

# What They Left Behind

The influence of Jewish architects on Gdynia's built environment during the Interwar period (1918-1939).

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Architectural History Thesis AR2A011  
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Spring 2022, Tutor: Maria Novas Ferradas

## Abstract

The Second Republic of Poland (1918-1939) was hopeful of rebuilding the nation. The country regained its independence after 123 years and got shaped by newly distributed borders in the Treaty of Riga. Following, 35% of the population identified themselves as ethnic minorities (14% Ukrainians, 10% Jews, 3% Belarusians and 2% Germans). The population worked on developing culture, architecture, and national identity. According to the Small Versailles Treaty (1919) non-Poles had to have equal rights and be provided with free access to their own education and religion. The Jewish, living mostly in urban areas (74% of the minority's population), were the only ones to create their own science institutions and higher education facilities. They had literacy rates higher than non-Jews (24% amongst non-Jews were illiterate and only 15% among Jews) and became present in all social classes. In the first decades of the 20th century, it became common that Jewish people from privileged social classes would design tenement houses that they would later profit from or inhabit themselves. However, the representation of their influence on architecture became insignificant with the intensification of their persecutions after the rise of Nazi Germany in the 1930s. This previous heritage, part of Polish cities' history, has been marginalized ever since. Especially in the newly founded city of Gdynia (located on the North coast) which was experiencing rapid growth, the Interwar period played a crucial role. The city mustered numbers of young architects to practice their profession as it was blooming. As Poland regained its independence and people strived for a rebirth of culture, the new and fast to build modern architecture became favored. Central European Jewish architects played a crucial role in its growth. The research studies various works of the architects with Jewish roots like Władysław Grodzieński (1895-n.d.), Edward Fuhrschmied (1909-n.d.) and Eliza Unger (1899-1983). Moreover, it examines how working couples (Eliza Unger (1899-1983) and Oswald Eryk Unger (1896-1967)) operated in the architecture profession with their modernistic approach. The analysis methods are the literature review, together with studying the city's archival materials, and conducting site visits. All in all, this research seeks to understand the role that this minority played in the establishment of Polish modernism in Gdynia's built environment which has been largely overlooked.

Keywords: modernism, Interwar, Poland, Jews, architecture, Gdynia, minority

# Introduction

Looking back, the Jewish minority in Poland has suffered greatly. Not only through the Second World War but also in the following decades. According to Aleksander Smolar (born 1940), an acknowledged writer and political activist, the stigma from Poland's and Hitler's antisemitic politics prevented them from proclaiming the culture and heritage of their descendants<sup>1</sup>. Therefore, the contribution of the minority to Polish cities and society before the Second World War has been lost and forgotten. Nevertheless, a part of their tangible heritage withstood the passage of time, mostly in the form of modern architecture. Since Gdynia was dynamically created in the Interwar period, a number of architects from all over Poland could demonstrate their professional skills. Jewish architects also took part in building the city in its specific style, which later became iconic for them. It represented the architecture of their capital city - Tel-Aviv. This research seeks to understand the role that the Jewish minority played in the establishment of Polish modernism in Gdynia's built environment.

All in all, the purpose of the study aims to give back credit to the forgotten architects of Gdynia. Remembering the cultural exchange between the Poles and the Jews with the influence on each other helps to understand the history. The stigma left behind by the Second World War on the Jewish minority obscured their influence in the reconstruction of The Second Republic of Poland. In parallel, creating connections between Gdynia and Tel-Aviv helps to visualize similarities in the built environment of the cities. That leads to understanding the social and political context behind making the modern style favorable and dominant in each of them.

The research focuses on the period between the years 1918 and 1939. This is when the Second Republic of Poland declared to provide rights for minorities (According to Small Versailles Treaty (1919))<sup>2</sup> in their peak percentage within the society (35% within society, 14% Ukrainians, 10% Jews, 3% Belarusians and 2% Germans)<sup>3</sup>. The Jewish minority was the only one to create their own science institutions and higher education facilities<sup>4</sup>. Due to the fact they mostly lived in the cities, their literacy rates were higher than the ones of Poles<sup>5</sup>. 24% of non-Jews were illiterate while only 15% of Jews were. They were educated and contributed to the growth of culture, society, and the built environment. Additionally, Europe encountered a

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<sup>1</sup> Aleksander Smolar, "Jews as a Polish Problem." in *Daedalus* 116, no. 2 (1987), 31–73, <http://www.jstor.org/stable/20025096>.

<sup>2</sup> Carole Fink, "The Minorities Question at the Paris Peace Conference: The Polish Minority Treaty, June 28, 1919." in *The Treaty of Versailles: A Reassessment after 75 Years*, ed. Manfred F. Boemeke, Gerald D. Feldman, and Elisabeth Glaser (Cambridge: Cambridge University Press, 1998), 249–274, doi:10.1017/CBO9781139052450.013.

<sup>3</sup> Gunter Dehnert, "National Minorities in Interwar-Poland" in *Europäisches Journal für Minderheitenfragen* 14, no 3-4 (2019), 285-299, doi:10.35998/ejm-2019-0005.

<sup>4</sup> Robert Szuchta, "Żydzi w Odrodzonej Polsce (1918–1939)" [Jews in Rebirth Poland] in *1000 lat historii Żydów polskich: podróż przez wieki* [1000 years of history of Polish Jews: journey through centuries] (Publications of Warszawa: POLIN Muzeum Historii Żydów Polskich, 2015), 155-195.

<sup>5</sup> Ran Abramitzky and Hanna Halaburda, "Were Jews in Interwar Poland More Educated?" in *Journal of Demographic Economics* 86, no. 3 (2020): 291–304, doi:10.1017/dem.2020.4.

high increase in the popularity of modern architecture in this period<sup>6</sup>. The dream of progress in culture and built environment inspired by the industrial revolution created a demand for functional architecture. In Eastern Europe, Jewish architects contributed significantly to its growth<sup>7</sup>. Nevertheless, after 1939, the assimilation of Jews began with the loss of their culture and acknowledgment of their heritage. This study focuses on the work of architects with Jewish roots like Władysław Grodzieński and Edward Fuhrschmied. They contributed significantly to the creation of modernism in Gdynia. Moreover, being not only in the Jewish minority but also in the women minority, Eliza Unger holds a chapter devoted to research on her work. She created over 40 buildings in Gdynia with her husband - Oswald Eryk Unger.

The primary sources of information in this research are archives analysis and site visits. The digital archive NAC - Narodowe Archiwum Cyfrowe [National Digital Archive] allows for the image analysis of the built environment shortly after its construction. The photographs embrace the state of the buildings before the influence of temporality and floor plans give an insight into the process of designing. Additionally, the documents, elevations and floor plans from Archiwum Państwowe w Gdańsku, Oddział w Gdyni [National Archives in Gdańsk, Branch in Gdynia] provide more knowledge on the built environment of Gdynia. Site visits include buildings made by Polish-Jewish architects in Gdynia such as Abraham's 28 Street (designed by Edward Fuhrschmied and constructed by Eliza and Oswald Eryk Unger), Armii Krajowej 24 (former Kwiatkowskiego 24, designed by Eliza Unger), 11 Słupecka Street and 41 Nowogrodzka Street (both designed by Władysław Grodzieński).

Secondary sources (literature review) provide relevant knowledge published by other authors in articles and books. Among them, Robert Szuchta's article, "Żydzi w Odrodzonej Polsce (1918–1939)" [Jews in rebirthed Poland (1918-1939)] In 1000 lat historii Żydów polskich: podróż przez wieki. [1000 years of history of Polish Jews: travel through centuries.]<sup>8</sup> helps to understand the struggles through which the Jewish minority had to go and the ways in which their heritage was lost in the 20th century. Moreover, the chapter of Elena Shapira's "Introduction: Jewish and Cultural Identity in Central European Modernism" In *Designing Transformation: Jews and Cultural Identity in Central European Modernism*<sup>9</sup> links Jewish architects' fascination with modernism through political and socio-cultural events. The book of

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<sup>6</sup>Martin Kohlrausch and Daria Bocharnikova, "Modernist Architects and the Age of Extremes in Eastern Europe, 1920-1950: Introduction." in *Journal of Librarianship and Information Science* 18, no. 4 (November 2020), doi:10.1177/1611894420944804.

<sup>7</sup>Elena Shapira, "Introduction: Jewish and Cultural Identity in Central European Modernism" in *Designing Transformation: Jews and Cultural Identity in Central European Modernism*. 1st ed, (Bloomsbury Publishing, 2021), 1-20.

<sup>8</sup>Robert Szuchta, "Żydzi w Odrodzonej Polsce (1918–1939)" [Jews in Rebirth Poland] in *1000 lat historii Żydów polskich: podróż przez wieki* [1000 years of history of Polish Jews: journey though centuries] (Publications of Warszawa: POLIN Muzeum Historii Żydów Polskich, 2015), 155-195.

<sup>9</sup>Elena Shapira, "Introduction: Jewish and Cultural Identity in Central European Modernism" in *Designing Transformation: Jews and Cultural Identity in Central European Modernism*. 1st ed, (Bloomsbury Publishing, 2021), 1-20.

Sharon Rotbard, *White City, Black City: Architecture and War in Tel Aviv and Jaffa*<sup>10</sup> explains the importance of modernism specifically in the temporal dimension for the Jewish community of Tel-Aviv. The similarities with Gdynia can be used to derive cultural connections between both nations. Additionally, the websites of the Museum of History of Polish Jews POLIN and the National Heritage Institute provide specific knowledge about the Jewish minority during the Interwar period. This research is limited to literature published in the Polish and English languages.

Collectively, the first chapter contextualizes the beginnings of modernism in Gdynia in time and socio-economical dimensions. Later, the context of Europe, Poland, and Israel helps to visualize the meaning of the modern style for the society. Scaling down the research to modernism in Gdynia and Tel-Aviv investigates connections between the two cities. This way, the overall participation of both, Jewish and Polish minorities in Poland's and Israel's history becomes clearer. Moreover, it provides knowledge on the scale on which architects with foreign roots had an influence on the built environment in both cities. The second chapter focuses on specific works of Polish-Jewish architects, Władysław Grodzieński and Edward Fuhrschmied in Gdynia. The third chapter examines Eliza Unger's work as the only Jewish woman architect of Interwar Gdynia. Together with her husband Oswald Eryk Unger, she shares credit for the buildings they created as they ran a studio together. Nevertheless, she was a licensed architect and her husband an engineer. Lastly, the final remarks discuss the largely overlooked influence of Polish-Jewish architects on the city of Gdynia. The scale on which they changed the built environment of the city shows the importance of acknowledging their impact on Polish history.

## 1. Modernism in Gdynia with connections to Tel-Aviv and Jewish culture (1918-1939)

### 1.1. Modernism in the general context of Europe, Poland, and Israel

"Form ever follows function" used by Louis Sullivan in 1896<sup>11</sup>, became a leading motive for a new architectural style rapidly emerging from eccentric to the mainstream. Breaking down designs to pure shapes in order to obtain the highest efficiency in terms of materials<sup>12</sup> and

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<sup>10</sup>Sharon Rotbard, "Part I White city" in *White City, Black City: Architecture and War in Tel Aviv and Jaffa* (London: PlutoPress, 2015), 2-53.

<sup>11</sup>Louis Henry Sullivan, *The tall office building artistically considered* 339 (Philadelphia: J.B. Lippincott Co, 1896), 403-409.

<sup>12</sup>Simon Malpas, *The postmodern*, ed. Hussein patience (Routledge, 2007).

spatiality initiated the first break from traditional architecture. Progressively, functionality became the main concern while designing<sup>13</sup>.

The industrial revolution and mass production greatly influenced the emergence of modernism. Even though the Americans mastered the machinery, the economical situation in Europe induced the emergence of the style<sup>14</sup>. Constructing buildings without unnecessary ornaments and complex shapes was more financially viable. Moreover, people craved the industrial aesthetic in architecture which symbolized progress. The Interwar period provided opportunities by means of social changes and the need for rapid rebuilding of losses from the First World War. In Germany, Walter Gropius' Bauhaus Dessau became one of the most influential schools in terms of the new style. Also, Ludwig Mies van der Rohe and Le Corbusier became modernist icons due to their designs which pushed the understanding of architecture. They greatly influenced Western architecture in the 20th century and contributed to the rapid spread of the style. Besides, these architects and the school became the main reference points for the architects of Eastern Europe. They often sought inspiration in well-known, well-documented designs of the West.

In Poland, regaining independence in 1919 meant time for migrations and a number of new architectural projects. During that period, the time and cost of construction were of the utmost importance. Therefore, modernism was the most beneficial way of creating architecture<sup>15</sup>. Cities that were severely destroyed after the First World War, like Warsaw, were experiencing the income of new citizens. Breaking from traditional architecture and redundant ornamentation was necessary to meet the demand and provide shelter for citizens. A newly constructed built environment symbolized rebuilding national identity after 123 years of captivity. Similarly in modern-day Israel, the style was an answer for creating the new capital city. The influence also came from Western Europe. Due to Hitler's politics, Jewish architects from Germany (also students of Bauhaus) fled to Tel-Aviv where they introduced modernism. Additionally, 117 architects came from Polish territory, where they continued their profession<sup>16</sup>. With the entirety of the city being constructed from scratch, the style was omnipresent, becoming iconic through the years. In 2004 the city was declared a UNESCO world heritage site due to its outstanding architecture<sup>17</sup>. Tel Avivian pride bonded them with this specific style. It has been recognized as

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<sup>13</sup>Kathleen Kuiper, "Modernism." in *Encyclopedia Britannica* (December 14, 2021), <https://www.britannica.com/art/Modernism-art>.

<sup>14</sup>David Gartman, "Why Modern Architecture Emerged in Europe, Not America: The New Class and the Aesthetics of Technology." in *Theory, Culture and Society* 17, no. 5 (2000), 75–96, <https://doi.org/10.1177/02632760022051400>.

<sup>15</sup>Beata and Paweł Pomykalscy, *Mniej znaczy więcej Perły polskiego modernizmu*, [Less means more Pearls of Polish modernism] no. 1 (Ksiezy Mlyn, 2012), 10-23.

<sup>16</sup>Małgorzata Omilanowska, "Przystanek Palestyna. Działalność architektów Żydów wykształconych w środowisku warszawskim" [Palestine Stop. The activity of Jewish architects educated in the Warsaw environment], in *Kwartalnik Historii Żydów* [Jewish History Quarterly] 3 (235), (2010), 326-344,

<sup>17</sup>UNESCO, "World Heritage List", accessed February 25, 2022, <https://whc.unesco.org/en/list/1096/>

interwoven with the creation of their culture due to its geopolitical significance<sup>18</sup>. Creating a new capital city, let alone a nation, required a tangible statement that the new, trending and controversial architectural style provided.

## 1.2. Modernism in Gdynia

After 123 years of captivity, Poland was finally rebuilding its nation in the Interwar period. However, access to the Baltic sea and what follows, transport of goods, got obstructed with the creation of the Free City of Gdansk in the north of the country. With no coastal cities and functioning seaports, the Polish government decided to transform a small fishing village into an independent, functioning city. Within 20 years, the city of Gdynia, situated 20km from the previous one, became a home for an astonishing 120 000 people and one of the biggest seaports on the Baltic sea coastline. It held hopes for rebuilding the nation by being a gateway to the world and bringing back Poland to international relevance<sup>19</sup>.

Similar to the entirety of Europe, a plan for rapid development and industrialization after the war was present in Poland. Since Gdynia mustered architects from the entire country, modernism came along with them. In the late 1920s, it became present on the grounds of the seaport, as it required simplistic buildings<sup>20</sup>. They had only one task of being functional. The Rice Mill, built by Kazimierz Krzyżanowski in 1927, was one of the most important initiators of change from the traditional style of building. It emphasized the function with its form while creating efficient and usable space<sup>21</sup>. Following, functional buildings began to appear in the seaport, without any unnecessary ornamentation. Their shapes were influenced only by their desired program. Nevertheless, by using traditional materials like bricks the architects created an original built environment, compared to the rest of Europe where steel and concrete were predominant.

In the 1930s modern architecture started appearing in the city center. Many public buildings were created in a short period of time due to their lack of ornamentations. Among others, the Social Insurance Institution at 10 Lutego St. 24 became an icon of Polish architecture that represented the entirety of the city (Figure 1). The buildings were also praised for the innovative use of structural elements like the National Development Bank [Bank Gospodarstwa

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<sup>18</sup>Sharon Rotbard, "Part I White city" in *White City, Black City: Architecture and War in Tel Aviv and Jaffa* (London: PlutoPress, 2015), 2-53.

<sup>19</sup>Gabriela Kaja Kuleczko, "Gdynia, a Polish modern movement city built from scratch" (MSc diss., Instituto Superior Técnico 2019)

<sup>20</sup>Robert Hirsch, Ana Maria Zahariade, and Karol Geldon. "Meeting Modernisms in Gdynia." in *History and Theory of Architecture*, no. 7 (2019), 236-248.

<sup>21</sup>Anna Orchowska-Smolińska, "Modernist, 1920's and 1930's Industrial Architecture of the Port of Gdynia." In *Search of an Aesthetic Language for Utilitarian Buildings of the Polish Gateway to the World* (2016), <https://depot.ceon.pl/handle/123456789/15127>



Krajowego]<sup>22</sup>. The housing projects were booming in the city, also with the time of the construction being relatively short. Unlike in the west of Europe, modern housing provided shelter for all social groups. Therefore, tenement houses were usually luxuriously equipped with the finest materials. However, the form was still kept simple without ornamentation<sup>23</sup>. The photograph from the 1930s, from the archives of Gdynia, presents everyday urban life between such buildings. Simple forms provide an atmosphere unlike in any other city in Europe (Figure 2).



Figure 2. 10 Luty Street, Gdynia. 1938, 3/1/0/9/1087, Koncern Ilustrowany Kurier Codzienny - Archiwum Ilustracji [Concern Illustrated Daily Courier - Archive of Illustrations], National Digital Archive. <https://www.szukajwarchiwach.gov.pl/en/jednostka/-/jednostka/5905793>



Figure 1. 10 Luty Street, 1923-1939, 3/1/0/9/1088, Koncern Ilustrowany Kurier Codzienny - Archiwum Ilustracji [Concern Illustrated Daily Courier - Archive of Illustrations], National Digital Archive. <https://www.szukajwarchiwach.gov.pl/en/jednostka/-/jednostka/5905792>

### 1.3. Connections between Gdynia and Tel-Aviv

Tel-Aviv, also the “White City” is a UNESCO world heritage site due to its omnipresent modern architecture. Its uniqueness attracts tourists every year to experience the original atmosphere. However, in Europe, Gdynia is its substitute. Both cities became nationally recognized for their modernist built environment. However, their similarities come from deeper connections.

<sup>22</sup>Robert Hirsch, Ana Maria Zahariade, and Karol Geldon. “Meeting Modernisms in Gdynia.” in *History and Theory of Architecture*, no. 7 (2019), 236-248, [https://mostwiedzy.pl/pl/publication/download/1/meeting-modernisms-in-gdynia\\_44955.pdf](https://mostwiedzy.pl/pl/publication/download/1/meeting-modernisms-in-gdynia_44955.pdf)

<sup>23</sup>Beata and Paweł Pomykalscy, *Mniej znaczy więcej Perły polskiego modernizmu*, [Less means more Pearls of Polish modernism] no. 1 (Ksiezy Mlyn, 2012), 10-23.

Gdynia was experiencing its blossom in the 1920s while Tel-Aviv in 1909. It is, therefore, safe to conclude that both cities were born in similar times of political unrest. Additionally, industrialization and a dream of progress were influencing the world. Aesthetics of mass production were more influential, especially next to the need for rapid rebuilding after the First World War. Citizens of both cities hoped for an expeditious development. The Polish city was established to provide the nation with a window to the world, and the Israeli city was a hope for the new state. The pressure of succeeding in both projects was enormous.

Next to that, both Gdynia and Tel-Aviv had an ongoing dispute with neighboring cities. The Polish city was losing money due to the seaport in Gdansk. It was mainly inhabited by Germans, which due to political reasons did not result in having good relations. Germany was one of the countries that deprived Poland of independence for 123 years. After the creation of the Second Republic of Poland, Poles were no longer under the influence of the invader and could finally state their minds without any precautions. Therefore, Polish newspapers were proud to announce the end of the German monopoly over the Baltic sea with the creation of the seaport in Gdynia<sup>24</sup>. Similarly, the Israeli city was also disputing over a seaport. People of Tel-Aviv perceived the Arabic city of Jafa as a threat, especially after antisemitic riots in 1936. They compared their neighbors to as dangerous a threat as Vesuvius<sup>25</sup>. In both cases, the disputes contributed to the acceleration in the development of the cities. Both societies found motivation and determination to succeed, leading to an unusual rate of expansion.

Additionally, an exchange of inhabitants occurred between Gdynia and Tel-Aviv in the 1930s. The coastal cities hosted a number of ships cruising between them. For example, the poster of the Polonia ship shows the need for advertisement, therefore, the frequency of cruises taking place. It clearly confirms the exchange of culture during the most important years of the development of the cities (Figure 3).

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<sup>24</sup>Adolf Nowaczyński, "Przelot nad Bałtykiem" [Flying over Baltic] *Wiadomości Literackie* 27, June 27, 1937, 12.

<sup>25</sup>Maoz Azaryahu, "The Strong City, Ha-arec" *Tel Aviv: Mythography of a City* (Syracuse University Press, Syracuse, New York 2007), 60.





Figure 3. Polonia. As the poster says: “The largest ship on the line”, 1936, Collection of Museum of City of Gdynia, CZA, <https://www.gdynia.pl/co-nowego,2774/biale-miasta-jutra-gdynia-tel-awiw-w-polin,541900>

Moreover, just like Poland had architects with Jewish roots, Tel-Aviv became home to 117 architects coming from Polish grounds between 1918 and 1948. The sea route was one of the main routes for migration, therefore, some of them had to travel through the modern city of Gdynia. Nevertheless, that was the largest minority within the profession in the city of Tel-Aviv<sup>26</sup>. Lucjan Korngold was one of the architects that migrated. He created the famous, modern Rubinsky’s house there, which many consider an icon of Polish influence on the city of Tel-Aviv (Figure 4).

<sup>26</sup>Małgorzata Omilanowska, “Przystanek Palestyna. Działalność architektów Żydów wykształconych w środowisku warszawskim” [Palestine Stop. The activity of Jewish architects educated in the Warsaw environment], in *Kwartalnik Historii Żydów* [Jewish History Quarterly] 3 (235), (2010), 326-344.



Figure 4. Rubinsky's House, project of Lucjan Korngold, 65 Sheinkin St., Tel Aviv-Yafo. Source: Bar Or Architects, "archdaily.com", 2013. <https://www.archdaily.com/175525/architecture-city-guide-tel-aviv-2/521be2eae8e44e714700003a-architecture-city-guide-tel-aviv-2-image>

All in all, both cities dominated by modern architecture share similar stories. Created around the same time, they mirror inhabitants' dreams for a better future with their built environment. Their expansions accelerated due to disputes and rivalry with their neighboring cities. To meet the demand of their growth, modern architecture with simplistic shapes and time-efficient construction was ideal. The cities were connected with several sea lines, exchanging their inhabitants and culture. Moreover, both Polish and Jewish architects worked in each of them, influencing their architecture. Nevertheless, the current political disputes overshadow the connections cities made throughout history. The lack of such knowledge makes it hard for proper recognition, inter alia, work of Jewish architects in Gdynia. The juxtaposition of the two cities is unpopular, therefore, there is not much interest in minorities influencing their built environment.

## 2. Gdynian Architects with Jewish roots (1918-1939)

### 2.1 Their overlooked influence

The city of Gdynia was a promising project that mustered architects from the entire nation of Poland during the Interwar period. Especially because it was advertised with the propaganda of young people finding their place with stability and work, even minorities viewed it as a place to be (Figure 5). According to the Historical Museum of Polish Jews, the Jews made even up to 4,29% of the population of Gdynia in 1937<sup>27</sup>.



Figure 5. Miskovits, Spre o Viata Nova [Towards new life], 1935, film poster, Collection of Museum of City of Gdynia, CZA, <https://www.gdynia.pl/co-nowego,2774/biale-miasta-jutra-gdynia-tel-awiw-w-polin,541900>

<sup>27</sup>Muzeum Historii Żydów Polskich POLIN, [Museum of History of Polish Jews POLIN] "Demography of Jews in Gdynia (1931-1939)," accessed March 15, 2022, <https://sztetl.org.pl/pl/miejscowosci/g/35-gdynia/100-demografia/20726-demografia>



Between the years 1918 to 1939, there were 7 architects registered in the municipality and 18 engineers<sup>28</sup>. During the Interwar period, the title engineer was a subject of dispute due to its changing definition. It used to be given even after completing agriculture or mining schools<sup>29</sup>. Nevertheless, there are also building engineers listed as just engineers in municipal records, like Oswald Eryk Unger. Therefore, due to such hindrances in tracing back the actual field of expertise amongst engineers (which further proves how their influence was lost over the years) all the Jewish Gdynian with the title “engineer” are listed in the appendix. The research also considers them as having a possible influence on the built environment.

With seven architects belonging to the Jewish minority and living in Gdynia, only three of them have a part of their heritage recognized. Their work is publicly known or mentioned in publications or archives. These three architects are Edward Fuhrschmied, Władysław Grodzieński, and Eliza Unger. Nevertheless, architects like Adolf Alberg, Gedalja vel Gustaw Handwerker, Norbert Holzer or Sina Lenkowitz do not have publicly accessible information on their designs. In fact, their heritage is not known. Their buildings do not exist anymore or lack proper documentation. Thus, the existing information on Edward Fuhrschmied, Władysław Grodzieński, and Eliza Unger gain additional importance.

By positioning the Jewish minority’s heritage in a temporal dimension and juxtaposing it with the work of the Polish architects, their influence becomes clearer. The next sections seek to understand whether they contributed to the flourishing of culturally idealized modern style, postponed its development by creating traditional architecture, or if they experimented with the introduction of completely new styles and additions.

## 2.2 The work of Edward Fuhrschmied.

Edward Fuhrschmied was born in 1903 in Cracow and moved to Gdynia in 1935. Together with his wife - Kamila, they lived on 28 Abraham Street. In 1938 he moved to Lviv where he died during World War 2<sup>30</sup>. His best-known work is the tenement house where he resided after

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<sup>28</sup>Muzeum Historii Żydów Polskich POLIN [Museum of History of Polish Jews POLIN], “Żydowska społeczność Gdyni, spis alfabetyczny” [Jewish community of Gdynia, alphabetical list] accessed March 15, 2022, <https://sztetl.org.pl/pl/miejscowosci/g/35-gdynia/107-listy-nazwisk/83627-zydowska-spolecznosc-gdyni-spis-alfabetyczny-nazwiska-na-literze-f>

<sup>29</sup>Józef Piłatowicz, “Spór o tytuł inżyniera w dwudziestoleciu międzywojennym” [A dispute over engineer title] in *Analecta* 3/1 5 (Museum of History in Poland, 1994), 73-107, <https://depot.ceon.pl/handle/123456789/16035>

<sup>30</sup>Muzeum Historii Żydów Polskich POLIN [Museum of History of Polish Jews POLIN], “Żydowska społeczność Gdyni, spis alfabetyczny - nazwiska na literę "F"” [Jewish community of Gdynia, alphabetical list - surnames starting with "F"] accessed March 15, 2022, <https://sztetl.org.pl/pl/miejscowosci/g/35-gdynia/107-listy-nazwisk/83627-zydowska-spolecznosc-gdyni-spis-alfabetyczny-nazwiska-na-literze-f>

completion. His other publicly known design is a cold store in the port of Gdynia which he realized with Eliza Unger. The rest of his designs are still unknown.

28 Abraham's Street is the modernist building that still stands to this day and is said to be one of the symbols of its style in Gdynia. The tenement house itself stands on grounds of what used to be a Jewish district while being adjacent to two buildings owned by Jewish merchants. It is situated right next to 10 Lutego Street which is the main street filled with modernist buildings and connecting the central station with a public pier. 28 Abraham's Street was also owned by wealthy Jewish merchants - Izrael Reich and Wolf Birnbaum and its construction was managed by Oswald and Eliza Unger and Jakubowicz company (Figure 6). In 2009 it entered the Registered Monuments List of Pomorskie Voivodeship from the initiative of inhabitants<sup>31</sup>.

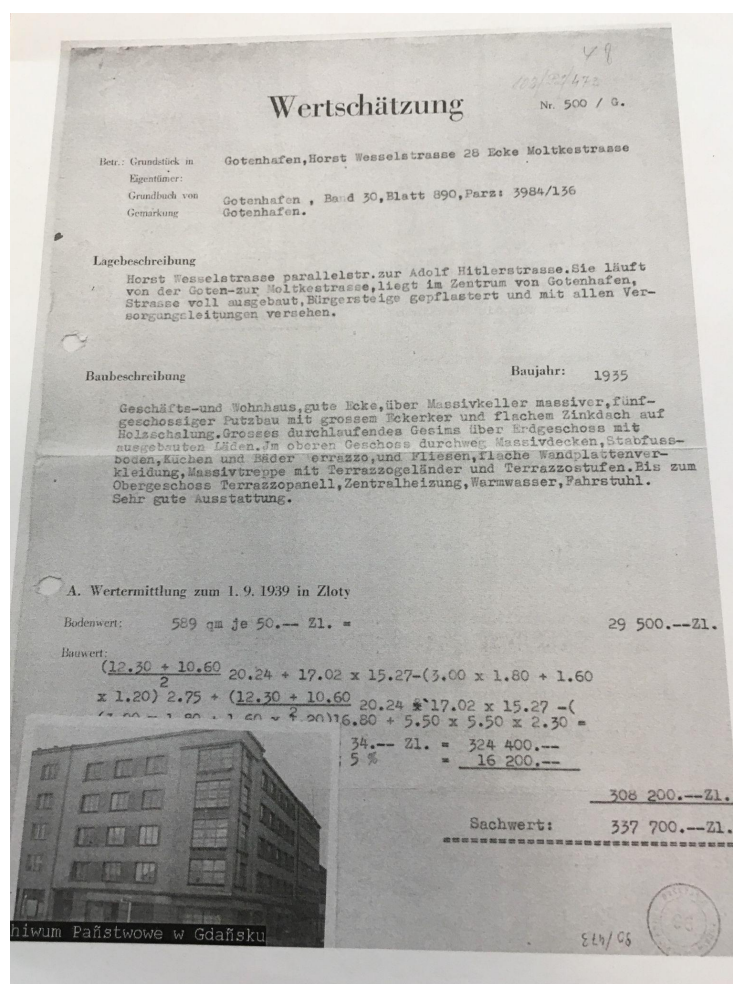


Figure 6. 28 Abraham Street, 1941, 93/90/0/1/473, Zbiór fotografii miasta i portu w Gdyni [Collection of photographs of city and seaport in Gdynia], National Archives in Gdańsk, branch in Gdynia. Accessed on 07.02.2022.

<sup>31</sup>Muzeum Historii Żydów Polskich POLIN [Museum of History of Polish Jews POLIN], "Kamienica Reicha i Birnbauma w Gdyni (ul. Abrahama 28)" accessed March 15, 2022, [https://sztetl.org.pl/pl/miejscowosci/g/35-gdynia/113-zabytki-kultury-materialnej/27735-kamienica-reicha-i-birnbauma-w-gdyni-ul-abrahama-28#footnote1\\_5ff9g74](https://sztetl.org.pl/pl/miejscowosci/g/35-gdynia/113-zabytki-kultury-materialnej/27735-kamienica-reicha-i-birnbauma-w-gdyni-ul-abrahama-28#footnote1_5ff9g74)

The tenement house was a luxurious property with a number of accessibilities like heating, electricity, or even a lift. The cubistic forms adorned the outside as much as the inside, all in modern style, without any unnecessary additions. The main aspect of 28 Abraham's Street is its "dancing staircase" covered in lastrico in shades of white black and gray. The simplicity of shapes, colors, and decoration follows the trends of the Modern Movement. Additionally, the architect created a winter garden which became the first of its kind in Gdynia. It was later replicated in a number of other tenement houses. He also introduced an elevation with a rectangularly adorned corner with spacious windows as seen in figure 7<sup>32</sup>. At the entrance to the building, visitors can see a plate in memoriam of the architect<sup>33</sup>.



Figure 7. 28 Abraham Street, 1941, 93/90/0/1/473, Zbiór fotografii miasta i portu w Gdyni [Collection of photographs of city and seaport in Gdynia], National Archives in Gdańsk, branch in Gdynia. Accessed on 07.02.2022.

Edward Fuhrschmied not only contributed to the development of modern style in Gdynia but also pushed its boundaries. His most well-known design created trends that other architects repeated in the city. The design of 28 Abraham's Street was a bold modern project which is still considered influential. However, it must be noted that the tenement house was supposed to be

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<sup>32</sup>National Heritage Institute, "Gdynia. Szlakiem świętyń przez Pomnik Historii" [Gdynia. Following path of Monuments of History], accessed March 15, 2022, <https://zabytek.pl/pl/wycieczki/314>

<sup>33</sup>Site visit by the author, February 6, 2022



a luxury building. The architect had few financial restraints so he could experiment with the architecture of 28 Abraham's Street.

### 2.3 The work of Władysław Grodzieński.

Born in 1895, Władysław Grodzieński moved from Warsaw in 1938 and settled down in Gdynia on 3/5 Bema Street. He graduated from the Technical University of Warsaw and he belonged to SARP - association of architects of the Second Republic of Poland. He died in Treblinka camp (not dated). Although two of his projects are publicly known, the architect is rarely ever mentioned. According to Agencja Rozwoju Gdyni Sp.z o.o. [Agency of Development of Gdynia] there is not a lot of information about him<sup>34</sup>.

Juliusz Rubel's house is Władysław Grodzieński's most interesting project. Built in 1937 it is situated in the area of "Działki Leśne" - translated to forest plots, on the outskirts of the city. The modern style is easily noticeable in the shape of the building and the functions that follow. Characteristic (from the outside) staircase situated in the streamlined shape which is offset from the building's mass, is defining the uniqueness of the interior (Figure 8). The architect pushed the boundaries of the modern style with the triangular shape of it. Such a type of staircase is incredibly rare in Gdynia. Terrazzo and lastrico are used for ornamentation in a minimalistic way (Figure 9).



Figure 8. House of Juliusz Rubel, Circa 1940. Source: Gdyński Szlak Modernizmu, "modernizmgdyni.pl", n.d. <https://modernizmgdyni.pl/?p=1609>



Figure 9. The staircase inside of the house of Juliusz Rubel, Source: Gdyński Szlak Modernizmu, "modernizmgdyni.pl", n.d. <https://modernizmgdyni.pl/?p=1609>

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<sup>34</sup>Agencja Rozwoju Gdyni Sp.z o.o. [Agency of Development of Gdynia], "dom czynszowy, ul. słupecka 11", accessed March 16, 2022, <https://modernizmgdyni.pl/?p=1541>

His other design that is also preserved is his another housing project from 1933. It is situated at 11 Słupecka Street (Figure 10). The house is a part of a revenue houses program that included several villas and tenement houses in the Działki Lesne district. 11 Słupecka Street still stands to its day in its mostly preserved modern design. The staircase is again the main point of the design with windows situated in a “thermometer” way. Władysław Grodzieński created an addition to the building which was a shop hidden in the facade. For such a type of housing, it was an unusual design decision.



Figure 10. Revenue house on Słupecka 11, Circa 1940, Source: Gdyński Szlak Modernizmu, “modernizmgdyni.pl”, n.d. <https://modernizmgdyni.pl/?p=1541>

All in all, the architect created at least two buildings in a modern style. He influenced the flourishing of modernism in the built environment with his bold designs. He was not afraid of experimenting which resulted in part of his heritage being remembered. The unusual designs withstood temporality with their intriguing characteristics. They found their way into publications and official Gdynia sites for sightseeing. It was, therefore, crucial to include the name of the architect and keep the recognition of his work relevant. Although Słupecka 11 house is not in its best condition it still serves as a perfect example of Gdynia’s original, modern architecture (Figure 11). Juliusz Rubel’s house underwent a renovation, however, modern characteristics are still strongly defining the character of it. The new, white facade follows the city’s “White City of Europe” name which Gdynia proudly embraces (Figure 12).





Figure 11. Słupecka 11. Design of Władysław Grodzieński, Source: Author's site visit, 06.02.2022



Figure 12. Juliusz Rubel's house. Design of Władysław Grodzieński, Source: Author's site visit, 06.02.2022

### 3. The only female architect with Jewish roots of Interwar Gdynia

#### 3.1 Eliza Unger and her studio

As one of few active female architects of Gdynia in the Interwar period (even regarded as the only one<sup>35</sup>), and being Jewish, Eliza Unger became the only one from her minority to influence the rapid development of the coastal city. Together with her husband engineer, Oswald Eryk Unger, she was able to work on many projects from design to realization.

Eliza Unger was born in 1899 in Przemyśl in a family of Goldstein. She graduated from Technical University in Lviv majoring in architecture in 1924<sup>36</sup>. It was the same year that Janina Czarnecka graduated from the same university, who is viewed as one of the first Polish female architects<sup>37</sup>. It is therefore unclear why Eliza Unger is not recognized in any sources as one of the first females to obtain an architecture degree on Polish grounds. Women obtaining the degree even in 1927 belonged to the group of first female architects (like Anatolia Hryniewicka - Piotrkowska<sup>38</sup>). Therefore, Eliza Unger is suitable for the title as well. Similar to Władysław Grodziński she also was an active member of the SARP in Warsaw. She married the engineer Oswald Eryk Unger with whom she co-owned a studio from 1927. In 1964 she received a “Krzyż Kawalerski Orderu Odrodzenia Polski” [Polonia Restituta] which is the second-highest Polish civilian state honor awarded for outstanding achievements. She died in 1983 and was buried in the prestigious Warsaw military cemetery<sup>39</sup>.

Together with her husband, Oswald Eryk Unger she ran an architectural studio “Inżynierowie O. i E. Ungerowie Spółka z o.o w Gdyni”<sup>40</sup>. Due to the novelty of women in architecture and superstitions of creating buildings with female characteristics by them, working in a studio was

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<sup>35</sup>Małgorzata Sokołowska, *Kobiety Gdyni* [Women of Gdynia] 1, (Oficyna Wydawnicza Verbi Causa, 2019), [https://books.google.nl/books/about/Kobiety\\_Gdyni.html?id=J8ZYzgEACAAJ&redir\\_esc=y](https://books.google.nl/books/about/Kobiety_Gdyni.html?id=J8ZYzgEACAAJ&redir_esc=y)

<sup>36</sup>Izba Architektów Rzeczypospolitej Polski, “Eliza Unger biography”, Accessed on March 15, 2022. [http://www.inmemoriam.architektsarp.pl/pokaz/eliza\\_unger,44741](http://www.inmemoriam.architektsarp.pl/pokaz/eliza_unger,44741)

<sup>37</sup>The text on her grave says “One of the first female architects in Poland” <https://billiongraves.com/grave/Janina-Czarnecka/11820871>

<sup>38</sup>Marta Leśniakowska, “Nagie ciało architektury”, [Naked body of architecture] in *Biuletyn Historii Sztuki* 4 (2009), 501–527.

<sup>39</sup>Izba Architektów Rzeczypospolitej Polski, “Eliza Unger biography”, [http://www.inmemoriam.architektsarp.pl/pokaz/eliza\\_unger,44741](http://www.inmemoriam.architektsarp.pl/pokaz/eliza_unger,44741)

<sup>40</sup>Jarosław Drozd, *Spółeczność żydowska Gdyni w okresie międzywojennym* [Jewish community in the Interwar period] (Oficyna Verbi Causa, 2007), 251, [https://books.google.nl/books?redir\\_esc=y&id=7m8MAQAAMAAJ&focus=searchwithinvolume&q=eliza+unger](https://books.google.nl/books?redir_esc=y&id=7m8MAQAAMAAJ&focus=searchwithinvolume&q=eliza+unger)



the only way to obtain numbers of clients. Their services ranged from creating designs to organizing and supervising realizations. Their studio was located in their private villa. Eliza could, therefore, connect her profession with taking care of her house. The couple had one child she had to take care of. In the 1920s and the 1930s women were just beginning to gain rights for professional activities. They were usually housewives, therefore, working at home allowed Eliza to pursue her architectural passion while still blending in societal standards. With the start of World War 2, the couple had to stop the studio's successful activity.

Eliza Unger realized 47 projects ranging from housing, industrial buildings, and schools<sup>41</sup>. She designed mainly in the modern style. Nevertheless, she is underwhelmingly mentioned in any publications, even though she received a prestigious award for her contributions to the built environment ("Krzyż Kawalerski Orderu Odrodzenia Polski" [Polonia Restituta] in 1964). To understand the extent of her contribution to rebuilding The Second Republic of Poland during the Interwar Period, the following subsections discuss her designs.

### 3.2 The buildings she created

From the 47 buildings Eliza Unger created, the four most influential are discussed in this section as a representation of her heritage. It starts with two designs already mentioned as a collaboration with Edward Fuhrschmied. Later on, her projects connected with the "Bananas" company show the style she worked in.

The range of her studio's abilities shows the realization of 28 Abraham's Street - which belonged to Izrael Reicha and Wolf Birnbaum, according to the design of Edward Fuhrschmied. The project became representational for Ungers. They managed to complete a five-story tenement in 18 months<sup>42</sup>. The building still stands with its original materials and fine detailing (Figure 13).

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<sup>41</sup>Jarosław Drozd, *Spółeczność żydowska Gdyni w okresie międzywojennym* [Jewish community in the Interwar period] (Oficina Verbi Causa, 2007), 158, [https://books.google.nl/books?redir\\_esc=y&id=7m8MAQAAMAAJ&focus=searchwithinvolume&q=eliza+unger](https://books.google.nl/books?redir_esc=y&id=7m8MAQAAMAAJ&focus=searchwithinvolume&q=eliza+unger)

<sup>42</sup>National Heritage Institute, "Gdynia. Szlakiem świątyń przez Pomnik Historii" [Gdynia. Following path of Monuments of History], accessed March 16, 2022, <https://zabytek.pl/pl/wycieczki/314>



Figure 13. Abraham 28 Street. Design of Edward Fuhrschmied, Source: Author's site visit, 06.02.2022

Another collaboration with Edward Fuhrschmied happened in the same years (1935-1936) 28 Abraham's Street was being realized. The cold stores on the premises of the seaport in Gdynia created great opportunities for the expansion of fishing culture. The buildings were of great importance for the distribution of fish further inland of the Second Republic of Poland and for creating business and trade opportunities. The import of fish could also be redirected from rival Gdansk to Gdynia, with all the assets following it<sup>43</sup>. Therefore, creating one of such cold stores had an important meaning to the city and the future of fishing in the region. To meet the efficiency requirements, together with Edward Fuhrschmied, Eliza Unger built functional buildings. It was efficient both - in construction and space.

However, her most documented design came to life by a collaboration with Bronislaw Wondrausch - also a Jewish architect. The multifunctional building belonging to Bananas company was built on premises of Gdynia's seaport, in the part intended for a more social type

<sup>43</sup>Bronisław Sotkowski and Józef Dadlez, *Chłodnia i Hala Rybna w Gdyni* [Cold store and Fish hall in Gdynia], (Morski Instytut Rybacki, 1933), accessed from National Digital Archives, <http://bibliotekacyfrowa.eu/dlibra/show-content/publication/58282/edition/53075/>



of build environment. In fact, Eliza Unger created several buildings there, during her career. The documentation of them may be lost in the archives or completely lost as the warehouse, cold store and the office created for Bananas company is the only one with her name on it. Nevertheless, the building shows her specific approach to the seaport's built environment. With the compact form of it, the architects made sure it is spatially efficient. It hosts ripening rooms, storage rooms, cold rooms, and offices. The outside represents rigid and cuboid shapes, however, the inside is decorated with rounded shapes, popular for staircases in Gdynia. Terrazzo is decorating floors and barricades of the circulation areas. The materials used on the outside are what make this building interesting. As mentioned before, the modern architecture of the West consisted mainly of steel and concrete. In this project, the architects used traditional material like bricks. Moreover, the shape of the brickwork at the top of the facade (as seen in figure 10) - following a pattern made it one of its kind. Also, the brickwork in lesenes, in between the windows was extremely rarely used in Gdynia<sup>44</sup>. In general, the use of brick in modern architecture created an unusual built environment of the seaport of Gdynia. The architects experimented with this design with modern style, which was already dominant in the city at the time. This resulted in spatial and time efficiency which allowed for the rapid development of a much-needed seaport for the nation of the Second Republic of Poland. The building stands to this day and is still fully functional at the premises of the seaport. It represents moderate modernism.

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<sup>44</sup>Anna Orchowska-Smolińska, "Modernist Industrial Architecture and Its Protection – the Port of Gdynia." in *Architecture of 1920s and 1930s and Its Protection*, (2009), 231–42.



Figure 10. Facade of the Bananas industrial building, 1939, 93/799/0/-/121, Urząd Morski w Gdyni [Maritime Office in Gdynia], National Archives in Gdańsk, branch in Gdynia. Accessed on 07.02.2022.

Another project of Eliza Unger is Bananas' company offices on former Kwiatkowskiego 24 Street (as seen on figure 11) with housing for its workers. E. and O. Ungerowie were responsible for designing and constructing the building. Right now (2022) it is standing in front of Gdynia's Film Centre and in close proximity to Danuta Baduszkowa's Music Theater. It acts as headquarters for Krajowa Izba Gospodarki Morskiej [National Chamber of Maritime Economy], Pomorska Fundacja Filmowa w Gdyni [Pomeranian Film Foundation in Gdynia], Biuro obrotu nieruchomościami m2 S.C. [Real estate office m2 S.C.], and Restauracja Włoska "La Fortuna" Trattoria [Italian Restaurant "La Fortuna" Trattoria]<sup>45</sup>. It is situated on an important street (current Armii Krajowej) and therefore acts as a showcase of the city for the visitors. The funding for the building was initially 40 000zł but it was increased to 100 000zł after a Bananas' board

<sup>45</sup>Site visit by the author, February 6, 2022

meeting<sup>46</sup>. It is highly probably the reason why it is still standing to this day in a busy city center and serves its purposes.



Figure 11. Bananas offices, project of Eliza Unger, Armii Krajowej 24. Source: StaSta, "Polska-org.pl", 2018. <https://polska-org.pl/7217293,foto.html?fbclid=IwAR2PEgvXJ5cSK8plfNZaAZZQjuaErjkZdvHxzXH5NB4LcLy911yYZxYtv7A>

The building itself is designed according to principles of moderate modern architecture. It is rich in simple, cubic shapes without unnecessary decorations. Due to increased funding amenities, such electricity could be provided inside. That resulted in the building being considered a luxury tenement. Now, it is registered in a Pomeranian Registry of Monuments.

Eliza Unger influenced the development of Gdynia during its best days. Due to rapid urbanization, she could realize 47 projects, together with her husband. She mainly designed in modern style, shaping the iconicity of the city. She was not afraid to experiment with her designs and create an unusual built environment. However, being one of the few (if not even the only) female architects of Interwar Gdynia, having Jewish roots, and being one of the first women to obtain an architecture diploma in Poland, she was one of her kind.

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<sup>46</sup>Jarosław Drozd, *Spółeczność żydowska Gdyni w okresie międzywojennym* [Jewish community in the Interwar period] (Oficyna Verbi Causa, 2007), 236, [https://books.google.nl/books?redir\\_esc=y&id=7m8MAQAAMAAJ&focus=searchwithinvolume&q=eliza+unger](https://books.google.nl/books?redir_esc=y&id=7m8MAQAAMAAJ&focus=searchwithinvolume&q=eliza+unger)



## Final remarks

Architects with Jewish roots in the Interwar period in Gdynia were actively contributing to the development of the built environment. In the 1920s and 1930s, the coastal city was flourishing while more and more architects were moving to the city. Due to the propaganda and motivation of the Polish nation, the city was dealing with the rapid growth of businesses and demand for a built environment. Nevertheless, the Jewish minority, which already had been increasingly experiencing antisemitism from Poles and Germans, managed to create a tangible heritage.

Due to ongoing antisemitism during the Interwar period and after World War 2 (additionally, assimilation of Jews and their culture during World War 2), it is of the utmost importance to understand and recognize the minority's influence on the fastest growing city of the Second Republic of Poland. Especially, when the percentage of minorities in society was at its peak and they were provided with laws to work equal to Poles'. Their contribution cannot be omitted in Polish history and should be recognized as soon as possible to prevent the loss of information with time. Of 7 architects registered in the municipality, only a part of the designs of 3 of them was accessible in the archives, under their names (Oswald Eryk Unger was registered as an engineer). It furthermore proves gaps in history and the necessity of recognition of their work.

Architects with Jewish roots designed mostly modern architecture. Thus, they strengthened the modern style in being dominant in the built environment of Gdynia. They were not scared to experiment with the built environment, like for example, Edward Fuhrschmied. His design became influential with the first winter garden in the city, which was later copied in other tenements. His housing project 28 Abraham's Street is one of the most important modern designs in the city. Władysław Grodzieński's designs also prove that the minority's approach to architecture was unconventional. His modern designs had original aspects to them, rarely met in the rest of the built environment of Gdynia. The triangularly shaped staircase in one of his tenements was a rarity in the city. However, their contribution did not match that of a woman architect.

The phenomenon of Eliza Unger underlines the importance of recognition of the Jewish architects. Not only did she have Jewish roots but also she was a female architect. Nevertheless, women architects already started receiving recognition in Poland, she received little to none. She obtained her architectural diploma the same year as other first female architects on Polish grounds. Even earlier than some regarded as the "first", like Anatolia Hryniewicka - Piotrkowska. Moreover, the year 1927 (when she graduated) was amongst the first years women were able to obtain an architecture degree on Polish grounds. However, no publications discuss Eliza being one of the first ones. Additionally, she contributed to the creation of 47 buildings during her stay in Gdynia - either by designing them, constructing them or both. Her designs were mostly modern architecture, in which she also was not scared to experiment. Her studio, which she managed with her husband, received jobs ranging from important luxurious tenements, through schools, to industrial seaport buildings.

Eliza Unger survived the Second World War. That significantly influenced the record of her work. Moreover, she gave lectures at Warsaw's University of technology in the 1960s. She referenced buildings she created to youth, keeping them remembered. Nevertheless, the built environment she worked on still severely lacks recognition. Edward Fuhrschmied and Władysław Grodzieński were killed in concentration camps during the Second World War. Unlike Eliza Unger, they could not pass information of their heritage on to other generations. Therefore, the lack of information on them, and their work. They became victims of Hitler's politics and assimilation. As long as their heritage is unknown, they are still suffering.

All in all, the architects with Jewish roots in Gdynia contributed to the development of modern architecture and the creation of the original atmosphere on a European scale. Their designs were usually unconventional in their original aspects. By comparing the city of Gdynia with Tel-Aviv many similarities arise, together with the mutual influence on cities' built environment. The significance of cultural exchange becomes clear once the scale of influence is visible. Through the built environment, sea lines, and similar geopolitical situations of these two cities in the Interwar period, the two nations are culturally and historically connected.

## Appendix

List of Jewish engineers and architects registered in Gdynia<sup>47</sup>.

- ALBERG Adolf (1895-1941), architect
- DOBRZYŃSKI Abram, engineer
- DOŃSKI Jerzy (1907-1942), engineer
- FUHRSCHMIED Edward (1903), engineer architect,
- FENSTER Matys (1907), architectural engineer
- FRANK Jehuda vel Jerzy (1913), engineer
- GRODZIŃSKI Władysław (1895), engineer - architect,
- GRZYBOWSKI Szaps (1904), engineer
- GOLDSTEIN Joachim (1864-1942), engineer
- GRADSZTEJN Samuel Hersz (1899), engineer
- GRIEB Samuel Mendel (1901), engineer
- HANDWERGER Gedalja vel Gustaw (1902), engineer - architect
- HEROLD Jakub (1902-1939/1940), engineer
- HOLZER Norbert (1911), architect
- LENKOWITZER Sina (1912), engineer - architect
- LITWAK Zelman vel Zygmunt (1899), engineer
- LUSTMAN Józef (1906-1943 ), engineer

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<sup>47</sup>Muzeum Historii Żydów Polskich POLIN [Museum of History of Polish Jews POLIN], "Żydowska społeczność Gdyni, spis alfabetyczny" [Jewish community of Gdynia, alphabetical list] accessed March 15, 2022, <https://sztetl.org.pl/pl/miejscowosci/g/35-gdynia/107-listy-nazwisk/83627-zydowska-spolecznosc-gdyni-spis-alfabetyczny-nazwiska-na-litera-f>

- LANOTA Edward (1902), engineer
- SCHLAGS Marek vel Majer (1901), engineer
- SŁOBODKIN Dawid (1897), engineer
- SONNENSCHNEIN Ignacy (1913), engineer
- SZPIEGELMAN Jakub (Kuba) (1902), engineer
- UNGER Eliza Goldstein (1899), engineer - architect
- UNGER Oswald Eryk (1896), engineer
- WITTELS Wilhelm (1904), engineer

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