

KRYSTYNA STRUMIŁŁO

ORCID: 0000-0003-4885-725X

Lodz University of Technology, Poland

## THE ARCHITECTURE OF OTTO WAGNER'S BANKS AS A NARRATIVE OF MEANING IN THE CITY ON THE EXAMPLE OF VIENNA

---

### ARCHITEKTURA BANKÓW OTTONA WAGNERA JAKO NARRACJA ZNACZENIOWA W MIEŚCIE NA PRZYKŁADZIE WIEDNIA

#### Abstract

The article focuses on the issue of the semantic narrative of objects in the city on the example of Otto Wagner's banks in Vienna. The form and the place where they were built have a significant impact on the perception and readability of the city. The aim of the article is to show the semantic nature of the architecture of the above mentioned banks in the city space. The research method is based on the characteristics of the issue, literature research and in-situ vision and analysis of objects. The research results define the specificity of Otto Wagner's banking facilities, its semantic aspect and impact on the identification of the place.

*Keywords: architecture of banks, city, Otto Wagner, narrative of architecture, semantic aspects*

#### Streszczenie

Artykuł koncentruje się na zagadnieniu narracji znaczeniowej obiektów w mieście na przykładzie banków Ottona Wagnera w Wiedniu. Forma oraz miejsce, w którym zostały zbudowane, w zasadniczy sposób wpływają na postrzeganie i czytelność miasta. Celem artykułu jest ukazanie znaczeniowego charakteru architektury wspomnianych banków w przestrzeni miasta. Metoda badawcza oparta jest na charakterystyce zagadnienia, badaniach literatury oraz wizji lokalnej *in situ* i analizie obiektów. Wyniki badań określają specyfikę obiektów bankowych Ottona Wagnera, jej aspekt znaczeniowy i wpływ na identyfikację miejsca.

*Słowa kluczowe: architektura banków, miasto, Otto Wagner, narracja architektury, aspekty znaczeniowe*

## 1. INTRODUCTION

European cities have their own characteristic and specific image, and at the same time they are different from each other. Each of these paintings is a spatial expression of urban identity. It is built by works of architecture, but above all by the harmony of urban space. The perception of space can be treated as the perception of geometric features, i.e. location, direction, distance, size and shape of objects. The buildings are a pure story about architecture and

create a kind of dialogue with the viewer. The article is an attempt to show their semantic aspect in the city space.<sup>1</sup>

In Vienna, a city with many historical and cultural spaces, perceiving and reading works can lead to rich interpretations. Architecture is designed to communicate with the recipient. In addition, architecture associated with the narrative is always a carrier of a story and often becomes a non-verbal message of a universal nature.<sup>2</sup> An interesting example of a semantic narrative is the architecture of banks taken up in the article. Its image was influenced by: the availability of new means of expression, engineering achievements and the thought of a given style. It is worth recalling that the bank's headquarters have always been built in representative places in the city's fabric. Otto Wagner's *Postsparkasse* and *Länderbank* in Vienna are such examples. These buildings represent various forms, but each of them has become an iconic place, stating to the importance of the work, they are a story about architecture and create a kind of dialogue with the recipient.

Umberto Eco in the book *The Absent Structure* defines architecture as a set of signs that communicate through the contained symbolism and shape the user's consciousness.<sup>3</sup> The issue of the identity of the place is not without significance. Discovering identity is capturing a unique mood, appropriate only for a specific place or city. In the process of identifying the city, buildings that are representative of its identity – architectural icons – are extremely important. The city of Vienna is most often associated with an orderly and carefully planned structure of the city<sup>4</sup> – historic and dignified. We can find it in the architecture of the early 20th century, created by Otto Wagner.

In the book entitled *The Hieroglyphics of space, Reading and experiencing the modern metropolis*,<sup>5</sup> we read that a metropolis can be understood as an “amalgam” of objects with repositories of meanings contained. The metropolis is a series of spatial images – hieroglyphs – that can be deciphered to provide access to deeper questions about the city and society. To analyze traces means to analyze the fate of those who left these traces.

## 2. HISTORY OF THE CREATION OF OTTO WAGNER'S BANK BUILDINGS

The architecture of the early 20th century in Vienna was created by outstanding architects whose works had a significant impact on the image of the city. Otto Wagner was one of the leading Austrian architects and urban planners of the Art Nouveau period and the beginning of modernism. He is considered one of the most important pioneers of early modernism, both as the author of numerous architectural designs and theoretical texts.<sup>6</sup>

---

<sup>1</sup> S. Gzell, *Europejskie miasto potrzebuje pomocy*, “Przestrzeń i Forma”, 2015, no. 24, pp. 7–20.

<sup>2</sup> A.M. Wierzbicka, *Architektura jako narracja znaczeniowa*, Oficyna Wydawnicza Politechniki Warszawskiej, 2013, p. 1.

<sup>3</sup> U. Eco, *Nieobecna struktura*, KR, Warszawa 1996, p. 4.

<sup>4</sup> Since the Baroque period, Vienna has been associated with the concept of GroBstadt (Great City). Former creators of space, e.g. Otto Wagner considered shaping the city to be a great challenge of modern architecture.

<sup>5</sup> N. Leach (ed.), *The Hieroglyphics of space. Reading and experiencing the modern metropolis*, Routledge, London 2002, p. 2.

<sup>6</sup> *Otto Wagner (architekt)* [in:] Wikipedia, [https://pl.wikipedia.org/wiki/Otto\\_Wagner\\_\(architekt\)](https://pl.wikipedia.org/wiki/Otto_Wagner_(architekt)) (access: 9.05.2023).

His departure from historicism began as early as the 1880s, when he began to take a more free approach to forms as well as to the construction of buildings. The architect focused on the functionality of the buildings, new structures and materials, introducing the city to a new era.<sup>7</sup>

Wagner became famous for his competition design in 1880 at the Vienna Giro und Kasensverein. This competition idea was used and implemented only in the years 1882–1884 in the first significant public building, i.e. the building of the *Österreichische Länderbank* in Vienna (Ill. 1). The projection was made on a horseshoe plan, the office rooms were arranged on an arched wall, which are serviced from the side of the representative ticket office. The entrance leads to a hall (lobby) designed on a circular plan, from which there is a passage to the main banking hall (Ill. 2), with a semi-circular finish and a large skylight. These original solutions convinced that the architect thus created one of the most innovative office buildings of his time. The façade has clear patterns of palazzo architecture.

It is worth mentioning that in 1884 Wagner also made another competition design for the Austrian Bodenkreditanstalt office building, which was an important stage in the development of design concepts. In this project, the hall is arranged around a grand staircase that gives access to a rectangular banking hall surrounded by offices. This layout is very similar to the one Wagner<sup>8</sup> used two decades later in the building of the *Postsparkasse* (Ill. 3). It is another example that undoubtedly illustrates the changes that took place in architecture at the turn of the 19th and 20th centuries. It was established in the years 1904–1906 in Vienna and is also known as the Postal Savings Bank. The bank building occupies an entire block of buildings. It is interesting that the revolutionary nature of Wagner's ideas is also a continuation of the traditional bank building. A new interpretation of this building is created by placing it in the context of the *fin de siècle* of Viennese culture. The building is a reflection of the changes that took place at the turn of the 19th and 20th centuries.

The building is based on familiar schemes, the organization of the building takes place around a central banking hall with a glass roof and a glass floor (Ill. 4). Such assumptions have already appeared in stock exchange buildings. Heathcote describes this central banking hall as the high nave of a basilica.<sup>9</sup> Wagner designed everything there, from facade details to interior design and furniture. The floor on the ground floor has been designed in an original way, it is made of glass blocks and allows lighting of the underground storey. The main entrance, covered with a glass and aluminum roof, is emphasized by a simple portico (Ill. 3). The façade makes a very original, but at the same time classic impression. It is made of white square marble tiles on the floors and granite tiles with horizontal divisions, two storeys high, forming a plinth. The boards were attached to the wall with aluminum bolts and nuts, which also form a pattern (Ill. 5). This decorative effect of the façade clearly indicates that it is covered with single fractions of stone and does not constitute a whole uniform structure. The use of marble makes maintenance and cleaning of the façade very easy and cheap, another important functional element in Wagner's design. The façade cladding made of boards performs a visual and symbolic function, eliminates the impression of a huge wall, and moreover, the granite one distinguishes the public part from the upper floors constituting

---

<sup>7</sup> E. Steinhardt, *Otto Wagner – wizjoner i architekt* [in:] Ewy zauważenia, <http://ewasteinhardt.pl/index.php/2018/09/11/otto-wagner-wizjoner-i-architekt/> (access: 12.06.2023).

<sup>8</sup> Wagner also designed pavilions of the Vienna S-Bahn station, he was also the creator of the master plan for the modernization of Vienna (1893).

<sup>9</sup> E. Heathcote, *Bank Builders*, Wiley-Academy, Chichester 2000, p. 28.

offices. The precision of the facade made of relatively expensive materials is supposed to give the impression that it is a valuable and well-protected object.

The materials used for the construction are: reinforced concrete, glass, marble, granite, aluminum. There is no influence of historical styles and designs of Italian palaces. Reductive tendencies towards symbolism, which characterizes the Viennese Jugendstil, were articulated by Otto Wagner in the completed building. Nikolaus Pevsner writes about the mentioned building as follows: “there are no traces of old styles or remnants of Art Nouveau, and their absence is much more evident here than in any contemporary Hoffmann and Loos building in Austria”,<sup>10</sup> recognizing the complete dissimilarity of their work.

Wagner’s key idea was to use modern materials through the development of new forms. The harmonious synthesis of building form and functionality was highly praised by critics. Only in the upper part of the building, by the roof, Wagner added decorations, these are statues of women – acroteria (Ill. 6), angels holding laurels in their hands. They were sculpted by Wagner’s collaborator Othmar Schimkowitz.

Otto Wagner created works in Vienna that may testify to the birth of modernism. One of such works is the aforementioned bank. As Lesie Topp writes, this bank is a response to the pragmatic needs of a financial institution, such as openness and security, but also a compromise between modernism and modernity.<sup>11</sup> The architect promoted the use of simple horizontal layouts, flat roofs, subordinated the decoration to the structure and material.

Wagner refined his ideas related to modern architecture and published them in the book *Moderne Architektur* published in 1895. His rational approach has been compared with L. Sullivan. Both architects used the concept of *form follows function*. Wagner was a key figure in architecture and played a large role in creating and continuing the success of the Vienna Secession, although his work was more rational and classical. At a time when Sullivan used organic decorative motifs in bank projects, Wagner pursued his goal of creating functional and modern architecture, which was Postal Savings Bank.

Otto Wagner described his design as “flowing naturally from the nature and needs of the project.”<sup>12</sup> He emphasized that even the smallest part is not made in any traditional form. Historians point out that the building’s main façade appears full of decorative refinements, visual play, and “mock” surfaces. An important role in the rediscovery of the building is played by its individual elements, viewed, subconsciously recorded and thus transferred to the aesthetics of the modern city.<sup>13</sup>

It is worth recalling the words of Danuta Kłosek-Kozłowska, emphasizing that all over the world we are witnessing a growing social recognition of the heritage of cities’ past and a strong identification with it.<sup>14</sup>

---

<sup>10</sup> N. Pevsner, *Pionierzy współczesności: od Williama Morrisa do Waltera Gropiusa*, Wydawnictwa Artystyczne i Filmowe, Warszawa 1978, p. 201.

<sup>11</sup> L. Topp, *Architecture and Truth in Fin-de-Siècle Vienna*, Cambridge University Press, Cambridge, UK 2004, p. 113.

<sup>12</sup> *Ibidem*, p. 3.

<sup>13</sup> It should be noted that in 2018, the Museum of the City of Vienna, on the occasion of the 100th anniversary of the death of the visionary and brilliant architect Otto Wagner (1841–1918), presented an exhibition covering all his achievements.

<sup>14</sup> D. Kłosek-Kozłowska, *Ochrona wartości kulturowych miast a urbanistyka*, Oficyna Wydawnicza Politechniki Warszawskiej, Warszawa 2007, pp. 143–144.

### 3. NARRATIVE OF ARCHITECTURE AND ITS READING

The concept and perception of the city, its architecture, streets, structure as a text has existed in various works of writers since at least the nineteenth century.<sup>15</sup> It is worth mentioning that Victor Hugo, in his novel *Notre-Dame de Paris*, compares the reading of the city to a poem that is not a classical poem, but a poem focused precisely on an object.<sup>16</sup> It is a poem that develops meaning and ultimately the semiology of the city should try to understand it.<sup>17</sup> Moreover, Hugo notes that until Gutenberg's time, architecture was the main writing, the universal writing.<sup>18</sup>

Urban space is full of meanings, contains a lot of stimuli and information.<sup>19</sup> It also has another (much more important than physical) symbolic dimension. It consists of values and meanings read by the users of the space, which are given to certain objects. It should be mentioned that the location of the object plays an important role here, as it determines the status of the object. The following elements are also related to it: transport accessibility, prestige of the district, beauty of the area, proximity to attractive functions, etc. The representative character of the building justifies its location in the city center area. The buildings of the *Österreichische Länderbank* and the *Postsparkasse* occupy such a place. *Österreichische Länderbank* is located at one of the representative streets of Hohenstaufengasse 3, while *Postsparkasse* at Georg-Coch-Platz 2, at one of the most important Viennese squares from the turn of the century with works of Viennese Secession and late historicism. It is a small square created by a beautiful complex of representative buildings from the beginning of the 20th century (Ill. 3). There are streets and squares specially designed to see the architecture from a specific place.<sup>20</sup>

It is worth mentioning that Kazimierz Wejchert draws attention to phenomena occurring in real space, i.e. observed by city dwellers. He compares the urban space to a structure in which people reside in various ways.<sup>21</sup>

Giving sense, meanings and functions to specific objects makes users read specific codes and semiotic ciphers. Experiencing architecture begins with contact at a distance, seeing the building for the first time. Then we deal with the transmission of meanings, spatial shape, elevation and its elements. If the building interests us, we want to get to know it, we approach it and look at it closely, and finally enter its interior. With regard to architecture, the dominant component of the human living environment, the need to make assessments applies to every user and recipient, almost every person. The substantive scope of these assessments is very wide, and the subject matter of the assessments, from the point of view of their objectives, is very diverse and substantively selective. Watching the architecture is like a spectacle. An

---

<sup>15</sup> In addition to Wiktor Hugo, metropolises and their interpretation were written by, among others, Frank Hessel and Louis Aragon.

<sup>16</sup> R. Barthes, *Semiology and the Urban* [in:] N. Leach (ed.), *Rethinking Architecture. A reader in cultural theory*, Routledge, London 1997, p. 172, <https://concreteculture.files.wordpress.com/2009/02/semiology-and-the-urban.pdf> (access: 3.06.2023).

<sup>17</sup> N. Leach (ed.), *The Hieroglyphics of space, op. cit.*, p. 4.

<sup>18</sup> W. Hugo, *Katedra Marii Panny w Paryżu* (original title *Notre-Dame de Paris*), Państwowy Instytut Wydawniczy, Warszawa 2010, p. 107.

<sup>19</sup> K. Wejchert, *Przestrzeń wokół nas*, Fibak Noma Press, Katowice 1993, p. 10.

<sup>20</sup> S.E. Rasmussen, *Odczuwanie architektury*, Wydawnictwo Murator, Warszawa 1999, p. 40.

<sup>21</sup> K. Wejchert, *op. cit.*

encounter can be in motion, in a mood created by light and shadow, and the same thing can create different sensations. The mere fact of staying, entering and empathizing with the real space evokes emotions directly related to contact with a nearby building.

As Maria Misiągiewicz<sup>22</sup> writes, contemplative observation, intertwined with thinking that seeks and interprets the world of things and events, becomes an engaging experience, a game of tracking the diversity of configurations of architectural solids. Entering the world of architecture should be equated with experiencing, understanding and interpreting. Architecture is also the result of information, and the symbol becomes its essential element. A sign as a symbol. This is a very important aspect, because the essence of architecture is not its physical presence, but its meaning. Symbolism as a means of artistic expression occurs mainly in such architectural objects as banks, objects related to culture and art (museums, theaters, concert halls, cinemas), seats of state authorities and the judiciary, office buildings of large companies, etc.<sup>23</sup>

Barthes writes about the growing awareness of the function and importance of symbols in urban space.<sup>24</sup> There are places that are perpetuated as a symbol of the city in themselves. Banks carry a symbolic value and were one of the first to dominate the structure of the city, and more specifically in the very center. It should be stated that these buildings have always occupied an important place in the hierarchy of objects and have been exposed. However, only some of them can be considered as special forms that play the role of a symbol (sign) and are recognized. The growth of the city's time expressed in spatial symbols can be read differently in different cities, but each city, if we want it, will allow us to feel its time. We just need to tune in to the perception of its space, as well as read the rhythm of the city's past through it.<sup>25</sup> Buildings, both old and new (in this case, banking facilities) which stand out from the surroundings, are characteristic and identify the place, thus becoming a showcase of the city. In Vienna, the buildings of Otto Wagner's *Postsparkasse* and *Länderbank* represent different forms, but each of them has become a key place testifying to the importance of the work. While *Länderbank* is a type of palazzo located in a compact urban development, *Postsparkasse* can be considered a form that stands out in space. The condition is the originality of the form, its memorability and circumstances associating its existence only with a given place or content.

Places that stand out in the city area due to their characteristic features create sequences of space that are easy to identify in the city.

#### 4. CITY–METROPOLIS

The metropolis is a complex network of social interactions and plays an important role in contemporary society. It creates our idea of the modern world. In the era of global tourism, advertising and marketing, cities such as Vienna, London, New York, Paris gain international importance and go beyond their status. We read these cities as emblems of their nations, but also symbols of civilization. In order to fully understand them, we also need to understand modern times in a sense.

<sup>22</sup> M. Misiągiewicz, *Podróż w czasie i przestrzeni*, "Czasopismo Techniczne" 2011, no. 3-A, p. 97.

<sup>23</sup> A. Niezabitowski, *Narracja architektoniczna – interpretacje czy fakty empiryczne?*, "Kwartalnik Architektury i Urbanistyki" 2006, no. 1, pp. 5–17.

<sup>24</sup> R. Barthes, *op. cit.*, p. 187.

<sup>25</sup> K. Kucza-Kuczyński, *Czwarty wymiar architektury miasta*, Arkady, Warszawa 1982, p. 139.



III.1. Facade of the *Österreichische Länderbank* building in Vienna, palazzo architecture patterns (source: photo by author, 2015).



III. 2. The banking hall in the *Österreichische Länderbank* in Vienna, source: [https://commons.wikimedia.org/wiki/File:Gro%C3%9Fer\\_Kassensaal,\\_Otto\\_Wagner\\_L%C3%A4nderbank\\_1.jpg](https://commons.wikimedia.org/wiki/File:Gro%C3%9Fer_Kassensaal,_Otto_Wagner_L%C3%A4nderbank_1.jpg) (access: 23.06.2023).



Ill. 3. Entrance facade of the *Postsparkasse* in Vienna, Georg-Coch-Platz 2 (source: photo by author, 2015).



Ill. 4. The main banking hall in the *Postsparkasse* building with a skylight and a glass floor (source: photo by author, 2015).



Ill. 5. Facade detail (marble slabs) of the *Postsparkasse* building (source: photo by author, 2015).



Ill. 6. Statue of a woman at the top of the *Postsparkasse* building (source: photo by author, 2015).

The metropolis is like a patchwork of traces of human existence. It is a series of spatial images – modern hieroglyphs – that can be deciphered to provide basic questions about society.

The difference between semiology and phenomenology is like that between reading and experiencing, and it is not the same for everyone. However, these phenomena should be treated as interdependent. The problem of “reading” the environment concerns not only perception, but it is a matter of opening other senses to the possibility of creating the discovery of phenomena.

The system of connections (narrative) in the architecture of meaning is characterized by the mode of operation, by the area of importance, nature, number of signs and symbolic representations, by elements or sets of elements in which a given story is shown, and by the mode of functioning.

David Frisby<sup>26</sup> analyzes the modern metropolis. The author points out that metropolises can be seen as a form of hieroglyphic text to be decoded. This is, of course, an important issue, because, by definition, architecture should be a carrier of readability. Moreover, the author states that built forms are also given a representative, symbolic value in material and social hieroglyphics.

In turn, Barthes<sup>27</sup> writes that the city talks to its inhabitants and that we should understand the play of signs and also understand that every city is a structure. The eloquence and strength of the emotional impact of a block is determined by its expressive power through the impression it makes and leaves on us. An interesting opinion regarding the interpretation of the architecture of the city of Vienna at the turn of the 19th and 20th centuries was expressed by Otto Wagner, who stated that the metropolis was “incomprehensible.”<sup>28</sup> Not everyone shares this opinion, because Vienna has remained and remains a complex and interesting mix of old and new values. Some architectural forms remain in history for longer and are permanently associated with the city’s culture.

## 5. SUMMARY

Buildings are the basic element of the city’s structure. Getting to know architecture can become an attempt to read the principles of the artist’s artistic idea. The narrative aspects concern in particular such phenomena as the system of connections and semantic sequences. There is a tendency to find appropriate forms of prestige of bank buildings in order to clearly and convincingly express such and not other phenomena – dominance, power and importance of power, strength and attractiveness. The observer is convinced of the soundness of the banking institution.

Otto Wagner’s bank architecture contributes greatly to identity building, is a significant element of the spatial environment and conveys ideas and emotions, enabling us to identify with space. It is related to the culture and history of the city and is an important element of

---

<sup>26</sup> D. Frisby, *The Metropolis as Text: Otto Wagner and Vienna’s “Second Renaissance”*, [in:] N. Leach (ed.), *The Hieroglyphics of space. Reading and experiencing the modern metropolis*, Routledge, London 2002, pp. 15–30.

<sup>27</sup> R. Barthes, *op. cit.*, p. 171.

<sup>28</sup> O. Wagner, *Moderne architektur*, Wentworth Press, 2018.

the narrative. The city is not only a collection of transport networks, buildings, parks, rivers, but most of all it contains traces of human existence.

## References

- [1] Barthes R., *Semiology and the Urban* [in:] N. Leach (ed.), *Rethinking Architecture. A reader in cultural theory*, Routledge, London 1997, pp. 165–172, <https://concreteculture.files.wordpress.com/2009/02/semiology-and-the-urban.pdf> (access: 3.06.2023).
- [2] Eco U., *Nieobecna struktura*, KR, Warszawa 1996.
- [3] Frisby D., *The Metropolis as Text: Otto Wagner and Vienna's "Second Renaissance"*, [in:] N. Leach (ed.), *The Hieroglyphics of space. Reading and experiencing the modern metropolis*, Routledge, London 2002, pp. 15–30.
- [4] Gzell S., *Europejskie miasto potrzebuje pomocy*, "Przestrzeń i Forma", 2015, no. 24, pp. 7–20.
- [5] Heathcote E., *Bank Builders*, Wiley-Academy, Chichester 2000.
- [6] Hugo W., *Katedra Marii Panny w Paryżu* (original title *Notre-Dame de Paris*), Państwowy Instytut Wydawniczy, Warszawa 2010.
- [7] Kłosek-Kozłowska D., *Ochrona wartości kulturowych miast a urbanistyka*, Oficyna Wydawnicza Politechniki Warszawskiej, Warszawa 2007.
- [8] Kucza-Kuczyński K., *Czwarty wymiar architektury miasta*, Arkady, Warszawa 1982.
- [9] Leach N. (ed.), *The Hieroglyphics of space. Reading and experiencing the modern metropolis*, Routledge, London 2002.
- [10] Misiągiewicz M., *Podróż w czasie i przestrzeni*, "Czasopismo Techniczne" 2011, no. 3-A, pp. 95–99.
- [11] Niezabitowski A., *Narracja architektoniczna – interpretacje czy fakty empiryczne?*, "Kwartalnik Architektury i Urbanistyki" 2006, no. 1, pp. 5–17.
- [12] *Otto Wagner (architekt)* [in:] Wikipedia, [https://pl.wikipedia.org/wiki/Otto\\_Wagner\\_\(architekt\)](https://pl.wikipedia.org/wiki/Otto_Wagner_(architekt)) (access: 9.05.2023).
- [13] Pevsner N., *Pionierzy współczesności: od Williama Morrisa do Waltera Gropiusa*, Wydawnictwa Artystyczne i Filmowe, Warszawa 1978.
- [14] Rasmussen S.E., *Odczuwanie architektury*, Wydawnictwo Murator, Warszawa 1999.
- [15] Steinhardt E., *Otto Wagner – wizjoner i architekt* [in:] Ewy zauważenia, <http://ewasteinhardt.pl/index.php/2018/09/11/otto-wagner-wizjoner-i-architekt/> (access: 12.06.2023).
- [16] Topp L., *Architecture and Truth in Fin-de-Siècle Vienna*, Cambridge University Press, Cambridge, UK 2004.
- [17] Wagner O., *Moderne architektur*, Wentworth Press, 2018.
- [18] Wejchert K., *Przestrzeń wokół nas*, Fibak Noma Press, Katowice 1993.
- [19] Wierzbicka A.M., *Architektura jako narracja znaczeniowa*, Oficyna Wydawnicza Politechniki Warszawskiej, Warszawa 2013.

## Author's Note

**Krystyna Strumillo, PhD, Arch.**

Assistant professor at the Institute of Architecture and Urban Planning of the Lodz University of Technology, in the Department of Urban Planning and Urban Revitalization. Research interests relate to sustainable architecture and the city as well as cultural landscape.

[krystyna.strumillo@p.lodz.pl](mailto:krystyna.strumillo@p.lodz.pl)