

SUMMARY

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THE ZAKOPANE STYLE – ART NOUVEAU –
NEOCLASSICISM: THE STYLISTIC EVOLUTION
IN THE WORK OF TADEUSZ OBMIAŃSKI

The present paper is an attempt at outlining the output of Tadeusz Obmiński (1874–1932), a leading architect in Lwów in the first third of the twentieth century, whose work rises above the local level. The article is based mainly on hitherto unknown archival material, especially the collection of the architect's personal documents held in his official file in the State Archive of the Lwów Oblast.

Obmiński, a graduate and then professor of the Lwów Polytechnic School, whose entire professional career was associated with the city, significantly contributed to the modern look of Lwów's architectural panorama, as one of its most eminent and prolific architects. Around 1904–1906, when tenement houses in the art nouveau style proliferated in the city, he collaborated with the well-known building contractors: Michał Ulam, Alfred Zachariewicz and Jan (Ivan) Lewiński as a designer of dozens of buildings. While involved with the company of Ulam and Kędziński, he participated in the construction of the Segals House at 4, Akademicka Street (1904–1905) and of the 'Narodna Hostynia' Hotel at 1–1a Kościuszki Street (1905–1906). The most fruitful was Obmiński's collaboration with Lwów's leading building entrepreneur of the turn of the twentieth century, Jan Lewiński. Obmiński's personal style can be clearly recognised in the architectural forms and decoration details in numerous tenement houses constructed by Lewiński's company in various parts of the city. As examples one can mention houses constructed in the 1905–1906 building season in Asnyka Street (nos: 4, 5, 6), in Domagaliczów Street (nos: 1, 2, 3, 4), at 70, Łyczakowska Street, and the edifice of the 'Dnister' Insurance Company at 20, Ruska Street (1905–1906). Also the design for reconstruction of the apartment house at 4 Smolka Square (1906–1907) and a number of other art nouveau buildings should be ascribed to Obmiński. The architect combined the traditional layout of a tenement house with an original model of art nouveau façade. This style tended to conspicuously combine various forms, searching for contrasts, and a special kind of synthesis of opposites, which was manifested also in Obmiński's work especially around 1905, when he particularly excelled at designing architectural details.

At the end of the first decade of the last century art nouveau reached the concluding stage of its development in the architecture of Lwów. The classicising forms were increasingly employed during the years preceding World War I, culminating, in the 1920s, in the emergence of the modernized neoclassical style. Also Obmiński contributed to these transformations. The phase of late art nouveau style developing towards the neoclassicism of the early 20th century in the city's architecture coincided with the construction

of the complex of edifices of the Lwów Chamber of Industry and Commerce at 17–19 Akademicka Street (1907–1910) and the Technological Institute at 5, Bourlard Street (1907–1909). Tadeusz Obmiński co-authored, with Alfred Zachariewicz, designs for both buildings.

At the end of the 1920s Obmiński, from 1910 professor at the Polytechnic School, designed the school's new library. He devoted the last years of his life to one of his greatest work, the church of Our Lady of the Gate of Dawn in Lwów, in which forms he alluded to early Christian basilicas. In this last period he was also actively involved in conservation of historic buildings.