supplementation or correction. Selected issues include: [1] the creation in 1931 and 1933 of separate manifestos of urban planning and architecture, referred to as the “Athens Charter”; [2] the proclaimed primacy of the manifestos of modernist architecture, whose originality preceded the conception and commencement in the 1920s of development in the area of the later capital of Israel: Tel Aviv; [3] the dominance of socialist realist ideas in the reconstruction of Warsaw after 1945, omitting important features of modernist layout and shaping of architecture in the Polish capital after World War II; [4] reconstruction of the Old Town in Warsaw as a faithful reconstruction without highlighting the significant scope of changes and simplifications in relation to the original archival accounts; [5] participation of Dutch architects in the reconstruction of Rotterdam (bombed in 1940) during the German occupation; [6] the significant participation of historicism and eclecticism in the architecture of old European cities, whose suggestively shaped compositions – following the classical styles – are perceived by tourists as buildings of past centuries; [7] the concept of erecting, according to K.F. Schinkel’s ideas, the residence of the king of Greece (descended from the German aristocracy) on the Acropolis in Athens; [8] the misunderstandings and simplistic reference to the manifesto of A. Loos: “Ornament and Crime”.

Keywords: myths of architecture, Athens Charter of 1931, Urban Charter – Athens of 1933, Schinkel – residence on the Acropolis in Athens, modernism – Tel Aviv, Willem Witteveen – reconstruction of Rotterdam during the German occupation

Streszczenie

Wydawnictwa popularnonaukowe i na temat historii architektury zawierają utrwalone informacje na temat oryginalnych osiągnięć w zakresie sztuki budowlanej i działalności artystycznej, które – po zweryfikowaniu źródeł – wymagają uzupełnienia lub sprostowania. Do wybranych zagadnień należą: [1] powstanie w 1931 i 1933 r. odrębnych manifestów urbanistyki i architektury, określanych jako „Karta Ateńska”; [2] ogłoszona prymarność manifestów modernistycznej architektury, których oryginalność poprzedziła koncepcja i rozpoczęcie w latach 20. XX w. zabudowy na obszarze późniejszej stolicy Izraela: Tel Awiwu; [3] dominacja socrealistycznych idei w odbudowie Warszawy po 1945 r., pomijając istotne cechy modernistycznego rozplanowania i kształtowania architektury w stolicy Polski po II wojnie światowej; [4] odbudowa Starego Miasta w Warszawie jako wiernej rekonstrukcji; bez podkreślenia znacznego zakresu zmian i uproszczeń względem oryginalnych przekazów archiwalnych; [5] udział architektów holenderskich w odbudowie Rotterdamu (zbombardowanego w 1940 r.) podczas okupacji niemieckiej; [6] znaczący udział historyzmu i eklektyzmu w architekturze starych miast europejskich, których sugestywnie ukształtowane kompozycje – na wzór klasycznych stylów – postrzegane są przez turystów jako zabudowa minionych stuleci; [7] koncepcja wzniesienia, według pomysłów K.F. Schin-

kla, rezydencji króla Grecji (wywodzącego się z niemieckiej arystokracji) na Akropolu w Atenach; [8] nieporozumienia i uproszczone odniesienie do manifestu A. Loosa: „Ornament i zbrodnia”.

Słowa kluczowe: mity architektury, Karta Ateńska z 1931 r., Karta Urbanisty – Ateńska z 1933 r., Schinkel – rezydencja na Akropolu w Atenach, modernizm – Tel Awiw, Willem Weeteven – odbudowa Rotterdamu podczas niemieckiej okupacji

Publications on the history of architecture of the 20th century present examples of significant achievements of the art of shaping space, which, after getting acquainted with a broader background of the circumstances of their creation, by the authors of those publications that come from different environments, influence the change of perspective and evaluation in terms of primacy, artistic value and originality of ideas announced out in public.

1. ATHENS CHARTERS – OF 1931 AND 1933

In the public perception, the authorship of the Athens Charter of 1933 – automatic, as it were – to be identified exclusively with the figure of Le Corbusier. Undoubtedly, Le Corbusier is an architect who exerted a significant influence on urban planning of the past century. Published by the Centre for Architecture in 2017: Le Corbusier’s “The Charter of Athens”, states on the title page that Le Corbusier is the creator of the manifesto of modernist architecture and urbanism presented in the publication. In a significant part of scientific and popular studies, the assumed name of Charles Jeanneret is juxtaposed with the text of the Charter of Athens – usually only the named person, without supplementing information about the participation of other animators of modern architecture at the *Congress International d’Architecture Moderne* organized in 1933.

It should be emphasized that the document-manifesto was published in 1943 (during the occupation of France), 10 years after its formulation during the Athens congress, organized on a cruise ship in the sea area of the Greek capital. The publisher does not mention Le Corbusier in the title, who, a decade after the legendary congress, edited and unified the text, changing the text to emphasize the new ideas of the original findings and changing the original title [sic]; the original title *Urban Charter* was modified to *Athens Charter*.¹

The new editor of the C.I.A.M. postulates (also the modifier of the text) published in the French version during World War II was credited as their author. The dissemination of the publication took place after the end of military operations, during the period of reconstruction of destroyed urban complexes, whose necessary modifications (in terms of infrastructure, communications, hygiene and sanitation) were postulated to be carried out on the basis of “Athenian” principles of urban planning and development.

It should be noted that analogous ideas were promulgated after the end of World War I, presented due to the scale of destruction for the proper development of ruined urban centres (according to idealistic assumptions, universal principles that were sought for the development of destroyed historical complexes and restoration of their valuable substance).

¹ M. Piotrowski, *Karta Ateńska, czyli czego można nauczyć się od urbanistów* [in:] *O nowy modernizm*, 21.10.2014, <http://onowymodernizm.pl/karta-atenska/> (access: 10.02.2021).

The ideas were contained in the Charter of ... – with the name recalled earlier in the text – of Athens, which was formulated in 1931 and under this name it was proclaimed.

The coincidence of names is not accidental: the text of the 1933 manifesto amended by Le Corbusier was intended to obscure the ideas contained in the Athens Charter for the Protection of Monuments of Art and History, promulgated two years earlier. The Charter of 1931 assumed that cities should be developed while preserving their original substance, not accepting architectural reconstructions. However, the scale of war damage in historical centres caused a change in the earlier attitude. In the interwar period and after World War II, opposing concepts prevailed: restoration of destroyed functional-spatial systems and its opposite, orthodox new concept of shaping urban planning also in reference to old town complexes.

2. FIVE PRINCIPLES OF MODERN ARCHITECTURE

The principles of shaping buildings, in the era of developed technologies and industry of the last century as in relation to the Athens Charter in common association recall the principles presented in 1914 by Le Corbusier in the ideological concept of “House-Ino” (directly referring to the principle of modularity, contained in the game “DOMINO”, visualized in the author’s sketches).

Considered as an informal “founding act...” of modern architecture, it was in fact a juxtaposition of known ways of erecting human dwellings and proclaimed concepts of future cities. First of all, the project of the Industrial City was presented by Tony Garnier in 1904. The vision presented by the French architect of zoning functions in the city of the future and forming rational buildings, intended for administration and residential houses, contained solutions identical to the principles announced (a decade later) by the designer from Switzerland²:

- an open first floor with the elevation of the upper storeys on pillars;
- the possibility of separating rooms, independent of the skeletal static system;
- glazing covering the entire plane of the front, independent of the system of ferro-concrete pillars (shaping the station’s arcade or covering the usable storeys of the central building);
- usable terraces on the roof (continuing the tradition of development in the Mediterranean region) constituting at the same time a monolithic structure of the buildings’ final.

Garnier’s concept, not subordinated to aesthetic criteria that were the dominant factor in shaping architecture at the time when La Cité Industrielle was developed, is distinguished by the charm of its cubist proportions and restrained artistic solutions, compared to the orthodox schematise of later modernist architecture, focused on aspects inspired by the work of a young Roman scholar.³

The original solutions of the Industrial City were based on the use of the new (at that time) possibilities of industrial technology: reinforced concrete structures. Garnier’s visionary

² Le Corbusier was the first to discuss the revolutionary concept of the architect from Lyon, the formation of new urban structures.

³ A. Kozielski, *Źle urodzone czy źle wymyślone? Próba obrony bloków* [in:] Res Publica, 15.03.2013, <https://publica.pl/teksty/zle-urodzone-czy-zle-wymyslone-proba-obrony-blokow-35835.html> (access: 10.08.2021).

proposal was also the idea of using topography and climatic conditions to prevent pollution of residential zones, protected from industry by natural hills.

The location of buildings, taking into account air corridors and wind directions in the urban structure, also referred to the concept of taking advantage (in terms of broad climatic conditions) of the natural qualities of the sun, fresh air, and access to vast green areas.⁴ Today, particular attention is drawn to the prospective plan to ensure energy efficiency based on power supply from a hydroelectric power station built on a dam in the mountains outside the city.

3. URBAN PLANNING AND ARCHITECTURE IN TEL AVIV

Among the symbols of the original achievements of the Modern Movement in twentieth-century architecture are the projects of the C.I.A.M. and Bauhaus circles, which were announced in the famous manifestos of the international design community many years after the 1925 presentation of the innovative urban plan of the later Israeli capital, Tel Aviv, developed by the Scottish naturalist [sic] Patrick Geddes.

The development of the areas of the later capital of Israel began before the CIAM manifestos [sic]. The principles of modern architecture were published by Le Corbusier in “L’Esprit Nouveau” in 1922. The theses of modern urbanism were promulgated in 1933.⁵

The original spatial structure, based on rational development dispositions, reflects the characteristic features of modern modernist urban planning and architecture. A unique structure with the characteristics of a “garden city” was planned, with irregular streets interspersed with detached residential buildings belonging to individual owners. The buildings were surrounded by greenery and composed gardens – the European ideas of garden cities and modern planning principles, published at the turn of the 19th and 20th centuries by, among others, Ebenezer Howard and Tony Garnier, were applied in practice.

The layout of the city, built according to a comprehensive plan from the mid-1920s on the dunes near ancient Jaffa, contains the characteristic features of modernist spatial arrangements.⁶ Buildings were erected according to the designs of architects, who arrived in the Middle East in the interwar period, from European academic centres.

The participation of architects from Poland was significant in shaping the original space of Tel Aviv. The Middle East area saw an original synthesis of modernist and functionalist ideas presented by architects educated at European universities, primarily from Poland, Russia, Lithuania and Germany.⁷

⁴ The principles of hygiene were popularized at that time in the developing modern medicine.

⁵ S. Gzell, *Nowy wspaniały świat: racjonalizm Karty Ateńskiej i jego wpływ na kształt paradygmatów w urbanistyce XX wieku* [in:] I. Mironowicz, T. Majda (eds.), *Manifesty urbanistyczne: w poszukiwaniu współczesnego modelu miasta*, Towarzystwo Urbanistów Polskich, Warszawa 2017, pp. 23–24; Z. Paszkowski, *Miasto idealne w perspektywie europejskiej i jego związki z urbanistyką współczesną*, Towarzystwo Autorów i Wydawców Prac Naukowych Universitas, Kraków 2012, pp. 165–168.

⁶ A. Jasiński, *Architektura i urbanistyka Izraela*, Krakowska Akademia im. Adama Frycza Modrzewskiego, Kraków 2016, pp. 17–71.

⁷ More about the structure of Israel’s architectural community in the pioneering years [in:] M. Omilanowska, *Przystanek Palestyna: działalność architektów Żydów wykształconych w środowisku warszawskim* [in:] M. Omilanowska, *Budowanie na obcej ziemi*, Universitas, Kraków 2016, pp. 97–99; B. Świątkowska (ed.), *Adrichalim. Architekci*, Fundacja Bęc Zmiana, Warszawa 2016.

4. SOCIALIST REALISM AND MODERNISM IN THE BUILDINGS OF THE HISTORIC CENTER OF WARSAW AFTER 1945

One of the less externalized architectural structures of Poland's capital city was the post-war development of buildings in the area of the Trakt Królewski and Nowy Świat, with reference to modernist planning principles.⁸ Restoration of historical elevations reference to old compositional principles and idealistic and simplified (in relation to original forms) solutions of detail stylized on decorative motives of modern city buildings, resulted in less emphasis on rational layout of communication routes, free delineation of building lines and development of quarters with open spaces for recreation and composed greenery. They were developed away from the main routes (e.g. in the area of K.I. Gałczyński, M. Kopernik and J. Tuwim streets).

The urban plan defines rectangular and compact outlines of the building blocks, providing at the same time, in fragments of the compact structure, perspective of the openings and zones of interpenetration of space between narrow streets and intimate urban interiors.

The masters of the pre-war Warsaw school of architecture had the ability to maintain an appropriate scale in composing modernized buildings in the historic centre of the capital – free from the pressure of the 19th century densification of urban structures – setting appropriate proportions for residential and public utility architecture realized after 1945.⁹ Significantly different projects dominated the landscape of historic Polish cities built up in the following decades.¹⁰

5. RECONSTRUCTION OF THE OLD TOWN IN WARSAW

The reconstruction of the Old Town in Warsaw has been perpetuated in the popular consciousness as a reconstruction of the pre-war layout.¹¹ Regardless of the complex socio-political circumstances, organizational and economic consequences that resulted from the decision on the extensive scope of works to restore the former appearance of the historic centre of the capital – invaluable for the restoration of the ruined monuments of Polish material culture after 1945 – the selective scope of conservation investments carried out in less exposed fragments and inside quarters is less recognized.

⁸ A. Paradowska, W. Szymański, *Towarzysz architekt. Wizje nowoczesności Mariana Spychalskiego i nieukończony projekt II RP* [in:] A. Sumorok, T. Załuski (eds.), *Socrealizmy i modernizacje*, Akademia Sztuk Pięknych im. Władysława Strzemińskiego w Łodzi, Łódź 2016, pp. 46–72; E. Perlińska-Kobierzyńska, „Na zapleczu Nowego Światu” – między modernizmem a socrealizmem [in:] *ibidem*, pp. 75–97; A. Syska, *To nie był żaden socrealizm! Architekci wobec stylu oficjalnego* [in:] *ibidem*, pp. 46–72, 75–97, 99–116.

⁹ G. Mika, *Od wielkich idei do wielkiej płyty. Burzliwe dzieje warszawskiej architektury*, Skarpa Warszawska, Warszawa 2017, pp. 209–286.

¹⁰ P. Fiuk, *Architektura miasta odbudowanego. Wybrane przykłady: Elbląg, Głogów, Kołobrzeg, Szczecin na tle historycznym*, Wydawnictwo Uczelniane Zachodniopomorskiego Uniwersytetu Technologicznego, Szczecin 2017, pp. 59–164.

¹¹ A. Tomaszewski, *Prehistoria i historia odbudowy Starego Miasta w Warszawie – legenda i rzeczywistość* [in:] A. Tomaszewski, *Ku nowej filozofii dziedzictwa*, Międzynarodowe Centrum Kultury, Kraków 2012, pp. 165–184.

The former layout of internal development of plots was modernized, without restoring layers of little or no artistic value. In order to maintain the old-town character of courtyards, lighting and sunlight conditions were provided as well as small green areas were arranged. At the same time, the valuable building substance was destroyed, fragments of houses valuable for the knowledge of the history of building craftsmanship of the oldest district of Warsaw were not restored and elements of old parcelling were obliterated.

Precisely reconstructed on the basis of preserved iconographic materials and inventories, the partially idealized appearance of front facades – forming a unique architectural screen of intimate squares and charming, in terms of atmosphere, streets of the Old Town does not reflect the complex historical layout of the city. The former appearance was restored to the greatest (incomplete) extent in the quarter of Dekert Street next to the Old Town Square,¹² also designated before 1939 as the seat of the city museum.¹³

6. THE ROLE OF WILLEM WITTEVEEN IN THE DEVELOPMENT OF BOMBED ROTTERDAM

During the occupation, many Dutch architects collaborated with the Germans to rebuild the historic centres of Rotterdam and Middelburg, which had been destroyed in bombing raids. Setting the war machine in motion in Western Europe, the German army expected to break Dutch resistance within the first day of the attack which, to the horror of the civilian population, occurred on May 10, 1940.

The Dutch believed that the country, whose territory had not been at war for a century and a half, had an informal status of neutrality. The Dutch army unprepared to put up an effective resistance to the German army ceased operations after five days of fierce fighting, as a result of a merciless (lasting only 13 minutes [sic]) carpet bombing of the country's main economic centre – Rotterdam, whose historic centre was razed to the ground by the Luftwaffe on May 14, 1940. The scale of the drama is deepened by the information about the (questionable by some historians) too late receipt by the German air force of the information about the consent of the Dutch authorities to the negotiations.¹⁴

The first version of the plan for the reconstruction of the completely destroyed centre of Rotterdam was drawn up at the request of the Rotterdam authorities (presented four days after the catastrophe) by Willem Witteveen the architect of the city, who based it on his pre-war plans for the modernisation of the over-dense historical district, which had been impossible to realise before. The public presentation of the improved version of the plan to rebuild the historic heart of the industrial metropolis was made at the end of 1941 in the

¹² S. Żaryn, *W służbie zabytków Warszawy*, Towarzystwo Opieki nad Zabytkami, Warszawa 2002, pp. 19–148.

¹³ M. Popiołek, *Od kamienicy do muzeum = From a Tenement House to a Museum*, Muzeum Warszawy, Warszawa 2016.

¹⁴ M. Czekańska, *Holandia*, Wiedza Powszechna, Warszawa 1975, pp. 65–67; N. Davies, *Europa. Rozprawa historyka z historią*, Znak, Kraków 2002, p. 1068; N. Davies, *Europa walczy 1939–1945. Nie takie proste zwycięstwo*, Znak, Kraków 2008, p. 110; G. Mak, *W Europie. Podróże przez dwudziesty wiek*, Państwowy Instytut Wydawniczy, Warszawa 2004, pp. 323–326; *Wandeling E – „Rotterdam in de Tweede Wereldoorlog” (16km); deel 3 „Kop van Zuid en Noordereiland”*, couvreur.home.xs4all.nl/ned/rdam/Wand-5c.htm (access: 25.11.2013).

presence of representatives of the civil and military administration represented by Germans and Dutch fascists.¹⁵ Construction work began during the Second World War.

Witteveen emphasized the importance of harmony in the city's architectural landscape, envisioned the construction of new houses with a reference to historical compositions in their facades and envisioned the recognition of post-war Rotterdam by the Dutch who had left the city before 1940. Witteveen resigned after widespread criticism of the prepared plan, which did not provide opportunities for modernizing the old structure and development prospects appropriate to its potential – nor did it meet the aspirations of the industrial elite. In the end, the plan for a post-war modern centre of Rotterdam, based on urban planning principles derived from the C.I.A.M., Bauhaus and De Stijl milieu, was developed by Witteveen's deputy, engineer Cornelius van Traa (1946). The completed layout of the Lijnbaan shopping centre (1949–1951) as a walkway enclosed by pavilions, whose axes excluded residential function and vehicular traffic was reproduced in modified versions in many European and Western cities beyond the borders of the Old Continent.

During World War II, two faces of Dutch society were revealed. The heroic attitude of those who resisted the occupying forces was opposed by a large part of the population that collaborated with the Germans. Their neighbours from across the eastern border considered the Dutch to be of pure Germanic stock. After the annexation, they were even allowed to maintain a Dutch administration composed of local fascists and their supporters. In reading the source materials on the conditions of preparation for the reconstruction of the bombed-out historic districts of Middelburg and Rotterdam – in which Dutch urban planners and architects participated, collaborating with the German civil and military occupation administration (representing those responsible for the drama of the victims and the scale of the destruction) – one is amazed at the difference in German policy after 1940 in the Western countries compared to the dramatic situation of the occupation of Eastern Europe.

Much of Middelburg was destroyed by Luftwaffe bombing on 17 May, 1940. The importance of the historic centre and the artistic significance of its architecture prompted the central government in The Hague to place the planned reconstruction of Middelburg under its direct supervision. The first plan was drawn up as early as 1941 under the direction of the government commissioner J.A. Ringers and the architect P. Verhagen.

The approach of the German occupation authorities differed from the intentions of the Dutch people involved in rebuilding the destroyed centre. The Dutch planned to recreate the historical style of the local architecture, restoring the old atmosphere of Middelburg. The Germans sought to erase British traces and historical cultural influences (which had seeped into the Netherlands from England over the centuries) while exposing Germanic building thought and craftsmanship, e.g. introducing solutions of the ideologies national style of the Second Reich. Efforts of Dutch planners to eliminate the influence of German nationalism on the space of the former seat of the Dutch East India Company caused various conflicts.¹⁶

¹⁵ F.G. Barba, *Rotterdam, la Ciudad Puerto* [in:] Fundación Nuestramar, 27.03.2011, <http://www.nuestramar.org/node/36331/print> (access: 11.10.2013); *Rotterdam en de verwoesting ná de bommen* [in:] Andere Tijden, 14.12.2010, <http://www.geschiedenis24.nl/andere-tijden/afleveringen/2005-2006/Rotterdam-en-de-verwoesting-n-de-bommen.html> (access: 11.10.2013).

¹⁶ J. Meyer, *A Dutch Design Model City: A question of historical continuity, authenticity and sustainability*, p. 6 [in:] <http://www.rug.nl/staff/j.meyer/paperprague2012.pdf> (access: 20.09.2013).

7. HISTORICISM AND ECLECTICISM IN THE ARCHITECTURE OF HISTORIC CITIES

The eclectic and neo-style buildings of the 19th and early 20th centuries in the historic centres are perceived by a considerable part of the inhabitants and tourists as the old architecture of the old cities: gothic, renaissance, baroque and neoclassical which is distinguished from the decapitated (original) buildings of the classical styles by their good or excellent state of preservation. A significant part of historic city buildings was built during the prosperity of *the era of steam and electricity*.

In the industrial centres that were being expanded the old houses were significantly transformed and technically modernized, rebuilt and extended with additional floors. Depending on the scale of changes in the old urban structure, which reflected the level of economic development, increase in population and change of administrative status, an appropriate range of transformations was undertaken. Low-rise houses were built on top of each other and neighbouring plots were demolished and consolidated to make way for spacious tenement houses, seats of institutions, businesses and commercial buildings.

In the nineteenth century and in the first decades of the following century, architectural forms were inspired by compositions of past style eras, or were evoked in literal repetitions of historical compositions. The model projects, building handbooks and detail samples provided a source for interesting references when constructing eclectic façade screens, as well as for creating new solutions of neo-style architecture. When repeating the appearance of townhouses from past centuries and due to their location within old towns, an inexperienced observer often succumbed to the suggestion of admiring architecture from past centuries.

Buildings in the nineteenth and twentieth centuries were shaped in the old forms due to the unformed original, for the *Fin de siècle* epoch, style of architecture and aesthetic canon reflecting the level of technological development, the possibility of using new technical and material solutions, while meeting the artistic expectations of wealthy investors.

Neo-style and eclectic architecture reflected both – the spirit and the potential for contemplation of the fine arts of the elite of the time. The mastery of craftsmanship and extraordinary artistry of builders of the Industrial Revolution times should be emphasized. The magnificence of the buildings and spacious townhouses, in terms of size, spaciousness of the interiors, dazzling appearance of the vestibules and application of a rich decorative program, reflected the potential of the art of shaping space. Its modifications occurred at the turn of the century and in the following decades – taking advantage of the extensive technical and material potential of the 19th century to create original structural, spatial and aesthetic concepts.

8. KARL FRIEDRICH SCHINKEL'S ARCHITECTURE ON THE ATHENIAN ACROPOLIS

A remarkable example of the disjunction between fascination with the culture of antiquity and the plan – de facto – to destroy the most valuable monument of Ancient Greece was the strikingly composed residence of a Greek king on the Acropolis in Athens. Karl Friedrich Schinkel presented the residence of a palatial character (both public and private) on cardboard panels in 1843 as a viable proposal for shaping the representative seat of... the King of Greece¹⁷ [sic].

¹⁷ Over thousands of years, until the 19th century, Greece had no royal sovereignty; as a result of complex

The spectacular momentum of the spatial establishment, the sophistication of the complex neoclassical composition recalling the characteristic motifs of ancient architecture do not balance the dissonance caused by the juxtaposition of the imaginary buildings intended for representatives of the administration with the original relics of the most precious temples of Ancient Greece (a telling difference is the juxtaposition of the Odeon of Herod Atticus erected at the foot of the most important hill in Athens during the Roman Empire with the remains of the uniquely planned Theatre of Dionysus from the 6th century BC).

From the political perspective of the Greeks who after nearly four centuries of Turkish captivity (organizing several uprisings) regained their independence, Schinkel's concept can be seen as a seeming reference to ancient history, serving primarily as an apotheosis of a foreign king unelected by the proud people of Hellada. The urban planning of Athens and the monumental edifices were designed by German architects introducing elements of composition unrelated to the tradition and character of the local culture.¹⁸

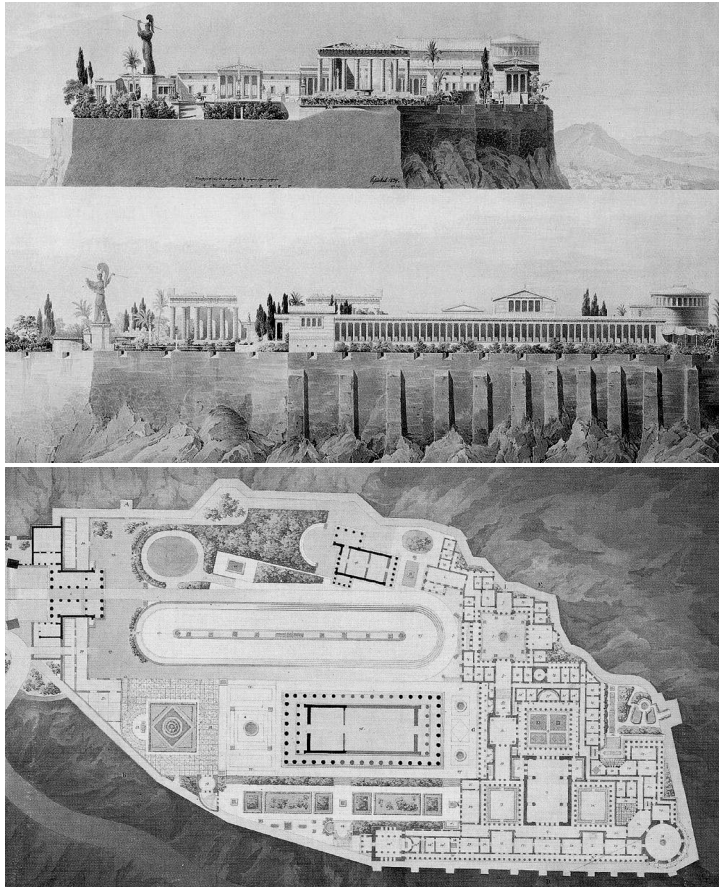
9. ORNAMENT AND CRIME¹⁹ OR ORNAMENT “IS” A CRIME

A significant simplification in reading the intentions of an outstanding architect is recalling – as if from “memory” or “subconsciousness” – the erroneous title of the 1913 manifesto: Ornament “is” a crime. The suggestive naming of the established text which presented the author's original argument about the complex qualities of shaping architecture and its social references leads many people to associate it with the elimination of decoration and elements unrelated to the function and purpose of buildings presented in innovative projects. The term “ornament is a crime” is encountered in popular literature also in a few texts written in academic circles. Most often this term is used in direct conversations between architects and people interested in the art of shaping space.

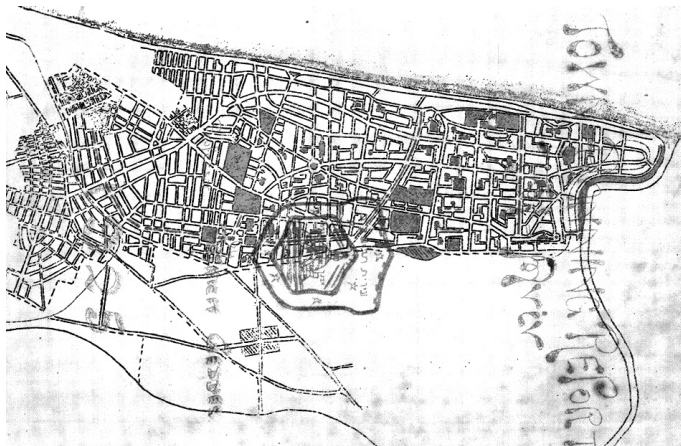
diplomatic games by European powers, in 1832, after the collapse of the First Hellenic Republic (1822–1832), a kingdom was established (without Greek approval) – The Bavarian prince, named Otto I, came from the German Wittelsbach family.

¹⁸ Παπαγεωργίου–Βενετάς Αλέξανδρος [Papageorgiou–Venetas Alexandros], *Αθήνα. Ένα όραμα του κλασικισμού* [Athena. Visions of classicism: Ateny. Wizje klasycyzmu], ΕΚΔΟΣΕΙΣ ΚΑΠΙΟΝ, Αθήνα, Athens 2001.

¹⁹ *Ornament und Verbrechen*, 1908.



Ill. 1. K.F. Schinkel. The concept of the Palace on Acropolis in Athens for King Greece Otton I from the German Rod Wittelsbach, 1843 [in:] <https://commons.wikimedia.org> (access: 25.08.2021).



Ill. 2. Patrick Geddes, Plan for Tel Aviv, 1925 [in:] <https://commons.wikimedia.org> (access: 22.08.2021).



- III. 3. Willem Witteveen presents a project for rebuilding Rotterdam to representatives of the occupation authorities, 1940, [in:] Municipal Archive Rotterdam, <https://www.nuestromar.org/antiguas/rotterdam-la-ciudad-puerto/> (access: 16.10.2021).

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- [2] Czeakańska M., *Holandia*, Wiedza Powszechna, Warszawa 1975.
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