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THE ARCHITECTURE OF THE CITY OR THE CITY OF ARCHITECTURE

ARCHITEKTURA MIASTA CZY MIASTO ARCHITEKTURY

Abstract

How does Architecture create a city? Is the space of a place, its *genius loci*, created by architects and urban planners? Contemporary Polish cities are expanding rapidly, with more and more suburbs, previously undeveloped land or post-industrial areas becoming new urban districts. Advertising posters tempt with offers to buy flats “in the best new location”. We are witnessing a process of growth in the architectural fabric of cities. Who creates this process and watches over it? This article, based on literature research and *in situ* studies, analyses the changes in the spatial layout of Katowice under the influence of the changing socio-economic conditions of recent years.

Keywords: architecture, city, residential area

Streszczenie

Jak Architektura tworzy miasto? Czy przestrzeń miejsca, jego *genius loci*, kreują architekci i urbaniści? Współczesne polskie miasta rozrastają się niezwykle dynamicznie, coraz większe powierzchnie dotychczasowych przedmieść, niezabudowanych dotąd terenów lub terenów postindustrialnych stają się nowymi dzielnicami miejskimi. Reklamowe plakaty kuszą ofertami kupna mieszkań „w najlepszej, nowej lokalizacji”. Obserwujemy proces narastania tkanki architektonicznej miast. Kto ten proces kreuje i nad nim czuwa? W artykule, w oparciu o badania literaturowe i badania *in situ*, przeprowadzono analizę zmian układu przestrzennego Katowic pod wpływem zmieniających się uwarunkowań społeczno-gospodarczych lat najnowszych.

Słowa kluczowe: architektura, miasto, osiedle mieszkaniowe

1. INTRODUCTION

Defining the city, describing it, analysing the phenomenon of urbanised space – a constant challenge for researchers, scientists, artists, residents – users of urban spaces. Capturing the context of a place, describing its *genius loci*, answering the question of how architecture creates the city – these are the creative tasks that the demiurges of space – architects and urban planners – want to solve¹.

¹ According to the volitional-creative paradigm of space production formulated by Bohdan Jałowiecki – in the opinion of architects and urban planners, city space can be produced and shaped by them, according to their knowledge and talent. Architecture and urban planning are both the science and art

According to Tadeusz Tołwiński, a town arises as a characteristic symptom of the culture of a country at a certain level of its development. When the population shifts from a primitive, pastoral and hunting lifestyle to agricultural activities, the simplest form of permanent settlement – the village – is created. Further advances in economic and social life, population growth, the development of crafts and trade give rise to larger human concentrations in the form of settlements of a higher type in their organisation and form. The city is born².

For Robert E. Park, a city is more than an agglomeration of units equipped with communal goods such as streets, real estate, electric lighting, trams, telephones. A city is also more than the sum of institutions and public buildings. A city is a state of mind, a set of customs and traditions, attitudes and sentiments, inextricably linked to these customs and transmitted through tradition. In other words, the city is a product of nature, especially human nature³.

In his essay *The City, the Mass, the Machine*, Tadeusz Peiper describes the city as an aggregation of people bound together by considerations of the benefits of coexistence. As such, the city develops as life demands, the city renews itself constantly. The innovations that the city introduces in its external appearance have their origin in economic needs and in considerations of convenience. And these very sources, wrongly disregarded, cheapen these novelties in the feelings of exquisite individuals – specialists, critics, experts. Thus, according to T. Peiper, any city in any period of its development must be ugly to its contemporaries. It may have buildings or streets that are considered beautiful, but they will certainly be buildings and streets of an antique nature. And what is created spontaneously as a manifestation of life, evokes a gesture of negation on the part of the inhabitants, and only when it is coated with the grey of time, when it grows into the melancholic fog of the past, only then does it begin to conquer the viewer's affection. In this way, the narrow, winding streets of the old town have become a favourite urban architectural space for tourists. When they were created, they were the result of local needs and undoubtedly took the home-grown aesthetes by surprise, disgust or horror. When they became part of the image of the past, they inherited the charm of things that were⁴.

A boundless forest, a pond with the Roździanka river, later known as Rawa, flowing through it, and a clearing ripped out of nature – this is the core around which the settlement was established, the nucleus of the future Katowice, a city which for the first 130 years of its existence was the centre of the Upper Silesian mining and steel industry. The first mention of the settlement dates back to 1598, when Father Kazimierski, visiting the Bogucice parish, listed the villages belonging to this parish: *Ad parochiam pertinent villae: Bogucice, Załęże*

of making space, but not only, as through its specific shaping it becomes possible to modify human behaviour and influence social relations. In the extreme case, spatial design becomes a *sui generis* design of society, shaping new behaviour, social bonds, etc. In this situation, the architect and urban planner take on the role of a demiurge trying to change an imperfect world. – B. Jałowiecki, *Spoleczne wytwarzanie przestrzeni*, Wydawnictwo Naukowe Scholar, Warszawa 2010, p. 12.

² T. Tołwiński, *Budowa miasta w przeszłości*, Wydawnictwo Zakładu Urbanistyki Politechniki Warszawskiej, Warszawa 1939, p. 1.

³ R.E. Park, E.W. Burgess, R.D. McKenzie, *The City*, The University of Chicago Press, Chicago and London 1925, <http://www.esperdy.net/wp-content/uploads/2009/09/Park-The-City.pdf> (access: 26.06.2023).

⁴ T. Peiper, *Miasto, masa, maszyna.. I/III*, "Zwrotnica" 1922, no. 2 [in:] *Teoria architektury i urbanistyki*, <http://teoriaarchitektury.blogspot.com/2012/08/tadeusz-peiper-miasto-masa-maszyna.html> (access: 26.06.2023).

*et nova villa Katowice*⁵. Until 1839 Katowice was a small village located between Królewska Huta and Mysłowice. As late as 1865, it was a rural municipality that had just been granted city rights⁶. Today, Katowice is a post-industrial city, the centre of the Upper Silesian Coal Basin and the Upper Silesian Metropolitan Area with a population of 5.3 million. The city is the central hub of one of the largest conurbations in Europe and the largest in Poland⁷. Is Katowice therefore developing “as life demands”? Is the city constantly renewing itself? Who is the “demiurge” of possible changes? An analysis of the changes to the spatial layout of Katowice, under the influence of the changing socio-economic conditions of recent years, can be the basis for formulating answers to the questions posed.

2. HISTORICAL OUTLINE OF THE SPATIAL DEVELOPMENT OF KATOWICE

Katowice is a young city with a clear industrial pedigree. T. Tołwinski gives a typology of cities, among which he mentions new cities created under the predominant or exclusive influence of the economic factor – as workshops of work and industrial centres, and he gives Katowice, along with Sosnowiec and Łódź, as examples of such cities⁸.

A turning point in the development of industry in the Katowice area came when Jan Ferdinand Koulhaas bought the area from its previous owner, Captain Bernard Mleczeko. J.F. Koulhaas was one of the pioneers of modern metallurgy – he converted a traditional smelting plant and, using coked coal, obtained steel. It is believed that thanks to his discovery, steel from Upper Silesia began to compete in quality with English steel. In 1801, he opened the “Beata” mine in Brynów. In 1804, Prince Friedrich Hohenlohe-Ingelfingen-Öhringen started the construction of an ironworks named after him in the area of today’s district of Katowice, Welnowiec. Around 1818, the ironworks “Franz” and “Fanny” were opened in the so-called court area. In 1823, Count Stanislaw Mieroszewski founded the “Ferdinand” mine in the area of Katowice and in 1823, the engineer John Baildon built a puddling plant in the area of Dęb, today’s district of Katowice, i.e. an ironworks producing iron using the then state-of-the-art puddle method of mixing pig iron during smelting. In 1834, the “Giesche Heirs” concern (Georg von Giesches Erben) built the “Wilhelmina” zinc works in Szopienice, today’s district of Katowice, which became the largest facility of its kind in the area⁹.

Until 1839 Katowice was a village. The initiators of the transformation of the rural municipality into the city of Katowice were Wilhelm Grundmann (administrator of the Winckler estate) and Richard Holtze. They became extremely prominent in the further development of the city of Katowice. In 1838, Franz Winckler became the owner of the Katowice estate.

⁵ J. Moskal, *Bogucice, Załęże et nova villa Katowice. Rozwój w czasie i przestrzeni*, Śląsk, Katowice 1993, p. 4.

⁶ A. Bartoszek, L.A. Gruszczyński, M.S. Szczepański, *Miasto i mieszkanie w społecznej świadomości*, Śląsk, Katowice 1997, p. 22.

⁷ P. Pistelok, *The Culture Zone in Katowice and its qualities as a public space*, “Urban Development Issues” 2018, vol. 59, pp. 27–41, https://www.researchgate.net/publication/328342487_The_Culture_Zone_in_Katowice_and_its_qualities_as_a_public_space/fulltext/5bc7535aa6fdcc03c789a8a5/The-Culture-Zone-in-Katowice-and-its-qualities-as-a-public-space.pdf (access: 26.06.2023).

⁸ T. Tołwiński, *Budowa miasta współczesnego*, Trzaska, Evert i Michalski, Warszawa 1948, pp. 49–50.

⁹ J. Moskal, *op. cit.*, pp. 20–24.

Today we would describe his career as “from a clerk to a millionaire”. František Winckler was born in 1803 in Tarnów near Zabkowice Śląskie. He graduated from the famous mining school in Tarnowskie Góry and began working in industry, initially as a shift master in a mine. In 1826, he started to work for a wealthy merchant Franciszek Aresin, who owned a number of mines and industrial plants, and after his death married the widowed Maria Aresin, thus becoming the owner of a large estate, which included, among others, the lands of Katowice. While attending school in Tarnowskie Góry František Winckler met the Saxon Friedrich Wilhelm Grundmann, whom he appointed administrator of his estate in 1841. During his time in Katowice, Grundmann became known as a good organiser. Together with his son-in-law, Richard Holtze, they had been trying to get Katowice a city charter since the 1850s. Both Grundmann and Holtze went down in the memory of their fellow residents as extraordinary Katowice citizens. This is evidenced by the fact that the main street of Katowice (today’s 3 Maja Street) was named after Grundmann and a small monument – a bust of Dr Holtze – was erected in front of the municipal baths, which was, *nota bene*, his initiative¹⁰.

Three successive stages can be identified in the spatial development of the city related to the incorporation of new land into the urban fabric:

Stage I – from 1865 to 1922, when Katowice was a German city. At this stage, the spatial layout of the city was as follows:

- In the period between the foundation of the city and the turn of the 1870s and 1880s, a uniform metropolitan centre was developed with villas, townhouses and workers’ houses in the vicinity of the mines and steelworks. The city centre became distinct – the area around the railway station and 3 Maja Street enclosed by the Market Square and Freedom Square. In 1865, Katowice was a small centre located between the Rawa and the railway line. It stretched basically from Graniczna Street (hence its name) in the east to the so-called *vorstad* (a complex of houses for the workers of the Baildon steelworks located in today’s Dąbrówki and Opolska Streets) in the west. From this main axis, short cross streets diverged, essentially not crossing the railway line to the south and the river to the north. On the north bank of the Rawa River, between today’s Piastowska Street and the Gen. Ziętka roundabout, there was only the Winckler’s estate management and the accompanying manor farm, hence the name of the street leading there – Zamkowa Street (now Korfanty Avenue), although the castle never existed in the city. In the 1970s, most of the buildings of the former grange were demolished. Only the building on Uniwersytecka Street, which now houses a kindergarten, still exists. Few traces of that era have survived in today’s buildings in Katowice: the shifting of the axes of Dworcowa and Mariacka Streets towards each other, the curvature of Młyńska and Starowiejska Streets.
- From the mid-1880s until 1922, the city grew to the east of the Market Square. From 1880 onwards, the main building movement in Katowice began to intensify. Buildings began to be erected as the headquarters of joint-stock companies and concerns, government offices, as well as public utility buildings. They were accompanied by large tenement houses of five to six storeys.

Such rapid development in Katowice meant that the area between the Rawa and the railway tracks around 1905 was already completely built up. This led to the designation of new

¹⁰ *Ibidem*, pp. 25–29.

building areas south of the railway tracks. Residential development had already appeared there at Andrzeja and Mikolowska Streets. The areas to the east and west of Kosciuszko Street were divided into a chequered pattern of streets, which were quickly filled with mainly compact housing developments. Tenement houses almost completely filled this area of the city¹¹.

Stage II – after 1922 until 1939, with the incorporation of Katowice to the Republic of Poland. This period saw the development of Katowice’s southern districts. In 1922, after the incorporation of Katowice into the Republic of Poland, the small German provincial town, seat of only the district authorities, became the capital of an autonomous voivodeship and at the same time the main centre of the most industrialised region of Poland. The biggest problem for the city’s further development was the lack of free building land. The small territory of the city was filled with buildings; only the southern districts had free land. In 1924, the city’s boundaries were significantly extended, creating the so-called Greater Katowice by a resolution of the Silesian Parliament. Five boroughs were incorporated into the city: Bogucice–Zawodzie, Załęże, Dąb, Ligota and Brynów. The incorporation of the new boroughs changed the previous character of the city. Large industrial plants were incorporated within its borders:

- “Eminence”, “Ferdinand”, “Kleofas”, “Wujek” mines,
- ironworks “Baildon”, “Ferrum”,
- zinc smelters.

This resulted in a mishmash of areas designated for development, built-up areas and industrial areas. Proper development of the city area was prevented by the lack of an urban plan. In 1935, the city authorities launched a competition “For a plan to regulate and redevelop the city of Katowice”. The concept of Władysław Czarnocki and Marian Spychalski was accepted for implementation and won second prize. The concept envisaged a strong urbanisation of the city through the development of vacant inner plots and the raising of buildings and the regulation of the city’s transport system. The main development areas were to be the new districts of Katowice – Brynów and Ligota. The outbreak of the Second World War prevented the implementation of the adopted city development plans¹².

Stage III – after 1945. After the Second World War, Katowice lost its unique position of the interwar years. It became mainly an industrial city, the capital of the region, but no longer of such importance as before.

A clear stage in the further spatial development of the city is the year 1951, when the urban area expands to include the following municipalities: Piotrowice, Panewniki and Wełnowiec, together with the settlements included in them: Józefowiec, Alfred, Agnes, Ochojciec, Wymysłów, Kokocińce and Zadol. In 1960, the town of Szopienice with its numerous settlements and hamlets was annexed to Katowice: Dąbrówka Mała, Roździeń, Janów, Nikiszowiec, Giszowiec, Burowiec, Borki, Pniaki, Norma, Nowy Czekaj, Amanda and Zuzanna. The 1960s and 1970s brought investments that shaped the spatial layout of Katowice’s inner city in an extremely significant way, with the creation of the following buildings:

- “Zenit” Department Store, Rynek 12 – arch. Mieczysław Król, Jurand Jarecki, 1962,

¹¹ W. Odorowski, *Architektura Katowic w latach międzywojennych*, Muzeum Śląskie, Katowice 1994, pp. 18–28.

¹² *Ibidem*.

- Silesian Press House, Rynek 1 – arch. Marian Śramkiewicz, 1963,
- Roundabout – road junction enabling traffic on the north-south axis (Wojciecha Korfantego Avenue) and east-west axis (Chorzowska Street, Walentego Roździeńskiego Avenue) – communication design: Wojciech Niepokojczycki, architectural design: arch. Wiktor Lipowczan, 1965,
- Hotel “Katowice”, 9 Wojciecha Korfantego Avenue – arch. Tadeusz Łobos, 1965,
- Silesian Insurgents Monument located near the roundabout, Wojciecha Korfantego Avenue – sculptor Gustaw Zemła, arch. Wojciech Zablocki, 1967,
- Art Exhibition Office, 6 Wojciecha Korfantego Avenue – arch. Stanisław Kwaśniewicz, 1969,
- Palace of Vows, 14 Wojciecha Korfantego Avenue – arch. Mieczysław Król, 1969, (the building was demolished in 2011),
- Superunit, 16–32 Wojciecha Korfantego Avenue – arch. Mieczysław Król, 1970,
- Hotel “Silesia”, 2 Piotra Skargi Street – arch. Tadeusz Łobos, 1971, (building demolished in 2019),
- Wojewódzka Hala Widowiskowo-Sportowa (Provincial Sports and Entertainment Hall), since 1997 officially known as “Spodek”, 35 Wojciecha Korfantego Avenue – structural design: Waław Zalewski, Andrzej Żórawski, arch. Maciej Gintowt, Maciej Krasieński, 1971,
- Office building of the Regional State Railway Directorate, 1 Walentego Roździeńskiego Avenue – arch. Jerzy Gottfried, 1972, (building demolished in 2015),
- Railway Station, 3 Maja Street – arch. Waław Kłyszewski, Jerzy Mokszyński, Eugeniusz Wierzbicki, 1972 (the building was demolished in 2010),
- “Skarbek” Department Store, located on the Market Square at the junction of 3 Maja and Adama Mickiewicza Streets – arch. Jurand Jarecki, 1975¹³.

The last stage of the city’s spatial expansion was in 1975, when two previously independent towns, Kostuchna and Murcki, were incorporated into Katowice. Kostuchna developed as an industrial settlement, its inhabitants working in the nearby “Murcki” and “Boże Dary” mines. In 1954, in recognition of its development and thrift, the settlement was granted the status of a workers’ settlement, and in 1967 it was granted municipal rights. The Murcki settlement began to develop in the second half of the 19th century around the “Emanuelssen” mine (now the “Murcki” mine). Like Kostuchna, it was granted the status of a workers’ settlement in 1954 and municipal rights in 1967.

3. KATOWICE ZONE OF CULTURE

The Culture Zone is an area situated on the site of the former coal mine “Katowice” (German: *Ferdinandgrube*) located in the centre of Katowice, in the district of Bogucice. The mine operated here continuously from 1823 to 1999.

The main idea behind the creation of the Culture Zone in this area of the city was to adapt the former mine site as a generally accessible public space, in harmony with the existing “Spodek” Sports and Entertainment Hall and the new venues – the Silesian Museum, the Polish National Radio Symphony Orchestra and the International Congress Centre. The

¹³ J. Moskal, *op. cit.*, pp. 54–59.

Mayor of Katowice, Wojciech Krupa, describes the idea of creating the Culture Zone in the following way:

We redesigned (...) the assumptions related to the functioning of the city centre, although it was a fundamentally managerial and risky decision, because when we asked the inhabitants whether they were in favour of such a concept of investment in the city centre, i.e. the construction of the NOSPR and the International Congress Centre, only 4% of the respondents agreed. We took a risk because we knew that a coal mine in the centre had no chance of functioning for many years. In addition, we managed to convince the Marshall of the Voivodship to arrange the new Silesian Museum in its place. Today, the Culture Zone is a showcase for Katowice and the region¹⁴.

CALENDAR OF EVENTS RELATING TO THE IMPLEMENTATION OF THE CULTURAL ZONE

- | | |
|------------------|---|
| 1999 | Liquidation of the “Katowice” coal mine. |
| 2001 | Decommissioning of 86 surface mine sites; of the surface sites, a dozen or so sites of high historical value were retained. |
| 2004 | A preliminary agreement is signed between the Province of Silesia, the City of Katowice, Katowicki Holding Węglowy SA, Spółka Restrukturyzacji Kopalń SA and the Silesian Museum in Katowice, concerning joint action to build a new museum building in the area of the “Katowice” coalmine. |
| 2006 | Fundamental unification of the ownership structure of the entire area; decision taken to locate a CULTURAL ZONE on the site. |
| 2007 | International competition for the architectural conception of the new building of the Silesian Museum and development of part of the area of the former “Katowice” coal mine – the winner is the work of Riegler Riewe Architekten from Graz, Austria, competition organiser – Muzeum Śląskie, competition organiser’s proxy – Association of Polish Architects Branch in Katowice. |
| 2008 | International competition for the urban-architectural conception of the new seat of the Polish National Radio Symphony Orchestra in Katowice is settled – the winning conception is that of KONIOR STUDIO, architecture design and implementation studio from Katowice. |
| 2008 | International competition for the architectural conception of the International Congress Centre is settled – the winning entry is by JEMS Architekci from Warsaw. |
| 2010–2012 | Construction of new premises for the Silesian Museum. |
| 2011–2015 | Construction of the International Convention Centre. |
| 2012–2014 | Construction of the new NOSPR headquarters. |
| 2014 | Commissioning of the new headquarters of the Polish National Radio Symphony Orchestra, the inauguration ceremony of the new building was honoured with a concert featuring works by Witold Lutosławski, Krzysztof Penderecki, Henryk Mikołaj Górecki and Wojciech Kilar. |

¹⁴ J. Król, *Katowice są motorem napędowym przemian na Śląsku*, “Pismo Samorządu Terytorialnego WSPÓLNOTA”, 22.06.2022, <https://wspolnota.org.pl/news/katowice-sa-motorem-napedowym-przemian-na-slasku> (access: 26.06.2023).

- 2015** Commissioning of the International Convention Centre, the first event held at the facility was Intel Extreme Masters.
- 2015** Commissioning of the new premises of the Silesian Museum.
- 2020** Award of the nationwide competition for the development of an urban planning and architectural concept for a multi-storey car park in the Culture Zone in Katowice – the winner is the concept by ARPA Architectural Design Studio of Jerzy Gurawski from Poznań.

4. SUMMARY

The urban quarter, Culture Zone, created as a result of redevelopment, transformation and revitalisation, has become an extremely attractive public space of the city. It is rated as such by residents – users of the space,¹⁵ as well as by private developers, who discovered the locational potential of the place quite quickly.

In 2018, in the Culture Zone area, in the immediate vicinity of the “Spodek” Sports and Entertainment Hall and the International Congress Centre, Office Buildings were built on the site of the demolished District Railway Management building. KTW – office complex. The authors of the architectural design are archs. Przemek Łukasik and Łukasz Zagała of medusa group, and the investor in the project is TDJ Estate.

Another TDJ Estate development located on the northern boundary of the Culture Zone is a residential complex – Pierwsza Dzielnica. The development of the complex consists of nine tall residential buildings (12–17 storeys). The authors of the architectural design are archs. Przemek Łukasik and Łukasz Zagała of the medusa group. Construction of the first phase of the development, three 12-storey buildings, began in May 2019. The buildings were delivered at the end of 2021. Construction of the second phase of the estate is currently underway.

Two apartment buildings are being built in the vicinity of the First District, at 12 Nadgórników Street. The investor is the NOHO Investment company and the author of the design solution is Wojciech Wojciechowski.

The tallest residential building in the Silesian Voivodeship is being constructed by ATAL SA in the immediate vicinity of the International Congress Centre. The 35-storey building will be 128 metres high. The Atal Olimpijska complex, which includes the high-rise building, consists of two more 18-storey residential buildings. The author of the project is Wojciech Wojciechowski.

A total of 1,517 flats are planned in the apartment buildings under construction adjacent to the Cultural Zone.

The real investment boom that can be observed in Katowice’s Culture Zone is evidence of the high quality of the public space created in this part of the city. So high, in fact, that private developers are deciding to make significant investments.

One may wonder, however, how this newly created quality of public space will be affected by intensive development in the immediate vicinity?

Are developers cornering the Cultural Zone? Are new developments ‘preying’ on public space built by the city? ¹⁶

¹⁵ P. Pistelok, *op. cit.*

¹⁶ K. Pachelska, *Deweloperzy osaczają Strefę Kultury w Katowicach. To znaczy: żerują na przestrzeni*

Or, in the words of Przemysław Łukasik, will the new housing complexes emerging in the vicinity of the Culture Zone heal the site of the former mine, create a new space open to the surroundings, and enliven a neighbourhood that has so far remained on the sidelines?¹⁷

Or perhaps, as Tomasz Peiper wrote in 1922, the city here is developing as life demands? After all, the city renews itself constantly...



III. 1. View of the Culture Zone, Katowice, Poland. The buildings are located on the site of the former “Katowice” coal mine. On the right, three blocks of flats of the Pierwsza Dzielnica housing estate, on the left in the foreground the Silesian Museum, in the background the NOSPR headquarters, the KTW office buildings, the International Congress Centre and the “Spodek” Sports and Entertainment Hall. Source: own elaboration based on “Architektura-murator” 2022, no. 3, p. 17.

wybudowanej przez miasto?, “ŚLĄZAG”, 5.05.2023, <https://www.slazag.pl/apartamentowce-premium-osaczaja-strefe-kultury-zeruja-na-tej-przestrzeni-a-moze-ja-ozywiaja> (access: 26.06.2023).

¹⁷ A. Kalinowska-Sołtys, A. Duda, *Wokół katowickiej Strefy Kultury*, “Architektura-murator”, 2022, no. 3, <https://miesiecznik.architektura.muratorplus.pl/wydanie/is-J37e-2U9n-9Nz2/wokol-katowickiej-strefy-kultury-aa-k6j6-Qb1p-QuNB.html> (access: 26.06.2023).



III. 2. View of the Culture Zone from the Katowice roundabout. On the right, the Silesian Insurgents Monument; in the background, the brick facade of the NPRSO headquarters; on the left, the “Spodek” Sports and Entertainment Hall; in the background, the International Congress Centre; and in the centre, the KTW office buildings. Source: own elaboration based on “Architektura-murator” 2022, no. 3, p. 23.

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