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Protection of the Architectural and Urban Layout as a Basis for the Design of the Underground Extension of the Historic Building of the Pomeranian Philharmonic in Bydgoszcz

Ochrona układu architektonicznego i urbanistycznego jako podstawa projektu podziemnej rozbudowy zabytkowego budynku Filharmonii Pomorskiej w Bydgoszczy

Keywords: urban and architectural heritage, extension of historical building, Pomeranian Philharmonic

Słowa kluczowe: dziedzictwo architektury i urbanistyki, rozbudowa budynków zabytkowych, Filharmonia Pomorska

Introduction

The necessary conditions and needs for the proper functioning of cultural facilities change constantly. The level of working conditions of artists and the comfort of spectators and participants of cultural life is increasing. The tasks and objectives of cultural institutions today include not only the preparation and presentation of artistic works, but a range of integrative and recreational activities. The public wants to perceive a cultural facility not only as an area for acquiring knowledge or aesthetic pleasure, but also as a meeting place. In this way, institutions subscribe to Ray Oldenburg's idea of the "third place." These necessary changes form the basis for decisions to renovate, remodel or extend existing cultural buildings, which are often subject to conservation protection. These interventions, due to their wide scope, fundamentally affect the functional relationships of the spaces within the facility, as well as the relationships between the facility itself and its surroundings. Determining the value of an existing building that needs to be protected or restored is a key element of pre-design analysis. Design itself, on the other hand, is a search for balance between meet-

ing the new program conditions and the protection of historical, aesthetic, socio-cultural or functio-spatial values of a monument. The architectural and urban design competition for the extension and rebuilding of the Pomeranian Philharmonic in Bydgoszcz serves an example of this. Kozięń Architekci, the authors of the winning entry, decided on an underground extension in order to protect the existing special architectural and urban layout. The work clearly preserves and emphasizes the position of the existing building of the Pomeranian Philharmonic. It exposes it as a dominant feature in the structure of the surrounding space. Despite the extensive expansion, the project does not introduce any other entrance for music lovers than the existing main entrance to the historic building, maintaining the significance of the front elevation. At the same time, the building will acquire new functional and spatial values that will support its active functioning.

From the history of the Music Quarter and the construction of Pomeranian Philharmonic

A new district was planned on the basis of urban plans from 1898 and 1903 in the area of the present-day Music

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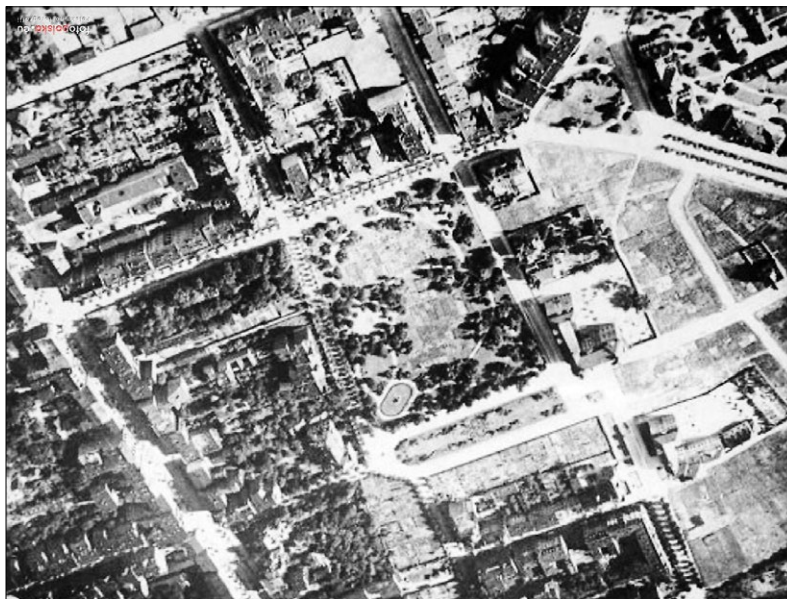


Fig. 1. Aerial photograph of the surroundings of Kochanowski Park in Bydgoszcz, 1911, author unknown, source: <http://fotopolska.eu> (accessed on: 18 IX 2021).

Ryc. 1. Zdjęcie lotnicze otoczenia parku Kochanowskiego w Bydgoszczy, 1911, autor nieznan, źródło: <http://fotopolska.eu> (dostęp: 18 IX 2021).

Quarter. The squares and compositional axes gained public buildings as well as a significant amount of greenery, referring to the concept of a garden city. A large landscape park called Bismarck-Garten, now Jana Kochanowskiego Park, was created in the central part. The Baroque Revival building of the present Academy of Music by E. von Saltzwedel (1904–1906), an asylum for the blind built in the early Renaissance style at the junction of today's Kołłątaja and Staszica Streets (1902), villas in Gdańska Street, and the building of the municipal school (now the building of the University of Life Sciences) (1905–1906) were constructed at that time. Two large cultural buildings were built later, after the Second World War: the Polish Theater (1947–1949) and the Pomeranian Philharmonic (1954–1958). They and the building of the Music School Complex completed the layout.¹

From the very beginning, the building of the philharmonic was intended by Andrzej Szwalbe, the director of the Pomeranian Symphony Orchestra, to be the center of the musical complex in Bydgoszcz.² In February 1953, the director asked the city authorities to construct a building with appropriate parameters, good acoustics and proper facilities for the orchestra. None of the halls in the city, where the fifty-person orchestra had performed as guests so far, guaranteed appropriate conditions for artistic activity. Three locations were considered as possible sites for the building:

- the site of the former Evangelical cemetery in Jagiellońska Street (present-day Witosa Park),
- the square at the junction of Markwarta Street and Staszica Street (present-day Leszka Białego Square),
- the area in the vicinity of Jana Kochanowskiego Park.³

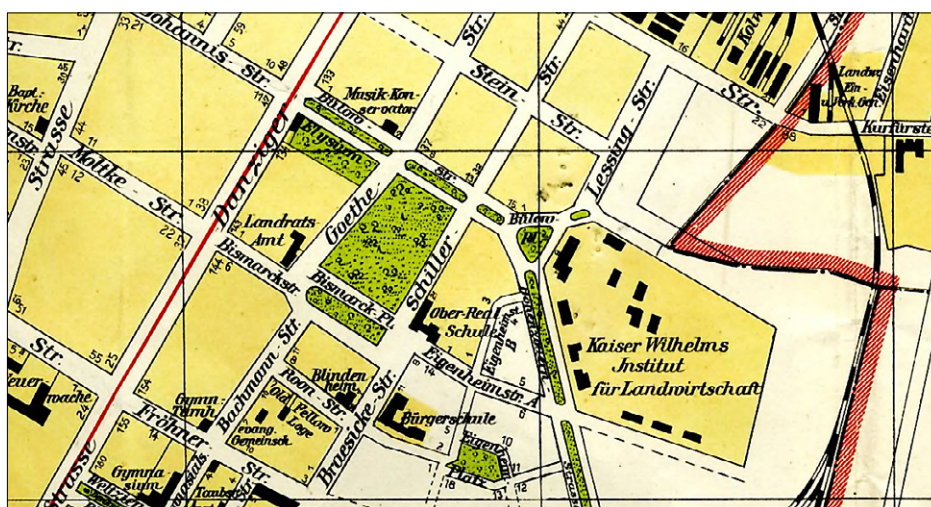


Fig. 2. Town Plan of Bromberg, 1914, A. Dittman, excerpt, source: <https://kpbc.umk.pl/> (accessed on: 18 IX 2021).

Ryc. 2. Plan miasta Bromberg, 1914, A. Dittman, wycinek, źródło: <https://kpbc.umk.pl/> (dostęp: 18 IX 2021).

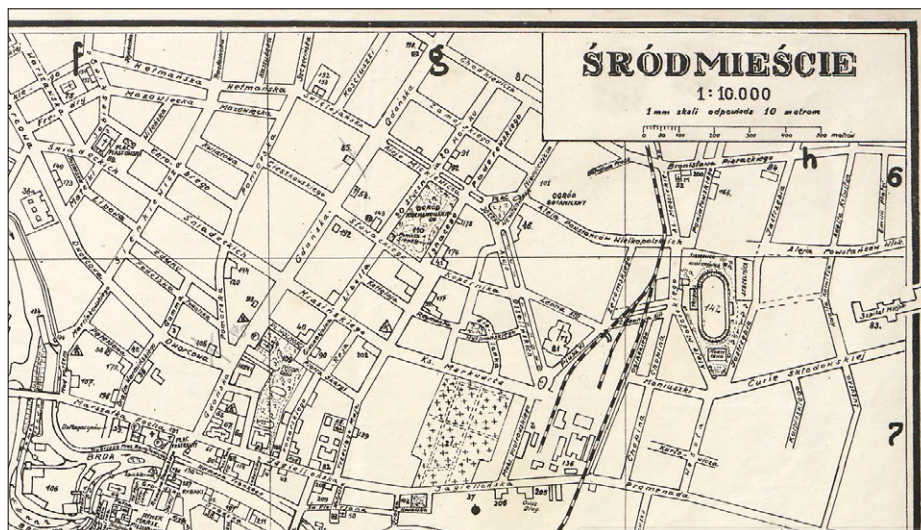


Fig. 3. Town Plan of Bydgoszcz, 1939, A. Sułkowski, excerpt, source: <https://kpbc.umk.pl/> (accessed on: 18 IX 2021).
Ryc. 3. Plan miasta Bydgoszcz, 1939, A. Sułkowski, wycinek, źródło: <https://kpbc.umk.pl/> (dostęp: 18 IX 2021).

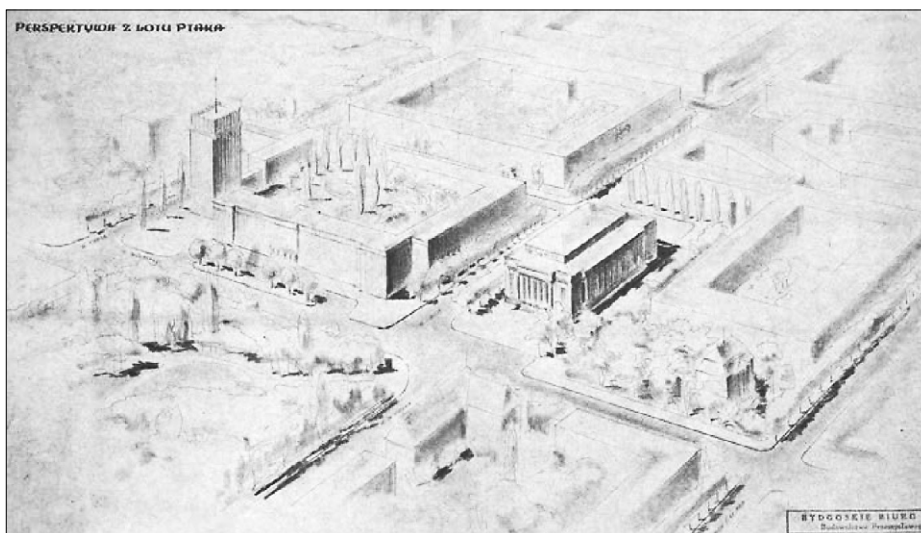


Fig. 4. Pomeranian Philharmonic and its surroundings according to the unrealized proposal by architect Jan Kossowski, 1953; source: *Naród sobie. 60 lat gmachu Filharmonii Pomorskiej w Bydgoszczy*, ed. M. Grochowina et al., Bydgoszcz 2018.
Ryc. 4. Filharmonia Pomorska i jej otoczenie według niezrealizowanej koncepcji architekta Jana Kossowskiego, 1953; źródło: *Naród sobie. 60 lat gmachu Filharmonii Pomorskiej w Bydgoszczy*, ed. M. Grochowina et al., Bydgoszcz 2018.

Finally, the philharmonic was to be built on the site of allotments and former tennis courts, in the vicinity of the park, at the junction of Libelta (present-day Szwalbeo) and Staszica Streets. The 1953 development plan by Jan Kossowski assumed a free-standing building in a green area. The maintenance and supplementation of the existing greenery was one of the basic elements. The architect proposed office buildings in the park adjacent to the building, which was not followed.

The management of the Philharmonic launched a closed competition for the design and the surroundings of the building, with requirements concerning its dimensions - 35 m x 45 m and a height of 18 m. Five teams took part in the competition. The jury, chaired by Professor Piotr Biegański (co-author of the reconstruction of the Old and New Towns in Warsaw), selected the project prepared by Miastoprojekt Północ-Wschód from

Bydgoszcz, whose director at that time was Mieczysław Windorowski, and the chief engineer was Edward Baniulewicz. The team was headed by Stefan Klajbor, a graduate of the Gdańsk University of Technology, who was responsible for correcting the plans during construction. Bogdan Piestrzyński, engineer, became the building's designer. Construction was completed in 1958. The exterior of the building refers to the architecture of simplified classicism in its pure form, and in the details of the interior design to the modernist style and art deco accents that continued in the first post-war years. Thanks to the efforts of the authorities of the Pomeranian Philharmonic, on December 18, 1981 the Philharmonic building was entered in the register of historic monuments as an example of "simplified Classicism."

The concept of Bydgoszcz's Music Quarter was revived in the 1970s. In Tadeusz Czerniawski's design

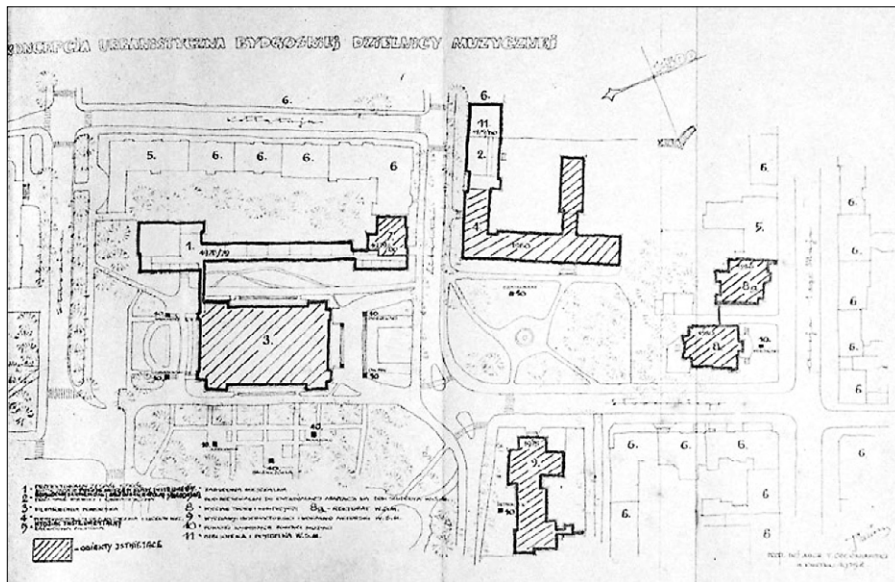


Fig. 5. Conceptual proposal of the Music District by architect T. Czerniawski, 1975.
Ryc. 5. Koncepcja Dzielnicy Muzyki opracowana przez architekta T. Czerniawskiego, 1975.

from 1975, the philharmonic was the central element of a complex of buildings connected to green areas. The “entrance gate” to the complex was to be constituted by two existing buildings in Gdańska Street, planned as the Rector’s Office of the Academy of Music and the Department of Theory and Composition (currently buildings of the Polish Radio). The existing buildings located by the green square would constitute the Primary and Secondary Music School, and on the opposite side the Faculty of Instrumental and Vocal Performance of the Academy of Music (now the Academy of Music). The philharmonic offices were to be located in the existing building at the corner of Kofłataja and Staszica Streets. The design also provided new buildings. It proposed a long pavilion located along the southern elevation of the philharmonic building, connected to it by a narrow corridor. The pavilion was to house the practice rooms of the music school and to be an extension of the philharmonic with a choir room and a dining room. Behind the music school, on today’s Szwalbeego Street, a gym and a library of the music school were to be built. The new facilities were not constructed. The concept also provided the placement of monuments of prominent figures of music in the green areas around the building. The greenery was an important compositional element of the layout, and it was intended to dampen noise. The park became a music hall, where live piano recitals were held in the 1970s. In order to create an atmosphere of silence and concentration, in the 1980s the traffic around the buildings was restricted. In this way, in the park surroundings, the so-called Bydgoszcz Music District was created, where schools, cultural institutions and street furniture elements were concentrated. As historian Agnieszka Wysocka wrote: “The well-thought-out concept of the Bydgoszcz Music District is worth preserving [...] successive generations add their own

fragments, but they should always remember to respect history and the collective memory.”⁷⁴

Guidelines and conditions for extension and remodeling

The building of the Pomeranian Philharmonic is used for musical events of both local and international range. It serves as the musical center of Bydgoszcz, as well as an art gallery and a center of scientific inspiration. Over time, however, the historic edifice has ceased to meet the requirements of a musical institution. Director Maciej Puto wrote: “In the late autumn 2015 the idea, firstly perhaps a vague one, was born that the Philharmonic Hall needs to be extended.”⁷⁵

In 2018, the City Council adopted a new local spatial development plan for the area “Śródmieście – Filharmonia Pomorska,” taking into account the needs of the Institution. According to the provisions of the plan, with regard to the area marked with the symbol 1.UP:⁶

- it is permitted to build a new development that would act as an extension of the Pomeranian Philharmonic building from the eastern side (i.e., from Staszica Street), with the possibility of connecting the new volume with the existing building at the level of the underground or/and the overground stories, on condition that the full exposition of the remaining facades of the building is preserved;
- it is permitted to locate the extended part of the Pomeranian Philharmonic’s building completely below the ground level, on the condition that the necessary technical devices and installations are located in the aboveground parts of the building and/or are integrated with the development elements of the formal surroundings of the Philharmonic’s building, taking into account a high aesthetic and composition standard of the place arrangement;

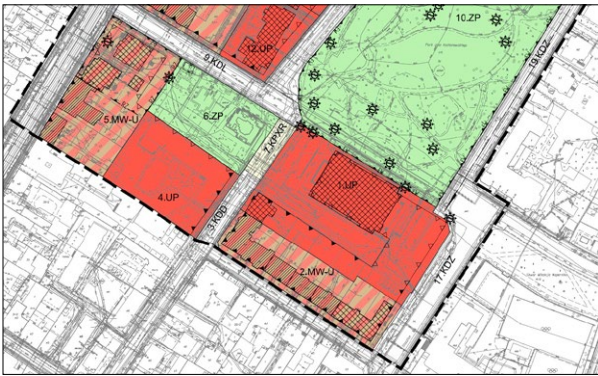


Fig. 6. Local Spatial Development Plan “Śródmieście – Filharmonia Pomorska,” 2018.

Ryc. 6. Lokalny Plan Zagospodarowania Przestrzennego „Śródmieście – Filharmonia Pomorska”, 2018.

- in the development of new buildings and land development, the closure of the viewing axis of Paderewskiego Street, marked on the drawing of the plan, should be taken into consideration;
- in the development and arrangement of the space of the square in front of the main entrance to the historic building of the Pomeranian Philharmonic, the possibility of organizing open-air cultural events should be ensured.

The Pomeranian Philharmonic prepared a Functional and Utility Program for the project “Extension and rebuilding of the Ignacy Jan Paderewski Pomeranian Philharmonic in Bydgoszcz.” Within the framework of the project, it was assumed that the existing building will be renovated, remodeled and extended, and the whole building post-extension would have the target volume of approx. 86,000 m³ (currently 51,054 m³) and the net area of approx. 16,600 m² (currently 6,787 m²). The facility was to be divided into distinct functional zones:

- Meloman Zone—generally accessible to guests of the complex, without the need to register entry. Including: foyers, concert halls, café, restaurant, banquet halls, shops, media room, cloakroom and restrooms (for listeners).
- Musicians’ Area—accessible after registering the entrance of employees and visitors. It includes: rehearsal rooms, concert halls with facilities (dressing rooms, instrument storerooms), canteen, sheet music library.
- Administration Zone—accessible after registering the entrance of employees and users. Including: offices with administrative functions, separate passageways, social, sanitary, technical and storage facilities.
- Parking Zone—underground parking spaces for 150–200 cars (entrance with toll).
- Supply Area—accessible after registration of the entry of employees and users—enclosed lock for small and medium delivery trucks (transport of instruments, equipment, possibly food products).

The architectural competition was announced in

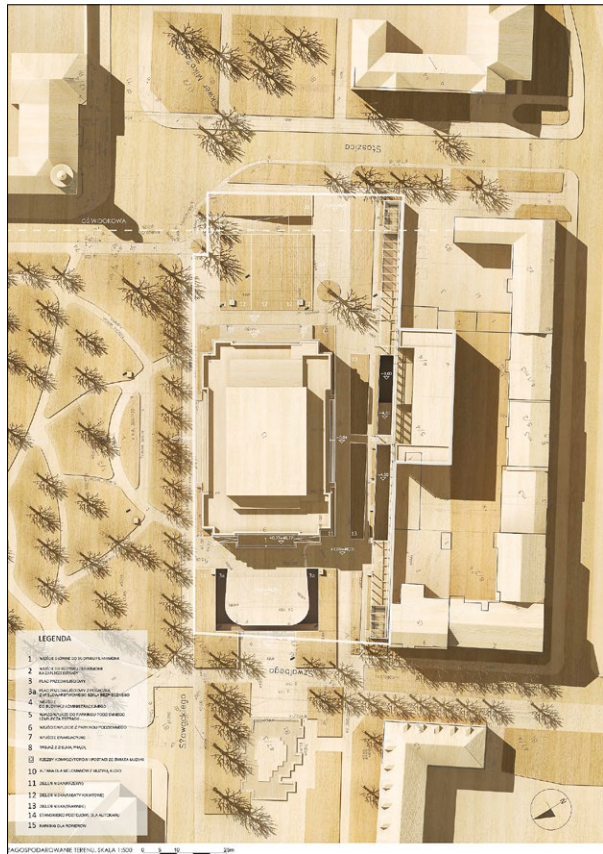


Fig. 7. Conceptual design of extension and remodeling of Pomeranian Philharmonic by Kozień Architekci, siteplan; 2020.

Ryc. 7. Projekt koncepcyjny rozbudowy i przebudowy Filharmonii Pomorskiej opracowany przez Kozień Architekci, plan sytuacyjny; 2020.

2019 and the results in May 2020. The Jury, chaired by the well-known and respected architect Romuald Loegler, selected the project of the Kozień Architekci studio from Cracow.⁷ The Jury awarded the project for “the indisputably most accurate solution of the design task. The solution proposes an architectural creation that achieves a balance between a highly satisfactory fulfilment of programmatic requirements and its spatial compliance with the requirements of the applicable local spatial development plan. The design unambiguously preserves and emphasizes the position of the extant edifice of the Pomeranian Philharmonic Hall, exposing it as a dominant element in the structure of the surrounding space. Such is an obvious expectation of the local community of dedicated music lovers. [...] the main, historic entrance to the Philharmonic Hall will be retained, serving the entire functional program—both the extant symphonic hall and the new chamber hall which is situated underground, on the main axis of the existing building. Such a disposition of functions is a very successful solution ended. In a building of that type it has a foremost meaning from the spectator’s point of view. [...] the excellence of this work is proved by the shaping of such a great construction project with the sensitivity towards relations with its surroundings and towards understanding human needs.”⁸

Urban assumptions and architectural solutions of the competition project

There were three basic assumptions adopted in the design:

- the creation of an urban space that would be friendly, open, flexible and integrate the functions of the edifice with the surrounding structure of the city space;
- the subordination of the spatial composition to the existing elements of the city's composition—in particular, maintaining the free-standing, compact volume of the building as a sign in the city space;
- the underscoring of the entrance to the building.

Maintaining the principle of the free-standing dominant feature of the main building of the philharmonic surrounded by green areas was considered a basic goal. This assumption was realized by introducing a considerable part of the extension under the surface of the area surrounding the building. The administrative zone was located in the new building along the frontage which, in accordance with the provisions of the LSDP, is to constitute the closure of the city block adjacent to the project site. The termination of the visual axis of Paderewskiego Street with the gable wall of the existing building at Staszica Street was maintained.

In order to strengthen the meshing of the building in the green areas, a pedestrian passage (in place of an existing car park) was introduced along the southwest facade—an avenue of composer's monuments. Along the entire length of the pedestrian route, along the border of the neighboring development quarter, a spatial support structure for plants is designed, constituting a sequence of elements: a "music lovers' haven," footbridges, glass canopies, green patios of underground floors, staircases, bicycle parking, technical infrastructure. The transport zones with an unloading bay are located under a green roof, making the entire surroundings of the main building accessible to the city's inhabitants and music lovers. The entrance to the underground car park and unloading zone is located on the southern side, from Ignacego Paderewskiego Street. The second entrance, from Stanisława Staszica Street, is used for the above-ground parking zone for coaches and vehicles.

The main entrance to the historic building retained its role, while also providing an entrance for music lovers and visitors to the extended part. Under the formal square in front of the main entrance to the Philharmonic building, a new Chamber Hall was sited, visible from the outside through the glass floor—lit up during concerts. The entrance for artists, administration, technical and service staff is located in the new administration building. This building also houses the entrance to the restaurant (also accessible from the main building) and the audience service department. The respective areas—for music lovers and employees—are accessible from the levels of the underground car park.



Fig. 8. Conceptual design of extension and remodeling of Pomeranian Philharmonic by Kozień Architekci, aerial view; 2020.

Ryc. 8. Projekt koncepcyjny rozbudowy i przebudowy Filharmonii Pomorskiej opracowany przez Kozień Architekci, widok z lotu ptaka; 2020.

One of the important assets of the place is the green surroundings of the Pomeranian Philharmonic and the Music District in which it is located. The representative form of the building is emphasized both by the layout of the green park and the composition of the multimedia fountain. A specific musical *genius loci* is also created by such elements as monuments to composers. The solution adopted in the competition assumed maintaining this state with the maximum introduction of attractive green forms shaping the structure and blending with the park. The proposed green areas on the plot are mainly roof gardens and vertical gardens. In front of the eastern facade, a carpet of perennials and grasses was introduced in an arrangement of colorful strips. In front of the administration building, a sunken garden, a vertical garden of climbing plants on a pergola frame and a belt of raised beds planted with warm-colored plants were used. The strong form of the building is complemented by ground-cover plants and evergreen hedges, so that it can also act as decoration in winter. The flowerbeds leading up to the multimedia fountain



Fig. 9. Conceptual design of extension and remodeling of Pomeranian Philharmonic by Kozień Architekci, plan of underground level -1; 2020.

Ryc. 9. Projekt koncepcyjny rozbudowy i przebudowy Filharmonii Pomorskiej opracowany przez Kozień Architekci, rzut poziomy -1; 2020.



Fig. 10. Conceptual design of extension and remodeling of Pomeranian Philharmonic by Kozień Architekci, cross-section A–A; 2020.
Ryc. 10. Projekt koncepcyjny rozbudowy i przebudowy Filharmonii Pomorskiej opracowany przez Kozień Architekci, przekrój A–A; 2020.

were planted with hedges and roses. The plants were deliberately chosen to be attractive year-round, flowering times, color and texture, and seasonal coloring.

The main building, remaining a free-standing landmark in the city, is also becoming an open object, vibrant with life not only at concert times. In this way, it subscribes to Ray Oldenburg’s idea of the “third place.” The main entrance and hall no longer serve only the Large Hall and the Small Hall, but also lead to the new Chamber Hall and a number of public spaces: a restaurant, media room, gallery or banquet halls located on the first underground level. It is to be a cultural facility serving not only as an area for acquiring knowledge or aesthetic pleasure, but also as a meeting place.

The second underground level provides space for the musicians’ artistic work and relaxation. The rehearsal rooms, waiting rooms and canteen for the employees are located on the green patios or under the glass roofs, so as to provide the musicians with an intimate and friendly atmosphere for creative work. Office spaces were placed in the administration building, and a music library as well as rest and guest rooms on the top floor.

The principle of the renovation of the existing building was based on the conservative character of the works, the preservation of the facade and the functional and spatial arrangement of the formal, generally accessible rooms, and in particular the Large Concert Hall, cloakroom lobbies, ground floor and first floor foyers, western staircases. It was assumed that the original coloring of the facade and walls in the representative and public areas would be restored. The basic interference changing the character and spatial arrangement concerns the Small Hall and the basements of the building.

Conclusions

Cities are constantly changing and buildings are an important part of this transformation. The needs to provide adequate working conditions for artists and comfort for audiences and participants in cultural life are increasing. The new objectives of cultural institutions today include not only the preparation and presentation of artistic works, but a range of integrative and recreational activities. On the other hand, an important aspect of the redevelopment or extension of existing cultural buildings, which are often subject to conservation, is the protection of existing values. The competition design by Kozień Architekci can serve as an example of this, where the basic assumption of the conceptual proposal was to protect the existing urban and architectural layout. The provisions of the binding plan allowed for the extension of the historic building from the eastern side. However, an attempt was made to carry out a completely underground extension, also permitted by the plan. The strong formation of the free-standing edifice in the green areas, being a continuation of the assumptions of the plan from the beginning of the twentieth century and the idea of a garden-city, and at the same time the beginning and the central element of the Music Quarter, were maintained. The underground extension made it possible not only to maintain the free-standing character of the building, but also to retain one main formal entrance to the entire concert hall complex. In this way, the authors have proven that the need for extension can be successfully satisfied without having to change the spatial layout that has been established over the years.

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Legal acts / Akty prawne

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⁶ Uchwała nr LXVI/1386/18 Rady Miasta Bydgoszczy z 26 września 2018 w sprawie miejscowego planu zagospodarowania przestrzennego "Śródmieście – Filharmonia Pomorska" w Bydgoszczy, Dz.Urz. Województwa Pomorskiego 2018, item 4998.

⁷ Design team of the first-prize-winning entry in the competition: architecture: Marek Kozień, Magdalena Kozień-Woźniak, Katarzyna Kozień-Kornecka, collaboration: Joanna Filipek, Jakub Dziewoński, Jitendra Buragohain, landscape architecture: Agata Zachariasz, Krystyna Szar, acoustics: Tadeusz Kamisiński, Visualisations: Rafał Barnaś.

⁸ *Tożsamość zapisana architekturą i muzyką – Filharmonia Pomorska*, ed. M. Urbańska, M. Grochowina, Bydgoszcz, p. 83.

Abstract

The necessary conditions and needs for the adequate functioning of cultural facilities are constantly changing. These necessary transformations form the basis for decisions to rebuild and extend existing cultural buildings, often subject to conservation protection. To design means seeking a balance between new program conditions and protection of the historical, aesthetic, socio-cultural, or functio-spatial values of a monument. The competition design by Kozień Architekci serves as an example of this. The architects demonstrated that the need for extension can be successfully satisfied without having to change the spatial layout of the city established over the years. This article presents the history of the site and construction of the historic building that was the focus of the design by Kozień Architekci, the competition guidelines for the building's extension and renovation, and the competition work that is to be the basis for project execution.

Streszczenie

Niezbędne warunki i potrzeby odpowiedniego funkcjonowania obiektów kultury ulegają ciągłym zmianom. Te konieczne przekształcenia stanowią podstawę decyzji o modernizacji, przebudowie czy rozbudowie istniejących budynków kultury, często podlegających ochronie konserwatorskiej. Projektowanie to poszukiwanie równowagi pomiędzy spełnieniem nowych warunków programowych a ochroną wartości historycznych, estetycznych, społeczno-kulturowych czy funkcjonalno-przestrzennych zabytku. Przykładem jest projekt konkursowy opracowany przez zespół Kozień Architekci, który udowodnił, że potrzeba rozbudowy może zostać pomyślnie zrealizowana bez konieczności zmiany utrwalonego przez lata układu przestrzennego. W artykule przedstawiona została historia miejsca i budowy zabytkowego gmachu będącego przedmiotem projektu pracowni, wytyczne konkursowe dla rozbudowy i remontu oraz praca konkursowa, która ma być podstawą realizacji przedsięwzięcia.