

## FACADES OF MODERNIST CRACOW TOWNHOUSES DESIGNED BY SELECTED ARCHITECTS

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### Abstract

The paper presents a comparative analysis of facades of Modernist Cracow townhouses designed by outstanding architects. The basic aim of this comparison was presentation of the variety of approaches to articulation of the facades, treatment of the details and emblems typical of Cracovian architecture. The Cracow architects created its own characteristic language of architectural forms, they tended to emphasise it the vernacular character and continued so-called “Cracow school” tradition.

### Streszczenie

W artykule przeprowadzono analizę porównawczą elewacji modernistycznych kamienic krakowskich zaprojektowanych przez wybitnych architektów. Celem porównania było pokazanie różnorodności w podejściu do artykulacji fasad, kształtowania detalu i typowych dla architektury krakowskiej godeł plastycznych. Architekci krakowscy stworzyli swój własny charakterystyczny język form architektonicznych, kładli nacisk na znaczenie rodzimości, kontynuowali dekoracyjną tradycję “szkoły krakowskiej”.

Keywords: Architecture; Modernism; Townhouse; Detail; decoration.

## 1. INTRODUCTION

In the period of Modernism, utility became an important aspect in designing; the form was made dependant on the function. Buildings were shaped in a manner ensuring good lighting, ventilation and contact with the environment. The basis for designing was analysis of the users’ needs, a well thought-out organisation of their life processes and rationalisation of architectural solutions. Terraces, balconies and loggias designed in residential buildings raised the standard of life of their users and enabled contact with the environment. The facade ceased to be the most important element of a building (in the past, the front facade was more important than the back facade) and all its parts became equally significant. This standpoint led to breaking away from axiality and symmetry and to establishment of segmented dynamic forms. Designers tried to attain equivalence in the shaping of plastic intensity of all sights of the architectural composition,

as well as simplicity, laconism and transparency of forms. Large, uniform spaces were designed, devoid of ornaments; moreover, decorations were substituted by textures and patterns [1]. Aesthetic values of a clean flat surface were newly appreciated; such surface, cleansed from influences of historical styles, became the basic element of a structure. In this period, architecture needed a renewed activation of the wall “from the inside”, i.e. penetration of its crucial and not superficial character [2]. New plastic integration of the surface and its modelling took place thanks to the structure and materials, whose “sincerity” became of key importance. Modernists created a “new ornament” by shifting the plane of buildings, stretching it forward, extending it, piercing it, inclining it and sculpting it in order to make the functional form as prominent as possible [3]. For the purpose of making the simple geometric boxes more interesting, complex corners and dramatically protruding buttresses were designed – this tendency became known as “breaking

the box” [4]. According to Gropius, the new architecture became “a complex, yet indivisible work of art, a huge structure, where traditional division lines between monumental and decorative elements completely disappeared” [5]. Modernism introduced frugal division accents on the facades; most frequently, horizontal directions were emphasised. For the purpose of creating a connection between the exterior and the interior, “banded” windows were designed, which traversed the corners. Architects played a game with proportions of individual elements. Their contrasting compositions reinforced the dynamics of forms.

Meanwhile the Cracow environment created its own characteristic language of architectural forms which combined strong local tradition with international tendencies. Architects tended to emphasise the native character, they continued the tradition of so-called “Cracow school” [6]. The so-called “Cracow school” was well known for its attempts to create its own interpretation of immigration processes based on traditionalism, non-standard decorative quality and the presence of decorative elements characteristic for painting, which was decisive for the artistic expression of architecture. This phenomenon was deeply rooted in the broad artistic trend initiated by *Stanisław Wyspiański* and took shape in the environment of Polish Applied Art (*Polska Sztuka Stosowana*) and the Workshops of Cracow (*Warsztaty Krakowskie*) [7]. This tendency connected with the *Józef Czajkowski* and *Wojciech Jastrzębowski*’s activity, takes the folk inspirations in detail and ornament treatment (so-called “triangular manner”, “crystal shape”).

At that time, developers in Cracow began to build tenement houses of high technical and functional standards, with individual, valuable formal solutions. Houses in the inter-war period, without annexes, had flat roofs and simple structures often enriched by jutting eaves. Particular attention was paid to providing the house facades with an individual character, enriching them with decorative elements characteristic for the Cracovian tradition [8]. These forms were created by excellently designed corners, balconies in the corners and in recesses, cubist buttresses, bay windows, supports, selvedges, recesses of glazed staircases, cornices under the windows, framing of windows and doors, friezes over the ground floor, crowning friezes etc. Huge significance was also attached to creation of interesting compositions of textures with dyed plasters, stones and glazed brick. Artificial stone (so-called *terrabona*) was often mixed with pig-

ment, which distinguished the most important elements of the facade. The entrance portal design featuring emblems, which were mandatory elements at that time, also received a lot of attention. The Cracovian tradition of ornamenting houses with emblems, which is very strong in comparison with other Polish cities (about 123 objects), goes back to the Middle Ages [9]. It was sustained by numerous scientific publications and legal provisions (resolutions of the City Council). Cracow has the most numerous collection of mystic emblems – both symbolic and religious, which, similarly to charms, were supposed to protect the houses from bad luck. Christian culture is dominated by figures of saints, crosses and other symbolic signs. Classical architecture features presentations of Medusa heads, macarons and other monsters. In the Middle Ages, various fantastic animals emerged, symbolising abstract concepts. Motives of real and fantastic animals and human figures are most common. There is a significant number of emblems with Cracovian, patriotic and religious subjects. At that period angular shapes and sharp lines were dominant, as well as crystalline, triangular and rhythmical forms emphasising geometrical layouts with pervading layers. These lines and shapes can be noticed in the emblems of Cracovian residential houses which often constitute a fundamental decorative element of the facades, thereby surpassing their original meaning.

## 2. SCOPE AND METHOD OF RESEARCH APPLIED IN ANALYSIS OF CRACOW MODERNIST ARCHITECTURE

The article is a synthetic presentation of the results of research conducted within the scope of projects financed by the Ministry of Science and Higher Education [10]. The study will present a selection of important examples of decoration of Cracovian house facades built between 1890 and 1939 (70 townhouses from the period 1890-1918 and 130 townhouses from 1918-1939). The author chose most representative examples, both with respect to individual features of the design authors, as well as stylistic references, sources of inspiration, selection of forms and applied materials. Within the framework of the research, archive search query was performed, as well as comparative studies. Selected objects were photographed (about 1250 photos from the period 1890-1914 and about 1400 photos from 1918-1939). The scope of the article will encompass a study of theoretical, archival and modern papers, as well as literature items refer-

ring to other disciplines. These materials served as a basis for the description of house facades (the examples of Modernist period also include a short description of projections) and their decorations. Groups of most interesting facilities and their authors were distinguished in two periods: between 1890 and 1918 and between 1918 and 1939. In the period of Modernism e.g. there were: *Jan Jakub Spira*, *Alfred Düntuch*, *Stefan Landsberger*, *Stanisław Wexner* and *Henryk Jakubowicz*. The final result will be the scientific monographic study prepared in 2009.

The search query conducted at the 5<sup>th</sup> Division of the State Archives in Cracow regarding the 200 selected facilities allowed to obtain information and plans on 49 tenement houses from the period between 1890 and 1914 (no documents are preserved with respect to 14 facilities, and in the case of 5 facilities the plans are not made available to the public on account of their bad condition; 2 facilities did not have plans in the documentation) and 116 from the period between 1914 and 1918 (in the case of 6 facilities, no documents have been preserved). The problem of documenting the deteriorating decorations of townhouses is important, as in the nearest future they have no chances for conservation on account of absence of sufficient funds in the budget of the Public Committee for the Renovation of Cracow's Monuments; the funds are allocated in the first place to renovation of public utility buildings and townhouses entered into the register of monuments. Only scanty most precious examples of inter-war architecture are entered into the register of monuments. The other ones are not protected by relevant legal provisions. Out of 200 townhouses described in the grant, only 28 were entered into the register of monuments (it concerns the objects from the period 1890-1914); the rest is not legally protected.

### 3. DESIGNS OF CRACOW TOWNHOUSES BY SELECTED AUTHORS

Among 130 Modernist townhouses in Cracow selected in the research project, attention should be drawn by buildings designed by five architects – *Jakub Jan Spira*, *Alfred Düntuch*, *Stefan Landsberger*, *Stanisław Wexner* and *Henryk Jakubowicz*. They are the authors of many interesting townhouses in Cracow. The characteristic features of the townhouses designed by them were the variety of forms and materials, the high quality of the details and decorations, as well as a high standard of the interiors.

#### 3.1. Jakub Jan Spira

*Jakub Jan Spira* designed 8 townhouses in Cracow at 10 Asnyka St. (1936), 2A Józefińskaj St. (1936), 20B Lea St. (1935-1936), 34 Łobzowska St. (1934), 9 Worcella St. (1937-38) with the balconies placed in external axis, bordered by vertical rizalits and presented in this paper at 72 Krowoderska St., 13 Lenartowicza St. and 12 Pawia St.

The three-floor house at 72 Krowoderska St. was designed by Spira in 1936 (fig. 1), its owners were *Antoni Jasiński* and *Marian Rozmaryn*. The State Archive's documents feature a photograph of the model of an emblem representing a sailing ship, executed by sculptor *Karol Muszkiet* [11]. Window frames, portal and the wall foundation are made of cherry-coloured clinker brick. Horizontal strips are emphasised on the facade by means of receding spaces between windows.

The townhouse at 13 Lenartowicza St. was designed by Spira for "D.A. Wander" S.A. The house was built between 1939 and 1939. The Construction Department issued instructions to place a relief emblem over the entrance [12], which is currently located on the last floor in the axis of the protruding part of the facade and presents an archer. The form of the house is segmented with horizontal window layouts, characteristic for Modernism, transgressing the corners. The portal with a rounded right corner made of luxfer tiles has a door decorated with geometrical grating. The house has a spacious staircase with a lift.

The four-floor house at Pawia 12 designed by Spira was built between 1939 and 1938 (fig.3). The owners of this house were *Marian Rozmaryn*, *Antoni Jasiński* and *Ignacy Halpern* [13]. The Construction Department instructed to place a relief emblem on the front facade. The emblem, executed in sgraffitto

technique, presents a highwayman with a peacock sitting on a branch and is located on the first floor level. The architect designed an asymmetrical corner with a straight offset filled with rounded balconies. The entrance portal is adorned with a door with semi-circular elements, matching the shape of the balconies. Spaces between windows are made with the use of light-coloured plaster, which emphasises the horizontal articulation of the facade.

Townhouses designed by *Spira* are among the most innovative. They were created under a clear impact of Bauhaus and are included in the group of facilities representing so-called “small Berlin” in Cracow. They are characterised by segmented forms, typical for Modernism, rounded corners, horizontal band-shaped windows and simplified details. The relief emblems were added upon the instruction of the Construction Department and placed over the entrance (9 Worcella, St., 72 Krowoderska St.), at the last floor in rizalit’s axis (13 Lenartowicza St.) or over the ground floor next to the entrance portal (12 Pawia St.).

### 3.2. Alfred Düntuch and Stefan Landsberger

*Alfred Düntuch* designed 2 houses and 23 townhouses in Cracow e.g. at 33 St. Marek St. (1937). *Stefan Landsberger* designed 3 houses and 18 townhouses in Cracow. They designed together the townhouses at 12 Kleparski Sq. (1937-38), 6 Kalwaryjskiej St. (1935-36) and presented in this paper houses at 4 Feldmana St., 58 Słowackiego Av., 11 Kolberga St. and 6 Pomorskiej St.

The three-floor house at 4 Feldmana St., designed by *Alfred Düntuch* and *Stefan Landsberger*, was built among 1937 and 1938. Its owners were *Maksymilian* and *Ludwika Wassebergerowie* [14]. The relief emblem placed over the entrance portal is executed in artificial stone and presents a woman holding a sailing ship.

The five-floor corner house at 58 Słowackiego Av., whose owners were *Maurycy*, *Leon* and *Kurt Holzerowie*, was also designed by architects *Alfred Düntuch* and *Stefan Landsberger* in 1936 (fig.4). The authors of the unbuilt project from 1931 were engineer *Rudolf Hand* and architect *Juliusz Eintracht*. The design describes the manner of facade execution in detail: “The facade will be executed in high quality mortar of light sandy colour, on a previously prepared lime and cement foundation. The base of the building, up to the level of the ground floor window footing, will be executed in natural stone, slightly

darker, interspersed with clinker bands. The ground floor windows will be framed with sculptures in artificial stone, similarly to the portal at the main entrance. The building’s relief emblem will be placed above it”[15]. The window framing and the house’s emblem present lizards. The corner is underscored by raised eaves and balconies grouped vertically.

The townhouse at 11 Kolberga St. was built in 1936 according to the project of architects *Alfred Düntuch* and *Stefan Landsberger* (fig. 5). Its owner was Bruno Walter. The State Archives contain documents presenting a detailed description of the facade: “The facade will be executed in high quality mortar, fine-grained, light sandy in colour on a previously prepared lime and cement foundation. The lower section, over the ground floor window footing, will be executed in artificial stone, interspersed with bands made of brick or cherry-coloured clinker. The entrance portal will also be framed in clinker” [16]. The relief emblem of the building presents a girl stringing a bow.

The four-floor house at 6 Pomorska St. designed by *Alfred Düntuch* and *Stefan Landsberger* was built between 1936 and 1937 for *Bronisław Drożdż*, the owner of the townhouse at that time (fig. 6). The Construction Department of the Municipal Management Board in Cracow instructed that so-called French balconies should be pushed out by 15 cm at most [17]. The design contains a description that the facade will be executed on lime and cement foundation, in high-quality mortar of light sandy colour (terrabona). The ground floor, up to the window footing, was executed in stonework in a darker colour, interspersed with clinker bands. The relief sculptures over the ground floor windows were to be executed in artificial stone. Iron balustrades at the shallow balconies were to be provided with flower baskets in the middle. Balcony loggias, grouped in extreme axes, create vertical accents on the facade. The relief emblem placed over the portal layered with cherry-coloured clinker presents the “Dar Pomorza” ship. Over the ground floor, there is a geometrical frieze symbolising sea waves.

Townhouses designed by *Alfred Düntuch* and *Landsberger* combine Modernism with traditional elements. Textured base bands, loggias designed in extreme axes and decorations – relief emblems, friezes and window frames are characteristic for Cracow tradition. Modernist influences are visible in rounded corners (58 Słowackiego St.) and windows that are horizontally oriented.



### 3.3. Stanisław Wexner and Henryk Jakubowicz

*Stanisław Wexner* was the author of 5 houses and 17 townhouses in Cracow. *Henryk Jakubowicz* was the author of 7 houses and 20 townhouses. They designed together in Cracow the townhouses at 12 Cybulskiego St. (1938-39) and presented in this paper at 21 Garncarska St., 59 Kazimierza Wielkiego St., 8 and 10 Pawlikowskiego St., 55 and 57 Urzędnicza St., 5 and 9 Wenecja St. and 11 Włóczków St.

*Wexner* and *Jakubowicz* designed the townhouse at 21 Garncarskiej St. (1937-38). The Construction Department of the Municipal Management Board in Cracow approved the plans with certain reservations, e.g.: “[...] on the front facade, it is necessary to abandon the frieze over the entrance and replace it with a relief emblem” [18]. The facade is divided by lines which emerged from elongation of window contours. The entrance portal was underlined with a cornice. The relief emblem placed above the entrance presents a woman with birds.

The three-floor frontal house at 59 Kazimierza Wielkiego St., whose both the owners and the authors of the project were engineer *Wexner* and architect *Jakubowicz*, was built between 1937 and 1938. The Construction Department of the Municipal Management Board in Cracow instructed that it was necessary to place an emblem above the entrance portal on the frontal elevation [19]. It presents a dragon. In the State Archives in Cracow there is a precise drawing of the emblem made by *Wexner* and *Jakubowicz*. The facade is segmented with horizontal window layouts.

The frontal house at 8 Pawlikowskiego St. designed by mentioned architects was built in 1938. Its owner was *Leopold Rosenzweig*. In the State Archives documents there is a project of an emblem made by *Wexner* and *Jakubowicz* [20]. The ground floor of the house, apart from spaces between windows, was made of clinker brick in the colour of limestone. The relief emblem made of the high quality plaster presents a boy playing a pipe.

The three-floor frontal house at 10 Pawlikowskiego St., was designed by *Wexner* and *Jakubowicz* in 1938 (fig. 7). Its owner was *Leopold Rosenzweig*. The Construction Department of the Municipal Management Board in Cracow approved the plans with certain reservations, e.g.: “[...] the heights of the main cornices should be made uniform with the heights of adjoining houses under construction; [...] prior to the placement of the relief emblem on the front facade, it is necessary to submit its design to the Construction Department of the

Management Board for approval” [21]. The documents in the State Archives feature a design of the relief emblem prepared by *Wexner* and *Jakubowicz*. The relief emblem, executed in high quality plaster, presents a boy playing with a dog. The facade is divided by lines made in the plaster, constituting elongation of the windows. The ground floor level features a repeated division into rectangles (three of which can fit into the window modules).

The three-floor frontal house at 55 Urzędnicza St. was designed by *Wexner* and *Jakubowicz* upon the order of Leather Factory “Ludowika” of Matias Hendler. It was built between 1937 and 1938 (Fig. 8 BC). The Construction Department of the Municipal Management Board in Cracow instructed to adjust the top cornice and the roof ridge to the heights of the adjoining buildings and to place a relief emblem on the front facade over the entrance [22]. Horizontal strips are accentuated on the facade; they connect the windows in the form of cornices. Spaces between windows were divided into rectangles. The ground floor was also emphasised by means of a cornice. The relief emblem executed in artificial stone with a yellow tinge presents a rabbit.

The three-floor frontal house at 57 Urzędniczej St. was designed by *Wexner* and *Jakubowicz* upon the order of Leather Factory “Ludowika” of Matias Hendler (Fig. 8A). The townhouse was built between 1937 and 1938. The Construction Department of the Municipal Management Board in Cracow instructed that the height of the crowning cornice and the roof ridge need to be strictly adjusted to the heights of the adjoining buildings [23]. Similarly as in the case of 55 Urzędnicza St., horizontal bands which frame the windows are accentuated in the facade, whereas spaces between windows are divided into squares. The ground floor was adorned with a cornice. The relief emblem executed in artificial stone with a red hue presents crows.

*Leopold Rosenzweig*’s three-floor frontal house at 5 Wenecja St., was built between 1936 and 1937 according to the *Wexner* and *Jakubowicz*’s project. The Construction Department of the Municipal Management Board in Cracow instructed that the height of the roof, its slant and covering should be made uniform with the roofs of the adjoining buildings; a relief emblem was to be placed on the front facade over the entrance connected with the window and the coating of the building from the side of the courtyard should be treated in the same way as the facade, due to the fact that it was possible to see it from the street [24].

Table 1.

characteristic features	Modernist townhouses designed by Jakub Jan Spira, Alfred Düntuch and Stefan Landsberger, Stanisław Wexner and Henryka Jakubowicz
composition of elevation	compositional and aesthetic relation between the exterior and the interior of buildings; predominantly front facade symmetry; entrance portal often designed asymmetrically (13 Lenartowicza St., 12 Pawia St.); sometimes asymmetry in divisions of architectural elements;
elegance in simplicity	dynamic horizontal divisions of space (eaves, window sills), oval balconies, rounded entrance corners (13 Lenartowicza St.);
the surface of elevation	smooth, flat surface enriched by horizontal or vertical rhythms (supports, selvedges, balconies in recesses and in corners, window cornices, door and window framing, friezes over the ground floor, eaves)
interior	clear relation between projections and building facades; predominantly high standard of interiors, spacious staircases and halls
windows and doors	rectangular windows, whose horizontal layout is often emphasised; banded windows, often transgressing the corners; balcony recesses grouped perpendicularly; individually designed details of entrance portals, window and door framing manually finished in high quality plaster
detail and decoration	details constitute structural elements, not elements superimposed independently of the surface layout; decorations, if they exist, emphasise important facade elements e.g. emblem above the entrance door; friezes and over the ground floor, window flaming etc.
materials	high quality plasters (terrabona), variety of materials used during preparation of entrance portals (clinker brick, stone, glazed tiles); artificial stone was often mixed with pigment, which accentuated the important elements of the facade; monochromatic combinations were used predominantly; textured ground floors or building bases (clinker, grooved high quality plaster).

Leopold Rosenzweig's three-floor frontal house at 9 Wenecja St., was designed by Wexner and Jakubowicz. It was built between 1937 and 1938 on the place of the ancient house from 1923 (Jan Meyer's project, the owners were Z. and K. *Pochwalscy*) [25]. In 1938 there was an additional project for the changes in the interiors and caretaker's flat.

The three-floor frontal house at 11a Włóczków St. was built between 1937 and 1938 upon the order of Leather Factory "Ludowika" of Matias Hendlar according to Wexner's and Jakubowicz's design

(fig. 9). The Construction Department of the Municipal Management Board in Cracow instructed that a detailed design for the relief emblem should be submitted, as well as the closure of stores and the gate [26]. In 1938, the roof structure in the townhouse was changed from reinforced concrete to wooden. The house's ground floor has a very rich texture with vertical drawings. The windows are framed by horizontal bands of window sills. Side bands on the facade were executed in plaster of darker colour.

Townhouses designed by *Stanisław Wexner* and *Henryka Jakubowicz* are characterised by horizontally

banded windows, typically Modernist, additionally emphasised by cornices and simplified details. The elements that make references to the tradition are textured base and ground floor bands, as well as relief emblems placed directly over the entrance or in the facade axis.

#### 4. LIST OF CHARACTERISTIC FEATURES OF TOWNHOUSE FACADES

The characteristic features of townhouses designed by the architects presented in the article were decorations emphasising important elements of the facade, distinguishing Cracow Modernism with respect to European architecture. The architects referred to the tradition by introducing front facade symmetry, strongly accentuated portals, textured bands on building bases and ground floors. Banded window layouts were characteristic for Modernism, additionally emphasised by cornices, segmented forms, rounded corners and simplified details which constituted structural elements, and which were not superimposed independently of the surface layout. Geometrical forms, angular shapes and sharp lines were dominant with respect to window and door details, as well as decorations. The most important details of the ground floor and window frames were provided with original textures, which were created as a result of manual processing of high quality plaster. A detailed list of features characteristic for townhouse facades is presented in the table 1.

#### 5. SUMMARY

The paper presents a comparative analysis of details and decorations on the facades of Modernist Cracow townhouses designed by: *Jakub Jan Spira*, *Alfred Düntuch*, *Stefan Landsberger*, *Stanisław Wexner* and *Henryk Jakubowicz*. The objective of the comparison was to show the diversity in facade articulation (rustic of the ground floor level, vertical articulation of basic part, the horizontal top cornice), shaping of details and relief emblems, typical for Cracow architecture. Spiro's designs are among the most innovative: they were created under a clear influence of European Modernism. It seems that the relief emblems were added solely due to the instructions of the Construction Department of the Municipal Management Board in Cracow. On the other hand Düntuch, Landsberger, Wexner and Jakubowicz's designs combine Modernism with traditional elements – symmetry and division of facades into three

sections, strongly emphasised entrance portals, prominent cornices and decorations (friezes, window framing, emblems). In Wexner and Jakubowicz's designs, elements typical for Modernism are horizontally banded windows, additionally emphasised by cornices and, as in Düntuch and Landsberger's designs, simplified details. All townhouses are characterised by simplicity, regularity and variety of applied materials (terracotta, brick, stone). Despite certain common features, the presented examples emphasise the architects' devotion to individualisation of designs.

The paper emphasises the importance of Cracovian houses built between 1890 and 1939 for the cultural heritage of Cracow. It draws attention to untypical framework of the style, which was bestowed onto Cracovian houses by Modernist architects. It also highlights the huge need to document and properly restore a number of precious, ruined details and decorative elements from this period [27].

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**Figure 1.**  
The townhouse at 72 Krowoderska St., architect Jan Jakub Spira (1936) (photo by B. Makowska)  
A) The facade, B) ) The entrance portal, C) The emblem



**Figure 2.**  
The townhouse at 13. Lenartowicza St., architect Jan Jakub Spira (1938-39) (photo by B. Makowska)  
A) ) The facade, B) Fragment of the Facade, C) The emblem



**Figure 3.**  
The townhouse at 12. Pawia St., architect Jan Jakub Spira (1937-38) (photo by B. Makowska)  
A) The facade , B) Fragment of entrance, C) The emblem



Figure 4.  
The townhouse at 58 Słowackiego Av. architects Alfred Düntuch and Stefan Landsberger (1936) (photo by B. Makowska)  
A) The entrance portal, B) The window framing, C) The facade

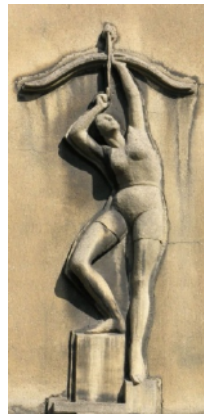
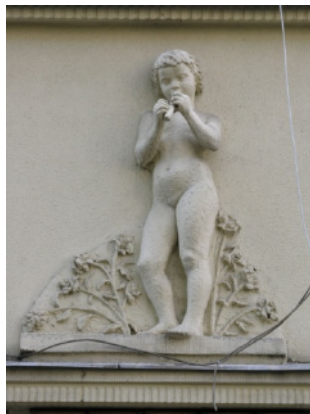


Figure 5.  
The townhouse at 11 Kolberga St. architects Alfred Düntuch and Stefan Landsberger (1936) (photo by B. Makowska)  
A) The entrance portal, B) The emblem, C) The facade



Figure 6.  
The townhouse at 6 Pomorskiej St. architects Alfred Düntuch and Stefan Landsberger (1936-37) (photo by B. Makowska)  
A) The entrance portal, B) Fragment of the facade, C) The emblem





**Figure 7.**  
The townhouse at 8 Pawlikowskiego St. architects Stanisław Wexner and Henryk Jakubowicz (1938) (photo by B. Makowska)  
A) Fragment of entrance portal, B) The emblem, C) The facade



**Figure 8.**  
The townhouse at 57 and 55 Urzędnicza St. architects Stanisław Wexner and Henryk Jakubowicz (1937-38) (photo by B. Makowska)  
A) The emblem at 57 Urzędnicza St., B) The emblem at 55 Urzędnicza St., C) The facade



**Figure 9.**  
The townhouse at 11 Włóczków St. architects Stanisław Wexner and Henryk Jakubowicz (1937-38) (photo by B. Makowska)  
A) The facade, B) The emblem, C) The entrance portal

