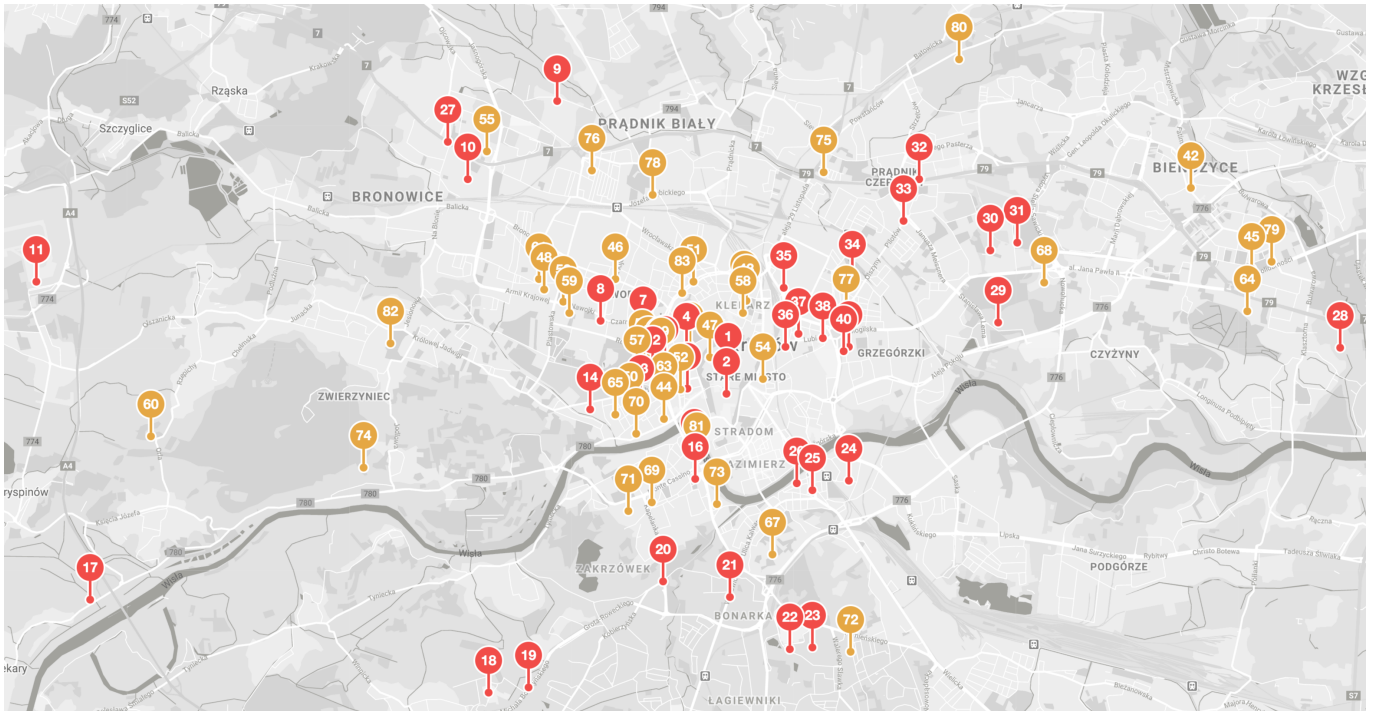


# ARCHITEKTONICZNA MAPA KRAKOWA



## 1. Rynek Underground (Branch of the Historical Museum of the City of Kraków)

cultural buildings · recent architecture · 2010r · ca 6 000 m<sup>2</sup>

Autor: Architect : Archecon Andrzej Kadłuczka, Archecon Dominik Przygodzki; Design team: Stanisław Karczmarczyk (structural engineer), Wiesław Bereza, Stanisław Malczyński, Jerzy Kowal, sp. Bronisław Bosek, Łukasz Jankiewicz, Anna Krukowiecka-Brzęczek, Agnieszka Szkiłondź, Marcin Pietuch, Justyna Derwisz, Paweł Świerczyński, Mieczysław Bielawski, Tomasz Balwierz, Marcin Sarata, Maciek Krauzowicz.; Exposition design: Marcin Pietuch, Justyna Derwisz, Paweł Świerczyński, Mieczysław Bielawski, Tomasz Salwierz; Scholarly content: Cezary Buśko, Sławomir Dryja, Wojciech Głowa, Stanisław Sławiński; Sets - Fabryka Dekoracji; Films and animations - ARTFM/NOLABEL.

The Sukiennice [the Cloth Hall] building belongs to the oldest ones in the city. The current Branch of the Historical Museum of the City of Kraków, situated under the eastern part of the Main Market Square, is the result of the extensive archaeological research which took five years and unearthed over a thousand years of history of the site. Archaeological exposition presented at the permanent and temporary exhibitions encompasses circa 4000 m<sup>2</sup> usable surface, 700 exhibits, including relics in situ, ca 500 digital visualisations, 600 3D reconstructions, 13 films and 7 dummies and models. The routes through the exhibition show the primary layout of the Cloth Hall stalls (the so called Rich Stalls), as if transporting a viewer to the Middle Ages.

## 2. The Wyspiański Pavilion

cultural buildings · recent architecture · 2007r · 644 m<sup>2</sup>

Autor: Architects: Ingarden & Ewý Architekci: Krzysztof Ingarden, Jacek Ewý

The Pavilion is a municipal structure combining the exhibition and conference purposes. It exposes three stained glasses which were designed for the Wawel Cathedral by Stanisław Wyspiański. The elongated form of the building with its rounded corner is inscribed into the narrowest lot of the Old Town. Its decorative façade, composed of ceramic elements on moveable steel rods allows both for modifications of lighting in the interior and for transparency of the building seen from the outside. The whole has a structurally consequent character and at the same time it is a perfect frame for the timeless works of art. It is the first new building realised in the Old Town after the year 1939.

### 3. The Józef Czapski Pavilion

cultural buildings · recent architecture · 2016r · 629 m<sup>2</sup>

Autor: Architect: Danuta Fredowicz, Olga Fredowicz; Collaboration: Andrzej Gliwiński

The Pavilion is the newest branch of the National Museum in Kraków, and it contains the collection of diaries, books, personal and family mementos which were passed to the Museum according to the last will of Józef Czapski. The Pavilion's permanent exhibition, prepared by Krystyna Zachwatowicz, presents the life and oeuvre of the artist against the background of the history of 20<sup>th</sup> century Poland. Thus, the building houses an attractive multimedia exposition (designed by Aleksander Janicki), the study of the artist, which was transferred from Maisons-Laffitte, a temporary exhibition hall, a room for projections and educational purposes and a café with a roof terrace. The façade of the Minimalist building is signed by a replica of Czapski's signature.

### 4. MOS The Małopolska Garden of Arts

cultural buildings · recent architecture · 2012r · 4 363,5 m<sup>2</sup>

Autor: Architects: Ingarden & Ewý Architekci: Krzysztof Ingarden, Jacek Ewý; IEA Team: architecture: Piotr Urbanowicz, Sebastian Machaj, Agata Staniucha, Jakub Wagner, Piotr Hojda, Bartosz Haduch, Bogdan Błady, Maciej Szromik, Anna Kula, Sylwia Gowin, Marta Brańska, Piotr Kita, Krzysztof Stępniaik; Collaboration: biuro K3 - architekci: Piotr Chuchacz, Benedykt Bury, Rafał Chowaniec; Interior design: Ingarden & Ewý Architekci, Pracownia S.C., Agnieszka Cwynar- Łaska, Marta Spodar; Acoustics: Inter-Eko Sp. z o.o., Jan Adamczyk, Lesław Stryczniewicz, Dorota Szałyga

The Małopolska Garden of Arts was built for the needs of the Juliusz Słowacki Theatre and the Voivodeship Public Library. It houses a multipurpose hall, a cinema hall and a media library. The building is precisely inscribed into the context of its surroundings by means of tying in both with the roof slopes and divisions of its elevations with the neighbouring structures. The composition in connection with the used materials (glass, vertically oriented ceramic elements) creates a dynamic effect of the play of light and shadow, void and fullness. Thus, it renders the space (once desolate) attractive and friendly for the users.

### 5. Auditorium Maximum of the Jagiellonian University

science and education buildings · recent architecture · 2005r · 8 765 m<sup>2</sup>

Autor: Architects: Wizja Biuro Architektoniczne - Stanisław Deńko, Robert Kuzianik; Design team: Marcin Przyłuski, Przemysław Skalny, Wojciech Korbel, Małgorzata Deńko, Anna Marek-Pelc, Marek Kamiński, Czesław Hodurek, Lesław Stryczniewicz

The building is situated at the axis leading from the Main Market Square to Aleje Trzech Wieszczów, at the 2<sup>nd</sup> campus of the Jagiellonian University. The main auditorium has 1500 seats and excellent acoustic conditions. There are also two smaller amphitheatre halls and two seminar exhibition halls. The mass is finished in dark greyish clinker bricks and it has a monumental, Minimalist and modern expression. It ties it, albeit not directly, with the classical forms - through the use of high colonnades, portico, parapet wall and a crepidoma. The building has a striking element - a break in its form, which allows to integrate an oak of over a hundred years into the atrium.

### 6. Collegium Paderevianum II UJ (Faculty of Philology, Jagiellonian University)

science and education buildings · recent architecture · 2015r · 9 200 m<sup>2</sup>

Autor: Bożena Bończa-Tomaszewska

New building of the Faculty of Philology, Jagiellonian University, houses lecture and seminar halls, library and the reading room, and the support centre for the disabled. The entrance zone is positioned in the glazed, slightly inclined and recessed corner of the mass finished with clinker bricks whose walls are flanking the entrance. The entrance opens towards a spacious hall a sculptural staircase and a green recreational courtyard with the monument to Ignacy Jan Paderewski. The elevations are rhythmically divided by bands of glazing at the entire height of the building.

## **7. AGH (University of Science and Technology) Centre of Energy**

science and education buildings · recent architecture · 2015r · 15 000 m<sup>2</sup>

Autor: Architects: Biuro Rozwoju Krakowa: Ewa Koziół-Taracha, Sebastian Chwedeczko

AGH Centre of Energy, dealing with the research and solving problems of energetics, is the largest research and development centre in Poland. Thirty eight laboratory complexes contain special equipment and spaces under the floor slabs are densely packed with services of all kinds. The building is situated in the vicinity of the AGH Main Building; it complements the University campus while being provocative because of its colour. The structure has clearly defined, intersecting and permeating masses; it has elevations of Modern aesthetics, with the applied basalt and glass.

## **8. Department of Computer Science (AGH University of Science and Technology)**

science and education buildings · recent architecture · 2011r · 7 250 m<sup>2</sup>

Autor: Architects : APA Czech-Duliński-Wróbel: Janusz Duliński, Jacek Czech, Piotr Wróbel

The AGH Department of Computer Science, is an academic and research building comprising three functional-cum-spatial elements of equal dimensions. It is equipped with state-of-the-art technology situated in 15 modern laboratories and allows for the highest level of education of computer scientists. The structure houses two amphitheatric lecture halls for 250 and 150 students and several classrooms, including laboratories of data visualisation and 3D interaction. The cohesive mass of the main part and two wings flanking a square at Kawioro St. are in keeping with the height of the neighbouring fabric which they complement. The style of the building evokes the patterns of the Modern Movement.

## **9. Sacred complex including the church of Redemptor Hominis**

religious buildings · recent architecture · 2008r · 4 200 m<sup>2</sup>

Autor: Architect : Konior Studio: Andrzej Krzysztof Barysz, Tomasz Konior; Collaboration: Andrzej Witkowski, Małgorzata Strańska-Stanek, Maciej Strączek, Aleksander Nowacki, Piotr Zowada

The first stage of the discussed sacred architecture complex which consists of: a church with a chapel, vicarage, a school with a gymnasium (which is also providing multipurpose space) and charity facilities. The aim is to create spaces integrating the inhabitants and allowing for their bonding. The linear disposition of the buildings at the plot results in a cascade-like distribution of functional programme, in balance with culture and nature. Brick and stone walls are connected by means of squares, courtyards, atria and cul-de-sacs. Modern connections of concrete and glass, as well as white limestone create the aura of mysticism that is still in keeping with the contemporary language of architecture.

## **10. Roadside shrine / Cross in Bronowice**

religious buildings · recent architecture · 2016r · - m<sup>2</sup>

Autor: Architects : medusagroup: Przemysław Łukasik, Łukasz Zagała; Collaboration: Konrad Basan, Michał Sokołowski, Mateusz Rymar, Piotr Dećko, Michał Laskowski, Jan Wichrowski, Michał Bienek

The structure is situated in the vicinity of the „Mieszkaj w Mieście” [“Live in Town”] housing estate in the Bronowice district. It was built to commemorate the 1050<sup>th</sup> anniversary of the Baptism of Poland and the visit of Pope Francis during the World Youth Days. The shrine is formed by a perforated, vertically situated cuboid made of Cor-ten steel profiles. The crowning element, i.e. the roof, reaches downwards by means of vertical elements, creating the sacred space. In its centre there is a cross of transparent glass; lit at night, it creates an even more mystical effect

## 11. John Paul II Kraków Airport - T4 Terminal

transport infrastructure · recent architecture · 2016r · 57 100 m<sup>2</sup>

Autor: Architect: APA Czech-Duliński-Wróbel: Jacek Czech, Janusz Duliński, Piotr Wróbel

The Terminal, as a part of the constantly developing Kraków Airport, fulfils all the contemporary standards of service and safety, while retaining a human-friendly scale. The designed functional layout provides access to the neighbouring structures which are essential for a traveller: the so called agglomeration train station, bus stops, multi-level car park and a hotel. Terminal's dynamic and expressive form is well translated into rational, functional and technical solutions. A glass prism and a copper roof of the main hall protect the passengers both from the rain and the excessive insolation.

## 12. Jagiellonian Library

science and education buildings · recent architecture · 2001r · 15 407 m<sup>2</sup>

Autor: Architect: Atelier Loegler Architekci: Romuald Loegler

The last extension of the edifice of the Jagiellonian Library has enlarged twice the received usable floor area (and the storage area), allowing for storing 3 million books. The design is based on the architect's theory of the liberated form, and it was well integrated with the listed, original Modernist building, designed by Waław Krzyżanowski. It creates an open and user-friendly place for everyone. It also responds to the newest needs of the society and, according to the recent trends, it develops towards the global digitalisation. Owing to the character of its internal spaces it gives the possibility of spending time in a quiet and calm atmosphere that is conducive for studying.

## 13. Marshall Józef Piłsudski Stadium of the Cracovia Soccer Club

sports buildings · recent architecture · 2010r · 30 000 m<sup>2</sup>

Autor: Architect: Estudio Lamela: Carlos Lamela y de Vargas, Pierluca Roccheggiani; Design team: Piotr Krajewski, Adam Kulikowski, Maja Chęcińska, Grzegorz Skowroński, Matteo Canepari, Przemysław Kaczkowski, Ireneusz Asman, Julita Kucharska-Dziuba, Magdalena Morelewska, Paweł Pieniężny, Joanna Skórzyńska, Martyna Tejwan

The rebuilt Stadium of the Cracovia Club is the most „urban” stadium in the country, as its site is the oldest location of such a structure in Poland – since 1912. The main premise of the rebuilding was an attempt at shaping that space as a public one, meant mainly for the inhabitants. The concept encompassed the exchange of earthen tribunes for reinforced concrete ones, placing necessary services and functions under those newly designed tribunes and the reorientation of the soccer field – parallelly to the Focha Avenue. Cuboidal, horizontal mass with its elevations of sandstone is very well inscribed into the local context.

## 14. KS Cracovia 1906 Centennial Hall and Sports Center for the Disabled

sports buildings · recent architecture · 2016-2018r · 3 711,98 m<sup>2</sup>

Autor: Architects : Biuro Projektów Lewicki Łatak, Piotr Lewicki, Kazimierz Łatak; Design team: Piotr Madej, Mateusz Smoter, Xymena Maciuk, Karolina Pletty, Dawid Rogóz, Matylda Rozmarynowicz, Krzysztof Stępnia, Joanna Styrylska

The Hall is a multipurpose structure. The main part of the building is occupied by the sports hall for the majority of indoor disciplines, with the audience of up to 818 persons. Moreover, there is a multipurpose hall, a gym, conference and office zone as well as services for the guests. The mass is formed by planes covered with Cor-ten steel and made of rusty coloured concrete. There is a terrace on the roof of the hall with an extensive greenery surface. One may get there either by taking a lift from the interior of the building, use a ramp along the nearby Rudawa River or climb the external stairs. The structure is harmoniously inscribed into the context at the Kraków Commons.

## 15. The Europe-Far East Gallery

cultural buildings · recent architecture · 2015r · 1 630 m<sup>2</sup>

Autor: Architect : Ingarden & Ewý Architekci: Krzysztof Ingarden, Jacek Ewý; Design team: Bogdan Blady, Jacek Dubiel, Bartosz Haduch, Piotr Hojda, Piotr Urbanowicz, Sebastian Machaj, Jakub Wagner, Sylwester Staniucha, Tomasz Żeludziejewicz, Sylwia Gowin, Jakub Turbasa, Michał Konarzewski, Marcin Głuchowski

A branch of the Manggha Museum - an art gallery with its exhibition space of the „white box” type - is dedicated to the art which arose from the mutual influences of the European and Far East cultures. Apart from two exhibition halls it houses rooms for curators and storage spaces. The balanced stylistics of the building which complements and orders the vicinity of the Manggha Museum and its neutral form lead the viewers inside. The system of connected screens - a multimedia wall - creates a forefield for the art in the entrance space. The Europe - Far East Gallery is a platform for exchanging thoughts and experiences.

## 16. The ICE Kraków Congress Centre

cultural buildings · recent architecture · 2014r · 36 720 m<sup>2</sup>

Autor: Architects: Ingarden & Ewý Architekci: Krzysztof Ingarden, Jacek Ewý; Competition team: Piotr Urbanowicz, Sebastian Machaj, Jakub Wagner, Piotr Hojda, Bartosz Haduch, Tomasz Koral; Leading architect: Piotr Urbanowicz; Design team: Sebastian Machaj, Piotr Hojda, Jakub Wagner, Agata Staniucha, Jacek Dubiel, Piotr Kita, Tomasz Koral, Sylwester Staniucha, Dariusz Grobelny, Anna Biskupska-Sperka, Sławomir Janas, Hiroyuki Mae, Maciej Szromik, Jacek Szuba, Maciej Wierziński, Maja Wilczkiewicz-Janus, Tomasz Żeludziejewicz, Marta Brańska, Krzysztof Stępnik; Collaboration: Arata Isozaki & Associates: Arata Isozaki, Hiroshi Aoki, Yoko Sano; KKM Kozieln Architekci: Marek Kozieln, Magdalena Kozieln-Woźniak, Michał Rączka, Beata Tokarska, Marcin Gierbienis; K3 Architekci: Piotr Chuchacz, Benedykt Bury, Rafał Chowaniec; Interior design: Ingarden & Ewý Architekci, Pracownia s.c.: Agnieszka Cwynar-Łaska, Marta Spodar; Acoustics: ARUP Acoustics - Ove Arup & Partners International Limited, Wielka Brytania (Raf Orlowski, Neil Woodger); Stage technology: ARUP Venue Consulting (Sam Wise)

Modern multipurpose building of fluid shape situated close to the Vistula River combines the qualities of the place for various cultural events of the city and conference spaces. ICE has three large halls: Auditorium for 1915 persons, Theatre Hall seating 600 persons and a Chamber Hall for 300 viewers. Moreover, there are over 550 m<sup>2</sup> of conference spaces. The Congress Centre was designed according to the highest standards of stage technology and acoustics. The facade of the building connects steel, glass and aluminium panels forming a mosaic. Large glazing, on the side of the river and the busy thoroughfares in the vicinity, allows to observe the multilevel architectural promenades encircling both the Auditorium and the Theatre Hall, thus providing a spectacle in itself.

## 17. Headquarters of the YETI Advertising Agency

public use buildings · recent architecture · 2012r · 1 090 m<sup>2</sup>

Autor: Architect: Pracownia: Group\_A Architects - Jacek Krych, Dariusz Gajewski; Collaboration: Klaudia Fiedler, student WA Pol. Śl. Michał Krawczyk, student WA Pol. Śl. Paweł Dadok

The office building is situated close to a motorway, in a relatively empty area, and it reminds of industrial buildings while contradicting a typical shape of an industrial shed. The used materials endowed the structure with a lighter form and the rounded edges render it less aggressive. The structure, dedicated to the employees, opens towards the internal green courtyard and the elevation made of a semi-transparent material integrates the external world with the interior - introducing soft, dispersed light.

## 18. DOT Office buildings complex

office and conference buildings · recent architecture · 2017r · 41 200 m<sup>2</sup>

Autor: Architect : medusagroup: Przemio Łukasik, Łukasz Zagała; Collaboration: Dawid Beil, Agnieszka Morga, Lechosław Słomka, Aleksandra Rodo, Renata Szymik, Katarzyna Kruszenko, Sabina Mrowińska, Michał Sokołowski

The complex of five office buildings, linked by courtyards and passages, situated in the area of a special economic zone. Each of the buildings is replete with modern solutions and the certified, highest ecological standards. Two next buildings (F and G) are planned, filling the space up to Podole Street. The buildings contain integrated public spaces both for the tenants and guests, with urban furniture, greenery and relaxation areas.

## 19. Main Library of the Pontifical University of John Paul II in Kraków

science and education buildings · recent architecture · 2010r · 15 000 m<sup>2</sup>

Autor: Architect: Ingarden & Ewý Architekci: Krzysztof Ingarden, Jacek Ewý

Main Library of the Pontifical University of John Paul II in Kraków is one of the largest libraries of Catholic academic schools in Poland and the largest ecclesiastical library in Kraków itself. It ties in with the tradition of the Faculty of Theology of the Jagiellonian University of the year 1937. The interior of the library, including the reading room, has an open space, organised around the main hall of double height. The main part of the usable area is occupied by the collection of up to 2 million volumes (and is inaccessible for the visitors). The shape of the building ties in with the surrounding landscape. Moreover, it results from the thermal optimisation.

## 20. Kapelanka 42 - Office buildings complex

office and conference buildings · recent architecture · 2014r · 30 000 m<sup>2</sup>

Autor: Architect: medusagroup: Przemio Łukasik, Łukasz Zagała; Collaboration: Dawid Beil, Grzegorz Pietraszuk, Daria Cieślak, Hanna Szukalska, Rafał Dziedzic, Katarzyna Chobot, Dorota Pała, Łukasz Pieszka, Marcel Badetko, Konrad Basan, Michał Sokołowski

A modern office building situated relatively close to the historic centre of Kraków. It is split into two dynamic masses, connected by a high entrance hall. The architects designed a terrace on its roof. Elevations are created by horizontal bands of glazing, separated by non-transparent horizontal and vertical elements built of aluminium panels painted white. Owing to environment-friendly technological and service solutions the building earned the LEED rating level: Gold.

## 21. Imperial Business Centre

office and conference buildings · recent architecture · 2018r · 5 000 m<sup>2</sup>

Autor: Architects: Artur Jasiński i Wspólnicy Biuro Architektoniczne: Artur Jasiński, Marta Grochowska, Marcin Pawłowski, Paweł Wieczorek; Collaboration: Dominika Cenda, Katarzyna Kapłoniak, Adrian Kasperski

The centre is a high structure whose dimensions are in keeping with the neighbouring office buildings; it fills the corner of Rzemieślnicza and Wadowicka St., tying in with the spatial context. Its aesthetics is understated and rational, with a considerable amount of glazing and rhythmical divisions of the elevations. It is marked by careful solutions of details and by ecological ones. Owing to them, the building offers comfortable conditions, such as the direct daylight for all the working spaces, effective air condition and ventilation equipment, access through bicycle paths as well as internal spaces for recreation and relaxation.

## 22. Bonarka for Business (B4B), Buildings ABCD

office and conference buildings · recent architecture · 2009 - 2012r · 33 200 m<sup>2</sup>

Autor: Architects: Artur Jasiński i Wspólnicy Biuro Architektoniczne: Artur Jasiński, Marcin Godziński, Katarzyna Kapłoniak, Katarzyna Leśnodorska, Marcin Pawłowski, Paweł Wieczorek; Collaboration: Rafał Jaśkowiec, Barbara Leśniak

The B4B complex is situated at Puskarska St., in the vicinity of the Bonarka City Centre shopping mall. All the four buildings were built as the Class A ones, and their task is to integrate the commercial centre, office buildings and the residential quarter in such a way that the new fabric becomes a prosperous, pro-ecological urban district. Each of the buildings is a modern office centre in its own right. The structures are connected by public space leading to the main square around the old chimney which became the landmark of the entire layout.

## 23. Bonarka for Business (B4B), Building G

office and conference buildings · recent architecture · 2015r · 10 000 m<sup>2</sup>

Autor: Architects: IMB Asymetria: Witold Gilewicz, Marek Borkowski; Biuro Rozwoju Krakowa: Sebastian Chwedeczko

The B4B complex is situated at Puskarska St., close to the A4 motorway and in the vicinity of the Bonarka City Centre shopping mall. Building G is one of the seven Class A structures situated within that complex. It was awarded many times for its public spaces, designed and executed with care for the environment, which is evidenced by the BREEAM certificate: very good. The office building provides the possibility of completely free arrangement of the interiors and an excellent work environment. The building is discerned by its smooth, glazed form of a parallelepiped with rounded corners, accentuated by elongated, horizontal elements at the front side.

## 24. Museum of Contemporary Art in Kraków MOCAK

cultural buildings · recent architecture · 2010r · 8 000 m<sup>2</sup>

Autor: Architects: Consortium Claudio Nardi - Leonardo Maria Proli; Architect: Claudio Nardi; Collaboration: Inga Olszańska, Adam Kozak, Anna Krężolek, Małgorzata Zbroińska, Aldona Kret, Annalisa Tronci; Services coordination: Q-arch Sp. z o.o.

MOCAK is located in the industrial sheds of the former Emalia, later Schindler Factory, which were extended by the harmoniously inscribed exhibition pavilion of equally industrial character. There are two floors — ground and underground one, housing exhibition spaces, storage spaces, reception, cloakroom, media hall, a bookstore and a café. The fragmented mass with spacious interiors, shed roofs, large glazing and the used modern materials create a cohesive, attractive and functional space devoted to expositions of the recent art.

## 25. Plac Bohaterów Getta - Heroes of the Ghetto Square

squares and parks · recent architecture · 2005r · - m<sup>2</sup>

Autor: Architect : Biuro Projektów Lewicki Łatak: Piotr Lewicki, Kazimierz Łatak

The former Mały Rynek [Small Market Square] of the Podgórze District, belonging in the years 1941-43 under the German Nazi occupation to the ghetto, was revitalised basing on the winning competition design. The development of the square has a symbolic character. It ties in with the history of the liquidation of the ghetto, when the furniture that was no longer necessary was left at the Square - after its Polish Jewish owners were deported to the death camps. The site commemorates the departed. The elements of the urban furniture were executed from tarnished bronze and corroded cast iron, whereby the surface of the square is built of concrete and grey syenite.

## 26. Cricoteka, the Centre for the Documentation of the Art of Tadeusz Kantor

cultural buildings · recent architecture · 2014r · 3 567 m<sup>2</sup>

Autor: Architect: nsMoonStudio; Agnieszka Sztulk, Piotr Nawara and Wizja Biuro Architektoniczne; Stanisław Deńko; Design principal: Sławomir Zieliński - nsMoon Studio; Design team: Marcin Kowalewski, Artur Mizgała, Łukasz Jakubowski, Michał Marcinkowski, Daniela Skrzypulec, Aleksandra Danielak

Tadeusz Kantor Museum and the seat of the Centre for the Documentation of his art are housed in a building whose form is a reinterpretation of the concept of emballage, formulated by the artist himself. It serves exhibitions, documentation and research purposes. The mass, floating above the listed building of the former power plant of the town of Podgórze, finished with perforated Cor-ten steel, ties in with the famed drawing by Kantor. It shows a man carrying a table on his back. The building's giant and abstract form, decidedly a reminiscence of Kantor's oeuvre, is striking and inspiring.

## 27. Office Inspiration Centre, Nowy Styl Group

office and conference buildings · recent architecture · 2017r · 1 500 m<sup>2</sup>

Autor: Architect: BE DDJM Architekci; Marek Dunikowski, Jarosław Kutniowski, Paweł Görlich; Collaboration: Justyna Tomczyk

The building of the Office Inspiration Centre is to showcase the activities of the Nowy Styl Group (furniture manufacturers). It serves the purposes of a showroom and a place for meetings, courses and inspiration. Its space was designed following the principle of a free plan, based on a module which sets the rules for an interior layout. The main part of the composition, situated in a garden, is the loggia building. It has an understated, geometrical form, executed in light-coloured concrete. The autonomous form is analogical to historic suburban fabric of the Bronowice district from the 1920s.

## 28. Com-Com Zone Centre

sports buildings · recent architecture · 2008r · 5 600 m<sup>2</sup>

Autor: Architect: Wojciech Obtulowicz; Design Team: Łukasz Kępski, Grzegorz Lechowicz, Paweł Geroch, Sywia Kasprzyk, Piotr Wysogład, Małgorzata Mondalska-Duma

The multipurpose building with prevalent sport and recreational uses is equipped with a swimming pool, sports hall, gym, climbing wall, sauna, sport fields, amphitheatre and a restaurant. It was designed following the idea of a place creating both the identity and relations among the local community of the Nowa Huta district. Because of its simple form, shed roof and concrete finish, as well as the exposition of structural elements and services, it has an industrial and Brutalist character.

## 29. Tauron Arena Kraków

sports buildings · recent architecture · 2014r · 82 847 m<sup>2</sup>

Autor: Architect: Perbo - Projekt: Piotr Łabowicz, Marcin Kulpa and Modern Construction SYSTEMS; Wojciech Ryżyński

The Tauron Arena is a multipurpose hall for over twenty thousand viewers. In the centre of its concentric plan there is a field allowing for organisation of world championship events for eighteen sport disciplines. Geometrically, the huge mass is an approximation of an oblate ellipsoid of revolution. The convex elevation at its entire circumference is covered by a LED screen which allows for, among others, a retransmission of the events taking place inside. It is covered with a tensegrity structure of 128,4 m in diameter.

### **30. Polish Aviation Museum**

cultural buildings · recent architecture · 2010r · 3 378 m<sup>2</sup>

Autor: Architect: Pysall.Ruge Architekten and Bartłomiej Kisielewski - Justus Pysall, Peter Ruge, Bartłomiej Kisielewski; Collaboration: Katarzyna Ratajczak, Mateusz Rataj, Alicja Kępką-Guerrero

The Museum is situated in the area of the Aviation Cultural Park at the Rakowice Commons, among the listed aircraft hangars which were built there at the beginning of the 20<sup>th</sup> century. It serves exhibition, office and conference purposes. A symbolic plan, tying in with a rotating propeller, is complemented by a reinforced concrete mass with spacious glazing. The whole adds up to a modern, dynamic and structurally bold building which complements the Museum's collection, quite unique in the world.

### **31. Kraków Technology Park - office building**

office and conference buildings · recent architecture · 2008r · 3 665 m<sup>2</sup>

Autor: Architect: Wizja sp. z o.o. oraz nsMoonStudio w ramach IQ-Group Consortium, Stanisław Deńko, Agnieszka Szulck, Piotr Nawara; Collaboration: Bartłomiej Łobaziewicz, Sławomir Zieliński; Design team: Tomasz Gomułka, Piotr Grzywina, Michał Marcinkowski, Artur Mizgała, Marzena Surowiec

The idea of the project is an urban layout in the form of an avenue lined with office buildings. The programme and the scale of the building itself resulted from the above planning principle which also defined the axial entrance and circulation. Freedom of the architect was limited solely to the aesthetics of the building, namely to the elevation. The metal mesh on the surface, whose dense rhythm creates a delicate veil, is shimmering in the colours of the rainbow, depending on the sunlight. This solution makes the building lighter and evokes the impression of its movement.

### **32. Buma 5**

office and conference buildings · recent architecture · 2015r · 13 815 m<sup>2</sup>

Autor: Architects: Kuryłowicz & Associates: Ewa Kuryłowicz, Marcin Goncikowski, Paulina Gutkowska, Ewelina Moszczyńska, Grzegorz Szymański, Krzysztof Popiel, Tomasz Kopeć, Jacek Radzicki

The fifth building in the urban layout of the Buma Business Park is an independent element in relation to the A, B, C and D buildings of the Buma Quattro complex. It was designed on the plan of an isosceles triangle with rounded apexes. One side is laid out parallelly to the Gen. Bora Komorowskiego St. and it sets itself apart, in a dynamic manner, from the rest of the fabric. Its windows are situated at an angle and enhance the natural lighting of the interiors. The elevation of the building is transparent, glazed, in aluminium technology with the clearly marked levels of the floors.

### **33. The Pilot Tower**

office and conference buildings · recent architecture · 2014r · 14 196 m<sup>2</sup>

Autor: Architects : nsMoonStudio: Piotr Nawara, Bartłomiej Łobaziewicz and Wizja Biuro Architektoniczne: Stanisław Deńko

The Pilot Tower has fourteen floors and its mass is based on a rhomboidal plan, with irregularly spaced recesses in the corners, whose floors serve as terraces for recreation. The elevations have clearly accentuated divisions, as the entire walls are cut by vertical, narrowing lesenes. This gives the rather heavy mass a lighter appearance. The edifice has the colour of tarnished copper, thus becoming a landmark.

### **34. Gymnasium at the Mikołaj Kopernik Sport Schools Complex (ZSOMS)**

sports buildings · recent architecture · 2018r · 2 376 m<sup>2</sup>

Autor: Architect: eM4. Pracownia Architektury. Brataniec, Marcin Brataniec, Damian Mierzwa; Collaboration: Marek Bystron

The Gymnasium situated in the courtyard [of the school] is a multipurpose structure serving volleyball, basketball and other games. It also comprises of a fitness room, climbing wall and rooms for physiotherapy. It has a cuboidal form, which corresponds well with the school building. Semi-transparent and wooden elements of the facade, along with its glazing, make the building light. Combined with the steel structural elements and concrete surfaces they give it a dynamic and strong character. The interior and exterior are permeating.

### **35. General Emil Fieldorf "Nil" Home Army Museum in Kraków**

cultural buildings · recent architecture · 2011r · 5 253 m<sup>2</sup>

Autor: Architect: AIR Jurkowsky Architekci: Ryszard Jurkowski

The Museum is housed in the building of the former Command (headquarters) of the then Austro-Hungarian Kraków Fortress. Initially, the exhibition was accessible only in a few adapted rooms. Following the cession of the entire building, it was renovated and converted, while retaining its solemn character. The inner courtyard was covered by a glass roof for the purpose of an exhibition space, thus becoming the heart of the building. The glass roof was executed without frames, and mounted by means of stainless steel spherical joints.

### **36. Browar Lubicz residential complex with facilities**

office and conference buildings · recent architecture · 2014r · 45 000 m<sup>2</sup>

Autor: Architect : MOFO Architekci: Zbigniew Gucwa, Piotr Frączek, Zygmunt Wiązewski, Krzysztof Wuzyk, Paweł Zieliński, Łukasz Kot, Maciej Amerek

Browar Lubicz [The Lubicz Brewery] is located in the strict city centre, 800 m away from the Main Market Square and the surrounding listed monuments, close to the Main Railway Station. The former brewery, once belonging to the Goetz family, was closed in the late 20<sup>th</sup> century and developed. The listed and protected buildings were adapted and reused, while new fabric was carefully adjusted to their character. Apart from the public uses, such as cafes and restaurants, there are residences and office spaces. The mode of composition of the elevations as well as the used materials are subtly tying in with the industrial architecture of the 19<sup>th</sup> century.

### **37. Voivodeship Administrative Court**

administrative buildings · recent architecture · 2006r · 4 640 m<sup>2</sup>

Autor: Architect: ASA Studio Zet: Witold Zieliński, Wojciech Koziół; Team: Adam Pabisek, Filip Wojdak

The structure was built as the first one designed exclusively for the voivodeship administrative judiciary in Poland. From the western side it is connected, by means of a glazed passage, with the former palace of the Mańkowski family, which was also adapted for the needs of the Court. The mass, which fills the street frontages of Rakowicka St. and Kurkowa St., encompasses the substance of the former Soviet consulate. The building was extended in the years 2012-2013 in order to raise its height. The elevations are clad with sandstone, with fragments of a glass envelope.

### **38. The Kraków Opera House**

cultural buildings · recent architecture · 2008r · 8 226 m<sup>2</sup>

Autor: Architect : Romuald Loegler; Design team: Tomasz Folwarski, Grzegorz Dresler, Piotr Urbanowicz, Łukasz Ruda, Agnieszka Soból

The new edifice of the opera has the stage of 443 m<sup>2</sup> and the auditorium for over 700 viewers, as well as the chamber hall and rehearsal rooms along with the backstage and stage technology. The modern mass of the building housing the auditorium is complemented by a listed one with a barrel roof, which once was a riding school, and was adjusted to serve the purposes of the entrance hall. Both the inside and the outside of the main hall are dominated by the red hue. The idea of composition of forms was based on the dialogue of the old and the new, whereby the three main masses, although integrated, retain their individual character.

### **39. The Appellate Court and the National Centre of Education of Staff of the Courts of Justice and Public Prosecution Service**

science and education buildings · recent architecture · 2010r · 8 000 m<sup>2</sup> (court), 3 300 m<sup>2</sup> (school) m<sup>2</sup>

Autor: Architect : RKW Rhode Kellermann Wawrowsky, Wojtek Grabianowski; Biuro Projektów: RKW Rhode, Kellermann, Wawrowsky POLSKA Sp. z o.o. Architektura +Urbanistyka; Design principal: Jakub Puńko

Architectural and urbanistic composition complements the extant layout, devoted to the judiciary. The building of the National School of Judiciary and Public Prosecution Service, built next to the Appellate Court, became its part. A small square duly exposes the entrances and a colonnade in front of the main elevation of the Court stresses the status of the place. The majestic character of the site is also accentuated by the materials and finishes. An understated colour scheme and carefully executed details stress the clear layout and enhance the spatial order, introducing the aura of proper solemnity.

### **40. AXIS Office Building**

office and conference buildings · recent architecture · 2016r · 20 000 m<sup>2</sup>

Autor: Architectural office : Artur Jasiński i Wspólnicy Biuro Architektoniczne; Architects: Artur Jasiński, Marcin Pawłowski, Paweł Wieczorek, Katarzyna Kapłoniak; Collaboration: Barbara Ostrowska, Marcin Buczek-Palczyński, Anna Knez

The Axis „ABB” building has nine floors of offices above the ground and three underground floors where car parks and technical services are placed. The building is based on the idea of organisation of open and friendly workplaces, of energy saving and sustainable solutions. The form of the building is inscribed into the context of the extant spatial directions, the corners were rounded and the elevation is smooth. Both the local inhabitants and the employees use the facilities in the lowest part of the building as well as the transversal path.

### **41. Academy of Agriculture**

science and education buildings · modernism · 1964r · - m<sup>2</sup>

Autor: Stanisław Juszczyk, Maria Bińkowska

The structure is one of the better examples of Functionalism in Krakow, built after the year 1956. The mass is shaped horizontally — that is articulated by means of the mutual shifting of the upper part, by a mezzanine band and by a high ground floor (where auditories and library are positioned). Exterior elevations are executed of prefabricated facade elements. Composition of the sculptural front elevation is complemented by an expressive external ramp with stairs, lined by concrete planters. In the upper entrance hall there is an abstract ceramic mosaic. The glazed overpass is situated on round columns and cylindrical ‘pilotis’. In front of the entrance there is a pond with a fountain and next to it a steel, geometricising, spatial sculpture. In their vicinity there are other sculptures — lambs of river stone sculpted by Bronisław Chromy.

## 42. Church of the Mother of God, the Queen of Poland – “The Lord’s Ark”

religious buildings · modernism · 1977r · - m<sup>2</sup>

Autor: Wojciech Pietrzyk

This Church has “grown” from the struggle for the cross and the church, which was originally to be built in the Teatralne housing estate, next to Teatr Ludowy, where an elementary school — one of the so-called ‘schools for the Millennium’ — was built instead. The design process started in the early 1960s. It is accessible from three sides, from the wide piazza. The external wall has been made of small river stones. The roof in form of a boat, covered with shingle, imitates the shape of the slanting and “bulging” walls, separated from them by a narrow skylight. Vertical walls, in triangular shape, by the altar, contrast with the solid walls. The ceiling is divided into four parts with gaps and a skylight forms the shape of the cross. An approach to the stepped main entrance has been designed individually, with a wall of split stone, in which cast bronze reliefs are scattered irregularly. An arched, wooden and steel roofing with tube-shaped lamps leads to it. The church is a three-level, single-space structure on nearly an oval plan. It has many symbolic meanings. There is a characteristic sculpture of a crucified Christ, expressively bent (Bronisław Chromy). The floor falls towards the altar in the centre, shaped as a palm of a hand. The Stations of the Cross refer to history of Poland (Mariusz Lipiński, 1980–1983). Instead of a tower, there is a mast — a cross made of stainless steel. It is an example of Late, expressionist Modernism, soft and sculptural, with some features of brutalism. Referring to the chapel in Ronchamp, designed by Le Corbusier, it illustrates the unity of form, function and structure; also the shape of the roof makes an association with the chapel, at the same time resembling the Lord’s Ark, being the origin of the customary name.

## 43. Gospodarki Żywnościowej S. A. Bank (f. office building of the W.Z.G.S. ‘Samopomoc Chłopska’ cooperative union)

office and conference buildings · modernism · 1968r · - m<sup>2</sup>

Autor: Józef Gołąb; Collaboration: Andrzej Stachowski

Vertical accent at the Szlak St. frontage, in the vicinity of the Jalu Kurka Park and next to the Pałac na Szlaku (former palace of the Tarnowski family). The high building is positioned (cantilevered) above the low ground floor one. It is characterised by a ‘floating’ roof with incised circular apertures which let in the light and provide the view of the sky. Band division of the elevation — lintels and windows — which expressly marks consecutive floors renders the building light. In the entrance hall at the ground floor there is a mosaic of a rarely realised kind — a figurative one, representing horses in dynamic poses, with dispelled manes. The building is also marked by a non-figurative ceramic external mosaic at the entire length of the eastern ground floor wall. It was awarded with the Vice-Mister of the City of Krakow title in the year 1968.

## 44. ‘Biprocemwap’ (Office Building of the Construction Industry)

office and conference buildings · modernism · 1966r · - m<sup>2</sup>

Autor: Wojciech Buliński

The building is considered as the most ‘Corbusian’ in Krakow, with its slightly curving main mass, supported by widening ‘pilotis’, with free space at the ground floor and light pavilion-like addition above the last office floor. The pavilion is covered by a broken-line, polygonal roof slab, which enhances the overall lightness of the form. Staircase in the main hall, connecting the ground floor with the first one, is also very characteristic, with its beautiful dynamic spatial shape, winding and rising around the central column. Elevations are adequate to the building’s purpose and the recessing of the structure from the face of the wall allowed for its free shape. Rhythm of divisions was obtained by means of prefabricated ferro-concrete lintels and blue colour. Each elevation was composed individually.

## 45. Residential and commercial block – nicknamed Swedish

public use buildings · modernism · 1959r · - m<sup>2</sup>

Autor: Janusz Ingarden, Marta Ingarden; Interiors: Irena Pać-Zaleśna, Zdzisław Szpyrkowski, Alina Zięba

It is the first building in Cracovian architecture which, after the period of Socialist Realism, returns to the Modern Movement traditions of CIAM and to the Corbusian urban idea of linking architecture to verdure. It was marked by the colour scheme of external plasters which caused immediate associations with Swedish architecture, resulting from the architects' voyage to Sweden. Noteworthy here are the elaborated divisions of elevations with composition of loggias and balustrades and an arcade or passage with conical columns. The shape of the building is angular and in its shorter part glazed ground floor spaces meant for commercial uses can be found. This ground floor part is markedly cut off by protruding cornices and glazed shop fronts are slightly cantilevered from the face of the wall, reaching out to the pavement.

## 46. The „Biprostal” office building

office and conference buildings · modernism · 1964r · - m<sup>2</sup>

Autor: Architects: Mieczysław Wrześniak, Paweł Czapczyński; Mosaic designed by: Celina Styrylska-Taranczewska

Prior to its rebuilding, the “Biprostal” was an example of the International Style in architecture, following the works of Mies van der Rohe. It was also the first high rise in Krakow, of 55 m height, and its entire side elevation was adorned by the - still largest in Poland - mosaic of ceramic tiles in warm colours. The composition and layout comprised of coherent parallelepipeds: the vertical and horizontal one along with the connecting passage; they were marked by functionalism. The upper floors of the high building were cantilevered and supported on pilotis. At the corner, in the ground floor, there were bent window panes - a rarity in Krakow in that time. The dynamic staircase was also characteristic. Curtain walls of glass and coated metal, in the Miesian blue colour, gave shape to the elevations. The horizontal articulation of the low part was legible, accentuated by the division of windows, as was the one of the high part of the building, with colour stressing the bands under the windows. Currently, of the original design, only the mosaic was retained.

## 47. Bunkier Sztuki (Art Bunker – f. BWA Bureau of Art Exhibitions)

cultural buildings · modernism · 1965r · - m<sup>2</sup>

Autor: Krystyna Tołłoczko-Różyska; Elevation: Antoni Hajdecki i Stefan Borzęcki

An example of Functionalist architecture, close to Brutalism due to the expressiveness of its raw concrete; organic layout of the interiors, expressive details and individualised form of the main entrance. The interiors demonstrate both Modernist Minimalism and Functionalism in the vein of Mies van der Rohe. Sculptural, raw surface of the elevation is made of protruding and recessing rhythmic elements of concrete cast in wooden formwork. The main entrance was conceived as a gangway leading straight from the avenue of the Planty Gardens, and it is shielded by a picturesque concrete band. Another entrance, through a broken wall, is flanked by an expressive, abstract sculpture of smooth concrete. Within the building there is an entire 17th century granary which is ‘immersed’ in it while autonomously protruding from the main mass of the Art Bunker. Originally both entrances were joined by pavement slabs loosely laid on a lawn which separated the exhibition pavilion from the Planty. Exhibitions and first Polish performances took place here.

## 48. COCH – Centre of Refrigeration Industry

research and industrial buildings · modernism · 1965r · - m<sup>2</sup>

Autor: Stanisław Ćwizewicz, K. Morawiec

Research and industrial structure conceived as a complex of three buildings with a courtyard. Front building as an administration and design office part has four storeys, with individually designed interiors. Apart from the main building there is an interestingly solved, horizontal production plant with the rhythm of windows and shed roofs. There is a specific harmony of use of Modernist language as well as of using shaping i.e. of tectonics and detail in a considerate and economic manner. The Lea Street frontage is set apart here by means of its arcade and characteristic, sculpted external mosaic. It is both understated and spatially expressive as its dynamic articulation, save for the transversal and vertical shaping, is strengthened by concave and convex forms and cool colour scheme with the tones from white to ultramarine. In terms of external mosaics such a tectonics is to be found nowhere else in Krakow.

## 49. Collegium Paderevianum - Collegium Philologicum

science and education buildings · modernism · 1973r · - m<sup>2</sup>

Autor: Józef Gołąb, Zbigniew Olszakowski; Interiors: Zdzisław Szpyrkowski

The building was meant to be a seat of the administration, and as the structure of 10 floors it was to be complemented by a 5-floor one (uncompleted). The name of the building derives from the large part of its funding by the estate of Ignacy Paderewski. The characteristic elevations of the building are tying in with the great pianist, resembling the keys of a grand piano, due to the use of vertical black and white elements - whereby the black ones are narrower and recessed and the white ones are broader and protruding. Before that building, recessed from the line of the Avenue, the bust of Paderewski was once situated at a small square.

## 50. 'Bank House' – residential building

residential buildings · modernism · 1960r · - m<sup>2</sup>

Autor: Tadeusz Gawłowski

The building may be counted among the most visually interesting realisations of its time, as there is a connection between functional architecture, individualism of form and an architectural detail. It has a strongly marked horizontal volume layout that is composed of three masses: a 'set off' ground floor with horizontal bands reminiscent of rusticated facade, cantilevered residential part and recessed attics. The rear (courtyard) elevation is made of gallery-like balconies. Sculptural front elevation is characteristic, with its rhythmic, non-organic divisions which are reminiscent, on the one hand, to geometric grids of the 'Unite d'habitation' in Marseille and on the other divisions in Mondrian's pictures (Mondrian pattern). Association is strengthened by the black colour of protruding 'lesenes' and 'cornices' in between which windows of adequate divisions were set.

## 51. 'Colourful House' Residential Building

residential buildings · modernism · 1959r · - m<sup>2</sup>

Autor: Krzysztof Bień; Collaboration: Andrzej Rey, Jan Wodziszewski

The building was originally recognisable by its colourful elevation which was designed as such in Krakow for the first time after the period of Socialist Realism. The Modernist elevation had characteristic, intense Mondrian hues: white, yellow, red, blue. It is a consciously applied colour composition whereby the structure is marked with the black colour. Currently, following the recent thermal insulation, the colour scheme was reintroduced. Tectonics of expressively protruding balconies which are fully screened at their fronts and have openwork, horizontal divisions at their sides complements the structural grid of the elevation. The building is crowned by a recessed floor. An open drive leads through the ground floor into the green interior of the Modernist urban block.

## 52. 'House of a Hundred Balconies' – Residential Building

residential buildings · modernism · 1961r · - m<sup>2</sup>

Autor: Bohdan Lisowski

board pattern of balconies at the front elevation and their large number render the building architecturally expressive. Balconies are cantilevered, protruding quite considerably, in a manner unknown until then in Krakow. Divisions and artistic solutions of railings are excellent details. Such a composition of balconies earned the popular name 'House of a hundred balconies'. Besides, the front elevation has divisions chamfered in plaster and was originally painted yellow and blue. Recently, following the thermal insulation, the original colour scheme was retrieved. The building has a courtyard, which is accessible through a high passage supported on columns.

## 53. 'Piaśt' University Hall of Residence

residential buildings · modernism · 1964r · - m<sup>2</sup>

Autor: Władysław Bryzek; Interiors: Teresa Lisowska-Gawłowska, Irena Zaleśna, Alina Zięba; Sculpture: Józef Marek, Tadeusz Ostaszewski, according to the design by Teresy Lisowskiej-Gawłowskiej

The building was completed as one of the realisations on the occasion of the 600 th anniversary of the Jagiellonian University. Originally it was meant to be a hotel for foreign students. It consists of two masses: the main building which is residential, with service functions, whereby the other one is a canteen. Sculptural use of loggias provides chiaroscuro for the elevations. The shape is stressed by horizontal bands under the windows which continue as balustrades and the whole is crowned by a former common room with an arched roof. Originally the building had a subdued colour scheme in shades of white, grey and blue. The pavilion of the canteen is marked by a partly glazed and partly perforated (by regular squares) elevation which is 'pierced' by an abstract sculpture. The sculpture is both a garden installation and an internal one — suspended above a lawn which passes from the exterior to the interior. The building was awarded with the 2 nd degree Prize of the Committee of Urbanism, Building and Architecture in 1964.

## 54. 'Wyspiański' Hotel (formerly „Dom Turysty” – PTTK Hotel)

hotels · modernism · 1963r · - m<sup>2</sup>

Autor: Zbigniew Mikołajewski, Stanisław Spyt; Interiors: Zdzisław Szpyrkowski

Characteristic, slightly curved elevation of the building follows the arch of the Westerplatte St. In this way a fluid connection of the once new, recessed edifice with the neighbouring fabric was achieved. The elevation has a distinctly marked ground floor and the higher floors are a cohesive and expressive 'grid' which is formed of loggias with full balustrades. Originally the building had a white and light grey colour scheme. A fragment of the wall at the main entrance was executed of small granite blocks, rectangular and rusticated — in a horizontal layout with deepened grouts. The rear part of the building is situated at a different level. Originally in the main hall there were expressive, winding stairs. Interiors were individually designed, including a wall with ceramic patterns, a colourful frieze and a sculptural map of the then [Krakow] voivodeship. Most interiors were transformed but the external form and its divisions were preserved. It was awarded with the 3 rd degree Prize of the Committee of Urbanism, Building and Architecture in 1963.

## 55. Institute of Nuclear Physics and Helium Liquefier cum Laboratory of Low Temperatures

research and industrial buildings · modernism · 1977r · - m<sup>2</sup>

Autor: Janusz Ingarden, Zbigniew Olszakowski; Interiors: Irena Zaleśna

The complex was marked by an innovative artistic approach in spite of a certain spirit of the pre-war Varsovian Modernism in the building of the Institute of Nuclear Physics itself. Nevertheless the building of the Helium Liquefier and Laboratory of Low Temperatures received the 2<sup>nd</sup> degree Prize of the Minister of Construction and Building Materials Industry in 1967. It is marked by a contemporary, simple, Modern form and elevation. Its horizontal layout is stressed by marked lintels which are protruded from the face of the wall and by a system of massive, horizontal blinds situated in numerous spaces between the 'lesenes' or slender, vertical elements which are rhythmically protruding from the elevation. The lower part of the building (1 floor high), situated at a right angle, is glazed on the side of the courtyard. In the main hall there was a mosaic of freely positioned, small river stones. Interiors were designed individually.

## 56. Institute of Physics and Mathematics of the Jagiellonian University

science and education buildings · modernism · 1970r · - m<sup>2</sup>

Autor: Stanisław Juszczyk; Collaboration: Ludomira Leszczyńska; Interiors: Zdzisław Szpyrkowski, Kazimierz Syrek

The building was realised in 1964 as one of the structures that were built to commemorate the jubilee — the 600<sup>th</sup> anniversary of the Jagiellonian University. Located at the so called Senate Plot, it completes the urban block marked by Adama Mickiewicza Avenue, Krupnicza St., 3 Maja Avenue, and the Dr. Henryk Jordan Park. Its extended, low ground floor reaches toward the verdure adjacent to the park. The building comprises the higher part of 7 floors with class rooms which is crowned by a characteristic, recessed last floor and the lower part of 2 floors containing auditoria. The lower part forms an atrium and courtyard in front of the entrance. A kind of a concrete, sculpturally formed pergola leads to the entrance itself whereby the whole reminds of the Italian postwar Modernist architecture. The main elevation is also interestingly formed due to its unconventional layout of windows which evokes the impression of an undulating facade.

## 57. Institute of Zootechnics of the Jagiellonian University (currently Institute of Psychology of the JU)

science and education buildings · modernism · 1966r · - m<sup>2</sup>

Autor: Zbigniew Olszakowski; Collaboration: Andrzej Bahr, Józef Baścik, Edward Mitko; Interiors: Irena Zaleśna

Scientific-cum-experimental institution that also encompasses museums of zoology and geology, libraries and reading rooms. Individually designed interiors and metal sculptural elements in the main hall. The building is adjacent to the H. Jordan Park. It is a complex of three linked buildings and an experimental garden with pavilions of hexagonal forms which are one story high. Main buildings are differentiated in height, composition, visual expression, detail and proportions. Architecturally the most interesting is the wholly Modernist museum-cum-reading room building which connects the other two edifices. It is horizontal, of a cohesive mass, with an arcade supported on pilotis and interesting window divisions. Horizontal articulation is stressed by a band of windows crowned by perforated bris-soleils. At the last floor of the high building there is a light pavilion with a broken roof. It consists visually of three parts — a glazed, full and a perforated one.

## 58. Komisja Edukacji Narodowej General Liceum nr X

science and education buildings · modernism · 1963r · - m<sup>2</sup>

Autor: Zbigniew Gądek, Henryk Sawicki; Interiors: Barbara Smólska, Małgorzata Grabacka

This Building belongs to the outstanding school facilities in Krakow due to the modern language of forms, functional solutions and an innovative composition of the spatial layout and plot development. The school building is formed in the shape of a closed quadrilateral, creating an internal courtyard. It uses innovative construction and functional solutions. The so-called "threeclass" farms, consisting of: class-room, cloakroom and sanitary room, which gives the convenience of using them closely. The use of the common room, reading room and recreation areas has been designed in a flexible way: thanks to the sliding walls system used, one could shape an ad hoc destination and separate or combine functions. Many interior elements have been individually designed, including varnished fiberboard with a wavy structure, used among others in suspended ceilings and sliding walls. These was a modern and innovative manifestation of postwar functionalism, corresponding to new times.

## 59. Students' Town

public use buildings · modernism · 1976r · - m<sup>2</sup>

Autor: Tomasz Mańkowski (design principal), Przemysław Gawor, Maria Mańkowska, Jan Meissner;  
Colaboration: Małgorzata Grabacka

Complex of the Students' Town (Miasteczko Studenckie) received many awards. Among them were the Award of the Minister of Building and the Award of the City of Krakow for the high-rise building i.e. the 'Olimp' Hall of Residence in the year 1972, as well as the Award of the Minister of Building in 1971 and the Vice-mister of the City of Krakow award in 1972 for the design of the commercial pavilion. The second stage of the enterprise was realised according to the original design. The whole is considered to be one of the most interesting urbanistic concepts not only in Krakow. Miasteczko Studenckie is actually an urbanistic and architectural complex, a large housing estate with the full programme of facilities. The estate was meant for students of eight academic schools in Krakow. The main compositional principle was the idea of an 'agora' integrating the whole layout, and floating under low, elongated buildings, in the form of broad passages. The passages were connecting space, terrain and verdure. Highrise building, them-selves ascetic in form, with characteristic tectonics of escape staircases, provide compositional accents.

## 60. Astronomical Observatory of the Jagiellonian University

science and education buildings · modernism · 1964r · - m<sup>2</sup>

Autor: Bogdan Laszczka; Collaboration: Henryk Dąbrowski, Aleksander Grygorowicz

Within the group of buildings realised to commemorate the jubilee of the Jagiellonian University there was also an astronomical observatory. It was built in the former Austrian fort 'Skała' near Bielany, which was adapted to that end. The architecture in its austerity ties in with the fortress as well as with the ancient buildings which were devoted to astronomy. Spatial composition consists of five astronomical domes along with the education-cum-administration building. The top of the former fort is crowned by one of the five domes whereby staircases and a bridge over the moat are leading to another two. In front of the fort there is one more dome and a rotund with yet another one, housing a large instrument and a row of auxiliary rooms and studios. The terrain itself was developed spatially and in terms of circulation, transport and verdure to meet the demands of the entire complex.

## 61. Lucjan Rydel nr 93 Primary School

science and education buildings · modernism · 1960r · - m<sup>2</sup>

Autor: Józef Gołąb

The school was conceived as a set of strongly accentuated blocks — pavilions among the old trees. In order to preserve the open view from Rydla Street on the Kościuszko Mound the building was recessed from the front of the plot. The internal space which is publicly accessible, floats freely and connects the entire layout. The middle pavilion is meant for various kinds of activity and recreation. In the northern part there are classroom units with strongly accentuated entrances. The elevation of this part is the most characteristic feature of the building. It is discerned by a unique, expressive sculptural facade whose horizontality is marked by bands of windows between the articulated trapezoidal cornices. Each floor of that elevation was divided into three bands of windows which had the effect of 'eliminating' both scale and functional division into floors and at the same time allowed for creating the homogenous, sculpted facade which is a picture of its own kind. It has divisions and colourful squares between the windows. Given its architectural expression, it is one of the more beautiful elevations that were ever made in Krakow.

## 62. Faculty of Chemical Engineering and Technology of the Cracow University of Technology

science and education buildings · modernism · 1970r · - m<sup>2</sup>

Autor: Eryk Moj

The building, commonly known as the Faculty of Chemistry, comprises of low and high forms, enclosing an internal courtyard accessible also directly from the Szlak Street. The dynamics of the high building is increased by the lesenes on the entire height of the elevation and the cantilever above the recessed ground floor. The window bands are articulated horizontally, with square windows and wooden panels in the high building; equally characteristic is the stone cladding and corrugated metal cladding. Late Modernism of the 1960s, visible here, is a forerunner of the aesthetics of the 1970s. There are exposed, broad stairs with the terrace - with a planter crowning the full balustrade - before the main entrance.

## 63. 'Cracovia' Hotel and 'Kijów' Cinema-cum-Theatre Complex

cultural buildings · modernism · 1966r · - m<sup>2</sup>

Autor: Witold Cęckiewicz; Curtain walls: Mieczysław Wrzeźniak, Adam Turczyński; Interiors: Witold Cęckiewicz, Krystyna Strachocka-Zgud, Jerzy Chronowski, Jarosław Kosiniak; Sculpture: Bronisław Chromy

One of the best examples of post-war Modernism in Poland and its time the most representational hotel along with the first panoramic cinema. Horizontal mass of the hotel with a prominent, flat cornice-like roof above the glazed ground floor. Individually designed mosaics, metal elements and softly curving staircase. Curtain walls covered with corrugated aluminium sheets, glass and black marbelite glass in a sculptural, chess-board pattern. The cinema building is characterised by a concave hanging roof, glazed front facade, 'ribs' of the side wall and a mosaic rear elevation with strongly accentuated exits. A large scale, abstract glazed mosaic in the interior. In the internal courtyard there were sculptures. An external cafe was separated from a walkway by vertical boards of glass positioned on aluminium 'pins'. The whole was connected by stairs and terraces. The spirit of Italian architecture (hotel) and Japanese one (cinema) is discernible here.

## 64. M. Karłowicz Complex of State Music Schools

science and education buildings · modernism · 1971r · - m<sup>2</sup>

Autor: Marek Jabłoński; Mosaic: Marek Jabłoński, Jerzy Jabłoński

The complex is an example of post-war, functional Modernism, with individual spatial solutions and likewise interiors. There are two concert halls, both in their original state. The large hall has a top lighting through the densely set skylights, and the small, chamber one with recording studio. In the internal, green and glazed patio there is a modern sculpture depicting a figure in motion. External walls of the main mass have strong vertical articulation, stressed by lesenes between the windows. The main entrance is preceded by a passage under the cantilevered part of the building, supported on six round columns. At the entrance to the foyer of the concert hall there is an original design of the cloakroom and ticket counter. Large scale, ceramic external mosaic is characteristic of the building. Situated at the western wall of the main concert hall, it is kept in autumnal chromatic tones and accompanied by a prominent staircase and a ramp of the side exits.

## 65. Complex of State Visual Arts Schools (f. Lyceum of Visual Arts)

science and education buildings · modernism · 1972r · - m<sup>2</sup>

Autor: Józef Gołąb; Interiors: Teresa Lisowska-Gawłowska

At the entrance to the school there is a charming sculpture by X. Dunikowski named 'Gizela'. The structure is inspired by W. Gropius and Bauhaus, yet it has its individual spatial and architectural expression which is clear also in the detail. The influence of Sir Herbert Read's ideas of education through art is visible in the design whose characteristic feature is free spatial layout. It is also visible in the spaces for integration, accessible apart from education itself and in locating of functional complexes in pavilions which are shifted in relation to each other. Rooms for painting and sculpture are indeed pavilions immersed in greenery and linked both to each other and to the 'mother' building by means of corridors full of exhibitions. All of them are connected to the main exhibition and entrance hall. The horizontal front building houses other functions such as classrooms and serving spaces. The school is one of the more interesting examples of the 1960 Modern architecture in Krakow. It was awarded with the 'Mister Krakow' 1969 title.

## 66. Urban infill

residential buildings · modernism · 1959r · - m<sup>2</sup>

Autor: Tadeusz Bereźnicki, Zbigniew Gądek

The building closes the dense fabric of the street frontage and it represents, both in functional and visual terms, the spirit of the post-war Modernism. The interiors are marked by a possibility of internal modifications. With the use of simple elements in the form of freely dispersed balconies on one elevation and the coherent tectonics of loggias on the other corner elevation, an understated yet interesting, Modernist architectural expression was achieved.

## 67. Krakow TV 'Krzemionki' Hill

cultural buildings · modernism · 1968r · - m<sup>2</sup>

Autor: Stanisław Bieńkuński, Henryk Kurdzin

Krakow Division of the Polish TV opened in the year 1961, whereby the flagship information programme 'Krakow Chronicle' was broadcast since 1966; TV station at the Krzemionki Hill was built in 1968. The complex consists of the main building of cohesive form full of concrete austerity and replete with bris-soleils. All that makes the building very expressive. A glazed passage leads to the dominating TV tower of dynamic expression and characteristic, lofty shape with a well-lit staircase and a set of antennas reminiscent of a bunch of grapes. A commercial building is linked to the tower. It housed a once renowned 'Mrs. Twardowska' restaurant, having an adjacent terrace encircled by the verdure of the park surrounding the entire complex. In the ceiling of the passage to that building there are discernible circular recesses with illumination.

## 68. Bronisław Czech Academy of Physical Education

science and education buildings · modernism · 1977r · - m<sup>2</sup>

Autor: Leszek Filar; Collaboration: Wojciech Grotowski, Tadeusz Myszkowski, Jerzy Urbanik, Kazimierz Węglarski

Architecture of the complex, realised due to its original design, is an example of Brutalism in the Late Modern architecture of the 1970s which also dominated in the 1980s. Tribunals, which are Expressionist, austere and heavy in their tectonics with sincerely exposed structure, are a strong spatial accent. The mass of the auditorium with a sculpturally treated 'comb' of its external walls, demonstrates similar approach in terms of tectonics. Horizontal main building with its protruding lower part along with the horizontal window bands and vertical lesenes (accentuated by black marbelite glass) ties in with the International Style. Buildings for education are a set of massive, glazed cuboids. Three vertical masses of halls of residence are distinctly visible in the entire complex; their elevations are composed of the grid of loggias cut by vertical circulation and with a massive entrance accent. The whole is crowned by a cornice-like pergola.

## 69. Pekao S.A. Bank

public use buildings · modernism · 1994r · - m<sup>2</sup>

Autor: Nina Korecka and the team

The bank building has a shape of a massive yet articulated rotunda containing the main hall. Concrete structural elements outside the building are very characteristic as massive and expressive. Through their certain 'secession' from the elevation they render it austere yet light and transparent. The building is an example of mature Late Modern architecture, close to Brutalism. Moreover, it is one of the few realised structures which were designed wholly individually and whose features are typical of our architecture preceding Postmodernism. The rotunda is accompanied by a semi-circular residential and office building whose elevations are cut by dynamic, vertical accents of entrances and staircases. A glazed passage connects the two parts into one compositional, stylistically coherent whole.

## 70. Centre of Prophylactic Medicine (f. Construction Workers' Health Centre)

public use buildings · modernism · 1984r · - m<sup>2</sup>

Autor: Wojciech Buliński; Collaboration: Ludwik Konior

The building has a dynamic front elevation with characteristic tectonic 'blades' — pilasters. They provide a sculptural, expressive effect that is strengthened by chiaroscuro. It creates a frontage that is recessed from the street and which has a corner linked to the pre-war Modernist housing. The building is set apart from its foreground by a kind of a moat with an original composition of stairs and planters with evergreen vegetation. The internal staircase is marked by its structure and individual solution, as is the flight staircase which 'grows out' of the rear elevation (to which horizontal bris-soleils are attached). It is an example of a consequent solution in the spirit of Late Modern architecture, coherent in its visual and chromatic expression. In spite of the recent thermal insulation it remains in keeping with the original design.

## **71. 'Way of Four Gates' Higher Seminary of the Polish Province Resurrectionist and Church of Emaus**

religious buildings · postmodernism · 1993r · - m<sup>2</sup>

Autor: Dariusz Kozłowski, Waclaw Stefański, Maria Misiągiewicz

The urban layout is a non-rectilinear plan of masses intersecting themselves in many dimensions that create variegated interiors and mise-en-scènes. There is a discernible air of theatricality yet it is 'underlined' by mystics. Post-modern architecture ties in with the symbolism of the 'Way of Four Gates' i.e. Initiation, Hope, Knowledge and Faith, transposed into the thought, idea, myth and mystery of a convent as based on traditional opinions on that subject. The first gate expresses doubts of a candidate to the seminar, whereby the second one, articulated by an expressively torn wall leads to the edifice of the alumni. The third one creates a kind of a clearance between the gates in which staircases are placed. The fourth gate is a synthesis of that what is divine and what is human. Poster-like colour scheme and treatment of forms evoke associations with painting.

## **72. Alchemists' House ('HEAN' Cosmetic Factory)**

research and industrial buildings · postmodernism · 1992r · - m<sup>2</sup>

Autor: Dariusz Kozłowski

'Hean' Cosmetic Factory is an example of Post-modern architecture in a small scale. It is one of the best examples of that style, contained both in an illusion and a certain directness. There were two 'Alchemists' of the firm Hean and this is how the building was treated. One structure represents a well-behaved simplicity whereby the other is lascivious like large-scale lips — or a dynamic artistic provocation. The architect achieved the masterly command of both poster-like expression and convention transposed into the real world. Care for detail and the used artefacts allow for counting that seemingly invisible realisation into monuments of the Postmodern style.

## **73. 'Forum' Hotel**

hotels · modernism · 1989r · - m<sup>2</sup>

Autor: Janusz Ingarden; Collaboration: Stanisław Drabczyński, Marzanna Miłkowska, Piotr Miłkowski

The building, of Late Modern and Brutalism aesthetics, has a curved elevation and it is partly raised from the ground in order to allow for the vista of the Wawel Hill and the church-cum-convent On the Rock. It is one of the few representatives of that style in Krakow. Its controversial location does not diminish the value of architecture which is a manifestation of the loftiest aesthetics of that period and therefore it deserves respect — as a testimony of style and architectural capability. Dynamic tectonics of the elevations was achieved by means of the rhythm of protruding rooms-loggias, protrusion of the ground floor block along with its underground as well as through the recessing of the highest floor in the form of a floating structure. It is one of the most important examples of realisations of mature, 'heavy' Late Modern architecture of the 1980s.

## 74. Kazimierz Pułaski Polonia College of the Jagiellonian University in Przegorzały (currently Guesthouse of the Jagiellonian University)

hotels · modernism · 1990r · - m<sup>2</sup>

Autor: Tomasz Mańkowski, Dariusz Kozłowski - hotel; Zofia Nowakowska, Krzysztof Bojanowski, Emil Golenia - Polonia Institute

Academic building located on the top of a hill in the direct vicinity of the former villa of the renowned architect Adolf Szyszko-Bohusz (1928-1929) and of the so called Schloss Wartenberg, i.e. of a sanatory for military pilots built by the German occupiers in the years 1940-1942. The design was shown at the exhibition in New York and Chicago, organised by the Kościuszko Foundation. It is a complex of four wings with an internal courtyard, the best example of the American Post-functionalism in the spirit of Louis Kahn that was built in Krakow. Tectonics of the elevation relies on concave brick loggias and bunker-like protrusions of concrete bays — fragments of the walls of rooms in their studio part. Tower-like mass of the main staircase is also prominent. Brick-cum-concrete, massive architecture of cohesive forms draws the attention because of the economy of means and exposition of structural elements. It is an example of Brutal-ist architecture not only because of the mode of use of the materials and of building of form but also in connection with the context of its place.

## 75. Church of Saint Brother Albert 'Ecce Homo'

religious buildings · postmodernism · 1985r · - m<sup>2</sup>

Autor: Wojciech Kosiński, Marzena Popławska; Sculpture: Stefan Dousa; Painting: Paweł Taranczewski

A small-scale hall church of a compact structure, with a triangularly closed presbytery, designed in the mood of Post-Modernism of the 1980s. At the lower level, there is the Hall of Memory of Brother Albert. In the elevation, there are accents of slender, triangular windows seated in the sharp-angled, tectonic architraves. The characteristic "bay windows" cutting through the roof surfaces create an illusion of a transept and a portal. The whole structure is covered with a high mansard roof. In the break point, there are windows to illuminate the interior, similar to skylights. Inside, there is a visible rafter framing with a wooden grid, descending to the white walls, which form prayer niches. The altar on a three-step platform, holds a sarcophagus with relics of St. Brother Albert under the mensa. Above the tabernacle, there is a copy of the painting by Adam Chmielowski himself — "Ecce Homo". Characteristic for the interior and the external part are the white walls and frames, contrasting with dark wood and the massive copper roofs. The belfry has been located in a part of the roof, "mounted" along the apex. The roofs of this structure are cut through with the bell openings. The structure is crowned with a cross and an ave-bell similar to those of wooden churches. The entire church brings to mind associations with small historic churches of the region of Małopolska and the architecture of the neighbouring convent of Albertine sisters (designed by Jan Sas-Zubrzycki), serving as a model example of good continuation in architecture.

## 76. Church of Immaculate Conception of the Blessed Virgin Mary and Monastery of Reformed Franciscans

religious buildings · modernism · 1979r · - m<sup>2</sup>

Autor: Małgorzata Grabacka, Przemysław Gawor

The Church of Reformed Franciscans constitutes a single complex with a monastery and a belfry. Altogether, these structures form an internal yard with a well composed pavement and plants, with entrances leading to individual parts, including wide stairs descending to the chapel. A two-level church, consisting of two shifted structures. A monumental cross has been installed along their line of junction. Covering with pent roofs of different slopes, with two triangular lucarnes. Entrance through a dynamically emphasised "portico", placed asymmetrically, in front of the altar. The interior is aisleless. The atmosphere is created by illumination from the skylight and chandeliers and by the wooden finishing. In the front, stained-glass windows with religious scenes (Jerzy Skąpski). The individually designed interiors constitute a distinguishing feature of the church. The "icon-style" Stations of the Cross end with a rectangular wooden "panneau" — the altar wall, containing images associated with St. Francis (Jerzy Nowosielski). The tabernacle and the baptismal font have been made by Bolesław Chromy. The complex fits into the neighbouring housing without dominating it. It is an example of post-war Late Modern architecture on a small scale, with raw and expressive architectural details, distinguished by the concrete belfry, which is moderate and yet expressive in its dynamics.

## 77. Church of Divine Mercy

religious buildings · postmodernism · 1994r · - · m<sup>2</sup>

Autor: Stanisław Niemczyk, Marek Kuszewski

Brick ecclesiastical complex of a small scale, in the spirit of Northern Expressionism. There are visible Post-Modern elements, tying in with the medieval architecture of precise detail. It is respectfully inscribed into its surroundings — space of a triangular piazza and not very high neighbouring housing. It is an urban block complex along with a small market and verdure. Three towers provide for a spatial accent, also in terms of height. A kind of a brick frieze at the main — church — building is also noteworthy, as are delicate cornices stressing the horizontal bands and a kind of a pavilion-like loggia crowning the roof. The whole is atmospheric and friendly, in human scale, creating a closed spatial complex.

## 78. Church of Saint Queen Jadwiga

religious buildings · modernism · 1988r · - · m<sup>2</sup>

Autor: Romuald Loegler, Jacek Czekaj; Współpraca: Marek Piotrowski

The church is located next to the S. Wyspiański park. It is connected with the two adjacent buildings of the vicarage and school, establishing an internal yard with these. The church itself has been built on a semi-square plane. It has two levels. The lower part is occupied by the day chapel and the performance/ theatre hall. Monumental stairs lead to the main entrance, which not located along the axis. The interior is a hall. The simple concrete architecture and the structure similar to a cube, formed symbolically on a Greek cross plane, visible also in the skylight. It runs above the single nave, in the place of cutting through the structure along the diagonals. The deep-seated skylight indicates the direction towards the altar and runs into a stained-glass window-“wall” of the altar in the incised corner. Four pillars are located in the centre, on the cross-section of the arms. In the presbytery, there is a replica of the Crucifixion from the Wawel Cathedral, a statue of Queen Jadwiga praying and an altar, in form of a sarcophagus with relics of the patron Saint. Massive pillars support the ceiling and the roof of the church. The organ gallery runs along two walls. The structure belongs formally to the geometric style of late modernism, close to brutalism, with some influences of post-modernist architecture. A characteristic feature is the waved, expressive wall of the main entrance, enclosed by the belfry-tower in form of a partially cut cylinder. Like the cross of the skylight, as well as the visible texture of concrete and massiveness of structures.

## 79. Church of the Mother of God of Częstochowa and Monastery of the Cistercians

religious buildings · modernism · 1995r · - · m<sup>2</sup>

Autor: Krzysztof Dyga, Andrzej Nasfeter

On the edge of the Szklane Domy housing estate, adjacent to the nearby park, a Church and Monastery Complex has been built, including the Saint Bernard General Education Male High School (realisation in years 1984–1990). It forms a closed quadrangle with three yards. A two-level church is established on a semi-rectangular plan. In the lower part, there is a day chapel, with inclined floor, giving the interior an air of an amphitheatre. The upper church is an aisleless church. This impression is made stronger by the roof, constituting a fine-wrought structural mosaic of the skeleton of triangular racks, planes and skylights, bringing into mind associations with Neo-constructivism. Changeable lighting and warm colours of the materials contribute to the play of light (interiors: Adam Wsiołkowski, since 1994). The presbytery is in form of arcade-shaped wings. The side galleries suggest division into aisles. There are no windows in the church walls. The structure is distinguished by fine details of the brick walls, and the spatial structure above the brick “plinth” makes it look light and monumental at the same time. One of the corner is underlined by a belfry, shaped after a pulpit. Typical for this complex is a visible contrast between the raw and simple texture of bricks of the walls, orange and beige in colour, and the complicated steel structure of the cubic, offset forms of the roof, which are twice as high as the walls, and the dynamic, expanded entrance. This gives the church and monastery complex its expressive character.

## 80. Gate to the City of the Departed – Funeral Home in Batowice

religious buildings · recent architecture · 1998r · - m<sup>2</sup>

Autor: Romuald Loegler; Collaboration: Ewa Fitzke, Piotr Madej, Józef Białasik

The form of the blue building of the Funeral Home evokes heavenly associations. It is a light, elongated, pavilion-like structure with curving surfaces of the walls, detached from the ground. Narrow slits are introducing the light into the interior. Glass is connected to the raw concrete elements here. Above the stone "stream" that slithers along the elevation, there is a footbridge do the entrance of the offices of the cemetery administration. Fully glazed front wall provides an entrance to the Cemetery Chapel that is a metaphysical gate to another dimension. In its poetical vision of space, the structure is the first meeting point with the cemetery, place that can be call the City of the Departed. Expressive, Deconstructivist form accentuates the powerful atmosphere o the place.

## 81. Manggha Japanese Art and Technology Museum

cultural buildings · recent architecture · 1994r · - m<sup>2</sup>

Autor: Arata Isozaki; Collaboration: Krzysztof Ingarden, Jacek Ewý, JET Atelier, Arata Isozaki & Associates

Two purposes were housed in one expressive, conceptual form - the museum housing the collection of Japanese art amassed by Feliks Jasiński [called Manggha] and the cultural-cum-conference centre. The building is softly ad respectfully inscribed into the context of the Vistula River and the Wawel Hill and, while not interfering with the genius loci, it leads the Polish-Japanese intercultural dialogue. The philosophical point of view was presented by the architect himself: "just like the Jasiński collection transcended the frame of Japanese art - this building also transcended the Japan-ness and it rooted itself in the Polish soil". The structure is discerned by its sculptural shape and the undulating surfaces of the roof which symbolically connect it to the river and with the flow of time. The wide stairs and ramps are leading to the unaccentuated main entrance. One finds sparse means of expression, sandstone cladding and understated tectonics that are reflect in the pool, as well as a Japanese mini-garden.

## 82. Bronisław Chromy Artist's Gallery and the park surroundings

cultural buildings · recent architecture · 1995r · - m<sup>2</sup>

Autor: Original design: Janusz Lityński; Adaption: Bronisław Chromy

The Gallery of the Artist originated as an adaptation of the old band shell and an amphitheatre located amidst the greenery of the Decius' Park. The contemporary, dynamic form was achieved due to its multiple curvatures enabling the making of a closed interior. In the close vicinity there is a large white sphere that was left of the former open-air cinema, along with an arching footbridge that leads up to it. Around there are sculptures by the owner of the Gallery, including a spatial monument to the Piwnica pod Baranami [the famed artistic cabaret], situated at a small hill - remnant of the amphitheatre. The whole is a unique cultural complex, where not only exhibitions, but also concerts are taking place.

## 83. Radio Krakow

cultural buildings · modernism · 1999r · - m<sup>2</sup>

Autor: omasz Mańkowski, Piotr Wróbel, Jacek Czech; Collaboration: Rafał Zawisza, Kajetan Tarnowski, Janusz Dudziński

Radio Krakow building is the realised winning competition entry. The characteristic shape of the structure is commonly called "the bucket". The massive drum in the shape of an inverted truncated cone situated on pilotis dominates the street crossing but it also is a solution to a difficult corner at the verge of the Modern Movement architecture from the period between the two wars and the Late Modern, 1960's one. This Neo-Modernist or rather Neo-Expressive, austere building is discerned by small, square and point-like windows - apertures situated in the uniform mass of greenish granite. At the very corner of the as if monolith there is a large window of the newsroom. The massive top is juxtaposed with the glazed recess of the freely planned ground floor of the building. In the not very large courtyard there are open-air concerts.

## 84. Tenement building of the Phoenix Life Insurance Company (Feniks)

public use buildings · modernism 1918-1939 · 1932r · - m<sup>2</sup>

Autor: Adolf Szyszko-Bohusz

The competition entry for the house in the - decidedly - most exposed location in Kraków, was prepared by Szyszko-Bohusz for a Viennese insurance company. It also fuelled the greatest controversy linked to architecture between the two World Wars. Instead of a historicising variation of the design, a Modernist one was completed. It had the stylised, bold form of a high parapet wall with vertical division. Henceforth, the popular name of the house: „Under the chimneys”. It also had vertical bands of large glazing. Elegant boutiques at the ground floor, a club at the *piano nobile*, luxury apartments with air condition - the *Feniks* was truly exceptional. Unfortunately, the German Nazi occupiers rebuilt the edifice in 1941.

## 85. State Agricultural Bank in Kraków (now PKO SA Bank and the Institute of National Remembrance)

public use buildings · modernism 1918-1939 · 1951r · - m<sup>2</sup>

Autor: Waclaw Krzyzanowski

The boldly modern complex combines the seat of the bank with the residential high-rise for its employees (which was finished after the war). It provides a perfect solution both for the exposed, corner location at the perimeter of the Planty gardens and for the aptly representational character of architecture. This has probably been the decisive factor in winning the invited competition. The architecture of the complex is still to be respected today for its uncompromising expression and level of its execution (also in the interiors). Especially the combination of the recessed residential part (comprising of three masses), towering over the - horizontally shaped - front building, proves the talent of the architect.

## 86. Seat of the Trade Union of the Polish Fine Artists (the so called House of the Fine Artists - Dom Plastyków)

cultural buildings · modernism 1918-1939 · 1939r · - m<sup>2</sup>

Autor: Adolf Szyszko-Bohusz

This building by Szyszko-Bohusz, a giant of Cracovian architecture, was created in the spirit of Le Corbusier. It is situated near the Planty gardens. The architect proposed a layout consisting of two parts. However, until 1939, only one of them was built - comprising three rectangular masses of excellent proportions. This abstract architecture in such a historic context has large glazing in a reinforced concrete carcass construction. It also has an elegantly shaped name of the house, of cement letters, fine in both senses. The building still enjoys wide popularity.

## 87. Houses for the Employees of the PKO (Postal Savings Bank)

residential buildings · modernism 1918-1939 · 1925r · - m<sup>2</sup>

Autor: Adolf Szyszko-Bohusz

The residential complex was built along with the PKO headquarters at Wielopole St. The architect was capable of a true *tour de force* - over 100 apartments of various usable areas, accessible from 11 staircases, were situated at the plot of 40 thousand sq. m., which was built over in 90%. The edifice of 5 storeys has a reinforced concrete structure. The facades were recently renovated. Their scale and details are truly imposing, including the main portico of 4 columns, frieze with cornucopias, top vases. Even though Szyszko-Bohusz was criticised for insufficient amount of daylight in certain apartments, the houses are undoubtedly an example of care for the living conditions of the then employees of the PKO. It is the largest housing complex of its time in Kraków.

## 88. The Polish Bazaar S.A. Department Store, later the seat of the *Ilustrowany Kurier Codzienny* newspaper

office and conference buildings · modernism 1918-1939 · 1922r · - m<sup>2</sup>

Autor: Franciszek Mączyński, Tadeusz Stryjeński

This monumental architecture was situated on a triangular plot, with a small plaza in front of it, close to another great buildings (e.g. the Main Post Office). It is articulated with Palladian half-columns and has a cut corner crowned by a modernised portico as well as a roof terrace. Originally, it was to serve as an elegant, spacious department store in the vein of Parisian or Budapest architecture of the fin-de-siècle (e.g. *Párisi Nagy Áruház*). Unfortunately, the *Bazar Polski* did not survive the market competition and the building was transformed into the seat of the publisher of the famed Polish newspaper. After the war it was the seat of another popular daily – *Dziennik Polski*.

## 89. PKO Postal Savings Bank (*Pocztowa Kasa Oszczędności*, later PKO BP Bank)

public use buildings · modernism 1918-1939 · 1925r · - m<sup>2</sup>

Autor: Adolf Szyszko-Bohusz, collaboration: architects Andrzej Tichy, Bogdan Treter

The PKO edifice, located just behind the *Bazar Polski*, on a triangular plot, fills the entire urban block. Its monumental, five-storey mass, rounded at the front (from the side of Wielopole St.) is perfectly exposed along the Dietla St. It is articulated by means of massive, Corinthian half-columns; it is replete with a decorative frieze, lesenes, an expressive cornice, pinnacles. It is considered to be an example of Neo-Classical architecture. Following the completion, the building was criticised for its alleged imitative character, copying the architecture of Sankt Petersburg. Nevertheless, it is an imposing building – both as an architectural gesture and because of the quality of its expression, not to mention the level of execution. The interior with the rotunda of the main hall is unprecedented in Kraków.

## 90. Market Hall

public use buildings · modernism 1918-1939 · 1940r · - m<sup>2</sup>

Autor: Juliusz Dumnicki

This Cracovian market hall is reminiscent of the best European, then contemporary, examples of that building type, in the vein of the ones in Frankfurt on Main or in Gdynia. Consisting of two, perpendicular masses, it has a bold, reinforced concrete frame structure and a monumental entrance element accentuated by ceramic tiles. The elongated hall, with a hipped roof of small incline, has two adjoining, lower annexes along its sides. Next to the Hall there still flourishes a traditional market, popular especially on Sundays.

## 91. Artur Wohl's tenement building

residential buildings · modernism 1918-1939 · 1937r · - m<sup>2</sup>

Autor: Saul Wexner, Henryk Jakubowicz

Well-known architects and builders were commissioned to erect this symmetrical complex of ideally modern residential buildings, surrounded by slightly lower, eclectic tenement ones. The middle part is seven-storey high, recessed from the frontage of Sarego St. In its time it was one of the highest houses in Krakow. Six-storey side buildings were not built simultaneously but they are identical. Apartments with all the modern comforts, elevations of large square windows and porte-fenêtres at the balconies, details of the gates and entrance halls, all that proved the luxurious level of this private development indeed. The complex was recently thoroughly renovated and regained its full former glory (architect: Witold Zieliński 2015-2019).

## 92. Lax brothers' tenement building

residential buildings · modernism 1918-1939 · 1930r · 1930 m<sup>2</sup>

Autor: Bernard Birkenfeld

The corner building of 5 storeys, owned by affluent entrepreneurs, was built next to the many *immeubles* near the representational Mickiewicz Avenue. In spite of its large volume, it is an elegant and interesting building, both in terms of its sophisticated finishing of the entrance hall and staircase (black limestone) and the articulation of elevations. The corner was accentuated by a three-storey, slightly cantilevered part. The elevation from the side of the Kossaka Sq. is rendered expressive by means of horizontal bands above windows and cornices.

## 93. Womens' Industrial School (Szkoła Przemysłowa Żeńska)

science and education buildings · modernism 1918-1939 · 1921r · - m<sup>2</sup>

Autor: Jan Zawieyski

The Industrial School was erected at today's Syrokomla St., in the empty grounds of the levelled Austrian fortifications. The City Council developed the school, employing the then famed architect Jan Zawieyski. Unfortunately, due to the outburst of the Great War, the works had to be brought to a halt and they were continued in 1919-1921. The façade of the edifice of four high storeys and 13 axes is reminiscent of the best buildings of the classicising or modernised Viennese Art Nouveau in the vein of Otto Wagner. It has a large court of arms and a horizontal relief in the form of an arabesque. The school was nationalised between the World Wars. It was transferred to another location in 2013. The desolate building was purchased by the Academy of Fine Arts; it is awaiting modernisation and conversion (designed by Krzysztof Kiendra 2017- ).

## 94. National Museum (now the New Building of the National Museum)

cultural buildings · modernism 1918-1939 · 1939r · - m<sup>2</sup>

Autor: Antoni Boratyński, Edward Kreisler, Bolesław Schmidt

The new building of the National Museum opens the representational frontage of the Mickiewicz and Słowackiego Avenue. The edifice in the shape of a cuboid is situated at the crossing of Krasińskiego and Mickiewicz Avenue with the axis leading along the Kraków Commons, towards the Kościuszko mound. Its entrance faces a large piazza. The construction of the Museum followed the competition of the year 1933, whereby another entry than the winning one was completed. Feliks Kopera, the then director and *spiritus movens* of the Museum, had a vision of a pantheon of national art, but the designed rotunda was not completed before 1939. The Museum was finished as late as in the 1980s. Nevertheless, a classical, monumental but modernised architecture was erected, with the crepidoma and recessed entrance. It has perfect rhythms and proportions, even though the interior was altered after the war.

## 95. Silesian Seminary (now the Silesian College of the Jagiellonian Univeristy)

religious buildings · modernism 1918-1939 · 1930r · - m<sup>2</sup>

Autor: Zygmunt Gawlik and Franciszek Mączyński, decoration: Karol Muszkiet; architectural sculptures: Xawery Dunikowski

The imposing edifice, situated opposite the National Museum, comprises three masses with flat roofs. The lower parallelepiped is located parallelly to the Avenue, whereby the two perpendicular, five-storey wings are higher. Their articulation is geometrical and accentuated by dynamic, protruding cornices which are contrasted with vertical axes of the windows. At the fronts of the two wings, above the aforementioned cornices, there are splendid reliefs depicting the four Evangelists. These are the works of the famed sculptor Xawery Dunikowski.

## 96. Józef Piłsudski House of Physical Education and Military Training, (now the Museum of Independence and offices)

science and education buildings · modernism 1918-1939 · 1934r · - m<sup>2</sup>

Autor: Adolf Szyszko-Bohusz, Stefan Strojek

The building was designed as a part of a symmetrical complex connected by a pergola or a colonnade, at the corner of Oleandry St. From here the First Cadre Company, predecessor of the Polish Legions, commanded by Józef Piłsudski, set off in August 1914 to fight for independence. Even though the architecture commemorating this act was completed only in half, it is still an excellent, Modernist, expressive building. It was carefully finished. Ownership problems after the Second World War and 1989 contributed to the desolation of the building. However, it was recently renovated.

## 97. City Excursion House (now the PTSM Youth Hostel)

hotels · modernism 1918-1939 · 1931r · - m<sup>2</sup>

Autor: Edward Kreisler

One of the most classic, indeed textbook examples of the Modern Movement architecture in Kraków, moreover publicly funded, was situated at Oleandry St. The entire area is of Modernist character. It was composed of a few parallelepipeds, with cantilevers, a roof terrace, a clock tower; it has a reinforced concrete structure. The building was designed by an excellent architect, employee of the City Building Office. Unfortunately, the House was rebuilt in the 1970s, partly losing the purity of composition. It is crying for a considered renovation.

## 98. Jagiellonian Library

science and education buildings · modernism 1918-1939 · 1939r · - m<sup>2</sup>

Autor: Waclaw Krzyżanowski; structure: Eng. Stefan Bryła

Undoubtedly the most famous building by this pre-eminent architect is the Jagiellonian Library, situated at Mickiewicz Avenue, next to the National Museum. Both edifices are described in the literature as the examples of the so called "1937 style" - i.e. classicising Modernism, tying in also with the Italian architecture of that age. Regardless of the discussion of its style, the seat of the Library is timeless. Its architecture is coherent, representational but not exaggerated, with slender vertical articulation, stone veneer of high quality (granite and sandstone) and the entrance portal of black granite. The interior of the original entrance hall and the staircase, with marbles and alabaster from the mine of Princes Czartoryski in Żurawno, accentuates the position of the client and of the largest Polish library. The extension by Romuald Loegler, with the entrance on the side of Oleandry St., aptly complements the pre-war Library.

## 99. Mining Academy (now the A0 building of the AGH University)

science and education buildings · modernism 1918-1939 · 1935r · - m<sup>2</sup>

Autor: Sławomir Odrzywolski, Waclaw Krzyżanowski; sculptures: Jan Raszka, Stefan Zbigniewicz

The seat of the Mining Academy was planned already in the year 1913, following an architectural competition. However, due to the outbreak of the World War I, the design works were completed in 1925. Odrzywolski, a renowned architect and conservator, was finally supported by his younger colleague. The symmetrical edifice of four high storeys and many axes has a pediment, the higher entrance avant-corps with its recessed portal (of stylised Ionic columns of Palladian proportions), as well as avant-corpses at the edges. This architecture exudes both gravitas and classical calm. In front of the building there are two bronze sculptures - allegories of mining and metallurgy, whereby at the roof, at the main axis of symmetry, there is the figure of St. Barbara. The latter one was brutally liquidated by the Nazi German occupiers and restored as late as 60 years thereafter, in 1999. The AGH University maintains both the edifice and its surrounding in perfect condition.

## 100. Józef and Eleonora Elsners' own and tenement house

residential buildings · modernism 1918-1939 · 1938r · - m<sup>2</sup>

Autor: Diana Reiter

Pawlikowskiego St. is filled with residential architecture of the Modern Movement. The elegant *immeuble*, originally of four floors, belonged to the family of the owners of the Limestone Works in Zabierzów. It was designed by the only woman architect then practising in Kraków. It has a slightly streamlined form as well as functional and comfortable solutions of plans, typical of its age. One floor was added in 2000, but the building did not lose its good proportions and character.

## 101. House of the Professors of the Jagiellonian University

residential buildings · modernism 1918-1939 · 1928r · - m<sup>2</sup>

Autor: Ludwik Wojtyczko, Stefan Żeleński, Piotr Jurkiewicz

One of the most beautiful examples of the architecture of the Cracovian School (Art Dèco). It is marked by the finesse of its articulated facade with triangular avant-corps and with sgraffito decorations in the bands between the windows and ones framing the gate with its stepped portal. Moreover, an interesting formal solution was applied here: above the cornice of the residential part, a recessed, flat parapet wall was situated, contributing to the overall expression of the facade. The four-storey building was equipped, from the beginning, with a lift and with both a main and rear staircase. Architecture accentuates the prestige of the client - the oldest Polish alma mater.

## 102. Zygmunt Gawlik's own-cum-tenement house

residential buildings · modernism 1918-1939 · 1930r · - m<sup>2</sup>

Autor: Zygmunt Gawlik, portal and sculptural decoration: Karol Muszkiet

An excellent example of an architect's own house, including also his studio and apartments for rent. Zygmunt Gawlik, then young but already renowned architect and conservator, was (among others) a co-designer of the cathedral of Christ the King in Katowice and the Silesian Seminary, with Franciszek Mączyński. His artistic interests are visible in the sculptural decoration of the house - picturesque portal and frames of the oriels and windows. They are contrasted with a flat, modern composition of the elevation with doubled windows.

## 103. The ZUPU Lwów tenement building

residential buildings · modernism 1918-1939 · 1929r · - m<sup>2</sup>

Autor: Waclaw Nowakowski

The Lwowian ZUPU (Insurance Company for Office Workers) pension fund invested in tenement buildings. The apartment house at Inwalidów Sq., originally comprising of 50 flats, is a beautiful example thereof. Built in the style of the Cracovian School, it has distinct Expressionist features, e.g. triangular balconies in the cut corner. It also has geometrical clinker brick decorations, both in the ground floor and under the eaves. The latter ones are reminiscent of the Carpathian Highlanders' folk art motifs which were keenly applied by the Polish Art Dèco. The entire composition is similar, in its expression, to the famed *Chilehaus* in Hamburg, by Fritz Höger, built in the same year. However, it is an entirely original work of a Cracovian architect.

## 104. St. Stephen's Church

religious buildings · modernism 1918-1939 · 1938r · - m<sup>2</sup>

Autor: Zdzisław Mączyński, 1933-1938; facade by an architect: Franciszek Mączyński

St. Stephen's church has been largely designed by a Varsovian architect. The modernised yet classic architecture of the church comprises many forms, including a dome with a lantern on a polyhedral drum. It has exquisite proportions completed by the monumental, geometrical façade with its recessed portico, designed by Franciszek Mączyński, a renowned architect from Kraków. The temple is in perfect harmony with the elegant urban fabric in the vicinity of Axentowicza Square, hailing from the same age.

## 105. House of the Professors of the Jagiellonian University

residential buildings · modernism 1918-1939 · 1931r · - m<sup>2</sup>

Autor: Ludwik Wojtyczko, Stefan Żeleński, Piotr Jurkiewicz; sgraffito decoration: Józef Patalas

Another House of the Professors is as spectacular as the earlier one, but more in the style of the cubic Modernism or Art Déco. It also has a very interesting decoration. The exposed location of the six-storey building is accentuated by the two, half-cylindrical, cantilevered forms in the corner. White elevations were adorned by black ceramic tiles: in the ground floor, around window frames, along the vertical lines of the main mass and in the rectangular pattern on the recessed top floor. The architects demonstrated masterly skills in solving plans on a triangular plot: there were two apartments on each storey. They were served by two staircases - the main and rear (external) one - as well as by a lift.

## 106. Maurycy, Leon and Kurt Holzers' tenement building

residential buildings · modernism 1918-1939 · 1938r · - m<sup>2</sup>

Autor: Alfred Düntuch, Stefan Landsberger

This, once luxurious, tenement building closes the frontage of the Słowackiego Avenue, facing a green urban space near Grottgera St. It has six storeys and is equipped with horizontal bands of windows and an excellently shaped, partly cantilevered corner. It is articulated with loggias (which were originally partly glazed and a mass supported on pillars. It also had all then modern comforts, such as central heating. In the early 1960s the next plot was built over. An equally good architecture - in terms of form - was added. However, its standard was much lower as it hailed from the times of the then Polish People's Republic (architect: Antoni Mazur).

## 107. The House of Mother and Child (health centre of the Wiruny Association, currently a council pre-school)

public use buildings (welfare) · modernism 1918-1939 · 1938r · - m<sup>2</sup>

Autor: Stefan Strojek

The area of Żuławskiego St. is full of high-quality, pre-war, Modern residential architecture. The House of Mother and Child was an example of social welfare activities of the pre-war Cracovian doctors. It housed a health centre operating free of charge and a pre-school for the poor. The House, inscribed into the street frontage, has functional, spacious and well-lit halls. It also has a very interesting composition of the front elevation, with both rectangular and circular windows and tall flagpoles. Unfortunately, an original inscription was not retained. It was an integral part of the composition in the spirit of the architecture of De Stijl.

## **108. Houses for Officers and Non-Commissioned Officers of the Polish Army (Military Quarters Fund)**

residential buildings · modernism 1918-1939 · 1930r · - m<sup>2</sup>

Autor: Bolesław Handelsman-Targowski

The complex of 6 buildings of 5 storeys was laid out in the vicinity of the Słowackiego Avenue and it contributes to the metropolitan character of the area. It was built on the grounds adjacent to the Military Hospital, following the competition that was won by a Varsovian architect. The officers' house (7 Śląska St.) is the most representational one. It has a beautiful sculptural decoration in the tympanum and overdoors at the passages to the internal courtyard, as well as sizeable pergolas above terraces in the external axes. In front of this main building a small square was laid out. The architecture of the whole complex is adequately composed in the spirit of Classicising Modernism.

## **109. Housing Estate of the Officers' Housing Cooperative**

residential buildings · modernism 1918-1939 · 1939r · - m<sup>2</sup>

Autor: Michał Guzikowski, Alfred Kramarski, Franciszek Mączyński, Józef Pokutyński i inni

The estate was built on the grounds of the former Austrian Kraków Fortress, close to the fort at Mogilska St. The cooperative was founded in 1922 and it purchased the grounds at an affordable price; in 1923 the first subdivisions took place and in the years 1924-1925 the City Building Office prepared the urban plans. The estate composed of single-family villas or those for a few families has not been the only one of its kind in pre-war Poland; similar estates was laid out, for instance, at the Mount of St. Jack in Lwów. The forms of architecture were rather traditional, tying in with the Polish small manors, but also modernised. Even though they underwent many a rebuilding, the state has retained its garden city character.

## **110. Clinic of Obstetrics and Gynaecology of the Jagiellonian University**

science and education buildings · modernism 1918-1939 · 1936r · - m<sup>2</sup>

Autor: Jerzy Struszkiewicz

The edifice of the former University Clinic testifies both to the bold vision of the Jagiellonian University and to the high level of the Polish pre-war medicine. It is situated in the soothing vicinity of the University's Botanical Garden, next to other clinics. The Clinic provided full comfort for the patients, newborn infants, doctors, nurses and students. In its time it was one of the most modern buildings of that type in Europe. It consists of five wings with a courtyard and is equipped with a lecture hall (amphitheatre), recreation halls, loggias etc. The interior design is truly impressive from the point of view of hygiene and mental health (carefully designed, colourful glazed tiles, stained glasses, proportions of spaces).

## **111. State Vodka Works no 11**

research and industrial buildings · modernism 1918-1939 · 1931r · - m<sup>2</sup>

Autor: Stanisław Piotrowski

Even though Kraków has never been a strictly industrial city, following the enlarging of the urban area at the beginning of the 20<sup>th</sup> century, quite many factories were completed. The works at Dąbie district was one of them. The factory was in use in the years 1931-2010. It was a large complex, of reinforced concrete-cum-brick structure, of rectangular masses; a typical, rational industrial architecture. The works were designed by a Varsovian engineer and built by a renowned Cracovian firm Stryjeński, Mączyński, Korn Building Co-operative (*Spółnia Budowlana.*) It is worth adding that the complex encompassed also workers' housing and a pre-school. The building is being now converted by a developer.

## 112. Houses of the Commune of the City of Kraków

residential buildings · modernism 1918-1939 · 1930r · - m<sup>2</sup>

Autor: Maksymilian Silberstein

The house at no. 8-10 has a completely Modernist, geometric, elongated mass. It was a development of the Commune (council housing) meant for the poorer inhabitants of Kraków. The block comprising of small flats has circulation in the form of a gallery. All flats are accessible from such galleries along the rear elevation, and the galleries themselves are accessible from two staircases at the building's edges, respectively. The original, five-storey structure (with an attics that was later adapted), has cornices at the elevations. They enhance the Purism, or, as some say, the monotony of the Modern Movement architecture. This was a typical Cracovian solution between the World Wars. A few years after the completion of the first building, a corner one was added at no. 12-14, in a stepped form.

## 113. House of the Association of Care for the Jewish Elderly (now City Welfare Centre - MOPS)

public use buildings (welfare) · modernism 1918-1939 · 1940r · - m<sup>2</sup>

Autor: Edward Kreisler, Eng. Jakub Jan Spira

Edward Kreisler, an excellent Modernist architect, designed this building, as well as many others. Due to the outbreak of the Second World War and the tragic Holocaust of those citizens of Kraków who were of the Jewish origin, the building never served its actual purpose. However, now it serves a similar one - as a care home. The structure is situated in a quiet corner, close to the boulevards of the Vistula River. The House has a radical, Functionalist composition of interlocking, rectangular masses, with a cantilevered part whose corners are partly glazed. It has been recently modernised.

## 114. St. Stanisław Kostka Church

religious buildings · modernism 1918-1939 · 1938r · - m<sup>2</sup>

Autor: Waclaw Krzyzanowski

The church, located near the market square of the quiet Dębiniki district which has a small town air itself, decidedly dominates its surroundings. Its slender, polyhedral, characteristic tower of over 40 m height, is crowned with a cross. It is perfectly visible from the other bank of the Vistula River, also from the Wawel Castle. Clarity of the idea, reinforced concrete structure, spacious hall of the interior, artificial stone veneer of high quality and sand colour as well as the aforementioned tower render this church an outstanding architectural monument of its time.

## 115. Brother Albert Almshouse for the Homeless Men (now St. Brother Albert Care Home)

public use buildings (welfare) · modernism 1918-1939 · 1938r · - m<sup>2</sup>

Autor: Czesław Boratyński and Edward Kreisler; sculptural decoration: Ludwik Puszet

Architects of the National Museum, as the employees of the Building Office of the City of Kraków, designed also the pre-war Almshouse. It was situated in the quiet district of Dębniki. The main building was surrounded from the south by low residential wings and on its axis it had a chapel. Its modern composition was reminiscent of the buildings by Auguste Perret, a French classic of reinforced concrete architecture. The complex, destroyed during the bombing in September 1939, was rebuilt after the war. Recently it underwent a thermal insulation - like other structures managed by the City Welfare Centre (MOPS). It received an intensely yellow-and-white colour scheme.

## **116. „Social House” of the Voivodeship Inter-communal Welfare Association (now the Council and Board of the 7th District , Dębniaki, and the Dębniaki Cultural Centre „Tęcza”)**

public use buildings (welfare) · modernism 1918-1939 · 1937r · - m<sup>2</sup>

Autor: Fryderyk Tadanier; collaboration: Eng. Michał Zakrzewski

The so called „social house” was a public use building for the nearby workers’ housing estate. It is composed of interlocking masses of varied heights and has a Functionalist, geometrical form. The building contained all the necessary programme: a pre-school, shops, library with a reading room, a theatre hall and a terrace. Its original colour scheme was sand and light pink as opposed to the Purist white of the housing. It is a beautiful example of architecture serving its social purpose.

## **117. Workers’ Housing Estate at Praska St. (former Czarodziejska St.), Voivodeship Inter-communal Welfare Association**

residential buildings · modernism 1918-1939 · 1939r · - m<sup>2</sup>

Autor: Stefan Piwowarczyk; collaboration: architect Fryderyk Tadanier

The typical workers’ housing estate, modelled on those built in Germany by architect Ernst May, was built on the right bank of the Vistula River, on the grounds owned by the city. It consisted of two-storey, Cubist blocks of hygienic flats of circa 40 sq. m area each. The blocks were laid out in a linear manner (*Zeilenbau*). Until 1939, 10 of them, comprising nearly 200 flats, were completed. In the post-war years, one more floor was added to each house and, unfortunately, during the thermal insulations, the original colour scheme of the complex was lost.

## **118. Garages and parking lots**

public use buildings · modernism 1918-1939 · 1939r · - m<sup>2</sup>

Autor: Karol Korn and Eng. Bogusław Klusak and many other ones

It is worth to mention that the year 1896 is considered as the beginning of motorisation on the Polish lands. Stanisław Grodzki’s raid in a motor vehicle in Warsaw was the first such documented act. Due to the increasing popularity of automobiles, several garages and parking lots were built, also in Kraków. They assumed aesthetic forms, whereby the type of a one-storey building with a stylised Art Dèco portico became widespread. Such a structure, recessed from the street frontage, still exists at Kościuszki St.

## **119. Bohdan Laszczka’s own-cum-tenement house (the so called House under the bison)**

residential buildings · modernism 1918-1939 · 1937r · - m<sup>2</sup>

Autor: Bohdan Laszczka’s, overdoor: sculptor Konstanty Laszczka

The four-storey tenement building in the Cracovian district of Zwierzyniec, in the context of an understated Modern street frontage, is discerned by its overdoor with the relief of a bison. Its author was Konstanty Laszczka, a famed Polish sculptor. His son, Bohdan, was the architect and owner of the house. He was also the architect of the gigantic complex of the pre-war headquarters of the Polish Scouts (*Harcerstwo*) in Górki Wielkie near Brenna (where the very motif of a bison appears as well). The studio of the architect’s father, with a high glazing, was situated in the ground floor. The Modern house has a fascinating history – worth checking on site.

## 120. Housing estate of the ZUPU in Lwów

residential buildings · modernism 1918-1939 · 1931r · - m<sup>2</sup>

Autor: Roman Piotrowski, collaboration: architect Waclaw Nowakowski

These are yet another buildings funded by the ZUPU in Krakow, in this case in the then developing Zwierzyniec district. On the contrary to the classic street frontages consisting of tenement buildings at the former Słoneczna St. - a Functionalist complex in the *Zeilenbau* style coined at the Bauhaus, was built. It was designed by a famed Modernist architect. Four-and five-storey blocks of flats, with elongated, rectangular masses articulated with rounded balconies at the edges, have enjoyable geometry, good scale and excellent design of small, affordable flats. In spite of the recent thermal insulation resulting in ill-chosen colours, they are still an exemplary architecture.

## 121. City Sports Stadium (now but the relics)

sports buildings · modernism 1918-1939 · 1939r · - m<sup>2</sup>

Autor: Marcin Bukowski

Pre-war City of Kraków was proud of its grand public sport areas in the proximity of the Commons. It comprised an athletics stadium with tribunes for 3 thousand spectators, sport fields, tennis courts, open swimming pools, amphitheatre, hippodrome etc. Unfortunately, until today only the elegant, brick entrance buildings facing the 3 Maja Avenue survived. They were once framing the amphitheatre entrance and were recently conserved and adapted.

## 122. Villa Odyniec, own house of Stefania and Adolf Szyszko-Bohusz

residential buildings · modernism 1918-1939 · 1926r · - m<sup>2</sup>

Autor: Adolf Szyszko-Bohusz

Szyszko-Bohusz, born in the former Inflanty (now Latvia), then in the partitioned Polish lands under the tsarist occupation, was educated in St. Petersburg; in 1916 he became the main architect and conservator of the Wawel Royal Castle. He built his own house in Przegorzały, the then village near Krakow. The Villa Odyniec (named after the family's court of arms), is situated on a Jurassic hill, commanding over the panorama of the city, valley of the Vistula River and of the mountain ranges. It has the form of a round tower with a high, pointed roof, stone elevations, bays and a terrace. The house was confiscated during the German Nazi occupation and after 1945 it was never returned to its rightful owner, who died soon after the war.

## 123. Pavilion of the Okocim Breweries, Polana Lea in Las Wolski

public use buildings · modernism 1918-1939 · 1936r · n.d. m<sup>2</sup>

Autor: Jan Oglódek

This charming, light pavilion with a flat, virtually floating roof above the terrace, supported on very slender columns, has a more organic base of local stone. It is spectacularly situated at the Lea Clearing in a forest near the zoological garden. It was meant as a place of recreation for those who were visiting the nearby Piłsudski Mound at the Sowiniec hill. The famed breweries from Brzesko, belonging to the polonised, once Austrian, family of Goetz - Okocimscy, won the license to sell ales and beers (even though not without a controversy). The pavilion, unfortunately desolate since 2008, is to be revitalised - the inhabitants and the council of the VII<sup>th</sup> district of Kraków - Zwierzyniec have been long acting towards that end.