



RZESZOWSKIE  
PIWNICE

# City walking map: Eye on the city

"Rzeszów modern  
architecture"



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# INTRODUCTION

*Modernist architecture, or modern architecture, or non-traditional... Contrasting modernism with traditional architecture - understood here as drawing inspiration from a wide repertoire of styles of the past shaped on the basis of the legacy of antiquity, the current of so-called historicism - does not, however, exhaust the complex philosophy of this style. The development of modernism can be attributed to profound social changes, initiated as early as the mid-19th century by the Industrial Revolution, technological progress and the housing crisis caused by rapid urbanization. These changes were then further reinforced by the post-World War I social systems characterizing by democratization and liberalization. Life in the big city forced on its new citizens - increasingly arriving from rural centres - a fresh style of being, the teaching of which was entrusted to none other than architects and urban planners. Their objective is to design a comprehensive living space - from the apartment, the housing estate to the working environment, communications, and recreation - in a way that maximized the ease of daily functioning and*







-cond Polish Republic on February 5, 1937, to build a Central Industrial District (CID; Centralny Okręg Przemysłowy; COD) in the underdeveloped southern regions of the country that the city offered a genuine possibility of becoming a modern industrial centre. The residents linked this change with an improvement in their living standards and longed-for social advancement. Later that year, construction began in the city of the Machine Tool and Artillery Equipment Factory, a subsidiary of Poznań-based Hipolit Cegielski company, and the Aircraft Engine Plant No. 2 of the State Aviation Works (Wytwórnia Silników Samolotowych nr 2 Państwowych Zakładów Lotniczych). Both investments included workers' colonies. Rzeszów, due to its convenient geographical location, was typified as the capital of the CID of the Sandomierz-Rzeszów region. The prospect of the role of the CID's main industrial centre resulted in a remarkable acceleration of the city's modernization, which illustrated the implementation of innovative state reforms in peripheral centres. The perspective of the role of the main industrial centre of the CID resulted in a remarkable acceleration of the city's modernization, which illustrated the implementation of innovative state reforms in peripheral centres. The role of the CID









# INTERACTIVE MAP

Click on the selected point to go to the description



# POINT COORDINATES

## **1. 24 Jagiellońska St.**

50.03504358491574 N, 21.99572708160902 E

## **2. 7 Kraszewskiego St.**

50.03258331541917 N, 21.99664976147155 E

## **3. 12 Jagiellońska St.**

50.03588604319151 N, 21.999385614738312 E

## **4. 3 Jagiellońska St.**

50.035848141500956 N, 22.000420947374757 E

## **5. 1,3,5 Dekerta St.**

50.03428380925808 N, 22.001971264209157 E

## **6. 4,6,8 PCK 4 St.**

50.033408587910756 N, 22.003301639893106 E

## **7. 8 Leszczyńskiego St.**

50.033890995342404 N, 22.006691952090186 E

## **8. 13 Naruszewicza St.**

50.03605143205304 N, 22.01007153542762 E

## **9. 1 Asnyka St.**

50.04004815597066 N, 22.004063387321093 E

## **10. 10 Asnyka St.**

50.041429704708136 N, 22.00518991506853 E

## **11. 6 Grunwaldzka St.**

50.03817387171729 N, 22.002963681630373 E

## **12. 1 Moniuszki St.**

50.03806017195189 N, 22.0001044468095 E



# 1. VILLA OF THE FAMILY OF EDWARD JANUSZ, now Estrada Rzeszowska, 24 Jagiellońska St.

author: **Franciszek Stążkiewicz**

time of construction: **1932-1934**

This is the first building on the walking tour, displaying Rzeszów's modernism dating from before the accelerated modernization of the city and the lively building boom of 1937-1939 in connection with the construction of the CID.

The buildings, constructed in the mid-1930s on private initiative, were the primary efforts towards modernization. In a city deeply rooted in tradition and wary of anything new,

these constructions represented a bold act of courage. The carrier of modernity at the time were urban garden villas with spacious loggias and glazed corners, already completely devoid of architectural detail and traditional divisions. They stood in stark contrast to the architectural styles and divisions popularized until then, and their introduction marked a significant turning point in the city's urban development. Their creation was a direct response to investors' needs and the skills of local architects, demonstrating their openness to innovation and their grasp of contemporary trends. However, these buildings were the subject of lively contestation by residents unaccustomed to such strangeness, like several-storey (sic!) houses, absence of any ornamentation and almost flat roofs. It was only with the construction of the CID that modern architecture gained social acceptance, aligning with the prevailing trend in the city's modernization and expansion. Aspirations of the city's inhabitants to become thriving metropolis citizens were clearly noticeable through this significant symbol. The building was built in a prestigious villa quarter in the so-called "Folwark", i.e.,

in the area of the former Lubomirski Castle farm. The investor of the villa was Leopoldyna Janusz, widow of the well-known Rzeszów photographer Edward Janusz. This is Rzeszów's first urban villa in a garden with a decidedly different and bold architectural form, which preceded the fashion for modernity in the city and influenced the acceptance of modernism. The villa is characterized by the abandonment of architectural detail, free, asymmetrical composition of the body and attention to the exposure and artistic expression of not only the front elevation. Thanks to the spacious corner terrace, the architecture was linked to the landscape, which further dynamized the silhouette of the house. Care was also taken to expose the living spaces to the south and the utility rooms to the north. Elements that contribute to the building's "familiarity" and "rusticity" is the cladding of the pedestal of broken sandstone.

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## 2. TENEMENT HOUSE,

7 Kraszewskiego St

author: **Zygmunt Tarasin**

time of construction: **1938-1939**

This is the first object on the walking tour to document the contribution of outside architects to the modernization and expansion of the city during the CID. The designers, who had their offices in Warsaw, Lviv, Poznań, Katowice or Kraków, were drawn to the would-be capital of CID by private entrepreneurs from all over the country, whose promising prospects for the city's development tempted them to invest in the local real estate market. Working for an external client, they were not bound by the traditions of the local investor and were free to apply the solutions typical of functionalist architecture, i.e.: operation of geometrized, asymmetrical masses, detachment from the principle of "facade" and a clear desire to expose the plastic expression of all elevations, the extensive glazing of external walls through the use of large window openings, windows of the so-called "thermometer" and "porthole" type, linking the architecture with the surroundings through corner windows or loggias, abandoning historicizing architectural detailing, clearly li-





height. Adorned with a "thermometer" style window illuminating the staircase, the design alludes to the dynamic silhouettes of transatlantic passenger ships, representing progress and modernity and synonymous with high standards, quality workmanship, luxury, and convenience. The sharp intersection of Kraszewskiego and Unia Lubelska Streets, marking the shape of the corner plot in the form of a wedge, has been softened by the streamlined lines of the building, which at the same time intensify the impression of movement of the anecdotal body of the tenement. The design amplifies the building's sense of motion, creating the illusion that it is flowing towards Unii Lubelskiej Street. The ship-house's dynamic silhouette does not overshadow the historical development of Kraszewskiego Street. Instead, it complements the area's rich townhouse style, which documents the city's history since the Lubomirski era. The ship-house complements it with another establishment that is an authentic witness of its era.

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### **3. TENEMENT** Built for the management and engineering staff of the Aircraft Engine Plant No. 2 of the State Aviation Works, 12 Jagiellońska Street, luxury trend

author: **Karol Holzer, Jerzy Mackiewicz**

time of construction: **1937-1938**

This is the first building on the route that represents modernist developments from the time of the construction of the CID, the result of cooperation between local investors and architects. Despite the rapid modernization of the city, the architecture of these





szów. Coherent in style with the overall architecture it was designed not only to offer a contemporary and comfortable space for daily life but also to please the eye and promote the well-being and personal growth of its residents.

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## 4. TENEMENT 3 Jagellońska St.

author: **Salomon Schäfer**

time of construction: **1934-1935**

The tenement, featuring distinctive horizontal divisions on its facade, interrupts the vertical alignment of the surrounding buildings, which is typical of the late 1920s and early 1930s architecture in the modernised classical style. Thus, in this part of the street, it is the first building in a compact develop-

ment with a decidedly modern form.

The ground floor's horizontal rustication, as well as the upper floors' masonry's horizontal strips highlighting the windows and spaces between them, and the use of innovative four-part windows, have created a calm and harmonious effect on what was previously an expressive street development.

The facade is enlivened by a triangular arrangement of balconies and a beautiful portal with stepped, "grooved" carbons, with a polygonal canopy. The decoration of the facade has remained unaltered since its initial construction. Today it is also one of the few historic buildings in Śródmieście whose first floor has retained its original residential function. The Jewish Wang family built the tenement. They were also owners of other properties located on Jagiellońska Street, including the modernist complex at No. 13-13a at the corner of the intersection with Lisa-Kuli Street, from 1937-1938 by Judy Neumann. These buildings demonstrate the Jewish community's contribution to the modernisation of Rzeszów, a city that was predominantly Jewish with almost 40% of the population during the interwar years.

Hence, modernism in a Polish-Jewish city, which Rzeszów had been for more than a few centuries, also had its social dimension. This is because the choice of neutral forms of architecture, universal in expression, not only signifies complete assimilation of the Jewish population into local tradition and culture, but also confers legitimacy to build alongside others on an equal footing, thus fostering the ethos of Polish modernity. It is worth mentioning that Jagiellońska Street is Rzeszów's largest complex of modernist buildings, providing an image of what modern urban arteries might have looked like if the outbreak of World War II had not thwarted the implementation of the General Plan for the Development of the City of Rzeszów, developed by architects Kazimierz Dziewoński and Władysław Śmigielski in the 2nd half of the 1930s. Witnesses to the modernization of the would-be capital of CID can be found today at No. 3, 5, 12, 13-13a, 16, 19, 23, 24, 25, 26, 27, 29, 32.

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## **5. FREE-STANDING MULTI-FAMILY URBAN VILLAS IN THE GARDEN: 1, 3 and 5 J. Dekerta St.**

author

**Karol Holzer** (1 J. Dekerta St),

**Karol Holzer i Jerzy Mackiewicz** (3 J. Dekerta St.),

**Tadeusz Maćkowski** (5 J. Dekerta St.)

time of construction:

**1936-1937** (1 J. Dekerta St.),

**1935-1936** (3 and 5 J. Dekerta St.)

The most valuable realizations in Rzeszów's landscape of loose modernist buildings are the urban villas designed by Karol Holzer.



near the Summer Palace and Lubomirski Castle – with historic stand of trees, consciously used in the planning of new building. Noteworthy are the preserved stucco with mica on the facade of the tenement at 1 Dekerta Street.

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## **6. TENEMENT COMPLEX:** **4 PCK St., 6 PCK St. (finished after the war),** **8 PCK St.**

author

**Piotr Emilewicz** (4 PCK St.,  
**Juda Neuman** (6 PCK St.),  
**Salomon Jonkler** (8 PCK St.)

time of construction:

**1935-1936** (4 PCK St.),  
**1938-finished after the war** (6 PCK St.),  
**1937-1938** (8 PCK St)

In the second half of the 1930s, a concept for a modernist multi-dwelling estate on was proposed on then Boczna Dekerta Street.

The project assumed a stylistically coherent, compact, three-storey complex of three townhouses, covered by a gable roof with the ridge parallel to the street. The simple elevations were varied with a regular rhythm of axes of window openings and balconies. The development was built in stages. Initially, the Blank family constructed their tenement house on the land located at 4 PCK Street. Subsequently, Juda Neumann formulated a proposal for a multi-family home for the Zweig family on an adjacent plot. Unfortunately, its completion was disrupted by the war. Finally, at 8 PCK Street, already during the CID, a magnificent tenement house for the Silber family was built. The Blank's and Silber's investments, even though they differ by only two years, illustrate how dynamically thinking about modern urban development was evolving. While Piotr Emilewicz solved the modernist tenement in a conventional manner by preserving the axis of symmetry and highlighting the plastic expression of the front elevation, Salomon Jonkler proposed a completely avant-garde building at the other end of the street with three asymmetrical elevations and pioneering

corner windows linking the building to the natural surroundings.

The building at 6 PCK Street had only its foundations and basement floor built by the outbreak of war. Post-war, the structure was finished but with distinct deviations from Judy Neuman's initial design. An additional floor was introduced by lowering the ceilings, the building was covered with a flat roof, on the floors, in place of two double-fronted apartments, i.e. facing two sides of the world, four single-fronted apartments appeared, i.e. facing only one side of the world, in connection with which the window axes in the front elevation were thickened, and balconies were eliminated. These changes had a disharmonizing effect on the original concept of the architectural ensemble. They disrupted the coherent geometry of the roof and the horizontal and vertical articulation of the front and rear elevations in the modernist development of the street.

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## 7. TENEMENT, 8 Leszczyńskiego St.

author: **Józef Czadek**

time of construction: **1939-1940**

The modernist tenement situated at the junction of Leszczyńskiego and Szopena Streets is the most contemporary architectural piece by a local architect, possibly influenced by the tenement at 7 Kraszewskiego Street. Elements of the "ship" architecture are the horizontalism of the mass, the rounded corner emphasized by the streamlined lines of the balconies - "linking" the two elevations - and the "thermometer" type window protruding above the crowning cornice. Hidden behind it, the multi-pitched roof with a low angle of inclination gave the impression of being completely flat. Originally, the design of the building assumed that the elevation from Leszczyńskiego Street would be extended by a separate triaxial segment with an entrance on the axis, duplicating the divisions of the corner segment. Unfortunately, this concept was not realized - the tenement shares its northeast gable wall with a contemporary block of flats. In recent years, an additional storey was added to the build-

ding and a major renovation of the facade and interior was carried out. The executed works emphasised the building's most valuable stylistic characteristics.

The next most stylistically homogeneous modernist architecture complex after Jagiellońska Street is Szopena Street. Walking along it, it is worth noting the city villas at No. 20, 22, 24 and the Officers' House of the Military Lodging Fund (dom Oficerski Funduszu Kwaterunku Wojskowego) at No. 16 with its characteristic cladding of grey cement brick and red clinker, as well as the new pavilion of the General Hospital at No. 2 at the intersection with Naruszewicza Street with a distinctive glazed extension, undoubtedly giving the then emerging street a metropolitan touch.

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## **8. EDWARD PROKOCIMER'S TENEMENT,**

**13 Naruszewicza St., luxury trend**

author: **Salomon Keil**

time of construction: **1938-1939**

The tenement is one of the few modernist buildings in the city designed on the basis of the principle of "equality" of facades, according to which each facade should have its own individual artistic expression, regardless of whether it is exposed to the street or to the courtyard. Probably the sculptural shape of the building was also influenced by the fact that at the time of designing the building in 1938, Szopena Street ended at the intersection with Naruszewicza Street and its further course was only in the planning stage. The decision to design a corner building with three different elevations may have been made in anticipation of any possible future direction of Szopena Street. The tenement incorporates ele-

ments of "ship" architecture (streamlined corners, "porthole" and "thermometer" type windows, and varying heights of the elevations). It also features typical solutions of Lviv modernism, including rectangular balconies surrounding the corners of the building and loggias along all axes.

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## **9. TENEMENT built for the management and engineering staff of the Aviation Engine Plant No. 2 of the State Aircraft Works, 1 Asnyka Street, luxury trend**

author: **Karol Holzer, Jerzy Mackiewicz**

time of construction: **1937-1938**

The Holzer-Mackiewicz architect tandem also designed the tenement for Ignacy Kraus, the brother of Michal, already mentioned in connection with the tenement at 12 Jagiellońska Street, also a manufacturer and trader of breeding swine. Ignacy Kraus received financial support for the completion of the building from the State Aviation Works, which prepaid the rents of its employees. The three-storeys Kraus house borders the western gable wall with a Neo-Renaissance tenement at 5 Sobieskiego St. The juxtaposition of these two buildings wonderfully illustrates the courage, panache and nonchalance with which the owners and architects introduced modern buildings into the historic urban fabric, seemingly without regard for the contrast in height, size and aesthetics of the adjacent buildings. In fact, local architects created modern buildings

with an attitude of respect for tradition, based on the belief that the role of architecture is to be an authentic witness to its time. The authors of the tenement, having previously designed in a wide range of historical styles corresponding to the past, included in the expressive architecture of the building a clear message about the era of modernity awaiting Rzeszów.

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# 10. HOTEL FOR EMPLOYEES OF THE STATE AVIATION WORKS, then "Reichshof" hotel, now hostel, 10 Asnyka St.

author: Zygmunt Tarasin

time of construction: 1938-1939

The hotel exemplifies "nautical" architecture, with forms that evoke a horizontal mass and differentiate the height of its individual elements. The corner staircase is a vertical compositional and visual dominant, accentuated by a "thermometer" window and "porthole" type windows. The building's expression is comprised of interpenetrating cuboid blocks, affecting the viewer only by their pure form.

Noteworthy is the preserved clinker cladding of the staircase, which originally also faced the front elevations up to the level of the upper edge of the first-floor windows. The building was made of reinforced concrete and at the time of construction, was one

of the first in the city with flat roof. Located near the train station, for visitors and guests it was a showcase of the metropolis under construction and a harbinger of the modernity that the city was breathing in full at the time.

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## **11. TENEMENT HOUSE OF MICHAL FRANCISZEK GOTT- MAN,**

**owner of the department store "I. Schaitter  
i Spółka", built for the management and  
engineering staff of the Aircraft Engine  
Plant No. 2 of the State Aviation Works  
6 Grunwaldzka Street, luxury trend**

author: Józef Wetzstein

time of construction: 1937-1938

Plans to build a new headquarters for the department store "I. Schaitter i Spółka" ("I. Schaitter and Company") coincided with the prospect of realizing the CID. The Cracovian architect proposed a three-storey tenement house of an unprecedented scale, occupying the entire quarter between Matejki, Grunwaldzka and Kopernika Streets, in a tight downtown development. From the beginning, the first floor was intended for commercial purposes (it remains so to this day), while the floors were used for luxurious, spacious apartments for PZL (State Aviation Works) employees. The expressive escalation of the building is enhanced by a marked

reduction in architectural detail, used discretely only within the first floor. Innovative technologies were used in the building, specifically reinforced concrete construction, allowing the abandonment of the multi-pitched roof and the introduction of a nearly flat roof, new in the architectural landscape of Śródmieście. The tenement is another example of the precision of the CID's assumptions in relation to the importance of cooperation between state and private initiatives and capital. Local entrepreneurs skilfully found themselves in a favourable economic climate, which they took advantage of by investing their capital in the housing market. In return, thanks to modern facilities, the city was gaining a young and attractive image.

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## 12. POST AND TELEGRAPH OFFICE, 1 Moniuszki St.

author: **Stanisław Odyniec-Dobrowolski**

time of construction: **1938-1940**

The culmination of the walk is the second public building on the route - the magnificent post office building. The structure is an artistic blend of rectangular and streamlined shapes arranged horizontally in juxtaposition to one another. The predominance of horizontal directions mitigates the expressive effect of pure form, ensuring that the object would not dominate the historical fabric of Farny Square - an important urban interior in the city, which is the scene of state patriotic and religious ceremonies - but to provide its calm and elegant architectural setting and visual opening towards Moniuszki Street.

The distinctive smooth wall above the entrance, contrasting with the busy rhythm of window axes on the other elevations, is a signature feature of the Warsaw architect's design. Noteworthy is the sandstone cladding emphasizing the pedestal and rec-

tangle of the entrance, which gives the establishment a familiar, rustic character.

The post office building quickly found its way onto graphic materials promoting the city, which meant that Rzeszów in the new socio-political situation definitely identified itself as a beacon of modernity. It was a conscious message that the city was moving toward an advancement in civilization for which it was fully capable.

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