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BUILDING THE PERFECT MYTH. PICTURE AND WORD AS CONSTRUCTION MATERIAL

BUDUJĄC MIT DOSKONAŁY. OBRAZ I SŁOWO JAKO TWORZYWO ARCHITEKTONICZNE

Abstract

The aim of the article is to learn about the myth-creating role of contemporary media in the field of architecture. The subject of research are images of architectural works transmitted by contemporary mass media. The article analyzes the changes which the experience of architecture is subject to, shaped by mass reproduction of images and texts. During the research, historical-analytical and comparative methods were used. The media can create any myth, make an average work a cult. The process of forming an opinion, which in historical times took decades, nowadays lasts as long as an advertising campaign of any product. The question arises whether the created image of the work makes the myth of its perfection true.

Keywords: architecture blockbuster, image, language, written architecture

Streszczenie

Celem artykułu jest poznanie mitotwórczej roli współczesnych mediów w dziedzinie architektury. Przedmiotem badań są obrazy dzieł architektonicznych przekazywane przez współczesne massmedia. W artykule dokonano analizy zmian, jakim podlega doświadczenie architektury kształtowane przez masowo reprodukowane obrazy i teksty. Podczas badań stosowano metody historyczno-analityczne i porównawcze. Media mogą wykreować dowolny mit, uczynić kultowym dzieło przeciętne. Proces kształtowania opinii, który w czasach historycznych zajmował dziesięciolecia, współcześnie trwa tyle, ile kampania reklamowa dowolnego produktu. Rodzi się pytanie o to, czy wykreowany obraz dzieła czyni prawdziwym mit o jego doskonałości.

Słowa kluczowe: architektoniczny blockbuster, język, pisana architektura, wizerunek

1. INTRODUCTION

In the traditional sense, the essence of architecture is seeing forms, places and spaces, noticing their structure, discovering mutual connections and rules, both universal and those resulting from the nature of the place. Seeing, the opposite of unreflective watching, is a key activity in this process, because it initiates successive processes involving subsequent senses and the memory apparatus, which lead to the experience of the architectural work as well as creating an interaction between it and the observer. The problem arises when the number of both observers and objects with which they interact increases, and the properties of both entities have changed significantly. The modern atomized and multicultural society has long

ago got rid of homogeneous systems of evaluating any phenomena – above all, works of art and the representative of the area of architecture. In turn, the formula of art and architecture went beyond the material presence in one specific place and gained an abstract and multiplied alter ego in the form of mass-produced images, photographs, films and computer programs. Beatriz Colomina noted that in the first half of the twentieth century, works of modernist architecture were known mainly through photos and drawings, and not through direct experience.¹ This process progressed leading to a situation in which, as Fredric Jameson put it, reality was turned into an image. This change led to the emergence of a new type of experience of forms and spaces: “instead of being a situational bodily encounter, architecture became an art of printed image.”² Today, this *printed image* is more and more often supplemented and replaced with a moving image. Thus, the sense of sight dominates in the experience of architecture, and the layers of memory refer not to the memories of contact with a material object, but to its images, which create in the mind of the viewer (because the person does not directly see it) an imaginary and, in most cases, untrue spatial situation. The combination of images with evaluative text creates a huge field for manipulation; not having the opportunity to confront our own experience of a given architectural work, set in a broadly understood context, with its substitute, we succumb to the conviction that it looks exactly as it was presented by someone else’s words and pictures.

The aforementioned modernist architecture, which from the position of contesting the existing order, went into the mainstream (International Style). One of the factors that influenced this process was the reduction of the direct experience of the building replaced by images and reports. This is not the first such case in history – the Parthenon has been the subject of similar treatments.

2. CASES OF THE PARTHENON

The Parthenon was not the most perfect work of ancient architecture – it became one thanks to the accounts of travellers, historians and the works of artists who, mixing truth with fiction, created its image in the mass imagination as a perfect work and at the same time part of the idealized epochs of Phidias and Pericles.³ The Parthenonian myth became so strong that Werner Jaeger, while in Athens, did not dare to confront his ideas with reality and,

¹ See: B. Colomina, *Privacy and Publicity: Modern Architecture as Mass Media*, The MIT Press, Cambridge 1994.

² J. Pallasma, *The eye of the skin. Architecture and the senses*, John Wiley & Sons, Chichester 2005, p. 30. Nowadays, this situation is aggravated by the multiplication of images both by commonly available digital media and by the growing number of tangible buildings that are reproduced by them.

³ In ancient times, the Parthenon was not counted among the seven wonders of the ancient world (its place was taken by the temple of Artemis in Ephesus), Heraclides of Crete writes about it (3rd century BC), but it is not mentioned by Vitruvius. Pausanias, in the description of *the temple known as the Parthenon*, focuses not on the building itself, but on the statue of Athena placed in it. Jean de Courcy (ca 1420) and Hartmann Schede (1493) describe Athens as an ordinary gothic city and do not mention its ancient buildings at all. It was not until Ciraco de’Pizzicoli who, visiting Athens in 1436, wrote about “marble temple of the goddess Pallas, the divine work of Phidias with 58 marvellous columns.” Drawings made by Jacques Carrey in 1674 spread the true image of the Parthenon and highlighted its value and importance for architecture to contemporaries.

fearing disappointment, did not visit the Acropolis. In 1904, Sigmund Freud said with joy and disbelief about Acropolis:

So all this really does exist, just as we learnt at school! He compared the situation he experienced to the feelings of two people, the first of whom behaved as if they had to, under the influence of unequivocal observation, believe in something the real existence had previously seemed doubtful. [...] The other person, on the other hand, was rightly surprised because they did not realize that the real existence of Athens, the Acropolis and the surrounding landscape was ever in doubt. What they expected was more like an expression of admiration or delight.⁴

Seven years later, similar dilemmas to Freud were experienced by Charles-Eduard Jeanneret, (Le Corbusier) – “To see the Acropolis is a dream that one hides without even dreaming of realizing it.”⁵ So much so that he even tries not to use the name Acropolis when writing about climbing *up there*. But when he finally climbs “up there” and experiences the state of excitement in which he sees the precision of the pure forms of the Parthenon,

entablature of which, overwhelms and arouses terror with cruel tenacity. You are overwhelmed by a feeling of superhuman doom. The Parthenon – a terrible machine – crushes and overwhelms; visible [from afar] a lonely sovereign block facing the sea. [...] It is here that the righteousness and impeccable structure of temples and the wildness of the landscape are confirmed. The power of the spirit triumphs. Herod blows his brass trumpet too clearly, making an irritating sound.⁶

Reminiscent of futurist manifestos, exalted text and mechanistic metaphors are complemented by images: both sensual sketches of the Acropolis with the silhouette of the Parthenon and Propylaea as well as precise drawn details, projections and sections, which are a sign of a more analytical but still stylistically free approach contained in *Vers une Architecture* (1923). A rather unexpected comparison of the Parthenon to a machine was developed by Le Corbusier while it became not “a terrible but a touching machine, the malleable mechanism of which was rendered in marble with the precision we used to assign to the machine. The impression of naked burned steel.”⁷ The change of the relationship with the landscape is equally important. Le Corbusier, wanting to prove the validity of the plastic language of modernism, uses the Parthenon to show that the “homogeneity of the environmentally compatible plastic system subordinated to a single idea has already existed and in the world architecture of all times we will find nothing that could compare with it.”⁸ The myth of the perfection of the Acropolis temple, supported by militant rhetoric (*the echinus profile is as thoughtful as the shape of a bullet*)⁹ and as precise as the beautiful photographs of Frédéric Boissonnas, was introduced into the iconography of modernist architecture, not as its opposition, but as a confirmation of the validity of its principles on a par with the American grain silos and images of ocean liners, cars and airplanes.

⁴ S. Freud, A. Zweig, *The Letters of Sigmund Freud and Arnold Zweig*, Harcourt, Brace & World, New York 1970, p. 119.

⁵ Le Corbusier, *Journey to the East*, The MIT Press, Cambridge 2007, p. 216.

⁶ *Ibidem*, p. 212.

⁷ Le Corbusier, *W stronę Architektury*, Fundacja Centrum Architektury, Warszawa 2012, pp. 237 and 242.

⁸ *Ibidem*, p. 243.

⁹ *Ibidem*, p. 239.

Referring to the concept of the dream of the other by Slavoj Žižek, it can be said that Le Corbusier legitimizes his ideas by presenting them as dreams of past generations.¹⁰ The Parthenon, derived from one thought, is to be a proof of it. Le Corbusier, thinking rationally, came to the conclusion that his contemporaries, whose tastes were shaped by classical education, would not be convinced to believe he is right, by juxtaposing subsequent types of ocean liners and cars. Hence the frequent reference and admiration of the works of ancient architecture, and the condemnation of the works of the Renaissance, Baroque and decorative contemporary architecture. Lech Niemojewski rightly noticed that Le Corbusier, like a writer, is undoubtedly a seducer “who does not convince, but charms, and this is where his strength lies,”¹¹ which does not change the fact that he created a new, non-academic style of writing about architecture, in which he combined the poetics of the surrealists, Boccioni’s futuristic manifestos and the dynamism of a speech at a political rally.¹² The juxtaposition of pencil sketches and photographs of ancient temples with car bodies, a Bugatti engine and a Chicago window frame are reminiscent of Dadaist collages. Short, newspaper chapters preceded by categorical theses which, by their multiple interweaving into the text, make the inconsistencies contained in them become unnoticed. What is telling is Charles Jencks’ statement that in Le Corbusier’s texts “the argumentation is conducted with the help of photographs and headings.”¹³

3. OPEN QUESTION

This type of *written architecture* – another apt term by Niemojewski, makes it easier to use the myth to create new ones, this time belonging to the imaginary of contemporary architecture. These myths concern both the buildings themselves and the ideas of individual movements in contemporary architecture. These include, for example, two designs of Berlin skyscrapers by Ludwig Mies van der Rohe (1919). Both of them are presented by means of drawings and a glass model, in which the technical aspect of the curtain walls was completely ignored because Mies wanted to reveal *a bold construction idea* and to obtain *a rich play of light reflections* with the glass. It was not possible to build such a skyscraper, both in the 1920s and during the Seagram Building (1958). It does not change the fact that almost all designers of skyscrapers refer to these two drawings, which are in fact a record of the idea of transparency of form and openness of architecture. Although, in 1989, when Jean Nouvel designed La Tour sans Fins, there was no technology to bring a tower with such a significant degree of openness and transparency, the project was widely discussed and commented upon. Its description is as enigmatic as the project itself: “the proposal presented here is based on the erasing of boundaries and choosing an expression of vertical tension, which is

¹⁰ S. Žižek, *Tarrying with Negative. Kant, Hegel and the Critique of Ideology*, Duke University Press, Durham 1993, p. 117.

¹¹ L. Niemojewski, *Corbusier jako pisarz*, Architektura i Budownictwo, 1934, no. 4, p. 113.

¹² According to Jean-Louis Cohen, a significant influence on the metaphoric of Le Corbusier was exemplified by Friedrich Nietzsche’s *Thus Spoke Zarathustra* (see: J.L. Cohen, *Nietzscheańskie metafory Le Corbusiera*, Autoportret, 2019, no. 2(65), pp. 44–53), but similar observations appear already in Jencks (see: C. Jencks, *Le Corbusier – tragizm współczesnej architektury*, Wydawnictwo Artystyczne i Filmowe, Warszawa 1982, p. 68).

¹³ *Ibidem*.

conceptually infinite instead. The proposed tower is infinite: it disappears into the ground ... it disappears in the sky.”¹⁴ As Beatriz Colomina claims, modern mass media made “buildings suddenly lose their mass and volume.”¹⁵

The theme of openness and transparency of form, explored from various points of view, appears even in unexpected projects. Images presented in the press, models of the competition design of The Centre Pompidou by Renzo Piano and Richard Rogers emphasize the transparency of the form and the mutual penetration of the inner and outer space. Only the drawings of the façade announce its character, but they are far from the actual appearance of the building.

A similar technique, but on a larger scale, was used by Zaha Hadid in the MAXXI Museum project. In her paintings – her hallmark, attention is focused on translucent ribbons that smoothly change directions, mutually penetrating with the enigmatic space around. In the background, the schematic outlines of the quarters adjacent to the semi-circular line of the Tiber bend loom. In another, resembling abstract graphics, only the overlapping (motion) lines appear on the black background. The 3D model is more specific, but only shows the dynamics of the ribbon skylights on the roof. On the other hand, in the physical model, the translucency and complexity of the intertwining bands of the building were emphasized, which were significantly reduced in the implementation. The openness of the MAXXI exhibition spaces has also disappeared, as described by Hadid

encompasses both movement patterns extant and desired, contained within and outside. This vector defines the primary entry route into the building. By intertwining the circulation with the urban context, the building shares a public dimension with the city, overlapping tendril like paths and open space.¹⁶

The existing and expected paths that MAXXI was supposed to *prefigure* were crossed by gates resembling the recent function of this place – the Italian army barracks. The building itself which “affiliates with the ground to become new ground, yet also ascends and coalesces, to become massivity where needed”, is not a perfect exhibition space, or as Hadid described, “architecture [which] performs the ‘staging’ of art.”¹⁷

This obvious reference to Le Corbusier’s language aims to create a verbal link with modernism which for Hadid, as for other architects of her generation, is an important point of reference. Of course, not as a meta-ideology, but as a loose set of ideas, traditions and myths from which the ones that best justify the thesis of the project are selected. This selection, both verbally and visually, is part of the marketing efforts accompanying almost every piece of architecture: from multi-family development buildings to significant cultural buildings. Striking images of the architectural form dominate the functionality and the actual perception of successive spatial sequences as well as their purposefulness announced in successive, less and less understandable texts by architects. The pictures are not simple “photo sessions of buildings” by Ludwig Mies van der Rohe, and especially by Le Corbusier¹⁸, but rather

¹⁴ Tour Sans Fins [in:] Ateliers Jean Nouvel, <http://www.jeannouvel.com/projets/tour-sans-fins/> (access: 22.06.2021).

¹⁵ B. Colomina, *op. cit.*, p. 43.

¹⁶ P. Noever (ed.), *Zaha Hadid. Architektur/Architecture*, Hatje Cantz, Ostfildern 2003, p. 76.

¹⁷ *Ibidem*, pp. 76 and 78.

¹⁸ Max Krajewsky photographed Lemke House (1933), designed by Mies, with its inhabitants, furniture and surrounding garden in an unpretentious but also conventional way. Le Corbusier’s Willa

resemble carefully prepared advertising campaigns of famous brands. The dynamic form of contemporary architecture has forced a change of the static medium of photography into a more dynamic and powerful medium – the film of the Internet age.

Film has a much better effect on the viewer's emotions by presenting an architect or a building in a conventional or surprising way, using the format of a documentary and para-documentary, reportage and reality show, or even a comedy. The film *Power Into Art: The Battle for the New Tate Gallery* is an almost epic story about the implementation of a project by Jacques Herzog and Pierre de Meuron, in which almost all participants have a voice: initiators, project managers, art critics, performers and workers. The camera follows their actions, documents the subsequent stages of construction, participates in a meeting between Herzog and Norman Foster and their polite dispute, in a very English style, about the Millennium Bridge. The viewer watches a film about the creation of a unique work, and thanks to that, a wide spectrum of people, events and images can be identified with all or some of them, depending on how and for what purpose his cognitive apparatus is prepared.

The other extreme is *Koolhaas Houselife*, a film by Ila Bêka and Louise Lemoine, which demythologizes an icon of contemporary architecture – a house near Bordeaux by Rem Koolhaas. Filmed in the Big Brother convention, it shows the house not as empty space and beautiful light, but as the workplace of the Guadalupe Acedo housewife. Guadalupe's hikes along the glass walls recall the absurdity of Jacques Tati's Villa Arpel in *Mon Oncle* (1958). The filmmakers record her heroic struggles with a moving platform (according to Koolhaas it is the heart of the whole house), dozens of meters of curtains and a spiral staircase – elements of the house, the meaning and structure of which she does not understand – “There are no walls, I don't know how it holds [...] I should ask the architect.”¹⁹ With a mop, buckets and a vacuum cleaner, he deconstructs the myth about the functionality of the house, the reliability of technology and the purposefulness of forms. The idea of Koolhaas was to create a house which, due to the variety of forms used in it, is the whole world of its disabled inhabitant, while Guadalupe declares that she does not belong to this world.

4. ARCHITECTURE BLOCKBUSTERS

Critical texts and images of architecture are rare; their authors create or try to create myths rather than analyse them carefully. Especially that the contemporary media are able to create any myth, make an average work a “cult following” work, or give a banal event a special meaning. Such activities are intensified and carried out on a global scale when we are dealing with the public interest or the interest of a global corporation. The phenomenon of the growing autonomy of cities, described by Benjamin Barber, means that their authorities, independently of the state authorities, seek solutions to problems resulting from urbanization.²⁰

Stein-de Monzie (1926–1927), its inhabitants and its creator were shown in a more contemporary way in a few minutes long sequence of Pierre Chenal's film *L'architecture d'aujourd'hui* (1931).

¹⁹ A statement of Guadalupe in documentary film *Koolhaas Houselife* (2013), by Ila Bêka and Louise Lemoine.

²⁰ B. Barber, *If Mayors Ruled the World: Dysfunctional Nations, Rising Cities*, Yale University Press, New Haven 2013.

As residential architecture was dominated by private enterprises, the municipal authorities were left with only the cultural sphere – museums, galleries, theatres and operas. They are treated as the architectural equivalent of the philosopher's stone, which will change the character of the city, repair the devastated space, attract tourists, keep the residents, which will translate into a significant inflow of cash to the municipal treasury. This requires the preparation of a myth not so much about the perfection of the building, but about its contemporary counterpart – uniqueness. Myth-creating images of the building and less and less the text²¹ are “produced” and distributed by new types of mass media: websites, YouTube, Instagram and Facebook. As in the film industry, there is a precise categorization in architecture: from blockbusters to niche buildings. Guggenheim Museum Bilbao and the so-called Bilbao effect has the status of an architectural blockbuster thanks to its constant presence in the mass media. The image of the museum appears in commercials and movies (*The world is not Enough*, 1999, *Jupiter. Ascending*, 2015), the first scenes of Dan Brown's novel *Origin* take place at the Guggenheim Museum. The building itself made its way to the cover of the *New York Times* and its enigmatic form, like the Ronchamp Chapel and the Sidney Opera House before, has been the subject of countless analyses and interpretations. Their goal, however, is not to precisely describe the phenomenon, but to attract the attention of as wide a group of recipients as possible. The critic Herbert Muschamp, in his article *The Miracle in Bilbao*, multiplies the metaphors as if he hoped that at least one would be accurate: “It's a bird, it's a plane, it's Superman. It's a ship, an artichoke, the miracle of the rose.”²² Finally, he sees the reincarnation of Marilyn Monroe in Gehry's work, citing a scene from *The Misfits* (1961), in which Monroe Roslin, enchanted by Eli Wallach's unfinished house, says *I can go in and I can come out – I can go in and I can come out!* Mushamp uses the poetics of the cinematic image to justify his emotional interpretation of Gehry's building, thus broadening the verbal and visual language with which one can describe architecture. A language, precursors of which were the Italian futurists and the aforementioned Charles-Eduard Jeanneret. The overlapping of such diverse activities creates a cult work with global impact in a relatively short time.

Gehry himself is the protagonist of Sidney Pollack's *Sketches of Frank Gehry* (2006), in which he consistently builds his image as an architect-artist (*I am not starchitect, I am ar-chitect!*), which, unlike Peter Eisenman and Richard Meier, he doesn't want to and doesn't belong to the mainstream. The building of a mock-up by Gehry and Creig Webb shown in the film is supposed to give the impression of the artist's creative improvisation, uncertain and careless as opposed to working on virtual models. An architect designing expensive buildings that require advanced design techniques and exceptional execution precision declares: “I prefer the sketch quality, the tentativeness, the messiness, the appearance of in-progress rather than the assumption of total resolution and finality.” Through Pollack's film, the protagonist tries to uphold the myth of a (genius) architect who creates the architecture of the future but uses traditional techniques: drawing and modelling. At one point, Gehry explains: *We constantly*

²¹ An interesting phenomenon that needs to be explored is the use of “casual message” regarding the building, which needs to be made familiar, but in a non-intrusive way. An example of this is the practice of including several mentions of the Strata SE1 building (designed by BFLS, 2010) in the novel *Career of Evil* (2015), written by Jane Rowling under a pseudonym. At a crucial moment in the novel, the building's advertising brochure helps to pinpoint the murderer's whereabouts.

²² H. Muschamp, *The Miracle in Bilbao* [in:] *The New York Times Magazine*, 7.09.1997, <https://www.nytimes.com/1997/09/07/magazine/the-miracle-in-bilbao.html> (access: 22.06.2021).

*go back and forth between the models and the drawings, because (he points to the drawings) if this doesn't work, that doesn't work!*²³.

According to Fredric Jameson, one of the features of the postmodern world, to which Gehry's works undoubtedly belong, is the loss of sense of history. Ignorance or fragmentary knowledge of the past leads to the chaotic use of historical styles and the creation of pastiches and all kinds of conglomerates.²⁴ Gehry takes advantage of this by mixing styles and creative methods from different eras – from modernism, through action painting from the 1970s, to the most advanced design support programs, in order to always win lucrative jobs without leaving the role of a contestant.

5. SUMMARY

Sociologist Dominic Strinati noted that the importance of mass media and pop culture has grown to such an extent that they shape other social relations. The consequence is an emphasis on style at the expense of content. Appearance, style, fun and joke become the most important and dominate the content and meaning.²⁵ Symbols and pictures are consumed because they are symbols and pictures, not because they are valuable and useful. This means that it is difficult to distinguish between art and popular culture because there are no established and compelling criteria to distinguish between them. The visible aspect of this process is that art and especially architecture in particular has become a part of the economy. Being a commodity, a work of architecture becomes an element of advertising and requires advertising, maintaining interest by means of myth-creating measures that prolong the momentary excitement accompanying the opening of the building and the first months of its operation. Thanks to the changes in the verbal and visual language of architecture, it becomes "cult" or "iconic" in a relatively short time and can be forgotten just as quickly. As Iranian film director Asghar Farhadi said, when asked about the role of modern technologies,

it seemed to me that they were only an overlay of reality. I was wrong. They are reality, they generate real problems, they have their heroes and villains. Plus, they live in the moment. They speed up the process of creating idols, but also throwing them off the statues.²⁶

Buildings become a part of the myth if people understand their meaning or if the network of connections with other known works (not necessarily architecture) is sufficiently dense and spread wide enough to include a possible wide spectrum of viewers who are not indifferent to them. In addition, this experience gives them more than just a momentary excitement. The more difficult the situation of architecture and town planning, the more promotional mechanisms are involved, the wider becomes the repertoire of means of expression with which

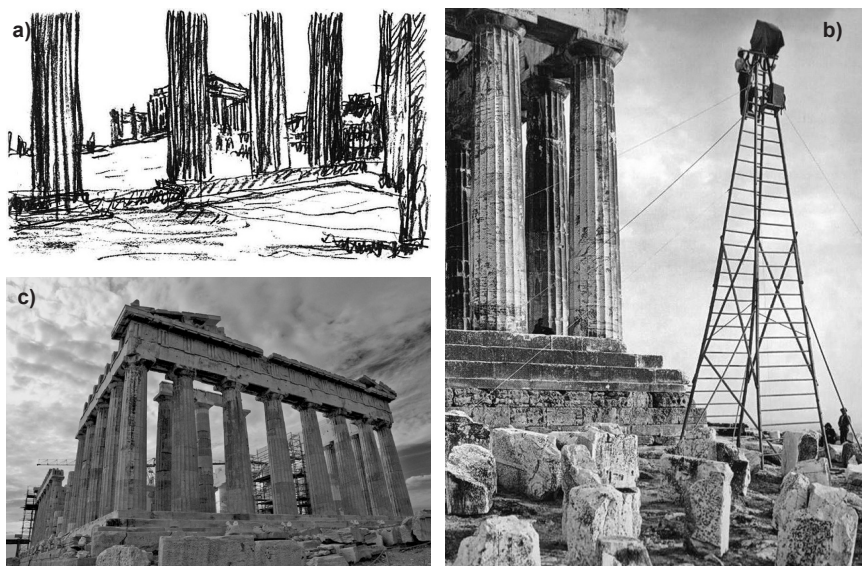
²³ All of Gehry's statements are taken from documentary film *Sketches of Frank Gehry* (2006), directed by Sydney Pollack.

²⁴ F. Jameson, *The Cultural Turn Selected Writings on the Postmodern 1983–1998*, Verso, London–New York 1998, p. 20.

²⁵ D. Strinati, *Wprowadzenie do kultury popularnej*, Zysk i S-ka, Poznań 1998.

²⁶ K. Kwiatkowski, *Podwójny laureat Oscara: Myślałem, że social media to nakładka na rzeczywistość. Myliłem się. To jest rzeczywistość* [in:] *Gazeta Wyborcza*, 6.08.2021, https://wyborcza.pl/7,101707,27412261,asghar-farhadi-moj-glos-w-kraju-brzmi-mocniej-niz-megafon-na.html#S.main_topic_2-K.C-B.5-L.1.duzy (access: 6.08.2021).

architectural works are presented. It is no longer magazines and books, but also films, music videos and advertising spots about buildings and with their participation, they are to influence and are influencing the perception of architecture. Architects, like the Dinocrates described by Vitruvius, offer more and more insane buildings to contemporary Alexanders.²⁷ They, in turn, instead of acting as their great predecessor, settle for them.

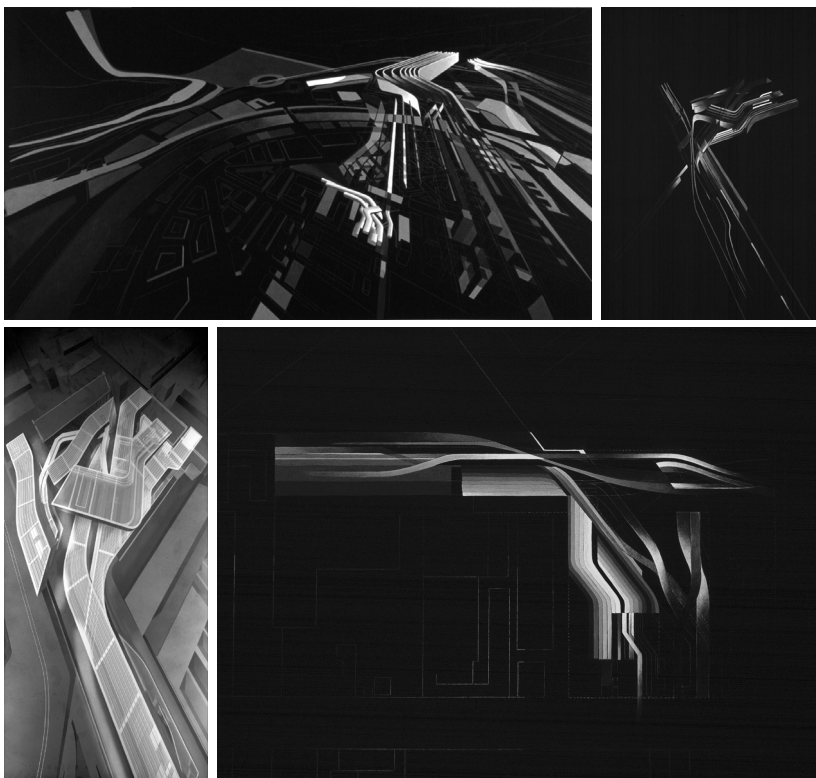


III. 1. Images of Parthenon: a) the sketch of Le Corbusier, source: Le Corbusier, *Journey to the East*, The MIT Press, Cambridge 2007; b) Frédéric Boissonnas photographing the Parthenon; his photos were used in *Vers une Architecture*, source: <https://www.dequalized.com/post/142961724488/swiss-photographer-fr%C3%A9d%C3%A9ric-boissonnas-as-he-is> (access: 21.06.2021); c) the Parthenon – photo by the author.



III. 2. Le Corbusier, Villa Savoy, Poissy, 1929–1931. The composition of the blocks shows Le Corbusier's fascination with the architecture of Greek temples: the white processed entablature supported on columns hovers over the base hidden in the shadow. Photo by the author.

²⁷ Vitruvius, *O architekturze ksiąg dziesięć*, Prószyński i S-ka, Warszawa 1999, pp. 45–46.



Ill. 3. Zaha Hadid, MAXXI Museum, Roma, 1998. The museum's images highlight the fluidity of forms and the multi-level interpenetration of the interior and exterior, the new and existing structures. Source: <https://www.royalacademy.org.uk/art-artists/work-of-art/maxxi-national-museum-of-xxi-century-arts-rome-italy-2010-aerial-view> (access: 23.06.2021).



Ill. 4. Maxxi Museum. Massive fence and façade facing Via Luigi Poletti – the opposite of the building, which, according to Hadid, is *organised and navigated on the basis of directional drifts and the distribution of densities rather than key points*. This is indicative of the character of the Centre as a whole: *porous, immersive, a field space* (Noever P. (ed.), *Zaha Hadid. Architektur/Architecture*, Hatje Cantz, Ostfildern 2003). Photos by the author.



III. 5. The images Guggenheim Museum in Bilbao – the architecture blockbuster: a) sketch of Frank Gehry, source: <https://divisare.com/projects/304078-frank-gehry-guggenheim-museum-bilbao> (access: 23.06.2021); b) Frank Gehry working on a model in in the film by S. Pollack, source: *Sketches of Frank Gehry*, a documentary film directed by Sydney Pollack, 2006; c) Guggenheim Museum in Bilbao, photo by the author; d) the frame from video of Mariah Carey and Jermaine Dupri (directed by Hype Williams), source: https://www.youtube.com/watch?v=vef-hY2RfM_0 (access: 22.06.2021); e) the frame from *Jupiter Ascending* film directed by the Wachowskis (2015), source: *Jupiter Ascending*, a film by Lana Wachowski and Lilly Wachowski, 2015.

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