



City of Munich
**Department of
Urban Planning**

Gabriel von Seidl – Trail

A tour through Munich's city centre





Gabriel von Seidl in seinem Atelier

Dear readers,

The architect Gabriel von Seidl (1848-1913) from Munich is considered one of the most important representatives of historicism in Germany. He focused intensely on the use of forms from the Renaissance and Baroque era and, in combination with traditional style elements, created what is today considered as typical expression of Bavarian vernacular style from Munich, going far beyond typical idealized versions from the era.

The resulting numerous distinctive buildings designed by Gabriel von Seidl characterise his home town of Munich to this day, and counterpose the ever increasing globalised architectural language with soothing individual accents. Among his most well known works are the Münchner Künstlerhaus at the Lenbachplatz, the facades of the Karlstor Rondell buildings, the Lenbachhaus, as well as the Bayerische Nationalmuseum and the Deutsche Museum.

Gabriel von Seidl also advocated the preservation of significant buildings and monuments and showed a marked affinity to nature and countryside. As founder of the Isartalverein, an association for the preservation of the Isar valley, he opposed the threatened destruction of the valley by property developers with concrete action, and may therefore be considered one of the first cityscape guardians and conservationists.

On the 100th anniversary of Gabriel von Seidl's death, we would like to cordially invite you to follow his trail through the city and, with this in mind, to promote the message conveyed by his buildings and his personal efforts.

*Prof. Dr.(l) Elisabeth Merk, City Councillor for the state capital of Munich.
Prof. Dr. Andres Lepik, Director of the Architekturmuseum, TU München.
Erich Rühmer, Chairman of the Isartalverein e.V., former Mayor.*

Gabriel von Seidl

Gabriel von Seidl (1848 – 1913) was one of the most important architects of late historicism in Germany. He shaped the image of Munich to this day with numerous buildings and squares. Characteristic of his architecture is a masterly, independent handling of all styles, which he varied depending on the construction project, commissioner or urban-planning context. He was a close friend of Franz von Lenbach, August von Kaulbach and Rudolf Seitz, accomplished numerous interior designs and, furthermore, made his name as a conservationist.

Although Seidl wanted to become a painter, to please his father he initially completed an apprenticeship as a locksmith. He then began to study engineering and in 1869 switched to the newly founded Polytechnikum, now known as the Technische Universität München, in order to study architecture under Gottfried von Neureuther. After receiving his diploma in 1874, he became a member of the Bayerischer Kunstgewerbe-Verein, an arts and crafts association. In 1876, he participated in the exhibition “Unser Väter Werke” in the Glaspalast in Munich, a renowned exhibition building, with a living room furnishing in the style of the German Renaissance. This ‘German room’ made him famous over night. As a result, Seidl received numerous commissions and with the help of the sculptor Lorenz Gedon, as well as the painters Rudolf Seitz and Franz von Lenbach, he became a member of the influential art society Allotria.

Seidl received his first building commission in 1879 from his uncle Gabriel Sedlmayr, who stemmed from the beer-brewing dynasty Spaten. The commission was for a ‘German house’ with dining rooms in the Sophienstraße, with a spectacularly high gabled roof

that, like the “German room”, became an incarnation for the rediscovery of the German Renaissance style. With the founding of the German Empire in 1871, a national style had been found, which in contrast to Classicism was aiming for a picturesque effect. The architecture was meant to capture living traditions, using regional building motifs as a means of achieving artistic expression.

Alongside the ‘German house’, Seidl was designing his own house on the corner of Mars-/Seidlstraße and installed his architectural office in the back buildings. The Hamburg City Councillor Fritz Schumacher (1869-1947), who during his university studies had spent a short period working for Seidl, later reported in his memoirs of Seidl’s impressive and confident manner of designing. Surrounded by hundreds of slip boxes, Seidl would pick out photographs, ornamental prints and individual sketches and compose, as required by the building commission, ever-new buildings of great suggestive effect, which he cleverly integrated into the urban space. In the example of the Ruffinihaus on the Rindermarkt, he incorporated the old Munich townhouse tradition in plaster facades and stuccowork. In the noble Brienner- and Max-Joseph Straße, Seidl created the Haus Böhler and the Schrenck-Notzing Palais in the Italian Renaissance style. In the case of the Kaulbach- and Lenbachhaus, he took up the classic Italian villa architecture; with the Karsplatz Rondell storey additions it was new Baroque, and with the St. Anna-Kirche im Lehel or St. Rupert on the Gollierplatz, he created new Romanesque forms.

In the case of the brewery taverns and beer palaces commissioned by Sedlmayr – amongst others the Arzberger Keller on the Nymphenburger Straße, the Franziskanerkeller on the Hochstraße

and the Spatenbräu in Berlin – Seidl created the cosy atmosphere of a typical Bavarian beer cellar using simple wood panelled rooms and thereby made the building style famous around the world.

Within the space of just ten years, Seidl became one of the most influential architects in Munich. The character and atmosphere of his buildings was much admired and he lent an architectural expression to the artistic city of Munich. Here only Friedrich von Thiersch (1852-1921) was held in similar esteem. Seidl also constructed significant buildings outside his hometown, such as the Historische Museum in Speyer, Villa Walther Rathenau in Berlin (destroyed) or Schloss Neubuern in the Inntal. His participation at the World Exhibition in 1893, together with Franz von Lenbach and Rudolf Seitz in Chicago, in Paris in 1900 and in St. Louis in 1904, made Seidl a representative of German architecture overseas and he was awarded numerous prizes.

With the Künstlerhaus am Lenbachplatz, a centre for Munich's artistic movement and the new construction of the Bayerische Nationalmuseum on the Prinzregentenstraße, he reached the zenith of his career. As an architectural response to Albert Schmidt's new Romanesque synagogue and Friedrich von Thiersch's new Baroque Palace of Justice, he created a new Renaissance building with the Künstlerhaus. In the case of the monumental structure of the Bayerische Nationalmuseum however, Seidl freely used architectural forms that evoke buildings from German Renaissance architecture – Friedrich Sustris, Elias Holl or Paul Francke. Following the opening in 1900, he was elevated to the peerage by the Prince Regent Luitpold von Bayern in thanks for his efforts and in 1908, he was awarded the Order of Merit of the Bavarian

Crown “Pour le Mérite for Sciences and Arts”.

The deepened national identity that resulted from the founding of the German Empire had increasingly focused public interest on the preservation of the home and the countryside. Seidl was also a passionately committed conservationist and patroniser of endemic, rural building styles. In Bad Tölz, his mother's hometown, he proposed the redesign of the façade of the houses on the Marktstraße, in order to embellish the town. In 1902, he founded the “Verein zur Erhaltung der landschaftlichen Schönheiten der Umgebung Münchens, besonders des Isartales” (Isartalverein), the aforementioned society for the preservation of the Isartal. And when in 1904, the “Bund für Heimatschutz” was set up with the aim of promoting the vernacular style within architecture, Seidl, together with Theodor Fischer and Hermann Muthesius, was one of the founding members.

The last great buildings constructed by von Seidl are the Bremer Stadthaus, which he integrated alongside the old Renaissance town hall into the historic urban space, as well as the Deutsche Museum that he built in parts, and which was later, following his death in 1913, completed by his younger brother Emanuel (1856 – 1919) who had also studied architecture. Celebrated as a protagonist of a new endemic building style during his lifetime, his architectural approach was suppressed by the Moderne, the historic forms rejected as eclectic and uncreative. Gabriel von Seidl's idea of designing from within the city and including regional features was impressively continued by the next Munich based generation of architects, with Hans Grössel (1860-1939) and Theodor Fischer (1962-1938) and thereby strengthened today's perception of typical Bavarian architecture.



Lenbachhaus, Luisenstraße 33, 1887-1892

Initially, the Lenbachhaus was the studio and home of the painter Franz von Lenbach. Gabriel von Seidl's design demonstrates the intense involvement with the Italian Renaissance. The long, stretched studio building was designed around models of Italian garden casinos, the originally freestanding house in the style of an Italian suburban villa from the 16th Century. A picturesquely designed garden complements the estate of the Arcadian garden villa. Lenbach's representational rooms on the first floor of the residence remain preserved as a stunning example for the interior design qualities of Gabriel von Seidl. It was only when Franz von Lenbach's widow made the transfer to the city of Munich that Hans Grässel added the northern exhibition wing in 1927/28, to complete the construction.



Ehem. Palais Schrenck-Notzing, Max-Joseph-Straße 9, 1904 -1906

The noble palace built for the offspring of an old established Munich patrician family demonstrates Gabriel von Seidl's architectural language in its most elegant form. As a freestanding cube, the building integrates itself into the classical neighbourhood around the Karolinenplatz. By means of the exterior design, the architect evokes outstanding buildings from the Roman High Renaissance.

The colossal ensemble of columns- here they are spread over two storeys, the woodwork with metope reliefs, triglyphs and corning, all elements from the temple architecture from antiquity, strengthen the monumental effect. Only a few pieces of the interior design, which evokes Italian palaces and villas, have been preserved in the entrance to the ground floor and small amounts on the first floor.

3

Ehem. Galerie Böhler, Brienner Straße 25, 1904/05

The palace-like four storey main house was constructed as an art dealer's house typical for the art city Munich. The refined façade decoration is – typical for Gabriel von Seidl – a free adaption of varying classic styles. The ground floor is designed as a base; the joints of the brickwork clearly protrude as banded rustication. Blind arcades above Tuscan columns adorn the first floor, behind which lay the owner's rooms. The final top semi-storey, a so-called mezzanine floor, was reconstructed in simple form after becoming damaged during the war. Similarly, the original small tower-like chimneys and the picturesque batwing dormers were destroyed, or rather were changed. The courtyard facing gallery- and studio extensions complete the rooms of the former gallery.



Industrie- und Handelskammer, Max-Joseph-Straße 2, 1911/12

Gabriel von Seidl was commissioned to build a new home and business premises for the art dealer Siegfried Drey and Adolf Stern, as well as their sons, in attachment to the then stock exchange building conceived by Friedrich von Thiersch. Gabriel von Seidl took up the ridge of the neighbouring house and completed the construction as a closed block. He structured the longitudinal façade by using jutting building segments on the corners, so-called risalite (avant-corps), a centrally presented entrance hall on the ground floor and a loggia on the fourth floor. In contrast to the colour-differentiated façade of the neighbouring house, Gabriel von Seidl worked with strong contrasts between the light plaster surfaces and red terracotta reliefs in form of bands, window frames and medallions from the Nymphenburger Porzellanmanufaktur. Originally there were sales rooms behind the arched windows on the ground floor, above them grand apartments. The building was badly damaged by an explosive bomb in 1944 and was only reconstructed externally between 1946 and 1950.

4





Künstlerhaus, Lenbachplatz 8, 1892-1900

The association offices for Munich-based artists that was proposed by Franz von Lenbach as a meeting place between art and citizens was built in the immediate vicinity of the New Romanesque main synagogue that was erected almost simultaneously by Albert Schmidt (destroyed in 1938). In order to increase the architectonic effect of the ensemble, Gabriel von Seidl created a high main building, set back from the square, with a middle tower and gables on all four sides, flanked by volutes, in the style of the German Renaissance.

Low building wings, with pavilion-like corner elevations around a fore-courtyard, connect to restaurants, offices and conference rooms. The magnificently arranged interior rooms in the style of the Italian Renaissance, with the large ballroom on the first floor of the main building, are considered exemplary for the spatial art of the "Prince Regent Era." The single storey wing on the Lenbachplatz was added on to in 1937/38.

The splendid vestibule with staircase in the main building and the "Venetian Room" in the north pavilion of the restaurant were kept in the original. The furnishings of the ballroom and the Lenbachzimmer have almost been reconstructed in their original form.



Karlstor-Rondell, Karlsplatz 7, 8, 10, 11, 1899-1902

Erected as the western access point to the city in 1302, the Karlstor was furnished with rondell buildings in 1803, following the de-fortification. In order to create a representative urban pendant to the New Baroque Palace of Justice, built by Friedrich von Thiersch diagonally opposite, the idea of a redesign came about in 1891.

The reconstruction, led by Gabriel von Seidl after several revised plans, integrated the in 1857 heavily damaged Gothic Karlstor, which was subsequently restored, and envisaged the addition of storeys to the classical rondell building with a uniform Baroque

façade design.

Tower-like corner risalite (avant-corps), originally crowned by lanterns, mediate between the buildings that connect to the Karlstor and the half-circle shaped series of business premises. Since then, the Karlstor (Stachus) with the inviting New Baroque rondell buildings has characterised the appearance of the entrance to Munich. After the war destruction, the rondell buildings were reconstructed in a simpler format and shopping arcades were integrated. Between 1966 and 1970, Munich's busiest square was redesigned. In 1992, the buildings' interiors were largely gutted.

7

Ruffini-Block, Rindermarkt 10, 1903-1905

The residential and business premises with their picturesque Baroque forms and colourful façades, richly adorned with corning, transmit the illusion of an assembled group of buildings. In an exaggerated form, the façade decorations build upon the townhouse facades from the 17th and 18th Century, and also integrate motifs from a more rurally characterised environment. Fundamental to the overall effect is the roof landscape with the Baroque styled chimney tops. Views from the alleys that lead to the building are cleverly taken up in the course of the new building measures.

With its oriels, the main building on the narrow northern side forms an effective closure to the Rosenstraße. However, the southwestern corner towards Sendlinger Straße was only reconstructed in a simplified form following war damages.





Corpshaus Germania, Stollbergstraße 12, 1906/07

Like many other fraternities, the "Germania" also built its students' premises in Munich. Gabriel von Seidl, who was also a member of the "Germanen" during his student years, took on the planning, the architect Georg Meister the execution. The narrow four storied saddle roofed house in the tradition of historic Munich townhouses is constructed in the style of the German Renaissance. The vibrant design of the plaster façade with a natural stone structure (relief cartouche Anton Pruska) and the readability of elevation and layout – assembly room with arched windows on the ground floor, ballroom on the first floor with front facing balcony – correspond to the contemporary conception of a picturesque architecture. In 1945, the Americans requisitioned the house. From 1949 to the beginning of the 1960s, the building was the seat of the Bayerische Werbefunk. It was, however, later returned to the Corps Germania. The interior has largely been preserved; the ballroom has been renovated in a modern style.



Kath. Pfarrkirche St. Anna, St.-Anna-Platz 5, 1887-1892, St.-Anna-Brunnen, 1894

When the former monastery church St. Anna became too small as a parish church for the over 17.000 citizens and inhabitants of Lehel, the commission for a new parish church was tendered in competition form in 1885 amongst Munich based architects. Gabriel von Seidl won with his design "Basilika", which he had to redo twice in order to reduce the costs. On the specially created square St. Anna Platz, Gabriel von Seidl had a terrace erected from building rubble, upon which he built his three-naved church between 1887 and 1892 in the style of the New Romanticism.

Gabriel von Seidl orientated himself around the building forms from the High Middle Ages, which he modified playfully and combined, thereby achieving a typical picturesque effect, especially on the side where the choir sat. For the interior of the church, Gabriel von Seidl designed altars and a chancel that were executed by the sculptor Anton Pruska. After the Second World War, the interior was purified according to the spirit of the times and attempts were made to reproduce von Seidl's style.

The Romanised St. Anna well, designed by Gabriel von Seidl and executed in turn by Anton Prushka, is situated on the southwesterly corner of the church terrace. The well, crowned by a cross as a symbol for salvation, carries a group of figures positioned over two fountain basins that personify the four rivers of paradise.

Tenement House, St.-Anna-Platz 2, 1887

Directly connected to the design conception of the square for the new St. Anna church was the tenement house, built in 1887. Gabriel von Seidl, who had been commissioned with the design of the façade, used two oriels, as well as the roof structures above, the so-called gabled dormers, to create a vividly structured façade. The contrast of a New-Romanesque church and a Neo-Baroque tenement house as opposing styles is typical for Gabriel von Seidl's work and is intended to create a solid development around an old church as its nucleus. Following heavy damage during the Second World War, the house was reconstructed in 1951 with a different roof composition and a strongly simplified façade. It was only in recent years that the property owners reconstructed the roof extensions, windows and stuccowork.



Tenement House, St.-Anna-Platz 9, 1891

The tenement house, analogous to that previously described, is also part of the building development around the St. Anna square. The property owner, senior judge Josef Schechner, had Gabriel von Seidl construct a wide, three storeys Neo-Baroque building, originally with two apartments per floor. As in the case of the building St. Anna Platz 2, Gabriel von Seidl once again reverted to the deployment of gabled dormers and oriels – in this case with a loggia above and completing balcony – as design elements for the façade of this building. However, here he only used each element once to accentuate the central line. The stuccowork is kept much simpler than in house number 2.

When the house was completed in 1891, the square was directly connected to the building; today there is a small garden in front of it. The interior has been largely maintained in keeping with the furnishings of the time, for example, the embellishment of the staircase or the entrance to the apartments.





Double Tenement House, Liebigstraße 19, 21, 1882

The actual architect of the two houses erected in 1882 was Franz Kil, however, the property owner transferred the design of the exteriors to Gabriel von Seidl. He developed façades in the style of the New Renaissance for the wealthy businessman Georg Reiniger. A particular mention must be given to the solution that Gabriel von Seidl found for the development of the corner buildings Liebigstraße /Wagmüllerstraße. A tower-like pavilion that was originally completed by a cupola, set a clear urban constructive statement. Strongly protruding horizontal bands structured the façade floor by floor, as did the latticed balconies on the corner pavilion, which were set on cast iron consoles. From 1899, the two houses underwent constant change, for example, by the extension of house number 21 towards the north in 1899/1900, and by the addition of another storey to house number 19 in 1924, or by changes to roof format as a result of bomb damage during the Second World War.



Bayerisches Nationalmuseum, Prinzregentenstraße 3, 1894-1900

The Bayerische Nationalmuseum for historic art collections shows its high ranking within the kingdom at the time by the asymmetric grouping of the individual buildings, the small neighbouring buildings, the elaborate decorative elements, primarily from the German Renaissance, and the designed surrounding masonry work. The complete arrangement, whose detailed forms have been borrowed from palace construction, seems to have grown over several building phases, and it is a reflection for the actual

interior collection that has been carried together over several centuries. The boundaries are fluid, as building sections from other important historical eras have been cleverly integrated, which on the one hand makes the claim for the growth of the building, but which also could be considered part of the art collection. However, the interior was restored in a simplified form following damage during the war.

14

Kaulbach-Villa, Historisches Kolleg, Kaulbachstraße 15, 1887-1889

Following the calling of Friedrich August von Kaulbach (1850-1920) to the Akademie der Bildenden Künste in Munich, the master painter had a grand residence with painters studio built in the suburbs of Schönfeld. Gabriel von Seidl orientated himself around the Roman style of the villa suburbana, which he completed in the style of the Renaissance. The 132 square meter painters studio was situated on the first floor above the living area and the entrance hall on the ground floor. The studio opened out onto the garden via a loggia with a Venetian window (Serliana). On the street-facing side, the villa had a systematically designed front with a slightly dispersed middle risalite. In 1900, another storey was added to the side wings.

From 1937 to 1944, the villa housed the NS-Gauleiter Adolf Wagner. From 1945 to 1983, the American radio station AFN used the villa. Since 1988, the Villa has been the seat of the historical college, following essential renovations. The façades were almost entirely returned to their original condition, the preserved interior decoration (painted coffered ceilings, carved Renaissance portal) was restored; the former studio redesigned into a library and conference room and the magnificent garden reinstated.



Buildings outside the trail

A Deutsches Museum, Museumsinsel 1, 1909-1925

In 1906, Gabriel von Seidl won the competition tender for the building of the Deutsches Museum – conceived from the start as a technical pendant to the Germanische Nationalmuseum by Oskar von Miller. Following the laying of the foundation stone in 1906, the actual building phase did not begin until 1909, and only the shell was completed by the year of Gabriel von Seidl's death, 1913. The further development was taken over by his brother Emanuel von Seidl. The museum was not opened until 1925. Even though Gabriel von Seidl's designs covered the entire building complex, the library- and conference wings to the north of the building were built according to plans made by German Bestelmeyer from 1928 onwards, which continued with Gabriel von Seidl's rational, classical architectural language that he had deployed in the construction of the main building. The modern technical building style using reinforced concrete corresponds to the intention of the building being a place to gather one's thoughts. The decorations are more committed to the progressive and sober design language of modern Neo-Classicism than the picturesque elements of Gabriel von Seidl's historically influenced buildings. Consequently the other façades were also completed in the new concrete material.



B Tenement House, Bavariaring 24, 1888/89

The pharmacist Georg Erhard commissioned the architect Gabriel von Seidl to design a representational tenement house on the corner Bavariaring / Beethovenstraße in the newly emerging urban expansion between Pettenkoflerstraße and Lindwurmstraße. As one of the first houses on the Bavariaring, he designed a three-winged building in the style of a Baroque garden palace. This is all the more remarkable, as during this era Neo-Renaissance continued to be very popular and predominant, so that Gabriel von Seidl's design was considered stylistically defining. A particular highlight comes in form of a relief depicting Mary Immaculate in the style of the Bavarian Rococo, sculpted by Anton Pruska, found in the middle section of the building. A surrounding fence with corner pavilion completes the construction. Following damages during the Second World War, the building shell was simplified and only largely restored at the beginning of the 1970s.

C Bavariapark, 1908

Originally conceived as Theresienhain at the beginning of the 19th Century, the park was renamed Bavariapark at the inauguration of the Bavaria Statue in 1850 and from 1872 it was opened up to the public. For the exhibition "Munich 1908" to commemorate the 750th year of founding, Gabriel von Seidl delivered his designs for the incorporation of the terrain to an exhibition park for future large exhibitions. He designed a staggered construction with a row of six permanent exhibition halls, so as not to interrupt the view of Bavaria and Ruhmeshalle. He gave the park itself new walkways, supplemented the tree population and had sculptures erected made by Munich-based sculptures. A cascade fountain (Emanuel von Seidl), a pergola on the southside and figure sculpture grove completed the park. The Bavariaring was also created, which surrounds the Theresienwiese.

In 2008, the historic park underwent renovations and alignments after the former fair moved to Riem, during which the constructive and figurative features, as well as the tree population were expanded.

D Katholische Pfarrkirche St. Rupert, Gollierplatz 1, 1901-1903

The continuous population growth in the Westend around the turn of the century required the construction of a new parish church for 3,000 people. The land was donated by the city of Munich. Due to limited financial means, the requirement was to provide a large holding capacity at a low price per cubic meter. Having won the competition, Gabriel von Seidl built a four-apse construction from facing bricks with a middle tower in Neo Romantic style. The massive central construction with a total diameter of 50 meters (with a free span of 26 meters) was straddled by an iron roof structure, and as a construction depends upon the inner walls of rabbit mesh. Without any optical indication of the supporting structure, the vault of the very wide, relatively sober interior was only decorated two-dimensionally. In 1935, the original murals were removed. The building survived the Second World War without any damage, the interior was strongly purified in the 1960s, openings were made into the altar apse (lead windows Georg Schönberger) and almost the entire interior furnishings were removed, except the organ loft.

E Apartment Building, Marsstraße 26, Front housing to Seidlstraße 18, 1899

The four-storey apartment building on a small plot of land presents a strict vertical three-part structure with level plaster wall panels. On a mildly protruding middle risalite, a dormer gable forms an additional storey. The gemel windows situated in each axis on all top floors gives the façade an inner tension and corresponds to the three arched windows on the elevated basement floor. The balustrades between the floors are decorated with organic forms, inspired by the contemporary Baroque sentiment. The master builder emblems refer to the architect and the property owner, while motive of Marie Immaculate, positioned in the middle risalite above the second floor, takes up general Baroque era pious depictions and magnificently accentuates the middle section.



F Seidl-Schlößchen, Seidlstraße 18, 1899

Originally conceived as a rear building and studio for an office, this small three-storey building, constructed using a former building, was probably built together with the front house Marsstraße 26. The original courtyard conception was given up in favour of a clear opening towards the road. The west façade with polygonal corner tower with a flat pavilion roof, the arched roof with crowned segment gable over the two middle axes and a just two-storey high end to the building in the south with a small dormer in the slanted roof demonstrates architect's sophistication in creating a picturesque cumulative effect "en miniature" so to speak. The cartouche on the corner tower, the decorated balustrades in the middle section and the window pulled into an archshaped niche with a transverse oval skylight create a late Baroque – early Classicism appearing cumulative effect using few stylistic elements. The interior was changed significantly for use as an office around 1900 after a period of uncertainty as to its use.



Isartalverein, 1902

In order to oppose property price speculation and out of concern for the Isar, which was due to be channelled so as to generate power and to prevent flooding, the conservationist Gabriel von Seidl organised a private initiative for the protection of the at the time largely untouched wild river landscape. He was able to gain the support of many citizens of Munich. On the 2nd May 1902, the founding of the "Vereins zur Erhaltung der landschaftlichen Schönheiten in der Umgebung Münchens besonders des Isartals"; the association for the protection of the Isartal, took place in the Münchner Künstlerhaus. Gabriel von Seidl was made chairman of the association, the Bavarian Minister for the Interior, Graf von Feilitzsch, registered as first member. So as to preserve charming places and to secure public walkways, the work of the association was on the one hand to buy pieces of land, while on the other Gabriel von Seidl was meant to develop construction plans for speculative properties.



In 1905, with the participation of Gabriel von Seidl, conservationism became a task for the state with the founding of the "Bayerischen Landesaussschusses für Naturpflege." In 1922, the Isartalverein honoured its founder with a memorial on the Isarhochufer (Josef-Breher-Weg/ Hochleite, Pullach im Isartal).

Biography – an overview of the most important dates

- 1848 Born on the 9th December in Munich
- 1871-1874 Studied architecture at the Polytechnischen Schule in Munich under Gottfried Neureuther
- 1876 Participated at the exhibition "Unserer Väter Werke" in the Munich Glaspalast, on the occasion of the founding of the Münchner Kunstgewerbevereins 25 years earlier
- 1876/77 Study travels to Rome
- 1893 Participated at the Columbian World Exhibition in Chicago with Franz von Lenbach and Rudolf Seitz
- 1900 Elevated to the peerage (following the opening of the Bayerischen Nationalmuseums). Participated at the Parisian World Exhibition. Award for Architecture
- 1901 Appointment as a member of the monumental structure commission founded by the Prince Regent Luitpold to regulate the construction in Munich under artistic aspects.
- 1902 Founding of "Verein zur Erhaltung der landschaftlichen Schönheiten der Umgebung Münchens, besonders des Isartales" (Isartalverein)
- 1904 Founding member "Bund Heimatschutz", Dresden (together with Theodor Fischer and Hermann Muthesius, Chairman Paul Schultze-Naumburg)
- 1905 Awarded honorary doctor title by the Technischen Hochschule München (now TU München)
- 1908 Awarded the Order of Merit of the Bavarian Crown "Pour le Mérite for Sciences and Arts
- 1904 Participated at the World Exhibition in St. Louis, Awarded two gold medals for architecture
- 1913 Died on the 27th April in Bad Tölz. His grave can be found on the Alten Südlichen Friedhof in Munich.

Buildings in Munich, both ephemeral, as well as damaged during the Second World War and later changed by massive reconstruction

- 1848 Born on the 9th December in Munich
- 1879-1889 "Deutsches Haus", Sophienstraße 1
- 1881 Entrance to the Schützenstadt of the „Siebenten Deutschen Bundeschießen“ with Rudolf Seitz
- 1881/82 Arzberger-Keller, Nymphenburger Straße 10
- um 1880 Bäckerherberge, Maistraße 12
- 1886 Franziskaner-Keller, Hochstraße 7
- 1886 First canvas tent on the Theresienwiese
- 1888 Tenement House, Bavariaring 17, significantly changed by reconstruction
- 1889-1891 Onuphrius-Haus, Marienplatz
- 1891 Bauerngürl, Residenzstraße 19/20
- 1892-1900 Rococo Chapel Bayerisches Nationalmuseum, Himmelsstraße
- 1896 "Beer Palace" for Michael Schottenhammel on the Theresienwiese
- 1897/98 Palais Berchem, Briener Straße 22, significantly changed by reconstruction
- 1899-1900 Residence Toni Stadler, Gabelsberger Straße 11, 1938 discontinued
- 1901/02 Palais Klopfer, Schützenstraße 7 (Briener Str. 41)
- 1901-1903 Vincentinum, Oettingenstraße 16, significantly changed by reconstruction
- 1911-1913 Haus Freundlich, Briener Straße 43

Important main works outside of Munich

Bad Tölz	Reconstruction of the Marktstraße, from 1896 Reconstruction Marienstift, 1905 Kurhaus, 1913/14
Berlin	Villa Walther Rathenau, Viktoriastraße 3, 1903, destroyed Spatenbräu, Friedrichstraße 172, destroyed
Bremen	Neues Rathaus (Stadthaus), 1909-1913
Düsseldorf	Haus Elodie Puricelli, Königsallee 49, 1905-1907
Frankfurt a. M.	Wohn- und Geschäftshaus Georg Herwig, Neue Mainzer Straße, 1906/07, destroyed
Ingolstadt	Reconstruction and new design of the townhall (Rat haus), 1882/83
Neubeuern	Schloss Neubeuern 1905/06
Speyer	Historisches Museum, 1907
Worms	Ratssaal and Bürgerhof, 1884

Literature

110 Jahre Münchner Künstlerhaus 1900-2010, herausg. v. der Münchner
Künstlerhaus-Stiftung, München 2010

Ingolf Bauer, Das Bayerische Nationalmuseum. Der Neubau an der Prinzregen-
tenstraße 1892-1900, München 2000

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Authors:

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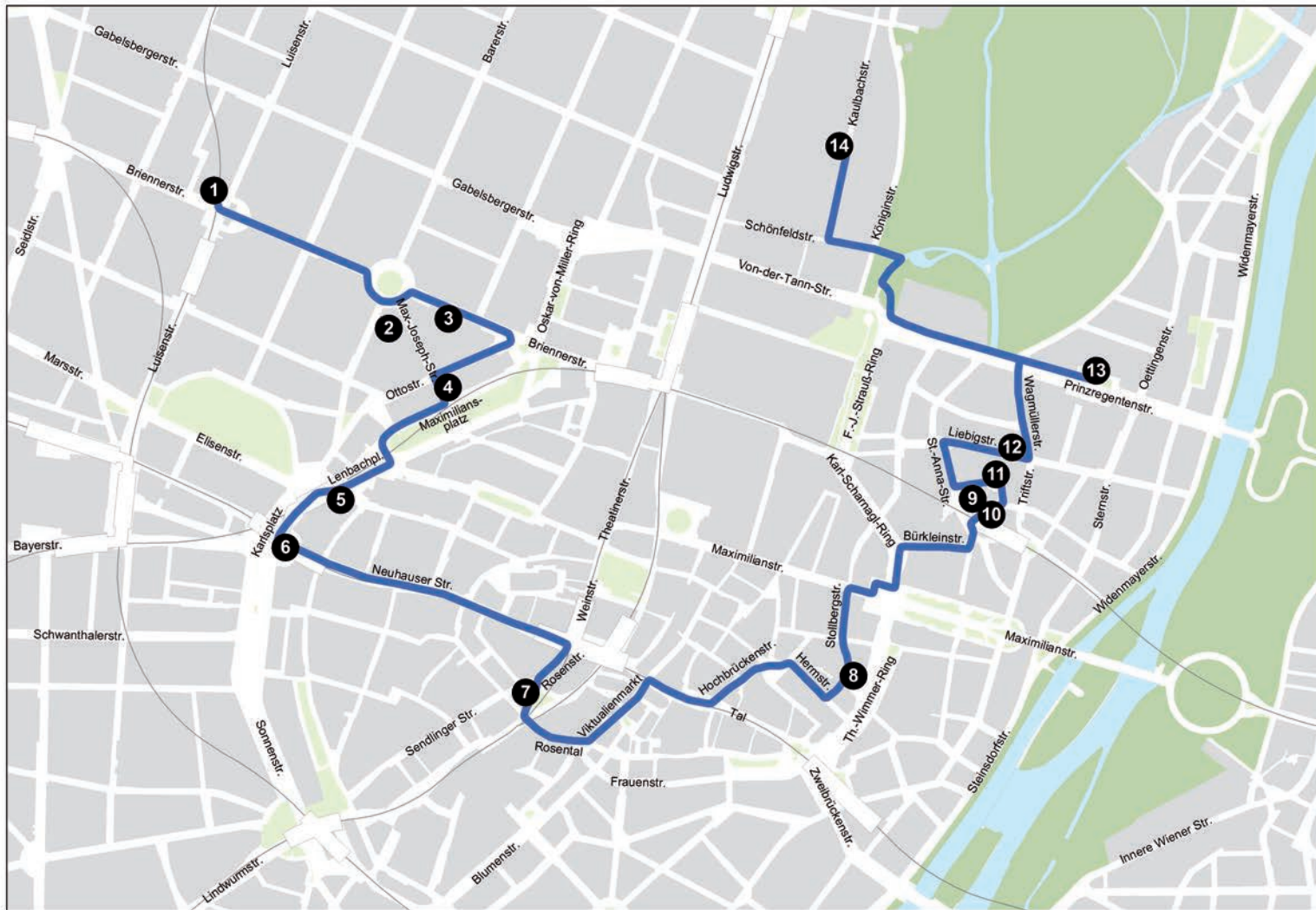
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