

REPURPOSING OF ARCHITECTURAL MONUMENTS FOR CULTURAL AND ARTISTIC FUNCTIONS

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Abstract

The article analyzes the experience of modern use of the historical estate of Oskar Ziegler. The main problems in the re-profiling of low-rise historical buildings are identified: non-compliance with modern housing standards, emergency conditions of structures, obsolescence of engineering networks, lack of inclusiveness, and lack of a garage. It is argued that the re-profiling of a historical industrial building or palace provides more opportunities than the re-profiling of a low-rise historical mansion of a smaller area. The purpose of the study was to analyze an example of the re-profiling of the estate of Oskar Ziegler for cultural, educational, and artistic functions and to highlight the architectural and decorative features of this development. The stages of the development of the estate and the stages of changing the architecture of the main building are presented; the architectural and artistic style of the object is analyzed. Based on the field research conducted in 2022-2026, the experience of holding modern exhibition events in the Wozownia 11 gallery on the estate is highlighted.

Keywords: Repurposing; Architectural monument; Cultural and artistic function

Introduction

The study is devoted to the complex problem of preserving cultural heritage sites in conditions where they have lost their original function. This is relevant both for closed monuments of industrial architecture (which make up the majority of the historical heritage of Lodz) and for former palaces, manors, and villas.

If we analyze examples of the revitalization of former factories, then there are more opportunities for revitalization: the large size and number of floors of these objects allow them to be repurposed as shopping centers, leisure and catering establishments ("Manufaktura"), hotels (hotel "Andel"), elite housing ("Księży Młyn"), offices combined with other public functions ("Off Piotrkowska"), and even as a creative incubator ("Art incubator"). When repurposing former palaces and mansions, there are not so many options: mainly these are cultural and artistic—museum, exhibition, and educational functions (Izrael Poznański's Palace – Museum of the City of Lodz (Fig. 1); Herbst Palace Museum (Figs. 2, 3); and Karol Scheibler's Palace – Cinematography Museum).

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Fig. 1. The main hall of the Izrael Poznański Palace–Muzeum Miasta Łodzi



Fig. 2. The Great Hall. Herbst Palace Museum

Similarly, the former luxurious mansions of the Tereshchenko and Khanenko families in Kyiv were repurposed for museum purposes. However, during the war, the traditional museum function underwent significant changes.



Fig. 3. Interior of the dining room with wooden wall panels and authentic furniture and dishes. Herbst Palace Museum

One of the main problems of preserving historical low-rise mansions of smaller sizes is the complexity of their modern use according to their original function. For example, in Ukraine, there is a constant confrontation between developers and the public regarding the preservation or destruction of a historical object. The complexity of the modern existence of such objects lies in the following:

- non-compliance with modern housing standards;
- dilapidated condition of structures;
- outdated engineering networks;
- lack of accessibility for people with reduced mobility;
- lack of a garage, etc.

So, if the house needs to be preserved, it is necessary to solve several difficult issues:

- who will preserve the object in its authentic state, with its original structures;
- what will happen to this object if it does not correspond to its original function,

residential?

- what is allowed to be changed in such low-rise villas with authentic interiors if they are monuments in the monument protection register?

Here, it is worth mentioning examples of Kyiv houses. As a rule, there are almost no low-rise villas; dense quarterly commercial development dominates, and, in addition, the original interiors have mostly been lost.

Instead, Lodz has its own specific development, where many villas of manufacturers who owned numerous textile factories have been preserved. Most often, these are luxurious mini-palaces with exquisite interiors. As examples, the palaces of Poznański, Herbst, and Scheibler have already been mentioned. There are also numerous modest mansions like Oskar Ziegler's

house, which is much less known to the general public than the famous palaces with museum functions.

It is quite difficult to repurpose multi-story buildings in dense block development as traditional museums. An example is the house of the famous Lodz architect Hilari Majewski at 11 Włókiennicza in Lodz, where, after revitalization, the International Centre for Culture and Revitalization operates, and visitors can see the exquisite interiors of the architect's apartment, where he lived from 1883 to 1886. This is not a traditional museum, as various temporary events, exhibitions, and installations are held here. Since the name of the owner-architect was Hilary, there is an educational space, Hilarium, for all age groups. Children, young people, and seniors can work together to model architectural forms. The institution positions itself as a cultural and artistic institution. For example, from February to May 2026, the exhibition "Architecture Laboratory" will be held here, highlighting modern approaches to architectural design. Since the original furnishings of the house have not been preserved, visitors do not have the restrictions of a conventional museum with limited access to exhibits.

Therefore, the experience of Lodz shows that the best way to preserve such objects in their original form is to repurpose them either for a museum and exhibition function, or for a cultural and educational function, or for a cultural institution (for example, the administration of the Lodz Scientific Society is located in Oskar Ziegler's estate, and in one of the buildings there is a gallery of the University of Lodz). The study aimed to analyze an example of repurposing the estate of Oskar Ziegler for a cultural, educational, and artistic function and to highlight the architectural and decorative features of this building.

The objectives of the study were as follows:

- to highlight the stages of the development of the estate on the corner of Maria Skłodowska-Curie Street and Żeromski (Pańska) Street;
- to characterize the architecture of the mansion and its state of preservation;
- to analyze the modern functions of the estate during its affiliation with the Lodz Scientific Society and the University of Lodz.

To achieve the goal and objectives of the study, sources were processed in the following areas:

- methods of revitalization of historical objects [1];
- historical architecture of Lodz [2-6];
- photo documentation in restoration and monument protection activities [7];
- restoration technologies [8], [9], [10];
- architecture of historicism and Art Nouveau [11-14];
- cultural and artistic function and museum activities [15-21];
- exhibition activities [22-26].

Materials and Methods

The purpose and objectives of the study determined the list of applied research methods. To highlight the history of Oskar Ziegler's mansion, the method of historical analysis was used. The method of comparative analysis allowed us to compare changes in the development of the estate and in the architecture of the main mansion in different periods and under different owners. The method of architectural analysis and the method of art history analysis allowed us to analyze the architectural and artistic properties of the mansion. The iconographic method and the method of photo fixation became the evidentiary basis of the study. The method of field surveys of 2022–2026 allowed us to investigate the use of the historical estate over time.

Results and discussion

History of Oskar Ziegler's estate

Most often, sources refer to the owners of the estate with the original mansion as the Ziegler couple—Oscar and Armanda—but in fact, they were one of the last owners of the estate.

The history of the development of the estate begins in 1895, when its owner was Izidor Mayer. This is the first stage of development from 1895 to 1910, when it had a fundamentally different and much more modest appearance. In the period from 1895 to 1910, a one-story building appeared on the estate. In 1910, the new owner was a Lodz lawyer, Marcel Karwaciński.

Under the new owner, a project to add to the mansion was developed, the author of which was the construction technician Albin Jankau. However, during the construction process, due to the influence of the owners, the project underwent significant changes.

After the construction was completed, a brick house of variable storeys (1–2 floors in different parts) was erected, with an attic and basements, a balcony, and a terrace. The accent was the superstructure in the form of a turret. At the same time, auxiliary buildings were erected—a stable and a carriage house. This completed the 1st stage of the estate's development.

The 2nd stage began with a change of owner. After Marcel Karwaciński died, the estate was purchased by Oscar and Armanda Ziegler. The reconstruction of the house began according to a new project by Henryk Brzozowski. The roof and attic were converted into an attic floor; the tower became higher, with a 4-sided broken roof. The shapes of the risalits and porticos were changed, and the volumetric and spatial composition itself became more cubic (Fig. 4). During this period, the entrance gate was completed on the estate.

Stage 3 is associated with the new owners' names. From 1926 until the end of World War II, the estate belonged to Alfons and Marta Gregor.

Stage 4 is associated with the transition of the estate to state ownership after the end of World War II and to the present day.



Fig. 4. Oskar Ziegler's mansion's main facade with a tower

At first, the estate stood empty for some time, and then it was occupied by a department of the University of Lodz and the Lodz Scientific Society, established in 1936. The activities of the Lodz Scientific Society focused on the development of science and culture, education, and publishing. And today it is engaged in publishing scientific literature, holding educational

lectures, and organizing the Festival of Science, Technology, and Art. The former farm buildings were rebuilt into an exhibition gallery of the University of Lodz, and the main building houses the Lodz Scientific Society – administration, library, and meeting rooms.

Study of the mansion's architecture

The main accent of the estate development is a mansion, which has a dynamic volumetric and spatial composition with a combination of 1- and 2-story volumes. If you look at the facade from the side of Skłodowska-Curie Street, the height gradually increases from right to left, towards the main entrance, and this increase is “interrupted” by a height accent – a tower.

There are disagreements in the literature regarding the style of the object. It is called an object of modernism with features of Art Nouveau and neoclassicism, noting that this type of development is more characteristic of rural, rather than urban, Polish estates.

In our opinion, this object can be attributed to the samples of the late rationalist Art Nouveau, taking into account the presence of the corresponding rectangular parts of the facades and the absence of the facade decor inherent in Art Nouveau. However, the windows have an outline and proportions characteristic of rationalist Art Nouveau. At the same time, several stages of reconstruction caused a layering of classical traditions, which are noticeable in the exedra with a terrace on the other facade from the garden side and in the triangular gable (Fig. 5).



Fig. 5. Oskar Ziegler's mansion facade from the side of Żeromski Street

The layout provided for a clear division into a representative and residential part. On the ground floor, there is a rectangular hall with a gallery and a two-flight open staircase (Fig. 6). Along the axis of the hall, there is a large representative hall with access to the terrace from the garden side (Fig. 7). The interior has preserved authentic furniture and staircase decoration. On the ground floor and first floors, there are neoclassical stained-glass scenes and authentic lighting fixtures (Figs. 8, 9). Unlike the mansion, which is used for the administration of the Lodz Society of Scientific Collections, the exhibition gallery in the former reconstructed utility buildings has a modern interior designed for holding exhibitions and conferences.

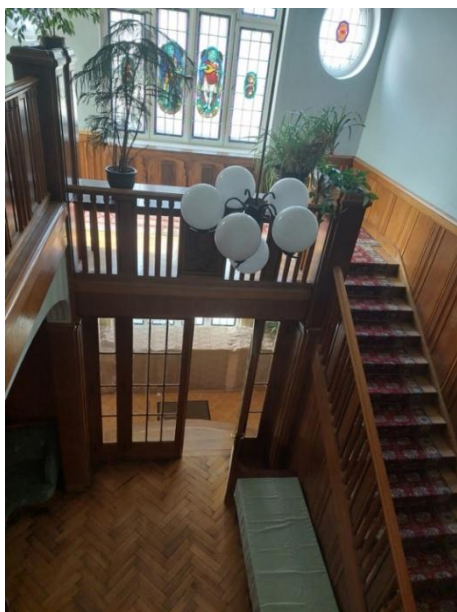


Fig. 6. Oskar Ziegler's mansion main staircase

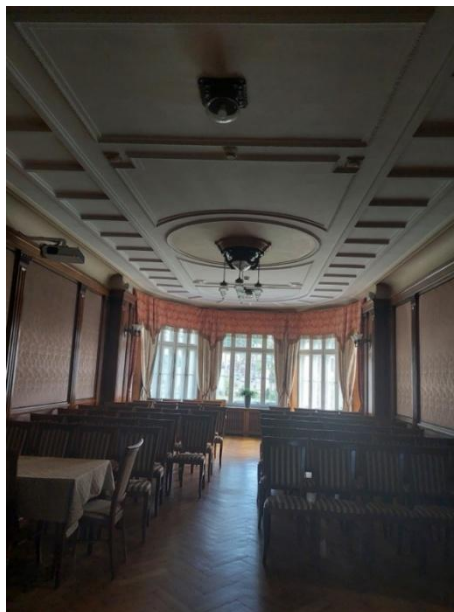


Fig. 7. Oskar Ziegler's mansion main hall

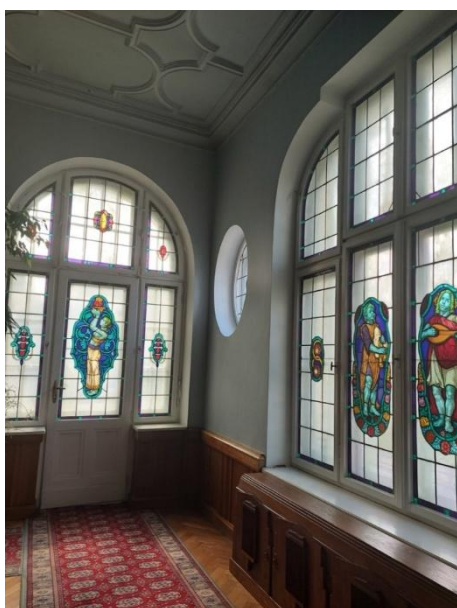


Fig. 8. Stained glass windows of the first-floor gallery



Fig. 9. Stained glass windows of the entrance lobby

Exhibition experience

From 2021 to 2025, the Institute of History of the University of Lodz produced a series of exhibitions that demonstrate the interdisciplinary nature of contemporary humanities – combining theoretical reflection, curatorial activity, interinstitutional collaboration, and social engagement. These exhibitions were organized in various spaces of the University, including the Wozownia 1/5 and Wozownia 11 galleries and the “Galeria nad Schodami” at 65 Narutowicza Street, as well as in

collaboration with external units such as the Academy of Fine Arts. Władysław Strzemiński in Lodz or partner institutions in Poland and abroad (e.g., the University of Ostrava in the Czech Republic or the University of Santiago de Compostela in Spain).

Among the most important institutional undertakings was the exhibition “University of Lodz: Stories of a Community (1945–2025),” curated by Jolanta Sławińska-Ryszka and Maciej Andrzejewski as part of *Fotofestiwal*, one of the largest events dedicated to visual culture in Europe. The exhibition, accompanying the University’s 80th anniversary, drew on a community photographic archive and offered an artistic reflection on the academic community and institutional memory.

A significant aspect of the Institute's exhibition activity is its exhibitions dedicated to outstanding artists associated with Lodz and the University. The exhibition “Andrzej Jocz. Saved from Oblivion” (2021–2022), curated by Aneta Pawłowska, showcased the work of the recently deceased artist and educator, presenting his work in the context of the memory of Lodz’s outdoor sculpture. Meanwhile, the exhibition “Hommage à Grzegorz Sztabiński – Continued...” (2022), curated by Paulina Sztabińska-Kalowska and Aneta Pawłowska, drew on the concept of the exhibition-installation and redefined the relationship between the work and the exhibition space.

These exhibitions exemplify the Institute's consistently developed practice of research through art, in which art historians and theorists collaborate with artists. The exhibition “Przenikanie” (2024) explored the relationship between the eminent Lodz educator and painter, Professor Ryszard Hunger, and his former student and collaborator, Piotr Kotlicki, interpreted in the context of the master-disciple bond and the intergenerational exchange of artistic experiences. In turn, the exhibition “Mój Uniejów” (2022), devoted to the architectural designs of Professor Bartosz Hunger, Ryszard Hunger’s son, documented the process of urban transformation in the city, serving as an example of artistic interpretation of space and local heritage.

One of the first examples of exhibitions of artistic war photography, which were organized abroad since June 2022, was an exhibition initiated by the Institute of Art History of the University of Lodz and curated by the director of the Institute, Doctor of Arts Professor Aneta Pawłowska. A feature of these exhibitions was that they presented the work of a personality – a famous photographer, Master of Arts, Major Serhii Belinskyi, Head of the Press Service of the Knights of the Winter Campaign 28th Separate Mechanized Brigade Serhii Belinskyi (Fig. 10).

The exhibition of the first personal artistic photography by Serhii Belinskyi from 1.10–15.12.2022 at the Wozownia 11 Gallery of the University of Lodz under the title “A światłość w ciemności świeci i ciemność jej nie ogarnęła” (J 1,5) was organized precisely as a performance. Before the exhibition, the authors – Serhii Belinskyi and Yulia Ivashko – wrote a series of literary essays on the topic of the exhibited photographs, and a Ukrainian actress voiced them; these texts greeted visitors at the entrance to the hall. Within the framework of the IDUB scholarship from the University of Lodz, which Yulia Ivashko received during 2022–2023, three short films were made: “Horror,” “Fight,” and “Hope,” composed of video clips and photographs by Serhii Belinskyi and Oleksandr Ivashko, and these films were shown on the screen during the exhibition. Given the extensive photographic output of Serhii Belinskyi and the impossibility of presenting all the photographs in the exhibition, two catalogs were published for the exhibition – one with photographs and the second with literary essays. The atmosphere of the photos was added by fragments of rockets and shells.

This exhibition was exhibited together with three films at the University of Ostrava in the Czech Republic (24.11.2022–20.01.2023) in the GALERIA NA PŮDĚ under the title “A to světlo svítě ve tmě a tma je nepohltila” (Jan 1,5), at the Silesian University (Slezská Univerzita) in Opava in the Czech Republic at Galeria Hauerowa 4 (13.02–26.03.2023), and at the Adam Mickiewicz University in Poznań in the main hall of Collegium Maius within the framework of the Days of Ukraine “Ukraina 2022 – 2023” (15.03–12.04.2023). In 2023, the exhibition was exhibited together with the films in the hall of the Archaeological Reserve on Tumski Island in

Poznań and, from 2023 to 2024, at the Lodz University of Technology. The project was presented at the Cracow University of Technology.

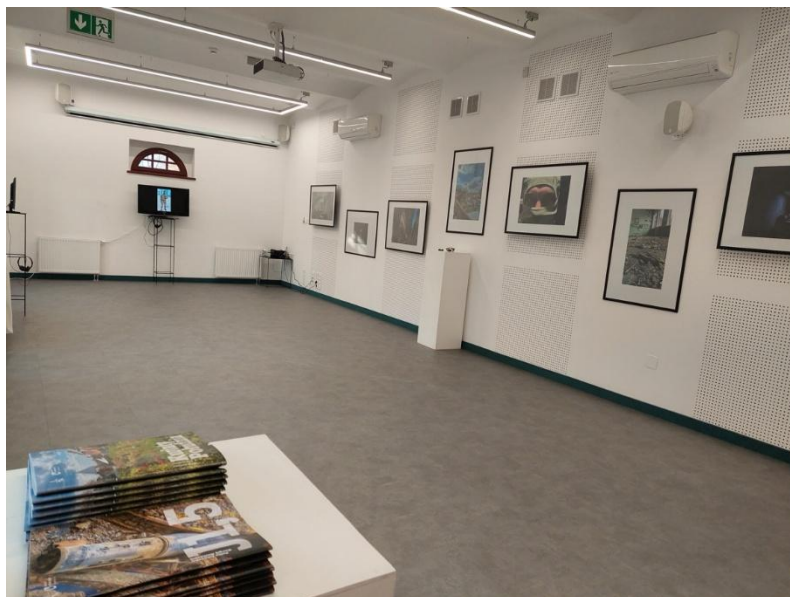


Fig. 10. General view of the Wozownia 11 Gallery

Subsequently, the photographs presented at the exhibition were published in the monographs “W dobrej i zlej doli” (2023) and “Sergij Belinskij. Fotografia” (2025). The first monograph was awarded at the International Photography Awards 2024 in the USA.

In recent years, inclusive exhibitions, addressing issues of cultural accessibility and social diversity, have gained particular importance. The project “TAXO. The Art of Touch” (2024), by Tamara Sass (University of Lodz) and Joanna Apanowicz (Academy of Fine Arts), explored the experience of art perception by visually impaired individuals and exemplified responsible art based on the interrelationship of the senses and empathy. This was the culmination of a unique artistic and social collaboration that the two artists had been pursuing for six years. The goal was not only to create art that was both sensually and ethically balanced but also to redefine the relationship between seeing and experiencing, breaking down perceptual barriers in our encounters with contemporary art. The exhibition activity was linked to the panel discussion “Accessible – YES or NO? A Meeting Around the TAXO Exhibition: The Art of Touch,” which took place on May 28, 2024, at the Wozownia 11 University Gallery. The discussion, moderated by Jolanta Sławińska-Ryszka from the Centre for Communication and Public Relations, University of Lodz, and with the participation of the project’s authors and Dr. Adam Drozdowski from the Institute of Art History, University of Lodz, focused on the cultural and social dimensions of accessibility. The panelists analyzed the extent to which art institutions are ready to practically implement the concept of inclusivity – both organizationally and mentally – and the role of tools such as audio description and typhlographics in this process.

The exhibition “DYWERS” (2024), by Bartosz Kałużny, addressed the topic of social diversity through photographic portraits of individuals associated with the University of Lodz. The exhibition “Hidden – Animals in the Anthropocene” (2024), curated by Maciej Andrzejewski and Andrew Skowron, fell into the same category of social engagement, combining documentary photography with an ethical and ecological message.

The activities of the Institute of Art History at the University of Lodz also have a distinct educational dimension. The exhibition “Ornaments of Femininity” (2025), curated by art history students Gabriela Brodziak, Małgorzata Francuski, and Zuzanna Amelia Jagła, was the result of curatorial activities and teaching collaboration with the University of Lodz Cultural Events Organization Center. The project “Stared – Listened – Engrossed in Reading.” Children’s Strategies for Learning Through Surprise” (2025–2026), prepared by Dr. hab. Aneta Pawłowska, professor at the University of Lodz, in collaboration with Dr. hab. Monika Wiśniewska-Kin, professor at the University of Lodz, from the Department of Childhood Education, had a similarly educational and experimental character.

The exhibition presented digital copies of children's artwork, revealing their strategies for exploring the world through images, words, and sound. In its new architectural context, the exhibition gained wider accessibility for academic and urban audiences, combining art history and pedagogical perspectives. The project was funded by the “Looking – Listening – Reading...” grant [6/IGB/2024], headed by Monika Wiśniewska-Kin at the University of Lodz.

Discussion

The problem of preserving historical low-rise mansions is international. The difficulty lies in the fact that such mansions have often lost their original function and do not meet modern housing standards. At the same time, their protected status requires the preservation of their authentic appearance, including interiors. That is why there have been more and more cases when the developer tries to bring such a house to a state of emergency and then demolish it for new construction. Therefore, highlighting the experience of repurposing such objects is extremely important, as it opens the way to their preservation.

Conclusions

The study conducted by the authors has proven that the problem of preserving low-rise historical mansions is more complex than the preservation of large historical industrial buildings or palaces. The example of historical factories and palaces in Lodz has proven the effectiveness of repurposing and a wide range of repurposing options. At the same time, in the case of historical estates with small, low-rise buildings, the list of new functions becomes very limited. Usually, these can be memorial estates (as in Poltava, Ukraine) or small museums (the Museum of Cosmonautics in Poltava). Another option is to locate a cultural and artistic institution in the estate with the possibility of creating exhibition spaces. In this case, the main building is preserved, including the original interiors, and the administration, library, and meeting rooms are located there, and the gallery interiors are made emphatically modern, since such a gallery is located in a former utility room (in the case of the Oscar Ziegler estate, in a former carriage house, hence the corresponding name of the gallery).

Thus, the analysis of the methods of repurposing historical residential buildings allowed us to formulate some conclusions:

- in low-rise buildings of a large area with an enfilade layout, it is effective to place museums in combination with exhibition, educational, and conference functions; these can be city museums or thematic museums of the history of the palace itself;
- in high-rise apartment buildings, it is difficult to organize a traditional museum; therefore, most often modern spaces are created here, oriented towards practical classes and temporary exhibitions;
- in low-rise mansions within estates, it is difficult to place a large museum, as in palaces; therefore, two ways of repurposing them are possible here: either by memorializing the entire estate, if the authentic furnishings have been preserved (this path was taken in Poltava, Ukraine), or by placing a cultural and artistic institution in the estate, i.e., a combination of administrative, exhibition, and educational functions.

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