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# **Architecture of Poland as the Heritage of the Past in the Present. Castles, palaces and mansions, historic cities**

## **1. Introduction**

Architecture as a conscious creative act of construction of premises fulfilling various functions dates back in Poland to the 10<sup>th</sup> century. It was at that time when Prince *Mieszko I* of the Piast dynasty accepted Christianity and thereby introduced Poland into the family of European states.

The history of architecture in Poland is traditionally broken down into the following periods starting from the beginnings of Christianity until contemporary times:

- Pre-Roman, ca. 950–1050,
- Roman, ca. 1050–1250,
- Gothic, ca. 1250–1470,
- Renaissance and Mannerism, ca. 1520–1650,
- Baroque, ca. 1650–1770,
- Classicism and Romanticism, ca. 1770–1850,
- Eclecticism and Art Nouveau, ca. 1850–1914,
- Intra-war 1918–1939,
- Contemporary after 1945.

This division indicates that although it reproduces sequential stages of development of Western architecture, there was a slight delay, mainly in the period of fully fledged Middle Ages and Renaissance. Single buildings and their complexes were designed by indigenous inhabitants of the Polish land as well as by those who had come to live there from various parts of Europe. Hence in Poland one can find traces of the presence and works of groups of medieval stone cutters from Saxony and Burgundy, Renaissance artists from Tuscany and Flanders, Baroque and classicist Italian, French and Scandinavian architects.

The specific geographic location of the country in Central Europe at the borderline between Western (Latin) culture and the East contributing Byzantine tradition greatly enriched architectural heritage in the territory of Poland. It is in this part of the continent where commercial routes cross going from the south to the north which was reflected in construction structures as well. The history of our nation and the role of nobles and magnates are the third important characteristic that shaped Polish architecture which differs depending on the part of the country even when it comes to buildings of the same style. Such differences are particularly true of Gothic and Baroque.

Polish architecture has its individual profile, mostly visible in residential buildings. For centuries interesting buildings were constructed in Poland, for some of which no equivalents can be found elsewhere in Europe. Today they constitute an important element of common European cultural heritage and an ingredient of Polish identity and its image; an image composed for centuries, dynamically changing, rich with the co-existence of various influences.

## 2. Polish residential castles, palaces and mansions

This overview includes selected residences in Poland of different époques which are interesting examples of architecture and confirm the originality and uniqueness of Polish architecture and its territorial variety.

Undoubtedly the castle complex in *Malbork* (photo 1, 2) is the most prominent example of a medieval castle in Poland. It was erected by the Teu-

tonic Order of the Hospital of Saint Mary of the German House in Jerusalem who in Poland were commonly referred to as *Krzyżacy* because of the black cross that ornamented their white cloaks. The Order of the Hospital of Saint Mary of the German House in Jerusalem was established as a German order in Palestine in 1190 and in 1198 was transformed into a Teutonic Knights' order. Their main task was taking care of pilgrims and the sick and fighting against the so called unfaithful. The order was headed by the Grand Master and the chapter. Due to the pressure of Muslims in Palestine and in looking for new territories, the Grand Master started to apply to move the Order to Europe. In 1211 Hungarian King Andrew II called upon the Teutonic Knights to protect southern borders of Siedmiogrod against Polowce, however, the striving of the Knights to establish their own state resulted in their expulsion from Hungary in 1224–25. In 1226 invited by Conrad I of Mazovia to fight the Prussians, they arrived four years later (1230) to the area of *Chełmno* and took it over in 1231–1233 (partly as a liege from Conrad I of Mazovia) and conquered Prussia until 1283. Teutonic Knights with the support of the Emperor and the Pope established their own state on conquered territories with the objective to expand it constantly at the cost of their neighbours. Around 1274 the Teutonic Knights started the construction of a castle (Marienburg, since 16<sup>th</sup> century called *Malbork*) that was to become the capital of their newly created state and the place of residence for Grand Master of the Order. *Malbork* was granted the founding charter around 1286.

The Gothic castle of Teutonic Knights was built of red brick on stone foundations mixed with lime, granite and artificial stone used for making details. The fortress (one of the Major in Europe and the biggest within the category of medieval brick constructions) was built in stages, starting from 1280 and extended subsequently till mid-15<sup>th</sup> century. The complex is spread along the right bank of the *Nogat* River, one of the arms of the delta of the Vistula River, and includes: the High Castle, the middle Castle and the Lower Castle surrounded by walls with towers and gates.

The High Castle, the oldest part of the fortress, was built in 1280 and then considerably extended in the years 1334–1344. It was erected on rectangular view as a three-floor structure with inner courtyard surrounded with galleries. There is an annexe in the High Castle with a tomb Chapel

of St Anne on the ground floor and on the first floor the Chapel of Holy Virgin Mary accessible via the so called Golden Gate, a richly ornamented sculptured portal. The High Castle housed facilities for the Knights: sleeping quarters (dormitories), refectories and an elegant meeting room (chapter room).

The Middle Castle constructed as an irregular quadrilateral around a big courtyard has three residential wings with a hospital (infirmery), rooms for visitors and the Great Refectory (with a kitchen). There is also a two-floor residential part of rectangular shape on the side of the courtyard and a four-floor residential part on the side of the river called the Grand Master's House.

The Lower Castle is the third structure in the fortress and includes partly preserved supporting facilities. At the times of Teutonic Knights the Lower Castle built in extended rectangular shape was occupied by craftsmen working for the needs of the Knights, young knights who were not members of the Order and merchants.

The Malbork Castle is a unique construction in Poland and makes an excellent and impressive example of European medieval military architecture being at the same time the biggest brick fortress in Europe. It has been included in the UNESCO List of the World Cultural and Natural Heritage.

The times of mature Middle Ages left many castles in Poland (photo 3). They were of different sizes and use and although all of them were smaller than *Malbork*, they reflect interesting features of medieval military structures of brick and stone. These were single structures: the seats of bishops, local dukes and knights but also parts of larger complexes such as local fortresses or military defence units along commercial routes (e.g. castles in *Będzin*, *Olsztyn*, *Gniew*, *Toruń*, *Łęczyca*, *Ogrodzieniec*, *Ojców*, *Szczytno* etc.). The castle in *Lidzbark Warmiński* provides another example of interesting and well preserved architecture. Built of brick in Gothic style in the years 1355–1401 it was a project financed by the bishops of Warmia and their official residence, one of those situated in various towns of the Warmia province. It suffered from fire in the middle and at the end of 15<sup>th</sup> century and then was restored in 1442 and 1497 respectively. It was constructed as a square four-floor building with an inner courtyard surrounded with arcaded galleries. Its corners are decorated with turreted towers ending in



the north-east part with a multilateral tower. The Castle of Lidzbark (photo 4) is an example of a medieval urban residence combining the functions of a fortress, a place of residence and a representative and administrative facility.

The Royal *Wawel* Castle in *Kraków* is of equal importance to Renaissance architecture as the Malbork Castle is for medieval architecture. Situated on a limestone hill on the left bank of the Vistula, south of the medieval city it was a residence of dukes and kings between 11<sup>th</sup> and 16<sup>th</sup> centuries.

This new Renaissance castle (photo 5) was constructed on the site of a medieval castle in the years 1502–1536 during the rule of King *Zygmunt I* the Old of Jagiellonian dynasty. The new structure was built in stages. The works consisted of a complete extension and conversion of a complex composed of Gothic parts and also some relicts of Romanesque structures of 11<sup>th</sup>–13<sup>th</sup> centuries. The construction was supervised by Italian architects invited by the king from Tuscany. The first was Francis of Florence who performed his duties until 1516 and then Bartolomeo Berecci continued until 1537. Both of them were assisted by a Pole, master Benedykt of Sandomierz. At that time three-floor residential buildings were completed located in three wings of a square courtyard. The fourth wing was a screen wall covered with an attic. Around the courtyard there are arcaded three-floor galleries directly linked in terms of style and form to Renaissance Florentine palazzos. Royal residence includes a complex of elegant state rooms and chambers beautifully decorated with works of high artistic and historic value (e.g. famous Audience Hall with a carved ceiling covered with sculptures of human heads). Rooms and halls are decorated with upholstery fabrics and tapestries (called “arras” after the name of the town where they were manufactured) ordered by *Zygmunt I* the Old and *Zygmunt II August* from the best Flanders workshops. Splendid and unique collection of tapestries dates back to the years 1553–71. The most renown is the Biblical series featuring the “History of Noah” and the “History of the Tower of Babel”. In his last will, *Zygmunt II August* donated the tapestries to the Republic of Poland but many of them had to cover long distances during centuries to be back in *Wawel* in 20<sup>th</sup> century.

Royal residence and the tomb chapel of the last Jagiellonians called Zygmuntowska chapel built at the Wawel Cathedral are excellent examples

of direct primary impact of Tuscan Renaissance in Poland. Later new style spread and was reflected in many residences of magnates and mansions owned by nobles and knights. The castle in *Baranów Sandomierski* (photo 6) erected by the families of Leszczyńskis and Lubomirskis is an example of a Renaissance castle mirroring the structure and artistic profile of Wawel. It is also a four-wing building with an inner arcade courtyard and round turrets in corners. The inner courtyard is located at the level of the first floor and is surrounded with three residential wings and a screen wall. It represents late-Renaissance architecture and elements of mannerism as the construction took place between 1591–1606 with later extension in 1677. Also smaller residential structures date back to the Renaissance times, such as the mansions in *Pabianice* (photo 7) and *Szymbark*.

Baroque was featured with increased construction activity for residential buildings. Beautiful palaces, similarly to those in Western Europe, did not perform defence functions any more. They were built by rich magnates both in the cities (mainly in Warsaw) but also in their country estates. This group includes such palaces as Radziwiłłs' palaces in *Nieborów* and *Nieśwież*, Raczyńskis' palace in *Rogalin*, *Baranów*, the palace of Branickis and Lubomirskis' palace in *Łańcut* (photo 8).

Palace and park complex in *Wilanów* near Warsaw makes an excellent example of a well-preserved Baroque residence. The village of *Milanów* situated some miles south of Warsaw was transferred to King *Jan III Sobieski* in 1770s. He decided to have his country residence built there and called it *Villa Nova* which combined with the old name resulted in *Wilanów*. Augustyn Locci, the royal architect, designed a one-floor mansion (around 1680). When the king died the structure had been supplemented with two wings of galleries crowned with turrets. The mansion itself was extended with a lower floor and a huge hall over the projection in the middle. Plaster was covered with ornaments commemorating the Sobieski family, his victory of Vienna and dynastic plans. These subjects are also clearly repeated in the interior decorations. The residence is surrounded by large geometric park, also excellently preserved (photo 9).

Classicism, the next period in Polish architecture, also left splendid residences as its traces. One of special interest is that of *Łazienki* (Royal Baths) considered the most impressive complex of Polish classicism (photo 10).

At the end of 18<sup>th</sup> century Prince *Stanisław Herakliusz Lubomirski* had his architect Tylman of Garmeren built two pavilions: Hermitage and a bathhouse on an island on a small lake in *Ujazdów* situated at that time out of Warsaw. The buildings were richly decorated in Baroque style and some of the interiors have remained unchanged until the present times. In 1764 *Ujazdów* was bought by the last King of Poland *Stanisław August Poniatowski* who turned it into his country residence. For three decades royal architects Domenico Merlini and Jan Christian Kamsetzer built several pavilions – small palaces (White House, Myślewicki Palace), guardhouses, theatres (Amphitheatre on Isle, Theatre in Old Orangery), outbuildings. Construction works of the first bathhouse later transformed into the Palace on Lake (on Isle) took the longest. In its final shape the palace has two splendid facades, the southern and the northern ones, which are reflected in the water. The palace interior also represents the acme of Polish Classicism at its early stage. *Łazienki* complex includes also the Belvedere Palace built by *Jakub Kubicki* between 1818–1822 which in its shape and interior decorations is a representation of mature Classicism in Poland. Belvedere became a paragon of a “Polish mansion” and many nobles would make reference to it building their country mansions in 19<sup>th</sup> century.

In cities, mainly in the second half of 19<sup>th</sup> century, industrialisation introduced new types of residential buildings: palaces and villas erected by bourgeois people (entrepreneurs, bankers, merchants). These were mostly of eclectic style with Art Deco replacing it by the end of the century. Examples of such buildings are residences of entrepreneurs in Łódź: palaces of the families of Scheibler, Poznanski (photo 11), Schweikert, Heinzl and Steinert and villas of Herbst, Kinderman, Stiller and the Richters.

Residences represent only a part of the architecture of Poland in various historic periods. Historic heritage of public utility buildings that have shaped the cities presented below is equally interesting.

### 3. Historic cities and their architecture

This overview includes selected historic cities of Poland: *Kraków*, *Zamość*, Warsaw, *Gdańsk*, *Toruń* and *Łódź* as examples of diversity and uniqueness of urban architecture. The cities differ in size and history hence their

buildings are the reflections of original and specific arrangements closely linked to the time and place where they were built. Moreover, it is worth stressing that historic towns of *Kraków*, *Toruń*, Warsaw and *Zamość* have been included on the UNESCO List of the World Cultural and Natural Heritage.

### 3.1. Kraków

The urban complex of *Kraków* is a valuable example of monuments of architecture of Poland between 10<sup>th</sup> and 20<sup>th</sup> century. The beginnings of the city date back to 9<sup>th</sup> century. Already then there was a town settlement in *Wawel* as one of the centres of the tribal state of *Wisłanie*. In 1000 *Kraków* became the capital of one of Polish dioceses established after the *Gniezno* meeting and then the Cathedral was erected on the *Wawel* Hill. North of it *Okol* emerged, a settlement extended along today's *Grodzka* street. Romanesque period is marked here with the st Andrew's Church of 11<sup>th</sup> century still in its early-medieval shape. After the mid-11<sup>th</sup> century *Kraków* was the capital of the *Piast* monarchy in which merchants' routes crossed leading from the north via Morawy to the south of Europe which positively contributed to city development.

In mid-13<sup>th</sup> century under the rule of the Duke of *Kraków* and *Sandomierz*, *Bolesław Wstydlivy* (the Shy) dynamically developing *Kraków* was granted municipal rights (in 1257) according to the rules of Magdeburg. A big market was delineated, a square of 200 meters and a chess-board of streets; later *Okol* situated south of the market was gradually also included within the city walls.

The market was primarily occupied by public facilities designed to enhance economic growth of the city and municipal authorities: a cloth hall (*Sukiennice*), the Scales, small shops, melting shops, barbers, butcher's shops and the Town Hall. Due to its size, the market of *Kraków* is the biggest medieval city square in Europe and the preserved building of *Sukiennice* and the Town Hall tower still impress with their size. One of the blocks adjacent to the market hosts *Mariacki* Church (st Mary's) surrounded by a cemetery until 1802 (photo 12). The remaining blocks were divided into smaller plots and built up with bourgeoisie mansions, ori-

ginally Gothic, then Renaissance and Baroque. Gradually more and more of the city was occupied by churches and cloisters. In 15<sup>th</sup> century the city was surrounded with powerful fortifications. Double walls with turrets and towers over the gates supported with a barbican have, unfortunately, not remained in their full scale as large parts of them were demolished in the early

19<sup>th</sup> century (only the part with the *Floriańska* Gate and barbican (photo 13) have survived). Similarly to other European cities of those times, these were replaced with a beautiful park called *Planty*.

The Capital City of Kraków was gradually surrounded with numerous suburbs (*Zwierzyniec*, *Wesoła*, *Piasek*) and newly founded towns: *Kleparz* and *Kazimierz* with the latter most important. The town of *Kazimierz* was on the other side of the Wawel Hill, separated with a tributary of the Vistula. It received its founding charter from King Kazimierz the Great in 1335 who wanted to change it into a new capital. It was here that in 1364 the University was originally founded and it is also the home place of the famous St Stanislaw shrine in *Skalka*. Since the end of the fifteenth century there was a separate Jewish district in Kazimierz. Between Kraków and Kazimierz the settlement of *Stradom* emerged. Medieval and Renaissance Kraków under the Jagiellonian dynasty was a city of rich bourgeois who constructed their mansions, bigger and more decorated than in other cities in Poland. Favourable economic situation and political and administrative importance of the city created a good climate for its growth.

In the years 1596–1611 *Zygmunt III Waza* finally moved the royal residence to Warsaw (the seat of the Parliament). Kraków retained its capital title until the first partition, together with the privilege to host royal crowning and burial ceremonies. The city was more and more covered with baroque churches and monasteries, such as the Jesuit SS. Peter and Paul's or the University church of St Anne. In mid-18<sup>th</sup> century there were 60 churches in the city and hence it was referred to as "Polish Rome". When Poland lost its independence Kraków was incorporated into the part occupied by the Austro-Hungarian Empire and demoted to the role of a mere border city. Many monuments of the past were destroyed and urban development was restricted throughout the 19<sup>th</sup> century by the fortress erected by the Austrians. Despite this, mainly in the period of the autonomy of Galicia (after 1868) many public buildings

were constructed (the Academy of Fine Arts, *Juliusz Słowacki* City Theatre), new housing districts and Kraków regained its importance as the centre of cultural life of partitioned Poland.

### 3.2. Toruń

*Toruń* is one of the most valuable architectural complexes in Poland of medieval layout, composed of two areas: the Old Town and the New Town. The history of the city dates back to early Middle Ages when in 10<sup>th</sup> and 11<sup>th</sup> centuries there was an artisans and merchants' settlement situated close to the ford on the Vistula. In the first half of 13<sup>th</sup> century the settlement together with the land of *Chełmno* came under the rule of the Teutonic Knights who established a town there (the later Old Town) (photo 14). It was an important commercial centre (exporting forest products and copper and importing herring, salt, spices and cloth) on the commercial routes leading from Hungary to Russia and to the West, mainly to Flanders. A member of Hanseatic League authorised as a warehouse since 1403 it encouraged newcomers from Flanders, Westphalia and Silesia to reside there. Population of the Old Town was increasing and in the second half of 13<sup>th</sup> century a new settlement started (New Town) of artisan character which was chartered in 1264. A Teutonic fortress was erected between the two towns as a residence of the Order's officials.

In 1454 the first anti-Teutonic uprising took place which resulted in the castle's destruction and joining both towns into one urban organism. After the Polish-Teutonic war called the "war of thirteen years", in 1466 *Toruń* was formally incorporated to Poland. Its development in mid-15<sup>th</sup> century was due to extensive use of the Vistula as an inland water route linking Pomerania and Poland and numerous privileges were granted in 1457 (e.g. the right to mint). Unfortunately, at the beginning of 16<sup>th</sup> century *Toruń* lost the competition with Gdańsk and lost its importance as a centre of transit trade. At the turn of 16<sup>th</sup> and 17<sup>th</sup> centuries its economy recovered and flourished again; *Toruń* hosted international commercial events as a place located on the route from Russia and Lithuania to *Wielkopolska* and Germany.

Toruń's architecture reflects its high economic position in 14<sup>th</sup> and 15<sup>th</sup> centuries and the wealth of its then population. The Old and the New Town are marked with Gothic churches built of brick, an interesting Town Hall (photo 15) and medieval mansions. One of them, the house of Nicolaus Copernicus (*Mikołaj Kopernik*), a famous astronomer born here in 1473 who formulated the theory of the heliocentric system is very interesting.

### 3.3. Zamość

*Zamość* was established in the last quarter of 16<sup>th</sup> century and replaced Sokolowka village. Such was the will of an eminent politician and a magnate, a chancellor and a grand royal marshal *Jan Zamoyski*. His remarkable public and financial career was unprecedented in the history of the Republic of Poland. From a moderate wealthy noble family, Zamoyski achieved a dominant political position at the times of King *Stefan Batory* to whom he was the closest collaborator. He wanted to back up his position by the establishing of an ordinance, an arrangement by which the wealth and assets would be wholly inherited by the oldest son. Using different methods he managed to take possession of some hundreds of villages from the Vistula to the *Bug* River (over 600 thousand hectares). Zamoyski wished the new town of *Zamość* had been the capital of his "private state". The design of the town layout and construction works started in 1580. *Zamość* was designed by an Italian architect Bernardo Morando who followed the theory of Renaissance city planning of a 'citta-ideale'. Its pentagonal layout with the main development axis as a bordering line between the buildings performing important public functions and the residence of the ordinate produced a beautiful Renaissance piece of European city planning. Economic life focused on the big market with the Town Hall in one block (splendid fan-shaped double stairway were added in 1760s) as well as in the Salt square and the Coal square. Ringed by a low arcade the former houses of mercantile bourgeoisie were topped with decorated attics (photo 16). *Zamość* bourgeoisie included Poles, Russians, Armenians, Jewish and Italians. Hence the temples of different religions. Common fortification protected the houses, the collegiate church, the Academy and impressive residence

of the Zamoyskis. The collegiate church of St Thomas Apostle was the Cathedral. The prestige of the ordinance and the family was enhanced by the Zamoyski Academy established in 1595 as the second University in Polish Crown (after the Jagiellonian University in Kraków).

Zamość remained in the hands of Zamoyskis till 1821. Bought out by the authorities of the Kingdom of Poland the city was dressed in a more simple, Classicist style. However, its Renaissance development profile and elegant architecture are still there.

### 3.4. Warsaw

The medieval town complex of the Old Town in Warsaw is among the most valuable urban complexes in Poland. It developed from the 13<sup>th</sup> century until 1939 and then was reconstructed after massive destruction of World War II.

At the end of 13<sup>th</sup> century the dukes of Mazovian line of the Piasts chose Warsaw, a settlement on high left bank of the Vistula, to be one of their capitals. Warsaw town settlement replaced *Ujazdów* twice destroyed by the Lithuanians. Around 1300 Warsaw was granted some city rights. A small town at the side of duke's residence was fortified, at first with wooden and soil structures and then with a double brick wall. In mid-16<sup>th</sup> century a small barbican (if compared to the one in Kraków) was built on the side of the Northern Gate. These walls included a market with the Town Hall, the church of St John the Baptist and Augustinian monastery (photo 17).

At the beginning of 15<sup>th</sup> century duke *Janusz I* the Senior who turned Warsaw into real capital of Mazovia, granted it the founding charter pursuant to the rule of Chełmno. The Northern suburb was also granted the same rights as a town of New Warsaw, the southern suburb, the so called *Czerskie* (and then Krakovian) centred around a spacious square in front of the Bernardines' Order Church of St Anne. Warsaw's favourable central location (incorporated together with the Mazovia into the Crown in 1526) in the Republic made *Zygmunt August* choose it as his main residence. This decision was confirmed by the Union Parliament (*Sejm*) in *Lublin* appointing the Warsaw castle the place for its debates. Since 1573 on



the fields near Warsaw (villages of *Kamień* and *Wielka Wola*) Polish nobles would elect their kings. In the years 1596–1611 *Zygmunt III Waza* finally completed the transfer of royal residence to Warsaw.

That was a turning point in rapid urban and architectural development of the town. Suddenly new magnates' palaces started to emerge (*Konieczpolski* Palace – today the residence of the President, the Primate Palace), churches and monasteries (Jesuits, Carmelites), hundreds of mansions in more than 20 private towns around the two towns of Old and New Warsaw, the so called “jurydyki”. After the damage of the years of the Flood and the Northern War separated with successful years of the Sobieski rule (works by Tylman of Gameren, *Wilanów*) Warsaw started to develop again at the times of August III and, most of all, under the rule of *Stanisław August Poniatowski*. It finally became a European metropolis with a population of more than one hundred thousands inhabitants. Many Rococo and Classicist residences (The Royal Castle, *Łazienki*), churches and apartment houses were constructed.

In the years of the Kingdom of Poland classicist public buildings prevailed (works by Antonio Corazzi: The Great Theatre; *Jakub Kubicki*: Belvedere). In the period 1864–1915 Warsaw became a big industrial, commercial and service centre. Many apartment houses were built and they were accompanied by public facilities such as schools, railway stations. Dynamic modernisation of the city as a capital of the re-born Republic was disrupted by World War II. The years 1939–1945 witnessed purposeful destructive policy of the Nazi occupants which led to 75% loss of the city fabric and the murdering of the Majority of its inhabitants.

The post-war reconstruction restored most of the damaged monuments of 14<sup>th</sup>–18<sup>th</sup> century.

### 3.5. Gdańsk

*Gdańsk* is an extremely interesting complex of urban architecture of Gothic and Mannerist styles. Celebrating its millennium in 1997, *Gdańsk* owes its present urban shape to economically successful period under the rule of the Teutonic Knights and after the thirteen-yearwar (1454–1466) under the rule of Polish kings. When in 1308 Teutonic Knights con-

quered the town settlement and slaughtered most of its inhabitants, they established a new town or rather several separate urban settlements where together with the main Town (in 1343, pursuant to the modified *Chełmno* rule because of its harbour function), Old Town and New Town were established as well as two suburbs. All of them were included in a splendid, modern bastion fortifications. Differently from a typical German-rule town, the main Town does not have a market; its function is performed by *Długa* street, in particular its eastern part called *Długi Targ* (Long Market) and the waterfront of the *Motława* River. Along *Długa* there are the most beautiful urban bourgeoisie mansions, first Gothic and then Mannerist (famous Golden Mansion) with specific ornaments and architectural details the best preserved in *Mariacka* street. There is also the Arthur Court, the meeting place of the merchants' guilds – elites of Gdańsk bourgeoisie. Several dozen of towers and gates of the old walls are still there, some of them were rebuilt in the Golden Age of Gdańsk (16<sup>th</sup>–17<sup>th</sup> century): the entrance Golden Gate and Green Gate (the residence of Polish kings) which close the main axis of the town *Długa* – *Długi Targ* on two sides. The Gothic gate called the Crane (photo 18) closing *Szeroka* street in the east fulfilled also economic functions, it was a huge harbour crane.

Numerous Gothic churches of Gdańsk and the city as a whole are dominated by the Gothic structure of *Mariacki* (st Mary's) Basilica, the parish church of the main Town. The fall of the Republic marked the end of the years of prosperity of the city combining German, Dutch and Polish cultures. World war II and its consequences destroyed the city, its multicultural aspects and cultural tissue. Damaged monuments of old districts were mostly reconstructed after 1945.

### 3.6. Łódź

In 14<sup>th</sup> century there was a *Łodzia* village mentioned on many occasions in documents back in 1332. *Łódź* was granted a founding charter as a town by King *Władysław Jagiełło* in 1423. Until the end of 18<sup>th</sup> century the town and its adjacent areas were owned by the bishops of *Włocławek* and until the beginning of 19<sup>th</sup> century farming prevailed here. The year 1823 started a dynamic growth beginning with a concentrated industrial

settlement supported by the government (cloth makers came from Germany and Silesia). It was the time of first manufacturing workshops (of Geyer – photo 19, Kopisch, Wendisch, Ill and Potema) which manufactured woollen, linen and cotton fabrics later exported to Russia and China. In the second half of 19<sup>th</sup> century textile industry further expanded in response to better developed domestic market, export possibilities to Russia (customs border was abolished), availability of cheap labour (especially when peasants could move freely) and the new railway connections with Warsaw and *Zagłębie Dąbrowskie* (1866). Huge, modern factories emerged (of K. Scheibler, I.K. Poznanski, L. Grohmann and others).

Dynamic development of industrial *Łódź* in the second half of 19<sup>th</sup> century left clear traces in the modern structure of the city. Original urban layout of the central part of today's Centre situated alongside *Piotrkowska* street and in its neighbouring areas is one of its features. The Centre is composed of morphological units such as: New Town, the settlement of, water and mill areas, New District all of them constructed as planned in the years 1821–1840 and intensely built up in mid-19<sup>th</sup> and beginning of 20<sup>th</sup> century. This urban relict is undoubtedly an attractive feature of the history of urban planning in Poland.

Besides urban layout, eclectic and Art Deco architecture of the end of 19<sup>th</sup> and beginning of 20<sup>th</sup> century is an asset comprising residential and industrial complexes of K. Scheibler and I. Poznanski, tycoons' palaces, luxury apartment houses, banks and other public buildings. Most of them are rather well-preserved (photo 20) and still surprise with original architectural solutions, modern approach to functionality, form and, in particular, architectural detail.



**Photo 1.** *The castle complex in Malbork – view from the river*



**Photo 2.** *The castle in Malbork – interior*





**Photo 3.** *The castle in Olsztyn, Warmia region*



**Photo 4.** *The castle in Lidzbark Warmiński*



**Photo 5.** *The Royal Castel in Kraków – renaissance courtyard*



**Photo 6.** *The castel in Baranów Sandomierski*





**Photo 7.** *The mansion in Pabianice*



**Photo 8.** *The palace in Łańcut*



**Photo 9.** *The palace and park complex in Wilanów*



**Photo 10.** *The palace in Łazienki (royal Baths) in Warsaw*





**Photo 11.** *The palace of Poznanski in Łódź*



**Photo 12.** *The Mariacki Church in Kraków*



**Photo 13.** *Kraków – the gothic Barbicane*



**Photo 14.** *Toruń – medieval gate to the city*





**Photo 15.** *Toruń – the Town Hall*



**Photo 16.** *Zamość – renaissance houses topped with decorated attics*



**Photo 17.** *Warsaw – old city centre*



**Photo 17.** *Gdańsk – the gothic Crane*





**Photo 19.** *Łódź – the Geyer factory at Piotrkowska street*



**Photo 20.** *Łódź – neorenaissance villa of Edward Herbst*