

# Outline Brief

The statutory city of Most  
calls for applications  
to participate in the  
competitive dialogue:  
SuperMost – SuperStudio  
Creative Hub Most

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Request for participation  
and professional approach  
|24|04|2026|

## Call for Participation

Dear colleagues,

We warmly invite you to take part in a competitive dialogue launched by the Statutory City of Most “SuperMost – SuperStudio – Creative Hub Most”.

SuperStudio is the fourth and final competitive dialogue in the SuperMost series, which over the past year has focused on exploring new roles, identities, and future uses for significant buildings and places in the city of Most. Following SuperPrior, SuperRadnice, and SuperCentrum, this dialogue focuses on the transformation of the former municipal library.

The building now stands at the threshold of a new chapter. We are seeking proposals that approach its architecture and the character of the place with sensitivity and respect, while opening new possibilities for its future life. Rather than a gesture of radical transformation, the ambition is a thoughtful process of reinterpretation – revealing and developing the potential embedded in the existing structure.

The vision is to create an environment that becomes a natural part of the city’s everyday life: a place for meeting, making, creating, learning, and spontaneous cultural exchange. A space where different generations, different ways of learning, and different forms of artistic practice can come together. A house that is open, shared, flexible, capable of responding to the changing rhythms of daily use.

Within the competitive dialogue, we are particularly interested in your architectural thinking. How can the spatial qualities and values of the existing building be re-engaged and translated into a contemporary framework? How can the interior support creativity and collaboration? And how can one building accommodate intergenerational educational activities, community life, and cultural programming while remaining legible, flexible, and resilient over time?

The SuperStudio competitive dialogue is an invitation to search for new purpose and new energy for a building with the potential to become an important creative point within the city of Most. We look forward to your approaches, interpretations, and ideas – and to a shared discussion about how architecture can support the vibrant cultural and creative life of the city.



Photo: Luboš Dvořák, 1989

### Opening remarks

The former library building is to undergo an architectural transformation into a centre dedicated to arts education. It will become a shared space for both elementary art schools in Most, as well as for cultural institutions and a technology centre.

Elementary art education represents a unique and highly valued aspect of the Czech educational system. These schools focus exclusively on artistic disciplines such as music, visual arts, literary and drama studies, and dance. Arts education provided outside regular school hours is strongly supported by the state and forms an extensive network of cultural centres across the country. Its purpose is to nurture young talent and support both the skills and personal development of students.

We would like to transform the library building into a space with new classrooms, dance studios, and specialised facilities that can significantly expand the scope of education offered by the elementary art schools, areas such as digital and multimedia technologies. In addition to the core students of both institutions, the building should serve a wide range of users—from parents with young pre-school children, through adults interested in studying the arts, to senior citizens. It will also serve as a safe haven for both beginning and advanced artists across all artistic disciplines and genres, ensuring the much-needed connection between education and real life. The aim is to create an open, inclusive environment for people of all generations, connected through a shared focus on arts education led by both elementary art schools, and providing a strong foundation for the development of regional culture.

We hope that the building's original identity as a library can be thoughtfully reinterpreted through architecture into a vibrant community centre that will become a focal point of cultural life in the city of Most.

Romana Pavlíčková, director of the Elementary Art School Moskevská  
David Homola, director of the Elementary Art School F. L. Gassmanna



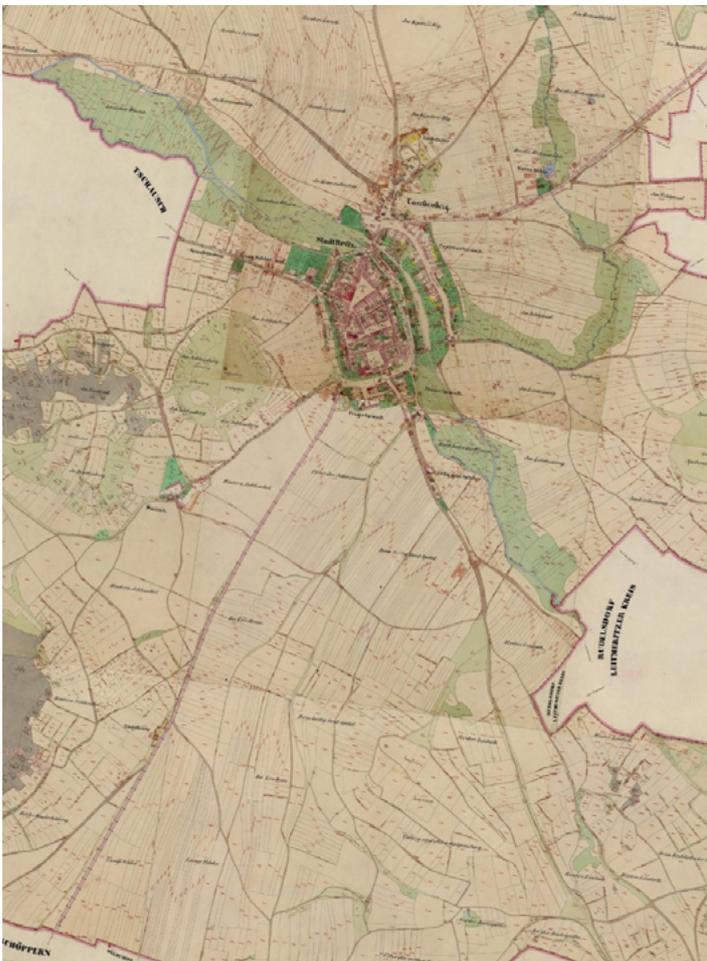
### A Brief History of Most

The story of Most is a unique example of radical urban transformation that profoundly affected the city's architecture, urban structure, and social fabric. The city's history dates back to the 10th century, when it was a settled area in a marshy landscape, crossed by wooden bridges along a major trade route. The name "Most" (meaning "bridge" in Czech) comes from these early structures.

In the 18th century, vast deposits of coal were discovered in the area, fueling rapid industrial growth in the 19th century. The city saw the arrival of the railway and the construction of a sugar refinery, porcelain factory, steelworks, and brewery. A local saying claimed that residents could simply walk into their cellars and scoop out coal – a simplified but not entirely inaccurate way to express how deeply coal was embedded in the everyday life of the people.

In 1964, the Czechoslovak government made the decision to demolish the historic city to make way for large-scale surface mining of brown coal beneath it. Demolition began in 1965 and continued for nearly two decades. One of the most remarkable moments in this transformation was the relocation of the Gothic Church of the Assumption of the Virgin Mary in 1975. Weighing over 12,000 tons, the church was moved 841.1 meters using hydraulic jacks and rails – a process that took 646 hours.

The population of the old town – around 15,000 residents – was relocated in phases to the newly built city. The new Most was designed to accommodate up to





100,000 people, and the reconstruction project was led by architect Václav Krejčí (\*1928), who was selected through a design competition in 1959. Krejčí's vision was modernist and utopian: he sought to create a rationally organized, functionally zoned city in line with the ideals of socialist urbanism. His plan separated residential, industrial, and recreational areas and introduced wide boulevards, a central square, and large housing estates intended to provide quality living conditions for the relocated population. The new city was meant to embody modernity and progress – a vision that strongly shaped its planning and architectural character.

The first major building to be completed in the new Most was the district headquarters of the Communist Party in 1971. This was followed by department stores and residential blocks – including the Prior department store, which was finished in 1976. Many of the city's buildings were completed only in the 1980s. The municipal library building was completed and opened to the public in 1984.

Cultural life in Most has historically played an important role in shaping the city's identity. Theatre, in particular, was closely linked to the broader cultural scene, helping to create a rich and evolving cultural landscape. In the 1980s, the Karel Hynek Mácha Theatre served as a major cultural hub, with the city becoming known not only for its theatrical productions but also for a wide range of cultural activities including concerts, exhibitions, and other events. This tradition continues today, with the local theatre and numerous festivals and public cultural programs contributing to a dynamic cultural scene.

Today, Most has a population of approximately 61,000. Although the new city was originally designed for 100,000 inhabitants, this number was never reached. The city's population peaked in 1980 at around 70,000. The ambitious scale of the project reflected the socialist vision of creating a modern industrial hub, designed with centralized planning, efficiency, and rational zoning. Today it is clear that the city was built too ambitiously and the population was overestimated. Large parts of it remain underused, lacking the density and urban compactness necessary for a vibrant city life. The relocation of the population and the loss of the historic town centre had a deep impact on the city's social fabric. Community ties and a sense of belonging were disrupted. In the large housing estates built for residents of the old Most, lower density and dispersed populations often weakened social cohesion.

Now, Most stands at the threshold of a new chapter. With both the ambition and the potential for transformation, Most is becoming a city with a distinct regional identity. In recent years, major investments have been made in revitalising public space – most notably Park Střed, a newly renewed central park, and in the reclamation of the surrounding post-mining landscape. The nearby Most and Milada lakes now offer residents and visitors new leisure and recreational opportunities. These environmentally focused projects also signal a shift in the city's economic direction, opening up fresh opportunities for sustainable development.

As a post-industrial city, Most is well connected by rail and motorway to both the wider region and the capital, Prague – just under two hours away by train or car. Today, the city is focused on revitalising its centre, strengthening cultural and civic life, and investing in sustainable infrastructure to improve quality of life and attract new residents. The goal is to create new employment opportunities, reinforce local identity, and foster a renewed sense of community.

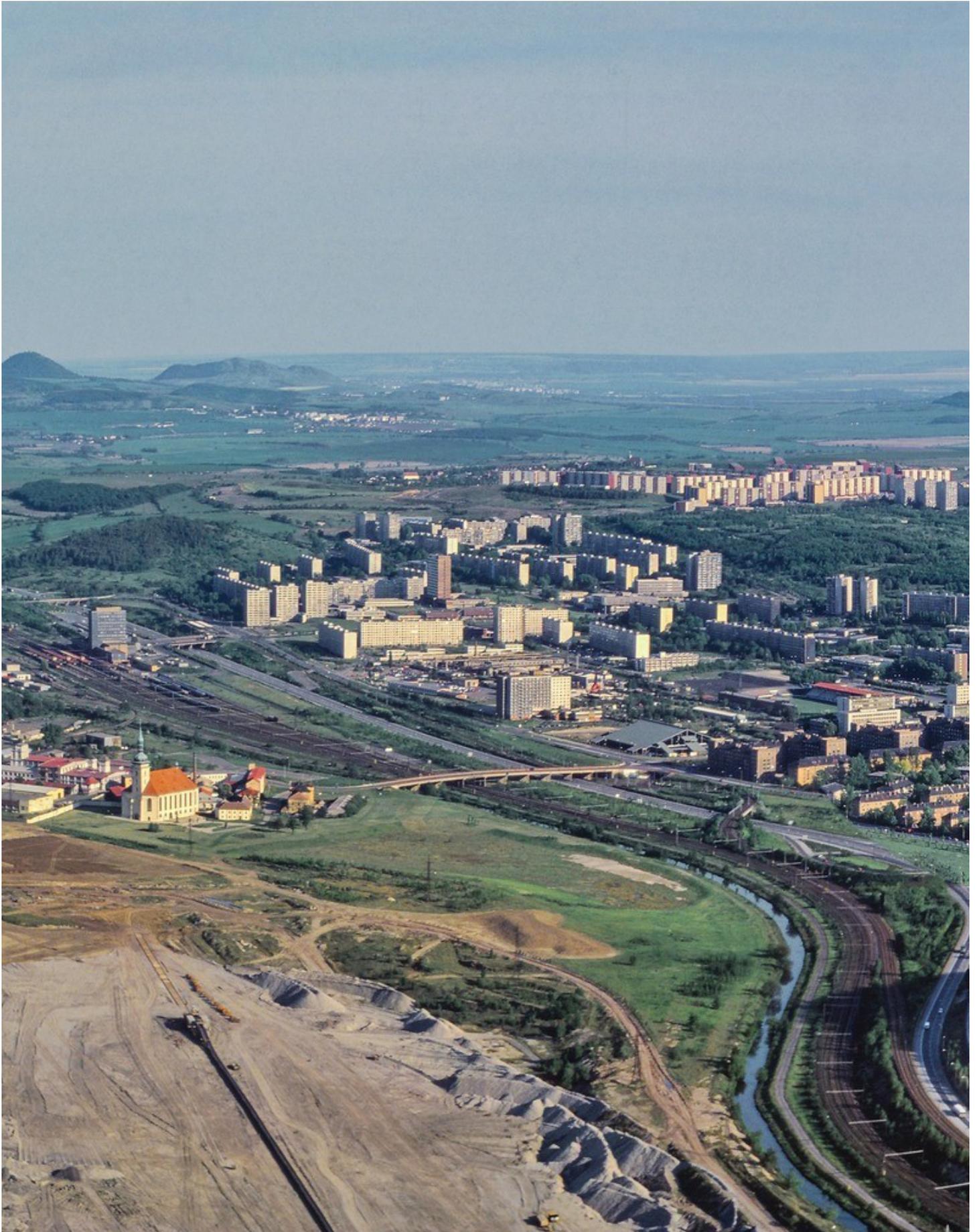


Photo: Luboš Dvořák, 1993

### About the building

The former library building is located northeast of the city centre on Moskevská Street, at the edge of the Pod Lajsníkem district (formerly Pod Šibeníkem), in an area with a high concentration of public institutions. In the immediate vicinity are the District Court complex, the Police of the Czech Republic building and the Moskevská Elementary School of Arts (ZUŠ Moskevská).

The former District Library in Most was designed by architect František Kameník of the Regional Design Institute in Ústí nad Labem. Construction took place between 1978 and 1985, when the building was finally opened to the public. Originally planned for completion between 1978 and 1980, the project was delayed until 1985 due to structural modifications. The building was conceived as a modernist public structure based on a prefabricated-in-situ reinforced concrete frame with slab floors and a free layout structure. In addition to the library itself, the original layout included a cinema hall, an exhibition hall and a café. The structural concept was based on the direct transfer of loads from the floor slabs to the columns via enlarged column capitals without significant beams, allowing for large spans and a high degree of spatial flexibility. During construction, however, it became apparent that the proposed structural system exhibited structural deficiencies, which required both gradual and substantial modifications to the design and construction process.



The building has a rectangular footprint and five storeys, three of which are fully above ground and two partially embedded in the terrain. The massing consists of a three-storey base supporting a two-storey upper volume, with the northeast corner significantly cantilevered and supported by six slender rectangular columns. The street façade of the base is complemented by galleries with solid parapets, and the surface of the base is clad with narrow ceramic strips in a running bond pattern. The projecting upper volume features a curtain façade made of so-called Boletice panels, articulated by a regular grid of vertical glazed strips.

The window frames are in natural aluminium, the connecting elements are dark brown, and the glazing is either clear or brown-tinted. Metal elements have a natural patina or are coated in black paint. The façades strongly reflect the character of late modernist architecture of the second half of the 20th century, and elements such as Boletice panels, ceramic cladding strips and sprayed render finishes are now relatively rare. The external galleries and balconies serve not only an aesthetic function but also act as circulation and exhibition spaces, providing access to the atria and visual connections between interior spaces. In this way, the façades and their detailed articulation actively shape both the exterior and the interior, while preserving the original modernist character of the building.

#### Structural System

The load-bearing structure consists of a monolithic reinforced concrete frame with a regular column grid of 7.5 × 7.5 m, combined with slab floors. In the public areas, the slabs are thickened by mushroom-shaped column capitals, while beams are used in other parts of the building. The perimeter walls consist mainly of brick infill masonry (CDM 100), internal partitions are made of hollow brick, and some perimeter walls are constructed from aerated silicate blocks. The columns supporting the projecting part of the building are steel, approximately 10 metres in height, encased in concrete and finished with a cladding layer.

The floor structures are predominantly built using a combined prefabricated and cast-in-place concrete system. Load-distributing capitals are placed on the columns, while the remaining parts of the slabs are reinforced and cast in situ with a thickness of 200 mm. This structural system allows for an open and flexible interior layout, as most non-load-bearing partitions can be removed or reconfigured without affecting the structural frame. The load-bearing structure shows no significant signs of cracking, structural damage or exposed reinforcement.

#### Interior

The internal arrangement of the building is based on the principle of an open, vertically interconnected layout defined by a reinforced concrete structural frame with a regular column grid and slab floors. The layout was not conceived as a system of enclosed rooms, but as a continuous spatial structure allowing visual connections between levels and flexible use within a single structural system. This spatial framework originally accommodated the library, cinema hall, exhibition hall and café within a single building. The library was designed for a capacity of 450,000 volumes and 46,000 additional documents, while the cinema hall accommodated 182 visitors. The horizontal organisation of the interior gives way to continuous spatial sequences. The floors do not function as isolated layers but as parts of a single continuous volume structured by the structural grid, level changes, staircases and galleries around the atria. This principle is most evident in the central parts of the building,



### Works of art

Works of art and applied artistic elements also play an important role within the building. These elements were designed specifically for the interior and form an integral part of the relationship between function, space and architectural expression. They include the large-scale glass chandeliers by Vladimír Procházka, mosaics by Václav Pospíšil, a stone relief by Ivan Záleský and original custom-designed lighting fixtures integrated into the architectural concept.

Two large chandeliers dating from 1985 are the work of the leading Czech glass artist Vladimír Procházka. The most prominent of these is a glass chandelier in the form of a double helix located in the open space of the former landing halls, measuring nearly 62 metres in length. This chandelier forms the main visual focal point of the interior and is a characteristic example of Procházka's work, combining artistic expression with the technical precision of glassmaking. The second chandelier, composed of welded hemispherical elements, is suspended above the main staircase. Both chandeliers were made of tubular glass, a material frequently used in Procházka's artistic work.

Another significant artwork in the building is a mosaic by Václav Pospíšil, prominently placed within the interior. The composition depicts a flowering cherry branch accompanied by an excerpt from the poem *Máj* by Karel Hynek Mácha. Pospíšil combined glass and stone materials to achieve fine detail, rich tonal variation and a visual depth that enhances the spatial character of the interior.



### Assignment

The proposed programme transforms the former library into a lively centre for art and creative education that will provide spaces for artistic activities across generations. The primary function of the building will consist of teaching facilities for elementary art schools (ZUŠ). Rather than establishing a new independent institution, the project is conceived as an extension of two existing schools – ZUŠ Moskevská, located in the immediate vicinity of the building, and ZUŠ F. L. Gassmanna, situated on the opposite side of the Šibeník park. The newly adapted spaces will be shared and jointly used by both institutions. Outside regular school hours, the building is intended to function as a community and arts centre conceived as an open platform for cultural, educational and creative activities. The spaces should remain accessible to the public and allow for workshops, lectures, exhibitions, meetings and educational programmes for a wide range of age groups. The ambition is to create a flexible environment that can also support cooperation with other educational institutions and organisations using the building for artistic and creative activities. The assignment calls for a sensitive transformation of the building with minimal construction interventions. Emphasis is placed on an economical and sustainable approach based on the maximum use of the existing structures and spatial qualities. Rather than a large-scale and costly reconstruction, the proposal should focus on adapting and updating the interior through a thoughtful reorganisation of the layout and by creating synergies between individual functions.

From a technical perspective, the building is in good condition and does not require major structural repairs improvements to reduce its energy consumption. The intervention therefore primarily concerns the interior, which should be carefully adapted to contemporary needs while preserving the qualities of the original architecture. Artistically valuable elements, in particular the unique 63-metre-long glass chandelier by Vladimír Procházka, are to be preserved as part of the renovation.

The newly defined interior should allow for clear and understandable zoning of individual functions. The aim is to enable flexible use of the building in different time regimes and by different user groups while ensuring a safe and well-controlled environment for children and young people. Clear orientation and a logical spatial organisation should support smooth operation and intuitive movement throughout the building. As the building will function as a multi-use facility, it is important that individual sections can be fully or partially closed off when necessary. The proposal should therefore include a thoughtful separation of entrances and circulation routes so that different modes of use can take place simultaneously without interfering with one another. The basement is currently occupied by the recording studio Ponte Records, including the multifunctional Studio 3 hall, which regularly hosts cultural events and performances. It is assumed that Ponte Records will continue to use these premises, which should be adequately reflected in the proposal.

A specific quality of the building lies in its placement within the terrain, which allows entrances from multiple sides and at different levels. The proposal should actively work with this characteristic and use it to support clear organisation, good accessibility and a natural connection between the interior and the surrounding public space. The project also includes consideration of the building's relationship to its immediate surroundings and the design of adjacent public spaces. The forecourt should respond to the new function of the building, support its openness to the public and create a welcoming and dignified entrance. The wider park area may also be considered on a conceptual level.

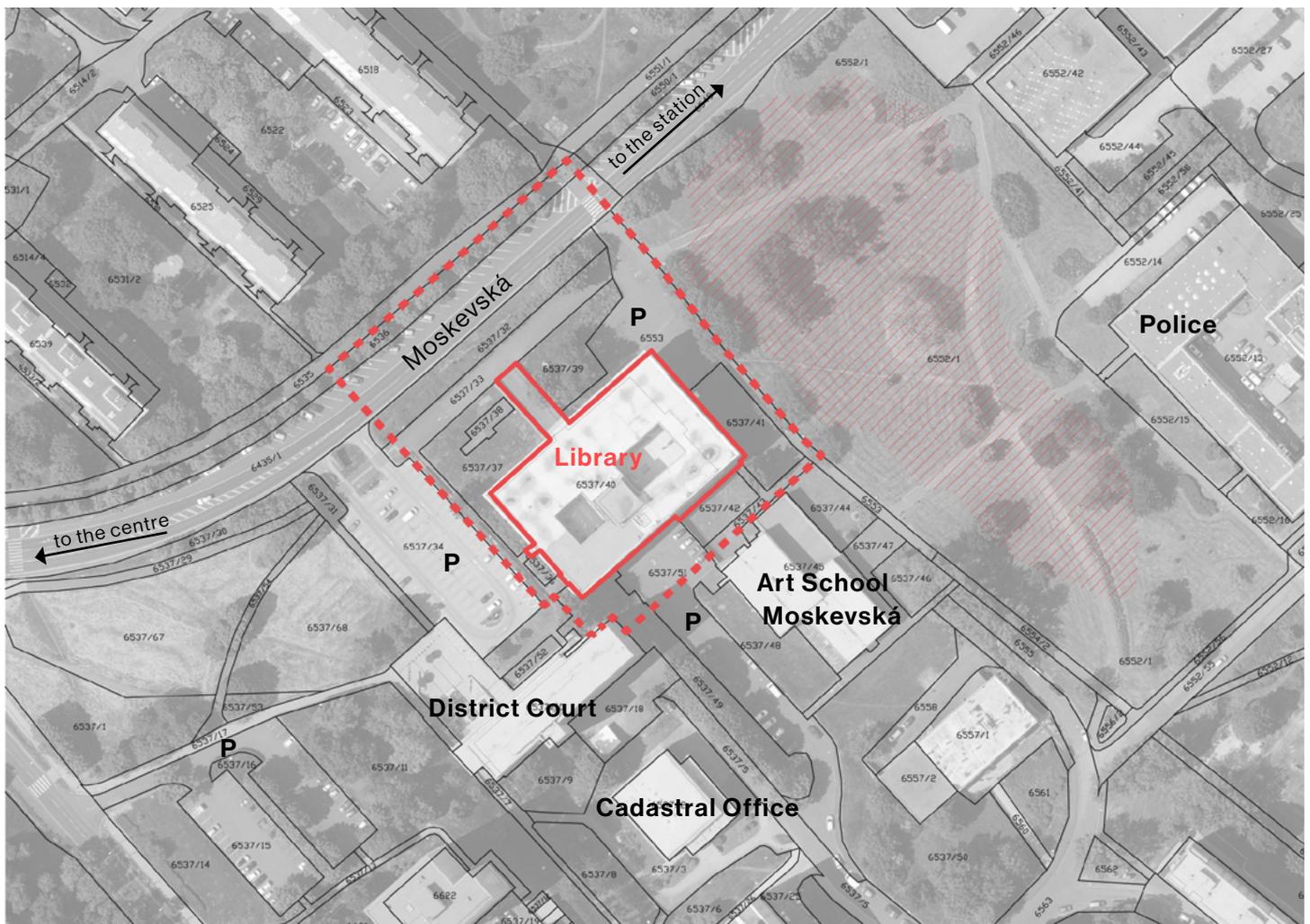


Foto: Luboš Dvořák, 1989

### Addressed area

The building is located on plot no. 6537/40 in the cadastral area of Most II on Moskevská Street, on the main pedestrian and vehicle axis between the train station and city centre of Most. The design area includes the forecourt facing Moskevská Street, the adjacent road and the spaces across it, as well as the immediately surrounding public areas on all sides. The proposal should take into account the movement of future users and the potential use of adjacent outdoor spaces within the designated area. Since a large proportion of the building's users will be children, it is important that the access routes are designed to be as safe as possible. Barrier-free access to the building is a matter of course.

Given that the design should emphasize the opening of the building to the public and its communication with the surrounding area, the use of the adjacent park may also be considered. However, the park should only be addressed at the conceptual level within the design. In this context, it is important to consider the orientation of the building in relation to the public space, i.e., in particular, the direction in which the building opens up, how it is perceived upon arrival, and how it communicates with its surroundings. The design should identify the main façade and formulate its architectural expression accordingly. A key aspect is the



Library building



Addressed area



Park (address at the conceptual level)

relationship of the building to the neighbouring park, which represents a natural orientation and an important visual and recreational potential for the area in question.

The building and especially the parc is located within the area covered by the approved urban study “Revitalisation of Public Spaces of the Pod Lajsníkem Housing Estate in Most.” This study addresses the surroundings of the library only conceptually and does not limit the proposed reconstruction or the design of its immediate surroundings. However, it will be important for the design to take the prepared zoning study into account.

### **Building Envelope**

The façade and roof structure of the building are currently in an unsatisfactory technical and thermal condition, and the proposal should therefore include their comprehensive renovation. In particular, the design is expected to address the insufficient thermal performance of the building envelope, deteriorating surface finishes, and outdated construction details. The new façade solution should be based on the character of the original architecture and respect the building’s proportions.

The roof is visually exposed from the surrounding taller buildings and should therefore be treated as an integral part of the architectural proposal, including its material and visual design. Active use of the roof is not a priority, as the main objective is to support public life at ground level; however, it is not excluded if convincingly justified by the design. The proposal is also expected to address the technical aspects of the roof structure, particularly in terms of thermal insulation and stormwater management. The proposal will address the principles of blue-green infrastructure.

### **Parking**

The building is currently surrounded by several parking areas. The proposal should aim for a reasonable reduction of parking surfaces in favour of higher-quality public space. The parking area between ZUŠ Moskevská, the District Court and the Cadastral Office has the potential to become a new main entrance space rather than a service yard. At the same time, it is necessary to maintain access for deliveries to both ZUŠ Moskevská and the proposed functions within the building. A portion of parking spaces should be retained for employees, and provision should also be made for short-term parking or drop-off for parents bringing and collecting children.

## **Building Program**

The building will be organized into several operational zones. The intention, however, is not to create strictly separated functions, but rather an environment in which individual activities can naturally complement one another, cooperate, and share spaces and facilities. The design should therefore consider the possibility of shared classrooms, halls, and equipment, enabling efficient use of spaces in different time regimes throughout the day.

The core of the building's new program will consist of facilities for elementary art education, for which the requirements in terms of teaching spaces and related facilities are relatively well defined. Meeting the spatial and operational needs of elementary art schools takes precedence over the complementary program described below. The ideal scenario would be to keep the Ponte Records recording studio, which is currently located in the basement of the building, and enable them to continue operating in these premises. No major construction interventions are expected in this part of the building beyond necessary technical or operational adjustments. Cooperation between the two art schools and Ponte Records already takes place, for example in form of audio and video courses in which students use the studio's spaces and technical facilities. Further development and expansion of this collaboration is anticipated in the future.

In addition to these stable functions, the building should also provide spaces for complementary activities related to the art school programs but not limited to school-age children. The aim is to create facilities for a wide range of creative, cultural, and educational activities accessible to the public. These spaces should allow for various modes of use, from regular activities and long-term tenants to one-off events and short-term rentals, thereby supporting a flexible operational and economic model for the building.

At present, the future operator of the building has not yet been definitively determined, and this issue may be further specified during the competitive dialogue process. The exact program and spatial requirements beyond the needs of the art schools are therefore not yet fully defined. The design should offer a solution that allows for flexible use of these spaces, primarily for community and arts-related activities.

## **Art Schools (ZUŠ)**

The building will be used by the Moskevská and F. L. Gassmann Elementary Art Schools (ZUŠ) for group classes in three disciplines: visual arts, dance, and literary-dramatic arts. All spaces will be shared by both schools and will not operate as two separate facilities.

### Visual Arts Department

Several classrooms for traditional visual arts instruction (drawing and painting) are required. These spaces should have sufficient natural daylight, and each classroom must be equipped with a sink. A ceramics workshop should also be provided, including a drying room. The kiln room must be separated from the main workshop, and a small, cooler storage room for clay should be included.

The visual arts department will also include multimedia instruction. Two multimedia classrooms are required, conceived as open-plan computer rooms with adjustable lighting and blackout capability. In addition, a larger classroom for audiovisual

instruction is required, including a dedicated equipment storage room. These spaces must provide good acoustic conditions and full blackout capability. Audiovisual teaching will take place in cooperation with the Ponte Records studio.

Each classroom should have an associated teacher's office, which may also serve as storage for small materials. Additional dedicated storage rooms should be provided for larger equipment and materials. Teacher offices should be located adjacent to shared circulation areas, ideally with visual access to them, in order to ensure good oversight and safety.

A larger exhibition space should also be provided for the presentation of student work. This gallery may also function as a multipurpose hall.

Large visual arts studio	85 m <sup>2</sup>	2x	space for 15 work tables
Small visual arts studio	55 m <sup>2</sup>	2x	
Multimedia classroom	50 m <sup>2</sup>	2x	space for 15 computers
Audiovisual classroom	85 m <sup>2</sup>	1x	
Ceramics workshop + Kiln room	85 m <sup>2</sup>	1x	incl. drying room separate space
Clay storage	6 m <sup>2</sup>	1x	
Gallery / exhibition space	170 m <sup>2</sup>	1x	
Teacher's office	12 m <sup>2</sup>		one per classroom
Small storage	6 m <sup>2</sup>	min. 1x	paper, paints, models, etc.
Large storage	15 m <sup>2</sup>	min. 1x	ceramic and painting stands

#### Dance Department

Several dance studios of different sizes are required, all with a clear height of at least 3–4 meters. The studios will be equipped with dance flooring (ballet vinyl), mirrors, and ballet barres along the walls. Good acoustic conditions are essential.

Each dance studio must be accompanied by two changing rooms, separated for boys and girls, including showers and sanitary facilities. A teacher's office with a shower should also be provided for each studio.

Large dance studio	220 m <sup>2</sup>	1x	
Dance studio	100 m <sup>2</sup>	2x	
Changing rooms + showers	20 m <sup>2</sup>	3x	for boys
Changing rooms + showers	20 m <sup>2</sup>	3x	for girls
Costume storage	20 m <sup>2</sup>	3x	
Teacher's office + shower	15 m <sup>2</sup>	3x	one per dance studio

#### Literary-Dramatic Department

The main space for the literary-dramatic department will be a theatre hall. The existing hall on the ground floor of the former library is expected to be used for this purpose, with adjustments as needed, particularly to achieve the required stage depth of at least 8 meters. The possibility of film projection should also be preserved. Classrooms for drama instruction should be located in connection with the theatre hall. These spaces should be equipped with soft floor finishes (such as carpet), allow flexible arrangements, and include basic stage equipment. A mirror along at least one wall is recommended. A teacher's office should also be provided.

Additional facilities should include storage for props and, if possible, changing rooms for students.

Small theatre hal	85 m <sup>2</sup>	1x	stage depth min. 8 m
Drama classroom	55 m <sup>2</sup>	3x	
Props storage	20 m <sup>2</sup>	1x	
Small storage	10 m <sup>2</sup>	1x	
Teacher's office	12 m <sup>2</sup>	1x	
Changing room	15 m <sup>2</sup>	2x	

#### Shared Facilities and Building Support

The operation of the art schools also requires appropriate facilities for students, teachers, visitors, and maintenance staff. The design should therefore include cloak-rooms or lockers for personal belongings, sufficient sanitary facilities for all users, janitorial rooms with service facilities, and spaces for building management staff. Provision should also be made for a vending machine area and sufficient storage capacity, for example for furniture and equipment. An integral part of the design is also the building's technical facilities.

#### **Complementary Functions**

The definition of the remaining spaces is part of the competition dialogue. The layout should be designed to allow for the following possible uses. It is important to consider potential synergies and connections, as well as the possible need for separation from the art school (ZUŠ) operation:

Café

Gallery of contemporary art and children's work

"Artodrom" – an artistic and technical incubator

Spaces for discussions, workshops, screenings, and lectures

Art academy for adults and seniors

Community meeting spaces

Rental spaces

Facilities for curatorial studies (in cooperation with a university)

Artist residencies

### Values to be Preserved

Through its architectural and structural design, the former library building represents a valuable example of late 20th-century architecture. Its qualities lie both in its spatial configuration and in its material expression.

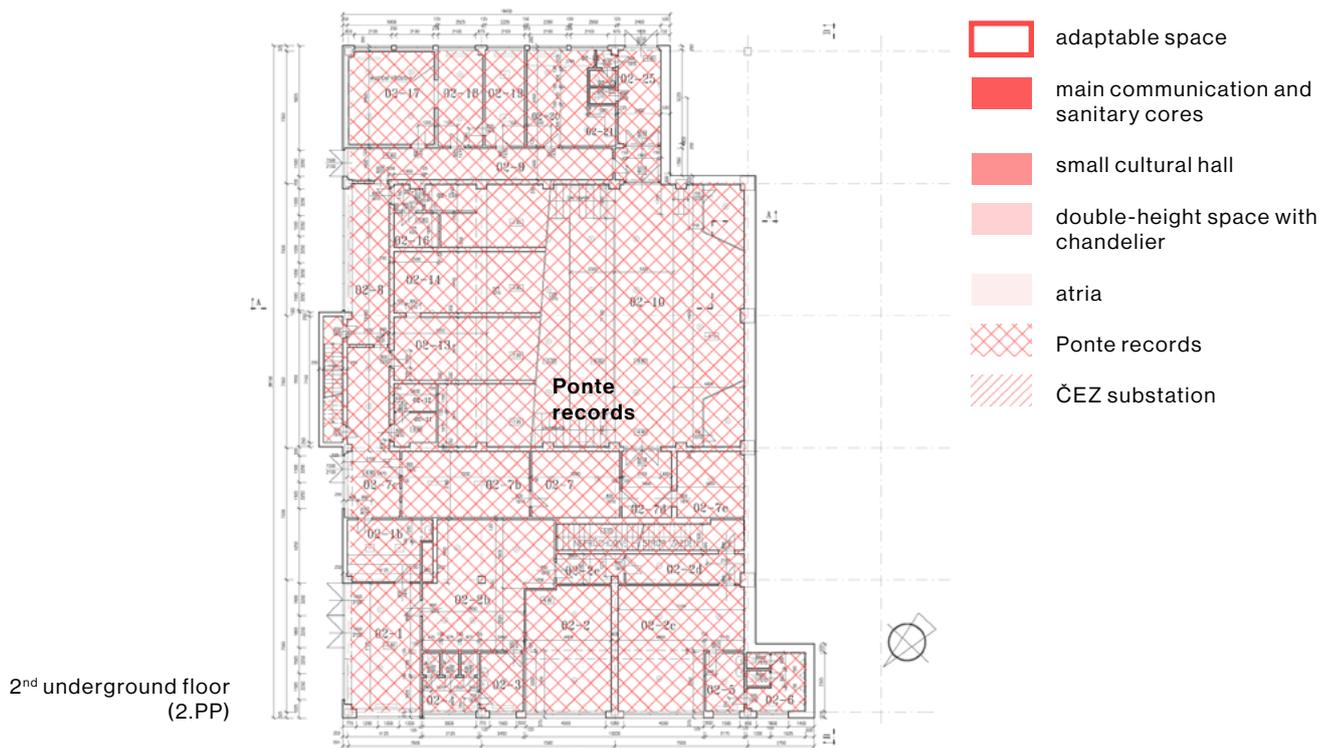
The design should therefore respect and preserve, as far as possible, the following **spatial and layout qualities** as part of the new functional arrangement, both in terms of cost efficiency and respect for the original architectural values (while primarily meeting the needs of the music school):

- the load-bearing structure with mushroom column capitals
- the open two-level space of the former open-stack library area
- the small cultural hall on the ground floor, to the right of the main entrance
- the atria (including the possible roofing of one of them)
- the Ponte Records studio spaces, including the multifunctional Studio 3 hall
- the main vertical circulation cores, including their material character (where appropriate and feasible)
- The location of the main sanitary cores

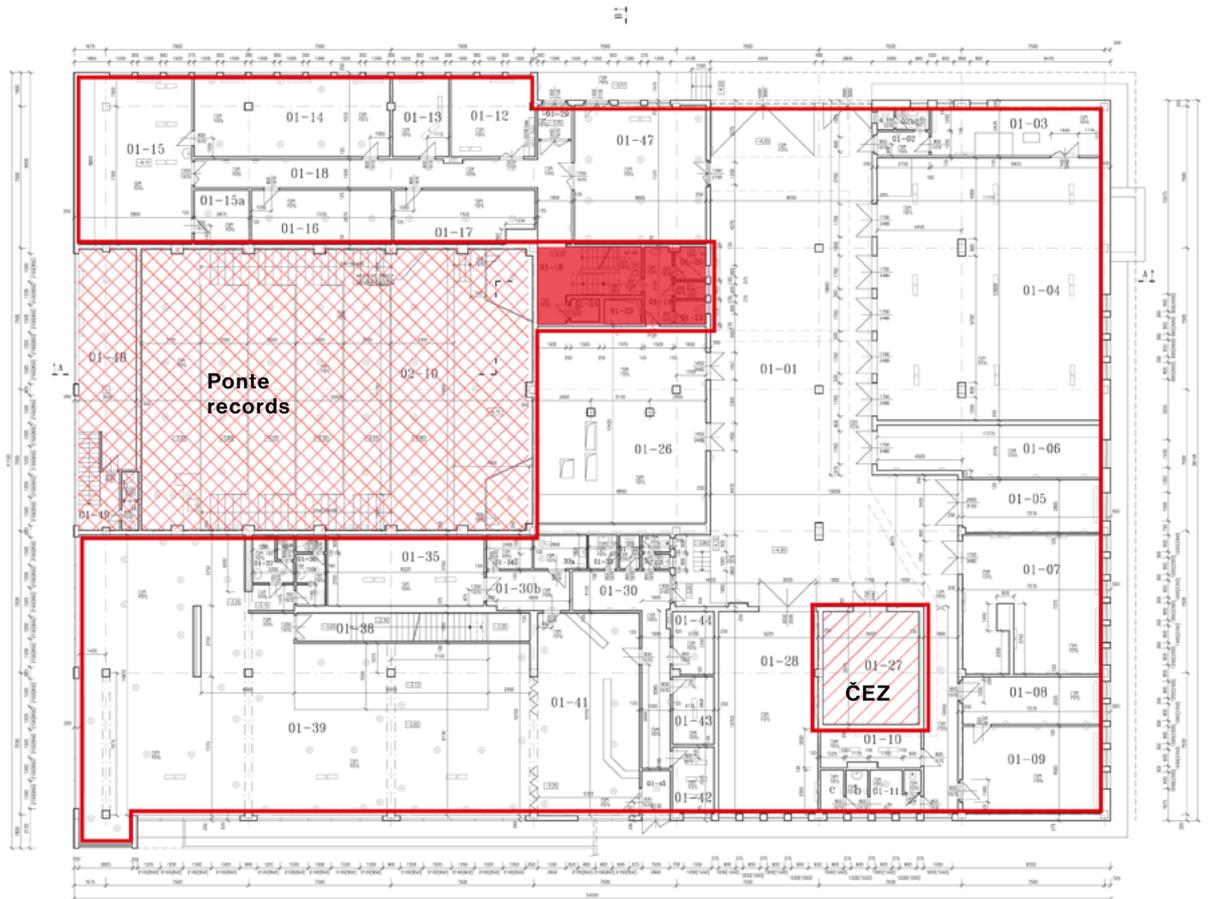
A transformer station operated by ČEZ is located in the basement level (–1). This space is subject to a permanent easement and must be preserved, including ensured access for operation and maintenance.

**Artistic and craft elements** play an important role throughout the interior. These works were created specifically for the building and form an integral part of its architectural concept. The design is therefore expected to approach the following features with particular sensitivity:

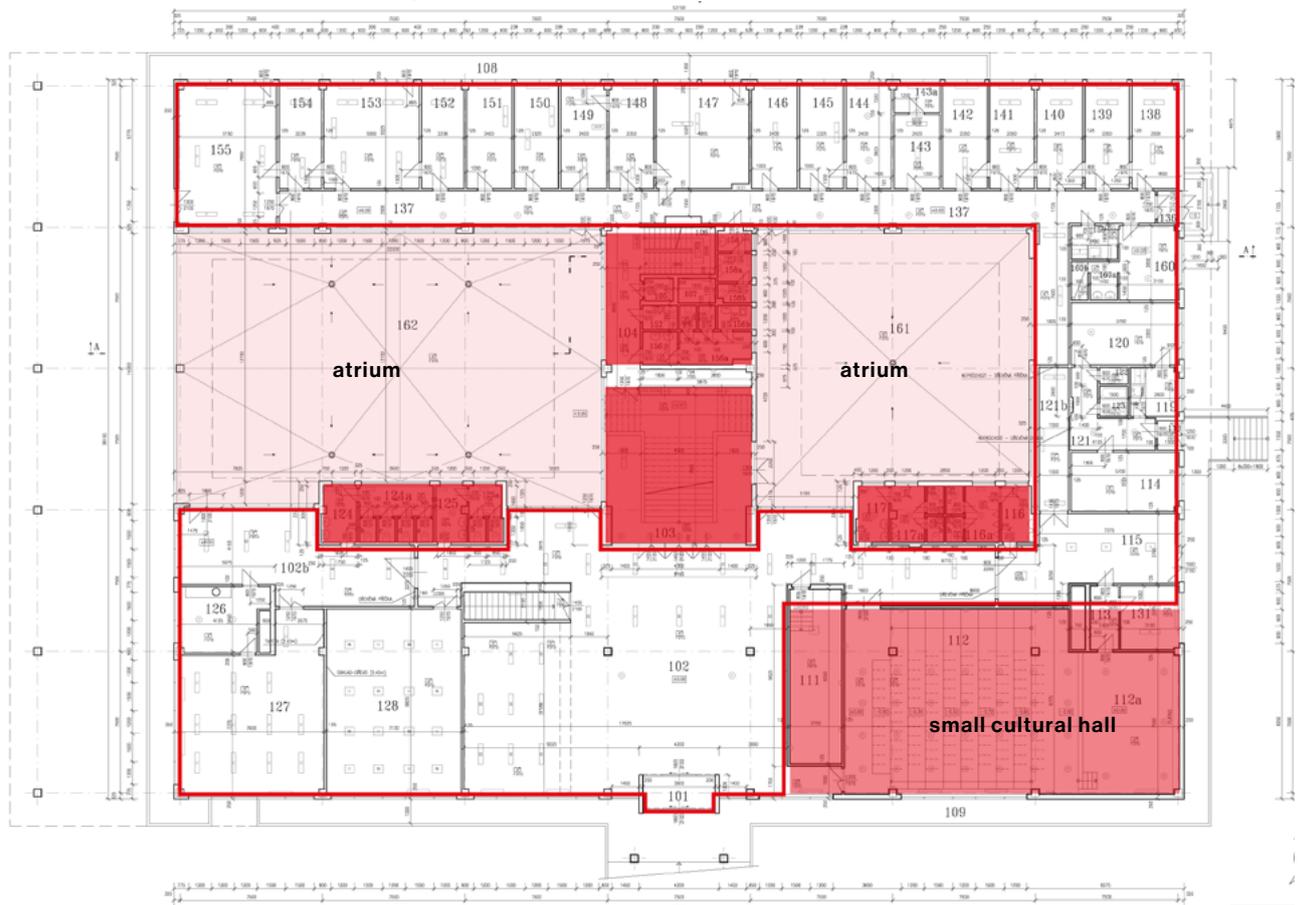
- the stone relief in the entrance hall
- the mosaic within the stairwell
- the chandelier above the entrance staircase
- the large-scale author-designed chandelier in the former library hall



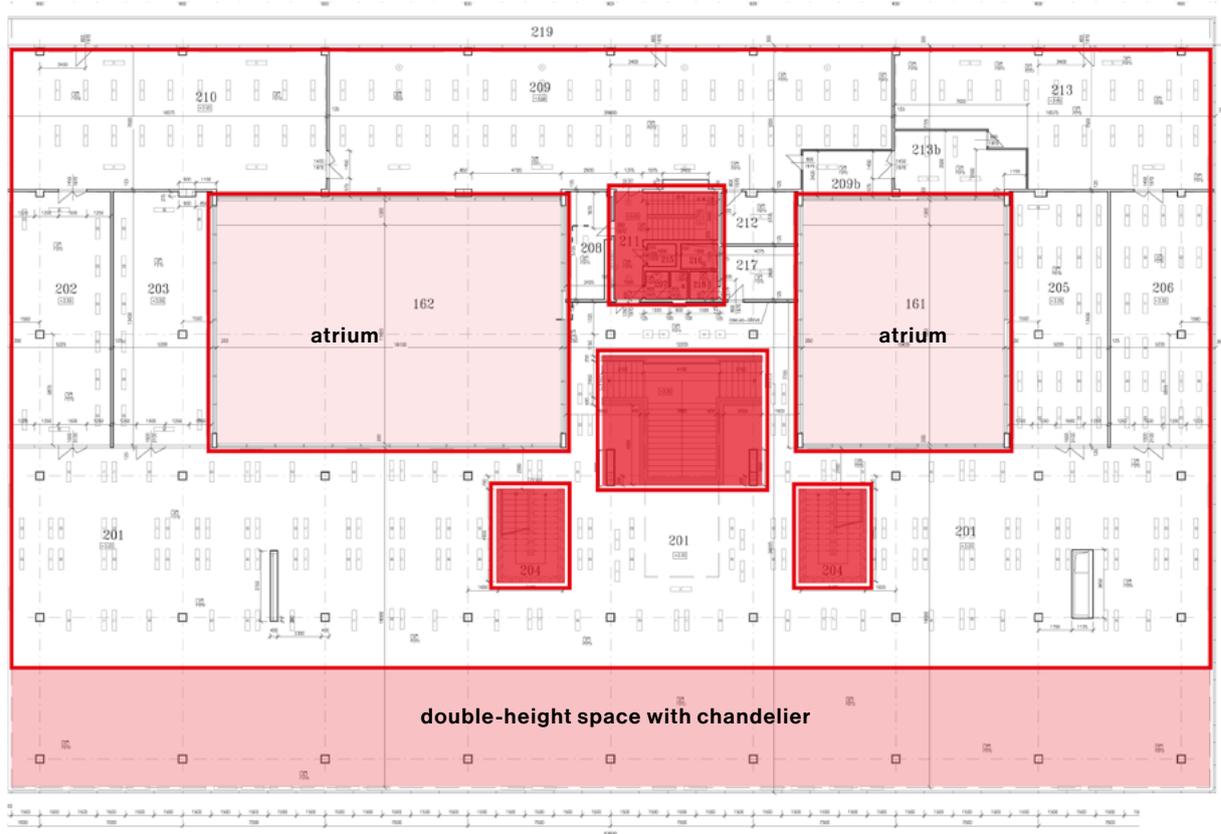
1<sup>st</sup> underground floor  
(1.PP)



ground floor  
(1.NP)



1<sup>st</sup> floor  
(2.NP)



2<sup>nd</sup> floor  
(3.NP)

