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#### THE REINHARDT BENNICH'S PALACE

89 Gdańska St.  
The project of a palace for Bennich Reinhard, owner of a textile factory, was made by David Lande and was realized in 1904. On the one hand the palace belongs to the tradition of tenement, on the other due to the parklands behind the building, it retained the character of villa. The architect for the first time introduced here a lavish ornamentation of the roots, trunk, branches, leaves and flowers of chestnut, ivy filling two pediments. Decoration reveals the viewers a little bit different, dark side of Art Nouveau: over a small bay the little bat is sitting. It is accompanied by two owls, whose outstretched wings seem to sustain large windows.

07



#### THE VILLA OF KAROL ROBERT NESTLER

13 Łąkowa St.  
It was built for the entrepreneur Karol Robert Nestler, in 1903-1905, possibly designed by his partner, Henryk Farrenbach. Next it came into the possession of Warsaw-Vienna Rail Road Company Ltd. The avant-corps is decorated with a frieze of leaves. About the history of its place recall coats of arms with symbols of the guilds: triangle, hammer and callipers. On the right side, symmetrically, there is a traditional sign of crafts and fine arts. While from the outside there is a very interesting design - interior kept the epigonian examples of Italian style. Art Nouveau interior decoration is limited to ceramic tiles in bathrooms.

08



#### THE RYSZARD SCHIMMEL'S VILLA

1 Karolewska St.  
This simple building opened the chapter of new style in Łódź. Author of the project, Franciszek Chelmiński, initially planned to build a villa in neo-Renaissance style. Due to the earliest iconographic sources from the year 1913, it is not known, when exactly it was decided to follow a different, more innovative direction. The current form could be initiative of the owner who had visited as dynamically developing places as Riga or Dusseldorf. Architect combined half-timbered decoration, so different from the local building tradition, with a flexible line of secession. Over the windows on the corners of the building merely restrained Acanthus ornamentation, radially distributed in the shape of a semicircle. The decoration on the ground floor includes very delicate stucco decoration using forms and motifs such as butterflies, dandelions, irises, sunflowers and, traditionally, chestnut trees. Two tiled stoves, stair railings and interesting glaze also have preserved.

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#### THE ULMAN'S VILLA

107 Gdańska St.  
Villa was built in the years 1910-1911 by the design of David Lande's for directors of Power Station of Łódź. Today it is one of the university buildings. This is another edifice that reveals a slow shift away from Art Nouveau to the increasingly popular modernism, over time aiming at getting rid of all the decorations – because it decoration is limited to geometric forms of the window lattices and square panels. Architect primarily played here with forms, combining lump with the associations to the medieval tower construction. The original design was partially preserved.

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#### THE FORMER GERMAN SECONDARY SCHOOL

65 Kościuszki Av.  
Following the release of the Tsar's manifesto in 1905, which allowed for the creation of national schools, the German community made the decision to create their own school. As a result, in 1910 the building was executed by Karl Hemming's project. While the final shape of the school reflects the type of German modernist architecture of the time, you can still find some details and forms derived from the traditions of the Art Nouveau polygonal forms in a lot of windows in the attic or closed soft curves on the second floor. About the character of the institution recalls cartouche with bees and owls crowning the entrance.

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#### THE ESPLANADA

100 a Piotrkowska St.  
The edifice of the famous Esplanada was built for Department Store Schemechel and Rosner and was part of the finest confectionery houses in the city. In 1928 Esplanada became a candy shop and café of which the interior, currently not preserved, Karol Frycz designed himself. In 1948 Customers Cooperative placed the clothing store there. To the culinary traditions Esplanada returned in the late 90s. The main architectural element is a huge window of impressive form, stretched the entire width of the facade. Its rounded shape is repeated by the flexible upper floor railings. The whole is topped by Caduceus, the symbol of commerce.

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#### THE ALWINA AND GUSTAV SCHICHTS' TENEMENT

128 Piotrkowska St.  
This is another building by Gustav Landau – Gutenteger's project. It was built in 1904 for Alwina and Gustaw Schicht who had lived here until the Second World War, when the family decided to return to Germany. Although at first sight the project is different from that which we know from the Villa under the Apple Trees, the author let us know about his style through the accumulation of decorative elements, especially in the higher parts. Floral ornament attentive to detail is inseparably connected with the figures of women and satire, looking at passers-by from the two peaks of the building.

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#### THE DEJZMANS' TENEMENT

93 Kościuszki Av.  
This house is probably the most impressive example of the Łódź Art Nouveau. The building was initially designed by Gustav Landau-Gutenteger in 1902. The extension was made in 1912 by Romuald Miller when Stanisław and Matylda Hejman bought the building from Zygmunt Dejczman. They decorated the frontal elevation with stylized floral motifs. Between the first and the second storey there is extending relief of almost abstract forms. The facade is dominated by two bay windows decorated with leaves and fruits of grapes and chestnuts, extending over 3 floors. Inside the building, the staircase remained an impressive Art Nouveau decoration, including wall murals and gilded balustrades. In the back yard there is a small commercial pavilion called "szwajcarka", which by its character refers to the forms of the front building.

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#### THE TENEMENT

136 Kilińskiego St.  
It was executed for the Łódź building company Johannes Wende and Adolf Zarske in 1900-1901, according to the project of Franciszek Chelmiński. Although at first sight the building resembles a neo-Renaissance style in the form of arabesques on the portal, you can also discern trends in the form of Art Nouveau decoration peaks with half-timbered decoration. The interior follows simple decoration from the gable.

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#### THE HENRYK MICHEL'S VILLA

100 Sienkiewicza St.  
The owner of the villa was an industrialist Henryk Michel. Plans of the edifice from 1904 bear the signature of Ignacy Stebelski. Facade seems quite ascetic but the dominant feature of the composition is a bay window covered by stucco leaves and grapevine fruits.

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#### THE JAKUB KESTENBERG'S VILLA

62 Jaracza St.  
The villa was built for James Kestenberg, another Łódź industrialist. The edifice was put up near to his industrial plant what was a common practice in Łódź urban planning. The history of this building is full of upgrades and remodeling, but as its beginning we recognize 1903 and the time of the activity of Franciszek Chelmoński. It is a very simple architecture where there is a clash of two tendencies: historicizing (neo-Baroque) and Art Nouveau. Facade is decorated with a flat, Art Nouveau ornamentation, while the interior is decorated with richly decorated ceilings - the decoration consists of stylized poppies, lilies, morning glories, roses, wheatears and oak leaves. One should also take a look at the back of the building, at the window of interesting, irregular shape.

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#### THE MERCHANT SCHOOL

68 Narutowicza St.  
The Merchant School was built in 1909-1911 according to the winning design of Gustaw Landau-Gutenteger. The elevations reveal the inspirations of Modernism of Vienna by imposing geometric ornament in the form of square panels. This monumental complex was synonymous of modernity and impetus. Architecture breaks the monotony thanks to the dome emphasizing the eastern elevation. Today it is one of the buildings of the University of Łódź.

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#### THE ABRAHAM DUDAK'S TENEMENT

6 Sienkiewicza St.  
Designed in 1911 by August Furuholm, a Polish architect of Finnish origin. This is one of latest examples of Art Nouveau forms in architecture in Łódź, achieved through a variety of materials used, decorative and play with proportions. Remains of green glaze on the upper floors give us an idea of the former decoration. Two floral forms crowning facade placed on the edges of two pseudo-avant-corps looks as they were two heavy brooches enriched with masks.

19



#### THE LEON RAPPAPORT'S VILLA

44 Rewolucji 1905 St.  
The building was not only used for the residential purposes, as the name might suggest, but the administrative too - on the ground floor there was currency exchange office of Leon Rappaport. It was built in the years 1904 to 1905. The actual form is accompanied by towers, windows and balconies of various sizes and patterns. Skillful use of different materials, brick and white stone, emphasizes the character of the building. There are also numerous motifs of leaves of oak, chestnut and pine.

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#### THE OSKAR ZIEGLER'S VILLA

11 Skłodowskiej-Curie St.  
To get the current form of the villa it had to go through several phases of constructions. The premises were acquired in 1910 by Marcell Karwaciński, a lawyer well known in Łódź. The building by the project of Latvian Alwill Jankau refers to both historicism and classicism. After the death of the owner, the next one, Oscar Ziegler, hired new architect, Henryk Brzozowski. The architect gave the modernist form, however, with some echoes of Art Nouveau. Noteworthy are many preserved stained glass, presenting a highly simplified floral motifs similar to geometric abstraction. After World War II the building was taken over by University of Łódź. Currently, Scientific Society of Łódź works here.

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#### THE IZRAEL POZNAŃSKI'S PALACE

15 Ogrodowa St.  
The premises of Ogrodowa St. was purchased by Izrael Poznański in 1877. Construction of a new representative residence began only in the late 80s. The original design was executed by Hilary Majewski, and after him transformed by Adolf Zelingson and Franciszek Chelmoński. While there is no doubt as to the eclectic form of the building, one can also discern traces of the Art Nouveau style. The attention deserves in particular the Poznański's bedroom with dressing room, which to this day remained in almost unchanged form. Mahogany paneled walls covered with art nouveau style decoration are combined with simple furnishings of oval shape with golden ribbons adorning panels. Art Nouveau style remains also the brass peacock standing on the fireplace in the dining room, especially the tail in the form of decorative stained glass.

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#### THE ERNST WEVER'S HABERDASHERY FACTORY

1/3 Kopernika St.  
A facade of the Ernst Wever's Haberdashery Factory is an example of modern style in the design of industrial facilities. The walls almost entirely filled with open-work windows provide, according to new technical standards, an adequate supply of light to the interior. The street entrance portal also catches an eye. A designer - Fryderyk Miks combined different materials adorning the facade: plaster, gray stone and red brick.

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#### THE POWER PLANT OF THE SCHEIBLER'S TEXTILE FACTORY

3/7 Tymienieckiego St.  
The old power plant consists of an engine room and a boiler house. They are ones of the few industrial works of Art Nouveau architecture in Poland and were built in 1910, according to the project of Alfred Frisch. The characteristic of the late Art Nouveau and Modernism is the construction of power plants using reinforced concrete elements. Elevations of flowing lines finished with soft curves of huge multipartite windows also indicate Art Nouveau provenance of this building. Additionally, the interior is finished with contrasting materials - bright plaster and red clinker bricks. Impressive is the interior of the engine room, where apart from the original saved elements of the machinery in the turbine hall, decorations such as Art Nouveau ceramic ornaments and stained glass windows have been also preserved. The staircase is ceramic tiled.

ENG

Łódź

# ART NOUVEAU



## ART NOUVEAU

The beginning of Art Nouveau is associated with the belief that high art can be accessible to the masses. That opinion met with disapproval, however, it did not interfere with the flourish of Art Nouveau in Europe in the late nineteenth and early twentieth centuries. Every art centre had its own style: starting from the austere Glasgow School, restrained Jugendstil ending with imaginative French Art Nouveau. Artists-craftsmen wanted to turn every little part of life into a work of art. They were designing jewelry, furniture, creating the landscaping elements, preparing new projects of houses and villas. Finally, they fell in love with the flexible line, and images of fauna and flora dominated as the decorative motif.

## AND WHAT ABOUT ŁÓDŹ?

Art Nouveau prospered mainly in the urban areas. Its main European centers were usually powerful agglomerations as Paris, Brussels and Barcelona, which experienced at that time a progressive social and economic changes and the same happened to Łódź. But what distinguishes Łódź from other cities is its unusual architectural ornamentation. It lacks, however, buildings of asymmetric structure, very characteristic of the Art Nouveau style in the Western Europe.

What is important, we owe the development of Art Nouveau style only to our local architects. The greatest representative was Ludwik Landau-Gutenteger. His artistic output is huge – the number of his realizations rises to 250 projects, and as the author of Art Nouveau architecture became one of the most influential artists of this trend in Poland. Unfortunately, over the years most of the Art Nouveau buildings in Łódź lost its original interior decoration, and only their representational facades are able to make us think about their history.



### 01 THE BANKING HOUSE OF WILHELM LANDAU

29 Piotrkowska St.

It was designed by Ludwik Landau-Gutenteger and commissioned by the Warsaw banker William Landau, who needed a new office in Łódź. The ground floor of the new building was occupied by exclusive shops, on the first floor there was a bank, and, finally, on the top two floors the owner rented luxury apartments. It is an example of monumental Neo-Baroque form and lavish Art Nouveau ornamentation. The architect did not limit himself in any modifications of the detail: the elevation is full of floral ornaments, masks and gargoyles. The main entrance from Piotrkowska St. is watched over by Mercury, the guardian of traders. There is no shortage of ornaments even on the dome, which seem to be overgrown by other trees.



### 02 THE TENEMENT

41 Piotrkowska St.

It was built in the second half of the nineteenth century for William Matz, but to obtain its Art Nouveau charm it had to wait until 1903 when Robert Weyrauch became a new owner. They heightened it and placed on the frontal elevation modest but impressive ornamentation. After the recently completed renovations it can again enjoy the passers-by's eyes. The main decorative elements are the garlands of leaves of chestnut flowing down parallel above the entrance and the accompanying small murals.



### 03 THE TENEMENT OF OSKAR KOHN

43 Piotrkowska St.

It was built in 1901-1902 for Oskar Kohn, local industrialist and financier. Newspapers wrote about it at that time as the first building in the Art Nouveau style in Łódź. The project was made by Gustav Landau-Gutenteger who was directly inspired by the raw style of Viennese Art Nouveau, which apparently can be seen in a small, gilded ball at the top - a subtle allusion to the famous Secession Building in Vienna and its golden dome. He also reiterated theme of narrow, closely adjacent to each other trunks crowned by oak leaves. This is a facade where rationalism is combined with fantasy: on the shallow, light rustication, flora surrounds the architectural detail, sometimes even replace it, but it never works freely – it submits to the geometry of the facade.



### 04 THE FORMER RECEPTION HOUSE

5 Wólczarska St.

This is one of the most stylish monuments in the Vienna Secession type. Although it is small, it does not lack its representativity. It used to be headquarters of the fashionable dance schools, the inventors of which could count on a quick profit. Entertainment tradition of the place has not expired – now there is a part of the Arlekin's Puppet Theatre auditorium.



### 05 THE VILLA OF LEOPOLD KINDERMANN

31/33 Wólczarska St.

It was built in 1903 for industrialist Leopold Kindermann and designed by Gustav Landau – Gutenteger. Bay windows and small turret add picturesqueness into the irregular form. Every detail of external walls is carefully thought out: plaster texture, plant cartouches, bending rails, lamps in the form of flowers. Ornamental portico is supported by columns in the form of apple trees. Even more impressive is the same interior: fabric upholstered walls, original furniture, distinctive stained glass windows with images of Flora and chandeliers. Each of the rooms had been given a slightly different character. In some the boundary between a wall and a ceiling blurs thanks to luxuriant floral ornaments. Since 1975 there has been the Municipal Art Gallery in the villa.



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