

File Name: 1165.pdf

UNESCO Region: EUROPE AND NORTH AMERICA

SITE NAME: Centennial Hall in Wrocław

DATE OF INSCRIPTION: 17 July 2006

STATE PARTY: POLAND

CRITERIA: C (i)(ii)(iv)

DECISION OF THE WORLD HERITAGE COMMITTEE:

Excerpt from the Decisions of the 29th Session of the World Heritage Committee

Criterion (i): The Centennial Hall of Wrocław is a creative and innovative example in the development of construction technology in large reinforced concrete structures. The Centennial Hall occupies a key position in the evolution of methods of reinforcement in architecture, and one of the climax points in the history of the use of metal in structural consolidation.

Criterion (ii): The Centennial Hall is a pioneering work of modern engineering and architecture, which exhibits an important interchange of influences in the early 20th century, becoming a key reference in the later development of reinforced concrete structures.

Criterion (iv): As part of the exhibition grounds of Wrocław, the Centennial Hall is an outstanding example of modern recreational architecture that served a variety of purposes, ranging from conferences and exhibitions to concerts, theatre and opera.

BRIEF DESCRIPTIONS

The Centennial Hall (Jahrhunderthalle in German and Hala Ludowa in Polish), a landmark in the history of reinforced concrete architecture, was erected in 1911-1913 by Max Berg, at the time municipal architect in Breslau, as the Polish city of Wrocław was called at the time, when it was part of Germany. The Centennial Hall, a multi-purpose recreational building, is a centrally-planned structure situated on the Exhibition Grounds. The structure of the Centennial Hall is a symmetrical quatrefoil form with a vast circular central space (65m diameter, 42m high) that can seat some 6,000 persons. The 23m-high dome is topped with a lantern in steel and glass. The windows are made of exotic hardwood and, in order to improve the acoustics, the walls are covered with an insulating layer of concrete mixed with wood or cork. The elevations have no decoration or ornament, but the exposed concrete texture is marked with the imprints of the wooden formwork. On the west side of the Centennial Hall is a monumental square modelled like an ancient forum. On its north side is the Four-Dome Pavilion designed by architect Hans Poelzig in 1912 to house an historical exhibition. In the northern section of the Exhibition Grounds, Poelzig designed a concrete pergola surrounding an artificial pond. Adjacent to the entrance is the office building of the company administrating the Exhibition Grounds (Breslauer Messe A.G.), built in 1937 to the design by Richard Konwiarz. A monumental gateway leading to the forum, is in the form of a colonnade with reinforced concrete columns, designed by Max Berg in 1924. The Centennial Hall is a pioneering work of modern engineering and architecture, which exhibits an important interchange of influences in the early 20th century, becoming a key reference in the later development of reinforced concrete structures.

La Halle du centenaire (Jahrhunderthalle en allemand et Hala Ludowa en polonais), un jalon de l'histoire de l'architecture en béton armé, a été construite entre 1911 et 1913 par Max Berg, alors architecte municipal de Breslau (l'ancien nom de Wrocław). La Halle du centenaire, une salle d'exposition polyvalente, est un bâtiment à plan central au cœur du Parc des Expositions. La Halle du centenaire forme un quadrilobe symétrique, avec un vaste espace circulaire au centre (65 m de diamètre, 42 m de haut) qui peut accueillir 6 000 sièges. Le dôme nervuré de 23 m est coiffé d'une lanterne d'acier et de verre. Les fenêtres sont faites d'un bois dur exotique et, afin d'améliorer l'acoustique, les murs sont couverts d'une couche isolante de béton mélangé à du bois ou à du liège. Les élévations n'ont ni décoration ni ornement, mais la texture en béton apparent est marquée des empreintes du coffrage en bois. Du côté ouest de la Halle du centenaire se trouve une place monumentale conçue sur le modèle d'un forum antique. Du côté nord, on trouve le Pavillon à quatre dômes, dessiné par l'architecte Hans Poelzig en 1912 pour héberger une exposition historique. Dans la section nord du Parc des expositions, Poelzig a conçu une pergola en béton qui entoure un étang artificiel. A côté de l'entrée se trouve les bâtiments de la société qui administre le Parc des Expositions (Breslauer Messe AG), édifiés en 1937 d'après les plans de Richard Konwiarz. Un porte monumentale conduisant au forum et se présentant comme une colonnade, avec des colonnes en béton armé, fut conçue par Max Berg en 1924. La Halle du centenaire est un exemple précurseur du début de l'architecture et de l'ingénierie moderne ; elle illustre un important échange d'influences au début du XX e siècle et elle est devenue une référence majeur dans l'évolution postérieure des structures en béton armé.

1.b State, Province or Region: Poland - Silesia Region, Lower Silesian Voivodship

1.d Exact location: N51 06 25.01 E17 04 37.25

**CENTENNIAL HALL
IN WROCŁAW
POLAND**



1. Identification of the Property

1.1. Country

Republic of Poland

1.2. State, Province or Region

Historic region Silesia
Voivodship of Lower Silesia

1.3. Name of Property

Centennial Hall in Wrocław Poland.

1.4. Geographical coordinates

Geographical coordinates: 51°07'N; 17°02'E

1.5. Maps and plans showing boundary of area proposed for inscription and buffer zone

Scale 1:50 000

Scale 1:10 000

Map in scale 1:2 000 whit property proposed for inscription and proposed buffer zone - see drawing No 1.

1.6. Area of property proposed for inscription (ha.) and proposed buffer zone (ha.)

Area of property (Centennial Hall): 1,1 ha

Area of proposed buffer zone: 75 ha

2. Justification for Inscription

2.1. Statement of significance

During the first decade of the 20th century new artistic ideas emerged that have continued to influence the visual arts and architecture ever since. The rejection of period allusions and ornament derived from historical styles in favour of decoration inspired by nature became the first step towards modernity in architecture. It was the time of ferment that would define the new art and architecture and their social role. The art community of Wrocław (Breslau)

played an important role in this discussion, becoming a leading German and European centre of the International Modern style in architecture. A number of distinguished architects were active in the city: Max Berg, Hans Poelzig, Erich Mendelsohn, Ernst May, Hans Scharoun. In the period before World War I, the most famous project realised by the local art community was the Centennial Exhibition in 1913, designed by the prolific duo: Hans Poelzig and Max Berg. Until World War II the Exhibition Grounds remained a venue for avant-garde architectural projects. In 1929 in the vicinity of the Centennial Hall the Werkbund model housing estate was built, accompanying the WUWA (Wohnung- und Werk-raum/ Living and Work Space) exhibition; it was informed by similar ideas as the famous Weissenhof experimental estate at Stuttgart.

The Centennial Hall (Jahrhunderthalle; today Hala Ludowa), designed by Max Berg, is the architectural focus of the Exhibition Grounds in Wrocław. It was the first monumental building (apart from bridges and industrial structures) to take into account aesthetic possibilities of cast arcuated concrete, applying pioneering structural solutions. With its diameter of 65 m, the dome of the Centennial Hall was at the time the largest ever built. It became a departure point for the modern monumental structures of the 20th century: halls, stadiums, etc. Historians of architecture have emphasised that Max Berg in 1910-1912 did for reinforced concrete what Peter Behrens did for steel. He achieved a monumental and noble effect, underlain by his rational interpretation of techniques as the source of style and proudly demonstrating the constructional solutions. The impressive span and fluid curvature of the arches presage the elegance of the future designs of Pier Luigi Nervi in the 2nd half of the 20th century. The dome's enormous span presented a major structural design challenge. At the time it was the absolute world record, superseding the domes of the Pantheon in Rome, the famous Hagia Sophia at Constantinople (now Istanbul, Turkey), or St Peter's Basilica in Rome.

The importance of the Centennial Hall in the history of architecture can be compared with that of Kandinsky for modern painting. In the Centennial Hall Berg succeeded in combining abstract forms with an incredible feat of engineering. The dome's reinforced concrete ribs, monumental arches of the apses and fine architectural details produce an effect recalling the unity of biomorphic and abstract shapes in Kandinsky's paintings. The expression of the interior, with its exposed structure appearing "just as it left its mould", augured the dynamic and sculptural vision of Mendelsohn, with its vigorous but streamlined curves, particularly the highly expressive Einstein Tower at Potsdam.

Max Berg's Centennial Hall is a unique achievement of 20th-century architecture.

2.2. Comparative analysis

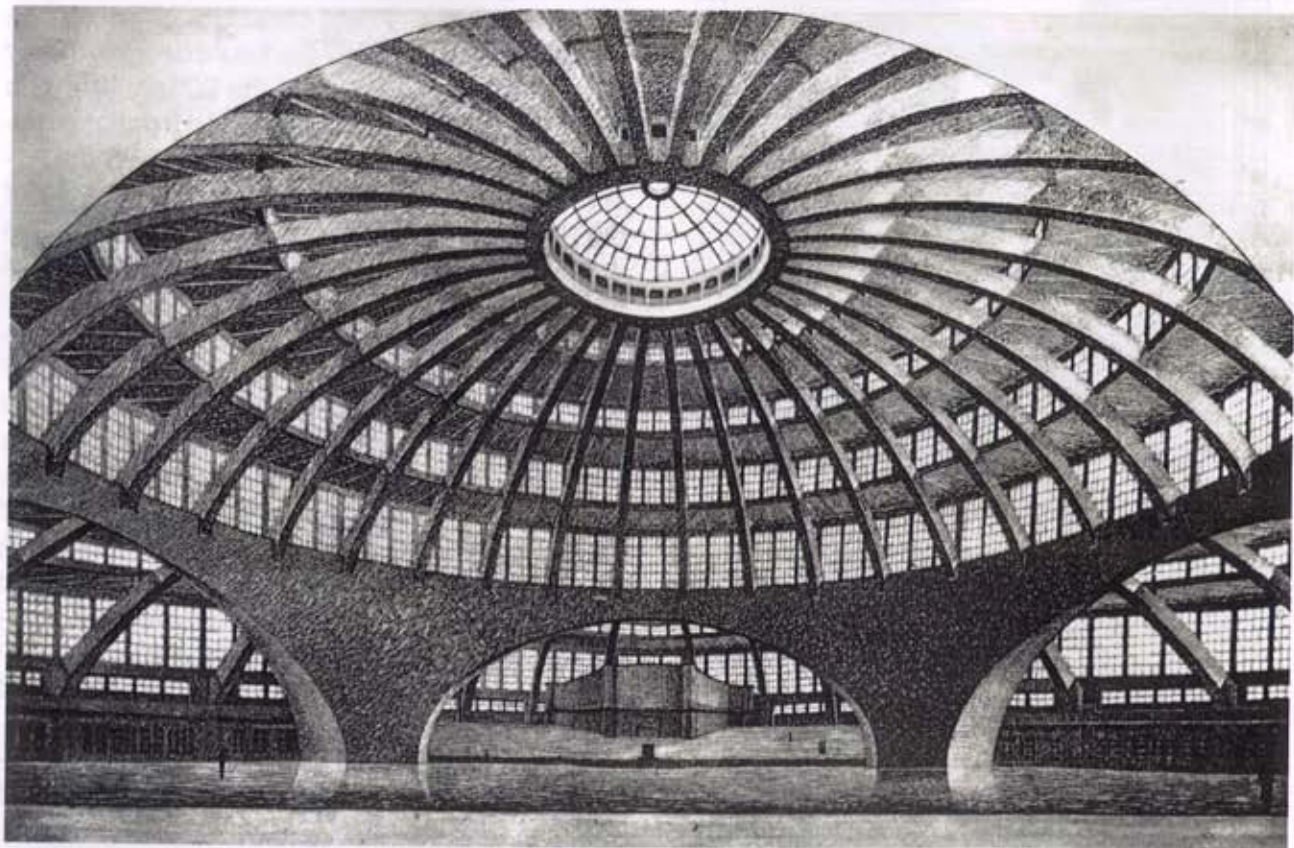
The present application for the inscription of the Centennial Hall in Wrocław into the World Heritage List has been preceded by comparative studies placing it in the context of reinforced concrete structures on the one hand and monumental public buildings of the first half of the 20th century on the other. In particular, the following aspects have been addressed, reflecting the Centennial Hall's uniqueness with respect to its role in anticipating important concerns of modern architecture and in the area of construction methods and materials employed.

I. Architectural scale

The analysis has addressed the Centennial Hall's role in the aforementioned areas to determine whether it was outstanding and pioneering or average.



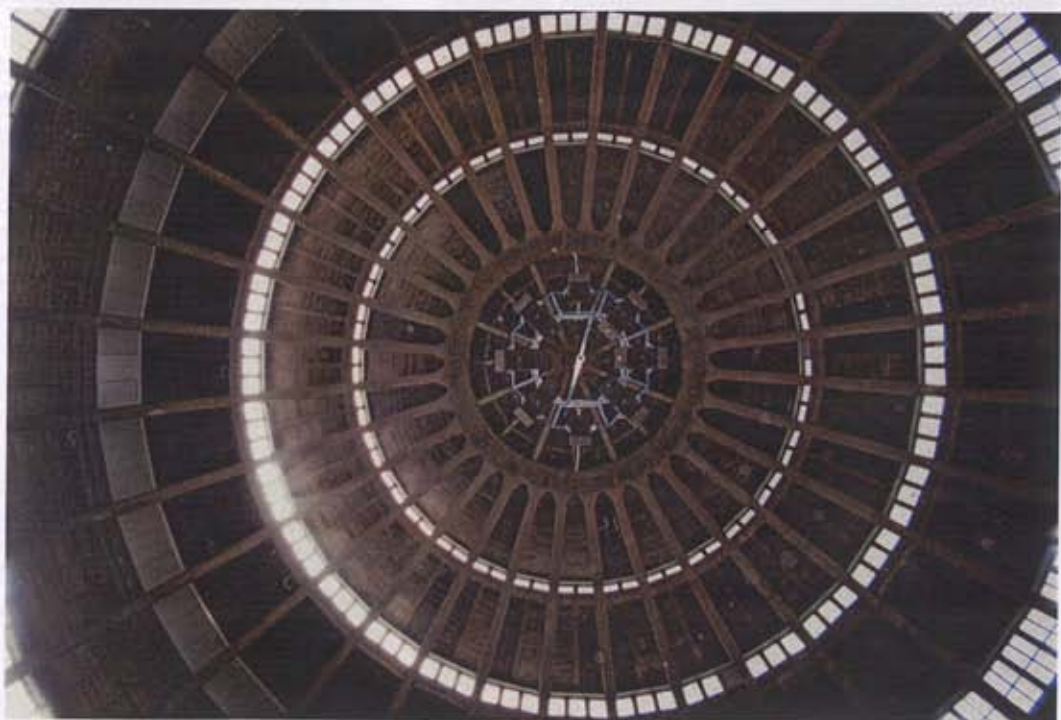
Friedrich von Thiersch, Exhibition and Assembly Hall, Frankfurt am Mein. Interior, after G.A. Platz, *Die Kunst der neuesten Zeit* (Propyläen Kunstgeschichte), Berlin 1927.



Centennial Hall. Interior, model presented at the East German Exhibition in Posen, May 1911. after "Schlesische Heimatblätter", Jg. 4, 1910-1911, Nr 20.



Pantheon, Rome. Interior,
after E.Heinle, J. Schleich, *Kuppeln aller Zeiten aller Kulturen*, Stuttgart 1996.



Centennial Hall. Interior, contemporary photograph.

II. Architectural solutions, structural system, layout, material

The objective has been to determine the degree of innovation in the area of architectural solutions, construction methods and materials in the context of European architecture and define the principles underlying the layout of the Centennial Hall, its components, degree of complexity and technical solutions.

III. Glass and light

The use of concrete combined with glass to create light effects giving the interior a specific atmosphere was characteristic of the New Architecture of the 20th-century. The comparative analysis has shown that the pioneering role of the Centennial Hall consisted also in its anticipation of the ideas informing architecture in the Expressionist style.

IV. Architecture for the broad masses.

One of the concerns informing modern architecture, particularly in Europe, was to serve the needs of the mass audience. The comparative analysis has shown the Centennial Hall's pioneering role also in this area.

I. Architectural scale

The Centennial Hall may be compared only to the monumental historical churches erected on a central plan and with exhibition halls. Berg's design for the Centennial Hall reflected his search for order and harmony of the "grand style" that would define a new approach to architecture, rejecting both the 19th-century architecture and the ephemeral Art Nouveau. Berg's pursuit was the utopian absolute form. At the same time, he referred to Antiquity and the Pantheon, to the domed Byzantine churches, particularly the exquisite Hagia Sophia, to the centrally planned mediaeval and Renaissance structures. The dome's stepped contour brings to mind the architecture of ancient Egypt and ziggurats of Mesopotamia or the utopian visions of Ledoux or Boullée. Also important was the influence of the architectural monuments of the Wilhelmine period. According to a contemporary German critic, the Centennial Hall "has been built like the pyramids: it is larger than required by its function and it serves the sublime idea as a monument to the German nation rather than honours the glory of the bygone times. Thus, like the Gothic cathedral in the Middle Ages, the Centennial Hall is a symbol of the new times."

While the diameter of the dome of the Pantheon in Rome is 43 (44) metres and the dome of the Hagia Sophia in Constantinople (today Istanbul) has the diameter of 35 (31) metres, the ribbed dome of the Centennial Hall has the imposing span of 65 metres. Although its diameter is 50% larger than the Pantheon's, it weights 50% less. Max Berg increased the dome's span by employing a new material (ferroconcrete) and devising an innovative structural system. The Centennial Hall's dome was also larger than its contemporary counterparts, like St Blasien Church in Karlsruhe (1911), with its 33.1-metre dome; the 28.4-metre glass dome in the gallery of the department store in Friedrichstrasse in Berlin, designed by Franz Arens (1909); or the 30-metre dome of the concrete hall in Leipzig, designed by Wilhelm Kreis (1913).

Willy Gehler and Günther Trauer, who did stability analysis for the Centennial Hall, were well aware of the fact that only few built of steel and iron exceeded the span of 65 metres: the dome of the exhibition hall in Lyon (1894) had the diameter of 110 metres and the rotunda of the Palace of Industry at the World Exhibition in Vienna in 1873, designed by van der Nüll and Siccardsburg, had the dome spanning 102 metres.

The arrangement of ribs in the dome of the Centennial Hall in Wrocław refers to the structure of the steel hall built by Friedrich von Thiersch in Frankfurt am Mein. This is understandable hence Max Berg worked as a building inspector in Frankfurt at the time. Another inspiration

for his choice of material and structural solutions was provided by the innovative use of reinforced concrete parabolic arches in the two Covered Markets in Wrocław, built in 1906-1908 by Hans Küster and Richard Plüddemann.

Professor Müller of the Technische Hochschule in Breslau, a structural design specialist, declared in 1912 that the Centennial Hall was a milestone in the history of architecture. He emphasised the fact that it was the first reinforced concrete dome whose span reached 65 metres. For the first time, the concrete structure remained exposed "just as it left its mould". Compared to historical and contemporary structures, the construction methods employed at the Centennial Hall constituted a breakthrough in reducing the structure's weight while increasing its span, and in the use of new materials. The dome of the Pantheon in Rome remained the largest in the world for almost eighteen centuries, until the erection of the Centennial Hall in Wrocław. The Exhibition Hall in Leipzig, with its reinforced concrete dome bigger and lighter than in Wrocław, was built fifteen years later (designed by Hubert Ritter and Franz Dischinger). The reinforced concrete structure of the Centennial Hall has become a departure point for later projects employing modern technologies and construction methods in order to increase span and reduce weight, for example the Planetarium in Jena, designs of Pier Luigi Nervi, or contemporary halls and stadiums.

II. Architectural solutions, structural system, layout, material

In his design for the Centennial Hall, Berg referred to Antiquity and the Pantheon, and to the domed Byzantine churches, particularly the famous Hagia Sophia at Constantinople (now Istanbul, Turkey). There are also analogies to Bramante and Michelangelo's designs for St Peter's Basilica in Rome. Berg's design for the Centennial Hall reflected his search for order and harmony of the "grand style" that would define a new approach to architecture, rejecting both historical revival styles, favoured by 19th-century architecture, and the ephemeral Art Nouveau. Berg focused on creating a monumental interior, solved in terms of volumetric shapes. His rational interpretation of techniques as the source of style and his emphasis on movement and dynamic arrangement of forms anticipated the avant-garde ideas.

The Centennial Hall has been laid out on a symmetrical quatrefoil (tetrakonchos) plan, with a circular central space into which opened four semi-circular apses, forming four "lobes". The inner circular space corresponds to the dome and has the same diameter of 65 metres which is roughly three times the radius of the apse. The quatrefoil is surrounded by an ambulatory whose width approximates the apses' radius. Like the church, the Centennial Hall is orientated, with the main entrance, circumscribed by a section of an ellipse, located on the western side. The side entrances, laid out on a rectangular plan, have been located on the two perpendicular axes (north-south and east-west). The side entrances lead into spacious square lobbies while the lobby behind the main entrance has been laid out on an oval plan. The four arcades supporting the drum correspond to the corners of two overlapping, mutually offset rectangles circumscribed about the quatrefoil's inner circle.

The analysis of geometrical proportions suggests that the entire plan is underlain by the module equal to the diameter of the dome (and the quatrefoil's inner circle which corresponds to the dome). The size of other elements has been determined by the system of overlapping equilateral triangles circumscribed about the circle corresponding to the base of the dome and creating six-point stars. The proportions of the layout determined by the procedure approximate the "golden rule".

While referring to his design, Max Berg emphasised the functional aspect informing the structural solutions. The building was to perform a double function of an exhibition space and an assembly place. Berg envisioned the entire structure cast in reinforced concrete, with

glazed walls. This reflected his approach to the design process, taking the interior space as the departure point and resulting in the 'de-materialisation' of the walls.

The analysis of the Centennial Hall's structural system has shown that Berg based the design on the module underlying the entire plan; the module is equal to the diameter of the dome's base. The reinforced concrete structure comprises two complementary structural systems: the 19-metre-high cylindrical base, consisting of four massive arcades (span of 41 metres, height of 16.7 metres), opening into the apses, to support the drum, and the 23-metre-high ribbed dome placed on the drum. The dome, of a slightly flattened shape, consists of 32 'ribs', resting on the "stretched ring of the diameter of 65 metres and at the top tied with a compressed ring of the diameter of 14.4 metres." The ribs are held together and stabilised by three concentrically arranged rings that form the bases for the 4 tiers of glazed walls, covered with a ceiling. The dome is topped with a lantern, comprising four stiff frames, in the form of a small dome of steel and glass. It has side windows (invisible from the inside) and glazed ceiling (built of large-sized glass blocks). Thus, light can enter the interior directly through the roof and through the side windows. A similar arrangement of windows has been used above the arches of the four arcades. The two structural systems (the dome and the base) are connected by means of the system of 32 brass bearings.

The monumental structural pillars act like reduced pendentives. The domes of the Hagia Sophia in Constantinople and St Peter's Basilica in Rome have been constructed in such a way that the base of the dome is circumscribed by the square defined by the pendentives. At the Centennial Hall, the relationship has been reversed: the circular base of the dome is circumscribed about the square. This has transformed the arches from 'flat' into 'three-dimensional curves' and made it possible to increase the dome's span and improve the structure's stability thanks to a more favourable distribution of the load along the spherical curves. In order to counteract the 'twisting' of the structure, Berg has devised the system of 24 buttresses (ribs of the apses). They also relieve the structure of the dome, each of the four monumental arches carrying the load of 1200 tons. The interior is 42-metre-high, with the 'base' rising to the height 19 metres and the 'proper' dome 23-metre-high.

Berg's approach to the design process, taking the interior as the departure point and the primary consideration, and his interest in rational arrangement of the interior space seems analogous to the architectural theories of Petrus Berlage who in his *Grundlagen und Entwicklung der Architektur*, published in 1908, wrote: "The architect's art consists in creating space and not in designing façades." His famous Stock Exchange in Amsterdam was an example of a plan developed 'from inside out'. Berg's 'organic' approach also has analogies with that of Frank Lloyd Wright and the architects who after World War I gathered round Hugon Häring.

Like Berlage and later Adolf Loos, Berg rejected the ornament and in his Centennial Hall decided to leave the ferroconcrete structure unplastered, revealing the characteristic pattern of planking impressed in the wet concrete. His radical rejection of decoration and insistence on the 'truth of the material' corresponded to the so called *Bekleidungstheorie*, formulated by Gottfried Semper and popular among architects. Semper applied materialist principles to architecture and design, tracing the origin of ornament in certain techniques peculiar to the various materials used. Also Hermann Muthesius insisted that the material proudly revealed was a proclamation of inner truth, putting an end to the false, pseudo-aristocratic art. Like the early proponents of modernism, Max Berg advocated the cult of the material. Unlike them, he did not stop at formulating theories but actually practised what he preached. This does not imply that he was against any decoration: he envisioned the Centennial Hall's interior furnished with sculptures, stained glass windows and frescoes. While embodying the modern aesthetic of Pure Form, the Centennial Hall expressed symbolical meanings in the spirit of Plato's metaphysical doctrine.

The Centennial Hall has become an inspiration for modern architects, as reflected in Erich Mendelsohn's comment written in 1913:

"The Hall has been wonderfully designed and has everything to make an awesome impression: it calls for an appropriately arranged setting or some wide and imposing alley whose simple, severe contour would set off the architectural detail, imbuing the ascending rhythm of the tiers of pillars and windows, this relaxed unity, with the grandeur and impact hitherto achieved only at the Doric temples of Paestum! In both cases this unity and - despite certain attenuation - the simplest form, meet somewhere between the pyramids of the ancient Egypt and the open-work, slender Gothic cathedral.

This is the image of our times with regard to the needs and values of culture; this Hall - devoid of any decoration and ornamentation - testifies that we are on the right path which will lead to the goal, that is the new art and new culture."

III. Glass and light

The Centennial Hall is usually associated with and appreciated for the functionalism of its form and its innovative structural design manifesting the 'truth' of the material. However, the extant records (original drawings, articles written by Berg and his correspondence) show that the architect envisioned the interior complete with frescoes, stained glass windows, and sculptures. The idea did not materialise due to financial constraints. The original conception of the interior's colour design, abandoned for the same reason, integrated painting and stained glass. Had the original colour design of the Centennial Hall been realised, with the frescoes and stained glass windows envisioned by Berg, the gleaming interior would have recalled the Gothic cathedrals with their effect of "dematerialised structure", emphasising the spiritual aspect of architecture.

It must be remembered that Berg always intended to leave the structural elements exposed and he only considered decorating the windows and the elements lined with materials improving the acoustics of the interior. In this context, the Centennial Hall anticipated the later Expressionist and Organic Architecture.

IV. Architecture for the broad masses.

Inspired by Semper's idea of the unity of the arts and Wagner's "Gesamtkunstwerk", Berg explored the connection between architecture and other disciplines, such as theatre and music. The Centennial Hall, designed for staging of theatrical productions, concerts, exhibitions, and conventions, was to become something of a temple of the modern democratic era. Envisioning monumental theatrical productions and concerts staged in the Centennial Hall, Berg had a monumental organ installed. The architect decided to leave the dome's structure exposed to ensure good acoustics, an important consideration because of the building's intended function. The system of curtains allowed for adjusting the amount of light permeating inside: the apses could be closed off with heavy curtains during conventions or opened during exhibitions or stage productions to create a larger and better illuminated space.

The Centennial Exhibition's main artistic event was the production of Gerhart Hauptmann's (winner of the Nobel Prize for Literature in 1912) drama *Festspiel in deutschen Reimen*, directed by Max Reinhardt. The music was composed by Einer Nielsen. Max Berg designed the architecture of the stage and the auditorium. The sets were designed by Ernst Stern. At the Centennial Hall materialised Reinhardt's expressionist idea of the "Theatre for Five Thousand". Actually, about 6000 guests saw the premiere on 13 May 1913.

Hence Hauptmann's play referred to the ancient Greek drama, the semi-circular amphitheatre auditorium designed by Berg referred to the *cavea*. It also drawn from Richard Wagner's

Festspielhaus at Bayreuth. Both Wagner and the architects who expounded the Modern Style advocated simplicity. The boxes were eliminated, the lights in the auditorium turned off during the spectacle and the orchestra pit, hidden from the view, was introduced so that the audience's attention could focus on the stage. These developments implied a more democratic character of the auditorium's space.

Thus, the new theatre, as a cultural symbol, addressed the ideal community and ideal society. Monumental productions were being staged for the mass audience. The first was Oedipus directed by Max Reinhardt, staged at the Musik-festhalle in Munich in 1910, later transferred to the Schumann Circus Building in Berlin that could accommodate 5000 people. After World War I (in 1919-1920), Reinhardt's collaboration with Hans Poelzig resulted in the transformation of the Schumann Circus Building into the Großes Schauspielhaus designed for staging spectacles for the broad masses. A few years earlier Reinhardt presented his third monumental production at the Centennial Hall in Wrocław, realising the Expressionist idea of the "theatre for Five Thousand".

Unlike 19th-century exhibitions, typically staged in pavilions presenting a motley of architectural styles, the Centennial exhibition in Wrocław, with the dominating accent of the Centennial Hall reverberating in the architecture of other structures, was a coherent aesthetic and architectural creation, incorporating music, visual arts and garden design. The comprehensive vision of Max Berg and Hans Poelzig went beyond the idea of "Gesamtkunstwerk" - they succeeded in creating a "total environment".

Shortly after the end of World War I, Max Berg wrote in his artistic programme titled Future Urban Architecture in Wrocław as the Expression of the Culture of the Future: "Along with the development of democracy monuments will be erected making ideas and works of art accessible to everyone. There will be halls and small auditoriums to house performances, concerts and academic conferences. Large expenses involved in the staging of performances of drama or music must result in the simplification of stage design and theatrical sets according to the ancient Greek tradition in order to educate the broad masses. Already before the war, Wrocław built its "house of democracy" as the Centennial Hall was called."

Architects addressed their works to the broad masses. Kathleen James in her study devoted to the Centennial Hall has shown that it was one of the earliest examples of architecture addressed to the mass audience in the German society of the Wilhelmine period which was undergoing the process of democratisation.

The Centennial Hall could accommodate 10 000 people at one site, irrespective of their social status. They could participate in the same aesthetic experience and form an assembly, a community with no apparent class barriers. The architect's intention corresponded to sociological theories promoted in Germany at the time, in particular by Max and Alfred Weber, Georg Simmel, Werner Sombart, and first of all Ferdinand Tönnies, presented in his book *Gemeinschaft und Gesellschaft. Grundbegriffe der reinen Soziologie*.

The idea of political reform, rooted in the tradition of German Romanticism of the late 18th century, viewed art as social reflection. Like art, architecture was also supposed to perform a social function. Social harmony was sought by referring to pre-industrial communal life. In art and architecture this pursuit of social harmony was expressed by adopting historical styles, with all symbolical meanings attached to, say, the centrally planned Renaissance church or the Gothic cathedral. By the late 19th century, this approach was being revised. The genesis of architecture became associated with form, structure and geometry rather than with the sequence of styles. As a result, around 1910 emerged "the fusion of aesthetic theories, political objectives and experimental architecture". In this context, the centrally planned Centennial Hall was being viewed as a structure responding to the needs of the new consumer, that is the broad masses, the layout's spatial coherence symbolising social harmony. "Such buildings as the Centennial Hall symbolically reconstructed the 'organic

communities', whose present divisions were being considered incidental and temporary." The experimental theatre in Germany (for example Max Reinhardt's productions) addressed the same issue. Envisioned primarily as a venue for concerts and spectacles, the Centennial Hall with its innovative architecture rendered in exposed cast concrete, through its architectural form (not unlike the first abstract paintings) expressed the idea of the new democratic society. In the Centennial Hall Berg realised the objective of providing a monumental architectural space suitable for staging theatrical productions and concerts addressed to the broad masses. This in turn inspired his collaborator, Hans Poelzig, to elaborate the idea and make it the leitmotif of Expressionist architecture. The Centennial Hall anticipated Poelzig's later achievements - like the Große Schauspielhaus and Sports Centre in Berlin or the Festspielhaus in Salzburg. It was the first mature architectural work of Expressionism.

2.3. Authenticity

The Centennial Hall has been preserved "in full richness of its authenticity", comprising all original material and immaterial values, in accordance with the definition used in "The Nara Document on Authenticity".

- The substance and form of the building, designed in 1910 and erected in 1911-1913, has survived intact (despite the city's turbulent history in the 20th century). Regular maintenance and repairs and the interior renovation project carried out in 1995-1997 have not compromised the original form or substance.

- The building continues to serve its original function (assembly place, concert hall, stage for monumental opera and theatre performances, venue for sporting events and fairs).

- It is the symbol of Modernism in Wrocław, the most famous work of modern architecture in the city and one of the leading examples in Europe.

2.4. Criteria under which inscription is proposed

Criterion I.

The Centennial Hall in Wrocław, built by Mac Berg in 1910-1912, is a masterpiece of human creative genius. It is a principal work of a genial architect, a testimony to the mutual influence of architecture, technology and society.

It was the first monumental building to take into account aesthetic possibilities of cast arcuated concrete. With its diameter of 65 m, the dome of the Centennial Hall was at the time the largest ever built, superseding the domes of the Hagia Sophia and the Pantheon. The dome's enormous span presented a major structural challenge, solved by applying pioneering structural solutions which produced the work of great architectural beauty. He succeeded in combining abstract forms with an incredible feat of engineering. Historians of architecture have emphasized that Max Berg in his Centennial Hall did for concrete what Peter Behrens did for steel.

The Centennial Hall in Wrocław became a departure point for modern monumental structures of the 20th century. The importance of the Centennial Hall in the history of architecture can be compared with that of Kandinsky for modern painting.

Criterion II.

Max Berg's Centennial Hall in Wrocław is an example of innovative architectural and structural solutions. The first to take into account and explore the possibilities of a new material (ferroconcrete) and use it to create a monumental public building with new functions, it must be considered one of the most important architectural works of the 20th century. Until it was erected, the largest dome ever built was that of the Pantheon in Rome. The dome of the Centennial Hall had the diameter two times bigger: the stunning achievement made possible by the new material (ferroconcrete), Berg's innovative approach to design and his innovative structural solutions.

The Centennial Hall's reinforced concrete structure comprises two complementary structural systems: the cylindrical base, consisting of four massive arcades, opening into the apses, to support the drum, and the 23-metre-high ribbed dome placed on the drum. The dome, of a slightly flattened shape, consists of 32 'ribs', resting on the stretched ring of the diameter of 65 metres and at the top tied with a compressed ring of the diameter of 14.4 metres. The ribs are held together and stabilised by three concentrically arranged rings that form the bases for the 4 tiers of glazed walls, covered with a ceiling. The dome is topped with a lantern, comprising four stiff frames, in the form of a small dome of steel and glass. The two structural systems (the dome and the base) are connected by means of the system of 32 brass bearings. While the domes of the Hagia Sophia in Constantinople and St Peter's Basilica in Rome have been constructed in such a way that the base of the dome is circumscribed by the square defined by the pendentives, at the Centennial Hall the relationship has been reversed: the circular base of the dome is circumscribed about the square. This has transformed the arches from 'flat' into 'three-dimensional curves' and made it possible to increase the dome's span and improve the structure's stability thanks to a more favourable distribution of the load along the spherical curves. In order to counteract the 'twisting' of the structure, Berg has devised the system of 24 buttresses (ribs of the apses). They also relieve the structure of the dome, each of the four monumental arches carrying the load of 1200 tons. The interior is 42-metre-high, with the 'base' rising to the height 19 m and the 'proper' dome 23-metre-high. This structural solution ensuring stability of the monumental structure is considered a milestone in the history of architecture and has become an inspiration for modern architects.

Criterion IV.

The Centennial Hall in Wrocław is a pioneering work, integrating dynamic and harmonious architecture with social function.

Max Berg referred to tradition searching for order and harmony that would define a new approach to architecture focused on simplicity of form and truth of the material. His rational interpretation of techniques as the source of style anticipated the avant-garde ideas. Berg emphasised the functional aspect informing the structural solutions. The building was to perform a double function of an exhibition space and an assembly place. Berg envisioned the entire structure cast in reinforced concrete, with glazed walls. This reflected his approach to the design process, taking the interior space as the departure point and resulting in the 'de-materialisation' of the walls. The expression of the interior relied on its exposed reinforced concrete structure appearing "just as it left its mould", deprived of any superfluous ornament. The Centennial Hall in Wrocław is one of the first examples of 20th -century modernist architecture. It reflects the avant-garde ideas and concerns of the pioneers of modern design. Its modernity is expressed in novel structural solutions and the innovative approach to the design process.

The Centennial Hall in Wrocław is an outstanding example of building designated for large assemblies, the first testimony in the world to the emergence of architecture addressed to modern, democratic society.

3. Description

3.1. Description of Property

The Centennial Hall was erected in 1911-1913 by Max Berg, at the time Municipal Architect (Stadtbaurat) in Wrocław. A number of local architects collaborated on the project: Richard Konwiarz, Paul Heim, Paul Schreiber (design); Günther Trauer (structural design); Hans Lestikow (presentation drawings). The largest organ in the world was built for the Centennial Hall by the respected firm of Sauer in Frankfurt on the Oder, designed by Karl Straube from Leipzig. The Dresden company Dyckerhoff & Widmann, recommended by its experience in building reinforced concrete structures, under Willy Gehler, was contracted to erect the dome. A local contractor (Lolat Eisenbethon A.G.) worked on the ambulatory.

The Centennial Hall is a centrally-planned building situated in the middle of the Exhibition Grounds, located in the north-eastern part of the city, adjacent to Szczytnicki Park. The monument marks the crossing of the Exhibition Grounds' principal compositional axes. The Exhibition Grounds form the proposed buffer zone.

Centennial Hall

The Centennial Hall has been laid out on a symmetrical quatrefoil (tetrakonchos) plan, with a circular central space into which opened four semi-circular apses, forming four "lobes". The inner circular space corresponds to the dome and has the same diameter of 65 metres which is roughly three times the radius of the apse. The quatrefoil is surrounded by an ambulatory whose width approximates the apses' radius. The side entrances, laid out on a rectangular plan, have been located on the two perpendicular axes (north-south and east-west). The side entrances lead into spacious square lobbies while the lobby behind the main entrance has been laid out on an oval plan. The four arcades supporting the drum correspond to the corners of two overlapping, mutually offset rectangles circumscribed about the quatrefoil's inner circle. Each arcade is enclosed by six ribs acting as relieving arches. Opposite the arcades four halls have been laid out in the ambulatory, each in the form of a dodecagon circumscribed about an ellipse. The length of the domed interior (between the bases of the ribs of the opposite arcades) is 95 metres; the distance between the east and west entrances is about 152 metres. The reinforced concrete structure comprises two self-supporting complementary structural systems: the 19-metre-high cylindrical base, consisting of four massive arcades (span of 41 metres, height of 16.7 metres), opening into the apses, topped by a massive ring, and the 23-metre-high ribbed dome placed on the drum. The ring and the drum are connected by means of a system comprising 32 brass bearings. The 23-metre-high dome has been placed on four massive pendentives formed between the aforementioned arcades.

In order to counteract the 'twisting' of the structure, Berg has devised the system of 24 buttresses (ribs of the apses). They also relieve the structure of the dome, each of the four monumental arches carrying the load of 1200 tons. The dome, of a slightly flattened shape, consists of 32 'ribs', resting on the 'stretched' ring of the diameter of 65 metres and at the top tied with a 'compressed' ring of the diameter of 14.4 metres. The ribs are held together and stabilised by three concentrically arranged rings that form the bases for the 4 tiers of glazed walls, covered with a ceiling. The dome is topped with a lantern, comprising four stiff frames in the form of a small dome of steel and glass. It has side windows (invisible from the inside) and glazed ceiling (built of large-sized glass blocks). The structure of the dome has been left

exposed and opens into the interior. The tiers of windows placed between the concentric rings holding together the dome's ribs support the ceiling above the respective level. Thus, light can enter the interior directly through the roof and through the side windows. A similar arrangement of windows has been used above the arches of the four arcades. The interior's height is 42 metres: it comprises the 19-metre-high base formed by the four arcades (height of 16.73 m) and pendentives formed between them and the massive ring crowning the base and the 23-metre-high proper dome.

The domed interior is a unified space; in the northern and southern apses two small galleries have been built, laid out on a sector of an ellipse. The ambulatory is also a unified space, with four rhythmically arranged oval pavilions and four entrance halls. The hall of the main entrance is two-storey, with an oval reception hall named Imperial Room situated on the first floor.

The Centennial Hall's massive foundation rests on uniform, resistant layers of sand. This has ensured that the monumental structure, comprising a number of systems of indeterminable stability, has settled uniformly (as predicted by the designers). All structural elements and most walls are of reinforced concrete and were cast using a wooden formwork. The window casements were cast on site, on the ground, then lifted and mounted.

The dome is covered with a stepped lean-to roof, consisting of a pre-fabricated floor covered with a layer of insulation and tar-board. The lantern is topped with a slightly domed concrete roof covered with tar-board. The ambulatory has a flat concrete roof, divided by two rows of glazed gable roofs. The entrance halls are covered with concrete roofs, partially glazed, combining the flat and hip roofing. The elliptical tent roof covers the main entrance hall.

The four main entrances lead to the ambulatory and from there into the domed interior. There are additional entrances leading to the ambulatory pierced in the external wall. The main entrance, located on the western side, is preceded by a roofed colonnade laid out on an oval plan, opening up into a rectangular square ('forum').

The main domed interior is an open, unified space with four monumental apses opening into the central space, with open galleries in the northern and southern apse. The interior is uniform and bare, deprived of any decoration or ornament: the texture of cast concrete walls and structural elements is not obliterated by plaster or paint, the monumental pillars-pendentives are covered with an insulation layer of cement mixed with cork to improve the interior's acoustics.

In terms of composition, the Centennial Hall's interior may be divided into three zones, comprising - respectively - the base (from the ground to the base of the dome), the dome, and the lantern. The bottom zone is dominated by the four massive arcades. The apses defined by the arcades have a pronounced articulation, each with six relieving arches tied together by a massive horizontal half-ring. Between the arches are two tiers of monumental windows.

Today the apses accommodate amphitheatrically arranged seats.

The zone of the dome is defined by 32 massive moulded ribs, tied together by means of three concentric rings that provide horizontal divisions that support four stepped tiers of glazed walls of gradually decreasing height. The walls are formed by monolithic concrete frames, each accommodating the casement with three sashes. The windows are made of exotic cassowary wood imported from Australia. In order to improve the acoustics, the stepped floors are covered with an insulating layer of concrete mixed with cork. The lantern is separated from the dome by the massive ring holding together the dome's ribs. The lantern's articulation consists of eight vertical elements forming four stiff frames, the areas between them glazed with matt glass.

The interior scheme emphasises the exposed structural elements and the texture of cast concrete, with the visible pattern of wooden formwork impressed in the wet concrete. No decorative elements or colours have been introduced. The interior's architecture has been

defined by the function assigned to the building as a whole and to its individual parts, much in the same way as in industrial structures.

The monumental and symmetrical silhouette of the Centennial Hall reflects the function and layout of its interior. Horizontally, the structure has been divided into two parts: the sprawling bottom section (with the dome's base and ambulatory) and the stepped upper section. The horizontal emphasis is reiterated by the projecting cornices above each of the nine tiers of windows of gradually decreasing height, the element additionally emphasising the dynamic aspect of the massive structure. The elevations are deprived of any decoration and ornament, with the exposed concrete texture marked with the imprints of the wooden formwork.

Exhibition Grounds

On the western side of the Centennial Hall is a monumental square modelled on the ancient forum. Along its northern side The Four-Dome Pavilion was built by Hans Poelzig in 1912 to house the Historical Exhibition (part of the Centennial Exhibition). Adjacent to it is the office building of the company administrating the Exhibition Grounds (Breslauer Messe A.G.), erected in 1937 by Richard Konwiarz. The propylon, a monumental gateway leading to the 'forum', in the form of a roofed colonnade with reinforced concrete columns, was designed by Max Berg, assisted by Ludwig Moshamer, in 1924. The steel spire was mounted in the middle of the 'forum' in 1948.

In the northern section of the Exhibition Grounds Hans Poelzig designed a concrete pergola surrounding an artificial pond, erected in 1912. It is separated from the Centennial Hall by a building housing a restaurant with an open terrace. The neighbouring Japanese Garden was refurbished in 1996-1997.

3.2. History and Development

Despite the city's rapid economic development in the later 19th century, it did not have a permanent structure that could house exhibitions. In 1908, Karl Masner, director of the Museum of Decorative Arts (Kunstgewerbemuseum) addressed the issue, arguing that many cities had become famous for exhibitions and fairs. As the capital of an important province, Wrocław should also be able to showcase its industrial and artistic achievements. Masner suggested that a hall should be built to house on a regular basis exhibitions and other events, such as singing contests, sporting events and assemblies and mentioned the hall erected in Frankfurt am Main after Friedrich von Thiersch's design as a possible model. He saw an excellent opportunity to provide the city with modern exhibition facilities in the upcoming 100th anniversary of the Address to the German Nation presented in Wrocław in 1813 by King Frederick William III, in which the monarch urged his people to unite against Napoleon. Masner envisioned the monumental Centennial Exhibition to commemorate the event.

The decision to organise the exhibition and arrange new Exhibition Grounds was taken by the City Council during a special session on 24 October 1910. A new exhibition hall later to be known as the Centennial Hall was to provide the grounds' architectural focus and perform a double function of an exhibition space and an assembly place. The decision was made to build "a monumental hall which could house sporting events and singing contests" in the area between Park Szczytnicki and the Zoological Garden. Park Szczytnicki, founded around mid-19th century, was already one of the most beautiful European public parks, the work of distinguished garden designers: Joseph Peter Lenné, Eduard Petzold and Heinrich Göppert. The Municipal Zoological Garden was founded in 1864-1865, adjoining Szczytnicki Park and the Hippodrome. The whole suburban complex, occupying an area of 150 hectares, was a

municipal property and a favourite retreat for locals and visitors. In the late 19th century a tram line was built connecting it to the city. It was an ideal location for the future Exhibition Grounds.

Genesis of the Centennial Exhibition and Centennial Hall

Max Berg began working on the design of the future exhibition hall in the early 1910 (the preliminary designs date from February 1910) in response to an ongoing public debate, involving the press and the magistrate. By the late 1910 an architectural competition was announced for a design for the future Exhibition Grounds. Most competition entries envisioned the Exhibition Grounds, with the pavilions built in the Neo-classical idiom, symmetrically arranged along a single axis.

Independently of the competition, Max Berg presented his own version in the early 1911 as a part of his plan of city improvement that would turn Wrocław into a European metropolis. This status would reflect the city's strategic location between the cultures of Western and Eastern Europe and its role as an important communication centre. Berg argued that the city needed the exhibition grounds that could be extended in the future. He wrote that the location of the exhibition grounds in a municipal park would be very convenient because their potential expansion would not pose any problems. In Berg's view, the facilities would accommodate cultural events in the first place; he regarded providing the venue for industrial fairs as the secondary function. In the early 1911 the City Council discussed Berg's proposal. In April a wooden model of the hall was made. It was shown, together with the competition designs for the expansion of the Zoological Garden, at the East German Exhibition in Posen in 1911.

The first public presentation of Berg's design was widely commented on in the press. Its opponents argued that the construction and later operation and maintenance costs would be very high and could prove an excessive financial burden for the city. Some expressed the fear that a dome of such enormous size could collapse. Those less sensitive to modern architecture compared the hall to a layer cake, a hatbox or a gasworks. On 28 June 1911 the City Council approved Berg's design and gave its consent to the construction of the Exhibition Grounds and the Centennial Hall. The task of developing the overall layout of the Exhibition Grounds was entrusted to Max Berg and Hans Poelzig, a distinguished architect and at the time Principal of the State Academy of Fine and Decorative Arts (*Academie für Kunst und Kunstgewerbe*) in Wrocław. On the latter's initiative, the architecture parlante approach was chosen for the exhibition pavilions, referring to the architectural style of the period of the Napoleonic Wars. It was decided that the principal part of the exhibition would be situated in the northern section of the Exhibition Grounds. The southern section (currently occupied by the Zoological Garden) was allocated for a fairground and a picturesque street-marked called *Alt Breslau* ("Old Wrocław"). To the north, a stadium, a restaurant with an open terrace and an amphitheatre were planned. The plan also envisioned areas allocated for the garden design exhibition.

In the late 1912 the City Council approved plans for erecting the second large exhibition building, the so called Four-Dome Pavilion designed by Hans Poelzig, to house the historical exhibition devoted to the Napoleonic Wars. This resulted in the modification of the initially proposed layout. The main entrance to the Centennial Hall was relocated and situated on an axis parallel to the present-day *Wróblewskiego Street*. From the north it was fronted by the Four-Dome Pavilion and the administrative building, forming the forum-like square, with the main gate located on its western side. On the perpendicular axis, on the northern side of the Centennial Hall, the restaurant with the open terrace provided a charming view on the artificial pond surrounded by the monumental pergola. The remaining space was to be used

for the garden design exhibition. The fairground planned in the southern section was to be connected with the Exhibition Grounds by two footbridges. The design of the pergola, administrative building and the main gate was assigned to Hans Poelzig. The eminent artists and architects gathered around the Academy of Fine and Decorative Arts were invited to participate in the project.

Construction of the Centennial Hall

The preparatory work began in the early May of 1911, on 19 July the examination of the ground began. The construction site was organised in a carefully planned manner: it was a modern factory producing building components. In August Dyckerhoff & Widmann of Dresden was selected from among 19 competitors as the main contractor. A local company named Lolat A.G. was selected to build the ambulatory. The earthwork was started on 31 August with the laying out of the building's principal axis. The structural analysis was double-checked. The underground water level was successfully lowered so that the work on the foundation could start by 12 October. It was completed by 12 January 1912. A special travelling crane was built on site, with two 14-metre-high towers moving along tracks encircling the future hall. Connected by means of a steel rope with the third tower of the imposing height of 52 metres they formed a carousel cable railway rising above the scaffolding, capable of carrying loads up to 2500 kg. On two opposite sides of the construction site two stations were arranged to produce concrete. Mills grinding Silesian granite to make gravel and a sawmill to supply boards for planking and scaffoldings were also installed on site. A specially-designed system of compressors was employed to prestress concrete. According to Willy Gehler, President of Dyckerhoff & Widmann, who overlooked the project, the organisation of the construction site and the crane's design were inspired by American solutions. All equipment was powered by electricity and locomobiles. In April 1912 the work began on the scaffolding and formwork of the four monumental arcades and pillars. The concreting of the arcades proceeded from their top section in order to exert a uniform pressure thus preventing any deformation of the arches. By the mid-June the job was done and the formwork could be removed. Soon the ring crowning the arcades, on which the dome was to rest, was ready. In the late June the work began on concreting the relieving arches of the apses. A local newspaper informed: "Inside the formwork, in the successive layers of poured concrete, special iron sections were placed to create ducts for pipes, cables and ventilation. It is the formwork that presents a major challenge in the construction process." The concreting of the dome was done with great care and precision, proceeding from two opposite sections of the ring crowning the base in order to counterbalance the enormous weight. The dome's ribs (32 half-trusses) were reinforced by sway bracing. The concreting of the dome was completed by 1 September 1912. The next stage involved mounting the stepped tiers of glazed walls and floors. A very modern method was employed that was to become popular only in the 1920s. The windows were assembled of pre-fabricated components produced on site. According to Willy Gehler's description "the concrete frames and floors were cast in moulds, then lifted by the crane and mounted one by one on the sway braces of the dome's ribs. The job took only 10 minutes." Only after the frames had been mounted, the crane's tower was dismantled and a scaffolding erected, resting on the ring bracing the dome's top section, to build the lantern. By December the concrete shell was ready and it was formally presented to the magistrate by Dyckerhoff & Widmann. The novel structural solutions and construction method inspired doubts not only among the professionals. The moment of the dismantling of the scaffolding and formwork, which would leave the reinforced concrete structure without any additional support, was anxiously awaited. Paul Heim, a local architect and Berg's long-time collaborator, recalled how the workers were

afraid to begin taking the planking down : "Berg went out and asked a passer-by to help him remove a large screw from the formwork, claiming he was not able to do it by himself. He offered the man one gold mark for his assistance and assured him that the building would not collapse as a result. Only after this demonstration did the workers decide to start the job." The incident shows how strong was the anxiety inspired not only by Berg's choice of reinforced concrete as the principal building material but also by the construction method itself. From today's perspective, these fears seem unfounded, especially that much bigger industrial structures have been later built of reinforced concrete. However, at the time the threat seemed very real. In August 1912 Berg published an article in a local newspaper concerning safety issues at the hall's construction site in connection with the collapse of the scaffolding in the engine room at the Franken Factory in Nuremberg, the construction work also conducted by Dyckerhoff & Widmann. Berg emphasised that in Wrocław the wooden scaffolding was being used, involving a much smaller risk of collapse than the iron scaffolding used in Nuremberg. He pointed to the system of double-checks, resulting from the involvement of the municipal institutions and their supervising role.

Because Berg's design seemed so daring, the construction work began only after the stability analysis had been verified by Professor Heinrich Müller from Berlin. The building materials and components were selected with great care and technological regimes strictly followed. Special cement, supplied by the Silesia Cement Plant in Opole and tested in Groß Lichterfelde by Berlin, was used to make concrete. High-grade rolled steel was employed for reinforcement rods instead of the standard structural steel; the reinforcement rods were tested for their resistance to bending and tensile stress. In the sections exposed to large stress, an aggregate made of the highest quality granite was used. The municipal Building Police examined the hardening of concrete during four-week-long tests. The required strength was six times greater than assumed in the stability analysis. In order to test the structure's behaviour at the convergence point of the apse's relieving arches, the hardwood model of the apse was built (scale 1:25) and tested under the load of 6000 kg. Finally, only qualified and experienced workers were employed.

The Centennial Exhibition's opening ceremony in May 1913 was attended by the heir to the imperial throne, Crown Prince Wilhelm. The inauguration ceremony was held at the Centennial Hall.

Exhibition Grounds and the Centennial Hall during the Interwar Period

Over 100 000 people visited the Centennial Exhibition. After it closed, the temporary pavilions were dismantled in the late 1913. The Centennial Hall, the Four-Dome-Pavilion, the pergola and the artificial lake remained as landmarks of the exhibition grounds, along with the restaurant, some of the exhibition gardens arranged in historical styles with a picturesque belvedere, and a section of the Japanese Garden. The restaurant was also threatened with demolition but the rent profits it generated saved the building, although it was suitable only for seasonal use. The Centennial Hall continued to serve primarily as an assembly place and Poelzig's Four-Dome Pavilion as an exhibition hall.

In 1917 the first industrial fair was organised at the Exhibition Grounds. After World War I the Exhibition Grounds were managed by the joint stock company called Breslauer Messe A.G., partially owned by the municipality. National and international industrial fairs were organised there initially in the Fall and later also in the Spring as the city wanted to rival the annual Leipzig Fair. New temporary timber pavilions were erected.

In 1919-1920 Max Berg, assisted by Richard Konwiarz and Ludwig Moshamer, developed a new urban development plan for the city, one of the first in Germany to propose high-rises in the city centre. Berg also envisioned the expansion of the Exhibition Grounds to cover the

area of 60 hectares (over 30% larger than the famous fairground in Leipzig) and new structures to be erected there.

After World War I the exhibition facilities were also used for large art exhibitions, concerts and theatrical productions. In 1920 a major exhibition of modern art was organised there, followed by many presentations devoted to art and architecture. The high point of this activity was the famous WUWA ("Wohnung und Werkraum"/"Living and Work-space") exhibition in 1929, organised by the Silesian section of the German Werkbund on the Exhibition Grounds in and around the Centennial Hall and the WUWA model housing estate built in the area adjacent to Szczytnicki Park. The objective was to present various types of affordable and hygienic small- and medium-sized flats, essential for alleviating the housing problem which worsened in the aftermath of World War I. The Werkbund WUWA exhibition became a manifesto of the new Architecture (Neues Bauen), with the focus on new and innovative approaches, building materials and construction methods, new technologies and services. It also expressed new ideas about communal living and summed up current developments in domestic architecture. The exhibition also featured interior and furniture design and model workplaces for urban professionals and artisans. Eleven local architects were invited to participate in the project: Theodor Effenberger, Moritz Hadda, Paul Häusler, Paul Heim, Albert Kempfer, Emil Lange, Heinrich Lauterbach, Ludwig Moshamer, Adolf Rading, Hans Scharoun, and Gustav Wolf. In addition, Fritz Röder designed a model farm and Richard Konwiarz a daytime care centre for children with pulmonary problems.

The initiative and general conception of the WUWA exhibition is attributed to Heinrich Lauterbach, the founder of the Silesian section of the German Werkbund (1925/1926).

Among its members were other local architects, including Adolf Rading and Hans Scharoun, who were also members of the association of architects "Der Ring", promoting the principles of the "Neues Bauen". Both were involved in the famous Weissenhof model housing estate in Stuttgart, accompanying the Werkbund "Wohnung" exhibition in 1927.

Already in 1924-1925 the Exhibition Grounds were expanded: a huge exhibition pavilion called Messehalle and a monumental colonnaded entrance were built after Berg's design opposite the Four-Dome-Pavilion. The Messehalle was to house industrial fairs. It was built of brick, on a rectangular plan measuring 150 x 60 m, with a very interesting timber ceiling. The monumental roofed gateway was integrated with the new exhibition hall. Both structures were destroyed during World War II; only the imposing colonnade has remained. In 1939 another exhibition pavilion with the offices of Breslauer Messe AG (today a WFF film studio) was built after the design by Richard Konwiarz.

In the 1930s the Exhibition Grounds were used mainly to stage industrial fairs but the Centennial Hall served also as a venue for sporting events and circus performances. The footbridges over the street designed by Hans Poelzig, which connected the two sections of the Exhibition Grounds and the Zoological Garden during the Centennial Exhibition, were demolished after it closed. In 1926 two concrete footbridges were built, still in use today. In 1936 Richard Konwiarz designed the main entrance leading to the southern section of the Exhibition Grounds which today serves as an entrance to the Zoological Garden.

Centennial Hall and Exhibition Grounds after World War II

The Exhibition Grounds survived World War II relatively intact (only the Messehalle designed by Max Berg was destroyed and the timber roofing over the colonnade). In 1948 the Exhibition of the Reclaimed Territories (returned to Poland) was staged here, commemorated by the steel "Iglica" ("Spire"), designed by Professor Stanisław Hempel, erected on the square in front of the Centennial Hall. In August 1948 the World Congress of Intellectuals in the Defence of Peace was staged at the Centennial Hall, attended by Pablo Picasso, among others. Among the participants was also Max Frisch, who wrote in his diary: "The Centennial Hall -

its interior of grey concrete makes an overwhelming impression; I have been sitting here for almost an hour."

In 1995-1997 the interior of the Centennial Hall was renovated.

3.3. Form and date of most recent records of property

The complete records of the construction of the Centennial Hall and Exhibition Grounds as well as the documentation of the repairs conducted before 1945 are at the Municipal Building Archive (Division of the Museum of Architecture in Wrocław) and the State Archive in Wrocław.

The relevant studies, condition reports and files concerning repairs and modernisations from the period after 1945 are kept in the Archive of the City Conservator of Historic Monuments in Wrocław.

Historical studies:

Ilkosz Jerzy, Kwerenda historyczna Ogrodu Japońskiego na Wystawie Stulecia w 1913 roku we Wrocławiu, Wrocław 1994.

Binkowska Iwona, Grajewski Grzegorz, Ilkosz Jerzy, Studium historyczno-urbanistyczne Parku Szczytnickiego i Terenów Wystawowych we Wrocławiu, Wrocław 1995.

Ilkosz Jerzy, Studium historyczno-architektoniczne Hali Stulecia i Terenów Wystawowych we Wrocławiu, Wrocław 1996.

Condition reports and conservation programmes:

Cichowski Marek, Laska Wojciech, Analiza statystyczna stanu istniejącego i projekt napraw elementów konstrukcyjnych Hali Ludowej, praca dyplomowa napisana na Wydziale Budownictwa Politechniki Wrocławskiej pod kierunkiem Włodzimierza Wydry, Wrocław 1995.

Konarzewski Leszek, Projekt przebudowy wnętrza Hali Ludowej we Wrocławiu, Wrocław 1997.

Wydra Włodzimierz, Badania i ocena stanu technicznego elementów konstrukcji latarni Hali Ludowej we Wrocławiu, Institute of Building Engineering, Wrocław University of Technology, Wrocław 2003.

3.4. Present state of conservation

Because of the structure's satisfactory condition, which is a testimony to the highest standards of engineering and execution, no major overhaul has been conducted since the building's completion. The temporary wooden auditoriums have been replaced with permanent reinforced concrete structures. After 1945 the huge Sauer organ was dismantled and transferred to Wrocław Cathedral. In 1995, in connection with the Eucharistic Congress and visit of Pope John Paul II in Wrocław planned for 1997, the conservation programme began focused on the interior. Because of the monument's unique value, the architectural competition was announced for the conservation and modernisation of the Centennial Hall's interior and spatial management of the Exhibition Grounds. The jury was chaired by Hubert Jan Hanket, Dutch architect and President of DOCOMOMO (International Working Party for Documentation and Conservation of Buildings, Sites and Neighbourhoods of the Modern Movement).

The winning conception, presented by a local team of architects headed by Dr Leszek Konarzewski, envisioned a new auditorium of reinforced concrete while preserving intact the original structure and layout, including the stairs, exits and ambulatory. The arrangement of the central sector of the auditorium refers to the 1930s amphitheatre. The lower section can be re-arranged or completely dismantled as needed, providing additional seating capacity during sporting events or room for booths during fairs. The arena's floor has been lowered, providing additional storage room for dismantled seats, equipment etc. The programme has been implemented successfully and results are fully satisfactory.

The spatial management conception for the Exhibition Grounds is being implemented in stages, as it requires some transfers of property rights. The objective is to restore the spatial integrity to the Exhibition Grounds, partially compromised by the destruction of one of the exhibition halls during World War II. There are plans for erecting a new exhibition building on the site to close the southern side of the 'forum' in front of the Centennial Hall. During the next stage the eastern and southern pavilions will be built.

3.5. Policies and programmes related to the presentation and promotion of the property

The Centennial Hall is the city's principal architectural symbol: according to opinion polls it takes precedence over such distinguished structures as the mediaeval Town Hall and the Gothic Cathedral on the Cathedral Island. The Centennial Hall is widely recognised as one of the most important architectural works of the 20th century, mentioned in all outlines of the period's architecture.

A number of publications, from guidebooks to popular outlines to monographs, have been published and are available in the bookstores. The history of the construction and conservation is featured at the exhibition arranged in the main lobby. Over the recent years, the Museum of Architecture in Wrocław has organised conferences and exhibitions devoted to the Modern Movement in Europe and Wrocław that have helped to ascertain the unique value and pioneering status of the Centennial Hall.

The Centennial Hall is still being used according to its original function, envisioned by the architect (sporting events, exhibitions, fairs, concerts, congresses, monumental theatrical and opera productions, concerts). The biggest event of the recent decade that took place here was the Eucharistic Congress organised in Wrocław in 1997.

The study for the spatial management plan, approved in 1997, stipulates the establishment in Wrocław of the Convention Centre on the basis of the Centennial Hall and other buildings located on the Exhibition Grounds, including the Four-Dome Pavilion. For this purpose, the Convention Bureau of Wrocław, a foundation established by the city and the company responsible for the management of the Centennial Hall, was founded in 2002. Its task is to attract convention tourism to the city. It has already been decided that the international business forum FUTURALIA will be organised at the Centennial Hall in 2006.

4. Management

4.1. Ownership

The Centennial Hall is the property of the limited liability commercial company „Wrocławskie Przedsiębiorstwo Hala Ludowa” sp. z o.o., ul. Wystawowa 1, 51-618 Wrocław. It is entered in the land and mortgage register KW 114845 and in the company books as an asset.

4.2. Legal status

Wrocławskie Przedsiębiorstwo Hala Ludowa sp. z o.o. was founded in 2000 as a result of the commercialisation of the state-owned company (notarial deed repertorium A No. 5493/200). Its sole owner is the state, represented by the Minister of the Treasury (Control Department, ul. Krucza 36, 00-522 Warszawa). The company's name is Wrocławskie Przedsiębiorstwo Hala Ludowa Spółka z o.o. in accordance with the partnership contract of 23 December 2002 and it is registered as KRS No. 0000051000 as of 25 October 2001.

The Centennial Hall is under strict protection as a historical monument entered in the register of historical monuments. Also the Exhibition Grounds and structures on the site are under protection and are within the proposed buffer zone.

The current master plan contains general provisions for protection of the site.

4.3. Protective measures and means of implementing them

The cultural property was declared a historical monument by the decision to enter it in the register of monuments in accordance with regulations prescribed in the Law of 15 February 1965 on protection of cultural property.

Centennial Hall is listed in the register of historical monuments No. 198, by the decision of 24.04.1962 and 343/Wm, 15.04.1977.

Exhibition Grounds, including the exhibition buildings, register of historical monuments No 343, by the decision of 15.04.1977.

According to the Law on the Protection of Cultural Property of 15 February 1962 the Board of Wrocławskie Przedsiębiorstwo Hala Ludowa sp. z o.o. is obliged by the law that limits property rights to the extent necessary to preserve all the values that underlie the decision to enter the Centennial Hall in the register of historical Monuments. The same applies to the Exhibition Grounds.

Supervision over the implementation of the law, maintenance and conservation programmes is carried by the Provincial Conservator of Historical Monuments in Wrocław

Main principles of legal protection of historic monuments:

Having been entered in the register of historic monuments, the property becomes protected under the law on protection of historic monuments, law of development planning, building regulations, mining law and environment protection law (with regard to protection of historic parks and gardens). Under the law, the owner of the property entered in the register of historic monuments has certain obligations with respect to its protection and the law limits his title in certain aspects as well as gives the owner certain additional rights:

The owner is obliged to make the historic property available for scholarly research (article 18 of the law on protection of historic monuments);

Any kind of work affecting the property as well as archeological research may be conducted only with the permission of the Provincial Conservator of Historic Monuments (article 21); The owner and/or tenant of the property is obliged to take care of the property and its state of preservation (article 25), in particular:

- protect it against destruction, disrepair and devastation;
- inform the Provincial Conservator of Historic Monuments about any change to the property's state of preservation and ownership;
- make the property available for exhibition and scholarly research purposes.

Under the law, it is forbidden to alter, remodel, reconstruct, conserve, develop, restore, rebuild, decorate, conduct earth work, or alter the property entered in the register of historic monuments in any way without a permission of the Provincial Conservator of Historic Monuments. The Provincial Conservator may make his decision dependant upon the conducting of necessary research and studies and making inventory of the property (article 27);

The Provincial Conservator of Historic Monuments may halt any work conducted without his permission and order the property restored to its previous state at the expense of the person responsible for breaking relevant regulations (article 28).

The Provincial Conservator may oblige the owner to conduct conservation work in respect of specific aspects and within a set time (article 30).

Conservation work regarding the property entered in the register of historic monuments may be conducted at the expense of the State (article 26, paragraph 1). The property is free of tax on acquisition of property rights (article 26 paragraph 2).

The system of legal protection of historic monuments aims at preserving the cultural heritage and creating mechanisms of such protection by imposing on the owner of the property the obligation to maintain the property in a proper condition. At the same time, central and local government agencies are obliged to provide legal, organisational and financial conditions conducive to protection of historic monuments and financial support of conservation efforts.

4.4. Agencies with management authority

Responsible for the management and maintenance of the Centennial Hall is the owner:

Wrocławskie Przedsiębiorstwo Hala Ludowa sp. z o.o.
President Bronisław Strugała
Vice-President Bożenna Dowgiałło
Ul. Wystawowa 1
51-618 Wrocław

4.5. Level at which management is exercised (e.g., on property, regionally) and name and address of responsible person for contact purposes

The management of the Centennial Board is closely supervised by the Municipal and Provincial Conservator of Historical Monuments. Persons responsible for the management on the behalf of:

Wrocławskie Przedsiębiorstw Hala Ludowa sp. z o.o.
President Bronisław Strugała
Vice-President Bożenna Dowgiałło
Ul. Wystawowa 1
51-618 Wrocław

On the behalf of local and public administration:
Katarzyna Hawrylak-Brzezowska
Municipal Conservator of Historical Monuments
(Miejski Konserwator Zabytków)
Ul. Sukiennice 9
50-107 Wrocław

Supervision of maintenance and conservation programmes:
Andrzej Kubik
Provincial Conservator of Historical Monuments
(Wojewódzki Konserwator Zabytków)
Ul. Bernardyńska 5
50-156 Wrocław

4.6. Agreed plans related to property (e.g., regional, local plan, conservation plan, tourism development plan)

4.6.1. Regional master plan.

Regional master plan for the Province of Lower Silesia from 2002 lists the Centennial Hall as a monument of unique value

4.6.2. Local master plan

The master plan of this part of Wrocław was enacted in the bill of the City Council No.X/62/90 of 16 March 1990). It places the Centennial Hall and Exhibition Grounds in zone "A" (strict conservation protection), together with Szczytnicki Park and the Zoological Garden, and defines the buffer zone. At the same time, the decision was taken to prepare a detailed study and local spatial development plan.

4.6.3. Local spatial development plan.

The study, preceded by a detailed conservation study and through technical analyses (including environmental factors, landscape architecture and environmental pressures) was completed and approved in 1997. Then a competition was announced for preparing a local spatial development plan. The plan was developed by a team of specialists at the Department of Architecture at Wrocław University of Technology In 2002-2003. It is expected to get approved and implemented by the late 2003 – early 2004 (summary enclosed — appendix no 2).

The local spatial development plan will be based on the conclusions of the 1997 study, the general conservation programme approved in 1995 (defining the premises of conservation work and buffer zone) and the conservation and re-valorisation programme for the Centennial Hall and Exhibition Grounds, presented in 1997 by the team under Dr. Leszek Konarzewski.

Plans of modernization and conservation of the Centennial Hall

The plans stipulate the continuation of the modernization of the Centennial Hall and building of several auxiliary structures in its vicinity (to create a large exhibition and entertainment

complex) over the next several years. The plans fulfill the requirements of protection and are congruent with relevant spatial management plans.

Plans concerning the function of the building:

The Centennial Hall will continue to function in accordance with its original designation as a venue for congresses, cultural events, monumental opera spectacles, industrial fairs and sporting events.

4.7. Sources nad levels of finance

Wrocławskie Przedsiębiorstwo Hala Ludowa sp. z o.o. finances maintenance and necessary repairs in accordance with the partnership contract (paragraph 28). Regular maintenance requires PLN 2 million per annum (funds generated by the management company). The owner has also received subsidies to finance the modernisation and overhauls of the Centennial Hall. In the period 1995-1997 - PLN 13.5 million was spent (12.5 million for conservation and modernisation of the Centennial Hall's structure, 1 million for sports facilities). The funds were provided by the Province of Lower Silesia, the Ministry of Sport, and the Polish-and-German Foundation. In 1998-2002 PLN 6.2 million was spent (structural work, new auditorium and foldable arena), the funds provided by the Ministry of Sport and Province of Lower Silesia. The project was closely supervised by the Municipal Conservator of Historical Monuments. The next stage will involve taking over and refurbishment of the Four-Dome-Pavilion and building of new facilities (in connection with the planned Convention Centre). Also the municipal authorities plan to allocate funds for the extension of the exhibition centre at the Exhibition Grounds in the Long-term Investment Plan which will be voted by the City Council in the later 2003.

4.8. Sources of expertise and training in conservation and management techniques

The conservation programme was conducted under the strict supervision of respective agencies responsible for protection of historical monuments and independent international experts, recommended by DOCOMOMO (International Party for Documentation and Conservation of Buildings, Sites and Neighbourhoods of the Modern Movement), Association of Art Historians, and Association of Architects of the Republic of Poland.

4.9. Visitor facilities and statistics

The Centennial Hall is visited by three categories of visitors:

- tourists arriving to see it as architectural monument
- spectators participating in cultural and sporting events
- guests visiting fairs organized at the Centennial Hall and its vicinity

In recent years the number of tourists has been estimated at 23 thousand annually (based on ticket sales). In the two remaining categories: 430 thousand annually. In addition, over 1 million persons annually visit the adjacent Park Szczytnicki and Pergola.

The auditorium of the Centennial Hall can accommodate 6000, as in Max Berg's original design.

4.10. Property management plan and statement of objectives (copy to be annexed)

The Centennial Hall continues as a venue for mass events (sporting events, industrial fairs, congresses), according with the building's original function. In the future, fairs will be gradually eliminated (as they require a much bigger exhibition space). The recent modernisation (new foldable arena, modern systems and facilities) allows the Centennial Hall to be used in a flexible manner, respecting both its original function and modern safety standards. See: drawings No 1-7.

Strategic objective

The strategic objective is to create in and around the Centennial Hall a modern forum combining the functions of a cultural, congress, sports and fair centre. The present conservation and modernization programme and the planned improvements of the infrastructure according to the local spatial management plan are a part of this strategy as is the establishment of the Convention Bureau-Wrocław, a foundation to promote Wrocław as an international conference centre.

Operational objectives

Operational objectives relate to maintaining the building in good technical condition so it can serve its current function (see: enclosed management plan for 2003 and 204 — appendix no 1) Included management plans company prepares every year.

4.11. Staffing levels (professional, technical, maintenance)

The management company employs 50 persons and there is a hired security agency, responsible for round-the-clock monitoring and protection of the building and its surroundings.

5. Factors Affecting the Property

5.1. Development Pressures (encroachment, adaptation, agriculture, mining)

The Centennial Hall and Exhibition Grounds will continue to serve its original function. Modernisation and conservation programmes may be carried out only upon approval and under strict supervision of agencies responsible for protection of historical monuments. The erection of new exhibition pavilions was approved in the 1995 Exhibition Grounds development and management plan; they are to complement the complex so it can continue to serve its original function. The buffer zone area is being used in accordance with its original function, serving the technical and communication needs of the Centennial Hall and Exhibition Grounds.

5.2. Environmental Pressures (e.g., pollution, climate change)

There is no transit traffic through the Exhibition Grounds. The climatic and geological conditions are stable. The level of air pollution is within acceptable norms and has been falling for a number of years.

5.3. Natural disasters and preparedness

There is no eminent risk. During the 1997 flood (biggest in the city's history) the Centennial Hall suffered no damage. The conducted examination of the building's structure have confirmed its perfect condition. The structural solutions employed by Max Berg have given the structure excellent stability and resistance to weather conditions.

5.4. Visitors/tourism pressures

The auditorium of the Centennial Hall can accommodate 6000 people, as in Max Berg's original design. During the 1995-1997 modernisation the building was brought up to modern standards of safety and adapted to the needs of the disabled visitors.

5.5. Number of inhabitants within property, buffer zone

There are no inhabitants at the Centennial Hall or within the buffer zone.

6. Monitoring

6.1. Key indicators for measuring state of conservation

The management company is responsible for the state of conservation. Because of its function as a venue for mass events, the building is under constant monitoring of agencies responsible for safety (building inspectors, fire safety inspectors).

Constantly are made tests of moisture and temperature of the interior of the building. Periodically with geodetic tests the management company checked the size of basic measurements and elements of the construction.

In relation to the planned overhaul of the Centennial Hall, in 1996 the students from Wrocław University of Technology under Dr. Włodzimierz Wydra conducted a study concerning the building's structural condition. The analysis has showed that the load-carrying capacity of the ribs of the dome and apses remains adequate with large safety margins. It can be assumed that the same applies to other structural elements. On-site inspection and tests concerning the ageing of the materials indicate that practically all structural elements above the ground level are in good condition: no repairs or reinforcements are needed. Only the cracks in the lower drum of the dome and the lantern may be injected under low pressure with a mineral material to protect the ferroconcrete armature.

(see: M. Cichowski, W. Laska, Praca dyplomowa. Analiza statyczna stanu istniejącego i projekt napraw elementów konstrukcji Hali Ludowej we Wrocławiu, Wrocław University of technology, Institute of Building Engineering, Wrocław 1995, manuscript in the Archive of Municipal Conservator of Historical Monuments).

6.2. Administrative arrangements for monitoring property

Municipal Conservator of Historical Monuments is responsible for regular monitoring.

6.3. Results of previous reporting exercises

There was no major overhaul since the Centennial Hall's completion in 1913. The modernisation programme carried out in 1995-1997 created a modern and flexible space for mass events while preserving the original structure intact.

7. Documentation

7.1. Photographs

1. Max Berg, design for the expansion of the Zoological Garden and site plan for the Exhibition Grounds, late 1910 (after "Deutsche Bauzeitung" 1910, 47.42, p. 389).
2. Plan of the Centennial Exhibition, bird's eye view, 3.5 x 5 m, executed by the students of the Royal School of Fine and Decorative Arts in Wrocław in August 1912, exhibited in Berlin, photograph in the Department of Documents of the National Museum in Wrocław.
3. Hans Poelzig, second version of the general layout of the Centennial Exhibition, occupying the area of 75 hectares, early 1913; Museum of Architecture in Wrocław, Building Archive of the City of Wrocław.
4. Max Berg, Centennial Hall, floor plan, 1912, Museum of Architecture in Wrocław.
5. Max Berg, in collaboration with Richard Konwiarz, design for the Centennial Hall, second version, cross-section, 21 February 1910, Institut für Regionalentwicklung and Strukturplanung, Erkner by Berlin.
6. Max Berg, in collaboration with Richard Konwiarz, design for the Centennial Hall, second version, cross-section and floor plan, 23 February 1910, Institut für Regional-entwicklung and Strukturplanung, Erkner by Berlin.
7. Max Berg, design for the Centennial Hall, perspective drawing, 28 February 1910, Institut für Regionalentwicklung and Strukturplanung, Erkner by Berlin.
8. Max Berg, design for the Centennial Hall, cross-section, December 1910, Institut für Regional-entwicklung and Strukturplanung, Erkner by Berlin.
9. Max Berg, design for the Centennial Hall, floor plan, February 1911, reproduction of the transparency used by Berg during presentations of the project in the early 1911, Department of Documents, National Museum in Wrocław.
10. Max Berg, design for the Centennial Hall, elevation with the main entrance, November 1910, Institut für Regionalentwicklung and Strukturplanung, Erkner by Berlin.
11. Max Berg, design for the Centennial Hall, presentation drawing, 1910/1911, Institut für Regionalentwicklung and Strukturplanung, Erkner by Berlin.
12. Max Berg, design for the Centennial Hall, interior, ca. 1910 (?), reproduction of the transparency used by Berg during presentations of the project in the early 1911, Department of Documents, National Museum in Wrocław.
13. Max Berg, design for the Centennial Hall, floor plan with marked corrections of the main entrance and perspective drawing, July 1911, Institut für Regionalentwicklung and Strukturplanung, Erkner by Berlin.

14. Max Berg, in collaboration with Richard Konwiarz, design for the Centennial Hall, cross-section, 23 July 1911, Institut für Regional-entwicklung and Strukturplanung, Erkner by Berlin.
15. Max Berg, design for the Centennial Hall, interior, July 1911 (?), Institut für Regional-entwicklung and Strukturplanung, Erkner by Berlin.
16. Max Berg, design for the Centennial Hall, interior, July 1911 (?), Institut für Regional-entwicklung and Strukturplanung, Erkner by Berlin.
17. Max Berg, Centennial Hall, final version of the design, completed in August 1911, approved by the Magistrate on 25 September 1911, floor plan of the second floor and galleries, Museum of Architecture in Wrocław, Building Archive of the City of Wrocław.
18. Max Berg, Centennial Hall, final version of the design, completed in August 1911, approved by the Magistrate on 25 September 1911, floor plan with proposed arrangement of seats, Museum of Architecture in Wrocław, Building Archive of the City of Wrocław.
19. Max Berg, Centennial Hall, final version of the design, completed in August 1911, approved by the Magistrate on 25 September 1911, floor plan with the projection of the dome's ribs , Museum of Architecture in Wrocław, Building Archive of the City of Wrocław.
20. Max Berg, Centennial Hall, final version of the design, completed in August 1911, approved by the Magistrate on 25 September 1911, cross-section, Museum of Architecture in Wrocław, Building Archive of the City of Wrocław.
21. Max Berg, Centennial Hall, final version of the design, completed in August 1911, approved by the Magistrate on 25 September 1911, cross-section , Museum of Architecture in Wrocław, Building Archive of the City of Wrocław.
22. Max Berg, Centennial Hall, final version of the design, completed in August 1911, approved by the Magistrate on 25 September 1911, elevation with the main entrance, Museum of Architecture in Wrocław, Building Archive of the City of Wrocław.
23. Centennial Hall, model presented at the Ostdeutsche Ausstellung (East Germany Exhibition) in Posen in May 1911. The model was executed in January-May 1911 (after "Schlesische Heimatblätter", 1910-1911).
24. Centennial Hall, concreting of the dome's ribs, ca. July 1912, Department of Documents, National Museum in Wrocław.
25. Centennial Hall, construction of the ambulatory, ca. July-September 1912, Department of Documents, National Museum in Wrocław.
26. Centennial Hall, mounting of formwork and concreting of the dome's ribs, ca. July 1912, University Library in Wrocław, Graphics Collection.
27. Centennial Hall, concreting of the dome's ribs and mounting of pre-fabricated window casements, ca. September-October 1912, University Library in Wrocław, Graphics Collection.
28. Centennial Hall, reinforced concrete structure, as-cast condition, 1912/1913, Institut für Regionalentwicklung and Strukturplanung, Erkner by Berlin.
29. Centennial Hall, interior under construction, late 1912, Institut für Regionalentwicklung and Strukturplanung, Erkner by Berlin.
30. Centennial Hall, interior under construction, Spring of 1913, Institut für Regionalentwicklung and Strukturplanung, Erkner by Berlin.
31. Centennial Hall, interior, April 1913 (after "Deutsche Bauzeitung", 1913).
32. Centennial Hall during the Centennial Exhibition in 1913 (after "Dekorative Kunst", 16, 1912/1913, p. 537).
33. Centennial Hall, photograph from ca. Early 1930s, view of the main entrance, Bildarchiv Foto Marburg Kunstgeschichtlichen Institut der Philips- Universität in Marburg, No. 821804.
34. Centennial Hall, photograph from ca. 1920, north-western view, Bildarchiv Foto Marburg Kunstgeschichtlichen Institut der Philips- Universität in Marburg, No. 1194244.

35. Pergola, designed by Hans Poelzig, postcard, 1913, University Library in Wrocław, Silesian and Lusatian Collection.
36. Pavilion of the Historical Exhibition, room devoted to Wrocław around 1813, designed by Hans Poelzig, photograph from 1913 (after "Schlesische Zeitung Sondernummer", 1913).
37. Centennial Hall, interior, photograph from ca. 1920, State Archive in Wrocław, City of Wrocław file.
38. Centennial Hall, interior, photograph from ca. mid-1920s, Bildarchiv Foto Marburg Kunstgeschichtlichen Institut der Philips- Universität in Marburg, No. 1188810.
39. Centennial Hall, interior, photograph from ca. 1920, State Archive in Wrocław, City of Wrocław file, No. 35364.
40. Max Berg, design for the expansion of the Exhibition Grounds, plaster model, 1924, Institut für Regionalentwicklung and Strukturplanung, Erkner by Berlin.
41. Centennial Hall, bird's eye view, photograph from the 1930s, J.G. Herder-Institut e. V. Bildarchiv, Marburg, No. 195934
42. Centennial Hall, bird's eye view, photograph from the 1930s, Bildarchiv Foto Marburg Kunstgeschichtlichen Institut der Philips Universität in Marburg, No. 1.157.929.
43. Centennial Hall, main entrance, contemporary photograph.
44. Centennial Hall, view from the pergola, contemporary photograph.
45. Centennial Hall, view from the pergola, contemporary photograph.
46. Centennial Hall, contemporary photograph.
47. Centennial Hall, side entrance, contemporary photograph.
48. Centennial Hall, interior, contemporary photograph.
49. Centennial Hall, interior, dome, contemporary photograph.
50. Centennial Hall, interior, lantern, contemporary photograph.
51. Centennial Hall, interior, ribs of the dome, contemporary photograph.
52. Centennial Hall, internal buttresses in the apse, contemporary photograph.
53. Centennial Hall, interior, fragment of the arch of the apse, contemporary photograph.
54. Centennial Hall, interior, buttress in the apse, contemporary photograph.
55. Centennial Hall, interior, ambulatory, contemporary photograph.
56. Centennial Hall, interior, ambulatory, staircase leading to the amphitheatre, contemporary photograph.
57. Exhibition Grounds, bird's eye view, contemporary photograph.
- 58-62. Centennial Hall, bird's eye view, contemporary photograph.

7.2. Maps and copies of property management plans

Map and drawings

1. Site Plan. Autorska Pracownia Projektowa Konarzewscy s.c. Wrocław.
2. Ground floor plan - functional arrangement. Autorska Pracownia Projektowa Konarzewscy s.c. Wrocław.
3. First floor plan - functional arrangement. Autorska Pracownia Projektowa Konarzewscy s.c. Wrocław.
4. Longitudinal section after rebuilding. Autorska Pracownia Projektowa Konarzewscy s.c. Wrocław.
5. Diagonal section after rebuilding. Autorska Pracownia Projektowa Konarzewscy s.c. Wrocław.
6. Spectacle Hall - variant I: stage, congress. Autorska Pracownia Projektowa Konarzewscy s.c. Wrocław.

7. Spectacle Hall - variant III: sports, team games. Autorska Pracownia Projektowa Konarzewscy s.c. Wrocław.

Appendix 1

A semi-annual management plan for Centennial Hall in Wrocław. July-December 2003.

Appendix 2

Local spatial development plan for the area of Park Szczytnicki and the Wrocław Zoo. University of technology, Institute of Architecture, Wrocław 2002-2003.

7.3. Bibliography

- Berg M., Die Standsicherheit der Festhalle in Scheitnig, "Schlesische Zeitung", 1912.8.9.
- Berg M., Trauer G., Zweckmäßigkeit der Verwendung von Eisenbeton oder Eisen für monumentale Hochbau- Konstruktionen, "Deutsche Bauzeitung. Mitteilungen über Zement Beton und Eisen", J. 10: 1913, No 21.
- Berg M., Die Akustik der Jahrhunderthalle, [in:] Die Riesenorgel von Breslau, [1913].
- Berg M., Die Jahrhunderthalle und das neue Ausstellungsgelände der Stadt Breslau. "Deutsche Bauzeitung", J. XLVII, No 42 and 51, p. 385-389 and 460-464.
- Berg M., Die Jahrhunderthalle und ihre Anordnung auf dem Gelände, [in:] "Schlesische Zeitung", J. 10: 1913, Breslau, p. 6-7.
- Berg M., Zukünftige Baukunst in Breslau als Ausdruck zukünftiger Kultur. [in:] Deutschlands Städtebau. Breslau. Berlin 1921, p. 28-41.
- Berg M., Gerhart Hauptmanns Festspiel. Ein Weg zum Volksschauspiel. [in:] Gerhart Hauptmann und sein Werk. Red. L. Marcuse F. Schneider, Berlin-Leipzig (1922).
- Jahrhundertfeier der Freiheitskriege. Breslau 1913. Mai-Oktober. Amtlicher Führer. Breslau-Berlin 1913.
- Die Jahrhundertfeier der Freiheitskriege 1913, "Deutsche Kunstausstellung", J. 1913 H. 3, p. 97-144.
 - Die Jahrhunderthalle der Stadt Breslau. (Scheitniger Park), "Bauzeitung für Württemberg", J. 10: 1913, p. 197-198.
 - Die Jahrhunderthalle in Breslau, "Ostdeutsche Bauzeitung", J. 11: 1913 No 55, p. 325-326, Bl. 217-220.
 - Die Jahrhunderthalle in Breslau, "Zentralblatt für das deutsche Baugewerbe", J. 12: 1913, p. 169-171.
 - Die Jahrhunderthalle, errichtet von der Stadt Breslau für die Jahrhundertfeier der Freiheitskriege, "Zeitschrift des österreichischen Ingenieur- und Architekten Verein", J. 65: 1913, p. 443-444.
- Behrendt W. K., Die Bauten der Jahrhundertausstellung in Breslau, "Zentralblatt der Bauverwaltung", J. 33: 1913, p. 433-437.
- Behrendt W. K., Neuere Baukunst in Schlesien, "Architektonische Rundschau", J. 29: 1913.
- Breuer R., Die Breslauer Ausstellung als Architektur, "Schlesien", J. 6: 1912-1913.
- Langer K., Die architektonische Bedeutung der Breslauer Jahrhundertausstellung, "Deutsche Bauhütte", J. 17: 1913, p. 458, 495, 461.
- Langer K., Die Breslauer Jahrhundert- Ausstellung. "Neu Deutsche Bauzeitung", J. 9: 1913, p. 631-637.
- Ottmann V., Die Jahrhundertausstellung in Breslau, Breslau 1913.
- Die Jahrhunderthalle in Breslau, "Zeitschrift für das Baugewerbe", J. 58: 1914, p. 92-93.

Breuer R., Die Breslauer Ausstellung als Architektur, "Kunst und Kunstpflege", J. 1914.
Hess L., Einige interessante Eisenbeton- Kuppelbauten. (Festhalle in Breslau, Jahrhundertausstellung, Scheitniger Park). "Der Bautechniker", J. 34: 1914, p. 259-260.
Trauer G., Gehler W., Die Jahrhunderthalle in Breslau, Berlin 1914.

Arnason H.H., Geschichte der modernen Kunst, Bremen 1970, p. 156.
Banham R., Theory and design in the first machine age, London 1960.
Banham R., Die Revolution der Architektur, Hamburg 1964, p. 49, 62 ff., 66.
Berg M., Die Breslauer Jahrhunderthalle und ihre Beurteilung im Wandel der Zeiten. "Schlesien", J. XXXIV: 1989, H. 1, p. 1-8.
Berg M., Wrocław's Centenary Hall and its Critique in Literature, [in:] That wonderful Wrocław modern movement. Wrocław 1998.
Broniewski T., Od Wiosny Ludów do uniformu Trzeciej Rzeszy. Sztuka w latach 1850-1945. Architektura, rzeźba i malarstwo, [in:] Sztuka Wrocławia, Wrocław 1983.
Chojacka E., Sztuka śląska około roku 1900, [in:] Sztuka około 1900 w Europie Środkowej Centra i prowincje artystyczne. Materiały międzynarodowej konferencji zorganizowanej w dniach 20-24 października 1994, Kraków 1997, p. 116 ff.
Frampton K., Modern Architecture. A Critical History. London 1985.
Gossow K., Die Breslauer Jahrhunderthalle - eine Symbiose von Architektur, Ingenieurkunst und Natur, "Burschenschaftliche Blätter", J. 110, Heft 2, 1995, p. 106-112.
Gösel P., Leuthäuser G., Architecture in the Twentieth Century. Köln 2001.
Heinle E., Schlaich J., Kuppeln aller Zeiten- aller Kulturen, Stuttgart 1997, p. 20, 170-171, 176-177, 220.
Hersel O., Die Jahrhunderthalle zu Breslau. Zum 75 jährigen Jubiläum der Halle, einem Monument des Stahlbetonbaus, "Beton- und Stahlbetonbau", Heft 12, 1987, p. 3-7.
Hitchcock H. R., Architecture: Nineteenth and Twentieth Centuries, Harmondsworth 1967, p. 342-343.
Hofmann W., Vollmers Stilkunde, München, p. 423.
Ilkosz J., Expressionist inspiration. Max Berg's Centenary Hall at Wrocław reassessed, "The Architectural Review", vol. CXCIV, 1994, p. 76-81.
Ilkosz J., Die Pläne für das Breslauer Krematorium. Ein Gemeinschaftsprojekt von Max Berg und Oskar Kokoschka, [in:] Berichte und Forschungen. Jahrbuch des Bundesinstituts für Ostdeutsche Kultur und Geschichte, Bd. 4, München 1996, p. 133-136.
Ilkosz J., Max Berg. [in:] Ostdeutsche Gedenktage 1997, Kulturstiftung der deutschen Vertriebenen, Bonn 1996 p. 36-43.
Ilkosz J., Gesamtkunstwerk Maxa Berga - Hala Stulecia we Wrocławiu, [in:] Ars sine scientia nihil est. Księga ofiarowana Profesorowi Zygmuntowi Świechowskiemu, Warszawa 1997, p. 101-111.
Ilkosz J., Dawna Hala Stulecia (Jahrhunderthalle) i Tereny Wystawowe..., [w:] Atlas Architektury Wrocławia, red. J. Harasimowicz, T. 1, Wrocław, 1997, p. 189-193.
Ilkosz J., Hala Stulecia we Wrocławiu - dzieło Maxa Berga. "Roczniki Historii Sztuki", J. XXIV, Warszawa 1999, p. 131-215.
Ilkosz J., Tereny Wystawowe na Szczytnikach. Geneza Wystawy Stulecia we Wrocławiu w 1913, "Śląski Kwartalnik Historyczny Sobótka", J. LIV, (1999), No 3, p. 391-420.
Ilkosz J., Projekty Hansa Poelziga na Wystawę Stulecia we Wrocławiu w 1913 roku, p. 367-425, [in:] Ilkosz J., Störkuhl B., red., Hans Poelzig we Wrocławiu Architektura i sztuka 1900-1916, Wrocław 2000.

James-Chakraborty K., *German Architecture for a Mass Audience*, London-New York 2000, p. 11-69.

Joedicke J., *Geschichte der modernen Architektur*, Stuttgart 1958, p. 142-143.

Joedicke J., *Anmerkungen zur Theorie des Funktionalismus in der modernen Architektur*, "Jahrbuch für Ästhetik und Allgemeine Kunstwissenschaft", J: 10, 1965, p. 14-24.

Klemmer C., *80 Jahre Jahrhunderthalle in Breslau (1913-1993)*, [in:] *Schlesische Kulturspiegel*, Würzburg J. 28: 1993, p. 1-4.

Konarzewski L., *Projekt i realizacja przebudowy wnętrza Hali Ludowej we Wrocławiu w latach 1995-1997*, [in:] *Architektura Wrocławia*. Gmach, T. 4, Wrocław 1998, p. 496-497.

Konwiarz R., *Die Jahrhunderthalle in Breslau, das bedeutendste Bauwerk*. *Neuer Baukunst in Ostdeutschland*, "Schlesien", J. 2: 1957.

Lampugnani V.M., *Lexikon der Architektur des 20. Jahrhunderts*, Ostfildern-Ruit 1998, s. 42.

Major M., *Geschichte der Architektur*, Bd. 3, Berlin 1984, s. 333.

Müller-Wulckow W., *Architektur der 20er Jahre in Deutschland*, Königstein 1975, p. 7, 42-43.

Niemczyk E., *Max Berg i Hans Poelzig a początki nowoczesnej architektury Wrocławia*. "Roczniki Sztuki Śląskiej", T. XII, 1979.

Niemczyk E., *Historyzm i antyhistoryzm w architekturze na przykładzie dzieł wrocławskich okresu 1900-1933*, [in:] *W kręgu sztuki śląskiej pierwszej połowy XX wieku*, red. Z. Świechowski, Wrocław 1983, p. 45-55.

Niemczyk E., *Die Jahrhunderthalle in Breslau - ein Triumph des Eisenbetonbau*. *Vorträge im Wintersemester 96/97*, [in:] *Beiträge zur Geschichte des Bauingenieurwesens*; H. 8, Technische Universität München Lehrstuhl für Baukonstruktion, München 1997.

Niemczyk E., *Hala Ludowa we Wrocławiu*, Wrocław 1997.

Pehnt W., *Architektur*, [in:] *Die Kunst des 20. Jahrhunderts 1880-1940*, Propyläen Kunstgeschichte Bd. 12., Red. Argan G.C. Berlin 1978, s. 366.

Pehnt W., *Die Architektur des Expressionismus*, Stuttgart 1973, II Aufgabe 1998.

Pevsner N., *Der Beginn der modernen Architektur und Design*. (*The Sources of Modern Architecture and Design*, London 1971), Köln 1971, p. 159-162, 200.

Pevsner N., *Pioneers of Modern Design. From William Morris to Walter Gropius*, Hasrmondsworth, Middlesex 1974.

Pevsner N., *A history of Building Types*, Princeton University Press 1976, 1997, p. 252-253.

Pfankuch P., *Von der futuristischen zur funktionellen Stadt*. *Planen und Bauen in Europa von 1913 bis 1933*, [in:] *Tendenzen der Zwanzigern Jahre*, Berlin 1977, p. 6.

Posener J., *Berlin auf dem Wege zu einer neuen Architektur*. *Das Zeitalter Wilhelms II*. München 1979, p. 489-491.

Posener J., *Stahl und Beton vor 1914*, "Arch +", 1979, H. 48.

Scheuermann G., *Berühmte Orgeln Breslaus*, [in:] *Jahrbuch der Schlesischen Friedrich Wilhelm Universität*, 1979, 20, p. 241-270.

Schirren M., *Festspielhaus und Messegelände - die Jahrtausendausstellung 1913 und ihr Nachwirken im Werk von Hans Poelzig* [in:] *Hans Poelzig. Die Pläne und Zeichnungen*, aus dem ehemaligen Verkehrs- und Baumuseum in Berlin, Berlin 1989, s. 32-41.

Schreyer L., *Ein Jahrtausend deutscher Kunst*, Hamburg 1954, p. 466.

Schreyer L., *Erinnerungen an Sturm und Bauhaus*, München 1956, p. 150, 154.

Schubert O., *Berg Max Paul Eduard*, [in:] *Neue Deutsche Biographie*, Bd. 2 Berlin 1955, p. 75-76.

Schulz E., *Die Riesenkuppel*, "Frankfurter Allgemeine Zeitung", No 89, 1970-04-17, p. 32.

Sembach K.J., Schulze U., Thamer H.U., *1910 Halbzeit der Moderne van de Velde, Behrens, Hoffmann und die Anderen*, Stuttgart 1992, p. 80-81.

Šlapeta V., *Neues Bauen in Breslau*. "Rassegna", XI, 40/4, 1989, s. 14-16, 24, 27.

Störkuhl B., Die Breslauer Moderne 1900-1933, [in:] "Wach auf, mein Herz, und denke". Zur Geschichte der Beziehungen zwischen Schlesien und Berlin - Brandenburg von 1740 bis heute. Berlin 1995, s. 144-145.

Thiele K. J., Von der Jahrhunderthalle zur Philharmonie, "Die Bauwelt", R. 1963, H. 42, p. 1223-1234.

Tyszkiewicz J., Tereny wystawowe we Wrocławiu i koncepcje ich zagospodarowania w latach 1945-1950, "Rocznik Wrocławski", t. 1, 1993, Wrocław 1994, p. 251-264.

Tyszkiewicz J., Sto wielkich dni Wrocławia. Wystawa Ziem Odzyskanych we Wrocławiu a propaganda ziem zachodnich i północnych w latach 1945-1948, Wrocław 1997.

8. Signature on behalf of the State Party

Full name:

Waldemar Dąbrowski

Title:

Ministry of Culture

Date:

1. Identification of the Property

1.1. Country

Republic of Poland

1.2. State, Province or Region

Historic region Silesia

Voivodship of Lower Silesia

1.3. Name of Property

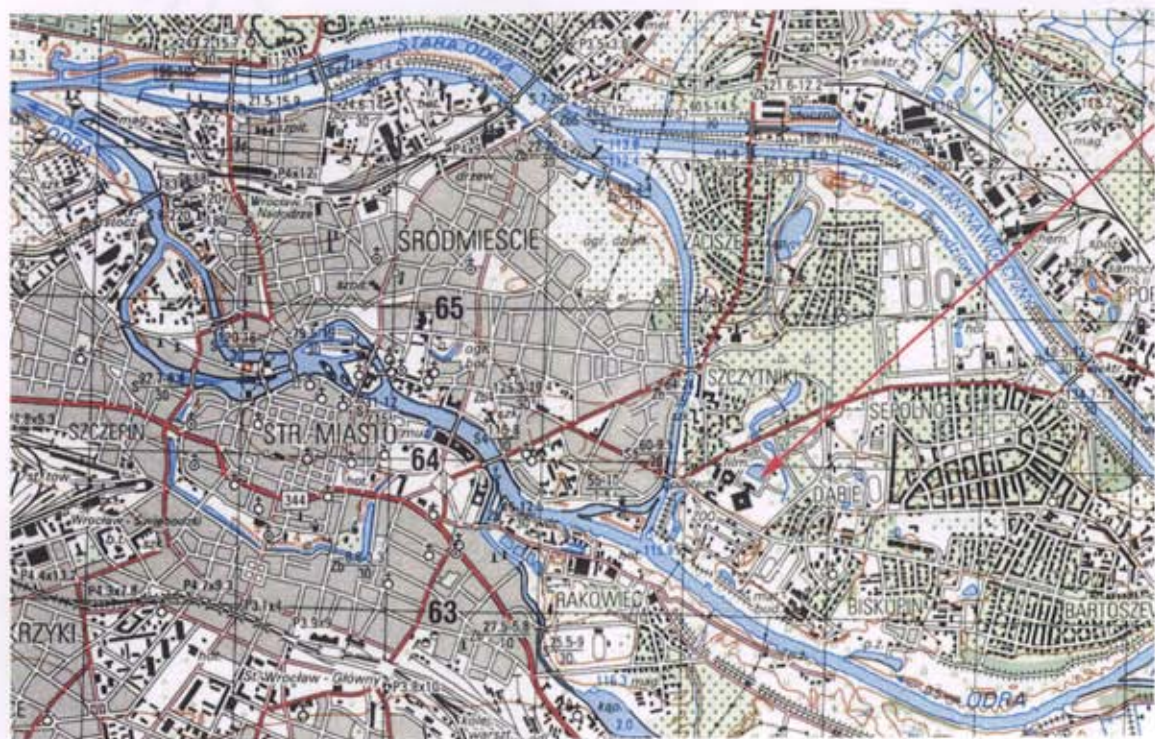
Centennial Hall in Wrocław Poland.

1.4. Geographical coordinates

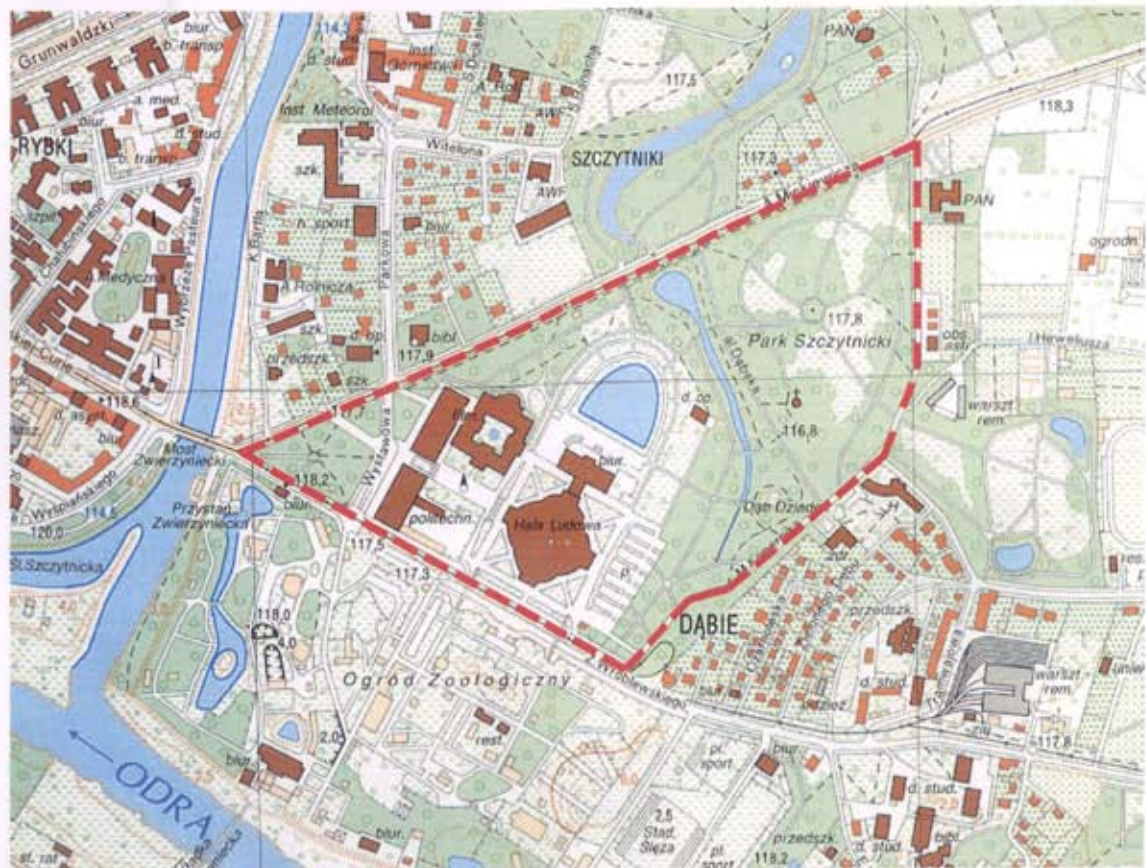
Geographical coordinates: 51°07'N; 17°02'E



1.5. Maps and plans showing boundary of area proposed for inscription and buffer zone



Scale 1:50 000



Scale 1:10 000

Buffer zone 

**CENTENNIAL HALL
IN WROCLAW**

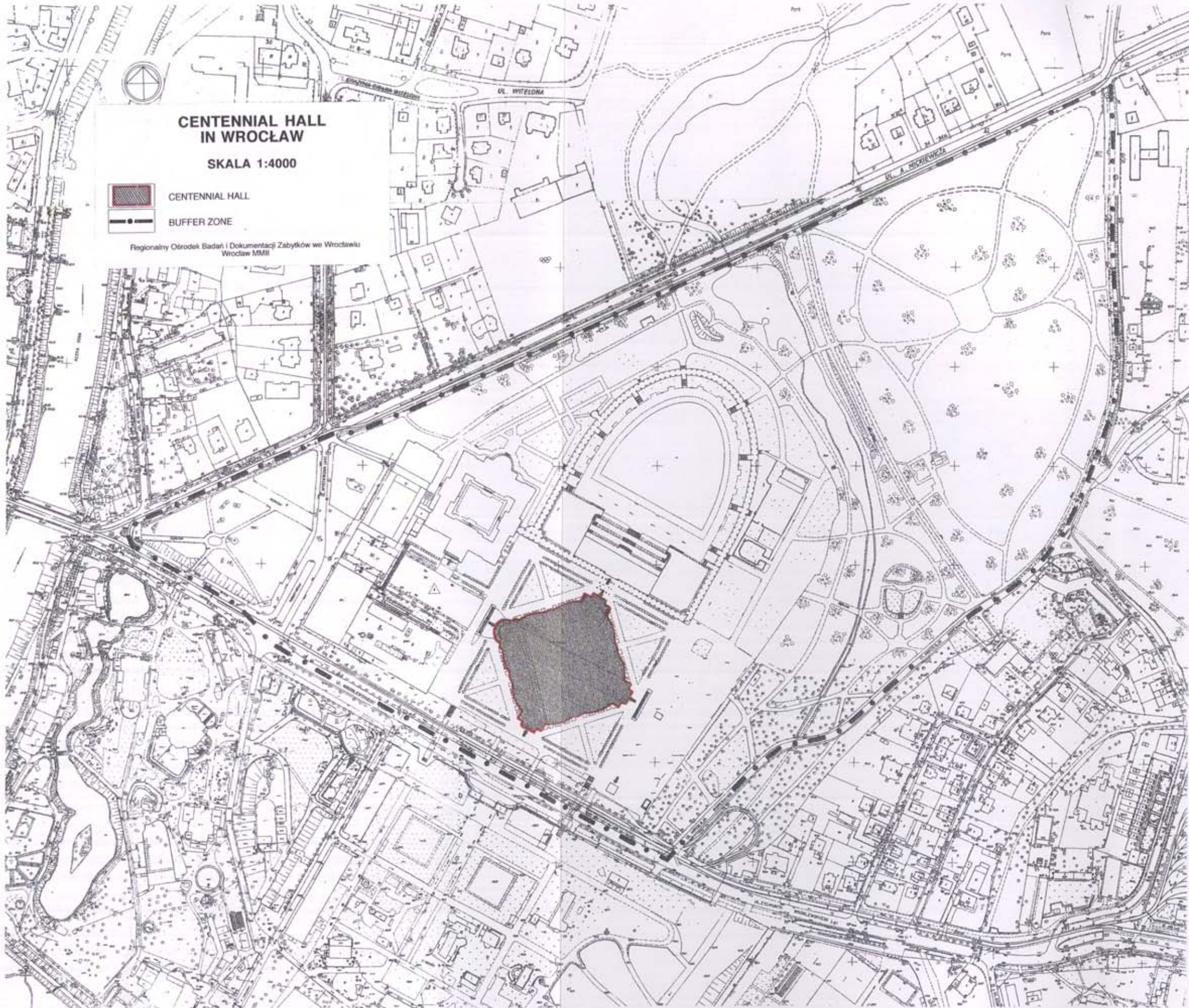
SKALA 1:4000

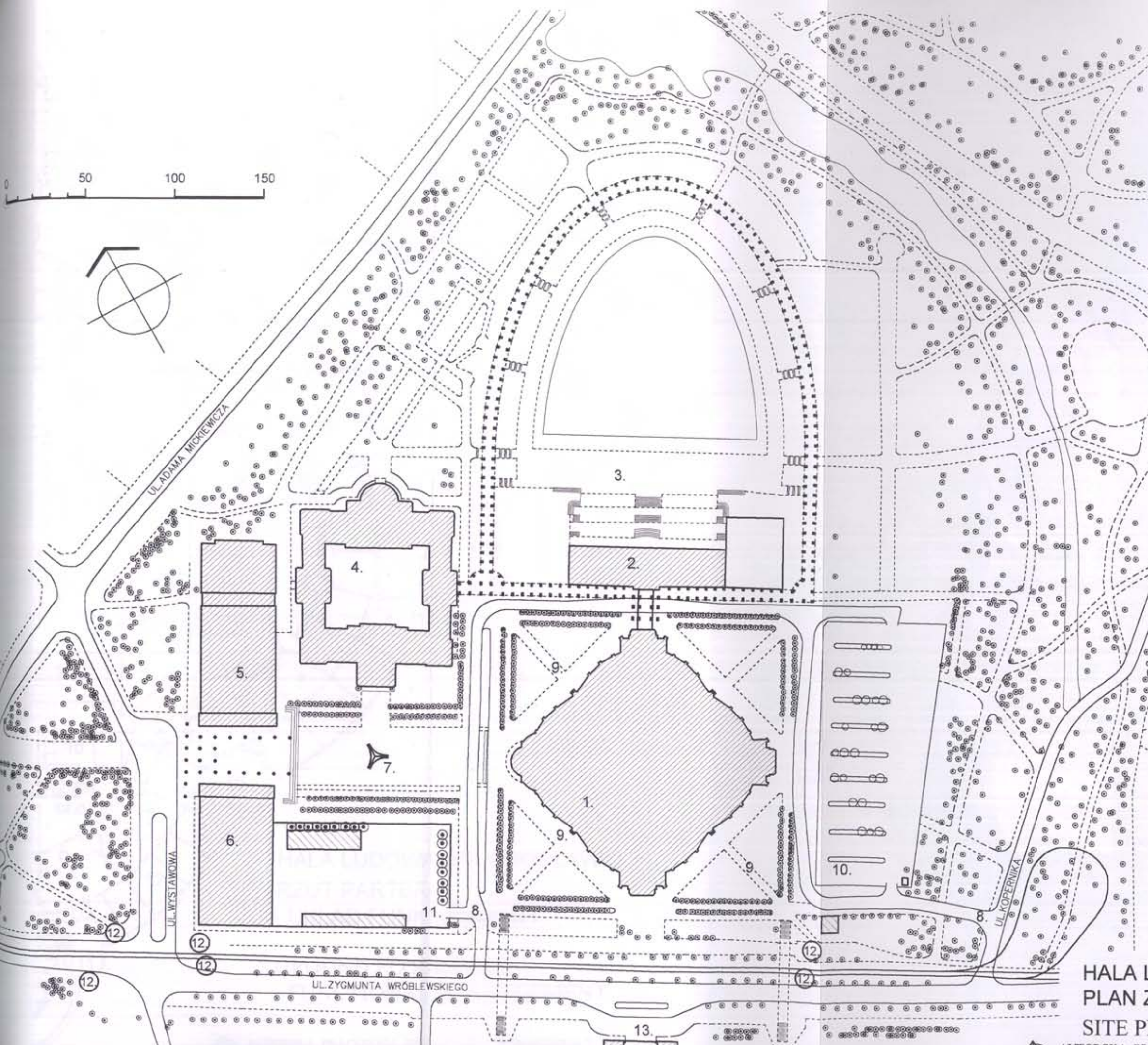


CENTENNIAL HALL

BUFFER ZONE

Regionalny Ośrodek Badań i Dokumentacji Zabytków we Wrocławiu
Wrocław MMB





LEGENDA

1. HALA LUDOWA
- BUDYNEK GŁÓWNY
2. BUDYNEK ADMINISTRACYJNY,
DYREKCJA
3. TARAS, PERGOLA I STAW
4. PAVILON CZTERECH KOPUŁ
5. WROCŁAWSKA WYTWÓRNIA
FILMÓW FABULARNYCH
6. INSTYTUT "IASE"
7. IGLICA WROCŁAWSKA
8. DRÓGA OBSŁUGUJĄCA
BUDYNEK HALI
9. DROGI PIESZO - JEZDNE
WOKÓŁ OBIEKTU
10. PARKING STRZEŻONY
NA 220 SAMOCHODÓW
11. PARKING NA 80 SAMOCHODÓW
12. PRZYSTANKI KOMUNIKACJI
MASOWEJ
13. WEJŚCIE DO ZOO

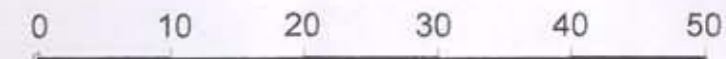
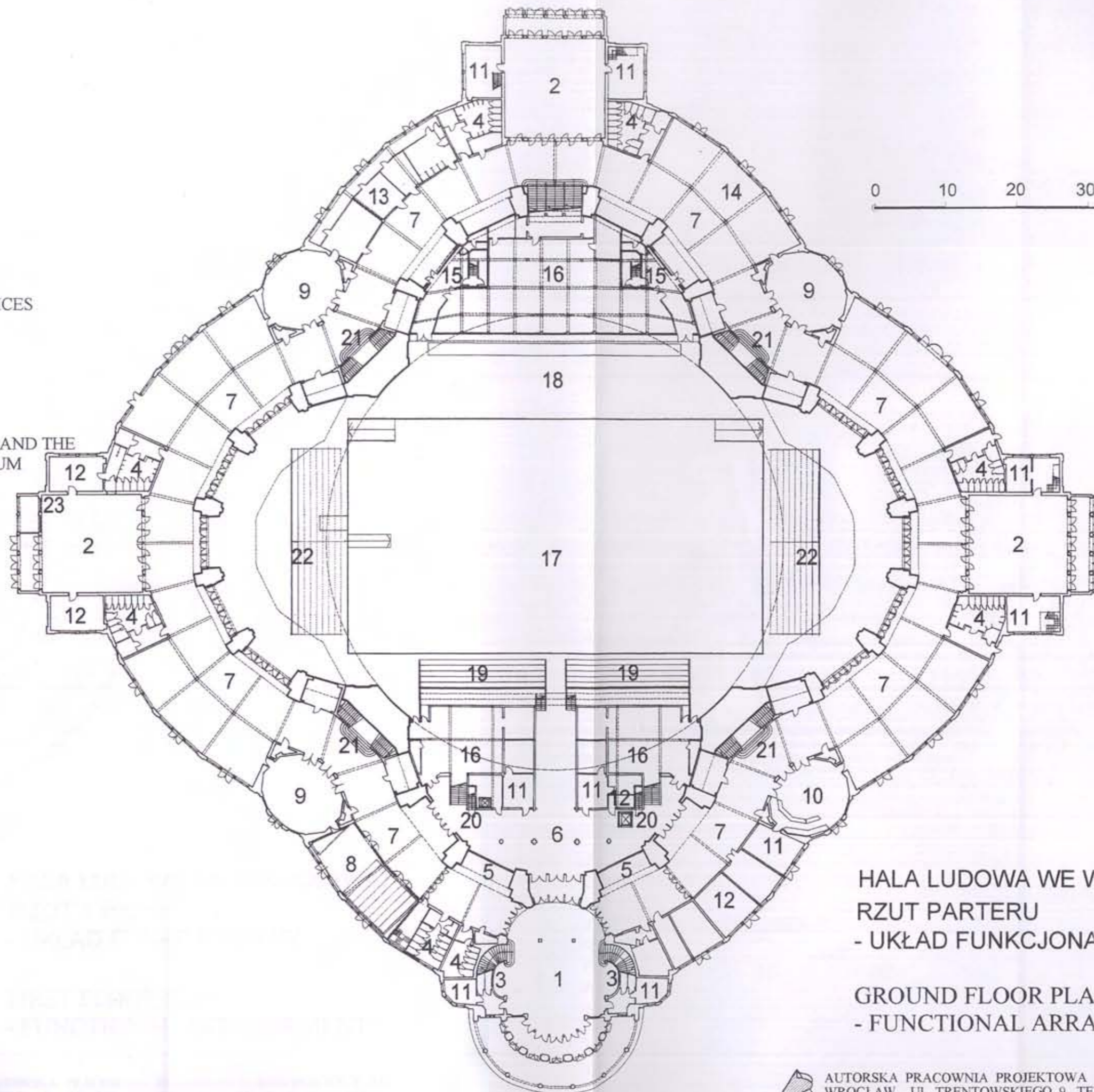
LEGEND

1. "HALA LUDOWA" - THE MAIN
BUILDING
2. ADMINISTRATION BUILDING,
HEAD OFFICE
3. TERRACE, PERGOLA, POND
4. PAVILION OF 4 DOMES
5. THE WROCLAW FILM COMPANY
6. "I.A.S.E." COMPANY
7. MONUMENT OF "IGLICA"
8. SERVICE ROAD
9. PATHS AROUND THE OBJECT
10. CAR PARK (GUARDED)
FOR 220 CARS
11. CAR PARK FOR 80 CARS
12. PUBLIC TRANSPORT STOPS
13. MAIN ENTRANCE TO THE ZOO

**HALA LUDOWA WE WROCŁAWIU
PLAN ZAGOSPODAROWANIA
SITE PLAN**

- LEGEND:
- 1- MAIN ENTRANCE HALL
 - 2- ENTRANCE HALL
 - 3- TICKET BOXES
 - 4- TOILETS
 - 5- CLOAKROOMS
 - 6- HALL UNDER THE STAND
 - 7- LOBBIES
 - 8- CINEMA
 - 9- CONFERENCE ROOMS
 - 10- BAR
 - 11- SERVICE
 - 12- TECHNICAL ROOM
 - 13- SOCIAL ROOMS FOR ARTISTS
 - 14- SPARE ROOM FOR SOCIALSERVICES
 - 15- BACK ROOMS FOR SPORTSMEN
 - 16- STORE
 - 17- ARENA
 - 18- STAGE
 - 19- MAIN AUDITORIUM
 - 20- ENTRANCE TO THE BOX
 - 21- ENTRANCE TO THE BALCONIES AND THE UPPER PART OF THE AUDITORIUM
 - 22- FOLD-UP SIDE AUDITORIUM
 - 23- GATE ROOM

- LEGENDA:
- 1- HOL WEJŚCIOWY GŁÓWNY
 - 2- HOL WEJŚCIOWY
 - 3- KASY
 - 4- WC
 - 5- SZATNIE
 - 6- HOL POD TRYBUNĄ
 - 7- KULUARY
 - 8- KINO
 - 9- SALE KONFERENCYJNE
 - 10- BAR
 - 11- SERVICE
 - 12- POMIESCZENIE TECHNICZNE
 - 13- ZAPL. SOCJALNE ARTYSTÓW
 - 14- REZERWA NA POM. SOCJALNE
 - 15- ZAPLECZE DLA SPORTOWCÓW
 - 16- MAGAZYN
 - 17- ARENA
 - 18- ESTRADA
 - 19- WIDOWNIA GŁÓWNA
 - 20- WEJŚCIE DO ŁOŻY
 - 21- WEJŚCIE NA BALKONY I GÓRNĄ CZĘŚĆ WIDOWNI
 - 22- WIDOWNIA SKŁADANA BOCZNA
 - 23- PORTIERNIA



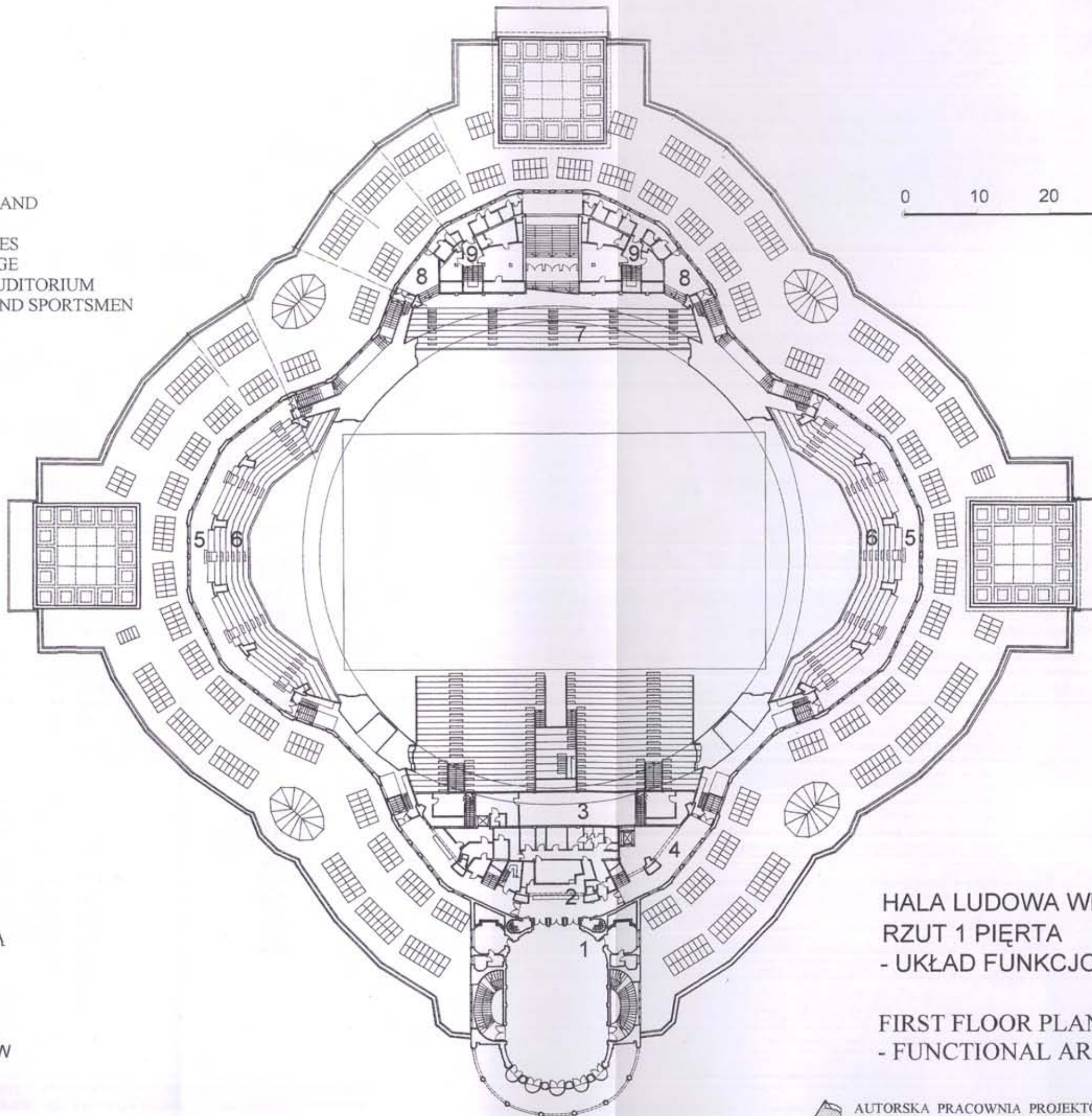
HALA LUDOWA WE WROCŁAWIU
 RZUT PARTERU
 - UKŁAD FUNKCJONALNY

GROUND FLOOR PLAN
 - FUNCTIONAL ARRANGEMENT

LEGEND:

- RESTAURANT
- CATERING BACK AREA
- FOYER OF THE BOX
- PASSAGE BEHIND THE MAIN STAND
- PASSAGE BEHIND BALCONIES
- AUDITORIUM ON THE BALCONIES
- AUDITORIUM BEHIND THE STAGE
- PASSAGE BEHIND THE BACK AUDITORIUM
- SOCIAL ROOMS FOR ARTISTS AND SPORTSMEN

0 10 20 30 40 50



LEGENDA:

- SALA RESTAURACJI
- ZAPLECZE GASTRONOMII
- FOYER LOŻY
- OBEJŚCIE ZA TRYBUNĄ GŁÓWNA
- OBEJŚCIE BALKONÓW
- WIDOWNIA BALKONÓW
- WIDOWNIA ZA ESTRADĄ
- OBEJŚCIE ZA WIDOWNIĄ TYLNA
- ZAPLECZE SOCJALNE ARTYSTÓW LUB SPORTOWCÓW

HALA LUDOWA WE WROCŁAWIU
RZUT 1 PIĘRTA
- UKŁAD FUNKCJONALNY

FIRST FLOOR PLAN
- FUNCTIONAL ARRANGEMENT



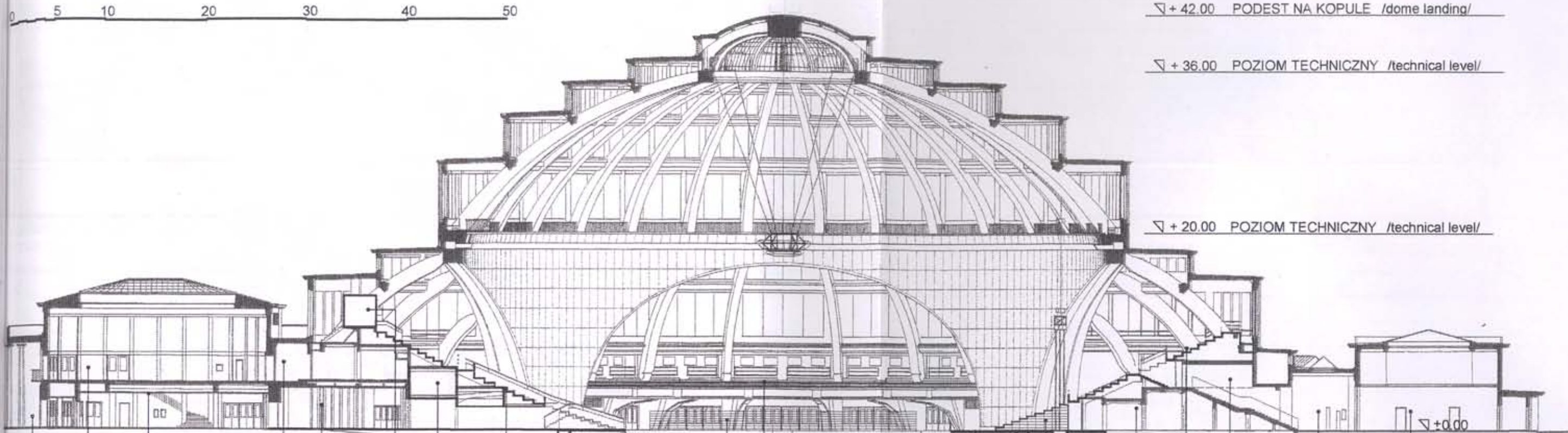
0 5 10 20 30 40 50

▽ + 42.00 PODEST NA KOPULE /dome landing/

▽ + 36.00 POZIOM TECHNICZNY /technical level/

▽ + 20.00 POZIOM TECHNICZNY /technical level/

▽ + 0.00



- | | | | | | | | | | | | | | | | | | | | | | | |
|--|---|-----------------------|----------------------|--|---|-------------|--|--|--|---|---|--|--|---|--|---|---|---|---|-----------------------------------|---|--|
| GEÓWNE WEJŚCIE
OD STRONY IGŁICY | SALA RESTAURACJI
NA PIĘTRZE | GLÓWNY HALL WEJŚCIOWY | ZAPLECZE GASTRONOMII | KULUARY
PO PRZEBUDOWIE | KABINY: OŚWIETLENIOWA,
AKUSTYCZNA,
SPRAWOZDAWCÓW
I TŁUMACZY | FOYER LOŻY | NOWA ŻELBETOWA (STALKA)
WIDOWNIA GLÓWNA
W TYM LOŻA | KIESZEŃ SKŁADOWA
ZBIORCZY KANAŁ
INSTALACYJNY | PODESTY TELESKOPOWE
WIDOWNI GLÓWNEJ
Z NAKŁADANYMI
SIEDZISKAMI | NOWE WIDOWNIE
TELESKOPOWE
POD BALKONAMI | NOWA WIDOWNIA STAŁA
BALKONU | SYSTEMOWE BOISKO SKŁA-
DANE LUB WIDOWNIA NA
ARENIE UKŁADANA Z KRZE-
SEL DO SZTAPLOWANIA | NOWA ARENA 33x58m
Z PŁYTĄ PODGRZEWANĄ | KIESZEŃ SKŁADOWA
NOWA ESTRADA 12x41m
INSTALACYJNY | ZBIORCZY KANAŁ
INSTALACYJNY | WIDOWNIA TELESKOPOWA
NA ESTRADZIE | FOSA RUCHOMEGO TŁA
ESTRADY | MAGAZYN ESTRADY | ZAPLECZE SOCJALNE
ARTYSTÓW ,SPORTOWCÓW | NOWA WIDOWNIA STAŁA
ZA ESTRADĄ | KULUARY | HALL WEJŚCIOWY TYLNY
OD STRONY PARKINGU |
| /main entrance from
the monument of Iglica/ | /restaurant room
on the first floor/ | /main entrance hall/ | /catering area/ | /lobby for the main
auditorium after rebuilding/
/catering area/ | /rooms for: lighting,
acoustics, reporters,
interpreters, etc./ | /box foyer/ | /new main auditorium
stable, including the
box seats | /fold-up pocket/
/collective installation
channel/ | /telescopic landings
of the main auditorium
with put-on seats/ | /new telescopic auditoriums
under the balcony/ | /new stable auditorium
on the balcony/ | /fold-up sports field or
auditorium on the arena
composed from chairs
which can be easily stacked/
/new stable auditorium
on the balcony/ | /new arena 33 x 58 m
with a warmed panel/ | /fold-up "pocket"
beneath the stage/ | /collective installation
channel/
/new stage 12 x 41 m/
/fold-up "pocket"
beneath the stage/ | /telescopic auditorium
on the stage/
/collective installation
channel/ | /moat to arrange a movable
background for the stage/ | stage storeroom/
/moat to arrange a movable
background for the stage/ | /social back area
for artists and sportsmen/
new stable auditorium
behind the stage/
stage storeroom/ | /lobbies/ | /back entrance hall
from the car park/ | |

ALA LUDOWA WE WROCŁAWIU

PRZEKRÓJ PODŁUŻNY PO PRZEBUDOWIE

LONGITUDINAL SECTION AFTER REBUILDING

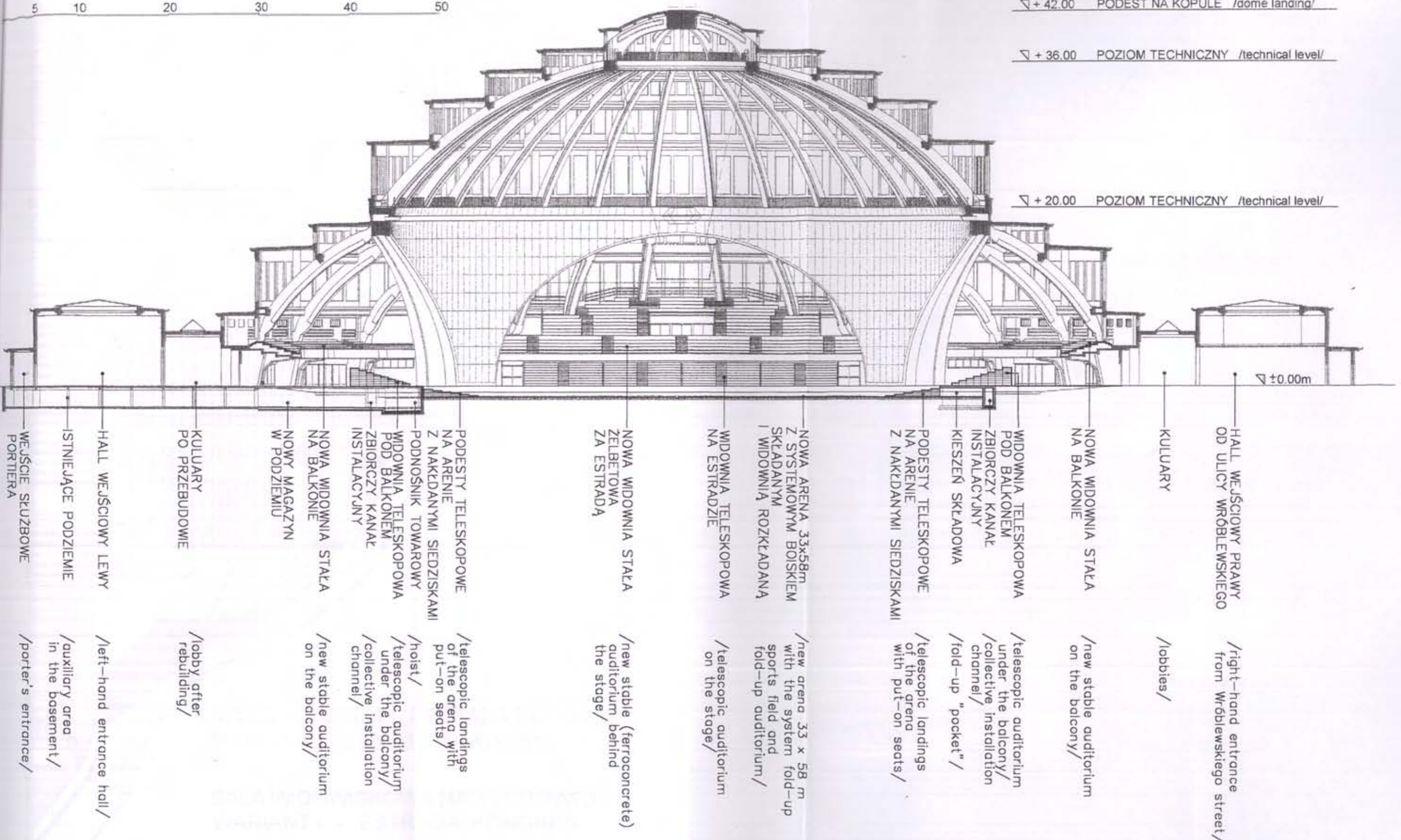
5 10 20 30 40 50

▽ + 42.00 PODEST NA KOPULE /dome landing/

▽ + 36.00 POZIOM TECHNICZNY /technical level/

▽ + 20.00 POZIOM TECHNICZNY /technical level/

▽ ±0.00m



WEJŚCIE SŁUŻBOWE /porter's entrance/

ISTNIEJĄCE PODZIEMIE /auxiliary area in the basement/

HALL WEJŚCIOWY LEWY /left-hand entrance hall/

KULUARY PO PRZEBUDOWIE /lobby after rebuilding/

NOWY MAGAZYN NA BALKONIE /new stable auditorium on the balcony/

NOWA WIDOWNIA STALĄ ZBIORCZY KANAŁ INSTALACYJNY /hoist/

WIDOWNIA TELESKOPOWA POD BALKONEM /telescopic auditorium under the balcony/

PODNOŚNIK TOWAROWY ZBIORCZY KANAŁ INSTALACYJNY /collective installation channel/

PODESTY TELESKOPOWE NA ARENIE Z NAKŁADANYMI SIEDZISKAMI /telescopic landings of the arena with put-on seats/

NOWA WIDOWNIA STALĄ ZELBETOWĄ ZA ESTRADĄ /new stable (ferroconcrete) auditorium behind the stage/

WIDOWNIA TELESKOPOWA NA ESTRADZIE /telescopic auditorium on the stage/

NOWA ARENA 33x58m Z SYSTEMOWYM BOISKIEM SKŁADANYM I WIDOWNIĄ ROZKŁADANĄ /new arena 33 x 58 m with the system fold-up sports field and fold-up auditorium/

PODESTY TELESKOPOWE NA ARENIE Z NAKŁADANYMI SIEDZISKAMI /telescopic landings of the arena with put-on seats/

KIESZEŃ SKŁADOWA /fold-up "pocket"/

WIDOWNIA TELESKOPOWA POD BALKONEM ZBIORCZY KANAŁ INSTALACYJNY /telescopic auditorium under the balcony/

NOWA WIDOWNIA STALĄ NA BALKONIE /new stable auditorium on the balcony/

KULUARY /lobbies/

HALL WEJŚCIOWY PRAWY OD ULICY WRÓBLEWSKIEGO /right-hand entrance from Wróblewskiego street/

HALA LUDOWA WE WROCŁAWIU PRZEKRÓJ POPRZECZNY PO PRZEBUDOWIE
DIAGONAL SECTION AFTER REBUILDING

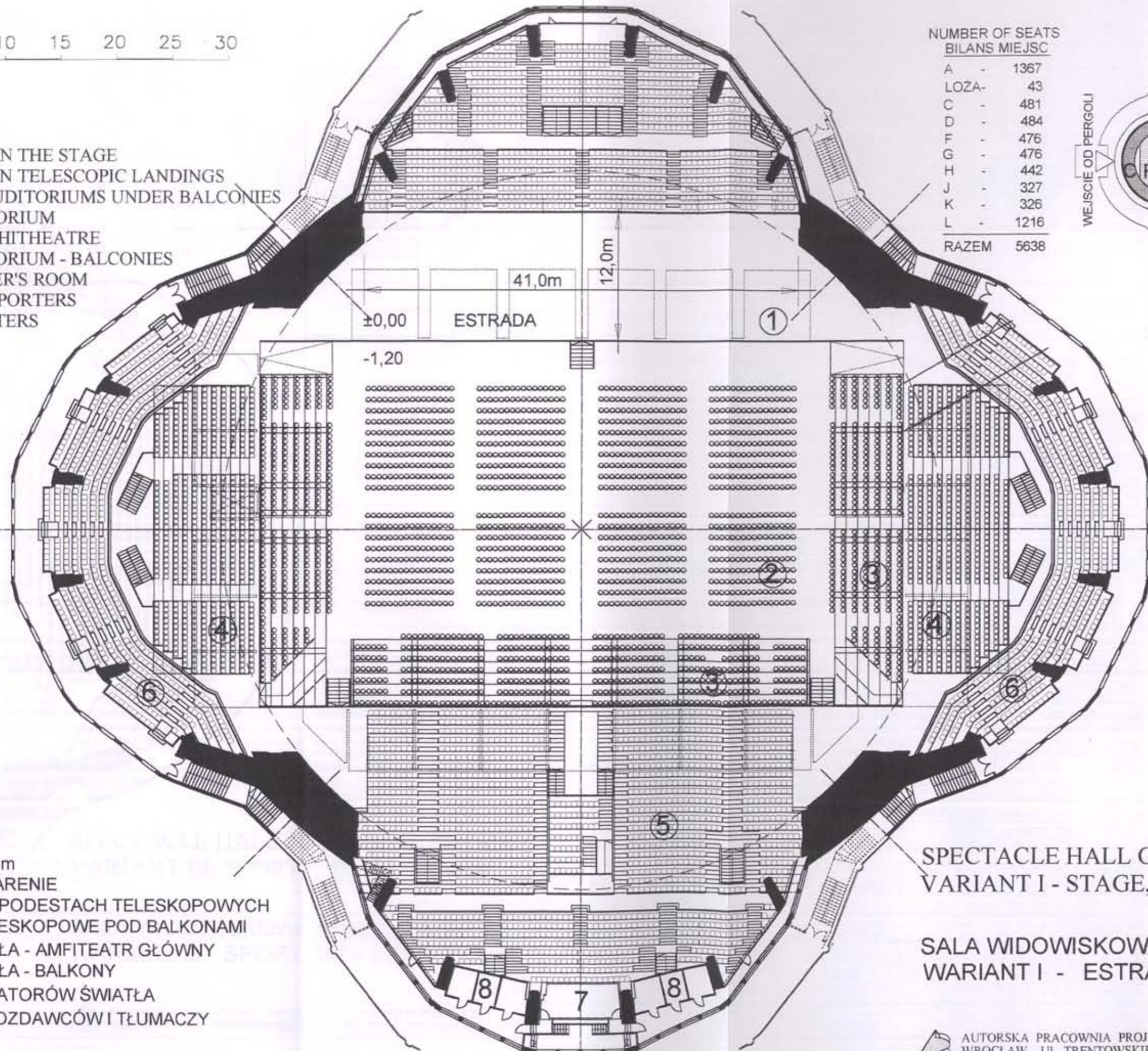
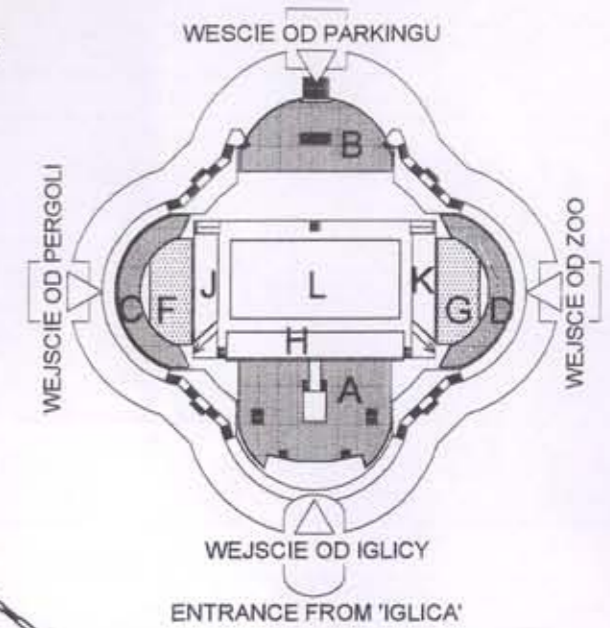
0 5 10 15 20 25 30

LEGEND:

- 1 - STAGE 12x41m
- 2 - AUDITORIUM ON THE STAGE
- 3 - AUDITORIUM ON TELESCOPIC LANDINGS
- 4 - TELESCOPIC AUDITORIUMS UNDER BALCONIES
- 5 - STABLE AUDITORIUM
- 6 - THE MAIN AMPHITHEATRE
- 7 - STABLE AUDITORIUM - BALCONIES
- 8 - LIGHT ENGINEER'S ROOM
- 9 - ROOMS FOR REPORTERS AND INTERPRETERS

NUMBER OF SEATS
BILANS MIEJSC

A	-	1367
LOZA-		43
C	-	481
D	-	484
F	-	476
G	-	476
H	-	442
J	-	327
K	-	326
L	-	1216
RAZEM		5638



LEGENDA:

- 1 - ESTRADA 12x41m
- 2 - WIDOWNIA NA ARENIE
- 3 - WIDOWNIA NA PODESTACH TELESKOPOWYCH
- 4 - WIDOWNIE TELESKOPOWE POD BALKONAMI
- 5 - WIDOWNIA STAŁA - AMFITEATR GŁÓWNY
- 6 - WIDOWNIA STAŁA - BALKONY
- 7 - KABINA REALIZATORÓW ŚWIATŁA
- 8 - KABINY SPRAWOZDAWCÓW I TŁUMACZY

SPECTACLE HALL OF 'HALA LUDOWA'
VARIANT I - STAGE, CONGRESS

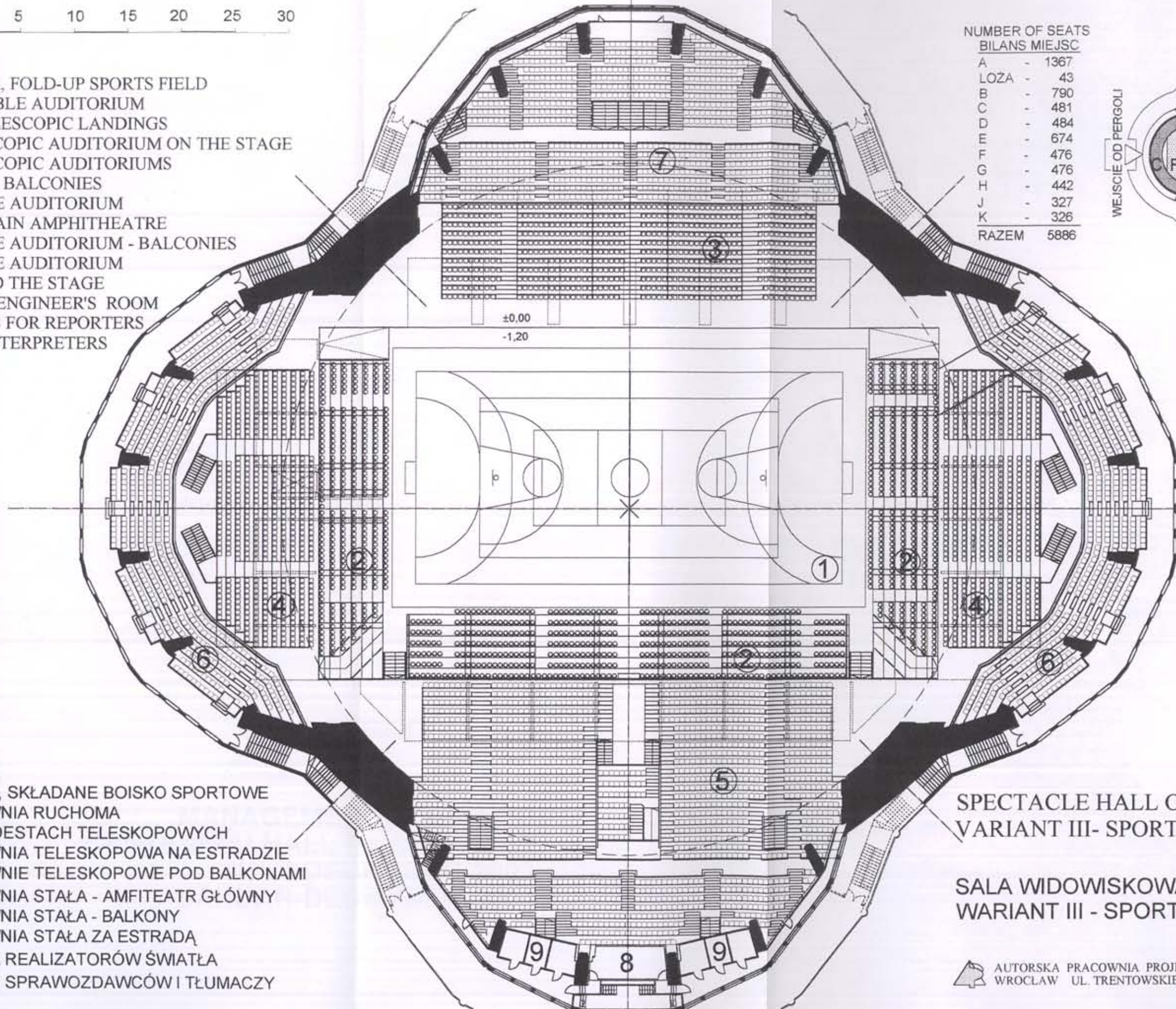
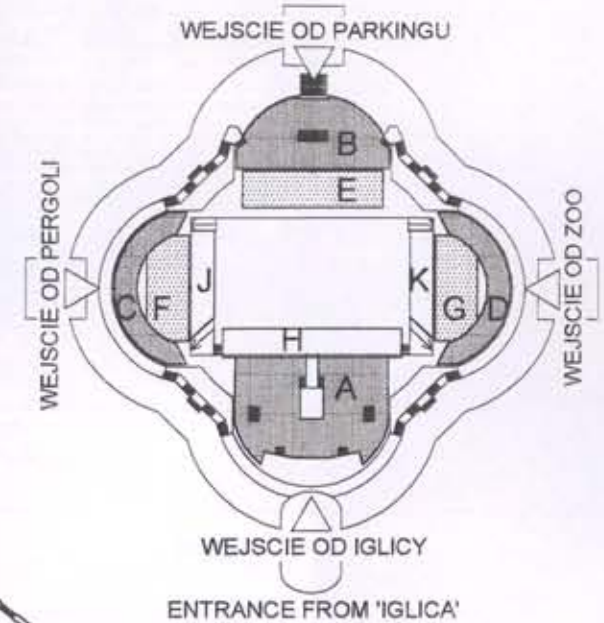
SALA WIDOWISKOWA HALI LUDOWEJ
WARIANT I - ESTRADA, KONGRES

0 5 10 15 20 25 30

LEGEND:

- 1 - ARENA, FOLD-UP SPORTS FIELD
- 2 - MOVABLE AUDITORIUM ON TELESCOPIC LANDINGS
- 3 - TELESCOPIC AUDITORIUM ON THE STAGE
- 4 - TELESCOPIC AUDITORIUMS UNDER BALCONIES
- 5 - STABLE AUDITORIUM - THE MAIN AMPHITHEATRE
- 6 - STABLE AUDITORIUM - BALCONIES
- 7 - STABLE AUDITORIUM BEHIND THE STAGE
- 8 - LIGHT ENGINEER'S ROOM
- 9 - ROOMS FOR REPORTERS AND INTERPRETERS

NUMBER OF SEATS BILANS MIEJSC	
A	- 1367
LOZA	- 43
B	- 790
C	- 481
D	- 484
E	- 674
F	- 476
G	- 476
H	- 442
J	- 327
K	- 326
RAZEM	5886

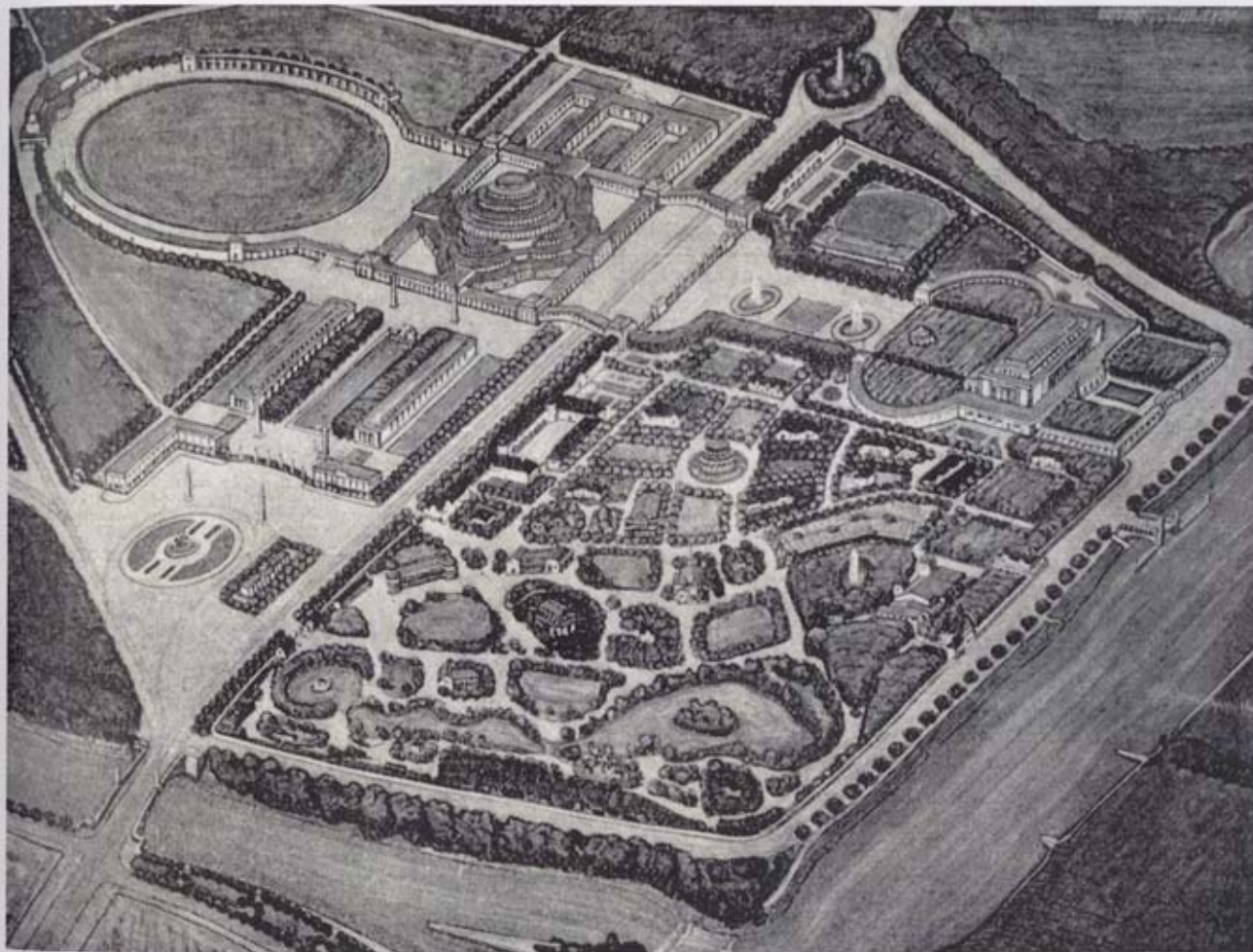


LEGENDA:

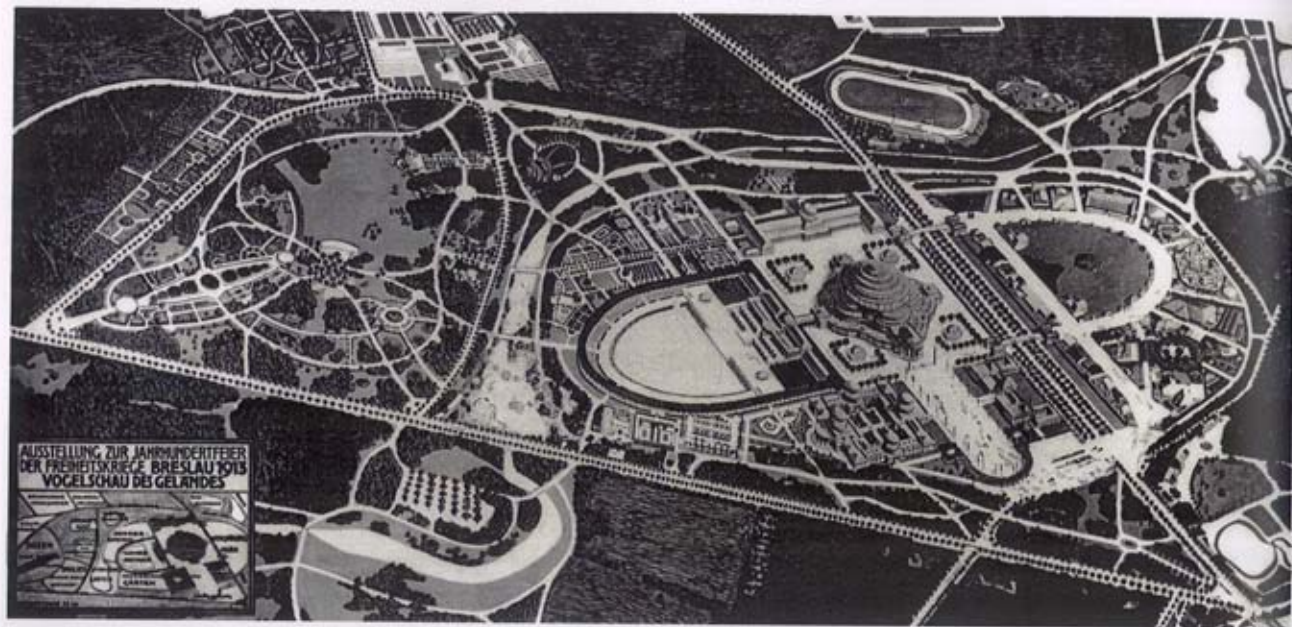
- 1 - ARENA, SKŁADANE BOISKO SPORTOWE
- 2 - WIDOWNIA RUCHOMA NA PODESTACH TELESKOPOWYCH
- 3 - WIDOWNIA TELESKOPOWA NA ESTRADZIE
- 4 - WIDOWNIE TELESKOPOWE POD BALKONAMI
- 5 - WIDOWNIA STAŁA - AMFITEATR GŁÓWNY
- 6 - WIDOWNIA STAŁA - BALKONY
- 7 - WIDOWNIA STAŁA ZA ESTRADĄ
- 8 - KABINA REALIZATORÓW ŚWIATŁA
- 9 - KABINY SPRAWOZDAWCÓW I TŁUMACZY

SPECTACLE HALL OF 'HALA LUDOWA'
VARIANT III- SPORTS, TEAM GAMES

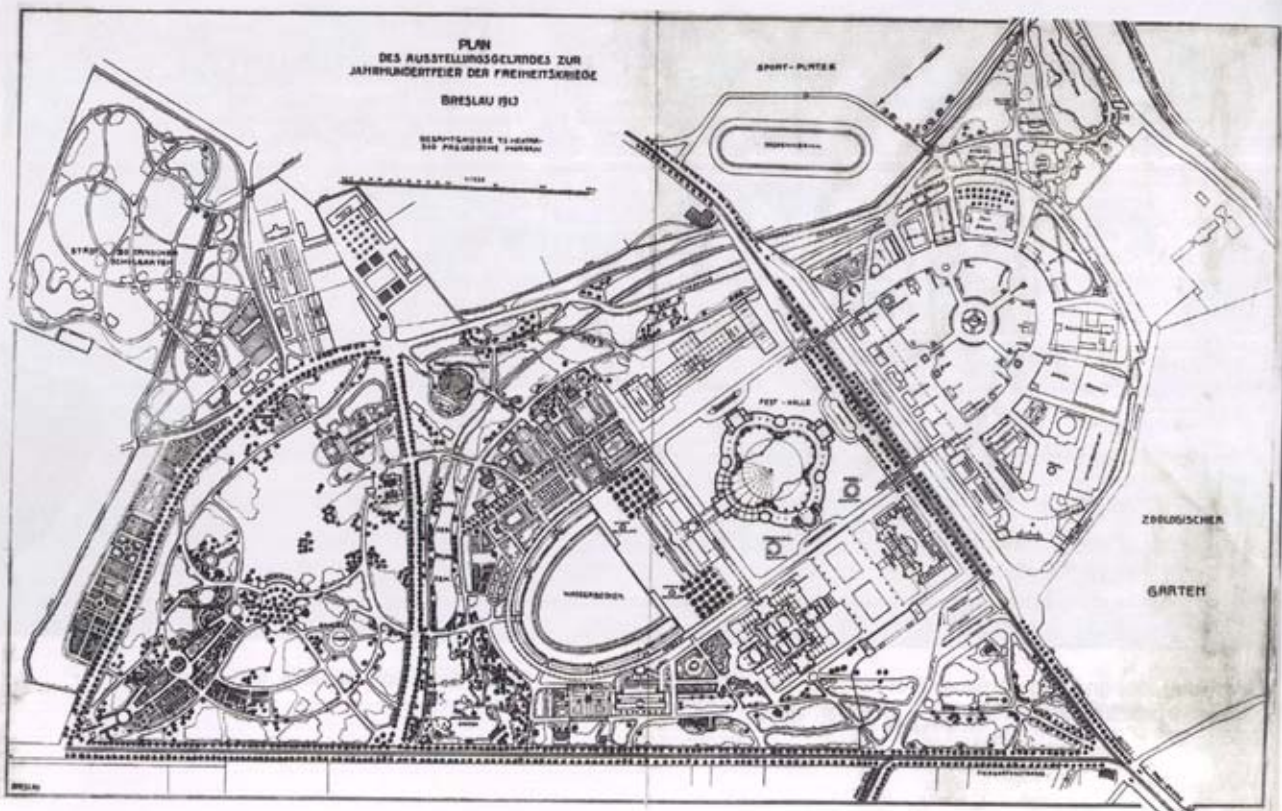
SALA WIDOWISKOWA HALI LUDOWEJ
WARIANT III - SPORT, GRY ZESPOŁOWE



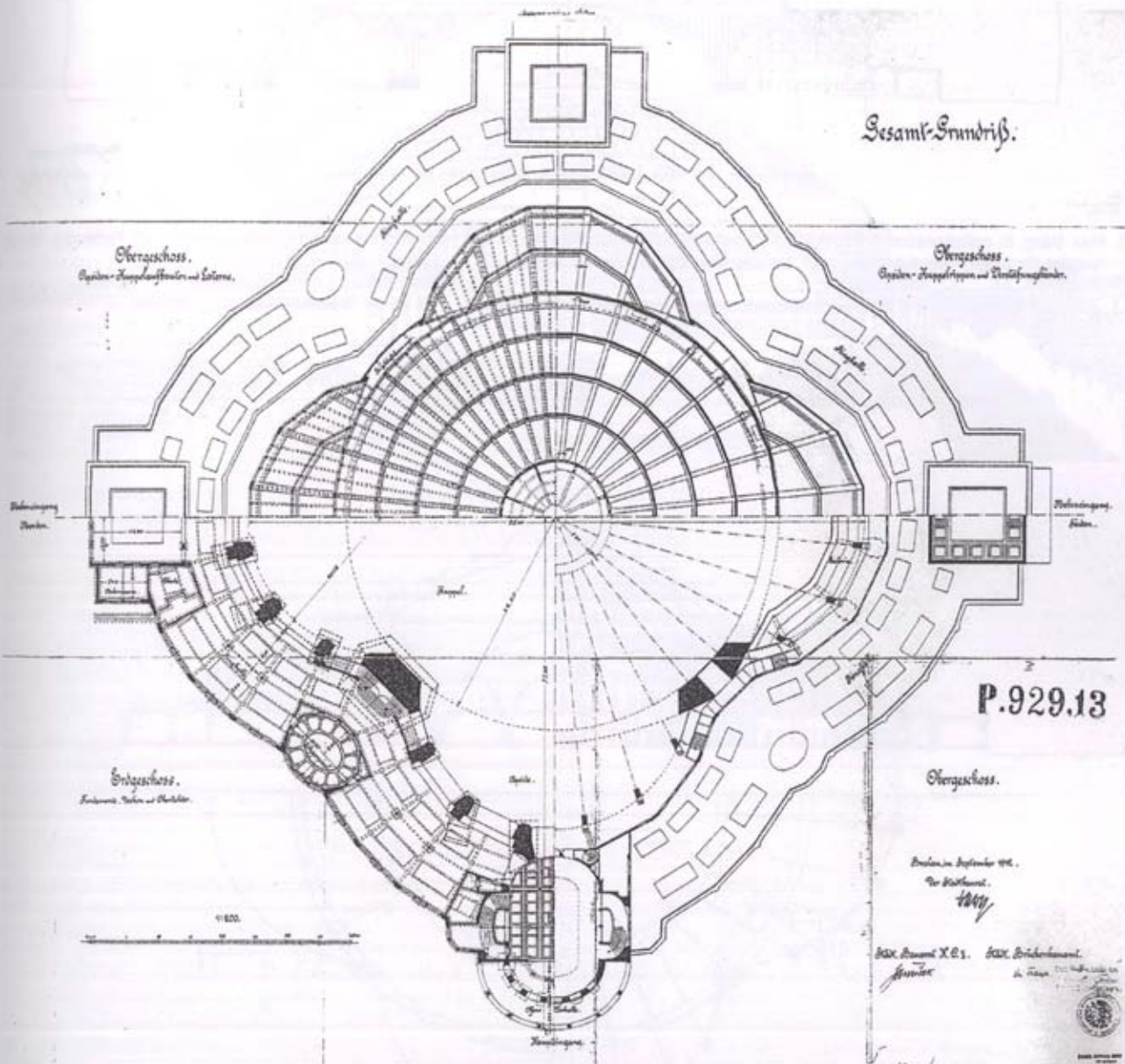
1. Max Berg, design for the expansion of the Zoological Garden and site plan for the Exhibition Grounds, late 1910
(after "Deutsche Bauzeitung" 1910, 47.42, p. 389).



2. Plan of the Centennial Exhibition, bird's eye view, 3.5 x 5 m, executed by the students of the Royal School of Fine and Decorative Arts in Wroclaw in August 1912, exhibited in Berlin, photograph in the Department of Documents of the National Museum in Wroclaw.

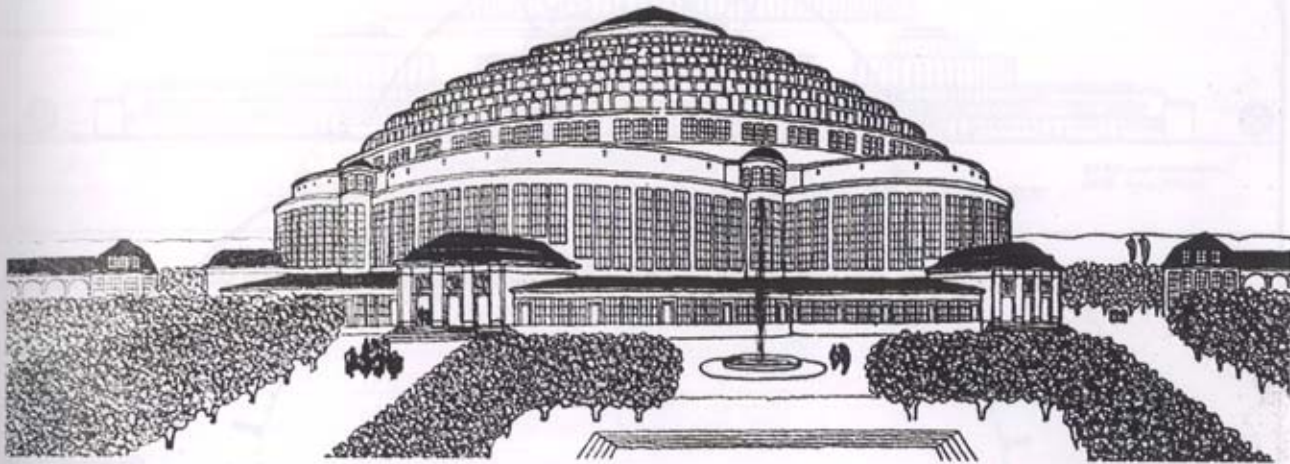


3. Hans Poelzig, second version of the general layout of the Centennial Exhibition, occupying the area of 75 hectares, early 1913; Museum of Architecture in Wroclaw, Building Archive of the City of Wroclaw.



4. Max Berg, Centennial Hall, projection, 1912,
Museum of Architecture in Wrocław.

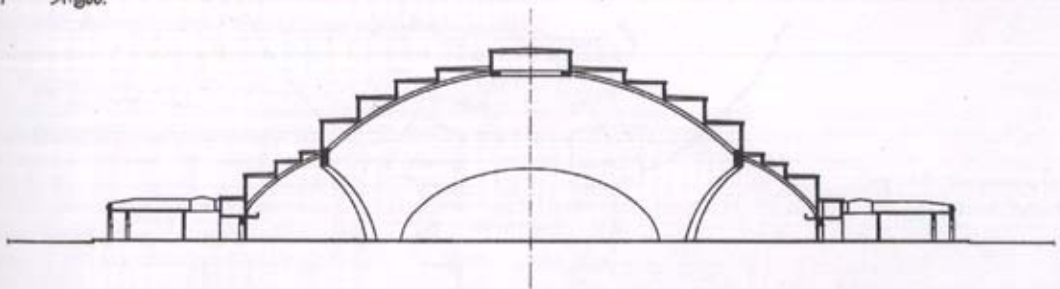
Ausstellungshalle
Breslau.



7. Max Berg, design for the Centennial Hall, perspective drawing, 28 February 1910,
Institut für Regionalentwicklung and Structurplanung, Erkner by Berlin.

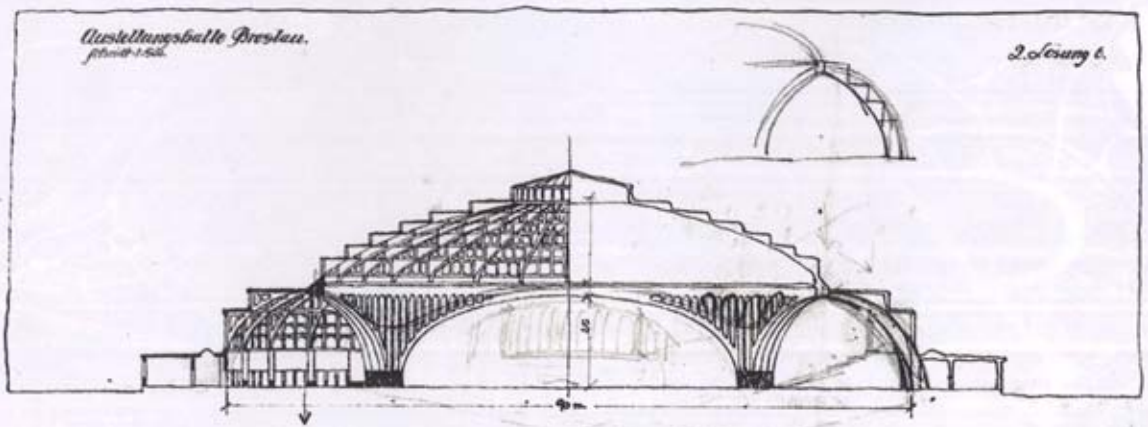
AVSSTELLUNGS HALLE - BRESIAV:

SCHNITT 1:500.

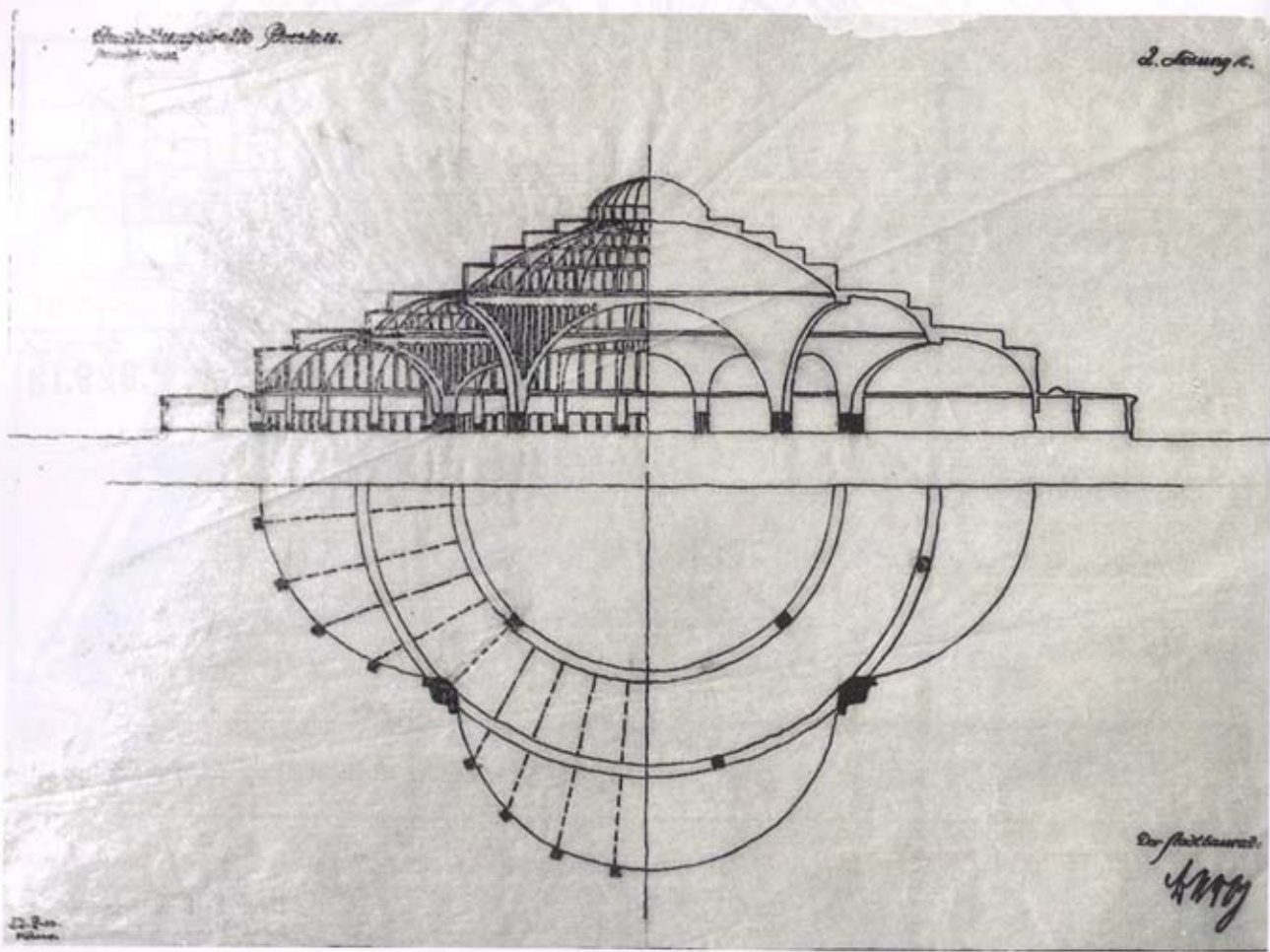


BRESIAV in-DES-1910
DER-MAGISTRAT

8. Max Berg, design for the Centennial Hall, cross-section, December 1910,
Institut für Regionalentwicklung and Structurplanung, Erkner by Berlin.

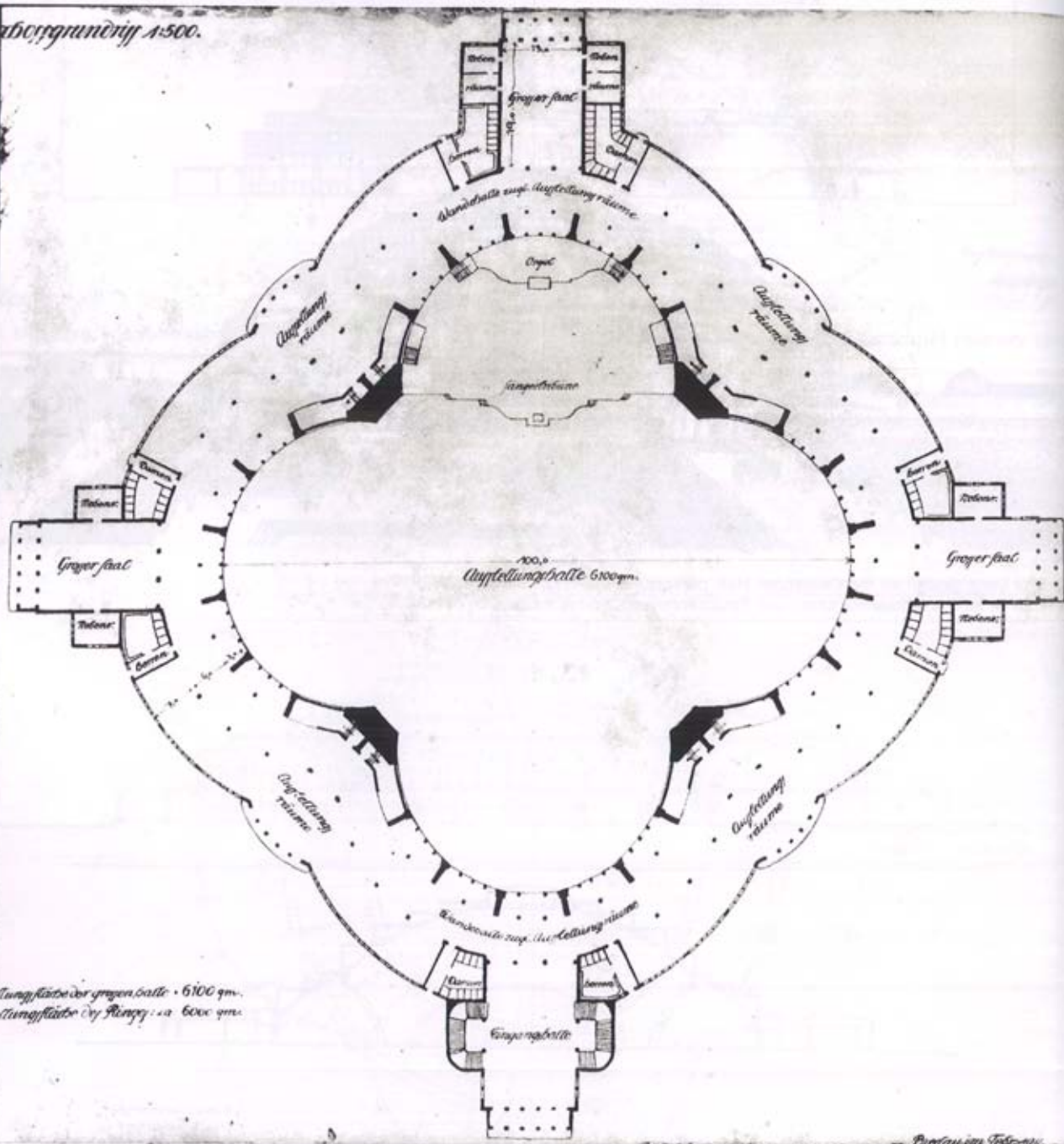


5. Max Berg, in collaboration with Richard Konwiarz, design for the Centennial Hall, second version, cross-section, 21 February 1910, Institut für Regionalentwicklung and Strukturplanung, Erkner by Berlin.



6. Max Berg, in collaboration with Richard Konwiarz, design for the Centennial Hall, second version, cross-section and floor plan, 23 February 1910, Institut für Regionalentwicklung and Strukturplanung, Erkner by Berlin.

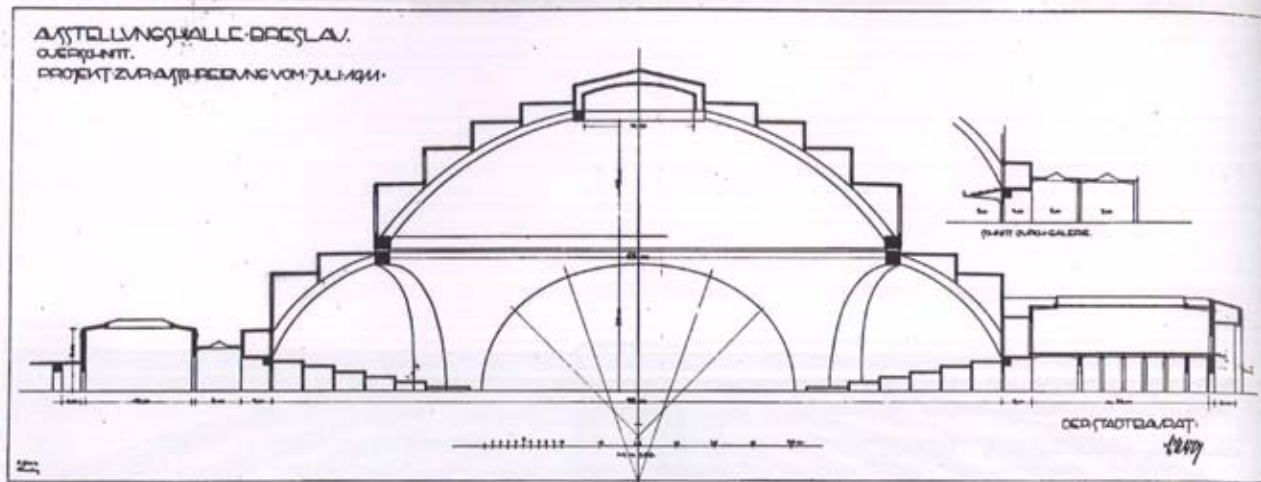
Archgrundriss 1:500.



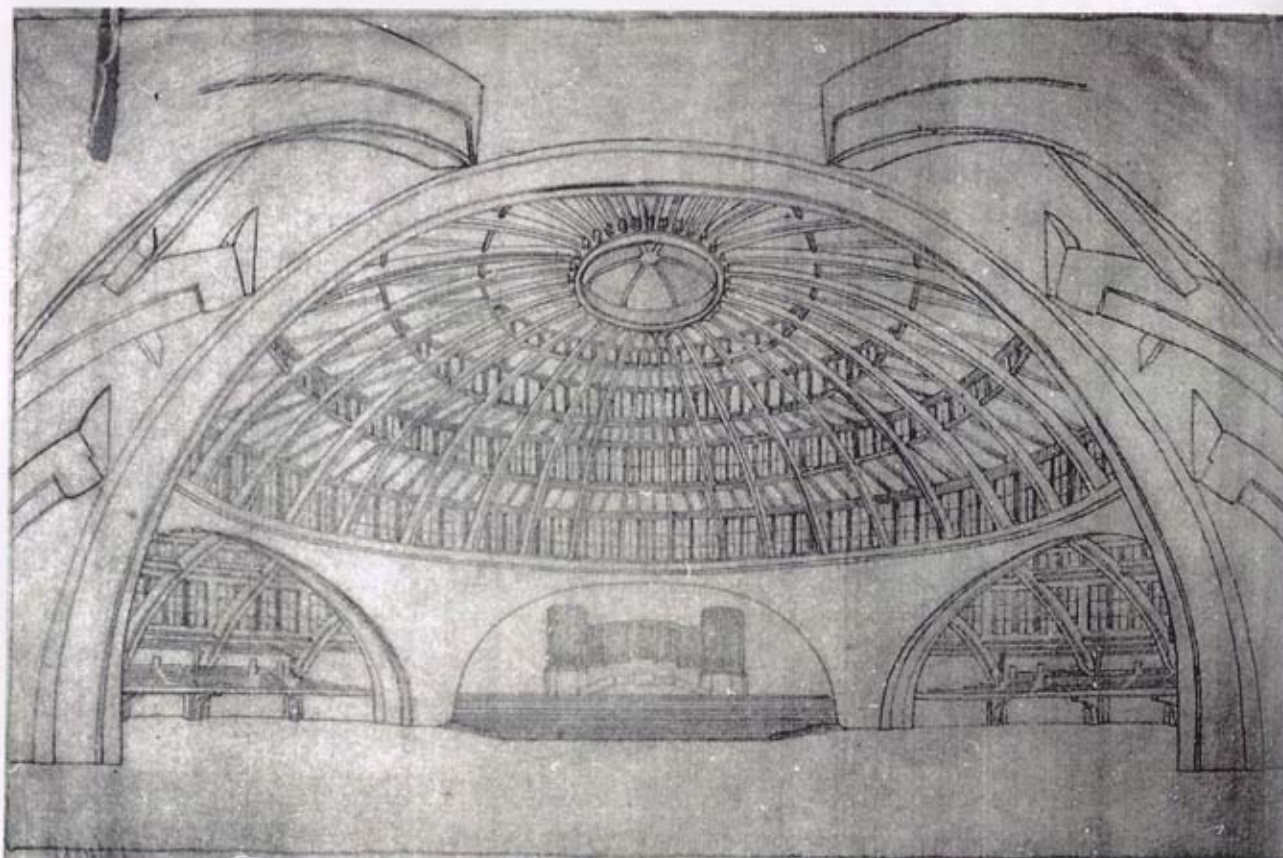
Ausstellungshalle der großen Halle: 6100 qm.
Ausstellungshalle der Planquadrat: 6000 qm.

Archiv im Februar 1911

9. Max Berg, design for the Centennial Hall, floor plan, February 1911, reproduction of the transparency used by Berg during presentations of the project in the early 1911, Department of Documents, National Museum in Wrocław.



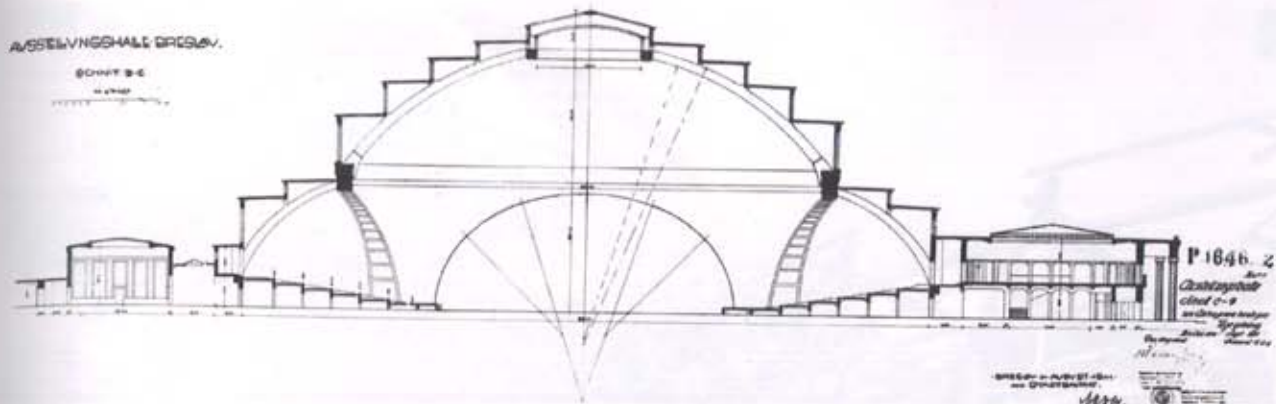
14. Max Berg, in collaboration with Richard Konwiarz, design for the Centennial Hall, cross-section, 23 July 1911, Institut für Regionalentwicklung and Strukturplanung, Erkner by Berlin.



15. Max Berg, design for the Centennial Hall, interior, July 1911 (?), Institut für Regionalentwicklung and Strukturplanung, Erkner by Berlin.

AUSSTELLUNGSHALLE BRESLAU.

SCHEIT B-C

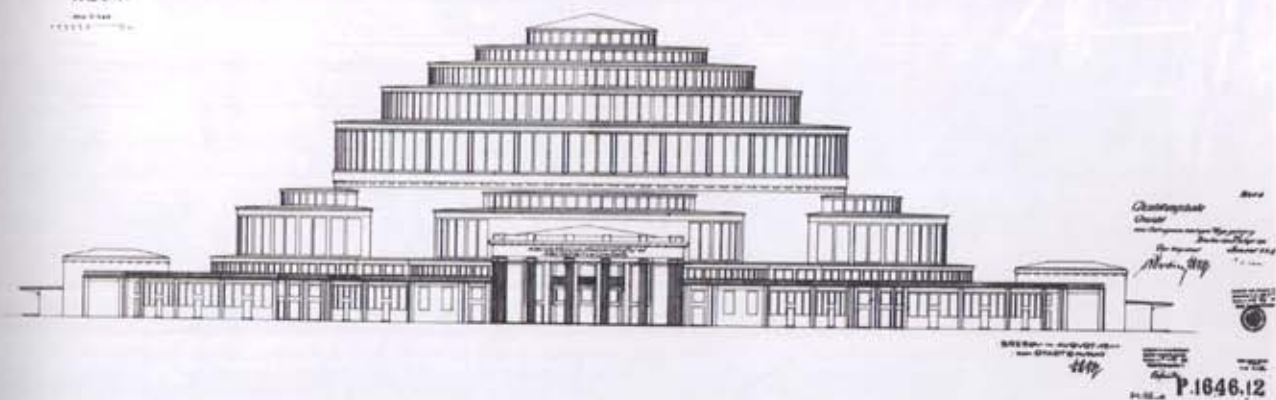


P.1646.2

21. Max Berg, Centennial Hall, final version of the design, completed in August 1911, approved by the Magistrate on 25 September 1911, cross-section ,
 Museum of Architecture in Wrocław, Building Archive of the City of Wrocław.

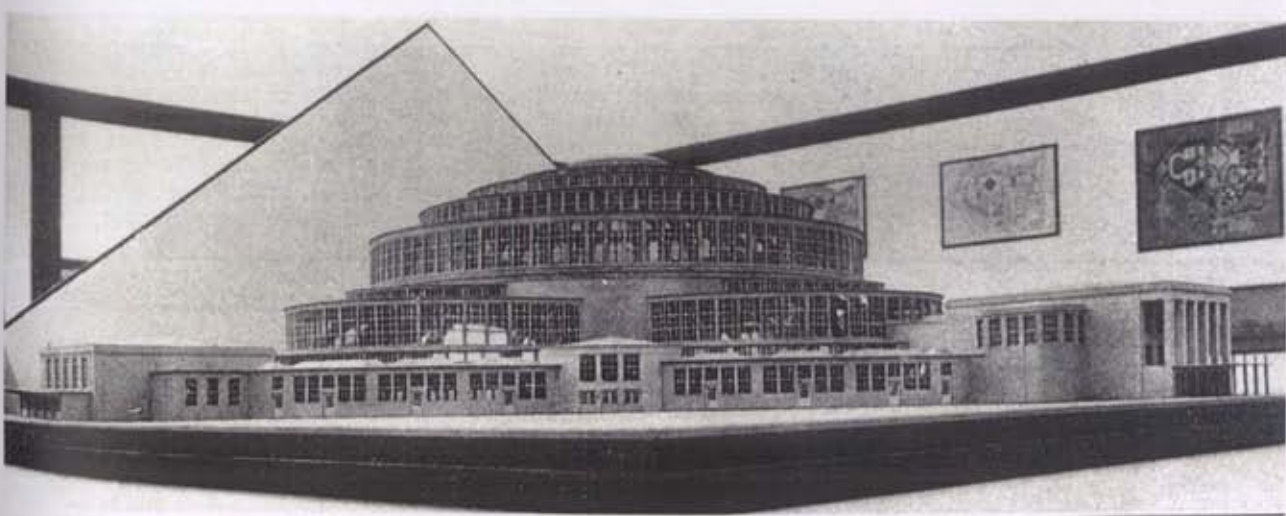
AUSSTELLUNGSHALLE BRESLAU.

ANSICHT

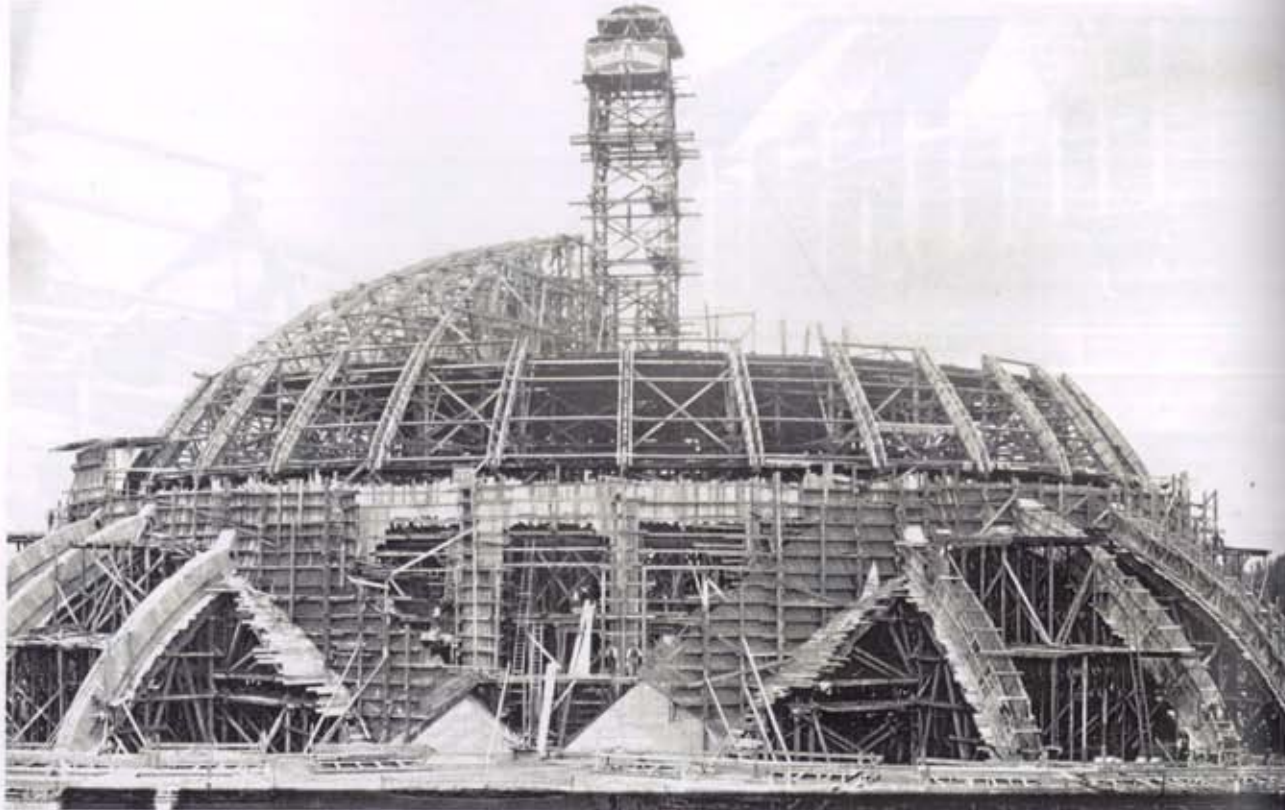


P.1646.12

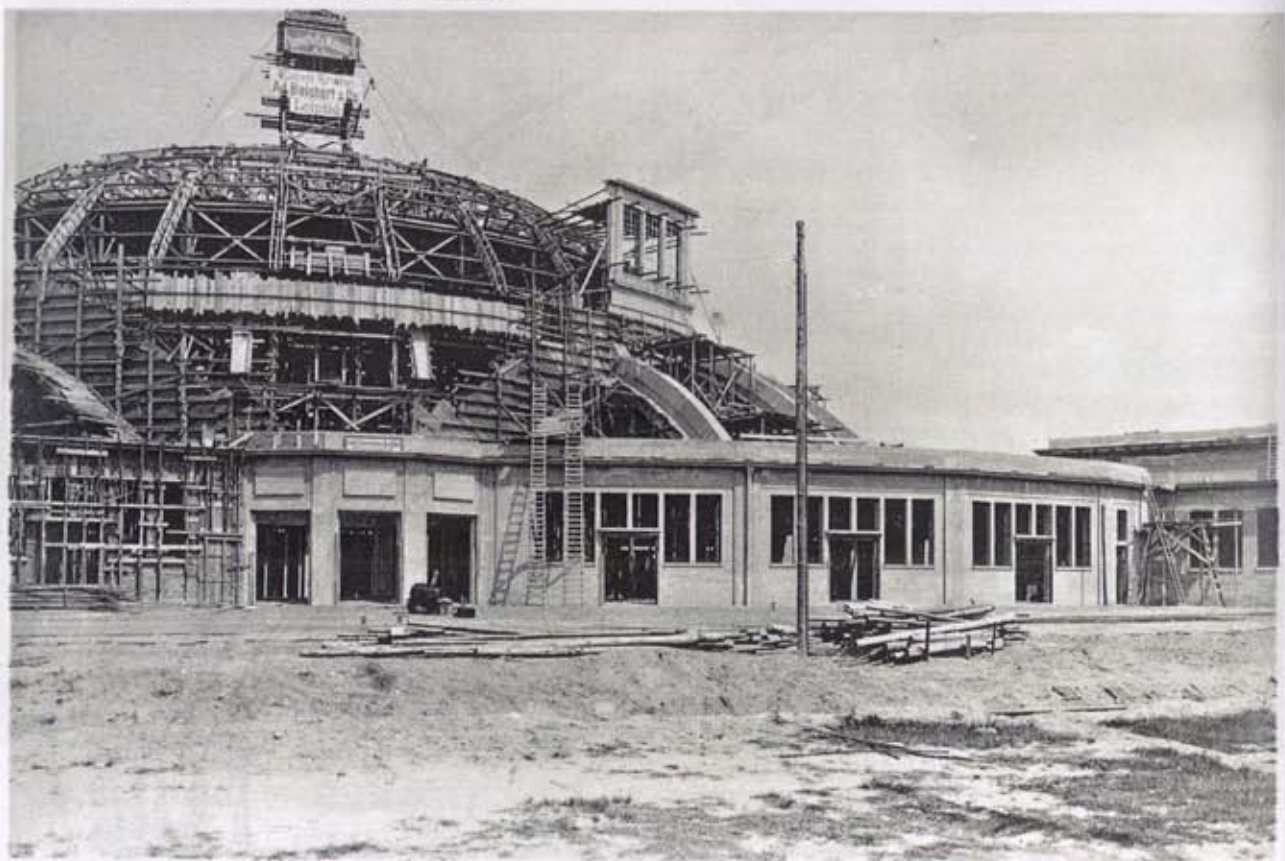
22. Max Berg, Centennial Hall, final version of the design, completed in August 1911, approved by the Magistrate on 25 September 1911, elevation with the main entrance,
 Museum of Architecture in Wrocław, Building Archive of the City of Wrocław.



23. Centennial Hall, model presented at the Ostdeutsche Ausstellung in Poznań in May 1911. The model was executed in January-May 1911 (after "Schlesische Heimatblätter", 1910-1911).



26. Centennial Hall, mounting of formwork and concreting of the dome's ribs, ca. July 1912, University Library in Wrocław, Graphics Collection.



27. Centennial Hall, concreting of the dome's ribs and mounting of pre-fabricated window casements, ca. September-October 1912, University Library in Wrocław, Graphics Collection.



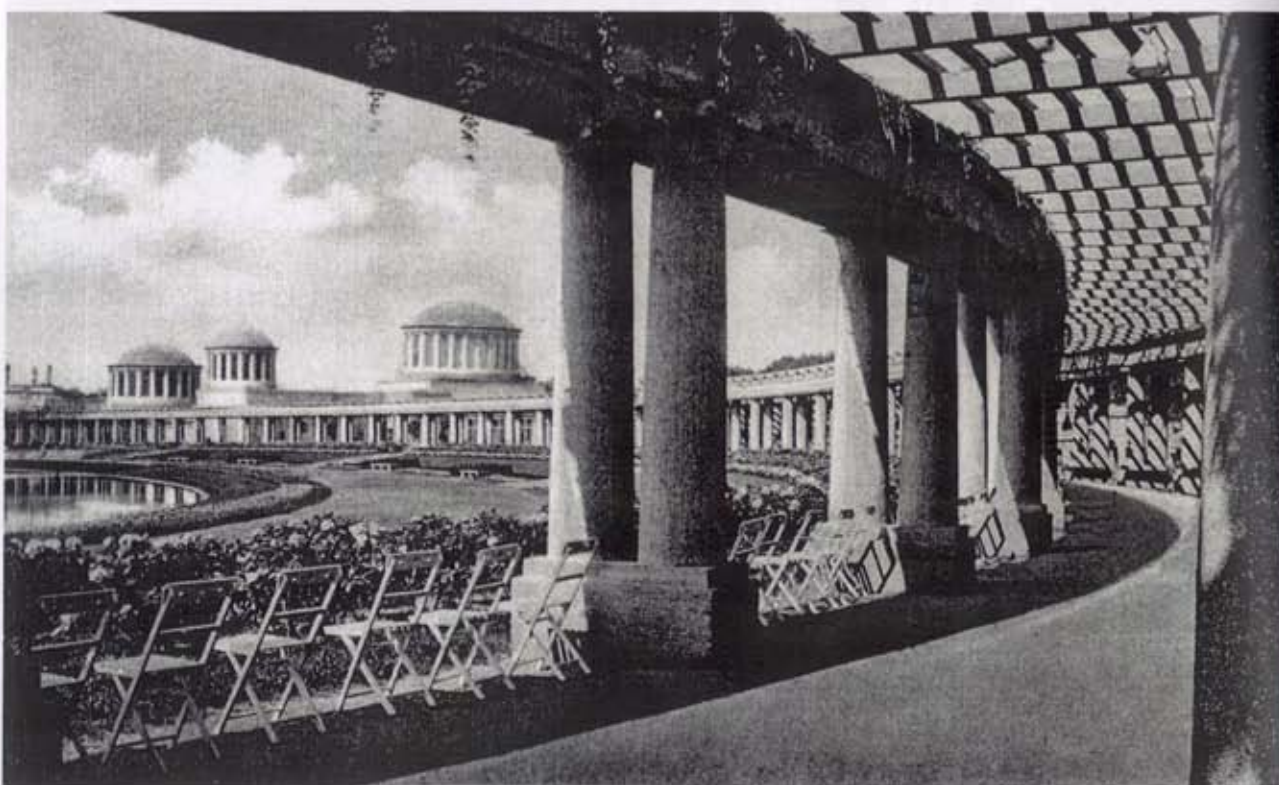
32. Centennial Hall during the Centennial Exhibition in 1913
(after "Dekorative Kunst", 16, 1912/1913, p. 537).



33. Centennial Hall, photograph from ca. Early 1930s, view of the main entrance,
Bildarchiv Foto Marburg Kunstgeschichtlichen Institut der Philips- Universität in Marburg, No. 821804.



34. Centennial Hall, photograph from ca. 1920, north-western view,
Bildarchiv Foto Marburg Kunstgeschichtlichen Institut der Phillips- Universität in Marburg, No. 1194244.



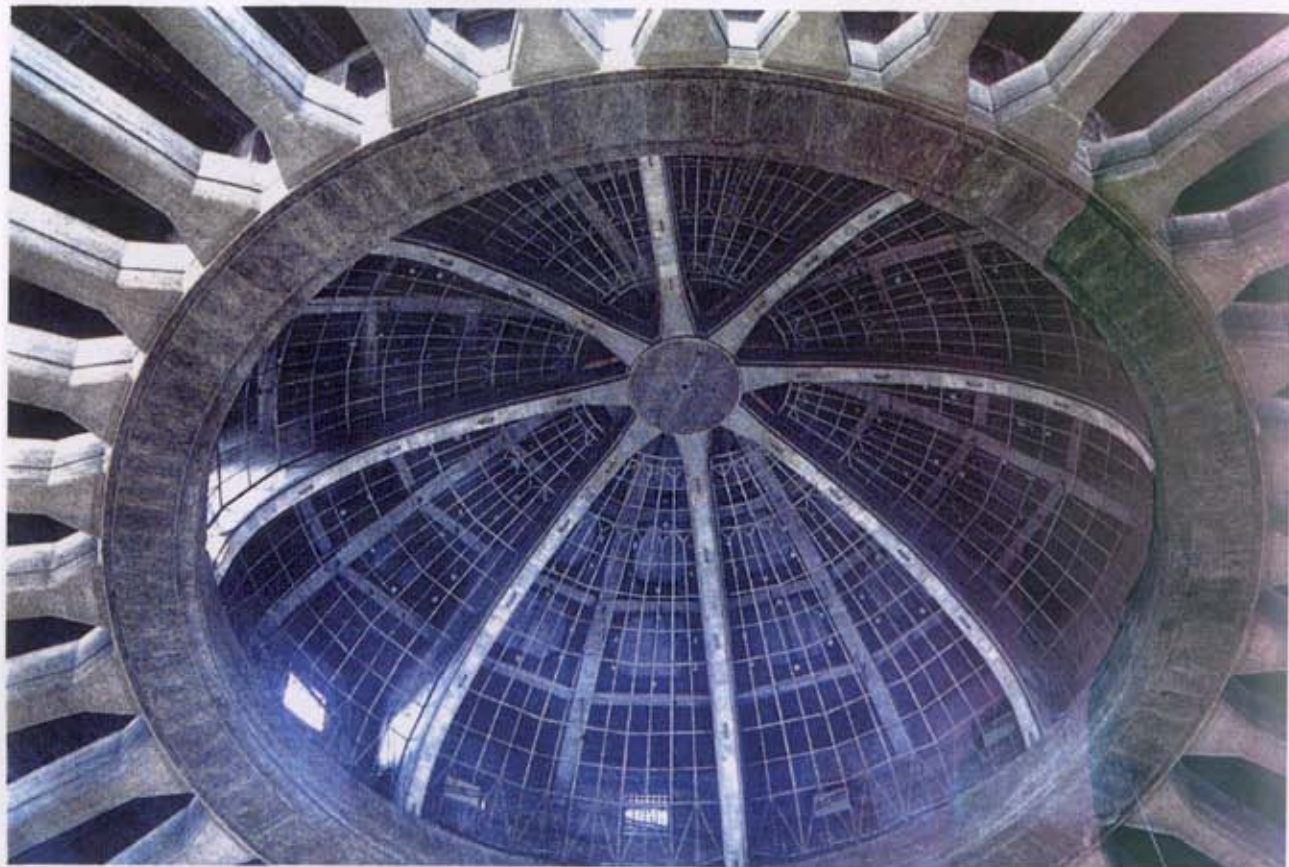
35. Pergola, designed by Hans Poelzig, postcard, 1913,
University Library in Wrocław, Silesian and Lusatian Collection.



45. Centennial Hall, view from the pergola, contemporary photograph.



49. Centennial Hall, interior, dome, contemporary photograph.



50. Centennial Hall, interior, lantern, contemporary photograph.



51. Centennial Hall, interior, ribs of the dome, contemporary photograph.



57. Exhibition Grounds, bird's eye view, contemporary photograph.



58. Centennial Hall, bird's eye view, contemporary photograph.

WHO REGISTRATION
Date 13.12.01
to IP 1165
Copy 1 from 08

Centennial Hall in Wrocław Poland



Wrocław 2005

Centennial Hall in Wrocław Poland

Nomination on the World Heritage List — update

Wrocław 2005

**Centennial Hall in Wrocław
Poland**

The update was conducted following a visit by ICOMOS expert - dr Juka Jokilehto and the submission of remarks by ICOMOS.

Scope of modifications

1. The facility proposed for inscription is the Centennial Hall. The proposal includes exhibition areas. What this means is that the existing buffer zone for the facility has been included in the inscription in UNESCO's World Heritage List.
2. A new and significantly larger buffer zone was established that includes space adjacent to the inscription facility. To the extent suggested by the expert, the zone incorporates the zoo and the residential areas and parks that about exhibition grounds.
3. Both of the changes were made in recognition of the expert's suggestions and with a view to ensuring the best possible protection of the facility to be inscribed in the World Heritage List.

Also updated was the plan of managing the Centennial Hall, the areas subject to inscription in the World Heritage List and the buffer zone.

Changes were noted in the legal environment, the regulations of the national law and local regulations.

Information about the financing of renovation and maintenance work was amended accordingly.

1. Area of property and area of buffer zone

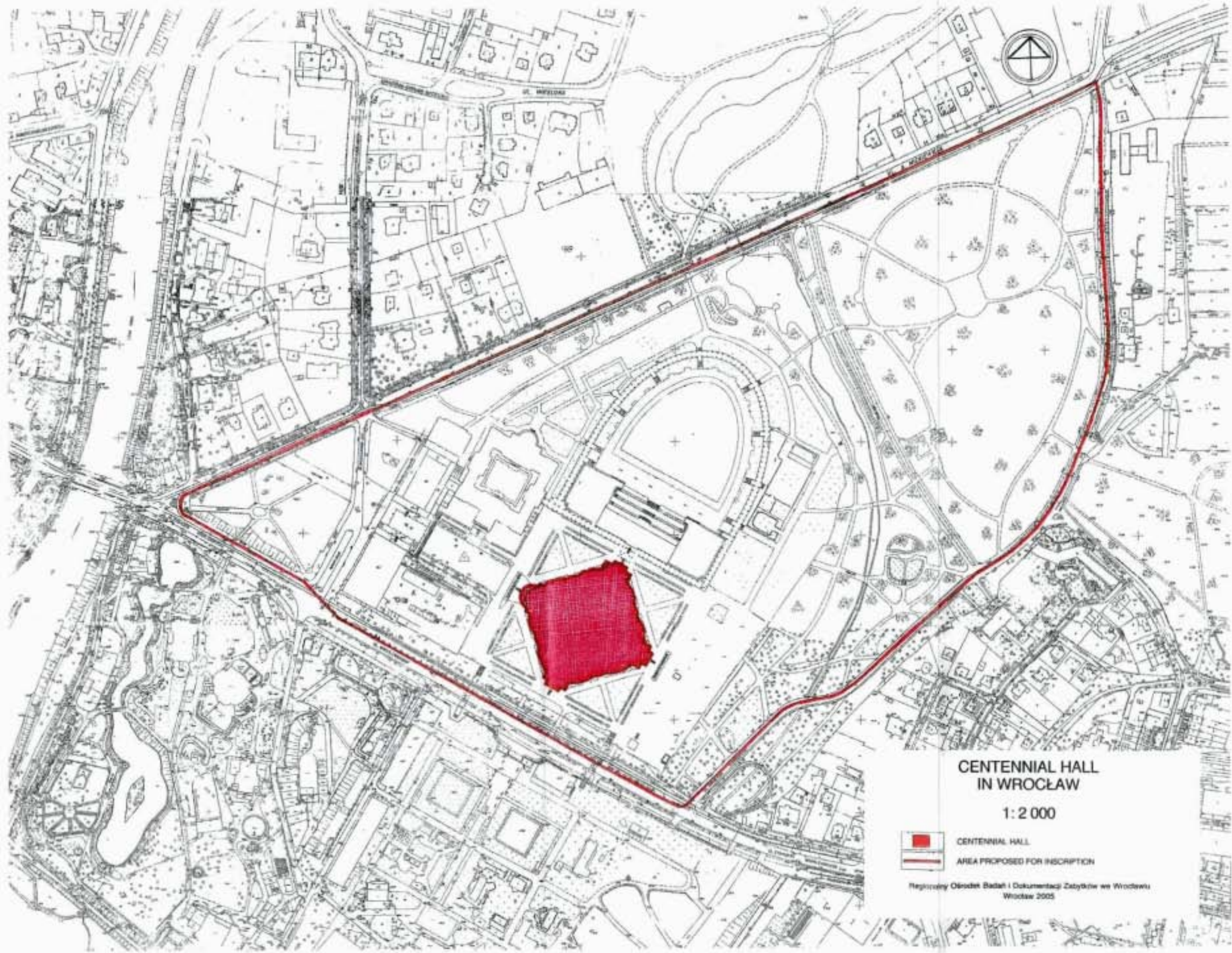
1.1. Area of property proposed for inscription — 36,69 ha

1.2. Area of proposed buffer zone — 189,68 ha

1.3. Maps and plans showing boundary of area proposed for inscription and buffer zone



1.3.1. Map in scale 1: 2 000 whit property and area proposed for inscription in WHL List.

1.3.2. Map in scale 1: 10 000 whit proposed buffer zone.

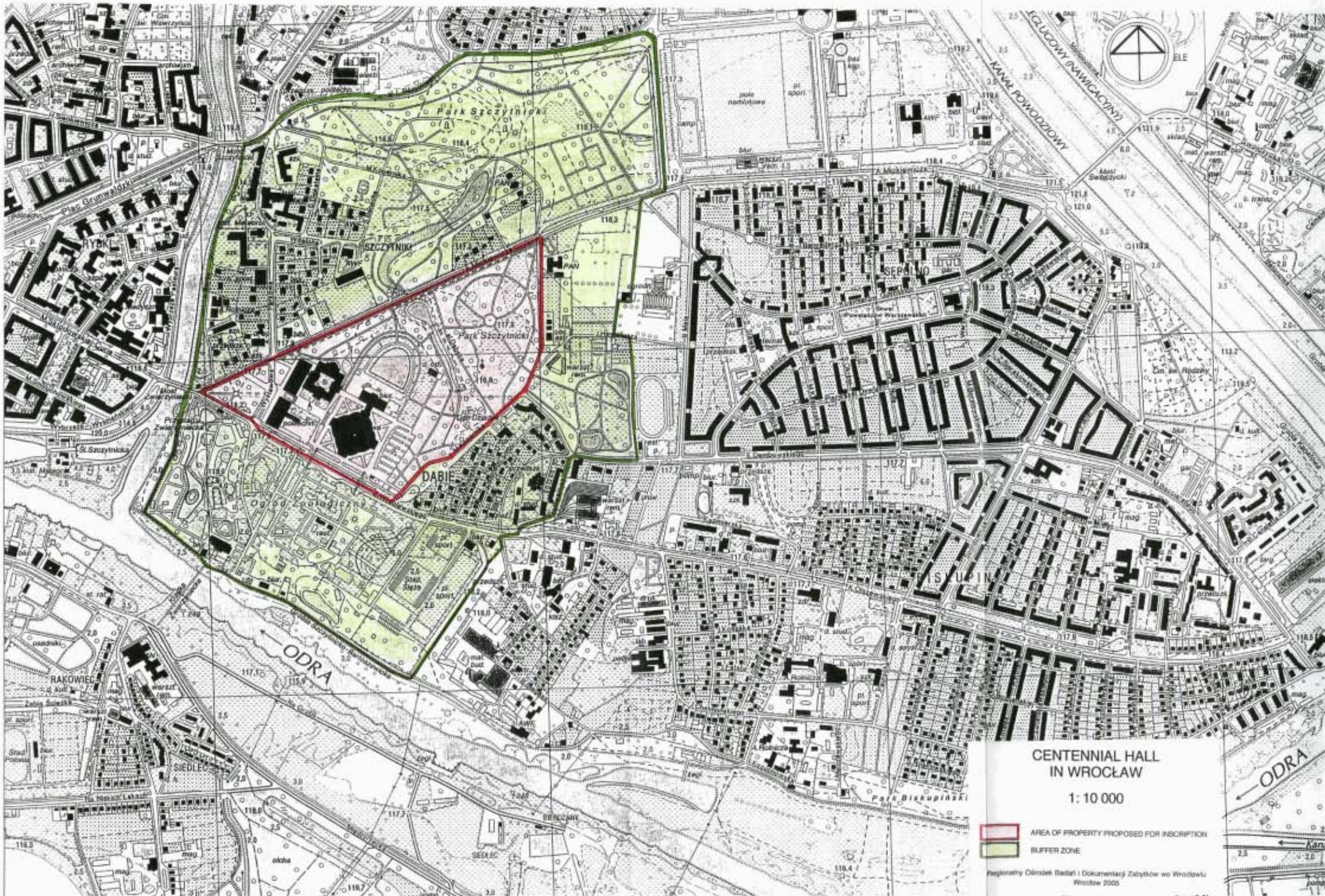


**CENTENNIAL HALL
IN WROCLAW**

1:2000

-  CENTENNIAL HALL
-  AREA PROPOSED FOR INSCRIPTION

Registrowy Ośrodek Badań i Dokumentacji Zabytków we Wrocławiu
Wrocław 2005



CENTENNIAL HALL
IN WROCLAW

1: 10 000

- AREA OF PROPERTY PROPOSED FOR INSCRIPTION
- BUFFER ZONE

Regionalny Ośrodek Badań i Dokumentacji Zabytków we Wrocławiu
Wrocław 2008

2. Management Plan – update 2005

2.1. Ownership

The Centennial Hall is the property of the limited liability commercial company:

Wrocławskie Przedsiębiorstwo Hala Ludowa sp. z o.o.,
ul. Wystawowa 1,
51-618 Wrocław.

It is entered in the land and mortgage register KW 114845 and in the company books as an asset.

2.2. Legal status

Wrocławskie Przedsiębiorstwo Hala Ludowa sp. z o.o. was founded in 2000 as a result of the commercialisation of the state-owned company (notarial deed repertory A No. 5493/200). Its sole owner is the state, represented by the Minister of the Treasury (Control Department, ul. Krucza 36, 00-522 Warszawa).

The company's name is Wrocławskie Przedsiębiorstwo Hala Ludowa Spółka z o.o. in accordance with the partnership contract of 23 December 2002 and it is registered as KRS No. 0000051000 as of 25 October 2001.

The city of Wrocław is in the process of acquiring ownership title to the Centennial Hall as well as a majority share in the Company Wrocławskie Przedsiębiorstwo Hala Ludowa from the State. The anticipated time of completion is December 2005.

The Centennial Hall is under strict protection as a historical monument entered in the register of historical monuments. Also the Exhibition Grounds and structures on the site are under protection and are within the proposed buffer zone.

By a decision of the President of Poland of April 13, 2005, the Centennial Hall along with exhibition grounds, which are in its immediate environment, were recognised as **historical monuments**. This is the highest form of historical building protection available in Poland.

The current master plan city of Wrocław contains general provisions for the protection of the site.

The attached Annex includes a copy of the valid local spatial development plan along with a translated excerpt concerning the Centennial Hall and the area proposed for inscription in the World Heritage List.

2.3. Protective measures and means of implementing them

The cultural property was declared a historical monument by the decision to enter it in the register of monuments in accordance with regulations prescribed in the *Law on the protection of cultural property* of July 23, 2003.

Centennial Hall is register of historical monuments No. 198, by the decision of 24.04.1962.

Exhibition Grounds, including the exhibition buildings, is register of historical monuments No 343, by the decision of 15.04.1977.

Pursuant to the *Law on the protection of cultural property* of July 23, 2003, the Management Board of Wrocławskie Przedsiębiorstwo Hala Ludowa sp. z o.o. is bound to abide by its provisions which restrict ownership rights to the extent required to preserve all values that led to the decision to recognize the Centennial Hall as a historical monument. This additionally concerns all such buildings located in the exhibition grounds as are proposed for inscription in the World Heritage List.

The direct supervision over the adherence with the law and control over any acts of the owner that might affect the condition of the monument is exercised by the City Heritage Building Conservator of Wrocław. Supervision over the maintenance and conservation is carried by the Voivodship Conservator of Historical Monuments in Wrocław

2.4. Agencies with management authority

The direct management of the Centennial Hall and the liability for its maintenance in proper condition is the responsibility of its owner, i.e.:

Wrocławskie Przedsiębiorstwo Hala Ludowa sp. z o.o.
President of the Management Board: Bożenna Dowgiałło
Ul. Wystawowa 1
51-618 Wrocław

2.5 Level at which management is exercised

The management of the property: the Centennial Hall as well as the adjacent areas, shall be exercised by the owner who will be strictly supervised by the historical monument conservator with the authority to suggest guidelines and recommendations concerning any planned works, issue opinions on plans of works or plans of extension or conversion and, first and foremost, issue or deny works permits.

The responsibility fall managing the Centennial Hall shall rest with:

**Centennial Hall in Wrocław
Poland**

President of the Management Board:
Bożenna Dowgiałło
Ul. Wystawowa 1
51-618 Wrocław

On the part of local and public administration responsible for protecting historical monuments:

Katarzyna Hawrylak-Brzezowska
Municipal Conservator of Historical Monuments
(Miejski Konserwator Zabytków)
Ul. Sukiennice 9
50-107 Wrocław

Supervision of the maintenance and the conservation is carried by:

Andrzej Kubik
Voivodship Conservator of Historical Monuments
(Wojewódzki Konserwator Zabytków)
Ul. Bernardyńska 5
50-156 Wrocław

2.6 Agreed plans related to property

2.6.1. Regional master plan

Regional master plan from 2002 (for the Province of Lower Silesia) lists the Centennial Hall as a monument of unique value.

2.6.2. Local master plan.

The master plan of this part of Wrocław was enacted in the bill of the City Council No.X/62/90 of 16 March 1990). It places the Centennial Hall and Exhibition Grounds in zone "A" (strict conservation protection), together with Szczytnicki Park and the Zoological Garden, and defines the buffer zone. At the same time, the decision was taken to prepare a detailed study and local spatial development plan.

2.6.3. Local spatial development plan

The study, preceded by a detailed conservation study and through technical analyses (including environmental factors, landscape architecture and environmental pressures) was completed and approved in 1997. Then a competition was announced for preparing a local spatial development plan. The plan was developed by a team of specialists at the Department of Architecture at Wrocław University of Technology in 2002-2003.

Centennial Hall in Wrocław Poland

The Plan was passed by the City Council in 19.02.2004 (XX/1672/04). Its main purpose is to ensure complete protection of the subject matter of proposal for inscription in the World Heritage List.

The Plan's main precept is to retain all structures located in the Exhibition Grounds (the Centennial Hall and the adjoining buildings subject to full conservator protection) in an unchanged condition and to maintain the existing historical designated use of the area. The planned construction of two new facilities on the Exhibition Grounds replicates the locations and extent of buildings that existed on the Exhibition Grounds prior to 1945. The dimensions of the buildings were defined to ensure they do not compete in any way with the existing structures. In pursuance with the relevant laws, the form of the new buildings is subject to the approval by the historical buildings conservator.

The strategy of the city concerning the entry and the buffer zone rests on the assumption that all historical uses of the area will be kept unchanged. Thus, the borders of parks and the zoo will remain as they were historically, no buildings will be expanded to cover any additional grounds nor will the residential construction be replaced with any other, or the height and density of buildings be increased in any way.

The local spatial development plan will be based on the conclusions of the 1997 study, the general conservation programme approved in 1995 (defining the premises of conservation work and buffer zone) and the conservation and re-valorisation programme for the Centennial Hall and Exhibition Grounds, presented in 1997 by the team under Dr. Leszek Konarzewski.

Plans of modernization and conservation of the Centennial Hall

The plans stipulate the continuation of the modernization of the Centennial Hall and building of several auxiliary structures in its vicinity (to create a large exhibition and entertainment complex) over the next several years. The plans fulfil the requirements of protection and are congruent with relevant spatial management plans.

Plans concerning the function of the building:

The Centennial Hall will continue to function in accordance with its original designation as a venue for congresses, cultural events, monumental opera spectacles, industrial fairs and sporting events.

2.7 Sources and levels of finance

The responsibility for the maintenance, operation and ongoing conservation of the building rests with Wrocławskie Przedsiębiorstwo Hala Ludowa sp. z o.o. which generates funds through its regular operations as stated in its deed of association (No. 28 in the Polish Classification of Activities). Regular maintenance requires 2 million PLN per annum (funds generated by the management company).

The owner has also received earmarked funds for the modernization and renovation of the Centennial Hall. In the period 1995-1997 — 13.5 million PLN was spent (12.5

Centennial Hall in Wrocław Poland

million for conservation and modernisation of the Centennial Hall's structure, 1 million for sports facilities). The funds were provided by the Province of Lower Silesia, the Ministry of Sport, and the Polish-and-German Foundation. In 1998-2002 6.2 million PLN was spent (structural work, new auditorium and foldable arena), the funds provided by the Ministry of Sport and Province of Lower Silesia. The works were conducted under the strict control of the City Conservator of Historical Buildings.

The next stage will involve taking over and refurbishment of the Four-Dome-Pavilion and building of new facilities (in connection with the planned Convention Centre). In addition to the existing institutions such as the Lower Silesia Voivodship and the Ministry of Sports, the expansion of the Centennial Hall will be financed by the authorities of the city of Wrocław.

Expenditures on the renovation and maintenance of the Centennial Hall in the last decade

Years	Amount in PLN	Amount in €
1995-1997	13.5 million PLN	13.4 million €
1998-2002	6.2 million PLN	1.6 million €
2003-2005	2.8 million PLN	0.7 million €

Planned expenditures on the renovation and maintenance of the Centennial Hall through 2010

Years	Amount in PLN	Amount in €
2006	8.9 million PLN	2.2 million €
2007	13.3 million PLN	3.3 million €
2008	13.7 million PLN	3.4 million €
2009	11.5 million PLN	2.9 million €
2010	5.4 million PLN	1.5 million €

2.8 Sources of expertise and training in conservation and management techniques

The conservation programme was conducted under the strict supervision of respective agencies responsible for protection of historical monuments and independent international experts, recommended by DOCOMOMO (International Party for Documentation and Conservation of Buildings, Sites and Neighbourhoods of the Modern Movement), Association of Art Historians, and Association of Architects of the Republic of Poland.

2.9 Visitor facilities and statistics

The Centennial Hall is visited by three categories of visitors:
— tourists arriving to see it as architectural monument

**Centennial Hall in Wrocław
Poland**

- spectators participating in cultural and sporting events
- guests visiting fairs organized at the Centennial Hall and its vicinity

In recent years the number of tourists has been estimated at 23 thousand annually (based on ticket sales). In the two remaining categories: 430 thousand annually. In addition, over 1 million persons annually visit the adjacent Park Szczytnicki and Pergola.

This volume of tourist traffic is maintained in the present (2004-2005) with a slight growing trend.

The auditorium of the Centennial Hall can accommodate 6000, as in Max Berg's original design. No additional seating capacities are expected.

2.10 Property management plan and statement of objectives

The management of the Centennial Hall shall include the pursuit of short- as well as long-term objectives.

Under the short-term objectives, focus will be placed on the ongoing operation of the facility and its maintenance in a good technical condition as well as continuation of the existing exhibition activities.

The strategic objective is to establish, within the existing Centennial Hall, of a modern forum facility that will bring together cultural, conferencing, sports and trade fair functions. The past conservation and modernization projects as well as the planned modernization of the Centennial Hall by way of infrastructure expansion, in line with the local spatial development plan, will all contribute towards that objective.

As part of the strategy's implementation, on October 15, 2002, the Wrocław Municipality and Wrocławskie Przedsiębiorstwo Hala Ludowa sp. z o.o. established a foundation for the promotion of congress tourism by the name of *Convention Bureau – Wrocław*. The foundation's objective is to have a congress centre established in Wrocław in the Centennial Hall facility and its surrounding areas.

The next step will be for the city to take ownership title to the Centennial Hall in December 2005. Thereafter, with the help of the foundation for the promotion of congress tourism *Convention Bureau – Wrocław*, a consortium will be set up with the owners of buildings located on Exhibition Grounds. The purpose of the consortium will be to synchronise the uses of all exhibition buildings.

2.11 Staffing levels (professional, technical, maintenance)

The management company employs 50 persons and there is a hired security agency, responsible for round-the-clock monitoring and protection of the building and its surroundings.

APPENDIX No 1

**LOCAL SPATIAL DEVELOPMENT PLAN
FOR THE AREA OF PARK SZCZYTNICKI
AND THE WROCLAW ZOO**

The City Council of Wrocław
19.02.2004
Resolution No XX/1672/04
on the local plan for the area of Park Szczytnicki and the
Wrocław Zoo

Pursuant to Article 18 paragraph 2 clause 5 of the Gmina [Local] Self-government Act of 8 March 1990 (Dz.U. [Journal of Laws] No. 142 item 1591 of 2001 as amended), Article 26 of the Regional Development Act of 7 July 1994 (Dz.U. [Journal of Laws] No. 15 item 139 of 1999) by reference to the Resolution No. XXVI/861/00 of the City Council of Wrocław on the initiation of the local plan development for the area of Park Szczytnicki and the Wrocław Zoo dated 16 November 2000 (Official Report No. 10 of the City Council of Wrocław, item 359), the City Council of Wrocław resolves as follows:

Chapter 1. General provisions

§ 1

1. The local development plan for the area of Park Szczytnicki and the Wrocław Zoo, hereafter referred to as the plan, encompasses the area within the following boundaries: from the East – the western boundary of ul*. Paderewskiego, the northern boundary of ul. Mickiewicza, the eastern boundary of ul. 9 Maja, the northern boundary of ul. Dembowskiego, the eastern boundary of ul. Kopernika, the eastern boundary of land plot no. 6. KM 17, precincts of Dąbie, the northern boundary of ul. Wróblewskiego, the eastern boundary of plot 2/2, KM 2, precincts of Dąbie, the northern boundary of plot no. 4, KM 3, precincts of Dąbie and the east boundary of plot no. 5/1 and 5/2, KM 3 precincts of Dąbie; from the South – the river-bed of the River Odra; from the West – the river-bed of the Old River of Odra, the northern boundary of ul. Mickiewicza, the western boundary of plots no. 14/1 and 14/2 KM 14, precincts of Zalesie, the eastern boundary of ul. Dickensa at the section south of the intersection with ul. Kopernika, the western boundary of ul. Dickensa at the section north of the intersection with ul. Kopernika, the southern boundary of plot no. 13, KM 13, precincts of Zalesie, the southern boundary of ul. Kochanowskiego, the river-bed of the Old River Odra; from the North – the northern boundary of plots no. 2/2, 2/4 and 2/5, KM 7, precincts of Zacisze and the northern boundary of ul. Różyckiego.

* – *ul.* – *ulica* - *street*

2. The subject matter of the plan includes:

- 1) the future land use and the boundaries between land portions that differ in terms of functions or management principles;
- 2) boundaries between streets, squares, places and public roads and back-up facilities; areas necessary to lay out cycle paths;
- 3) public use areas and the boundaries between such areas;
- 4) the boundaries and development principles relating to protected areas or buildings;
- 5) the principles of technical infrastructure services and the boundary lines between the different sections of the infrastructure system;
- 6) local policies, standards and guidelines concerning building and land management including building lines and size of building and structures and the maximum and minimum built-up rate,
- 7) the policies and guidelines concerning land division into building plots;
- 8) area development details such as building ban policies relating to natural environment and heritage needs, wild-life and natural resources good management practice and agricultural land, woodland and forest protection;
- 9) areas where individual or group sewage treatment systems or sewage tanks are planned;
- 10) provisional methods of land use and management
- 11) boundaries of areas used for:
 - a) organised investment projects;
 - b) rehabilitation of existing buildings and technical infrastructure;
 - c) transformation of degraded areas.

§ 3

1. A 1:2000 map is attached hereto as an integral part of this Resolution.
2. The following graphic signs in the map are to be used in the plan:
 - 1) general marking:
 - a) boundaries of the area under the plan
 - b) sub-division lines
 - c) area identification symbols
 - 2) marking relating building conditions and standards and land management
 - a) building lines
 - b) final building lines
 - c) special points
 - d) dominant elements
 - e) subdominant elements
 - f) green garage zone limits
 - g) levee [river embankment] area and interlevee basis where pedestrian and cycle bridge over the River Odra is proposed
 - 3) environmental protection and development-related marking:
 - a) the River Odra interlevee basis where redevelopment and/or extension of river embankment is planned;
 - b) street sections where tall trees are planted along the street lanes.
 - 4) cultural heritage-related marking – buildings, structures, monuments etc of a great cultural value;
 - 5) transport –related marking – secondary-level pedestrian streets, pedestrian and cycle lanes.

§ 7

1. The following requirements are agreed in respect to listed historic buildings that are shown in the map sketch:
 - 1) the shape of the building shell, particularly its outer contour, height and roof shape shall be preserved
 - 2) the facade plan, including main building entrances and window opening layout, main architectural divisions of the facade as well as verandahs, porches, terraces, balconies etc. shall be preserved
 - 3) the finishing materials of the external facades and the roof shall be preserved;
 - 4) the colour layout of the external facade and roofs of buildings shall be preserved.
2. The following requirements are agreed in respect to buildings of outstanding significance for cultural heritage that are shown in the map sketch:
 - 1) the shape of the building shell, particularly its outer contour, height and roof shape shall be preserved
 - 2) the facade plan, including main building entrances and window opening layout, main architectural divisions of the facade as well as verandahs, porches, terraces, balconies etc. shall be preserved

Chapter 2. Zoning

§ 16

1. The zone of "Conference and Exhibition Complex" is hereby designated and marked as UKW.
2. The following land parcel allocations are included in the UKW zone:
 - 1) offices
 - 2) fairs and exhibitions
 - 3) conferences
 - 4) entertainment shows and performances
 - 5) production of recorded information carriers
 - 6) publishing and printing
 - 7) retail sale
 - 8) catering / restaurants
 - 9) hotels
 - 10) financial service
 - 11) tourist operators and agents
 - 12) cinemas
 - 13) parks and squares (greens).
3. The following are building design requirements set forth for the UKW development zone:
 - 1) the minimum number of storeys in any building in the zone shall be two
 - 2) the minimum height of any building in the zone shall be 8 meters from the ground level to the top cornice,
 - 3) all buildings are subject to special architectural requirements.



 SKALA 1 : 2 000	Zespół projektowy: prof. dr hab. inż. arch. Tadeusz Żygar dr inż. arch. Krzysztof Mirowski mgr inż. Katarzyna Jędrzejak dr inż. Magdalena Misk mgr inż. Mariusz Jan Żygar
LEGENDA	
<p>Linie i granice:</p> <ul style="list-style-type: none"> --- granice terenów planowanych --- granice terenów zabudowanych --- granice terenów zielonych --- granice terenów wodnych --- granice terenów zielonych z terenami zabudowanymi --- granice terenów zielonych z terenami wodnymi --- granice terenów zielonych z terenami zabudowanymi i wodnymi --- granice terenów zielonych z terenami zabudowanymi i wodnymi i terenami zielonymi --- granice terenów zielonych z terenami zabudowanymi i wodnymi i terenami zielonymi i terenami wodnymi --- granice terenów zielonych z terenami zabudowanymi i wodnymi i terenami zielonymi i terenami wodnymi i terenami zielonymi --- granice terenów zielonych z terenami zabudowanymi i wodnymi i terenami zielonymi i terenami wodnymi i terenami zielonymi i terenami wodnymi <p>Wskazniki:</p> <ul style="list-style-type: none"> □ teren zabudowany □ teren zielony □ teren wodny □ teren zielony z terenami zabudowanymi □ teren zielony z terenami wodnymi □ teren zielony z terenami zabudowanymi i wodnymi □ teren zielony z terenami zabudowanymi i wodnymi i terenami zielonymi □ teren zielony z terenami zabudowanymi i wodnymi i terenami zielonymi i terenami wodnymi □ teren zielony z terenami zabudowanymi i wodnymi i terenami zielonymi i terenami wodnymi i terenami zielonymi □ teren zielony z terenami zabudowanymi i wodnymi i terenami zielonymi i terenami wodnymi i terenami zielonymi i terenami wodnymi 	<p>Wskazniki:</p> <ul style="list-style-type: none"> □ teren zabudowany □ teren zielony □ teren wodny □ teren zielony z terenami zabudowanymi □ teren zielony z terenami wodnymi □ teren zielony z terenami zabudowanymi i wodnymi □ teren zielony z terenami zabudowanymi i wodnymi i terenami zielonymi □ teren zielony z terenami zabudowanymi i wodnymi i terenami zielonymi i terenami wodnymi □ teren zielony z terenami zabudowanymi i wodnymi i terenami zielonymi i terenami wodnymi i terenami zielonymi □ teren zielony z terenami zabudowanymi i wodnymi i terenami zielonymi i terenami wodnymi i terenami zielonymi i terenami wodnymi
PROJEKT PLANU	
MIEJSKOWY PLAN ZAGOSPODAROWANIA PRZESTRZENNEGO rejonu Parku Szczytnickiego i Ogrodu Zoologicznego we Wrocławiu	

Centennial Hall in Wrocław (Poland)

No 1165

1. BASIC DATA

<i>State Party:</i>	Republic of Poland
<i>Name of property:</i>	Centennial Hall in Wrocław Poland
<i>Location:</i>	City of Wrocław, Historic region Silesia, Voivodship of Lower Silesia
<i>Date received by the World Heritage Centre:</i>	31 January 2003
<i>Included in the Tentative List:</i>	28 March 2000
<i>International Assistance from the World Heritage Fund for preparing the nomination:</i>	No

Category of property:

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *monument*.

Brief description:

The Centennial Hall in Wrocław, Poland, was built in 1912-13 as part of the construction of new Exhibition Grounds. It is a pioneering example of the early modern architecture and engineering. It was a daring undertaking, the largest dome structure in reinforced concrete (65m diameter) built to date, using the most advanced technology of its time.

2. ACTIONS

Background: This is new nomination.

Date of the Technical Evaluation Mission: 18-21 September 2005

Dates of request for additional information and of receipt from State Party: ICOMOS has sent a letter of request for additional information 28 September 2005. The State Party has submitted the requested information on 6 December 2005.

Consultations: ICOMOS has consulted its International Scientific Committee on 20th Century Heritage.

Literature: The significance of the property in structural and architectural evolution is analysed in numerous publications, such as those one.g. the history of 20th century architecture and design by R. Banham, K. Frampton, H.- R. Hitchcock, J. Joedicke, U. Kultermann, V. Lampugnani, and B. Zevi, N. Pevsner, as well as Sir Banister Fletcher. The work of M. Berg is illustrated in the publication accompanying a 2005 exhibition in Wrocław: J. Ilkosz, *Hala Stulecia ...* (Wrocław, 2005); English edition forthcoming. The work of H. Poelzig is described in: J. Ilkosz & B. Störckuhl, eds., *Hans Poelzig in Breslau, Architektur und Kunst 1900-1916*, (Delmenhorst 2000).

Date of ICOMOS approval of this report: 15 January 2006

3. THE PROPERTY

Description

The Centennial Hall (in German: *Jahrhunderthalle*, in Polish: *Hala Ludowa*) was erected in 1911-1913 by Max Berg, at the time municipal architect in Breslau (today's Wrocław). The Dresden company Dyckerhoff & Widmann, under engineer Willy Gehler (1876-1953), was contracted to erect the dome.

The Centennial Hall is a centrally-planned building situated in the middle of the Exhibition Grounds in the north-eastern part of Wrocław, adjacent to Szczytnicki Park. It stands at the crossing of the principal axes of the main Exhibition Grounds, which are part of the core zone.

The structure of the Centennial Hall is entirely in reinforced concrete. The overall plan of the building is laid out on a symmetrical quatrefoil form with a vast circular central space of 65m diameter and 42m high. The four principal entrances in the main axes lead into a spacious ambulatory, which surrounds the central hall and provides access to the upper levels.

The principal bearing structure of the central hall is a huge reinforced concrete truss ring founded on four main pillars. This is a sort of drum perforated by four semi-circular arches that open into large apses with audience seats. The hall can have seats for some 6,000 persons. Originally, one of the apses had a large organ - now lost. The concrete ribs of the central dome rise starting from the drum, supporting a series of concentric glazed rings. The dome is topped with a lantern in the form of a small dome in steel and glass. The four arches supporting the drum correspond to the corners of two overlapping, mutually offset rectangles circumscribed about the quatrefoil's inner circle. The total dimension of the domed interior is 95 m. Each arcade is enclosed by six ribs acting as relieving arches. The reinforced concrete structure has two self-supporting complementary structural systems: the 19 m high cylindrical base, consisting of four massive arches (span 41 m, height 16.7 m), opening into the apses, topped by a massive ring, and the 23 m high ribbed dome on its drum.

The structure of the dome is exposed, and opens into the interior. The dome is covered with a stepped roof, and the lantern is topped with a domed concrete roof covered with tar-board. The other roofs are flat and built in concrete. The windows are made of exotic hardwood. In order to improve the acoustics, the stepped walls are covered with an insulating layer of concrete mixed with wood or cork. Horizontally, the structure has been divided into two parts: the sprawling bottom section (with the dome's base and ambulatory) and the stepped upper section. The horizontal emphasis is reiterated by the projecting cornices above each of the nine tiers of windows of gradually decreasing height, the element additionally emphasising the dynamic aspect of the massive structure. The elevations have no decoration or ornament, but the exposed concrete texture is marked with the imprints of the wooden formwork.

On the west side of the Centennial Hall is a monumental square modelled like an ancient forum. On its north side is the Four-Dome Pavilion designed by architect Hans Poelzig in 1912 to house an historical exhibition. In the northern section of the Exhibition Grounds, Poelzig designed a concrete pergola surrounding an artificial pond. It is separated from the Centennial Hall by a building

housing a restaurant with an open terrace. Adjacent to the entrance is the office building of the company administrating the Exhibition Grounds (Breslauer Messe A.G.), built in 1937 to the design by Richard Konwiarz. The *propylon*, a monumental gateway leading to the 'forum', is in the form of a colonnade with reinforced concrete columns, designed by Max Berg in 1924, the roof of which was destroyed in World War II. A steel spire was mounted in the middle of the 'forum' in 1948.

History

The history of the city of Wrocław is coloured by many influences and rulers, also reflected in the varying forms of the name of this 'Island City': Wrotizla, Vretslav, Presslaw, Bresslau, Breslau, Wrocław. As the capital of an important province and one of the principal cities in the German Empire, Wrocław (then Breslau) developed rapidly in the late 19th century. Taking into consideration the city's historically strategic location and its role as an important multicultural communication centre, it was considered to require a permanent structures to house exhibitions such as those in Frankfurt am Main, Berlin, Leipzig or Dresden. An opportunity for building the new Exhibition Grounds was the commemoration of the 100th anniversary of the address to the German Nation presented by King Frederick William III, in 1813. The decision was taken by the City Council in 1910. The location was decided as part of the suburban complex (150 ha), consisting of the mid-19th century Park Szczytnicki, designed by distinguished garden designers, and the Municipal Zoological Garden of 1864-1865. This area was a favourite retreat for visitors, and a tram line had been built to connect it to the city in late 19th century.

In 1909, architect Max Berg (1870-1947), who had studied in Munich and worked in Frankfurt am Main, was appointed municipal architect. In the following year, he started preparing a design for a multipurpose exhibition hall, presenting the project in early 1911 as a part of a plan for city improvement. On 28 June, 1911, the City Council approved Berg's design and gave its consent to the construction of the Exhibition Grounds and the Centennial Hall.

At the same time, an architectural competition was announced for the design of the Exhibition Grounds. The task of developing the overall layout was entrusted to Hans Poelzig (1869-1936), the Principal of the State Academy of Fine and Decorative Arts in the city. The final project was developed by him in collaboration with Berg. The focal point was the Centennial Hall, and the overall layout of the grounds was based on two principal axes, instead of one as had been proposed by many other competitors. In 1912, the City Council approved the plans for the second exhibition building, the Four-Dome Pavilion designed by Hans Poelzig, to house a historical exhibition on the Napoleonic Wars. To this were added the administrative building and a restaurant, these structures formed a forum-like square, with the main gate located on the west side, and a view to the north over an artificial pond surrounded by a monumental pergola, designed by Poelzig.

The work site was opened in 1911, and the construction of the monumental arches started in April 1912. The technology was avant-garde. Specially designed electric

compressors were used to pre-stress the concrete. The stability was verified by Professor Heinrich Müller of Berlin. Building materials were selected with great care. Special cement, supplied by the Silesia Cement Plant in Opole and tested in Groß Lichterfelde, Berlin, was used for the concrete. High-grade rolled steel was employed for reinforcement rods instead of the standard structural steel. In the sections exposed to higher stress, an aggregate made of the highest quality granite was used. The municipal authority examined the hardening of concrete during month-long tests. The required strength was 6 times greater than estimated. A hardwood model of the apse was built in scale 1:25 and tested under a load of 6000 kg. Only qualified and experienced workers were employed.

The Centennial Exhibition opened in May 1913, attended by Crown Prince Wilhelm. Over 100 000 people visited the Exhibition. After it closed, the temporary pavilions were dismantled, but the Centennial Hall continued to serve as an assembly place and Poelzig's Four-Dome Pavilion as an exhibition hall. After World War I, the Exhibition Grounds were managed by a joint stock company. National and international industrial fairs were organised, as well as art exhibitions, concerts and theatrical productions. In 1924-1925 the Exhibition Grounds were expanded, and a large exhibition pavilion, *Messehalle*, and a monumental colonnaded entrance were built to Berg's design, but destroyed during World War II. In 1929, a "Living and Work-space" exhibition (WUWA) was organised in Breslau by the German Werkbund, an important manifesto of new architecture, innovative technologies and services.

The Exhibition Grounds survived World War II relatively intact. In 1948 the Exhibition of the Reclaimed Territories (returned to Poland) was staged here, commemorated by the steel Spire ("*Iglica*"), designed by Professor Stanisław Hempel, erected on the square in front of the Centennial Hall. In August 1948, the World Congress of Intellectuals in the Defence of Peace was staged at the Centennial Hall, attended by Pablo Picasso. In 1995-1997 the interior of the Centennial Hall was renovated.

Protection and Management

Legal provision:

At the time of the nomination, the Centennial Hall was the property of the State, and managed by a limited liability commercial company. The ownership has since been transferred to the Municipality in late 2005.

The Centennial Hall and the Exhibition Grounds are under legal protection, listed in the register of historical monuments (No. 198, by the decision of 24.04.1962 and 343/Wm,15.04.1977).

Management structure:

The management and maintenance of the Centennial Hall is the responsibility of the *Wrocławskie Przedsiębiorstwo Hala Ludowa sp. z o.o.* The management of the Centennial Board is supervised by the Municipal and Provincial Conservator of Historical Monuments.

The regional master plan for the Province of Lower Silesia from 2002 lists the Centennial Hall as a monument of unique value. The master plan of this part of Wrocław was

enacted in the bill of the City Council on 16 March 1990. It places the Centennial Hall and Exhibition Grounds in “Zone A” (strict conservation protection), together with Szczytnicki Park and the Zoological Garden, and defines the buffer zone. In 2002, the decision was also taken to prepare a detailed study and local spatial development plan for the conservation and management of the site.

Resources:

The owner finances maintenance and necessary repairs in accordance with a partnership contract.

Justification of the Outstanding Universal Value by the State Party (summary)

Criterion i: The Centennial Hall in Wrocław, built by Max Berg in 1910-1912, is a masterpiece of human creative genius. ... It was the first monumental building to take into account aesthetic possibilities of cast arcuated concrete. With its diameter of 65 m, the dome of the Centennial Hall was at the time the largest ever built, superseding the domes of the Hagia Sophia and the Pantheon. The dome’s enormous span presented a major structural challenge solved by applying pioneering structural solutions which produced the work of great architectural beauty. ... The Centennial Hall in Wrocław became a departure point for modern monumental structures of the 20th century. ...

Criterion ii: Max Berg’s Centennial Hall in Wrocław is an example of innovative architectural and structural solutions. The first to take into account and explore the possibilities of a new material (*ferroconcrete*) and use it to create a monumental public building with new functions, it must be considered one of the most important architectural works of the 20th century. Until it was erected, the largest dome ever built was that of the Pantheon in Rome. The dome of the Centennial Hall had the diameter two times bigger: the stunning achievement made possible by the new material (*ferroconcrete*), Berg’s innovative approach to design and his innovative structural solutions. ...

Criterion iv: The Centennial Hall in Wrocław is a pioneering work, integrating dynamic and harmonious architecture with social function. Max Berg referred to tradition searching for order and harmony that would define a new approach to architecture focused on simplicity of form and truth of the material. His rational interpretation of techniques as the source of style anticipated the avant-garde ideas. Berg emphasised the functional aspect informing the structural solutions. The building was to perform a double function of an exhibition space and an assembly place. Berg envisioned the entire structure cast in reinforced concrete, with glazed walls. This reflected his approach to the design process, taking the interior space as the departure point and resulting in the ‘de-materialisation’ of the walls. The expression of the interior relied on its exposed reinforced concrete structure appearing “just as it left its mould”, deprived of any superfluous ornament. The Centennial Hall in Wrocław is one of the first examples of 20th century modernist architecture. It reflects the avant-garde ideas and concerns of the pioneers of modern design. Its modernity is expressed in novel structural solutions and the innovative approach to the design process. The Centennial Hall in Wrocław is an outstanding example of building designated

for large assemblies, the first testimony in the world to the emergence of architecture addressed to modern, democratic society.

4. EVALUATION

Conservation

Conservation history:

The Centennial Hall survived intact the World War bombardment in 1945, while the exhibition grounds suffered from the loss of some other buildings designed by Max Berg. The hall and the exhibition grounds have continued to be utilised until the present. In 1997, a part of the exhibition grounds was flooded, but the Hall was not affected. From the mid 1990s, the Hall has been subject to maintenance and repair works that still continue. These works have included the repair of roof coverings, the replacement of seats in the audience hall, the repainting of the foyer, the updating of the wirings and other technical facilities.

State of conservation:

The current state of conservation of the Centennial Hall is good. The roofs and fittings are in good state. The concrete structures are in good condition.

The exhibition grounds have been repaired after the 1997 flood and are now in good condition.

Protection and Management:

The buildings of the Exhibition grounds are under a mixed ownership. The domed building designed by H. Poelzig remains in state ownership, while the Centennial Hall and the exhibition grounds are owned by the City of Wrocław. There is a property management plan, which is adequate for the property, and is being implemented by the responsible administration. It obviously needs to be complemented with action plans on a yearly basis subject to the emerging needs regarding the use of the property regards especially the possible design of new services and facilities on the grounds.

Originally, the State Party proposed to limit the core zone to the sole building of Centennial Hall. The Exhibition grounds were defined as a buffer zone. As a result of the ICOMOS field mission, it was decided to change this, and to enclose the Exhibition grounds within the core zone together with the Centennial Hall, considering that this ensemble has a clear unity of design, and was planned as one whole. The buffer zone has been extended to cover a much broader area, including the zoological garden, part of the park, as well as the nearby small housing areas, which are all legally protected. The nominated area and its buffer zone are situated in a park with some small housing, and the whole area is under strict planning control, which is considered adequate.

Risk analysis:

The main risk in the area of the exhibition grounds is the flooding of the Oder River. Major floods have occurred at certain intervals over the centuries, the latest being in 1997.

Currently the exhibition grounds and the Centennial Hall lack various facilities such as storage for equipment, social

services, restaurants, and parking areas. It is planned to satisfy these needs using the sites of the buildings destroyed in the Second World War. This is considered appropriate, but attention is drawn to the need to fully respect the quality of the historic context.

Authenticity and integrity

Authenticity:

The Centennial Hall has well retained its structural and architectural integrity and historical authenticity. Some minor changes or repairs have been carried out, including lowering of the central floor area by about one meter to facilitate performances. Originally in the Hall there was a large organ and a special balcony for the king, which were removed after the exhibition. The fittings, i.e. the wooden window frames and most doors are also original, which have been subject to maintenance and repainting in 2005 from the first construction

Integrity:

The Exhibition Grounds have retained the main features along the two principal axes. In addition to the Centennial Hall, several buildings remain from the pre-war construction, including the four-dome structure by Hans Poelzig. Some structures have been lost, such as the original entrance gate, the roof of the entrance hall and the restaurant building. The tall and slender pillars of the entrance gate have been preserved. During the Centennial Exhibition, the zoological garden was integrated with the exhibition grounds by two footbridges across the street, designed by Poelzig. One of the original bridges still exists, and a second bridge has been added recently. As a whole, the Exhibition grounds and the Centennial Hall have retained their structural and visual integrity. Also the use of the grounds is compatible with the originally intended functions.

Comparative evaluation

The construction of the Centennial Hall (*Jahrhunderthalle*) in Wroclaw is the result of various developments, including the worldwide trend to build international exhibition grounds and, more specifically, the development of new concepts and technologies in architecture and engineering. Following the theme of exhibitions, the property can be compared to the Royal Exhibition Building and surrounding Carlton Gardens, designed by Joseph Reed for the great international exhibitions of 1880 and 1888 in Melbourne, inscribed on the World Heritage List in 2004. As its name already indicates, the 19th century building is, however, completely different. The Wroclaw Centennial Hall was also built to commemorate the 100th anniversary of victory over Napoleon in the Liberation Wars of 1813-15. In its daring design, the Centennial Hall can be compared with the Tour Eiffel in Paris, built in 1889 to commemorate the French Revolution, equally daring in its engineering design.

The use of reinforced concrete developed in the second half of the 19th century, especially in France, e.g. François Hennebique (1842-1921), Anatole de Baudot (1834-1915) and Auguste Perret (1874-1954). Max Berg (1870-1947) and Hans Poelzig (1869-1936) were pioneers in the early

phase of the development of modern architecture and contemporary with or slightly older than other German masters, including Peter Behrens (1868-1940), Walter Gropius (1883-1969), Max Taut (1884-1967), Mies van der Rohe (1886-1969), and Erich Mendelsohn (1887-1953), who all contributed to the development or reinforced concrete skeleton structures. In this development, Max Berg's Centennial Hall is an avant-garde structure which opens new grounds in the use of the materials and in spatial conceptions. It is the largest dome structure in reinforced concrete built before the First World War. It used the latest technology and the most advanced testing of the materials.

While displaying regard of major architectural creations in the past, such as the Pantheon, Hagia Sophia, or S. Lorenzo in Milan, as well as reflecting the latest developments in modern architecture, the Centennial Hall anticipates the large reinforced concrete structures in later 20th century, e.g. by Pier Luigi Nervi in Italy and others around the world.

Outstanding universal value

General statement:

The Centennial Hall (*Jahrhunderthalle*) of Wroclaw is distinguished as an outstanding example of early modern architecture and in its innovative use of reinforced concrete structures in the construction of a large hall. It was the largest dome in reinforced concrete built until its time, a modern interpretation of the amphitheatre. It was significant in creating a new technological solution of great aesthetic value, which became a major reference in the further evolution of such technology in the design of public spaces.

While having traces of historic evolution in its architectural forms, it was a pioneering work integrating a dynamic architectural solution to respond to emerging social needs that ranged from an auditorium for conferences, theatre and opera functions as well as being an exhibition space. The architecture of the Centennial Hall is considered of outstanding universal value from the point of view of art and science as well as presenting a significant watershed in the history of modern architecture.

The principal focus of the nomination is the Centennial Hall. However, this project was well integrated with the design of the exhibition grounds and the different components therein, which cannot be separated from the overall layout of the site.

Evaluation of criteria:

The property has been proposed by the State Party on the basis of criteria i, ii and iv:

Criterion i: The Centennial Hall of Wroclaw is a creative and innovative example in the development of construction technology in large reinforced concrete structures. The Centennial Hall occupies a key position in the evolution of methods of reinforcement in architecture, and one of the climax points in the history of the use of metal in structural consolidation. ICOMOS considers that the property meets this criterion.

Criterion ii: The Centennial Hall is a pioneering work of modern engineering and architecture, which exhibits an

important interchange of influences in the early 20th century, becoming a key reference in the later development of reinforced concrete structures. The combination of three building materials – *concrete, metal and glass*, which were used by Berg as structural elements of the Centennial Hall, to a great extent determined key positions of a new architectural vision in Germany. Breslau was one of the leading centres of Modern Movement in Europe as was shown by the works of Mendelsohn, Poelzig, Scharoun, and the influence of the Centennial Hall on the theories of Bruno Taut, R. Steiner, the German Expressionism, as well as on Werkbund and Bauhaus, which in turn inspired new architectural movement internationally. ICOMOS considers that the property meets this criterion.

Criterion iv: As part of the exhibition grounds of Wroclaw, the Centennial Hall is an outstanding example of modern recreational architecture that served a variety of purposes, ranging from conferences and exhibitions to concerts, theatre and opera. ICOMOS considers that the property meets this criterion.

5. RECOMMENDATIONS

Recommendations

While recognizing the efforts already made for the conservation and management of the Centennial Hall, it is recommended that due care be continued in this regard, and particular attention be given to the planning and design of any new structures to house the services and facilities in the Exhibition Grounds, respecting the values of the existing historic context.

It is further recommended that the name: “Centennial Hall in Wroclaw Poland” be changed to: “Centennial Hall in Wroclaw”.

Recommendation with respect to inscription

ICOMOS recommends that Centennial Hall in Wroclaw, Poland, be inscribed on the World Heritage List on the basis of *criteria i, ii and iv*:

Criterion i: The Centennial Hall of Wroclaw is a creative and innovative example in the development of construction technology in large reinforced concrete structures. The Centennial Hall occupies a key position in the evolution of methods of reinforcement in architecture, and one of the climax points in the history of the use of metal in structural consolidation

Criterion ii: The Centennial Hall is a pioneering work of modern engineering and architecture, which exhibits an important interchange of influences in the early 20th century, becoming a key reference in the later development of reinforced concrete structures.

Criterion iv: As part of the exhibition grounds of Wroclaw, the Centennial Hall is an outstanding example of modern recreational architecture that served a variety of purposes, ranging from conferences and exhibitions to concerts, theatre and opera.

ICOMOS also Recommends that the name of the nominated property be changed to: “Centennial Hall in Wroclaw”.

ICOMOS, April 2006



Map showing the revised boundaries of the nominated property



Main Entrance



Interior

Halle du Centenaire (Pologne)

No 1165

1. IDENTIFICATION

État partie : République de Pologne

Bien proposé : Halle du Centenaire de Wrocław, Pologne

Lieu : Wrocław, région historique de Silésie, voïvodie de Basse-Silésie

Date de réception par le Centre du patrimoine mondial : 31 janvier 2003

Inclus dans la liste indicative : 28 mars 2000

Assistance internationale au titre du Fonds du patrimoine mondial pour la préparation de la proposition d'inscription : Non

Catégorie de bien :

En termes de catégories de biens culturels, telles qu'elles sont définies à l'article premier de la Convention du Patrimoine mondial de 1972, il s'agit d'un *monument*.

Brève description :

La halle du Centenaire de Wrocław, en Pologne, a été édifiée en 1912-1913 dans le cadre de la construction d'un nouveau parc des expositions. C'est un exemple précurseur du début de l'architecture et de l'ingénierie moderne. Initiative audacieuse, la construction de ce grand dôme en béton armé (65 m de diamètre), le plus grand alors bâti, a eu recours à la technologie la plus avancée de son époque.

2. ACTIONS

Antécédents : Il s'agit d'une nouvelle proposition d'inscription.

Date de la mission d'évaluation technique : 18-21 septembre 2005.

Dates de demande d'information complémentaire et d'envoi par l'État partie : L'ICOMOS a envoyé une lettre de demande d'information supplémentaire le 28 septembre 2005. L'État partie a envoyé l'information demandée le 6 décembre 2005.

Consultations : L'ICOMOS a consulté son Comité scientifique international sur le patrimoine du XXe siècle.

Littérature : Maintes publications analysent l'importance du bien dans l'évolution de la structure et de l'architecture, par exemple : *The history of 20th century architecture and design* de R. Banham, K. Frampton, H.- R. Hitchcock, J.

Joedicke, U. Kultermann, V. Lampugnani, et B. Zevi, N. Pevsner, ainsi que Sir Banister Fletcher. Le travail de M. Berg est illustré dans la publication qui accompagnait une exposition en 2005 à Wrocław : J. Ilkosz, *Hala Stulecia* (Wrocław, 2005) ; édition anglaise à paraître. Le travail de H. Poelzig est décrit dans : J. Ilkosz & B. Störckuhl, eds., *Hans Poelzig in Breslau, Architektur und Kunst 1900-1916*, (Delmenhorst 2000).

Date d'approbation de l'évaluation par l'ICOMOS : 15 janvier 2006

3. LE BIEN

Description

La halle du Centenaire (en allemand *Jahrhunderthalle*, en polonais *Hala Ludowa*) a été bâtie en 1911-1913 par Max Berg, à l'époque architecte municipal de Breslau (l'ancien nom de Wrocław). L'entreprise Dyckerhoff & Widmann, de Dresde, sous l'égide de l'ingénieur Willy Gehler (1876-1953), a été engagée pour construire le dôme.

La halle du Centenaire est un bâtiment à plan central au cœur du parc des expositions, dans le nord-est de Wrocław, à côté du parc Szczytnicki. Elle se dresse à l'intersection des principaux axes du parc des expositions, qui font partie de la zone principale.

La structure de la *halle du Centenaire* est entièrement faite de béton armé. Le plan général de l'édifice forme un quadrilobe symétrique, avec un vaste espace circulaire au centre, de 65 m de diamètre et de 42 m de hauteur. Les quatre entrées principales, sur les axes principaux, conduisent à un spacieux promenoir encerclant la salle centrale et donnant accès aux étages supérieurs.

La principale structure porteuse de la salle centrale est un énorme ensemble de poutres triangulées rayonnantes en béton armé, reposant sur quatre piliers principaux. Il s'agit d'une sorte de tambour, percé de quatre arcs en plein cintre s'ouvrant sur de grandes absides avec des fauteuils. La halle peut accueillir 6 000 personnes assises. À l'origine, l'une des absides abritait un immense orgue, aujourd'hui perdu. Les nervures en béton du dôme central s'élèvent depuis le tambour et soutiennent une série d'anneaux concentriques vitrés. Le dôme est surmonté d'une lanterne en forme de petite coupole d'acier et de verre. Les quatre arcs qui soutiennent le tambour correspondent aux angles de deux rectangles se chevauchant, inscrits dans le cercle intérieur du quadrilobe. L'intérieur du dôme mesure au total 95 m. Chaque arcade est fermée par six nervures, faisant office d'arc de décharge. La structure en béton armé comporte deux systèmes structurels complémentaires autoporteurs : un socle cylindrique de 19 m de haut, composé de quatre arcs massifs (portée 41 m, hauteur 16,7 m), s'ouvrant sur les absides et surmonté d'un rouleau massif, et le dôme nervuré de 23 m de haut dressé sur le tambour.

La structure du dôme, apparente, s'ouvre sur l'intérieur. Le dôme lui-même est couvert d'un toit en escalier, et la lanterne est surmontée d'un toit en coupole en béton, couvert de carton bitumé. Les autres toits sont plats et en béton. Les fenêtres sont faites d'un bois dur exotique. Pour

améliorer l'acoustique, les murs à ressauts sont couverts d'une couche isolante de béton mélangé à du bois ou à du liège. Horizontalement, la structure se divise en deux parties : la section inférieure étendue (avec le socle du dôme et le promenoir) et la section supérieure à étages. L'horizontalité est accentuée par des corniches en saillie au-dessus de chacun des neuf niveaux de fenêtres, dont la hauteur diminue progressivement, un trait qui ajoute à l'aspect dynamique de cette structure massive. Les élévations n'ont ni décoration ni ornements, mais la texture en béton apparent est marquée des empreintes du coffrage en bois.

Du côté ouest de la halle du Centenaire se trouve une place monumentale, conçue sur le modèle d'un forum antique. Du côté nord, on trouve le pavillon à quatre dômes dessiné par l'architecte Hans Poelzig en 1912 pour accueillir une exposition historique. Dans la section nord du parc des expositions, Poelzig a conçu une pergola en béton, qui entoure un étang artificiel. Elle est séparée de la halle du Centenaire par un bâtiment abritant un restaurant avec une terrasse en plein air. À côté de l'entrée se trouvent les bâtiments de la société qui administre le parc des expositions (Breslauer Messe A.G.), édifiés en 1937 d'après les plans de Richard Konwiarz. Le *propylée*, une porte monumentale conduisant au « forum » et se présentant comme une colonnade, avec des colonnes en béton armé, fut conçu en 1924 par Max Berg. Son toit a été détruit pendant la Seconde Guerre mondiale. Une flèche d'acier a été montée au milieu du « forum » en 1948.

Histoire

L'histoire de Wrocław a été façonnée par des influences diverses et de nombreux souverains, comme en témoignent les nombreux noms de cette « ville insulaire » : Wrotizla, Vretslav, Presslaw, Bresslau, Breslau, Wrocław. Capitale d'une province importante et comptant parmi les principales villes de l'empire allemand, Wrocław (alors Breslau) connut un rapide essor à la fin du XIXe siècle. Considérant l'emplacement historiquement stratégique de la ville et son rôle de pôle d'échanges culturels, on jugea qu'il lui fallait des structures permanentes pour accueillir des expositions, à l'image de celles de Francfort, de Berlin, de Leipzig ou de Dresde. La commémoration du 100^{ème} anniversaire du discours à la nation allemande du roi Frédéric-Guillaume III, en 1813, fut l'occasion de construire ce nouveau parc des expositions. Le conseil municipal en prit la décision en 1910. On décida de l'édifier sur le site du complexe suburbain (150 hectares) composé du parc Szczytnicki, du milieu du XIXe siècle, conçu par des paysagistes de renom, et du parc zoologique municipal, datant de 1864-1865. Ce quartier était en effet un lieu de prédilection des visiteurs, et une ligne de tramway avait été construite pour le relier à la ville à la fin du XIXe siècle.

En 1909, l'architecte Max Berg (1870-1947), qui avait étudié à Munich et travaillé à Francfort, fut nommé architecte municipal. L'année suivante, il se lança dans la conception d'une halle d'exposition polyvalente, présentant le projet au début de l'année 1911 dans le cadre d'un plan d'embellissement de la ville. Le 28 juin 1911, le conseil municipal approuva les plans de Berg et donna son accord à la construction du parc des expositions et de la halle du Centenaire.

Parallèlement, on annonçait un concours architectural pour l'attribution du projet du parc des expositions. La conception globale en fut confiée à Hans Poelzig (1869-1936), principal de l'Académie publique des Beaux-arts et des arts décoratifs de la ville. Il elabora donc le projet final, en collaboration avec Berg. Le point central en était la halle du Centenaire, et le schéma directeur reposait sur deux axes principaux au lieu d'un seul comme l'avaient proposé beaucoup des autres concurrents en lice. En 1912, le conseil municipal approuva les plans du deuxième bâtiment d'exposition, le pavillon à quatre dômes conçu par Hans Poelzig, pour abriter une exposition historique sur les guerres napoléoniennes. On y ajouta le bâtiment administratif et un restaurant, les structures formant une place évoquant un forum, avec la porte principale à l'ouest et une vue au nord sur un étang artificiel entouré d'une pergola monumentale conçue par Poelzig.

Le chantier fut ouvert en 1911, et la construction des arcs monumentaux commença en avril 1912. La technologie était d'avant-garde pour l'époque. On utilisa des compresseurs électriques spécialement conçus pour précontraindre le béton. Le professeur Heinrich Müller, de Berlin, vérifia la stabilité. Les matériaux de construction furent sélectionnés avec le plus grand soin. Un ciment spécial, fourni par l'usine des ciments de Silésie d'Opole et testé par Groß Lichterfelde à Berlin, fut utilisé pour le béton. On employa pour les tiges de renforcement de l'acier laminé de qualité supérieure au lieu de l'acier structurel standard. Pour les sections exposées aux plus fortes contraintes, on utilisa un agrégat fait du granite de la meilleure qualité. Les autorités municipales examinèrent la résistance du béton en les soumettant à des essais qui durèrent des mois. La résistance obtenue était 6 fois supérieure aux estimations. Une maquette en bois dur de l'abside à l'échelle 1:25 fut construite et soumise à une charge de 6 000 kg. Seuls des ouvriers qualifiés et d'expérience furent engagés.

L'exposition du Centenaire ouvrit ses portes en mai 1913, en présence du prince héritier Wilhelm. Elle accueillit plus de 100 000 visiteurs. Après sa fermeture, les pavillons temporaires furent démontés, mais la halle du Centenaire continua de servir, abritant les assemblées, tandis que le pavillon à quatre dômes de Poelzig accueillait les expositions. Après la Première Guerre mondiale, la gestion du parc des expositions fut confiée à une société par actions. On y organisa des foires industrielles nationales et internationales, ainsi que des expositions artistiques, des concerts et des productions théâtrales. En 1924-1925, le parc des expositions fut agrandi, avec la construction d'un grand pavillon des expositions, *Messehalle*, et d'une entrée monumentale à colonnades d'après les plans de Berg, mais ils furent détruits pendant la Seconde Guerre mondiale. En 1929, l'exposition « Espace de Vie et de Travail » (WUWA) fut organisée à Breslau par le *Werkbund* allemand, un important manifeste de la nouvelle architecture, de technologie et de services novateurs.

Le parc des expositions survécut relativement intact à la Seconde Guerre mondiale. En 1948, l'exposition sur les territoires récupérés (rendus à la Pologne) y fut organisée, commémorée par la flèche d'acier (« *Iglica* ») conçue par le professeur Stanislaw Hempel et érigée sur la place devant la halle du Centenaire. En août 1948, le congrès mondial des intellectuels pour la paix, auquel Pablo

Picasso prit part, se déroula dans la halle du Centenaire. En 1995-1997, l'intérieur de cette dernière a été rénové.

Protection et gestion

Dispositions légales :

À la date de la proposition d'inscription, la halle du Centenaire était la propriété de l'État et gérée par une société commerciale à responsabilité limitée. Depuis, la municipalité en est devenue propriétaire, à la fin de l'année 2005.

La halle du Centenaire et le parc des expositions sont légalement protégés par leur inscription au registre des monuments historiques (n° 198, par décision du 24.04.1962 et 343/Wm, 15.04.1977).

Structure de la gestion :

La gestion et l'entretien de la halle du Centenaire sont sous la responsabilité du *Wrocławskie Przedsiębiorstwo Hala Ludowa sp. zo.o.* La gestion de la halle du Centenaire est supervisée par le conservateur municipal et provincial des monuments historiques.

Le plan directeur régional applicable depuis 2002 à la province de Basse Silésie classe la halle du Centenaire parmi les monuments de valeur unique. Le plan directeur de cette partie de Wrocław a été mis en vigueur par l'arrêté du conseil municipal du 16 mars 1990. Il place la halle du Centenaire et le centre des expositions en « zone A » (zone de conservation et de protection stricte), avec le parc *Szczytnicki* et le parc zoologique, et définit la zone tampon. En 2002, on a également décidé de préparer une étude détaillée et un plan local de développement spatial pour la conservation et la gestion du site.

Ressources :

Le propriétaire finance l'entretien et les réparations nécessaires dans le cadre d'un contrat de partenariat.

Justification de la valeur universelle exceptionnelle émanant de l'État partie (résumé)

Critère i : La halle du Centenaire de Wrocław, construite par Max Berg en 1910-1912, représente un chef d'œuvre du génie créateur humain. ... Elle fut le premier bâtiment monumental à considérer les possibilités esthétiques du béton coulé. D'un diamètre de 65 m, le dôme de la halle du Centenaire était à l'époque le plus grand jamais construit, dépassant en dimensions ceux de la basilique Sainte-Sophie et du Panthéon. Sa portée immense représentait la mise en pratique de solutions structurelles d'avant-garde qui donnèrent naissance à une œuvre d'une grande beauté architecturale. La halle du Centenaire de Wrocław fut le fer de lance des structures monumentales modernes du XXe siècle. ...

Critère ii : La halle du Centenaire de Wrocław conçue par Max Berg est un exemple d'innovation en matière de solutions architecturales et structurelles. Première à prendre en compte et à explorer les possibilités d'un nouveau matériau (le *béton ferreux*) et à l'utiliser pour créer un bâtiment public monumental aux fonctions

nouvelles, elle doit être considérée comme l'une des œuvres architecturales majeures du XXe siècle. Jusqu'à son édification, le plus grand dôme jamais construit était celui du Panthéon, à Rome. Celui de la halle du Centenaire fait deux fois son diamètre : une réalisation exceptionnelle rendue possible par un nouveau matériau (le béton ferreux), par l'approche novatrice de Berg en matière de conception et par ses solutions structurelles nouvelles. ...

Critère iv : La halle du Centenaire de Wrocław est une œuvre pionnière, intégrant architecture dynamique et harmonieuse et fonction sociale. Max Berg, tout en se référant à la tradition, rechercha un ordre et une harmonie qui définiraient une nouvelle approche de l'architecture, axée sur la simplicité des formes et la vérité des matériaux. Son interprétation rationnelle des techniques comme sources d'inspiration du style préfigurait les idées d'avant-garde. Berg a souligné l'aspect fonctionnel pour façonner ses solutions structurelles. L'édifice devait remplir un double rôle, à la fois espace d'exposition et lieu de réunion. Berg imagina une structure tout entière en béton armé avec des murs vitrés, reflet de son approche du design, avec l'espace intérieur pour pierre angulaire, pour aboutir à la « dématérialisation » des murs. L'expression de l'intérieur s'appuyait sur sa structure en béton armé apparente, apparaissant « telle qu'au sortir du moule », et privée du moindre ornement superflu. La halle du Centenaire de Wrocław est l'un des tout premiers exemples d'architecture moderniste du XXe siècle. Elle reflète les idées d'avant-garde et les préoccupations des pionniers du design moderne. Sa modernité s'exprime dans les nouvelles solutions structurelles et l'esprit d'innovation mis en pratique dans son design. La halle du Centenaire de Wrocław est de surcroît un exemple exceptionnel de monument construit pour accueillir de larges assemblées, premier témoignage dans le monde de l'émergence d'une architecture tournée vers la société démocratique moderne.

4. ÉVALUATION

Conservation

Historique de la conservation :

La halle du Centenaire a survécu intacte aux bombardements de la Seconde Guerre mondiale en 1945, tandis que le parc des expositions perdait quelques bâtiments également conçus par Max Berg. La halle et le parc des expositions demeurent en usage à ce jour. En 1997, une partie du parc des expositions a été inondée, mais la halle n'a pas été touchée. Depuis le milieu des années 1990, la halle fait l'objet de travaux d'entretien et de réparation qui se poursuivent à ce jour. Ces travaux ont porté entre autres sur la réparation des couvertures de toit, le remplacement des sièges dans la salle, la peinture du foyer, la rénovation des câblages et des autres installations techniques.

État de conservation :

La halle du Centenaire présente un bon état de conservation, de même que son toit et ses installations. Les toits et les aménagements sont en bon état. Les structures en béton sont en bon état.

Le parc des expositions a été réparé après l'inondation de 1997 et il est désormais en bon état.

Protection et gestion :

Les bâtiments du parc des expositions sont sous propriété mixte. Le bâtiment à quatre dômes conçu par H. Poelzig appartient à l'État, tandis que la halle du Centenaire et le parc des expositions appartiennent à la ville de Wrocław. Il existe un plan de gestion du bien, approprié, et mis en œuvre par l'administration compétente. Il est cependant évident qu'il doit être complété par des plans d'action annuels, suivant les besoins qui se font jour en matière d'utilisation du bien, notamment en ce qui concerne l'éventuelle conception de nouveaux services et de nouvelles installations dans le parc.

À l'origine, l'État partie envisageait de limiter la zone principale au seul bâtiment de la halle du Centenaire. Le parc des expositions était défini comme zone tampon. Suite à la mission sur le terrain de l'ICOMOS, il a été décidé de changer cet état de fait, et d'inclure le parc des expositions dans la zone principale avec la halle du Centenaire, considérant l'évidente unité de conception de cet ensemble, pensé pour ne faire qu'un grand tout. La zone tampon a été très nettement élargie, et comprend désormais le jardin zoologique, une partie du parc et les petits quartiers résidentiels voisins, qui bénéficient tous d'une protection juridique. La zone proposée pour inscription et sa zone tampon sont situées dans un parc où se dressent quelques petites maisons, et l'ensemble de la zone est sous contrôle strict en termes d'urbanisme, de façon appropriée.

Analyse des risques :

Le principal risque dans le quartier du parc des expositions provient de l'Oder. Des inondations majeures se sont en effet produites à intervalle régulier au fil des siècles, dont la dernière en 1997.

Actuellement, le parc des expositions et la halle du Centenaire manquent de diverses installations : entrepôts pour l'équipement, services sociaux, restaurants, zones de stationnement. On prévoit de satisfaire ces besoins en utilisant les sites des bâtiments détruits lors de la Seconde Guerre mondiale. Cette proposition est jugée appropriée, mais il convient d'attirer l'attention sur la nécessité de respecter pleinement la qualité du contexte historique.

Authenticité et intégrité

Authenticité :

On estime que la halle du Centenaire a bien conservé son intégrité structurelle et architecturale, ainsi que son authenticité historique. Certaines modifications ou réparations mineures ont été exécutées ; la scène centrale, notamment, a été abaissée d'un mètre pour faciliter les représentations. À l'origine, la halle comportait un orgue immense, le plus grand du monde, et un balcon spécialement réservé au roi, mais tous deux ont été déposés après l'exposition. Les installations, par exemple les châssis en bois des fenêtres et la majorité des portes, sont également d'origine ; elles ont fait l'objet de travaux

d'entretien et ont été repeintes en 2005 d'après la première construction.

Intégrité :

Le parc des expositions a conservé ses principales caractéristiques le long des deux axes principaux. Outre la halle du Centenaire, il reste plusieurs bâtiments de la construction d'avant-guerre, notamment la structure à quatre dômes de Hanz Poelzig. Certaines structures ont disparu, notamment la porte d'entrée d'origine, le toit du hall d'entrée et le restaurant. Les hautes colonnes élancées du portail d'entrée ont été préservées. Pendant l'exposition du centenaire, le jardin zoologique fut intégré au parc des expositions au moyen de deux passerelles traversant la rue, conçues par Poelzig. De celles-ci, une d'origine demeure, et une seconde lui a été adjointe récemment. Globalement, le parc des expositions et la halle du Centenaire ont conservé leur intégrité structurelle et visuelle. L'usage du parc est également compatible avec les fonctions auxquelles il était destiné à l'origine.

Évaluation comparative

La construction de la halle du Centenaire (*Jahrhunderthalle*) de Wrocław est le fruit de divers développements, parmi lesquels la tendance mondiale à construire des parcs d'exposition internationaux, mais aussi et surtout le développement de nouveaux concepts et de nouvelles technologies dans l'architecture et l'ingénierie. De par son thème, les expositions, le bien peut être comparé au Parc royal des expositions et jardins Carlton, conçus par Joseph Reed pour les grandes expositions universelles de 1880 et de 1888 à Melbourne, inscrits sur la Liste du patrimoine mondial en 2004. Comme son nom l'indique déjà, ce bâtiment, d'architecture du XIXe siècle, est cependant complètement différent. La halle du Centenaire de Wrocław a aussi été construite en commémoration du 100^e anniversaire de la victoire contre Napoléon lors des guerres de libération de 1813-1815. Avec sa conception audacieuse, elle peut être comparée à la Tour Eiffel, érigée en 1889 en mémoire de la Révolution française, tout aussi audacieuse dans son ingénierie.

L'usage du béton armé s'est développé dans la seconde moitié du XIXe siècle, particulièrement en France, par exemple avec François Hennebique (1842-1921), Anatole de Baudot (1834-1915) et Auguste Perret (1874-1954). Max Berg (1870-1947) et Hans Poelzig (1869-1936) furent les précurseurs de l'essor de l'architecture moderne, contemporains d'autres maîtres allemands, ou légèrement antérieurs à ceux-ci : citons notamment Peter Behrens (1868-1940), Walter Gropius (1883-1969), Max Taut (1884-1967), Mies van der Rohe (1886-1969), et Erich Mendelsohn (1887-1953), qui contribuèrent tous au développement des structures à squelette en béton armé. Dans ce contexte, la halle du Centenaire de Max Berg est une structure d'avant-garde qui ouvrit de nouvelles voies en matière d'utilisation des matériaux et de conception spatiale. C'est la plus grande structure à dôme en béton armé construite avant la Première Guerre mondiale. Elle recourait à la technologie la plus avancée de l'époque et à des techniques de pointe en matière d'essai des matériaux.

Tout en affichant sa considération pour d'autres grandes créations architecturales du passé comme le Panthéon, la

basilique Sainte-Sophie ou la basilique San Lorenzo à Milan et en reflétant les dernières avancées de l'architecture moderne, la halle du Centenaire préfigure les grandes structures en béton armé de la suite du XXe siècle, par exemple les œuvres de Pier Luigi Nervi en Italie et d'autres dans le monde.

Valeur universelle exceptionnelle

Déclaration générale :

La halle du Centenaire (*Jahrhunderthalle*) de Wrocław est reconnue comme un exemple exceptionnel des prémices de l'architecture moderne et de l'usage novateur de structures en béton armé dans la construction d'une grande halle. C'est le plus grand dôme de béton armé construit jusqu'alors, une réinterprétation moderne de l'amphithéâtre. Elle représente une nouvelle solution technologique d'une grande valeur esthétique, qui devient une référence majeure dans l'évolution postérieure de cette technologie pour la conception d'espaces publics.

Tout en conservant la trace de l'évolution historique dans ses formes architecturales, c'était une œuvre pionnière répondant par une solution architecturale dynamique aux besoins sociaux émergents : auditorium pour les conférences, théâtre, opéra, lieu d'exposition. L'architecture de la halle du Centenaire est considérée comme d'une valeur universelle exceptionnelle du point de vue artistique et scientifique, et représente en outre une contribution non négligeable à l'histoire de l'architecture moderne.

La proposition d'inscription est essentiellement axée sur la halle du Centenaire. Cependant, ce projet est si bien intégré à la conception du parc des expositions et de ses différents composants qu'il est impossible de le séparer de l'aménagement global du site.

Évaluation des critères :

Le bien a été proposé par l'État partie pour inscription sur la base des critères i, ii et iv :

Critère i : La halle du Centenaire de Wrocław est un exemple créatif et novateur dans le développement de la technologie de construction de grandes structures en béton armé. La halle du Centenaire occupe une position clé dans l'évolution des méthodes de renforcement en architecture, et c'est l'un des temps les plus forts dans l'histoire de l'utilisation du métal comme matériau de consolidation structurelle. L'ICOMOS considère que le bien répond à ce critère.

Critère ii : La halle du Centenaire est une œuvre pionnière de l'ingénierie et de l'architecture moderne, qui illustre un important échange d'influences au début du XXe siècle et qui est devenue une référence majeure dans le développement ultérieur des structures en béton armé. La combinaison de trois matériaux de construction – *béton, métal et verre* – dont Berg se servit comme éléments structurels de la halle du Centenaire, a dans une grande mesure jeté les bases d'une nouvelle vision de l'architecture en Allemagne. Breslau a été l'un des principaux centres du mouvement moderne en Europe, comme le montrent les œuvres de Mendelsohn, Poelzig,

Scharoun et l'influence de la halle du Centenaire sur les théories de Bruno Taut, R. Steiner, l'expressionnisme allemand, ainsi que sur le *Werkbund* et le Bauhaus, lesquels ont à leur tour inspiré de nouveaux mouvements architecturaux dans le monde. L'ICOMOS considère que le bien répond à ce critère.

Critère iv : En tant que partie intégrante du parc des expositions de Wrocław, la halle du Centenaire est un exemple exceptionnel d'architecture de loisirs moderne et polyvalente, accueillant à la fois colloques, expositions, concerts, pièces de théâtre et opéras. L'ICOMOS considère que le bien répond à ce critère.

5. RECOMMANDATIONS

Recommandations

Tout en reconnaissant les efforts déjà consentis pour la conservation et la gestion de la halle du Centenaire, il est recommandé de poursuivre dans cette voie et d'accorder une attention toute particulière à la planification et à la conception de nouvelles structures pour abriter les services et les installations dans le parc des expositions, en respectant les valeurs du contexte historique existant.

Il est également recommandé de modifier le nom « halle du Centenaire de Wrocław, Pologne », en « halle du Centenaire de Wrocław ».

Recommandation concernant l'inscription

L'ICOMOS recommande que la halle du Centenaire de Wrocław, Pologne, soit inscrite sur la Liste du patrimoine mondial sur la base des ***critères i, ii et iv*** :

Critère i : La halle du Centenaire de Wrocław est un exemple créatif et novateur dans le développement de la technologie de construction de grandes structures en béton armé. Elle occupe une position clé dans l'évolution des méthodes de renforcement en architecture, et c'est l'un des temps les plus marquants dans l'histoire de l'utilisation du métal comme matériau de consolidation structurelle.

Critère ii : La halle du Centenaire est une œuvre pionnière de l'ingénierie et de l'architecture moderne, qui illustre un important échange d'influences au début du XXe siècle et qui est devenue une référence majeure dans le développement ultérieur des structures en béton armé.

Critère iv : En tant que partie intégrante du parc des expositions de Wrocław, la halle du Centenaire est un exemple exceptionnel d'architecture de loisirs moderne et polyvalente, accueillant à la fois colloques, expositions, concerts, pièces de théâtre et opéras.

L'ICOMOS recommande également que le nom du bien proposé pour inscription soit modifié pour devenir : « halle du Centenaire de Wrocław ».

ICOMOS, avril 2006



Plan indiquant les délimitations révisées du bien



Entrée principale



Intérieur