

HISTORICIST FORMS IN THE DESIGNS OF A 19TH CENTURY WARSAW ARCHITECT AS EXEMPLIFIED BY THE WORKS OF JULIAN ANKIEWICZ¹

IWONA SZUSTAKIEWICZ

Nineteenth century architects used a formal language developed in the course of many centuries and across many geographical areas – Historicism was therefore a style that encompassed a variety of trends and shades. In the early phase, it used historic patterns in an intuitional and subjective manner to merge styles in a syncretic manner and combine forms of different origins. Mature Historicism was characterised by pursuing stylistic purity and appropriate use of historic architectural motifs. The late phase was eclectic and proposed mixing motifs from various periods in one composition. To a large extent representative for the architectural climate of 19th century's Warsaw, the work of Julian Ankiewicz reflects the stylistic evolution of Historicism. The objective of the analysis presented below is to describe the solutions used by Ankiewicz and to follow the stylistic development of these solutions, and ultimately to contribute to better understanding of the historicist architecture of Warsaw.

Renaissance Revival. Evolution of architectural forms in the works of Julian Ankiewicz

In the times of Julian Ankiewicz, the predominating style in architecture – especially urban architecture – was Italian Renaissance Revival.² Ankiewicz followed the trend, using Italian Renaissance-inspired motifs in most of his designs. The immense popularity of the style is by no means surprising. The choice of style was never left to chance or dictated by the whims of fashion. At the time, architecture served as a manifestation of the proprietors' beliefs

and ideals,³ and *people who had just built their fortunes on industry or trade found the idea of a Renaissance palace, a city palace, very much to their taste by way of association with the careers of middle-class Florentine families. It pleased with its splendour and its ancient quality (...)*⁴.

One of the earliest examples of the application of Renaissance motifs in Ankiewicz's designs is the villa of Aniela Bławacka, located in Aleje Ujazdowskie street in Warsaw (land reg. no. 1714 C/13, Fig. 1), built in the years 1852-1855 and later rebuilt by Leandro Marconi for the Sobański family in 1876⁵. A genuine element by Julian Ankiewicz, which survived to this day more or less untouched, is the two-storey main body of the palace. It has a typical early historicist compact cubic shape, enriched with slightly projecting avant-corps in the middle axes of the ground floor in the front and garden facades, supporting the balconies. The attic of the building was designed by Leandro Marconi, but a similar solution might as well have been devised by Julian Ankiewicz. The façade is decorated with delicate rustication, more prominent in the corners of the building. Surmounted by segmental arches, the openings of the ground floor are flanked by Tuscan pilasters and crowned by hooded window heads. These motifs are also suggestive of early Renaissance Revival. Above the rectangular windows of the first floor there are cornices carried by ornamental corbels. Between the openings of the first floor, the architect placed circular niches. His final touch to the decorative look of the façade is modest detailing, which combines Classicist motifs (at the time

¹ The article is an excerpt from a doctoral dissertation written under the supervision of prof. zw. dr hab. inż. arch. Jadwiga Roguska at the Faculty of Architecture, Warsaw University of Technology, defended on 15 May 2012.

² K. Stefański, *Architektura XIX wieku na ziemiach polskich*, Warsaw 2005, p. 116.

³ P. Krakowski, *Fasada dziewiętnastowieczna. Ze studiów nad architekturą wieku XIX*, P. Zeszyty Naukowe UJ, Prace z Historii Sztuki, Vol. 16, p. 55; Z. Tołłoczko, *Z zagadnień historii i historyzmu oraz eklektyzmu w architekturze drugiej połowy*

XIX w. Na podstawie wiedeńskiego „Heeresgeschichtliches Museum” Theophila Hansena, in: „Czasopismo Techniczne”, 2002, issue 1, p.71, W. Bałus, *Renesans w wieku XIX i XX: fascynacja i sprzeciw*, in: *Recepcja renesansu w XIX i XX wieku*, Łódź 2003, p. 21.

⁴ S. Herbst, *Ulica Marszałkowska*, Warsaw 1998, p. 55.

⁵ J. Roguska, *Zapomniane dzieło Juliana Ankiewicza – willa Bławackiej, następnie Sobańskiej*, „Kwartalnik Architektury i Urbanistyki”, 1988, issue 4, p. 319-320.

losing popularity) and trendy Renaissance Revival elements. Compositions made with palmettes, floral ornaments and acanthus leaves are placed above the window cornices and around the circular niches. They also form small circle ornaments on the wall of the first floor.⁶

Similar stylistic features, characteristic of Italian Renaissance Revival but still encompassing some remnants of the retreating Classicism, were visible in the façade of a tenement house owned by Aleksander Kruze, built in 1853 at 471 F/8 Rymarska street (Fig. 2; the building no longer exists). Much in the style typical for early Italian Renaissance Revival, the building had a flat façade, with an avant-corps slightly jutting out in the middle part of the front, reaching the height of the first floor, and delicately framed circular niches above the semi-circular pediments of the first floor's and the cornices of the ground floor's openings – the same decorative elements Ankiewicz had used in Bławacka's villa. One could also notice Classicist palmettes, acanthus leaves and acroteria based on the stringcourse right above the pilasters – this motif became one of the most distinctive elements of the architect's style and was repeatedly used by Ankiewicz in his later designs. The horizontal composition of the façade – with rustication on the ground floor level, a *piano nobile* delicately decorated with Corinthian pilasters, and a decorative frieze with low reliefs under the crowning cornice – was already clearly in the style of Renaissance Revival and a reference to the Renaissance palaces of Rome.

The building at Rymarska street was the first of many tenement houses designed by Ankiewicz in the early 1860s, all sharing flat, static façades with a predominance of horizontal divisions. This was a fairly common composition in the front elevations of this type of buildings in Warsaw – the same solutions were used by other architects, such as Aleksander Zabierzowski, Wojciech Bobiński and Adolf Woliński. The composition of an early Renaissance palace, combined with decoration inspired by Classicist and Renaissance forms, was also applied by Julian Ankiewicz in the design of the house at Erywańska street (presently Kredytowa), land reg. no. 1066 Ł/16, built for Aleksander Kruze in 1859-

1860 (Fig. 3). Of classicist origin in this realization were wide, three-light windows in the slightly projecting avant-corps on both sides of the façade. On the first-floor level these were accompanied by columns carrying an entablature with small triangular gables placed above the middle light. The same arrangement was used in the central axis of the first floor. Three-light windows with columns on both sides of the biggest middle light were well known in Warsaw architecture, having been introduced to tenement house façades by Antonio Corazzi (e.g. in Kulikiewicz's house in Aleje Ujazdowskie street or Jasiński's house at the intersection of Nowy Świat and Aleje Jerozolimskie streets⁷). This kind of window composition can be seen as evidence that Ankiewicz long remained faithful to the principles of Classicism. In the late 1850s, the syncretism of the building at Erywańska street was already rather outdated, since most architects of the period were striving for the stylistic unity of Renaissance Revival.

Pursuing the “stylistic purity” of the mature phase of Historicism (understood as keeping faithful to Renaissance forms and avoiding the confusion of mixing different stylistic means of expression, which was made possible by the progress in the study of historical forms of architecture) was first reflected in the works of Julian Ankiewicz in his design of a four-storey tenement house of Aleksander Kruze, built in the years 1857-1858 at 1065 A/149 Marszałkowska street (Fig. 4, the building no longer exists). The horizontal composition of the façade, crossed with cornices at the level of the first and second floors, was emphasized by the monotonous rhythm of the windows, varying from floor to floor in size and decoration. The windows of the *piano nobile*, placed over balustrades between the ground and first floor and flanked by flat lesenes, were shaped as simplified aediculae, with triangular pediments supported by corbels. The openings of the second floor were fixed on a stringcourse in a manner typical for early Renaissance Italian palaces. The entire structure culminated in a crowning cornice. Renaissance detailing of the house in Marszałkowska street had been interpreted by Ankiewicz in a flat, linear way.

⁶ The final touch to the Neo-Renaissance architecture of the Villa was given by placing a marble copy of Donatello's *David* in front of the main entrance. According to M.I. Kwiatkowska, the statue was made by Sławomir Celiński in 1870s for Feliks Sobański:

M.I. Kwiatkowska, *Rzeźbiarze warszawscy XIX wieku*, Warsaw 1995, p. 272.

⁷ M. Kwiatkowski, *Architektura mieszkaniowa Warszawy*, Warsaw 1989, Fig. 140 and 162.

The composition of the elevation and the use of decorative elements bears traces of Roman palace architecture, such as Palazzo Farnese by Antonio da Sangallo and Michelangelo (Fig. 5). Julian Ankiewicz might have known it from architectural publications, e.g. the 18th-century *Palais, maisons et autres édifices modernes, dessinés a Rome* by Charles Percier or the more recent – and probably more easily available – work by Paul Marie Letarouilly *Edifices de Rome moderne*, published in 1840-1855. Another source of inspiration must have also been the 19th-century re-interpretations of the Roman palace, such as the Reform Club building in London, which the architect had had the opportunity to see during his visit there in 1857 (Fig. 6).

Conceptually close to Kruze's house in terms of composition was the façade of Stanisław Bogowolski's house, land reg. no. 1396 A/122, built by Ankiewicz and Józef Dietrich⁸ at the intersection of Marszałkowska and Zgody streets (1862-1863, non-existent). Its most prominent features were the open composition and additional emphasis of horizontal lines through subtle banded rustication across all storeys. Here, too, the piano nobile was accentuated with a rhythmic sequence of identical aediculae, this time more dynamic and properly designed, with pedestal-mounted pilasters supporting triangular pediments⁹. Similarities in composition could also be seen in the elevations of the two neighbouring buildings in Marszałkowska street owned by Moritz Brauman – land reg. no. 1383/115, built 1862-1863 and land reg. no. 1382/117, built 1865-1866 (Fig. 7, non-existent). These were equally ascetic in terms of architectural means of expression. In both these houses, Ankiewicz designed slightly projecting lateral avant-corps framed with lesenes. The central and lateral axes of both façades were accentuated by different treatment of the first floor openings: in the earlier house at 1383 Marszałkowska street, these axes contained aediculae, while in the later one at 1382 Marszałkowska street, the aediculae had double pilasters and bigger pediments than those in the other windows of the storey. These vertical accents did not, however, affect the generally horizontal composition of the two façades.

The last house of the characteristic early Renaissance horizontal composition was the architect's own

house in Jasna street, land reg. no. 1364 A/17, erected in the years 1864-1865 (Fig. 8). The house was not only intended as a comfortable dwelling for the architect's family and a profitable investment, but also as a demonstration of Ankiewicz's creative potential. The design was a clear evidence of his ability to create harmonious and elegant compositions drawing on traditional patterns. It also showed the designer's willingness to incorporate some new Renaissance-inspired ornamental motifs. The aedicula-shaped windows of the piano nobile were this time topped with bottomless pediments, making room for elaborate low relief masks surrounded by floral garlands. The motif of a triangular gable without the bottom edge was first used by Michelangelo in the vestibule of the Lurentian Library near the San Lorenzo church in Florence (later Michelangelo introduced the motif in the window decoration of the last storey of Palazzo Farnese in Rome). New generations of architects improved the form by adding a decorative element (e.g. in Palazzo Grazioli erected by Giacomo Della Porta in the 17th century). Many such late Renaissance or even Baroque-ised solutions appeared in architectural publications. The mask motif was also used by Ankiewicz in the decoration of the entrance door where it is placed on a fanciful shield at the keystone of an arch, surrounded by vines which decorate the spandrels. The house stands out among the previous realizations with differently articulated, much more dynamic detail. The introduction of new motifs and the chiaroscuro interpretation of the detailing were driven by the presentability of the house and its prestigious location near Zielony Square (presently Dąbrowskiego).

A different arrangement of structure, and therefore composition of the façade, can be seen in the building of the Provincial Government in Lublin (1859-1860, Fig. 9-10)¹⁰. The building, still standing today, consists of a three-storey middle part and two wings, one storey lower. The symmetry of the front façade is emphasized by a slightly projecting avant-corps and lesenes, placed in the lateral axes of the middle part and of the wings.

The building's ground floor is covered in rustication, reinforced on the lesenes and arranged in vousoirs above the rectangular openings. The

⁸ The design of the building has been mistakenly attributed (e.g. by S. Łoza) to Józef Dietrich. More about the authorship, see Kurjer Warszawski, 1862, no.169, p. 953.

⁹ S. Herbst, *Ulica Marszałkowska*, Warsaw 1998, Fig. 84.

¹⁰ Presently seat of the Institute of Psychology UMCS.

higher storeys exhibit the classical order of pilasters in superposition, with Ionic pilasters on the first floor and Corinthian ones on the second. The windows in the avant-corps of the first storey are Palladian, while the remaining windows are rectangular, with moulded frames topped with triangular gables and little corbels at the bottom, on the background of the inter-floor band. The windows of the last floor are rectangular, wider and tripartite in the avant-corps. The topmost part of the building is decorated with a low wall (attic), which accentuates the symmetry of the composition. A similar arrangement, with avant-corps and identically shaped openings, is used in the side façades.

The back façade of the building is more segmented, with prominent three-axis lateral avant-corps. In the middle part of the ground floor the architect had planned to implement a semicircular exedra, covering the entire middle section, yet during the construction process the design was reduced to a three-axis, semicircular avant-corps. Here, too, Ankiewicz used Palladian windows, which shows how his technique had developed to include Neo-Renaissance motifs typical of the mature historicist stylistics. In use since Antiquity, the Palladian window became particularly popular in Renaissance and was also used in palaces such as Palazzo Gaddi in Rome, constructed in 1518-1520 to the design of Jacopo Sansovino (Fig. 11), or its contemporary Palazzo Primoli. In both these designs Palladian windows were used as part of corner loggias. In the Lublin building, the design of the extreme axes of the side and middle façades was a deliberate reference to the Roman palaces, motivated by the high profile of the building's intended use.

The prestigious location of Jan Kijewski's house in Nowy Świat street in Warsaw (land reg. no. 1260 A, Fig. 12, built 1861-1863, after World War II reconstructed in an altered form) was the reason why the horizontal arrangement of the tenement house was enriched with a flat pseudo-portico in the middle axes. On the façade, flat Corinthian pilasters under the entablature separated the five axes of the first floor windows. The two extreme pilasters on each side of this pseudo avant-corps were adorned with three-dimensional statues, which completed the decoration and at the same time emphasized

the importance of the house. The remaining pilasters were topped with acroteria. On the sides of the piano nobile, over the windows, the architect placed rectangular panels with Renaissance-style decoration. The symmetry of the façade was broken by balconies situated on the first and second floor over the entrance, which marked the sidemost axis of the narrow front¹¹.

The motif of a flat pseudo-portico over the middle axes of the façade, first applied in Kijewski's house, was re-used by Ankiewicz in many of his later designs, albeit in a modified form – with arcade openings. More pronounced vertical symmetry reflected in the use of architectural order and breaking the monotony of rectangular windows by the addition of semicircular openings did not affect the overall horizontality of the façade, which still qualified as Roman Renaissance Revival. The first design of this kind was the 1864 house of Ludwik Natanson, erected at Zielony Square, land reg. no. 1369 (presently Dąbrowskiego Square, Fig. 13, non-existent). Its wide façade facing the square encompassed 11 axes, 5 of which belonged to a wide, flat portico-like avant corps covering the ground floor and the first floor. Side axes of the portico were enhanced by lesenes on the ground floor and double Ionic semi-columns on the first floor, which carried the entablature, above which the architect placed allegorical three-dimensional statues. This part of the façade was also accentuated by different decoration of windows on the level of piano nobile: the sides had rectangular windows with triangular pediments, while the windows of the avant-corps were round-headed. Five-axis pseudo-porticoes – middle avant-corps with sides highlighted by lesenes – appeared also in the façades of the neighbouring house, land reg. no. 1364, owned by Kazimierz Granzow (1865-1866, later rebuilt). Its façade facing Zielony Square had some additional emphasis put by Ankiewicz on the three middle axes of the avant-corps, in the form of a belvedere and some arcade openings leading the way to the first floor balcony. Round-arched windows were also placed on the ground floor level, in the rusticated part of the building¹².

The new composition proved equally useful in designing other types of buildings. In 1866, the architect used it in his design of Karol Schneider's

¹¹ The lateral location of the entrance was due to the narrowness of the plot, a trace of the former, 18th century land plotting pattern.

¹² National Digital Archives, file no. I-A-2124

distillery in Aleje Ujazdowskie street (Fig. 14). The facility was surrounded by dwelling houses, which meant its external appearance had to be adjusted in a way to conceal the two-storey (basement and ground floor) production hall equipped with a steam engine. The façade encompassed a total of 15 axes, with an avant-corps topped with an attic in the shape of a low wall over the three middle axes. The ground floor is rusticated, with the exemption of semi-circular niches surrounding the windows and the two entrances situated on the sides. The first floor is divided by Ionic pilasters alternating with rectangular windows topped with semi-circular niches in the avant-corps and triangular pediments supported by corbels on the sides.

The same composition principles ruled the designs of buildings dating back to mid-1870s, housing the Land Credit Society in Siedlce (1872, Fig. 15) and in Lublin (1874-1876, Fig. 16). The building in Siedlce is characterised by a middle avant-corps accentuated with a triangular gable containing an allegorical low-relief in the tympanum, topped with a single acroterion. This composition reflected Ankiewicz's unflinching fondness for Classical tradition. In the Lublin design, the architect introduced a 4-column Tuscan porch supporting the balcony on the first floor. Above the avant-corps one can admire an attic adorned with a group of statues depicting the pleasures of rural life.

Roman Renaissance motifs were interpreted quite differently in the design of the Zamoyski Family Library erected near the Blue Palace in Żabia street (1866-1868, Fig. 17, rebuilt after World War II in a slightly altered form). The composition of the subtly rusticated façade was framed by delicate enhancement of the rustication in the corners of the building. In the main axis, the architect placed a recessed avant-corps with a triangular gable reaching the crowning cornice. Arcade windows of the first floor were framed by rectangular panels and topped with triangular pediments.

The purity of stylistic form so typical for the mature phase of Historicism could also be observed in Ankiewicz's designs of villas situated in the vicinity of Aleje Ujazdowskie. The architect's own villa, located in Instytutowa street, land reg. no. 1726 J (presently Matejki street, 1866-1868, Fig. 18, the building no longer exists) was inspired by Roman

architecture, a style close to the designer's heart. Despite the irregularity of the building, the front façade only slightly deviates from the principles of architectural symmetry. The one-storey main body of the structure was segmented by two slightly projecting side avant-corps. One of them contained a portal with a cornice propped up on corbels, above which a semi-circular window formed a backdrop for a decorative sculpture. On the first floor, windows alternated with Ionic pilasters, doubled at the edges of the avant-corps. The upper edge of the first floor windows was marked by plain cornices, replaced by triangular pediments in the side axes. The symmetry of the main body of the structure was broken by placing a small belvedere over one of the avant-corps. The other one was topped with a unique gable, made up of three joined pedestals, with the middle one serving as a base for an acroterion. The main body of the villa was conjoined with a one-storey pavilion, while on the other side there was a wooded orangery, which could also be seen from the street.

The same period saw the erection of Aleksander Kruze's villa at Piękna street, land reg. no. 1726 H (Fig. 19-20, non-existent), designed in the style of Venetian Renaissance. In keeping with the traditional composition of Venetian palaces, the façade was divided into three parts. The central part, wider than the other two, was elevated by a one-storey belvedere. The villa was very finely decorated, with an ornamental inter-floor band of floral garlands and a rich decoration of the first floor's central arcade windows placed in a frame of semi-columns. In the side parts of the house, the architect had used tripartite windows, rectangular on the ground floor and Palladian on the first, both in the front and side façade. The windows of the belvedere were two-light, inspired by the tendency of Venetian architects to create groups of tall, round-arched openings.

The designs described above stand out as typical examples of Julian Ankiewicz's characteristic economy of detail and austerity of style. A somewhat different approach can be seen in the design for Maksymilian Fajans's house in Krakowskie Przedmieście street, land reg. no. 386, dated 1865-1866 (Fig. 21, never constructed). The design, or rather one of its three versions¹³ now kept in the National Museum, stipulated a four-storey

¹³ The other two versions, in two different styles, are described below.

Renaissance Revival façade flanked by two avant-corps and decorated with elaboration which was quite unprecedented as compared to the previous works of the architect. The ground floor was to be covered in banded rustication; large shop windows in the avant-corps were framed by columns supporting a cornice decorated with acroteria, and the central portal was topped with a fanciful gable. Arcade windows of the first floor harmonized with the ones on the second floor, resting on cornices with relief friezes in the avant-corps and decorative panels with garlands in the central part of the façade. The house was to be crowned with a relief frieze, a cornice and an attic – partly balustraded, partly full. The design was completed with circular ornaments and relief plaques between the windows, as well as some busts mounted on pedestals.

This design marks the appearance of a new motif in the decorative repertoire of Julian Ankiewicz. The arcade opening in a rectangular panel surmounted by a segmental cornice, used in the piano nobile of the said design, constitutes the so-called Bramantian window, a type of framing applied in the early Renaissance Palazzo della Cancelleria in Rome (1484-1496), whose designer is believed to have been Donato Bramante¹⁴.

The house in Krakowskie Przedmieście land reg. no. 386 was never built. However, some of Ankiewicz's solutions – the arcade openings inscribed in rectangular panels and surmounted by cornices which at the same time formed the bottom of the next storey's windows; circular ornaments between the openings; fanciful, volute gables – must have won a certain appreciation from the investor, since they were later applied in Maksymilian Fajans's house built in the same street under no. 2673 B (erected in 1866-1867, Fig. 22). The high, five-storey building squeezed into the narrow plot was designed in the spirit of Roman Renaissance, with horizontal divisions across the façade. The design did not, however, fully abide by the rules of stylistic purity. It combined motifs which – though stylistically correct – originated from different regional profiles of Renaissance architecture. This discordance (possibly an input from the investor) did not escape the notice of Ankiewicz's contemporaries: "The architect clothed this tall, five-storey façade in some kind of Florentine or Venetian garment, bringing to mind the canals of Venice, since the back of the houses faces the banks

of the Vistula river¹⁵." Indeed, the openings were put in an order typical for Roman architecture – uniform rows of a regular rhythm – but their decoration bore a clear similarity to the Venetian style: the ground and second floor window woodwork imitated the detailing of Corner-Spinelli (Fig. 23) or Vendramin-Calergi palaces. The highest floor windows were two-light, much like the ones implemented in the "Venetian" villa of Aleksander Kruze in Piękna street (Fig. 19-20). This marked the end of mature Renaissance Revival style, which was slowly retreating to give way to the eclectic style of late Historicism. Though stylistic correctness was preserved here and influences of different forms of Renaissance were kept clearly legible, the entire composition and formal heterogeneity of the design made it incompatible with the criteria of "stylistic purity".

Much freedom in shaping the body of the building and its architectural decoration has been applied in the Starzeński Palace in Ciechanowiec-Nowodwory, built in 1875 (Fig. 24-26), currently owned by the Museum of Agriculture. A graphic combination of different heights, separated by avant-corps, walls jutting out or drawn back – all this creates an air of a landowner's dwelling which is far from monumental but nevertheless has a vintage look which harmonises with the surrounding greenery. This effect was emphasized by Ankiewicz in the asymmetry of the decoration (still rather sparing): windows of varying width and crowns, spherical niches and an aedicula surmounted by a pediment on a broken base.

In designing the main entrance to the building and the frame of the terrace doors, the architect reintroduced the classical motif used in Aleksander Kruze's house at Erywańska (Kredytowa) street in Warsaw: a tripartite composition with a pediment over the central part (Fig. 26). This return to classical forms was not, however, a misguided obsolescence, but a deliberate combination of forms of different origin, which, coupled with the picturesque detail and the dynamics of the entire structure, was much in sync with the evolution of Historicism towards its late eclectic phase.

Another eminent work of the architect shows further additions to his means of artistic expression. The last documented design of Julian Ankiewicz – the building of the Municipal Credit Society (then Włodzimierska street, land reg. no. 408-409

¹⁴ Z. Mączyński, *Elementy i detale architektoniczne w rozwoju historycznym*, Warsaw 1956, p. 177 and 181.

¹⁵ *Jana Jaworskiego Kalendarz Ilustrowany na rok 1869*, p. 51.

N), erected in the years 1878-1880 (Fig. 27) and extended in 1911 by Władysław Marconi – exhibited not only motifs derived from Renaissance, but also incorporated some Baroque Revival elements. The building reflected the changing nature of historicist architecture, which was characterised by intensifying tendencies towards eclecticism and more and more sculptural and chiaroscuro composition of façades. The same tendencies were followed by Ankiewicz. The symmetrical façade of the Credit Society's building was much more dynamic than his previous works. The two side avant-corps of the front façade, on the ground floor level deeply rusticated to create a contrast with the delicate rustication of the central wall, protruded relatively far into the street, in view of the fact that the building was part of an alignment of houses. The decoration of the walls gave a similarly chiaroscuro effect: the ground floor windows were separated by allegorical statues mounted on pedestals, and on the first floor the axes of the façade were divided by Corinthian semi-columns. The architect harmoniously combined elements of different origin: the deep rustication of the ground floor is a reference to Florentine architecture, the introduction of architectural orders – to the Roman style, while the framing of the bull's eye windows brings to mind the solutions used in Charles Garnier's eclectic opera house in Paris.

The above analysis of the many designs created by Julian Ankiewicz in the Renaissance Revival phase of Historicism allows to distinguish a set of motifs which were most frequently used by the architect. In his works, Ankiewicz skilfully implemented the forms of Italian Renaissance – Quattrocento and Cinquecento. In terms of composition, this was reflected in the horizontal articulation of his façades, achieved through the use of clear-cut, distinctive inter-floor bands and stringcourses, as well as uniformity and rhythm of the openings, often decorated differently from storey to storey. The dominance of horizontal lines was equally visible in designs where the architect introduced flat side avant-corps or pseudo-porticoes over the middle axes of the façades. The flat pseudo-portico (first used in Kijewski's house in 1861-1863), crowned by statues, acroteria or urns, was a recurring motif throughout Ankiewicz's career, used as a means to emphasise the prestige given to

a building by its function, location or status of the owners. The openings of the piano nobile were as a rule situated above the downmost inter-floor band and decorated with balustrades or corbels placed against the backdrop of the band, which was a reference to the architecture of mature Italian Renaissance. The windows of the other storeys were generally located directly above the stringcourse – an inspiration derived from early Renaissance palaces of Florence – or on a segmental cornice crowning the window beneath. Ankiewicz favoured window decorations with simple top cornices or shaped as aediculae in a variety of interpretations – from just lesenes without pedestals, with the pediment supported by corbels, through an “archaeological” version with the pediment resting on pedestal-based pilasters placed on the inter-floor band, to a frame with a bottomless gable, imitating the creations of Michelangelo. His pseudo-porticoes usually had round-arched openings separated by pilasters. Among the forms used by Ankiewicz there were also early Renaissance Bramantian windows, shaped as arcades, inscribed in rectangular panels topped with a segmental cornice, as well as Palladian windows, typical for the mature phase of the Renaissance Revival period. Besides forms inspired by Italian Renaissance, the architect was clearly much inclined to use classical elements, such as tripartite openings with the middle part surmounted by a triangular pediment, palmettes and most of all acroteria.

Renaissance-inspired arcade style

In January 1859, *Kurjer Warszawski* published a note about a house in Niecała street, designed *in a Byzantine style* by Julian Ankiewicz. The house in question was a small building, land reg. no. 614 K, owned by Wilhelm Goldberg and built in 1855-1857 (Fig. 28). Formal analysis of the design does not support the above stylistic classification. The house was rather an adaptation of the so-called arcade style in a Renaissance-inspired interpretation.

The fundamentals of the arcade style were created by Jean-Nicolas-Louis Durand. In his writings he gave numerous examples of arcade compositions used in smooth facades incorporating no classical order¹⁶. Such solutions became very popular in

¹⁶ A. Rottermund, *Jean-Nicolas-Louis Durand a polska architektura I połowy XIX wieku*, Wrocław-Warszawa-Kraków-Gdańsk-Łódź 1990, p. 149.

Europe, especially in Germany, where arcade style (Rundbogenstil) gained theoretical grounds. In his 1828 brochure entitled *In welchem Style sollen wir bauen?*, architect and theorist Heinrich Hübsch postulated the creation of new architecture, more adapted to the needs of modern life and free from the influence of antiquity. As a source of reference, the author pointed to the architecture of vaults and arches – early Christian, Byzantine, Romanesque and Florentine of the early phase of Renaissance. The style was to be economical, true to the materials used, free from unnecessary detail. The arcade style assumed a number of guises in Europe: Byzantine Revival, Romanesque Revival, and Renaissance Revival. The latter generally referred to the Florentine Quattrocento¹⁷. In Warsaw, the arcade style never enjoyed as much success as in other partitions of Poland, since the Russian-governed regions were less influenced by German architectural trends.

Ankiewicz's house in Niecała street could be classified as early, syncretic phase of Historicism. Even though all windows of the façade were round-headed, yet the composition of the façade, dominated by horizontal lines and crowned with a prominent cornice, the classical order of the piano nobile, the semi-circular balcony on the central axis and the subtle floral ornamentation of the acroteria crowning the second floor windows make the overall appearance of the building very remote from the model examples of Rundbogenstil originating from the drawing boards of Friedrich von Gärtner or Karl Friedrich Schinkel.

A more determinant feature of Goldberg's house was the setting of the first floor, with three round-headed windows framed by pilasters and crowned with an entablature and a cornice, with a central triangular pediment. The same solution had been employed by the renowned European architect Gottfried Semper in the side façade of Gemäldegalerie in Dresden (1855, Fig. 29). Ankiewicz had used the same motif even before he travelled to Dresden in 1857, and had interpreted it in a less dynamic way. Inspiration might have come from printed illustrations presenting the works of the German architect.

Closer to the ideas postulated by Hübsch was the second draft of the house in Krakowskie Przedmieście

street in Warsaw, land reg. no. 386 (Fig. 30), also alluding to the architecture of Renaissance. The three-storey façade was segmented by side avant-corps, emphasized by balustraded attics. On the ground floor, the avant-corps contained wide, round-arched portals, while the remaining openings were narrower, and the spaces between them extended and adorned with pedestalled statues. The openings were positioned in an identical manner in both storeys, with single arcades of the three middle axes and tripartite arcades in the protruding parts of the façade. The horizontal composition is emphasized by inter-floor bands forming a backdrop for openwork decorations under the windows, and moulded strips stretching across the entire width of the building between the springings of the arched window heads. On each of the floors the archivolts of the arches were supported by slender semi-columns. The decoration was completed by Renaissance-style tondi with relief busts and forged candelabra. The decorative finish, ignoring the principles of the austere arcade style, was due to the intended prestigious location of the building.

The above-described designs by Julian Ankiewicz are evidence of his absorbing the forms of Rundbogenstil only in their aesthetic aspect, without complying with the requirements in terms of structure, material or economics. The Renaissance-inspired interpretation of Rundbogenstil was just one of the many stylistic variations, with others being e.g. Renaissance Revival or Gothic Revival.

Gothic Revival

Designs of Julian Ankiewicz composed in styles other than Italian Renaissance Revival are scarce. We know of two examples of Gothic Revival in the work of the architect, namely the Catholic chapel in the Puławy palace (1858-1860, Fig. 31-32) and the last of the three designs for the never-built house in Krakowskie Przedmieście street in Warsaw, land reg. no. 386 (1865-1866, Fig. 33). Both of them contain motifs inspired by English Gothic architecture, characteristic for the early phase of Historicism.

Divided into three aisles, the Puławy chapel reflected a characteristic feature of English Gothic

¹⁷ P. Krakowski, *Styl arkadowy w architekturze dziewiętnastowiecznego Krakowa*, in: *Symbolae historiae atrium. Studia z historii sztuki Lechowi Kalinowskiemu dedykowane*, Warsaw 1986, p. 457-458.

architecture, which was a fondness for elaborate decoration of vaults. In the aisles, Ankiewicz introduced stellar vaults, while the roofing of the nave is bisected by a ridge rib and ornate with additional ribs and decorative keystones. In his description of the design, the author of a press article published in *Dziennik Polytechniczny* wrote that *all the bends and curvatures (...), all the lines are formed by the vault itself, authentic, without any kind of imitation. The vaults (...) are truly Gothic, aesthetically as much as structurally*¹⁸.

Delicately moulded ribs of the vaults fall down on floral capitals of the compound piers separating the nave from the aisles or engaged piers supporting the walls (Fig. 31). In the arcades between the nave and the aisles the architect used lancet arches. Similarly shaped, but adorned with tracery, were the shallow niches of the aisles and the windows of the chapel, placed in a wall with round-headed window openings. The last element of decoration was Tudor arches decorated with wimpergs and crockets, placed over the doors in one of the aisles.

When drafting the proportions of the interior, the architect's desired effect was Gothic verticalism. This was not an easy goal to achieve, since the chapel had formerly served the Czartoryski family as a drawing room, and was a wide and rather low-roofed chamber. Dividing the available space into aisles helped Ankiewicz to optically narrow the interior. Slender, richly moulded piers, tall arcades and niches work to verticalise the space and build an impression of height. The result was a spacious and well lighted chapel, which even now – though devoid of its Gothic Revival furnishings such as altars, confessionals and pews – still remains a magnificent tribute to the architecture of the Middle Ages (Fig. 32).

References to the Perpendicular style of English Gothic Revival appeared on occasion in Ankiewicz's designs for dwelling houses. One example is the never-built 1865 design of the house in Krakowskie Przedmieście street (Fig. 33). Its composition was vertical, with the central avant-corps heightened by one storey and framed by multilateral pillars topped

with roof lanterns; similar pillars marked the corners of the building. The vertical effect was enhanced through the emphasis given to the middle axis of the avant-corps by additional columns and aediculae. Adding to the overall slenderness of the design, the windows are tall and rectangular, adorned with traceries and wimpergs. The range of Gothic forms is complete with top crenellations and Tudor arches of the ground floor openings, pierced quatrefoil stone balustrades and rectangular cornices over the second floor windows. Linear detailing of the authentic design by Ankiewicz is very subtle and intricate.

Applying English Gothic forms in a façade of a tenement house was very rare in Warsaw architecture, the only preserved example being the Walusiński house at 25 Bednarska street¹⁹.

Gothic Revival designs by Ankiewicz reveal a high awareness of historic motifs. His proficiency in terms of English Gothic Revival was probably gained thanks to Adam Idźkowski, who was probably the most prominent advocate of using Gothic elements in all kinds of architectural projects. A strong supporter of syncretism drawing inspiration from different periods and cultures, he frequently expressed his views both in his writings and publications containing various architectural designs²⁰, as well as in his own creative work. In the years 1837-1843, he supervised the reconstruction of the Warsaw cathedral. The renovation was necessary due to the poor condition of the structure, but Idźkowski went as far as to completely transform the appearance of the church by introducing English Gothic forms²¹. Massive, solid walls of the building came out slender and aerial as a result of adding some lancet windows and portals and octagonal turrets with pinnacles on top. Intricate decorations included traceries, combined with ornamental knots in the topmost parts. Gothic Revival elements inspired by English architecture were also used by Idźkowski in the design for the emperor's palace which was planned (but never succeeded) to be erected in Aleje Ujazdowskie street in Warsaw²². Another source of English Gothic inspiration

¹⁸ „Dziennik Polytechniczny”, 1861, sewn file 4, p. 84; S. Łoza believes the author of the article to have been J. Ankiewicz himself: see: S. Łoza, *Architekci i budowniczowie w Polsce*, Warszawa 1954, p. 13.

¹⁹ J. Roguska, *Neogotyck w architekturze warszawskich kamienic*, „Kronika Warszawy”, 1987, No. 3-4, p. 103.

²⁰ *Kroje architektury, obejmujące rozmaite jej kształty, uważane jako przedmiot piękności*, 1832; *Kościół arcykatedralny św. Jana w Warszawie*, 1843; *Plany budowli obejmujące rozmaite rodzaje domów... w rozmaitych stylach architektury*, 1843.

²¹ M.I. Kwiatkowska, *Katedra św. Jana*, Warsaw 1978, p. 164-175.

²² J. Roguska, op.cit., p. 102.

for Julian Ankiewicz was naturally his journey to London in 1857, which allowed him to get acquainted with the most monumental secular example of Gothic Revival style – the Houses of Parliament designed by Charles Barry and Augustus Pugin in 1836-1860.

Baroque Revival

Baroque Revival style, which developed in Warsaw architecture in the last quarter of the nineteenth century, did not enjoy the same popularity as Renaissance or Gothic Revivals²³ during the years of professional activity of Julian Ankiewicz. Particularly rare were “pure” examples of this architectural style; Baroque forms tended to be the dominating elements of eclectic compositions in the phase of late Historicism. Among the works of Julian Ankiewicz, who at that time was about to retire from his professional activity, there is only one design which displays clear references to Baroque style: the Children’s Hospital in Aleksandria street (presently Kopernika, 1874-1875, Fig. 34). The composition of the façade is strictly symmetrical, with side and central avant-corps. The composition aside, however, the building was practically styleless, with very scarce architectural decoration, and therefore did not fit with Baroque aesthetics. Such a solution was very much in line with the then-predominating European trends, reflected in the opinion of the committee approving the designs for the Lariboisière hospital in Paris: *We do not aim to create a fine building, a model of architectural beauty, a masterly work of art. To the contrary, our priority was to fully respond to the needs of the patients (...)*²⁴. With the same priority in mind, Ankiewicz, too, restricted himself to applying the colossal order in the three avant-corps and giving the windows very modest setting. The only decorative element was the central portal surmounted with a moulded bottomless pediment beneath a large, decorated window.

Oriental style

In 1864, Julian Ankiewicz built a Moorish-style wooden gazebo to be used as a place to sell soda water in Warsaw’s Saski Garden²⁵. The structure was a small rectangular pavilion decorated with horseshoe arches. In the 18th and 19th centuries, the term “Moorish style” referred to any kind of Muslim architecture, not just the art of the Arab inhabitants of the Iberian Peninsula²⁶. During the Enlightenment period, the popularity of Oriental motifs gave rise to a widespread tendency to apply Moorish style in park or garden pavilions. Examples of such erections are Imam’s House and minaret in the Na Książęcem garden (by Szymon Bogumił Zug)²⁷ or the Turkish House in Łazienki Park (by Jan Chrystian Kamsetzer)²⁸. Ankiewicz’s gazebo in the Saski Garden was another embodiment of this tradition. In 19th century Warsaw, Oriental style was, however, of marginal significance.

Conclusion. Stylistic aspects of the creative input of Julian Ankiewicz in the historicist architecture of Warsaw – final conclusions

The works of Julian Ankiewicz generally reflect the tendencies which shaped the architectural climate of Warsaw and other cities of the Kingdom in late 19th century. Even earlier, in 1830s, Polish architects came up with their own creative interpretations of the motifs dating back to the past periods, and adapted them to the requirements of new architecture²⁹. The introduction of new forms was driven by the 1835-1839 upswing in the construction industry³⁰. The first phase of Historicism, brought about by architects born in late 18th and early 19th centuries – Henryk Marconi, Jan Jakub Gay, Andrzej Gołoński, Franciszek Maria Lanci, Alfons Kropiwnicki and Adam Idźkowski – lasted in Warsaw roughly until mid-1850s (depending on the preferences of individual architects). It featured intuitive and subjective use of historical forms, driven by the

²³ T.S. Jaroszewski, *Architektura neobarokowa w Polsce*, w: *Sztuka I poł. XVIII wieku*, Warsaw 1981, p. 347

²⁴ C. Mignot, *Architektur des 19. Jahrhundert*, Stuttgart 1983, p. 232 (own translation).

²⁵ „Tygodnik Ilustrowany”, 1895, No. 22, p. 353; E. Charazińska, *Ogród Saski*, Warsaw 1979, p. 106.

²⁶ *Orient w sztuce polskiej*, in: T.S. Jaroszewski, *Od klasycyzmu do nowoczesności*, Warsaw 1996, p. 23 and 98-99.

²⁷ J. Putkowska, *Warszawskie podmiejskie rezydencje Kazimierza Poniatowskiego przy ulicy Książęcej*, „Kwartalnik Architektury i Urbanistyki”, vol. LIV: 2009, issue 2, p. 26-27.

²⁸ T.S. Jaroszewski, op.cit., p. 100.

²⁹ K. Stefański, op. cit., p. 71.

³⁰ K. Dumała, *Z badań nad rozwojem przestrzennym i budowlanym Warszawy w latach 1831-1867*, in: *Warszawa XIX wieku. 1795-1918*, vol. 3, Warsaw 1974, p. 143.

artist's own creativity. This approach gave rise to stylistic syncretism which combined forms of different origins³¹. The interest in past architecture was a novelty, yet in shaping their façades designers still followed the classical principles of composition. Well-articulated structures, clear-cut repetitive divisions, large planes of plain, non-decorated walls dominated over the scarce, subtle, linear historic detail³². In Warsaw, long influenced by the creative prolificacy of Antonio Corazzi, a popular technique was to combine classical elements with those originating from the Renaissance period. Column porticoes or colossal order of pilasters were combined with Renaissance forms, usually Quattrocento: horizontal compositions, windows often resting directly on stringcourses, topped with segmental cornices, or the so-called Bramantian windows. While Renaissance detail gained popularity, it was often used along with classical palmettes and acroteria. Gothic Revival designs usually used elements of English Gothic style, most notably the Perpendicular phase.

The most prominent advocate of Italian Renaissance in Warsaw was Italian-born and educated Henryk Marconi, whose designs in this style include e.g. his own house in Aleje Jerozolimskie street (started in 1843) and the Warsaw-Vienna Railway station (1844). A great enthusiast of Gothic architecture and the author of many romantic Gothic Revival buildings was Adam Idźkowski. Most of his designs were never constructed, but it was he who managed to introduce forms of medieval architecture into the Warsaw skyline through the reconstruction of Saint John cathedral (finished in 1843) in the style of English Gothic Revival. At the same time, Jan Jakub Gay was the driving force behind the Warsaw applications of the arcade style, an example of which is the building of the Warsaw Charity Association in Bednarska street. Elements of Rundbogenstil were also visible in Franciszek Maria

Lanci's design of the market in Sewerynow street. Early Historicism was the first style of the second generation of historicist architects, born around 1820: Julian Ankiewicz, Adolf Woliński, Józef Orłowski, Franciszek Tournelle. This was probably the reason for their long-standing fondness for classical forms and flat elevations, which survived well into the later years of mature Historicism³³.

Early Historicism in Warsaw coincided with the introduction of cast iron elements in construction works. Iron was readily used in the construction of Gościnny Dwór, a shopping arcade built in 1841 by J.J. Gay and Alfons Kropiwnicki. Ankiewicz also appreciated the utility of the material and used it in the form of columns (e.g. in Kijewski's house in Nowy Świat street) or cast-iron stairs (in Puławy).

The next phase, which in Warsaw was to last another two decades³⁴, came to be known as mature Historicism. The advances of historical research and the identification of the most characteristic elements of individual styles and regional variations put an end to the rule of syncretism and subjectivism of the previous years³⁵. Designers, equipped with the necessary knowledge, supported by numerous publications and inventories of past architecture, were now able to choose correct historical motifs originating in a given artistic period³⁶, thus imitating the great architects of the past. Syncretism gave way to the idea of "stylistic purity"³⁷. This was the time marked with a distinctive turn towards the forms of mature Italian Renaissance – Cinquecento, especially in the Roman interpretation. Popular motifs included aedicula window settings, Palladian windows, arcade openings framed by pilasters or semi-columns – though equally common among architects were openings closed by fragments of cornices, particularly on higher storeys. Apart from Italian forms, designers were also inspired by Venetian and French motifs. This phase marked an evolution of interpretation of detail towards a more dynamic and chiaroscuro

³¹ P. Krakowski, *Fasada dziewiętnastowieczna*, „Zeszyty Naukowe Uniwersytetu Jagiellońskiego. Prace z Historii Sztuki”, vol. 16, 1981, p. 77.

³² op.cit., p. 77-79; J. Roguska, *Architektura i budownictwo mieszkaniowe w drugiej połowie XIX i na początku XX wieku. Architektura willowa*, op. cit., Warsaw 1986, p. 52; W. Bałus, *Zjawisko historyzmu w architekturze wieku XIX. Próba opisu*, in: „Dzieła i interpretacje”, vol. 3, 1995, p.77-78.

³³ Another reason might have been the fact that most of them had no formal education, since there was no school of architecture in Warsaw at the time they chose their careers.

³⁴ New phenomena in the architecture of the 1850s which marked the transition of Historicism into its mature phase are described by K. Stefański, op. cit., p. 114.

³⁵ P. Krakowski, op.cit., p. 82.

³⁶ J. Roguska, op.cit., p. 53; Z.J. Białkiewicz, *Feliks Książarski (1820-1884). Krakowski architekt epoki historyzmu*, Krakow 2008, p. 126.

³⁷ W. Bałus, op.cit., p. 78.

effect³⁸, which was characteristic for the period and at the same time consistent with the direction followed by Italian architecture in the 16th century. On the other hand, the Gothic Revival style in Historicism was enriched by attempts to differentiate and mimic the regional variations of medieval architecture. Facilitated by the periods of economic recovery in 1852-1854 and – even more so – in 1856-1867, developments in construction industry brought about a number of projects implementing these ideas in Warsaw's skyline³⁹.

A pioneer of stylistic change in Warsaw was Henryk Marconi. Warsaw's public facilities of his design – the building of Land Credit Society (1853) and the Europejski Hotel (1854) – are perfect examples of how Classicism and syncretism were gradually abandoned to give way to a new, puristically correct approach to historic architecture. Julian Ankwicz and his generation soon joined in introducing new interpretations of historic forms, followed by younger architects: Jan Heurich Sr., Zygmunt Kiślański, Karol Woyde, Leandro Marconi, and Karol Kozłowski. They were well versed in the history of architecture, which is clearly evidenced by their work, with its intensifying dynamism and rich detail. Henryk Marconi made a great contribution to the Italianising architectural climate of Warsaw not only through his designs but also through his teaching: *professor Marconi, Italian-born, educated at Italian academies and member of many of them, was a classicist, or to be more precise, a great Italian Renaissance enthusiast. All his stunning and grand designs were styled in beautiful, pure Italian Renaissance, and the so-called «quinque cento» was his most favoured style for which he spared no praise. It was he who gave our School of Arts the feature and orientation of Italian Renaissance*⁴⁰.

After the period of stylistic purism, there appeared a sense of longing for more variety of form.⁴¹ The evolution of Historicism headed towards an eclectic

approach, which could be seen in Warsaw at the time of construction boom in the late 1870s, and the last two decades of the 19th century saw a transformation of Historicism into its late, decadent phase characterised by using a variety of historical motifs from different periods in one façade. In 1870s and 1880s, Baroque Revival became a popular tendency. Formal discipline gave way to impressionist freedom, ornamental finish and picturesqueness, an unprecedented vividness and richness of detail. Mixing elements of different origin, recreating motifs and breaking rules were designers' conscious choices.⁴² In Warsaw, this phase was represented by Witold Lanci, Władysław Marconi, Józef Huss, and Stefan Szyller, to mention just a few, who created bold compositions of motifs of different stylistic and geographical origin, including those that had never attracted much interest from historicist architects, such as elements of native architecture.

The above-analysed evolution of historicist forms can also be traced throughout the professional career of Julian Ankwicz, though without a clear chronological delineation of individual stylistic periods. The transition from early Renaissance Revival to the mature phase came about gradually while Ankwicz worked to improve and perfect his craft, enriching his repertoire with new solutions but not abandoning the old.⁴³ His work does not, however, reflect the characteristic transition of Renaissance Revival from Italian Quattrocento of the early phase to elements of the Italian architecture of the 16th century typical for the late phase. Similarly, in his Gothic Revival designs, the architect never ventured beyond the English Gothic inspirations of the early phase of Historicism. In his career, the advancements of the style were not reflected by drawing from particular regions of Europe or historical periods but rather by abandoning the classical principles of composition and flat, linear façades and favouring more vivid and chiaroscuro arrangements.

³⁸ J. Roguska, *Okna i ich oprawa architektoniczna w warszawskich kamienicach w drugiej połowie XIX i na początku XX wieku*, „Kwartalnik Architektury i Urbanistyki”, vol. LVI: 2011, issue 1, p. 57

³⁹ S. Herbst, op. cit., p. 57; K. Dumała, op.cit.

⁴⁰ J. K. Janowski, op.cit., Warsaw 1930, p. 17.

⁴¹ K. Stefański, op. cit., p. 184-185.

⁴² This analysis of the transformations of Historicist architecture refers primarily to the regions of Warsaw and the Russian partition. As pointed out by Z.J. Białkiewicz, in Krakow

the stylistic evolution took a different course. The scholar distinguishes the Florentine style of the 1840s, the Schinkel style of the mid-century and the mature Renaissance of the late 19th century. Z.J. Białkiewicz, *W nurcie neorenesansu włoskiego architektury XIX-wiecznego Krakowa*, Krakow 2010.

⁴³ A similar stylistic evolution can be traced in the case of other architects, such as Julian Ankwicz's contemporary, a Krakow-based architect Feliks Księżarski: Z.J. Białkiewicz, *Feliks Księżarski (1820-1884). Krakowski architekt epoki historyzmu*, op. cit., p. 127.

Julian Ankiewicz used few historical motifs, but those he did, he had mastered to perfection. The limited range of forms was probably due to his having no academic background and learning his craft through self-teaching. Despite these impediments, Ankiewicz was indisputably a talented architect, who displayed great intuition in adjusting his ideas to the

needs of investors and location specifics. His designs exhibited a sense of proportion which gave his compositions a regularity and balance, emphasised by skilfully applied architectural detailing. Buildings designed by Julian Ankiewicz, harmonious and elegant, made a memorable contribution into the skyline of 19th century Warsaw.

Translated by Z. Owczarek

*Iwona Szustakiewicz, PhD, lecturer
Department of General History of Architecture
Faculty of Architecture, Warsaw University of Technology*