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FROM “READING MACHINE” TO “EVENT SPACE.” THE BUILDING OF THE JAGIELLONIAN LIBRARY IN THE VIEWS OF ITS DESIGNERS

It is assumed that the construction of a new library building is an event occurring no more than once per one generation of librarians.¹ In the case of the Jagiellonian Library, each stage of its construction occurred in the lifetime of a successive generation, since it took more than 70 years from laying the foundation stone for the building at Mickiewicz Avenue until its new part at Oleandry Street was opened. Thus, three generations of librarians worked in this building, observing and participating in three stages of its extension. A few historical periods have passed, and with them came huge socio-economic, political, technological, and cultural changes. Views on the role and functions of libraries changed during this time, followed by changes in principles of library construction. In the 1920s and 1930s, the function of the library building was primarily focused on protecting its collections² – it was characterized by a three-fold arrangement, the principle of non-intersection of pathways of books, librarians and readers, as well as the principle of organic expansion, while the library’s functions were expressed in the building itself. In the following decades, modu-

¹ E. Kobińska-Maciuszko, *Współczesne budynki biblioteczne w pracach LIBER Architecture Group*, „EBIB” 2001, vol. 4 (22), [online] <http://www.ebib.pl/2001/22/kobierska.html> [accessed on: June 23, 2020].

² However, at that time, the need to emphasize the process of accessing books and adapting the library’s activities to the needs of a particular community, including various categories of readers, began to be recognized, Z. G a c a - D ą b r o w s k a, *Bibliotekarstwa II Rzeczypospolitej*, Warszawa 2007, pp. 95–96.

lar construction began to be developed, based on a grid of columns and on a uniform square module, where every non-load-bearing element may be changed. In the 1970s, Harry Faulkner Brown formulated 10 principles for the design of academic library buildings, which were subsequently revised by Andrew McDonald. These principles are well known among librarians and they have been quoted repeatedly in works on constructing libraries, and increasingly used in practice in Poland since the 1990s.³

Architects building and extending the Jagiellonian Library, commonly called “Jagiellonka,” were representatives of the then-prevalent trends and styles, but they lived and operated in times distant from each other. The shape of the building is a derivative of their ideological or artistic programmes, and the author believes that it is interesting to present the views of these architects on the library – both on the building and on its role and functioning as an institution. It will also help, to some extent, to understand how the building in its present form was created.

This article is based on the published statements of Waclaw Krzyżanowski, who initiated the construction, and Romuald Loegler, who completed it. In addition, it also takes into account opinions and comments of co-participants or observers of these events, i.e. librarians, in particular the library’s directors and architects assessing the completed projects. The middle stage of extension, which was the work of Jerzy Wierzbicki, is not included here because this investment, which was an enlargement of the reading room and offices, did not affect the outer appearance of the library, as it practically merged into the original building. Financial constraints and urban planning requirements meant that this project, of modest size, did not provide for any major changes except for the superstructure and extension of the building towards the west.

The building designed by Krzyżanowski is now considered one of the flagship edifices of its time and has gained a modern continuation in the design of R. Loegler. This text will also tackle the relationship between these two parts of the Jagiellonian Library, primarily of an aesthetic and functional nature. It is also worthwhile to consider the future scenarios for organising the work of the building in the face of changes taking place under the influence of information technologies, which for more than 20 years have had the greatest impact on the functioning of libraries, as well as the changing needs of their users.

The paper will not dwell on the history of the subsequent stages of the Library’s construction. Interested readers can find extensive information on the above subject in the “Przegląd Biblioteczny” (The Library Review) and in “Biuletyn Biblioteki Ja-

³ According to the above, a library building should be flexible, compact, accessible, extendible, varied, organized, comfortable, providing appropriate environmental conditions and microclimate, secure, and economic. H. Faulkner-Brown, *Some thoughts in design of major library building*, [in:] *Intelligent Library Buildings: Proceedings of the tenth seminar of the IFLA Section on Library Buildings and Equipments. The City Library of the Hague (Netherlands), 24 August 1997 to 29 August 1997*, [online] <http://archive.ifla.org/VII/s20/rep/intlib1.pdf> [accessed on: June 23, 2020].

giellońskiej” (The Jagiellonian Library Bulletin). One should only mention the article by Aleksander Birkenmajer, the author of highly esteemed texts on library construction, who presented plans to build the Jagiellonian Library in 1929.⁴ Piotr Hordyński also wrote about how the design of the Library was created,⁵ while Jan Baumgart treated the issue of the construction and extension of the Jagiellonka as a starting point for reflection on building libraries in general.⁶ The last stage of the extension is presented in detail by Krzysztof Zamorski.⁷ Interesting information about transferring the library collections to the new building and the functioning of the library during World War II can be found in the memoirs of its director Edward Kuntze.⁸

It is worth mentioning, however, that the need to move library collections from the historic but rather cramped rooms of Collegium Maius arose already in the 19th century. Fryderyk Papee noticed that these rooms were more suitable for a museum than for a library. The building of the Nowodworski Collegium, which was gradually taken over by the library, did not improve the situation much. However, it was only the collapse of one of the book storage rooms in 1927, the so-called “stuba communis,” that alerted the public opinion and mobilized university authorities to take action. Considering the new building, various locations were taken into account – initially the new library was meant to be situated within the Planty, then at Jabłonowskich (now Sikorskiego) Square, then at the intersection of the streets Wolska (now Piłsudskiego), Wenecja, and Mickiewicza. However, the area turned out to be too small for the needs of the library, and the location at 22 Mickiewicz Avenue was finally chosen.⁹

In the competition for the library design announced in 1928, Waclaw Krzyżanowski was a double winner. As it turned out after opening the envelopes with the names of the architects participating in the competition, it were his designs which received the first and the second prize.¹⁰ What is interesting is that out of 17 applica-

⁴ A. B i r k e n m a j e r, *Plany nowego gmachu Biblioteki Jagiellońskiej w Krakowie*, „Przegląd Biblioteczny” III, 1929, vol. 2, pp. 122–138; i d e m, *Nowoczesne budownictwo biblioteczne*, [in:] *Konkurs architektoniczny na projekt nowego gmachu Biblioteki Jagiellońskiej*, Kraków 1929; A. B i r k e n m a j e r, W. S k o c z y ł a s, *Budownictwo i wyposażenie bibliotek: materiały do nauki bibliotekarstwa*, Wrocław 1958.

⁵ P. H o r d y ń s k i, *Jak powstał Waclawa Krzyżanowskiego projekt gmachu Biblioteki Jagiellońskiej, czyli architekt między modernizmem, tradycją i urzędnikami*, „Biuletyn Biblioteki Jagiellońskiej” L/LI, 2000/2001, pp. 159–171.

⁶ J. B a u m g a r t, *Zagadnienia budownictwa bibliotecznego na przykładzie Biblioteki Jagiellońskiej*, „Przegląd Biblioteczny” XXXIV, 1966, vol. 1/2, pp. 16–37.

⁷ K. Z a m o r s k i, *Rozbudowa Biblioteki Jagiellońskiej. Problemy zmian funkcjonalnych*, „Przegląd Biblioteczny” LXVII, 1999, vol. 1/2, pp. 31–44.

⁸ E. K u n t z e, *Dzieje Biblioteki Jagiellońskiej pod okupacją niemiecką w okresie od 1 września 1939 do 18 stycznia 1945 r.*, [prepared for print by S. G r z e s z c z u k], „Biuletyn Biblioteki Jagiellońskiej” XXV, 1975, pp. 5–57.

⁹ J. B a u m g a r t, op. cit., pp. 22–24.

¹⁰ From the editorial note to: W. K r z y ż a n o w s k i, *Architekt o bibliotece*, Warszawa 1983, p. [7].

tions, only 5 qualified for the competition, the rest was rejected because they did not meet the requirements.¹¹

Krzyżanowski drew attention to the fact that what had remained to that day were many beautiful examples of historical architecture but few good library buildings. He believed that a library building, intended to perform a specific function, should be readily recognizable from the outside. He considered rich ornamentation unnecessary. In his eyes, overloading the building with paintings and sculptures was not only a nuisance to librarians and readers, but also negatively impacted the proper functioning of the entire library. Just like individual elements in the engine, he believed that in a library everything has its appropriate place, and the building design must take these principles into account. Disruption of such a structure makes it difficult or even impossible for the library to work properly. Krzyżanowski advocated the use of strict logic of movement in the interior and the body of the building – the logic of a machine.¹² It was an approach characteristic for modernism, in which aesthetic aspects were dominated by thinking about the functional properties of the building and its symbiotic communication with the user.¹³ According to Krzyżanowski, the library produced knowledge, forming human minds, and was also a storehouse of this knowledge. In his vision of the library, therefore, the body of the building was to be dominated by a tall storage room for books, whose form or style did not refer to the past, as there had been no such storage areas in the past. The second, compact part of the building was to consist of rooms for readers and librarians, and the third one of the offices of the management and administration. The whole was to be influenced by the rhythm of the book collection, which the architect had to adapt to. The only means of expression for the architect were the vertical and horizontal planes, or wide or narrow apertures allowing, or protecting against, sunlight, the variety of materials and their colours, as well as the quality of workmanship with inclinations towards monumentalism. He saw the design and construction of a library as a sublime task and compared it to the work of ancient Greeks.

According to Krzyżanowski, it was also necessary to consider the future by making a design that would take into account a possibility of a further extension of the building.¹⁴ This is precisely the Jagiellonian Library which he built. It should be noted, however, that in his designs, which were changed and limited during the construction process by officials of numerous ministries and other offices involved in the construction, he was not so economical in means of artistic expression. The building designed by Krzyżanowski was not to be completely devoid of ornaments, sculptures and decorations, although they were present only in the offices and the reading room area. The book storage room was

¹¹ J. Baumgart, op. cit., p. 25.

¹² W. Krzyżanowski, *Architekt o bibliotece*, Warszawa 1983, p. [4].

¹³ T. Kruszeński, *Przestrzenie biblioteki. O symbolicznej, fizycznej i społecznej obecności instytucji*, Toruń 2012, p. 118.

¹⁴ W. Krzyżanowski, op. cit., p. [4].

a completely modern and even innovative building, made of metal, while the rest of the library was made of stone and rather traditional. In front of the facade, there were ten pilasters in a semi-circular arrangement, crowned with allegorical statues. A statue was also to be found in the niche near the stairs from the entrance hall. The architect also included plant decorations, the Library emblem on the portal, and crystal decorations¹⁵ of the door and ceiling panels in the lobby. Financial considerations and the demands of officials resulted in giving up further decorative elements during the construction process.¹⁶ Today, the aesthetic response of the viewer is mainly influenced by the materials that were used: yellow sandstone and red granite in the facade, alabasters and marble in the hall and on the stairs, and oak furniture.¹⁷ This building is considered to be the most outstanding monumental work of Kraków architecture of the interwar period, and its construction was one of the most prestigious investments of the city in the 1930s.¹⁸

It should be noted that the milieu of Kraków architects in the 1930s were dominated by the graduates of the Kraków school from the first quarter of a century, and this environment was characterized by a certain self-sufficiency, isolation and conservatism. That is why “moderate modernism” dominated, which sought a reconciliation with the tradition and historical context of Kraków. Thus, there was a desire for moderation in the development of functional architecture, a tendency for stylization, and in larger projects – modern monumentalism.¹⁹ Proven, repeatable spatial and functional models were used as a method to maximize the efficiency of building functions. Simple rhythms give the impression of balancing the body of buildings and their stability, and the buildings themselves do not make a strong impression because what is most important is inside.²⁰

Krzyżanowski left also sketches of plans for further extension of the building, which was to occupy the entire plot, obtaining a pentagonal shape with a block of the main reading room hidden in the middle.²¹ The building which he had erected was calculated to house 1,900,000 volumes, and after extension according to the plan, it would gain space for 4,000,000 additional volumes. However, this concept was not pursued due to new urban assumptions, aiming at the preservation of the green belt on the perimeter of the plot.²² As mentioned above, in the 1960s the Library was

¹⁵ A decoration composed of geometric, mainly triangular elements was called “crystal” or “crystallic” in Polish, P. H o r d y Ń s k i, op. cit., p. 163.

¹⁶ Ibidem, pp. 163–166.

¹⁷ E. Z a m o r s k a - P r z y ł u c k a, *Pochwała starej Jagiellonki*, „Architektura i Biznes” 2001, vol. 10, p. 20.

¹⁸ M. F a b i a Ń s k i, J. P u r c h l a, *Historia architektury Krakowa w zarysie*, Kraków 2001, p. 78.

¹⁹ Ibidem, p. 89.

²⁰ T. K r u s z e w s k i, op. cit., p. 113.

²¹ P. H o r d y Ń s k i, op. cit., p. 162.

²² J. B a u m g a r t, *Założenia...*, p. 29.

extended to include rooms for readers and librarians, without increasing the storage space. Already in the 1970s, preparations for the next extension began. In the 1970s and 80s, a competition was announced twice, and each time it was won by Romuald Loegler. At first, the extension was opposed by the Communist party authorities, but the second project was implemented in the late 1990s.²³

Bearing in mind the modernist shape of the Library, Romuald Loegler extended it in a harmonized manner in the spirit of the late 20th century architecture.²⁴ The extension was completed in 2001, and the building assumed the shape of the letter H. The part connecting the parallel buildings is a block containing the main reading room surrounded by passageways and catalogue rooms on the one side, and librarians' offices on the other side. The expansion significantly enlarged the storage space and offices for librarians as well as it increased the number of reading rooms. The Library has also gained a modern conference room and an exhibition room. The capacity of the newly created storage areas was estimated at the time to be sufficient for 20 to 25 years basing on contemporary data when the number of added books and magazines was about 70,000 volumes per year.²⁵ Today, several years into the future, the inflow of new books is 30% larger so the issue of storage has become a burning one. In the absence of space in the current location, the solution will probably be a storage area in another part of Kraków.

When describing the current Library building, the word "dialogue" is often used: an artistic and formal dialogue between the architect and the old building and with himself.²⁶ The architect refers to the old building, translating the solutions adopted there into the modern language of architecture or transforming them in accordance with his understanding of architecture. For Loegler, Krzyżanowski's building is fascinating, if only because nothing in it has lost its functionality despite the passage of several dozen years. He admires the simplicity and boldness of the functional layout and technology, the design of the main reading room, the stone interior, all of which, despite the scarcity of resources, has produced architecture that continues to be an object of admiration. However, he criticises the location of the former loan room, as if hidden in the corner of the entrance hall, which in his opinion, depreciates a significant function of a library,²⁷ which is quite commonly regarded its basic function.

²³ K. Zamorski, op. cit., p. 33.

²⁴ M. Fabiański, J. Purchla, op. cit., p. 116.

²⁵ K. Zamorski, *Nowy gmach Jagiellonki*, „Alma Mater” 2001, vol. 34, p. 8.

²⁶ G. Stiasny, *Dialog: rozbudowa Biblioteki Jagiellońskiej*, „Architektura Murator” 2000, vol. 1, p. 29; M. Motak, *Rozbudowa Biblioteki Jagiellońskiej w Krakowie*, „Architektura i Biznes” 2001, vol. 10, p. 34.

²⁷ R. Loegler, *Użyteczne piękno architektury*, in conversation with E. Zamorska-Przyłuska, „Architektura i Biznes” 2001, vol. 10, p. 27.

When designing the extension of the Library, the architect had to take into account many limitations: the building constructed by Krzyżanowski, the small plot and its shape, trees growing on the area, and a height limitation due to the requirement of protecting the cityline.²⁸ The structure of the building was based on a module of a cube with the wall dimensions of 4.80 m. The building is characterized by transparency. Glazed external surfaces and internal walls were not only used to give the impression of lightness and spaciousness, but also to provide better lighting.

A similar material was used in the facades as in the old building, but in the new one it is used in a different way; the structure of the building is rhythmic, and the new building does not dominate over the old part. Loegler did not attach importance to colour as an aesthetic factor, except perhaps for storage areas, where the red floor is intended to make the place more lively. He wanted to reduce both the number of colours and materials to a minimum, focusing on the super quality of the materials, which eventually was not fully achieved. In his opinion, the functionality of beauty is as important as the functionality of the building itself, which should be open and spacious. He emphasized the importance of the atmosphere of the library, high standard and aesthetic quality of its fittings, which were meant to be attractive to their users.²⁹

Romuald Loegler based on a specific discipline and theory of the free form. The discipline was defined by the “aesthetic spatial module” as a measure of the value of composition and aesthetics, and also an auxiliary factor for shaping the function of the structure. The basic unit of this module was a cube. The architect was inspired by the idea that the shape or form of the building gets revealed to the creator by “finding” or “discovering.” Designing a building is therefore a way of revealing the form, giving existence to the internal order in accordance with the idea of the universal natural order. According to Loegler, the task of the architect is not only to define the shape of the building, but also to determine the sense of architectural space. The architect is responsible not only for the aesthetic values of the building, but also for the recipient’s reaction to these values. The creator of the building is equally responsible for the quality of the single object as for its relationships and connections with the environment and its surroundings. It is therefore important to understand tradition and experience in both historical and contemporary terms. Loegler believes that the canons dating back to ancient times have not lost their relevance, but the modern sense of aesthetics has changed, hence the need to use new types of forms to avoid mediocrity.³⁰

Loegler is against the model of a library as a highly formal place with rigid rules, silence and control. The library is not to be a museum, but a “home” for readers and books, a “forge of knowledge about books.” It is not intended to evoke a mood of awe or tension, but rather to be a friendly, attractive place, encouraging people to spend time

²⁸ Ibidem, p. 23.

²⁹ Ibidem, pp. 24–30.

³⁰ I d e m, *Z przestrzeni uwolniona forma*, Kraków 2001, pp. 13–21.

in also for social purposes. As a cultural institution, it is supposed to invite people to interact with books also through visual impressions. The architect treated the library as an art gallery and the book as an art object – hence, the glass walls of the warehouses on the mezzanine of the staircase and other numerous glazed spaces, as well as the unfulfilled idea of a passageway running through the entire building, connecting the old and the new entrance. Such a passageway, encouraging a passer-by to walk in, would host various exhibitions or news about events related to books, and might give the reader an insight into the inner workings of the library.³¹ It seems, however, that in order to fulfil this role, it would have to be connected to communication routes (walkways, alleys) outside and not require going up the stairs and through the entrance gates of the library. Then, people who did not intend to use the library's collections would be more likely to step in and be tempted, for example, to take a shortcut, which could result in getting an interest in books, as intended by the architect. The architect also predicted that the Library itself could be a tourist destination due to its architectural qualities.

He believed that a library is a place where a person should remain quiet, but also feel at ease. In his eyes, the rooms of the public area – the exhibition and conference room, the cafeteria – would serve this purpose,³² and this should be the part of the library which would host cultural and academic events, literary meetings and exhibitions, i.e. “event locations.” However, this is a small part of the library and moreover it is not completely informal. There is hardly any space, for example, group study nor additional social spaces at various locations in the library allowing for spontaneous meetings, rest or just reading in a comfortable place. Currently, attention is often paid to the role of the atmosphere as a factor influencing the choice of a place to study.³³ In addition, with the changing model of using the library, when the importance of access to own or external digital resources organized by the library is on the increase, the number of computer workstations or the possibility of using own mobile devices and Wi-Fi networks becomes more important than the number and type of reading rooms.

In one of his interviews, Romuald Loegler said that he had built a library for readers, not for librarians. It is difficult, however, to understand a definite refusal of the same to librarians, who in fact spend more time in the library than any reader. He emphasized that the Jagiellonian Library is particularly important because of its cultural role, also as a monument of the Jagiellonian University, increasing the prestige of the university and the whole city.³⁴ Certainly, designing and constructing libraries,

³¹ I d e m, *Użyteczne...*, p. 23.

³² Ibidem, p. 24.

³³ See eg. J. H u n t e r, A. C o x, *Learnig over tea! Studying in informal learning spaces*, “New Library World” 115, 2014, vol. 1/2, pp. 34–50 (quoted from: M. W a l e s z k o, *Studiowanie przy herbacie: o znaczeniu nieformalnych przestrzeni do nauki*, [online] <http://babin.bn.org.pl/?p=2608> [accessed on: June 23, 2020]).

³⁴ R. L o e g l e r, *Użyteczne...*, p. 30.

as also theatres, museums or churches, which are considered to be particularly prestigious architectural achievements, has a positive impact on the reputation of their creators, too.

Both parts of the Jagiellonian library, the old one and the new one, are similar in size and volume, but differ significantly from each other. The building is clearly divided into two parts. The old part is more static while the new one is dynamic. The entrance area in the old part is monumental – it consists of a series of wide steps and a slightly protruding risalit with rhythmic divisions intended to resemble book spines.³⁵ In the new part, the entrance is located in a diagonally extended pavilion as Oleandry Street does not run parallel to Mickiewicz Avenue. This gives this part of the building an impression of dynamism, which not present in the old building. The new part of the Library clearly shows the impact of modern fashion for glazing, which allows the use of light as a component of composition and is also typical for contemporary architecture.³⁶ In the old part, the amount of light is regulated by wider or narrower windows, which are tinted in the storage part to protect the collection. From the outside, one can see a similarity of colour and material of the facade as regards the stone cladding of both buildings, however, inside the new building, the colours and decor clearly differ from the old part. Loegler's building may be seen as a mirror image, and perhaps even a negative, of the old building. As the entrance from Mickiewicz Avenue is closed and the loan room is located at Oleandry Street, readers are seen in the largest numbers in the new building; in the old one, they are usually in the Main Reading Room. The current location of the entrance at Oleandry Street means that this reading room seems to be "turned backwards" as one enters it from the side of the old part of the building.

Krzyżanowski's library is a place where knowledge is stored and created, and therefore a place worthy of respect and properly decorated as such. According to Loegler, the library should not be a formal, but a friendly place, encouraging spontaneous visits, and attracting not only readers, but also tourists or even random passers-by. However, one can get the impression that the architect lacked space for implementing such goals and this problem could not have been solved even by creating a passage through the building. At the same time, the old building – due to a certain monumentality and hieraticity, warmth of its red floors,³⁷ oak furnishings and noble quality of stone walls – stands in an advantageous contrast to the cold decor of the corridors of the new part, i.e. grey walls, laminates and glazed spaces, which are covered with stone blinds from the outside and with fabric or metal blinds from the inside. The atmospheric main reading room makes a bigger impression on visitors than the new edifice, which is similar to other modern buildings.

³⁵ However, the symbolism of the exterior of the building is usually overlooked.

³⁶ T. K r u s z e w s k i, op. cit., p. 150.

³⁷ The red of the floors was mistakenly identified by one of the architects with the "book pathway," see M. M o t a k, op. cit., p. 35.

Both architects were inspired by ancient patterns, by simplicity of expression, both operated with the construction material and light. However, in the new building financial constraints did not allow the use of better quality materials, although also Krzyżanowski, as mentioned above, had to significantly reduce the scope of his project according to administrative demands. Loegler unjustly attributes these restrictions, as well as those regarding his project, to a conservatism of librarians. The archives provide evidence of the battles Krzyżanowski and librarians fought with the authorities, which is reported in the above-mentioned article by P. Hordyński.

Construction of a library requires close cooperation between architects and librarians, who must together work out optimal requirements of the design. The architect's vision may collide with the knowledge and views of librarians. However, librarians do not have to have extensive knowledge of architecture, whereas the architect should come to understand the workings of a library in order to design it well and develop creatively. Both current and expected future conditions should be taken into account. The librarians' and architect's views on the library are necessarily different, however, the reader perceives the building in yet another way.

It has already been noted in literature that when speaking about library buildings, some architects show little knowledge of the functioning of libraries and of the changes occurring in this respect, the 10 Faulkner-Brown principles included.³⁸ A case in point here is the 19th century principle, requiring separation of the pathways of the book, readers, and librarians,³⁹ characteristic of the three-fold library, which is still presented as valid. In fact, this model is becoming a thing of the past in the era of the increasingly common principle of free access. In the case of the Jagiellonka, there was not enough space to provide free access to the collections in the new building, although the possibilities of opening some storage rooms for readers were considered during its construction. Meanwhile, free access collections of numerous reading rooms are expanding, currently including approximately 70,000 volumes. Digital documents made available by libraries online are also becoming a substitute for free access.⁴⁰

One of the drawbacks of the new parts of the Jagiellonian Library is said to be the lack of space which would mirror the importance of the main reading room located in the old part. However, such opinions are uttered with no hint to the functionality of such a room, which would only serve the purpose of maintaining symmetry.⁴¹

³⁸ A. Wałczak, *Promocja bibliotek poprzez architekturę, czyli o czym pisze się na łamach czasopisma „Architektura Murator,”* „EBIB” 2009, vol. 3 (103), [online] <http://www.ebib.pl/2009/103/a.php?walczak> [accessed on: June 23, 2020].

³⁹ M. Motał, op. cit., p. 34.

⁴⁰ H. Hollender, *Tezy o architekturze bibliotek,* „EBIB” 2009, vol. 3 (103), [online] <http://www.ebib.info/2009/103/a.php?hollender> [accessed on: June 23, 2020].

⁴¹ G. Stiasny, op. cit., p. 30.

Some of the Library's rooms have changed their purpose in the past, as required by current needs. The future will also bring certain changes. It is easy to imagine that once the entire Library collection catalogue is computerized, the current extensive catalogue rooms may be used for other purposes. They can become areas of work with the library's or one's own computers, or reading rooms in a different formula, places for group or individual work or a resting area – a place to read a book or newspaper or have a coffee. The future may also bring changes which are difficult to predict and these rooms may come to be used in yet another way.

The development of information technologies affects library construction and, above all, the organization of space in a library. Rooms of different sizes are needed, which are adapted to the needs of the IT-proficient generation. The self-service trend is increasing, there are more library computers and user-owned equipment. Just like the need to include library experts with broad theoretical knowledge of the subject in the design process used to be emphasized, today it is considered important to involve computer specialists in this process.⁴²

Modernist functionalism saw the library as a “reading machine,” a learning and entertainment machine.⁴³ Today, the library is seen as a “gateway to knowledge” that provides access to remote and on-site information. However, it is to be not only a space for learning, but also a space in which various social interactions occur. The goal is to transform it into a place that readers actually like to spend time in, also their free time. The concept of “library as a meeting place” or a “third place” has also become popular.⁴⁴ In architecture, the term “library as a place of events” is used, as it is believed that designing a library not only shapes space, but also the events that happen in it.⁴⁵ Library is also called a “modern agora,”⁴⁶ i.e., a place the social life of a given community focuses around. Taking into account the above, the architect should think of the library more as an environment than a building.⁴⁷ These ideas affect the way of building and organizing the work of libraries, aiming to increase their accessibility and attractiveness. Great importance is also attached to creating an attractive

⁴² *Bibliotekarstwo*, ed. A. Tokarska, Warszawa 2013, p. 683.

⁴³ T. Kruszeński, op. cit., p. 118.

⁴⁴ The concept of “third place” was formulated by Ray Oldenburg in his book *The great goodplace: cafes, coffee shops, community centers, beauty parlors, general stores, bars, hangouts and how they get you through the day*, New York 1989, describing with this term spaces which are free from routine activities, in which personal bonds and a sense of belonging to a community are built, where new ideas are born, and which does not require spending money.

⁴⁵ J. Kabrońska, *Forma architektoniczna biblioteki przyszłości*, „Zeszyty Naukowe Politechniki Gdańskiej” 580, „Architektura” XXXI, 2001, p. 10.

⁴⁶ M. Kowicki, *Współczesna agora – wybrane problemy kształtowania ośrodków usługowych dla małych społeczności lokalnych*, Kraków 2004, p. 96.

⁴⁷ E. Maciuszko, *Krótki kurs projektowania gmachu biblioteki (na przykładzie BUW)*, „Notes Wydawniczy” 1994, vol. 4, p. 38.

image of the place. The changing conditions in which the new needs of their users function require new solutions in a situation where the library is gradually losing its role as the “storage of knowledge.”⁴⁸

The Jagiellonian Library, built in the 1930s as a dignified “temple of knowledge,” in the mind of the architect who completed its extension, was to become a friendly place for meetings and events, offering space for work and rest, spacious and full of light. However, the building only creates certain opportunities, while using them to satisfy, and also awake, diverse needs of library users depends on the librarians.

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⁴⁸ A. Spaleniak, *Zmiany zachodzące w bibliotece akademickiej, czyli jak w Bibliotece Uniwersyteckiej w Poznaniu realizujemy hasło „Czytelnik naszym królem” – 10 lat później*, [in:] *Unowocześnianie organizacji i metod pracy biblioteki w świetle zmieniających się potrzeb czytelników, edycja II: materiały konferencyjne Opole, 16–17 listopada 2011 r.*, eds. W. Matwiejczuki, D. Szewczyk - Kłós, Opole 2012, p. 100.

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SUMMARY

This article presents the views on library architecture represented by two architects involved in designing and constructing the Jagiellonian Library: Waław Krzyżanowski, who started the construction in 1931, and Waldemar Loegler, who finished the last extension of the building in 2001. For Krzyżanowski, who followed the Modernist and Functionalist ideas, a library was a place of strict organisation and respect, hence the monumentalism and stability of the part of the building he designed. Loegler's design, however, is based upon the theory of free forms, according to which a library should be a friendly and open place. In Loegler's view, more than a building, the architect designs events which take place within its walls. This article also touches upon some possible future scenarios for the building of the Jagiellonian Library with regard to the changing needs of its users, such as the necessity of building a storage area. It also presents contemporary tendencies in library architecture.

KEYWORDS:

Jagiellonian Library, library architecture, Waław Krzyżanowski, Loegler Romuald

OD „MASZYNY DO CZYTANIA” DO „MIEJSCA ZDARZEŃ.”
BUDYNEK BIBLIOTEKI JAGIELLOŃSKIEJ
W KONCEPCJACH JEJ ARCHITEKTÓW

STRESZCZENIE

W artykule przedstawione zostały poglądy na budownictwo biblioteczne dwóch architektów zaangażowanych w projektowanie i budowę Biblioteki Jagiellońskiej: Waława Krzyżanowskiego, który budowę rozpoczął w roku 1931, i Waldemara Loeglera, który w 2001 roku ostatnią rozbudowę zakończył. Dla W. Krzyżanowskiego, który tworzył w duchu modernistycznego funkcjonalizmu, biblioteka była miejscem ściśle zorganizowanym i budzącym szacunek, stąd pewien monumentalizm i statyczność zbudowanego przez niego gmachu. Projekt W. Loeglera jest oparty na teorii formy uwolnionej, a biblioteka ma być miejscem przyjaznym i otwartym. Opiera się na zasadzie mówiącej, że architekt projektuje nie tyle budynek, co zdarzenia rozgrywające się w nim. W artykule rozważane są także możliwe scenariusze przyszłości gmachu Biblioteki Jagiellońskiej wobec zmieniających się potrzeb użytkowników, takie jak potrzeba budowy magazynu składowego oraz przedstawiane są współczesne tendencje w budownictwie bibliotecznym.

SŁOWA KLUCZOWE:

Biblioteka Jagiellońska, budownictwo biblioteczne, Waław Krzyżanowski, Loegler Romuald