Ewa P. Porębska

Architecture in Poland is flourishing. In recent years many significant public buildings have been created: museums and concert halls, sports facilities, educational buildings. Financed by central and local governments, with the support of EU funding, designed by outstanding architects chosen in tough competitions, they are becoming symbols of contemporary life not only on a local or national scale, but also on the international stage.

波兰的建筑业正在蓬勃发展。近年来，在波兰政府和欧盟资金的支持下，通过国际投标竞赛，诞生出许多优秀的当代建筑作品：博物馆和音乐厅，体育设施和教育建筑等。这些建筑都见证着当代波兰不断发展创新的阶段，不仅在波兰本土获得巨大反响，而且在国际舞台上也扮演着重要角色，

In order to show these achievements, the *Architektura-murator* monthly magazine, in collaboration with the Department of Public and Cultural Diplomacy of the Ministry of Foreign Affairs of the Republic of Poland, has prepared an exhibition aimed at promoting Poland through architecture.

为展现波兰当代建筑的这些成就， ‘*Architektura-murator* ’建筑月刊连同波兰共和国公共与文化外交部门一起合作举办一系列建筑展览，促进波兰与外界彼此间的交流。

This exhibition presents twenty-four newly constructed or revitalized structures, depicted by the best Polish architectural photographers. Photographs of architecture are accompanied by exceptional documentary photographs as well as sketches and drawings, showing selected constructions in the context of events historic for Poland, often recalling the actions of the exceptional individuals to whom they are dedicated. This is intended to provoke associations, awaken the imagination of visitors and place architecture in the context of broadly understood conditions in which it is built.

这个展览展示了二十四个新建成的或由旧建筑改造的项目，并由最优秀的波兰建筑摄影师所拍摄。除了建筑图片，还有手稿和绘画，展示波兰当代语境下的建筑项目，也回顾为此作出贡献的杰出群体和个人。我们想通过在这些空间底下，唤醒观众对建筑的想象，将建筑置于一个能被广泛理解的地位。

I hope that each of the presented structures will awaken your interest. As a way of introducing the subject, I wish to focus on four structures, which are very special, because they were honored by prestigious international awards. The important thing is that they were all built in a historic urban fabric of particular significance.

我希望这次展览的每个展品都能唤起你对建筑的兴趣，我还会着重介绍四个特别的项目展品，它们都分别获得过国际荣誉奖项。最重要的是，它们都以一种独特的形式承载着波兰的历史和城市肌理。

**The Mieczysław Karłowicz Philharmonic Hall, Szczecin**

**Architects: Estudio Barozzi Veiga**

An icon of contemporary Szczecin, one of the most recognizable and beautiful concert halls in Europe. In 2015 it won the EU Prize for Contemporary Architecture - Mies van der Rohe Award. It received also the Grand Prix in the LIFE IN ARCHITECTURE competition, awarded by the President of Poland for the country’s best project from 2013-2014.

The new Philharmonic Hall was built on the site of a neo-Renaissance concert hall burned down during World War II

The design for the new Philharmonic Hall was an international competition winner. The building has been integrated with the city’s spatial layout . It respects the lines and dimensions of the neighboring development.

Unusual articulation of the facades and roof, its ephemeral character and whiteness make the new concert hall stand out and attract attention. It has made this part of Szczecin central again, and quite changed its former connotations, emotional reactions and identity.

Numerous openings and carefully studied relations between fragments of the building

The fabulous interior was faced with schlagmetal, the best imitation of gold leaf.

Among various concert halls in the world, this one definitely stays in mind.

**什切青爱乐音乐厅**

作为一个什切青的当代标志，爱乐音乐厅是欧洲最盛名隽美的音乐厅之一。2015年，它获得了密斯凡德罗奖。还获得了由波兰总统亲自颁发的波兰2013-2014年最佳项目的头等奖。

新的爱乐音乐厅建在一个被第二次世界大战摧毁的新文艺复兴的遗址上。这座建筑和城市的空间布局相融合，遵循周边环境的线性尺度。

它的立面和屋顶都不同寻常，突出的白颜色和形状特别引人注目，区别于以往的内涵，情感与身份，现已再次成为了Szczecin的城市中心。

建筑的细部和相互构成的关系经过一系列研究得到很好处理。室内设计利用施拉格金属和上等的仿金箔材料。

这一点在世界各地的音乐厅中无疑是最令人铭记在心的特质。

**International Congress Center in Katowice**

**Architects: JEMS Architekci**The design was the winner of an international architectural competition.

The building, situated in a former coal-mining area in the very center of the city, rounds off the development of the so-called Culture Zone, a huge urban project on twenty hectares, which combines green areas, highly important in Silesia, surrounding the new Silesian Museum and the new home of the Polish Radio National Symphony Orchestra. The entire investment lasted a decade, and cost nearly one billion zlotys . The greatest challenge was posed by the need to harmonize the Congress Center and the neighboring Spodek Arena, a legendary project from the 1970s, which is considered to be a masterpiece of Polish architecture. The very difficult location was exploited in a masterly manner: the new building resembles a green valley, as if sculpted by tectonic processes, which provides the background not just for a monument standing next to it, but also for the Modernist housing visible from the roof of the Center. The new architecture neither imitates nor competes with the previous development; they coexist in a natural way, becoming one with the surrounding landscape. Clearly planned interiors display unassuming, calm and timeless aesthetics.

**卡托维兹国际会议中心**也是国际性获奖建筑。项目位于市中心的前煤矿区, 周围是发展起来的文化区域,一个20公顷，在西里西亚十分重要大型城市项目，涵盖绿地，周边有新的西里西亚博物馆和波兰广播交响乐团新址。整个投资持续了10年，花费了将近10亿兹罗提（波兰货币）。最大的挑战来自于协调国会中心和邻近的斯波德克体育馆，一个20世纪70年代的被认为是波兰建筑杰作的传奇项目。这个难题利用了一种巧妙的方式去解决：新设计的建筑模仿了绿色山谷的构造，它不仅为旁边的纪念碑提供了背景，而且从中心的屋顶上也变成了现代房子的背景。它既不抄袭从前也无意竞争，它与周围的景观以一种自然的方式共存。让建筑以谦虚又不失鲜明性的姿态介入城市历史最悠久的场地。

**Jordanki Cultural and Congress Center in Toruń**

**Architects: Menis Arquitectos**

The exterior of the Jordanki Center in Toruń is perfectly harmonized with the scale of the neighborhood and the silhouette of the city included on the UNESCO World Heritage List. It attracts attention but does not overwhelm its surroundings.

Its artistic landmark is hidden inside: it is the most original and characteristic multipurpose auditorium in Poland. The construction of the Cultural and Congress Center helped create or perfect many original ideas of its architect and technical solutions, such as a system of mobile concrete elements suspended under the auditorium ceiling that make it possible to adapt the acoustics to specific needs. Jordanki owes its unusual character to an original wall finishing method, *picado* (Spanish: chopped, minced, ground), or fragments of surface faced with a kind of an irregular, choppy mosaic made of brick pieces sunk in concrete. Unique wall facing, certified by a Spanish laboratory and the Building Research Institute, was hand-sculpted according to a model prepared personally by the architect. In my opinion, this extremely work-consuming method, this manual effort helped strengthen the expression and intensify the feeling that Jordanki main auditorium is like a mysterious cave carved in rock.

Talking about his work, Fernando Menis likes to stress that he looks for the essence of the place, and in designing a building he starts with natural features of its location, and then he expands its cultural aspects. In the case of Jordanki Culture and Congress Center this method has once again proved successful: the resulting building seems to grow not so much out of the tradition as of the spirit of the place.

**Jordanki 文化会议中心**

乔丹基文化会议中心的外观与周围城市和自然环境协调，还有与被列入联合国教科文组织世界遗产名录的城市剪影径直统一。 它既吸引眼球又不会抢周边的风头，是一座大隐隐于市的艺术地标，波兰最具独创性的多功能文化会议中心。文化会议中心为建筑师最初的想法提供技术解决方案。例如在礼堂天花板下悬挂的移动混凝土元件系统，使声学能够适应具体需要。乔丹基将其与众不同的特点归功于一种原始的墙面装饰方法，通过将混凝土与其它材料混合，并在浇筑后分离，建筑墙面产生了一种特殊的纹理。这种由建筑师独创的技术名为picado，得到西班牙实验室和建筑研究所专利认证。在我看来，这是一种极其耗时的方法，但同时也使得乔丹基的主会堂产生强烈的视觉冲击，像石刻出来的神秘洞穴般。

在谈到他的作品时，Fernando Menis强调他喜欢发现地方的本质，在设计一幢建筑时，他从其位置的自然特征开始，然后扩展到文化方面。在乔丹基文化会议中心的案例中，这种方法再次被证明是成功的: 由此产生的建筑并没有脱离传统地方的精神层面。

**Przełomy Dialogue Center in Szczecin**

**Architects of the square and building: KWK Promes**

It is one of few museums in Poland originating from a grassroots initiative. The venue is to present the contemporary history of Szczecin, a city destroyed in nearly 70 per cent in World War II. The Jalta agreements—a treaty signed by the leaders of the Soviet Union, the United Kingdom and the USA, which changed the borders in Europe after World War II—assigned it to Poland, with the resulting almost total exchange of the German population for the Polish one. Poland, on the other hand, lost its eastern territories to the former Soviet Union.

 The architectural design is exceptional: the structure succeeds in being a city square and a building at the same time. Of particular importance is the fact that while the interiors contain a multi-layered historical exhibition, telling the history of the city after World War II, the roof is an open public space where everyday life goes on.

In order to maintain the open character of the square, the structure is located mostly underground. A particular challenge was presented by its undulating roof determining the geometry of the building, but also the entire square. It was finally made of 8cm thick concrete panels with dimensions of sixty by sixty centimeters.

What links these buildings I mentioned?

They all have become new icons of cities where they were constructed. However, they have not overwhelmed their environment, but treated it with due respect. A respect for the tradition accompanied by a quest after contemporary means of architectural expression are pivotal features of contemporary Polish architecture.

I wish to heartily invite you to visit the exhibition. I hope that it may induce you not just to a journey to Poland, but also to a multilateral cooperation.

它是波兰为数不多的来自草根倡议的博物馆之一。该场馆主要展示什切青的当代历史，这座城市在第二次世界大战中被摧毁了近70%。《Jalta协定》是苏联、英国和美国领导人签署的一项条约，该条约在二战后改变了欧洲的边界，并将其分配给波兰，因此这里的德国人口几乎完全变成了波兰人口。另一方面，波兰将其东部领土割让给了前苏联。

这栋建筑的设计很与众不同:它既是一栋建筑也是一座城市广场。突出的一点是其内部有许多不同层面的历史展览，讲述二战后这座城市的历史故事。屋顶则是一个日常活动用的开放式公共空间。

为了保持广场的开放性，建筑结构大多位于地下。一项特殊的挑战是它起伏的屋顶决定了建筑甚至整个广场的几何形状。它最终是由8cm厚，60x60厘米的混凝土板组成。

上述我提到的这些建筑有怎么样的联系?

它们现在都成为了城市的新地标。然而，它们并没有破坏周边的环境，而予以相应的尊重。

对传统的尊重和对当代建筑表达方式的追求是当代波兰建筑的关键特征。

我衷心地邀请你参观这次展览，不仅是为了鼓励你去波兰作一次拜访之旅，也希望为中波多边合作带来机会。

“波兰：建筑” 展览由 “Architektura Murator” 出版社准备。 该展览展示24个新建或修复的建筑，由波兰建筑摄影师用拍照描绘的。 建筑照片配着有的报道照片，草图，绘图和引文，显示在重要的波兰历史事件的背景下选定的建筑。 展览的平面设计由著名的图形艺术家Edgar Bąk [埃德加·巴克] 和他的团队创建。展览有一个专门写的Sylwia Chutnik的短文。

该展览有22张展品（2张前言和20张展品）以及“新闻包”（邀请函，传单和海报的设计样品）。

List of the object

建筑物一览表

1. European Solidarity Centre, Gdańsk, architects: PPW FORT sp. z o.o.[[1]](#footnote-1)

欧洲团结中心，格但斯克 （Gdańsk），建筑公司：PPW FORT 有限公司

1. The Mieczysław Karłowicz Philharmonic Hall, Szczecin, architects: Estudio Barozzi Veiga

米奇斯拉夫·卡洛维茨音乐厅，什切青（Szczecin），建筑师：Estudio Barozzi Veiga

1. The Gdańsk Shakespeare Theatre, architects: Grupa Projektowa A.T.I. (Tymczasowe Stowarzyszenie Przedsiębiorcze), Renato Rizzi – Pro.Tec.O. s.c.r.l.

格但斯克莎士比亚剧场，建筑师：Grupa Projektowa A.T.I. (Tymczasowe Stowarzyszenie Przedsiębiorcze), Renato Rizzi – Pro.Tec.O. s.c.r.l.

1. Revitalisation of the Wrocław Main Train Station, Wrocław, architects: Grupa 5 Architekci

弗罗茨瓦夫火车站的复兴，建筑师：Grupa 5 Architekci

1. NOSPR - Polish National Radio Symphony Orchestra, Katowice, architects: Konior Studi

波兰国家广播交响乐团音乐厅，卡托维兹（Katowice），建筑师：Konior Studio

1. Ericpol office building, Łódź, architects: HORIZONE Studio

Ericpol写字楼，罗兹（Łódź），建筑师：HORIZONE Studio

1. Wrocław Congress Centre at Centennial Hall, architects: VROA Architekci; ch+ architekci

弗罗茨瓦夫百年厅，建筑师：VROA Architekci; ch+ architekci

1. Arena Gdańsk, architects: Konsorcjum Stadion Gdańsk – RKW Rhode Kellerman Wawrowsky GmbH + Co. Kg. RKW Rhode Kellerman Wawrowsky Polska sp. z o.o., HPP International Planungsgesellschaft mbH

格但斯克PGE体育场，建筑师：Konsorcjum Stadion Gdańsk – RKW Rhode Kellerman Wawrowsky GmbH + Co. Kg. RKW Rhode Kellerman Wawrowsky Polska sp. z o.o., HPP International Planungsgesellschaft mbH

1. Expansion of the Fryderyk Chopin Museum in Żelazowa Wola, architects: Stelmach i Partnerzy Biuro Architektoniczne sp. z o.o.

肖邦故居纪念馆，建筑师：Stelmach i Partnerzy Biuro Architektoniczne sp. z o.o.

1. City Marina, Bydgoszcz, **architects**: APA Rokiccy

城市的小船码头，比得哥什（Bydgoszcz），建筑师：APA Rokiccy

1. Scientific Information Centre and Academic Library, Katowice, architects: HS99

科学信息中心与大学图书馆，卡托维兹（Katowice），建筑师：HS99

1. Lublin Airport Passenger Terminal, Świdnik, architects: ARÉ Stiasny / Wacławek

卢布林机场客运大楼，斯維德尼克（Świdnik），建筑师：ARÉ Stiasny / Wacławek

1. Cricoteka, Centre for the Documentation of the Art of Tadeusz Kantor, Kraków, architects: IQ2 Konsorcjum; consortium leader: nsMoonStudio sp. z o.o.; consortium member: Wizja sp. z o.o.

Tadeusz Kantor的CRICOTEKA博物馆，建筑师：IQ2 Konsorcjum; 总公司: nsMoonStudio sp. z o.o.; 分公司: Wizja sp. z o.o.

1. Pixel 1 office building, Poznań, architects: JEMS Architekci

Pixel 1写字楼，波兹南（Poznań），建筑师：JEMS Architekci

1. Porta Posnania – ICHOT, Poznań, architects: AD ARTIS Emerla Wojda sp. j.

ICHOT“波兹南门”博物馆，建筑师：AD ARTIS Emerla Wojda sp. j.

1. Małopolska Art Garden, Kraków, architects: Ingarden & Ewý Architekci

Małopolska艺术花园，克拉科夫（Kraków），建筑师：Ingarden & Ewý Architekci

1. New Silesian Museum, Katowice, architects: Riegler Riewe Architekten

新西里西亚博物馆，卡托维兹（Katowice），建筑师：Riegler Riewe Architekten

1. District 19 housing estate, Warsaw, architects: JEMS Architekci

19区的住宅建筑，华沙（Warsaw），建筑师：JEMS Architekci

1. Copernicus Science Centre, Warsaw, architects: Rar-2 Laboratorium Architektury Jan Kubec

哥白尼科学中心，华沙（Warsaw），建筑师：Rar-2 Laboratorium Architektury Jan Kubec

1. POLIN The Museum of the History of Polish Jews, Warsaw, architects: Lahdelma & Mahlamäki (Finland), Kuryłowicz & Associates (Poland)

波兰POLIN犹太人历史博物馆，华沙（Warsaw），建筑师：Lahdelma & Mahlamäki (芬兰), Kuryłowicz & Associates (波兰)

1. 翻译吗？ [↑](#footnote-ref-1)