

## RESTORATION STRATEGIES FOR A COMMERCIAL FACILITY: FACADE OF CENTRUM-RENOMA DEPARTMENT STORE IN WROCLAW

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### Abstract

The beginning of 2009 will see completion of renovation and expansion of the historical Centrum-Renoma department store in Wrocław, formerly – *Warenhaus A. Wertheim*, designed by Hermann Dernburg in 1930. The reconstructed department store will be enriched in both, spatial and functional terms, not only to perform as an efficient commercial facility but also to fascinate the customers with the splendour of its *Art Déco* facades. The restoration priority has been to preserve or restore the original ceramic face of the facade and the windows, assuming that along with the in situ renovated historical details, new elements should form a uniform whole, both in terms of its texture and colour. Those elements of the clinker face which were been destroyed will be replaced by new ones, produced with the use of carefully reconstructed original technology. Following renovation, the artistic sculptures will be brought back to the facade or exhibited elsewhere.

### Streszczenie

Na początku 2009 roku przewidziane jest zakończenie remontu i rozbudowy zabytkowego domu towarowego Centrum-Renoma we Wrocławiu – dawnego *Warenhaus A. Wertheim*, zaprojektowanego w 1930 roku przez Hermanna Dernburga. Przebudowany zgodnie z projektem wykonany w *Pracowni Projektowej Maćków* dom towarowy zostanie wzbogacony przestrzennie i programowo, dzięki czemu stanie się nie tylko sprawnie działającym obiektem komercyjnym, ale też będzie mógł ponownie oszałamiać klientów przepychem fasad utrzymanych w konwencji *Art Déco*. Przy ich rewaloryzacji za priorytet uznano zachowanie i odtworzenie oryginalnego wyglądu ceramicznego lica fasad, okien i witryn, z założeniem, że elementy nowe razem z poddanymi renowacji in situ detalami historycznymi powinny utworzyć jednolitą fakturowo i kolorystycznie całość. Zniszczone elementy klinkierowego lica zastąpione będą nowymi, produkowanymi na bazie mozolnie odtworzonych oryginalnych technologii. Artystycznie wykonane rzeźby poddane renowacji, po zakończeniu prac przywrócone zostaną na fasadę lub przeniesione na miejsce ekspozycji.

Keywords: preservation; conservation; commercial architecture (buildings); department store; modern movement; Art Déco; Wrocław.

## 1. INTRODUCTION

The objective of reconstruction and expansion of a commercial facility located within the city has usually been to enrich it in the spatial and programme sense, in order to turn it into an efficient “machine”, competitive to modern shopping centres. Such revitalisation of a historical building is, by its very nature, cost consuming and technologically complicated, tempting therefore to destroy the historical substance and to preserve only part of the facade as a relict of the past or rather, some specific stage design. Considering the

relatively modern spatial arrangement and structure of the reconstructed commercial facilities dating back to *Art Nouveau* or modernism, it is recommended to apply strategies preserving most of the original structure of the building. A good example may be renovation, reconstruction and expansion of the historical *A. Wertheim* department store – now *Centrum-Renoma* – which for more than eighty years has been the pride of Świdnicka Street – the major commercial arcade of the city. In this very case, the investor was successfully persuaded to turn the restored building into a structure dominating the whole estate. It was decided to

introduce some minor changes to the structure of the interior, where two historical courtyards will perform as the passage *Déco* facade, appearing as the luxurious trend in modernism, they will contribute to the prestige and commercial potential of the estate. The restoration projects as well as technical designs were developed in several stages by *Maćków Pracownia Projektowa* in Wrocław. Decisions to initiate the design stage had preceded analysis of the architectural and building project by *Hermann Dernburg* as well as of the estate history, which influenced the revitalisation measures applied. The most difficult part was to understand the principles of facade construction and structure, including details of manufacturing and setting the ceramic face as well as the technological process to produce the artistic details. The priority of the final design was to achieve the effect as close to the original state as possible, assuming that the renovated facade would have to meet all the current technical demands throughout the decades to come.

## 2. RESTORATION ASSUMPTIONS FOR CENTRUM-RENOMA DEPARTMENT STORE IN WROCLAW

### 2.1. Analysis of the architectural and building project by Hermann Dernburg

*Warenhaus Wertheim* in Wrocław was erected in 1930, following the design delivered by a highly regarded architect – *Hermann Dernburg* for *WERTHEIM Grundstücks Gesellschaft m.b.H. Berlin Technisches Büro* [1]. When built, it was the largest department store in the East of Berlin. Modern, in terms of spatial arrangement and structure, the facility offered the state-of-the-art furnishings. The structure itself, assuming perfectly organised large sales departments surrounding four floor high glass finished courtyards, took after the commercial and architectural experience of *Georg Wertheim* – the chain owner [2]. He was known for employing some prominent architects to design his stores; among them, *Alfred Messel* – the author of *Wertheim* department store in *Leipzigerstrasse*, Berlin [3], or *Hermann Dernburg* – professor of Berlin *Kunstakademie*. The spatial concept developed for Wrocław branch of the company, based upon the modernist idea where the commercial function of the building was reflected by its structure and shape to perform as a giant commercial sign [4]. The basic structure of the building was a steel skeleton, supplied by *Carlshütte* of *Wałbrzych*, to which a ceramic face was attached. Three major facades with the levelled attic and the horizontal composition gen-

erated by alternating belts of the separated windows and parapet walls, were made more dynamic by curved corners and offset terraces on the fifth and sixth floor. The ground floor, separated by a cordon cornice of clinker and brass, was dominated by glazing shop windows in frames of gold plated brass. The main entrance, situated centrally, from *Świdnicka Street* was moved back and covered by the bracketed umbrella roof. Four posts of the entrance were emphasised by glass mosaic and rows of gold plated vee blocks. The floors one through four which were the main body of the facade included alternate belts of walls faced with fine clinker profiles (from the top and bottom lined with heavy ceramic cornice) surrounding the whole building as well as lines of windows separated by pilaster strips. The strips were faced with large size ceramic tiles the texture of which (wide dark tiles and narrow gold plated ones) produced the rustication effect. Ceramic sculptures showing human heads or flower finials were placed at the top of each pilaster. Terraces were designed within the steplike retreating floors five and six; these were restricted by attic walls tiled with bright shapes and covered with massive ceramic caps. These were integrated with steel balustrade set deeply in the walls, so that the fixing elements performed in fact as structural reinforcement linked with the headers. On the top attic level there where 24 metal flagpoles – a very popular means of advertisement then.

As noticed, the design by *Hermann Dernburg* shows an explicitly defined structure and geometry of the facade [5], yet the drawings, although detailed, do not reveal the whole essence of architectural notions accomplished in the described department store. This was because it comprised, as assumed by the architectural and building project, some well arranged elements of commercial modernism as well as those of the new “thingness” (*Neue Sachlichkeit*) featuring rich textures, colours and artistic ornaments added to the facility by sculptors and ceramists.

### 2.2. Manufacturing technology for the ceramic face of the facade developed by Richard Blumenfeld Velten AG. Sculptors Ulrich Nitschke and Hans Klakow

The final image of the facade of *A. Wertheim* department store effected from the original technologies for manufacturing and assembly of the clinker tiles, developed in Lower Silesian brickyards belonging to *Richard Blumenfeld Velten AG*. [6] Gold plated, glass vee profiles and the mosaic of the main entrance were supplied from Berlin by the mosaic manufactur-

ers *Puhl & Wagner* [7]. Those however who contributed most to the sophisticated image of the refined commercial architecture of Wrocław *Wertheim*, were two sculptors: *Ulrich Nitschke* and *Hans Klakow*. Working upon the unique structure and colours of the facade, they managed to achieve the artistic unification of the industrial ceramic face with large size profiles siding the posts and forming cornices and with pure sculptures of heads and finials made by the artists themselves. 156 sculptures, including one hundred heads representing People of all lands of the world (*Type aus aller Herren Länder*), set on the floors, one through four, provided original decoration and symbolised the global ambitions of *Wertheim's* enterprise [8].

As proved by the information as well as archive records obtained from the sculptors' descendants: *Ulrich Nitschke's* granddaughter – *Yvonne Bannek* [9] and *Hans Klakow's* son – *Ditrich Klakow* [10] both artists worked independently of each other (their diaries contain no entries about any cooperation whatsoever). In 1929 *Ulrich Nitschke* won *Herman Dernburg's* order to supply 25 heads. Each of them was supposed to be delivered in four copies. Today only one of the sculptures has been proved to appear in four copies. It shows the head of *Hadwig* – *Ulrich Nitschke's* wife (there are actually three items on the facade while existence of the fourth is proved by a historical photograph. It has been established that the artist prepared his prototypes “on the spot” while their replicas were made through copying (squeezing) in moulds. It may be suspected that some moulds were used to produce several types of heads, differences introduced at the final stage by differentiating hairstyle or providing empty eye sockets. The inventory made in 2007 pointed however to 32 models of heads present, showing clearly some distinctive ethnic features: European, Negroid, East-Asian or Semitic [11]. The archive pictures taken in the studio of *Ulrich Nitschke* in 1929 revealed also a few models which are presently not found on the facade. Supposedly, it was the tremendous speed of the works or the charm of the sculptures that contributed to increasing their number.

The scope of works commissioned to *Nitschke* and no documentation relating to finials or cones found in his archives suggest that they had been made by *Klakow*. Altogether there were 14 models which were repeated four times. Today, on the facade we can recognise four repetitions of three types of finials. The methods of the artist's work and the level of complexity were similar to those for the heads, how-

ever one mould could only be used for a single type of a finial.

The heads and the finials were made of the same clinker clay as one used for the remaining ceramic elements. They were burnt twice at the temperature of about 1250°C. Upon the third burning the sculptures were partly gold plated. Some remnants of gold leaf gilt emphasising the sculpture details, like hair, stubble or finial edges, have been preserved. Ready-made, empty shells were filled with mortar including ceramic pieces and set on the main structure of the building with the use of steel pins.

Large ceramic profiles siding the posts and pilasters as well as sills, cornices and attic wall caps were all intended as some specific works of art. They were prepared during a semi-industrial process by squeezing in wooden moulds. As the profiles had extremely complex shapes and extensive internal structure, they were finished manually, which could be best seen in the cornices. Elements manufactured for the facade curves were bent to reach the desired shape before burning. All large size profiles had dark coloured glaze (shades of brown and dark brown) achieved through burning at 1250°C. The cornice soffits and narrow profiles ensuring the effect of rustication on the pilaster strips were gold plated during the third burning. It should be noted that the complicated technology to overcome extensive shrinking of the material (approximately 10%, yet in all directions) was perfectly mastered. At the final stage, size modularity was achieved which ensured the siding of steel posts or sills precisely set. The greatest difficulties were encountered when setting the protruding cornices over the windows which performed also as the sleeper supporting the face of the parapet wall. Stable connection of the cornice with the major steel structure was achieved by longitudinal reinforcement and brackets which together with mortar formed a crib [11].

The major part of the facade surface was covered with fine clinker profiles, applied for parapet wall face and fragments of belts between the windows. They were manufactured industrially and supplied by brickyards of *Richard Blumenfeld Velten AG*. They were extruded through the mouthpiece and cut into elements of the desired length. A basic shape was a hollow brick of – cross-section. One or two opposite sides were covered with bright pastel led glaze. Part of the tiles had smooth face, most of them however showed rough surface prepared by a roller. Thanks to the subtle differences in the glaze chemical composition (addition of manganese) and temperature

differentiation, the shades achieved were either bright, from toned down white to pearly grey, or dark: pink, lilac or olive. Much darker wall between the windows were tiled with identical profiles, yet brown or dark brown tinted. Some of the elements had strongly shining glaze, while other showed some additional accents, like golden streaks applied with a brush. Most of the gold plated elements are found in the Eastern facade and on the curved corners. Fine elements were set on the facade with cement mortar applied to the parapet walls. They were laid in 12, 13 or 14 layers, depending on the parapet wall height on a given floor. Bracing chases were designed each several layers; they were filled with square section hollow bricks for reinforcement. Expansion joints were constructed by the posts, to make up for possible expansion of the sun heated facade elements (the parapet walls surrounded practically the whole building, forming uninterrupted strips of more than 200 m in length). The assumption of the design was to achieve a melange of colour uniform throughout the facade, therefore the profiles had to be selected from the earlier prepared palettes, containing a desired share of each colour. Only a very careful observer could notice that the seemingly identical face of different sections and floors of the building shows slightly different colours. Apart from the elements gold plated upon burning or by painting, the facade contained also some gold leaf gilt which, added at the final stage, was supposed to perform as an artistic touch emphasising the intended light and shade effect. Joint efforts of the architects, constructors and sculptors effected in a surprisingly simple method of erection, thanks to which the windows, the shop windows and first of all, the ceramic face could be assembled simultaneously to the major, steel structure. Despite the immense size of the building and great diversity of the facade elements, the modular system and simple assembly technologies (which allowed to make up for irregularities by adjusting the joint width), it was possible to ensure the tremendous rate of the works and commissioning of the building within as little as 8 months. Looking now at the history of the building [12], we know that the construction was accomplished thanks to such a great speed. Had the construction been continuing for a few months longer, it would have been put in jeopardy by the crisis of 1930. Actually, it would have never been finished as the Nazis who got hold of power after the great economic crisis, prevented further development of any company owned by German Jews, which included all Wertheim's enterprises [13].

### 2.3. History of the department store – condition of the facade

The facade made according to the described technology was supposed to be indestructible and extremely long lasting as far as the colours were concerned (the clinker brick glaze was water impermeable while its smooth surface prevented dirt accumulation). It would have served for the decades to come, had it not been for damages caused by World War II and the way the building was used later on. The last war and its final stage in particular brought devastating fires caused by massive shelling of Festung Breslau the result of which were burnt out interiors, destroyed window woodwork and serious mechanical damages of the facade. The southern side which found itself under direct fire of the attacking Red Army suffered most. However, the structural framework protected by inflammable ceramics and the facade shielded by thick ceramic face, survived. This allowed for reconstruction of the building which served again as a department store as early as in 1948. Modest financial resources restricted any restoration works to removal of unstable elements threatening the pedestrians and filling the gaps with concrete. Nevertheless, the fillings did show some respects for the prominent architecture and relatively high skills of the craftsman who, working with concrete, tried to reconstruct the cornice profiles and the shape of the tiles, imitating the joint lines and painting surfaces in colours close to the original ones. The repairs preserved the historical main entrance and shop windows; on higher floors, the windows supplied imitated the original pattern. The burnt out interiors were provided with simple, modernist furnishings [12].

Throughout the 50 years to come, when the building served as the *Powszechny Dom Towarowy* [*Popular Department Store*] and since mid seventies of the 20<sup>th</sup> century as the department store *Centrum-Renoma*, the original face was gradually deteriorating. Penetrating through fractures in the clinker glaze, water reached the wall structure sometimes as deep as the steel framework.

Situation improved a little when the building was registered in the Register of Historical Monuments (entry No. 349/WM of the 3<sup>rd</sup> May, 1977). This however, was not enough to prevent further deterioration of the historical substance, the most dramatic moments of which were more frequent cases of ceramic details falling off or thoughtless removal of dozens of brass shop windows [12].

Following the privatisation procedures of 1997, the new owner - *DTC Real Estate S.A.* commenced works

aimed at restoration of the original, elegant character of the building. Although the restoration building project comprised all the estate [14] the works performed focused on the upgrade of the interiors, protection of the main structure and modernisation of the infrastructure [15], while renovation of the facade included just the main entrance and current repairs of elements which could appear structurally hazardous.

### 3. RESTORATION OF THE FACADE OF CENTRUM-RENOMA DEPARTMENT STORE – STRATEGY, DESIGN AND ACCOMPLISHMENT

#### 3.1. Building project for restoration of Centrum-Renoma department store

In 2006 *DTC Real Estate* – the owner of the building, decided to carry out the renovation, reconstruction and expansion of *Renoma* building, according to the commercial conceptual study delivered by *Benoy*, London design office. Reconstruction of this historical edifice was part of an extensive project including construction of a new eastern wing to accommodate shops and services as well as a multi-storey parking lot serving the whole estate. Development of the building project was commissioned to Wrocław design office *Maćków Pracownia Projektowa*, [16]. Renovation of the substantially weakened structure of the department store and erection of the new wing as well as designs of the installations were entrusted to *ARUP*, Warsaw. It has been assumed that the building will serve commercial purposes, with 17000 m<sup>2</sup> usable area on floors one through three and offices taking 10000 m<sup>2</sup> on floors 4 through 6; all technical functions shall be accommodated in the new wing [17]. The chief designer is *Zbigniew Maćków* and the team of architects includes *Krystyna* and *Paweł Kirschke*. Taking advantage of the knowledge gained during the case study performed as well as some earlier reconstruction and renovation projects, the architects have proposed the restoration strategy which assumed preservation of the historical structure of the building where historical courtyards would perform as nodes of the passage linking the old part of the building with new one, and strong emphasis upon the architectural values, in particular those of the fantastic facade. Such solution was accepted by the Investor and approved of by the Municipal Restoration Office. The programme of facade restoration [18] which took into account war damages, a fire lasting for a couple of days and the wear out of the building, set as priorities the issues of elim-

ination of any structural threats and restoration of the original state of the facade face, windows, shop windows, display cases and flagpoles, assuming that along with the renovated historical elements, the new ones should form a whole uniform in terms of texture and colours. As demanded by the Investor those extremely costly operations should not only ensure proper standard and aesthetic values but also comply with all the up-to-date norms to guarantee good technical condition for many years to come.

The design assumed that the best preserved eastern facade shall perform as reference to which the texture and colours of all the facility will be adjusted. It has been assumed that renovation of most of the elements of the ceramic face will be carried out on this facade as well as the northern one. Ruined southern and western facades need reconstruction of most of the parapet wall face as well as remarkably damaged profiles forming the window cornice.

It has been assumed that most of the large size profiles siding the posts and pilaster strips should be replaced, however all the well preserved elements will be renovated. The main entrance will undergo extensive restoration to include conservation of the glazed ceramic elements and gold plated mosaic as well as brass shop windows and the grate forming the illuminated suspended roof. Other elements, such as the umbrella roof over the main entrance and the flagpoles, will be reconstructed on the basis of the iconography available.

The same strategy has been accepted for the doors and windows which need to be replaced.

370 windows were manufactured on the basis of the historical ones; they are wooden window units of heat penetration coefficient 1.1 W/m<sup>2</sup>/K. The colour – dark brown with violet shade – was selected on-site by comparing three test windows with the well preserved face of the upper eastern facade. Similar strategies have been assumed for renovation of the ceramic facade face. First, it will be attempted to set all elements of the new ceramic face of the southern facade in the most devastated section. Only if this “experiment” proves successful, the technology will be used for the remaining parts of the facade.

#### 3.2. Accomplishment

In June 2007, when the scaffolding was set and some test strips made, it turned out that the condition of the facade was a little worse than it had been expected. Numerous damages were revealed, earlier hidden by dirt. It was only that the range of concrete fill-

ings, replacing damaged ceramic face and the details, could be established. Unfortunately, removal of those uncovered even more damages, this time even within the main structure. The dramatic news was that part of the steel window sleepers was corroded and that practically all the face of the southern and western facade is ruined. At the same time the inventory and analysis of structure of large size and artistic sculpture elements of the facade were performed [11]. Verification of all the data allowed for preparation of restoration programmes and technologies for particular elements of the facade. These were put out to tender, seven bidders taking part. The contract was awarded to *PREiB Zawadzki*; the technology of renovation of the ceramic elements was developed by *Katarzyna Polak* [19] and the programme for conservation of metal elements by *Alina Tomaszewska-Szewczyk* [20]. Both programmes developed the details of the building project, implementing the major principle according to which the historical elements would be renovated, if only possible, and the damaged ones replaced using technologies identical to those applied when erecting the building in the years 1929-1930.

A fundamental step was successful development of manufacturing technology of the clinker ceramics. Following several months of attempts taken in the brickyard in Gierałtów near Nowogrodziec (*Ceramika Przyborska Co. Ltd.*), the clinker clay burnt at the temperature of 1200-1300°C produced elements identical in shape and size to the original ones. Following analysis of the historical profiles (cleaned) it was possible to select eight reference colours which was the minimum to ensure demanded melange of colours. In practice, it turned out that slight differences in temperature, the burning time and chemical composition of clay, provide automatically a much wider palette of shades. The demanded texture of the face was achieved with the use of the roller.

The results of such raw material and technological research were applied also for reconstruction of the sculptures. As assumed by the design, the facade is supposed to contain 100 heads and 56 finials placed along the historical, axial pattern. In 2007 the facade showed only 86 sculptures, of which only 32 heads and 14 finials were in relatively good condition. A decision whether a sculpture should be renovated in situ or taken off the facade and conserved in the laboratory needed individual considerations, also taking into account the risk of additional damage to a sculpture when removing it. With the use of iconography supplied by courtesy of Ulrich Nitschke's grand-

daughter – *Mrs. Yvonne Bannek* and after analysis of the preserved heads of the facade, it was possible to establish 36 model patterns of those sculptures and 14 models of finials. The missing sculptures are now being reconstructed as replicas of the existing models and multiplied by no more than five times. The replicas are made by the artist, *Paulina Pokorny-Zięba*. The raw materials are clinker clay and glaze, identical to those used for the remaining profiles. After some preliminary tests carried out to develop the manufacturing technology and establish the range of material shrinking after burning, she commenced to create clay models of the heads. Those were used to produce plaster cast which served as moulds to squeeze raw sculptures, multiplied than in 4-5 copies and manually finished by adding details, like for example hair. So far, 72 sculptures have been reconstructed in this way. Burnings were performed: first – a biscuit fire, next – to test the glaze.

At the same time conservatory works were carried out in Wrocław and Toruń to restore the historical sculptures taken off the facade. Following renovation, most of them will be exhibited inside the modernised building where one of the walls in the main hall will be adapted especially for this purpose.

#### 4. CONCLUSIONS AND ACKNOWLEDGEMENTS

The case of *Wertheim – DTC Renoma* department store is an example of revitalisation of a historical commercial facility, dating back to modernism, assuming that the restored building will perform as the architectural dominant of the modern commercial estate. Accomplishment of the project has been based upon the strategic marketing decisions of the investor, the architectural and building design as well as the restoration programme. As much as in 1930 when the building was being erected, its revitalisation will employ a great team of experts: architects, civil engineers, sculptors and technology experts, as well as extensive personnel of the investors and contractors.

On behalf of the Investor – *DTC Real Estate* – the following participate in the contract to renovate the facade of the department store in Wrocław: *Eugene Houx*, *Wojciech Kłopocki*, and *Krystyna Kirschke* in charge of the conservatory supervision. Supervising on behalf of the authors are *Zbigniew Maćków* and *Marek Kotowski* of *Maćków Pracownia Projektowa*. The project is managed by *ARUP*, represented by *Wojciech Bańkowski* and *Marek Skrzyszewski* (building supervisor). The general contractors – *Warbud* –

are represented by *Ireneusz Kordalski* (site manager) and *Anna Klekociuk* (operation manager). Acting on behalf of the supplier of the facade – *PREiB Zawadzki* – are: *Paweł Kleszcz*, *Mariusz Słowik*, *Katarzyna Polak* (responsible for technology of the conservatory operations) and *Paulina Pokorny-Zięba* (sculptures). Ceramic profiles are supplied by *Ceramika Przyborsk Co. Ltd.*, represented by *Zenon Siwiec* and *Krzysztof Lemoch* (technological expertise). Window and door metalwork is supplied by *Maztech*. Suppliers of window woodwork are *OKF* and of all installations: *Merkury*.

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**Figure 1.** Warenhaus Wertheim soon after the launch in 1930. Top: southern view of the building with Gen. F.B. von Tauentzien's monument in the foreground. Middle left: main entrance from Świdnicka street. Middle right: eastern view of the building. Bottom: part of the western facade with ceramic ornaments and artistic sculptures. All photos from [4]



**Figure 2.** Ceramic heads at raw state (before burning) made in 1929 by Ulrich Nitschke in his Berlin studio. The head in the bottom right picture shows the artist's wife – Hadwig. That was the only portrait, the model for which could be established. Owned by Yvonne Bannek



**Figure 3.** Some chosen ceramic heads preserved in the facade of Centrum – Renoma shopping centre – formerly Wertheim department store. The bottom right sculpture shows Hadwig Nitschke. As in 2007 – before renovation. Photo by R. Pabiańczyk



**Figure 4.** Some ceramic flower finials by Hans Klakow preserved in the facade of the department store. As in 2007 – before renovation. Photo by R. Pabiańczyk





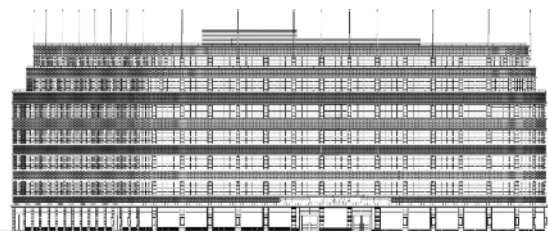
**Figure 5.** 2006 condition of facade designed in 1930 by Herman Dernburg. Top: relatively well preserved central part of the northern facade. Middle: ceramic tile showing the mark of Richard Blumenfeld Velten AG brickyard. Bottom right: attic wall at the rounded corner from Świdnicka street side; the sill tiles were bent before burning. Bottom left: fragment of flat wall faced with small size tiles, some of which were gold plated. Photo by P. Kirschke, 2006-2007



**Figure 6.** Centrum-Renoma department store. View form Kościuszki square. As in 2006. Photo by A. Krupa



**Figure 7.** Renovation, reconstruction and expansion concept for Centrum-Renoma department store. Northern and eastern view at the old and new part of the facilities. Design by Maćków Design Studio



**Figure 8.** Tender design for restoration of the western facade of Centrum-Renoma department store, prepared by Maćków Design Studio in 2006



**Figure 9.** Conservation works at the facade of Renoma department store. Top: best preserved eastern part of the building. Middle left: pillar faced with ceramic tiles and gold plated mosaic. Middle right: renovation of brass display windows and of the backlit grate. Bottom: severely damaged western facade with renovated parapet walls. As in 2008. Photo by P. Kirschke



**Figure 10.** Conservation works at the facade of Renoma department store. Top left: fourth floor pillar finished with a flower finial. Top right: attic wall at the corner of the building with corroded sleepers and cornices. Bottom: renovated fragments of the northern facade. As in 2008. Photo by P. Kirschke



**Figure 11.** Portrait sculptures showing Hadwig Nitschke. Top left: preserved unburnt clay model made by Ulrich Nitschke in 1929. As in 2007. Photo by Y. Banek. Top right: a sculpture undergoing in situ conservation. As in 2008. Photo by M. Gašior. Bottom left: head replica made by Paulina Pokorny-Ziemba. As in 2008. Photo by P. Pokorny-Ziemba. Bottom right: a sculpture removed from the facade to undergo laboratory conservation. As in 2008. Photo by Sz. Kucia



**Figure 12.** Pieces of sculptures falling off the department store throughout the years. Left: first attempt to clean the sculpture which revealed the original colour of the ceramic ornaments. As in 2007. Photo by P. Kirschke



**Figure 13.** Sculpture replicas by Paulina Pokorny-Ziemba. Subsequent stages from the clay models (top left), through the biscuit burnt models (top right) to the multiplied, burnt and gold plated replicas of heads and finials. As in 2008. Photo by P. Pokorny-Ziemba



**Figure 14.** Top: "Chinaman" sculpture removed from the facade and renovated in the laboratory. Bottom: in situ renovated sculpture of a woman. Photo by M. Gašior