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A "NEW INSIGHT" INTO ARCHITECTURE FROM A HISTORICAL PERSPECTIVE

„NOWE SPOJRZENIE" NA ARCHITEKTURĘ Z PERSPEKTYWY HISTORYCZNEJ

Abstract

Looking at the architecture that invariably accompanied the development of civilization, we can observe the continuity of changes, accompanied by the use of new structures and materials. The "new insight" was also associated with a change in function, a special location of the building, as well as with the message that the founders and builders wanted to convey, or a specific time in the history of the development of society. Everything together created a kind of "genius loci." The article presents an analysis of the cultural and contextual values of buildings and the creation of meanings as a "new insight" into architecture and its place in space-time, on the example of a selected group of buildings belonging to the canon of architecture. The article is an attempt to encourage discussion on the "historical new insight" and its contribution to modern architecture.

Keywords: canon of architecture, genius loci, new insights into architecture

Streszczenie

Patrząc na architekturę towarzyszącą niezmiennie rozwojowi cywilizacji, możemy zaobserwować ciągłość zmian powiązanych z zastosowaniem nowych konstrukcji i materiałów. „Nowe spojrzenie" wiązało się również ze zmianą funkcji, specjalnym usytuowaniem budowli, a także z przesłaniem, które chcieli zawrzeć fundatorzy i budowniczowie, czy specyficznym czasem w historii rozwoju społeczeństwa. Wszystko razem tworzyło swego rodzaju *genius loci*. W artykule przeprowadzono analizę wartości kulturowych i kontekstualnych budowli oraz kreowania znaczeń jako „nowego spojrzenia" na architekturę i jej miejsce w czasoprzestrzeni, na przykładzie wybranej grupy budowli należących do kanonu architektury. Tekst jest próbą dyskusji na temat „historycznego nowego spojrzenia" i jego wkładu w nowoczesną architekturę.

Słowa kluczowe: kanon architektury, genius loci, nowe spojrzenie na architekturę

1. INTRODUCTION

Looking at the architecture that invariably accompanies the development of civilization, we can observe the continuity of changes occurring with varying intensity, culminating at certain points in history, dividing human history into eras. In the history of architecture, we can see completely new forms and technologies lasting and dominating for a long period. Alongside them appeared processed forms based on the earlier ones, but being a "new look" at the styles that preceded them. The timeline clearly shows the interweaving and interlocking,

the “returns” to certain forms and their abandonment, the fascination of successive fashions and their criticism. These changes were usually accompanied by the use of new designs and materials or different use of already known ones. But not only that, because the “new look” was also associated with a change in function, the special location of the buildings, as well as the message that the founders and builders wanted to include, a specific period of history, the development of society or other factors. All together created a kind of “genius loci.”

Today, looking at the achievements of architecture of past times, we are not always able to know the original role and function of the building and the circumstances of its construction. “New insights” were caused by various social, religious, historical, technological factors or simply propaganda of the authorities. And here the question can be asked to what extent the above-mentioned factors caused changes affecting the development of architecture? What was the impact of individuals, and what was the output of a larger group of creators, over a longer period of time? What did this “new insight” consist of? The paper considers this topic on a selected group of buildings belonging to the canon of ancient and medieval architecture. An analysis of the cultural and contextual values of the buildings and the creation of meanings as a “new look” at architecture and its place in space-time was carried out. The article is not an answer to the questions raised, but only an attempt to discuss the “historical new look” and its contribution to modern architecture. At the same time, further questions arise. What is actually new in architecture besides technology? Is “new” good all around? Can we “look anew” without losing sight of what is already there? These questions may seem naive, but often, unfortunately, “caught up” in modernity, we forget that buildings from every era have their right to exist in the place where they were built, and this leads to, to put it mildly, mismatched, overwhelming and even downright disfiguring neighborhoods.

2. FOREWORD

The history of architecture is mainly based on monumental buildings, created from durable materials, that were likely to survive at least to some extent to our times. Nowadays, more and more perfect research methods make it possible to study an increasingly wider range of architectural monuments, not only monumental ones, but still not all aspects and connotations, even of already studied objects, are known. Large, monumental buildings were historically associated with power and worship of the gods, they allowed to show the might of those in power, they were meant to unite the people, voters or forever commemorate the name of the investor. Such efforts by outstanding individuals, resulted in the creation of something new, surprising, changing the course of architectural history, carrying a new message, relating to the time of the contemporary buildings, as well as looking into the future. A closer look at the circumstances of the construction of these buildings usually reveals that they already had some modest predecessors, that ideas were not born overnight. Often favorable circumstances, the power of the investor or his intelligence and persistence in pursuit of his goal have made these very buildings what we consider groundbreaking today. Therefore, in the study of architecture, it is necessary to look at the cultural factors behind the creation of buildings and the historical context.

From the earliest times, outstanding architectural works were created, these undoubtedly included Mesopotamian ziggurats, Egyptian temples and pyramids, Doric temples of perfect proportions, Gothic cathedrals, etc., or finally modern skyscrapers or objects with fanciful

forms from the deconstructivist circle. We may wonder what the rationale was behind the creation of these structures and whether they were very different from each other? Examples of buildings selected for analysis are those that are generally considered to be the culmination of development trends in architecture, technologically advanced, buildings that have been researched and yet hide secrets, and finally, buildings located in space, inscribed in it and together creating a kind of genius loci.

3. CASE STUDIES

3.1. NUBIAN TEMPLE COMPLEX OF RAMESSES II. THE GREAT TEMPLE AT ABU SIMBEL

The great temple at Abu Simbel, along with a whole complex of smaller shrines, was built by one of the most prominent pharaohs Ramses II of the 19th dynasty (ca. 1298–1232 BC).[1] During his long reign, the pharaoh continued the policies of his father Seti I, seeking to strengthen and expand the power of Egypt, an empire created by the great pharaohs of the 18th dynasty. He also patronized many architectural sites and expanded cities. On his orders, a new Egyptian capital was established at Pi-Rames in the Nile Delta.[2] Even in the first years of his reign, Pharaoh's interest was in the great construction projects in Luxor and Thebes. He then commissioned the construction of the Ramesseum on the west bank of the Nile, which was his burial temple. A network of defensive forts was also developed to address the constant threat to Egypt from nomadic Libyan tribes.

Among the most spectacular building achievements of Ramses II, bringing new ideas to the canon of Egyptian architecture and art, was the complex of temples erected on the steep, rocky shores of the narrow Nile valley in Nubia. The culmination of the project was the great rock temple of Ramses II at Abu Simnel, located north of the second cataract. Carved entirely out of pink sandstone in the rock, the sanctuary was made to commemorate the 30th anniversary of the pharaoh's reign.[3]

Ramses II's construction activities in Nubia included a whole complex of temples built from scratch by Pharaoh's builders, 6 of which were carved into the rocks and 2 were free-standing. The temples were united by their location on the west side of the Nile (except for one Wadi-Al-Sebua, which was situated on the east side). This location of the shrines was a novelty, since on this side of the river in other places only tombs were located.[4] In addition, the structures were placed on steep, rocky riverbanks, necessitating a new technique and carving the whole, as in the case of Abu Simbel or parts of the temples in the rocks. This was a "new insight" into the location of temples and a demonstration of the technical capabilities of Egyptian builders. The plan of the Great Temple of Ramses followed the classical canon

[1] About Ramzes II, among others: K.A. Kitchen, Ramzes Wielki i jego czasy, Państwowy Instytut Wydawniczy, Warszawa 2002.

[2] L.M. Dąbrowski, *Międzynarodowa akcja zabezpieczania zabytków w Abu Simbel*, "Ochrona Zabytków" 1965, no. 18(1), pp. 4–6.

[3] *Ibidem.*

[4] N. Ramzy, *The Genius Loci at the Great Temple of Abu Simbel. Hermeneutic Reading in the Architectural Language of Ancient Egyptian Temples of Ramzes II in Nubia*, "Journal of Ancient History and Archeology" 2015, no. 2(2), pp. 54–56. DOI: 10.14795/j.v2i2.106.

of the Egyptian temple, formed during the New Kingdom period, at the end of the reign of the 18th Dynasty.[5] A giant trapezoidal facade replaced the pylons. On either side of the entrance were placed two 20-meter-high statues of the king sitting on a throne. At his feet were placed small statues of family members, most notably his wife Nefertari. The entire structure was founded on an elongated plan, reaching about 65 meters into the rock. The layout of the rooms was enriched with many huge side chambers. It is likely that they were a treasury where Nubian gold and other valuable goods were stored.[6] The layout was closed by a sanctuary with a statue of Ramses as a god placed next to statues of the gods Ra, Ptah, Amon. In addition, the Great Temple of Rameses was oriented exactly to the east, so that on the day of the ruler's recurring jubilee, the first rays of the rising sun would fall on the face of the statue of Rameses, the god placed in the sanctuary.

The entire complex of Nubian temples was a kind of message and showed a new view at both the architecture and its ideological meaning. The carving of the temples into the rocks drew attention to the technical possibilities, and the use of mud bricks alluded to the Nubian building tradition. These temples were designed as a unified ensemble, explicitly dedicated to Rameses, which was intended to put the pharaoh in the position of a god and act as a warning to possible rebels.[7]

The construction of the Abu Simbel temple, as the center of worship of Ramses II, was probably also conceived as a competition to the worship of Amun, in terms of phenomenality, different structure and uniqueness. The temple was a manifesto of Pharaoh, who, by placing his statue of the same size next to the statues of the three state gods, declared himself the god of Egypt's fourth region, Nubia, with the center of worship in Abu Simbel. The use of a site with peculiar natural conditions, the placement of the temple in hard "indestructible" rock, its uniqueness, may have testified to the eternal presence of Ramses in the region. Of course, the architecture itself as well as the iconographic program of decoration was also a warning to the Nubians not to become enemies of Egypt.[8] The example of the temple of Ramses at Abu Simbel and the entire Nubian ensemble shows how important it is to combine a "new look" at an architectural object with the space on which it is located, and how this can be used in politics and to consolidate power.

3.2. THE DORIC TEMPLE AS AN IDEAL MODEL OF PROPORTION AND HARMONY. PARTHENON ON THE ATHENIAN ACROPOLIS

The perfection of the Doric temple was the result of hundreds of years of experience of Minoan and Greek culture, which in the fifth century BC made possible the creation of such a well-thought-out model as the Doric temple, whichbeing a building become a perfect house of a god and a sculpture at the same time. The Parthenon on the Athenian acropolis is considered one of the pinnacle design achievements of Greek architects, and in the Western

[5] Despite the use of the canon, the temple in ancient Egypt was a building with a very complex structure and various combined functions, such as even fortresses or administrative centers.

[6] T. Kendall, *The Monument of Taharqa on Gebel Barkal* [in:] S. Wenig, (ed.), *Neueste Feldforschungen im Sudan und in Eritrea: Akten des Symposiums vom 13. bis 14. Oktober 1999 in Berlin*, Harrasowitz, Wiesbaden 2004, pp. 1–45.

[7] N. Ramzy, *op. cit*., pp. 54–56.

[8] T. Kendall, *op. cit*., pp. 1–45.

tradition even as one of the most impressive and important buildings in architectural history. However, it still remained a structure that is an unsolved mystery regarding its function and importance in the lives of the ancient Greeks.[9]

The circumstances of the temple's construction are a period of great and difficult moments in Greek history. The first half of the fifth century BC was marked by wars with the Persians. The final victory of the Greeks at the Battle of Plataea in 479 BC, followed by the signing of the Peace of Kallias in 448 BC, put an end to the Persian invasions. The Athenians wanted to celebrate the victory, and so the concept of a new development of the Acropolis was born. Implementation of the plan, whose main initiator was the great Athenian statesman Pericles, probably began in the early 40s of the 5th century BC. The project included the construction of a monumental hilltop entrance and the temples of the Erechtheion, Nike Apteros and Parthenon, which was completed first.[10] The work was led by architects Iktinos and Kallikrates, who worked closely with Phidias – according to Plutarch, Phidias oversaw the construction of the Acropolis. Construction began in 447 BC, the edifice was completed in 438 BC, and the exterior decorations in 432 BC.[11] In modern times, the Parthenon has undergone many transformations, including being converted into a Christian temple or a mosque.[12] During the siege of Athens by the Venetians, an explosion destroyed the central part of the temple. In the early 19th century, most of the remaining sculptures were exported to England and contributed to museum collections. After Greek independence, work began to clear the hill of secondary elements and anastylize the buildings. The work program was prepared by German architect Leo von Klenze. The end of the 19th century was a period of thorough archaeological research and the beginning of reconstruction work on the Parthenon. The work continued in the 1920s.[13]

The Parthenon dominated the city in all its splendor, crowning the Athenian Acropolis. It was clearly visible from the city below, and after passing through the Propylaia, it appeared in all its glory. Another clue that it was an important building was the inclusion of an 8-column portico in the facade, while the entire building was surrounded by 46 columns.

Taking a closer look at the dimensions of the building one can conclude that the architects made the Parthenon part of an extremely complex network of proportions that define its extreme dimensions, but also the dimensions of its many components, whether in terms of length, diameter or height. There are almost no straight lines or angles in this building. The shape of the platform on which the temple stands is convex, which meant that the shape of each column had to be corrected accordingly. The columns are slightly inclined inward. Also, the stylobate and entablature, instead of being perfect parallelograms, have been trimmed into the shape of parallelograms.[14] The most significant change, however, was the propor-

[9] The opinions of researchers on the original function of the Parthenon and even its name are divided, for the purpose of the article the author has opted for the traditional terminology – temple.

[10] R.F. Rhodes, *Architecture and Meaning on the Athenian Acropolis*, Cambridge University Press, Cambridge 1995, pp. 32–41.

[11] M. Robertson, A Shorter History of Greek Art, Cambridge University Press, Cambridge 1981, p. 91.

[12] A. Ferrari, *The history of an archaeological utopia: The Parthenon in Athens as an imaginary place*, "Spaces of Utopia: An Electronic Journal" 2006, no. 1, pp. 2–3, https://ler.letras.up.pt/uploads/ficheiros/74_3.pdf (access: 10.07.2024).

[13] *Timeline of interventions* [in:] YSMA, *https://www.ysma.gr/en/the-service/timeline-of-interventions/* (access: 13.07.2024).

[14] J. des Courtils, *New Approaches to Ancient Greek Architecture* [in:] A.V. Zakharova, S.V. Maltseva, E.Iu. Staniukovich-Denisova (eds.), *Де Куртиль Ж. Новые подходы к древнегреческой*

tion of all parts of the facility. The ratio of 4:9 was applied to the extreme dimensions of the structure, and is also the ratio of the diameter of the column to the height of the column and the length of the intercolumniation, as well as the length to the width of the walls of the cell (without antae). After much research, it was assumed that the modulus used by Iktinos was 10 dactyls (19.2 cm), and that the dimensions of the various parts are multiples of it. The "new insight" was primarily to plan for the whole and for the individual parts of the temple, a predetermined system of proportions within which the building had to fit. The Parthenon was a geometric structure based on this precise proportion.[15]

Subsequent research revealed the use of the number π, or golden division. Thus, a cella with a width of 100 modules has a length of 160 modules, so the ratio of width to length is very close to π. Previously, architects were limited to taking a module, such as in the Temple of Zeus in Olympia where a module was a foot and multiplied by the appropriate number of times. As you can see, Iktinos' view of architecture was quite different, resulting in a building with perfect proportions, symmetry and balance.[16]

The stylistic convention of the temple became the paradigm of architecture for many centuries. Its aesthetic appeal was linked to the refinement of the established norms of Greek architecture, as well as the quality of the sculptural elements. The idealism of the Greek way of life, care for detail, and a mathematical grasp of harmony in the natural world were concepts that, according to the Athenians, distinguished them from the barbarians. This is manifested in the building's perfect proportions, architectural elements and in the anthropomorphic statues that adorned it. In addition, the new insight can also be seen in the frieze surrounding the temple, depicting a procession on the occasion of the Panataeans, where ordinary Greek citizens were placed, thus incorporating them into the monumental work of architecture.[17]

When we think of the Parthenon we usually speak of a temple, but the original function of the building leaves much doubt. In ancient texts, the term temple in relation to the Parthenon appears only in Pausanias' description, which focuses more on the decoration and sculpture than on the building. Moreover, no traces of offerings to the goddess were found in front of the building. Perhaps it was a great treasury? This is indicated both by Pausanias' description, which mentions the many offerings stored under its porch and inside the building, and by excerpts from inventories of the Parthenon's contents.[18]

3.3. GOTHIC CATHEDRAL – UNREAL ARCHITECTURE TO THE GLORY OF GOD – CATHEDRAL OF SAINT PETER IN BEAUVAIS

Since the issuance of the Edict of Milan in 313, Christians have sought a form of building suitable for worship. Drawn from the Roman basilica tradition, the early Christian basilica form allowed for worship and met the religious needs of Christians for a long time. During the Roman period, people began to think about improving the house of God, by experimenting with its functional plan to allow it to meet the needs of pilgrimage

архитектуре, Sankt-Peterburgskiĭ gosudarstvennyĭ universitet, Moskovskiĭ gosudarstvennyĭ universitet im. M.V. Lomonosova, Sankt-Peterburg 2011, p. 140, DOI: 10.18688/aa2111-01-12.

[15] *Ibidem*.

[16] *Ibidem*, 141.

[17] A. Lee, *The Parthenon, Athena, and the Ideal Greek* [in:] Ancient Art, 24.04.2015, https://ancientart.as.ua.edu/the-parthenon-athena-and-the-ideal-greek/ (access: 5.07.2024).

[18] A. Ferrari, *op. cit*., pp. 3–4.

traffic and replacing simple wooden ceilings with vaulted ceilings, erected at increasing heights. But the real breakthrough, the "new insight" into architecture, was only the soaring Gothic cathedral, proposing a new structure, lighting, vault forms and functional layout. Beginning with the construction of the choir in the church of the Benedictine abbey in Saint-Denis in 1144, Christian temples became unreal, high-windowed buildings that had not existed before. It would seem that Gothic builders just forgot about the laws of nature and gravity. The upward momentum, however, often ended in building disasters, constant revisions, and some works that remain unfinished to this day still cause restorers and architects sleepless nights.

Interesting from the point of view of the development of the French Gothic cathedral is the area of Île-de-France with its surroundings, which became the center of the French national state. Here, one can observe a very consistent development of sacred architecture, comparable to the development of the Greek temple. At the end of the 12th century, it was here that the transformation from Early Gothic to High Gothic took place. After years of trials and experiments, there was a marked change in the width-to-depth ratio of the nave bays, a new form of pillars with services running from the bottom to the base of the vault and surrounding the columns, a low triforium of the former emporium was installed, high ground-floor arcades and increasingly taller windows were introduced. Cathedral builders using these innovations sought a harmony of all elements of the spatial layout of the plan and construction comparable to the harmony of Greek temples. However, what was achieved was a completely new view of architecture. Instead of the calm and steady equilibrium of the Greek temple, the equilibrium of two kinetic energies acting in opposite directions was obtained.[19]

Gothic cathedrals are an interesting example of the expansion of technical knowledge in the 12th and 13th centuries. The construction sites were "laboratories," places of experimental practice for skilled specialists. The builders used their knowledge and practice, translating them into building geometry and templates. This was a traditional sharing of solutions and skills, in which theory and practice were integrated.[20]

Such a "laboratory" was the construction of St. Peter's Cathedral in Beauvis, so it is worth quoting some facts from the history of its construction.[21] After the Romanesque cathedral church burned down in1225, Bishop Milon de Nanteuil decided to build a new temple, which was to become the largest and tallest cathedral in all of Europe. Construction work began in 1230. The foundations were set on hard rock, at a depth of more than 10 meters. Around 1240, the choir's base was completed to the height of the clerestory. After about 20 years, the chancel was finalized, with a vault that reached nearly 47 meters. It was 4 meters higher than the vault of the tallest cathedral in Amiens to date. However, after about 15 years, disaster struck. In 1284, the choir's vault collapsed. The building's location on a plateau, where it was exposed to strong winds and a strong storm were probably the cause of this disaster. The reconstruction was completed as late as around 1340, reshaping

[19] N. Pevsner, *Historia architektury europejskiej*, Arkady, Warszawa 2013, pp. 66–69.

[20] D. Turnbull, *The Ad Hoc Collective Work of Building Gothic Cathedrals with Templates, String, and Geometry*, "Science, Technology, & Human Values" 1993, no. 18(3), pp. 321–324, 332, DOI: 10.1177/016224399301800304.

[21] About St. Peter's Cathedral in Beauvis: S. Murray, *Beauvais Cathedral: Architecture of Transcendence*, Princeton University Press, Princeton 1992; S. Murray, *The Choir of the Church of St.-Pierre, Cathedral of Beauvais: A Study of Gothic Architectural Planning and Constructional Chronology in Its Historical Contex*t, "The Art Bulletin" 1980, no. 62(4), pp. 533–551, DOI: 10.1080/00043079.1980.10787813.

the choir significantly. New, narrower intermediate pillars were added to strengthen the structure, dividing the bays. The work was interrupted by a long period of pestilence haunting Europe in the 14th century and the Hundred Years' War, during which Charles the Bold's troops besieged the city in 1472. Construction was not resumed until 150 years later. A transept was erected, which became a Flamboyant Gothic masterpiece. Construction began in May 1500, and was not completed until 50 years later. The builders showed great talent and ingenuity in the face of the colossal proportions imposed by the chancel. The vaults were to be as high as those in the choir, reaching up to 48.5 meters. Unfortunately, the structure of the chancel was still not very stable, so emphasis had to be placed on the solidity and durability of the structure when building the transept. Work began on the south side under the direction of Martin Chambiges.

In subsequent years, instead of continuing work on the nave body, which would have stabilized the structure, it was decided to build a tower with a spire at the intersection of the transept and nave. Completed in 1569, the tower reached 150 meters and became the tallest tower in the world at the time. Unfortunately, construction of another bay of the nave to stabilize the entire structure began too late and the tower collapsed in 1573, destroying the chancel's roof. Declining enthusiasm for cathedral construction and lack of funds were the reasons for abandoning further construction. In 1605, only the nave was closed with a provisional wall. Also, the French Revolution did not spare the cathedral. It was plundered and devastated in October 1793. In the 19th century, plans were made to complete the nave's body, but they did not come to fruition, allowing the 10th-century Romanesque part of the cathedral to remain.

In 1940, the city of Beauvais was almost completely destroyed in a bomber attack, but the cathedral suffered little damage. Today, the statics of the building are still compromised due to the absence of the nave's body, so a series of supports and struts made of wood and steel have been used inside. All the while, restoration work is ongoing.[22]

The Beauvis Cathedral undoubtedly shows the great ambition and determination of the founders and builders, who wanted to create a unique work of art, which they succeeded in doing despite the temple not being completed. The height of the building, the ratio of the width of the nave to its height of 1:3.4, the slenderness of all elements created an unprecedented impression of upward "momentum". On the other hand, the attenuated arcades and densely positioned supports set the rhythm of the road to the transept, where it is briefly disrupted. The space also opens abruptly to the arms of the transept. But it is the only place to stop. The interior is filled with light coming in through tall windows with colorful stained glass. The whole gives the impression of a quite unreal, transcendental space where one can feel the presence of a supernatural being.

This cathedral is one of the pinnacles of the development of religious buildings since the 11th century. The polarity of interacting energies was tamed by the builders, who managed to bring about a fragile and unstable equilibrium, that remained impressive throughout.[23] The building is undoubtedly an example of determination, a "new insight" combined with a vision of the ideal house of God of the medieval era.

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[22] *Historical Overview of Beauvais Cathedral* [in:] Association Beauvais Cathédrale, https://cathedrale-beauvais.fr/en/historical-overview-of-beauvais-cathedral/ (access: 5.07.2024).

[23] N. Pevsner, *op. cit.*, pp. 66–69.

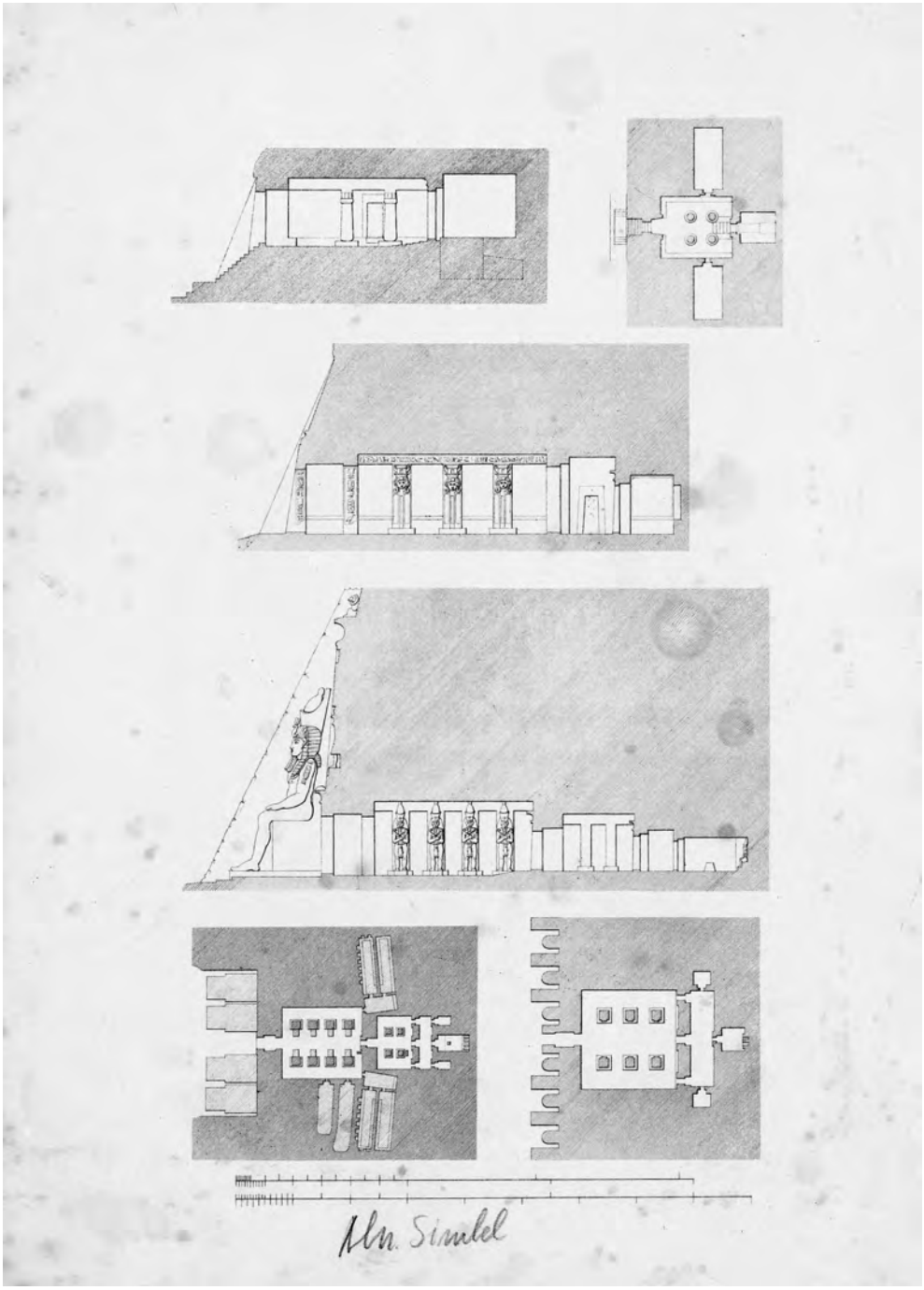
4. SUMMARY

Technological changes that are currently progressing very quickly affect the diversity of architectural forms and their independence from old forms and codes. But is this so revealing? Is the pace of change simply much faster? Buildings whose founders and builders had ambitions to erect something new, monumental and lasting have been known in the history of architecture since the dawn of time. These changes were usually accompanied by the use of new designs and materials or different use of already known ones. But not only that, because the "new insight" was also associated with a change in function, a special location of the building, as well as with the message that the founders and builders wanted to convey. The construction of extraordinary buildings has always been accompanied by a consistently implemented vision, which sometimes, as in the case of St. Peter's Cathedral in Beauvis, slightly exceeded technical capabilities. However, these buildings would not have been built if it had not been for the work and experience of many generations of builders, who paved the way for progress and a new vision. Analyzing the above examples, it is clear that the "new insight" into architecture is influenced by a number of other factors, such as a specific time, the development of society or historical events. The above examples also showed how important it is to carefully locate the building so that everything together creates a kind of "genius loci" and can be permanently inscribed in the history of mankind.

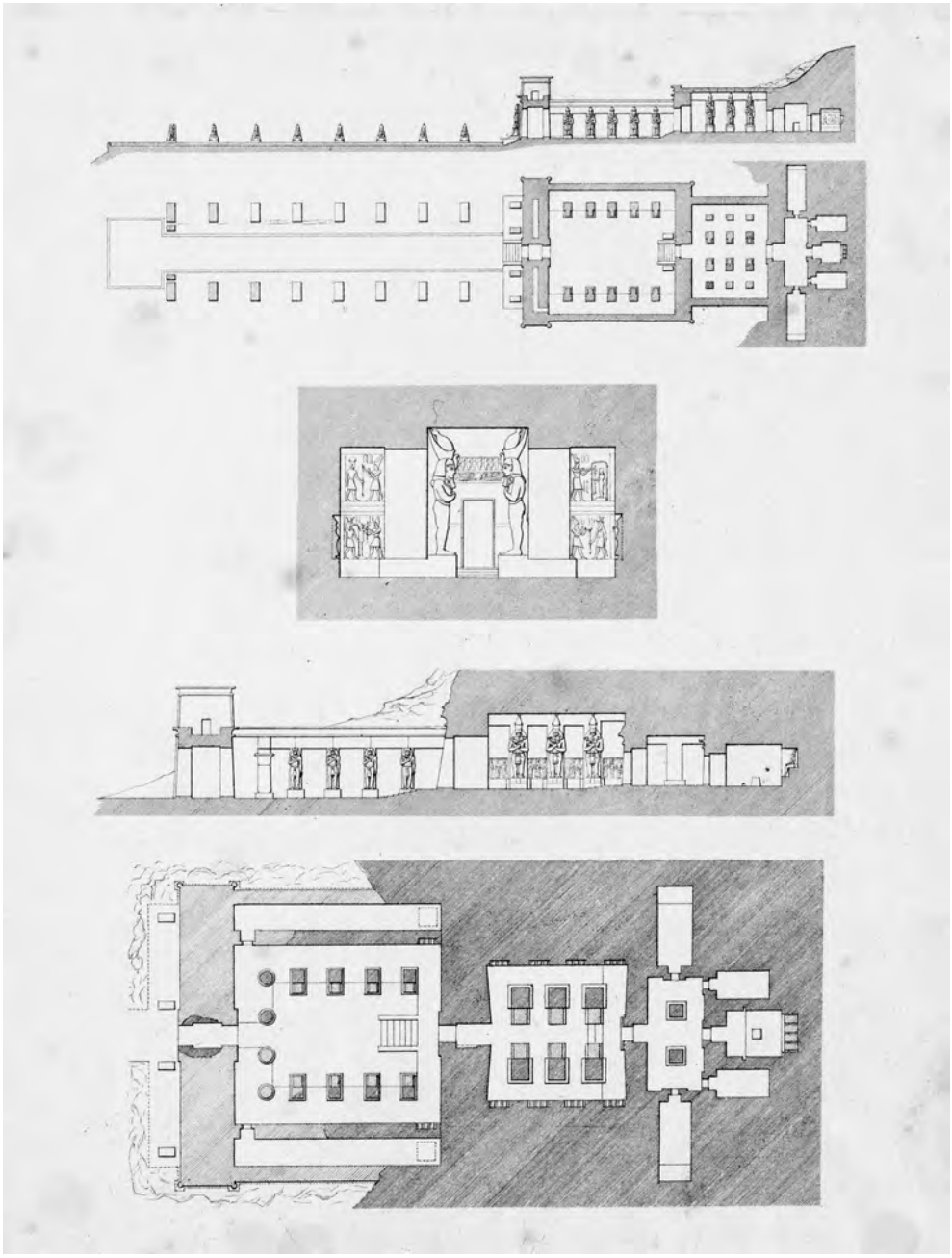
Nowadays, new technologies allow architects to construct buildings almost without technical restrictions. Every year, buildings with various functions are built, designed to amaze with their original form and modern solutions. Aren't there too many of them? Aren't we becoming more and more lost in a world where no matter where you go, you can find the same thing almost everywhere? Despite the tendency to use new forms, there is less and less regional differentiation that determines the affiliation of a building to a place, its history and society. Is it possible that only buildings from past eras will remain recognizable icons, defining place and time, preserving a kind of genius loci? But maybe we should use the benefits of modernity with a little more moderation, examples of which we also have in modern architecture, which in its own way refers to tradition. Whether modern buildings, new "technological wonders", will survive and whether they will be milestones of progress will be shown by time, which inexorably corrects human actions.

Ill. 1. The Great Temple of Ramesses II and the Small Temple of Hathor and Nefertari before the relocation, photo from the gallery at the temples, author's reproduction.

Ill. 2. The Great Temple of Ramesses II, photo by author, 2018.

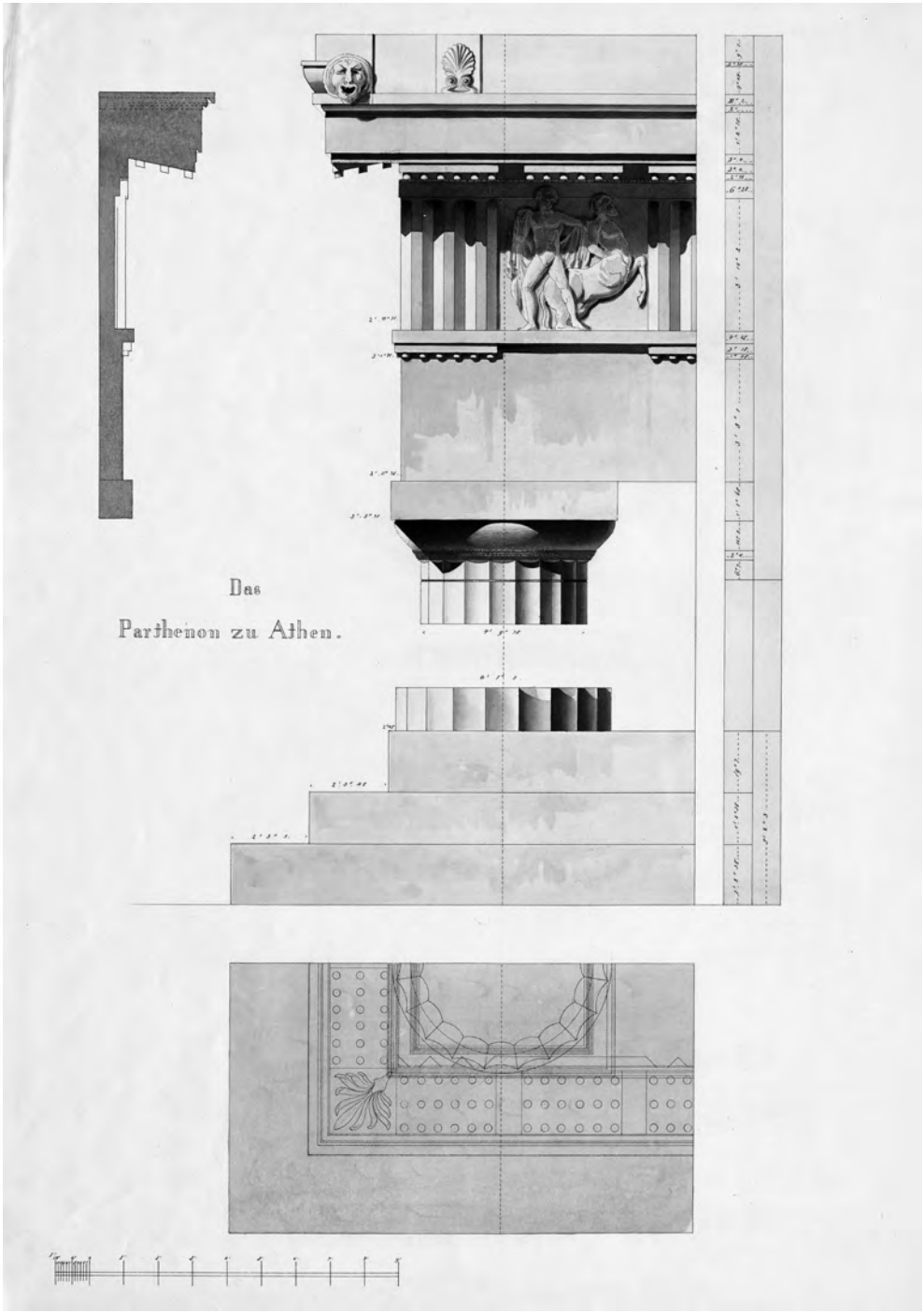


Ill. 3. The Great Temple of Ramesses II and the Small Temple of Hathor and Nefertari, cross sections and plans, Ferdinand Alexander von Quast, from the collections of TU Berlin Architekturmuseum, Inv. Nr. 44809, 2nd–3rd quarter of the 19th century.



Ill. 4. Temple in Wadi es-Sebua, cross sections and plans, Ferdinand Alexander von Quast, from the collections of TU Berlin Architekturmuseum, Inv. Nr. 44830,2, 2nd–3rd quarter of the 19th century.

Ill. 5. Parthenon in Athens, photo by Pascal Sébah, from the collections of TU Berlin Architekturmuseum, Inv. Nr. F 0752, 2nd half of the 19th century.



Ill. 6. Parthenon in Athens, detail drawings, Emil Lange, ink, watercolors on paper, from the collections of TU Berlin Architekturmuseum, Inv. Nr. 10121, turn of the 20th century.

Ill. 7. St. Peter's Cathedral in Beauvis, south part of the transept, photo by author, 2023.

Ill. 8. St. Peter's Cathedral in Beauvis, interior view of the chancel, photo by author, 2023.

Ill. 9. St. Peter's Cathedral in Beauvis, view from the west, photo by author, 2023.

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