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## THE CONTEMPORARY CITY AS A COLLECTION OF UNIQUES OR A CREATION OF CONTEXT?

### WSPÓŁCZESNE MIASTO JAKO ZBIÓR UNIKATÓW CZY TWÓR KONTEKSTU?

#### Abstract

The topic of the paper is an attempt to address the problem of what goes into defining the form of a contemporary city. Two radically different approaches have now been clarified: buildings-‘uniques’ created out of context (such as Euronews or the Orange Cube, Lyon) or ‘contextual architecture’ arising from the surroundings, whose form and layout are based on an analysis of the morphological and historical context, as elements determining the cultural continuity of the space being created. The aim of the paper is therefore to try to answer the question of whether there is a method to reconcile these two pursuits and what form it takes.

*Keywords: architectural design, architectural theory, uniqueness, context*

#### Streszczenie

Tematem tekstu jest próba rozwiązania dylematu, co składa się na definiowanie formy współczesnego miasta. Obecnie wyklarowały się dwa skrajnie odmienne podejścia: budynki-„unikaty” tworzone z pominięciem kontekstu (jak Euronews czy Orange Cube, Lyon) lub „architektura kontekstu” wynikająca z otoczenia, której forma i układ opierają się na analizie kontekstu morfologicznego i historycznego, jako elementów warunkujących ciągłość kulturową tworzonej przestrzeni. Celem artykułu jest w związku z tym próba odpowiedzi na pytanie o to, czy istnieje metoda na pogodzenie obu tych dążeń i jakie formy przyjmuje.

*Słowa kluczowe: dzieło architektoniczne, teoria architektury, unikat, kontekst*

## 1. INTRODUCTION

Does architecture create space, or does space define architecture in the city? Was the form of the building first, or the context of the city? Probably never before has the antagonism between form and context as the basic building block of urban space in architecture, defining its physical human-readable boundaries, been so clear.

Two radically different approaches continue to confront each other. On the one hand, there is the ‘uniqueness’ created with no context or ignoring the context, for which the city is at best a background and most often – ignored as an irrelevant element in relation

to the proper 'piece'. On the other hand, there is the 'architecture of context', which clearly derives from its surroundings, but is often characterised by a conservatism, preservationism and lack of attempts to diagnose and rectify the problems resulting from the development of civilisation. Its form and layout is developed as a result of a careful analysis of the morphological and historical context, two elements that determine the cultural continuity of the space being created and the new elements being added to it. We can therefore refer to two extremes – form without context and context without individualised form.

The question can therefore be raised as to whether we are not currently witnessing a phenomenon whereby urban space is being antagonised by the importance of the functions introduced into it. In fact, one might even say that functions considered to be primary become background architecture resulting from the context, while those which pretend to be higher-order functions are created in isolation from it. Over time, the quest for uniqueness of form causes it to break out of the imposed and ordered framework, acting as a contrast between the repetitive order and the chaos of otherness. However, does this quest for otherness not result in 'unique' architecture becoming merely a repetitive collection of forms and symbols, created and presented out of context like a cancer in the fabric of the city? The important issue is whether any method has now been developed to maintain a balance between both of these tendencies.

The article seeks to answer the question of whether there is a path to reconciling the need for otherness with the context and coherence of the city is already in place, and what are the methods for accomplishing them.

The debate over the genesis of architectural form is central to the consideration of all theories of architecture, with somewhat less focus on the relationship of the form to other forms that make up the broader concept of urbanism. Mark Gelenter's example of the theory of the genesis of architectural form demonstrates the criteria – the ideas – behind the emergence of a particular architectural form<sup>1</sup>. He mentions, among others, the form generated by the creative imagination of the function, resulting from the influence of the so-called spirit of the times on the site or determined by existing economic and social conditions. This is also where the two paths referred to in the introduction become apparent – form built by reference to a context – physical or non-physical, or merely as a creative form.

At this point it is necessary to refer to the notion of architecture as a piece, an expression of art. According to the theory of art expressed by Hans-Georg Gadamer<sup>2</sup>, architecture becomes the most dignified architectural form because of the constant presence of context and the need for architectural works to refer to it. Calling this 'bilateral intermediation', Gadamer emphasises the role of architecture in both the formation of architectural space and its liberation as a form, importantly, at each of the scales it affects, so both architecture and urbanism. Thus it creates both the place and the spatial arrangement of that place. It is therefore not just a work of art and cannot be considered in purely aesthetic terms<sup>3</sup>.

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<sup>1</sup> M. Gelernter, *Sources of Architectural Form. A critical History of Western Design Theory*, Manchester University Press, Manchester 1995, pp. 5–19; N. Juzwa, J. Świerczawski, *Myśl-marzenia-miejsca. Architektura polska w innowacyjnej współczesności*, Narodowy Instytut Architektury i Urbanistyki, Warszawa 2021, pp. 60–61.

<sup>2</sup> H-G. Gadamer, *Prawda i metoda. Zarys hermeneutyki filozoficznej*, Wydawnictwa Naukowe PWN, Warszawa 2007, pp. 227–232.

<sup>3</sup> *Ibidem*, p. 229.

Some designers seem to have forgotten about this dual role of architecture, so well described by Gadamer, creating works of art, which Gadamer warned against – being only an abstraction functioning in the imagination of tourists or photographers, existing in this imaginary form only in the image of well-cropped photographs or nowadays – more often – visualisations showing buildings without their actual context, thus completely changing their reception.

The following deliberations will be based on examples representing, for the sake of simplicity, what are considered ‘higher’ forms of architecture – public, cultural and educational facilities. These functions cannot be accused of being repetitive, each of them being in some way unique due to both the rarity of their occurrence and the arrangement of site-specific functions, cultural context and accumulation of needs that are realised in single facilities on a city, regional or national scale.

## **2. TYPOLOGY OF ARCHITECTURAL FORM AND ITS URBAN CONTEXT**

For the purposes of this study, a simplified typology of contemporary architectural forms has been developed in relation to their urban context. It includes a division into three basic groups:

- the unique, e.g. Euronews Institutional Buildings, the Orange Cube in Lyon (France),
- the unique in context, e.g. the Elbphilharmonie in Hamburg (Germany), the Fondazione Prada Gallery, the Visual Arts Center in Milan (Italy).
- a fragment of a wider context, e.g. Dedgaun School Complex (Nepal), Feldballe School Complex (Denmark).

Each is characterised by a number of features that result in a different perception of them in the urban space. Above all, they are characterised by a varying degree of relationship to the context of the place, of connection to the neighbouring urban fabric. As the uniqueness of the solution increases, the contrast between the facility and its neighbourhood also increases.

## **3. WHAT ORANGE CUBE, ICE CREAM CITY AND GREEN CUBE HAVE IN COMMON: THE PROBLEM OF THE UNIQUENESS**

Located in Lyon, France, the Orange Cube building, with office, exhibition and display functions and a floor area of 6,300 m<sup>2</sup>, was built in 2010–2011 for Rhône Saône Development on the waterfront adjacent to the former dockyard warehouse buildings<sup>4</sup>. Designed by Jakob + Macfarlane Architects as part of a concept for the redevelopment of the harbour docks for commercial and cultural purposes by Voies Navigables de France in collaboration with Caisse des Dépôts and Sem Lyon Confluence. It was intended that the building, adjacent to the arched Salins hall, would be open to the river (Saône) at its estuary to the Rhône creating a line of buildings between the river and the railway line reaching the former port

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<sup>4</sup> *Orange Cube* [in:] Jakob + Macfarlane Architects, <http://www.jakobmacfarlane.com/en/project/orange-cube/> (access: 27.06.2023).

buildings. The characteristic context and the distinctly industrial character of the site, as well as its very shape, are elements that strongly influenced the potential form of the building.

The authors, however, decided to completely break with the character of the place, creating an architectural form that, apart from the building line, has nothing to do with the site. The designed building is a cuboid divided into six storeys, its form very close to that of a cube (the proportions of the 29x33m basis were predefined by the shape of the plot<sup>5</sup>) has been taken away from the context by giving it a purely formalist shape and ‘packaging’. The typical office façade with its long lines of strip windows was overshadowed by a double façade, giving it its essential form by wrapping it in a structure of aluminium sheeting perforated in irregular holes and painted orange, which was intended, according to the authors, to refer to the colour scheme of the security elements used on harbour quays. The entire form was further perforated with a conical-elliptical opening at the height of the 3rd to 6th floors on the river side and a fragment of a sphere cut out for the main entrance at the junction with the existing buildings at ground level. The form, built on the principle of contrast between the distinct, clearly defined volume and the much lower, formally and colour-different existing buildings, is so dominant that it can exist independently of the context.

Proof of this can be found in the award-winning urban and architectural concept for redevelopment and infill in Miami’s Overtown neighbourhood by Pharell Williams and Chad Oppenheim<sup>6</sup>, published a year later, on a different continent and in a completely different urban context, created in a place with a different tradition and history. One visualisation showed a building identical to the Lyon Orange Cubic, but situated in a different urban context. The discussion about potential plagiarism in this situation did not, however, lead to any conclusion. The question arises, however, whether, since the building’s form is appropriate for both an office building in a dockside district of a European city and a retail facility for big box retail park, it is not a form that is too detached from its context and so dominant that it will subjugate the space in any context?

The idea of unique-‘less’ of form in this case was used again a few years later to build another building between Quai Rambaud and Rue Hrant Dink in Lyon<sup>7</sup>.

A familiar form, this time the Green Cubic, was used for the establishment of the Euronews television headquarters. Although the buildings are five years apart, both competitions were organised by SCI Rhône Saône Développement at the same time. The same set of components and formal solutions made it possible to create a building almost twice as large (10,000 m<sup>2</sup> of useable ground floor area), and therefore perforated with two cones forming pseudo-atria. These perforations are intended, according to the designers’ own explanation, to be the ‘eyes’ of the building<sup>8</sup>, referring to its function. Leaving aside the infantile nature of such an idea, one can therefore venture to say that this form could have been created as any headquarters, of any television station (or eye clinic), as it refers to the very idea of function, without examining the physical and historical context. This is facilitated by the location of the building as a free-standing unit. The neighbouring buildings are located at a distance of several tens of metres, which

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<sup>5</sup> *Ibidem*.

<sup>6</sup> *Pharell Williams & Chad Oppenheim are building a ‘Ice Cream City’* [in:] *The Neptunes*, 2012, <https://theneptunes.org/2012/10/pharrell-williams-chad-oppenheim-are-building-a-ice-cream-city/> (access: 27.06.2023).

<sup>7</sup> *Euronews / Jakob + Macfarlane Architects* [in:] *ArchDaily*, 20.10.2015, <https://www.archdaily.com/775643/euronews-jakob-plus-macfarlane-architects> (access: 27.06.2023).

<sup>8</sup> *Ibidem*.

makes it difficult to perceive the urban solution together as a unit. In this case, the context is of secondary importance, as evidenced by the similarity of the individual volumes.

A similar disregard for the physical context in which the facility is created becomes inherent in many public buildings. Subconsciously or not, they reveal the artist's desire to give the objects he creates the status of sculpture, pure art that does not require this context. (Which is also not entirely true; it is worth recalling that the role of context in sculpture was already appreciated by Baroque artists). This is explainable when a building is created in a certain separation from the surrounding city, when it has its own 'isolation zone', usually in the form of greenery. This is the case with the acclaimed and now considered canonical buildings of the 21st Century Museum of Contemporary Art in Kanazawa (Japan) by Kazuyo Sejima and Ryue Nishizawa from 2004, or the much younger Loop of Wisdom Museum & Reception Center in Chengdu (China) by the Powerhouse Company from 2020. However, such a solution only succeeds in the very specific circumstances referred to above. An example of an attempt to ignore this limitation is the Kunsthau Graz in Graz, Austria, by Peter Cook and Robin Fourrier. Here, the context of the historic city is all too apparent, and yet the museum has taken on a form as if this context were absent.

## 4. THE UNIQUE IN CONTEXT

### 4.1. FONDAZIONE PRADA GALLERY

Built between 2008 and 2018, the contemporary art gallery and visual arts centre complex was designed by the OMA studio for Fondazione Prada in Milan on the site of a former distillery in Largo Isarco<sup>9</sup>. It was built on a post-industrial site, on a plot of land occupied by a variety of buildings, in such a way that only three blocks needed to be added to meet the programme requirements: a large exhibition pavilion, a tower and a cinema. The rest was an adaptive reuse of the space – adapting the buildings and giving them new functions and more contemporary forms. As the architects themselves describe it, the activities in this ensemble of buildings can be called neither conservation and revitalisation work, nor the creation of a new building. The result is a highly diverse and multilayered form that is best described by the term 'adaptive reuse', emphasising the creative use of the existing fabric. Significantly, the public-open spaces between the buildings become as important<sup>10</sup>, if not more important, than much of the other functions – museum, gallery, service space, theatre, restaurant, bookshop and library and office space.

The correct relationship with the outside is created here by the historic buildings that form the boundary of the plot. Restored, it has been given a unified colouring resulting from the context of the site. The new function in the former industrial district is evidenced by two blocks that stand out for their height – the so-called Golden House, an adapted building whose walls are entirely clad in flake gold, and a tower with a modern, heavily glazed white body.

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<sup>9</sup> A. Frearson, *OMA's Fondazione Prada art centre opens in Milan* [in:] Dezeen, 3.05.2015, <https://www.dezeen.com/2015/05/03/oma-fondazione-prada-art-centre-gold-leaf-cladding-wes-anderson-cafe-milan/> (access: 27.06.2023).

<sup>10</sup> T. Abrahms, *Fondazione Prada in Milan by OMA*, "The Architectural Review", 21.09.2015, <https://www.architectural-review.com/today/fondazione-prada-in-milan-by-oma?blocktitle=featured-exclude-0&contentid=13808> (access: 27.06.2023).

The newly designed elements are distinguished by both formal simplicity and the variety of materials used, including much greater freedom in the use of texture and shade than the adapted parts. This ranges from hand-laid plaster to flake gold, glass, steel or aluminium foam panels, a solution taken from military technology. Tim Abrahms compares the building, in the way it functions and its approach to creating space, to a permanent ruin rather than to typical facilities for the display of contemporary art<sup>11</sup>. In fact, in spite of its clearly programmed and implemented function, in perception the building complex, especially in the context of the site, gives the impression of a rather Ruskinian way of displaying a monument, especially thanks to the use of certain formal simplifications in the detailing of the buildings, without simplifying the structure, which has been expanded over the years of functioning in its original form, and its mutual layering<sup>12</sup>.

The distinctiveness of the form of the Fondazione Prada headquarters is evident in the structure of the city. The dominance of the white, tectonic tower as an element of the new and the much lower, jewel-like golden house means that, although it retains the character of an already industrial and suburban Milanese district, the private (though publicly accessible) cultural venture makes its presence clearly felt in the city space. Its accentuated presence is also visible from some distance due to the site being fenced off to the north by the railway line.

#### 4.2. ELBPILHARMONIE HAMBURG

A completely different example is the much larger and significantly more monumental building of Hamburg's new philharmonic hall, located in the HafenCity district, than all those already discussed. More than ten times the size of those already mentioned, the building by Herzog & de Meuron was commissioned in 2016 as the realisation of a strict urban plan to create a new Hamburg district on the site of the former river harbour buildings and to build a new symbol of the place – an egalitarian and publicly accessible, yet representative of so-called high culture of form – a sculpture.

The significance of the building is twice as symbolic. On the one hand, it is the gateway to the new district from the river, combining the functions of not only a concert hall, but also a public square, a residential, hotel and service complex and a dominant feature that closes off and organises the district's spatial layout. Its symbolic significance is also becoming important. It was created by adding a superstructure to the Kaispeicher A harbour warehouse<sup>13</sup>, built in the second half of the 19th century and, after the destruction of the Second World War, rebuilt in 1963 to a design by Werner Kallmorgen. The building was given a very expressive and symbolic form, yet it does not dominate the entire urban layout. Its composition of the building is divided into a massive plinth and a light superstructure. The plinth is formed by the external walls of the former warehouse, while the superstructure is a glass block, whose roof line is blurred by its curvilinear form. As a result, the overall structure loses its massiveness and visually blends in with its surroundings. The form – ephemeral and yet massive – is derived from the urban context and even more so from the interface between urbanism and landscape.

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<sup>11</sup> *Ibidem*.

<sup>12</sup> P. Kmiecik, P. Szymaniec, *Ekspozycja relikwii architektonicznych we współczesnej tkance urbanistycznej. Zagadnienia prawne i konserwatorskie na przykładzie Wrocławia*, "Builder" 2021, no 290(9), pp. 44–47. DOI 10.5604/01.3001.0015.2214.

<sup>13</sup> *Elbphilharmonie Hamburg / Herzog & de Meuron* [in:] ArchDaily, 26.12.2016, <https://www.archdaily.com/802093/elbphilharmonie-hamburg-herzog-and-de-meuron> (access: 27.06.2023).

## 5. A FRAGMENT OF THE BROADER CONTEXT – THE TALE OF TWO SCHOOLS

Already from the analysis of the previous examples, the conclusion seems to be drawn that the assumption that every public building must be distinctive is a mistake. Similarly, as happens in the interiors of famous museums – when the concentration of priceless works in one place is too high, even in the best-arranged exhibitions the viewer is unable to admire each one with equal concentration. ‘The embarrassment of riches’ encountered at the Guggenheim Museum in New York, the Musée d’Orsay or the Louvre can cause outstanding works to go unnoticed by visitors. Paintings which, if exhibited on their own or against a background of less culturally significant works, would become the most important in the collection, often hang unnoticed, because we also have a limited number of ‘best displayed’ spaces in each museum. The same is true of architecture, whose exhibition space is the city.

Some designers already seem to have noticed this. Hence, a separate trend of creating ‘background’ space even from functions considered to be ‘foreground’ ones can already be distinguished. Just two examples, both of which are primary and secondary school complexes located in completely different contexts, on different continents and in different climate zones, demonstrate the power of such action to improve the coherence of urban space.

The school complex in Feldballe, Denmark, was completed in 2023 by architect Henning Larsen<sup>14</sup>. It fits in with both the shape of the body as well as the proportions, geometry and the urban layout adopted in the way the entire village functions. The rules, read by the designer and rigorously applied, resulted in a coherent overall design, on the scale of a solution that is very friendly to the way people perceive it.

The second example, a school for social development designed for the humanitarian organisation Jay Nepal in Dedgaun, Nepal, by studio berardi miglio<sup>15</sup>, had the basis for becoming the most significant building in the entire locality, as it was also the only one of its kind. Recognition of the urban structure, its characteristic fragmentation and proportions made it possible to create a relatively large building that complements the locality in the most natural way. Breaking up the two-storey block into 5 blocks covered by mono-pitched roofs made it possible to create an irregular inner courtyard. The only distinguishing feature of the form is its colour. The faded blue colour helps to distinguish the school from other development.

## 6. SUMMARY

Derived from Juliusz Żórawski's theory<sup>16</sup> of architectural form, the view that the building form should be adapted to the mental properties of humans and their cognitive apparatus seems to confirm the validity of the solutions proposed by Dominique Jakob and Brendan MacFarlane in the Orange Cube and Euronews buildings. The proposed blocks are strong and cohesive (not to say strongly dominant), geometrised, with a finite form. Thus, as Borowik sums it up, the form that is most appropriate from the spectator's point of view is “clear,

<sup>14</sup> P. Pintos, *Feldballe School/Henning Larsen* [in:] ArchDaily, 3.03.2023, <https://www.archdaily.com/997310/feldballe-school-henning-larsen> (access: 27.06.2023).

<sup>15</sup> P. Pintos, *The School of Social Development / studio berardi Miglio* [in:] ArchDaily, 16.04.2023, <https://www.archdaily.com/999512/the-school-of-social-development-studio-berardi-miglio> (access: 27.06.2023).

<sup>16</sup> J. Żórawski, *O budowie formy architektonicznej*, Arkady, Warszawa 1962.

unambiguous, comprehensible, simple, straightforward and easy to grasp (...)”<sup>17</sup>. In this context, therefore, solutions such as the proposed cubic, coloured and perforated solids meet the requirements of the theory very precisely and will therefore be well read by humans. They fulfil the role of a landmark in space, facilitate orientation, and at the same time are compact and uncomplicated. However, if we refer to the views of Mies van der Rohe<sup>18</sup>, one notices the opposition to form as an end in itself, rather than as an effect of the search for natural laws and order in the building’s relationship with its environment<sup>19</sup>. The autonomy of the creative search should derive from certain general truths, principles that allow an item to be related to its context.

To return to Gadamer’s thought, architecture is not merely a sculpture, a product that can function without a context, or rather – in its different variations. In the case of architecture, the context co-creates the object, and the building creates the context. Consequently, to consciously strip architecture of such an essential element is not only to harm it, to diminish its content, but above all to deprive it of such an essential point of reference. One may wonder whether there is a universal form that will respond to a wider range of problems and fit into more contexts. The search for such a solution is already known in history and resulted in the very typical realisations of post-war modernism, which, apart from individual solutions, also brought unification, typification and the appearance of identical forms colonising any latitude, partly successful, but partly ending in a spectacular flop, as in the case of the already iconic Pruitt-Igoe estate, the block housing estates of the People’s Republic of Poland, or the Moscow variants of much ‘more serious’ functions enclosed in sister forms to the Palace of Culture and Science in Warsaw. Compared to these, the colourful cubicles in Lyon seem like a mere innocent game, and the search for an international style – an attempt to rationalise and codify the general principles of creating compositionally correct and stylistically rational architecture.

However, the question of whether the present city is gradually becoming a collection of uniquenesses is not so simple to resolve. Two examples of the world’s largest metropolises seem to testify to radically different answers to this question. Looking at the skyline of New York and assessing only the coherence of the composition, we see a city that is logical and organised according to a conscious set of rules, although it does not lack facilities of particular uniqueness on a global scale. At the other extreme, we have London, whose skyline currently consists of a series of disorderly scattered ‘uniques’, chaotic in form and content, littering the cityscape with their lack of logic.

If architecture were to derive unequivocally solely from its context, then in principle there could be no question of anything other than imitation that does not transcend rigidly set boundaries. The problem of imitation or even plagiarism regularly arises in relation to buildings that claim to be architectural icons. If their form were derived purely from an analysis of the site, then visually similar solutions would in fact simply be a solution to a very similar design task. However, two things would have to come together in such a case – a very

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<sup>17</sup> A. Borowik, *Teoria formy architektonicznej Juliusza Żórawskiego i jego uczniów na tle koncepcji psychologii postaci wypracowanych w Bauhausie*, “Sztuka i Dokumentacja” 2020, no. 23, p. 125.

<sup>18</sup> M. Van der Rohe, *On form in architecture*, 1927 [in:] F. Neumeyer, *Mies van der Rohe. La palabra sin artificio. Reflexiones sobre la arquitectura 1922–1968*, El Croquis Editorial, Madrid 2000, p. 393.

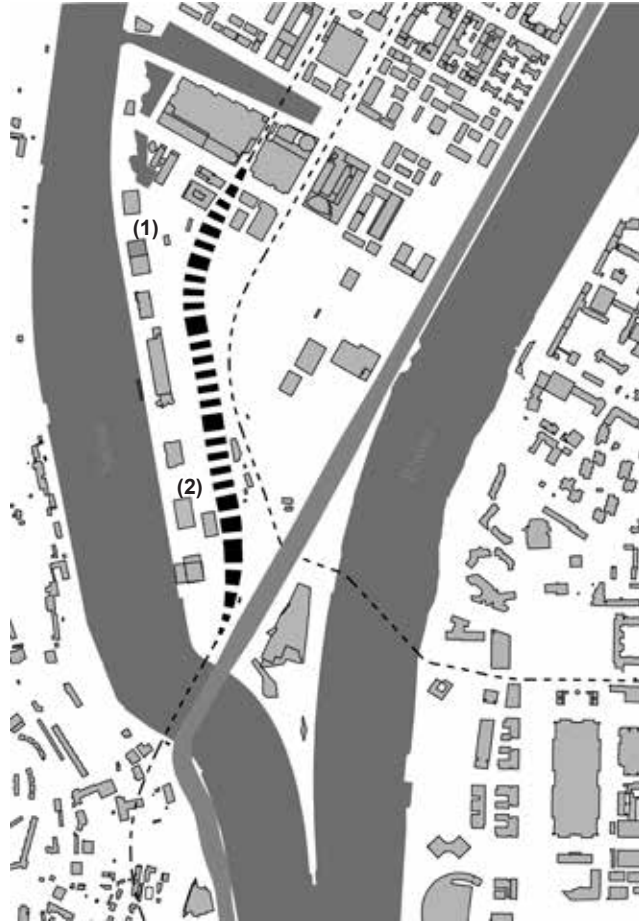
<sup>19</sup> J. Hidalgo Arellano, *The autonomous laws of the creation of architectural forms = Las Leyes autónomas de la creación de la forma arquitectónica*, “EN BLANCO. Revista De Arquitectura” 2017, no. 9(23), pp. 82–92.

similar functional programme and an analogous site context. Only when these two elements are superimposed, according to Gadamer's conception, could an architectural work emerge that looks and functions in such a similar way that one could speak of its lack of uniqueness. This, however, is not the case.

The present paper has highlighted several solutions that have sought to reconcile the need for the otherness of a unique function with the context and the need to protect the city as an urban continuum. The best results so far have been achieved by enclosing the form of a building or set of buildings and hiding them within an urban framework, as the example of the Fondazione Prada in Milan shows. However, this is not an unconditional closure. The new form is in dialogue with its surrounding; it is clearly and very consciously marked in space in precisely those places required by the urban context of the neighbourhood and often even the city, as in the case of the Elbphilharmonie in Hamburg. Awareness and the effort to analyse and explore the somewhat forgotten notion of *genius loci* seems to be the most universal answer to the question of the search for a contemporary city form as a creation of context.



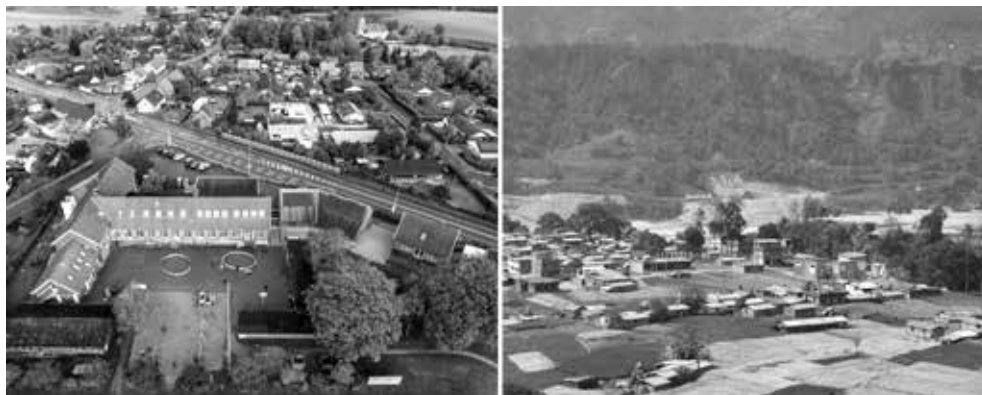
III. 1. The Orange Cube – view from the river. Photo by Roland Halbe. Source: *The Orange Cube / Jakob + Macfarlane Architects* [in:] ArchDaily, 14.02.2011, <https://www.archdaily.com/111341/the-orange-cube-jakob-macfarlane-architects> (access: 27.06.2023).



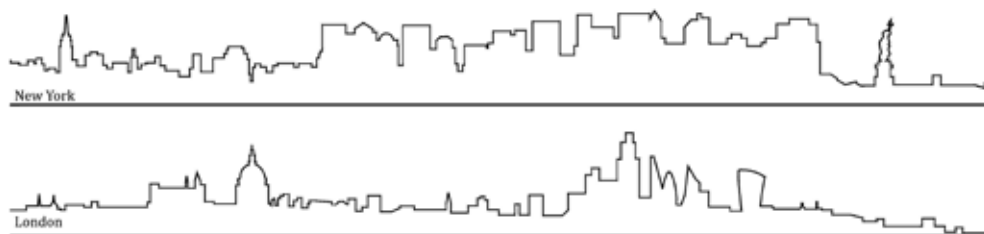
III. 2. Location scheme of the Orange Cube (1) and Green Cube (2) buildings in Lyon. Author's own elaboration.



III. 3. View of the Fondazione Prada in Milan from Via Brembo and Lago Isarco. Photo: the Author, June 2022.



III. 4. School complexes in Feldballe and in Dedgaun. Photo: Rasmus Hjortshøj – COAST and Filippo Berardi. Source: P. Pintos, *Feldballe School / Henning Larsen* [in:] ArchDaily, 3.03.2023, <https://www.archdaily.com/997310/feldballe-school-henning-larsen> (access: 27.06.2023). Pintos P., *The School of Social Development / studio berardi Miglio* [in:] ArchDaily, 16.04.2023, <https://www.archdaily.com/999512/the-school-of-social-development-studio-berardi-miglio> (access: 27.06.2023).



III. 5. Panorama of central New York and London. Authors' own elaboration.

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