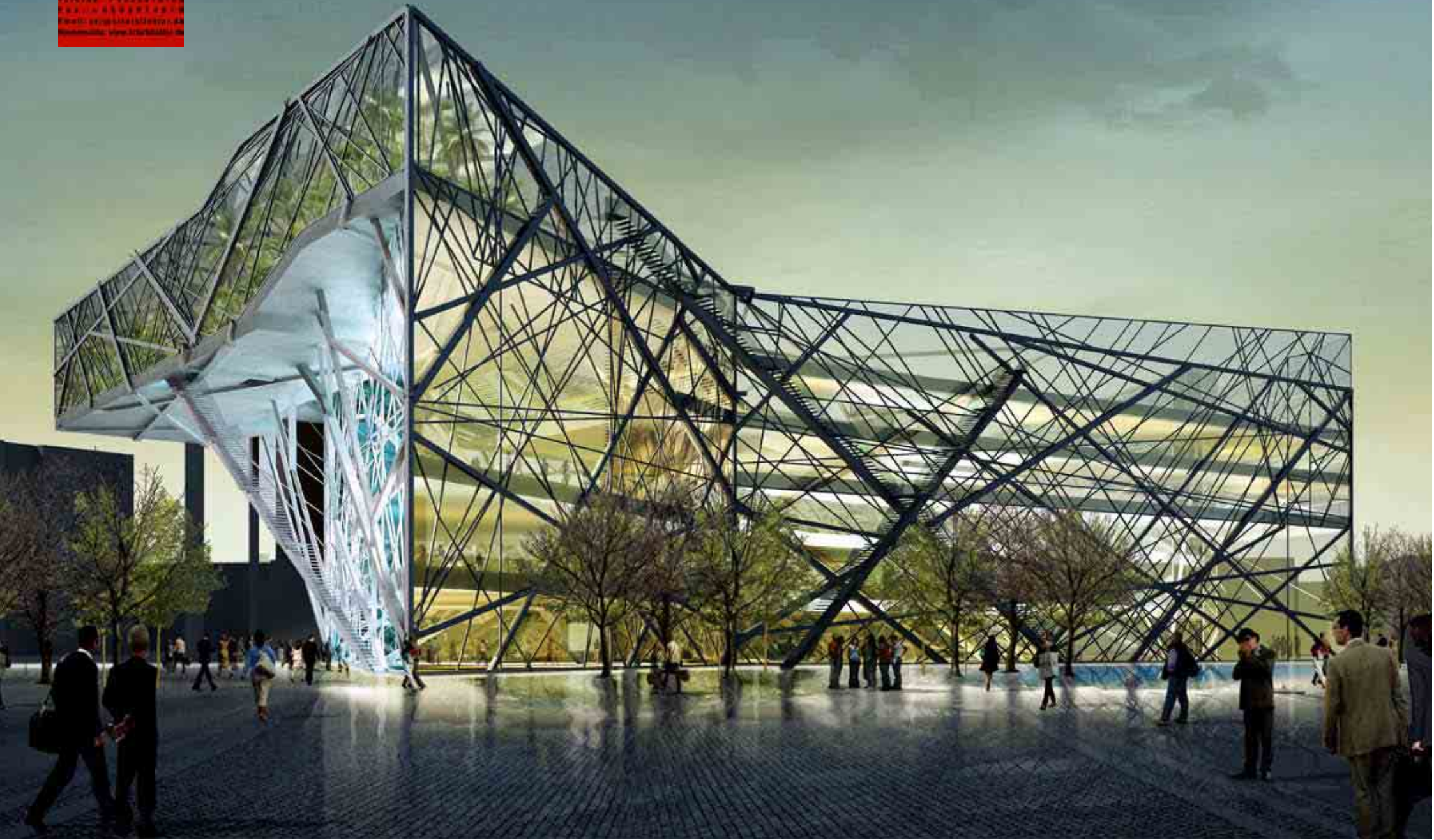
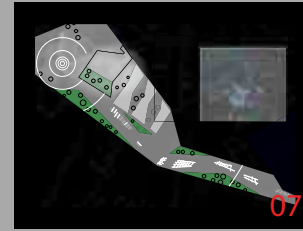


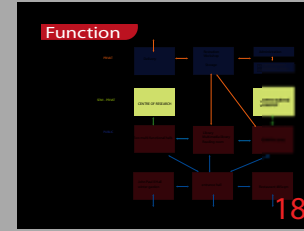
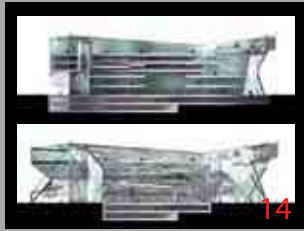
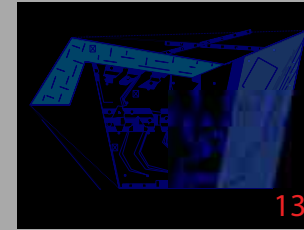
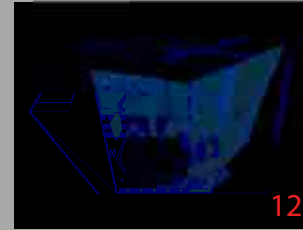
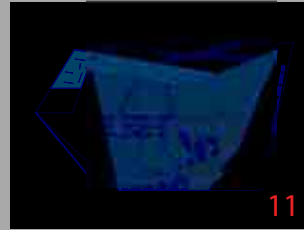
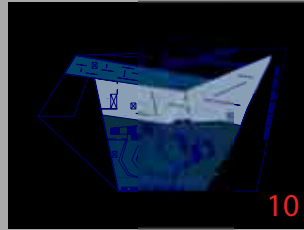
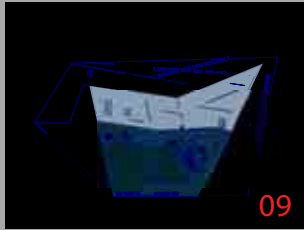
**SØREN
ROBERT
LUND**
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etage, 1334 København Ø
Tlf: +45 33 10 10 00
Fax: +45 33 10 10 01
E-mail: soren@slund.dk
www.slund.dk



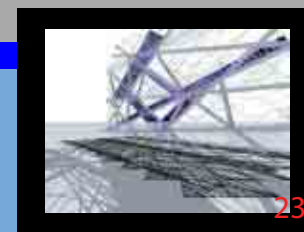
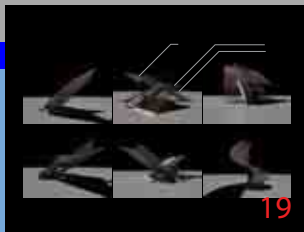


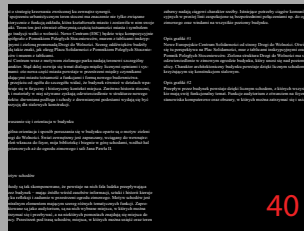
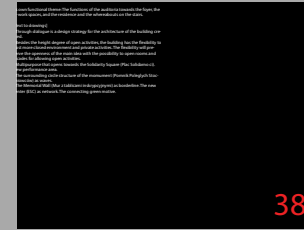
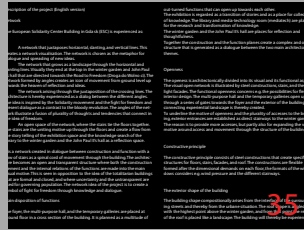
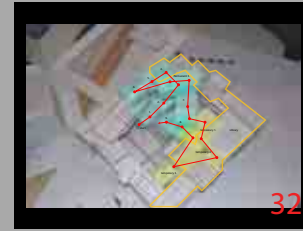
Gdansk, Poland
-Network of ideas-



European Solidarity Centre

Building 35,000sqm
Site: 82,000 sqm
Budget: 92 mio USD





29

30

31

32

33

34

35

36

37

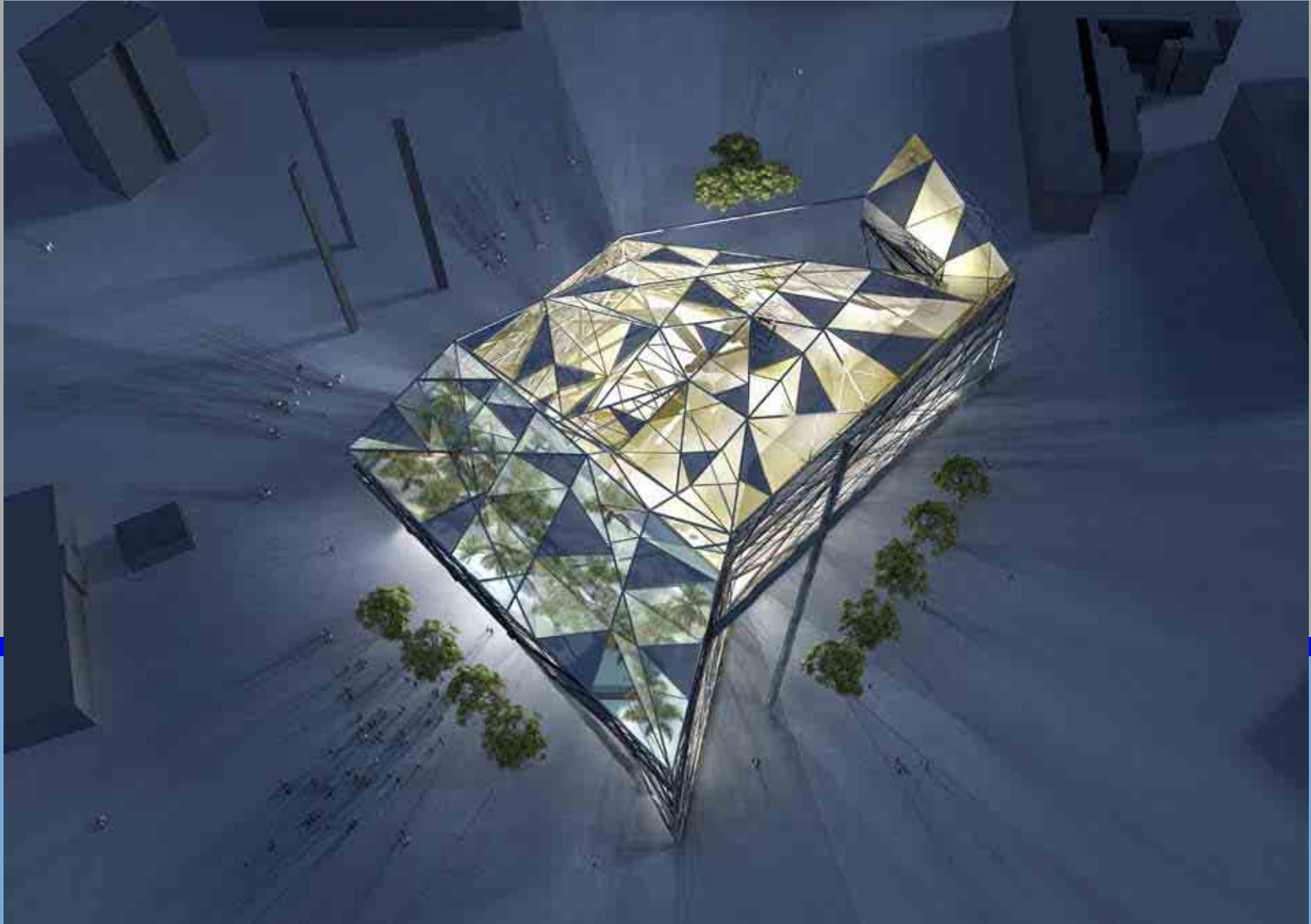
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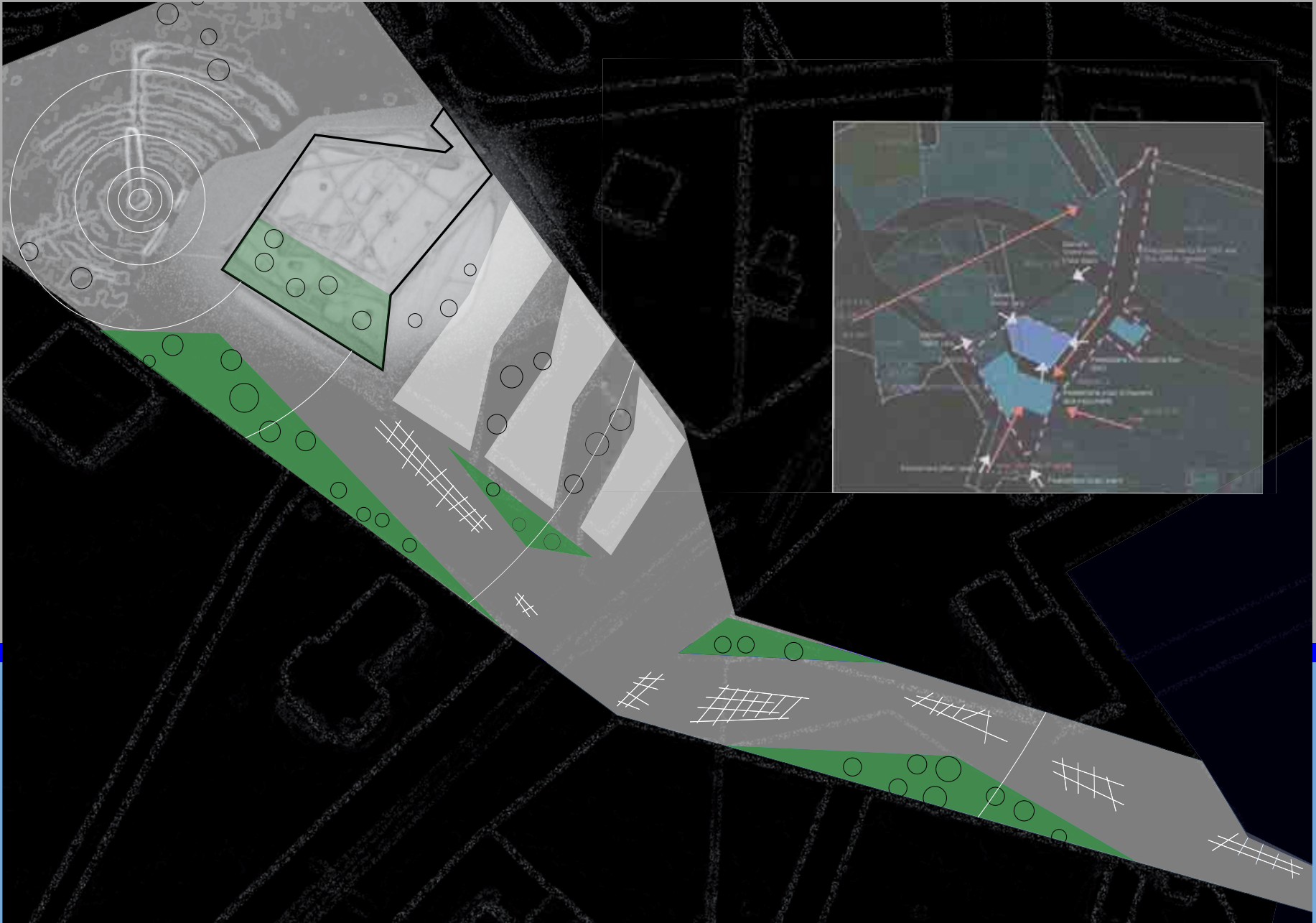
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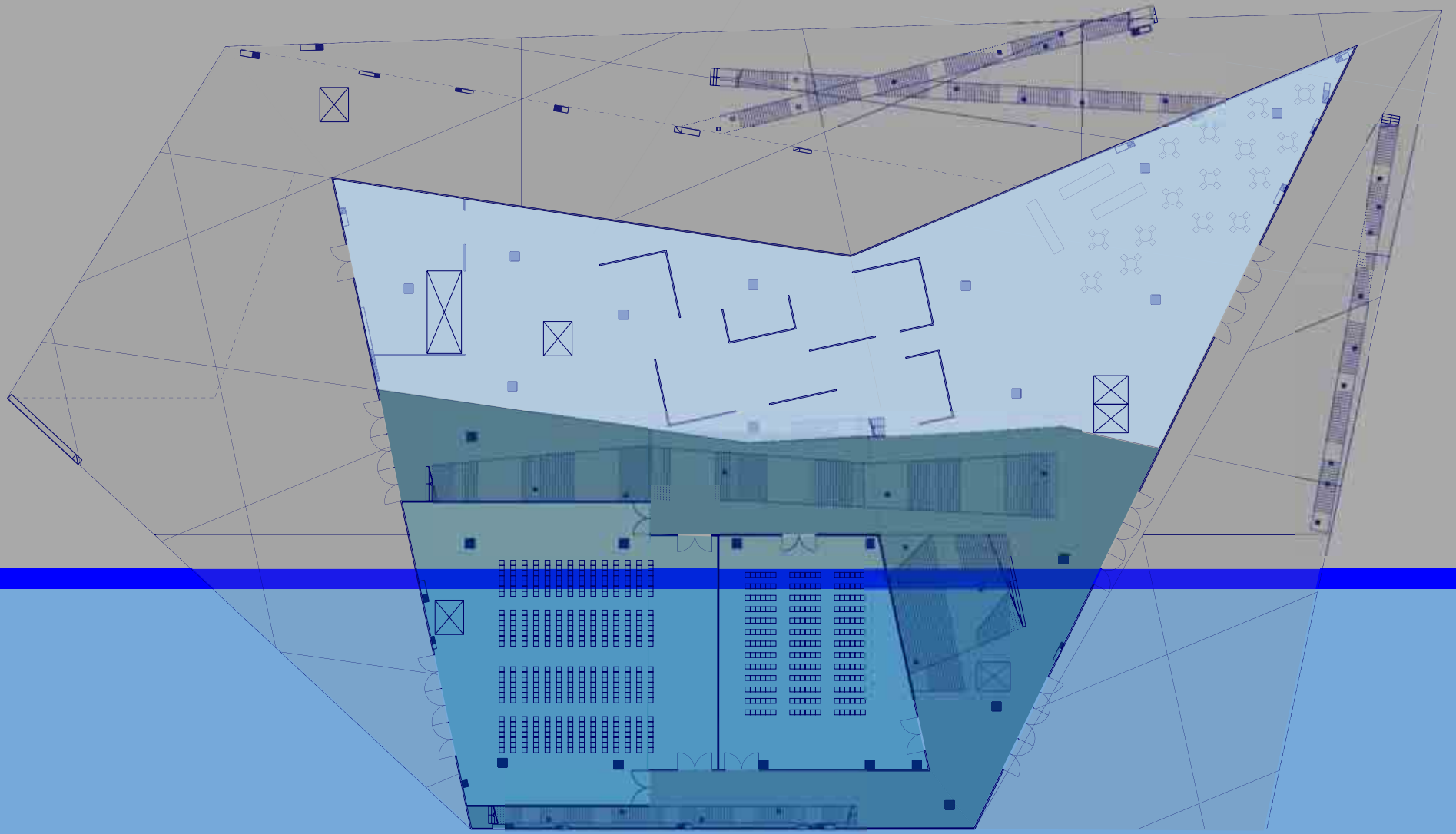
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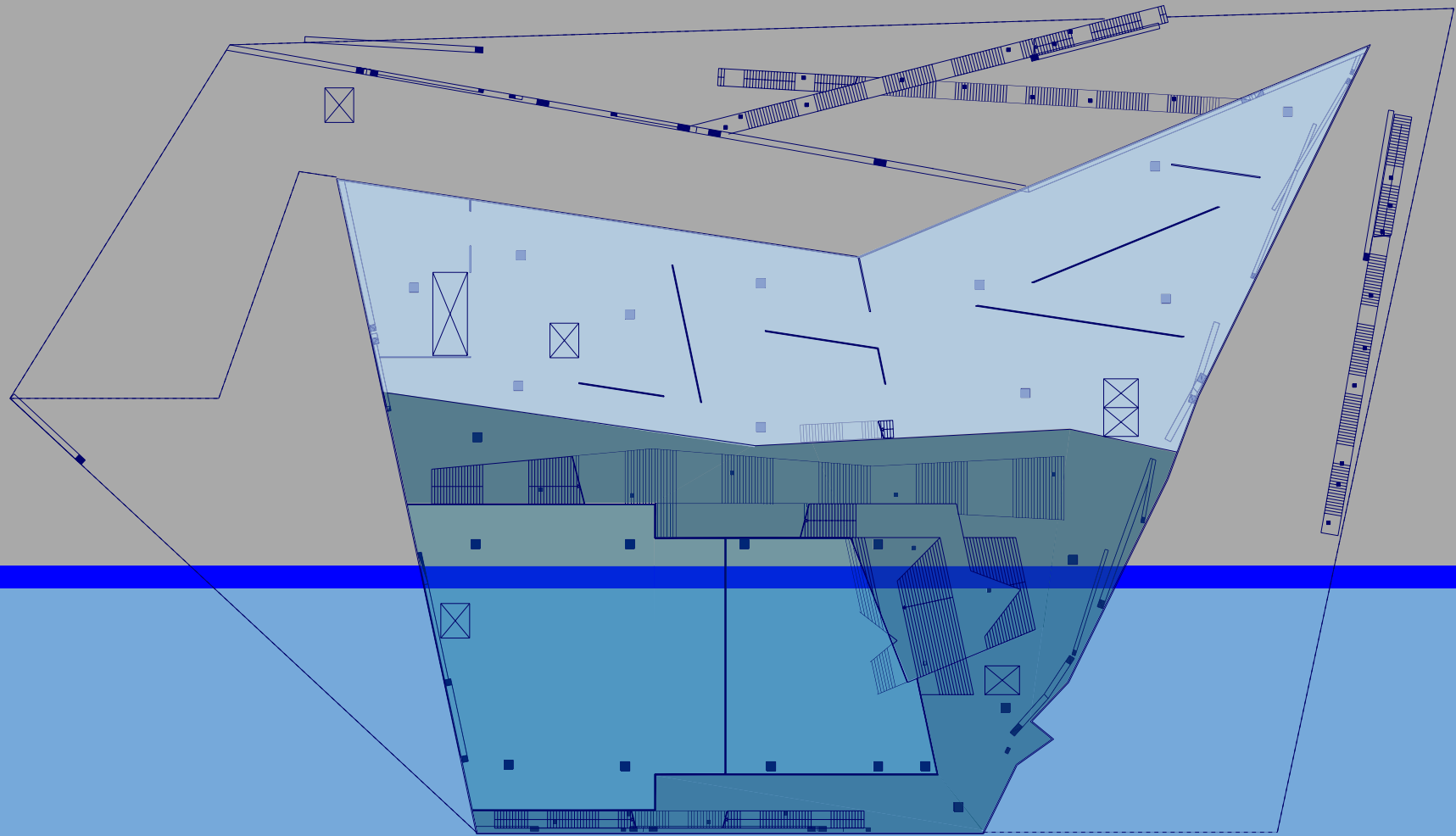


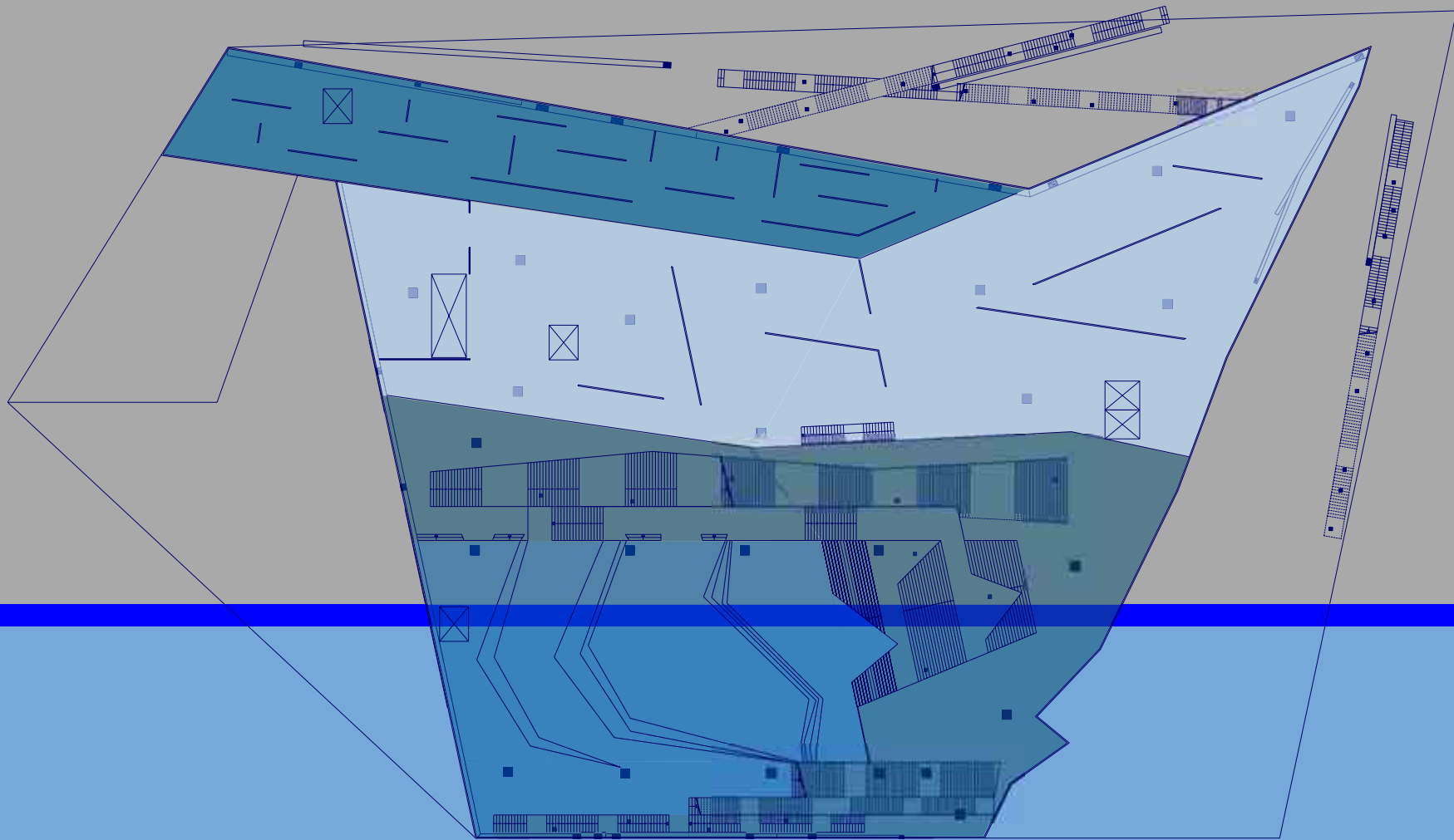


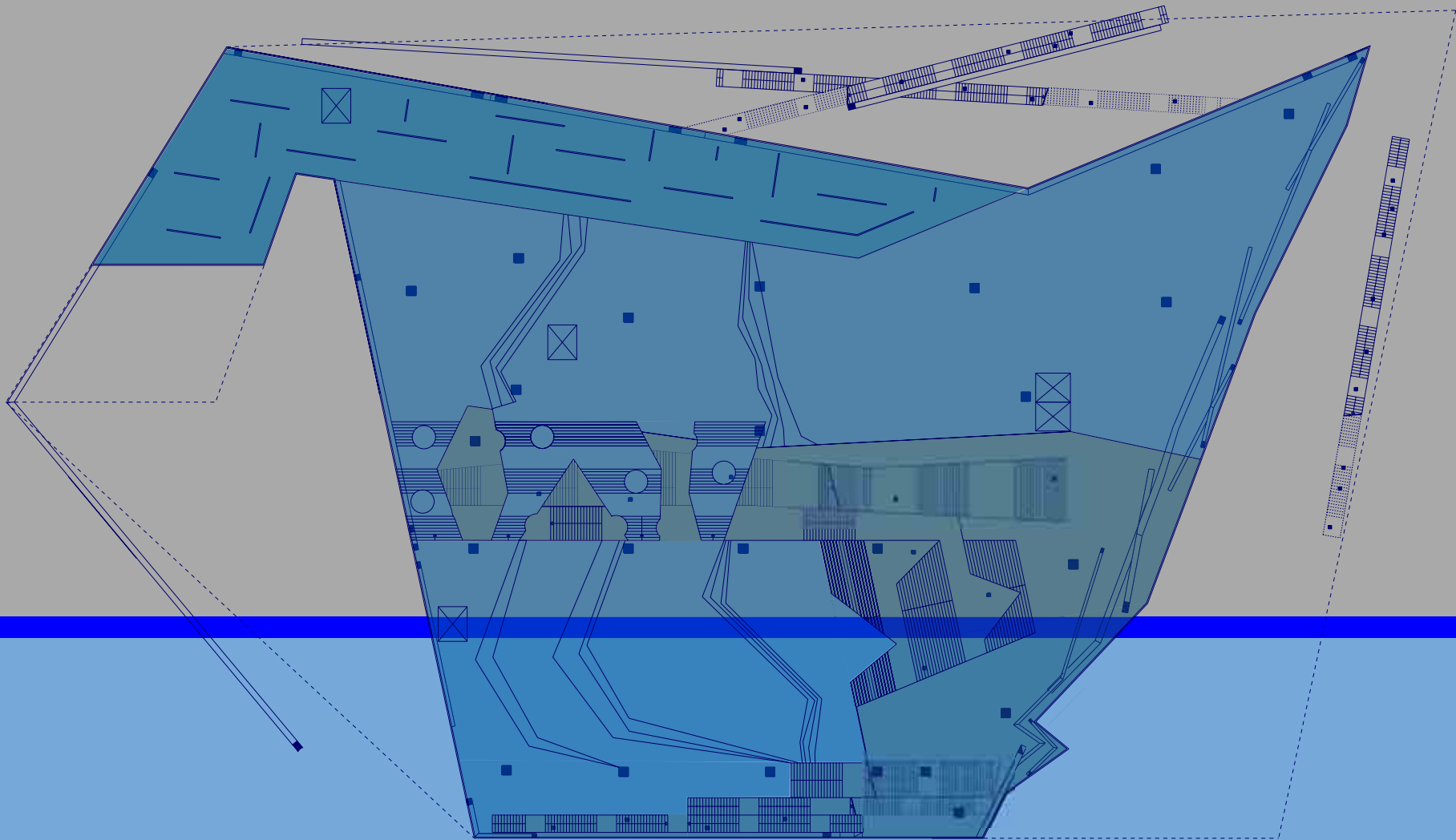


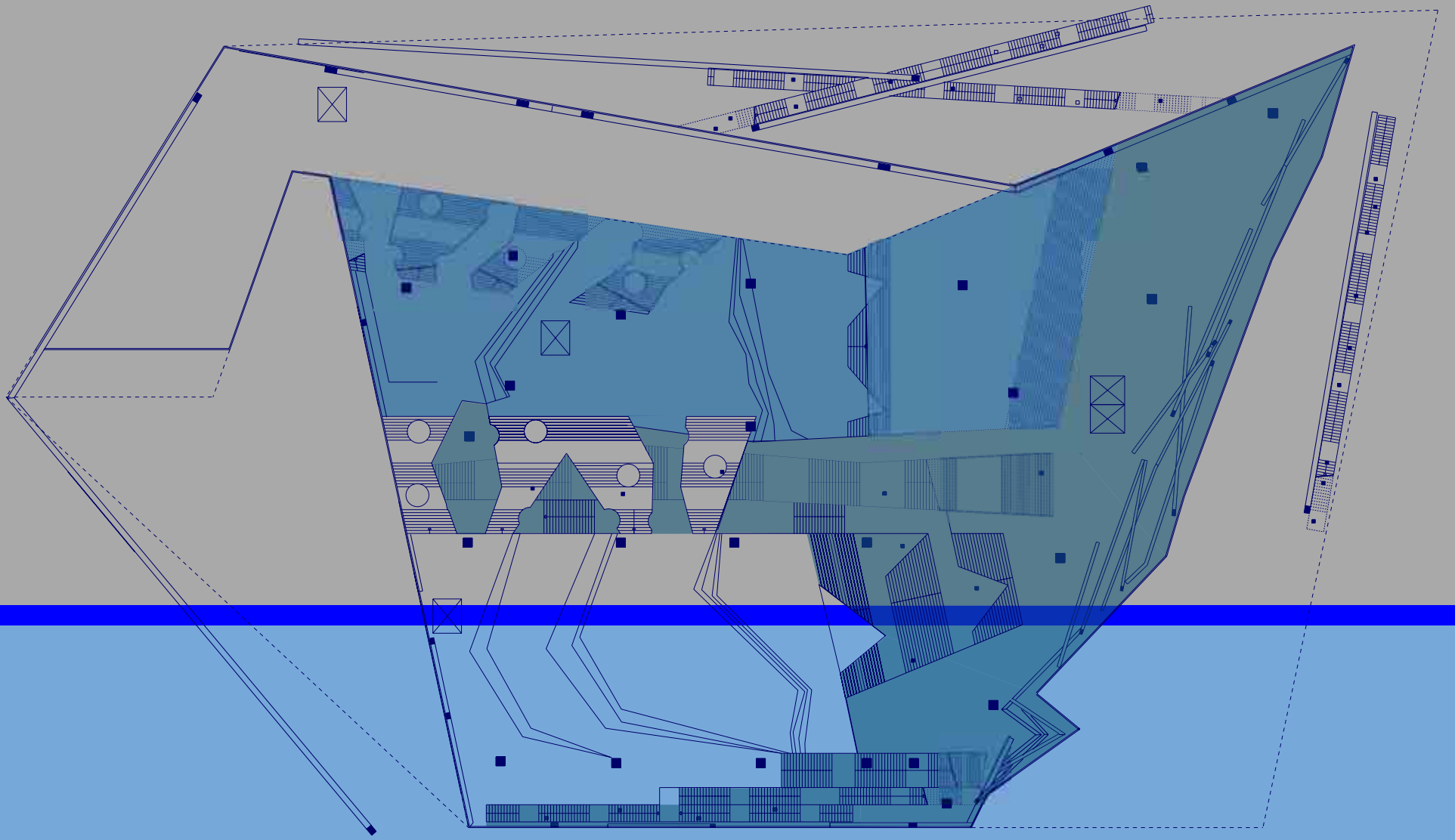


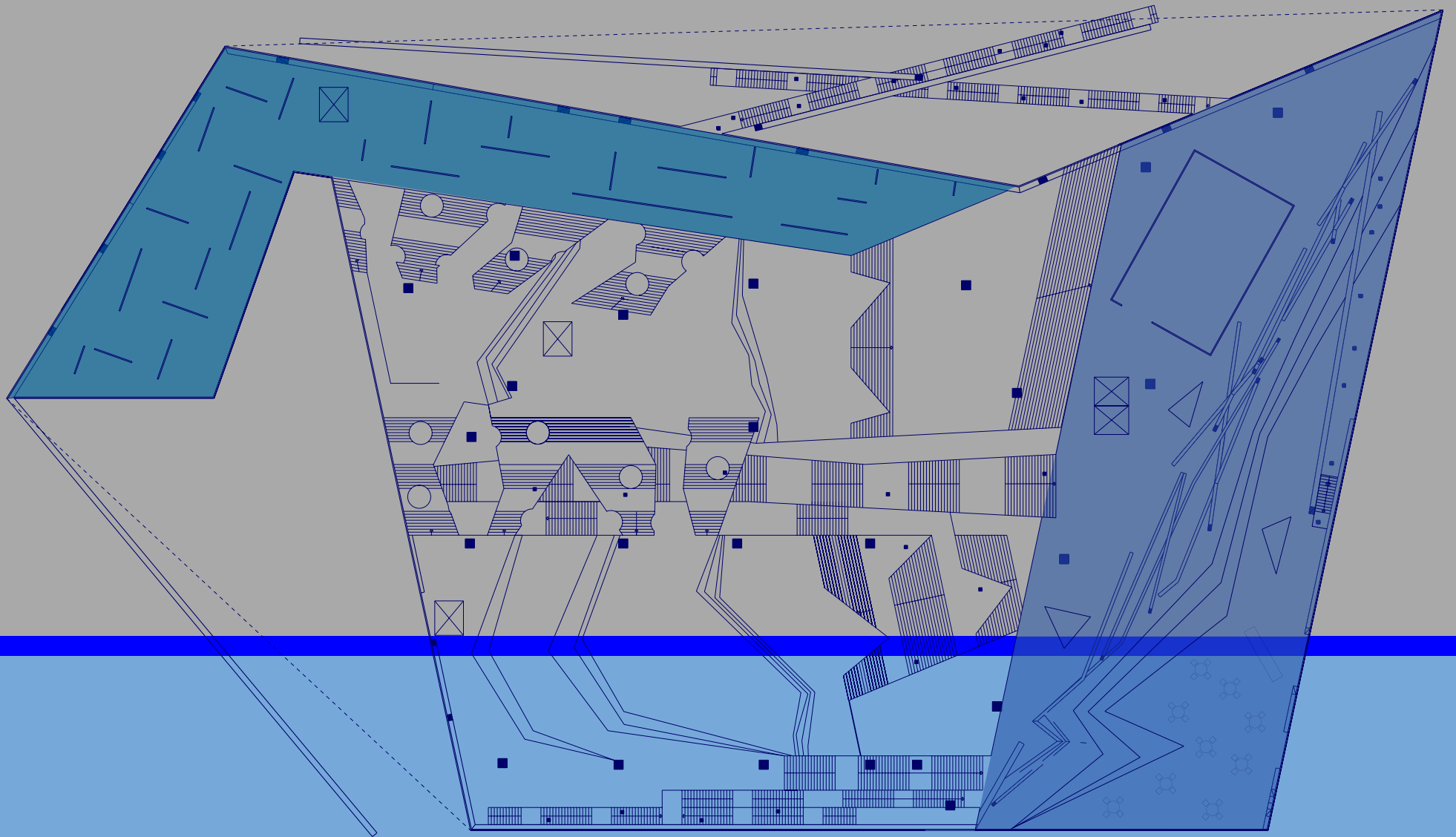


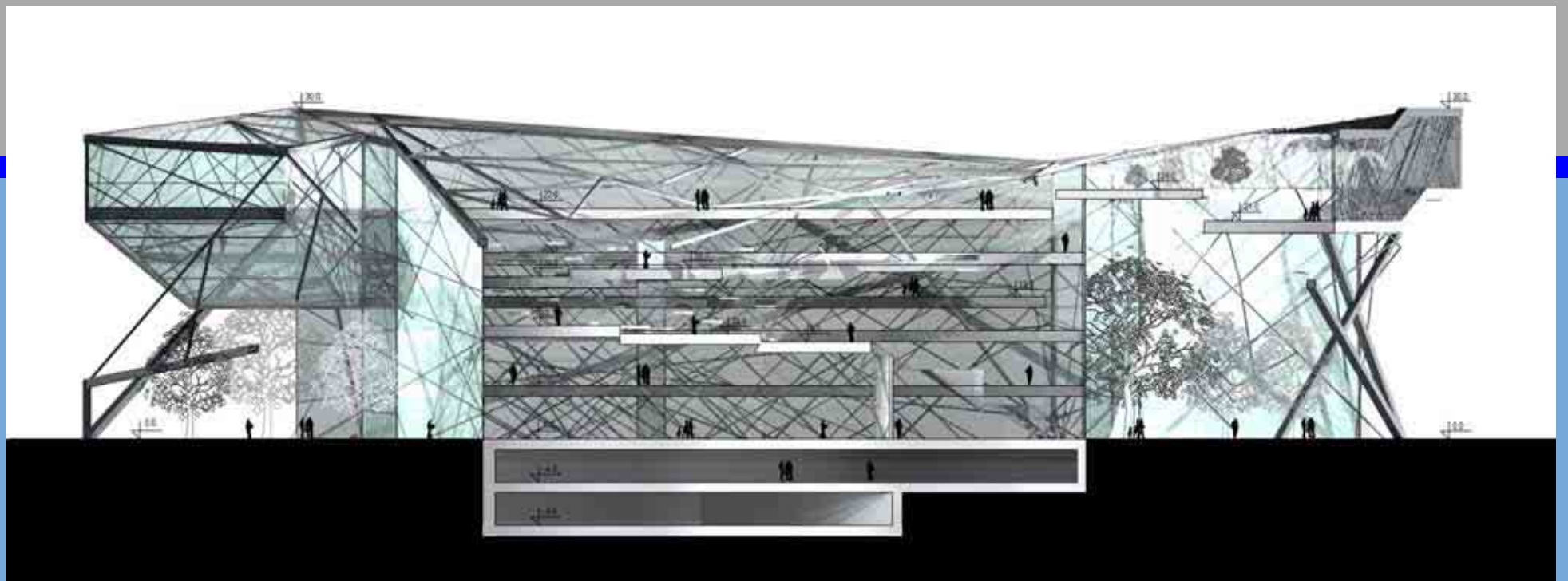
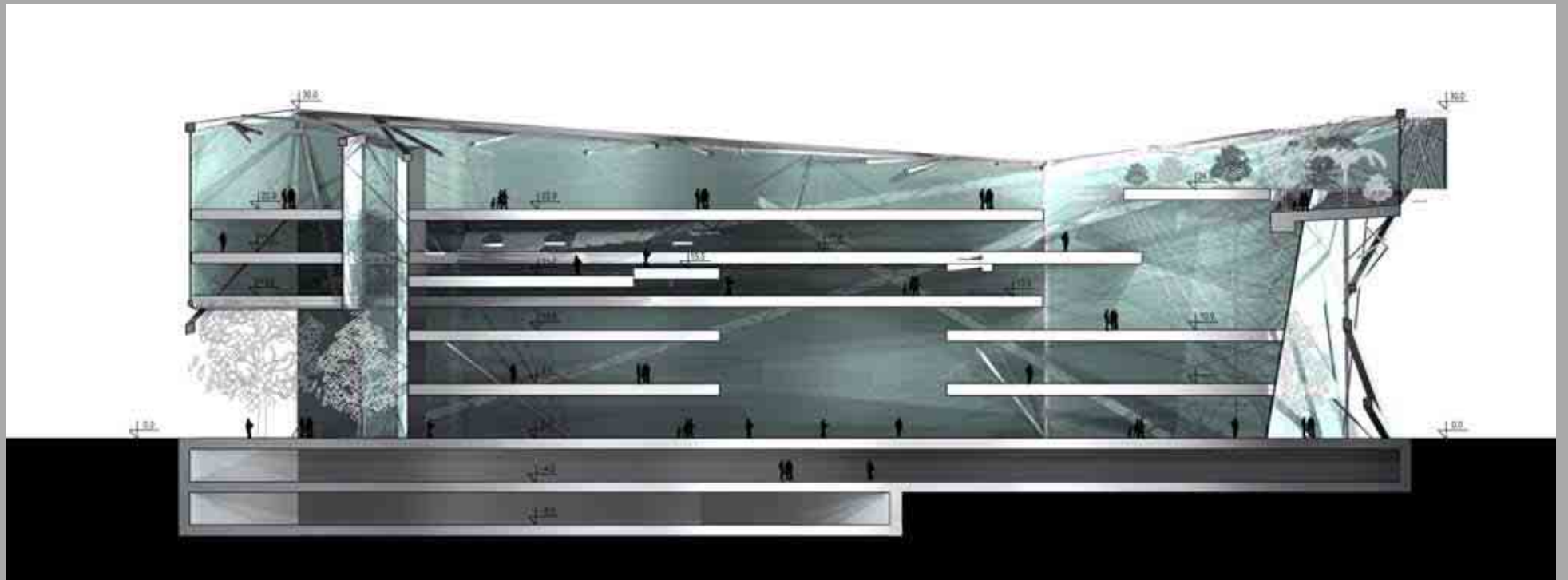


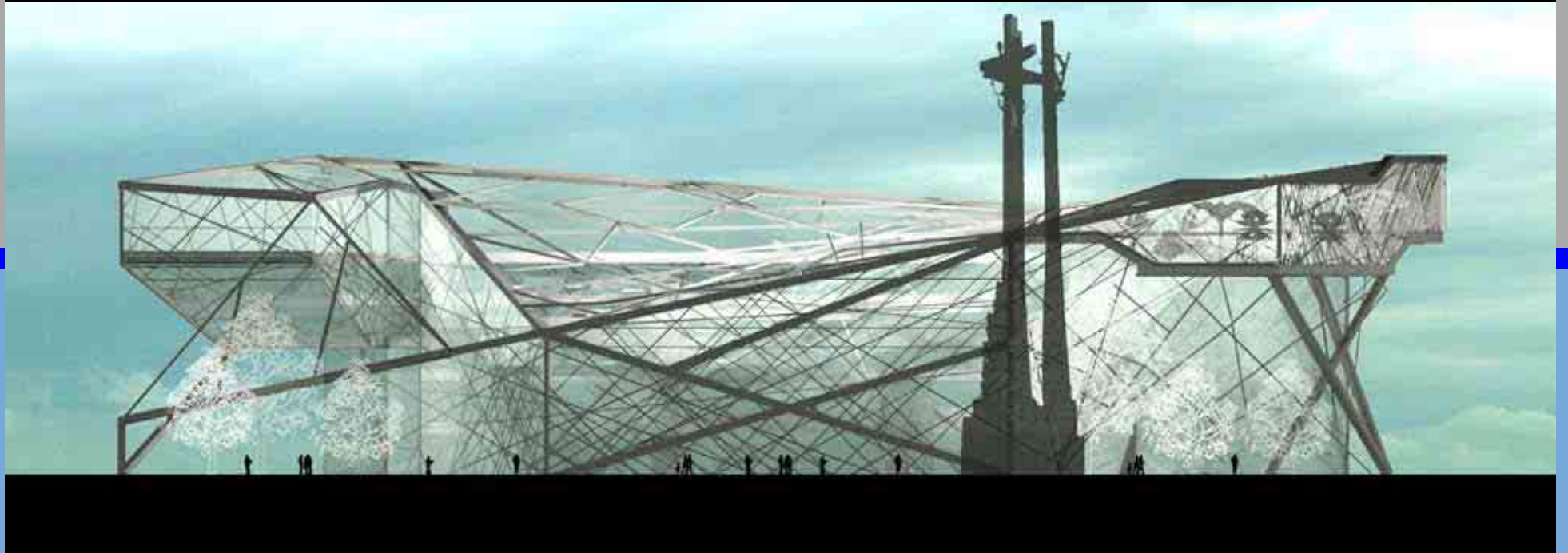








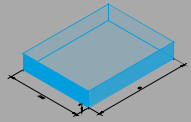






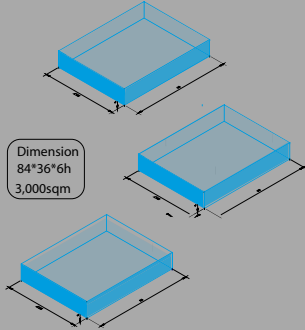
PROGRAM ANALYSYS

1. Entrance hall



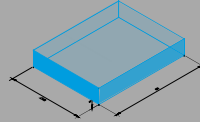
Dimension
27*36*6h
1,000sqm

2. Permanent exhibition for Solidaruty



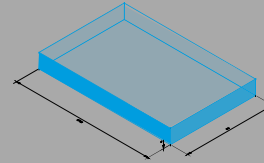
Dimension
84*36*6h
3,000sqm

3. Temporary exhibition halls



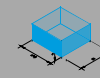
Dimension
27*36*6h
1,000sqm

4. Multi purpose hall which can be devided into 2



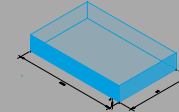
Dimension
54*36*6h
2,000sqm

5. Jhon Paul2 hall (contemplation hall)



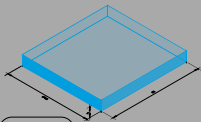
Dimension
12*12*6h
150sqm

6. Winter garden



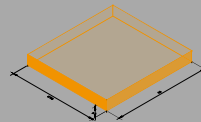
Dimension
24*36*6h
900sqm

7. Restaurant and cafe



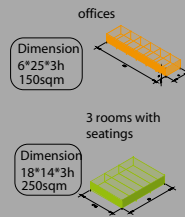
Dimension
33*36*4h
1,200sqm

8. Technical backup



Dimension
27*36*4h
1,000sqm

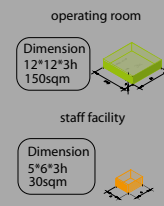
91. Centre of research and academic studies



Dimension
6*25*3h
150sqm

Dimension
18*14*3h
250sqm

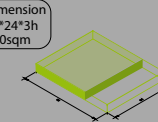
92. Centre of education and trainig



Dimension
12*12*3h
150sqm

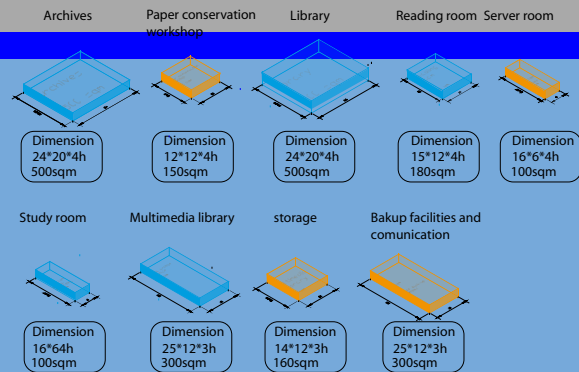
Dimension
5*6*3h
30sqm

10. Creative workshop for young people



Dimension
30*24*3h
720sqm

11. Library



Dimension
24*20*4h
500sqm

Dimension
12*12*4h
150sqm

Dimension
24*20*4h
500sqm

Dimension
15*12*4h
180sqm

Dimension
16*6*4h
100sqm

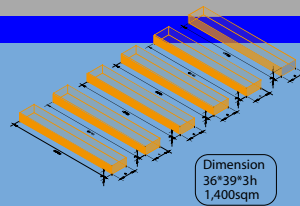
Dimension
16*6*4h
100sqm

Dimension
25*12*3h
300sqm

Dimension
14*12*3h
160sqm

Dimension
25*12*3h
300sqm

12. Other institution offices



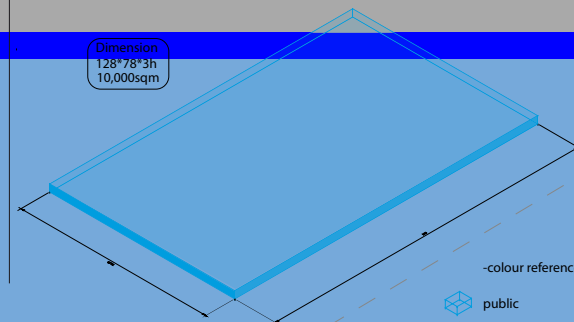
Dimension
36*39*3h
1,400sqm

13. Stuff bakup facilities



Dimension
24*20*3h
500sqm

14. Car park

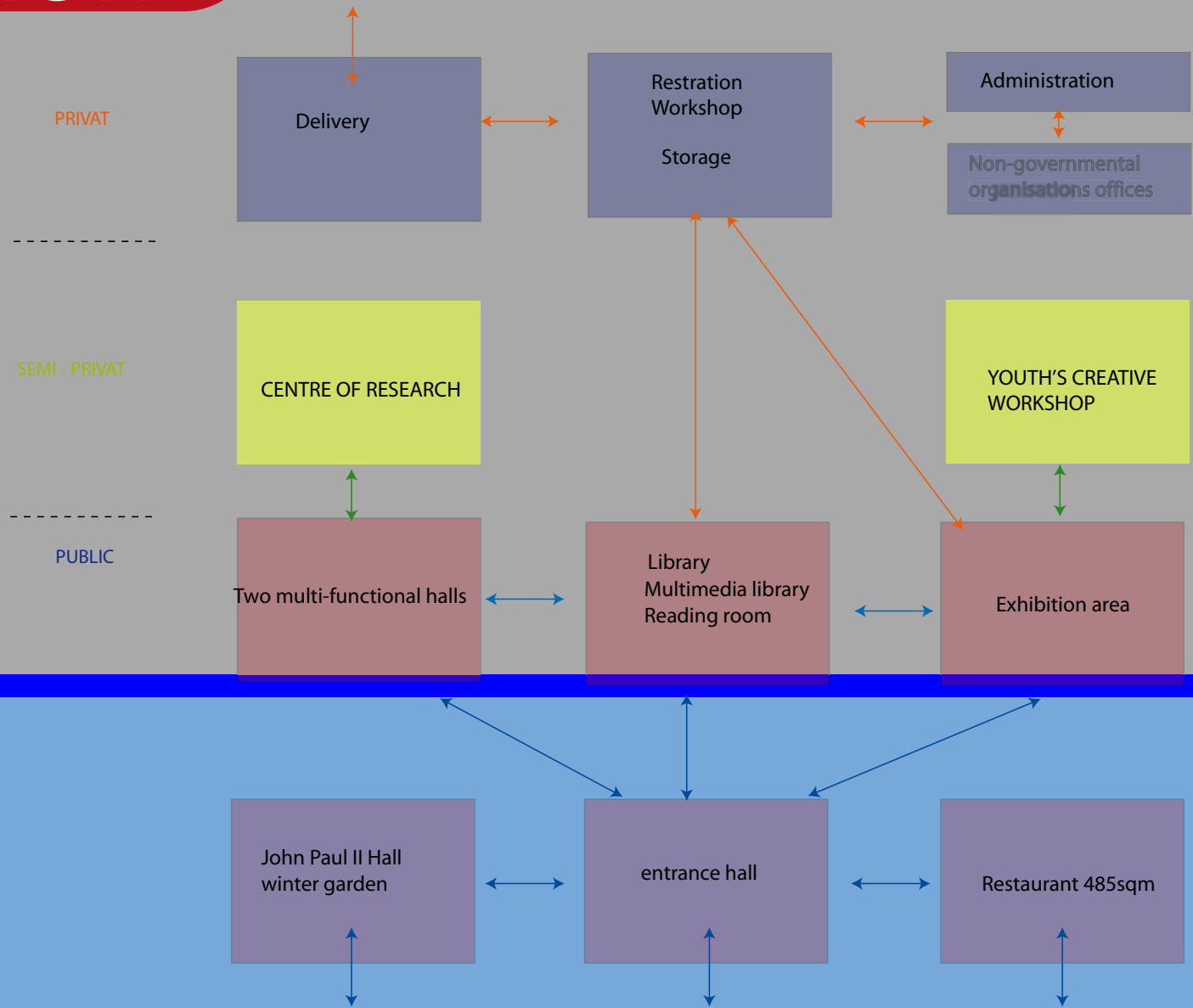


Dimension
128*78*3h
10,000sqm

-colour reference-

-  public
-  semi-public
-  private

Function

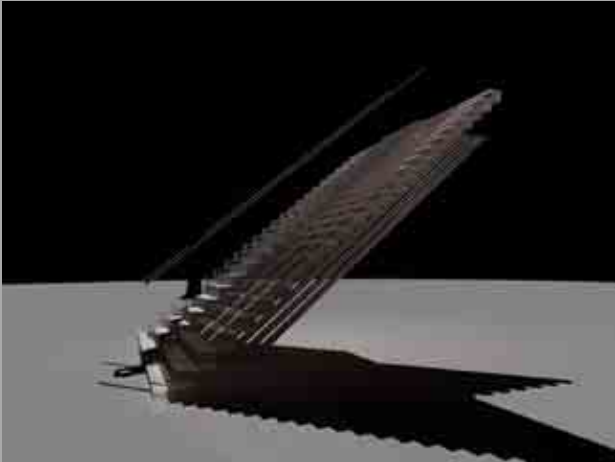


Stairs structure integration study

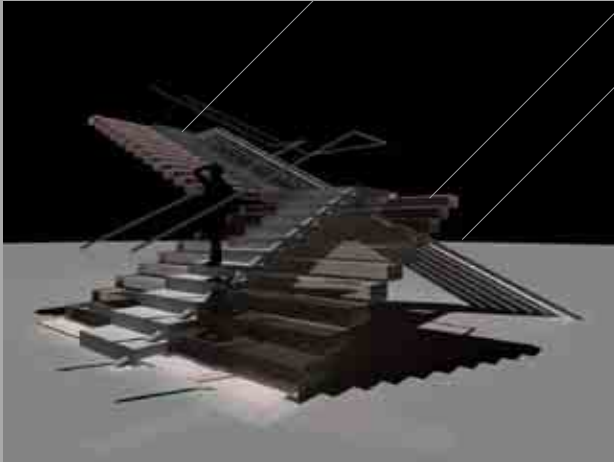
stairs

possible beam (horizontal) structure

possible colum (vertical) structure



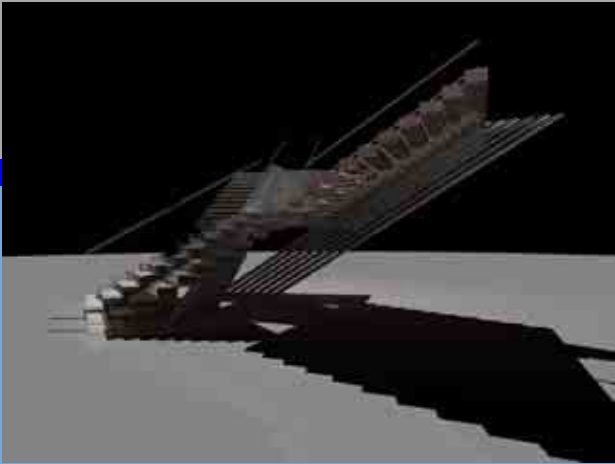
1. streight stairs



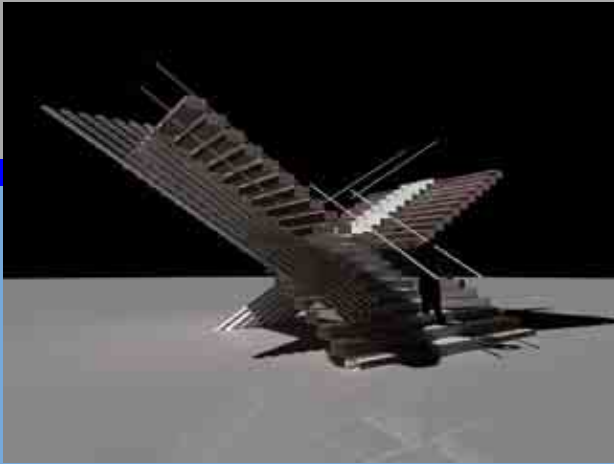
2. L shaped stairs



3. hollow shaped stairs for double floors



4. Y shaped stairs



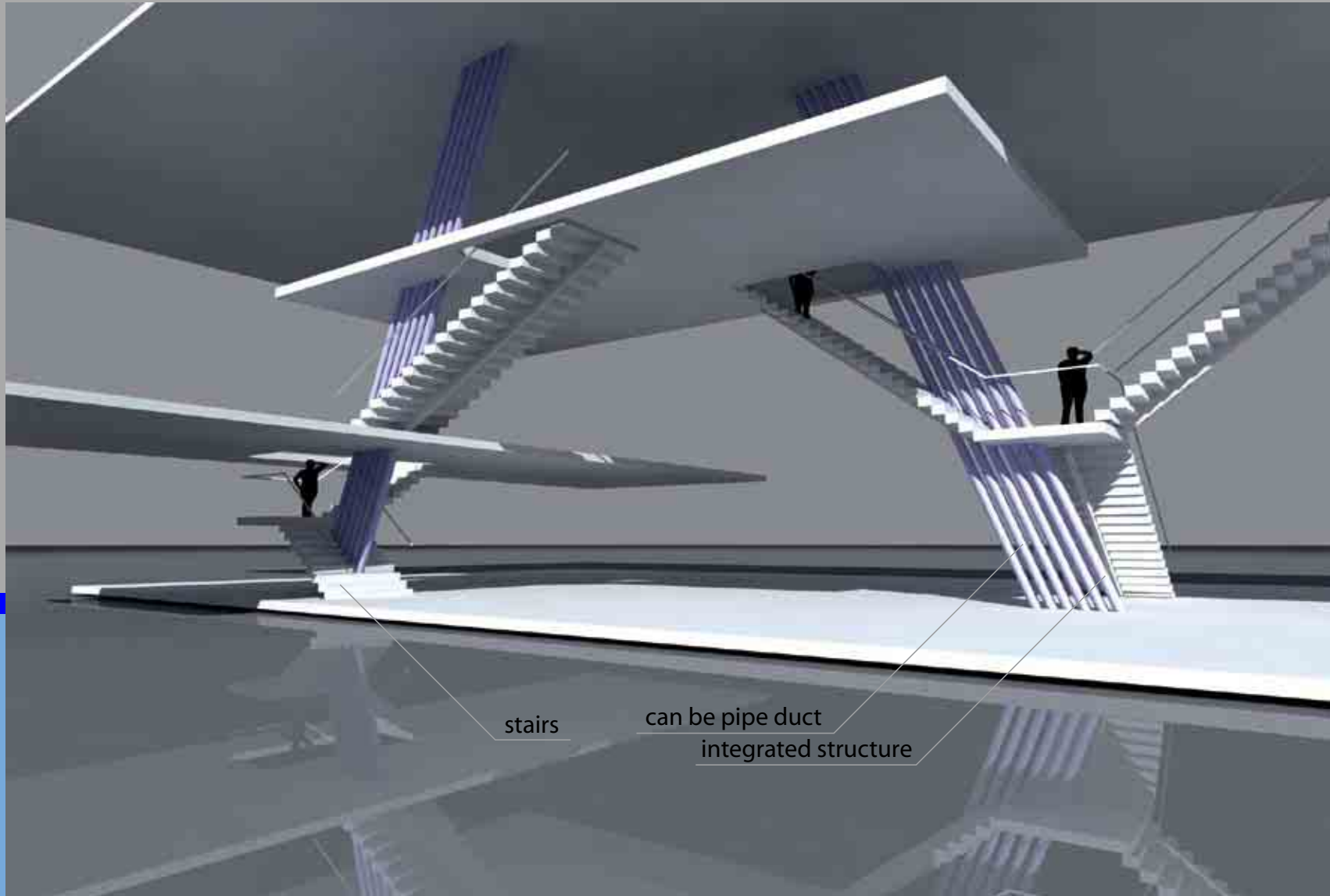
5. T shaped stairs



6. spiral stairs

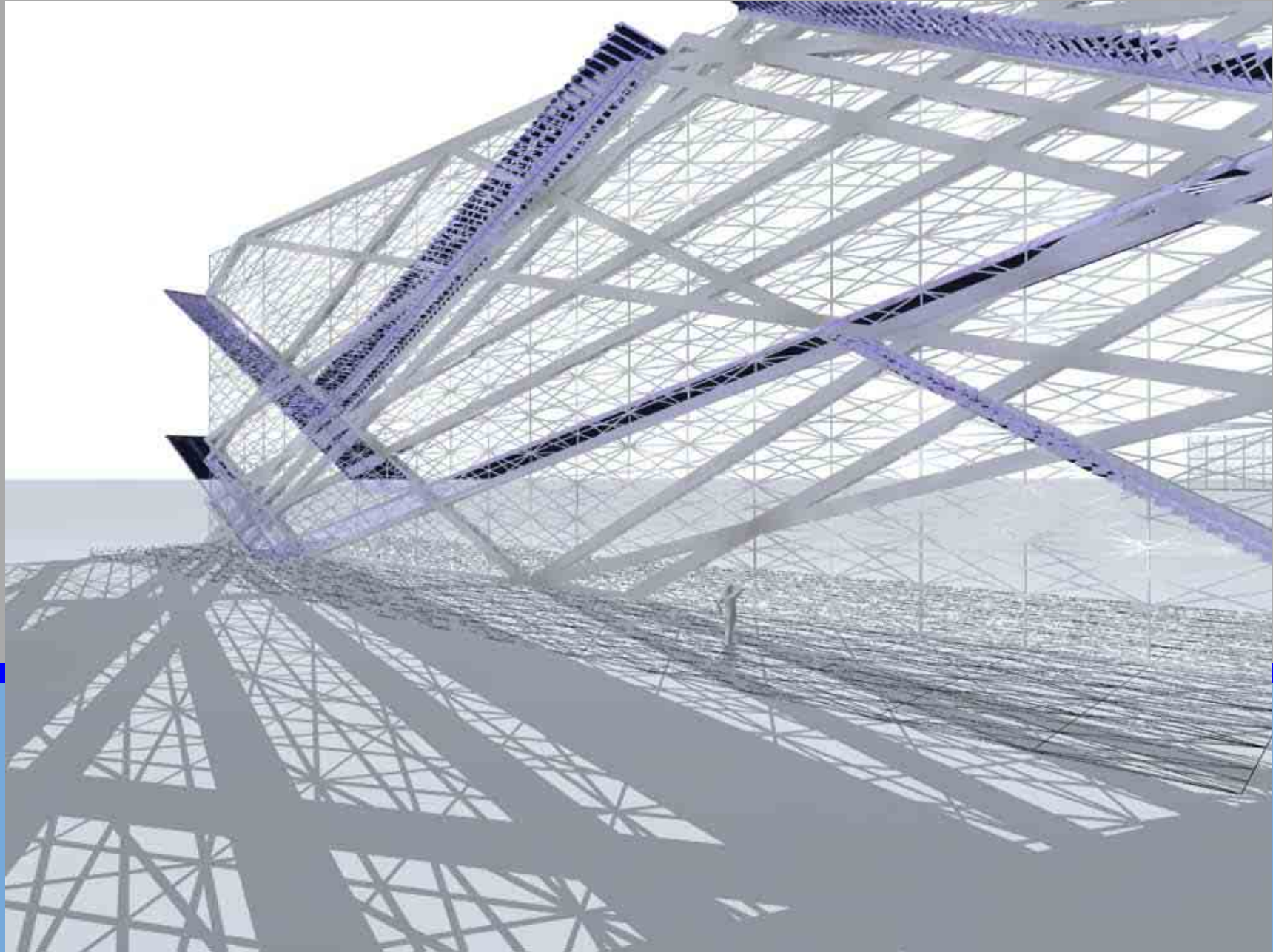
Stairs structure integration study

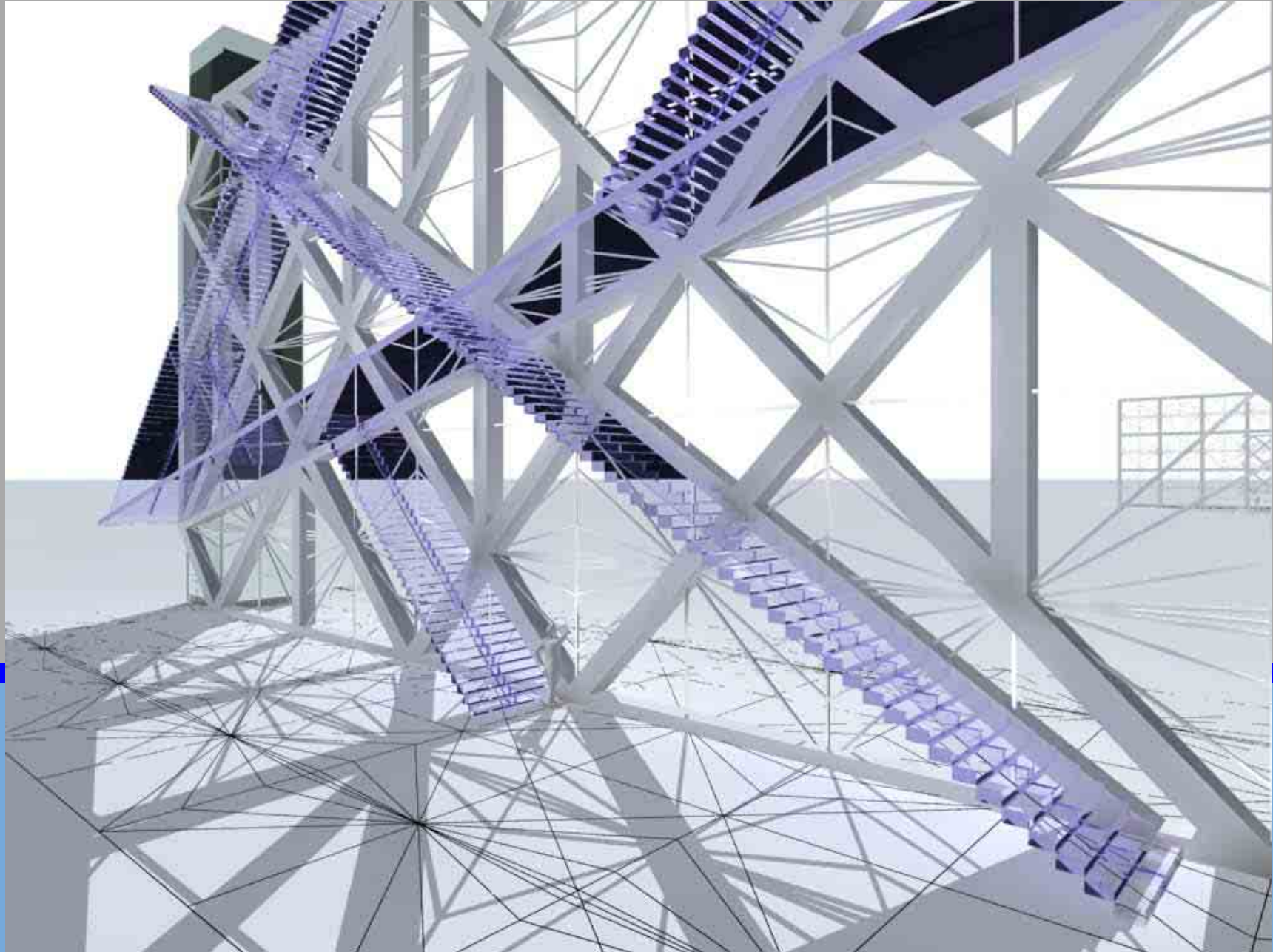
11.10.2007

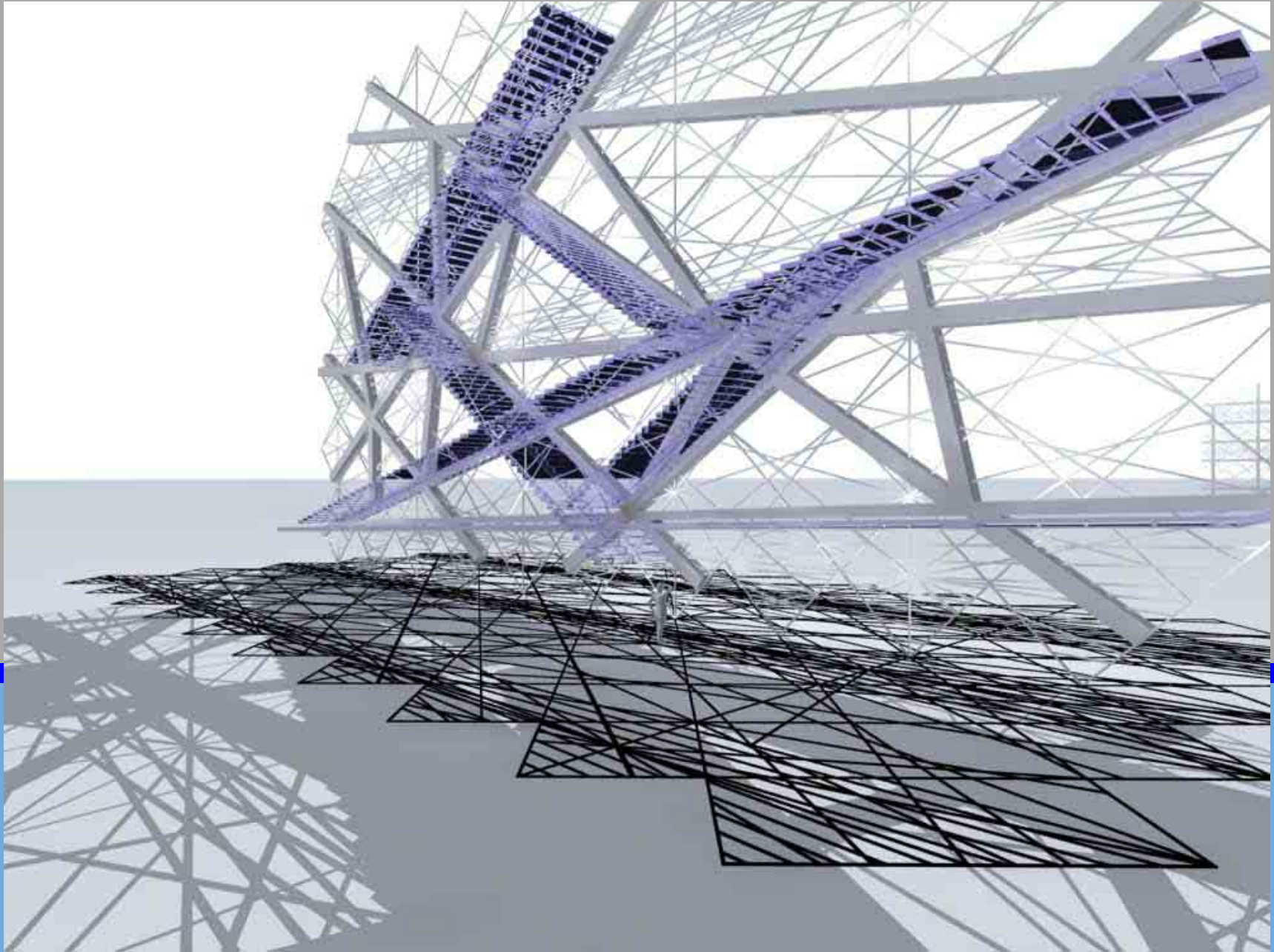


stairs

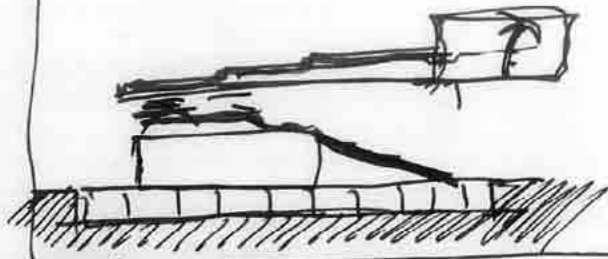
can be pipe duct
integrated structure



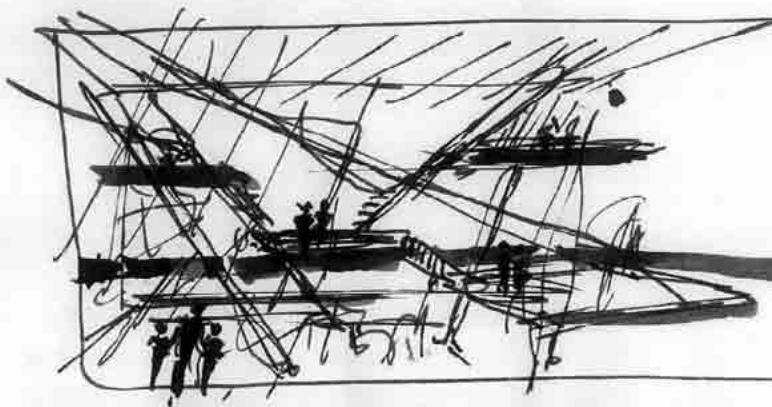




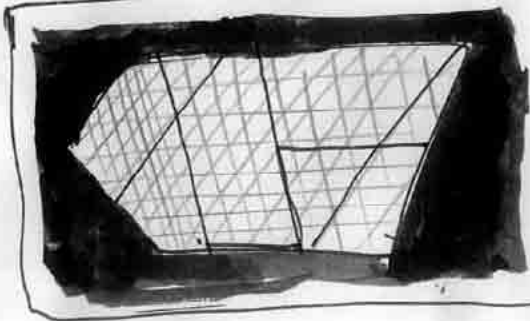
task



the layout of function from the public spaces in the ground floor towards the stairs leading in the view garden.



the transparent structure which through stairs and views opens the building up and create a functional and visual flow.

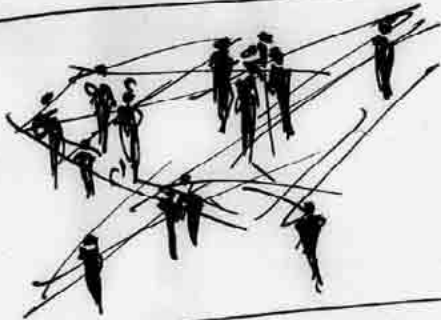


the compositional lines given by the borders of the site and this is giving a sense of angles and rhythms.

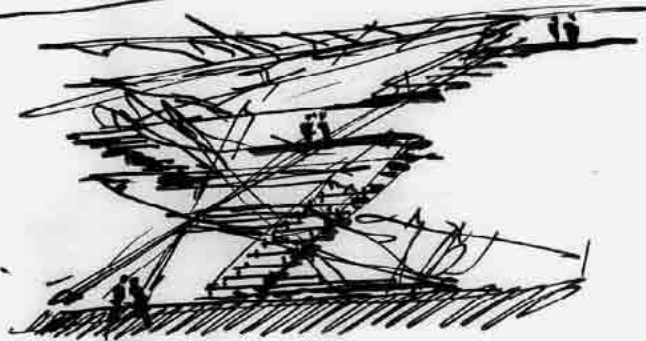
Text



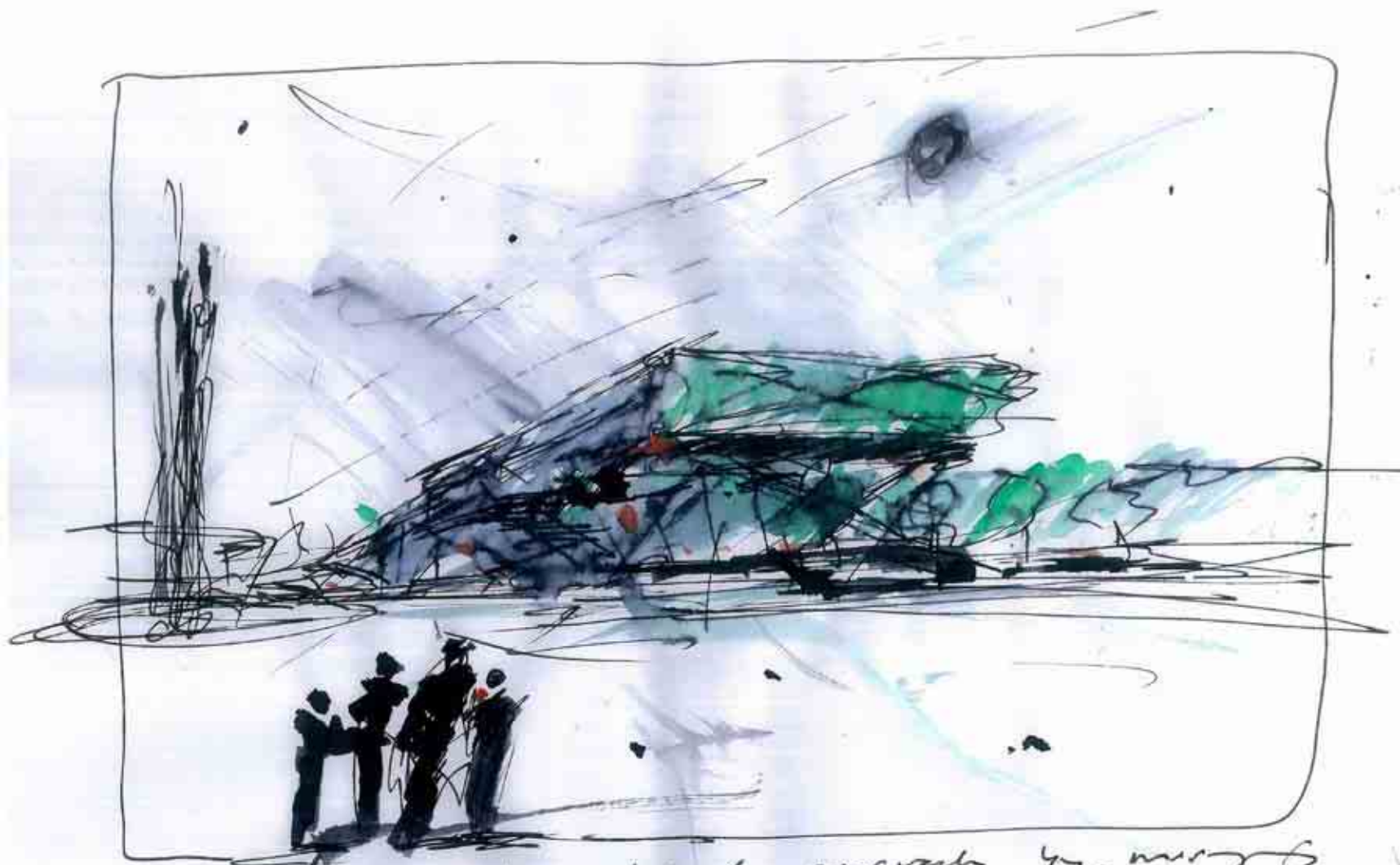
the speaking of ideas like
~~trans~~ ~~network~~ lines in
a network.



the different concentration
of energy in the
network, like dense
and the less dense area.



the system of
movement and
construction which
creates the vision
and structure of
the growing network



Sketch illustrates the network structure by merging
the construction with each point - into a flow
of movement / stairs up through the center.

text



The movable
flight stairs / a
possible dynamic and
flexible unit.



the it - stairs
which



the stairs unit
curved spaces and
the stringers.

the stairs as a path
of knowledge
the movement up through the



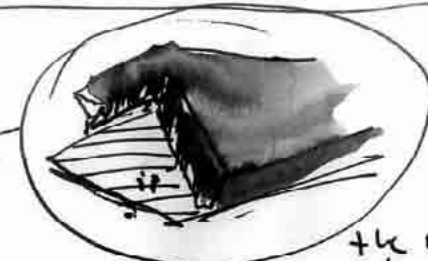
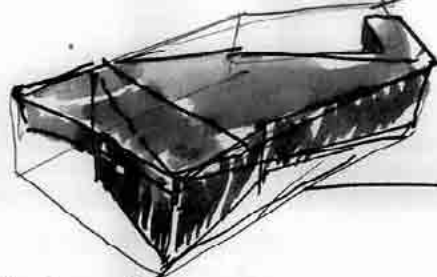
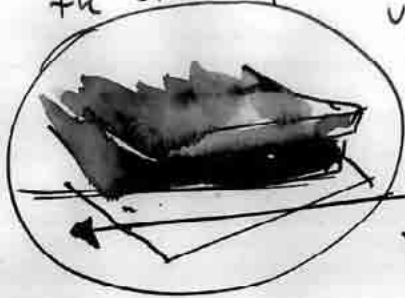
the reflecting
space and
the highest point

the exhibition
the basis of
history.

the cultural activities
in the ground floor
which can open out
towards the streets.

text

the view from the north of Park
under the centre
unto the subdivided square

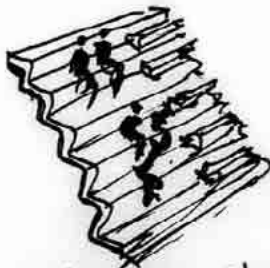


the new
urban space
in connection

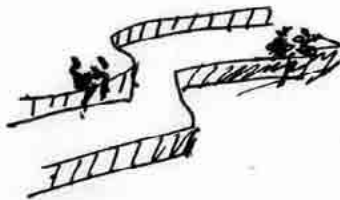
the urban cutting of
the volume into a triangle
shape urban volume

The neighbouring building
is reflecting the shapes of the corner

Different kind of stairs which can be used
to create flows and function differences up
through the building.



The Auditorium stairs
the listening situation



the nice fields
with the balcony
creates possible
sitting area



The furniture on balcony
which creates sitting place
on the flight of stairs.

text



The movable
flexible stairs / a
possible dynamic and
flexible unit.



the it - stairs
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the stairs with
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the stairs as a path
of knowledge and
the movement up through the



the reflecting
space and
the highest point

the exhibition
the basis of
history.

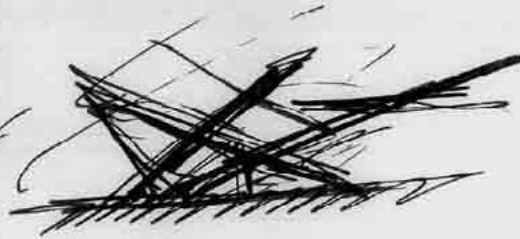
the cultural activities
in the ground floor
which can open out
toward the streets.

that

The triangle structure is created by following rules



The triangle is basically made by the angle of the stringer / the stringer and then by the secondary supporting system of the beam / 45° / 90°.



and this needs the horizontal.



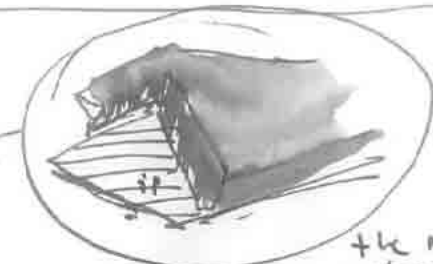
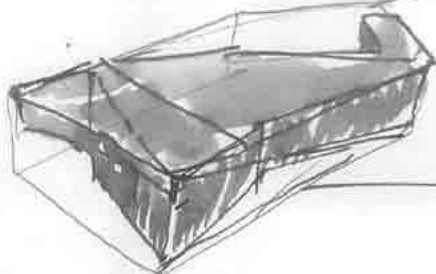
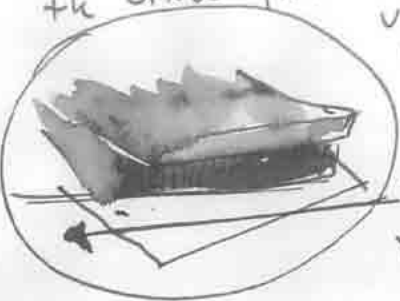
this angle system is used also in window or intake details.



the window frame and the stake and balcony

text

the view from the north of Park
under the centre
unto the suburban square



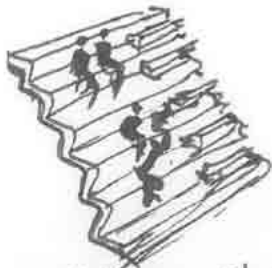
the new
urban space
in connection



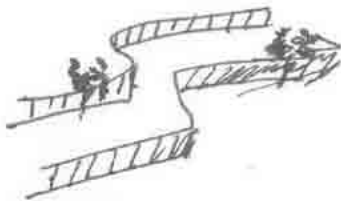
the urban cutting of
the volume into a triangle
shape urban volume

the neighbouring building
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different kind of stairs which can be used
to create flows and function differences up
through the building.



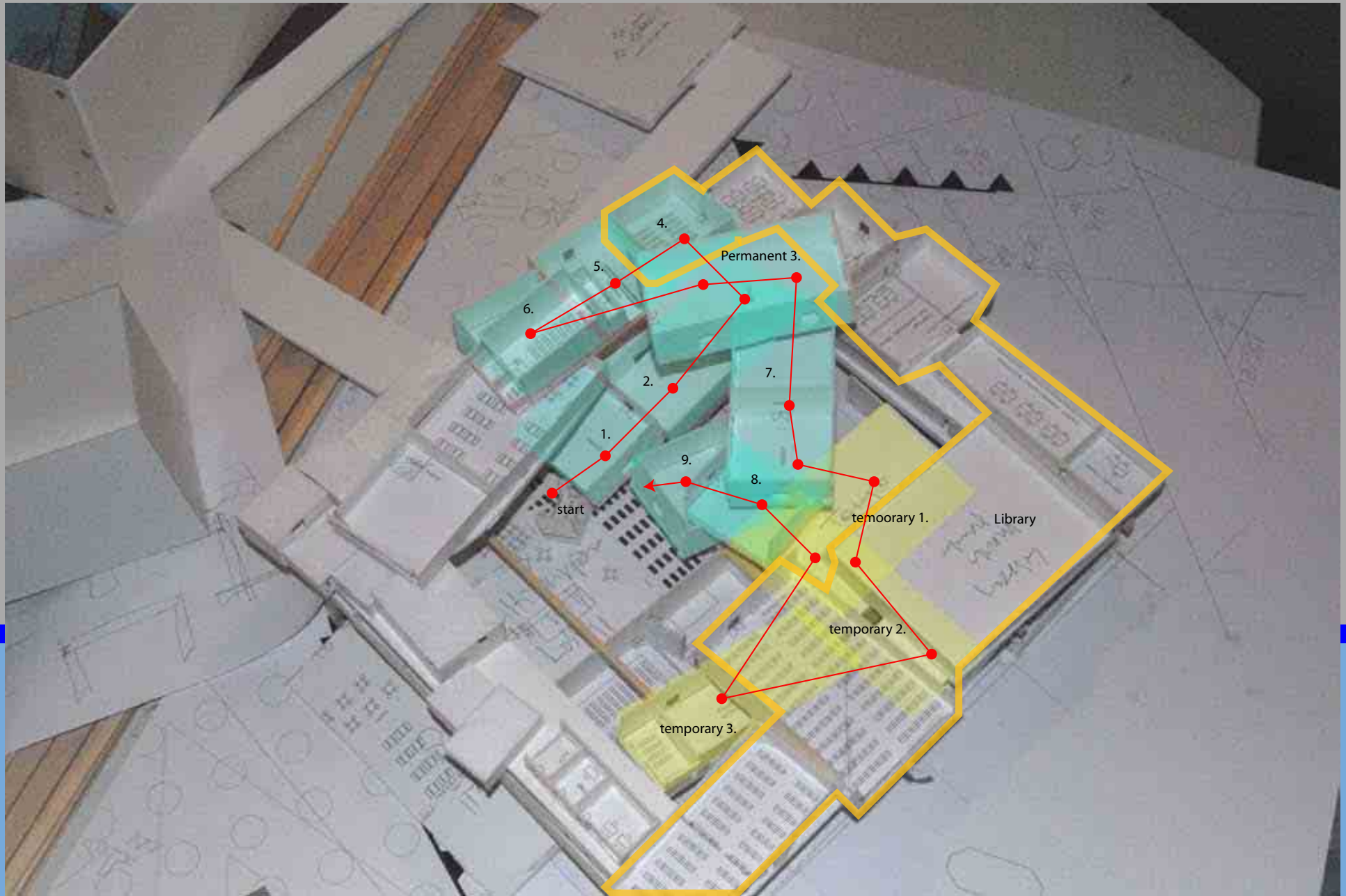
the Auditorium stairs
the listening situation



the nice balcony
with the tile balcony
creates possible
sitting area



the furniture - on balcony
which creates sitting place
on the flight of stairs.







Description of the project (English version)

Network

The European Solidarity Center Building in Gdańsk (ESC) is experienced as:

- A network that juxtaposes horizontal, slanting, and vertical lines. This creates a network visualisation. The network is chosen as the metaphor for dialogue and spreading of new ideas.
- The network that grows as a landscape through the horizontal and slanting lines. Visually they end at the top in the winter garden and John Paul II's hall that are directed towards the Road to Freedom (Droga do Wolności). The network formed by angles creates an icon of movement from ground level up towards the heaven of reflection and ideas.
- The network arising through the juxtaposition of the crossing lines. The architecture is hereby experienced as a dialog between the different angles. The idea is inspired by the Solidarity movement and the fight for freedom and present dialogue as a contrast to the bloody revolution. The angles of the network illustrate a fusion of plurality of thoughts and tendencies that connect in the idea of freedom.
- An open space of the network, where the stairs tie the floors together. The stairs are the uniting motive up through the floors and create a flow from the story telling of the exhibition space and the knowledge search of the library to the winter garden and the John Paul II's hall as a reflection space.

It is a network created in dialogue between construction and function with a flow of stairs as a spinal cord of movement through the building. The architecture becomes an open and transparent structure where both the construction element and the internal relations of the functions are made into the main visual motive. This is seen in opposition to the idea of the totalitarian buildings that are formal and closed, and where uncertainty and the untransparent are used for governing population. The network idea of the project is to create a symbol of fight for freedom through knowledge and dialogue.

Main disposition of functions

The foyer, the multi-purpose hall, and the temporary galleries are placed at ground floor in a cross section of the building. It is planned as a multitude of

out-turned functions that can open up towards each other.

The exhibition is regarded as a transition of stories and as a place for collection of knowledge. The library and media-technology room (mediatech) are places for the research and transformation of knowledge.

The winter garden and the John Paul II's hall are places for reflection and thoughtfulness.

Together the construction and the function planes create a complex and open structure that is generated as a dialogue between the two main architectural themes.

Openness

The openness is architecturally divided into its visual and its functional aspect. The visual open network is illustrated by steel constructions, stairs, and the light facades. The functional openness concerns e.g. the possibilities for flexible interior design. The multi-purpose hall and the temporary galleries open up through a series of gates towards the foyer and the exterior of the building. A connecting experiential landscape is thereby created.

To underline the motive of openness and the plurality of accesses to the building, exterior entrances are established as direct stairways to the winter garden. The reason is to provide more accesses, but partly also for expanding the visual motive around access and movement through the structure of the building.

Constructive principle

The constructive principle consists of steel constructions that create specific structures for floors, stairs, facades, and roof. The constructions are flexible formed after the dimensional demands on each floor, the formats of the windows considers e.g. wind pressure and the different stairways.

The exterior shape of the building

The building shape compositionally arises from the interface of the surrounding streets and thereby from the urbane situation. The roof shape is angled with the highest point above the winter garden, and from that point the rest of the roof is placed like a landscape. The building will thereby be experienced,

not as a precise defined Euclidian volume, but like an open structure that grow and have eternity as its motive, where the dialogue continues.

The connections to the urban surroundings and design strategy

The aim with the building (ESC) is to give the optimal possibilities to take an active and integrated part in the identity and the cultural life of Gdańsk. The functional dispositions are therefore generated with a point of departure in the strategy of creating an out-turned, synergic building. In the urban connection the shipyard area contains not only the history of the surrounding buildings with its historical specialized functions that have marked and formed the city. It also contains a potential for a strong identity mark in relation to the history of the fight for freedom that connects to the area. The new center will compositionally interact with The Monument to the Fallen Shipyard Workers (Pomnik Poległych Stoczniowców), The Memorial Wall (Mur z tablicami inskrypcyjnymi), and the green features of The Road to Freedom (Droga do Wolności). This is done through the use of a series of design marks and echoes from the scale features and structures, e.g. the circles of The Solidarity Square (Plac Solidarności) that is integrated in the composition of the project. The network of the building and the green park motive provide the area with a special possibility to create connections.

The Road to Freedom is regarded as the structural spine through the area, which connects the harbor with the Solidarity Square. This is proposed as a green axis, which connects the area.

It is proposed that the Road to Freedom should consist of several new functions housed in a series of pavilions. Both the Monument, the circle formed Solidarity Square, and The Memorial Wall are proposed to be kept. They contain an authenticity and origin of the historic events and the memory of these. The theme about dialogue is here prolonged into a plurality of inputs and ideas of systems in order for the new city part to manifest itself in a nexus between factors of identity and the functions of the new buildings in relation to the city.

The building can be said physically and historically to with its context: The history about the shipyard and the materials that were used in the production is reconsidered in the new building. Wooded floors and stairs are seen in contrast to the steel construction.

Movement and orientation of the building

Through the connection of the green motive from The Road to Freedom (Droga do Wolności) an overall orientation of the building is created in relation to the building's height degree of dynamic movement. As a way of inviting in the surroundings, the green features are integrated as a movement into the building. Beginning at the foyer, a green line passes the library, goes up the stairs, and runs by the exhibition galleries with a final goal in the winter garden and the John Paul II's hall.

The motive of the stairs

The stairs are composed in order to create a flow of people that circulate in the building – with an overall direction from information, art, and history to reflection in the space of the winter garden. The whole motive of the stairs is a central element of the project. The stairs has a series of different thematic functions: Designed function as an auditorium, zones for residence and pauses on selected landings, and work places on other landings of the stairs. The space on the main stairway, the seat steps, and the playground give the stairs a sculptural expression, and for providing the possibility for a view through the building in a bee line there are established a straight connection to the winter garden and lifts and elevators run to all levels of the building.

Functions in more details

The strategy for the design, where single functions are corresponding to the demands of the program, is to establish a data sheet where both the given pre-conditions are described including additional specifying and different assumptions. A data collection is hereby created that are used as basis for outlining the specific function planes. The idea of the network that arises as a dialogue between function and construction gets its dynamic e.g. from the placement of single functions in the building. And again, the data sheet functions are used as a tool in the organizing and design process.

The functions create a series of plateaus through the building placed on balconies and stairs.

Besides placing the parking area in the basement there are service area and cloakroom.

The multi-purpose hall, the temporary gallery, and the street café in connection to the foyer are all placed at ground floor.

The permanent exhibition is placed on the 1st and 2nd floor. The library and the different research and IT facilities begin on the top of the multi-purpose hall on the 2nd floor. These knowledge functions are dragged up over the stairways to the roof of the exhibition spaces on the 3rd level. The functions such as research, IT, and library, are seen as one on-going movement, but each function has a naturally defined space. Partition walls, glass boxes, and mezzanines create the requested tranquility.

The offices connect to the library function. They both have access from the foyer and each floor, in order to create privacy on the one hand, but still to keep them fully integrated into the structure of the center. The up-going movement of the function ends in the winter garden and the cantilever construction. The meditation space in the John Paul II's hall and the café and restaurant overlooking the city are also placed here. This creates a movement from the ground towards the roof as a journey into the theme of the European Center for Solidarity.

As a specialized space the multi-purpose hall is both a "black box" and can be inviting as it opens up towards the streets and the lobby. The service functions are addressed to the hall by the flight elevator from the basement, and it is hereby connected to a service area through the elevator.

The exhibition is a flexible space with workshop area and freight elevators from the service area in the basement. The temporary exhibition area on the ground floor is an open structure with flexible partition walls and a large potential for technological IT solutions. The permanent exhibition is like a series of large balconies, which each create a theme or scenario and then links to the next plateau. This movement is used to create a flow in the experience. Besides the linear access, it is possible to experience the exhibition through the "hyperlink" or should rather be called a direct access to the scenario: The idea is that the first time visitor will experience exhibition as linear, where the guest familiar with the building can select sections of the exhibition or the specific themes that might be relevant.

In relation to the rhythm of the center, the opening hours could vary. There are given direct access to the winter garden and the panorama café and restaurant by exterior stairs or by elevator locked on this destination.

The ticketing, and thereby the security, has to be addressed by checkpoints on the main public functions. The foyer and the first stairs are open but there are checkpoints at the multipurpose hall and the exhibition.

There also has to be a strategy for the number of visitors on a design day and for the expectations for the visitation on a peak day could be. A method could

be a badge that gives access to all parts of the center and should be controlled on selected checkpoints. Hereby the flow and experience of being in an open and transparent network is not disturbed.

Materials

The idea about the network is also carried out in the use of materials. Here the main material is steel, which defines the construction. All floors, steps and stairs are covered by oak. Both the steel and the oak tree pay homage to the old shipyard industry on the site.

The partition walls are either covered by beech wood with translucent honeycomb panels that create a soft translucent ambience. The John Paul II's hall is made like a translucent box with the honeycomb panels, the skylight, and white oak floor. The ceilings are steel panels. All railings are made in hand made glass. The façade and roof are, because of the visual open structure, very important, and here the network of angles are absorbed in a series of triangular shapes, which shift between glass, steel, and closed sections covered with beech wood. The main experience of the space is the network of light, steel structure, and the stairs all kept in few materials.

The inventory is made in a more individual design and can be visual hotspots both by color and shape. E.g. the kids' area with a landscape of curved inventory. The same goes for the dark zones of the exhibition. Again it is the dialogue between different systems: from the construction / function continuum onto the dialogue between materials and inventory.

[Text to rendering #1:]

The new Center of Solidarity (Europejskiego Centrum Solidarno ci) seen from The Road to Freedom (Droga do Wolno ci). The perspective here opens towards the Square of Solidarity (Plac Solidarno ci), The Memorial Wall (Mur z tablicami inskrypcyjnymi), and The Monument to the Fallen Shipyard Workers (Pomnik Poległych Stoczniowców). The Road to Freedom's (Droga do Wolno ci) green structure has its reflection in the winter garden of the building that floats above street level. The architecture of the building is generated through the big stairways and the crossing steel constructions.

[Text to rendering #2:]

The flow through the building is created by big stairways, where each floor has

its own functional theme: The functions of the auditoria towards the foyer, the IT-work spaces, and the residence and the whereabouts on the stairs.

[Text to drawings]

- Through dialogue is a design strategy for the architecture of the building created.
- Besides the height degree of open activities, the building has the flexibility to host more closed environment and private activities. The flexibility will preserve the openness of the main idea with the possibility to open rooms and facades for allowing open activities.
- Multipurpose that opens towards the Solidarity Square (Plac Solidarno ci). New performance area.
- The surrounding circle structure of the monument (Pomnik Poległych Stoczniovców) as waves.
- The Memorial Wall (Mur z tablicami inskrypcyjnymi) as borderline. The new center (ESC) as network. The connecting green motive.

Sieć

Nowe Europejskie Centrum Solidarności (ESC) będzie się odbierało jako:

- Sieć. Połączenie poziomych i pionowych linii tworzy wizualizację sieci. Motyw ten został wybrany jako metafora dialogu i rozpowszechniania nowych idei.
- Sieć rozrasta się. Poprzez ukośne linie tworzy krajobraz wizualnie zwieńczony u góry ogrodem zimowym i zwróconą ku Drodze do Wolności salą Jana Pawła II. Kątowe formy sieci tworzą symboliczny obraz podnoszenia się z ziemskiego poziomu ku wzniosłym ideom.
- Sieć powstaje przez połączenie poziomych i ukośnych linii. Tworzy to architektoniczny dialog między poszczególnymi kątami. Inspiracją dla idei jest ruch Solidarności, walka o wolność poprzez dialog i porozumienie, w przeciwieństwie do krwawej rewolucji. Kąty sieci symbolizują również połączenie wielu kierunków myślenia.
- W otwartej przestrzeni sieci piętra połączone są schodami. Schody stają się tu motywem spajającym, tworzą płynne przejście od historii opowiadanych przez sale wystawowe, poprzez wiedzę wyszukiwaną i opracowywaną w bibliotece, aż do ogrodu zimowego i sali zadumy Jana Pawła II.

Mowa tu o sieci stworzonej w dialogu między formą a funkcją, sieci spojonej kaskadą schodów niczym ruchomym kręgosłupem biegnącym przez cały budynek. Struktura architektoniczna obiektu jest otwarta i przejrzysta; żywioł samej konstrukcji, jak i wzajemne relacje funkcji stają się w niej głównym motywem wizualnym. Jest to przeciwieństwo budownictwa totalitarnego, formalnego i zamkniętego, w którym niepewność i nieprzewidywalność są środkami sprawowania rządów nad ludźmi. Dlatego przewodnią ideą projektu jest właśnie sieć, motyw połączeń jako symbol walki o wolność rozumianą jako wiedza i dialog.

Korelacja między siecią a motywami niosącymi idee

W przekroju budynku znajduje się foyer, przestrzeń wielofunkcyjna i wystawy czasowe na parterze. Są to przestrzenie zwrócone do zewnątrz, pełnią funkcje otwierające. Wystawa to przekazywanie historii, miejsce gromadzenia wiedzy.

Zarówno biblioteka, jak i biblioteka medialna to miejsca, w których pracuje się nad wiedzą zgromadzoną, i poszukuje wiedzy nowej. Ogród zimowy i sala Jana Pawła II to przestrzeń refleksji, miejsce na zadumę. Konstrukcja i powierzchnie funkcyjne tworzą razem skomplikowaną, lecz otwartą strukturę prowadzącą dialog między dwoma przewodnimi motywami projektu.

Zewnętrzna forma budynku

Forma konstrukcji kompozycyjnie wyrasta z ograniczenia przestrzeni ulicami i z sytuacji urbanistycznej miejsca. Wyróżnia się tu forma dachu z punktem szczytowym w postaci ogrodu zimowego. Widoczna z niego pozostała część dachu przesuwana się i wtapia w krajobraz. Dzięki takiej formie budynku nie odbiera się jak bryły sztywno zdefiniowanej według zasad geometrii euklidesowej, lecz jako strukturę otwartą, rosnącą, przywodzącą na myśl motyw nieskończoności, w której kontynuowany jest dialog.

Otwartość

Z architektonicznego punktu widzenia otwartość rozpatrywać można w kategoriach wizualnych i funkcjonalnych. Wizualnie otwartą sieć ilustrują konstrukcje stalowe, schody i lekkie fasady. Otwartość funkcjonalna polega m.in. na możliwości swobodnego zagospodarowania przestrzeni. Hale wielofunkcyjne i przestrzeń wystawienniczą można otworzyć za pomocą szeregu portali ku foyer, a także skierować na zewnątrz, oferując w ten sposób spójny krajobraz. Obok licznych dróg wejścia do kompleksu wrażenie otwartości podkreślają również zewnętrzne schody prowadzące do ogrodu zimowego. Nie tylko zwiększają one swobodę dostępu do budynku, ale również tworzą wokół wejścia pewien wizualny motyw, wrażenie ruchu ożywiającego strukturę całości. Podstawą projektu są stalowe konstrukcje tworzące określone struktury wszystkich pięter, schodów, fasad oraz dachu. Konstrukcje zaprojektowane są z uwzględnieniem potrzeb wymiarowych każdego piętra, formatu okien (ze względu na m.in. siłę naporu wiatru) oraz przebiegu poszczególnych schodów.

Współgranie z terenem; strategia projektowania

Europejskie Centrum Solidarności będzie integralną częścią kulturalnego życia i tożsamości Gdańska. Z tego powodu funkcjonalna organizacja Centrum oparta

jest o strategię kreowania zwróconej ku zewnątrz synergii.

W spojrzeniu urbanistycznym teren stoczni ma znaczenie nie tylko związane historycznie z funkcją zakładu, która kształtowała miasto i zostawiła w nim swoje znaki. Teren ten jest również olbrzymią częścią tożsamości miasta i symbolem jego tradycji walki o wolność. Nowe Centrum (ESC) będzie więc kompozycyjnie współgrało z Pomnikiem Poległych Stoczniovców, murem z tablicami inskrypcyjnymi i zieloną promenadą Drogi do Wolności. Szereg oddźwięków budziły będą takie znaki, jak okrąg Placu Solidarności z Pomnikiem Poległych Stoczniovców i murem z tablicami.

Sieć Centrum wraz z motywem zielonego parku nadają terenowi szczególny charakter. Stąd dalej rozwija się temat dialogu między licznymi opiniami i systemami: oto nowa część miasta powstaje w przestrzeni między czynnikami nadającymi miastu tożsamość a funkcjami i formą nowego budownictwa.

Po przejściu od ogółu do szczegółu widać, że budynek również w detalach wpasowuje się w fizyczny i historyczny kontekst miejsca. Zarówno historia stoczni, jak i materiały w niej używane zyskują odzwierciedlenie w strukturze nowego obiektu: drewniana podłoga i schody z drewnianymi podestami wydają się być opozycją dla stalowych konstrukcji.

Poruszanie się i orientacja w budynku

Ogólna orientacja i sposób poruszania się w budynku oparte są o motyw zieleni Drogi do Wolności. Świat zewnętrzny jest zapraszany, wciągany do wewnątrz: zieleń wkracza do foyer, mija bibliotekę i biegnie w górę schodami, wzdłuż hal wystawowych aż do ogrodu zimowego i sali Jana Pawła II.

Motyw schodów

Schody są tak skomponowane, że powstaje na nich fala ludzka przepływająca przez budynek – mając źródło wśród zasobów informacji, sztuki i historii kieruje się ku refleksji i zadumie w przestrzeni ogrodu zimowego. Motyw schodów jest centralnym elementem mającym szereg różnych tematycznych funkcji. Zaprojektowane są jako audytorium, są na nich wybrane miejsca, w których można zatrzymać się i przebywać, a na niektórych pomostach znajdują się miejsca do pracy. Przestrzeń pod trasą schodów, miejsca, w których można usiąść oraz teren

zabawy nadają ciągowi charakter rzeźby. Istniejące potrzeby ciągów komunikacyjnych w prostej linii zaspokojone są bezpośrednimi połączeniami np. do ogrodu zimowego oraz windami na wszystkie poziomy budynku.

Opis grafiki #1

Nowe Europejskie Centrum Solidarności od strony Drogi do Wolności. Otwiera się tu perspektywa na Plac Solidarności, mur z tablicami inskrypcyjnymi oraz Pomnik Poległych Stoczniovców. Zielona struktura Drogi do Wolności ma swoje odzwierciedlenie w zimowym ogrodzie budynku, który unosi się nad poziomem ulicy. Charakter architektoniczny budynku powstaje dzięki licznym schodom i krzyżującym się konstrukcjom stalowym.

Opis grafiki #2

Przeptyw przez budynek powstaje dzięki licznym schodom, z których wszystkie mają swój funkcjonalny temat. Funkcje audytorium z otwarciem na foyer, stanowiska komputerowe oraz obszary, w których można zatrzymać się i usiąść.