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The building of the Gotthelf Foundation in the context of the architectural tradition

In the year 1914, when the construction work for the new building of the Józef Gotthelf Foundation came to an end, its location, far from the hustle and bustle of the city, in the midst of meadows and fields, where only from time to time the sigh of trees from the nearby cemetery could be heard – had to be associated with an immense desolation (Fig. 1). After all the only road in this part of the city was the Hallera street (Kürassierstr.), which was laid out during the sixties of the 19th century for the needs of the nearby barracks. Nevertheless this lonely building with six mansards raising above the roof slopes was visible from far. Although it was modest, it was not deprived of sophistication – and so it stays until today, distinctly appearing at the background of the adjacent blocks of flats of the estate built here in 1920.

The construction of this building was closely observed especially by the Jewish community, with whom the founder – Józef Gotthelf – was bound. When the building was ready for use, however, not much attention had been given to its further history. In publications – probably for the first time – this building was mentioned in Aron Heppners' notes¹, which Maciej Łagiewski² recalled later several times in his work. One of the first, who connected this building with the name of the architect – Max Berg – was Jerzy Ilkosz³. It seems, that the note published in 1998 by Ilkosz, who afterwards consequently maintained this statement⁴, set the attri-



Fig. 1. Wrocław, the building of the J. Gotthelf Foundation, photo 1914

Il. 1. Wrocław, budynek Fundacji J. Gotthelfa, fot. ok. 1914

bution and influenced other researchers too. There is no doubt, that the reason for ascribing this building to Berg – who enjoys the reputation of an architect with modern and even revolutionary ideas – can be found in its calm elegance, based on its balanced proportions, as well as on its carefully cogent and with great restraint applied architectural details.

The discussion about the authorship of the building's design, seems to diverge from the subject of this paper, which is to present the building of the Gotthelf Foundation – the alleged work of Max Berg – in the context of a widely understood tradition. In order to clarify certain issues one should refer to the sources and present the history of the nowadays forgotten foundation.

The history of its origin dates back essentially to the year 1904 and is connected with the death of Józef Gotthelf (1826–1904)⁵ and the reading of his last will.

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¹ A. Heppner, *Jüdische Persönlichkeiten in und aus Breslau*, Breslau 1931.

² Cf., M. Łagiewski, *Wrocławscy Żydzi 1850–1944*, Muzeum Historyczne, Wrocław 1994.

³ Cf., *Atlas architektury Wrocławia*, ed. J. Harasimowicz, Wrocław 1998.

⁴ Since twenty years J. Ilkosz scrupulously conducts research on the „Hala Stulecia” designed by M. Berg, resulting in a few dozen articles and an exhibition catalog, containing a bibliography of the authors' works concerning this building – J. Ilkosz, *Hala Stulecia i Tereny Wystawowe we Wrocławiu – dzieło Maksa Berga*, Muzeum Architektury, Wrocław 2005.

⁵ „Schlesische Zeitung”, 18.12.1904, No. 343, obituary.

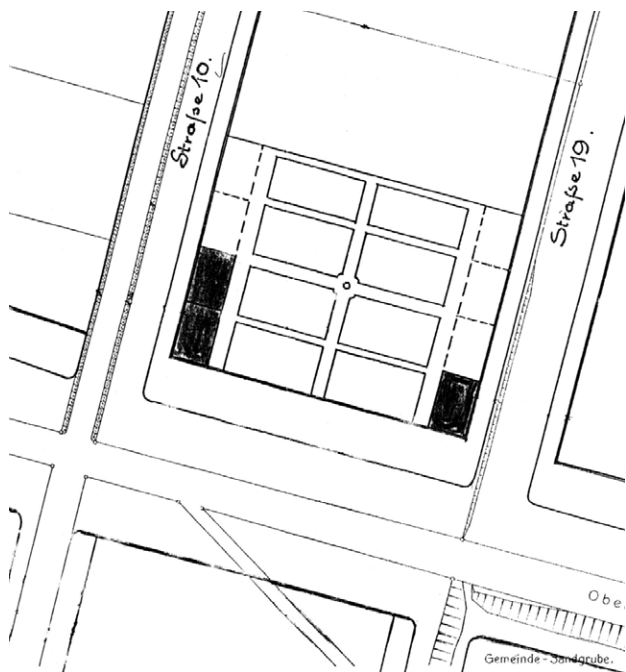


Fig. 2. Wrocław, the building of the J. Gotthelf Foundation, location plan, 1912

Il. 2. Wrocław, budynek Fundacji J. Gotthelfa, plan sytuacyjny, 1912

Besides the foundation of scholarships for young Jewish students in the Great Poland district and around the town of Wrocław and an amount for the needs of the Jewish community, his legacy foresaw a sum of 300,000 marks for the city's community. This money – in accordance with the will of the deceased – should be allotted by the municipal government to construct a building with cheap apartments for the poor⁶. So Józef Gotthelf was a philanthropist and he continued the glorious and universal tradition, which from the second half of the 19th century had, in Wrocław, been the domain of the financial Mosaical elite. It should be remembered, that every member of the Jewish community, who was able to help others, according to the binding religious and moral imperatives, was obliged to reserve a part of his earnings for charitable purposes⁷. Donations, legacies, testaments, the whole system of contemporary “public charity” were in those days not only, as Łagiewski accentuated: *an important means of self financing of the Jewish community*⁸, but also a significant support for many enterprises inspired by the residents of Wrocław in general. Through his legacies Gotthelf joined the respectable circle of benefactors, who granted the city numerous public buildings. Suffice to remember the Eichborn and Hayman families, who financially supported the building of the complex the “Holy Trinity” or Juliusz Schöttlander, who allotted a part of his fortune for the construction of the South Park and many other patrons “patronizing” all kinds of initiatives of the

city's residents like: the embellishment of promenades, the foundation and equipment of the zoological garden, the construction of a municipal bathhouse, the organisation of industrial exhibitions, the intention to build a Schiller theatre or a trade union house.

Already in the year 1908 the Jewish community brought into use a building destined for rent by the poor – whereas in case of the township of Wrocław – the binding decision was made not until the session of the municipal government on the 27th of June 1912⁹, where a preliminary estimate for the building of this complex in the amount of 242,300 marks was presented. After boisterous discussions the municipal government took a decision in two matters. The first one reduced the expenses in such a way, that the overall costs of the undertaking was limited to the amount of 220,700 marks¹⁰. While the second one, which then was discussed and where binding decisions were taken, was the issue of the location of the complex. The planned complex should be erected on an area belonging at that time to the “Real Estate Company – Grabiszyn”. Hence in the summer of this year (1912), representatives of the municipal government bought from the corporation the – 6533 m² large (Fig.2)– terrain on the south edges of the town. The purchased building lot – sized 100 × 65,33 m – should serve the erection of a complex consisting of three buildings. The preliminary project anticipated a layout in such a way, that the two houses joined together with their gable walls should be erected directly – near the in those days called street “10” – in the south-western corner of the building lot, whereas the third house was planned – *vis-à-vis* – in the south-eastern corner, its façade turned towards street “19”¹¹. In accordance with the earlier decisions, the buildings had to be designed almost identical, as three-storey houses built with a basement, the loft covered with hipped roof, all with a similar interior layout and similar designed elevations¹². Such a layout made it possible to enlarge the complex with five more houses in the future. Besides the enlargement of the complex it also provided a possibility to use the area between the buildings as a terrain meant for the recreation of the future tenants.

Together with the arrival of spring in the year 1913, the foundation's case burst into life and soon the municipal construction studio invited entries for a competition to select a contractor for its realisation. Nineteen local construction firms applied for the contract, but all the presented offers considerably exceeded the project estimate proposed by the municipality, the exceeding amounted between 27,562 and 38,493 marks. Moreover the offers did not include the work in the fields of carpentry and joinery, for which a separate competition had been announced¹³. Similarly to the competi-

⁹ Undoubtedly the issue had been discussed earlier, since the project by M. Berg concerning the construction of the toilets, dated September 1911, survived [Bl. 7 Abortanlagen, Schnitt durch Closet und Speiseschrank], Muzeum Architektury Oddział Archiwum Budowlane, Volume 3775.

¹⁰ Cf., „Jüdische Volksblatt”, 15.11.1912, No. 46.

¹¹ Cf., „Jüdische Volksblatt”, 18.04.1913, No. 16.

¹² *Ibidem*.

¹³ Cf., „Jüdische Volkszeitung”, 15.08.1913, No. 33.

⁶ A. Heppner, *op. cit.*, p. 12.

⁷ Cf., P. Ollendorf, *Jüdische soziale Hilfsarbeit*, „Jüdische Volkszeitung”, 06.02.1914, nr 6.

⁸ M. Łagiewski, *op. cit.*, p. 10.

tion for the construction work, the offers for the joinery and carpentry work, presented by competitive firms, exceeded the proposed sums by the municipality too.

It seems, that the financial aspect, with which the officials had to wrestle in determining both the competitions, led *de facto* to corrections of the earlier accepted design, since according to the new directions – the houses should be built in one row along street “10”¹⁴.

Before the results of the competition were announced, however, the first work already started. The aim of the groundwork was to discover a water-source, which could be used to supply water to the future tenants. Also the work necessary to prepare makeshift roads, which facilitated the transport of building materials from the direction of the railway, was carried out¹⁵. Only when a water-source had been discovered and the access road for the transport of building material was ready, the firm – selected in the competition – started the actual construction work. All the work related to the erection of the building: the pouring of the concrete foundations, the erection of the walls, the installation of – both the wooden – as the in those days “modern” iron and concrete ceilings and the essential woodwork were ready in April of the next year (1914). Whereas the finishing work took another two months.

Finally – on the 18th of June 1914 – a ceremony took place to hand over the newly built complex situated at the junction of the Hallera street (Kürassierstr.) and the Pracy avenue (Roonstr.), which just had been named, to the city. During this ceremony, the building councillor and architect Karl Klimm, who supervised the whole building work on behalf of the town council, handed the building over to the board of the foundation. Beside the members of the board the benefactor’s widow also took part in this ceremony. The board-members repeatedly mentioned in their statements, that the building had thirty six flats meant for rent by the poor in need of support – who “must conduct themselves impeccably” and another three flats for janitors, whose task it was to a great extent to care about the tenants’ morales. There is no doubt, that it was very important for the executors of Gotthelf’s testament to apply a uniform criterion for all the flats to be managed, in such a way that it could not give reason for disagreements among the future tenants. It had been earlier mentioned – also in the papers – that the uniformity of the flats was one of its major values. However, if we closely examine the design of the individual floors (1912), signed by Karl Klimm, it’s hard not to notice, that the flats differ between each other not only by the amount of rooms. It seems, that merely a detailed analysis of the design not only allows to notice the differences, but also makes it possible to judge the flats properly. However, it should be underlined, that the more the building work came to an end, the more the attention in the press was focused on its realisation. It is nevertheless surprising, that the – in those days – immensely popular term “modern” was not used in relation to this building, not even in a short note. From

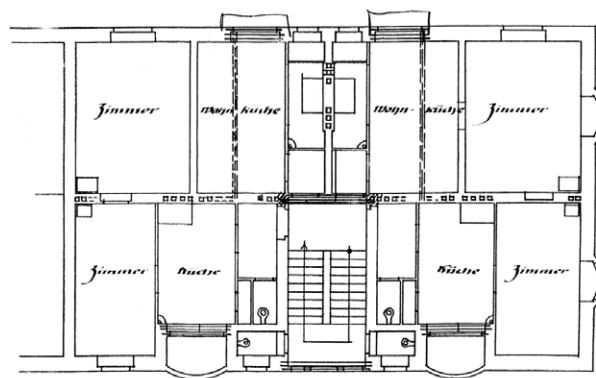


Fig. 3. Wrocław, the building of the J. Gotthelf Foundation, view of the III-rd storey, draw. Karl Klimm, 1913

Il. 3. Wrocław, budynek Fundacji J. Gotthelfa, rzut III kondygnacji, rys. K. Klimm, 1913

this, one can conclude, that for the contemporary residents of Wrocław it was not modern. Also the name Max Berg was never mentioned as an author of this project, while at the same time in all the local press enthusiastic articles were published concerning the “Hala Stulecia” and for its creator only phrases full of respect were used. For the sake of fairness it should be added, that the name Karl Klimm as the author did not appear either in any newspaper article. Now we will precisely examine the building concerned.

The newly erected building, planned in the shape of a moderate rectangle, was situated in the southern part of the lot in such a way, that its longest side staked on the north-south axis. This rectangle had been constructed with three two-section modules (18 × 12 m) (Fig. 3), which characterized themselves – depending on the stock – with a similar layout of rooms. In the centre of the frontal section of each module staircases had been designed, which to some extent imposed on the architects the layout of the other rooms. On the ground floor, in the back-section, the parts taken up by the staircases matched the corridors, connected by doors, which provided additional communication. In each of the three separate section-houses thirteen flats were situated. In the cellar an apartment – limited to one room and lighted by a window in the basement – was located for the janitor; on the ground floor and on the two highest floors four apartments had been planned: six in the front-section – consisting of a kitchen and a room and the other six (in the back-section) were two-room apartments with a kitchen. Besides the apartment for the janitor all apartments had a small balcony adjoining the kitchen, also a separate toilet had been planned. Designing the individual apartments, the architect made room for a larder and a kitchen annexe with a stove and a cast-iron sink. Furthermore the tenants of each apartment had in their disposition one room in the attic, a small cellar and a garden to grow vegetables. Every person living in the building had the right to use the baths located in the basement and the laundry room situated in the attic.

It is easy to see, that the flat for the janitor – practically without daylight and without a balcony – already then did

¹⁴ Cf., „Jüdische Volkszeitung”, 02.05.1913, No. 18.

¹⁵ Cf., „Jüdische Volkszeitung”, 05.04.1914, No. 14.



Fig. 4. Wrocław, the building of the J. Gotthelf Foundation, view of the kitchen with entrance to the loggia, photo 2005

Il. 4. Wrocław, budynek Fundacji J. Gotthelfa, widok kuchni z wejściem do loggi, fot. 2005

not suit modern contemporary requirements¹⁶. Also the tenants of the flats situated in the back-section – especially on the ground floor – could express their reservations, since the space for the kitchen here planned had been reduced to accommodate the corridor, practically reducing it to a kitchen annexe. Quite an inconvenience for the tenants living in this section was also that the toilet was not directly connected with the flat, but had been anticipated in the middle of the storey. The tenants of the front-section, albeit they had a direct connection to their toilets, their balcony next to the kitchen, was in fact constructed at the expense of the kitchen in this not very large flat (Fig. 4). It should be remembered, that the deep balcony, particularly during the autumn and winter considerably limited the inflow of daylight to the interior – which a good architect appreciates very well. So one should think, that the solution chosen in the front elevation for the balcony had more to do with aesthetic arguments than with the desire to meet the expectations of the tenants.

The persistence of the architect to apply the principle to use space economically and the symmetrical design combined with the intention to create an optimal func-



Fig. 5. Wrocław, the building of the J. Gotthelf Foundation, frontal elevation, photo 2005

Il. 5. Wrocław, budynek Fundacji J. Gotthelfa, elewacja frontowa, fot. 2005

tionality are also noticeable in the design on the elevation, although in accordance with the 19th century general façade-principle, the western-frontal elevation had been arranged in a most decorative way (Fig. 5, 6). The two longer elevations, both the western and the eastern, had been divided in three sections, from which each had been designed in a similar, but not identical way. The two side-sections enclose the middle section with the portal, which was emphasized in the roof-section by a finial in the shape of the “gable” mansard. This division is, however, much more distinct in the frontal elevation, where it is enhancing the contrast of light and shadow, resulting from the deep balconies and causing, that the middle section makes the impression, that it protrudes towards the front of the break. Such an effect is lacking in the - much more modestly arranged – rear elevation (Fig. 7). Despite, that here too a vertical division exists to distinguish the part of the building assigned to the living quarters from the other accommodations. The south elevation presented itself also very modestly, although it once showed the coat of arms of the city of Wrocław and the name of the foundation (Fig. 8). The delimitation of the functions was also underlined in



Fig. 6. Wrocław, the building of the J. Gotthelf Foundation, frontal entrance, photo 2005

Il. 6. Wrocław, budynek Fundacji J. Gotthelfa, elewacja frontowa, wejście, fot. 2005

¹⁶ Cf.: A. Tomaszewicz, *Wpływ przepisów budowlanych na sposób kształtowania wielorodzinnej zabudowy mieszkaniowej w dziewiętnastowiecznym Wrocławiu*, „Architectus” 2000, No. 2, p. 31–41.



Fig. 7. Wrocław, the building of the J. Gotthelf Foundation, rear elevation, photo 2005

Il. 7. Wrocław, budynek Fundacji J. Gotthelfa, elewacja tylna, fot. 2005

the design of the whole body with a different colour-scheme: an austere, grey concrete basement constitutes the pedestal for the three stocks with apartments erected from red bricks and juxtaposed to the dark-blue roof. This division in sections was also typical for the architecture in the 19th century.

I think such a detailed study was necessary to stress, that *de facto* this building was not too modern even in those times. The problems, with which the authors of the plan for the Gotthelf Foundation struggled, were certainly not new at the beginning of the 20th century. One should also recall, that the lack of houses for the local poor intensified during the whole of the 19th century, especially in those countries, where the industrial process progressed fast. This was accompanied by other phenomena like for instance the development of the socialistic thinking¹⁷. The mentioned phenomena and a series of others – related to each other – in a century, where nevertheless “clinics were born” caused, that the solution of the housing-problems became a pressing need. The undertaken attempts in the second half of the century aiming to develop a model-solution did provide several examples¹⁸. Besides establishments with a paternalistic character¹⁹ (e.g. the one by Krupp realized in Essen, 1863) there also appeared complexes, whose foundation had been inspired by exponents of utopian ideas²⁰ (e.g. founded by Jean Baptiste Godin Familistere de Guise, 1859–70).

The size of the problem is best shown by the fact, that already during the first World Industrial Exhibition a model-building with apartments – meant for employees – was presented, which had been designed by the architect

¹⁷ In an interesting way these problems were addressed by M. Tabfuri a little over ten years ago, *The Sphere and the Labyrinth. Avant-Gardes and Architecture from Piranesi to the 1970s*, Massachusetts 1987.

¹⁸ Cf., Aldo Rossi, *De architectuur van de stad*, Nijmegen 2002.

¹⁹ K. Frampton, *The Evolution of Housing Concept 1870–1970*, LOTUS 10, 1975, p. 24–33.

²⁰ F. Bollerey, *Architekturkonzeptionen der utopischen Sozialisten*, Berlin 1991.



Fig. 8. Wrocław, the building of the J. Gotthelf Foundation, the southern elevation towards the Hallera street, photo 2005

Il. 8. Wrocław, budynek Fundacji J. Gotthelfa, elewacja południowa zwrócona w stronę ul. Hallera, fot. 2005

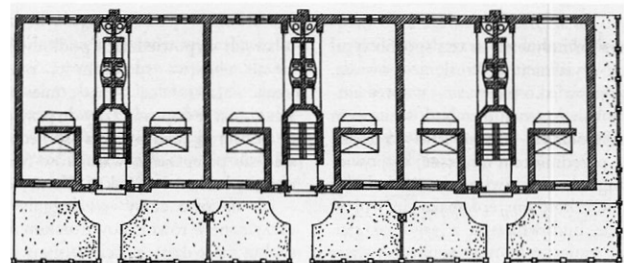


Fig. 9. Amsterdam, Oostenburger-middenstraat, apartment building, proj. H. Han, 1852

Il. 9. Amsterdam, Oostenburger-middenstraat budynek mieszkalny, proj. H. Han, 1852



Fig. 10. Amsterdam, Planciusstraat, apartment building, centre break, proj. P.J. Hamer, 1853

II. 10. Amsterdam, Planciusstraat, budynek mieszkalny, ryzalit środkowy, proj. P.J. Hamer, 1853

Henry Roberts²¹. Soon this model was spread by the members of the “Vereeniging ten behoeve der Arbeidersklasse (V.A.)” – the Association for the benefit of the Working Class – *de facto* the first housing association²² in Amsterdam. On their initiative the first building with apartments for the poor was already erected in 1852 (Fig. 9). This – nowadays not existing building – had been planned in the shape of an elongated rectangle, turned with its frontal elevation towards the street (Oostenburger-middenstraat), from which it was separated by small gardens, while the back elevation adjoined the quay of the canal. The three-storey building was made up from three sections with symmetrical interior layouts and the centrally placed staircase was preceded by a hallway. On both sides of

²¹ Cf. H. Roberts, *The Dwellings of the Labouring Classes*, London 1850; idem, *The Model Houses for Families, Built in Connection with the Great Exhibition of 1851, by Command of His Royal Highness the Prince Albert, K.G. President of society for Improving the Condition of the Labouring Classes*, London 1851.

²² The development of the Amsterdam associations and their activities were rather detailed discussed by the author in her article *Wzorce amsterdamskie w budownictwie socjalnym Wrocławia 1919–1939*, [in:] *Niderlandyzm na Śląsku i w krajach ościennych*, Wrocław 2003, p. 413–425.

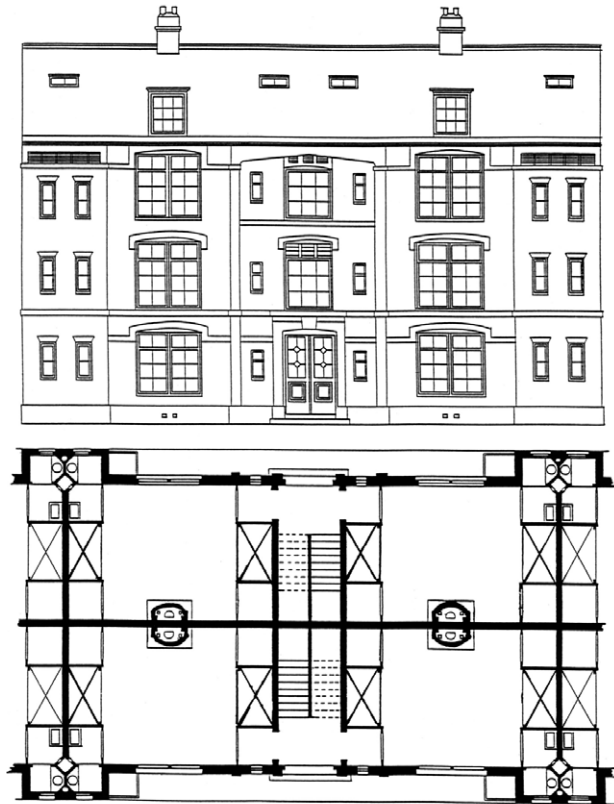


Fig. 11. I. Wansinck, project of a building with one-room apartments, ± 1856

II. 11. I. Wansinck, projekt budynku z mieszkaniemi jednopokojowymi, ok. 1856

the stairs two apartments had been located. In comparison with the solution in London, where separate bedrooms for the parents, the boys and the girls had been planned, the number of rooms had been reduced to two: a bedroom and a living room, in whose corner an annex for the toilet had been allotted. The apartments did not possess a kitchen. This absence was compensated in the living room by a special “cupboard”, equipped with a built-in kitchen stove to cook dinner and to heat the room, alongside a separated place with a washing bowl, a container for peat and a separate space to store the dishes. Furthermore each bedroom was equipped with an iron bed. It should be underlined, that each room – including the stairs and the narrow corridor leading from the hallway to the living room and the annex with the toilet – had direct lighting.

The care, which can be seen in the interior design of the project, emerges also in the handling of the frontal elevation. Similar to Roberts’ project it was divided in three parts, but in a way differing from the English prototype. The middle sections were preceded by slightly advanced breaks in relation to the encapsulated sides. The designs’ author, Hendrik Han, could dispense with Roberts’ solutions, in which the open balconies, where the staircase had been located, provided a direct access of light and air to the kitchen and the toilet. Each of the breaks obtained in the roof section a crown in a shape whose design – in the form of the gable – was a clear



Fig. 13. Amsterdam, apartments in the quarter Transvaalbuurt, proj. P.H. Berlage, 1912, photo 2001

II. 13. Amsterdam, domy w Transvaalbuurt, proj. P.H. Berlage, 1912, fot. 2001

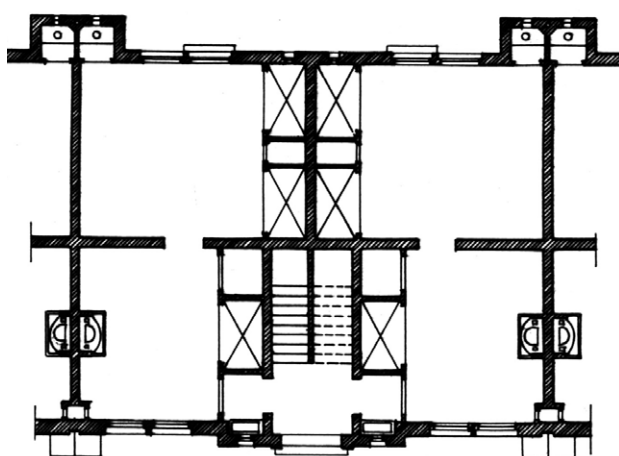


Fig. 12. I. Wansinck, project of a building with two-room apartments, ± 1856

II. 12. I. Wansinck, projekt budynku z mieszkaniami dwupokojowymi, ok. 1856

reference to the 17th century mansions. The verticality of the breaks relieved the cornices dividing the elevation in three storeys of the same height. Characteristic for the contemporary Dutch buildings were the height differences of the storeys, underlined by the architectural design of the façades and the height of the windows in the breaks, because of this equal height the houses became uniform.

The next projects of the association V.A. on the one hand disseminated the model drawn up by Hendrik Han, on the other hand they tried to improve it. There is no doubt, that the model-building designed by Petrus Johannes Hamer, built in the Planciusstraat during the years 1854–1856, was really modern (Fig. 10). It had taken several years to find a suitable location and to design it and to negotiate with the architect. This building met in full the criteria of functionality, which started to be applied in the 20th century. Its situation in an open area, between green bushes and trees made that the access of air was assured to all the rooms of this block. The row of rooms of the east and west section, received the same amount of light during the day. The flats, dif-

ferentiated in size, characterized a common standard: a separate toilet, a “cupboard” fitted with standard equipment and iron beds in the bedrooms. Furthermore each flat had a system for water supply and sewerage.

The examples, discussed until now, were most certainly used by I. Wansinck, who prepared a model solution for apartment-blocks for the Koninklijk Instituut van Ingenieurs – Royal Institute of Engineers. The first of the proposals by I. Wansinck concerned apartments for the poorest, which were limited to one room (Fig. 11), while the architect pre-

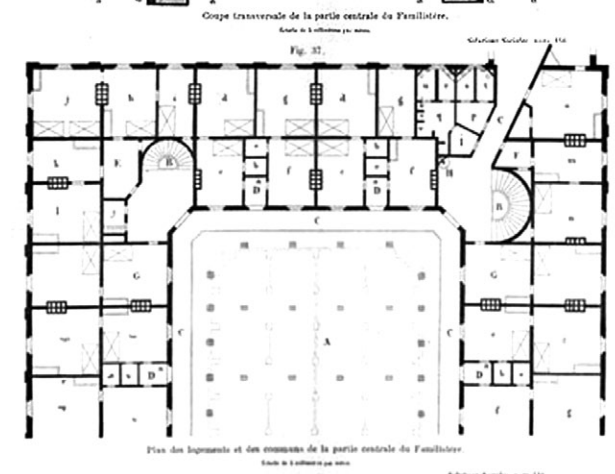
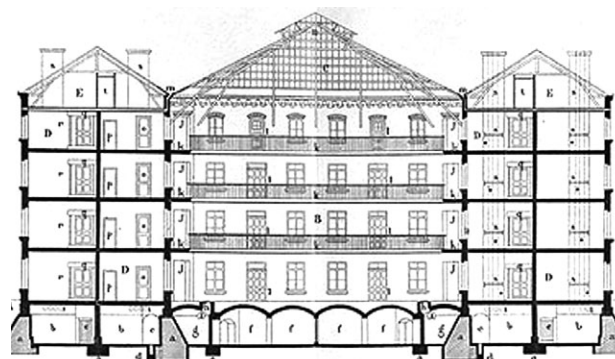


Fig. 14. Familistère de Guise, apartment building, longitudinal cross-section and storey-view proj. ± 1860

II. 14. Familistère de Guise, budynek mieszkalny, przekrój podłużny i rzut kondygnacji, proj. ok. 1860

pared a design for two-room apartments for the more rich (Fig. 12), he also designed a three-room apartment thinking about wealthy families²³. A comparison of the projections of the above mentioned buildings and their elevations clearly indicates the consolidation of a new trend. The window openings differentiated in height and shape – which were closely related to the intended use of the rooms – gained the function of a decorative motive of the elevation.

The above presented examples of social buildings demonstrate, that in spite of certain differences, which, were caused to a great extent by the use of different building technologies, these 19th century buildings were in every way equal to the building of the Gotthelf Foundation, which impeccable from the aesthetic and technical side however, did not fulfil the expectations of the tenants.

In the municipal social building, which became the domain of the cooperatives, a fundamental turning point happened at the beginning of the 20th century. It was in the year 1901, when the social building act – in those days the most modern one in Europe – came into effect²⁴. There is no doubt, that the acquired experience and the developed models in the 19th century formed the base for the erected estates in Amsterdam during the first half of the 19th century, including the urban project by Hendrick Petrus Berlage for the Amsterdam-South district, his earlier project in the district Transvaalbuurt (Fig. 13) and the accomplishments of the architects of the “Amsterdam School”. It is clear too, that they differ from the thoughts of the French utopians (Fig. 14) and from the paternalistic estates.

23 E. Ottens, *Ik moet naar een kleinere woningen omzien, want mijn gezin wordt te groot. 125 Jaar sociale woningbouw in Amsterdam*, “Gemeentelijke dienst volkshuisvesting” 1975, p. 4–46.

24 L. Benevolo, *Geschichte der Architektur des 19. und 20 Jahrhunderts*, München 1964, Vol. 1, p. 407, 426; cf. also J. Rodriguez-Lores, *Sozialer Wohnungsbau in Europa. Die Ursprünge bis 1918. Ideen, Programme, Gesetze*, Basel–Berlin–Boston 1994, p. 92–110.

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Budynek fundacji Gotthelfa w kontekście tradycji architektonicznej

Wzniesiony w roku 1914 budynek fundacji Józefa Gotthelfa, z sześcioma szczytami mansard wznoszącymi się nad połaciami dachu, widoczny z daleka, choć skromny, nie był pozbawiony elegancji – i taki pozostał do dziś, wyrażając rysując się na tle sąsiadujących z nim bloków mieszkalnych osiedla założonego tutaj w latach dwudziestych XX w. Znamienne jest, że powstawanie tej budowli było bacznie obserwowane, zwłaszcza przez środowisko żydowskie, z którym związana była osoba fundatora. Gdy jednak budynek oddano do użytku, dalszym jego dziejom nie poświęcano uwagi. Tradycyjnie traktowano to założenie jako awangardowe – w tym czasie – rozwiązanie budowlane o charakterze socjalnym i w związku z tym autorstwo przypisywano Maksowi Bergowi.

Niniejszy artykuł, na podstawie przeprowadzonych badań dotyczących historii powstania budynku, wspartych kwerendą archiwalną oraz

analizą genezy formy architektonicznej, polemizuje z przyjętą hipotezą. Wybrane przykłady budowli socjalnych zarówno o charakterze paternalistycznym (zrealizowane przez firmę Kruppa w Essen 1863), jak i budowlanych z pobudek filantropijnych (np. Planciusstraat przez amsterdamską spółdzielców Vereeniging ten behoeve der Arbeidersklasse, 1852) czy też zainspirowanych ideami utopijnymi (np. założony przez Jeana Baptista Godina Familister de Guise, 1859–1870) wznoszonych w Europie w stuleciu XIX wskazują, że budynek fundacji Gotthelfa trudno jednak uznać za awangardowe rozwiązanie w owym czasie. Wydaje się również, o czym świadczą przytoczone fakty, że autorstwo należy przypisać ówczesnemu współpracownikowi Berga – Karłowi Klimmowi.

Key words:

Słowa kluczowe: