

# Lviv school of architecture representatives in the inter-war period and their significance for architectural education at the silesian university of technology after 1945



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The article is devoted to the specifics of the functioning of the Lviv School of Architecture in the interwar period, as well as the activities of professors-architects of the Lviv Polytechnic who continued their work at the Faculty of Architecture of the Silesian University of Technology after the Second World War.

“The importance of Lviv Polytechnic for developing of technical sciences, for creating Polish academic staff, forming technical staff, developing industry, forming Polish technical terminology, then, twice in 1918 and in 1945, for developing Polish educational institutions, is immense” – these words were the beginning of an article written by J. Szymczuk in 2004, dedicated to the celebration of the 50th anniversary of the Wrocław University of Technology [1]. The significance of the Lviv School of Architecture for the formation and development of post-war education and the practical activity of architects in Poland has long been recognized.

The tragic events of the Second World War radically changed the destinies of many countries and people. After its completion in 1945, Lviv became part of the Soviet Union, and the Polish population was evicted to the territory of socialist Poland. Polish architects also left the grounds of Lviv and the walls of their native polytechnic. As fate would have it, they ended up in different parts of Poland: Wrocław, Gdańsk, Krakow, Warsaw, and also in Gliwice.

While the majority of architectural schools in Poland were formed at that time and Lviv architects organically “fitted” into their activities, the situation was different in Gliwice,

where the architectural school began to function only after the Second World War. In fact, architects from Lviv were at the origins of the formation of architectural education in Silesia, and the dean of the Faculty of Architecture of the Silesian University of Technology, prof. K. Fross writes that: “The Faculty of Architecture of the Silesian University of Technology continues the traditions of the Faculty of Architecture of the Lviv Polytechnic...” [2]. Founders of the Faculty of Architecture of the Silesian University of Technology were Tadeusz Teodorowicz-Todorowski, Zygmunt Majerski i Włodzimierz Buć. However, we should also mention other continuers of the traditions of the Lviv Polytechnic in Gliwice: Władysław Derdacki, Julian Duchowicz, Czesław Thullie and Franciczek Maurer.

## Methodological approach

The activity of professors-architects of the Lviv Polytechnic and their significance for the post-war development of architecture in Poland has long been of interest to practitioners and theoreticians of architecture. An example of this is the fundamental work “Politechnika Lwowska 1844–1945” [3], which was carried out at the Wrocław University of Technology, as well as articles and official internet publications. Similar studies devoted to the functioning of the Lviv architectural school since 1817 are ongoing at the Institute of Architecture and Design of the Lviv Polytechnic National University [4, 5]. They are based on the analysis of archival materials of the Lviv Polytechnic National University, which demonstrate the peculiarities of the



Fig 1. The Main Building of Lviv Polytechnic National University in Lviv. 1873–1876, arch. J. Zachariewicz; source: photo by S. Linda, 2022

training of architects at the Faculty of Architecture in the interwar period.

The materials of this article are based on the systematization and analysis of scientific publications, both modern and those of the interwar period, as well as on the collection and analysis of archival materials (Museum of Architecture in Wrocław, State Archive of Lviv Region, Archive of the Department of Finance, Economic Accounting and Development of the Lviv Polytechnic National University.), visual surveys and photography of realized objects in Lviv. The collected and systematized material complements our knowledge about the functioning of the Lviv School of Architecture in the interwar period, and also sheds more light on the work of architects whose lives and activities after 1945 were connected with the Silesian University of Technology.

### **The functioning of the Lviv School of Architecture in the interwar period**

The beginnings of architectural education in Lviv should be sought as far back as 1816, when Emperor Franz Joseph II signed a decree on the establishment of a Real school in the city in 1817 [6, p. 2], and this year is now considered the official founding date of the Lviv Polytechnic. In 1843, the Real school was reorganized into the Imperial-Royal Technical Academy. The institution was constantly developing, and in 1872, a separate Architectural department was formed (up to that time, training in the profession of an architect took place within the construction department). In 1876, the Technical Academy got its own premises: the complex, which consisted of two buildings, was built according to the project of Julian Zachariewicz, the most significant architect of Galicia, as well as the first rector of the academy (fig. 1.). In 1877, the academy acquired the status of Polytechnic Higher School [6, p. 2].

On the eve of the First World War, in terms of the number of students (1,865), it ranked second among the higher technical educational institutions of Austria-Hungary after the Polytechnic School in Vienna (3,193) [7]. The total number of students of the architectural department in the 1913–1914 academic year was 243, which is 10 times more than in 1874 [5, p. 83].

The period until 1918 was extremely important for the formation of the Lviv School of Architecture. At this time, a system of architectural education of a pan-European type is being formed; a stable tradition of succession of the teaching staff of the Lviv School of Architecture was established; teachers and students took an active part in professional and artistic associations, societies, and art exhibitions; teachers and students were contributors to printed publications in which they

discussed issues of Lviv architectural and artistic creativity [8].

A new stage in the development of the architectural school is connected with the interwar period, when Lviv becomes a voivodeship city within the Second Polish Republic. In 1919, the Polytechnic School was subordinated to the Ministry of Religions and General Education of the Republic of Poland. In 1921, the institution was named "Lviv Polytechnic", and the architectural department became one of its six faculties [3, p. 43].

The Faculty of Architecture was separated from the Faculty of Construction in 1919. The Faculty developed very dynamically. Thus, in the interwar period, the number of students increased by 2.5 times: from 103 students in 1920 to 276 in 1938–1939 [7]. It was interesting that the Faculty of Architecture was popular among women who first appeared in 1921/1922. The number of women grew and, for example, in 1924/1925 they were already 12% of the total number of students of the Faculty of Architecture. The percentage was not constant, it sometimes decreased, then increased and stabilized at the level of 10% in the 1930s [9].

During the interwar period, the Lviv Polytechnic continued to be one of the leading centres for the training of architects, competing even with the capital Warsaw. The structure of the Faculty of Architecture was formed by the following Departments: Civil Engineering, Architecture I and Architecture II, Drawing and Interior Decoration, Utilitarian Design, History of Architecture and Descriptive Geometry. The introduction of new teaching methods and the adjustment of the education system necessitated the creation of new departments. In 1925, the Department of Urban Planning was established at the Faculty of Land and Water Engineering (although urban planning had been taught since 1912). In 1934, the Department of Polish Architecture and Statics of Building Structures was established. Although during the interwar period, the number of departments remained mostly constant, the ratio of disciplines taught to students changed. The increase in architectural and artistic disciplines compared to general education and engineering blocks was characteristic. Thus, if in 1919 the share of architectural and artistic disciplines was 51.49% of the total student workload, then in 1931–1934 it was already 65.45%. In the pre-war years, this share decreased to 60.44% due to the introduction of disciplines aimed at patriotic education [4; 5, p. 88].

To enter the Faculty of Architecture, applicants had to pass a qualifying exam consisting of the following subjects: Descriptive Geometry and Drawing. Initially, studies at the Faculty of Architecture lasted for 4 years. So, in 1925/1926, the average student workload was 42 hours per week [10, pp. 60–62].

During the semester, students studied 10–11 compulsory subjects, 4 optional subjects were also offered. In the first and second year of study, the subjects in the winter and summer semesters were practically repeated. In the first year of study, students studied the subjects of general training: Mathematics, Physics, Descriptive Geometry, Basics of Construction, as well as History of Architecture, Drawing and Modeling. In the second year: Statics, Construction Law, Mechanical Engineering and Electrical Equipment, among architectural and artistic disciplines: History of Architecture, Drawing and Modeling, Perspective. Architectural Design (lectures and practical lessons) appeared only in the third year of study, also at that time there were classes on Utilitarian Design and Drawing. From the block of engineering disciplines they studied Reinforced Concrete Structures, Heating and Ventilation, from the general block: Economics and Law. Artistic Photography was offered as an option. In the fourth year of study, Architectural and Utilitarian Design remained the main classes, Interior Design appeared, as well as the History of Polish Architecture. From related disciplines, students studied Costing and Construction Supervision, Hygiene and First Aid. Subjects such as Wooden Architecture, Preservation of Architectural Monuments, and City Planning were offered as electives. [10, pp. 60–62].

The Architectural Design curriculum included all the necessary tasks, as the typology of modern residential and public buildings and structures was constantly growing. That is why the idea of increasing the period of study to five years was born. Thus, in 1937, students had already studied for 5 years, the last year of study lasted only in the winter semester, and in the summer students worked on a diploma. At this time, the weekly workload for students was reduced to 36 hours, and the number of subjects per semester was slightly reduced. Urban Planning, Preservation of Architectural Monuments, Artistic Photography became mandatory subjects [11, pp. 79–81]. Architectural Design remained the most important subject during studies at the Faculty of Architecture. Two editions of "Architectural Notebook" ("Zeszyt architektoniczny"), which were published in 1926–1932 and in 1930–1938, provide us with priceless examples of the topics of architectural design [12, 13]. The result of the entire course of study was the diploma exam, which lasted 7 days and consisted of a thesis, a public defense project, as well as an oral exam on subjects determined by the Diploma Examination Commission. A necessary condition for admission to the exam was positive grades in all studied subjects.

During the interwar period, the Union of Architecture Students was active. An important direction of the Union's activity remained





the organization of exhibitions of student works, where they presented their works, as well as photographs. Under the auspices of the Union, student parties were organized every year in the City Casino, which was one of the main attractions of Lviv [3, pp. 163–168].

A special feature of the functioning of the Faculty of Architecture was that the professors and teachers were the constant architects of the Lviv Polytechnic complex. This tradition, started by Y. Zachariewicz, was successfully implemented in the interwar period in construction in 1924–1927 according to the project of W. Minkewicz of the laboratory building of the mechanical faculty, in the construction of an aerodynamic laboratory for the needs of the aviation department in 1927–1930, in construction the building of a new library according to the project of T. Obmiński in 1929–1934. Not everything was implemented. A large-scale project for the development of a Polytechnic on the Stryjska str., created with the participation of Lviv Polytechnic teachers in 1938 for the Mechanical, Electrical and Aviation Departments, could not be built due to the outbreak of the Second World War [14, pp. 24–28].

During the first Soviet occupation from September 1939 to June 1941, the Lviv Polytechnic was reorganized into the Lviv Polytechnic Institute. New work methods characteristic of the Soviet school began to be introduced. Curriculum and programs were changed, but the teaching staff and student body were generally not changed. Political subjects were introduced into the curriculum, the list of objects that students were instructed to design was changed (the design of sacred buildings was removed). During the German occupation from 1941 to 1944, a hospital was located in the main building, and engineering courses (Staatliche Technische Fachkurse Lemberg) worked on the basis of the canceled institute. However, studies at the Faculty of Architecture continued underground. In 1944, Soviet troops recaptured Lviv and the process of forced relocation of the Polish population to Poland began. The motivation for leaving was not only political agreements, but also the fear of possible Soviet repressions and deportations. Almost all Lviv Polytechnic teachers and practicing architects left for Poland. Some of them ended up in Gliwice [15].

### Personalities of the creators of the architectural school in Gliwice

**Władysław Dominik Derdacki (1882–1851 r.)** was the most experienced professor of the Lviv Polytechnic who arrived in Gliwice after the Second World War. W. Derdacki graduated from the Polytechnic School in Lviv in 1907 and started working as a teacher



Fig. 2. The Building of the Pedagogical Society at 17 Dudayeva Street in Lviv 1911, arch. W. Derdacki, W. Minkewicz; source: photo by S. Linda, 2022



Fig. 3. The Bank of Prague at 17 Svoboda Avenue in Lviv 1911–1912, arch. W. Derdacki, W. Minkewicz; source: photo by S. Linda, 2022



Fig. 4. The Villa at 71 Tarnavskiy Street in Lviv 1913–1922, arch. W. Derdacki; source: photo by S. Linda, 2022



Fig. 5. The Villa of Krzyzhevsky at 41 Kubiuyovych Street in Lviv 1925, arch. W. Derdacki, S. Rewucki; source: photo by S. Linda, 2022

while still a student as an assistant. He also worked in the architectural bureau of I. Lewiński (1907–1910), and in 1911 he replaced I. Lewiński as the head of the Department of Utility Construction. During his work, he obtained the degree of full professor in 1925, in 1922/1923 and 1927/1930 he was the dean

of the Faculty of Architecture. As the Head of the Department, he was a permanent member of the Faculty Council, as well as a permanent member of the Diploma Examination Commission, sometimes the chairman of the commission [16, p. 62]. Despite his heavy workload in administrative work, W. Derdacki carried out a heavy workload as a teacher. At the Faculty of Architecture, for example, his weekly workload in 1925/1926 was 3 hours of lectures and 10 hours of design in the winter semester and 8 hours of design in the summer. The subjects conducted by W. Derdacki were related to the hygiene of residential buildings, the design of residential buildings, commercial buildings, hotels, baths; with the design of public buildings: sanatoriums, schools, hospitals. He is also engaged in the design of rural houses and agricultural facilities, industrial facilities (small factories), and the construction of commercial facilities (trading halls, shops, warehouses). W. Derdacki also taught the basics of utilitarian construction at the Faculty of Engineering (3 hours of lectures and 4 hours of practical classes in the winter semester) [10, pp. 53–54].

W. Derdacki was an active public figure. In June 1908, he became one of the founders of the association “Circle of Polish Architects in Lviv”. In 1911, together with W. Minkewicz, he founded his own architectural firm. W. Derdacki built a lot both before the First World War and in the interwar period. Here is just a tiny part of the implemented objects: in cooperation with W. Minkewicz, he built a neoclassical building of the Pedagogical Society in Lviv at 17 Dudayeva Street (1911) (fig. 2.), the monumental building of the Bank of Prague at 17 Svoboda Avenue (1911–1912) (fig. 3.). The last building was built as a result of a competition from 1911, where the project of W. Derdacki and W. Minkewicz won the first place among 16 applicants, however, in the process of implementation, the project was somewhat adapted by the Czech architect M. Blecha [17, pp. 422].

W. Derdacki designed and built several villas in Lviv: at 71 Tarnavskiy Street (1913–1922) (fig. 4.), the villa of Krzyzhevsky at 41 Kubiuyovych Street (1925, in collaboration with S. Revutsky) (fig. 5.), as well as his own villa at 18 Tsetnerivka Street (1930) (fig. 6.). The buildings of the villas demonstrate the stylistic range and evolution of the architect's work: from the neoclassical motifs of the villa at Tarnavskiy Street through the elements of Art Deco architecture popular in the interwar period in the Krzyzewski Villa to lapidary clean lines and functional volumes in the building of the own villa.

The architect's significant implementations were the building of the VIII Gymnasium at 17 Swientsitskogo Street (1924–1926) (fig. 7.) [17, p. 538] and the detached building raised at 84 Stryjska Street for the Superannuation

Fund of the Municipal Electric Plant (1927–1928, in co-authorship with S. Rewucki). Unfortunately, in the process of realization there was a simplification in decoration, not everything was built according to the project [18].

W. Derdacki was a member of many competition commissions. In 1937, the Minister of Internal Affairs appointed him a member of the Lviv District Regional Development Plan Commission. In the same year, the Polytechnic Development Committee created a Bureau to develop building projects for the Mechanical and Electrical Faculties, as well as for the Mechanical Research Station. The projects were worked out and even on Stryjska Street the construction of new buildings began, which was interrupted by the war of 1938 [3, pp. 174–175].

After leaving for Poland in 1949, Prof. W. Derdacki became one of the co-organizers of the Faculty of Architecture at the Polytechnic. Undoubtedly, he transferred his invaluable experience of organizational and administrative work to new ground, as well as realized his pedagogical potential.

Czesław Thullie (1888–1972) was born in Lviv in the family of engineer, professor and rector of the Lviv Polytechnic Maksymilian Thullie. Cz. Thullie was a highly educated person. In 1911, he graduated from the architectural faculty of the Lviv Polytechnic, then Cz. Thullie graduated from the faculty of painting in Munich and the private school of Lviv painters Batowski and Bratkowski. He was primarily a scientist. In 1913 he defended his doctoral thesis "Renaissance churches in Lviv" ("O kościołach lwowskich z czasów odrodzenia"), then he wrote other scientific works devoted to Polish architecture: "What did the houses look like in the old Polish cities" ("Jak wyglądały domy w dawnych miastach polskich", 1914), "Stylish forms of monuments of Polish construction" ("Formy stylowe zabytków polskiego budownictwa", 1927), "Old Slavic construction" ("Budownictwo starosłowiańskie", 1929), "Defensive features of monuments of Polish construction" ("Cechy obronne zabytków polskiego budownictwa", 1934). In Lviv, he collaborated with Ignacius Kendzierskij and Adam Opolskij, as an architect. Besides it, Cz. Thullie worked in the Galician governorship, and later in the voivodeship administration in Lviv and Ternopil. He was Professor of the Faculty of Decorative Arts of the Industrial School in Lviv and Professor at the Institute of Plastic Arts in Krakow, member of the Architecture and Urban Planning Subcommittee of the Polish Academy of Sciences in Krakow. From 1924 he was a member of the Lviv Polytechnic Society and in the same year, 1924, he was elected to the board of the company, where he served as secretary [16, pp. 254–256].



Fig. 6. The Villa of Derdacki at 18 Tsetnerivka Street in Lviv 1930, arch. W. Derdacki; source: photo by S. Linda, 2022



Fig. 7. The Building of the VIII Gymnasium at 17 Swientsitskogo Street in Lviv 1924–1926, arch. W. Derdacki, Cz. Thullie; source: photo by S. Linda, 2022

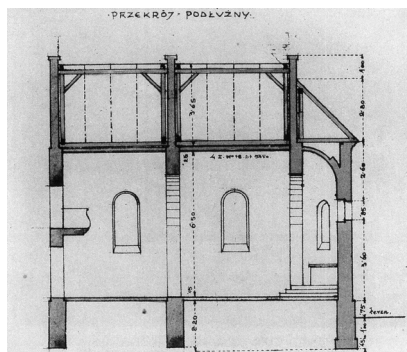
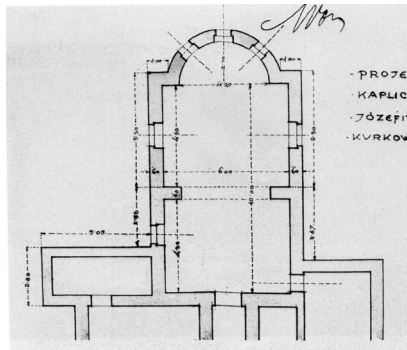


Fig. 8. The Chapel of the St. Joseph Monastery in Lviv 1927, arch. Cz. Thullie, a – plan, b – section; source: Betlej A. Klasztor i Zakład SS. Św. Józefaw: Kościoły i klasztory Lwowa z wieków XIX i XX. Kraków: Międzynarodowe Centrum Kultury, p. 564, 565

Despite the huge employment and active social activities of Cz. Thullie also worked a lot of designing and building. He participated in the design of the building of the VIII Gymnasium at 17 Swientsitskogo Street (1924–1926) (fig. 7). Among other imple-

mented projects, unfortunately, not everything survived. Such an example is a small Chapel added to the St. Joseph Monastery in Lviv in 1927 (fig. 8). The architecture of the chapel is simple and modest, reflecting on the one hand the stylistic functionalist preferences of that time, and on the other hand, it fully corresponded to the purpose [19].

It is known that a gymnasium in Khodoriv (1927) and service buildings in Ternopil (1929) were built according to his project [20]. One of the most interesting implemented projects was the building of the Roman Catholic church in Grebeniv (1933–1936) (fig. 9). The small village of Grebeniv, which is a parish in the city of Skole, actively developed as a Carpathian resort during the interwar period. As a result of the growing popularity of the resort, the number of Catholic vacationers increased, and the number of local believers almost reached four dozen, a decision was made to build a branch wooden church on a brick foundation. The wooden one-nave church with a high bell tower above the narthex and a tent roof fit perfectly into the surrounding landscape (fig. 9). It complemented the architectural ensemble of the resort area, where many new villas in the "Carpathian style" were built at that time. Unfortunately, the church was destroyed during the Second World War.

In 1945 Cz. Thullie moved with his family to Katowice and took part in the organization of the architectural education at the Silesia University of Technology in Gliwice. In 1946 he was appointed associate professor of the Department of Architectural Forms and Design at Faculty of Building Engineering of the Silesian University of Technology. Then already as professor ran the Department of Industrial Architecture at Faculty of General and Industrial Building. From 1949 held the position of head of the first Department of Architecture at this Faculty which functioned until 1954. He also taught at the construction school in Bytom and was engaged in design and restoration activities. Cz. Thullie continued his scientific activity and published monographs and a number of articles devoted to the history of Polish architecture and the restoration of monuments: "The historic downtown of Gliwice in the spatial layout of the Upper Silesian Industrial District" ("Zabytkowe śródmieście Gliwic w układzie przestrzennym Górnośląskiego Okręgu Przemysłowego", 1954), "Architectural monuments of the Silesia region on the background of architecture development in Poland" ("Zabytki architektoniczne Ziemi Śląskiej na tle rozwoju architektury w Polsce", 1965), "Architectural monuments of the Katowice and Opole provinces" ("Zabytki architektoniczne województw katowickiego i opolskiego", 1969). Since 1951, he was a scientist in matters of reconstruction





Fig. 9. The Roman Catholic church in Grebeniv, Lviv region 1933–1936, arch. Cz. Thullie; source: pic. S. Linda

of architectural monuments in “Miastoprojekt”, Katowice. Subsequently, a member of the Council of Conservation in Katowice and Opole [16, pp. 254–256].

Tadeusz Teodorowicz-Todorowski, Włodzimierz Buć, Zygmunt Majerski, Julian Augustyn Duchowicz, Franciszek Maurer belonged to the younger generation. They were born immediately before the First World War and their years of study at the Polytechnic occurred during the interwar period, and at this time they took their first steps in project activities in Lviv. The most important projects of their lives were already implemented in Silesia after the Second World War.

Tadeusz Teodorowicz-Todorowski (1907–2001) studied at the Lviv Polytechnic in 1925–1931. Even as a student, he was distinguished by his giftedness, as evidenced by his preserved student projects. Thus, one of them was published in the collection of student projects made in the workshop of the “Architecture-II” Department in 1926–1932 under the leadership of prof. W. Minkiewicz. His work, completed in 1930–1931, was a project of a small villa of the architect (fig. 10.). The asymmetry of the simple-volumetric solution grows out of the principles of functionality which was the main characteristic of early modernism architecture.



Fig. 12. The Perspective of the Modernist Church 1930, student project by T. Teodorowicz-Todorowski made under the leadership of W. Minkiewicz; source: Museum of Architecture in Wrocław, sygn. MA t IIIb/101/1/P

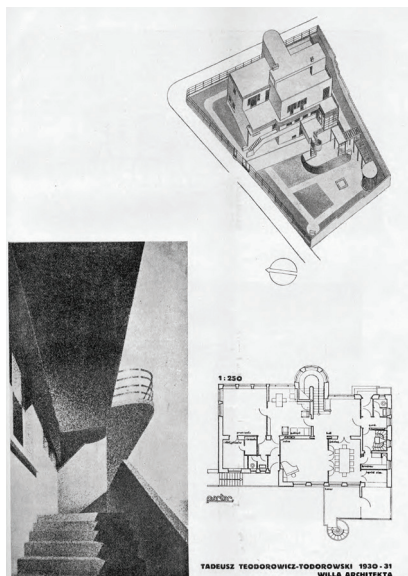


Fig. 10. The Villa of the Architect. 1930/1931, student project by T. Teodorowicz-Todorowski; source: Czasopismo Techniczne. Zeszyt architektoniczny “Projekty studentów wydziału architektonicznego Politechniki Lwowskiej wykonane w pracowni katedry architektury II w latach 1926–1932”, Lwów, 1933, s. 387

The combination of cubic and curvilinear volumes, the contrast of blank walls and glazed surfaces, the multi-level of the overall solution demonstrate an excellent mastery of the principles of architectural composition, and also presents a typical example of functionalism architecture in Lviv.

Several student works of T. Teodorowicz-Todorowski preserved in the Museum of Architecture in Wrocław demonstrate that the Lviv Polytechnic was dominated by progressive trends in education, built on deep knowl-



Fig. 13. The Advertising Project for the Jewelry Firm “Centra” 1934, T. Teodorowicz-Todorowski; source: Museum of Architecture in Wrocław, sygn. MA t IIIb/303/P

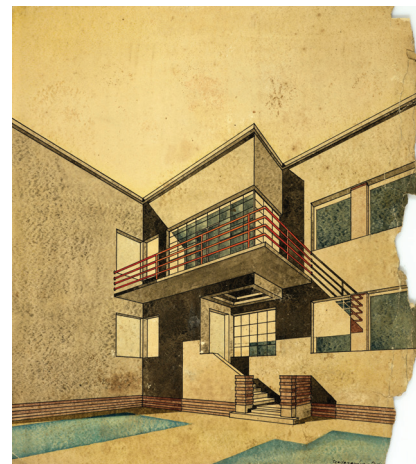


Fig. 11. The Perspective from the Hospital Project, 1929, student project by T. Teodorowicz-Todorowski made under the leadership of W. Derdacki; source: Museum of Architecture in Wrocław, sygn. MA t IIIb/295/2/P

edge of constructions, properties of materials and principles of rationality. In addition, the works demonstrate the extraordinary talent of the artist. Such is, for example, the perspective from the hospital project, made under the leadership of W. Derdacki (fig. 11.) or the perspective of the modernist church (fig. 12.). The verticality, sublimity of the church’s architecture, elusive allusions to the Gothic tradition characterize this project, which may have been repeated already in the later realization of T. Teodorowicz-Todorowski – the Church of the Missionaries in Lviv.

After completing his studies, T. Teodorowicz-Todorowski remained working at the Polytechnic at the “Architecture-II” Department as an assistant, and from 1935 he was actively involved in project activities. At this time, he realized himself also as a graphic designer. An example of this are the posters created by the architect in the 1930s. For example, the advertising project for the jewelry firm “Centra” (1934), for which he also designed the interiors, (fig. 13.) or the advertisement for the winery “Stara komnata” (1934) (fig. 14.).

Among his few realized objects is the project of his own villa at 45 Myshugy Street (1934–1935) (fig. 15.). In the early 1930s, thanks to the initiative of the engineer-architect Tadeusz Wróbel, the area around the Żalazna Voda park became a place of intensive individual construction. In 1933,



Fig. 14. The Advertisement for the Winery “Stara komnata” 1934, T. Teodorowicz-Todorowski; source: Museum of Architecture in Wrocław, sygn. MA t IIIb/302/P





vivid architectural images that were both traditional and modern at the same time. This is especially noticeable in one of his most significant post-war realizations, "Settlement A" in Nowe Tychy, created in "Miastoprojekt", where T. Teodorowicz-Todorowski managed the workshop. In the 1970s, the architect designed the completely modernist buildings of the Hall of the Technological Faculty of Sanitary Engineering, the Faculty of Architecture and the Laboratory of the Civil Engineering Faculty [22].

Włodzimierz Buć (1909–1969) studied at the Architectural Faculty of the Lviv Polytechnic in 1927–1936, and during his studies he already worked as an assistant at the "Architecture-I" Department under prof. J. Bageński. His student project of a shopping center, a new type of public facility that was actively being formed at the time, has survived and was published in "Architectural Notebook" (fig. 18.). The planning composition of the multi-functional public facility dynamically unfolds around the circle of the inner courtyard and behind the external cliffs resembles a comet, the "head" of which is formed by the entrance group, and the "tail" – a cafe, a sports center and a system of vertical communications and auxiliary premises. Streamlining of facade forms, horizontal division of window bands revive the aerodynamic concept of speed and movement popular in the interwar period.

Similar to the student works of T. Teodorowicz-Todorowski, the project of W. Buć demonstrates the views clearly formed at the Lviv Polytechnic on the progressive direction of the development of architectural creativity, which dominated among the younger generation. The analysis of the projects shows the deep familiarity of the students with the new typology of buildings, with modern architectural trends and the desire to apply them in practical activities. Evidence of this is the competitive design of the building of the Research Mechanical Station at Stryiska Street for the Lviv Polytechnic (1938) (fig. 19.).

Before repatriation in 1945, W. Buć worked in the construction department of the Lviv Post and Telegraph Directorate, and during the German occupation in the Monopoly Directorate. Unfortunately, so far no more information about his implemented projects in Lviv has been found. His most important works were realized after the war in Gliwice. In the 1950s and 1960s, the architect built numerous objects of public use, administration, and housing. In the 1960s, he wrote a lot and published books devoted to urban planning [16, pp. 44–45].

A bright creative tandem was Zygmunt Majerski and Julian Augustyn Duchowicz, who started their collaboration in Lviv after completing their studies at the Lviv Polytechnic. Zygmunt Majerski (1909–1979) stud-

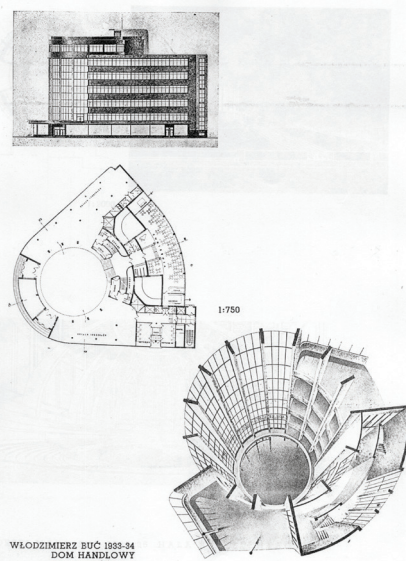


Fig. 18. The Project of a Shopping Center 1933/1934, student project by W. Buć; source: *Czasopismo Techniczne. Zeszyt architektoniczny «Projekty studentów wydziału architektonicznego Politechniki Lwowskiej wykonane w zakładzie architektury II w latach 1930–1938»*, Lwów, 1939, p. 12



Fig. 19. The Competitive Design of the Building of the Research Mechanical Station at Stryiska Street for the Lviv Polytechnic 1938, arch. W. Buć, A. Nowotarski; source: *Museum of Architecture in Wrocław, sygn. MAI IIIb/269/1*

ied at the Lviv Polytechnic in 1927–1935, from 1930 worked as an assistant at the Department of Historical Architecture, and later, from 1938, worked at the Department of "Architecture-II" under the leadership of prof. W. Minkewicz. His fate during the Second World War was special: at the time of the September campaign, he was arrested and imprisoned in the Oflag VII A Murnau concentration camp in Bavaria, in 1945–1947 he was in Italy and there he designed the Polish War Cemetery in Bologna (1946) – the largest cemetery of Polish soldiers in Italy. In 1947,

he returned to Poland and worked at the the Silesian University of Technology. In 1954, he moved to Wrocław and worked at the Wrocław Polytechnic until 1964 (for some time he was deputy dean). In 1964, he returned to Gliwice, worked as the head of the Department of Design of Residential and Public Buildings at the Faculty of General and Industrial Construction of the Silesian University of Technology. After the resumption of the work of the Faculty of Architecture in 1977–1978, he served as dean [16, pp. 135–138; 23].

Julian Augustyn Duchowicz (1912–1972) graduated from the Lviv Polytechnic in 1936. From 1934–1937, he worked as a junior, and later as a senior assistant at the Department of Utility Construction under the leadership of W. Derdacki. He moved to Poland in 1945 and initially settled in Gliwice, where he organized architectural courses at the Faculty of Civil Engineering of the Silesian University of Technology. J. Duchowicz was a deputy professor, then an adjunct, and from 1952 to 1954 he headed the Department of Utility Construction. Since 1954 he lived and worked in Wrocław [23].

The cooperation of Z. Majerski and J. Duchowicz began as early as 1934 with an active competitive design, where they almost always won high prizes: the House of Health in Jurac (first prize), the House of Health in Morszyn (first prize), the project of the complex of buildings of the Mechanical Department Lviv Polytechnic (1938, second prize) and others. In 1936, they took part in the competition for the planning of the South Pier and the surrounding area, as well as for the sketch project of the "Sailing Marine Center" in the port of Gdynia. Among 25 participants, the project of Z. Majerski and J. Duchowicz was awarded the 3rd prize, having scored a total of 56 points [24].

Probably, the most significant achievement of the architect tandem was the participation and winning of the first award in the competition for the project of the monument to Y. Pilsudski in 1936, announced by the Lviv City Council in 1935. Two places were proposed for the installation of the monument: the slope of the Citadel at Pelchynska Street (now Vitovskyi Street), which provided the authors with unlimited compositional possibilities, and Gubernatorski Valy (now Vynnychenka Street) is an interesting place due to its location in the center of the city among ancient architecture. On April 25, 1936, the commission announced the final results, where Z. Majerski and J. Duchowicz received the first prize. The authors chose the slopes of the Citadel for the construction of the monument (fig. 20.). It was supposed to transform the square near Pelchynska Street to the new center of public city life. On the northern side of the square was to stand a monument built on the slope of the Citadel and connected



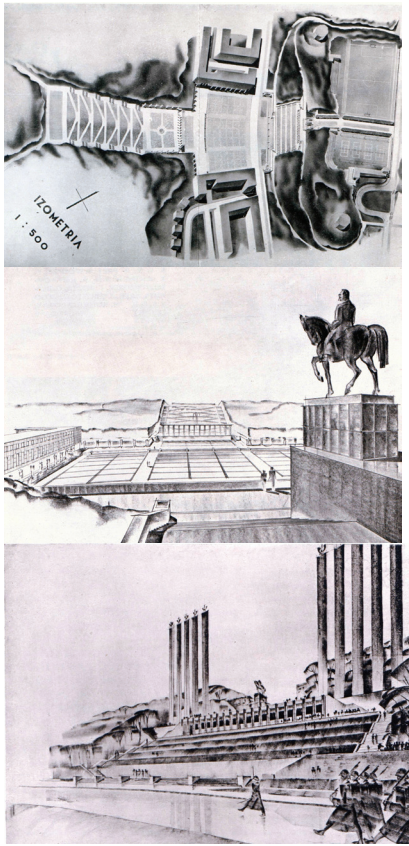


Fig. 20. The Project of the Monument to Y. Pilsudski in Lviv 1936, arch. Z. Majerski, J. Duchowicz; a – the master plan (isometry); b, c – the perspectives; source: Pomnik Marszałka Józefa Piłsudskiego we Lwowie. Projekty konkursowe, Wydawnictwo komitetu uczczenia pamięci marszałka Józefa Piłsudskiego we Lwowie, 1936

to the square by earthen terraces intended for observation during various mass actions. Regarding the monument itself, two perspectives were offered: an equestrian monument to the Marshal and an obelisk made of three stone parts crowned with eagles. At the same time, the authors proposed to place a sports center on the Citadel: a stadium with 25,000 seats, sports halls and a tennis court with 2,500 seats [25]. The project was not implemented.

Another important project for Lviv, created by J. Duchowicz and related to one of the most famous sacred buildings of Lviv – the Church of Our Lady of Ostrobramska, has not been completed (fig. 21.). The church, which was located at the highest point of Lychakivska Street, began to be realized in 1931 according to the project of T.Obmiński. It was completed by W.Dajczak in 1938. In the same year, a decision was made to build next to the church a craft school and a bursa for homeless youth. In September 1938, a temporary Organizing Committee was formed and arch. J. Duchowicz presented his first project there. Already in November 1938, the cornerstone was dedicated. The architect improved the project, which was evaluated by the commission (which included W.

Derdacky) (fig. 22.). In August 1939, after the settlement of land issues, construction was supposed to begin. However, this was prevented by the outbreak of the Second World War [26]. The newest, functionalist building remained a project.

After the war, Z. Majerski and J. Duchowicz created many important objects together. Among the most significant realizations: the administrative building (1947) and the Palace of Youth in Katowice (1951), the building of the Mining Faculty of the Silesian University of Technology in Gliwice (1953), the House of Music and Dance in Zabrze (1957), the theater in Opole (1961), residential and office building in Gliwice on Łużycka Street (1962), the Stawowa housing estate in Gliwice (1968) or the building of the Faculty of Chemical Technology and Engineering of the Silesian University of Technology in Gliwice (1970).

**Franciszek Stefan Maurer (1918–2010)** was the youngest of the architects who linked their fate after the Second World War with the Silesian University of Technology. He graduated from Lviv Polytechnic only in 1943, under conspiratorial conditions. During the occupation, he was active in the Home Army under the pseudonym Zyndram. After the Second World War in 1946, F. Maurer arrived to Silesia and worked as an architect to rebuild Poland from the war damage. He became involved in Gliwice, where he undertook the revitalization of the Old Town and the adaptation of the Piast Castle for the needs of the Museum in Gliwice. He designed dozens of residential and industrial buildings all over Silesia. He was employed at the Department of History of Architecture at the Silesian University of Technology for many years, where from 1949 he gave classes and lectures on drawing and painting, history of architecture and town planning, art history and monument conservation. In 1972, as an associate professor was appointed Head of Division of Preservation of Historical Monuments and History of Architecture and held this post until October 1988 [16, pp.147–148].

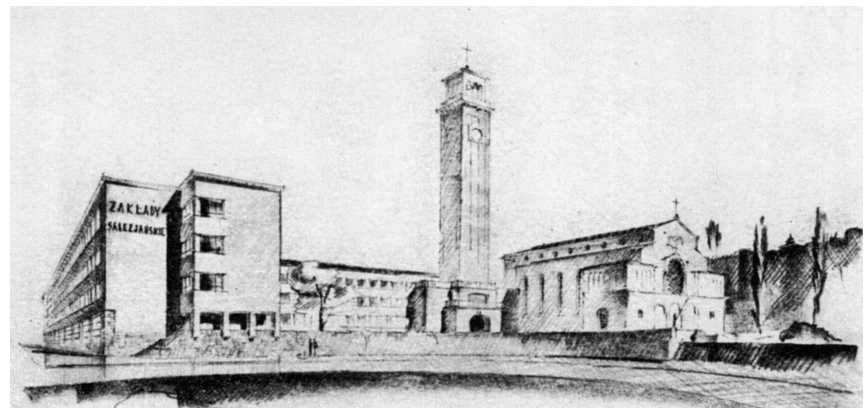


Fig. 22. The Project of a Craft School and a Bursa for Homeless Youth in Lviv 1938–1939, arch. J. Duchowicz; source: Betlej, A., 2004. "Kościoły i klasztory Lwowa z wieków XIX i XX. Kraków: Międzynarodowe Centrum Kultury, p. 747.



Fig. 21. The Church of Our Lady of Ostrobramska in Lviv 1932–1938, arch. T. Obmiński, W. Dajczak; source: photo by S. Linda, 2021

## Conclusions

In the interwar period, the architectural school of Lviv experienced a period of intensive development and flourishing. It was one of the strongest in the Second Polish Republic, competing with the capital Warsaw. Her special features were:

- an inextricable connection between real design and learning, which was provided by the teaching staff of the Faculty of Architecture, where the teachers were simultaneously the best practicing architects in Lviv;
- social activity and patriotism of both teachers and students, expressed in extremely fruitful extracurricular activities;
- flexibility of the educational process, constant adaptation of educational programs to new social and economic needs, which was expressed in the subjects of student design;
- constant striving for novelty and the embodiment in projects of modern ideas of architecture and urban planning, built on the ideology of rationality, expediency, in a certain way on the utopian dream of building a renewed society with the help of new architecture;
- participation of teachers and students of the Faculty of Architecture of the Lviv Polytechnic in the development of their complex of higher education.



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This specificity of functioning of the architectural school of Lviv was later transferred to the soil of educational institutions, where by the will of fate the professors and graduates of the school ended up after the Second World War. On the example of the functioning of the architectural education of the Silesian University of Technology, this connection from the parent school is traced in the continuation of the tradition of teachers to combine pedagogical and practical activities, in the constant desire to follow current trends in design both in typological and stylistic aspects, in active civic positions of teachers, in the practice of building a complex of the Silesian University of Technology by the own efforts of architects and teachers.

The activity of each of the above-mentioned architects represents an entire era in the development of Polish architecture. As graduates and professors of the Lviv School of Architecture, they were fully prepared for new post-war tasks: the reconstruction of Poland and the creation of a competitive and strong system of architectural education. They made an invaluable contribution to the development of architecture after 1945, and a detailed study and analysis of the pedagogical and creative development of each of them is a matter for future research.

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#### PRAWIDŁOWY SPOSÓB CYTOWANIA

Linda Svitlana, 2022, Lviv school of architecture representatives in the inter-war period and their significance for architectural education at the Silesian University Of Technology after 1945, „Builder” 11 (304). DOI: 10.5604/01.3001.0016.0573

**Abstract:** The article is devoted to the specifics of the functioning of the Lviv School of Architecture in the interwar period, as well as the activities of professors-architects of the Lviv Polytechnic who continued their work at the Faculty of Architecture of the Silesian University of Technology after the Second World War. Their creative works up to 1945 are shown, as well as their significance for the development of architectural education and the post-war reconstruction of Poland.

**Keywords:** the interwar period, Lviv school of architecture, Silesian University of Technology

**Streszczenie:** PRZEDSTAWICIELE LWOWSKIEJ SZKOŁY ARCHITEKTURY W OKRESIE MIĘDZYWOJENNYM I ICH ZNACZENIE DLA EDUKACJI ARCHITEKTONICZNEJ NA POLITECHNICIE ŚLĄSKIEJ PO 1945 R. Artykuł poświęcony jest specyfice funkcjonowania lwowskiej szkoły architektury w okresie międzywojennym, a także działalności profesorów-architektów na Politechnice Lwowskiej, którzy po drugiej wojnie światowej kontynuowali swoją pracę na Wydziale Architektury Politechniki Śląskiej. Artykuł prezentuje dorobek twórczy profesorów przed rokiem 1945 oraz znaczenie ich działalności dla rozwoju edukacji architektonicznej i odbudowy powojennej Polski.

**Słowa kluczowe:** okres międzywojenny, lwowska szkoła architektury, Politechnika Śląska