

Informační středisko města Ústí nad Labem / City Information Centre  
 +420 475 271 700  
 info.stredisko@mag-ul.cz  
 www.usti-nad-labem.cz  
 Mírové nám. 1/1 (Palác Zdar / the Zdar Palace)

# ÚSTÍ nad Labem

## Route description

**Depart from outside the City Information Centre on Mírové Square, go to the Bohemia hotel and turn left there, ascending moderately up to Velká Hradební Street. Cross the street at the zebra crossing towards the Národní dům and climb Na Schodech Street up to the Czech Broadcasting Company "Sever" building (Český rozhlas Sever) (stop 1 – Wolfrum's villa). Keep climbing the street to the crossroads and turn right into Elišky Krásnohorské Alley, cross Hořeni Street at the zebra crossing and continue along the alley nearly to the end of the street. Climb the stairs on the left past the older long panel house to get to a stairway. Go right up the stairs to Malátova Street, walk down along the left side to the first crossroads and turn into Hanzlíčkova Street on your right. **Winnar's villa, house No. 4, is on the right (stop 2)** and the villa designed by architect Jan Jehlík (stop 3) on the left. Return to the crossroads, turn right and descend to the busy crossroads, go across Bělehradská Street and walk straight along Na Spojce Street. Turn left into Stará Street after about 300m, where you can see the smaller villa of Hans Edelmann no. 13 on the right (stop 4). Descend to the crossroads with traffic lights, cross the street and continue with the park on your right along Masarykova Street up to where it joins Saldova Street. Cross the street to the right side of Masarykova Street and keep walking along the left for about 250m to the villa, house No. 162 (stop 5). Cross the street on the left after a few metres to Beethovenova Street and walk up the road, turn right at the second crossroads into Slavičkova Street, which will take you to Štefánikova Street. Cross to the opposite side and on your right after 50m is Pietschmann's villa, house No. 14 (stop 6). Return from the villa along Štefánikova Street to the roundabout at Hvězda, cross Slavičkova Street, turn left into Palachova Street, keep walking on the left down to the Municipal Park. Walk through the park via the central path towards the crossroads with traffic lights on Masarykova Street. When you cross to the left side, walk to the right down to the roundabout at the Vladimír hotel. **Hübl's villa, house No. 2, is on the opposite side in the bend of Rooseveltova Street (stop 7).** Turn left into W. Churchilla Street on the other side of the zebra crossing. **Heller's villa (stop 8) on the left stands near Ignaz Petschek's palace villa, house No. 4, (stop 9) with Weinmann's villa, house No.3 on the right, directly opposite the entrance to the open air cinema. The city library is currently located here (stop 10).** You will reach the departure point past the red church along Bratislavská Street to Velká Hradební Street at the zebra crossing to Pivovarská Street. Descend to Dlouhá Street past the Zdar Palace to Mírové Square.**

**The route is 7 km long, it involves one longer and steep ascent to the Skřivánek neighbourhood towards Malátova Street at the beginning and a shorter ascent to the Klíše neighbourhood along the street leading to Pietschmann's villa. A moderate descent to the city centre via the park follows. The route can be shortened at the crossroads with traffic lights at the end of Stará Street, from where you can walk left, crossing the street to Masarykova Street; walking on the left you will reach the roundabout at the Vladimír hotel. Continue from Hübl's villa to W. Churchilla Street as with the longer route. The length of the route is 4.5 km.**

**Both routes are of medium difficulty, not suitable for the wheelchair bound or cyclists.**

**7 Hübl's villa**  
**Completed: 1924**  
**Architect: Otto Prutscher, Vienna**  
**Style: Art Nouveau with classicism elements**



The emblem above the main doorway with the initials "A. H." indicates that the house was built for Anton Hübl and his wife Berta. He was the owner of the greatest and oldest textile forwarding business in Austro-Hungary. He had a branch in Vienna as well, from where he invited a well-known architect to build a stately home in Ústí. The architect was no other than Otto Prutscher, a professor at the Vienna College of Applied Art. He was renowned as



a prominent designer of furniture, ceramics and jewellery; he did not design houses very often, which makes his designs so valuable. You can find only two houses designed by his studio in the Czech Republic, in Krnov and Ústí. The moderately elevated plot on the corner of streets in the city centre shows the structure from all sides. The most exposed front side is decorated with a semicircular porch and a number of grooved embedded columns and a distinct gable with a ceramic statue of a female weaver by sculptor Michael Powolny. The house is designed in an unusual Greek cross ground plan. The interior is dominated by a hall with a staircase decorated with dark wainscoting. The other stately rooms were used as a dining room and a lounge. The villa is one of the rare examples of pure modern Viennese design in North Bohemia. After the war it was used for years as an emergency department, today it is owned by a private company and has been considerably reconstructed.

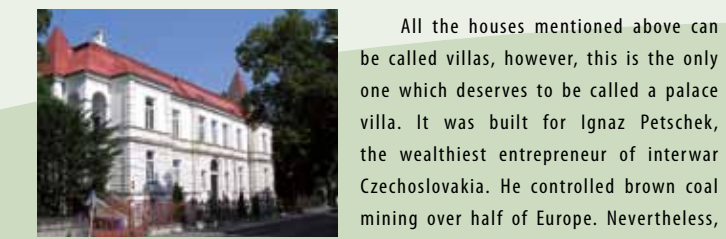
**8 Heller's villa**  
**Completed: 1926**  
**Architect: Hans Richter, Dresden**  
**Style: new pragmatism**

The unusual colour of the facade gave the villa its nickname, the „pink villa“. It is allegedly original and the Ústí businessman and real estate owner Franz Heller had it painted to meet the wishes of his daughter Hilda, for whom the house was built.

The house stands in a street that boasts of imposing villas of prominent wealthy Ústí residents. Unlike most neighbours' houses the pink villa is smaller and less flamboyant, however, it stands out in the original appearance. The unusual form and lines of the house were created in 1926 by Hans Richter, an exceptional designer. Experts consider him one of the best representatives of the "New Pragmatism" movement, i.e. the German branch of functionalism, in Dresden architecture. In spite of running his office from the Saxon metropolis, he was a native of North Bohemia. He was also commissioned to do a number of jobs. The Ústí villa was the very first one. Richter experimented, the structural material was playfully designed, featuring concave lines on the ground floor and corner windows on the first floor. A distinctive exterior element is the large overhanging roof and suspended cornices above and below the windows. The rooms inside the house have an innovative elliptical plan due to the curved facade. In the post-war period the house for many years seated a film company. Rumours say that the Ústí national secret police used the first floor as a conspirative apartment.



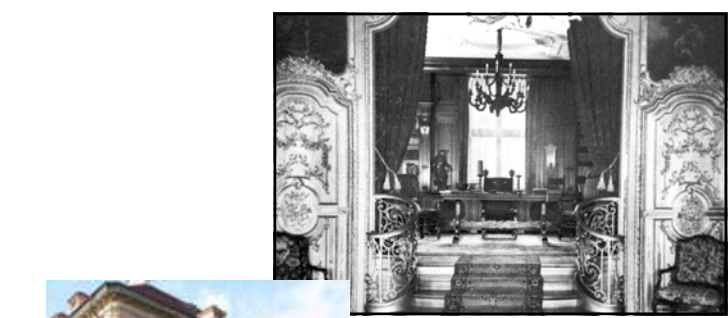
**9 Villa of Ignaz Petschek**  
**Completed: 1902**  
**Architect: Miksch and Niedzielski studio, Vienna**  
**Style: historicism**



All the houses mentioned above can be called villas, however, this is the only one which deserves to be called a palace villa. It was built for Ignaz Petschek, the wealthiest entrepreneur of interwar Czechoslovakia. He controlled brown coal mining over half of Europe. Nevertheless, he started as a travelling salesman trading in coal in 1876. It did not take him long to set up his own wholesale business. After ten years of doing business he grew rich enough to build a smaller villa in 1890. Business did well and in the next ten years he had the house extended to make it three times bigger. The popular design studio Miksch and Niedzielski from Vienna decorated the facade in the Neo-baroque style. The architect placed emphasis on the extension, making it look stately. The palatial appearance was aided by

the breathtaking entrance hall with marble columns, facings, tiling and staircase, all of natural marble. The luxury was not frivolous, it had to be clear to all business visitors how wealthy the landlord was as soon as they entered the house. The Nazis confiscated the house as a Jewish property and the Gestapo office was seated here. In turn, it was the seat of the district committee of the communist party after the war. The building belongs to the municipality today and apart from others, weddings are solemnised there.

**10 Villa of Hans Weinmann**  
**Completed: 1930**  
**Architect: Paul Brockardt, Ústí nad Labem**  
**Style: historicism**



Ústí coal wholesaler Hans Weinmann and his wife Stella fell in love with graceful Renaissance palaces while on holiday in North Italy. When they had their new villa built in 1930, they commissioned architect Paul Brockardt to create a design inspired by

the North Italian Renaissance. They even brought some authentic antiquities and had them installed in the house, for example, the ancient stone fireplace, which was allegedly brought directly from the Pompeii excavations. The representative rooms were on the ground floor, where luxury decorations were concentrated. All the lounge doors are provided with images of medieval Italian towns and animals. The applied technique was inlay, i.e. set pieces of wood of different colour. The interiors have been preserved in surprising complexity, including bathrooms tiled in marble and equipped with Scottish shower baths. The Weinmanns did not enjoy living in their house, unfortunately. As early as eight years after moving in they had to flee Czechoslovakia because they were Jewish. The villa was occupied by the Nazis and confiscated by the communists after the war. It seats the library today, which takes considerable care of the building.

**For more information about the city architecture, see:**  
[www.usti-aussig.net](http://www.usti-aussig.net)



## Villa architecture Route No. II



### PATHS OF UNEXPECTED BEAUTY:

- I. Ústí's TOP sights
- II. Villa architecture
- III. Golden 4
- IV. Artist's Route



## Villa architecture

*The provincial Bohemian royal town of Ústí nad Labem transformed into the leading industrial metropolis of the Austro-Hungarian empire in the late 19th century. Its new status was reflected not only by the growing number of factory halls and tall factory stacks in the city panorama. The slopes around the town became a place where ostentatious mansions of local entrepreneurs and businessmen were built. Such concentration of the far and near unseen luxury strongly contrasted with the grimy industrial architecture. The new leading businessman community wished to live like aristocrats and had their houses built as lordly mansions. The Ústí elite had their villas designed by the most renowned architects of that time. Viennese designers were particularly popular. Many of the villas still retain their former elegance and document the social status, lifestyle and tastes of their owners.*



### 1 Villa of Carl Friedrich Wolfrum

**Completed: 1895**  
**Architect: Miksch and Niedzielski studio, Vienna**  
**Style: historicism**



The villa of the Ústí textile tycoon Carl Friedrich Wolfrum and his wife Hermína is rather reminiscent of a small chateau. It was inspired by romantic medieval times with a slight mixture of the Gothic and Renaissance. The main entrance was built as a tall

cylindrical castle tower, with oriels sticking out of the structure, huge abutment piers and countless spires and dormers. The house grew as one of the first pretentious industrial palace villas in Ústí. It appeared on the slope, completely empty at that time, above the historical city centre and offered breathtaking views of the River Elbe valley. The design was handled by the Vienna studio of architect Hans Miksch and his associate Julian Niedzielski. They were particularly popular with the Ústí elite as designers of luxury housing. The interior is dominated by a huge entrance hall which is the most ostentatious room of the villa, together with the hall on the first floor. The walls are covered with artificial marble up to the ceiling, its arches are painted and feature gold-plated stuccos. The structure also comprised two lodges marking the boundaries of the huge garden around the mansion. Both porter houses were designed as miniatures of the villa. The villa was confiscated after WWII and became the seat of the Czech Broadcasting Company. It only opens to the public on special events.

### 2 Winnar's villa

**Completed: 1932**  
**Architect: Albin Camilo Müller, Darmstadt**  
**Style: new pragmatism, late geometrical Art Nouveau style**



You can hardly find a villa by a more famous architect near or far. We are talking about the family estate of Alois Winnar, owner of the North Bohemian Water Utility Building Company. His company was commissioned

to carry out prestigious orders, such as the water mains to Mount Sněžka, the tallest Czech mountain. The owner himself aroused public attention with the high architectural standards of his villa. He found painter, designer and architect Albin Camillo Müller from Darmstadt,



whose remarkable works are quoted in textbooks of modern world architecture. His concept of the Ústí villa is that of a symmetrical structure with two oriels, with the master room located in one and a dining room and conservatory in the other. Both oriels provided wonderful views of the surrounding landscape, Castle Střekov and Větruše through the huge windows.

The house was designed as a complete unit including the original furniture which perfectly matched the interior. The original Art Nouveau style was modified into the luxury Art Deco style. The villa was confiscated after the war and became a seat of the pioneer organisation for some time, later luxury accommodation for prominent political guests, with the president staying here as well. Hence the nickname „government villa“.

### 3 Nešvera's villa

**Completed: 2000**  
**Architect: Jan Jehlík, Ústí nad Labem**  
**Style: modernism with regional elements**

The fact that good villas could be built in Ústí after the war as well is documented by the house of Karel Nešvera and his wife Jana. The structure was originally designed for a three-member family and was to stand on the plot neighbouring Winnar's villa by the star architect Albin Müller, which was a huge commitment for the builder and architect. Jan Jehlík, who came from Ústí, had worked as a chief architect of the city and then became Head of the Institute of Urbanism at the Faculty of Architecture of the Czech Technical University in Prague, excelled in this job. The design of the house comprised two geometrical objects – a prism and a cube. The bottom prism provides residential premises and a garage. The upper cubist part is a two-storey wooden structure and has other rooms. Each floor has its own terrace. The interior is dominated by a stairway in the shape of an elliptical cylinder.



The angularity of the minimalist design is softened by the colour of the distinctive facade with the yellow bottom part contrasting with the dark timber cladding of the upper cubist part. An inseparable part is the symmetrically designed garden.

### 4 „Yellow Submarine House“

**Completed: 1925**  
**Architect: H. Herrmann, Ústí nad Labem**  
**Style: historicism**

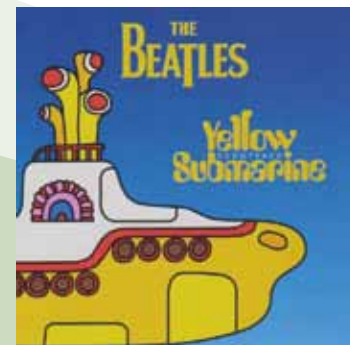
Passers-by may not find this house interesting at first sight, but it is worth stopping here. It belonged to a pre-war senator for the German Social Democratic Party in Czechoslovakia, Ernest Grünzner and his wife, Marie. In fact, it is not a villa



Heinz Edelmann (20 June 1934 – 21 July 2009)

in the real sense of the word. The structure was built in a housing crisis as an apartment building with four apartments, however, it looks like a villa from the outside. The historicist style, in which it was designed by architect Herrmann, is typical of that time, representing the taste of conservative builders. It makes it more interesting for the tenants who lived at the Grünznerns, though. During the war, when the senator had to flee Ústí as a Nazi enemy, the Edelmanns with their twelve-year old son, Heinz, moved into the house. He became well-known as an artist twenty years later by creating the legendary “Yellow Submarine”, an animated film for the Beatles.

The famous native lived in the house till he was displaced in 1946, although his family was Czech-German. He settled down in West Germany, where he studied art and became a recognised university teacher, well-known illustrator and designer. He died in Stuttgart in 2009.



### 5 Apartment villa house

**Completed: 1957**  
**Architect: Josef Liška, Ústí nad Labem**  
**Style: socialist realism**



This unique villa house is an outstanding structure in the spirit of socialism, yet, at the same time, respecting middle-class architecture. It grew as part of the neighbourhood development including several blocks of flats built in the spirit of the so-called “sorely”, or socialist realism by another name – the style which was brought to this country from the Soviet Union. The architecture was characterised by components used in the Renaissance period.

Architect Josef Liška tried to do something unbelievable by trying to match a typical “panel house” with the luxury villa architecture in the neighbourhood. He built garages used as terraces on the first floor, the facade was provided with a risalit topped with a dormer gable. The most interesting part of the house became the suspended crown cornice separated by cassettes like in an antique temple. The design added more space for another apartment. There are five apartments in the villa. At first sight, you would hardly guess it is a block of flats.



### 6 Pietschmann's villa

**Completed: 1934**  
**Architect: Ervín Katona, Prague**  
**Style: functionalism**



„One of the three most beautiful villas in the whole Ústí region“, this is how prominent Czech experts in modern architecture appreciate the villa of Ústí tradesman Adolf Pietschmann and his sister Gisela. The distinctive house most precisely follows functionalist architecture in the region. Hence, the nickname “Ústí Tugendhat house” according to the well-known Tugendhat villa in Brno. The Pietschmanns chose progressive Prague architect Ervín Katona because they liked two other houses he had built in their street. With

their flat roofs and plain facades they strongly provoked the society of the time, who admired conservative styles more. The siblings wanted a more daring house design, and the architect made their dreams come true. The structure immediately grabs your attention with its perfectly balanced material composition. The block of the house was broken with a glassed-in corner featuring a conservatory on the ground floor and a big open balcony on the first floor. This added outstanding dynamics and plasticity to the house. Katona also designed the interior furnishings, of which only a small part has been preserved. After being confiscated, the house has become a nursery school. In 2010, it was reconstructed with considerable care.

