

CASTLE OF POMERANIAN PRINCES

For centuries Szczecin's Old Town has been dominated by the former residence of the Pomeranian House of Griffites. In pagan times a prince's household stood on Castle Hill next to the temple of Triglav, a three-headed god. In 1124 it was the seat of Prince Varcislav I, christened by bishop Otton of Bamberg who joined King Boleslaw Krzywousty's Pomeranian campaign. Successive princes added their own extensions. In 1346 Prince Barnim III founded St. Otton's collegiate church beside which he built his own residence called 'the Stone House'. However, none of these comparatively humble constructions promised the future magnificence of the castle. 'The Big House' - today's southern wing - was built during the reign of Boguslav X (1474). Extended by Barnim XI and finished in 1538, it added a strong vertical accent to the castle with its high tower and superb masswork gables. Vaulted Gothic cellars and groundfloor net-vaulted chambers (present wedding venue) have been preserved until today, whereas the ornamental late-Gothic roof was lost in the last war. Renaissance development, on a scale rarely found in our part of Europe, was only possible after the Reformation which filled the Prince's purse with profits from the former church *latifundia*. After 1551 Barnim XI erected the eastern wing - the first Renaissance construction in Pomerania. But it was Prince John Frederic who had the old Gothic buildings demolished and who founded two other Renaissance wings - northern and western - built by an Italian architect William Zachary in 1575 - 1577. The former of the wings housed the castle's church (with a Renaissance triptych - preserved until 1945 - by an Italian painter John Baptist Perini, portraits and epitaphs of the princes) as well as the chambers of the prince and his spouse; the latter - guest chambers and servants' lodgings. As Boguslav's 'Big House' was built in the view of his marriage to Anna Jagiellonka, the Renaissance extension was spurred by the wedding of John Frederic and the Brandenburg Princess Erdmutha.

The huge, four-sided construction with its cloistered courtyard bears a unique affinity to the architecture of Italian Renaissance, and the comb-shaped attic, so common in the south of Poland, has few analogies in northern Europe.

The complex of earlier, strongly diversified buildings found even more contrast in the so-called mint or museum wing, erected in 1616 - 1619 by Philip II and Francis I, retaining the style of northern Renaissance. Topped with high gables and roofs, it served as a peculiar museum housing the prince's armoury, library, and above all valuable collections of works of art.

After the dynasty died out in 1634, the castle became the seat of Swedish governors, and in the 18th and 19th century housed numerous Prussian offices.

In the 1840's - after the reconstruction of the northern wing - it was granted the title of the Royal Castle. Reduced to ashes during air raids of the allied forces in 1944, it was rebuilt after the war. Nowadays it serves as a cultural centre for the inhabitants of Szczecin. Spacious vaulted halls witness a number of exhibitions. Among the exhibits of the castle's museum visitors can admire tin sarcophagi of the Princes. Organ and choir concerts take place in the former castle chapel, chamber music is played in one of the halls on the first floor, and many cultural events happen in the courtyard. The castle also houses the Opera and Operetta, and the Local Parliament of West-Pomeranian Voivodship.





Zamkowy zegar na wieży skrzydła południowego. Górna tarcza pokazuje godzinę, dolna - minuty. Cyfry w ustach maski oznaczają kolejne dni miesiąca.

The castle clock on the tower of the southern wing. The upper face shows hours, the lower - minutes. Numbers in the mask's mouth indicate days of the month

Schloßuhr am Uhrturm des Südflügels. Das obere Zifferblatt zeigt Stunden und untere - Minuten. Ziffern im Mund der Maske zeigen Monate an

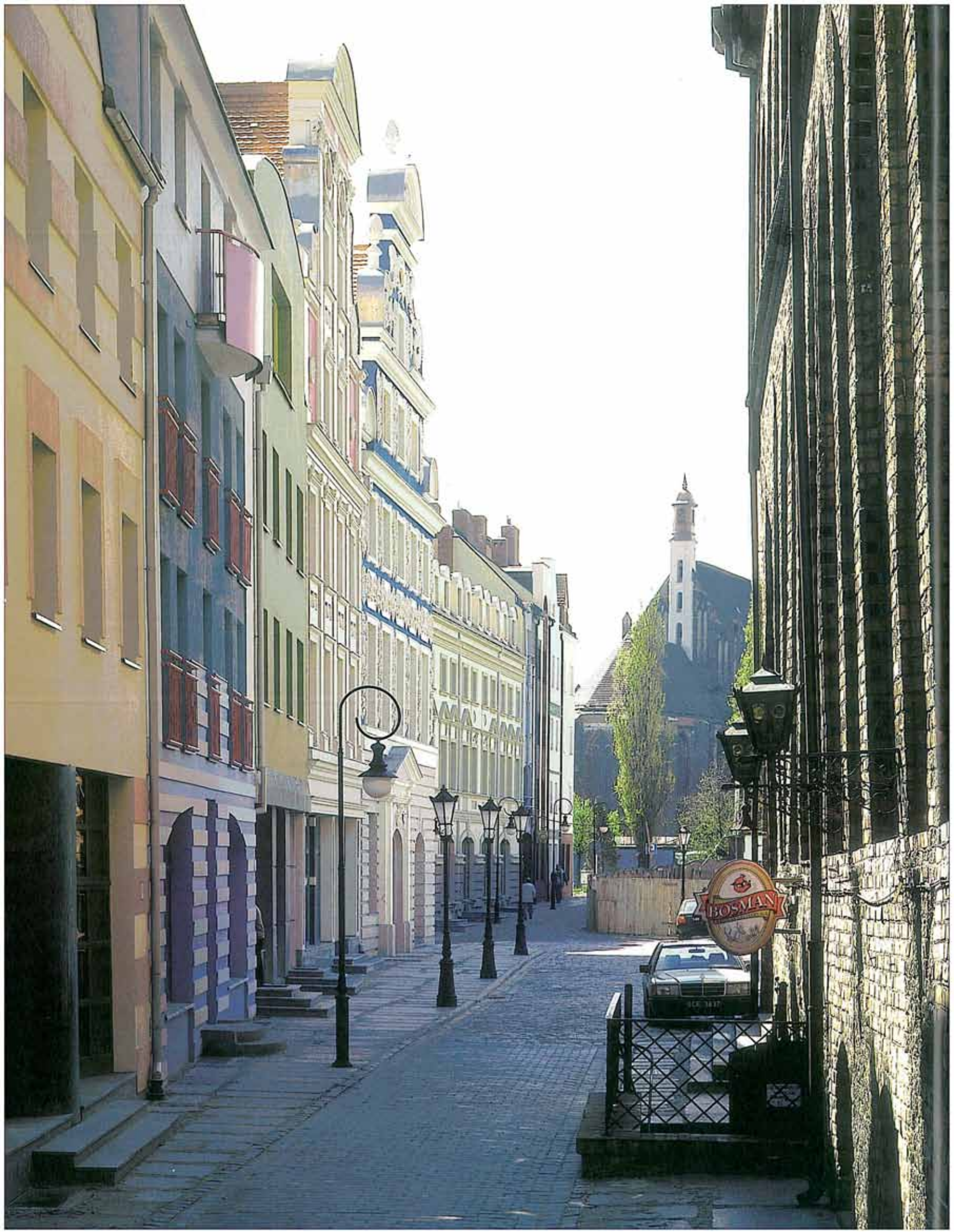
← Południowe skrzydło zamku z Wieżą Zegarową
The southern wing with the Clock Tower
Südflügel des Schlosses mit dem Uhrturm



Główny dziedziniec zamku – renesansowe skrzydła północne i zachodnie
The main courtyard, the Renaissance northern and western wings
Hauptinnenhof des Schlosses - Renaissance-nord- und westflügel

Uliczka Kuśnierska z gotycką Wieżą Więzienną i barokową bramą wjazdową na dziedziniec zamkowy →
Kuśnierska Street with the Gothic Prison Tower and Baroque gateway to the courtyard
Kuśnierska-Straße mit dem gotischen Gefängnisturm und dem Barockeingangstor zum Schloßinnenhof









Nabrzeże przy Starym Zamku w Poznaniu. Wzrost terenów zielonych - fotogrammetryczna - lat 20. i 30. XX w. - [w] Muzeum Narodowe, Sztetym.
The quay at the foot of the castle was always bustling - a photograph from the 1920's.
Am Ende gestillt am Fuß des Schlossbaus, herrschte immer reges Leben - Archivfoto aus den 20. er Jahren des 20. Jahrhunderts.



Smukły szczyt Kamienicy Moninów zdobiły zwoje akantowej wici - fotografia archiwalna z lat 70-tych XIX w. [wł. Muzeum Narodowe, Szczecin]
Slender gable of Monin's House was decorated with coils of acanthus twigs - a photograph from the 1870's.

Schmaler Giebel des Moninschen Hauses war durch Wickel von Akanthusranken geschmückt - Archivfoto aus den 70-er Jahre des 19. Jahrhunderts



Barokowa zabudowa Rynku Siennego - kamienice przy ul. Siennej 7 i 8. Fotografia archiwalna z ok. 1870 r. [wł. Muzeum Narodowe, Szczecin]

Baroque structures in Hay Market - houses at 7 and 8 Hay Street. A photograph from c. 1870

Barockarchitektur des Heumarktes - Häuser in der Sienna-Str. (Heumarktstraße) 7 und 8 - Archivfoto von ca. 1870



Do najbardziej malowniczych zaułków Podzamcza należała ul. Szewska z barokową Starą Apteką. Fotografia archiwalna z lat 30-tych XX w. (wł. Muzeum Narodowe, Szczecin)
 One of the most picturesque alleys was Shoemaker's Street with the Baroque 'Old Pharmacy'. A photograph from the 1930's.

Zu den malerischsten Ecken der Gegend am Schloß gehörte die Szewska-Str. (Schuhstraße) mit der barocken "Alten Apotheke" - Archivfoto aus den 30-er Jahren des 20. Jahrhunderts



Rynek Sienny z giełdą, odwachem i ratuszem. Litografia Gustava Franka z lat 60-tych XIX w.
 Hay Market with the Exchange, Guardhouse and Townhall. Gustav Frank's lithograph from the 1860's
 Heumarkt mit Börse, Hauptwache und Rathaus - Lithografie von Gustav Frank aus den 60-er Jahren des 19. Jahrhunderts



Na starych fundamentach stanęły nowe kamienice - panorama odbudowanego Podzamcza
New houses were built on the old foundations - the view of the restored quarters
Auf alten Fundamenten wurden neue Häuser gesetzt - Panorama der wiederaufgebauten Gegend am Schloß



Zrekonstruowane barokowe kamienice przy ul. Siennej 7 i 8
Reconstructed Baroque houses at 7 and 8 Sienna Street
Rekonstruierte Barockhäuser in der Sienna-Str. 7 und 8

CHURCHES OF THE OLD TOWN

Three Gothic temples have been preserved in the Old Town until today. The biggest one is the archdiocese basilica of St. James the Apostle, for centuries the principal parish church of Szczecin. Founded in 1187 by a burgher called Beringer, after a series of extensions it assumed the form of a monumental hall with the choir and a single-towered edifice to the west. Equipped in the Gothic period with numerous altars it was the pride and boast of the town. Destroyed in the Brandenburg siege of August 1677 it was not only rebuilt but also more richly furnished in Baroque style than any other church in Western Pomerania. Before 1945 one could admire the huge altar made in 1709 - 1711, the organ built in 1695 - 1699 (famous romantic composer Carl Loewe used to play it) as well as burghers' stalls and epitaphs filling the chapels. All that wealth was irretrievably lost in the air raids of 1944 - 1945. At present, after the renovation which began in 1975, the interior of the cathedral is decorated with historical objects coming from other churches. The most interesting ones are: the Ciešmierz triptych from c. 1380 presenting 'The Triumph of Mary', and the late-Gothic triptych from Objezierze Stare (c. 1530). The latest addition to the splendor of the temple is the bronze door commemorating the jubilee of the year 2000, made by Professor Andrzej Dźwigaj from Cracow.

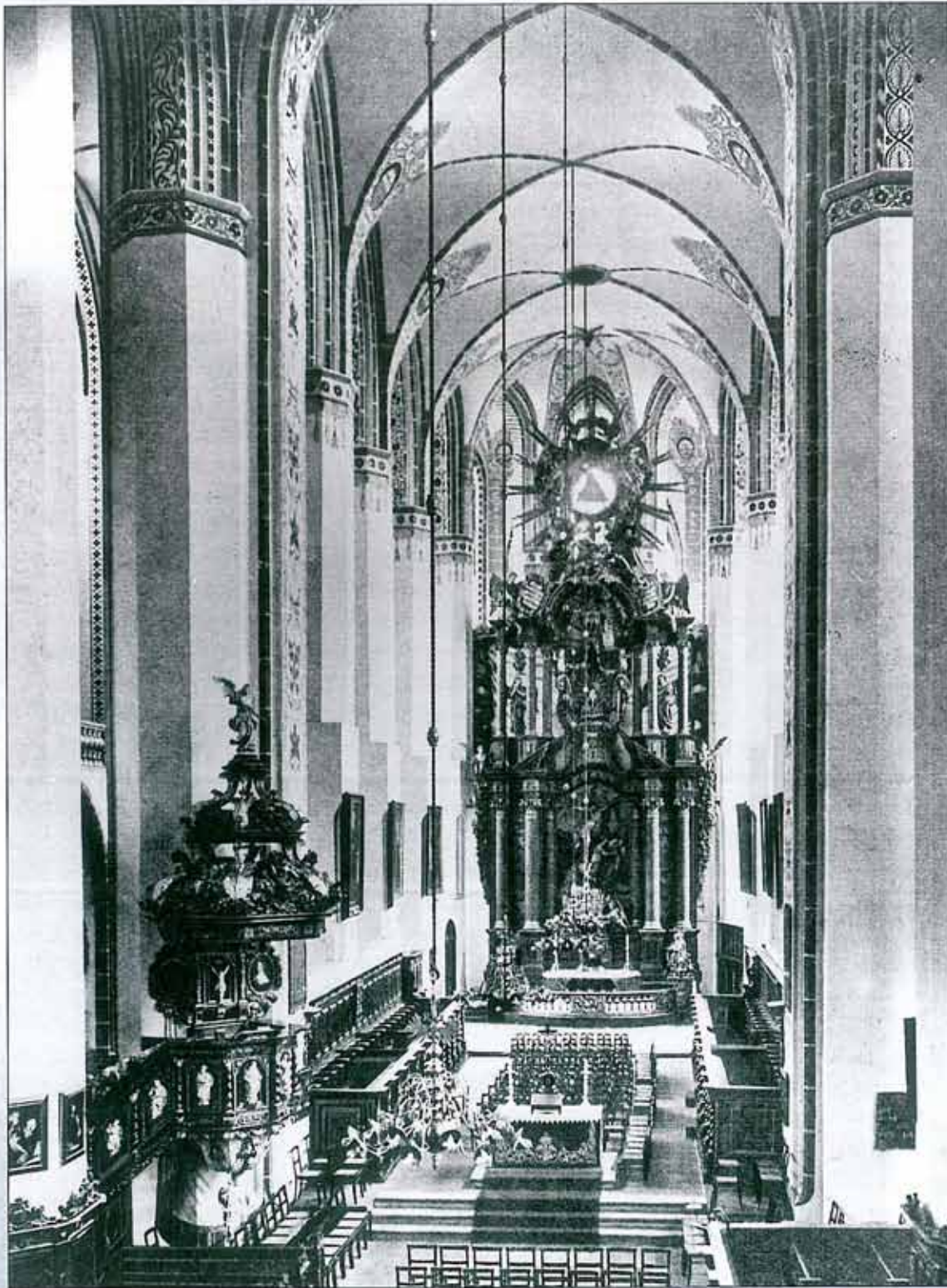
The Polish-Catholic parish church of St. Peter and Paul has the oldest sacral history in Szczecin. It was founded in 1124 during the mission of St. Otton of Bamberg and stood outside the city walls. Its present late-Gothic form dates from the second quarter of the 15th century. Even today we can still admire ceramic heads on its elevations, alleged portraits of Szczecin burghers; and an alms-box with relief figures of St. Peter and Paul on the wall of the sacristy.

The interior, originally three-aisled and with a Gothic ceiling, was destroyed in the siege of 1677. During the renovation in 1702 the church was roofed with a wooden pseudo-ceiling made by a carpenter called H. Kammerling.

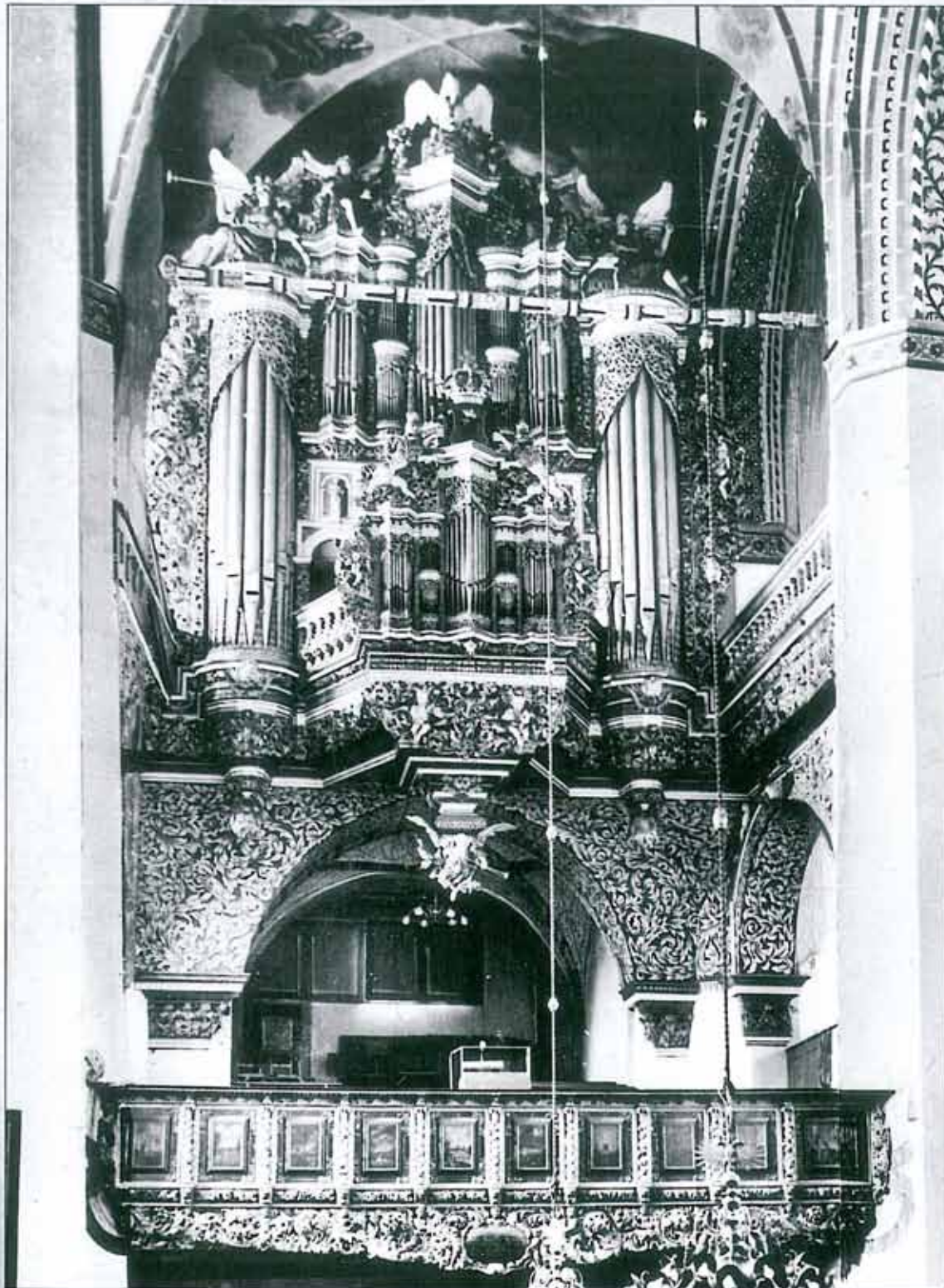
The plafond in the middle of the new structure was decorated a year later by a painter Ernst Eichmer. Since then the Apocalyptic tragedy of the end of the

world has been taking place above the heads of the congregation. Christ - the Judge - is sitting in the middle. Above the altar the Apocalyptic old men adore the Lamb of God standing on Sion Mountain, and over the musical choir one can see a ghastly scene of Egyptian plagues interpreted as an omen of Apocalypse.

Situated on the Oder bank, the church of St. John the Evangelist was built by Grey Friars who were brought to Szczecin in 1240. It used to stand by the city walls. It has no church tower and was built as a three-aisle hall with an oblong, centrally closing presbytery referring to the symbolics of the Tomb in Jerusalem. Inside the church it is worth seeing the Gothic tombstone from 1378 and, likewise Gothic, figurative paintings.



Kościół św. Jakuba - obecnie bazylika archikatedralna. Wnętrze z barokowym ołtarzem i amboną według fotografii z lat 20-tych XX w.
St. James' Church - now the archdiocese basilica. The interior with Baroque altar and pulpit in a photograph from the 1920's.
St. Jakobi-Kirche - heutzutage St. Jakobi - Kathedrale. Der Innenraum mit dem barocken Altar und der Kanzel nach dem Photo aus den 20-er Jahren des 20. Jh.



Na XVII-wiecznych organach kościoła św. Jakuba grał Carl Loewe - kompozytor epoki romantyzmu, autor m.in. muzyki do Ballad Adama Mickiewicza. Fotografia archiwalna z lat 30-tych XX w. (wł. Muzeum Narodowe, Szczecin)

Carl Loewe - a Romantic composer (among others of music to Adam Mickiewicz's Ballads) - used to play this 17th century organ. A photograph from the 1930's.

Auf der Orgel aus dem 17. Jahrhundert in der St. Jakobi-Kirche spielte Carl Loewe - der Komponist aus der Epoche der Romantik, der u.a. die Gedichte von Adam Mickiewicz vertonte. Archiv-Photo aus den 30-er Jahren des 20. Jh.

STREETS AND SQUARES OF THE OLD TOWN

Orla Białego (White Eagle) Square is the centre of the upper part of the Old Town in Szczecin. It owes its name - given to it in 1945 - to a fountain crowned with this regal bird. Since the Middle Ages it had borne the name of Horse Market because of the treadmill situated nearby. During the Russian siege of 1713 it was heavily damaged along with the neighbouring streets. After the Stockholm Peace, which in 1720 incorporated Szczecin and West Pomerania in the Prussian Kingdom, it was transformed into a real salon of the newly acquired capital of the province. Uniform, late-Baroque structures attractively winged the square. Its chief decoration was the fountain built in 1729 - 1731. It was designed by a Berlin architect Johann Friedrich Graëf and carved in sandstone by a sculptor Johann Koch and a stone-mason Angerer. The magnificent bird which crowns the fountain is just taking wing. It symbolises regal authority as well as the elements: fire and air. As a solar symbol it treads the hostile earth and water creatures - a lizard and a turtle. Water flows both from its beak and from the mouths of maskarons representing four rivers of the world.

The fountain stood in front of the palace of the Chief President of Pomeranian Regency - Philip Otton von Grumbkow. It was here that in 1759 another - besides Catherine II - 'Szczecin' tsarina, Maria Fiodorowna (wife of tsar Paul I) was born. In the years 1890 - 1891 the Baroque residence was replaced by the eclectic building of the Insurance Company 'National' (at present Secondary Medical School). Next to Horse Market, on the corner of Staromłyńska Street and Łaziebna Street, the palace of merchant Georg Christian Velthusen was built in 1778 - 1779. Velthusen, a Dutchman born in Wismar, had a wine cellar and wineries on his estate, owned a sugar refinery, vinegar and snuff factories. His Szczecin residence refers in form to the Hague palace of Prince Maurice of Orange. Its elevations, divided by pilasters, are topped with pediments in which puttoes are busy with wine-gathering and wine-making, which is an obvious hint at the profession of the building's first owner. Several nearby houses at Koński Kierat Street used to hold the Public Baths until recently. Today they house an art gallery

and a few antique shops. Staromłyńska Street used to be one of the most elegant parts of the town.

The former palace of the Parliament of States still stands on the corner of this street and Żołnierza Square, now being the seat of the National Museum. The magnificent, late-Baroque building from 1725 - 1727 received a grand facade with a balcony. Above the main portal of the palace there are huge arms of Pomerania dominated, however, by Prussian arms in the tympanum. The Museum presents a collection of West Pomeranian art. Among the exhibits there are Romanesque columns from Kolbacz and Szadzko, a collection of sacral art (mainly Gothic), an exhibition 'The Reign of Pomeranian Princes' with the famous Griffite jewels, and a collection of Polish 19th and 20th century painting.

The palace, as well as the Prussian defence system and Baroque gates, was designed by Gerhard Cornelius von Walrave. Born in Vestfalia (supposedly as a son of a Dutch officer), in Prussian army he reached the rank of General-Major and became the chief of engineering corps. He was known as a builder of fortifications, but accused of high treason spent 25 years in the stronghold of Magdeburg. It was Walrave who transformed Szczecin into one of the two (beside Wesel in Vestfalia) most powerful Prussian fortresses. In the years 1725 - 1740 the town was surrounded with a ring of embankments with bastions and three forts. Two of the gates erected then: the Port Gate (formerly the Berlin Gate) and the Royal Gate still stand today. They are both richly decorated with carvings of ponoplia (armoury and arms), trophies and military insignia. On the Port Gate there is a view of Szczecin with an inscription justifying the Prussian occupation of the town.



Brama Portowa (dawniej Berlińska). W zwieńczeniu potężnej fasady inskrypcja uzasadniająca zajęcie Szczecina przez Prusy oraz panorama miasta z bogiem Odry - Viadrusem

The Port Gate (former Berlin Gate). On top of the massive facade there is an inscription justifying Prussian occupation of the town, and a view of the town with Viadrus - god of the Oder

Das Berliner Tor. An der Fassade die Aufschrift mit der Begründung der Besetzung der Stadt durch Preußen und die Stadtpanorama mit dem Oder-Gott - Viadrus



Szczyt Bramy Portowej z wielkim herbem Prus
Top of the Fort Gate with huge arms of Prussia
Am Giebel vom Berliner Tor das große Wappen von Preußen

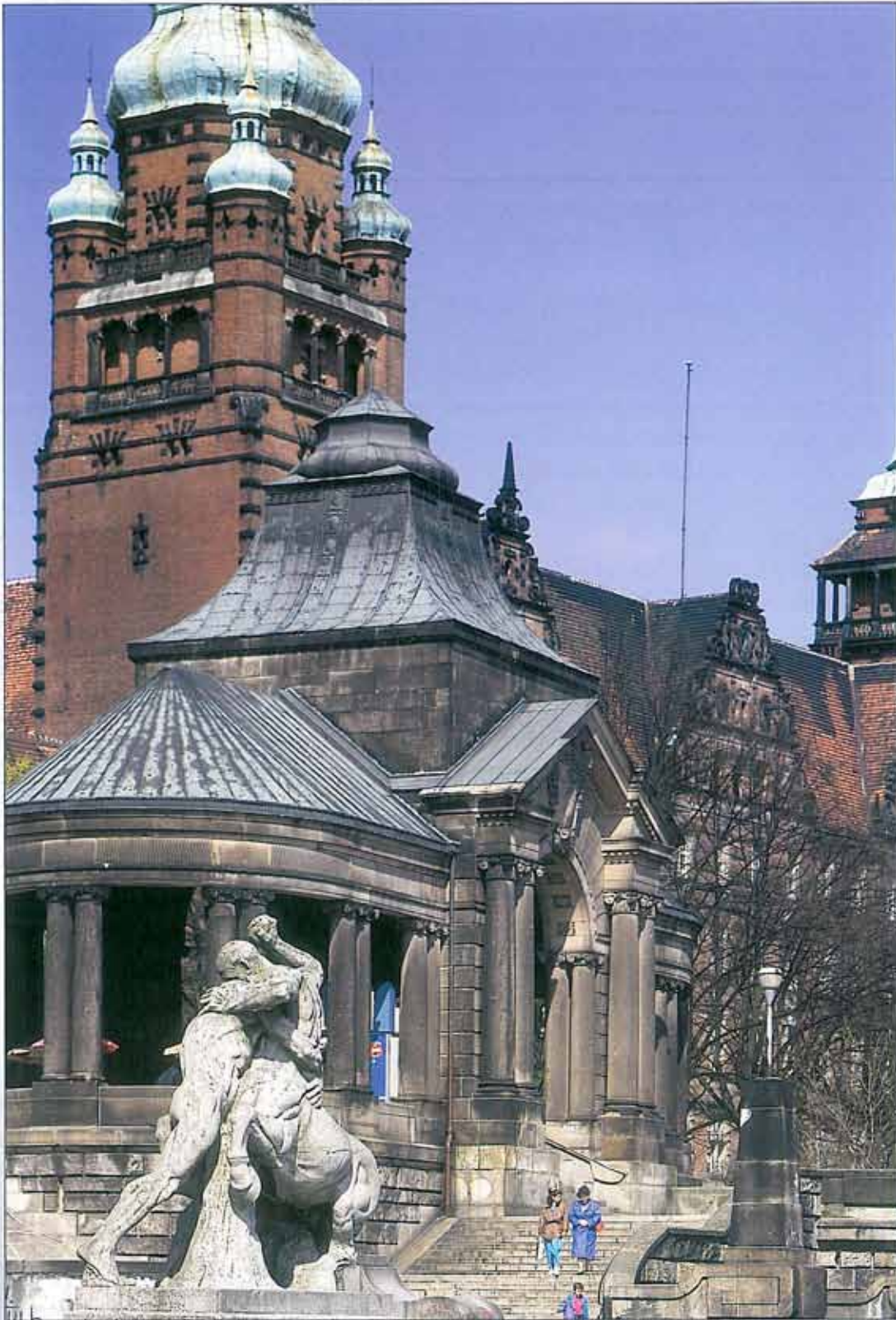


THE CHROBRY EMBANKMENT

Towering over the port of Szczecin, it is clearly seen from the entering ships, being a symbol and a landmark of the city. It was built on the site of the 18th century Leopold Fort whose land was reclaimed by the city in 1901 thanks to the endeavours of Super-Mayor Haken. It was originally named after him and bore the name until 1945. The overall architectural design was made in 1901 - 1906 by Wilhelm Meyer-Schwartau. He was also the author of the City Museum (now the National Museum), built in 1907 - 1913. The structure, marking the axis of the complex, was conceived as a real temple of arts. Its classical, monumental form was emphasized by the place it occupies on top of high stairs. Inside, under a glass dome, stood a copy of a 15th century statue of Condotierre Colleoni, made for Venice by Andrea del Verocchio. Other rooms were full of copies of ancient statues, collections of antique objects (including Greek vases), entomological (exotic insects) and ethnographic (cultures of Western Africa) exhibits. All that treasure was collected and presented to the city by Carl August and Heinrich Dohrns - estate owners and industrialists, but at the same time explorers, art lovers and naturalists. Nowadays the museum again shows the statues, but its chief exhibits are the post-war collections related to archeology, Nature, the sea and naval history. The remains of the ancient capital of Mali discovered by archeologists from Szczecin and collections of African and Far-East art are presented at attractive exhibitions. Since the war the building has also been the seat of the Modern Theatre.

To the north of the museum rises the building of Voivod's Office, constructed in 1906 - 1911 as the seat of the Szczecin Regency. The picturesque edifice with lofty spires and gables and brick walls resembles late-Renaissance castles of northern Europe. On the other side of the museum stand two buildings, one of which, in 'German Renaissance' style, used to house the Customs Head Office, and the other - neo-Baroque - was the seat of the National Insurance Company. Both are now used by the students and

teachers of the Naval College. The foot of the embankment is a mooring place for sailing ships and yachts returning from distant voyages. The wide quay is the place where celebrations and festivals, like the yearly Sea Festival, take place.



Waly Chrobrego, to malowniczy zespół zróżnicowanych stylowo budowli. Na pierwszym planie centaur walczący z Herkulesem - rzeźba autorstwa Ludwika Manzla z 1913 r. W tle - gmach Urzędu Wojewódzkiego (dawniej Rejencji)

The Chrobry Embankment is made up of picturesque buildings in various styles. In the foreground: "Centaur fighting with Hercules", Louis Manzel's statue from 1913. In the background - the building of Voivod's Office (formerly of the Regency)

Architektonisches Ensemble Waly Chrobrego (ehem. Hakenterasse) - ein Komplex stilverschiedener Bauwerke. Im Vordergrund "Der Zentaur kämpft mit Herkules" - eine Skulptur von Ludwig Manzel aus dem Jahre 1913. Im Hintergrund - das Gebäude des Wojewodschaftsamtes (früher Regierungsgebäude).



Gmach Muzeum Miejskiego (obecnie Narodowego) wzniesiony został jako prawdziwa świątynia sztuki.
The City (now National) Museum was built as a real temple of arts
Das Städtische Museum (heute Nationalmuseum) als ein echter Kunsttempel gedacht



Nad tarasami Walów Chrobrego górują wieże Urzędu Wojewódzkiego
Spires of Voivod's Office tower above the terraces of the Embankment
Über Waly Chrobrego (ehem. Hakenterasse) ragen Türme des Wojewodschaftsamtes

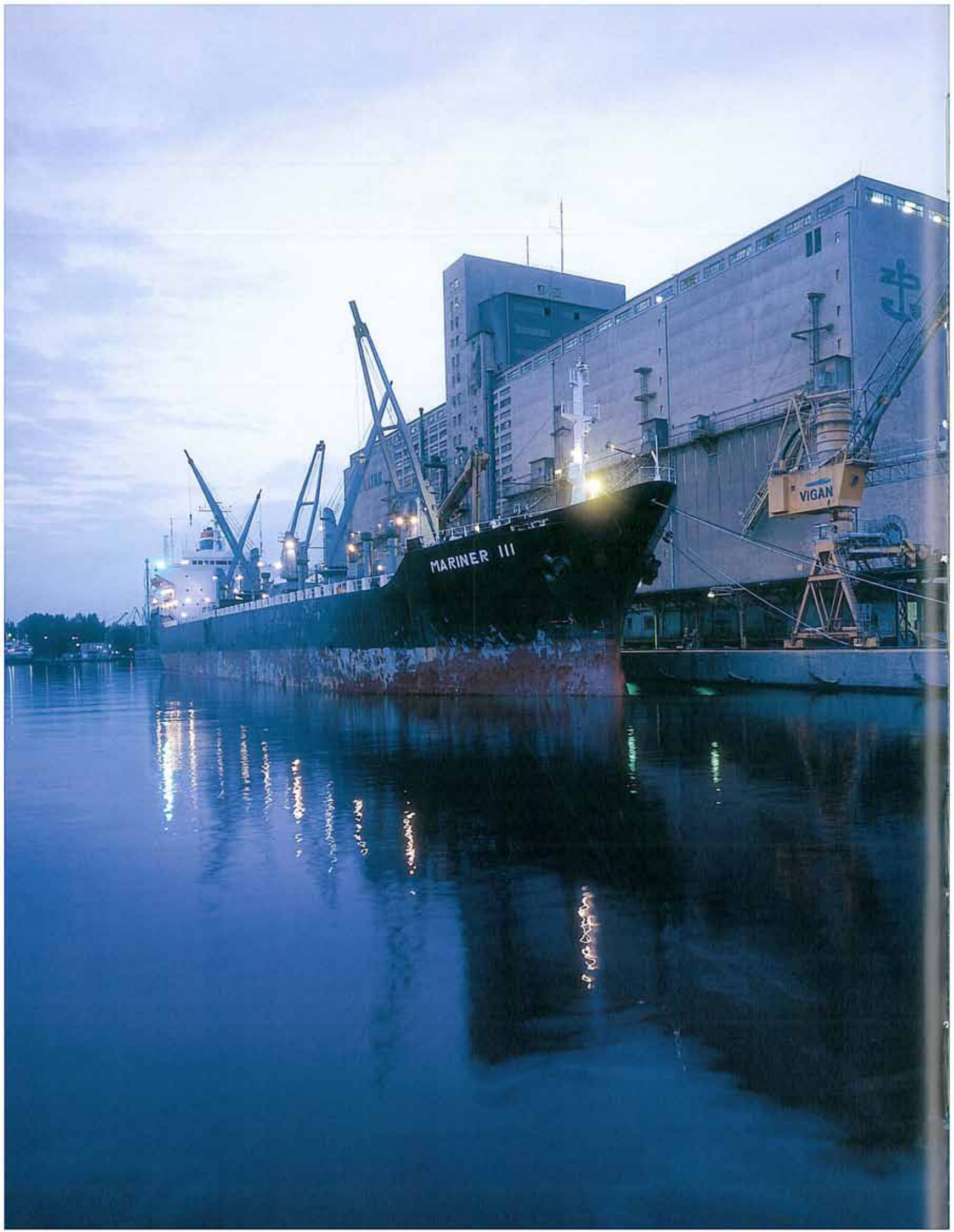


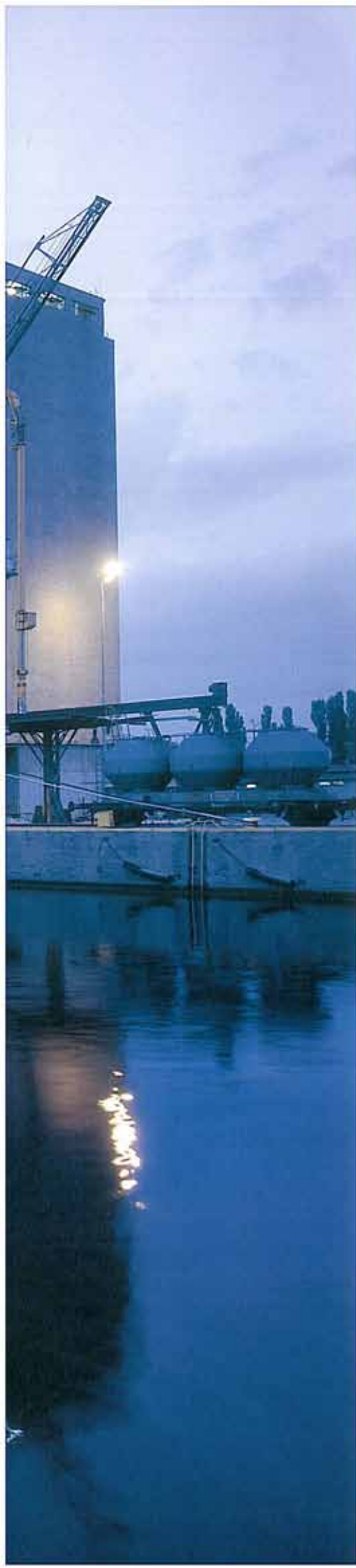
Monumentalne schody prowadzą z nadrzezycznego bulwaru na górny taras Wałów
Monumental staircase leads from the avenue to the upper terrace
Die monumentale Treppe führt vom Boulevard am Oder-Fluß auf die obere Terasse





Waly Chrobrego - to miejsce piękne o każdej porze roku
The Chrobry Embankment is beautiful in any season of the year
Waly Chrobrego (ehem. Hakenterasse) - ein zu jeder Jahreszeit schöner Ort





PORT I STOCZNIE

W średniowieczu port szczeciński funkcjonował między mostami Długim i Kłodnym, początkowo wzdłuż lewego brzegu Odry, przy którym istniał szereg drewnianych pomostów. Z czasem powstały nabrzeża i spichrze na Lasztowni. To tu usytuowane były żuraw i waga miejska oraz liczne składy towarów. W XIX w. tereny te okazały się zbyt małe dla obsługi narastającego ruchu. W latach 70-tych XIX stulecia przystosowano do przeładunku towarów nabrzeże Duńczycy znane dziś jako „Starówka”. W 1894 r. na Ostrowiu Mieleńskim przystąpiono do budowy Portu Miejskiego ze strefą wolnocłową. Wschodni basen tego portu oddano do użytku w 1898 r., basen zachodni w 1910 r. W następnych latach przybywało kolejnych nabrzeży na rozległym terenie Międzyodrza. Po 1935 r. wzniesiono położony naprzeciw Wałów Chrobrego elewator zbożowy „Ewa”. Dzisiejszy port to największy na Bałtyku, prężnie działający oraz wciąż dynamicznie rozwijający się zespół portowy Szczecin-Świnoujście. Jest on nierozzerwalnie związany z miastem i ma niemały wpływ na jego rozwój gospodarczy.

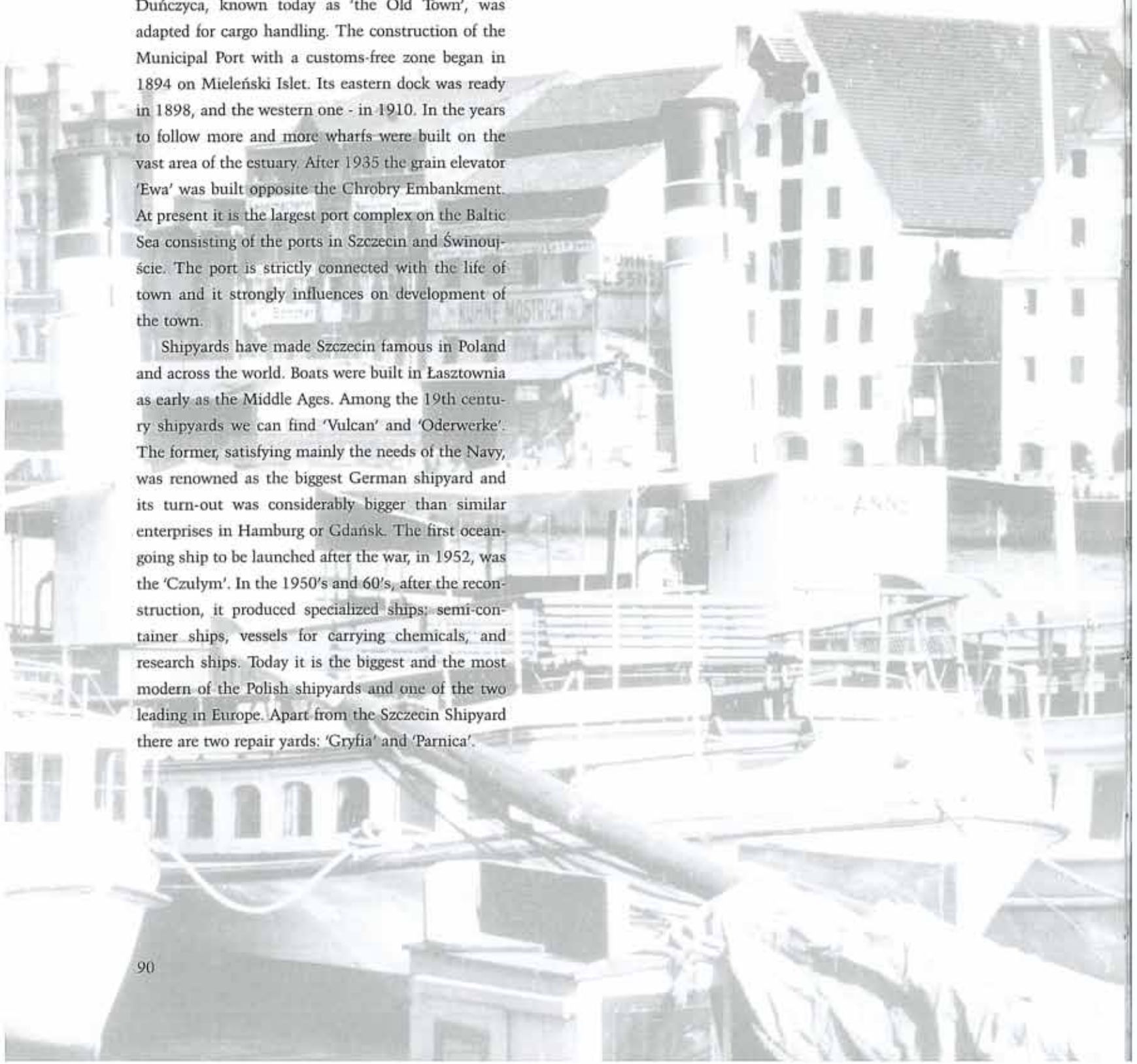
W Polsce i na świecie Szczecin znany jest ze swoich stoczni. Już w średniowieczu budowano okręty na Lasztowni. W XIX w. działały w Szczecinie m. in. stocznie „Vulcan” i „Oderwerke”. Pierwsza z nich pracująca w dużej mierze na potrzeby marynarki wojennej cieszyła się opinią największej stoczni ówczesnych Niemiec i wielkością swojej produkcji znacznie przewyższała podobne zakłady w Hamburgu i Gdańsku. Po II wojnie światowej pierwszy statek pełnomorski „Czułym” zwodowany został już w 1952 r. Po odbudowie stoczni w latach 50-tych i 60-tych nastawiła się ona na budowę statków specjalistycznych - jak semikontenerowce, chemikaliowce, czy statki naukowo - badawcze. Dziś jest największą i najnowocześniejszą stoczną w Polsce i jedną z dwóch przodujących w Europie. Poza Stocznia Szczecińską działają u ujścia Odry dwie stocznie remontowe - „Gryfia” SA i „Parnica” Sp. z o.o.

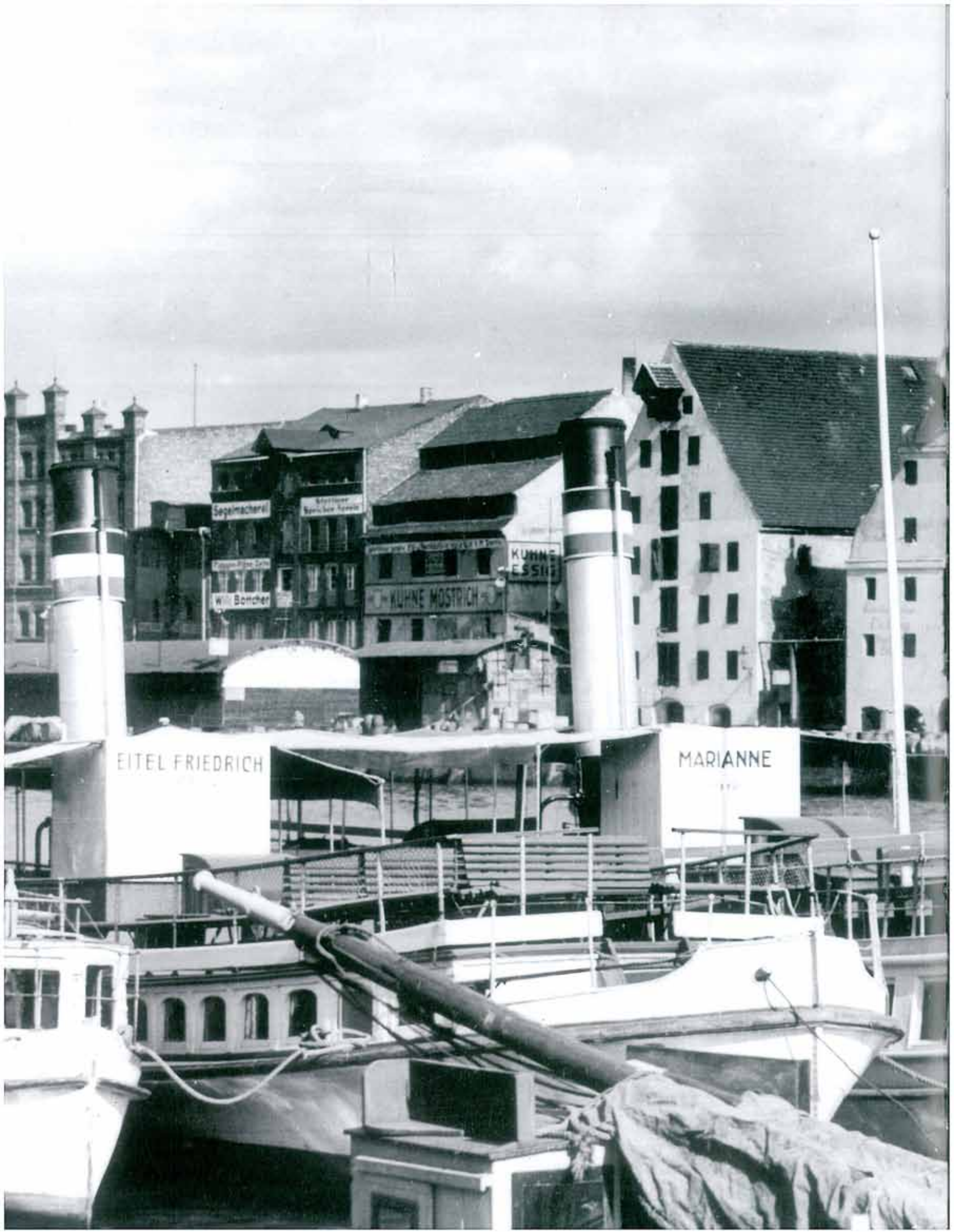
PORT AND SHIPYARDS

In the Middle Ages the port of Szczecin was situated between Long Bridge and Log Bridge, along the left bank of the Oder with a number of wooden piers.

With time, wharfs and granaries were built on Łasztownia where the gantry, municipal scales and numerous warehouses were situated. In the 19th century the area proved to be too small for the increasing traffic. In the 1870's the bank of the Duńczyca, known today as 'the Old Town', was adapted for cargo handling. The construction of the Municipal Port with a customs-free zone began in 1894 on Mieleński Islet. Its eastern dock was ready in 1898, and the western one - in 1910. In the years to follow more and more wharfs were built on the vast area of the estuary. After 1935 the grain elevator 'Ewa' was built opposite the Chrobry Embankment. At present it is the largest port complex on the Baltic Sea consisting of the ports in Szczecin and Świnoujście. The port is strictly connected with the life of town and it strongly influences on development of the town.

Shipyards have made Szczecin famous in Poland and across the world. Boats were built in Łasztownia as early as the Middle Ages. Among the 19th century shipyards we can find 'Vulcan' and 'Oderwerke'. The former, satisfying mainly the needs of the Navy, was renowned as the biggest German shipyard and its turn-out was considerably bigger than similar enterprises in Hamburg or Gdańsk. The first ocean-going ship to be launched after the war, in 1952, was the 'Czulym'. In the 1950's and 60's, after the reconstruction, it produced specialized ships: semi-container ships, vessels for carrying chemicals, and research ships. Today it is the biggest and the most modern of the Polish shipyards and one of the two leading in Europe. Apart from the Szczecin Shipyard there are two repair yards: 'Gryfia' and 'Parnica'.





EITEL FRIEDRICH

MARIANNE

Segelmacheri

Müller
Brauerei

W. Borchers

KUHNE MOSTRICH

KUHNE
ESSIG



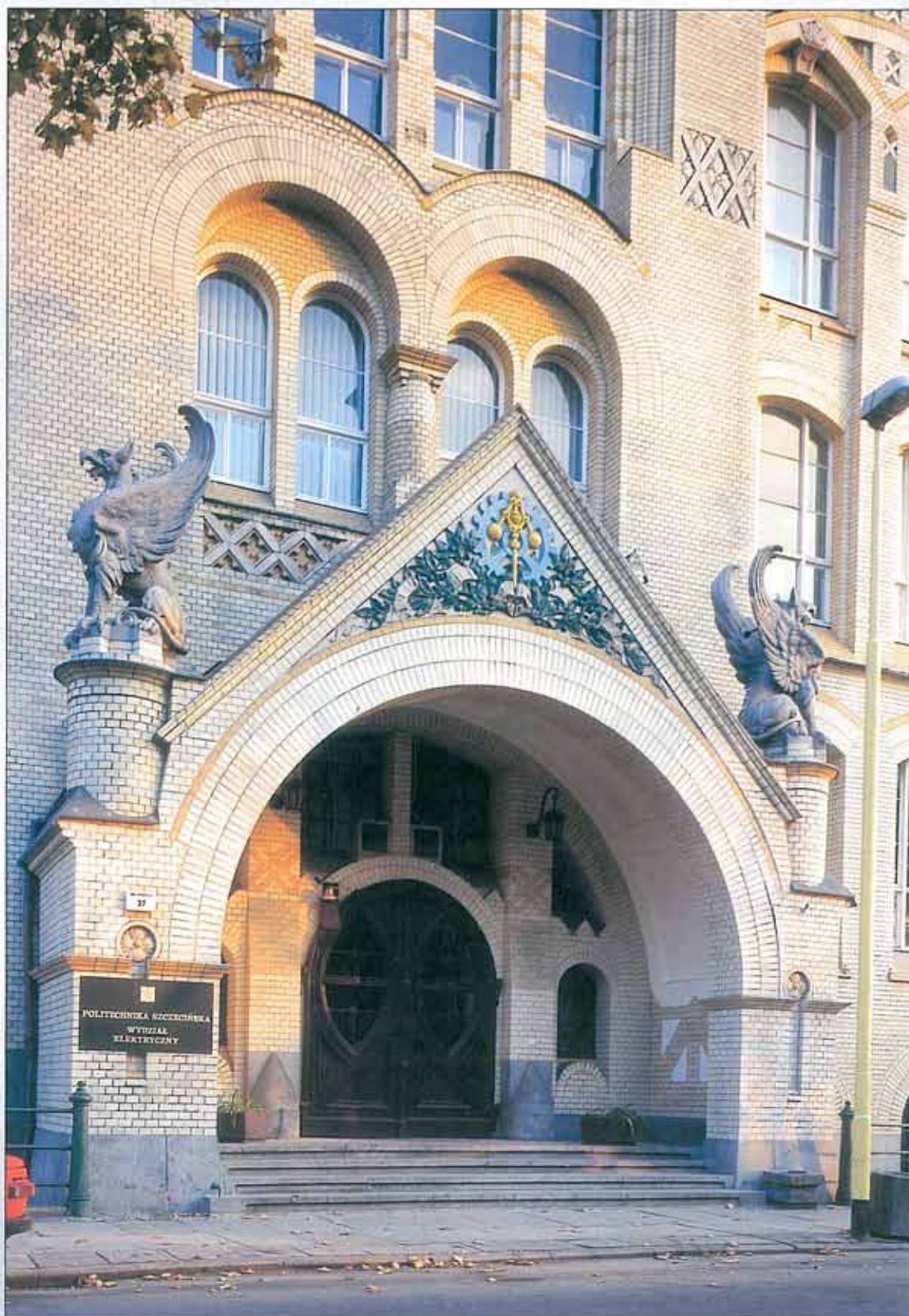
Nadbrzeże Lasztownia ze spichrzami portowymi. Fotografia archiwalna z lat 30-tych XX w. (wł. Muzeum Narodowe, Szczecin)

Wharf in Lasztownia with granaries. A photograph from the 1930's.

Das Kai von der Lastadie mit den Hafenspeichern. Archivphoto aus den 30-er Jahren des 20. Jh.



"Klasztorny" neoromański portal prowadzi do gmachu I Liceum Ogólnokształcącego - dawniej Gimnazjum Miejskiego
The 'monastery-like' neo-Romanesque portal of the entrance to First Grammar School - former Municipal Grammar School
Der "klosterähnliche" neuromanische Haupteingang führt ins Gebäude des Allgemeinbildendes Gymnasiums Nr. 1 - früher des Stadtgymnasiums



Portal gmachu Wydziału Elektrycznego Politechniki Szczecińskiej - niegdyś Królewskiej Szkoły Budowy Maszyn
The portal of Electric Faculty of Technical University - former Royal Mechanical College
Der Haupteingang ins Gebäude der Technischen Universität - früher war hier die Königliche Maschinenbauschule



Kościół p.w. św. Wojciecha. Wzniesiony jako parafialny, im. Jana Bugenhagena, obecnie garnizonowy : zwraca uwagę bogactwem i różnorodnością swych neogotyckich form

Adalbert's church. Built as a parish church of Johannes Bugenhagen; now a garrison church, attracts attention with its rich and varied neo-Gothic forms

Die St. Adalberti-Kirche. Die ehemalige evangelische Bugenhagen-Kirche, heute Garnisonskirche, beeindruckt mit dem Reichtum und der Vielfalt ihrer neugotischen Formen



Dziewiętnastowieczna zabudowa ul. Jagiellońskiej
19th century buildings in Jagiellońska Street
Die Bebauung in der Jagiellońska-Str. aus dem 19. Jh.



Wśród starej zabudowy stanął ostatnio nowy przeszklony budynek Książnicy Pomorskiej
The new building of Pomeranian Library has recently been built among old structures
Neulich ist unter die alte Bebauung ein neues modernes verglastes Gebäude der Bibliothek Książnica Pomorska hinzugekommen



Jedną z pierwszych budowli przyszłego, nowoczesnego centrum Szczecina jest siedziba Zakładu Ubezpieczeń Społecznych przy ul. Matejki.
The seat of Social Insurance Company in Matejki Street is one of the first buildings of the future modern centre of Szczecin.
 Zu den ersten Häusern des zukünftigen, modernen Zentrums Stettins gehört der Sitz von Zakład Ubezpieczeń Społecznych (Staatliche Sozialversicherungsanstalt) in der Matejki-Str.

RESIDENTIAL AREAS

The oldest and the most beautiful residential suburb of Szczecin lies along Wojska Polskiego Avenue. Before 1945, like in many other European cities, it was called the Westend - a name borrowed from the western part of London where wealthy people had their residences. The Westend in Szczecin was set up in the 1870's, before the demolition of the stronghold. Development plans were made in 1864 by James Hobrecht - an engineer who built Szczecin's water-mains. In 1871 the 'Westend' Construction Stock Company was established by merchants Heinrich Christopher Burmeister and August Horn, and Chamber Councillor Johannes Quistorp. Having bought the land, the Company resold the plots, often with ready detached houses. Initially, due to military regulations, wooden houses were built: two of them, in 70 Wojska Polskiego Avenue and 1 Mickiewicza Street, have survived. Massive brick houses began to appear in the 1870's, all surrounded by gardens with exotic trees. One of them, the magnolia, has become an unofficial symbol of Szczecin. Entering Wojska Polskiego Avenue we pass by a complex of villas in Italian neo-Renaissance style, designed by a Szczecin architect E. J. Decker. Harmonious in proportion and symmetrical in view, they present a rich repertoire of ancient forms and details cast in plaster. The former residence of August Lentz, the director and co-owner of the Szczecin Factory of Fire-Clay Products, at 84 Wojska Polskiego Avenue is a class of its own. Nowadays known as Building No. 1 of the Youth Palace, it was constructed in 1888 - 1889 to the design of Max Drechsler. Magnificent, although slightly bombastic, provides an example of the style called the Second Empire and borrowed from France. It combined elements of Renaissance, mannerism and Baroque into a vigorous and rich form. A whole set of architectural quotations can be found both in its monumental facade and gorgeous interiors. Ideas have been adopted from French buildings (like the Opera in Paris) as well as from more exotic places like Alhambra Palace near Grenada (the former bathroom, now called 'the Moresque room').

Some of the Westend houses belong to other 'picturesque' architectural styles. The villa from 1875 at 95 Wojska Polskiego Avenue is a miniature of a neo-Gothic English residence. The villa at No. 115 (now Primary State Music School) is an example of how the so-called German Renaissance was applied. Its most interesting feature is the high hall with a fireplace and a staircase. Most fantastic and unusual forms were given to the villa at No. 76 (today's Catholic Secondary School), designed by a Berlin architect Gerard and belonging to Fritz Hoerder, the owner of a huge company 'F. Crepin' which produced vodka and yeast. The building looks like a fairytale castle with its unbelievable abundance of details borrowed from nearly all possible styles. The two-storey hall resembles a vaulted vestibule of a castle.

To the north-west of the oldest residential district the so-called New Westend emerged on the turn of the 19th century. Laid out around today's Jakub Wujek Circus it still retains the interesting style of buildings, among which picturesque villas stand out: in Solski Street (from 1903) and at 6 Jakub Wujek Circus. Other residential areas are also worth attention: Pogodno (before 1945 called Braunsfelde) and 'Ackermann's Hill' (Ackermannshohe). The former was built in early 20th century as a housing estate for civil servants, and the latter - lying between Mickiewicza Street and 'New Westend' - was a realisation of the concept of the 'garden - city' from 1910.



Willa przy ul. Ludwika Solkiego 3 swą malowniczą bryłą wyróżnia się spośród zabudowy „Nowego Westendu”
Villa in 3 Ludwik Solski Street stands out among the buildings of 'New Westend' with its picturesque form
Die Villa in der Solskiego-Str. 3 zeichnet sich mit ihrem malerischen Baustil in der Bebauung des "Neuen Westend" besonders aus



Willa przy al. Wojska Polskiego 95 - rzadki w Szczecinie przykład neogotyku angielskiego
Villa at 95 Wojska Polskiego Avenue - a rare example of English neo-Gothic
Die Villa in der Wojska Polskiego -Allée 95 - ein in Stettin seltenes Beispiel des englischen neugotischen Baustils



Zatopiona w zieleni willa przy placu Jakuba Wujka 6
Villa at 6 Jakub Wujek Square stands among lavish greenery
Die im Grünen versinkende Villa am Platz Jakuba Wujka 6



Willa przy al. Wojska Polskiego 84 - dawna rezydencja fabrykanta Augusta Lentza - dziś Pałac Młodzieży
Villa at 84 Wojska Polskiego Avenue, former residence of August Lentz, today the Youth Palace
Die Villa in der Wojska Polskiego - Allee 84 - die ehemalige Residenz des Fabrikanten August Lentz - heute der Jugendpalast

GREENERY: PARKS, THE CENTRAL CEMETERY

Most parks in Szczecin were created out of former cemeteries. The park behind the Chrobry Embankment, now called Stefan Żeromski's Park, had been gradually losing its burial-ground character since the second half of the 19th century. There are 177 different species of trees growing in this vast area. The biggest of the city's parks, bearing the name of Jan Kasprówicz, is an exception to the rule. It was originally planned as a green extension of today's Jedności Narodowej Avenue. Behind the Townhall there is the Bright Common - vast lawns surrounded by plane-trees. The park extending behind the commons lies in an exceptionally scenic area, with Rusalka Pond in a valley. Various trees, often rare and exotic, grow in the grounds. Both the park and the Bright Common were established by Johannes Quistorp and presented to the city in 1908, and they bore his name until 1945. After the war a summer theatre was built in the park, and in 1979 the Monument of Polish Achievements was erected. Designed by a Warsaw sculptor Gustaw Zemła, the monument shows three eagles taking wings. Pope John Paul II said mass in front of it in 1986. To commemorate the event a monument of the Pope, designed by Andrzej Dźwigaj from Cracow, was placed in 1995 in front of the Townhall, facing the eagles. There is one more interesting sculpture in the park: 'Birds' by Władysław Hasiór, originally (in 1975) standing on Castle Hill.

The Central Cemetery is a particular park. It was called into existence by an act of the city authorities of 7th November 1899. It was designed by Wilhelm Meyer-Schwartau (all buildings) and Georg Hanning, and its construction began in 1900. In 1901 - 1903 the main gate to the cemetery was built, and the chapel was completed in 1905. The neo-Romanesque building refers with its central lay-out to the traditions of early Christian martyria. Nowadays in front of the chapel stand the graves of Polish and Russian soldiers who were killed in 1945 during the battles of West Pomerania, with the Monument of Brotherhood in Arms towering above them. Along

circular cemetery paths grow various and rare trees 70 - 100 years old. Some more recent monuments stand among the lavish greenery. One of them (from 1989) commemorates 'Those who never returned from the sea', another (from 1990) - officers murdered in Katyń, and one more - from 1994 - victims of Soviet camps and exiles to Siberia.