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KTO POCIĄGNIE SZNURKI?

WHO WILL PULL THE STRINGS?

Streszczenie

Kapitał i własność nieruchomości to czynniki dyktujące rozwój infrastruktury miejskiej i idące za tym wygląd i funkcjonowanie przestrzeni publicznych, i to niezależnie od skali miasta, którego dotyczą zmiany. Współczesność i wszechmocny przepływ wzorców i informacji dyktuje te same prawa ekonomii dla aglomeracji w każdym zakątku ziemi i o każdym charakterze. Czy dla Krakowa to dobrze czy źle?

Słowa kluczowe: wzorce globalne, ochrona wartości

Abstract

Capital and property ownership are the two major factors which determine the growth of urban infrastructure and consequently: the appearance and functioning of public space areas. This happens quite independently of the scale of the city in which the changes take place. The modern-day standards and the all-powerful flow of patterns and information dictate the same laws of economy for urban areas of every type in every corner of the earth. Is this good or bad for Cracow?

Keywords: global patterns, preservation of values

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W latach 30., w czasie gdy projektowano nową siedzibę dla Metropolitan Opera w Nowym Jorku, okazało się że John Davison Rockefeller Jr. – właściciel tego śródmiejskiego obszaru miasta, filantrop i biznesmen, traci fortunę na spadku obrotów giełdowych papierami wartościowymi. Ale zamiast się bezpiecznie wycofać, ryzykuje wieloletnią pożyczkę i finansuje największy na świecie prywatny kompleks komercyjno-kulturalny, ogromny park nieruchomości przynoszący dzięki najwyższym cenom ziemi fantastyczne wpływy. Dzisiaj Rockefeller Center jest przede wszystkim prawdziwym centrum światowej kultury i rozrywki, nie tylko komercji. Centrum to mogło harmonijnie i konsekwentnie powstać dzięki planowi ogólnemu miasta i grupie AA architektów, którzy wspólnym wysiłkiem osiągnęli stabilny poziom doskonałości¹.

Takiego zrywu odwagi i inwencji nie może się już obecnie doczekać Strefa Zero – ciągle krwawiąca rana po zamachu 9/11. Zbyt eksponowane pole odpowiedzi na oczekiwania całego narodu, wymianę pamiętnej ikony i nowe potrzeby w samym centrum światowego biznesu². Najlepsi konkurenci, tacy jak Liebeskind, Foster, Rogers i Maki, nie mogą sprostać wyzwaniu Twin Towers i developera Larry'ego Silversteina na kluczowym skrzyżowaniu pieszym Nowego Jorku.

Podobnych oczekiwań pełni byliśmy w Krakowie przez blisko 30 lat od czasu pierwszego konkursu na zespół dworcowy. Zazwyczaj w takiej sytuacji z palącą już koniecznością powstają rozwiązania uspokajające uśrednioną opinię publiczną. Doraźne potrzeby rozwiązano, ale niewiele się zmieniło w wizerunku miasta.

Tymczasem ta sama społeczność Krakowa ma ambicje szerokiej prezentacji wielorakich wartości swojego miasta i wszelkie dane, aby oddały one miastu wymierne korzyści. Czuje się potrzebę znalezienia wokół starego Krakowa strefy rozwijającej współczesność, dającej pole do popisu rodzimym talentom, rozpalającej marzenia i sprzyjającej boomom gospodarczym, przyciągającej światową uwagę i kapitał. Nic nie mówiąc o rzeczach wstydlivych, nie zaprzeczamy ich istnieniu. Nie angażując się w rozwiązywanie braków, nie omijamy problemów. Nie dając ikon miary MG w Bilbao czy wieży Eifla i sprawnego zaplecza miejskiego odciążającego Starówkę, nie ochronimy, ale i nie wykorzystamy szansy miejsca. Postawa konserwatorska, ferująca posiadanie skarbów w ukryciu i zamknięciu, pozwoli prawdopodobnie przechować zabytki potomości, ale na pewno kosztem współczesnych i kosztem postępu.

Ewenementem na miarę światową stało się muzeum sztuki współczesnej w Bilbao. Miasto zasobne, jedno z najbogatszych w Hiszpanii, nieurodziwe, ale przede wszystkim mające wyjątkowe szczęście do dyrektora przedsięwzięcia: artysty, akademika i biznesmena Thomasa Krensa z Nowego Jorku, mającego ambicje zaistnienia swoim muzeum i znakomitymi jakością i skalą zbiorami sztuki współczesnej na arenie międzynarodowej. Powstały jako akt estetycznej wspólnoty budynek, jest najbardziej znaczącym i najpiękniejszym muzeum świata³. Teraz realizuje kolejne przedsięwzięcia: w Meksyku, Abu Dhabi, Chinach i Brazylii. „Dopiąłem swego”⁴ – podsumował.

Kraków tymczasem doczekał się w końcu gmachu opery – zreżnie zaprojektowanego, urodziwego, ale na miarę co najwyżej teatru muzycznego. Kraków to nie Oslo czy Kopenhaga? Na spektakle MET-live bezpośrednio transmitowane – udajemy się do kina „Kijów” – to od lat 70. zeszłego wieku najnowocześniejsze miejsce dla wizualnych wydarzeń kulturalnych Krakowa.

Mamy też przepiękne muzeum Manggha, powstałe z prywatnej inicjatywy, na przekór miastu i głównie dzięki zewnętrznym mecenasom i sponsorom specjalnie dla wyeksponowania skrywanych w magazynach muzealnych zbiorów sztuki japońskiej Feliksa Jasieńskiego.

Kraków przegrywa swoje kolejne szanse przez paternalizm swoich decydentów, przedsiębiorczość i bezwzględność lobby deweloperskich, być może przez brak wizji, na pewno kosztem żyjących.

Nie chcemy wprost przeszczerzać wzorców największych aglomeracji światowych (Nowy Jork, Londyn, Tokio), widząc ponadludzki ogrom tych miast i złożoność problemów urbanistycznych, społecznych i gospodarczych z którymi muszą sobie radzić. Równocześnie właśnie ich wzorce napędzają koniunkturę na całym świecie.

A sama Europa? Dawno przebrzmiała legenda Dicka Whittingtona, który jako sierota z podlondyńskiej wioski ruszył w poszukiwaniu lepszego losu na mitycznie zasobne, złotem brukowane ulice Londynu. Dobrobyt okazał się względny, ale on sam zakończył żywot w dostatku, jako Sir Richard Whittington, trzykrotny Lord Mayor Londynu⁵. Do dzisiaj Londyn pozostał kuźnią talentów, do dzisiaj honoruje swoich najodważniejszych i wizjonerów, królewskim aktem nadania szlachectwa i bezwzględnym uznaniem twórczo-

ści. Budzący irytację urbanistów bezład struktury miejskiej, pozostawił Londyn żywym, stale pączkującym, samooczyszczającym organizmem, niezwykle czułym na nowości i otwartym na eksperymenty. Hołubiąc spuściznę wieków, pielęgnując tradycję, równocześnie stał się laboratorium nowoczesności – The global city.

Daleko Krakowowi do tej skali życia. Jednak nie pokładamy w naszym mieście ani zasobów, ani ambicji. Byle sala środowiskowego domu kultury nie wytrzyma koncertu symfonicznego, ani lokalne boisko meczu ligowego, a chcemy przecież gościć też sławy estrad. Boimy się nietrafionych rujnujących inwestycji, ale nie obronimy się przed ruchem globalnym, zaciskając miejscowe normatywy i nakazy. Regulacje prawne muszą uwzględniać nieskrępowany przepływ informacji. Należy się Krakowowi uwolnienie myśli. Być może usprawnienie i rozbudowa wielopoziomowej sieci komunikacyjnej i nowe zaplecze miasta odciążające historyczne centrum, dałyby jednak potrzebny oddech i możliwość współuczestnictwa w świecie. Inaczej czeka nas emigracja lub wegetacja w dusznym zaścianku.

Powstała jako przeciwwaga Starego Krakowa – Nowa Huta, prawie straciła już swój niepopularny podtekst i została wchłonięta przez współczesny Kraków. Może jej dowartościowanie i rozbudowa to właśnie szansa dobrej współpracy tych dwóch historycznie uwarunkowanych ośrodków jednej metropolii? Wszyscy doskonale znamy te fakty, nie obejdzie się też bez ryzyka prób i błędów decyzji. Wydaje się tutaj doskonała do zaadaptowania, adekwatna i ukierunkowująca dewiza Alain'a Sarfati'ego dotycząca własnej twórczości: „I am looking for »situated« architecture with its own identity in every place nourished by local culture, carried out by people and telling us about the pleasure of life”⁶.

Jakość i uroki życia miejskiego wyznaczają przestrzenie publiczne komunikujące miejskie eventy – ciągi, wnętrza i place na drodze pomiędzy własnym mieszkaniem a miejscami wydarzeń, takimi jak teatry, sale koncertowe, uczelnie, miejsca pracy, galerie, sklepy itd. Ciężar odpowiedzialności architektury przenosi się z wizerunku samych budowli na architekturę światła, grę powierzchni – faktura i sensualizm (odczucie) posadzek, sufitów i ścian i strukturalne prowadzenie – czyli architektura schodów – wielokierunkowe, nieskrępowane, rzeźbiarskie, wspomagane techniką, elektroniką i technologiami traktowanie całości kształtu komunikacji⁷.

Bezwzględnie również, we wspólnym odczuciu Krakowian, jakość przestrzeni publicznych jako wprost proporcjonalna do jakości decyzji urbanistycznych i architektonicznych, powinna nas zaskakiwać swoją zmiennością w nowym centrum, jak również, definitywnie, wszyscy życzylibyśmy sobie niezmiętej urody Starego Miasta.

Przypisy

- ¹ A.L. Huxtable, *On Architecture. Collected Reflections on a Century of Change*, Walker & Company, New York 2008, s. 400, *The Disaster That Has Followed the Tragedy*.
„But Rockefeller Center was built with a master plan. When millions of square feet were thrown onto a market that could not absorb them – déjà vu all over again – this distinctive complex of commercial and cultural facilities with its attractive public spaces was able to survive as a prestigious international business venue and a popular entertainment center. Not least, its coherent style was the work of a group of architects as prominent in their own day as those currently involved downtown. Raymond Hood had designed the Daily News Building and Wallace Harrison would become the lead architect of the United Nations, but both were part of a consortium of top practitioners known simply as the Associated Architects. No one did his own thing. Together, they achieved a lasting level of coordinated excellence”.
- ² *Ibidem*, s. 401, *The Disaster That Has Followed the Tragedy*.
„Rockefeller Center is not a model to be followed literally – every age has its own style and sensibility. Today's aesthetic and technological resources are enormous; they can support a wide variety of solutions. I do not believe for a moment that we are no longer capable of building great cities of symbolic beauty and enduring public amenity. What Ground Zero tells us is that we have lost the faith and the nerve, the knowledge and the leadership, to make it happen now – Wall Street Journal, September 28, 2006”.
- ³ *Ibidem*, s. 110, *The Guggenheim Bilbao: Art and Architecture as One*.
„I got everything I ever wanted”. Like it or not, Mr. Krens has written a new chapter in patronage. He is a phenomenon of our time, the director-wheeler-dealer – a role that has also drawn criticism from the art world, used to more subtle, if no less Machiavellian, maneuvering. The collaboration between director and architect on this building has been unique. Most museum directors opt for negative, or “recessive”, space; they favor neutrality as an aid to installation. Mr. Krens urged

Mr. Gehry to take his place with the other artists; he encouraged the spatial drama of the atrium, the startling shapes and dimensions of the galleries. He has bought art on a grand scale and commissioned new, site-specific works throughout the museum..."

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Wall Street Journal, October 16, 1997". *Ibidem*, 111.

⁴ "Putting a great collection in this perspective, and in this building, as an act of Total aesthetic collaboration makes the Bilbao Guggenheim one of the most significant, as well as one of the most beautiful, museums in the world today. *Wall Street Journal*, October 16, 1997". *Ibidem*, 111.

⁵ J. Reeves, *English Fables and Fairy Stories*, Oxford University Press, London 1972.

⁶ A. Sarfati, *Pleasure* – Guest Editor *l'Arca The international Imagazine of architecture, design and visual communication* November 252 (Milano 2009).

⁷ Vide *Armani 5th Avenue NY* by Doriana & Massimiliano Fuksas, very central district between 5th Avenue and 56th Street.

In the 30's of the twentieth century when the new seat of the Metropolitan Opera in New York was being designed, it turned out that John Davison Rockefeller Jr., the proprietor of the central city area, a philanthropist and businessman, was losing a fortune on the sharp decrease of turnover in financial securities. But instead of withdrawing safely, he decides on a long-standing bank-loan so as to finance the biggest private commercial and cultural complex, an immense "real-estate park" bringing fantastic profits thanks to the highest possible prices of land. Today the Rockefeller Center is, above all, a genuine center of world culture and entertainment and not only of commerce. This center could have arisen in a harmonious and consistent way thanks to the existence of a general city development plan and the group of AA architects who by means of a concerted effort were able to attain a stable level of perfection¹.

Ground Zero in New York – this wound which continues to bleed, following the 9/11 attack, has still not attained a comparable influx of courage and invention. It is too exposed an area to obtain an answer that would be commensurate with the expectations of the entire nation; an answer that would make it possible to exchange the memorable icon and meet the new needs, in the very center of world business². The best competitors, such as Liebeskind, Foster, Rogers and Maki are not able to face up to the challenge of Twin Towers and the task set up by developer Larry Silverstein at the key pedestrian crossing in New York.

We have been filled with similar expectations for nearly 30 years in Cracow, ever since the announcement of the first competition for the design of the railway station complex. Usually in such situations, and already out of burning necessity, there arise solutions belonging to the category of "it's all the same to me" which assuage the average view entertained by the general public. The short-term needs have been fulfilled but not much has changed in the image of the city.

Whereas the very same community of Cracow has ambitions to present widely the manifold values of its city and there is no reason why this community could not count on them rendering concrete and tangible benefits to the city. One feels the need to find a zone that would develop modernity outside the old city centre; a zone that would create ground for the development of local talent, fire imagination and support the economic boom; a zone that would attract the world attention and capital. By failing to mention shameful facts, we shall not deny their existence. By failing to engage in solving problems, we shall not avoid them. Failing to create icons comparable to the MG building in Bilbao or the Eiffel tower in Paris as well as to create an efficient urban infrastructure that would relieve the Old Town – we shall neither protect nor take advantage of the place. The conservationist attitude which favors keeping treasures in hiding will probably allow one to preserve them for future generations, but most certainly at the expense of the contemporaries and at the price of progress.

The museum of contemporary art in Bilbao has become somewhat of a world-class event. The city itself, though affluent, one of the wealthiest in Spain, is not very pretty; however it is exceptionally lucky to have Thomas Krens: an artist, academic and businessman from New York as the director of the undertaking. With his museum as well as the excellent quality and grand scale of the collection of contemporary art gathered here, Krens has ambitions to make his presence felt on the international arena. "I got everything I ever wanted"³ – he summed up his achievements so far. The building which arose as an act of total aesthetic collaboration is one of the most significant and beautiful museums in the world today⁴. Right now, Krens is in the process of implementing his successive undertakings: among others, in Mexico, Abu Dhabi, China and Brazil.

Whereas after years, not to say centuries of waiting the music lovers as well as the culture-hungry general public in Cracow, have finally obtained their opera – a pretty-looking building which has been skillfully designed, but which nevertheless belongs at most to the category of music theatres. Cracow is not Oslo or Copenhagen? For us, Cracovians it is the hub of the universe, and yet in order to see the MET-live broadcasts we go to the "Kijów" cinema – which ever since the 70's of the last century, still constitutes the most modern and up-to-date place for visual cultural events which take place in Cracow.

We also have the beautiful Manggha museum which was erected specially to exhibit Feliks Jasieński's collection of Japanese art that had so far been buried in museum warehouses; yet the museum was built from a private initiative, as it were, in opposition to the city and chiefly with the help of outside patrons and sponsors.

It may be that due to the paternalism of its decision makers, or else as a consequence of the resourcefulness and ruthlessness of the developers' lobbies, Cracow is losing its subsequent chances for development; this may also be the result of a lack of vision, but certainly it is happening at the expense of the living.

We do not want to transplant directly onto Polish soil the patterns used in the biggest cities in the world (New York, London, Tokyo), particularly on seeing the superhuman effort of their authorities and the complexity of the urban, social and economic problems with which they have to cope. At the same time, it ought to be stressed that it is precisely their models and solutions that constitute the driving force of the economy in the world.

And what about Europe itself? The legend of Dick Whittington, an orphan who set out from a village near London in search of a better life, in the mythical, affluent and gold-paved streets of London, has long blown over. The affluence turned out to be relative, yet he himself ended up living a life of affluence as Sir Richard Whittington, a three-time Lord Mayor of London⁵. London has remained a talent mint up until today; it honors its boldest visionaries with conferring on them royal acts of knighthood and with absolute recognition of their achievements. The relative chaos of London's urban structure which often arouses the irritation of urban planners, has turned the city into a living, continuously budding and self-purifying organism that remains extremely sensitive to innovations and open to experiments. By cherishing the legacy of the past and looking after tradition, it has at the same time become a laboratory of modernity – 'The global city'.

Cracow has a long way to go to reach a comparable scale and caliber of life; yet we neither have the necessary resources, nor the same type of ambitions as regards our city. Still, we have to bear in mind that no concert hall in the local "culture centre" will be up to holding a symphony concert; similarly as no local football pitch will be able to play host to a premiere league match. And we also want to host the stars of the world entertainment industry. We are afraid of unsuccessful and ruining investments, but we shall not be able to defend ourselves against the global movement by tightening up local norms and by introducing bans. Legal norms must take into account the unhampered flow of information. Cracow deserves a certain liberation of thought. Maybe an improvement and extension of the multi-layered public transport network and the creation of a new infrastructure which would relieve the historical city-centre, could also provide the necessary breathing space and the possibility to co-participate in what is going on in the world. Otherwise we are facing an emigration or else a vegetation in a sultry backwater.

The Nowa Huta district which was originally built with the intention of creating a counterbalance to the Old Cracow, has almost entirely lost its unpopular aspect and has been sucked in almost entirely by

the contemporary Cracow. Maybe its leverage and extension constitute a chance for a good cooperation between these two historically conditioned centers of a single metropolis?

We are all perfectly aware of these facts; yet in the course of the decision-making process, we are bound to run the risk of trial and error. It seems that Alain Sarfati's creative concept could be easily adapted here as an adequate principle: "I am looking for »situated« architecture with its own identity in every place nourished by local culture, carried out by people and telling us about the pleasure of life"⁶.

The quality and pleasures of urban life mark out public spaces joining city 'events' – that is lines, interiors, squares, on the way between one's own apartment and public venues such as theatres, concert halls, universities, work places, galleries, shops etc. The burden of responsibility shifts from appearance of buildings to architecture of light, play of surfaces – texture and sensualism of floors, ceilings and walls, and structural leading stairway architecture. The treatment of communication changes into multi-directional, unhampered, sculptural phenomenon which is aided by electronics and technology⁷.

According to the shared opinion of the Cracovians, the quality of public space areas in the new center which is directly proportional to the quality of urban and architectural decisions, should take us by surprise with its changeableness, to the same degree as we would wish that the charm of the Old City Center would remain unchanged.

Endnotes

- ¹ Ada Louise Huxtable, *On Architecture. Collected Reflections on a Century of Change*, Walker & Company, New York 2008, p. 400, *The Disaster That Has Followed the Tragedy*.
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- ⁵ J. Reeves, *English Fables and Fairy Stories*, Oxford University Press, London 1972.
- ⁶ A. Sarfati, *Pleasure* – Guest Editor *l'Arca The international Magazine of architecture, design and visual communication* November 252 (Milano 2009).
- ⁷ Vide *Armani 5th Avenue* NY by Doriana & Massimiliano Fuksas, very central district between 5th Avenue and 56th Street.