

Historical monuments in Darmstadt

A walk on Mathildenhöhe



Wissenschaftsstadt
Darmstadt

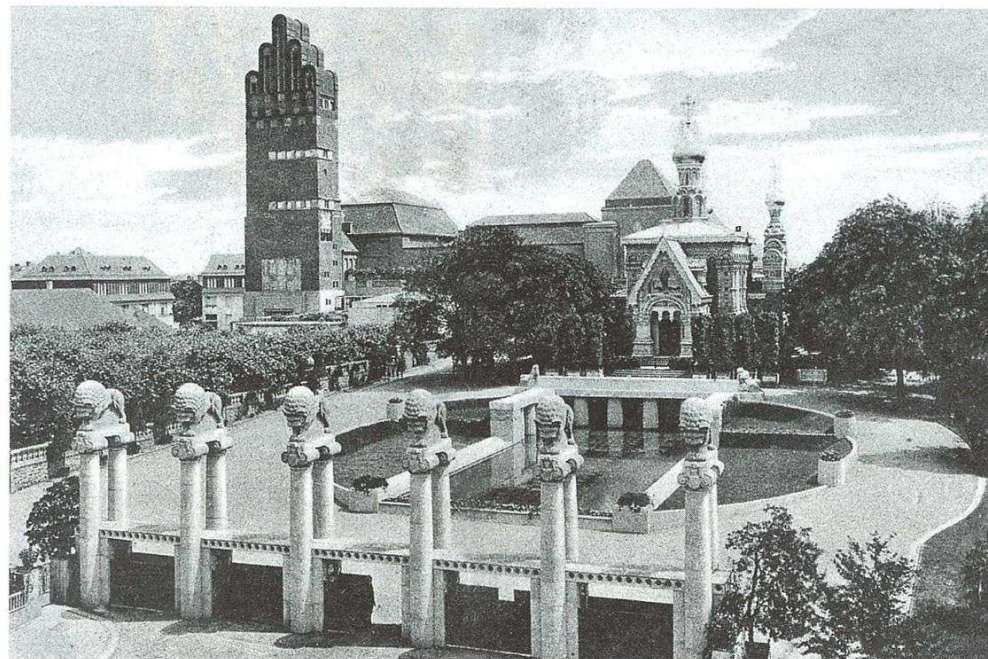


Paris, Brussels, Vienna, Glasgow, Barcelona and Darmstadt – this city in Hesse made a name for itself among the European Jugendstil metropolis'. The artists' colony was founded in 1899. The glorious rise commenced with the first and biggest exhibition called „A Document of German Art“, which took place in 1901. This exhibition made Darmstadt known beyond state borders. For this event, Joseph Maria Olbrich designed the „Ernst-Ludwig-Haus“ named after the Royal Head of State, as an atelier and exhibition building, together with a number of surrounding villas, planned as housing for the artists of the colony. These first buildings are still termed the „Darmstadt Style“ in architectural histories.

A smaller second exhibition took place in 1904. Only the group of three houses at the foot of the Mathildenhöhe was completed for this event as an example of bourgeois houses. In 1908, Olbrich's last work, the Exhibition Halls and the “Hochzeitsturm”, were dedicated during the „Hesse State Exhibition for Free and Applied Art“.

At the last exhibition in 1914, not a lot of the enthusiasm remained, which has been significant during the first years with Olbrich. The beginning of the war in 1914 marked the end of Darmstadt's Jugendstil epoch.

Following the programmatic slogan „May the artist show his world that never was and never will be“, painters, sculptors and architects tried to create a new style. Within this short period of only fifteen years, the artists' colony established Darmstadt's identity as a Jugendstil city – an identity lasting to this day.



exhibition 1914

1 “Hochzeitsturm”, exhibition halls, water reservoir: The city's wedding present to the Grand-Duke Ernst Ludwig, built together with the Exhibition Halls by Olbrich in 1907/8. Beneath the building, a fascinating brick vault, constructed as a water reservoir (1877-80), is a hidden technical monument.

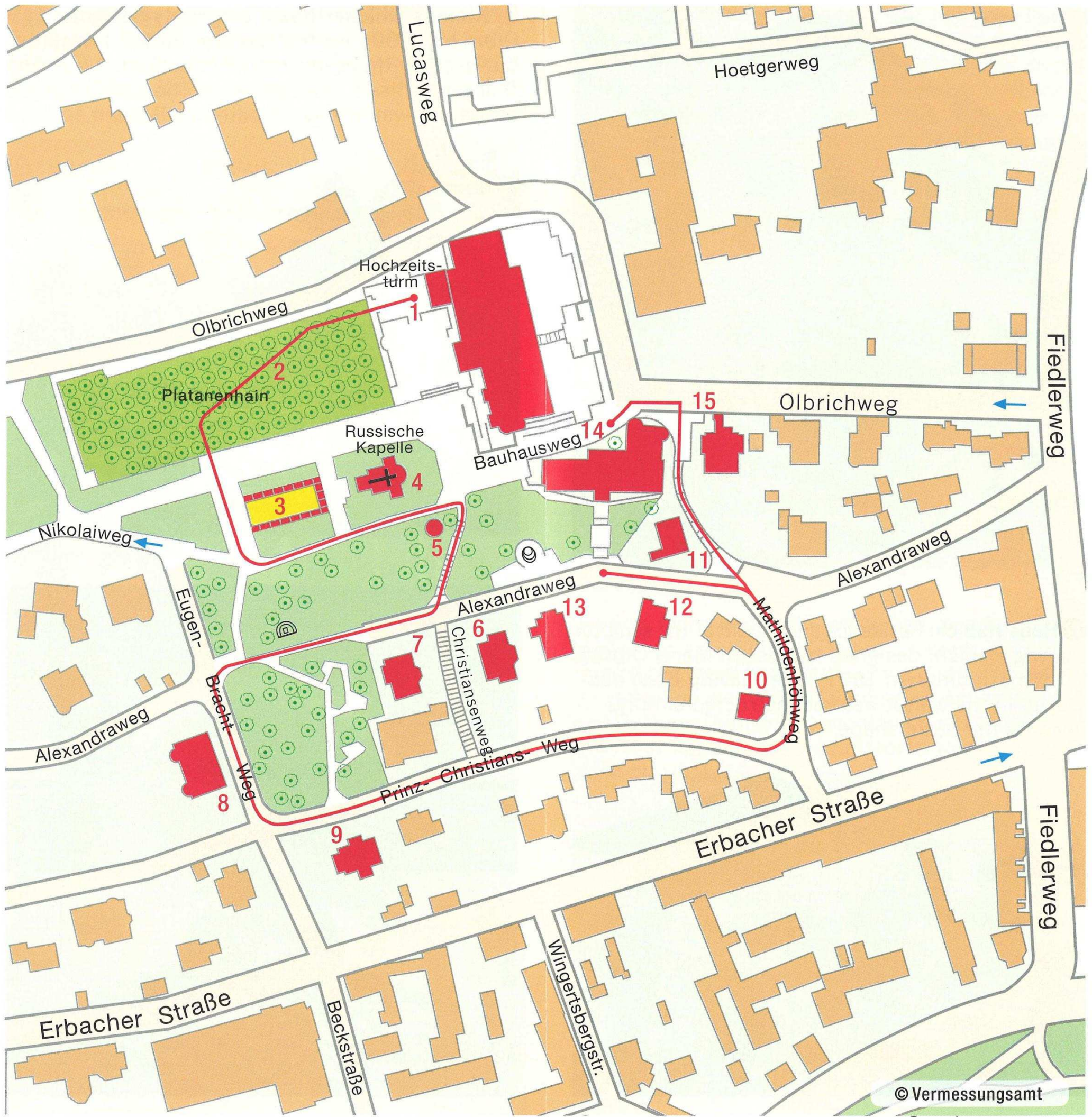


water reservoir

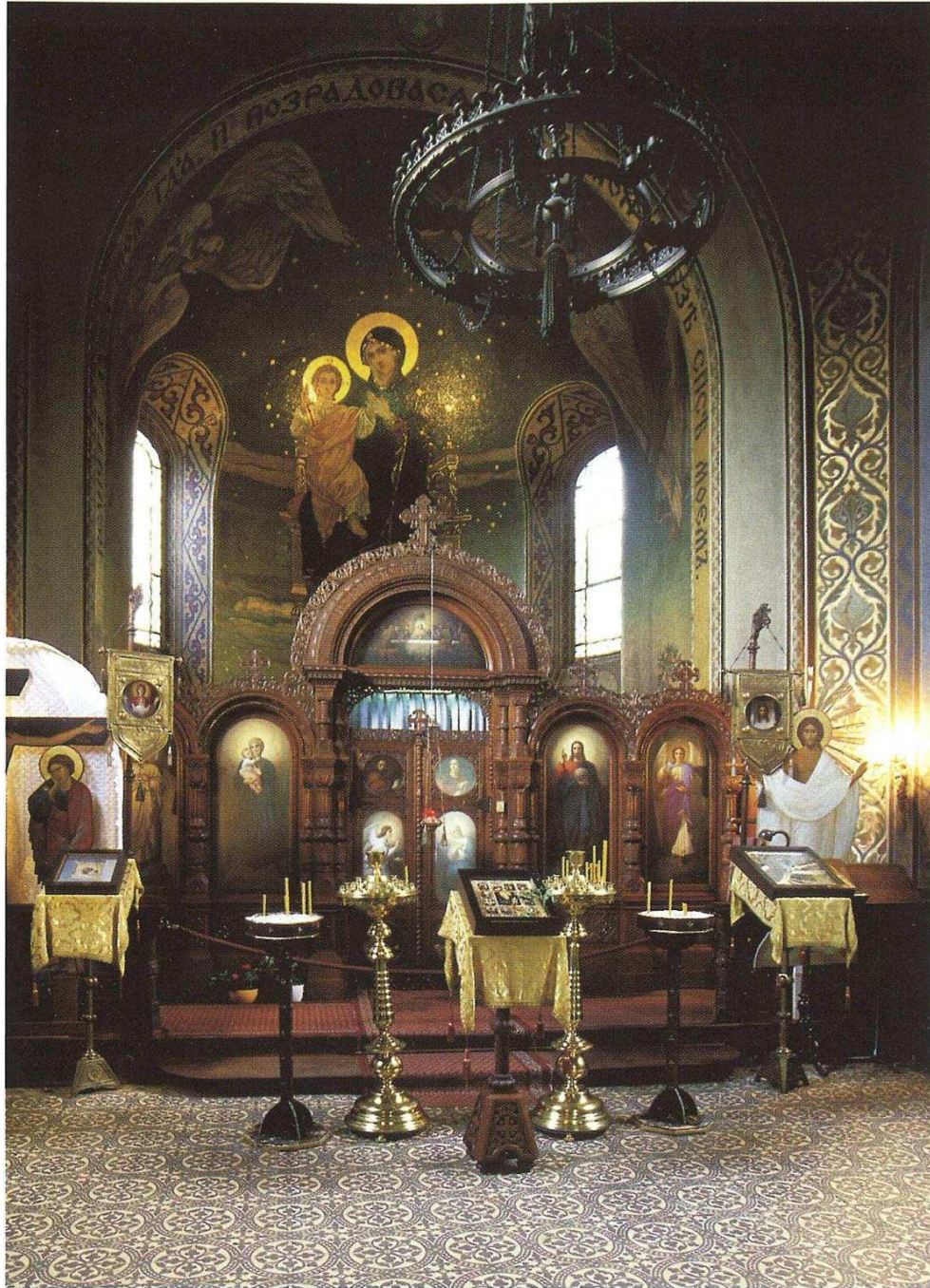
2 “Platanenhain”: Planted in the 1830s, the grove was decorated for the exhibition in 1914 by the sculptor Bernhard Hoetger with a series of sculptures and reliefs, symbolising the Cycle of Life.



Hoetger „Mutter und Kind“



3 “Lilienbecken”: The fountain group in front of the Russian Chapel was constructed for the exhibition of the artists’ colony in 1914. The plans were designed by Albin Müller, the leader of the artists’ colony after the death of Joseph Maria Olbrich. The ceramic tiles forming the basin’s floor were completely renewed in 1993.



Russische Kapelle

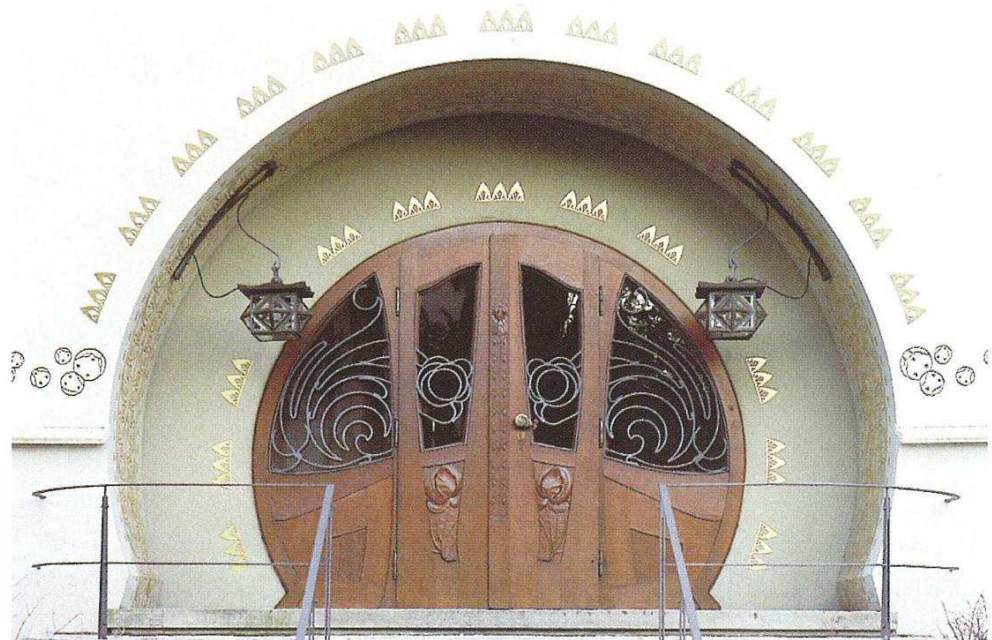
4 Russische Kapelle: This church, consecrated to Saint Maria Magdalena, was built in 1897-99 for Czar Nicolaus II, the brother-in-law of Grand-Duke Ernst Ludwig. The plans were drawn up by the architect Louis Benois from St. Petersburg. The Russian Chapel was constructed following the style of Russian churches of the 16th century.

5 “Schwanentempel”: Designed by Albin Müller for the exhibition in 1914. A richly decorated garden pavilion.



“Schwanentempel”

6 Großes Glückerthaus: The residential building was designed by Joseph Maria Olbrich for the furniture manufacturer Julius Glückert on the occasion of the first exhibition in 1901.



entrance Haus Behrens

7 Haus Behrens: The painter and designer Peter Behrens left with his architectural debut feature a memorial to himself. For the first exhibition of the artists' colony in 1901, he designed his residence, with the complete fittings, by himself, as an example of the „Synthesis of the arts“ propagated during the Jugendstil. In 1944, the house was heavily damaged, but the exterior was restored, to the greatest possible extent, to its original state. Peter Behrens, who was a member of the artist's colony from 1899 to 1903, is considered today as a pioneer of modern industrial design.

8 Haus Ostermann: Residential building built in 1909/10 by the architect Alfred Messel. It houses today the „Institute of New Technical Design“.

9 Haus Diefenbach: In 1928, Jan Hubert Pinand designed this building in a neoclassical style.

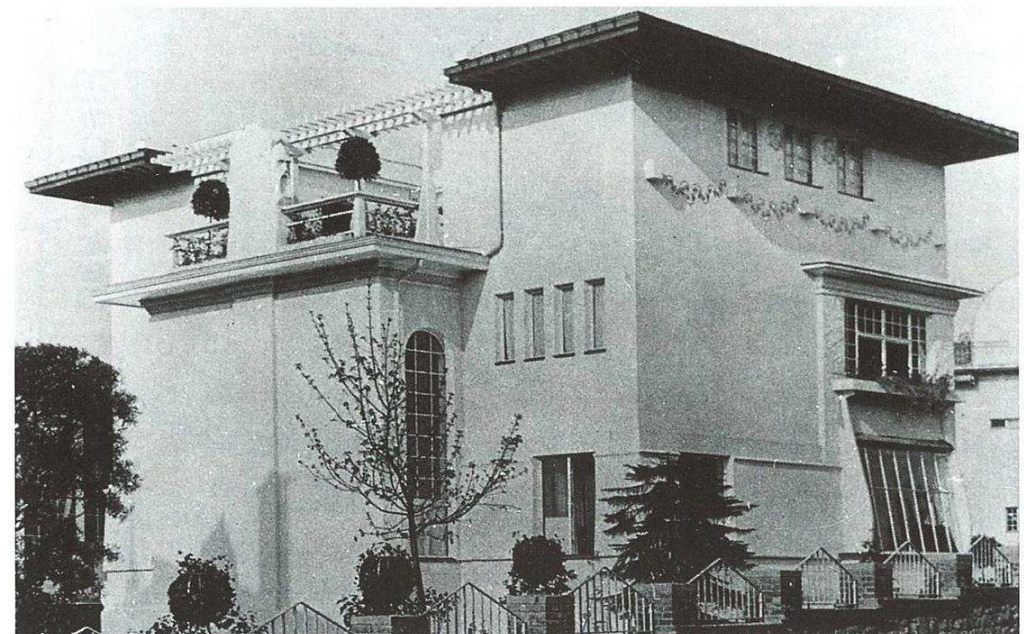
10 Haus Deiters: For the managing director of the artists' colony, Wilhelm Deiters, Joseph Maria Olbrich designed this house with a distinctive tower. He picked up elements of the English country house architecture. During the reconstruction in 1991/92, the outer appearance was restored to its original state of 1901.

11 Haus Olbrich: The residence of the architect was built in 1901. It was damaged during the Second World War and has been reconstructed in a simplified version in 1950/51. Only the blue and white ceramic tiles on the facade remind us of the original. Joseph Maria Olbrich lived here until his early death in 1908. Today, the house is the seat of the “Polen-Institut”. The white marble fountain, depicting a young man drinking, placed in a corner of the property, was created by the sculptor Ludwig Habich.



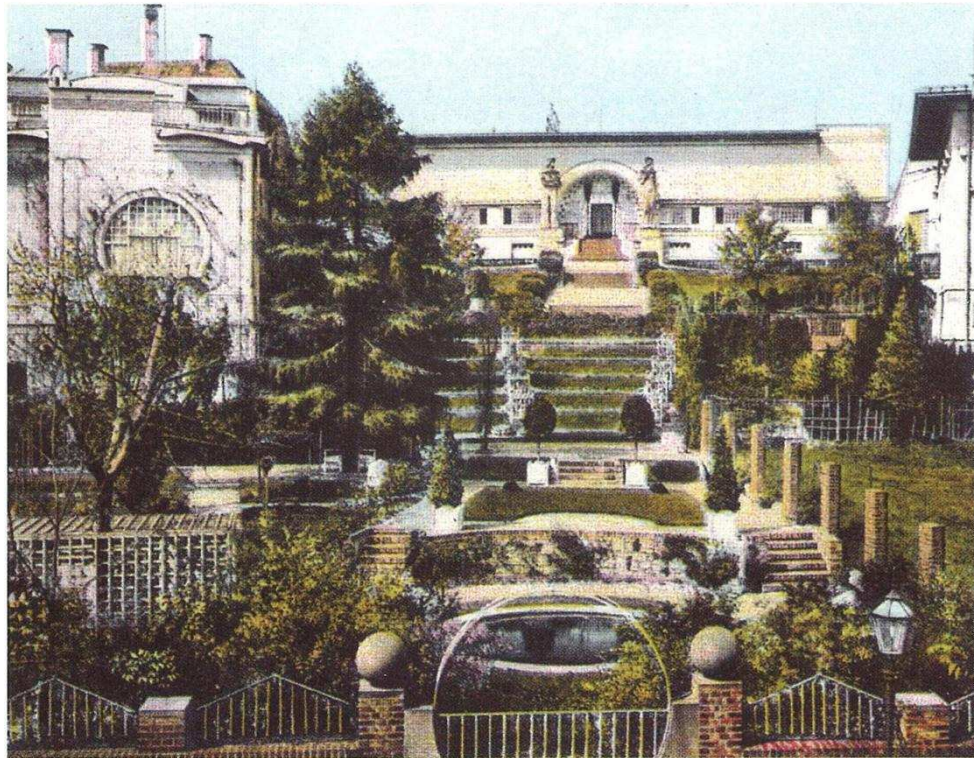
Haus Olbrich - historical photo

12 Haus Habich: Residence and studio of the sculptor Ludwig Habich, designed by Joseph Maria Olbrich for the exhibition in 1901. After having been destroyed in the war, it was reconstructed simply, keeping the basic shape.

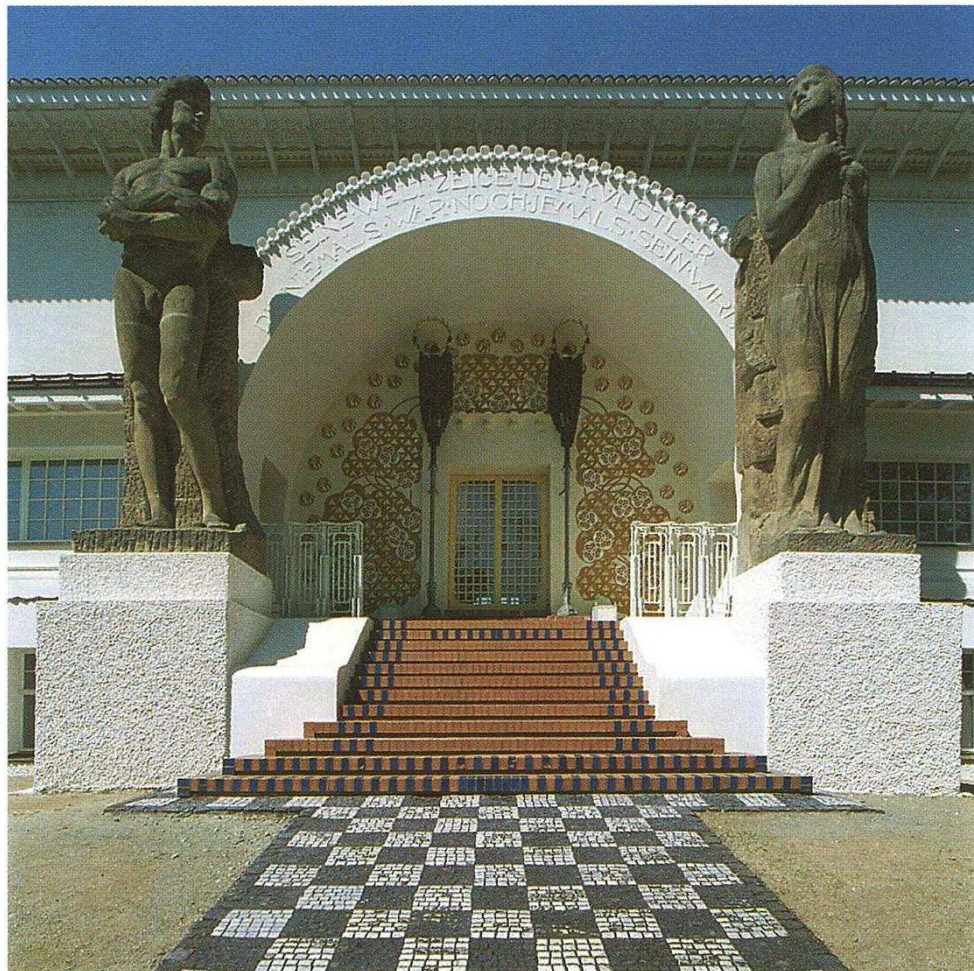


Haus Habich - historical photo

13 Kleines Glückerthaus: Originally designed by Olbrich in 1901 for the sculptor Rudolf Bosselt, but used by the furniture manufacturer Julius Glückert himself as a residence. The pair of figures at the bay-window was created by Bosselt.



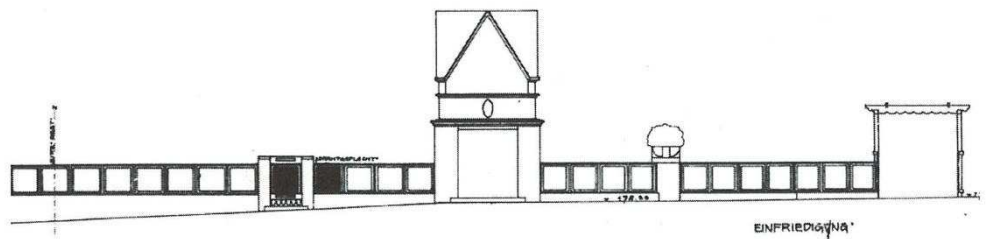
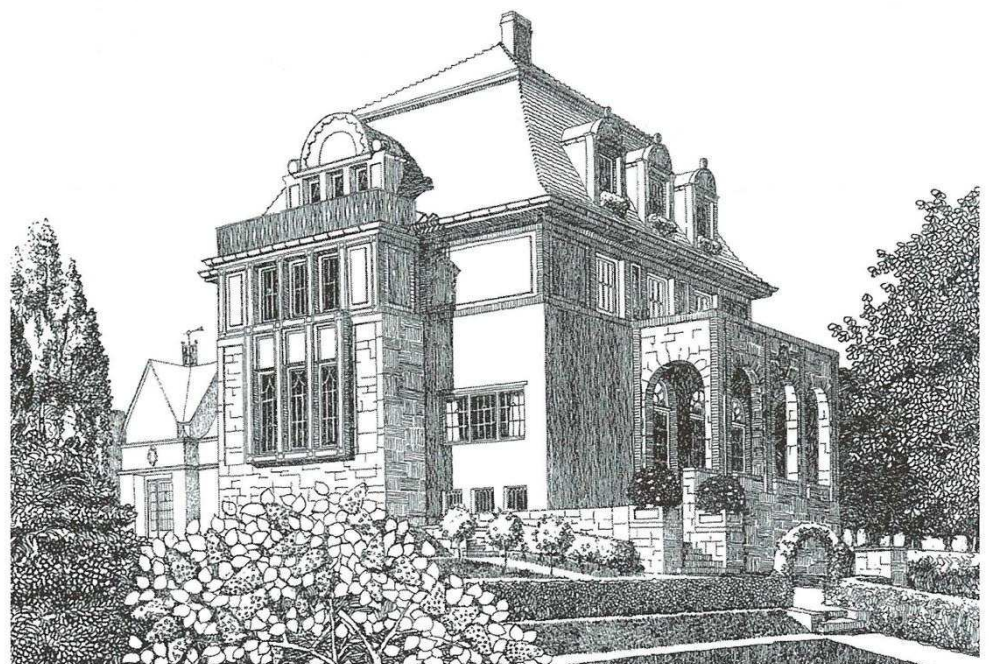
Kleines Glückerthaus



portal „Ernst-Ludwig-Haus“

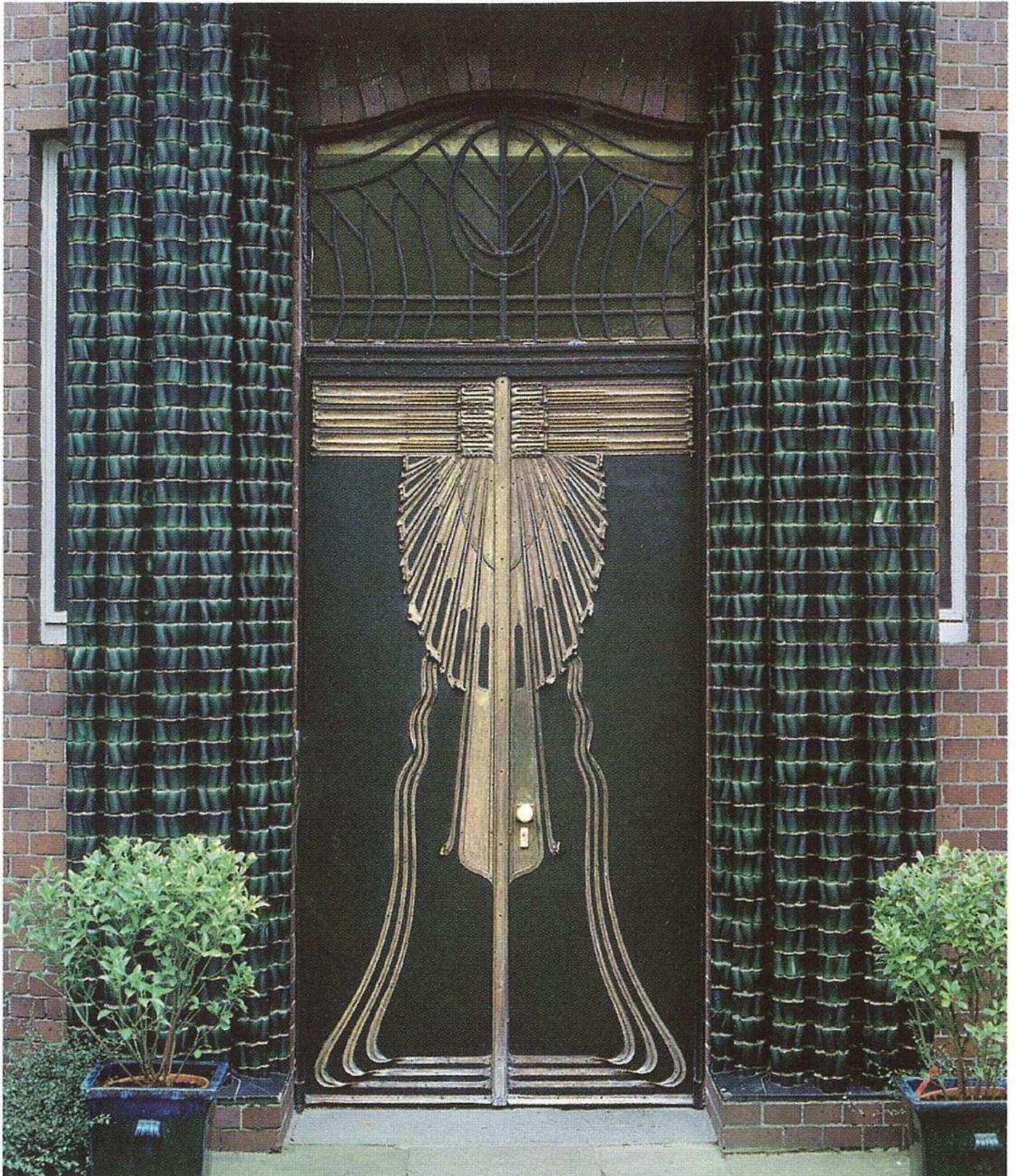
14 "Ernst-Ludwig-Haus": Named after its donor, the Grand-Duke, the studio-house of the artists' colony was built in 1900/01 according to plans by Olbrich. Since its reconstruction in 1987-90, it is used as the "Museum Künstlerkolonie".

15 "Oberhessisches Haus": In 1908, the Mathildenhöhe hosted the „Hesse State Exhibition for Free and Applied Art“. For this occasion, Olbrich designed the „Oberhessisches Haus“, which is still in a good condition today. The small pavilion in the garden was created by Jakob Krug, a former assistant to Olbrich.



STÜDIE · ZUM · OBERHESSISCHEN · HAUSE · GARTENSEITE

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entrance Haus Behrens