

DARIA BRĘCZEWSKA-KULESZA

ORCID: 0000-0002-9281-0312

University of Science and Technology in Bydgoszcz, Poland

THE ILLUSORY WORLD OF A 19TH-CENTURY TENEMENT HOUSE, USING SELECTED EXAMPLES

ILUZORYCZNY ŚWIAT XIX-WIECZNEJ KAMIENICY CZYNSZOWEJ NA WYBRANYCH PRZYKŁADACH

Abstract

A 19th-century tenement house was an extremely complex phenomenon. Both the functional program and the external appearance were subject to numerous changes depending on current fashion, social trends and the diverse needs of the 19th-century city. Depending on the fashion, the buildings have become similar to medieval castles, Renaissance or Baroque palaces or picturesque houses in the country style. Interesting ways to interpret this type of buildings are shown in the following article on selected examples.

Keywords: 19th-century tenement house, "palace" tenement house, historicism

Streszczenie

XIX-wieczna kamienica czynszowa była niezwykle złożonym zjawiskiem. Zarówno program funkcjonalny, jak i wygląd zewnętrzny podlegały licznym zmianom uzależnionym od aktualnej mody, trendów społecznych i zróżnicowanych potrzeb XIX-wiecznego miasta. W zależności od mody budynki upodabniały się do średniowiecznych zamków, renesansowych czy barokowych pałaców lub malowniczych, wiejskich domów w typie cottage czy Landhaus. Różne drogi interpretacji tego typu budynków, pokazano w poniższym artykule na wybranych przykładach.

Słowa kluczowe: XIX-wieczna kamienica czynszowa, kamienica pałacowa, historyzm

1. INTRODUCTION

The architecture of historicism, by reaching for various stylistic forms of past eras, created a specific conglomeration of meanings, illusions and associations. The first years of the 19th century began, to quote Nicolaus Pevsner, with a "masked ball" of architecture which, with "equal naturalness, dressed up in classical or neo-Gothic, Italian or old English costumes, later adding further historical as well as exotic architectural forms."¹ A specific style or styles were fashionable in a given period, or were subordinated to specific purposes or types of buildings through ideological associations.

Among the many new or newly evoked buildings created in the 19th century was the tenement house, which is a complex architectural and cultural phenomenon to which much

¹ N. Pevsner, *Historia architektury europejskiej*, Arkady, Warszawa 2013, pp. 235–236.

research has been devoted.² A for-profit house was a type of building³ that developed along with the cities that were forming and transforming rapidly at that time, changing to meet the needs of their inhabitants. The buildings were intended for wealthy industrialists or the bourgeoisie, for the middle class and skilled workers, and finally for poor representatives of the proletariat. Thus, tenement houses of different sizes and functional arrangements were designed, ranging from one large, multi-room flat per storey⁴ to several smaller ones, or even those composed of only one room. Plots of land with one or more annexes and rear buildings emerged as the method of development. Gardens were placed in the back of properties with luxurious tenement houses, properties for the poor strata of the population were increasingly densely built-up. Sometimes representatives of different social strata lived in one building complex – tenants with high financial status in large flats in the front, with increasingly poorer residents in subsequent outbuildings.⁵ The tenement house was often accompanied by an illusion, a desire to symbolically reach for a different life or to emphasise social status. This could be achieved through the language of forms of architectural detail shaping the façades that promised other contents of the interior, or by shaping the interior in a way that functionally imitated other types of buildings. Illusions and symbolic borrowings were a permanent element of the architecture of the 19th century, so it is not surprising that they were also used in the tenement house. The ways of interpreting this type of building were interesting, the selected examples of which are shown in the article below.

2. WHIMSY

Most of the 19th-century tenement houses were designed in two stages. The façade was a separate design task, independent of the horizontal projection and building structure.⁶

² For example: J.F. Geist, K. Kürvers, *Das Berliner Mietshaus* (vol. 1, 1740–1862, vol. 2, 1862–1945), Prestel, München 1980–1984; M. Jane, *Hausherrnmacht und Mieterelend: Wohnverhältnisse und Wohnerfahrung der Unterschichten in Wien 1890–1923*, Verlag für Gesellschaftskritik, Wien 1982; H. Jaworski, *Ewolucja typologiczna domu mieszkalnego w śródmieściu Łodzi w drugiej połowie XIX i na początku XX wieku*, Kwartalnik Urbanistyki i Architektury, 1984, vol. 29, no. 1–2, pp. 163–176; I. Popławska, *Architektura mieszkaniowa Łodzi w XIX w.*, Wydawnictwo Naukowe PWN, Warszawa 1992; B. Klajmon, *Katowicka kamienica mieszczańska. 1840–1918. Śródmieście*, Centrum Dziedzictwa Kulturowego Górnego Śląska, Katowice 1997; P. Fiuk, *Miejska kamienica czynszowa z drugiej połowy XIX i przełomu XIX i XX wieku na przykładzie Szczecina*, doctoral thesis under the supervision of prof. B.M. Pawlicki, Politechnika Krakowska, Kraków 2000 https://repozytorium.biblos.pk.edu.pl/redu/resources/26978/file/suwFiles/FiukP_MiejskaKamienica.pdf (access: 15.05.2020); B. Zimnowoda-Krajewska, *Toruńska kamienica czynszowa przełomu XIX–XX w. na wybranych przykładach*, Materiały do Dziejów Kultury i Sztuki Bydgoszczy i Regionu, 2001, no. 6; A. Tomaszewicz, *Wrocławski dom czynszowy 1808–1918*, Via Nova, Wrocław 2003; D. Bręczewska-Kulesza, *Najpiękniejsze bydgoskie kamienice czynszowe*, Stowarzyszenie Centrum Kultury Belle Époque, Bydgoszcz 2014. In addition, a lot of space was given to tenement houses in monographs on urban architecture in the 19th and early 20th centuries.

³ Tenement houses already existed in antiquity, in the cities of the Roman Empire.

⁴ In the most expensive tenements, the apartments occupied up to 2 floors.

⁵ D. Reinborn, *Stadttebau im 19. und 20. Jahrhundert*, Kohlhammer, Stuttgart-Berlin-Köln 1996, p. 27.

⁶ P. Krakowski, *Fasada dziewiętnastowieczna. Ze studiów nad architekturą wieku XIX*, Zeszyty Naukowe Uniwersytetu Jagiellońskiego, Prace z Historii Sztuki, 1981, vol. 12, no. 16, pp. 55–73; W. Krassowski, *Ascetyczna ozdoba w architekturze 2. poł. XIX w. [in:] Sztuka 2 połowy XIX wieku. Materiały Sesji Stowarzyszenia Historyków Sztuki Łódź, listopad 1971*, PWN, Warszawa 1973, pp. 139–141.

Ready-made projection solutions found in templates or professional literature were often used,⁷ “adding” a facade with rigidly arranged openings, not always matching the layout of rooms. It was enough to add a mass-produced, decorative stucco detail to such a facade, also placing it according to a pattern book or one’s own whimsy, applying the rules of referring to a particular style or styles of architecture.⁸ The very process of designing and building tenement houses in this way has already created a kind of illusion (Ill. 1).

Renaissance patterns were the most popular in the decoration of the facades of tenement houses. The ideas of the Renaissance corresponded to the progressive ideals of the new social class of entrepreneurs, industrialists, “people of progress.” Tenement houses evoking the forms of city palaces of the Florentine quattrocento directly referring to the power of the Florentine Renaissance⁹ or, more often, the Roman cinquecento, were created to serve as proof of the social status and success achieved.¹⁰ An example of a kind of “politicisation” of the style was the so-called *Altdeutscher Stil*, used in Prussia since the 1870s, which took advantage of the North European Renaissance forms. The style was an expression of German nationalism after the victorious war between Prussia and France.¹¹

At the end of the 19th century, the aspect of *picturesqueness* gained in importance. Raw brick, ashlar or stone, as well as carpentry-worked wood appeared often in the current of picturesque historicism.¹² The facade was composed asymmetrically, with many unique spatial forms. This style was popular in various European centres, especially in Germany and Austria in the late 19th century. It referred to the picturesque style, created in England in the second half of the 18th century. It appeared in two varieties: castellated (burg) style, referring to medieval castles, and cottage, referring to English country houses and villas. And here again the tenement house “became” a fancy castle with galleries, bay windows and towers or a “country villa” with rustic wooden gables and balconies with woodcarving decorations (Ill. 2).

The façades of the tenement houses were also influenced by other styles, which were often combined with classic and Renaissance elements – in some regions, Gothic forms were used, and French Renaissance forms were also popular. All this created an illusion that promised a different interior than the one behind the facade.

3. MYSTIFICATION

Apart from the general, illusory expression of the facade, another mystification was the choice of finishing materials. Since both luxury tenement houses and those for the poorer

⁷ For example: W.F. Holz, *Sammlung architektonischer Entwürfe von städtischen Gebäudeansichten mit Details der Architektur*, Berlin 1843; H. Schütte, *Ornamentale und architektonische Studienblätter aus Italien, mit besonderer Berücksichtigung der florentinischen Renaissance-Architektur*, B. Hessling, Berlin-New York 1896; A. Geul, *Die Anlage der Wohngebäude mit besonderer Rücksicht auf das städtische Wohn- und Miethaus*, Weise, Stuttgart 1868.

⁸ P. Krakowski, *op. cit.*, p. 81.

⁹ T. Grygiel, *Florenckie Quattrocento w architekturze polskiej XIX i XX wieku. Z dziejów recepcji wczesnorennesansowego palacu florenckiego*, Biuletyn Historii Sztuki, 1986, vol. 48, no. 1, pp. 19–40.

¹⁰ W. Krassowski, *op. cit.*, p. 139.

¹¹ A. Tomaszewicz, *op. cit.*, p. 108.

¹² P. Krakowski, *op. cit.*, p. 73.

population were decorated, the “truth of the material” usually gave way to “pretending.” And so, in tenement houses with historical stylish costumes, gypsum and plaster pretended to be stone, wood also pretended to be stone, and later it happened that concrete pretended to be wood.

Among the factors shaping the facades of tenement houses, the influence of splendour and wealth, not necessarily real, played an important role. The decoration of the elevation in the second half of the 19th century was a testimony to the importance of the owner and increased the market value of the building.¹³ The facades of the luxury tenement houses were decorated with a decoration designed individually by the architect; however, most of them were covered with mass-produced details, manufactured from templates. Moreover, it was rare to use a detail carved from stone, as it was the case in Renaissance or Baroque palaces, most often imitated by architects designing tenement houses. Cheap materials and mechanically repeated forms imitating marble, ashlar or stone details were used on a large scale.

The illusory decoration of the facades was fostered by the development of technology. From the 1870s onwards, mass-produced architectural details were used, featuring adhesive moulded forms made of various masses, fixed on iron rods.¹⁴ “Decorations” were becoming increasingly less expensive, so the facades were becoming more and more “decorative.” Series of friezes, rosettes, acanthus leaves, rocailles, consoles and other increasingly fancy ornamental forms were applied. Unfortunately, no restraint was frequently observed, which resulted in, as architect Zygmunt Kiślański wrote, “facades like glazed cakes with a low artistic level, but the required economic and social aspect.”¹⁵ (Ill. 3)

Imitation was also possible with properly applied and painted plaster. Bossage made in plaster was used, the texture of the plaster was changed with various tools, as well as window bands or other window frames made of plaster were used. With more plastic solutions, bricks were applied underneath. A perfect effect was achieved by contrasting the red facing bricks that covered the facades with a plaster or gypsum detail painted in a light, usually sandstone-like colour.

Wood was an inexpensive material well suited to “pretending” it was stone. During the period of historicism, especially in the second half of the 19th century, this material was carefully hidden under a layer of plaster, gypsum and paint. For example, wooden cornices under the eaves were used en masse – plastered and painted the proper colour, they “pretended” to be carved from stone.¹⁶ Such solutions were easier to process, and of course much less expensive. Wooden cornices were sometimes supported on wooden consoles, also properly “masked.” Wood was also often used to fill the gables, which were then plastered and painted, with stucco decoration sometimes added.

Balcony railings were also sometimes made of wood, which was supposed to “pretend” to be stone balusters, brick panels and windowsills. Full wooden balustrades with massive balusters or panels were used, which, after plastering and painting, successfully gave the impression of stone or brick elements (Ill. 4).

¹³ *Ibidem*, pp. 55–73; W. Krassowski, *op. cit.*, pp. 139–141.

¹⁴ *Ibidem*, p. 143.

¹⁵ Z. Kiślański, *Kilka słów o ozdabianiu domów w Warszawie*, *Inżynieria i Budownictwo*, 1879, no. 15, p. 130.

¹⁶ The problems of “insincerity of forms” and the principle of “stylish cover” of the nineteenth-century facade were discussed in detail by P. Krakowski in the article *Fasada dziewiętnastowieczna*, *op. cit.*, pp. 55–94.

Going further, the wooden constructions, appropriately stylised, could also imitate slightly more modern cast iron solutions. An exceptionally interesting example of such a solution is the tenement house at Pańska 4 in Grudziądz, erected in the 4th quarter of the 19th century.¹⁷ Within the area of the first floor, there is an exceptionally decorative balcony, occupying the whole width of the facade. It is surrounded by a wooden, openwork balustrade, decorated with winding plant and grotesque forms. In the middle are two lions, and on the panels that separate the axes, busts in Renaissance costumes and headgear. The whole is crowned with a canopy supported on columns decorated with stylised acanthus leaves with composite capitals, supporting the beams. All elements were painted in contrasting colours, giving them the appearance of cast iron or forged constructions rather than wooden railings, less popular in the 4th quarter of the 19th century (Ill. 5).

However, wood was not always a concealed material. At the turn of the 19th and 20th centuries, in the then fashionable trend of picturesque historicism or “native styles,” wood was emphasised and added character to the facade. It may be considered a paradox that wood was not always used in this type of tenement houses, especially where the “national style” was used. Now it was the other way around – instead of wood “pretending” to be stone, other modern materials “pretended” to be wood,¹⁸ which is still the case today. Often, for example, “plaster truss imitations”¹⁹ or the laying of boards on a brick wall “imitating” the skeleton structure of the half-timbered style were used. The gables were also filled with walls made of boards, on which decorative “cross braces” were applied and the spaces between them were plastered (Ill. 6).

4. FICTION

The illusions accompanying the external part of the tenement house translated into the interior of the buildings in various ways. An interesting proposition was created by the palace tenement houses. Two-level flats were also a fiction with a functional arrangement imitating villas or stylisations of common parts of buildings in the villa type.

4.1 PALACE TENEMENT HOUSE – TENEMENT PALACE

In large urban centres, where the wealth of investors allowed, a type of tenement house was created, not only with a façade, but also with the layout of at least part of the interior imitating a palace. The layout of residential interiors, for example in Parisian tenement houses, was inspired by 18th-century aristocratic apartments. From the front, there were representative rooms such as the main room, dining room and bedrooms in an enfilade layout, and from

¹⁷ I. Fijałkowska, *Detale w grudziądzkiej architekturze*, http://www.it.gdz.pl/fot/IT_spacer_4_architekтура.pdf (access: 10.05.2020).

¹⁸ For example, in Lviv, elements in the Zakopane style were popular, but made in modern technologies see: J. Lewicki, *Miedzy tradycja a nowoczesnoscia. Architektura Lwowa lat 1893–1918*, Neriton, Warszawa 2005, pp. 209–213, 231.

¹⁹ J. Skuratowicz, *Architektura Poznania, 1890–1918*, Wydawnictwo Naukowe Uniwersytetu im. Adama Mickiewicza, Poznań 1991, p. 151; One of the most successful projects of this type is “Kamienica pod Żabami” in Bielsko-Biała, Wojska Polskiego 12, see: E. Janoszek, *Perły architektury Bielska-Bialej. Budowle kunsztownie cyzelowane*, Wydział Promocji Miasta, Urząd Miejski, Bielsko-Biała 2013.

the courtyard – auxiliary and utility rooms.²⁰ In Berlin, one of the richer variants of the projection scheme initiated by Schinkel of a tenement house with two wings of annexes was the *palace tenement house* – an example is the house of Berlin banker W. Krausche at 66 Wilhelmstrasse. The building was designed by Friedrich Hitzig, a fashionable architect at the time, and erected in 1867–1868.²¹ The building being located in the most prestigious part of the city required the erection of a magnificent building, but also increased the prestige of the building. The architect retained the two-wing plan of the house, open to a garden at the back. The building was distinguished by its palace facade in the spirit of the Italian and French Renaissance, with sophisticated sculptural and stucco decoration (Ill. 7). In addition, it was given a rich functional programme. The interior was divided into 6 large flats, with the ability to combine the dwellings on the first and second floor to form one huge flat each on the floor. The representative rooms were located in the front part of the building and the private ones from the garden side. Not all apartments had the same layout. Hitzig gave a detailed description of the owner's flat, located on the ground floor on the left, which was published on the pages of *Zeitschrift für Bauwesen*.²² The entrance led to a hallway connected with the head of the household's office from the front and an auxiliary room on the other side. Further in the middle there was a corridor leading to two ladies' salons at the front and a dining room at the back. The showrooms were placed in an enfilade layout, piercing the wall between them with two entrance openings, between which mirrors were placed, reflecting the interior of the room. The dining room, on the other hand, was connected in an enfilade with a ballroom located in the wing, recessed by a few steps, which made it possible to increase its height. This also made it possible to place a gallery for musicians by the wall at the back. Along the dining room and ballroom, from the side wall, there was a corridor for servants connecting the dining room and ballroom with stairs leading to the basement, where the kitchen and utility rooms were placed. In the back of the wing there were private rooms – three bedrooms and three family rooms with windows overlooking the garden, with the largest one connected to the terrace and an exit to the garden. A bathroom and toilet were placed next to the bedrooms (Ill. 8 and 9). As we can see, the functional layout of the owner's apartment fulfilled the basic functions of a palace, which was complemented by the rich décor of the representative rooms. The flats situated above the owner's premises had a similar layout, but were larger, the flats on the opposite side were slightly smaller. On this side, the main three-quarter turn staircase was located, and on each floor the entrance to the apartments was preceded by a hall. In all the premises, representative rooms were placed at the front. They were connected with dining rooms, and farther on the left side with ballrooms. Additional staircases were placed in the wings.

Equally impressive residential buildings were built in Vienna near the Ringstrasse, where monumental buildings in the spirit of Neo-Renaissance and Neo-Baroque dominated.²³ An example of such a neo-Baroque foundation is the Palais Sturany – a *palace tenement house*, completed in 1874 and located at Schottenring 21. The project was carried out by the Viennese

²⁰ P. Fiuk, *op. cit.*, pp. 218–234.

²¹ M. Hecker, *Die Berliner Mietkaserne* [in:] *Die deutsche Stadt im 19 Jahrhundert. Stadtplanung und Baugestaltung im Industriellen Zeitalter*, Prestel, München 1974, p. 277.

²² F. Hitzig, *Wohngebäude in Berlin, Wilhelmstrasse No 66 dem Herrn Banquier W. Krause jun. zugehörig*, *Zeitschrift für Bauwesen*, 1869, vol. 19, no. 1, column 23–26.

²³ More about residential development on Ringstrasse: K. Eggert, *Die Wohnbauten der Wiener Ringstraße im Historismus 1855–1896*, Franz Steiner Verlag, Wien 1976.

architects Ferdinand Fellner and Hermann Helmer, and the investor was court master builder Johann Sturany. The rich, stone faced facade from the entrance decorated with atlantes heralded a luxurious interior (Ill. 10). Communication was provided by a representative staircase taking up a large part of the left wing of the building. The tenement house had two flats each on a floor, with slightly different functional layouts. Salons and rooms were located at the front of the building, family rooms and utility rooms at the back, and in some flats, additional rooms were placed in the wings. The palace piano nobile was located on the first floor, where the owner's apartment was located. An enormous salon was planned in the centre at the front, with an adjacent dining room on the other side, with windows overlooking the courtyard. On the sides there were bedrooms, and utility rooms and a large room in the back. The apartment was also equipped with toilets and servants' facilities (Ill. 11). Just like the facades, the interiors were kept in the neo-Baroque spirit, with rich stucco decoration, frescoes on the ceilings, panelling and particularly beautifully designed wrought-iron elements.

Examples of tenement houses of similar, slightly more modest character can be found in other cities. The Wrocław Sachs tenement house, erected at the intersection of Świdnicka Street and Teatralny Square in 1871–1873, designed by Carl Schmidt, was called a *tenement palace*.²⁴ The building, located in a prestigious part of the city, opposite the theatre, was the residence of the owner Leopold Sachs, the seat of the company and a tenement house. The elevations were finished in representative forms of Italian Neo-Renaissance. The functional layout of the building was more complicated. The ground floor and the first floor were designated for commercial premises and offices, the next one for luxurious suites, the third floor was occupied by flats, and the last floor by rooms for servants. Lounges and representative rooms were located in the suites and flats in the front bays, while the bays planned from the courtyard side were used for communication and utility rooms. The palace-like splendour was emphasised by representative staircases and a rich interior design with stucco decorations.

As early as in the 1870s, due to rising land prices, huge flats in *palace tenement houses* became too expensive and their construction was stopped. However, some assumptions remained in effect in smaller buildings. Of course, such a rich programme was not used anymore, but the division into a series of representative salons and offices at the front and private rooms at the back or in the wings overlooking the garden remained. Such schemes of functional systems can be found in luxury tenement houses even in medium-sized cities such as Bydgoszcz (Gdańska 24).

4.2 VILLA IN A TENEMENT HOUSE

At the turn of the 19th and 20th centuries, numerous villa estates were built – living in even a small house with a garden was becoming fashionable in, for example, German cities. Here, the architecture of comfortable English houses promoted by German architects made a significant impression. It was translated not only into single-family house designs, but an attempt was also made to transfer the functional scheme of the villa to the tenement house. For this purpose, large lobbies and additional courtyards that provided extra light were

²⁴ B. Grzegorzczak, *My house is my castle. O semiologii dziewiętnastowiecznych pałaców czynszowych Wrocławia*, Quart, 2009, no. 3 (13), pp. 41–44; “more about tenement palaces” in Wrocław: B. Grzegorzczak, A. Tomaszewicz, *Wrocławskie pałace czynszowe Carla Schmidta i Friedricha Barchewitza powstałe w latach siedemdziesiątych XIX stulecia*, Rocznik Wrocławski, 2000, vol. 6, pp. 179–203.

introduced and, as was previously done in the palace tenement houses, the official part of the flats was separated from the private parts. Attention was also paid to the arrangement of rooms according to the lighting, rather than according to the pattern of representative front and rear utility bays.

At the beginning of the 20th century, Berlin architect Albert Gessner presented his concept of combining a tenement house with the idea of the suburban villa. The architect wanted to create the effect of living among greenery also in urban flats. To this end, he proposed to enlarge the inner courtyard and change the division of groups of functional areas in the flat. The scheme of the building with a central or narrow side wing was extended by adding a rear building. In the parts of the tenement house that received the least light, he introduced small, auxiliary courtyards that provided additional light to the staircase and corridors. Gessner proposed a comprehensive development of entire urban blocks of flats with tenement houses in different configurations, which resulted in loosening of the buildings and the possibility of introducing a large amount of greenery, as for example in a complex of tenement houses erected in Charlottenburg between Mommsenstrasse and Niebuhrstrasse or at Schillerpark.²⁵

A completely different example of a more literal “placement” of a representative villa in a tenement house is the Madrid tenement house commissioned by Luis Ocharán Mazas, located on Gran Vía 1 (built in 1916–1917). The street, the construction of which began in 1910, very quickly became a prestigious location for investments. The investors were members of the so-called “grandes familias,” representatives of the very affluent financial and industrial bourgeoisie. Representative buildings were being built along the new artery, with company headquarters or commercial or entertainment premises on the lower floors, and luxurious apartments on the upper floors.

The building at No. 1 was divided into two sections, connected on the ground floor by a passage also linked with staircases. From the east side there were two two-level apartments with a functional programme that literally imitated a villa. The entrance to the apartment led to a representative triangular hall of double height, with a gallery in the second floor zone. The hall was connected to all the rooms. Every flat had its own internal stairwell. On the first floor, there was a library, offices, two salons, including one round in the corner tower, and a dining room. There is also a kitchen complex, situated by the servants’ stairs, consisting of a kitchen, pantry, office for employees, bedroom for servants with a bathroom, and stairs for servants to the second floor. The kitchen complex was connected by an additional corridor linked to the main hall. On the second floor, there were eight bedrooms, a study, a bathroom and a “cooking room.” One large one-level apartment per floor was located on the west side of the building, also with a separate kitchen and staff complex.²⁶ (Ill. 12)

The bourgeoisie in Spain at that time had huge funds at their disposal, but as we can see, living on in the prestigious Gran Vía was so fashionable that they were satisfied with an ersatz villa (which their families probably also owned) inserted into the walls of the building.

²⁵ A. Gessner, *Die Wohnhäuser in der Mommsenstrasse 6 und Niebuhrstrasse 78 u. 2 in Charlottenburg*, Zentralblatt der Bauverwaltung, 1906, no. 19, pp. 121–125; J. Posener, *Berlin auf dem Wege zu einer neuen Architektur. Das Zeitalter Wilhelms II*, Prestel, München 1979, pp. 324–331.

²⁶ Projects and documentation from collection AVM, sygn. AVM 16–343–34, J. del Correl, *La Gran Vía. Historia de una calle*, Ediciones Silex, Madrid 2004, pp. 143–144, http://www.monumentamadrid.es/AM_Edificios4/AM_Edificios4_WEB/index.htm#ingra:inmana.02357 (access: 1.06.2020).

4.3 A TENEMENT HOUSE WITH A GARDEN

Already in the first half of the nineteenth century, people began drawing attention to the need to commune with nature. Moreover, they wanted to reference the gardens at the seats of the aristocracy. The idea of linking the tenement house with the garden was taken up, among others, by August Stüler, who designed the tenement house at Anhalterstrasse 7 in Berlin in 1835. He planned a garden behind a small tenement house with two outbuilding wings (he omitted the rear building closing the structure). For this purpose, the gable walls of the annexes were individually designed with windows, terraces and balconies overlooking the garden. The annexes were connected by a low pavilion where they adjoined the garden.²⁷ This solution was often used by successive architects, for example by the above-mentioned Hitzig (Ill. 13).

Eduard Knoblauch proposed a different solution for a tenement house with a garden. The tenement house he designed was built in 1846–1847, on an irregularly shaped plot of land located at Oranienstrasse 101/102 and housed from four to seven flats per floor. The shape of the plot made it possible to design a rear building, on the left side of the right wing, not closing the main courtyard. Thanks to this, the architect introduced a second courtyard, connected to the main one and a gateway, which had economic functions. On the former, opposite the entrance, in the rear part, there was a garden, separated by a colonnade form.²⁸ (Ill. 14)

Another, less frequent solution used was small tenement houses in the form of villas, with two or three apartments each, situated in gardens. An example of this is the small tenement house at Bendlerstrasse 27 in Berlin with two luxurious apartments. The building was designed by architects Hermann von Hude and Julius Hennicke. The house was preceded by a front garden, with a large garden at the back. An interesting Berlin example of the use of a property is the house designed by Ludwig Ferdinand Hesse, whose plans were published in the *Architektonisches Album*.²⁹ Here again, the architect used the irregular layout of the property to design the house in a form close to a triangle, which closed the area of a large garden at the back of the property to form a rectangle. The building was moved slightly away from the border of the plot on each side, so it could be surrounded by strips of garden. This treatment gave the impression that the house was located in a park (Ill. 15).

Alfred Messel, at the turn of the 19th and 20th centuries, solved the problem of buildings being placed too closely together. The architect proposed to erect an urban block with a clean external structure. He introduced his idea for the first time between 1897 and 1905 in Berlin housing complexes commissioned by Berliner Spar- und Bauvereins.³⁰ There were buildings without outbuildings; in the empty spaces of large courtyards greenery was put in place and the decoration of the rear elevations was ensured, creating so-called residential courtyards (*Wohnhöfe*).³¹ Such a solution was quickly popularised and could be found in various cities of the former Prussian partition, such as Poznań, Wrocław or Bydgoszcz.

²⁷ M. Hecker, *op. cit.*, p. 277.

²⁸ Technical documentation from the collection TU Berlin Architekturmuseum, Inv. Nr. EK 215,010.

²⁹ *Architektonisches Album*, vol. 1, no. 8, eds. Stüler, Knoblauch, Salzenberg, Strack, Berlin 1842.

³⁰ J. Posener, *op. cit.*, pp. 344–345.

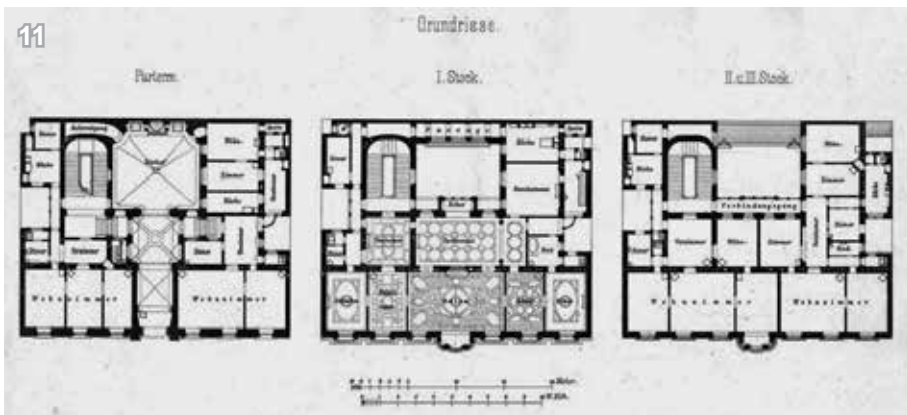
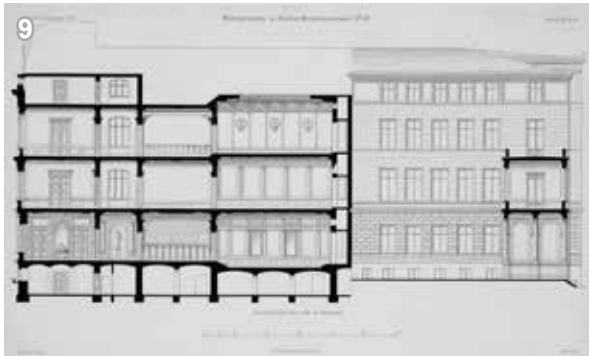
³¹ Too dense buildings were also a problem in other countries. We should at least recall the concept of “boulevards à redans” by Eugène Hénard, published in 1903: E. Hénard, *Etudes sur les transformations de Paris*, L'Architecture, 1903, no. 15, p. 143 and next.

5. CONCLUSIONS

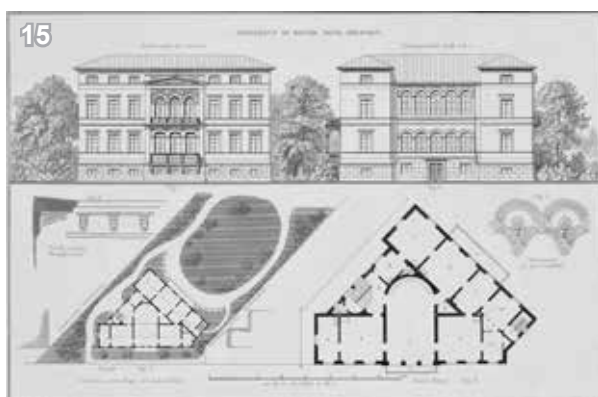
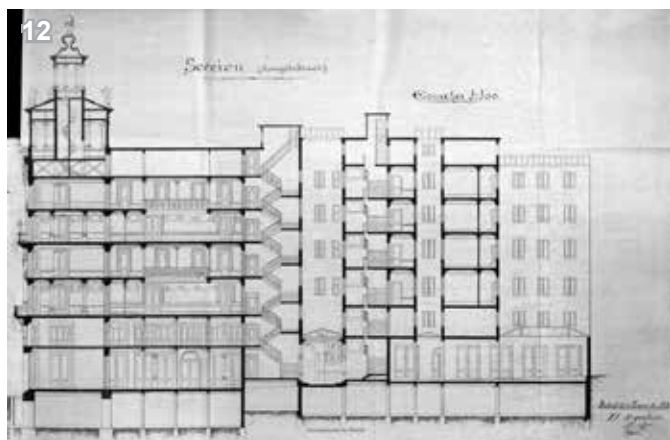
Illusion, whimsy, fiction and mystification accompanied the 19th-century tenement house as well as other buildings from that period. However, thanks to this “covering up” of truths or the use of “half-truths,” interesting architectural and functional forms of buildings were often achieved, being a reflection of their times. The approach to truth in architecture has changed and continues to change. Sometimes, the form and aesthetics of architecture becomes a kind of struggle for the truth and sincerity of construction and material; other times, it is the opposite – small “deceptions” introduce a category of fiction that allows a different view of the issues of architecture and, as a result, brings solutions that are testimonial to the era. And this is how, in my opinion, we should treat the tenement house architecture of the 19th century, long criticised for mystification and “pretending.”



- III. 1. Bydgoszcz, Focha 12 – tenement house with stylized neo-renaissance decoration, photo of the author
- III. 2. Łódź, Narutowicza 32 – tenement house in the style of picturesque historicism with elements of neo-Gothic, Neo-Renaissance and Art Nouveau, photo of the author
- III. 3. Bydgoszcz, Długa 12 – wooden close cornice and stucco decoration, photo of the author
- III. 4. Grudziądz, Grobłowa 13 – wooden balcony railing, originally plastered, photo of the author
- III. 5. Grudziądz, Pańska 4 – detail of a wooden loggia, photo of the author
- III. 6. Poznań, Roosevelta 5 – imitation of half-timbered structure applied to a brick wall, photo of the author



- III. 7. Berlin, Wilhelmstraße 66 – tenement house façade, design of Friedrich Hitzig, Atlas zur Zeitschrift für Bauwesen, Jg. 19, bl. 16, 1869, TU Berlin Architekturmuseum, Inv. Nr. ZFB 19,016
- III. 8. Berlin, Wilhelmstraße 66 – layout of ground floor and first floor, design of Friedrich Hitzig, Atlas zur Zeitschrift für Bauwesen, Jg. 19, bl. 17, 1869
- III. 9. Berlin, Wilhelmstraße 66, longitudinal section, design of Friedrich Hitzig, Atlas zur Zeitschrift für Bauwesen, Jg. 19, bl. 18, 1869
- III. 10. Vienna, Schottenring 21, tenement house façade, design of Ferdinand Fellner and Hermann Helmer, Allgemeine Bauzeitung, 1885, bl.3
- III. 11. Vienna, Schottenring 21, floor plans, design of Ferdinand Fellner i Hermann Helmer, Allgemeine Bauzeitung, 1885, bl.2



- III. 12. Madrid, Gran Via 1 – longitudinal section, design of Eladio Laredo Carranza from the Collection of the Madrid City Council, Archivo de Villa de Madrid, catalogue number AVM 16-343-34-01
- III. 13. Berlin, Bellevue – Strasse 8, view through the gate to the garden, design of Friedrich Hitzig, *Architektonisches Skizzenbuch*, H. 70/5, 1864, bl. 1, TU Berlin Architekturmuseum, Inv. Nr. B 3315
- III. 14. Berlin, Oranienstrasse 101/102, layout of the ground floor, design of Eduard Knoblauch, TU Berlin Architekturmuseum, Inv. Nr. EK 215,010
- III. 15. Berlin, tenement house in the park, design of Ludwig Ferdinand Hesse, *Architektonisches Album*, Bd. 1, H.8, hrsg.v. Stüler, Knoblauch, Salzenberg, Strack, 1842, TU Berlin Architekturmuseum, Inv. Nr. B 2677

References

- [1] Bręczewska-Kulesza D., *Najpiękniejsze bydgoskie kamienice czynszowe*, Stowarzyszenie Centrum Kultury Belle Époque, Bydgoszcz 2014.
- [2] del Correl J., *La Gran Via. Historia de una calle*, Ediciones Silex, Madrid 2004.
- [3] Eggert K., *Die Wohnbauten der Wiener Ringstraße im Historismus 1855–1896*, Franz Steiner Verlag, Wien 1976.

- [4] Fijałkowska I., *Detale w grudziądzkiej architekturze*, http://www.it.gdz.pl/fot/IT_spacer_4_architektura.pdf (access: 10.05.2020).
- [5] Fiuk P., *Miejska kamienica czynszowa z drugiej połowy XIX i przełomu XIX i XX wieku na przykładzie Szczecina*, doctoral thesis under the supervision of Prof. B.M. Pawlicki, Politechnika Krakowska, Kraków 2000, https://repozytorium.biblos.pk.edu.pl/redu/resources/26978/file/suwFiles/FiukP_MiejskaKamienica.pdf (access: 15.05.2020).
- [6] Geist J.F., Kürvers K., *Das Berliner Mietshaus* (vol. 1 1740–1862, vol. 2 1862–1945), Prestel, München 1980–1984.
- [7] Gessner A., *Die Wohnhäuser in der Mommsenstrasse 6 und Niebuhrstrasse 78 u. 2 in Charlottenburg*, Zentralblatt der Bauverwaltung, 1906, no. 19, pp. 121–125.
- [8] Geul A., *Die Anlage der Wohngebäude mit besonderer Rücksicht auf das städtische Wohn- und Miethaus*, Weise, Stuttgart 1868.
- [9] Grygiel T., *Florenckie Quattrocento w architekturze polskiej XIX i XX wieku. Z dziejów recepcji wczesnorenansansowego palacu florenckiego*, Biuletyn Historii Sztuki, 1986, vol. 48, no. 1, pp. 19–40.
- [10] Grzegorzczak B., *My house is my castle. O semiologii dziewiętnastowiecznych pałaców czynszowych Wrocławia*, Quart, 2009, no. 3 (13), pp. 41–44.
- [11] Grzegorzczak B., Tomaszewicz A., *Wrocławskie palace czynszowe Carla Schmidta i Friedricha Barchewitza powstałe w latach siedemdziesiątych XIX stulecia*, Rocznik Wrocławski, 2000, vol. 6, pp. 179–203.
- [12] Hecker M., *Die Berliner Mietkaserne* [in:] *Die deutsche Stadt im 19 Jahrhundert. Stadtplanung und Baugestaltung im Industriellen Zeitalter*, Prestel, München 1974.
- [13] Hénard E., *Etudes sur les transformations de Paris*, L'Architecture, 1903, no. 15.
- [14] Hitzig F., *Wohngebäude in Berlin, Wilhelmstrasse No. 66, dem Herrn Banquier W. Krause jun. zugehörig*, Zeitschrift für Bauwesen, 1869, vol. 19, no. 1, column 23–26.
- [15] Holz W.F., *Sammlung architektonischer Entwürfe von städtischen Gebäudeansichten mit Details der Architektur*, Berlin 1843.
- [16] Jane M., *Hausherrnmacht und Mieterelend: Wohnverhältnisse und Wohnerfahrung der Unterschichten in Wien 1890–1923*, Verlag für Gesellschaftskritik, Wien 1982.
- [17] Janoszek E., *Perły architektury Bielska-Białej. Budowle kunsztownie cyzelowane*, Wydział Promocji Miasta, Urząd Miejski, Bielsko-Biała 2013.
- [18] Jaworski H., *Ewolucja typologiczna domu mieszkalnego w śródmieściu Łodzi w drugiej połowie XIX i na początku XX wieku*, Kwartalnik Urbanistyki i Architektury, 1984, vol. 29, no. 1–2, pp. 163–176.
- [19] Kiślański Z., *Kilka słów o ozdabianiu domów w Warszawie*, Inżynieria i Budownictwo, 1879, no. 15, pp. 129–130.
- [20] Klajmon B., *Katowicka kamienica mieszczańska. 1840–1918. Śródmieście*, Centrum Dziedzictwa Kulturowego Górnego Śląska, Katowice 1997.
- [21] Krakowski P., *Fasada dziewiętnastowieczna. Ze studiów nad architekturą wieku XIX*, Zeszyty Naukowe Uniwersytetu Jagiellońskiego, Prace z Historii Sztuki, 1981, vol. 12, no. 16, pp. 55–96.
- [22] Krassowski W., *Ascetyczna ozdoba w architekturze 2. poł. XIX w.* [in:] *Sztuka 2 połowy XIX wieku. Materiały Sesji Stowarzyszenia Historyków Sztuki Łódź, listopad 1971*, PWN, Warszawa 1973.
- [23] Lewicki J., *Miedzy tradycją a nowoczesnością. Architektura Lwowa lat 1893–1918*, Neriton, Warszawa 2005.
- [24] Pevsner N., *Historia architektury europejskiej*, Arkady, Warszawa 2013.
- [25] Popławska I., *Architektura mieszkaniowa Łodzi w XIX w.*, Wydawnictwo Naukowe PWN, Warszawa 1992.
- [26] Posener J., *Berlin auf dem Wege zu einer neuen Architektur. Das Zeitalter Wilhelms II*, Prestel, München 1979.

- [27] Reinborn D., *Stadtebau im 19. und 20. Jahrhundert*, Kohlhammer, Stuttgart-Berlin-Köln 1996.
- [28] Schütte H., *Ornamentale und architektonische Studienblätter aus Italien, mit besonderer Berücksichtigung der florentinischen Renaissance-Architektur*, B. Hessling, Berlin-New York 1896.
- [29] Skuratowicz J., *Architektura Poznania. 1890–1918*, Wydawnictwo Naukowe Uniwersytetu im. Adama Mickiewicza, Poznań 1991.
- [30] Tomaszewicz A., *Wrocławski dom czynszowy 1808–1918*, Via Nova, Wrocław 2003.
- [31] Zimnowoda-Krajewska B., *Toruńska kamienica czynszowa przełomu XIX–XX w. na wybranych przykładach*, Materiały do Dziejów Kultury i Sztuki Bydgoszczy i Regionu, 2001, no. 6, pp. 192–200.

Author's Note:

Daria Bręczewska-Kulesza, Ph.D.

Conservator of architectural monuments, graduated of the Faculty of Fine Arts of the Nicolaus Copernicus University in Torun, an assistant professor in the Department of Architecture and Urban Planning of the University of Science and Technology in Bydgoszcz; research on the architecture of the 19th and early 20th century, currently on hospitals for the mentally ill.

daria.breczewska-kulesza@utp.edu.pl