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ARCHITECTURAL "ICONS"(?) OF CITIES FROM THE 19TH AND EARLY 20TH CENTURIES

ARCHITEKTONICZNE „IKONY"(?) MIAST W XIX I NA POCZĄTKU XX STULECIA

Abstract

The 19th century and the beginning of the 20th century brought huge social and economic changes visible primarily in urban centres. Many cities were undergoing modernization processes. The new faces of the cities were accompanied by new buildings, evoking admiration, such as the buildings of cultural institutions, or controversies, such as engineering constructions, among which the Eiffel Tower was the leader. Were the buildings that shaped the image of 19th-century cities *iconic*? Or perhaps their main purpose was to be the *showcases* of urban centres? Would they fit the contemporary criteria of an iconic building? Based on the analysis of the architecture of various urban centres, the author tried to find an answer to this question.

Keywords: icon of architecture, urban architecture of the 19th and early 20th centuries, city in the 19th and early 20th centuries

Streszczenie

Wiek XIX i początek wieku XX przyniosły ogromne zmiany społeczne i ekonomiczne widoczne przede wszystkim w ośrodkach miejskich. Wiele miast przechodziło procesy modernizacji. Nowym obliczom miast towarzyszyły nowe budowle: budzące podziw, jak gmachy instytucji kultury, czy też kontrowersje, jak inżynierskie konstrukcje, wśród których prym wiodła Wieża Eiffela. Czy budowle kształtujące obraz XIX-wiecznych miast były swego rodzaju *ikonami*, czy raczej *wizytówkami* ośrodków miejskich? Czy odpowiadały obecnym kryteriom *ikony architektury*? Autorka starała się znaleźć odpowiedź na to pytanie na podstawie analizy architektury różnych ośrodków miejskich.

Słowa kluczowe: ikona architektury, architektura miejska XIX i początku XX wieku, miasto w XIX i na początku XX wieku

1. INTRODUCTION

Architectural *icon* – this broad concept, which gained particular popularity and notoriety in the 21st century, is now used in a variety of contexts – usually referring to new buildings with surprisingly modern and unique forms. Some of the *icons* of architecture include historic buildings and well-known wonders, such as the Egyptian pyramids. The considerations in this paper concern a variety of monumental buildings erected in the 19th and early 20th centuries. Were the buildings that shaped the image of 19th-century cities *iconic*? Or perhaps their main purpose was to be the *showcases* of urban centres? Would they fit the contemporary criteria of

an *iconic* building? To answer these questions, an attempt has been made to define this rather ambiguous concept, as well as to find its etymology. Then, the general criteria were specified, which – according to scholars – should be fulfilled by all buildings considered iconic. The paper also briefly outlines the backdrop for these considerations, namely the 19th-century city with its characteristic building. In the course of the study, the authors selected groups of buildings and criteria, which stood out in the skylines of the cities in the day and age of the Industrial Revolution, which were particularly noticeable due to their novel solutions and functions. Then, the paper moves on to analyse their role in cities and their relation to the contemporary notion of iconic buildings.

Many articles have been published on the subject of architectural *icons*. However, they mainly concern modern buildings erected in the second half of the 20th century and in the 21st century. Most researchers refer to the icons of architecture in the context of the promotion of cities and tourism[1]. A related trend of research is considering a work of architecture as a sign of a place, a symbol that helps in its identification[2]. Researchers dealing with historical architecture pay attention to the content conveyed by buildings over the centuries[3]. Articles and publications referring to the 19th-century architecture talk rather about the symbolism of buildings and their hidden meanings, which is also related to the concept of an icon of architecture[4].

2. AN ICONIC BUILDING – THE CONCEPT AND CRITERIA

The concept of an iconic building is used primarily in city marketing, in tourism, as well as by architects, artists and representatives of many other fields. Depending on the context, the term can take on a slightly different meaning. Starting with the definition of the word 'icon' provided by the PWN Dictionary of the Polish Language,[5] one may make an attempt at understanding the characteristic reference to architecture. According to the dictionary, the term *icon* stems primarily from Byzantine and Eastern Christian art and describes a religious painting on wood, characterised by the wealth of symbolic references. This is probably where the name of the symbolic images used in operating systems or software originated from.

[1] For example: R. Rouba, *Promocja miast w XXI w. poprzez ikony architektoniczne – przykład Krzywego Domku w Sopocie*, "Studia Miejskie" 2012, no. 7, pp. 91–105; R. Szmytkie, *Ikony turystyczne dużych miast w Polsce*, "Studia Miejskie" 2014, no. 16, pp. 47–58.

[2] For example: J. Kwolek, R. Szmytkie, *Symbole dużych miast w opinii studentów* [in:] M. Madurowicz (ed.), *Percepcja współczesnej przestrzeni miejskiej*, Wydział Geografii i Studiów Regionalnych. Uniwersytet Warszawski, Warszawa 2007, pp. 243–253; E. Czekiel-Świtalska, *Znak miejsca a nowoczesna przestrzeń architektoniczna*, "Czasopismo Techniczne. Architektura" 2008, no. 6-A, pp. 283–287; R. Gubańska, *Dzieło architektoniczne jako identyfikacja miejsca – omówienie problemu na wybranych przykładach*, "Czasopismo Techniczne. Architektura" 2008, no. 6-A, pp. 326–331.

[3] For example: C. Norberg-Schulz, *Znaczenie w architekturze Zachodu*, Murator, Warszawa 1999.

[4] For example: M. Gała-Walczowska, *Wątki znaczeniowe i symbolika architektury XIX wieku*, "Kwartalnik Architektury i Urbanistyki" 2017, vol. 62, no. 4, pp. 55–82; P. Krakowski, *Teoretyczne podstawy architektury wieku XIX*, Państwowe Wydawnictwo Naukowe, Uniwersytet Jagielloński, Warszawa, Kraków 1979; P. Krakowski, *Wątki znaczeniowe w architekturze wieku XIX*, "Zeszyty Naukowe Uniwersytetu Jagiellońskiego. Prace z Historii Sztuki" 1973, no. 11, pp. 63–80.

[5] Entry: *ikona* [in:] *Słownik języka polskiego PWN*, https://sjp.pwn.pl/slowniki/ikona.html (access: 20.05.2023).

Another definition is also related to the symbolism of the icons. According to this definition, an *icon* is an object or a person that is a symbol of something.

Thus, the word *icon* suggests that hidden content and meaning is innate to the object or person in question. Transposed to the field of architecture, the word *icon* may take on a new meaning – it may refer to buildings that are a distinguishing feature of the city, and a tool of non-verbal communication[6]. These buildings tend to be memorable and stand out, thus easily becoming the showcases and symbols of their respective cities. Professor Tomasz Kozłowski, who formulated the hypotheses for the conference 'Defining the Architectural Space'[7], referred to the contemporary architectural *icons* as 'unique buildings that cannot be pigeonholed or clearly defined'. These contemporary icons often represent the so-called rebellious design trend, which departs from the generally accepted canons[8]. That is why the term is sometimes used to refer to 'flashy buildings that completely ignore their surroundings'[9].

Based on an analysis of the existing works, one may note a number of characteristic features of buildings that have been recognised as architectural icons. These include, first and foremost, uniqueness and recognisability, a strong connection to the location, general accessibility of the building to all people, originality, authenticity binding the building to the place and its residents, as well as supporting and building the identity of the city[10]. Among the *icons* of the modern times, some may list spectacular structures and ultramodern designs;[11] however, some of the buildings which are considered iconic are not necessarily new. Ancient structures like Egyptian pyramids, Greek temples and Roman buildings are also referred to by this name[12]. Among the numerous ancient buildings, the perfectly recognizable Athenian Acropolis or the Roman Colosseum can be mentioned. Medieval architecture also has its well-known icons, such as Tower Bridge in London, Notre Dame Cathedral in Paris, Charles Bridge in Prague, or in Poland, the Wawel Royal Castle, Malbork Castle, churches: Mariacki Church in Kraków (St. Mary's Basilica, Kraków) and St. Mary's Church in Gdańsk (Basilica of the Assumption of the Blessed Virgin Mary).

Among the buildings erected in the 19th century, there are also many well-known edifices and engineering structures, including: the Eiffel Tower in Paris, Big Ben in London, the Parliament building in Budapest, the Statue of Liberty in New York and the Centennial Hall in Wroclaw from the beginning of the 20th century. The Empire State Building in New York or the Golden Gate Bridge in San Francisco from the 1930s can also be considered architectural icons. Among the newer buildings, but already permanently inscribed among the icons, one can mention the Sydney Opera House, the Petronas Towers in Kuala Lumpur,

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[6] R. Szmytkie, *op. cit.*, p. 51.

[7] Thesis in English [in:] International Conference – Defining The Architectural Space, https://dpa.arch.pk.edu.pl/thesis-in-english-2023/ (access: 5.06.2023).

[8] W. Kosiński, *Kontekst i kontrast* [in:] D. Kozłowski, M. Misiągiewicz (eds.), *Definiowanie przestrzeni architektonicznej. Dzieło architektoniczne w przestrzeni współczesnego miasta*, Wydawnictwo Politechniki Krakowskiej, Kraków 2008, pp. 79–85.

[9] Ikony architektury – rozmowa z Czesławem Bieleckim [in:] Podcast Miastowy, https://podcastmiastowy.pl/ikona-architektury/ (access: 10.06.2023).

[10] R. Rouba, *op. cit*., pp. 95–96.

[11] E. Kuryłowicz, *Dzieło–arcydzieło a ikona we współczesnym mieście. Detronizacja czy nobilitacja dla idoli XXI wieku?*, "Czasopismo Techniczne. Architektura" 2008, no. 6-A, p. 103; R. Rouba, *op. cit*., p. 97.

[12] R. Szmytke, *op. cit*. pp. 51–52.

the Guggenheim Museums in New York and Bilbao, the controversial London skyscraper, the so-called "Gherkin" (30 St Mary Axe). Of course, the list is much longer and can be interpreted in different ways in various contexts and parts of the world.

This begs the question of whether an icon is also a work of art? According to the provocative statement of Prof. Kozłowski, which was one of the hypotheses for the aforementioned conference, the built objects automatically turn into works of art; however, the vast majority of these works of art do not stand the test of time and quickly fall into obscurity. E. Kuryłowicz, on the other hand, contrasts the terms "architectural masterpiece" and "architectural icon". The difference between the two lies in the timeless values of the masterpiece, which enters the canon of architecture – something that cannot be said of every icon, since iconic buildings often fail to remain iconic for long. [13]

Knowing the above, what actually is an *icon*? Is it just a building that is easily recognised in a given urban space? Does this recognisability need to be permanent? Have architectural icons differentiated the cities in the past and were they used as a communication tool? By referring to history, in particular to the 19th and early 20th centuries, one may reflect on the most important buildings, which shaped the images of the cities.

3. CITIES IN THE 19TH AND EARLY 20TH CENTURIES

To explore the phenomenon of architectural icons and attempt to find an answer to these questions, one needs to look at the transformations that cities and their communities underwent during the period in question.

Economic and social upheavals, as well as the industrial development in the 19th century, led to an unprecedented development and growth of cities. The number of people living in urban areas grew rapidly,[14] which required meeting new and emerging needs. Between 1800 and 1910, the population of European cities grew tenfold. The number of large and very large cities has also increased, giving rise to large metropoles such as the capitals of European powers – Berlin, Vienna, London or Paris.

The second half of the century was fraught with further profound upheavals concerning all areas of life, rapid industrialisation and further advances in urbanisation. The push for increasingly comfortable living conditions was enabled by the expansion of urban infrastructure, leading to large-scale migration. The rural populace flocked to the cities primarily in search of work, but also to experience the attractions of the city life, as well as to enjoy easier access to the latest achievements and marvels.

The growth of the cities also had an impact on their layout, which was increasingly divided into parts with particular uses and nature. Old town districts mostly continued to serve commercial, administrative and service functions, but as the demand grew, people living there were uprooted and had to move to residential districts. Architecture also had to keep in lockstep with the transformation of cities. Gradually, an urban lifestyle emerged and quickly

[13] E. Kuryłowicz, *op. cit*. pp. 99–104.

[14] To learn more about the growth of the cities, see: M. Eckert, A. Nadolny, W. Stobrawa, *Historia gospodarcza i społeczna świata w XIX i XX wieku*, Kanion, Zielona Góra 1993, pp. 41–44, 101–105; J. Kaliński, *Historia gospodarcza XIX i XX w.*, Polskie Wydawnictwo Ekonomiczne, Warszawa 2008, pp. 38–72, 80–113; A. Chwalba, *Historia powszechna: wiek XIX*, Wydawnictwo Naukowe PWN, Warszawa 2009, pp. 32–40, 59–90.

grew in popularity, accompanied by the development of urban culture, which required special, often representative buildings. The city planners had to ensure the proper operation of the city administration and authorities, all the while numerous cultural institutions – theatres and opera houses, as well as other entities – erected their own buildings. The cities started to abound in buildings serving commercial, administrative and financial, educational and health care functions. Housing construction was also growing, with plots filling with the ever-taller and more imposing tenement houses. Another novelty in the cities were the railroad stations with their numerous functions. Cities, in particular medium-sized ones, made every effort to attract new residents by building various attractions, leading to the growing popularity of large green areas. With time, all these new buildings, gardens and parks as well as engineering structures became the distinguishing features of cities, which they boasted about by printing their depictions on postcards, as well as describing them in newspapers and guidebooks[15].

4. *ARCHITECTURAL ICON* OR A *SHOWCASE* OF THE CITY?

Can these new buildings, erected in large numbers in cities, be referred to as architectural *icons*? Were they a thing in the 19th century? Or perhaps they were referred to as such much later, in the 20th century? Which of the buildings and gardens built back in the 19th century are recognisable icons of their respective cities – and why?

By analysing the aforementioned criteria, which are used these days to find the characteristic features of iconic buildings, one may conclude that most of the buildings built back in the day fulfil only some of these criteria. Uniqueness was characteristic of the buildings within the scope of a single city; however, a more holistic look shows that true uniqueness was rare, and was reserved mostly for the enormous engineering projects. Recognisability also tended to be limited to the local communities – most of these buildings were known and recognisable in a given place and region; however, beyond the local scope, they were known only by architecture aficionados and designers, who read professional magazines. The same can be said of the criterion of originality. Back in the 19th century, the erected buildings represented their respective functions, which made them recognisable; however, the same features were repeated in different cities, especially within the same country. The criteria, which are particularly in line with 19th-century architecture, include being embedded in the city, building the identity of the place and accessibility to the public.

Of course, while analysing buildings from this point of view, one should take into account the "tools" used for building identities of the cities, which were available at the time. Among the basic media used to promote the image and identity of the cities, were postcards, which people sent to their families and friends. Thus, they have become *showcases* of the cities, featuring all the most important buildings and parks. Guidebooks were used as another method of promoting information – richly illustrated with photographs, they enabled showcasing the architectural landmarks of the cities. Experts read professional magazines and publications

[15] D. Bręczewska-Kulesza, *Miasto w czasach Leona Wyczółkowskiego. Proces urbanizacji w Europie w XIX i na początku XX stulecia* [in:] D. Bręczewska-Kulesza (ed.), *Architektura malowana, architektura rzeczywista. Miasto z epoki Leona Wyczółkowskiego*, Architektura miast III. Materiały po konferencji, Wyższa Szkoła Gospodarki, Bydgoszcz 2012, pp. 81–98.

that contained in-depth analyses of the newly-constructed buildings, even the most interesting ones from smaller cities and towns.

What is more, the nature of the 19th century, which some may refer to as the first century of modernity, resulted in a completely different approach to construction. At a time when economic and social life was changing on an unprecedented scale, hearkening back to old styles and symbols was seen as a defence of existing identities and roots. That is why the representative buildings in cities, which served new functions, were often masqueraded as old ones.

For the purpose of the study, the author identified five basic categories of urban buildings and parks, which served new functions or had previously never been found in cities[16]. These places stood out in their respective cities – they were seen as special places, visited on special occasions, which is why they were given a different, symbolic form. The paper refers to them as the *temples of the time* – temples of art and science, money, power, technology and urban lifestyle. Some of these buildings had existed before, but they did not yet have the scale and form that architects gave them in the 19th century.

Temples of art and science, which included theatres and opera houses, philharmonics, concert halls, museums and buildings of scientific institutions, were among the most prominent edifices in cities of the day and age. Erected in the main city squares, along the main thoroughfares, these large and ornate buildings constituted an important part of the city, usually featured on postcards. They were a symbol of the "higher culture", showcasing the city's standing, and their architecture often referred to the forms of ancient temples. The rapidly growing cities focused in particular on building temples of art. Vienna's Ringstraße, the city's most representative boulevard, built in the second half of the 19th century, features two theatres (Ringtheater and Burgtheater), an opera house and two enormous museum buildings, as well as a university building. The rebuilding of Paris saw the construction of Opera Garnier and the Châtelet Theatre. Many of the iconic cultural buildings were erected in the 19th and early 20th centuries. Their essential feature was their accessibility to all – as opposed to court theatres and private collections. Among the seats of museums erected in this period and still operating today, the following representative buildings can be mentioned: the National Museum in Prague, the Hungarian National Museum in Budapest with a temple-like portico in the façade or the Museum of Art History and the Natural History Museum in Vienna.

The category of the *temples of money* included buildings serving functions characterised by their long-standing history, some of which date back to ancient times; however, the forms and the size of these 19th-century buildings gave rise to the new symbolism and elevated these institutions to the new heights. With the development of industry and the expansion of cities, the demand for loans for more significant projects increased, which led to the growing importance and wealth of banks, which thus erected new and representative buildings worthy of their institutions. Bank buildings reflected modern construction and decoration, commitment to the development of industry and technology. Examples of such buildings are: Comptoir National d'Escompte de Paris, National Bank of Belgium, Union du Crédit de Bruxelles and many others[17]. The Länderbank in Vienna, erected according to the design of Otto Wagner, was distinguished by its modern and classicizing interior. The facade with a colonnaded portico was given to the Croatian National Bank (former stock exchange

[16] Industrial facilities were not taken into account due to the fact that they were not, in the then meaning of the word, representative, accessible to all.

[17] *The building at "14 rue Bergère" in Paris is a model for 19th. c. bank architecture* [in:] BNP Paribas, 16.12.2022, https://histoire.bnpparibas/en/the-building-at-14-rue-bergere-is-an-architectural-jewel--at-the-leading-edge-of-progress/ (access: 23.06.2023).

building) in Zagreb. Banks owned by the state confirmed their power and standing, which is what led to the construction of even more representative buildings intended to display it.

During the period in question, the stock market saw rapid development, which also led to the construction of monumental edifices. The forms of an ancient temple were given, for example, to the stock exchange building in St. Petersburg, which was surrounded by a colonnade in the Doric order. The building of the Brussels Stock Exchange is highlighted by a *temple* columned portico with a pediment in the façade. More modern, cubic forms were given to the building of the stock exchange in Amsterdam.

Representative buildings were also erected by companies to serve as their headquarters and showcases – a contemporaneous form of advertising. A good example for this are Spanish insurance companies, with their impressive headquarters along Madrid's Gran Via, as well as in other cities. The Koruna company, the first Czech joint-stock company dealing with life insurance, had its grand headquarters at Wenceslas Square in Prague.

Another category includes *temples of power*. Some of the most monumental buildings in this category include the houses of parliaments and courts, as well as the seats of regional governments. Grandiose town halls were also built, but this phenomenon was hardly new. These buildings often referred to the history of a particular region or country, and were often highly symbolic thanks to sculptures and paintings on their exteriors and interiors. Among them, the following should be mentioned: the Palace of Justice in Rome (Palazzo di Giustizia), the Palace of Justice in Brussels (Palais de Justice de Bruxelles), the seat of the parliament in Budapest and many others.

The interiors of the buildings belonging to the aforementioned categories often featured representative lobbies, vestibules and staircases, which elevated them even higher and highlighted their importance.

The highly controversial engineering structures, which struck fear in some people and inspired awe in others, have been categorised as *temples of technology*. The most famous example of such a structure is the Eiffel Tower. Engineering structures have been used in numerous modern development projects, including bridges and overpasses as well as railroad and urban transportation infrastructure, such as subways. They were also used in buildings with spacious and tall interiors; however, in this case, they were usually covered up with other materials to ensure proper style such as Sainte–Genevieve Library in Paris[18]. With the development of the steel industry and fire-resistant, lightweight structures as well as load-bearing frames, the builders could erect taller and taller buildings, which heralded the new trends in the construction industry taking shape in the 20th and 21st centuries, such as the first skyscrapers of the Chicago school.

The final category – *temples of the new lifestyle* – included parks and other green areas, which were especially popular in the second half of the 19th century, enriched with recreational, entertainment and catering infrastructure that was available to all residents. In the densely-built cities, filled to the brim with streets of tenement houses, these places functioned as the lungs of the city – the examples include London's Hyde Park[19]. They were also one of the most popular destinations for those who craved leisure and recreation. Among the well-known nineteenth-century park complexes can be mentioned Parisian Bois de Boulogne with a great hippodrome, or Central Park in New York. Also in cities

[18] B. Bergold, *European Architecture 1750–1890*, Oxford University Press, Oxford 2000, pp. 179–181.

[19] One of the oldest public parks in Europe, serving the population of London since 1637. [23] Hyde Park [in:] The Royal Parks, https://www.royalparks.org.uk/parks/hyde-park/about-hyde-park/history-and-architecture (access: 28.06.2023).

in Poland, beautiful parks were created, such as the Planty Park in Krakow or the Saxon Garden in Lublin.

Linked to the parks are *Establissements* – parks combined with entertainment venues, where residents could come to listen to concerts, dance, relax in the lap of nature or play bowling, which enjoyed particular popularity at the time. Very interesting place was The Kroll Opera House in the Großer Tiergarten park in Berlin (no longer existing). The facility could accommodate 5,000 guests. It was equipped with gas lighting and had two winter gardens, 14 large rooms for smaller parties, 3 large ballrooms and a particularly impressive Royal Hall (Königssaal) with lodges and balconies[20].

All of the aforementioned groups stood out in their respective cities thanks to their characteristic, clear form, sheer height, monumental nature and decorations as well as their location in the middle of city squares or at the intersections of the key roads; however, they were also present in all large and even medium-sized cities, which is why one would be hard-pressed to call them particularly unique. For the contemporaneous city dwellers, they were certainly uncommon and important points of interest, which enabled the new urban lifestyle to flourish. Bragging about them, printing their depictions on postcards and in publications all confirmed their special place in the hearts of locals and newcomers. In many cases, they were the deciding factor in the process of choosing the new city to live in. Although they cannot be referred to as architectural *icons* in the modern sense of the word, they certainly played a similar role at their time, being *showcases* of the cities, raising their profile and shaping their image.

5. CONCLUSIONS

The 19th century had its own particular *iconic* buildings, not unlike the previous centuries; however, they were understood and used in a different manner than today. They constituted the *showcases* of the cities, recognised locally as the pride of their respective locations, confirming the standing of both large metropoles and medium-sized or smaller cities. This seems to be one of their major advantages, as each city had a building to boast about and put on a postcard or to promote in a different way. Some of these buildings still exist to this day; some fell into obscurity, others now have different functions and roles, while some no longer exist.

However, many of the buildings erected in the 19th and early 20th centuries are still known as showcases of their cities and can be easily recognised. They include theatres and opera houses, seats of universities, municipal and state authorities, bridges, parks that are generally known. There are also many old buildings – *landmarks* of cities, recognizable locally and still adding charm to the cities today.

One of the probable reasons for the survival of these particular *icons* was the fact that they were firmly embedded in the fabric of a large city, performed an important function and had an important place in the hearts of the residents. The *icons*, which have not yet fallen into obscurity, will most likely remain *icons* for a long time to come. On the other hand, the contemporary icons of the 20th and 21st centuries have yet to stand the test of time before they find their place in the history of architecture.

[20] S. Geißler *Höhen und Tiefen: Die Kroll-Oper*, *Die Geschichte der Berliner Opernhäuser (Teil 7)*, "Oper & Tanz" 2006, no. 3, https://www.operundtanz.de/archiv/2006/03/portrait-berlin.shtml (access: 28.06.2023).



Ill. 1. Burgtheater in Vienna, Universitätsring 2, source: author's photo.



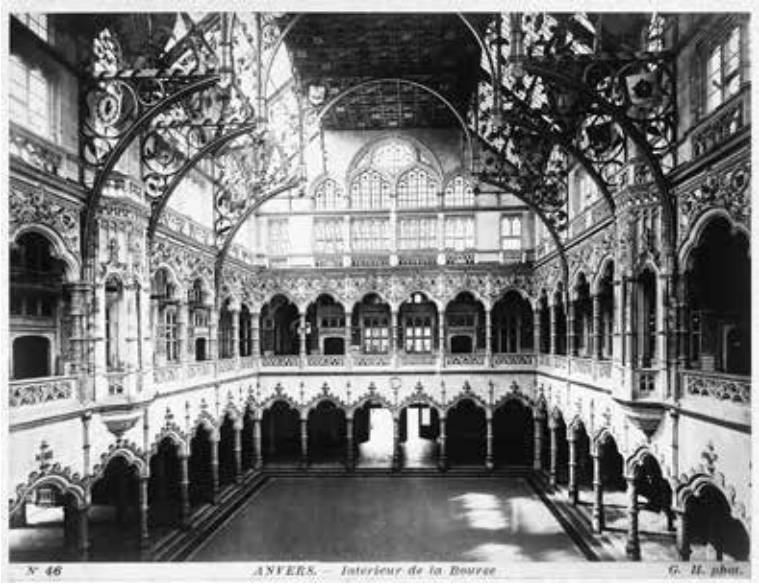
Ill. 2. Hungarian National Museum, Budapest, Múzeum krt. 14–16, postcard from the years 1880–1890, source: FOTO:Fortepan — ID 82309:Adományozó/Donor: Budapest Főváros Levéltára. – http://www.fortepan.hu/_photo/download/fortepan_82309.jpg, Public Domain, https://commons.wikimedia.org/w/index.php?curid=50952056 (access: 27.06.2023).



Ill. 3. Branch of Bank of Lithuania in Kaunas, Maironis Str. 25, source: Vilensija – Mano darbas, CC BY-SA 3.0, https://commons.wikimedia.org/w/index.php?curid=25160622 (access: 27.06.2023).



Ill. 4. Länderbankzentrale an der Adresse *Hohenstaufengasse 3, big cash hall*, source: Thomas Ledl – Eigenes Werk, CC BY-SA 4.0, https://commons.wikimedia.org/w/index.php?curid=51788565 (access: 27.06.2023).



Ill. 5. Interior of the Antwerp Stock Exchange, photo from the collection TU Berlin Architekturmuseum, Inv. Nr. F 0627, author Gustave Hermans (1856–1934).



Ill. 6. Palác Koruna, Václavské náměstí, Prague 1, source: author's photo.



Ill. 7. The Palace of Justice in Rome (Palazzo di Giustizia, Piazza Cavour, Roma), source: Sergio D'Afflitto, CC BY-SA 3.0 it, https://commons.wikimedia.org/w/index.php?curid=16021795 (access: 27.06.2023).



Ill. 8. Reading room in the library of St. Genevieve in Paris, source: Izabela Kopania, Biblioteka św. Genowefy – wnętrze czytelni, http://www.isztuka.edu.pl/i-sztuka/sites/default/files/003_Henri_Labrouste_wnetrze_Biblioteki_sw_Genowefy_w_Paryzu_01.jpg (access: 27.06.2023).



Ill. 9. The Kroll‘s Opera House in the Großer Tiergarten Park in Berlin, coloured pencil over engraving on paper, author Eduard Titz (1819–1890), from the collection TU Berlin Architekturmuseum, Inv. Nr. 45569.



Ill. 10. Garden gazebo in the shape of a rotunda in the Saxon Garden in Lublin, Aleje Racławickie 14, source: https://biblioteka.teatrnn.pl/dlibra/publication/48881/edition/45939/content (access: 27.06.2023).

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