

SZILÉZIA
SZILÉZIA

2016 03.30.
04.03. **ALKOTÓHÉT**

WROCLAW - LODZ - KATOWICE - OSTRAVA

TANULMÁNYÚT

IPARTANSZÉK

WROCLAW

idézet:

GERT KAHLER: The Path of Modernism - Architecture 1900-1930: From the World Heritage of Wroclaw to That of Dessau

“Today, how can we conceivably imagine a city like Wroclaw in the years before and after 1945 - a city characterized by deportation and re-settlement? In 1948, the city had circa 300,000 Polish inhabitants, who had been resettled from those eastern areas of Poland that had been defeated and fallen to the USSR; only approximately 7,000 Germans remained. At the end of the war in mind 1945, circa 300,000 Germans had lived in the city, and around 1930 it was even double that figure. That group of the population had been driven away, but the inhabitants were also people who had been deported and resettled, people who had been compelled to leave their cities and villages, their homes.

Up until then, Wroclaw (Breslau) had been a modern German big city with a long, highly traditional Polish and German history of confident citizens, and a uniquely laid-out mediaeval centre. In 1944, Hitler made Wroclaw into a fortress “to be defended to the last man”, although the city was completely unsuitable for that purpose. The ensuing air raids and street battles meant that after the war, 65 to 80 percent of the city had been destroyed.

Today, none of this can actually be seen in the panorama of the city. But if there is such a thing as the genius loci, a spirit of historical continuity that is manifest in the streets, squares and buildings, surely it can be felt in this city; today’s Polish inhabitants have adopted and accepted it as theirs - not just to cultivate tourism, but above all because they obviously understand that a place also has a soul. The reconstruction of the old cities of Warsaw, Gdansk or Wroclaw, whereby the background is different in each case, evidence the fact that this soul needs to be filled, quite consciously, with new content. Otherwise, it would scarcely be possible to explain why - in face of the extent of deconstruction here - people did not say, “let’s go tear down all the old stuff - we’ll build a new city!” After all, that idea would have met with considerable understanding in the West among modern architects in particular, although even there, it was not realised with such radicalism.

The reconstruction of the old city centre began in the mid-1950s; the city grew continually, and today it has roughly the same population as it did before the war - over 600,000 people. Since the political changes of 1989 in particular, its architectural heritage has been well cared for, and the history of the city is handled cautiously as something shared by Germans and Poles, as an aspect of reconciliation. This also applies to the modernist buildings from 1900 to 1930, even though some important structures from this period are still waiting for restoration. However, this is less a question of good will and more a matter of available financial resources.”

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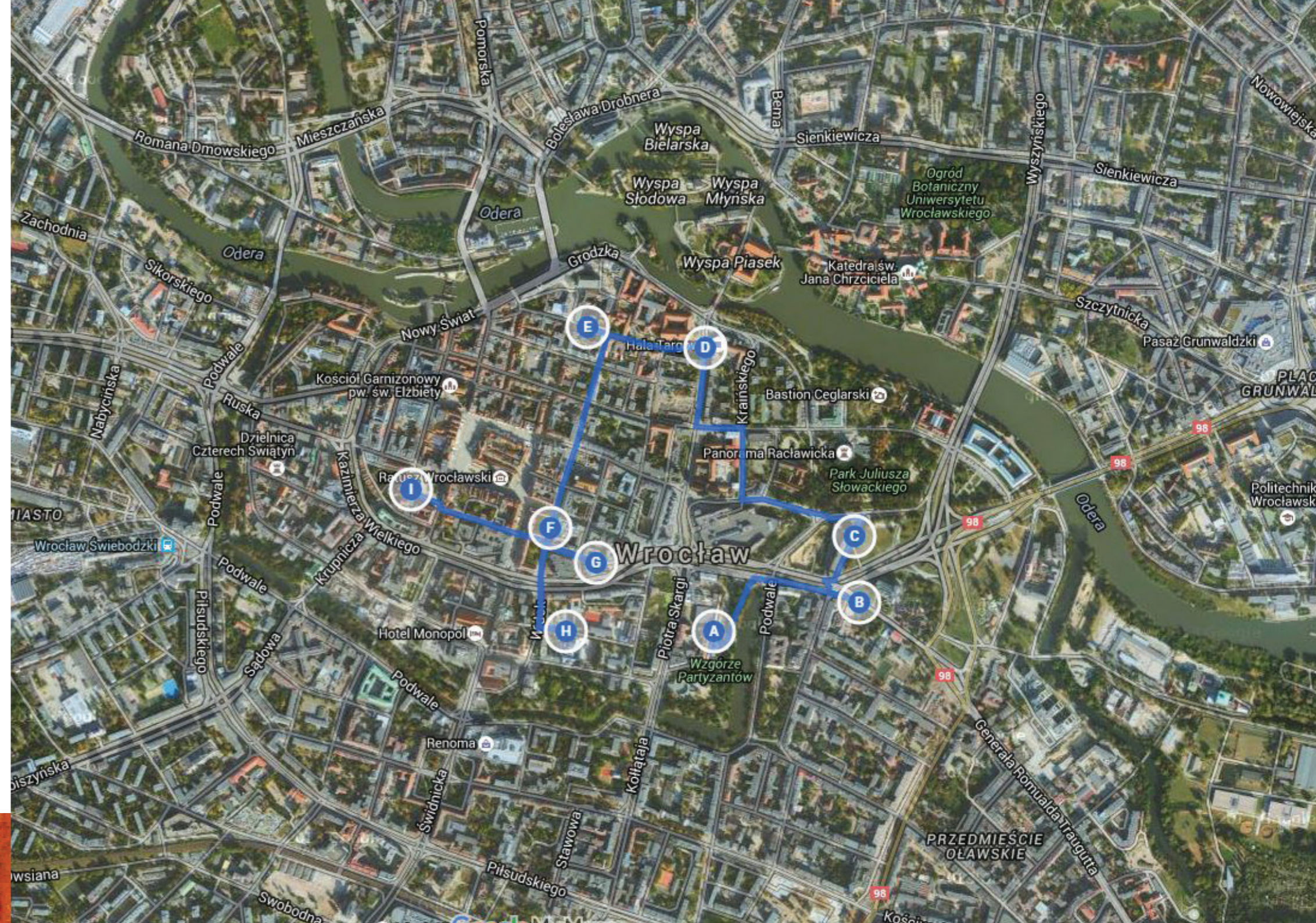


03.30. szerda bp-wroclaw

reggel indulás az egyetem elől kb. 07:00kor a várható érkezés Wrocławba 16:00 és 16:30 között

városközpont, gyalogos túra: összesen 3,5 km, végezetül a Plac Solny.

- Major Architektci: High School Leisure Building 2010
- Pracownia Architektury Glowacki: Academy of Fine Arts 2012
- Lothar Neumann: Postschekamt 1891
- Joseph Plüdemann: Market Hall 1906-'08
- Max Berg: Water Power Station
- Erich Mendelsohn: Petersdorf Department Store 1927
- Hans Poelzig: Residential and Commercial Building 1912
- Ozone Architecture Studio: Hotel Granary 2009
- Adolf Rading & Heinrich Rump: Mohrenapotheke 1925-'28



1. NAP. WROCLAW

HIGH SCHOOL SPORT AND LEISURE BUILDING

Project year: 2010
Architects: Major Architekci
Location: Nowa 16, Wrocław,
Coordinates: 51.10616, 17.03943
Area: 2800.00 sqm

Located in the center of Wrocław, sport and leisure building designed by Major architekci, has been made for the nationwide competition and was awarded first prize. Main problem of the competition was to create a connection between two different schools built in the end of 19th century. High standard and multifunctionality were first priority of competition for new building.

Sport and leisure function of designed building, combined with two large lobbies between schools, affects chaotic form of whole complex. The architect came up with the idea of perforated wall. With this screen, they have completed the frontage of buildings located along Nowa Street. The screen was made with perforated Corten steel. During patinate process we're able to observe how the facade changes and becoming more elegant and colourful day after day. Red color of the facade matches with old, brick-made, 19th century school and with the park area in front of the complex.

Perforated screen allows the optimal insolation of the glass facade and works as a fence for street ball field located on the roof. More than that, it works as a curtain and keep the gym out of the passers-by direct sight.

The Interior design is minimal with a bit of industrial atmosphere. Sober interiors give us a perfect background for sport events, colorful kids activity and it doesn't compete with the old, existing school building. The only colorful mark is vivid orange corridor connecting sports hall with changing rooms and other facilities.

forrás:

<http://www.archdaily.com/170904/high-school-sport-and-leisure-building-major-architekci>

<http://www.archello.com/en/project/sport-and-leisure-building-high-school-no-3>

1 NAD_WROCLAW
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ACADEMY OF FINE ARTS

Project year: 2012
Architects: Pracownia Architektury Glowacki
Location: Generała Romualda Traugutta 19, 50-449 Wrocław
Coordinates: 51.10679, 17.04483
Area: 13060.0 sqm

Creating proper space for artists and art was the main issue of the design. The solution is an open and accessible yet still practical space. Transparency of the building is the key solution for creating space for design process, art exhibitions and contact with urban trespassers.

The new complex is supposed to consist of three stages – three wings combined and oriented towards existing garden. The garden with its old grown trees remains the focal point of the development and the neighboring area. Together with the new building they are meant to be an urban retreat for both users and guests and attract trespassers to interact with artists and their work. At the same time it closes and organizes space inside the Academy quarter, replacing and expanding old open-air studios. Simple yet expressive body of the building isolates the XIXth century quarter's inner courtyard and the Academy's garden.

The most exposed part of the building – its gallery, at the intersection of the Krasinskiego Street and Traugutta Street creates – through a glass facade - unique opportunity of direct contact with the inhabitants of Wrocław and thus shapes their views on contemporary art.. In the future the whole side facade of the building along Krasinskiego Street will be equipped with a giant LED screen (invisible in daylight) for interactive student projects to be displayed.

The ground floor is divided into two independent parts by a drive through gate and entrance to underground parking. Part B is an independent gallery used to display works of artists from the Academy. The entrance to this part is set under a simple arcade on the corner of Traugutta and Krasinskiego streets. Main entrance to the building leads from the north, through a spacious hall, and also acts as a display area.

The hall leads to the main corridor that runs through the entire building adjacent to its west facade. Ground floor of 6.35m houses studios filled with heavy machinery: kilns, furnaces, welders.

<http://www.archdaily.com/404921/academy-of-fine-arts-wroclaw-pracownia-architektury-glowacki>



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MARKET HALL

Project year: 1906-08
Architects: Richard Plüdemann
Location: Piaskowa 17, 50-359 Wrocław, Poland
Coordinates: 51°06'45"N 17°02'24"E

(Polish: Hala Targowa we Wrocławiu, German: Breslauer Markthalle) was designed by Richard Plüdemann and built between 1906-08 as the Breslauer Markthalle Nr 1, when the city was part of Germany. It is situated by Ulica Piaskowa (Sandstraße), at the junction of Plac Nankiera (Ritterplatz) and Ulica Sw. Ducha (Heiligegeiststraße) close to Market Square, Wrocław and oldest districts of Wrocław.

Before building the hall, there had been the bishops court from the 14th century rebuilt for the sand arsenal at the beginning of XVI century and demolished in 1905. As a souvenir after the previous destination of this place the northern elevation of the Hall has got cannonballs made of stone, which are put into the wall.

The covering roof of the hall is supported by reinforced concrete parabolic arches that were designed by Friedrich August Küster and it was an innovation on the global engineering scale. Reinforced concrete was not universally used in the building industry yet. The ceiling of Wrocław's Market-Hall, supported on reinforced concrete parabolic arches makes up a kind of experiment: the first utilization in the world of reinforced concrete in a building on such a scale. Until now it belongs to the largest covered markets in the world. The underground of the hall held the height of 3,7 meter basements. The outside look of the hall was modelled on the Berlage Amsterdam Exchange of and it has the features that link to the medieval historical stream. The inside is fully modernist. The hall wasn't destroyed by the warfare in 1945 and it was used practically just after the war . It was renovated in 1980-1983 and since that time it has been the most important trade place in the city

<http://architectuul.com/architecture/wroclaw-market-hall>
<https://enjoywroclaw.wordpress.com/2010/08/31/market-hall/>
https://en.wikipedia.org/wiki/Wroc%C5%82aw_Market_Hall
<http://www.wroclaw.pl/en/unknown-wroclaw-market-hall-from-the-backyard>

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PETERSDORF DEPARTMENT

Project year: 1927-'28
Architects: Erich Mendelsohn
Location: Szewska 6, 50-139 Wrocław
Coordinates: 51.10845, 17.03384

In Wrocław there are no splending surviving department stores from the period before 1914 comparable to those we shall see in Görlitz; however, there are some buildings like the former department store Max Goldstein which are still of good quality even though they have suffered from alterations and conversion over the course of the years. In the 1920s, they were joined by two outstanding buildings. One is the Petersdorf Department Store by Erich Mendelsohn (1887-1953), the modernist architect who engaged most consistently with the notion of the big city and its new manifestations - cars, neon advertising - and also ran one of the biggest architectural offices of those years. His department store buildings are a positive investigation into the urban situation as such; the street corner, the curve of a street. He developed a dynamic form from the situation that he found, creating a three dimensional translation of the direction of the street and a simultaneous advertising message made into architecture.

forrás:
GERT KAHLER: The Path of Modernism
- Architecture 1900-1930: From the World Heritage of Wrocław to That of Dessau



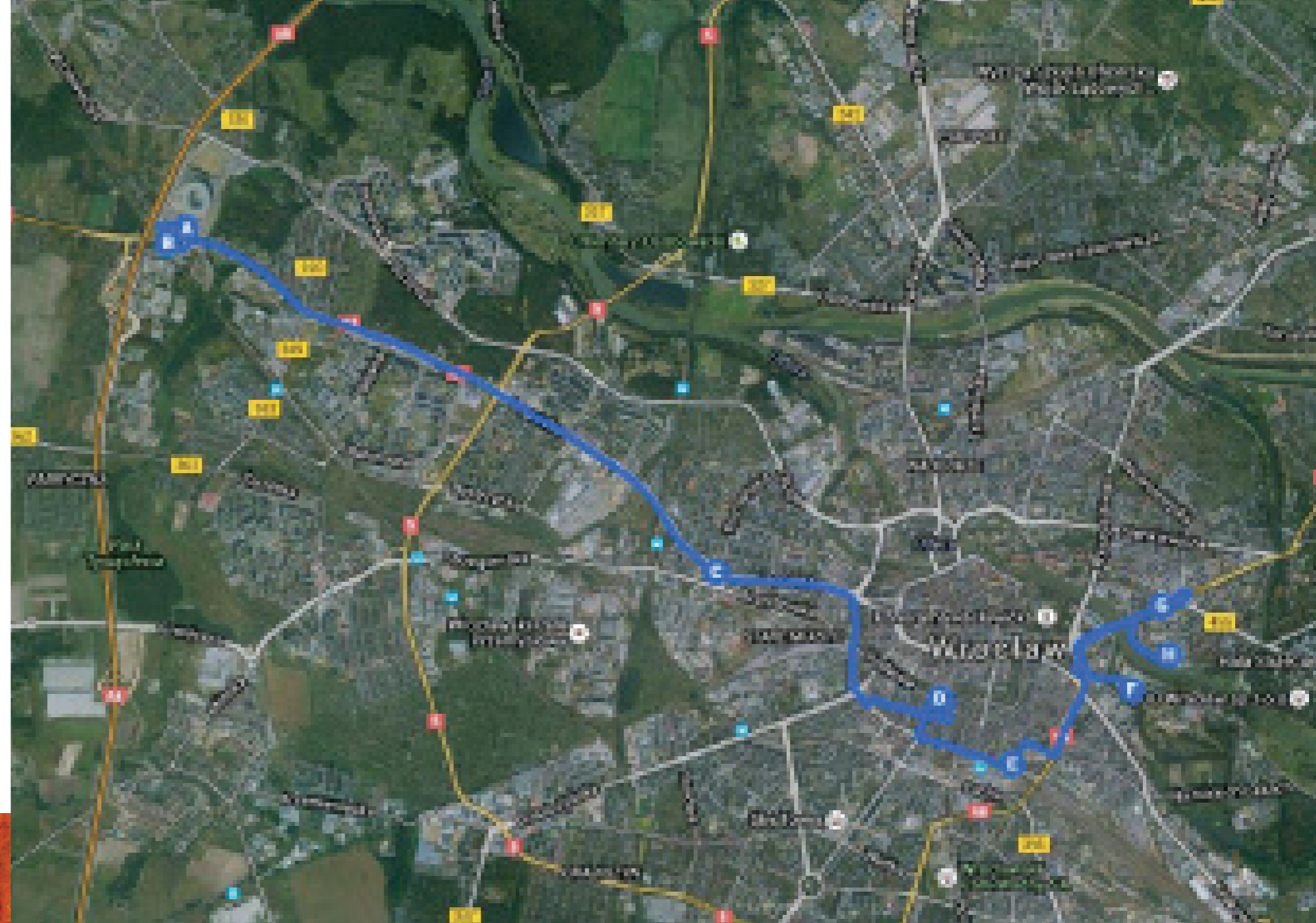
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03.31. csütörtök Wrocław

buszos túra, végül az egyetemi campusnál kikötve

JSK Archtekci : Stadion Miejski	2011
Macków Pracownia Projektowa : Integrated Tram and Train Station	2011
VROA & CH+: Contemporary Art Museum	1942; 2011
H. Dernburg; Macków Pracownia Projektowa: Wertheim/Renoma	1929; 2006
Macków Pracownia Projektowa: Silver Tower Center	2014
Kuryłowicz & Associates Architecture Studio: Geocentrum	2012
Jadwiga Hawrylak-Grabowska: Manhattan of Wrocław	1968-'72
Manufaktura No.1: WUT - Building C-13	

2. NAP - WROCLAW
2. NAI - WROCLAW



CONTEMPORARY ART MUSEUM

Project year: 1942; 2011
Architects: eredeti: Richard Konwiarz , felújítás: VROA & CH+
Location: pl. Strzegomski 2a, 53-681 Wrocław
Coordinates: 51.11323, 17.00504

This old air raid shelter just west of the Old Town has been resurrected as a place for contemporary art in Wrocław. The round and concrete above-ground bunker has been cleverly adapted with an elevator at its centre which whizzes you up to the fantastic 6th floor cafe, which features a terrace and great views, and may just be the highlight of visiting here. As for the art, the permanent exhibit focuses on contemporary art from the 20th Century with a strong Wrocław presence and they have numerous temporary exhibitions. The most striking pieces in the whole collection are outside the museum itself. Local artist Stanisław Dróżdź's Hour-glass on the facade of the building and the amazing and enormous Train to Heaven sculpture of a vertical locomotive nearby will make you get your camera out. To get there, hop on trams 3, 10, 20, 23, or 33 (quite a bit of choice there) at the 'Rynek' stop, getting off 3 stops later at 'Pl. Strzegomski.' Keep in mind that this is only a temporary location – a new museum headquarters is set to spring up on ul. Purkyniego, near the Raławice Panorama and Museum of Architecture.

forrás:
http://www.inyourpocket.com/wroclaw/Wroclaw-Contemporary-Museum_112924v

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2. NAP - WROCLAW



SILVER TOWER CENTER

Project year: 2015
Architects: Mackow Pracownia Projektowa
Location: plac Konstytucji 3 Maja 3, 50-083 Wrocław
Coordinates: 51.09937, 17.04013
Area: 25000.0 sqm

From the architect:

"Silver Tower Center building is located on the Pilsudski's Street, on an unusual plot resulting from the parcellation of the former Jewish cemetery. Typical urban quarter was divided diagonally to commemorate trace of the former greenery, which was a cemetery facilities in the past.

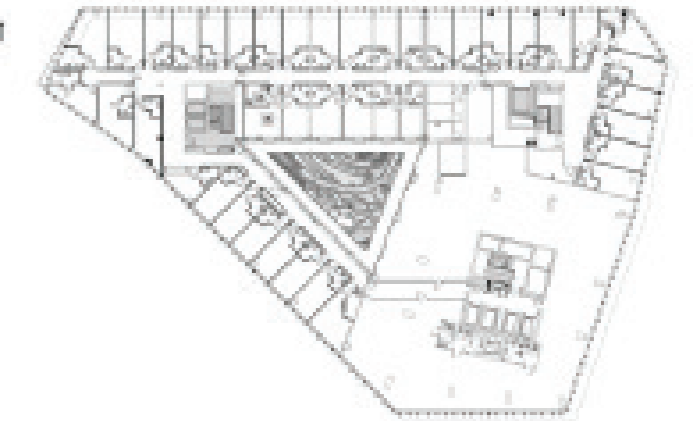
According to planning decisions, the building consists of a 6-storey base, designated the average height of the surrounding buildings and a dominant, for which the plans do not provide any restrictions. Produced dominant stresses the opening of the Pilsudski street on foreground of railway station and signals its presence. The shape of the tower is divided into modules slightly rotated around the vertical axis in order to obtain a dynamic enhancing impression of slenderness. The treatment improved insolation of neighboring buildings as well. On the resulting integrated "cubes" facade divisions were introduced, allowing the development of open office space into modules. Vertical, 30 cm deep profiles, allowed to strengthen vertical silhouette, improving the proportions of the building. Thanks to them it was achieved the desired play of light on the facade, giving it a strong artistic expression.

Building Silver Tower Center contains a set of commercial services: 3-star hotel, conference center, offices, commerce and underground, 2-storey car park. Shops and services were provided entry from adjacent streets, taking care of their vitality, and on the resulting square was organized space for outdoor gardens. The building brings a revival of this part of Przedmieście Oławskie, with a bad reputation so far, and represents another step towards the revitalization of this area.

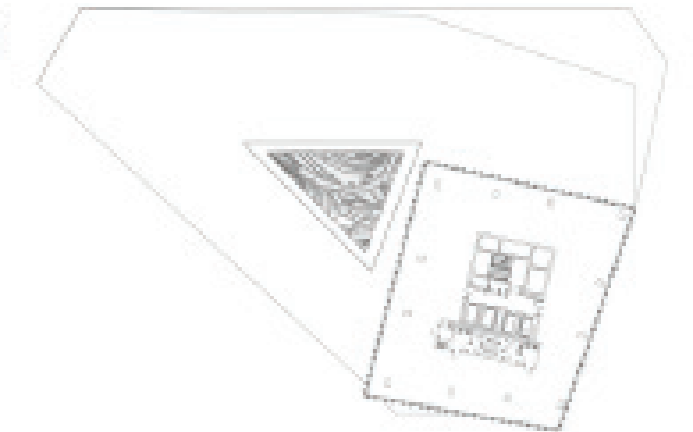
forrás:
<http://www.archdaily.com/777210/silver-tower-center-mackow-pracownia-projektowa>



Second floor



Eighth floor



2. NAD WROCLAW
2. NAD WROCLAW

PLAC GRUNWALDZKI HIGHRISE (Also known as “Sedesowce” or “Manhattan”)

Project year: 1970-73, 2015-16
Architects: Jadwiga Grabowska-Hawrylak, Jednostka Architektury foundation
Location: Generała Romualda Traugutta 19, 50-449 Wrocław
Coordinates: 51.10679, 17.04483
Area: 3060.0 sqm



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03.31. csütörtök Wroclaw

Wuwa és környéke gyalogos túra

Max Berg: Centennian Hall

Hans Poelzig: Exhibition Building and Pergola

WUWA

Hans Schauron: Park Hotel

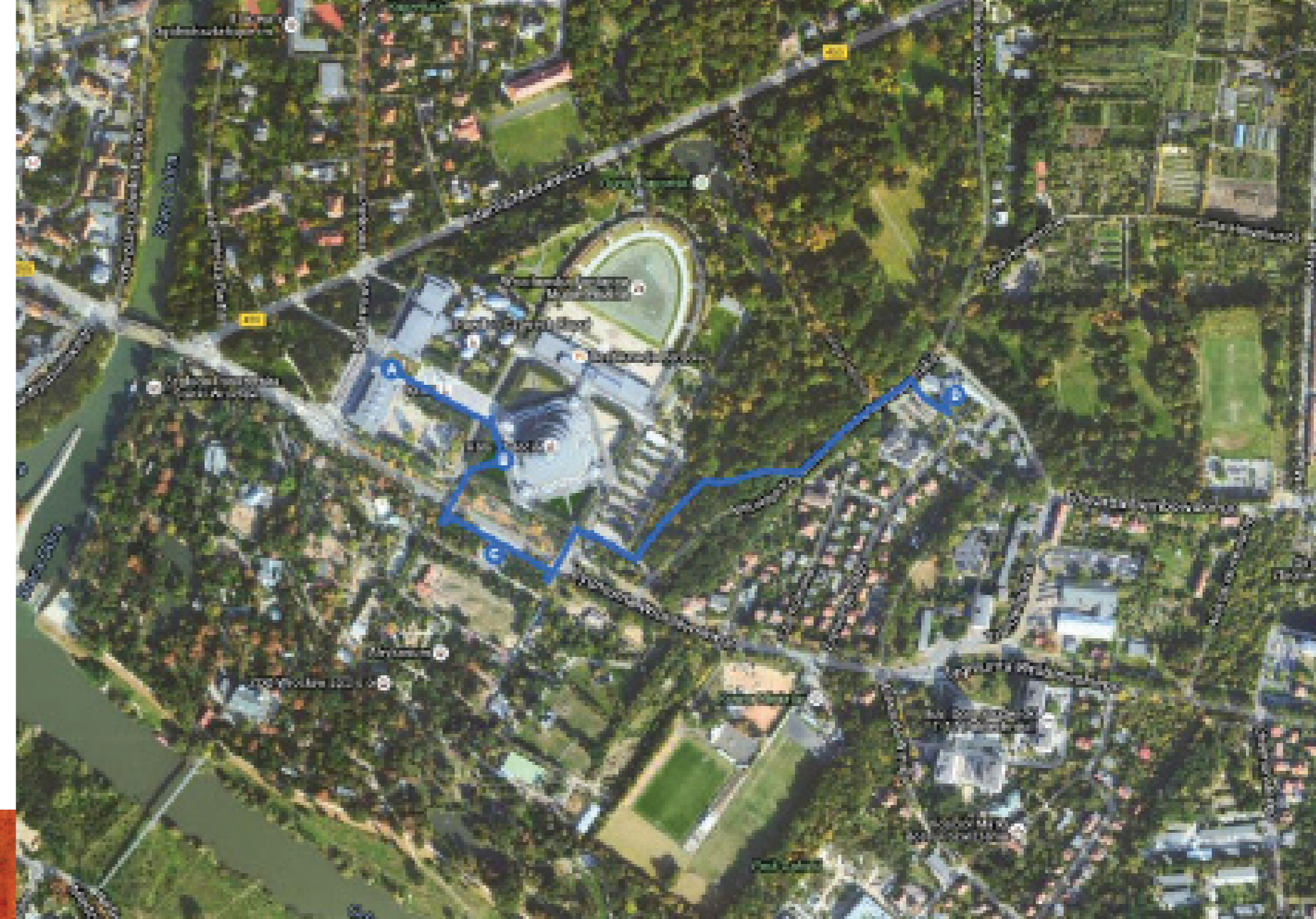
1911'- 13

1911-'13

1929

1929

2. NAP - WROCLAW
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CENTENNIAL HALL

Project year: 1911-13
Architects: Max Berg
Location: Wystawowa 1, 51-618
Coordinates: 51.106902, 17.076985

The Century Hall in Wroclaw was listed in the World Heritage List on 13 August 2006 as “an outstanding example in the history of concrete construction.” A technical reason, therefore, but it could have earned this commendation equally well as an architectural masterpiece. It is a combination of what is indeed a huge, but rather conventional construction of its volumes and an innovative new materials, which had not been employed in this rough form for representative buildings before. It was precisely this modern, supposedly rough character of the architecture that aroused the distaste of Kaiser Wilhelm II, however, who only sent the Crown Prince to the hall’s opening and had refused to authorise any financial subsidies for its construction - it seems he found the Battle of the Nations memorial in Leipzig far more representative!

In Prussia, the hundredth anniversary of the victory of the armies of the anti-French coalition led by Napoleon Bonaparte at Leipzig was celebrated; on this occasion, the Centennial Exhibition (Wystawa Stulecia) was organised in Wroclaw. It was planned that the exhibition area would be situated in the area of a non-active race track, at the edge of Szczytnicki Park (Park Szczytnicki). Max Berg, former city architect, proposed to build an enormous exhibition hall with the use of the reinforced concrete technology, which had not been used on such a scale until then. The city councillors did not like the design, as they compared the Hall building to a box for hats or to a gas meter. The building’s cost – almost two million marks, also raised objections. Berg had his own way, and the city took out a loan for the construction, which started in June 1911 and ended in December 1912. The building, made of reinforced concrete, was back then the largest establishment built with the use of this technology in the world. The dome of the Centennial Hall (Hala Stulecia) is 65 metres wide and 42 metres high. The screening room is surrounded with back rooms. The auditorium and the floor can provide seats for up to 10 thousand persons. Furthermore, the Centennial Hall (Hala Stulecia) contained huge organs, which did not survive despite the fact that the building itself was not seriously damaged during the war.

2. NAP - WROCLAW
2. NAI - WROCLAW



CENTENNIAL HALL, EXHIBITION CENTRE AND PERGOLA

Project year: 1911-13
Architects: Max Berg, Hans Poelzig
Location: Wystawowa 1, 51-618
Coordinates: 51.106902, 17.076985

In 1913, within the exhibition areas, the following establishments were also built: Four Domes Pavilion (Pawilon Czterech Kopuł), as designed by Hans Poelzig, and the Pergola surrounding the multimedia fountain. Today, this is one of the citizens of Wrocław and tourist favourite places for walks.

Before war, the Centennial Hall (Hala Stulecia) was a place for mass events, among others, Nazi rallies with the participation of Adolf Hitler; although, the chancellor of the Third Reich did not like this place, as he preferred monumental stone establishments. After 1945, the building was named the People's Hall (Halą Ludową), and its original name was returned no sooner than at the beginning of the 21st century. Here, the World Congress of Intellectuals in Defence of Peace and The Recovered Territories (Ziemie Odzyskane) exhibition took place (in 1948). For many years, this has been a place for sports events, concerts; until the 90s of the 20th century, there was a cinema Gigant; the Lower Silesian Opera (Opera Dolnośląska) regularly shows their performances here. In 1997, the Eucharistic Congress with the participation of Pope John Paul II took place in the Centennial Hall (Hala Stulecia), and in summer 2012, the International Cultural Congress was organised in a thoroughly renovated building.

Since 2006, the Centennial Hall (Hala Stulecia) has been included in the UNESCO World Cultural and Natural Heritage list.

forrás:
<http://www.wroclaw.pl/en/centennial-hall-hala-stulecia>
<http://whc.unesco.org/en/list/1165/gallery/>

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WUWA

Project year: 1929
Architects: several
Location: Mikołaja Kopernika 9, Wrocław
Coordinates: 1.1076, 17.08481

WuWA is one of the six model housing estates created by the Werkbund, built in Europe at the turn of the 30s of the last century. An innovative look at the urbanisation process, overpopulation in cities, society's expectations in terms of living conditions and the ability to apply the latest technologies in construction – these were the challenging aspects of the post-war period that urban planners and architects had to face.

The first estate was Weissenhof in Stuttgart, built in 1927.

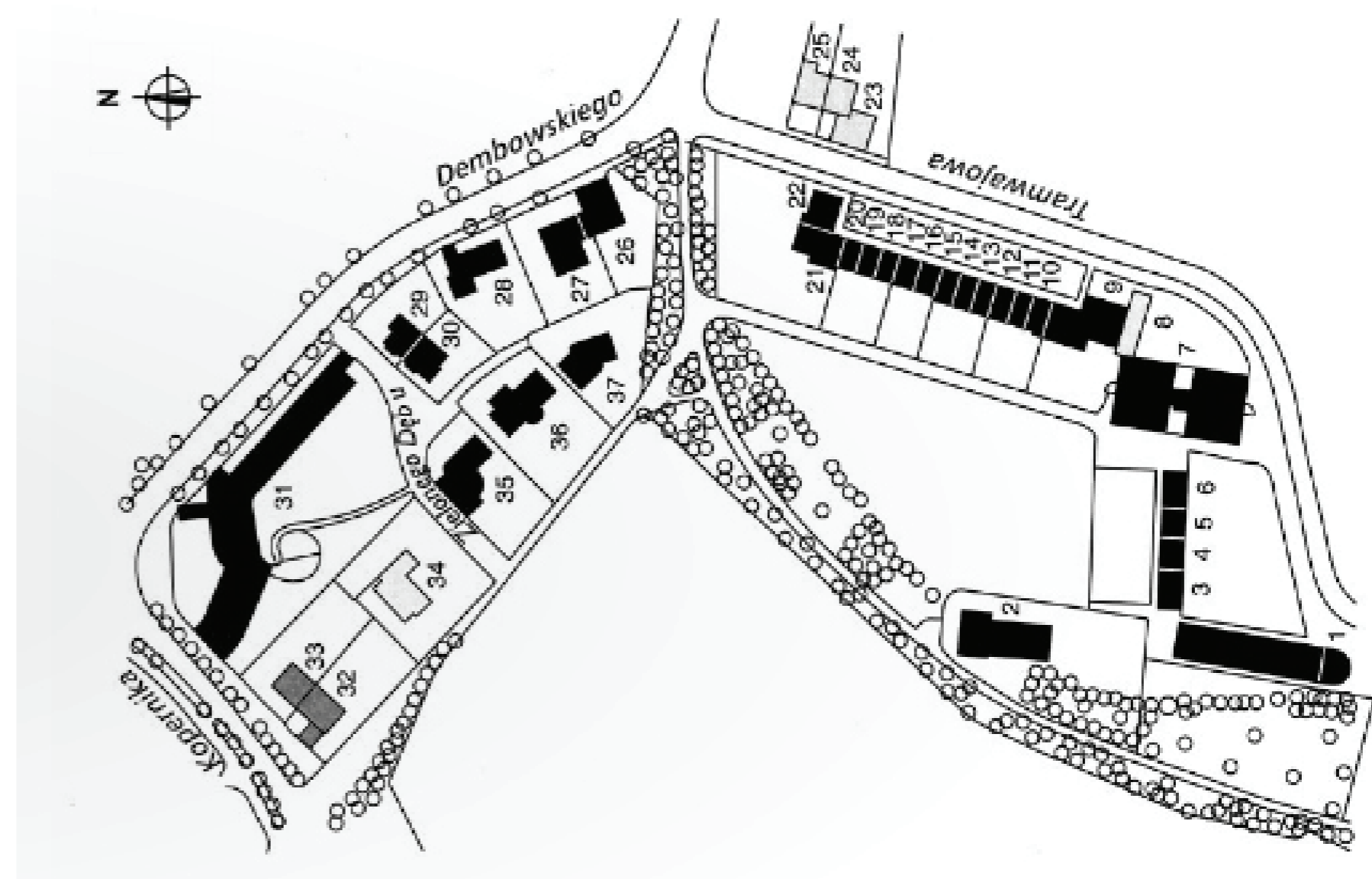
These Werkbund estates were an experiment of special importance, and they considerably influenced the development of modern architecture of the twentieth century. Currently they are unique objects of immeasurable cultural value classified as historical monuments. WuWA is an abbreviation of "Wohnung und Werkraum Ausstellung" – Living and Work Space – the great exposition in 1929 of which the model housing estate was a part.

1.;2. Paul Heim, Albert Kempler 3-6: Gustav Wolf 7. Adolf Rading 9. Emil Lange
10-22. Ludwig Moshamer, Heinrich Lauterbach, Moritz Hadda, Paul Hausler, Theo Effenberger
28. Emil Lange 29. Paul Hausler 31. Hans Schauron-Park Hotel
35. Heinrich Lauterbach 36. Moritz Hadda 37. Ludwig Moshamer

forrás:

<http://www.wuwa.eu/?lang=en>

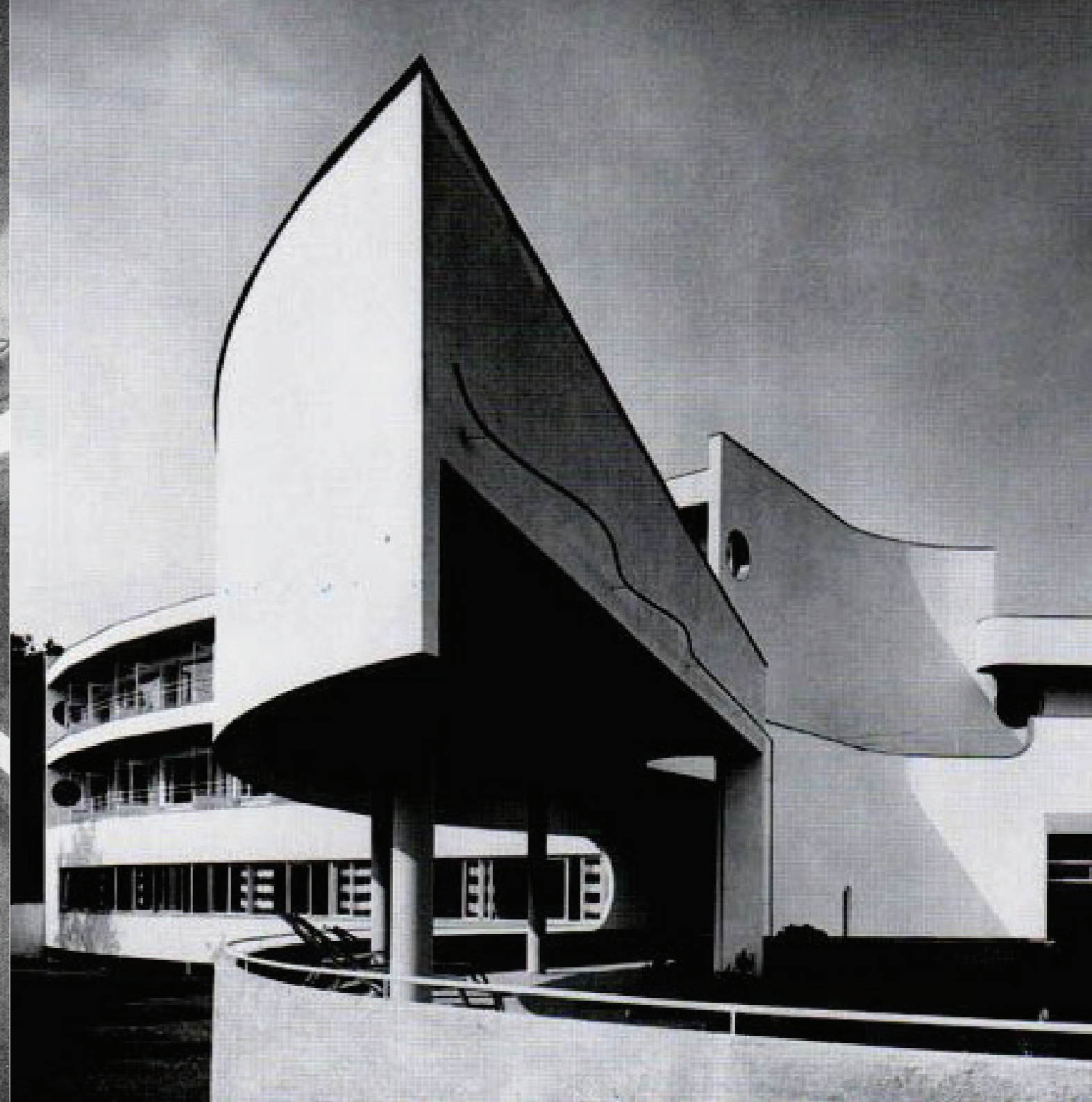
http://issuu.com/prezentacja_online/docs/wuwa_wersja_en_issuu_?e=5108883/7520624



2. NAP - WROCLAW



Hans Scharoun - Park hotel interior



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LODZ

Lodz first appears in written records in 1332 under the name of Lodzia. In 1423, King Wladyslaw Jagiello granted city rights to the village of Lodz. A town centred on agriculture and crafts developed through the next two centuries, but then there was little change for a few centuries. The 17th century was a hard period for Lodz. A Swedish invasion, fires, and epidemics all reduced the town's population. In 1793, Lodz fell under Prussian rule following the partition of Poland. The situation changed dramatically in 1815, when following the Congress of Vienna treaty Lodz was incorporated into the Polish Kingdom and came under Russian rule. Developing a strong and modern Polish economy became the national priority.

Lodz first became an industrial city in 1820, when Rajmund Rembielinski, President of the Committee for the Mazowieckie Voivodship, was inspecting some nearby clothier workshops under construction. He realised that Lodz, with its geographical location and forests full of timber as a construction material, was an ideal site for a new clothiers' settlement. A state directive of 1820 made Lodz an industrial city. The first settlers, skilled in weaving, dyeing, and spinning, were given a plot of land and the timber they needed to build houses. Loans and temporary duty exemptions were granted to attract people from Silesia, Bohemia, Prussia, and Jewish communities, making Lodz a multiethnic town. The textile industry flourished. In the 1840s, Ludwik Geyer's factory, equipped with a steam engine, became the largest cotton factory, and Lodz was counted as the second largest city in the Polish Kingdom.

At the time, the most famous manufacturers in Lodz were Israel Kalmanowicz Poznanski and Karol Wilhelm Scheibler. In the second half of the 19th century, Lodz produced two thirds of the entire cotton cloth yield in the Polish Kingdom and became the "Promised Land" - that provided both the title and the theme of the world-famous novel by Wladyslaw Reymont, who won the Nobel Prize for Literature. The factories grew larger, as did the clothiers' houses and industrialists' palaces. The largest factories were Karol Scheibler's in Ksiezy Mlyn and Israel Poznanski's in Ogrodowa Street.

The 20th century was a tough period for Lodz and its industry. The factory workers' strikes of 1905 were sad events for the city, but the worst was yet to come. In 1939, Nazi German forces occupied the city, changed its name to Litzmannstadt, and plundered the factories. The occupiers aimed their most repressive measures at the Jews, who were relocated into a ghetto established in the Baluty district. Out of 200,000 Jewish people in Lodz, hardly a handful survived. Numerous monuments and commemorative plaques recall these tragic years.

After 1945, Lodz was still a well recognised textile centre, but other branches of industry were also introduced to the city. Lodz also became an educational centre when the University of Lodz and the Lodz Polytechnic were established in 1945.

From 1989 and the fall of communism, Lodz ceased to be a prosperous textile centre. The factories, the majority of which went bankrupt, were turned into sites for new shops, banks, and other institutions. Today, Lodz is a thriving cultural and academic centre of 20 higher schools.

3. NAD_WROCLAW_LÓDZ
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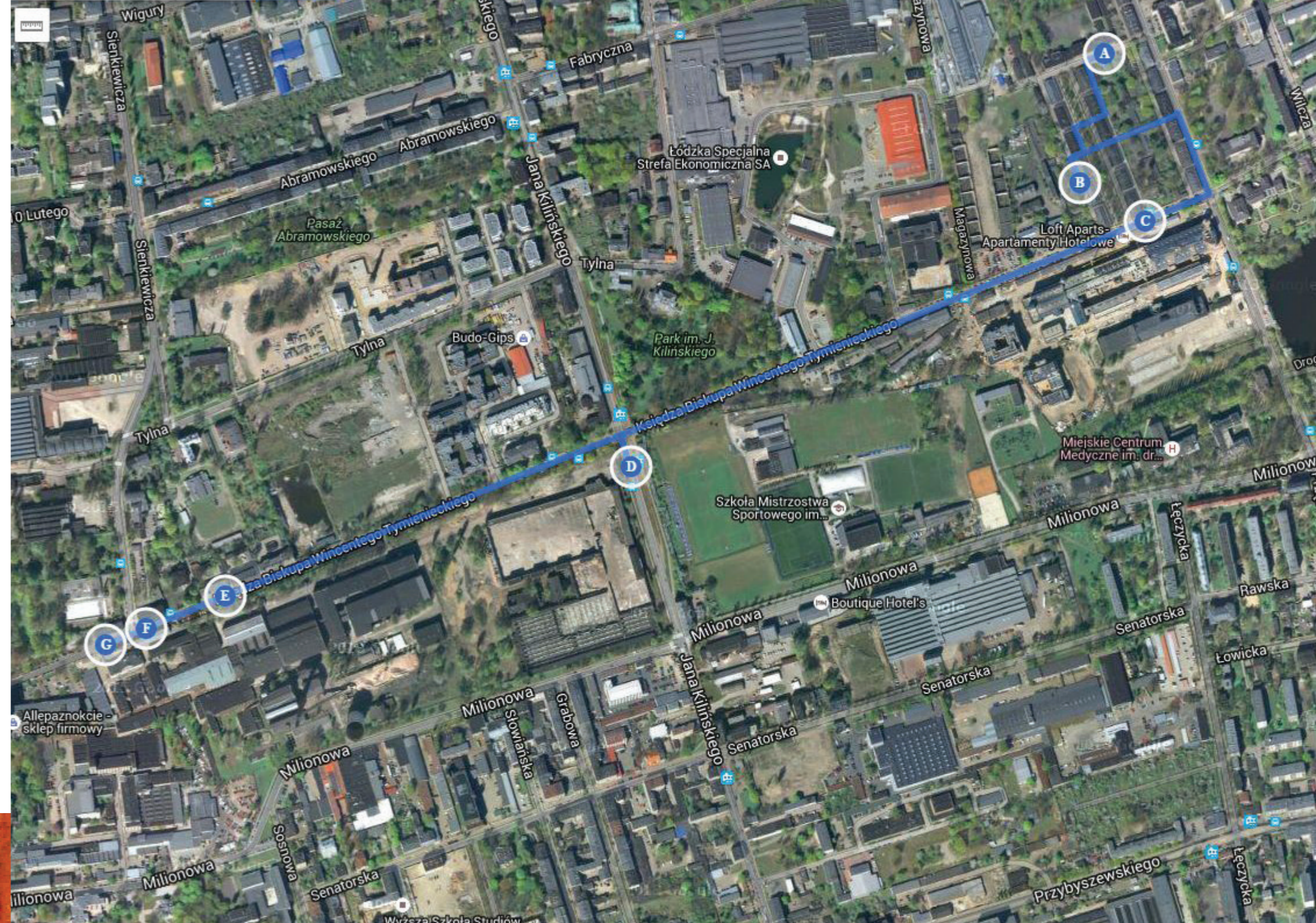


04.01. péntek Lódz - Első etap

Reggeli a wroclawi szálláson, azután indulás Lódz-ba, érkezés 11:00 körül, a szállás elfoglalása.

Ksiezy mlyn + Scheiblers:

Factory School	1876
Fire Station	1890
Spinning Mill	1873
Pawel Rubensahn: New Weaving Mill	1899
Kopisch's Bleachery	1929
Alfred Frisch: Power Station	1910
Factory Warehouse	1890



3. NAP - WROCLAW - LÓDZ

Factory School

Projekt year: 1876
Location: Księży Młyn 13/15, Łódź, Poland
Architect: -
Area: -

Scheibler opened a school for his factory workers' children in 1876, and it was the first institution of its kind in Łódź. The school building is a part of the Księży Młyn estate, closing the way leading from the spinning mill to the residential houses. It consists of several buildings added in consecutive years, combined into a harmonious whole and consistent with the architectural style of the complex.

Fire Station

Projekt year: 1890s
Location: 30th Tymienieckiego Street, Łódź, Poland
Architect: -
Area: -

Firefighters were present in Karol Scheibler's industrial plants from 1878, while the present building was built in the 1890s. The fire station is dominated by a high observation tower featuring gothic elements. At the back are the former firefighters' homes and an ornamental pump. After thorough renovation, the building was converted into an office centre. The original appearance was preserved though, including the original doors of the former coach houses and an alarm gong on the tower.



3. NAD WIROCLAW-ŁÓDZ
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Weaving Mill

Projekt year:	1872
Location:	-
Architect:	-
Area:	-

This one storey building is the oldest one in the complex. It has been raised in 1872, using the most modern (at that time) architectural solutions. The light has been delivered by windows in what is called a saw-roof. 200 pcs of imported from England mechanical looms, propelled by a steam engine, have been installed here. The number of machines grew with time, reaching no less than 2266 in year 1889. After the spinning mill has been established, part of the building has been changed into a fileterie, where the pre-weaving process took place. Today, this oldest department of Poznanski's factory hosts restaurants and electrical appliances market. One can also do shopping in delicatessen here.

Pawel Rubensahn: New Weaving Mill

Projekt year:	1898-1899
Location:	187th Kilińskiego Street, Łódź, Poland
Architect:	Paweł Rübensahm
Area:	-

The so-called New Weaving Mill was built between 1898 and 1899 according to a design by Paweł Rübensahm, and was the last massive factory building belonging to the Scheiblers' industrial empire. Most interesting here is the building's elevation as seen from Kilińskiego Street, in a Renaissance style. The most prominent event that took place here was the 1987 visit by pope John Paul II, who came to personally meet Łódź's weavers.

3. NAD_WROCLAW_LÓDZ
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Kopisch's Bleachery

Projekt year:	1828-1829
Location:	5th Tymienieckiego Street, Łódź, Poland
Architect:	-
Area:	-

The building was constructed between 1828 and 1829. Known as Kopisch's bleachery, it in fact formed a part of a bleaching plant and served as residential premises for Tytus Kopisch himself. It is one of the oldest buildings in industrial Łódź, classical in form, with a centrally placed triangular pediment. Today the building houses the Łódź City Office and in its interior, parts of the original wooden structure have been preserved.

Alfred Frisch: Power Station 1910

Projekt year:	1910
Location:	3/7th Tymienieckiego Street, Łódź, Poland
Architect:	Alfred Frisch
Area:	-

The power station was built in 1910 according to a design by engineer Alfred Frisch. It powered all the facilities within the industrial empire of the Scheiblers, and is a rare example of an Art Nouveau industrial building. Inside, the features of most interest are the tiles with floral motives, geometric stained-glass windows and a coffer iron-cast ceiling. Part of the original equipment has been preserved, including an AEG turbine dated 1938. The power plant was closed in 2003 due to its lack of compliance with environmental standards. A climbing wall was located here for a few years, but nowadays the building is used occasionally for various cultural events.

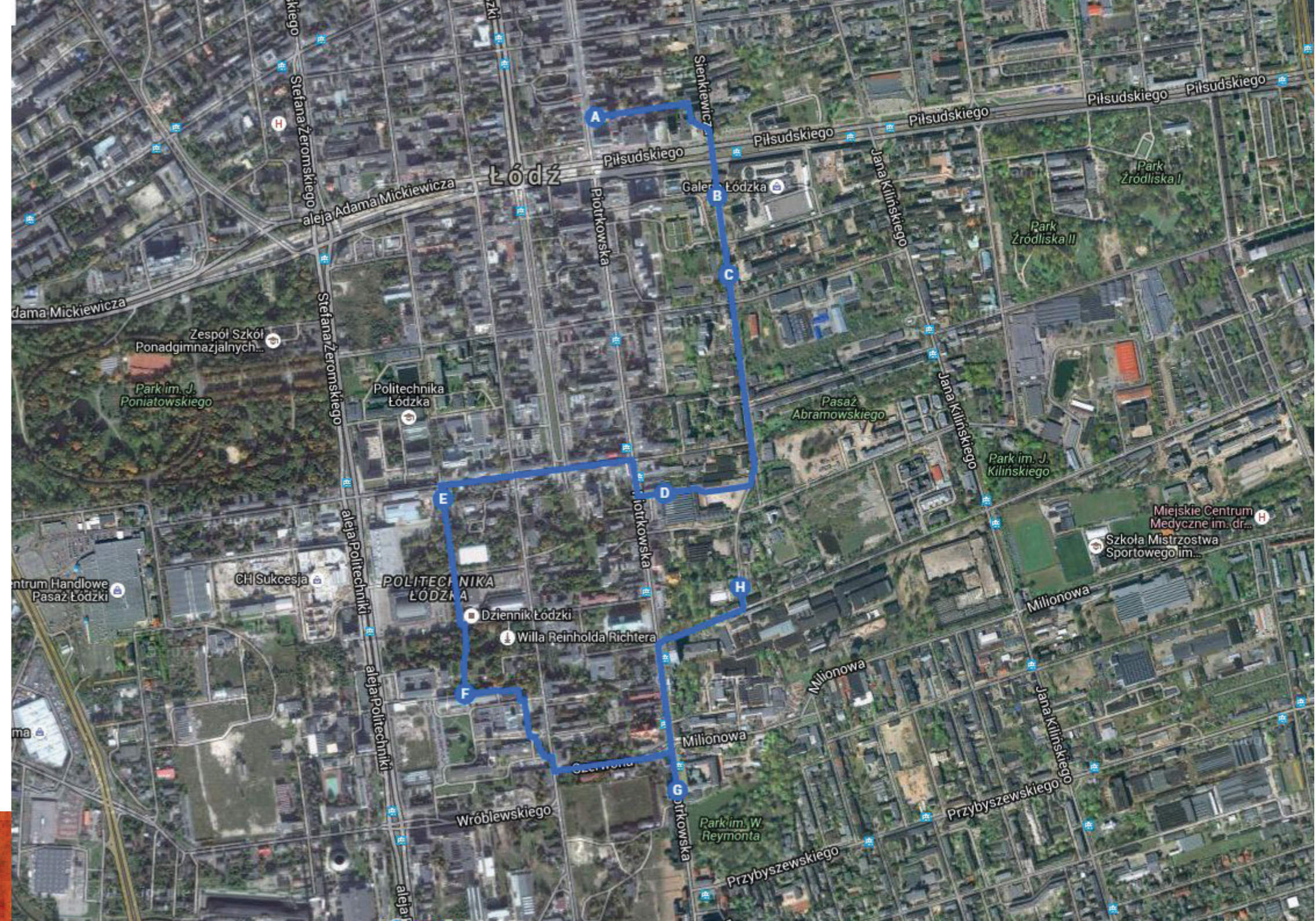
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04.01. péntek Lódz - Második etap

Gyártelepek és épületek:

Horizone Studio: Ericpol Offices	2014
White Factory	1839
Fryderyk W. Schweikert's Factory	1890
Zygmunt Richter's Factory	1912
Markus Silberstein's Factory	1894
Wrinkler & Gaertner's Factory	1905 és 2009
Stefan Lemené, Lew Lubotynowicz: Jozef Balee's Factory	1898
XM3: Zmianatematu Cafe	2011

3. NAP - WROCLAW - LÓDZ



Horizone Studio: Ericpol Offices

Projekt year: 2013-2014
Location: Sienkiewicza 175 Łódź
Architect: HORIZONE Studio
Authors: Dominik Darasz, Bartłomiej Kisielewski, Robert Strzenski
Co-operation: Jagoda Boguslawska, Krystian Wawer, Nuno Oliveira
Area: 1 500 m²

This project has already been recognized and appreciated. The Ericpol building subsequently received honorable mention at the Brick Award 2015. It was also listed as being one of the 10 most impressive new office buildings in Poland (Property Magazine). The Ericpol building is also featured in a world-wide touring exhibition of the best of contemporary Polish architecture organized by the Polish Foreign Ministry.

The building composes of the two four-story office wings, connected with each other by the glazed lift lobby. The lobby with the centrally located glazed meeting rooms opens itself on each floor to the surrounding green park.

The X-shaped building optimizes the use of the land and gives flexibility in case of the future rental of the office space. A single-story underground car park for 100 cars has been designed underneath.

Each floor is equipped with the conference rooms and recreational facilities for employees. The layout of the building has been designed to fulfill specific work and security requirement of the client. Repeatable rhythm of the external elevations recollects the style of the nineteenth-century factory buildings that were common in Łódź.

Characteristic colorful vertical blinds on the north and south facing facades refer to the Ericpol logotype. Building's west courtyard opens up directly to the old park where informal meeting places surrounded by the green landscape will be placed.



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WHITE FACTORY

Projekt year: 1835-1839
Location: -
Architect: -
Area: -

A spinning mill called “The White Factory” is part of an industrial complex owned by 19th century Łódź entrepreneur Ludwig Geyer. Over the years the building was rebuilt to accommodate the first steam engine in Łódź. The factory was named to emphasize its contrast with the red brick walls of most industrial edifices. Nowadays it houses the Central Museum of Textiles. Geyer’s residence is located in a nearby park, and was also established by this famous entrepreneur.

White Factory is a four-wing building with a courtyard. The oldest wing is the western one, facing Piotrkowska Street. The northern wing is from 1838, the southern one is from 1847, and the eastern wing was built in 1886. In the courtyard, the Old Boiler House is constructed. The complex has a high chimney, two dust towers, and two water towers, which is an unusual solution for the first half of the 19th century.

Fryderyk W. Schweikert’s Factory

Projekt year: 1890
Location: 215th Wólczańska Street, Łódź, Poland
Architect: -
Area: -

The building housing a weaving mill and wool spinning mill was erected in the 1890s, its design being attributed to Fryderyk Miks. The shape of the land parcel – long and narrow – forced combining different production stages (spinning, weaving, finishing) in one, huge building. Nowadays the whole former industrial complex houses facilities belonging to the Technical University of Łódź. The old factory, today housing three Technical University faculties, is called “the tram” by students, for its shape.



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Markus Silberstein's Factory

Projekt year: 1893-1894
Location: 242/250th Piotrkowska Street, Łódź, Poland
Architect: -
Area: -

The weaving mill was built between 1893 and 1894 according to a design by Adolf Zeligson. The three-storey building adhered to an older, one-storey weaving mill situated at the back of the parcel. The massive block is surrounded by two towers giving it the appearance of a fortified building. In the top parts of both towers, the decorative initials of the founder of the factory – Markus Silberstein – can be found. There is also a former administration building at-tached to it, as seen from the street. It was there that in 1907, one of the workers shot the president of the company board, Mieczysław Silberstein. This was just one of the tragic events in the workers' protests in 1905-1907.

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Wrinkler & Gaertner's Factory

Projekt year: 1905, 2007-2009
Location: ul. Sienkiewicza 82/84 90-318 Łódź, Poland
Architect: -
Area: 4400 m²

The building of Winkler and Gaertner's knitted products (hosiery) factory was built at the turn of the 19th and 20th centuries. In 1919 the factory was taken over by the Eitingon brothers, Naum and Borys, who continued production. After the Second World War the factory became home to the "Zenit" knitting company. Later, the former factory was converted into a business centre. It is linked with the past by the name "Zenit".

Stefan Lemené, Lew Lubotynowicz: Jozef Ballee's Factory

Projekt year: 1898
Location: 72 Sienkiewicza St., Łódź, Poland
Architect: Stefan Lemené, Lew Lubotynowicz
Area: -

Balle's factory building was erected around 1892 according to a design by Stefan Lemené, and in 1898 was complemented with a southern part designed by Lew Lubotynowicz. It housed a rubber tape factory, and since 1909, Michał Nutkiewicz's technical fabrics factory. The building is made of characteristic red brick and is modestly decorated with a frieze and ornamentation above the windows. Today, the renovated building houses the Łódź branch of Gazeta Wyborcza and two radio stations – Złote Przeboje and TOK FM.

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Zmianatematu Cafe

Projekt year: 2011
Location: Piotrkowska 144, Łódź, Poland
Architect: XM3
Project team: Maciej Kurkowski, Julian Nieciecki, Mateusz Wójcicki
Area: 104 m2

The restaurant is located in the very centre of Łódź - on the most important street in the city - Piotrkowska. The street - once a symbol of wealth of the one of the richest cities in this region of Europe is now an axis of mostly poor and degenerated district with monumental architecture from before the II World War. The architect:

“With a very small budget we created an outstanding space to host the artistic and culture parties for the creative youth of the city. The owners of the restaurant want to propose a space for happenings, art-exhibitions, and various art-oriented venues. As young architects from the Capital City Warsaw with the local Łódź art-oriented youth investors we tried to aim at city’s condition and aspirations and create a reminiscent of the cutting-edge environment which has a connection with the city identity. The city’s name translates literally as “a Boat”. Inspired by a Boston BanQ restaurant we tried to create a blobish form similar to the boat roof form which eats in the old monument-building’s space.

The building itself dates to the end of XIX century. The elevation is a typical Neo-classical style. During the years the ground floor has changed function several times. Now being empty and unfinished the inside offered us the space to take and adjust. We decided to leave it as raw as it was possible. The proposal was to make the floor from the epoxy mass, leave the walls in raw roughcast and take the electrical installation out and leave it on the walls covered in steel, black tubes.

The only element added is this alien form, a “hub” that creeps to the volume from the inside of the building, which then creates the bar and divides the space in to several functional areas. We can also see another division. This what is new and touches with the recently renovated external elevation of the building (the outside classical world) is new and white. The internal: dividing and construction walls as well as ceiling are in raw roughcast.

The “hub” itself is cnc cut plywood. It is designed by sectioning the form, generated by adjusting to the space and to all installations hidden by it. The sectioning and preparing for fabrication was done in Rhino/Grasshopper software. During the prototyping phase we decided to do some additional furniture for the restaurant as the mock-up for the real structure. The furniture designed for the interior are the coffee tables, made of sectioned grid plywood and the bench which morphs from the bar counter.



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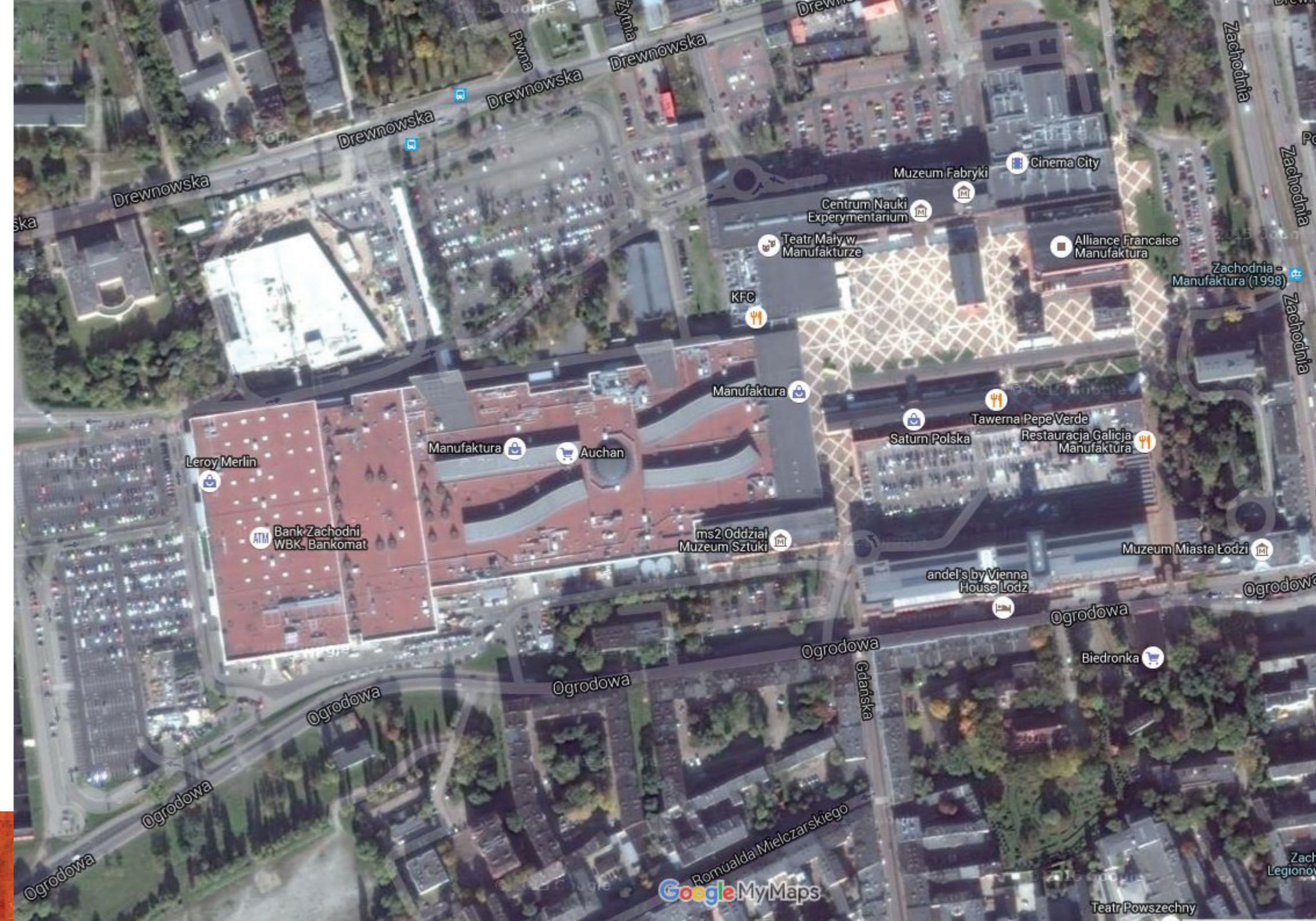
04.01. péntek Lódz - Harmadik etap

Manufaktura (I. Poznanski :

Ms2 hotel	2008
OP Architekten: Andel's hotel	2009
Virgile & Stone, SUD Architectes: Manufaktura	2006

Vacsora a szállás közvetlen közelében lévő
Manufaktura food-courtjében saját budget-ből!

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MS2 Museum Sztuki

Projekt year: 2004-2008
Location: Ogrodowa 19,91-071 Łódź, Poland
Architect: Pracownia Architektoniczna Ferdzynowie
Area: 6 104 m²

<http://www.wunderteam.pl/index.php?/projects/muzeum-sztuki-ms2/>
<http://www.ferdzynowie.pl/muzeum-sztuki-ms2-lodz-manufaktura,39.html>

Due to the yarn production constantly being raised, a need for more looms appeared. This involved raising another weaving mill building to store them. Therefore, in 1895 a three storey building has been established. It has been connected with the fileterie by tunnel. This new space of the Muzeum Sztuki is located in the historic building of a 19th century weaving plant. ms2 is primarily a venue for experimenting with the Collection of 20th and 21st century Art. The unique items of the collection are presented here in an unconventional way: instead of a chronological lecture on the development of art, works of art representing various periods and movements are arranged into a story touching themes and motifs important for the contemporary public. The permanent exhibition is open and constantly subject to alterations, rearranged by invited curators and artists themselves. ms2 also features temporary exhibitions, workshops, lectures, meetings with artists and film screenings. The building also houses Boston Café and an artistic bookshop, mała litera art.

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Andel's hotel

Projekt year:	2006-2009
Location:	ul. Ogrodowa 17, Łódź, Poland
Architect:	OP Architekten
Interior design:	Jestico & Whiles (concept: public space, rooms), OP ARCHITEKTEN (other areas, detailed design)
Area:	40 100 m ²
Number of hotel rooms:	220 rooms / 58 apartments

Clear architectural concept integrates the sophisticated 4 star hotel functions and arrange the discovering of 200 m long industrial building in an attractive and remarkable way. The atmosphere is created by harmonious dialogue between historical aura and contemporary architecture. Great attention was paid to preserve as much as possible of original elements: internal bearing structure, cast-iron beams and pillars, steel-brick ceilings, structural walls and external façades.

The outstanding element in the silhouette of the building is glass box overpacking the swimming pool placed in a former fire water storage tank. The tank made 130 years ago in Manchester was placed in this Polish factory as a part of sophisticated fire extinguishing system. Walking in the pool becomes an experience of feeling the spaces flowing into one another: skyline of the city, impressive redbrick scenography of the facades and a slight elegant new landscape of the roof. Under this slight element are placed: fitness and wellness center, event space and sun terraces from all sides of the building. Located on the 4th floor 1 300 m² ballroom, double floor high, fully customizable and acoustically separated from the rest of the building, is the largest that type in Poland.

OP ARCHITEKTEN completely redesigned the roof area, proposing wellness center, event space and sun terrace. A lot of glass elements and skylights ensure that public space, including four-level atrium is properly lit by the great amount of natural light.

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Manufaktura - Food court

Projekt year: 2006
Location: -
Architect: SUD Architectes, Virgile&Stone
Area: 50 000 m2

The commercial gallery and so called Food Court are what is meant to be the modern side of Manufaktura. The buildings were raised in 2006 as the place of commerce. Two storey gallery is a 50 thousand m2 wide area. One may visit numerous shops of renown trade marks, as well as hang out in cafe's bars while walking the ship deck alike passages - the symbols of journey through time. The gallery is topped by a saw roof, contributing to the industrial spirit of the place. The project of the building has been created by

Manufaktura - Silberstein's Factory

Projekt year: 1893-1894
Location: 242/250th Piotrkowska Street, Łódź, Poland
Architect: -
Area: -

The weaving mill was built between 1893 and 1894 according to a design by Adolf Zeligson. The three-storey building adhered to an older, one-storey weaving mill situated at the back of the parcel. The massive block is surrounded by two towers giving it the appearance of a fortified building. In the top parts of both towers, the decorative initials of the founder of the factory – Markus Silberstein – can be found. There is also a former administration building at-tached to it, as seen from the street. It was there that in 1907, one of the workers shot the president of the company board, Mieczysław Silberstein. This was just one of the tragic events in the workers' protests in 1905-1907.

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Manufaktura - Workshops

Projekt year: 1889
Location: -
Architect: -
Area: -

Brought up in 1889, the building contained mechanical workshop. The possibility to fix the machines at the factory was of an economical importance - did not involve the costs of transport, time loss and other expenses. Many restaurants and shops are located in this building. Mediterranean, Mexican cuisine, house decoration or sweets shop - surely everyone would find something for himself here.

Manufaktura - Bridge

Projekt year: 1878-80, 2006
Location: -
Architect: -
Area: -

Built in 1878-80 and combined into the neo-renaissance fence, the main gate has been summing up the splendor of the factory. Steel doors by Karl Krempf are a XIX century's blacksmith masterpiece all by themselves. Nowadays we may admire the reconstruction by Jan Cygankiewicz. On the top of the gate one can see a replica of factory's clock. The XIX clock did not survive up to date. The next, later one, can be seen in the Museum of the Factory.



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Manufaktura - Finishing shop

Projekt year: 1891
Location: -
Architect: -
Area: -

This three storey building appeared here in 1891. Having 266 m in length and 26,6 m in width, and topped by a tower, it was the are where every process necessary to finish the fabric took place. The quality checking also had been performed here. On the highest storey, on the west side, there was the printing preparation area. At the base of the tower, he steam engine was installed and on the top - a huge water container used with 'sprinklers' to quench fire. On the second floor, right next to the cinema, today there is the Museum of the Factory, one telling the history of the factory complex, the people within and Poznanski's family.

Museum of the Factory, cinema, billiards, theatre, discovery centre and laser area - Finishing shop is not only a house of entertainment facilities but also cultural centre of Manufaktura.

Manufaktura - Ecectric plant

Projekt year: 1912
Location: -
Architect: -
Area: -

In 1912 the process of switching from steam to electricity started at Poznanski's. A power plant, one housing a power generator of 2400 kW has been built. For a period of time, both energy sources co-existed. Then, another two turbo generators were installed. In the east there was a boiler, producing steam for the turbines. In 1928 over 30 hi-pressure boilers had been working here on, first in Poland, carbon dust heating system.

The name of the building hasn't changed. The only difference is, nowadays it generates emotions, not electricity. Everyone would have fun in the multi-storey disco, thanks to large variety of music styles from different decades.



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KATOWICE

<https://www.katowice.eu/en/en/katowice-city/history>

According to the website:

Villa nova Katowicze was first mentioned in 1598. The village was established by the Bogucki family, the owners of the oldest forges of the region. (...)

When the city was ruled by Prussia (from 1742) the Upper Silesia and Katowice underwent an intense period of economic development. The idea to establish the city belonged to Franz Winckler, a mining entrepreneur, who in 1839 was the owner of the Katowice area.(...) The dynamic development of the city gave way to creation of many offices and institutions. Along with them also banks, schools and stores were opened. During the years of 1856-1859 at present Warszawska Street the Evangelical Church of Lord's Resurrection was built. (...)

At the end of the eighties in the 19th century there was a powerful mining and metallurgy concern "Kattowitzer Aktien-Gesellschaft" in Katowice. (...) At the beginning of the 20th century the city was enriched with the City Theatre, a new railway station, Neo-Gothic Church of Saints Peter and Paul, and many tenement houses in the city centre. During the years of 1914-1918 Katowice did not feel the disastrous influence of the I World War. War actions fortunately bypassed the city and the needs concerning armaments influenced the dynamic development of mining and metallurgy.

During the interwar period Katowice was one of the richest Polish cities. The city was the capital of the autonomous Silesian Voivodeship and the seat of the Silesian Parliament. Consulates of 12 countries were situated here, as well as many steelworks, mines, factories and banks. The investment boom included the housing industry, public buildings and churches. It was then that, among others, the Silesian Parliament and the Voivodeship Office buildings were constructed. In 1927 the city commenced building of the Christ the King's Cathedral and the Bishop Palace. In 1932 at Żwirki i Wigury Street a fourteen-storey skyscraper was erected.

The latest history of Katowice is connected with bloody events that took place after the Martial Law was introduced (13.12.1981). On 16 December 1981 just outside the walls of the "Wujek" Coal-Mine 9 miners from this mine were killed by the bullets shot by the police. Ten years after that the monument in their honour was unveiled in front of the mine (Wincentego Pola Street). The story of this tragedy is told in the movie entitled "Death Like a Slice of Bread" directed by Kazimierz Kutz (1994).

For the last several years Katowice has been one of the leader cities of the European integration. To acknowledge this credit the Council of Europe awarded the city with the Honour Flag of the Council of Europe (1998), the Council of Europe Plaque (2000) and the Europe Award (2008). Katowice has applied also for the title of the European Youth Capital 2015 and the UNESCO Creative City of Culture in 2015+.



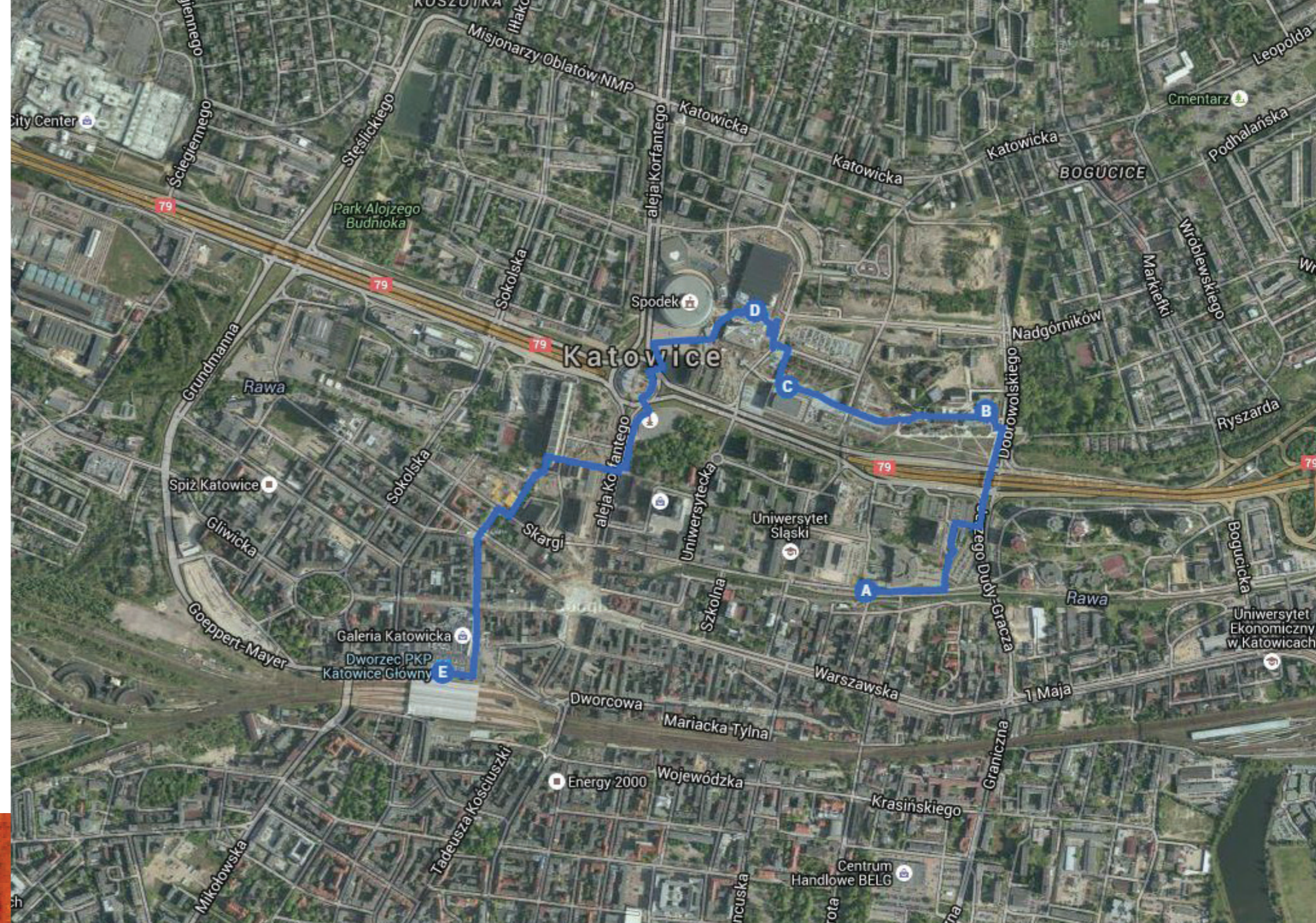
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04.02. szombat

Katowice

Reggeli a szálláson, azután indulás tovább Katowice-be, érkezés 10:30 körül gyalogos túra a belvárosban:

HS99:	2011
Riegler Riewe Architekten: Silesian Museum	2013
Konior Studio: National Polish Radio Symphony Orchestra	2014
Jems Architekci: International Conference Centre	2015
SUD& medusagroup: Railway Station	2012
Maciej Grintowt & Maciej Krasinskyt: Spodek	1960



4. NAP - ŁÓDŹ - KATOWICE
4. NAP - ŁÓDŹ - KATOWICE

CINiBA library

Project Year: 2011
Architects: HS99
Location: Bankowa 11, Katowice, Poland
Design Team: Dariusz Herman, Piotr Smierzewski, Wojciech Subalski
Structural Design: Jan Filipkowski, Joanna Jacoszek, Jerzy Rawski, Mariusz Staszewski
Collaborators: Rafal Sobieraj, Adam Kulesza, Jacek Moczala, Wojciech Słupczyński
Area: 2,910 sqm

In 2002 a competition was launched by the University of Silesia for the design of a new library that would provide a world-class didactic facility for scientific research.

Located at the intersection of the east-west axis that forms the spine of the campus, and the north-south axis which connects the recreational grounds by the river to land set aside for further university expansion, the library reinforces the axial organization which has so far been poorly articulated. A central university square at the foot of the library, the FORUM, generates a civic gathering place that opens onto the library's grand three storey atrium.

The height of the library has been determined by the average height of buildings on the university campus. The north elevation surpassing this height is directed towards the FORUM and houses the library's closed stacks. This elevation emphasizes the rank and function of the FORUM and is in dialogue with the existing tall buildings which close the east-west axis.

The facades, clad in a repetitious fabric of rich kahan red sandstone, relate to the raw clay bricks on the neighbouring buildings without the connotation of scale inherent to a singular brick element. The exterior treatment abstracts the building's function of organized book storing while introducing a notion of mystery inseparably connected to books.

The lack of discernible scale produces a monolith when seen from afar that is gradually familiarized. Details such as the decreasing proportions of the façade tiling, the irregular cut of the sandstone slabs, as well as the windows carefully nested inside become visible.

The fenestration projects a stunning patchwork of light onto the FORUM at night, yet in the daytime allows diffused light to permeate into the library's reading rooms. The resulting strongly introverted interior composition of the library floors focuses one's attention onto the books while calming the space. Partial isolation from the external world not only influences the atmosphere within but also introduces a flow of time detached from the pulse of the surrounding city.

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4. NAI - ŁÓDZ - KATOWICE



Silesian Museum

Project Year: 2013
Architects: Riegler Riewe Architekten
Location: Tadeusza Dobrowolskiego, Katowice, Poland
Area: 25067.0 sqm

The history of the city of Katowice is closely tied with the themes of heavy industry and mining. They have left behind distinctive artificial landscapes, industrial complexes, and buildings and are anchored in the collective consciousness as an unmistakable cultural heritage endowing a sense of identity.

The new complex of buildings of the Silesian Museum, situated in the former Katowice coal mine, along with other institutions which are being built here will create the so-called Cultural District - the new centre of cultural life for the city. Modern structure, designed by the Austrian studio Riegler Riewe Architekten of Graz, was aimed at making the most of space beneath the surface of the ground, and intended to intrude as little as possible on the post-industrial landscape of the region.

Only the abstract glass cubes, which provide daylight for the exhibition levels below one of them houses administration, development, and climate control are visible from the outside and meld harmoniously in the ensemble of existing historical structures.

The newly created network of paths, squares, and green areas gives rise to a gracefully built public recreational area. Through the addition of a lift, visitors can access the existing hoist frame and obtain a view over all of Katowice.



A NAD ŁÓDZ KATOWICE
4. IMA - ŁÓDZ - KATOWICE

National Polish Radio Symphony Orchestra

Project Year: 2014
Architects: Konior Studio
Location: ul. Wojewódzka 33, 40-025 Katowice
Area: 7874 sqm

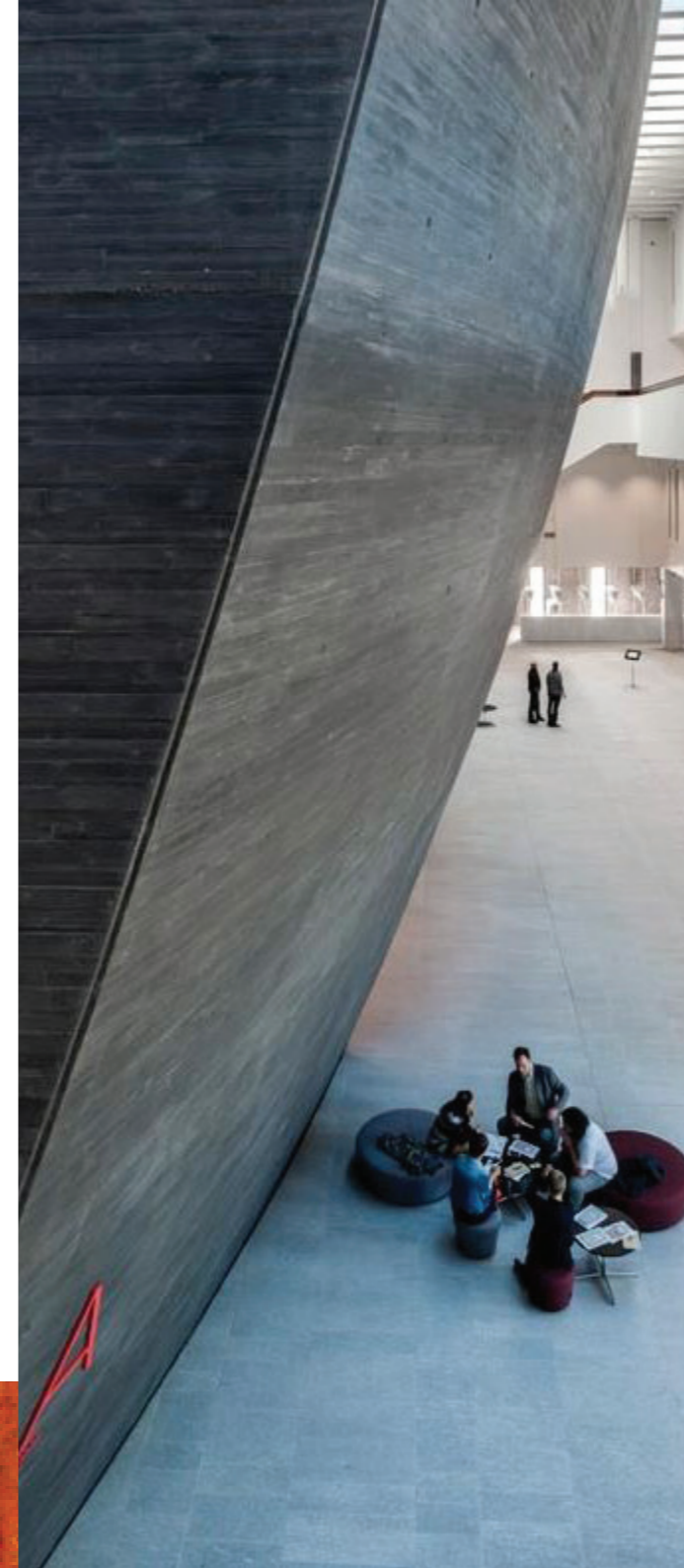
The NOSPR Project was selected in an international competition. They chose a building with a simple, compact outline in the south of the 4 acre plot to keep the project close to the centre. Designing public spaces, they filled two squares and a park with 450 trees and attractions such as fountains, musical toys, a maze and an amphitheatre. The key idea was to contain a story within a story; combining to give the whole picture. Multi-layered, sensual space expressed through structure, materials, textures, light and sound which invokes emotions creating a unique atmosphere for meetings between musicians and music lovers.

The first layer is a brick monolith: cut by entrances and windows. They used a local material – rough, brown outside, glassy red in niches – in line with local building tradition. Modernising the traditional method of burning, They reached the desired quality and durability. They provided undisturbed acoustics by hiding noisy infrastructure within 80 external brick chimneys.

The building closed the rich, functional program within a simple, logical structure: the outer ring for musicians, the atrium for music lovers and inside - the hall for music – three separated, yet interdependent zones. The orchestra's workplace is a four-storey frame with more than 400 rooms including a chamber hall, rehearsal rooms, dressing rooms, recording studios, a canteen and small hotel.

The atrium is a multi-functional public space, as a street in a city creates background for life inside, features a variety of materials, textures, colours and forms combining the interior with the exterior. The heart of the establishment is the 1800-seat great concert hall. Its majestic presence is noticeable in every part of the building as musicians and music lovers can easily circumnavigate it. Anthracite outside, the concrete block stamped by wooden formworks is reminiscent of the old wood yard and coal mined here a decade ago. The inside is like an instrument, a play of soft shapes on the ceiling, walls and balconies with the hardness of concrete and birch plywood subordinated to the two most important aspects: acoustics and atmosphere.

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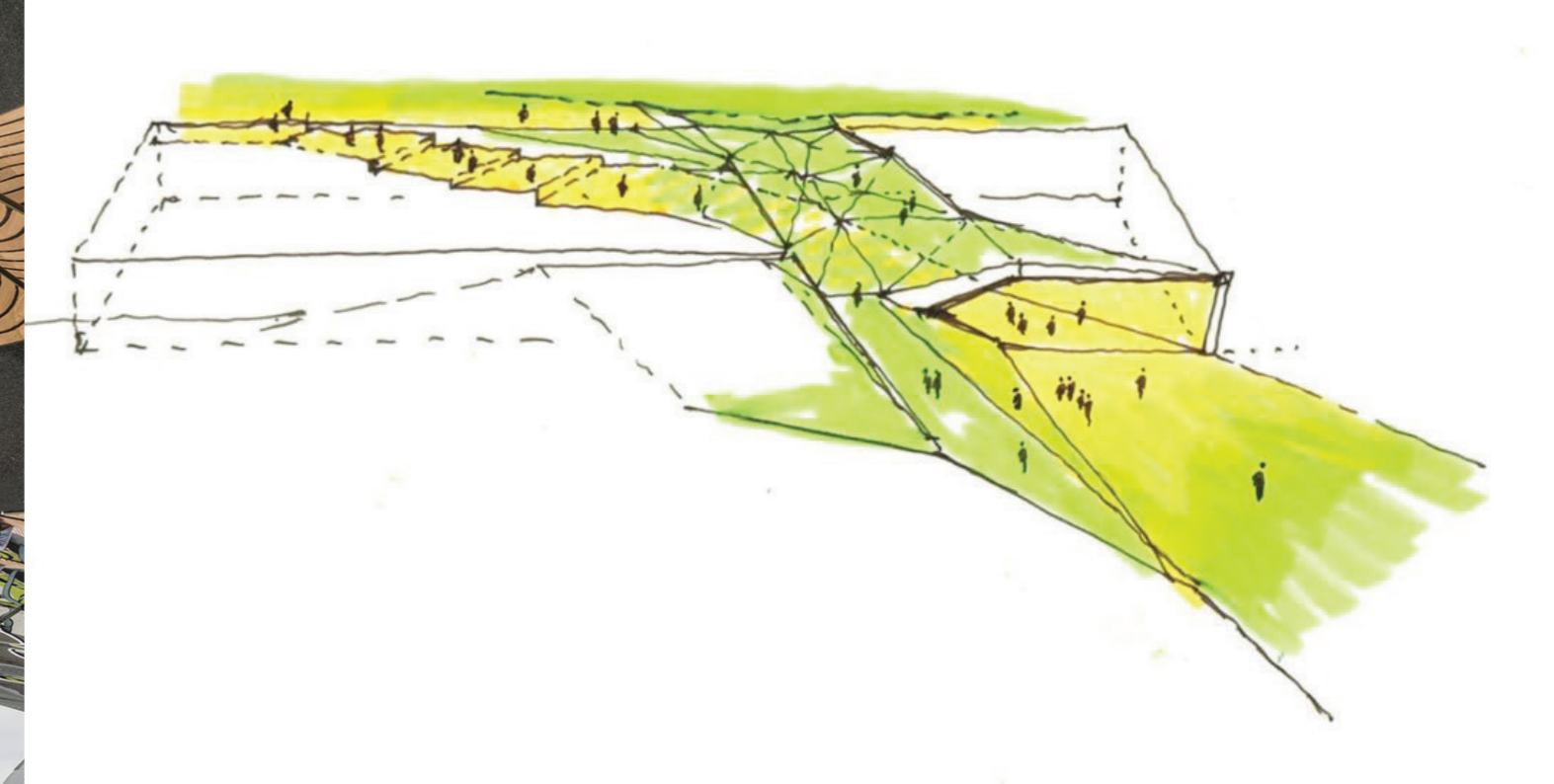


International Conference Centre

Project Year: 2015
Architect: Jems Architekci
Location: Municipal Council, ul. Młyńska 4, 40-098 Katowice
Total floor surface area: 34 899m²
Total surface area: 38 948m²

The International Conference Centre building in Katowice is a multifunctional, complex service facility, which ranks among public buildings. The general idea of the project was creating a complex of which the value is being built not only by assuring programmatically-functional utilitarian solutions, but also by creating conditions for its coopeartion in the city's social space. The edifice with its simple, distinctive and explicit form is integrated into city's public space by assuring the connection along functionally important axis which links Honour Square in front of the Saucer hall (also the most important interchange in Katowice) with the oldest historical part of the city named Bogucice. These links are being realized in two ways: in form of a public passage through the main hall and foyer centre (which can be particularly used during open events like fair or exhibition), as well as in form of en exterior passage leading to the building's roof (the green valley) which can be used annually for outdoor exhibitions, happenings etc.

The above idea has led to formation of a defice which consists of the following compositional elelements: the roof (the "green valley") integrated into the system of terrain escarpments and naturally diverse area, and the space of the hall and foyer which is situated below and looks unique because of its ceiling deformation, a negative form of the "green valley". A building shaped in this way complies with the requirements which arise from its importance and prestige, as well as from the necessity of integrating it into the Saucer's surroundings since the latter will remain a meaningful and dominant element in the space of this city part.



A NAD ŁÓDŹ KATOWICE
4. IMAI - ŁÓDŹ KATOWICE

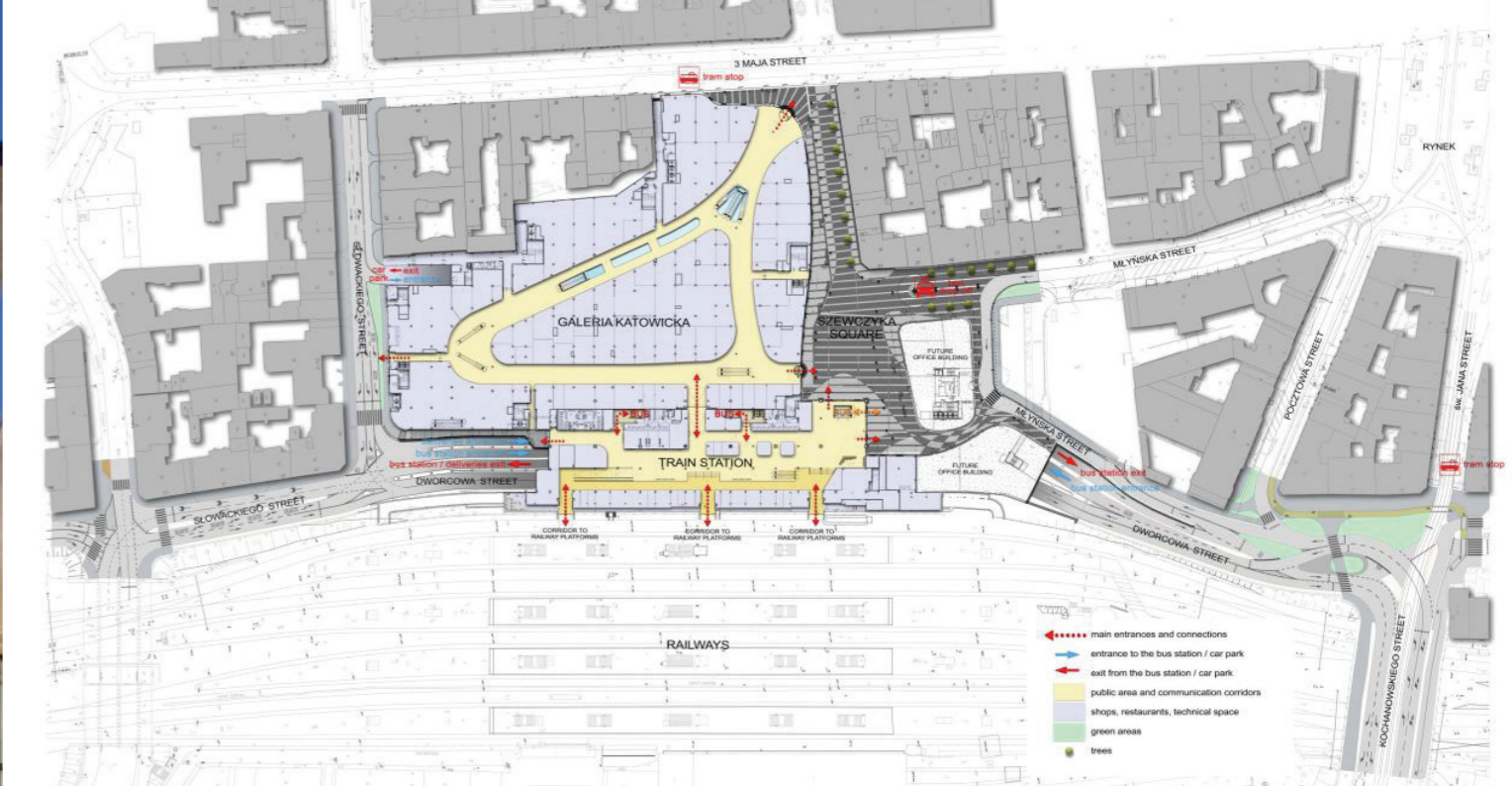
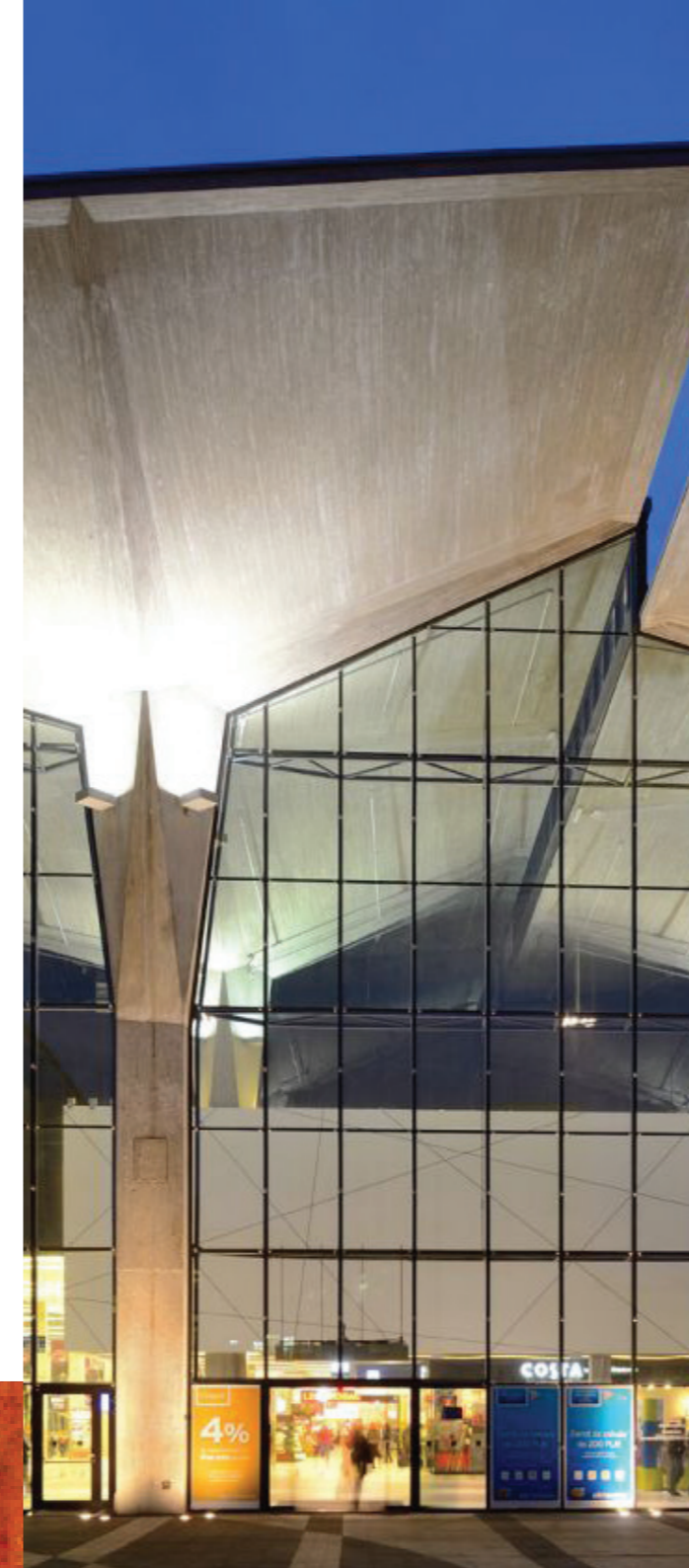
Railway Station

Project Year: 2011-2012
Location: plac Szewczyka 1, Katowice, Poland
Architecture: SUD Architects
Executive interior design: medusagroup
Architects: Przemysław Łukasik, Łukasz Zagała
Area: 6000 m²

This modern and designer-style building will have up to 12 million visitors a year. 520 trains pass through Katowice Osobowa station daily. A traveler's eye will surely enjoy the hall's interior arrangement with simple yet noble materials: glass, stainless steel and raw concrete covered only with anti-dust agents.

The spacious, perfectly-lit and air-conditioned station hall has one more advantage: it is well adapted for the disabled unlike the old building. Most of it is located at one level. The delivery of the passenger hall crowns the first stage of downtown Katowice-based investment carried out by PKP S.A. and Neinver Poland. The first quarter of 2013 will see the opening of an underground bus station which will be a significant element of the Upper-Silesian agglomeration's public transportation system. Galeria Katowicka mall and a parking lot for 1 200 cars are supposed to be ready in the second half of 2013. These three parts will form one of the country's largest hubs combining railway, public and individual transport.

The whole complex being currently built at Szewczyka St. were designed by SUD Architectes. The interior of the Railway Station hall was prepared in co-operation with Medusa Group.



Spodek

Project year: 1960
Architects: Maciej Gintowt, Maciej Krasinskyt
Location: aleja Korfantego 35,40-005 Katowice, Poland
Capacity: 11 500
Coordinates: 50°15'58"N 19°01'31"E

The idea of building a large venue originated in 1955, while Katowice was temporarily renamed Stalinogród. A contest was held to select the best design. Initially, it was to be constructed on the outskirts of town, but the Voivodeship National Council decided it should be built near the city center. A mining waste dump site classified "2A" was chosen for construction.

The classification "2A" indicated medium mining damage with a possibility of local cave-ins. While excavating the foundations, the workers dug through coal instead of soil. Soon after construction began, rumors of design flaws in the new building spread, including the rumour that the dome would collapse when the scaffolding was removed. Because of this, in 1964, construction was halted for 18 months. Spodek's architects and chief engineers entered the dome when the supports were dismantled as a response to those rumors; clearly they survived. Before opening the building to the public, endurance tests were conducted – 3,500 soldiers marched into the hall and vibration of the building was measured. The outcome was positive.



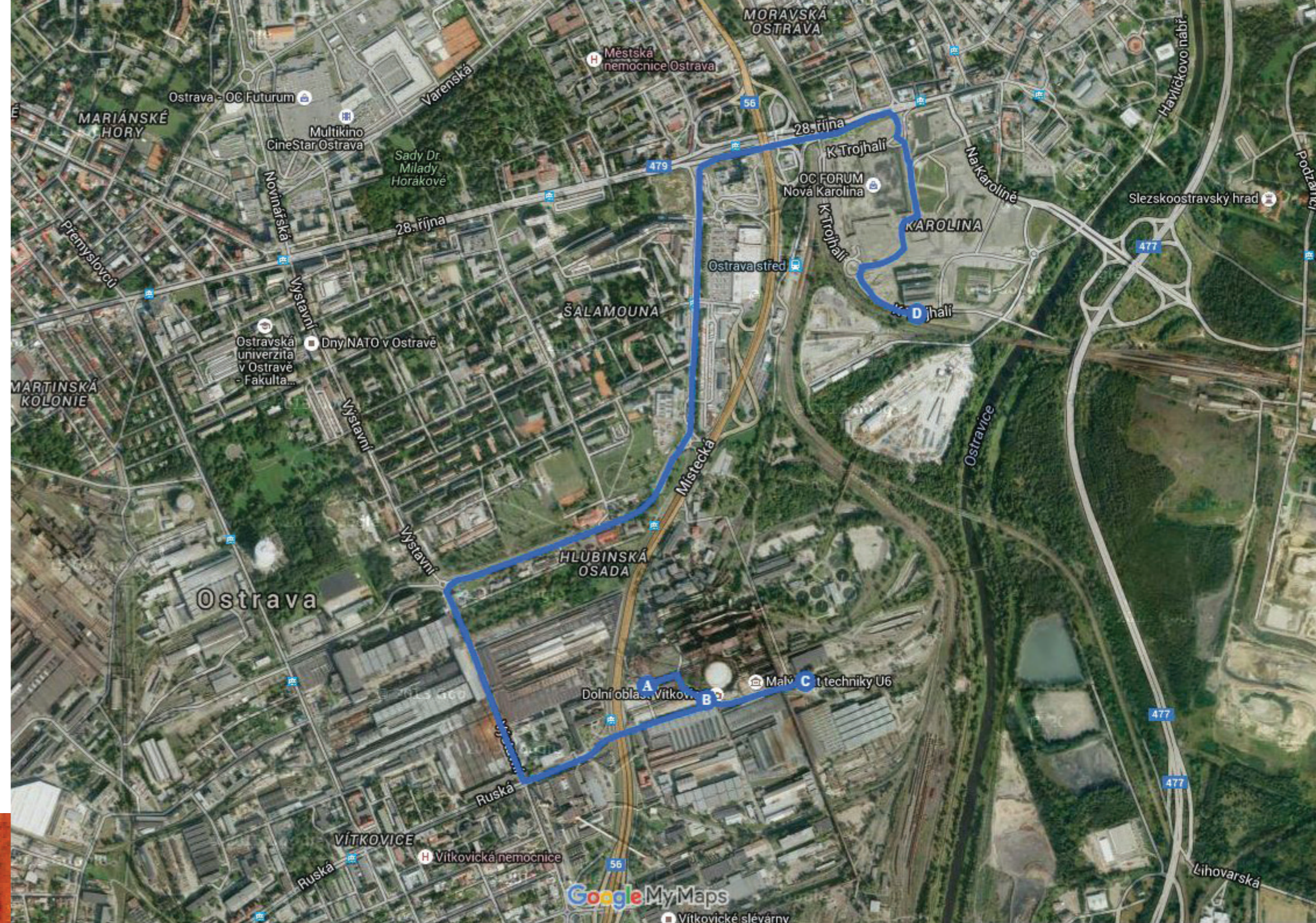
A NAD LÓDZ KATOWICE
T. NAI - LÓDZ - KATOWICE

04.03. vasárnap

katowice - ostrava - budapest

reggeli a katowicei szálláson, onnan indulás 8:30 tájékán
érkezés 10:00 körül a Dolni Oblast Vítkovice iparterületére

- | | |
|------------------------------------------------------------------------------------------------------------|--------------------|
| 10:20 Blast Furnace túra két csoportban | 2009; 2015 |
| 12:30 Multifunkcional Auditorium GONG bejárás szintén két csoportban | 1924; 2011 |
| 13:30 vagy a DOV további épületeit (Science&Tech. Centre)
vagy a Trojhalni Karolina épületét nézzük meg | 2014
1907; 2014 |
| 15:00 indulás haza, várható érkezés 20:00-ra a Műegyetemnél | |



5. NAP - KATOWICE - OSTRAVA

BLAST FURNACE

Projekt year: 2009, 2015
Location: along the Místecká str., Dolní Vítkovice, CZ
Design: AP ATELIER, Josef Pleskot
Area: -

Past:
The, in its time, technologically advanced furnace from 1911 had an annual production output of 300 thousand tons of special foundry iron. It was de facto operation non-stop up to 1998. During this time, it had changed its face several times as a result of technological shut-downs and necessary modifications. Its current appearance is a result of a project realized in the years 1987 and 1988.

Present:
A café, the place to remind some history, a club and an overview terrace. All these are the parts of the new additional storey of Blast Furnace 1 in Lower Vítkovice Area. One of the major prominent features in Ostrava has grown up by about 25 metres and has become the highest geographical point in the city. Visitors have a view of the surroundings from almost 80 metres. It was Josef Pleskot, the major DOV architect, who came up with the idea of adding the additional storey to the Blast Furnace 1. "It is an infinite spiral, a symbol of dynamics, prosperity and relation to something more than the materialistic aspect of human nature," says Josef Pleskot, the project author. The former height of the furnace, where iron used to be smelted, was 63.6 metres. Now the tower is 77.7 metres high. The embedded glass-walled additional storey serves as a multipurpose observation tower. The project interconnects a presentation room at the height of 55 metres as a part of an educational trail around the furnace, a club at 66 metres and an overview terrace at 71 metres.

+Since 24th May 2015, the additional storey in Lower Vítkovice designed by Josef Pleskot has been called the Bolt Tower. A construction towering over the historical Lower Vítkovice Area (DOV) symbolizes the fire that used to come out of the blast furnace. Now the Bolt Tower has a world-famous godfather – Usain Bolt. The Bolt Tower was christened by the acclaimed athlete himself.

5. NAD KATOVICEMI - OSTRAVA
5. NAD KATOVICEMI - OSTRAVA



Multifunkcional Auditorium GONG

Projekt year: 2011
Location: along the Místecká str., Dolní Vítkovice, CZ
Design: AP ATELIER, Josef Pleskot
Area: 6252 m²

The Gas Container is a building thanks to which the Dolní Vítkovice took in breathe again after thirteen long years of sleep. During twelve days in January 2011, the cover of the Gas Container was lifted by a symbolic 1492 cm, which helped the object to get its original silhouette. Apart from the discovery of America and the altitude of Praděd, the number 1492 is newly linked to the revival of the Dolní Vítkovice and the discovery of new opportunities for the technical rarities. "The Gas Container has become a symbol of the living spirit of this place, it's selfconfidence and pride. Now it's changing into a huge multi-purpose auditorium which will be unique in the whole of Europe. It is going to serve for education and social purposes. The unique auditorium will be completed with conference facilities, foyer and a gallery," says Petr Koudela on behalf of the Union of the Dolní Vítkovice. The Gas Container will be turned into a complex where large educational and other conferences and congresses will take place, as well as for example concerts and theatre performance with a capacity of 1500 visitors. "Such huge number of people the Gas Container will seat very soon again creates a symbolic contrast with the past. It used to be an industrial building where it was forbidden for a man to step in, where silence and darkness ruled. It will very soon become a place full of life, happiness and creativity," adds Koudela. It is also a very specific and untraditional reconstruction.

5. NAD KATOVICĚ-OSTRAVA
5. NAD KATOVICĚ-OSTRAVA



Science & Technology Centre

Projekt year: 2014
Location: along the Místecká str., Dolní Vítkovice, CZ
Design: AP ATELIER, Josef Pleskot
Area: ~14.000 m²

On the area of 14 000 square meters, it offers four worlds with permanent expositions and one world dedicated to temporary expositions. The permanent worlds are Children's World, World of Science and Discoveries, World of Civilization and World of Nature which is the largest and encompasses the whole floor and the exterior garden. Children and adults can play, discover and relax there. The new center will be extended by a 3D cinema and Science Theatre (Show & Demo) together with the temporary expositions zone.

5. NAD KATOVICE-OSTRAVA
5. NAD KATOVICE-OSTRAVA



TROJHALÍ CAROLINA

Projekt year: 2014 -
Location: Trojhalí Karolina Ruská, 2887/101 Ostrava, Czech republic 706 08
Design: AP ATELIER, Josef Pleskot
Area: 4.500 m2 + 1.200 m2

The beautiful Trojhalí Karolina (Karolina Triple Hall) in Ostrava, complex of two valuable industrial structures built in the first years of the XXth century, was converted into multipurpose public space in 2014. The study and the project of architect Josef Pleskot, the creation of which is guaranteed by Vítkovice Company, counts with a roofed area approximately as large as the Masaryk's square in Ostrava. The air distance from Masaryk's square to Trojhalí is the same as the distance between Trojhalí and the Dolní Vítkovice. Trojhalí is therefore going to become a house situated half way on the junction of the two most important historical location in Ostrava.

The new building complex consists of the Double Hall buildings (former energetic centre of Žofín iron works), where it is possible to flexibly use the space for various cultural and social events (exhibitions, theatre performances, fairs, public skating), and the Central Office building (former Karolina coke plant power station), which people can use for sporting purposes. Sportspeople may make use of the two gyms for purely sporting activities (volleyball, badminton, basketball, floorball, etc.). The gyms dispose of sports equipment for the above-mentioned sports and offer modern, functional facilities in a historic but renovated coat.



5. NAD KATOWICE-OSTRAVA
5. NAD KATOWICE-OSTRAVA