

# Impact of Multipurpose Culture Spaces on Postindustrial European Cities

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## Abstract

*From the beginning of human history and civilization, the meaningful architectural pieces have been widely visited by the millions of tourists, frequently called themselves pilgrims, merchants or conquerors. Even though they have been not aware of the fact, that they were really tourists, they have often underlined their appreciation to the architecture of visited or conquered foreign cities, in the documents which we can find in the libraries and archives all over the world. In the past centuries the most prestigious buildings and urban spaces were usually connected with the manifestation of civic or religious power and they were those, which have been admired the most.*

*In the era of globalization, situation have changed. The democracy and transparency of the civic power together with the simplicity of sacral architecture have moved the interest of the tourists to the other public objects. The historical monuments and urban masterpieces are still the most attractive for the millions of tourists. But to attract more people, the post-industrial European cities have needed to invent new urban attractions and create new monuments. The ones without the remarkable historical heritage would like also benefit from the mass tourism, and now- they can. Nowadays, that are the museums, operas and other public buildings connected with culture, together with new kind of public spaces, which brings an enormous amount of tourists to the European cities. For the humans of post-industrial civilization, the single object has become already not enough to be attracted by. Multipurpose complexes of culture objects, hybrid culture buildings and public spaces devoted to the presentation of art and the achievements of civilization appeared in numerous European cities within the last twenty-five years. Those complexes strongly contributed to the revitalization of some degraded areas and districts and to the touristic promotion of the cities where they had come into existence. In the paper, the new attempt of such a complex, which have appeared recently in one of the major Poland cities, on the background of the most prominent European example will be presented, to help formulate the new theoretical reflexion.*

Keywords: multipurpose culture space, revitalization, tourism

## Introduction

The turn of the 18<sup>th</sup> century together with the ideals of the Enlightenment period brought about a fashion for travelling and visiting historic edifices and cities. It all began with rich social strata, then mass means of transport became more accessible. *Civil* tourism unrelated to religious, military or business needs was more and more popular all over the world. Urban tourism has always been one of its main trends. Historical cities in Europe and the Mediterranean Sea basin, the monuments of Mesoamerica and the Far East or even – relatively young in this category – American cities attract millions of tourists every year. In the centres of numerous European cities, with unique urban layouts shaped over the span of centuries on the basis of changing ideas and styles, we can find a lot of highest-class monuments. Some of them entered the UNESCO World Heritage List. In the past centuries the most prestigious buildings and urban spaces were usually connected with the manifestation of civic or religious power and they were those, which have been admired the most.

The oldest districts of some historical cities on the European continent are getting depopulated and changing into prestigious tourist areas filled with public buildings which have diverse functions – sacral and secular – as well as the seats of administration at various levels. Hotels seem to remain the only residential buildings in such areas. Arranged in little historical tenements with all the contemporary conveniences and without any nuisances, they idealize the image of life ages ago and use some nostalgic ideas of a city to build economic success. It may be exemplified by Venice which is still losing its permanent inhabitants or Krakow where rising rents are not supported by improved living conditions in the area of the medieval urban tissue. This situation forces less wealthy residents to look for flats beyond the central zone. Paradoxically, such a state mainly concerns cities which are the most popular with tourists. The pressure of capital strongly connected with the service of tourist traffic makes these areas lose their authenticity and become similar to each other. They turn into open-air ethnographical museums which are much more manageable than a live urban tissue.

## Districts of culture

The central zones naturally include most buildings and architectural and urban complexes whose functions are related to the popularization and promotion of culture (museums, theatres, opera houses, philharmonic halls) in a given city. These objects and related representative public spaces prove the status of a city and, in many cases, become its showcases on a par with historical monuments. Mario Botta's sentence: *Museum is the cathedral of our times* is still valid and refers to the remaining objects of culture, too. The historical monuments, like Colosseum and St. Peter's in Rome or Palace de Versailles, and urban masterpieces as Piazza de Campo in Siena or Main Market in Krakow are still the most attractive for the millions of tourists, even though their function might have changed throughout the centuries. But to attract more people, the post-industrial European cities have needed to invent new urban attractions and create new monuments. In many cities, years of planning and marketing actions have led to the formation of prestigious districts – controlled by the public and private sector – where the dominating function related to the promotion of culture is accompanied by exclusive stores and restaurants, expensive hotels and residences, elegant and well-groomed public spaces. There are some examples of cinema, theatre or museum districts attracting crowds of tourists<sup>1</sup>. They are usually situated in metropolitan cities which will be exemplified in the further part of this article by a museum district in Frankfurt-on-the-Main as well as London's West End and South Bank. The sources of such a process should be searched out in the monumental layouts of nineteenth-century complexes of museum buildings, such as the Pinacotheca in Munich<sup>2</sup>, Museumsinsel<sup>3</sup> with Altes Museum<sup>4</sup> in Berlin or a layout at the Imperial Forum in Vienna<sup>5</sup>.

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<sup>1</sup> For instance, theatre districts: Broadway in New York or West End in London which generate enormous traffic of tourists who often come just for one or two days to watch a chosen show.

<sup>2</sup> Alte Pinakothek, Leo von Klenze (1816-1830) with later: Neue Pinakothek and Pinakothek der Moderne (2002); cf. Peressut L.B., *Musei – architettura 1990-2000*, Federico Motta Editore, Milano 1999. In recent years, this complex has been complemented with the new *Brandhorst Museum* designed by Sauerbruch & Hutton Architects – cf. Fernandez-Galiano L. (ed.) *Museos del Mundo – Twelve World Museums*, Arquitectura Viva Monografias 139 (2009), Madrid, Septiembre-Octubre 2009

<sup>3</sup> Berlin's Museum Island, situated on the Spree River, marks the cultural centre of the German capital city. This complex includes the following objects: Altes Museum, Alte Nationalgalerie, Bode Museum, Neues Museum and Pergamon Museum. 70% of the buildings were destroyed in wartime; reconstruction is still in progress, complemented with new forms and functions.

<sup>4</sup> Altes Museum in Berlin, designed by Karl Friedrich Schinkel in 1823-1830, is considered the first modern museum building and a model museum as a monumental building; cf. Peressut L.B., *ibid.*, pp. 10-13.

<sup>5</sup> The complex of the twin Museum of the History of Art and Museum of Natural History implemented together with the entire layout of the Imperial Forum as an extension of the Hofburg axis by Gottfried Semper in 1871-1891. The complex of *MuseumsQuartier* came into being on the closure of this axis one decade ago; cf. also: Gyurkovich M., *Współczesne muzeum w strukturze miasta*, Monograph 350, CUT Press, Krakow 2007, Dąbrowska A., *Gottfried Semper – dwusetna rocznica urodzin*, [in:] *Architektura – murator*, No. 1/2004

Complexes of monumental museum buildings together with accompanying public spaces made *enclaves of elegance*, attractive places which one should visit, far from the troublesome urban functions – developing industry, trade fairs, overpopulated residential districts or transport junctions – in the thick tissue of the 19<sup>th</sup>-century city, just like other public buildings: theatres, churches or administrative objects. Better, prettier and more expensive tenements and residential houses – palaces at first, then urban villas – were usually built near such places. The distinguishment of urban spaces through cultural functions were a planning tool used for a long time – sometimes without full awareness. Even at present, the accumulation of functions related to the promotion of culture in the limited area of a city gives similar spatial results.

Frankfurt is generally acknowledged as the capital city of European business which is proven by high-risers of steel and glass rising in its western part, in the vicinity of the river and the railway station as well as the seat of the European Bank. It could also be confirmed by one of the biggest junctions of aerial transport in continental Europe and vast areas meant for exhibitions and trade fairs. The status of the city is also shown by a peculiar museum district extending on the south bank of the Main River opposite the historical centre severely destroyed during World War II and complemented with chaotic residential and service buildings. Frankfurt's Museumsufer<sup>6</sup> includes more than ten objects, mostly adapted historical little palaces and villas situated in beautiful gardens with accompanying implementations from the 1980s and 1990s designed by Richard Meier<sup>7</sup>, Gustav Peichl<sup>8</sup>, Oswald Matthias Ungers<sup>9</sup> or Gunter Behnisch<sup>10</sup>. The museums are connected by a riverside boulevard from which a view of the centre on the other side extends; direct passageways joining the gardens were suggested between some of them. A pedestrian bridge connects the complex with the centre. Some other big museums are located in the vicinity of the bridge. The museums of Frankfurt remain in close visual and spatial relationships with one another. Old and new buildings form the readable, rhythmical southern frontage of the Main. One could also say that the museum buildings on both sides of the river form a gateway flanking the pedestrian bridge, used by tourists as well as the inhabitants during their afternoon and weekend strolls, from the south and the north. The decision about the implementation of new buildings and the adaptation of some little riverside palaces for the purposes of the museums, taken by the municipal authorities in the mid-1970s, contributed to the activation of the districts located on the south bank, their increased prestige and the influx of investors as well as formed a representative framework for the river and the accompanying green areas.

For more than four centuries, London has been one of the most important global metropolises<sup>11</sup> which – as far as the number and diversity of cultural offers is concerned – may compete against New York only<sup>12</sup>. The polycentrism of this city and its complicated urban layout is strongly opposed to the cities in the

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<sup>6</sup> Cf. A. Kiciński, *Muzea. Strategie i dylematy rozwoju*, Warsaw University of Technology Press, Warsaw 2004

<sup>7</sup> The Museum for the Decorative Arts uses white, partially transparent architecture which perfectly intermingles with the surrounding greenery of the palace garden; it was designed as the extension of an existing 19<sup>th</sup>-century house which was incorporated into the new composition; 1979-1985, cf. Jodidio Ph., *Richard Meier*, Taschen Köln – Lisboa – London – New York – Paris – Tokyo, 1995.

<sup>8</sup> The extension of Städel Museum, a three-storey new part of the building covered with sky-blue slabs of polished marble, is externally and internally in the esthetics of postmodernism characteristic of Peichl and the Vienna School; added to the neo-classicistic little palace of the existing museum, remote from the boulevard, it can be seen in the perspective of the street and from the garden; 1987-1990, cf. Amsonit W., *European Architects*, Taschen Köln – 1991.

<sup>9</sup> The Museum of Architecture in Frankfurt – designed by O.M. Ungers 1985-87; cf. [www.architekturmuseum.de](http://www.architekturmuseum.de)

<sup>10</sup> Museum für Kommunikation was designed on a narrow plot between old urban villas as the extension of the existing museum institution. The deconstructionist body of the museum makes an interesting accent in the frontage of the riverside boulevard; cf. A. Kiciński, op. cit.

<sup>11</sup> It is a genuine global city, not just a city of the globalization era, which is proven by many researchers, e.g. Z. Bauman, P. Lorens

continental part of Europe. Its apparent spatial chaos reflects both the history of the city<sup>13</sup>, its dynamic, multi-polar development and administrative structure. This unusual mosaic has several specialized areas – *districts* related to the promotion of diverse cultural and artistic achievements. Undoubtedly, the most famous of them is London's theatre district – West End. The first theatre in this part of the city – Theatre Royal came into existence in 1663. These days, there are about forty theatres in the area limited by the streets: Strand, Oxford Street, Regent Street and Kingsway– the exact city centre neighbouring on the crucial public spaces of the British capital. Most theatres were built in the Victorian and Edwardian epoch, i.e. in the 19<sup>th</sup> and the early 20<sup>th</sup> century. As most of them are historic objects, the process of adjusting them to the contemporary requirements of spectators' safety and comfort is costly and complicated. There are no close visual or spatial relationships between the theatres, being mostly private possessions, scattered across this vast area.

South Bank – the south waterfront of the Thames River – is of completely different character. Like in Frankfurt, some intentional, long-term actions, aiming at the revitalization of the area by means of public objects with a cultural function, have been taken up. Southbank Centre was founded on the occasion of *the Festival of Britain* in 1951 on the south bank in the river bend, opposite the abovementioned theatre district connected by Waterloo Bridge, with a fantastic view of the city panorama from the Houses of the Parliament to St Paul's Cathedral and the City.

Southbank Centre is one of the largest arts centres in the world, occupying a 21-acre site in the midst of London's most vibrant cultural quarter. The site consists of the Royal Festival Hall (reopened in 2007), the Hayward Gallery, Queen Elisabeth Hall and the Saison Poetry Library. Southbank Centre offers a wide-ranging artistic programme including classical & world music, rock & pop, jazz, dance, literature and the visual arts. Every year more than 1,000 musicians and artists perform at Southbank Centre, and 22 million visitors come to site, making it one of the most popular cultural destinations in the Great Britain. In the direct neighbourhood of the Centre, there are also: the Royal National Theatre with three stages, the National Film Theatre and one of the latest attractions – the London Eye. On the occasion of the millennial anniversary, the open public spaces which accompany the buildings were revitalized and connected by a riverside promenade which extends farther to the east. More cultural objects – the Tate Modern<sup>14</sup> and the reconstructed Shakespearian Globe Theatre, joined by a footbridge designed by Lord Foster (Millennium Bridge) to the City and St Paul's Cathedral – are located nearby. The programme of revitalizing London's docklands, commenced in the mid-1980s, abounds with public implementations which make the south waterfront of the Thames – an area which was associated with poverty and backwardness for many decades – attractive<sup>15</sup>. A multipurpose complex of culture at South Bank is characterized by a well thought-out plan and interesting open-access public spaces. Located close to the international Waterloo Station and conveniently connected by the network of public transport with the other parts of the metropolis, it ranks among the main tourist attractions in London.

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<sup>12</sup> As Sir Richard Rogers claims – cf. Rogers R., *Cities for a small planet*, faber&faber, London, 1997.

<sup>13</sup> Similarly to continental centres, it has been gradually absorbing the urban and rural organisms which surround it for centuries. However, it was practically spared by direct war actions (except for Nazi bombing raids during World War II) which changed the image and spatial layout of many European cities in the last three centuries.

<sup>14</sup> The Tate Gallery of Modern Art in London, in the revitalized 19th-century power plant Bankside – designed by Jacques Herzog and Pierre de Meuron with a team, 1994-2000; the design bibliography is comprehensive, cf. e.g. Peressut L.B., *op. cit.*, Kiciński A., *op. cit.*; Gyurkovich M., *Współczesne muzeum...*, *op. cit.* and others.

<sup>15</sup> Many designs have not been implemented, e.g. the revitalization of Southbank Centre itself by R. Rogers, 1994 – cf. Rogers R., *op. cit.*

In the presented cases, sequences of spaces formed at the meeting point with public buildings devoted to culture, with original contemporary or historical and monumental architecture, have become so recognizable that they changed tourists, the inhabitants, the municipal authorities and investors' reception of entire districts. Although they differ in character, *districts of culture* in metropolitan European cities arouse similar associations in their residents' consciousness and fulfill similar assignments in their development. Objects related to the promotion of culture have become significant determinants of the quality of the public space of the cities, elements building their prestige and generating tourist traffic in defined areas.

### **Multipurpose cultural complexes**

Multipurpose complexes of culture objects, hybrid culture buildings and public spaces devoted to the presentation of art and the achievements of civilization appeared in numerous European cities within the last twenty-five years. They were usually located in central areas or those abandoned by industry, armed forces or – mostly railway – service transport moving beyond the city borders. The implementation frequently began with a single object which acted as an urban catalyst attracting more and more investments with a similar profile, sometimes they were implementations of holistic designs, complemented with new elements after years.

From the perspective of nearly ten years of functioning, the *MuseumsQuartier*<sup>16</sup> complex in Vienna can be regarded as one of the most successful European implementations of this type in the previous twenty-five years. The history of this complex with four main stages of development<sup>17</sup> began in 1719 when Emperor Charles VI commissioned Johann Bernhard Fischer von Erlach to commence constructing new imperial stables (finished in 1723) on a hill outside the city fortifications. It was the first element of the extension of the Imperial Residence Hofburg<sup>18</sup>. The building with its monumental 350-metre façade responding to the bodies of palace situated on the opposite side, suggested by J.B. Fischer von Erlach, still remains one of the longest baroque edifices in Vienna. Most of the historical architectonic structure of today's complex, together with the rebuilt internal façade of the original baroque building, come from that period, too. In 1921, the unused stable complex became the seat of *the Vienna Trade Fair* whose name was changed into *the Market Palace*. In 1979, an underground car park was opened in Museumstrasse (in front of the complex). Since then, debates, discussions and competitions have taken place concerning the transformation of the complex into a museum space which finally led to the construction of *MuseumsQuartier* opened in 2001 – then the largest complex of culture buildings in Europe, visited by several million tourists yearly.

This is a simplified history of the architectonic structure of the complex of former stables – today's *MuseumsQuartier*. However, it would not be complete without outlining its historical and present urban context which is necessary for understanding the logic and significance of this complex in the spatial structure of the centre of Vienna – in the past and these days. Ludwig von Förster was the initiator of the

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<sup>16</sup> *MuseumsQuartier Wien*, designed by Ortner & Ortner (Laurids Ortner, Manfred Ortner and Manfred Wehdorn), 1986-1990 (two-stage competition), 1998-2002 (implementation) – the complex was formally opened in May 2001, cf. e.g. Boeckl M. ed., *MuseumsQuartier Wien – Die Architektur*, edition Architektur aktuell 03, Springer Verlag, Wien – New York, 2001

<sup>17</sup> Together with the latest intervention – five main stages of development: the baroque phase in 1721-1725 (J.B. Fischer von Erlach and J.E. Fischer von Erlach); the historicizing phase around 1885 (L. Meyr); the interwar phase in 1918-1938; the phase of postwar extension after 1945, and the latest intervention finished in 2001 – cf. Gottfried M.A., *Der schöne Schein Anpassung als Wiener Bauprinzip*, [in:] Boeckl M. ed., *MuseumsQuartier Wien – Die Architektur*, op. cit., p. 16.

<sup>18</sup> Cf. e.g.: Lorenz H., *Die barocken Hofstallugen Fischers von Erlach*, [in:] Boeckl M. ed., *MuseumsQuartier Wien – Die Architektur*, op. cit., pp. 18-25

nineteenth-century rebuilding of Vienna. The first suggestions that museums should be founded opposite Hofburg came from him in 1862. Eventually, in 1870, the Emperor commissioned Gottfried Semper to prepare a design of the layout of the Imperial Forum (*Keiserforum*) comprising two museum buildings, a new theatre and the extension of the palace together with a connecting representative park layout. The construction of twin museums (of Art and of Natural History) according to Semper and Hasenauer's design commenced in 1871. The Museum of Art was formally opened in 1891. The bodies of the museums, Maria Teresa Square between them and the new southern wing of Hofburg were finished before 1900. Before World War I ended and in the interwar period, many more architectural and urban concepts, which assumed closing Maria Teresa Square from the west, were presented. They proposed new buildings in place of the demolished estate stables<sup>19</sup>. None of them were implemented. Nevertheless, the unfinished Imperial Forum surprises with its uniform urban composition. It is undeniably one of the most important public spaces in the city for the Austrians' national identity. Neighbouring on the Vienna Opera House, the City Theatre, the City Hall and the Parliament, it is one of the most popular places with tourists.

Thus, little wonder that discussions on the future of the complex of imperial stables, located at the end of this monumental layout, and accompanying architectural contests lasted for almost twenty years. Ortner & Ortner's winning design from the second phase of the competition in 1990 differed a lot from the final implementation. First and foremost, it assumed an altitude dominant feature in the shape of an overlooking tower which was abandoned for restoration reasons. Within fifteen years of planning, designing and building, the functional programme of *MQ* altered, too. After the competition was settled, Prof. Manfred Wehdorn joined the designing team at the government's request which outraged European architectural communities which feared that new structures would be designed in the historicizing style. However, it did not happen – quite the contrary, it contributed to the positive completion of the entire implementation and the clear isolation of the historic substance from the newly-designed one<sup>20</sup>.

The entire complex of *MuseumsQuartier*, implemented in stages from 1998 till 2002, eventually consists of more than ten cultural institutions<sup>21</sup>. Its main functional elements are: Leopold Museum, MUMOK (*Museum Moderner Kunst*), Kunsthalle Wien, Halle E+G, ZOOM Kindermuseum combined with the Children's Theatre, Wien-Extra-Kinderinfo, Tanzquartier Wien, Architekturzentrum Wien; moreover, it has some bookshops, cafes, shops, applied art galleries, artistic studios, multimedia spaces as well as flats for artists and guestrooms. Three new buildings composed into the restored complex make a contemporary architectural intervention. Two museums – Leopold Museum and MUMOK are located in minimalist bodies arranged in the main internal courtyard of the complex, while Kunsthalle Wien – in place of the former *Summer Manege* and the so-called *Hall E1*. The austere monumentality of the architecture of the three new objects, of which one (MUMOK) is finished with dark graphite, the second (Leopold Museum) – with white stone from the outside and the inside, the third – with orange brick, contrasts with the light beige historical buildings of the remaining parts of the complex. They were

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<sup>19</sup> In 1912, Otto Wagner presented his design of a monumental museum building in the spirit of eclecticism. Hans Mayr (1902) and Josef Hannach (1912) suggested monumental buildings of a cathedral and an imperial crypt topped with domes and surrounded by colonades with pompous squares in the front. Two suggestions from Wagner's disciple – Rudolf Perco seem interesting. In 1918, he presented his design of a monument to the war casualties in the spirit of Wagner's Art Nouveau. In 1934, he proposed the implementation of an enormous ecumenical cathedral complex named *David's Tent* which would become a monumental counterpoint for Hofburg. That layout required demolishing the stables as well as a big part of the district of Mariahilf. What is surprising, the Nazi-like design by H. Kutchera and A. Ubl from 1941 lionized the baroque stables and remained them intact – *ibid.*, pp. 29-32

<sup>20</sup> Cf.: Wehdorn M., *Sanierungs-Politik*, [in:] Boeckl M. ed., *MuseumsQuartier Wien – Die Architektur*, op. cit., pp. 113-117

<sup>21</sup> Cf. *MQ*'s current website [www.mqw.at](http://www.mqw.at); from publications e.g. Boeckl M. (ed.), *MuseumsQuartier Wien – Die Architektur*, op. cit.; Gyurkovich M., *Współczesne muzeum w strukturze miasta*, Monograph 350, CUT Press, Krakow 2007

adapted to new functions, often thoroughly rebuilt inside, sometimes even extended from the internal courtyards, for instance with the brick body of Kunsthalle connecting both museum buildings, hidden in the front behind the historical façade. In spite of this, according to the restorer's recommendations, their silhouette and detail of the façade were not transformed much in the course of implementation. The most valuable fragments of their internal structure were preserved and suitably exposed, too.

The unusually complicated functional layout of *MQ* was defined clearly through a system of open and covered public access spaces which open to one another. This system, with its *alleys* and squares, has a precisely defined spatial composition with local internal accents and dominant features, hardly visible from behind the quarter walls which was one of the restorer's requirements. They remain, however, in close relationships with the surrounding urban space of the historical centre of Vienna, especially with the complex of the Imperial Forum, making its culmination. The situation of a multipurpose complex of buildings whose functions are related to culture at the end of the most representative public space in the city, within its historical centre, made it possible to incorporate its urban interiors into the system of the elements of a spatial structure which are significant for the status and identity of Vienna. This implementation is also a successful example of preserving some declined historic objects as well as revitalizing a central fragment of the city which contributed to enriching it with modern tourist attractions and interesting urban public spaces.

Investments in public objects related to the promotion of culture, which had their boom days at the end of the previous century in Western Europe and America, still remain in the sphere of plans in Poland. Several dozen objects implemented in recent years are just a drop in the ocean of needs in the scale of the entire country with forty million people after almost sixty years of sloppiness in this field. Individual objects prevail and there is no impetus of the caliber of the presented Western examples. However, some of them complement the existing cultural and tourist offer in the cities and jointly create new multipurpose complexes of culture.

Krakow – the second biggest Polish city, the former capital of the country (for five centuries) – has pretensions, not without a reason, to being its cultural and scientific capital<sup>22</sup>. From among big urban centres, it suffered the least in the war years 1939-1945 which can be proven by the fact that it has the highest number of objects registered as monuments in Poland<sup>23</sup>. The city was founded according to the Magdeburg Law in 1257 (the so-called Grand Foundation) which eventually combined more than ten earlier settlements, connected with each other and with the Royal Castle on Wawel Hill, into one organism. The historical centre of Krakow, colloquially called the Old Town whose urban layout is still readable, entered the UNESCO List of World Cultural and Natural Heritage over thirty years ago. The number of cultural and scientific institutions and historic objects with high architectural and artistic values makes 7-9 million tourists visit the city every year. It is safe to say that the centre, where the inhabitants' normal lives go on, is slowly turning into a museum city despite the abovementioned influx of capital, mainly related to the service of increasing tourist traffic. In spite of this, or perhaps owing to this, several new architectural implementations related to the promotion of culture have sprung up in recent years in the limited space of the Old Town and its nearest neighbourhood. They include: *Pavilion Wyspiański 2000* at Wszystkich Świętych Sq.<sup>24</sup>, the restored Gallery of 19<sup>th</sup>-century Polish Art in the Cloth Hall in the Main Market Square<sup>25</sup> which forms a multipurpose museum complex at the heart of the

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<sup>22</sup> Krakow – area 327 km<sup>2</sup>, c. 760,000 inhabitants (together with its metropolitan area c. 2,000,000); c. 250,000 students at several dozen universities; data according to: Wyżykowski A., *Architektura i miasto u progu XXI wieku*, [in:] Jasieńko J., Kadłuczka A., Mandelli E. (ed.), *Florencja i Kraków miasta partnerskie w Europie – Wspólne dziedzictwo kultury*, Universitas, Krakow 2010

<sup>23</sup> Janczykowski J., *Problemy konserwatorskie Krakowa*, [in:] *Wiadomości Konserwatorskie* No. 21, Warsaw 2007

city together with *the Underground Museum*<sup>26</sup>, opened in the autumn of 2010, hidden beneath the Market Square surface, and a hybrid culture building – the Malopolska Garden of Arts which is being implemented<sup>27</sup> in a nineteenth-century urban quarter at Rajska St., a few-minute walk from the Old Town.

The Main Market Square, called the largest medieval square in Europe<sup>28</sup>, is undoubtedly the most important public space in the city, a place with a special historical, cultural and social meaning, frequented by all the visitors. It received its present image of a vast public space with the longitudinal Cloth Hall, St Adalbert's Romanesque Church at the mouth of Grodzka St. and the freestanding City Hall Tower from the west after World War I. For centuries, it had many buildings mostly related to trade and municipal administration, gradually demolished by the Austrian occupants in 1795-1918, whose relicts are preserved under the surface of the Square. In order to celebrate the thousandth anniversary of Polish statehood in 1966, the surface of the Main Market Square was rebuilt. This process was preceded by plain archeological and architectural research (supervised by W. Zin and W. Grabski). In the late 1980s, it became obvious that another repair of the most important public space in the city was inevitable. In the 6<sup>th</sup> International Biennale of Architecture announced in Krakow in 1996 under the banner of *The Market Square in Krakow – Krakow in Europe*, the competition assumptions also concerned the manner of exposing the known underground relicts<sup>29</sup>. Archeological and architectural research, which commenced in 2002 at several posts located in place of the former cubature buildings of the Rich Stalls and the Little and Big Scales as part of scientific research coordinated by Prof. Andrzej Kadłuczka<sup>30</sup>, made it possible to prepare a multi-stage design of the modernization of the Main Market Square presented for the first time in April 2004. The contemporary outline of the floor, referring to the historical context of this place, uses natural materials applied in the city since the period of the early Dark Ages. The designed modern seats and decorative structures together with the drainage and new illumination of the main edifices in the vicinity of the Market Square change this space into a genuine contemporary salon of the city. However, what is hidden under the repaired floor of the Square is the most important thing.

*The Underground Museum*, being a branch of the Historical Museum of the City of Krakow, is situated in the refurbished cellars of the Cloth Hall and in the accessible relicts of former edifices from their north-

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<sup>24</sup> Designed by K. Ingarden, J. Ewy, 2005-2008; cf.: Ingarden K., *Matryca Przestrzeni* [in:] Budak A., Stawarz J., Urbańska M.A. (ed.) *Co to jest architektura? – Część 2, Antologia tekstów*, Manggha Museum, Krakow 2008; [www.ingarden-ewy.com.pl](http://www.ingarden-ewy.com.pl)

<sup>25</sup> Designed by A. Kadłuczka with the Archecon team – cf. e.g.: Kadłuczka A., *Koncepcja programowo-przestrzenna restauracji i modernizacji Galerii Sztuki Polskiej XIX wieku*, [in:] *Architektura & Biznes* No. 12/2004; Kadłuczka A., *The Cloth Hall In Krakow. Restoration and Modernization*, CUT Press, Krakow 2010

<sup>26</sup> Also designed by A. Kadłuczka with the Archecon team – cf. e.g.: Kadłuczka A., *Rynek Główny w Krakowie: Podziemne Muzeum w aspekcie architektoniczno-konserwatorskim*, [in:] Jasięko J., Kadłuczka A., Mandelli E. (ed.) *Florencja i Kraków miasta partnerskie w Europie – Wspólne dziedzictwo kultury*, Universitas, Krakow 2010; Kadłuczka A., *Underground Museum. The Main Market Square In Krakow*, CUT Press, Krakow 2010

<sup>27</sup> According to K. Ingarden and J. Ewy's design selected at an all-Polish competition in 2005 – cf.: [www.ingarden-ewy.com.pl](http://www.ingarden-ewy.com.pl)

<sup>28</sup> A nearly perfect square (c. 200 m x 200 m) with some irregularities resulting from earlier urban layouts. Its plan makes an excellent example of a harmonious combination of theoretical urban assumptions with the existing conditions – cf. e.g.: *Encyklopedia Krakowa*, collective work, PWN, Warsaw – Krakow 2000

<sup>29</sup> Grand Prix at the Biennale which is always treated as an ideological competition went to a Venice team: Armando dal Fabbro, Franca Caberletti, Massimo Iori, Mariagiulia Montessori and Gundula Rakowitz; the author of this paper also participated in the competition – cf.: Kadłuczka A., *Rynek Główny w Krakowie...* op. cit.

<sup>30</sup> For many years, Prof. Andrzej Kadłuczka has been doing research on the underground structure of Krakow's Market Square; apart from the abovementioned publications, cf. e.g.: Kadłuczka A., *Teoretyczne i techniczne aspekty podziemnych rezerwatów architektonicznych na przykładzie Rynku Krakowskiego* – doctoral dissertation supervised by Prof. W. Zin, IHAAmp FA CUT, Krakow 1975 and many more research papers.

and eastside. Its design evolved from 2004 to 2009 on account of some momentous archeological discoveries<sup>31</sup> whose exposition had to be taken into consideration. They revolutionized the historical knowledge of the oldest, pre-foundation period in this part of the city – a vast cemetery from the early 11<sup>th</sup> century, the foundations for wooden modular residential buildings from the 12<sup>th</sup> century surrounding the cemetery with a tight ring, burnt down during a Tatar invasion in 1241, 13<sup>th</sup>- and 14<sup>th</sup>-century wooden tracks, relicts of medieval bridges and water supply systems were discovered. Well-preserved storehouses of earlier stands from the second half of the 13<sup>th</sup> century – Krakow's oldest known secular edifice – were found in the so-called Rich Stalls Cross, some eight metres under the present Square level. Repairing (mainly the relocation of underground installation networks) and protecting work, done simultaneously with the archeological research and the stages of the repair of the Square surface, was extraordinarily complicated.

The final effect is breathtaking. The exposition, occupying the total area of about 4,500 m<sup>2</sup>, is divided into a series of functional zones which satisfy all the requirements of 21<sup>st</sup>-century museum objects<sup>32</sup>. After crossing a lock from the entrance zone at the level of the Cloth Hall ground floor, a visitor faces the huge single-space hall of the main part of the architectural and archeological reserve under the Main Market Square floor<sup>33</sup>. The exposition uses multimedia techniques, including 3D animations which jointly create and reconstruct old Krakow before the visitor's eyes on the basis of the exposed architectural relicts. Visitors' interactive participation in discovering the exposition is possible. The applied glass walls and platforms facilitate full contemplation in an unusually elegant manner without damaging the historic substance. A corridor in place of a ditch for a collector from 1967 exposes relicts of the Rich Stalls and an exhibition of craftsmanship. Another glass platform is put up above the presented oldest relicts of so-called *Boleslav's Stalls*. The final, unfinished elements of the exposition are the rooms of the former Big Scales which will be accessible after thorough restoration. In place of a former German<sup>34</sup> fire-extinguishing container, there is a multimedia room covered with a glazed fountain<sup>35</sup>. A visitor can watch the gothic towers of St Mary's Church and the top of the Cloth Hall dominating the Square surface through the fountain.

Almost simultaneously with the repair of the Square surface and the construction of *the Underground Museum*, the upper storeys of the Cloth Hall were being modernized. They include *the Gallery of 19<sup>th</sup>-century Polish Art* being a branch of the National Museum in Krakow<sup>36</sup>. More than one hundred years of exploiting the gallery forced its adjustment to the contemporary visitor's needs as well as the contemporary methods of exposing, protecting and preserving works of art, mainly paintings and graphics. The rich history of this building, dating back to the Grand Foundation in 1257, which used to be the middle element and dominant feature of a demolished Market Square block<sup>37</sup> facilitated a necessary

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<sup>31</sup> Made In 2005-2009 by a team under the supervision of Dr. C. Buško, cf. e.g.: Kadluczka A., *Underground Museum...* op. cit.

<sup>32</sup> Considering the design of the interiors and the exposition itself, the facilities and accompanying functions as well as safety and the newest technical devices.

<sup>33</sup> A similar solution, even though in a different scale, was applied in the 1990s while exposing Roman ruins under Santa Maria der Pilar Square in Saragossa. However, we must emphasize the fact that the exposition beneath the Main Market Square in Krakow is – for the time being – one of a kind in Poland.

<sup>34</sup> From World War II

<sup>35</sup> Designed by W. Michałek, K. Styrna-Bartkiewicz and M. Ponikiewska-Arcet, implemented in 2010

<sup>36</sup> Designed by A. Kadluczka and the Archecon team 2004-2010; cf.: [www.muzeum.krakow.pl](http://www.muzeum.krakow.pl)

<sup>37</sup> The most significant redecorations of the Cloth Hall: 1391-95, designed by Maciej Lindintolde; the second half of the 16th century – after a fire in 1555, designed by the Italian architect Gianmaio Mosca (Padovano); 1875-1879, designed by T. Pryliński – cf.: Kadluczka A., *The*

interference in the historic, mostly 19<sup>th</sup>-century substance. One of the crucial elements of a new functional programme at the gallery were the use of the space over the pulpit roofs for expositional and technical purposes, the substitution of the ceiling glass panels with a modern vault illuminated artificially and steered by a computer as well as the application of a panoramic lift connecting the museum with the external level of the Square inside an elegant spiral staircase.

The resulting multipurpose museum complex at the heart of the most important public space in the city is managed by separate institutions but – owing to its principal designer – makes a harmonious whole and one of the central tourist attractions in Krakow. Together with the other cultural institutions in the frontages of the Main Market Square and the surrounding quarters of buildings on medieval plans, it still makes the Old Town the cultural centre of the city. The multipurpose district of culture, which attracts millions of tourists every year, is the place of residence, work and education for the city dwellers, too. The heart of the oldest Polish university – the active 1<sup>st</sup> Jagiellonian Campus with many important buildings and public spaces – also beats here.

The limited size of this article makes it impossible to present this problem in a brighter light. The shown examples of specialist *culture districts* in European cities and two *multipurpose culture complexes* in Krakow and Vienna show a phenomenon which has been taking shape for the last decades. A certain concentration of public objects related to the promotion and presentation of cultural and artistic achievements in the limited area of a city completely change the manner of the functioning of this area, sometimes of the entire city<sup>38</sup>, and the way the inhabitants, investors and tourists perceive it. The author's research<sup>39</sup> emphasizes the fact that the creation of multipurpose culture spaces increases the tourist attractiveness of a district or a city much more than the sum of the individual implementations of separate institutions. Thus, the well-known rules of synergy can be also applied while planning and designing complexes of culture objects which rank among the elementary tourist attractions in European cities. Now then, the location of *multipurpose culture complexes* or *hybrid culture objects*<sup>40</sup> (the Pompidou Centre in Paris should be acknowledged as their protoplast) seems to be much more profitable than the location of individual objects from the perspective of the tourist attractiveness of a city. Altered manners of spending free time in the globalizing postindustrial society overwhelmed by consumerism can be observed. The attractiveness of multifunctional shopping centres as well as amusement and theme parks makes people expect similar sensations from public objects related to culture plus easy and fast access to many functions at one time. Only the successful implementation of such a building or a complex may compete against the attractiveness of multifunctional shopping centres as well as amusement and theme parks which – as a rule – do not jointly create open urban public spaces, also unusually attractive from the *tourist* point of view.

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*Cloth Hall...* op. cit.

<sup>38</sup> It may be exemplified by Bilbao and the revitalization of the area by the Nervion River discussed in numerous trade magazines and scientific papers all over the world.

<sup>39</sup> Cf.: Gyurkovich M., *Współczesne muzeum...* op. cit.; Gyurkovich M., *Realizacje wielofunkcyjnych zespołów kultury jako udane przykłady rewitalizacji obszarów zdegradowanych w wybranych miastach europejskich*, [in:] *Projektowanie rewitalizacji miast*, Czasopismo Techniczne, Series A, Vol. 3A/2011 (Year 108), CUT Press, Krakow 2011 and others.

<sup>40</sup> Unfortunately, they are not discussed in this paper because of its limited size. These days, more and more buildings of this type are designed and constructed in Europe – they also appear in Poland. They give a chance, especially for small localities which can seldom afford large-scale investments in public buildings with a diverse profile or, the more so, functionally unsuccessful investments. However, they are also implemented in metropolises and – according to the principle of sustainable development – spare land offering a vast array of functions. Cf. e.g.: Fernandez-Per A., Mozas J., Arpa J., Holl S., *This is Hybrid. An analysis of mixed-use buildings by a+t*, a+t editiones, Vitoria – Gasteiz 2011