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## ALFRED DÜNTUCH'S PROJECTS IN THE FACE OF HISTORICAL TURBULENCE

### PROJEKTY ALFREDA DÜNTUCHA WOBEC ZAWIROWAŃ HISTORII

#### Abstract

The paper analyzes selected projects designed by Alfred Düntuch in Krakow. Its aim is to present these projects in the context of historical events (conditions of time and place) and to deepen our understanding of this heritage. It utilizes traditional research methods (literature and design documentation research, *in situ* studies, genealogical research). The research results justify the conclusion that the talented architect's designs expressed a search for modernity (form, construction, functionality, sophisticated materials), despite the turmoil of history they maintained the author's style.

*Keyword: Alfred Düntuch, modernism, Krakow*

#### Streszczenie

Artykuł analizuje wybrane projekty Alfreda Düntucha w Krakowie. Jego celem jest przedstawienie ich w kontekście zawirowań historii (uwarunkowania czasu i miejsca) i pogłębienie wiedzy dotyczącej tego dziedzictwa. Wykorzystano tradycyjne metody badań (badania literatury i dokumentacji projektowej, badania *in situ*, genealogiczne). W artykule wyciągnięto wnioski, że projekty utalentowanego architekta były wyrazem poszukiwania nowoczesności (forma, konstrukcja, funkcjonalność, wyszukane materiały) i mimo zawirowań historii zachowały styl autora.

*Słowa kluczowe: Alfred Düntuch, modernizm, Kraków*

## 1. INTRODUCTION

Alfred Józef Düntuch was a highly regarded architect who designed primarily in Krakow, independently but also in collaboration with Stefan Landsberger, among others. This article examines Düntuch's professional career, which was primarily focused on the creation of high-quality residential architecture (approximately 40 townhouses constructed in the short period between 1933 and 1939). Based on the discovered documents, a family tree of his Jewish ancestors was also developed to broaden the historical context.

The territorial scope of the study covers still existing projects executed in Krakow within the boundaries of the city's districts as defined in the 1930s: I-Śródmieście; III-Nowy Świat, IV-Piasek, V-Kleparz, XV-Nowa Wieś, XVII-Krowodrza, XXII-Podgórze.

The aim of the article is to present Alfred Düntuch's design projects in the context of historical upheavals and to deepen our understanding of this valuable architectural heritage.

The result is an analysis of selected works by the architect created between 1933 and 1939 (eight designs), including tenement houses designed just before World War II and those which were built during the war (eight structures). Their history was particularly intertwined with the circumstances of time and place.

Alfred Düntuch's work is presented by Barbara Zbroja, among others, in books concerning architects of Jewish origin in Krakow during the interwar period.<sup>1</sup> His selected designs have been discussed in a synthetic manner in several publications<sup>2</sup>. Tenement houses in Krakow from the interwar period (including selected buildings designed by Alfred Düntuch) are discussed in several works<sup>3</sup>.

Traditional research methods – including literature research, research at the National Archives in Krakow [ANK], examination of design documentation, *in-situ* examination of existing buildings, and photography – allowed the author to present selected projects by Alfred Düntuch in Krakow. Analysis of his ancestors and family history was based on genealogical research and the discovery of documents from the collections of the National Archives in Krakow<sup>4</sup>. Dan Hirschberg's<sup>5</sup> studies on Jewish families in Krakow and information posted on the genealogical portal also helped to create a family tree of Alfred Düntuch's family across four generations<sup>6</sup>. The documents in the ANK collection also enabled the author to analyse the changes in the addresses of Alfred Düntuch's family in Krakow.

## 2. GENEALOGY AND FATE OF THE ARCHITECT

Alfred Józef Düntuch<sup>7</sup> (born August 8, 1903, Kraków – died July 17, 1968, Flims, Switzerland) was the son of Moses (Maurycy) Düntuch and Sara (Salomea) Getler (Ill. 1). His family was of Jewish origin (Ill. 2). His father was an accountant (1899), an industrialist (1905), a currency

<sup>1</sup> B. Zbroja, *Leksykon architektów i budowniczych pochodzenia żydowskiego w Krakowie w latach 1868–1939*, Wysoki Zamek, Kraków 2023, pp. 59–66; B. Zbroja, *Miasto umarłych. Architektura publiczna Żydowskiej Gminy Wyznaniowej w Krakowie w latach 1868–1939*, Wyd. WAM, Kraków 2005, pp. 133–134, 154.

<sup>2</sup> B. Zbroja, *Architektura międzywojennego Krakowa 1918–1939. Budynki, ludzie, historie*, Wysoki Zamek, Kraków 2013, pp. 234–235, 266–267, 284–285; A. Nosalska, *Modernistyczna dzielnica Krakowa. Urbanistyka i architektura okolic Parku Krakowskiego w latach 1918–1939*, "Dziela i Interpretacje. Rocznik Studentów Historii Sztuki Uniwersytetu Wrocławskiego" 2016, no. 14, pp. 19–41, [https://wfshs.wordpress.com/wp-content/uploads/2013/08/dziela\\_i\\_interpretacje\\_xiv.pdf](https://wfshs.wordpress.com/wp-content/uploads/2013/08/dziela_i_interpretacje_xiv.pdf) (access: 24.05.2025).

<sup>3</sup> J. Purchla, *Urbanistyka, architektura, budownictwo* [in:] J. Bieniarzówna, J.M. Małecki (eds.), *Kraków w latach 1918–1939*, Wydawnictwo Literackie, Kraków 1997, p. 149–189; M. Motak, *Architekci czy rzemieślnicy? O budowniczych krakowskich okresu międzywojennego* [in:] M. Motak (ed.), *Studia nad architekturą i urbanistyką polski międzywojennej*, vol. 6, Wydawnictwo PK, Kraków 2021, pp. 9–80; B. Makowska, *Kamienice krakowskie z przelomu XIX i XX w. i okresu międzywojennego położone na obszarze pomiędzy pierwszą i drugą obwodnicą. Charakterystyka form i ich ewolucja*, Wydawnictwo PK, Kraków 2014.

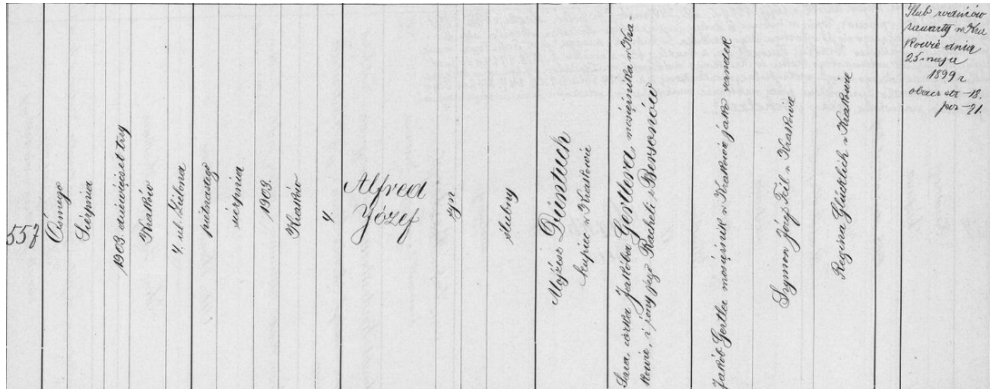
<sup>4</sup> Archiwum Narodowe w Krakowie [National Archives in Krakow] [ANK]. Akta stanu cywilnego Izraelickiego Okręgu Metrykalnego w Krakowie [Civil Registry Records of the Israelite Vital Records in Krakow], ref. no 29/1472/488.

<sup>5</sup> *Ehrlich family* [in:] *Jewish Krakow genealogical documents*, last modification 2.08.2023, <https://ics.uci.edu/~dhirschb/genealogy/Krakow/Families/Ehrlich.html> (access: 2.07.2025).

<sup>6</sup> *Alfred Jozef Duntuch* [in:] *Geni*, last modification 2.05.2022, <https://www.geni.com/people/Alfred-Jozef-Duntuch/600000000115309550> (access: 1.07.2025).

<sup>7</sup> Other versions of his surname: Duntuch, Duentuch.

exchange office owner (1906), a merchant (1917), and a clerk (1936) in Krakow. Alfred's parents lived at 9 Św. Gertrudy Street (1917, 1932), and later at 43 Łobzowska Street (1936). His grandfather, Markus Dawid Düntuch, was an upholsterer (1897), and was born in Dulczówka<sup>8</sup> in the Dębica district. Alfred's great-grandfather, Moses Düntuch, also lived there. Alfred Düntuch was the first educated architect; there was no tradition of practising this profession in the family<sup>9</sup>. He lived in Krakow in a house at 25 Rynek Główny (1934) and 3 Garncarska Street.



Ill. 1. Alfred Düntuch's birth certificate, source: Archiwum Narodowe w Krakowie [National Archives in Krakow] [ANK]. Akta stanu cywilnego Izraelickiego Okręgu Metrykalnego w Krakowie [Civil Registry Records of the Israelite Vital Records in Krakow], ref. no 29/1472/488, record no 557, p. 186

Alfred Düntuch attended the 4th Real Gymnasium in Kraków. He studied at the Faculty of Architecture of the Lviv Polytechnic, graduating in 1925. He also participated in an architecture course at the Academy of Fine Arts in Krakow during the 1926/1927 academic year. In 1933, Düntuch obtained permission to manage construction works and the right to prepare designs<sup>10</sup>. He was a member of the Union of Architects of the Kraków Voivodeship (until 1934) and also belonged to the Union of Jewish Engineers in Kraków (member of the organising committee, treasurer, and member of the audit committee)<sup>11</sup>. Alfred Düntuch began working with licensed builder Stefan Landsberger in the early 1930s. Their joint office was at 25 Rynek Główny.

On 12 June 1934, the architect married Antonina Lewkowicz (born July 14, 1910, Kraków) in Krakow. She was the daughter of a Krakow merchant, Aron Bernard Lewkowicz and Beila Landesdorfer. Alfred and Antonina had a daughter, Olga<sup>12</sup>. During World War II, most members of the Jewish community lost their lives, and some were forced to emigrate, including Alfred Düntuch and Stefan Landsberger. The architect's family left Kraków on 2 September 1939<sup>13</sup>. Stefan Landsberger also emigrated with his family and settled in São Paulo.

<sup>8</sup> Part of the city of Pilzno.

<sup>9</sup> Great-grandfather Mojżesz Erlich was a laborer in Kraków, and Mojżesz Wolf Erlich was a haberdasher (1827), and laborer (1840, 1846). Jakub Gertler (father of Sara's mother) was a brass worker (1899).

<sup>10</sup> ANK. ABM, sygn. 29/1410, fasc. 61, Koncesje na wykonywanie zawodu architekta i budowniczego.

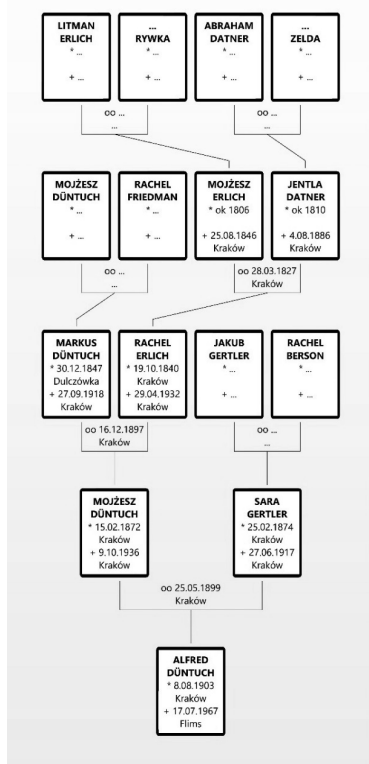
<sup>11</sup> B. Zbroja, *Leksykon architektów...*, op. cit., pp. 59–66.

<sup>12</sup> Later, Olga Krell, founder of *Casa Claudia* magazine, who initially collaborated with her father in the 'Luz-Ar' enterprise.

<sup>13</sup> They fled, among others, through Romania and Turkey to South Africa, where they sailed from

Initially, Alfred Düntuch obtained employment at the Severo Villares design office in São Paulo. Later, together with Stefan Landsberger, he founded the Luz-Ar<sup>14</sup> company, which eventually employed around 40 people. Their designs include the Toriba Hotel (1942–1944), the Teodoro Sampaio office building (1951), the Paqueta office building, Alagoas Street 475 (1952–1956), the Santa Izabella apartment building, Santos Street 364 (1955), the Kumpere apartment building, Conselheiro Brotero Street (1955), the Comodore apartment building, Amadeu Amaral Street 84 (1957), the Olinda office building (1957), the Mercedes Benz factory (1957) and the Jandyra office building (1963)<sup>15</sup>.

Tablica przodków ALFRED DÜNTUCH



III. 2. Genealogical tree of Alfred Düntuch's ancestors – compiled by B. Makowska, source: Archiwum Narodowe w Krakowie [National Archives in Krakow] [ANK]. Akta stanu cywilnego Izraelickiego Okręgu Metrykalnego w Krakowie [Civil Registry Records of the Israelite Vital Records in Krakow], ref. no 29/1472/488; *Jewish Krakow genealogical documents, op. cit.*

The local conditions influenced the character of the Luz-Ar company's designs, while simultaneously preserving the individual characteristics of the creator. In an interview conducted in 1960, A. Düntuch outlined important aspects of his designs and the characteristic features of Brazilian

Cape Town to São Paulo in Brazil.

<sup>14</sup> Light-Air.

<sup>15</sup> *Alfred Düntuch* [in:] Archivo, <https://arquivo.arq.br/profissionais/alfred-duntuch> (access: 1.07.2025).

architecture<sup>16</sup>. He believed that the country's building materials, unknown in Europe, contribute to the unique appearance of building façades and interior design. Partially free ground floors (floors set on columns) allow for contact with the country's lush vegetation. Designing special architectural elements that protect against excessive sunlight gives the façades a distinctive horizontal articulation and enhances the effects of light and shade. The architect's designs are consistently characterized by a moderate modernism and attention to form, ensuring they remain functional and durable<sup>17</sup>. The company's name was also accurate – in the buildings he designed, light (illuminating the interiors) and interesting space (air) were important.

### 3. SELECTED KRAKOW PROJECTS

One of Alfred Düntuch's earlier projects was the rowing marina of the Makkabi Jewish Sports Club (Ill. 3a) near Dębnicki Bridge in Krakow (1933)<sup>18</sup>. Its form was inspired by naval architecture (composition of volumes, portholes, and flagpole). The marina building opened on November 4, 1933. Its two wings (Ill. 3b) housed spacious halls for boats and kayaks, while the central section contained changing rooms, showers, a social lounge, a terrace, and an office<sup>19</sup>. Initially a temporary building, scheduled for demolition after three years, it operated until 1939. Its history was longer and turbulent. During the war, it housed a German police station that was set on fire in 1942 by the Iskra Battalion<sup>20</sup>.

At that time, Jews in Krakow invested their capital in, among others, the construction of tenement houses (usually designed by architects of Jewish origin), which generated income. The location of Aleje Trzech Wieszców, in particular, favoured the construction of luxurious buildings. Among them is the corner tenement house at 1 Grottgera Street/ 24 Słowackiego Street, designed by A. Düntuch and S. Landsberger (1937–1938)<sup>21</sup>. Its investors were Maurycy, Kurt and Leon Holzer, owners of the Holzer and S.K.A. Coal Trading Company.

The building features a four-axis front façade facing Słowackiego Avenue and a three-axis front façade facing Grottgera Street. Its corner is accentuated by glazed balconies/loggias. The ground floor facing Grottgera Street was designed in the form of a so-called anti-portal (a section of the first floor supported by columns). The entrance door is decorated with a lattice featuring oak leaf motifs. The horizontal divisions on the façade are emphasized by shared window frames (Ill. 5a). The house's emblem, located next to the corner, is made of stucco and depicts a drummer. The interior staircase is lined with travertine, and to free up space, the elevator is located separately near the entrance hall. The comfortable apartments, varying in size, are equipped with central heating, among other features. The prestigious location on Aleje Trzech Wieszców and a wealthy investor, in addition to a talented designer, contributed to the creation of this form-inspiring modern building.

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<sup>16</sup> S. Arhens, *W pracowni architekta (wywiad z Alfredem Duntuchem)*, "Przegląd Polski" 1960, no. 2, p. 16.

<sup>17</sup> *Ibidem*.

<sup>18</sup> ANK, ABM, ref. no 29/1410, *Obiekty Sportowe*, fasc. 5, *Projekt przystani wioślarskiej Żydowskiego Klubu Sportowego Makkabi*.

<sup>19</sup> C. Brzoza, *Na Kazimierzu i ... Żydzi Krakowa międzywojennego. Kalendarium*, Wydawnictwo Austria, Kraków 2023, p. 947–948.

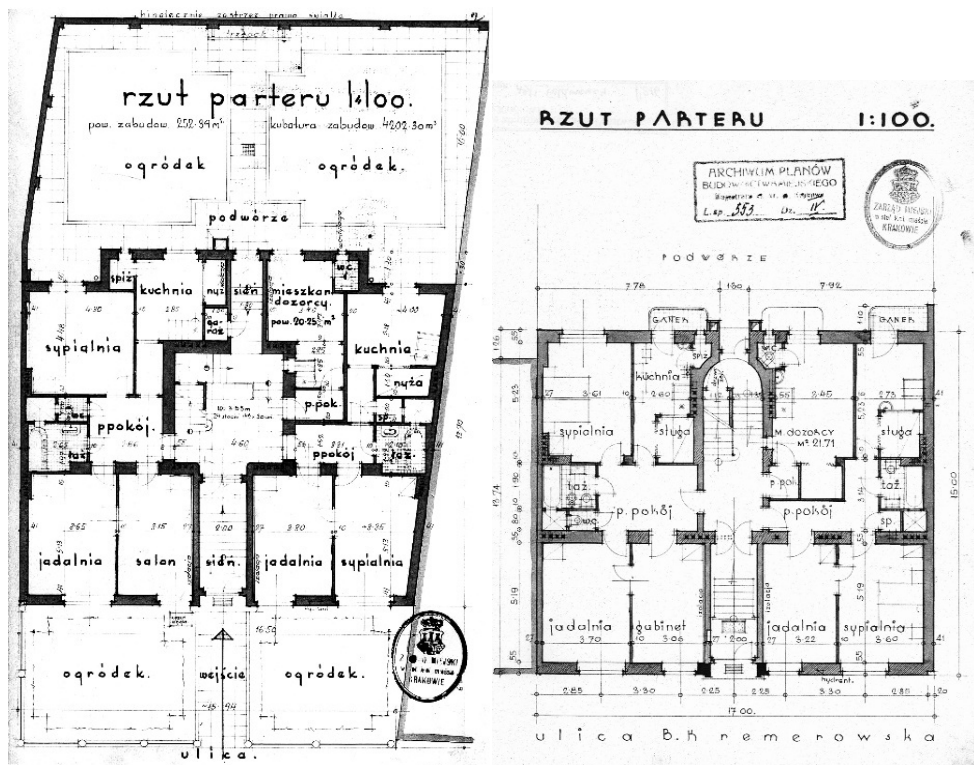
<sup>20</sup> B. Zbroja, *Leksykon architektów...*, *op. cit.*, pp. 61.

<sup>21</sup> ANK, ABM, ul. Grottgera 1, fsc. 288.



The courtyard-facing façade features projections that contain, among others, small pantries and a garbage chute accessible from the balconies. The tenement house has a two-bay layout with a corridor between the bays.

Less luxurious houses with functionally designed interiors were also built during this time. These include the four-story tenement house at 11 Kolberga Street, designed by Alfred Düntuch and Stefan Landsberger (1936)<sup>23</sup>. Bruno Walter was its owner. It is a two-bay tenement house with a corridor between the bays (Ill. 4a). A hallway with a flight of stairs is located in the central axis of the front bay, and a three-flight staircase is located in the rear bay. The front elevation is five-bay, with a prominently framed entrance (Ill. 5c). The house's emblem, made of artificial stone, is placed above the entrance portal. It depicts a girl drawing a bow.



Ill. 4. Ground floor plans of tenement houses: a. Kolberga 11, source: ANK, ABM Kolberga 11, fasc. 392; b. Feldmana 4, source: ANK, ABM Feldmana 4, fasc. 216

Another example is the four-story tenement house at 4 Feldmana Street, designed by Alfred Düntuch and Stefan Landsberger (1937–1938)<sup>24</sup>. Its owners were Maksymilian and Ludwika Wasseberger. It has a rectangular floor plan (Ill. 4b). The central axis of the front bay features a hallway with a short flight of stairs, while the rear bay features a staircase with oval

<sup>23</sup> ANK, ABM, ul. Kolberga 11, fasc. 392.

<sup>24</sup> ANK, ABM, ul. Feldmana 4, fasc. 216.

landings<sup>25</sup>. The front façade on the ground floor is five-bay, and on the upper floors four-bay (Ill. 5d). Vertical divisions are emphasised by the panels between the windows with slatted divisions. The ground floor is decorated with three horizontal grooved slats and textured artificial stone cladding. The sculptural emblem above the entrance portal, made of artificial stone, depicts a woman holding a sailing ship.

Among the less luxurious buildings is the three-story tenement house at 6 Kalwaryjska Street, owned by Franciszek Toma Sched and Mojżesz Grüss. It was designed by Alfred Düntuch and Stefan Landsberger (1935–1936) and built on the site of an earlier three-story house designed in 1930 by the government-authorized builder, engineer B. Zimmermann<sup>26</sup>. The building has a two-bay layout, with side and rear outbuildings (a factory hall and employee rooms) in the courtyard. The tenement house has a seven-axis symmetrical front façade (Ill. 5e). The three central axes are separated by pilaster strips, while the external two axes on either side of the façade form small projections. The entrance portal is decorated on both sides with elephant heads carved in artificial stone.

The four-story tenement house at 6 Pomorska Street was designed by Alfred Düntuch and Stefan Landsberger (1936–1937)<sup>27</sup> for the investor Bronisław Drożdż. Balcony niche (so-called French balconies) with iron balustrades are grouped along external axes, creating vertical accents on the front façade (Ill. 5f). Above the portal, clad in cherry clinker, is a sculptural emblem depicting the ship 'Dar Pomorza'. Above the ground floor runs a geometric frieze symbolizing sea waves<sup>28</sup>. The building has a two-bay layout, with a hallway with a short flight of stairs in the front bay and a staircase with an elevator in the rear bay, both placed on the axis.

Another example is the corner, two-winged tenement house at 21a Św. Krzyża Street/33 Św. Marka Street, designed by Alfred Düntuch and Stefan Landsberger (1937–1938). It is four stories on the Św. Marka Street side and three stories on the Św. Krzyża Street side. It was owned by Jakub and Debora Kronengold. The corner of the building is accentuated by loggias topped with a round arch (Ill. 5g). The portal frame and the stone buttress of the front façade allude to historical architecture, while the upper floors are characterized by functionalist simplicity. The first- and second-floor windows are framed by small projections. A plastic emblem depicting a sailing ship is placed at the level of the first floor on the Św. Krzyża Street side<sup>29</sup>. The sailing ship motif also appears in the transom of the entrance portal. The tenement house has a two- and three-bay layout. On the ground floor there are three two-room apartments and a caretaker's apartment, as well as a three-flight staircase with space between two flights of stairs and an elevator.

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<sup>25</sup> Z. Beiersdorf, *Kraków. Stary i Nowy Kleparz oraz Nowa Wesola i Lubicz. Studium historyczno-urbanistyczne*, vol. 1, manuscript, Pracownia Konserwacji Zabytków "Arkona", Kraków 1979–1981.

<sup>26</sup> ANK, ABM, ul. Pstrowskiego 6, fasc. 714a (currently 6 Kalwaryjska Street).

<sup>27</sup> ANK, ABM, ul. Wybickiego 6, fasc. 966 (currently 6 Pomorska Street).

<sup>28</sup> The design did not include a ship-shaped emblem, only a larger double volute.

<sup>29</sup> ANK, ABM, ul. Św. Krzyża 21a, fasc. 481a.



III. 5. Façades of tenement houses: a. Grottgera 1/ Słowackiego 24; b. Słowackiego 58/ Ślaska 1; c. Kolberga 11; d. Feldmana 4; e. Kalwaryjska 6; f. Pomorska 6; g. Krzyża 21/ św. Marka 33; h. Krzywa 12/ Rynek Kleparski 11a; i. Sereno Fenna 6. Photos by B. Makowska

Other buildings designed by Alfred Düntuch during the period 1933–1938 include tenement houses located at 20 Warszawska/ 75 Szlak Street (1932–1933), 9 Batorego / 2 Sobieskiego (1938), 18 Retoryka (1934–1935)<sup>30</sup>, 20a Siemiradzkiego (1936–1938), 33 Św. Marka (1937–1938), 10 Krzywa (1937–1938)<sup>31</sup>, 9 Batorego / 2 Sobieskiego (1938), and 20a Siemiradzkiego (1936–1938).

Buildings designed by Alfred Düntuch and Stefan Landsberger just before World War II were mostly constructed during the war.

Projects created during this period include among others:

- The tenement house at 12 Krzywa Street/ 11a Rynek Kleparski (1937–1940)<sup>32</sup>, which was designed for the management of the factory Fabryka Wyrobów Szamotowych i Fajansowych S.A. in Skawina (Ludwik Merz, Arnold Ehrenpreis). The corner of the building is accentuated with eaves and strips of artificial stone surrounding the balconies (Ill. 5h). The façade facing Krzywa Street has a flowing line on the ground floor to align the building line, and the corner of the upper floors is supported by two columns. Wartime bullet holes remain on the building's façade<sup>33</sup>.
- The tenement house at 6 Sereno Fenna Street (1938–1940)<sup>34</sup> was designed for R. Aleksandrowicz, the owner of the company 'Paper Factory R. Aleksandrowicz & Sons'. The corner of the building is accentuated by luxfer-panelled windows (Ill. 5i). The entrance to the building is designed in a niche supported by two pillars. The elegant interiors feature a triangular staircase (balustrades with circular motifs, terrazzo, and so-called corset flooring)<sup>35</sup> and luxurious apartments.
- The tenement house at 9 Pawlikowskiego Street (1938–1939)<sup>36</sup> was commissioned by Ludwik and Maksymilian Wasserberger. The entrance to the building is designed in a rounded niche. The ground floor of the house is highlighted with strips of artificial stone. Corner windows add lightness to the façade (Ill. 6a).
- The tenement house at 4 Szymanowskiego Street/ Karłowicza Street (1938–1939)<sup>37</sup> was designed for Izrael Ganz and Efroim Teitelbaum. It has façades enriched with round balconies with iron balustrades and windows framed in similar sizes (Ill. 6b)<sup>38</sup>. The entrance was designed as a rounded niche, framed with horizontal stripes. On the courtyard side, there are windows known as 'portholes' and a 'thermometer' for stairwell lighting.
- The tenement house at 26 Słowackiego Street (1937–1940)<sup>39</sup> was designed for Maurycy, Kurt, and Leon Holzer, owners of the Holzer Coal Trading Company. Its façade features horizontal accents (windows framed by common cornices). Recessed balconies were designed on the outer axes.

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<sup>30</sup> Saul Wexner lived in this tenement house until the outbreak of World War II.

<sup>31</sup> ANK, ABM, ul. Krzywa 10, fasc. 476.

<sup>32</sup> ANK, ABM, ul. Krzywa 12, fasc. 476a.

<sup>33</sup> B. Zbroja, *Architektura międzywojennego...*, *op. cit.*, p. 262.

<sup>34</sup> ANK, ABM, ul. Jaracza 6, fasc. 328a (currently 6 Sereno Fenna Street).

<sup>35</sup> B. Zbroja, *Architektura międzywojennego...*, *op. cit.*, p. 284.

<sup>36</sup> ANK, ABM, ul. Pawlikowskiego 9, fasc. 671.

<sup>37</sup> ANK, AMB, ul. Szymanowskiego 4, fasc. 909.

<sup>38</sup> A. Nosalska, *Modernistyczna dzielnica Krakowa...*, *op. cit.*, p. 35.

<sup>39</sup> ANK, ABM, al. Słowackiego 26, fasc. 831.

- The tenement house at 17 Św. Krzyża Street (1938–1940)<sup>40</sup> was designed for Count Adam Potocki. Its simple façade features a prominent entrance portal<sup>41</sup>.
- The tenement house at 5 Wiślisko Street (1939–1943)<sup>42</sup>, was designed for Maria and Cheweta Greschler. It has a corner accentuated by triangular balcony niches and a rounded entrance portal (Ill. 6c).

The buildings designed during this period also include the tenement house on Dunin Wąsowicza Street (1939), which was not built.



Ill. 6. Façades of tenement houses: a. Pawlikowskiego 9; b. Szymanowskiego 4/ Karłowicza; c. Wiślisko 5. Photos by B. Makowska

#### 4. SUMMARY

As a result of the research, it was concluded that Alfred Düntuch's designs are characterised by<sup>43</sup>:

- moderate modernism, simplicity of forms with vertical or horizontal articulation often used on façades, emphasizing the entrance portal (often placed in a niche);
- keeping up with technical progress, including functional plans, use of reinforced concrete structures appropriate to needs, interesting spatial solutions (staircases), central heating, elevators;
- high quality of workmanship, attention to material solutions in the interiors and on the façades (refined materials, refined plasters, façades in a warm, light shade, iron grilles in the entrance doors and balustrades);
- searching for modernity and maintaining one's own style despite the turmoil of history.

This publication, which examines Alfred Düntuch's design projects through the lens of his origins and broader history (World War II, the necessity of emigration, and the history of his

<sup>40</sup> ANK, ABM, ul. św. Krzyża 17, fasc. 481.

<sup>41</sup> The earlier modified design had a partially 'free ground floor'.

<sup>42</sup> ANK, ABM, ul. Wiślisko 5, fasc. 980.

<sup>43</sup> The study on Stefan Landsberger's partner certainly deserves publication of its own.

Jewish family), can deepen our understanding of this valuable and significant architectural heritage. Were it not for the war, further significant projects by this architect would undoubtedly have been created in Krakow. At the same time, being forced by the war to emigrate allowed his talent to develop further in Brazil.

## References

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- [3] *Archiwum Narodowe w Krakowie* [National Archives in Krakow] [ANK]. *Akta stanu cywilnego Izraelickiego Okręgu Metrykalnego w Krakowie* [Civil Registry Records of the Israelite Vital Records in Krakow], ref. no 29/1472/488.
- [4] *Archiwum Narodowe w Krakowie* [National Archives in Krakow] [ANK]. *Archiwum Budownictwa Miejskiego* [Archives of the Municipal Building Records] [ABM], ref. no 29/1410:  
ANK, ABM, ul. Batorego 9, fasc. 25a.  
ANK, ABM, ul. Feldmana 4, fsc. 216.  
ANK, ABM, ul. Grottgera 1, fsc. 288.  
ANK, ABM, ul. Jaracza 6, fasc. 328a.  
ANK, ABM, ul. Kolberga 11, fasc. 392.  
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