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### *The contribution of Jewish architects to the development of modernist housing in 1930s Łódź*

The avant-garde movement left a profound mark on Polish architecture in the interwar period. After the first several years of Poland's newly regained independence, when the prevalent architectural trends involved historicizing tendencies, the mid-1920s saw a rising tide of influences from Western Europe (the Netherlands, Germany, and France). This was reflected in the establishment of the group Praesens by a milieu of young architects fascinated with the work of Le Corbusier, De Stijl, and Bauhaus – mostly students and graduates of the Faculty of Architecture at Warsaw University of Technology. In accordance with the dominant left-wing perspective, their efforts focused on the needs of the lower social classes and the design of innovative housing projects along the lines of simple modernist forms, rejecting historical inspirations.<sup>1</sup> In Łódź, their work is exemplified by the Józef Montwiłł-Mirecki housing estate in the Polesie Konstantynowskie neighborhood, erected according to plans by Miruta Słońska, Jan Łukasik, Witold Szeleszewski, and Jerzy Berliner.<sup>2</sup>

The development of modernist architecture arising from the avant-garde movement was stunted in Poland by the Great Depression of 1929, with its grave consequences for the country's economy. Stagnation continued until the years 1934–1935, when signs of recovery appeared, also in the construction industry. The architectural style that came to the forefront at the time was decisively modernist, albeit moderate in its expression, with the avant-garde edge being blunted by the market requirements. While at the end of the 1920s the interests of forward-looking Jewish architects centered on the needs of the low-income

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<sup>1</sup> I. Wiśłocka, *Awangardowa architektura polska 1918–1939*, Warszawa 1968, p. 102; J. Minor-ski, *Polska nowatorska myśl architektoniczna w latach 1918–1939*, Warszawa 1970, series „Studia i materiały do teorii i historii urbanistyki i architektury”, vol. VIII, pp. 124–140.

<sup>2</sup> J. Olenderek, *Łódzki modernizm i inne nurty międzywojennego budownictwa*, vol. 2: *Osiedla i obiekty mieszkalne*, Łódź 2012, pp. 36–39; K. Stefański, B. Ciarkowski, *Modernizm w architekturze Łodzi XX wieku*, Łódź 2018, pp. 68–71.

population, in the following decade emphasis shifted to the requirements of the wealthier social groups – members of the professions and middle-class entrepreneurs, who thrived during the economic upswing. Consequently, high-end rental apartment buildings containing spacious units with modern amenities built for them became a distinctive feature of Polish architecture in the 1930s. This trend left an enduring imprint on all major cities of interwar Poland: Warsaw,<sup>3</sup> Łódź,<sup>4</sup> Lwów,<sup>5</sup> Kraków,<sup>6</sup> Poznań,<sup>7</sup> and Katowice,<sup>8</sup> with some presence also in medium-sized cities, such as Lublin,<sup>9</sup> Toruń,<sup>10</sup> Bielsko-Biała,<sup>11</sup> Stanisławów, Bydgoszcz, and Częstochowa, as well as the urban areas of Upper Silesia and the Dąbrowa Basin. In the city of Gdynia – a symbol of Poland's economic development of that era – modernist apartment buildings appeared even earlier, at the end of the 1920s.<sup>12</sup>

The architecture of those buildings grew out of the avant-garde modernist movement, but it was subordinated to the requirements of wealthy clients. The

<sup>3</sup> A.K. Olszewski, "Sztuka współczesna 1890–1939," [in:] *Sztuka Warszawy*, ed. M. Karpowicz, Warszawa 1986, pp. 438–440; M. Leśniakowska, *Architektura w Warszawie. Lata 1918–1939*, Warszawa 2002.

<sup>4</sup> J. Strzałkowski, *Architekci i budowniczowie w Łodzi do 1944 r.*, Łódź 1997, pp. 38–41; P. Kumorek, *Łódzka luksusowa architektura mieszkaniowa drugiej połowy lat trzydziestych XX wieku*, Łódź 2007, master thesis (typescript); J. Olenderek, *op. cit.*; K. Stefański, B. Ciarowski, *op. cit.*, pp. 90–112.

<sup>5</sup> R. Cielątkowska, *Architektura i urbanistyka Lwowa II Rzeczypospolitej*, Zblewo 1998; J. Lewicki, "Architektura mieszkaniowa"; J. Bohdanova, "Osiedla, kamienice i mieszkania nowoczesnego Lwowa," [in:] *Lwów: miasto, architektura, modernizm*, eds B. Cherkes, A. Szczerski, Wrocław 2016; J. Bohdanova, Ż. Komar, P. Mazur, "Lwów nowoczesny / Lviv and modernity," [in:] *Lwów nowoczesny / Lviv and modernity*, Kraków 2017, pp. 80–157.

<sup>6</sup> M.J. Żychowska, *Między tradycją i awangardą. Problem stylu w architekturze Krakowa lat międzywojennych*, Kraków 1991; R. Ochęduszek, "Patrzac w stronę nowych dzielnic,"; B. Zbroja, "Monumentalne i eleganckie – Aleje Trzech Wieszców," [in:] *Modernizmy. Architektura nowoczesności w II Rzeczypospolitej*, t. 1: *Kraków i województwo krakowskie*, ed. A. Szczerski, Kraków 2013, pp. 79–118, 119–163.

<sup>7</sup> H. Grzeszczuk-Brendel, "Architektura i budownictwo w Poznaniu w pierwszej połowie XX wieku," [in:] *Architektura i urbanistyka Poznania w XX wieku*, ed. T. Jakimowicz, Poznań 2005, pp. 119–123; Sz.P. Kubiak, *Modernizm zapoznany. Architektura Poznania 1919–1945*, Poznań 2014, pp. 234–257.

<sup>8</sup> W. Odorowski, *Architektura Katowic w latach międzywojennych 1922–1939*, Katowice 1994, pp. 148–189.

<sup>9</sup> J. Żywicki, „Henryk Bekker (Chaim Beker) – żydowski architekt międzywojennego Lublina. In memoriam,” *Roczniki Humanistyczne* 2019, vol. LXVII, z. 4, pp. 141–164.

<sup>10</sup> M. Pszczółkowski, "Wpływy warszawskie w międzywojennej architekturze Torunia," [in:] *Toruński modernizm: architektura miasta 1920–1989*, eds K. Kluczwajd, M. Pszczółkowski, Toruń [2016], pp. 29–47.

<sup>11</sup> E. Chojcka, *Architektura i urbanistyka Bielska-Białej. Nieznane piękno sztuki śląskiej*, Katowice 1987, pp. 90–97.

<sup>12</sup> M.J. Sołtysik, *Gdynia. Miasto dwudziestolecia międzywojennego. Urbanistyka i architektura*, Warszawa 1993, pp. 307–355; eadem, *Na styku dwóch epok. Architektura gdyńskich kamienic okresu międzywojennego*, Gdynia 2003, pp. 164–237.

architects working for them skillfully applied the repertoire of modernist ideas, including Le Corbusier's famous five points, adjusting them to the commercial circumstances. Implementing simple, geometricized forms, smooth exterior finishes, and flat roofs, variety was achieved by the use elevation setbacks, balconies, and bay windows. The designs displayed careful composition, ingeniously expressing the selected solutions, and often followed the classical principles of symmetry. The buildings were usually aligned to the street, maintaining the traditional frontage lines. Corner lots provided an opportunity to create dynamic compositions with remarkable visual accents. The architects in question went along with the traditional condensed urban fabric, departing from the modernist concept of free-standing buildings. The reduction, and then elimination, of side wings made room for larger courtyards with elements of greenery, if only the size of the site permitted.

The design of façades emphasized the quality of stateliness; they were covered with elegant plasterwork, often with simulated rustication; sometimes they were cast in stone (sandstone and, at the base level, granite) or ceramic tiles, which were also used to clad the rear elevations. The architecture of those buildings was enhanced by the aforementioned visual elements, such as balconies and bay windows, often rounded for a dynamic effect. Balconies tended to form prominent outward projections and were frequently located at the corners. Another characteristic element was vertical staircase fenestration, known as a "thermometer window," emphasizing the axis of symmetry. Large rectangular windows were often set in bands, while smaller round windows were evocative of portholes. Wrought-iron driveway gates often featured ornate patterns, sometimes harking back to the decorative art of the 1920s; similar solutions could be found in staircase railings. Apartments in those buildings were supposed to satisfy the needs of wealthy inhabitants; they were spacious, typically exceeding 100 m<sup>2</sup>, consisting of four or five rooms, with modern kitchens and bathrooms. They usually had a servant's room and a separate entrance for servants (a service staircase in larger buildings); sometimes also a separate toilet for them. As can be seen, this strand of modernism was definitely far from socialist or left-wing ideals, which had been so dear to the avant-garde movement. Indeed, it is sometimes known as "moderate modernism"<sup>13</sup> veering away from the radical, orthodox modernist dogmas of the interwar period. It could also be termed "commercial modernism," as one of its distinctive features was the drive to meet the needs of wealthy and demanding clients. The buildings in question are also known as "luxury apartment buildings" due to their "luxurious" large units<sup>14</sup> executed to the highest standards. Another notion used

<sup>13</sup> M.J. Sołtysik, *op. cit.*, p. 307.

<sup>14</sup> This term was popularized by T.S. Jaroszewski, „Piękne dzielnice. Uwagi o architekturze luksusowej w Warszawie w latach trzydziestych XX w.,” [in:] idem, *Od klasycyzmu do nowoczesności. O architekturze polskiej XVIII, XIX i XX wieku*, Warszawa 1996, pp. 271–301.

to describe them is “the Style of 1937,” in reference to the year that saw the construction of the greatest number of such buildings in Poland.<sup>15</sup> The introduction of regulations on air-raid precautions the following year, which mandated the construction of air-raid shelters and the reinforcement of basement ceilings, increased construction costs, somewhat slowing down new investments.

Łódź is a city with a prominent presence of this type of architecture. A large number of historic high-end apartment buildings are found on the major streets in and around the city center: the southern segment of Piotrkowska Street and the streets leading off it, such as Brzeźna and Radwańska Streets; the southern part of Kościuszki Avenue, the eastern portion of Narutowicza Street, Wierzbowa Street, and the Radiostacja neighborhood. In the years 1934–1939 more than a hundred buildings representative of the style were erected.<sup>16</sup>

Of particular interest to this chapter are the designers of those buildings. Even a cursory glance at their names will reveal that most of them were members of the Jewish community, which traditionally played an important role in the multiethnic, multid denominational industrial metropolis of Łódź.<sup>17</sup> At the turn of the 20<sup>th</sup> century, Jews were one of the most active groups in the field of arts.<sup>18</sup> Towards the end of the 19<sup>th</sup> century, among the leading architects in the city were Gustaw Landau-Gutenteger, Dawid Lande, and Adolf Zeligson. The oeuvre of Landau-Gutenteger and Lande was particularly extensive, including townhouses, residences, and public and religious buildings. In the years leading up to World War I, the number of Jewish architects grew significantly; although Zeligson left Łódź in 1906, there were a plethora of new entrants into the architectural profession, including Leon Lubotynowicz, Maurycy Bornsztajn, Lew Doński, Henryk Goldberg, Stanisław Józef Landau, Bernard Landau, Robert Sunderland, and Abram (Adam) Totenberg.<sup>19</sup>

Of particular note were Marek Fein [Fajn] (b. 1884 in Stryków) and Henryk Hirszenberg (b. 1885 in Łódź, d. 1955 in Tel Aviv), both of whom had won architectural awards by 1914 and were apprenticed with Dawid Lande, working

<sup>15</sup> K. Stefański, B. Ciarkowski, *op. cit.*, p. 90.

<sup>16</sup> J. Strzałkowski, *op. cit.*, pp. 38–41; P. Kumorek, *op. cit.*; J. Olenderek, *op. cit.*

<sup>17</sup> W. Puś, *Żydzi w Łodzi w latach zaborów 1793–1914*, Łódź 2003; *Żydzi w Łodzi / Jews of Łódź*, ed. A. Machejek, Łódź 2004.

<sup>18</sup> J. Malinowski, “Żydowskie środowisko artystyczne w Łodzi,” [in:] *Polacy – Niemcy – Żydzi w Łodzi. Sąsiedzi dalecy i bliscy*, ed. P. Samuś, Łódź 1997, pp. 294–297; I. Michalak, “Żydowskie malarze i rzeźbiarze w Łodzi 1880–1939 / Jewish Painters and Sculptors in Łódź 1880–1939,” [in:] *Żydzi w Łodzi...*, pp. 52–63; I. Gadowska, *Żydowskie malarstwo w Łodzi w latach 1880–1919*, Warszawa 2010.

<sup>19</sup> K. Stefański, “Die Lodzer Architektur zur Zeit des ‘Gelobten Landes’: deutsch, polnisch oder jüdisch?,” [in:] *Polen, Deutschen und Juden in Lodz 1820–1939. Eine schwierige Nachbarschaft*, ed. J. Hensel, Osnabrück 1999, pp. 325–346.

on the Grand Hotel remodeling project in 1912–1913.<sup>20</sup> After World War I, Fein was hired by the industrial tycoon Oskar Kon. In 1913 Hirszenberg left Łódź, only to return here from Russia in 1921 (his subsequent activity will be discussed further on in the text).

World War I and Poland's newly regained independence radically changed political and social circumstances in the city, but the propensity of the Jewish community for artistic expression did not fade; if anything, it became more firmly established.<sup>21</sup> In the field of architecture, the 1920s were difficult as construction activity was sluggish due to the economic slump after the end of World War I. There were fewer private investments, with the bulk of projects being generated by municipal and government initiatives in the area of education, health care, and administration; also several Catholic churches were being constructed to make up for decades of inaction under the Russian rule. At that time, the leading role was played by the city architect Wiesław Lisowski and the county architect Józef Kaban. Among the Jewish community, the patriarch of the city's architecture, Leon Lubotynowicz, and especially Dawid Lande, were still active. Henryk Goldberg (b. 1884 in Łódź), a graduate of Hanover University of Technology (1911), who initially worked for Gustaw Landau-Gutenteger and set up the architectural studio Ojkos with Lew Doński in 1912,<sup>22</sup> became Chief Construction Inspector in the interwar years, while continuing to produce original designs.<sup>23</sup>

Several new architects entered the profession. Of note was the career of Adolf Goldberg (b. 1889 in Łódź), who found employment in the Urban Planning Department of Munich after completing his studies in that city in 1917; upon his return to Łódź in 1918 he served in the counterpart of that institution in his home town. In the 1920s, he designed a housing estate for the Lokator cooperative in the Polish manor house style; in the following decade he also embraced the modernist spirit.<sup>24</sup> Towards the end of World War I, new arrivals

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<sup>20</sup> J. Strzałkowski, *op. cit.*, p. 56; A. Kempa, M. Szukalak, *Żydzi dawnej Łodzi. Słownik biograficzny Żydów łódzkich oraz z Łodzią związanych*, vol. III, Łódź 2003, p. 22; K. Stefański, *Ludzie, którzy zbudowali Łódź. Leksykon architektów i budowniczych miasta do 1939 roku*, Łódź 2009, pp. 52–53, 72–73.

<sup>21</sup> J. Malinowski, *op. cit.*, pp. 297–305; idem, *Grupa "Jung Idysz" i środowisko "nowej sztuki" w Polsce 1918–1923*, Warszawa 1987; I. Michalak, *op. cit.*, pp. 63–68.

<sup>22</sup> J. Strzałkowski, *op. cit.*, p. 63; K. Stefański, *Ludzie...*, pp. 64–65; [http://www.inmemoriam.architektsarp.pl/pokaz/henryk\\_goldberg,17154](http://www.inmemoriam.architektsarp.pl/pokaz/henryk_goldberg,17154) (access: 16.07.2019).

<sup>23</sup> For instance, in 1930 he designed an interesting modernist wing for the Mościcki Hospital on what is now Kopcińskiego Street (on the side of Narutowicza Street) – State Archive in Łódź, Records of the City of Łódź – Technical Department [APŁ, AmŁ-WT], no. 20651 (16.07.2019).

<sup>24</sup> APŁ, AmŁ-WT, no. 19572; J. Strzałkowski, *op. cit.*, pp. 62–63; K. Stefański, *op. cit.*, pp. 63–64; [http://www.inmemoriam.architektsarp.pl/pokaz/adolf\\_goldberg,57851](http://www.inmemoriam.architektsarp.pl/pokaz/adolf_goldberg,57851) (access: 16.07.2019).

in the city included Henryk Lewinson (b. 1883 in Kharkiv – died in the Łódź Ghetto?), who had studied at the Technical University of Darmstadt and the Academy of Fine Arts in Frankfurt am Main,<sup>25</sup> and Paweł Lewy [Lewi] (b. 1884 in Warsaw? – died in the Łódź Ghetto), a graduate of the Technical University of Dresden.<sup>26</sup> In 1918 the two established the architectural studio Lewinson & Lewy [Lewi] and presented their works at the Spring Exhibition in Łódź the same year. They worked together on a residence for Karol Rejsfeld, which was built in the years 1923–1925 at what is now 67 Rewolucji 1905 roku Street (the former designed a Neoclassical house, and the latter the fence).<sup>27</sup> At the same time (1922–1925), Lewy designed an office building for the company Mitranza as well as a villa for its owner, Zygmunt Teeman, on 17 Wólczajska Street, both in neoclassical style.<sup>28</sup>

Jerzy Müntz (b. 1890 in Łódź – died in the Łódź Ghetto<sup>29</sup>) also established himself as an architect in the first half of the 1920s, having graduated from the Munich University of Technology in 1917. In 1923, he designed a villa for Jezajasz Kestenberg at what is now 59 Narutowicza Street.<sup>30</sup> The building featured forms drawing on Polish decorative art (the local variety of *Art Deco*), fashionable in the mid-1920s, with triangular, ogival, and rhomboid motifs. One of the most interesting buildings of the type in Łódź is the former Sickness Fund Hospital on Łagiewnicka Street, built 1927–1930<sup>31</sup>. It was designed by Henryk Hirszenberg in collaboration with another Jewish architect from Łódź, Witold [Wolf] Szereszewski (b. 1879 in Wola Krzysztoporska – died in 1943 in Warsaw).<sup>32</sup>

After a period of return to historical motifs and the brief popularity of Polish decorative art, modernist solutions made increasing inroads into the architecture of Łódź, epitomized by the housing estate in Polesie Konstantynowskie. [Fig. 1]

<sup>25</sup> A. Kempa, M. Szukalak, *op. cit.*, vol. I, 2001, p. 97; [http://www.inmemoriam.architektsarp.pl/pokaz/henryk\\_lewinson,19554](http://www.inmemoriam.architektsarp.pl/pokaz/henryk_lewinson,19554) (access: 16.07.2019); Lewinson headed the Association of Artists and Followers of the Fine Arts, established 1918.

<sup>26</sup> J. Strzałkowski, *op. cit.*, pp. 84–85; K. Stefański, *op. cit.*, pp. 105–106; [http://www.inmemoriam.architektsarp.pl/pokaz/pawel\\_lewy,19556](http://www.inmemoriam.architektsarp.pl/pokaz/pawel_lewy,19556) (access: 16.07.2019).

<sup>27</sup> City of Łódź, Archive of the Śródmieście District, property file for 67 Rewolucji 1905 r. Street.

<sup>28</sup> K. Stefański, *Łódzkie wille fabrykanckie*, Łódź 2013, pp. 324–325.

<sup>29</sup> J. Strzałkowski, *op. cit.*, p. 104; K. Stefański, *Ludzie...*, pp. 132–133; [http://www.inmemoriam.architektsarp.pl/pokaz/jerzy\\_muntz,24808](http://www.inmemoriam.architektsarp.pl/pokaz/jerzy_muntz,24808) (access: 16.07.2019).

<sup>30</sup> City of Łódź, Archive of the Śródmieście District, property file for 67 Narutowicza Street.

<sup>31</sup> J. Olenderek, *op. cit.*, vol. 1: *Obiekty użyteczności publicznej*, Łódź 2011, p. 96; K. Stefański, Błażej Ciarkowski, *op. cit.*, p. 52.

<sup>32</sup> J. Strzałkowski, *op. cit.*, p. 124; K. Stefański, *op. cit.*, pp. 167–168; <http://www.jewage.org/wiki/en/Profile:P1432186485> (access: 16.07.2019); [http://www.inmemoriam.architektsarp.pl/pokaz/witold\\_szereszewski,19664](http://www.inmemoriam.architektsarp.pl/pokaz/witold_szereszewski,19664) (access: 16.07.2019).





Fig. 1. Miruta Słońska, Jan Łukasik, Witold Szereszewski and Jerzy Berliner, Józef Montwiłł-Mirecki housing estate in Polesie Konstantynowskie

Source: Photo K. Stefański.

Among its designers were two Łódź Jewish architects: Jerzy Berliner (b. 1901 in Łódź – d. 1942 in the Warsaw Ghetto), a graduate of the Warsaw University of Technology (1927),<sup>33</sup> and Witold Szereszewski. The latter also designed a housing complex for the employees of the Municipal Board, built in the years 1929–1934 between Narutowicza and Mostowa streets (now Zelwerowicza Street).<sup>34</sup> The complex consisted of more than a dozen houses characterized by decisively modernist, cuboid forms.

At the end of the 1920s, these Jewish architects pioneered new solutions in rental apartment buildings. Two important projects were started in 1927, when the upswing in the city's construction sector was gradually coming to an end: an apartment building designed by Henryk Lewinson for Cylia Kalisz and Paulina Hendler at 4 Radwańska Street (completed in 1929), and another one for the contractor Izrael Tyller at 54 Narutowicza Street (not completed until 1934), designed by Paweł Lewy in collaboration with Lewinson as part of their partnership. The two buildings departed from the traditional conception of an apartment building of the time. Their façades were flat, emphasizing vertical lines and featuring prominent, large windows. Their bay composition was reinforced

<sup>33</sup> *Warszawska Szkoła Architektury 1915–1965. 50-lecie Wydziału Architektury Politechniki Warszawskiej*, Warszawa 1967, p. 271; J. Strzałkowski, *op. cit.*, p. 47; K. Stefański, *op. cit.*, p. 30; [http://www.inmemoriam.architektsarp.pl/pokaz/jerzy\\_berliner,11702](http://www.inmemoriam.architektsarp.pl/pokaz/jerzy_berliner,11702) (access: 16.07.2019).

<sup>34</sup> APŁ, AmŁ-WT, no. 20087.

by balconies at the outermost bays. Additionally, the façade of the building on Radwańska Street was framed by narrow windows running the height of the staircases. The flat attic course featured a frieze displaying a stylized plant motif intertwined with pointed arches evocative of *Art Deco*; in turn, the base level of the building on 54 Narutowicza Street was covered with narrowly banded rustication.<sup>35</sup> Both buildings were given traditional side wings, arising from the 19<sup>th</sup> century tradition.

In the same year (1927), Henryk Hirszenberg designed an apartment building for Juliusz Triebe at the corner of Wólczajska Street and what is now 11 Mickiewicza Avenue (previously 12 św. Anny Street and then 12 Bandurskiego Street).<sup>36</sup> This would have been the boldest composition in the city's architecture of the time with a decidedly modernist form; of particular interest was the dynamic corner portion with bay windows. Unfortunately, the project did not materialize due to the economic crisis of 1929 (some of the foundations were laid in 1931, but work was quickly discontinued). However, another of Hirszenberg's designs for the city center was seen through to completion in defiance of the Great Depression. It was a relatively small four-story<sup>37</sup> apartment building at 59 (now 101) Zachodnia Street built for Harry Olszer in 1932.<sup>38</sup> It stands out for its decidedly modern style, anticipating the later designs from the middle of the decade. The central part of its façade is set back, with the resulting prominent twin avant-corps having rounded corners.

The Great Depression, which hit Łódź particularly hard, hindered construction activity in the city for several years, impeding the spread of modernist esthetics. The first signs of economic recovery emerged in 1934, with the process gaining momentum the following year. As a result the city saw the emergence of increasing numbers of high-end rental apartment buildings in response to the growing requirements of the high-income classes.

However, even before that period, Jewish architects had designed several notable apartment buildings featuring innovative forms. One of them was Juda Salomonowicz's building at 74 Gdańska Street, designed in 1932 by Jerzy Rozenberg (there is no biographical data about the architect, but his last

<sup>35</sup> In June 1929 Lewy designed a building in a similar style for H. Korman at 79 Narutowicza Street – City of Łódź, Archive of the Śródmieście District, property file for 79 Narutowicza Street. However, the design was never executed due to the economic crisis that hit several months later. Here, the author of this chapter would like to thank Mr. Grzegorz Rudnicki for pointing out this project.

<sup>36</sup> City of Łódź, Archive of the Śródmieście District, property file for 11 Mickiewicza Avenue. The design was presented in *Ilustrowany Pojłiszer Manchester* 1929, July, p. 22.

<sup>37</sup> The floor numbering scheme in this chapter follows the American convention, with the bottom floor counted as the first floor.

<sup>38</sup> City of Łódź, Archive of the Śródmieście District, property file for 101 Zachodnia Street.



name suggests Jewish ancestry).<sup>39</sup> It was given a dynamic-looking façade with a slanting setback of the upper floors in its central portion and with long balcony galleries on several levels; the two side avant-corps were aligned with the street frontage. In this composition one can recognize lingering reverberations of the expressionist movement. Some expressionist characteristics can be also discerned in the façade of the apartment building erected by the contractor Wolf Markusfeld at what is now 82 Jaracza Street. The initial drawings were made in 1927 by Karol Folkierski, but the final design was made in 1932 by the owner's son, Abraham (Abram) Markusfeld (b. 1904 in Łódź – probably died in Warsaw during World War II), who had graduated from the Faculty of Architecture, Warsaw University of Technology two years prior.<sup>40</sup> The building was arranged on a “U” plan, with the setback in the middle part producing a small forecourt. The balconies at the corners added dynamism to the structure. [Fig. 2]



Fig. 2. Karol Folkierski, Abram Markusfeld, apartment building at 82 Jaracza Street

Source: Photo K. Stefański.

In the same year, construction started on Łaja Olszer's apartment building at 60 Kościuszki Avenue, designed by Henryk Lewinson. Its façade followed the patterns developed in earlier buildings (at 54 Narutowicza Street and 4 Radwańska Street), with a symmetrical composition and balconies at the outermost bays. As an element

<sup>39</sup> City of Łódź, Archive of the Polesie District, property file for 74 Gdańska Street; K. Stefański, *Atlas architektury dawnej Łodzi do 1939 r.*, Łódź 2003, p. 38; J. Olenderek, *op. cit.*, vol. 2, p. 59.

<sup>40</sup> J. Strzałkowski, *op. cit.*, p. 100; K. Stefański, *Ludzie...*, pp. 123–124; <http://www.inmemoriam.architektsarp.pl/szukaj/markusfeld> (access: 16.07.2019).

of novelty, the customary side wings were greatly reduced, resulting in two rear avant-corps housing staircases; this arrangement left more space for the courtyard.<sup>41</sup>

A year before, Lewinson and his long-time business partner, Paweł Lewy, designed a building for Józef Krotoszyński at 51 Sienkiewicza Street, which should be considered historically the first high-end modernist apartment building in “the style of 1937”.<sup>42</sup>



Fig. 3. Henryk Lewinson, Paweł Lewy, Design of a apartment building at 51 Sienkiewicza Street

Source: private collection of K. Stefanski.

The five-story building contained ten three- and five-room apartments, each with a central hallway connecting all rooms and a corridor leading to the kitchen and a servant's room with a separate toilet. Similarly as in the building at 60 Kościuszki Avenue, the side wings were reduced to avant-corps housing the kitchens and service staircases. The elegant symmetrical five-bay façade was covered with smooth plasterwork, its distinguishing features being large four-light windows and rounded balconies with steel railings evocative of the nautical style.

In 1935, Lewinson and Lewy designed an apartment building for Kazimierz and Stanisława Monitz at 224/226 Piotrkowska Street.<sup>43</sup> Spanning the width of two lots, the four-story building housed twelve apartments. At the center of each was a spacious hallway, preceded by a vestibule, where the outer garments were

<sup>41</sup> City of Łódź, Archive of the Śródmieście District, property file for 60 Kościuszki Avenue.

<sup>42</sup> City of Łódź, Archive of the Śródmieście District, property file for 51 Sienkiewicza Street.

<sup>43</sup> City of Łódź, Archive of the Śródmieście District, property file for 222/224 Piotrkowska Street; J. Olenderek, *op. cit.*, vol. 2, p. 96.

left. The living rooms were located in the front part of the building, with the bedrooms in the rear. The wide, eight-bay façade featured twin faux avant-corps at the right and left, while the slightly recessed central part had an added attic course containing small windows; between them mosaic decorations evocative of *Art Deco* were inserted.

The last joint project by Lewinson and Lewy was Juda Salomonowicz's apartment building, erected at the corner of 25 Zielona Street (then Legionów Street) and 55 Gdańska Street in the years 1936–1938.<sup>44</sup> [Fig. 4]



Fig. 4. Henryk Lewinson, Paweł Lewy, apartment building at the corner of 25 Zielona Street and 55 Gdańska Street

Source: Photo. K. Stefański.

It was one of the largest apartment buildings of the time and the architects managed to take advantage of its corner location to produce a dynamic, complex form. The set-back part of the façade on Zielona Street made room for a green space and entrances at the inside corners. The building initially contained as many as thirty-eight two-, three-, and four-room apartments as well as three shops, with the larger apartments having separate entrances for servants. At the base level, the elevations were originally decorated with grooved plasterwork, with an artificial sandstone cladding above. The most interesting part of the façade, facing

<sup>44</sup> City of Łódź, Archive of the Polesie District, property file for 55 Gdańska Street; K. Stefański, *Atlas...*, p. 37; J. Olenderek, *op. cit.*, vol. 2, p. 108.

the forecourt on Zielona Street, was given semicircular balconettes with metal railings. The building was certainly one of the most successful modernist works of architecture in late 1930s Łódź, characterized by a massive but dynamic form.

Lewinson and Lewy worked not only in tandem, but also separately. The former was commissioned to complete the apartment building at the corner of Wólczańska Street and what is now Mickiewicza Avenue (as already mentioned, the initial drawings for that project had been made by Henryk Hirszenberg in 1927). As the construction sector was recovering in 1934, Lewinson prepared original plans for the new owner of the property, Herman Kalisz, following the existing outline of foundations, which were already in place.<sup>45</sup> The corner segment of the building was raised and emphasized by corner balconies with large French windows. The elevations featured bay windows with ample fenestration.

Similar solutions were used by Lewinson in an apartment building at the corner of Sienkiewicza Street and Świętokrzyska Street (what is now the southern frontage of Komuny Paryskiej Square), designed for Szymel and Helena Wileński.<sup>46</sup> [Fig. 5]



Fig. 5. Henryk Lewinson, apartment building at the corner of 49 Sienkiewicza Street and 1 Komuny Paryskiej Square

Source: Photo. K. Stefański.

<sup>45</sup> City of Łódź, Archive of the Śródmieście District, property file for 11 Mickiewicza Avenue.

<sup>46</sup> City of Łódź, Archive of the Śródmieście District, property file for 49 Sienkiewicza Street; APŁ, AmŁ-WT, no. 20292.

The corner part was given a light form with large fenestrations, while the uppermost story was set back to make room for long galleries along the sides. Two years later, at 3 Świętokrzyska Street, construction work was started on another important apartment building, designed by Paweł Lewy for Jakub Lando.<sup>47</sup> The five-story building was unique for its time in that it was free-standing and oriented perpendicularly to the street frontage. It was given an innovative reinforced concrete frame structure, which made it possible to arrange it on a “free plan.” The building housed only eight identical four-room apartments, with underground garages. Its rich exterior form featured bay windows, avant-corps, and balconies with semicircular sides and metal railings, making it one of the most interesting examples of the “nautical style.” Of particular note is the northern façade with projecting rounded balconies and porthole windows, imparting a dynamic quality. The topmost floor was recessed and surrounded by a narrow terrace, with an overhanging roof slab. Both of these buildings had a main staircase with a narrow passage for servants between its two layers of windows and an elevator, as well as a service staircase. [Fig. 6]



Fig. 6. Paweł Lewy, apartment building at 3 Komuny Paryskiej Square

Source: Photo. K. Stefański.

In the years 1937–1938, the lot intervening between the two buildings was filled with Mieczysław Neufeld’s villa, designed by Jerzy Berliner and Mieczysław Łęczycki, the latter being a member of the younger generation of architects (b. 1897).<sup>48</sup> The cuboid house was clad in sandstone (except for its southern

<sup>47</sup> City of Łódź, Archive of the Śródmieście District, property file for 3 Komuny Paryskiej Square; K. Stefański, *Atlas...*, p. 103; J. Olenderek, *op. cit.*, vol. 2, pp. 68–69.

<sup>48</sup> There are no biographical data about his life or education.



façade), with a concrete roof sheltering the main entrance on the eastern side. The two apartment buildings and villa created a unique complex representative of the best architectural features of the period in question, additionally benefitting from the greenery on the opposite, undeveloped side of the street.<sup>49</sup> [Fig. 7]



Fig. 7. Jerzy Berliner, Mieczysław Łęczycki, Villa of Mieczysław Neufeld at 2 Komuny Paryskiej Square

Source: Photo. K. Stefański.

Berliner and Łęczycki collaborated on one more project in the “style of 1937” – Józef Nirnberg’s rather modest two-story house sandwiched between two apartment buildings at 93 (formerly 91a) Narutowicza Street.<sup>50</sup>

Paweł Lewy designed yet another apartment building ranked amongst the most important architectural creations of the late 1930s in Łódź (erected for the Ender Brothers at what is now the corner of 15 Mickiewicza Avenue and 96 Kościuszki Avenue). The building’s attractive façade featured a rounded corner with balconies, which were terminated on both sides with projecting window bays.<sup>51</sup> Lewy was also the designer of the four-story apartment building of Jakub Prusicki

<sup>49</sup> City of Łódź, Archive of the Śródmieście District, property file for 3 Komuny Paryskiej Square.

<sup>50</sup> City of Łódź, Archive of the Śródmieście District, property file for 93 Narutowicza Street.

<sup>51</sup> City of Łódź, Archive of the Śródmieście District, property file for 96 Kościuszki Avenue; K. Stefański, *Atlas...*, p. 57; J. Olenderek, *op. cit.*, vol. 2, p. 81; The building had a wing added on the side of 98 Kościuszki Avenue; it was designed by Radosław Hans – K. Stefański, B. Ciarowski, *op. cit.*, pp. 97–98.



and Józefa Bender at 93a Narutowicza Street, built in the years 1937–1939.<sup>52</sup> Initially the first floor was supposed to house shops, but they were eventually replaced with additional apartments. The compact structure of the building featured rectangular bay windows at the front and an avant-corps at the rear, on the side of the backyard/garden. The base level was clad in rusticated stone, with smooth sandstone above. The axis of symmetry was emphasized by the staircase window extending over three stories and a portal with a relief representing three Muses: music, poetry, and dance. Lewy's other works consistent with this discussed strand of modernist architecture include the apartment buildings of Samuel and Jakub Goldlust at 90 Wólczańska Street (1937) and Berkowicz and Wajsborg at 86 Narutowicza Street (1938).

Among the designers of modernist apartment buildings in the 1930s were several other Jewish architects who had been active in Łódź during the previous decade. One of them was Adolf Goldberg, who carried out the alteration and expansion of an apartment building at 220 Piotrkowska Street for Abram Icek London in 1935.<sup>53</sup> The façade of the four-story building was clad in sandstone and featured balconies with large French windows at the outermost bays. The co-designer of the modernist Montwiłł-Mirecki residential estate in Polesie Konstantynowskie, Witold Szereszewski, created one of the more interesting works in the "1937 style," that is, the building at 56 Kościuszki Avenue, constructed for Dawid and Lajb Klajman in the years 1936–1938.<sup>54</sup> Its façade had a decidedly classical five-bay composition, with the only departure from regularity being the gateway placed at the extreme left. The building was clad in stone: granite on the first floor and sandstone above. Its main axis was emphasized by the entrance portal framed by a pair of massive round pillars and the tall "thermometer" window of the main staircase. The balconies featured at the outermost bays were rounded and edged partially with parapet walls and partially with metal railings. The middle part of the façade was raised with an attic course containing slit windows. The rear elevation was covered with ceramic tiles, with its main architectural accent being a semicircular avant-corps containing a service staircase. In the period under consideration, Jerzy Müntz, who had been active already in the 1920s, designed an apartment building with two wings on an "L" plan at the corner of 67 Narutowicza Street and 2 Lindleya Street for Ludwik and Adela Dziwiński (1937).<sup>55</sup> The rounded corner segment was somewhat recessed and featured balconies with

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<sup>52</sup> City of Łódź, Archive of the Śródmieście District, property file for 93a Narutowicza Street; APŁ, AmŁ-WT, no. 20255.

<sup>53</sup> City of Łódź, Archive of the Śródmieście District, property file for 220 Piotrkowska Street.

<sup>54</sup> City of Łódź, Archive of the Śródmieście District, property file for 56 Kościuszki Avenue; K. Stefański, *Atlas...*, p. 57; J. Olenderek, *op. cit.*, vol. 2, p. 75.

<sup>55</sup> City of Łódź, Archive of the Śródmieście District, property file for 67 Narutowicza Street; J. Olenderek, *op. cit.*, vol. 2, p. 85.

“nautical” railings, adjoining a projecting rectangular window bay with band fenestrations. Both the front and courtyard elevations were clad in clinker tile.

In addition to the older generation, a large group of architects born ca. 1900 entered the profession; most of them were graduates of the Faculty of Architecture at Warsaw University of Technology. They included Jerzy Berliner, who established himself very early on, as well as those who thrived in the 1930s, such as: Ludwik [Luzer] Oli [Olej] (b. 1898 in Łódź – shot in Lwów in 1943),<sup>56</sup> Ignacy [Icchak] Gutman (b. 1900 in Łódź – d. 1972 in Holon, Israel),<sup>57</sup> Ludwik Kirsbaum (b. 1904, in Łódź?),<sup>58</sup> and Izydor Fajnberg [Feinberg] (b. 1904 in Łódź).<sup>59</sup>

By far the most prominent among them were Oli and Gutman, who set up a partnership I. Gutman, L. Oli – Architects, initially headquartered at 62 Piotrkowska Street, and then at 98 Gdańska Street, in a building they designed themselves for the company Lewy, Alenberg & Król, which is one of the earliest works discussed in this chapter.<sup>60</sup> The six-bay façade was composed according to the principle of “measured asymmetry.” The rounded balconies with double French windows on the left side were matched by rectangular balconies with narrow single round-arched French windows on the right side. The other windows were set in bands, which were connected on top and bottom with cornices; the pronounced crowning cornice sheltered the slit windows of the attic. Exterior plasterwork imitated stone cladding.

In 1936, Oli and Gutman designed a second building for the same client – this time at 52 Kościuszki Avenue, and a similar one at 46 Kościuszki Avenue for the Librach and Wojdyśławski families.<sup>61</sup> The façades of both five-story five-bay buildings followed roughly the same patterns, albeit with different detailing. The front façade of the building on lot 52 featured rectangular balconies with panel balustrades over the gateway on the left-hand side, while on the right-hand side there was a rectangular three-story bay window topped with a balcony (terrace), which was sheltered with a reinforced concrete roof supported by posts arising from the pilaster strips decorating the bay window. The base of the building was rusticated up to the windowsill level, and then clad in ceramic tile. Several slit windows were placed under the crowning cornice. In turn, the façade of the building on lot no. 46 was enhanced with balconies with railings (at the first bay

<sup>56</sup> [http://www.inmemoriam.architektsarp.pl/pokaz/ludwik\\_oli,29944](http://www.inmemoriam.architektsarp.pl/pokaz/ludwik_oli,29944) (access: 16.07.2019).

<sup>57</sup> A. Kempa, M. Szukalak, *op. cit.*, vol. III, p. 41; [http://www.inmemoriam.architektsarp.pl/pokaz/ignacy\\_gutman,11305](http://www.inmemoriam.architektsarp.pl/pokaz/ignacy_gutman,11305) (access: 16.07.2019).

<sup>58</sup> *Warszawska Szkoła...*, s. 280; J. Strzałkowski, *op. cit.*, p. 75; [http://www.inmemoriam.architektsarp.pl/pokaz/ludwik\\_kirsbaum,17462](http://www.inmemoriam.architektsarp.pl/pokaz/ludwik_kirsbaum,17462) (access: 16.07.2019).

<sup>59</sup> [http://www.inmemoriam.architektsarp.pl/pokaz/izydor\\_feinberg\\_fajnberg,15839](http://www.inmemoriam.architektsarp.pl/pokaz/izydor_feinberg_fajnberg,15839) (access: 16.07.2019).

<sup>60</sup> City of Łódź, Archive of the Polesie District, property file for 98 Gdańska Street.

<sup>61</sup> City of Łódź, Archive of the Śródmieście District, property file for 56 Kościuszki Avenue and 46 Kościuszki Avenue; J. Olenderek, *op. cit.*, vol. 2, pp. 72, 74.

on the left) and rounded balconies with parapet walls, which were partially glazed to create winter gardens. The base of the building was clad in ceramic tile and demarcated from the upper levels by means of a belt cornice. Again, the crowning cornice contained slit windows admitting light to the attic. In both cases, metal-work decorations were executed in a style drawing on *Art Déco*.

Also in 1936, the two architects designed a building for Izrael and Idessa Chołyński at 17 Tuwima Street (former Przejazd Street) – an extremely attractive site bordering the greenery of the Sienkiewicz Park on the south.<sup>62</sup> The building was set back from the street and the southern façade was given a stately character; its western part was set back, with the recessed quarter-circular corner featuring balconies edged with parapet walls and supported on a single round pillar. The northern elevation was less prominent, with the main entrance being placed in an avant-corps accentuated by a different color of its plasterwork.

One of the most interesting creations of the period in question is the building at 203/205 Piotrkowska Street, designed in 1937 by Gutman (in this case without his collaborator).<sup>63</sup> [Fig. 8–9]



Fig. 8. Ignacy Gutman, apartment building at 203/205 Piotrkowska Street – façade  
Source: Fot. K. Stefański.

<sup>62</sup> City of Łódź, Archive of the Śródmieście District, property file for 17 Tuwima Street.

<sup>63</sup> City of Łódź, Archive of the Śródmieście District, property file for 203/205 Piotrkowska Street; J. Olenderek, *op. cit.*, vol. 2, p. 93.



Fig. 9. Ignacy Gutman, apartment building at 203/205 Piotrkowska Street  
– courtyard elevation

Source: Photo. K. Stefański.

The building was constructed for the Tomaszów Artificial Silk Factory to provide apartments for its shareholders and suppliers, with a smaller office and warehouse structure in the back of the site (it currently houses the popular Charlie Cinema). The building was given a state-of-the-art reinforced concrete frame structure; it was erected on a double lot and consisted of two identical segments in a mirror-image arrangement separated on the ground floor by a very wide three-span driveway allowing street-front access to the courtyard. The nine-bay façade was characterized by highly refined modernist forms; it was clad in pink sandstone and contained two bay windows with small terraces on the top story. In turn, the gateway pillars and the slender strip pilasters of the bay windows were covered with black granite. The metalwork was in *Art Deco* style. The courtyard elevation, clad in white ceramic tile, was also symmetrical, with dynamic, rounded balconies edged by parapet walls.

Within a span of several years, Gutman and Oli's studio developed an original style characterized by gateways fashioned in the manner of stately vestibules, with the staircase entries always raised above ground level with several steps leading to them. The elevations, and especially the front façades, were carefully composed, usually asymmetrical, but at the same time balanced and static. The two architects often employed rectangular bay windows featuring several narrow panes framed by pilaster strips; the slit windows of the attic were almost always concealed by crowning cornices. They also frequently applied stone or ceramic cladding,

sometimes imitated by plasterwork; the exterior walls were always differentiated in terms of color or texture.

The first project of Ludwik Kirszbaum was an apartment building for Icek Grajcar at 249/251 Piotrkowska Street (1936).<sup>64</sup> The four-story building on a high basement consisted of two identical segments. Its symmetrical eight-bay façade featured rectangular bay windows with band fenestrations (at the second and seventh bays, over the recessed doorways). The middle bays were emphasized by balconies edged with metal railings partly filled with panels. The following year, Kirszbaum designed a building at 91 Narutowicza Street for Jakub Sztajnsznajder's construction company.<sup>65</sup> The unimposing four-story building with symmetrical elevations housed only eight apartments. The frontal façade was framed by bay windows with rounded corners; its dominant element was a "thermometer window" in the central staircase.

Last but not least, one should not forget Izydor Fajnberg, who designed three interesting modernist rental apartment houses. The four-story building at what is now 36ab Jaracza Street was constructed for the United Trade Association for Jute and Linen Products;<sup>66</sup> its long twelve-bay façade was symmetrical, except for the slightly off-center gateway. Variety was added by bay windows with rounded corners and continuous fenestration, as well as by balconies, which also had rounded corners and featured "nautical" railings partially filled with panels. The base of the building was clad in ceramic tile. The building at 222 Piotrkowska Street designed by Fajnberg for Wilhelm Landau and Henryk Kosches completed the series of buildings on this segment of the city's main thoroughfare.<sup>67</sup> This symmetrical four-floor building was cast in sandstone; its façade was framed by trapezoid bay windows and featured a fenestrated attic course in its central portion.

Of particular note is Fajnberg's last creation, an apartment building at the corner of what is now 82 Kilińskiego Street and 21 Tuwima Street, designed for Mojżesz Bronowski.<sup>68</sup> The building was given a dynamic and complex architectural form on an "S" plan. The rounded corner segment was set apart from the rest of the structure in that it had an extra floor added and juttied out over the base level; it also featured windows set in bands. The exterior, balconies included, was clad in polished sandstone tile. [Fig. 10]

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<sup>64</sup> City of Łódź, Archive of the Śródmieście District, property file for 249/251 Piotrkowska Street.

<sup>65</sup> City of Łódź, Archive of the Śródmieście District, property file for 91 Narutowicza Street.

<sup>66</sup> City of Łódź, Archive of the Śródmieście District, property file for 36a-b Jaracza Street; J. Olenderek, *op. cit.*, vol. 2, pp. 63–64.

<sup>67</sup> City of Łódź, Archive of the Śródmieście District, property file for 222 Piotrkowska Street; J. Olenderek, *op. cit.*, vol. 2, p. 95.

<sup>68</sup> City of Łódź, Archive of the Śródmieście District, property file for 21 Tuwima Street; J. Olenderek, *op. cit.*, vol. 2, p. 67.





Fig. 10. Izydor Fajnberg, apartment building at the corner of 82 Kilińskiego Street and 21 Tuwima Street

Source: Photo. K. Stefański

The examples presented above illustrate the dominant role played by Jewish architects and developers of modernist residential architecture in 1930s Łódź. Those architects designed the majority of over one hundred existing high-end (“luxury”) apartment buildings, skillfully employing the modernist language of forms to create functional solutions that were at once visually attractive and compelling. The most prominent of those designers were Henryk Lewinson, Paweł Lewy, Ignacy Gutman, and Ludwik Oli. The only non-Jewish architect who designed a similarly large number of high-end apartment buildings was Radosław Hans, member of a family of builders from Pabianice. Other architects active at the time – Stefan Derkowski, Franciszek B. Haessner, Waclaw Kowalewski, Paweł Sperr, Józef Piaskowski – had only individual projects under their belts.

The dominance of Jewish architects in the private construction market was certainly linked to the fact that most of the “luxury” building investors were members of the city’s Jewish community. They tended to commission projects from their coreligionists, valuing their education and professional skills. In turn, the latter exhibited an in-depth understanding of modernist solutions and demonstrated the ability to implement them in practice. The result was high quality



architecture, which to this day has lost none of its artistic and functional merits and is increasingly appreciated.

This important group of architects disappeared as a result of the tragic events of World War II. Most of them were killed by the Nazis, sometimes in unclear circumstances. The only Jewish architect active in Łódź after the war was Ignacy Gutman, who eventually left for Israel in 1968. Henryk Hirszenberg emigrated to Palestine before the war, and so did Abram Markusfeld in 1935 (but he returned two years later). Their conspicuous absence is yet another reason why we should remember those important architects, who left behind a very substantial oeuvre significantly altering the architectural landscape and imparting some unmistakably modernist characteristics to the city.

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## *Streszczenie*

### **Wkład twórców żydowskich w rozwój modernistycznej architektury mieszkaniowej Łodzi lat 30. XX wieku**

Do najważniejszych zjawisk w architekturze polskiej okresu międzywojennego należy intensywny rozwój modernistycznego budownictwa mieszkaniowego w drugiej połowie lat 30. Był to efekt przezwyciężenia kryzysu ekonomicznego roku 1929, gdy Polska od 1934 roku weszła w okres pomyślnego rozwoju gospodarczego, z czym wiązał się intensywny rozwój budownictwa. We wszystkich ówczesnych dużych miastach polskich powstawały setki nowych budynków mieszkalnych, wznoszonych w ich centrach lub na obrzeżach centrów, prezentujących nowoczesne rozwiązania architektoniczne, wysoki standard wykonania i zastosowanych rozwiązań technicznych, z obszernymi i wygodnymi mieszkaniami. Powracano przy tym do zwartej przyulicznej zabudowy, odrzucając propagowany przez międzywojenną awangardę typ luźnej zabudowy blokowej. Były to w dużej mierze kamienice czynszowe wznoszone dla zamożnych i wymagających klientów, określane często mianem „kamienic luksusowych”.

Duża ilość tego typu kamienic powstała w latach 1934–1939 w Łodzi, zmieniając w znacznym stopniu charakter zabudowy znacznej części centrum miasta. Projektantami

większości z nich byli architekci żydowscy. Reprezentowali oni zarówno starsze pokolenie, zdobywające wykształcenie jeszcze przed I wojną światową – m.in. Henryk Lewinson i Paweł Lewy, jak i pokolenie młodsze studiujące w latach 20., głównie na Wydziale Architektury Politechniki Warszawskiej – m.in. Ludwik Oli, Ignacy Gutman, Ludwik Kirsbaum, Izidor Fajnberg. Większość z tych twórców – poza I. Gutmanem – nie przeżyła tragicznych lat II wojny światowej. Tym bardziej warto podkreślić ich wkład w ukształtowanie nowoczesnego obrazu łódzkiej architektury.