

# Wrocław ready for Euro

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**Zbigniewem Maćkow**

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according to a Swiss critic



# WOLSKI studios in Sopot

Text: Hanna Szukalska Photos: Daniel Rumiancew

THE DESIGN OF THE HEADQUARTERS OF THEIR OWN OFFICE IS A **STATEMENT**. BEING BUILT WITHOUT COMPROMISES **WITH AN EXTERNAL INVESTOR**, IT SPEAKS **VOLUMES** ABOUT BOTH THE DESIGN APPROACH, THE **IDEAS** AND THE ARCHITECTS' CRAFTSMANSHIP.



## Office building with guest rooms

Sopot, ul. Władysława IV 1B

**Authors:** Wolski Architekci sp. z o.o., architects: Jerzy Wolski, Jarosław Ambroszkiewicz, Jarosław Rawerski

**Interior architecture:** Wolski Architekci sp. z o.o., architects: Jerzy Wolski, Jarosław Ambroszkiewicz, Jarosław Rawerski

**Construction:** Adam Skolimowski

**General contractor:** Wolski Architekci sp. z o.o.

**Investor:** Wolski Architekci sp. z o.o.

**Site area:** 120 m<sup>2</sup>

**Gross covered area:** 120 m<sup>2</sup>

**Useful floor area:** 247 m<sup>2</sup>

**Building volume:** 1,022 m<sup>3</sup>

**Building design:** 2009

**Building implementation:** 2010

**Investment cost not stated**

The surroundings of the Wolski Architekci studio building are quite diverse – eclectic villas from the 19th century, a neo-Renaissance town hall, buildings from the first half of the 20th century with simplified massing and, to complete the style mix, a multi-storey apartment block. The designers therefore opted for a safe solution – the simplified body relates to the directly neighbouring houses, while at the same time meeting the guidelines of the development conditions. The planning regulations specified the angle of the roof slopes, the maximum height of the ridge, as well as the outline of the building that fills the entire plot. The spatial concept is based on these constraints – the section hosting the reception area, conference room and office has been recessed by approximately 60 cm, allowing for three full-fledged floors, of which the middle floor (with office space and social facilities) is open to the lobby. This resulted in a bright, airy entrance area from which almost the entire interior of the studio can be seen. Two flats for rent are planned for the top floor, with a separate entrance from the street. The building's location near the Sopot Escarpment and the Lower Town, less than a kilometre from the famous pier, makes them attractive.

The building's aesthetic appearance is shaped by aluminium joinery and titanium-zinc sheet metal in grey, as well as cladding with unusual properties and origins. Indeed, bricks produced by a Danish brickworks initially specifically for the Diocesan Art Museum of St. Kolumba in Cologne by Peter Zumthor were used. It is marked by unusual proportions and a heterogeneous texture that entices one to touch it. The popularisation of a material conceived and produced to create a unique realisation in a specific place, putting it into mass production, using it in many places and different contexts, contributes to the discussion of globalisation or universalisation, and is also a kind of irony.

The studio rooms are filled with light streaming in through large glazed windows overlooking the city square adjacent to the building from the west. The blinds offer a graphic chiaroscuro effect on the partitions made of 'Andean' architectural concrete. Most of the partition walls are made of glass, resulting in,

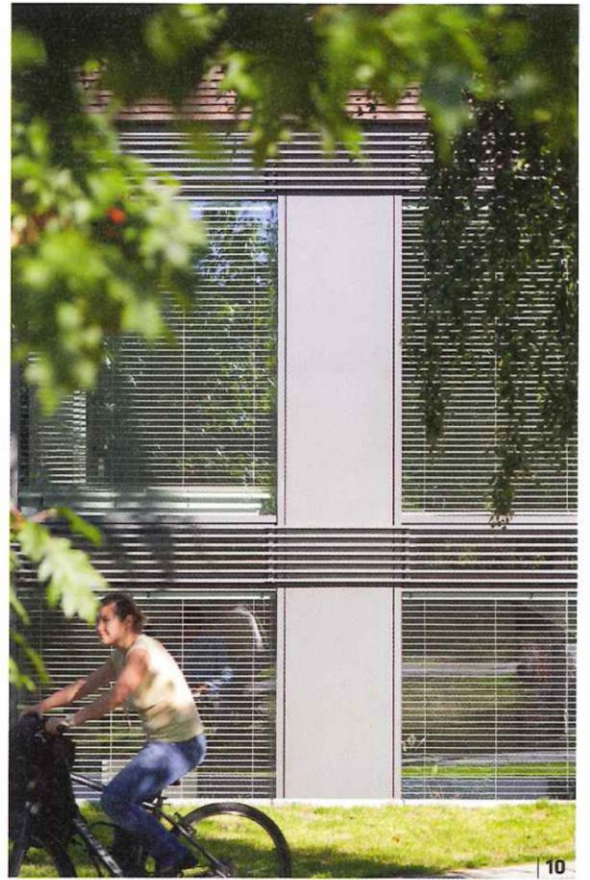
1 | The building fits into the intimate scale of the street. The body and finishing materials contrast with the neighbouring 19th-century buildings. In the background on the left, there is the neo-classical villa of Leon Władysław Piotrowski from 1892.





2 | Front elevation. The minimalist body is finished with rusty grey brick and dark grey titanium zinc sheeting. On the left, there is an entrance to the studio, on the right a door leading to flats for rent







### Architectural office in Sopot

The Sopot-based Wolski Architekci practice has designed a building, intended for their own office, on a small corner plot next to the city park. The architects had to respect the building alignment, height and roof pitch imposed by the local plan. The context is quite chaotic and diversified, so the architects decided to make the building form very simple. It is sunk about 60 centimetres into the ground, which made it possible to build three full-height stories; the basement contains a secretary's office, a conference room and a studio, the middle floor has offices and a community area, while the top floor includes two apartments for rent, with a separate entry. The façade is faced with dark-coloured Danish brick, initially produced specially for Peter Zumthor's museum in Cologne. Large windows let light into the interior, making it bright and transparent. The walls of architectural concrete, oak floors, and white furniture and details contrast with the russet-grey exterior.

IN CONTRAST TO THE DARK BUILDING BODY, THE INTERIOR IS BRIGHT AND SPACIOUS. MOST OF THE PARTITION WALLS ARE MADE OF GLASS AND THE LARGE WINDOWS OVERLOOK THE PARK



12 | Entrance area.  
The spacious interior is streamed with daylight filtered by blinds through large glazings.  
Given the limited height of the building, dropped ceilings were not used, and the lighting was recessed into the reinforced concrete ceiling.  
13 | Rooms are separated by glass walls with fine print  
14 | Entresol office space  
15 | Entresol. Minimalist interiors are dominated by white and shades of grey

