

April 2021

# PCC

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## CHEM NEWS

Newsletter of the PCC Rokita Capital Group and affiliated companies



*Easter*



As Easter draws near, we send  
our Employees, Investors, Business Partners and their families  
wishes for a warm Easter time, filled with joyful hope.

**Wiesław Klimkowski**  
PRESIDENT  
OF THE MANAGEMENT BOARD  
OF PCC ROKITA

**Rafał Zdon**  
VICE-PRESIDENT  
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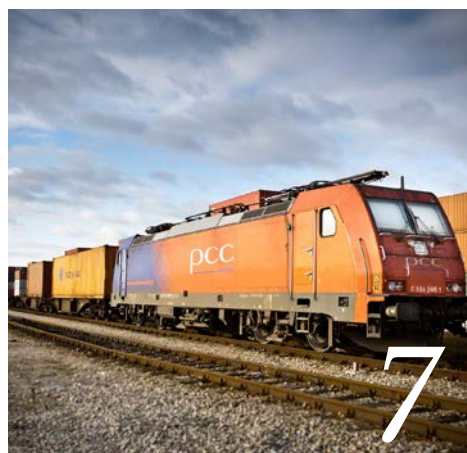
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# RECOMMENDATION ACTION



**GREAT OPPORTUNITY**  
**2000 gross\***

for referring someone for a job!

The referral bonus applies to the following vacancy:

**OPERATOR**

The higher bonus applies to referrals made by the end of **May 2021**

**\* The bonus will be paid out to you after the referred person has worked for six months!**

## HOW TO DO IT?

All you need to do is send the referral form, CV and the consent to the processing of personal data form to [rekomendacje@pcc.eu](mailto:rekomendacje@pcc.eu)

The documents are available on the "Pracownik PCC" portal and in the HR Department in bldg G-1, room 6a.





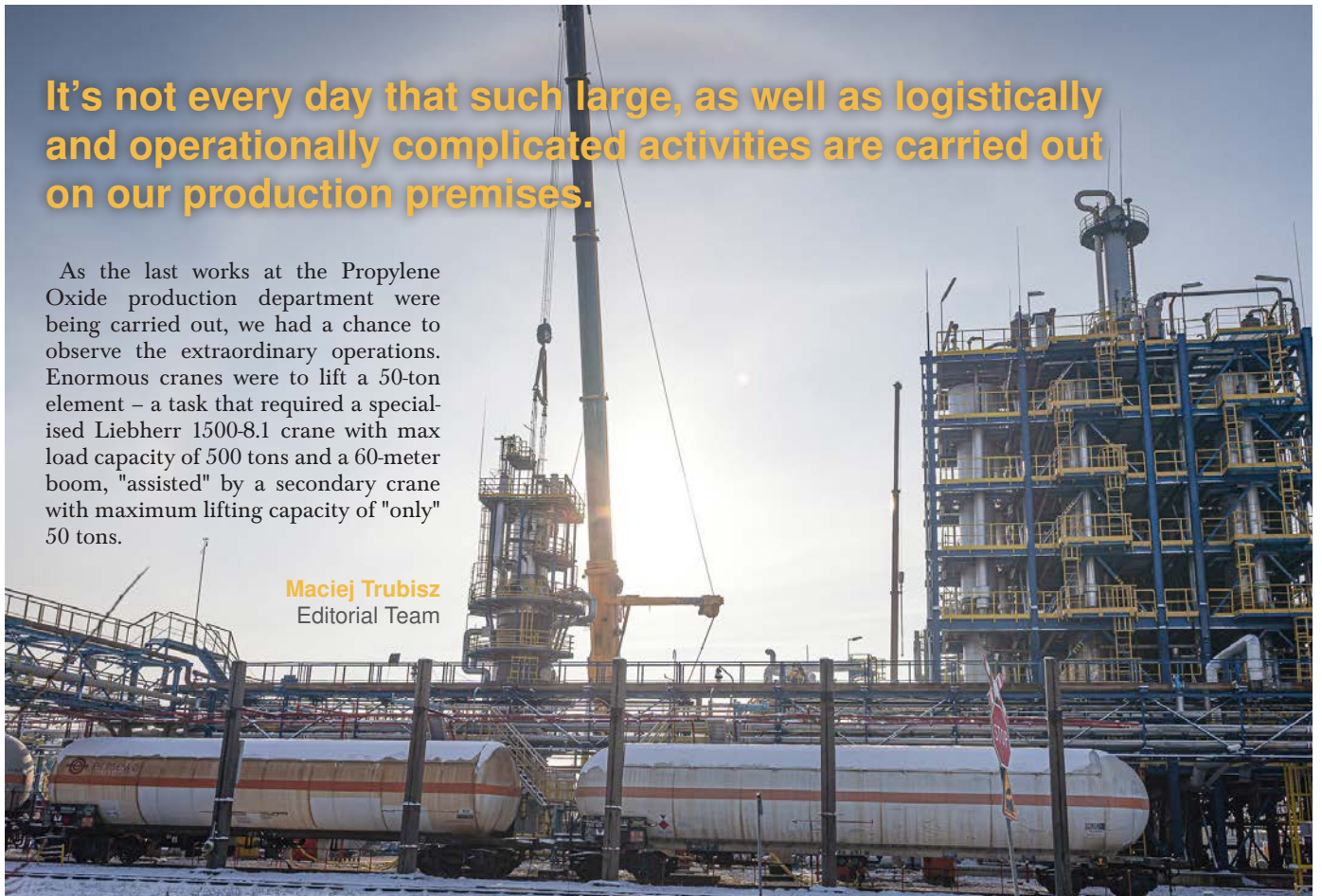
# Great structures on PCC's premises



## It's not every day that such large, as well as logistically and operationally complicated activities are carried out on our production premises.

As the last works at the Propylene Oxide production department were being carried out, we had a chance to observe the extraordinary operations. Enormous cranes were to lift a 50-ton element – a task that required a specialised Liebherr 1500-8.1 crane with max load capacity of 500 tons and a 60-meter boom, "assisted" by a secondary crane with maximum lifting capacity of "only" 50 tons.

**Maciej Trubisz**  
Editorial Team





# Photo summary of the 15 years of PCC Intermodal

The company's story began in 2005, when the first regular-connection container train set off north from Lower Silesia. It was undoubtedly a huge challenge for the team of several people, for the market, as well as for the Polish railway and trans-shipment infrastructure, which at the time was far from European standards.

**B**ack then, not many people knew what intermodal is and how it works. It was a true test for the company, but also a great opportunity to show that intermodal can find its place in Poland.

Determination, faith in the undertaken venture and trust in the new team have allowed us to build a company that today places Poland at the forefront of modern intermodal solutions in Europe. This short photo report shows how PCC Intermodal and the face of intermodal have changed over the years and how we operate today.

Today, PCC Intermodal runs over 5,000 domestic and international regular-connection trains a year, connecting Poland with Germany, the Netherlands, Belgium and Belarus, and further east with Mongolia, Kazakhstan, Korea and Japan. Nowadays, it is several hundred door-to-door deliveries a day, four land terminals, a reloading depot, and almost 500 people working in eight locations. Can't help but wonder what we will be writing here about after another 15 years.

**Katarzyna Uklejewska-Krawczyk**  
External Communication Specialist  
PCC Intermodal



*The first PCC Intermodal train*

*and the present one, too, but certainly not the last one*





*The terminal in Brzeg Dolny in the past*



*The terminal in Brzeg Dolny today*



*The terminal in Kutno – a construction site*



*The terminal in Kutno now*



The terminal in Gliwice, operational beginnings, without two gantry cranes yet



Gliwice operating at full speed with the use of RTG cranes



The gantry crane in Kutno, in parts at the time

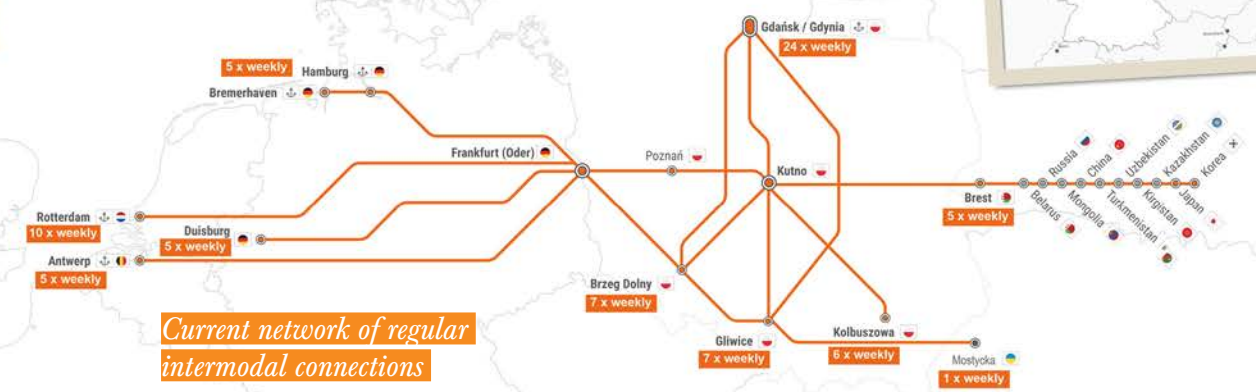
24 x weekly



The gantry crane in Kutno today



The map – first connection, once a week, and first customer: PCC Rokita



Current network of regular intermodal connections

# PCC Intermodal competition!

And they're off – new PCC Intermodal SA wagons are on the track. The company ordered the wagons under Measure 3.2 of the Infrastructure and Environment Operational Programme. The wagons are made to order by Tatravagonka Poprad and Kolovag AD. In total, the fleet will be replenished with 150 intermodal wagons, including Sggmrss 90', Sgnss 60' and Sggrss 80'. We're launching a special competition, with intermodal prizes to grab, for all those who manage to photograph these orange wagons on their way.



- 1 Capture the orange PCC Intermodal platforms on film**
- 2 send your photo to [marketing.intermodal@pcc.eu](mailto:marketing.intermodal@pcc.eu)**
- 3 to win intermodal socks and corporate promotional items!**

**There are 50 sets to give away!**

First come first served – we're waiting for photos, along with the signed form: <https://bit.ly/3anE79s>, until the end of April or until the prize pool is exhausted.





# PCC Group: We're open to Students, but not only Students!

Much to our regret, due to the pandemic, we won't be able to invite students to our company this year, but... nothing's lost!



**P**revious Open Days held by the PCC Group left most students delighted but also somewhat hungry for more, many asking us to organise more tours next time, as they simply wanted to see... more! Given the great interest (over 200 people every year – for which we're truly grateful!), it was just impossible then, but the online world knows no such boundaries...

The year 2021 is to offer more possibilities, which is why this year every student will be able to visit as many as five places – instead of two, as has been the case so far – and do it in a unique way. All this with students, that is, our future employees, in mind!

Everything's to come to life on 23rd April 2021 with videos posted on our corporate Facebook event page, showing what the work on different posts in the PCC Group looks like. Additionally, students will have a chance to talk to us,

ask questions and... take part in surprise contests.

All this on the PCC Group's Online Open Day, preparations for which have started already back in January this year!

But these aren't this year's only undertakings carried out as part of our employer branding activity. We've already held a photo shoot with our job ads and internal communication materials in mind. For now, check out the backstage materials, the effects coming soon!

Join us this spring as we open our doors to Students, but not just Students!

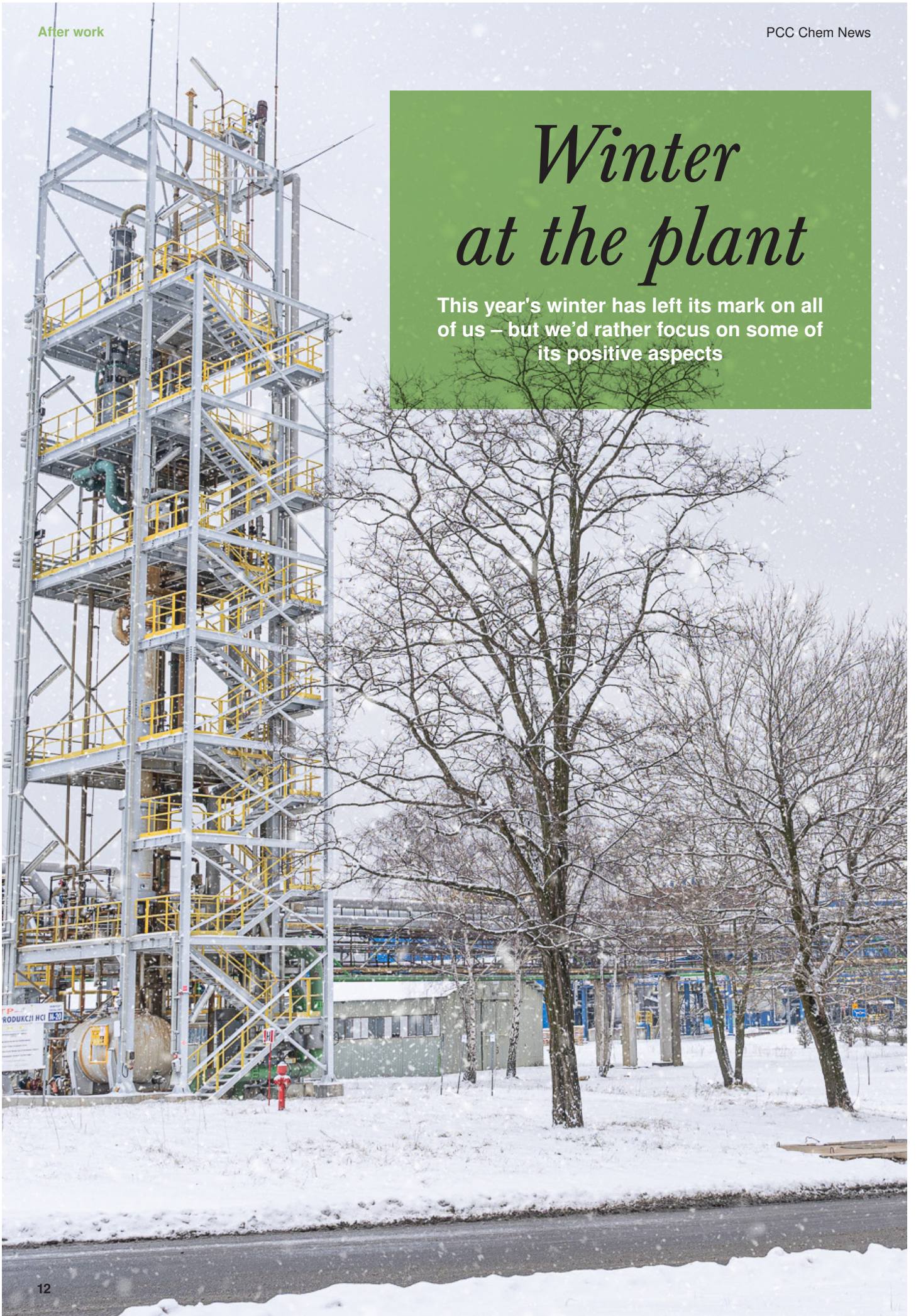
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**Karolina Ławecka**  
HR specialist  
PCC Group



# *Winter at the plant*

This year's winter has left its mark on all of us – but we'd rather focus on some of its positive aspects





It's been a long time since we had so much snow on our premises – the last time four years ago. This year's intense snowfall covered the production installations with white fluff, giving them a completely new look. The Plant Rescue Service as well as employees of LocoChem and ChemiPark had their hands full trying to make access to and from the plant convenient for all of us, for which we are very grateful to them.

**Maciej Trubisz**  
Editorial Team





# A mine, a pavilion and the half of Wrocław

*Lockdown* – it might be that even Prof. Miodek has already got used to this linguistic monstrosity. It's time to forget about admiring phone booths somewhere in Scotland and return to beloved Wrocław. And if that's so, we may return to a bit more serious types of architecture.



From left: a portrait of Hans Poelzig, the most known office building by Poelzig – today, Goethe Universität, the Grand Theatre in Berlin – the interior, the Babylon Cinema in Rosa-Luxemburg-Platz in Berlin - present condition

It took me a moment to consider which "crib" to pick on this time. The answer came to me unexpectedly when I came across an article on the "Śląsk Wczoraj i Dziś" Foundation's website on the visit of architect Peter Poelzig to Upper Silesia. The article was actually quite short, it was more of a mention that he came, saw and visited. And what he visited is key here – the Anna mine in Pszów, the mine whose buildings had been designed over a hundred years earlier by his grandfather Hans Poelzig (1869-1936), one of the greatest architects of the penultimate turn of the centuries. And I'm dubbing him one of the greatest not without reason. Member and chairman of the Werk-

bund, co-organiser of the Wrocław Artistic Craft Exhibition of 1906, designer of countless buildings in Wrocław, Berlin, Frankfurt and many cities around Silesia, lecturer, screenwriter, painter. Co-founder of the school that set the trends and direction of architecture development for over a decade before Gropius' Bauhaus.

In general, the grandson has reason to feel proud. And I'm convinced that if the Pritzker Prizes had been awarded a hundred years ago, Poelzig would have won one. In fact, he himself could be the patron of the award named after him, and its first laureate would then be Mies van der Rohe, for the chairs in the

Tugendhat mansion in Brno, or even for the entire mansion.

But I'm writing about Poelzig not because he was a great architect (obviously, anyone can become a great architect). Poelzig was associated with Wrocław for many years, here is where he developed and created, building this city along with Berg, Konwiarz, Pluddemann and the recently mentioned Ehrlich brothers. And this is what I would like to tell you a bit more about.

But first things first: Poelzig was born in Berlin, and became permanently associated with Silesia – Wrocław in particular – as early as in 1900. Only seven years af-

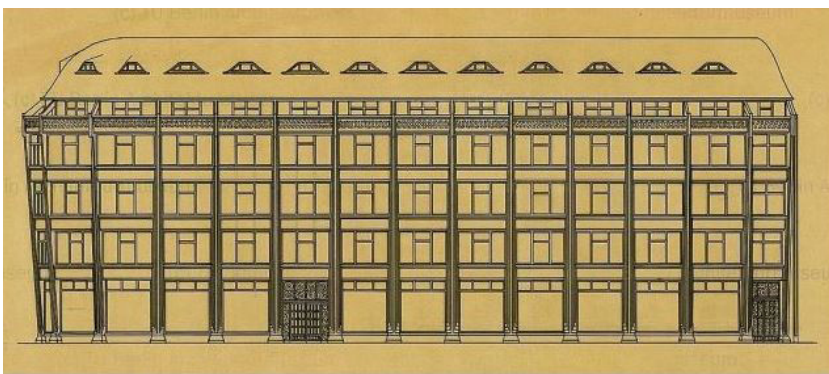


ter graduating from the Royal Technical Academy of Berlin-Charlottenburg, he was appointed a lecturer at the Wrocław Academy of Arts (today's Academy of Art and Design in Polski Square), and in 1903 he became its director – a position he maintained for 13 years. It was during his tenure that the school obtained the status of a royal academy, and in 1913 it was transformed into the State Academy of Arts and Crafts in Wrocław (formerly Breslau). A school whose rank was on par with the aforementioned Bauhaus, and which today is often referred to as "Bauhaus before the Bauhaus." As an efficient organiser, great lecturer, and above all, a versatile artist, Poelzig elevated design and craftsmanship to the rank of an art several years before Gropius. And even if in the contemporary minds it is only the Bauhaus that stands out as a model of an art school, the first two decades of the 20th century undoubtedly belonged to Wrocław's academy. The greater popularity of the Bauhaus can be explained by the fact that most of its lecturers emigrated after the school was closed by the Nazis and continued their work in an international environment, both before and after World War II. On the other hand, the greatest architects that created the Breslau school stayed put, working mainly in Germany, and their careers largely came to an end right after 1933.

Still, the scale of Hans Poelzig's talent allows him to be placed (warning – subjective opinion) on a par with such modernists as Mies van der Rohe, Meyer or even Le Corbusier (by the way, Le Corbusier was very much inspired by the achievements of German modernism). This set of such big names may look a bit intimidating to some, someone might even say that Poelzig never achieved as much as them, but let's first take a look at his works, and then judge, compare and come to fair conclusions.

Channelling my inner Hitchcock, I'll start with a real shocker – Poelzig, Wrocław's architect, was the author of the office building of one of the most powerful chemical companies of the interwar period. Located in Norbert-Wollheim-Platz in Frankfurt, and currently belonging to Goethe University, this office building is a great example of mature modernism. Completed

in 1929, the entire development, along with the adjacent buildings, remained the largest office building in the world for many years. The structure is made of six simple segments connected by an arched wing, which transforms it from a typical, boring office building into a monumental fortress. The building is open to visitors, and the short distance between it and the centre of Frankfurt is a good enough reason to go there and have a look at least from the outside. But in my opinion, this isn't Hans Poelzig's best work. Neither is the Grand Theatre in Berlin, although the project of rebuilding a shopping hall into a huge theatre with an expressionist interior is definitely not a challenge just anyone would be up for. Poelzig rose to the occasion and designed an impressive tabernacle of Melpomene – a dome based on stalactite pillars, with modern lighting worthy of the first Pink Floyd concerts in the UFO studio (hundreds of coloured light



From left: Berlin Radio House – Haus des Rundfunks, the office buildingdepartment store Ofiar Oświęcimskich Street in 1920s, unrealised concept of an office building with a clearly defined frame

bulbs were to give the interior the right ambience during shows). Had the theatre survived to our times, it would probably attract crowds of excitement-seeking architecture lovers. Regrettably, due to some very unfortunate actions taken by the Berlin authorities (a complex and far-reaching euphemism), the theatre had to be decommissioned, and at the end of the 1980s it was demolished. A similar fate befell the Upper Silesian Tower, a water tower of an interesting form, erected on the occasion of the East German Exhibition in 1911 in Poznań, on the site of today's Poznań Fair. Only fragments of the tower survived to this day, on which the famous spire designed by Prof. Szmidt was erected. But back in the interwar period, the tower was still working at its best, supplying water to the districts of the already Polish city of Poznań.

The office building in Frankfurt and the Grand Theatre in Berlin are two of Poelzig's later projects, from the time when he moved from Wrocław to Dresden and later to Berlin, where he became a professor at the Royal Technical Academy. The period was also the time when, among other, multi-family buildings – still standing in Rosa-Luxemburg-Platz in Berlin – with the Babylon cinema were established in 1927-29, and the building of the Berlin radio (Haus des Rundfunks) was raised, still operating in its original form today.

When looking at these simple, modernist forms, it is difficult to find in them what Poelzig left behind in Wrocław. In my opinion, it is here that he created his most unique works, not yet saturated with modernist simplicity and characterised by their extraordinary shape. To this day, the buildings are fulfilling their roles, and at the same time decorating the city and determining its atmosphere. The first of them – and quite easy to see while in the city centre – is the office building in Ofiar Oświęcimskich Street. Poelzig presented the first project version in 1911. What was characteristic of the building was that it was vertically divided, which resulted from the frame structure used. In the eventually approved version of the project, much more visible are the horizontal divisions, which was achieved by moving vertical frames to the back and covering them with strip cornices, in which ornaments characteristic of traditional Silesian architecture were used. Interestingly, Poelzig was inspired by Sullivan, the father of skyscrapers. It is clear from Poelzig's surviving designs that if he only could, he would have transformed Wrocław into a city of skyscrapers not unlike the ones in Chicago. One way or another, Poelzig's office building became a model to follow for other Wrocław architects. The situation is similar when it comes to the tenement houses in Sudecka and Sztabowa Streets. Today, they are architectural icons of those first years of the 20th century. At first, they aroused mixed

feelings due to their poor facades, too poor for tenement houses with 6-room luxury apartments occupying the entire floor each. The original layout included 12 interconnected buildings. Three tenement houses in Sztabowa Street have survived to this day. Those in Sudecka Street were destroyed during Festung Breslau. Nevertheless, even these meagre remains show how, by playing with modest details such as panels or cornices and differentiating the size of windows, you can obtain an interesting effect.

The building that, in my opinion, is the work of Poelzig's life is the Four Domes Pavilion and the adjacent pergola at the Centennial Hall. The shape of the pavilion brings to mind the palaces of elven kings from Tolkien's novels. Especially on clear evenings, when looking from the side of the Japanese garden as the setting sun breaks through the long rectangular windows under the domes, it is easy to have your thoughts wander off to non-existent fairy-tale worlds.

Construction of the project designed for the historical exhibition of 1913 began much later than that of the Max Berg Hall, but the construction company for which Poelzig designed the office building in the centre, and which was selected as the contractor, managed to raise the building in raw condition in four months (which would be impressive even today), and so the pavilion was ready before the exhibition opened.



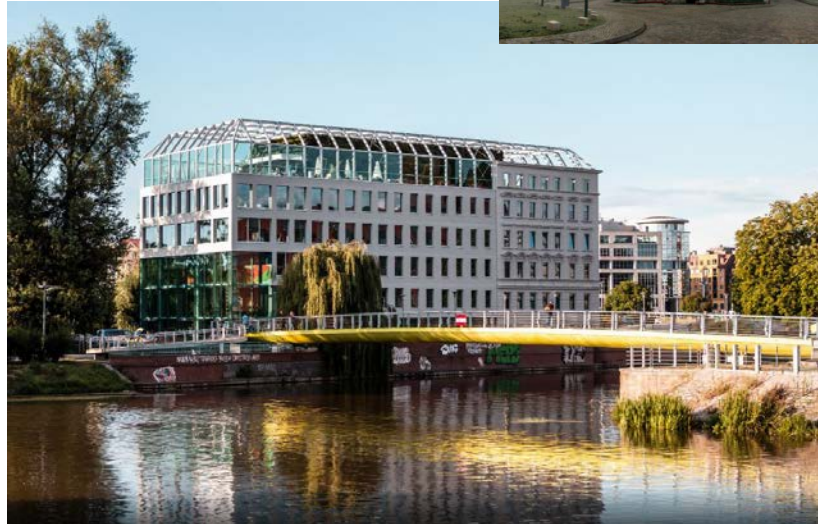
tenement houses in Sztabowa Street – the second decade of the 20th century and tenement houses in Sztabowa Street today



Hans Poelzig's house in Zalesie, Wrocław, 1907



the tenement house on Słodowa Island before modernisation



Concordia Design – a complete work

Like the office building in Ofiar Oświęcimskich Street, the Four Domes Pavilion is a reinforced concrete skeleton structure. On the outside, the structure is masked with Doric-like columns. The body is dominated by four domes, located in the middle of each wing. Interestingly, two domes were built on a circular plan (eastern and western), while the northern and southern ones are built on an ellipse plan, which is especially visible in the case of the northern dome.

Poelzig not only took part in the building's design, but was also involved in interior design and work on the exhibition itself.

For a building constructed for one exhibition, the Four Domes Pavilion is an extraordinary piece of work that, fortunately, did not share the fate of the water tower in Poznań or most of Poelzig's buildings in Berlin.

Unfortunately, a number of interesting buildings designed by the architect have not lived to see our times. Among them, the Bober Villa in Lwówek Śląski and the Poelzig Villa – Hans Poelzig's own house at 2 Chopina Street by Szczytnicki Park (photo). It is all the more a pity, as time was very kind to most of the mansions in Zalesie and all it took was to take care of the landmark while it was still standing.

Therefore, I am sincerely pleased that time has treated all the projects realised by Berg and Poelzig quite kindly. Even though the Hall and its surroundings had been neglected for years, and the Four Domes Pavilion was a horrible sight with plaster falling off its walls, to our joy, the buildings have recently been restored to their former glory.

So, we have a true gem here in Wrocław, one that we should show to every tourist, everyone who visits us. And when

doing so, it is worth mentioning that they were designed by a man who created along with the greatest architects of his time, and that he himself was one of the greatest.

The best thing, however, is that today we are lucky to have some great architects. It is enough to look at the Maćków studio project, and especially at the Nowe Żerniki housing estate, which draws on best modernist designs. International studios also carry out great projects, to give a good and fresh example – the Concordia Design Wrocław on Słodowa Island, recently selected by ArchDaily as the building of the year in the office building category.

**Bartosz Bańkowski**

Chief New Technology Officer  
PCC Rokita

The photos come from the collection of Wroclaviae Amici [www.polska-org.pl](http://www.polska-org.pl)

<sup>1</sup> Werkbund – or actually Deutscher Werkbund (German Creative Association), an organisation that brings together architects and artists related to construction. Founded in 1907 by Hermann Muthesius, one of the pioneers of modernism. The Werkbund has contributed significantly to the spread of modernism both inside and outside Germany.

<sup>2</sup> One of the most famous schools of design and architecture, founded in 1919 by Walter Gropius, one of the most eminent representatives of modernism. One of the school leaders was Ludwig Mies van der Rohe.

<sup>3</sup> The Pritzker Prize – the most important award in the world of architecture, awarded...

# *A new day*







**O**n winter mornings, I often look up to the sky on my way to work, as it often happens in winter that the scattered light of the rising sun gives the sky over the production installations completely different colours than the ones we usually see.

There were a few such days this winter, and we managed to capture the phenomenon in photos. Enjoy watching them!

**Maciej Trubisz**  
Editorial Team





## *Early spring in the air*

In the pre-spring period I devote a lot of time to bird watching. The trees are still devoid of colourful leaves and flowers then, which makes it much easier to spot birds on them.

It is also the time when birds awake to life around water reservoirs. And I love that. Although it does require a lot of patience to capture the best moment, it is an absolutely amaz-

ing experience. I strongly encourage you to take spring walks. They not only provide our bodies with large amounts of vitamin D, which is so needed by us all, but also give us the opportunity to observe that what is most beautiful – nature.

text and photos:  
**Maciej Trubisz**  
Editorial Team



The "conductor" and his musicians by the Milicz Ponds



Cranes around Stobno, patrolling different parts of the world





Low-flying swan over the Milicz Ponds



A pair of white-tailed eagles by the Milicz Ponds





## *Well, that's that...* the 2020 running season through the eyes of a runner

In the six years I've been jogging, the 2020 season was completely different than any other – it was unpredictable. Nobody could tell whether any given event would take place, and if not – whether it would be cancelled or rather moved to another date. If one doesn't specialise in a specific discipline or distance, they might have found it hard to adjust their training plan to such changing conditions. But all in all, the conditions were the same for all of us, so the chances were even.

**M**y 2020 calendar was already full, starting from November 2019, and there was no indication that most of the events would have to be deleted from it. The main plan for last year was to run the Butcher's Run with my friend and win a place on the podium in the women's pairs' category. We were very ambitious in our plans – as, after all, it was to be 82 km covered in pairs on the difficult hills of Bieszczady – and so, had been preparing for the event for a year. Unfortunately, the organisers decided to change the form of the run to a remote one – the distance was to be covered individually, and the subsequent classification of competitors determined based on recorded results. We decided to not take part in the run in this form – a form which later turned out to be quite popular with organisers of this type of sports events (the costs weren't reimbursed, and the only thing they had to do was provide the starter pack and mark the route).

The first, long-awaited event of the season that did actually take place was the Lower Silesian Mountain Running Festival in Łądek Zdrój (in July). It was a typical mass event, as it included competitors running eight different distances over two days. The organisers did, however, do a great job of preparing everything in strict adherence to the sanitary rules and regulations. The start and finish lines were situated at a safe distance from the fans and bystanders, and wearing a mask was obligatory there. The competitors were to start individually every ten seconds, but in practice the intervals between them were slightly longer due to severe weather conditions (heavy rain). I participated in the Golden Marathon there (distance of approx. 42 km), and what I found really surprising – and probably most pleasing – throughout this race was the fact that, deprived of fan zones, people gathered in groups in completely unexpected places, shouting enthusiastically. Water stops were also organised and run in line with sanitary rules – in order to be allowed to use them, the competitor had to wear a face mask and disinfect their hands. Although such rules were new to us all, the entire event ran very smoothly and without any problems, and the satisfaction on the part of both organisers and competitors was enormous.



The next race I participated in was the September triathlon in Malbork – the distance of ½ IM (1.9 km swimming, 90 km cycling, 21.1 km running). Here, apart from strict adherence to sanitary rules when handing out starter packs and the fact that the awards were presented in small groups, I didn't notice any major changes. A week later, I took part in the Grom Challenge military race at the GROM Special Unit training ground in Czerwoný Bór. The race consisted in running a distance of approx. 23 km with obstacles and tactical tasks in teams of two in military clothes and with ballast backpacks. It was already the fifth time I took part in this race so I can compare this season's competition to previous ones – due to the fact that teams have always started at 1-minute intervals, the form of the race could remain unchanged. The only thing the organisers required from participants and fans was wearing a face mask all throughout the event.

Even though the 2020 season was very poor in terms of the number of competitions to participate in, the ones that did take place were very important to me and turned out to be extremely successful. I finished all three of the above-men-

tioned races winning a place on the podium:

**Golden Marathon** – 2nd place among women in the Senior I K age category,

**½ IM Triathlon in Malbork** – 2nd place among women in the K20 age category,

**Grom Challenge** – 3rd place among mixed couples.

The most difficult aspect of 2020 was finding motivation. It's tough to train hard and be all in when there's no telling whether the goal you're preparing for is still there or is moving further away from you. But as I mentioned at the beginning – all of us had to equally face these difficult conditions and all of us had to deal with them in our own way. What I wish for myself and others in 2021 is patience and perseverance... because the world will eventually come back to "normal" and we will be able to race again the way we used to.

**Agata Abramowicz**  
Junior Purchasing Specialist  
PCC PU



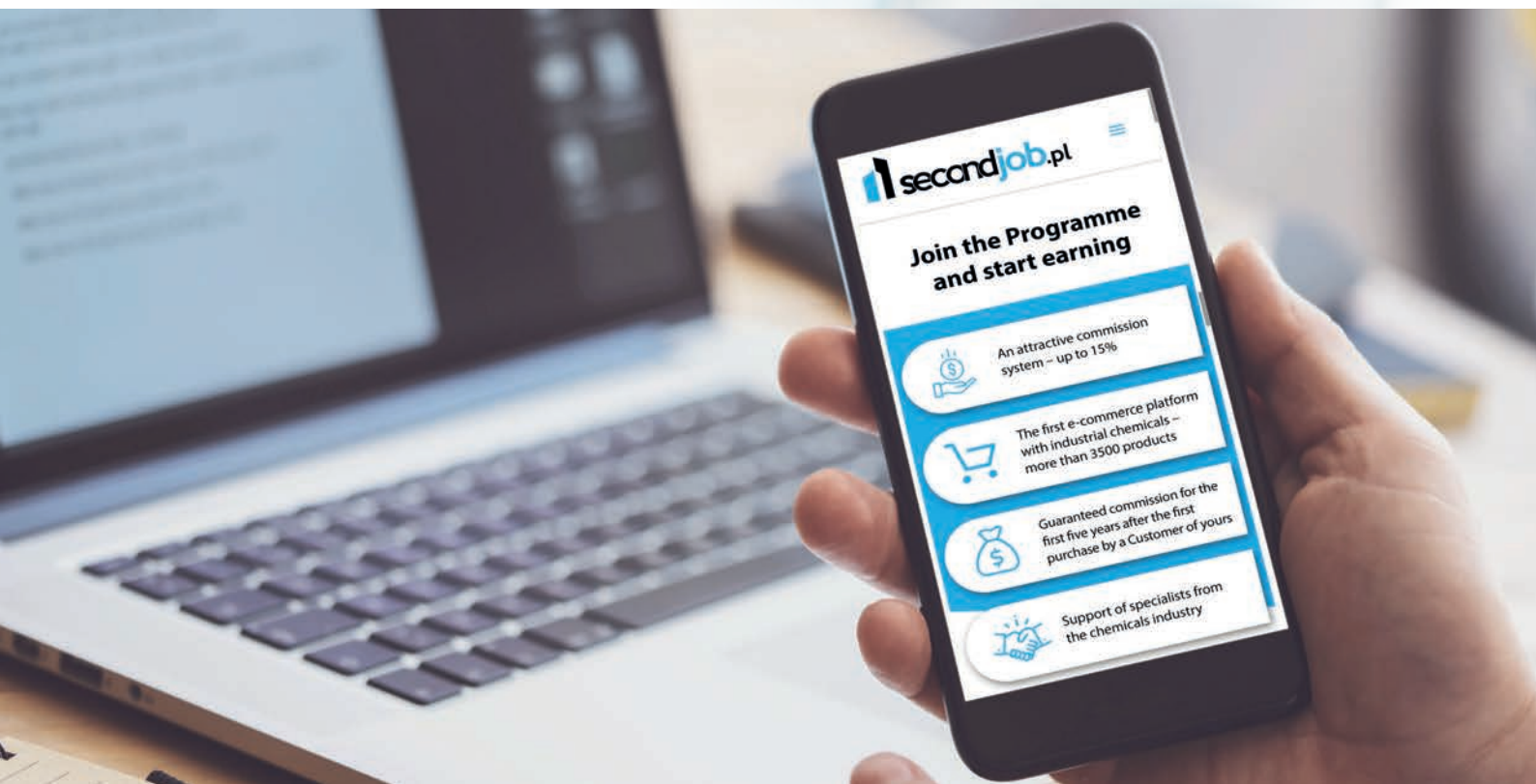
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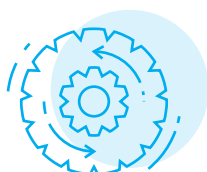
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