

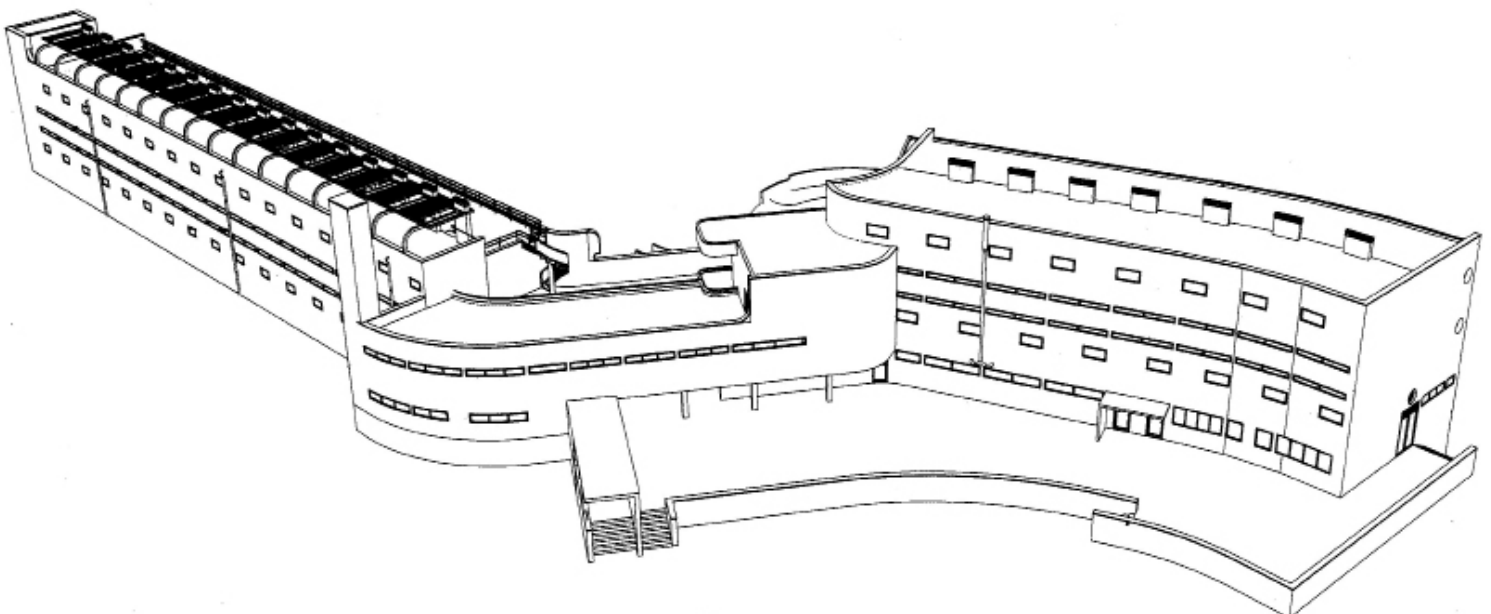
“Comprehensive Work of Art” (*Gesamtkunstwerk*) in Revalorisation of Modern Architecture

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The term *Gesamtkunstwerk*, used by architects designing avant-garde buildings before WWII and adopted from Wagner’s concept of a musical work of art, should also be taken into consideration during revalorisation of these architectural works of art. It seems that it would be ideal to create such a comprehensive work of art that would restore the buildings to their original appearance, from the inside to the outside, as they were designed by their creators before WWII, particularly those who used organic shaping of the form (*Organhaftesbauen*). Such a process can be illustrated by conservation works carried out for several years in a Wrocław hotel building designed by German architect Hans Scharoun. It does not mean, however, that this is a perfect example. Unfortunately, many mistakes were made, which proves how difficult it is to revalorise monuments of the 20th-century architecture.

In order to conduct proper restoration of a pre-war avant-garde building, it is essential to understand its architect’s concept, the functional solutions and technologies used and the architectural form as the final effect. The form is not only the shape of the building, but also the colour scheme and interior design resulting from the proposed function. Only by comprehensive restoration can the aesthetics of pre-war avant-garde be appreciated and preserved for future generations, as the trace of the path to modernity the architects have passed. To achieve this aim it will be necessary to conduct a thorough historical and conservation study of the building, to maintain its function, and to make its owner or user realize the necessity to return to its architect’s original concept. These three conditions were fulfilled in the Wrocław hotel building designed by Hans Scharoun.

1. WUWA exhibition hotel building in Wrocław, 1929, architect Hans Scharoun. Drawing by Ł. Magdziarz



During repair works, buildings constructed before WWII, even those classified as historic buildings, are rarely treated as ones. There is no reason, however, why professional methods of conservation should not be used

The history of the building

In 1929, in Wrocław, Silesian Branch of Werkbund prepared an exhibition with the motto "Dwelling and workplace" ("Wohnung und Werkraum" Ausstellung - WUWA)¹. Part of the exhibition was a model, experimental housing estate, the purpose of which was to show different types of small and medium-sized apartments, as well as new forms of houses, new technologies and building materials. New technologies were to be tested in Silesian hard climate.

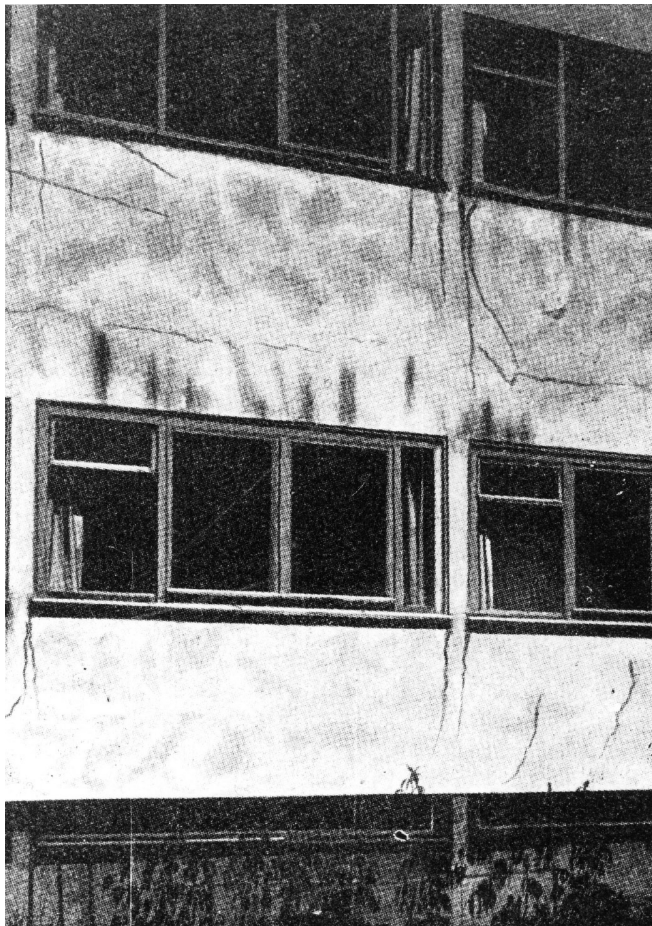
The programme of the housing estate, i.e. types and sizes of apartments, techniques and building materials, was established together with the national Research Society for Building and Housing Economics (Reichsforschungsgesellschaft für Wirtschaftlichkeit im Bau- und Wohnungswesen - Rfg.)². Finished houses, with fittings and furniture, were open to the public for fourteen weeks³, and

1. *Werkbund Ausstellung. Wohnung und Werkraum. Breslau 1929, 15 Juni bis 15 September. Ausstellungs Führer*, Breslau 1929.

2. Lampmann Gustav, *Ausstellungssiedlung Breslau 1929*, "Zentralblatt der Bauverwaltung", 1929, v. 49, pp. 461-468.

3. Baranek Walter, *Architektonische Bocksprünge auf der "Wuwa"*, „Schlesische Handwerk und Gewerbe“, 1929, v. 10, p. 357.

2. *The hotel in 1932 – faults after 3 years: badly fitted windows, damping and cracking of plaster. After Ostdeutsche-Bauzeitung–Breslau, 1932. p. 300*



then they were rented by Wrocław House Estate Building Society (Siedlungsgesellschaft Breslau A.G.), for two years, in order to test the premises of new architecture⁴.

The hotel building at 9, Kopernika in Wrocław was constructed as home for singles and childless married couples (*Ledigenheim*), and was part of the model estate of the WUWA Exhibition.

Hans Scharoun claimed that great and rapid development of big cities must not mean copying the same types of apartments, traditionally designed and constructed for years. Taking into consideration a group of inhabitants who only rented a furnished or unfurnished room in a bigger apartment, he decided to create a new form of hotel⁵. *To transform and consciously organise housing in the city, whose needs are so different from those in the country, to look for solutions which would show that living in the city is not a medical condition, but only one that is different and specific – was Scharoun's goal*⁶.

The hotel building in Wrocław combines its residential part (right and left wings) consisting of 48 small, two-level apartments with a common space consisting of a restaurant, recreation hall and roof garden. The right wing has 16 bigger apartments with balconies for childless married couples (37m²), while the left one has 32 smaller apartments for singles (27m²). One corridor, situated on the northern side in the middle of the height of the building, serves two stories. From the corridor level, one enters the vestibule, then goes down to the living room with a kitchenette, and then down again (under the corridor level) to the bedroom with bathroom. In the neighbouring module one enters the living room going upstairs and then up again to the bedroom with bathroom. *The building looks like a ship anchored in a quiet harbour, only the masts (...) and coming waves are missing, apart from that everything is there: the stern, angular shape, hatchways, railings, lifeboat jibs that serve as support for climbing plants on the roof. (...) The building is an artistic accomplishment, and is located in a proper place in the estate, the description read*⁷.

The volume of the building was a natural consequence of the shape of its layout. The architect offered a solution that could be classified as belonging to "organic architecture".

4. *Ausstellung 1929 "Wohnen und Werkraum"*, „Schlesisches Heim“, 1928, v. 6, p. 171.

5. Hans Scharoun. *Bauten, Entwürfe, Texte*, ed. by: Pfankuch Peter, *Schriftenreihe der Akademie der Künste*, v. 10, Berlin 1974, p.88.

6. Scharoun Hans, *Maison d'habitation a petits logements édifée a Breslau pour l'exposition du "Werkbund"*, "Cahiers d'art", 1929, p. 413.

7. Harbers Guido, *Wohnung und Werkraum. Werkbund - Ausstellung Breslau 1929*, "Der Baumeister", 1929, v. 27, No 9, pp. 288-289.

The building is closely connected with the place it stands in, its form is determined by its location and highlights the merging of inner and outer spaces by the glazing or roof gardens. An interesting type of reinforced concrete structure ('house of cards' - *Karteblattbauweise*⁸) was used – frames formed on shuttering and subsequently filled with lightweight concrete blocks⁹.

Hans Scharoun's building was controversial from the very beginning. On the one hand, it was generously praised: for good proportions, the unusual layout of the apartments¹⁰, good airing and lighting¹¹, a splendid social programme¹², a proper concept of apartments for singles. On the other hand, the Housewives' Association (Hausfrauenvereine), examining thoroughly the Wrocław propositions, pointed to some significant flaws of the building: ventilation of the bathrooms through the bedrooms, inner stairs in too small apartments, lack of doors to the rooms¹³. The building was also criticised severely for bad functional solutions (bad location for bedrooms – under and over the corridor)¹⁴; bad north-eastern light of the bedrooms¹⁵, bad layout of the apartments, too large surface of glazing¹⁶ and bad technological solutions (unprofessional structure – plaster cracked after three years, windows badly fixed, roof terraces insufficiently drained).

Today we look at this pre-WWII construction much more favourably. The building stood the test of time, and now constitutes an excellent example of architectural trends of the 1920s.

Revalorisation of the building: 1993–2005

The building was listed on 21 February 1972, entry 283/Wm. The owner of the building – the National Labour Inspectorate – commissioned a detailed historical-conservation study¹⁷, which included, among others, a thorough inventory of door and window woodwork. The study also covered stratigraphic examination of paint layers,



3. Wall damping between the left wing and the central part – 1993. Photo by the author

which made it possible to determine precisely the full colour scheme used by the architect¹⁸. Such work is necessary to understand and consequently preserve the architect's concept.

Restoration work started in 1995, and is still under way. Because of limited financial resources, it was divided into stages. The assumption was to restore the building to its original form. In the first stage, works were carried out to stop the process of destruction and reduce maintenance costs (which were high because of high heating costs, as heat loss was big due to single-glazed windows that did not close properly). The final stage consists in restoring the character of the interiors, both common space and apartments. The completion of this stage will complete "comprehensive work of art" of conservation and bring back the features of architecture without which it is incomprehensible to the public.

As far as 20th-century historical buildings are concerned, a major problem with renovation work is to respect specific aesthetics of the avant-garde architecture of the 1920s. Building materials used at that time not always stood the test of time. Usually, it is impossible to replace them with the same materials, and using new ones, perhaps better, will cause certain changes to the form of the building. Therefore, it is

8. Hans Scharoun. *Bauten, Entwürfe, Texte*, op. cit., p. 88.

9. Scharoun Hans, *Maison d'habitation a petits logements...*, op. cit. pp. 413–415. Obliczenia statyczne i prace budowlane powierzone wrocławskiej firmie "Huta, Hoch- u. Tiefbau - Aktiengesellschaft, Beton-, Eisenbeton-, Stein- u. Holzbauten, Kunststeinfabriken". Z ramienia firmy obliczenia statyczne wykonał dr Marcus.

10. Rischowski Edith, *Das Wohnhaus als Einheit, Häuser und Räume des Versuchs - Siedlung Breslau 1929*, "Innen - Dekoration", R. 1929, v.40, p. 410.

11. Harbers Guido, op. cit., Fig. 99.

12. Lampmann Gustav, op.cit, p.466-467.

13. Colden-Jaenicke Eleonore, *Nachklang. Hausfräuliches zur Werkbundsiedlung Breslau 1929*, „Ostdeutsche - Bauzeitung - Breslau", 1929, v. 27, No 82, p. 615.

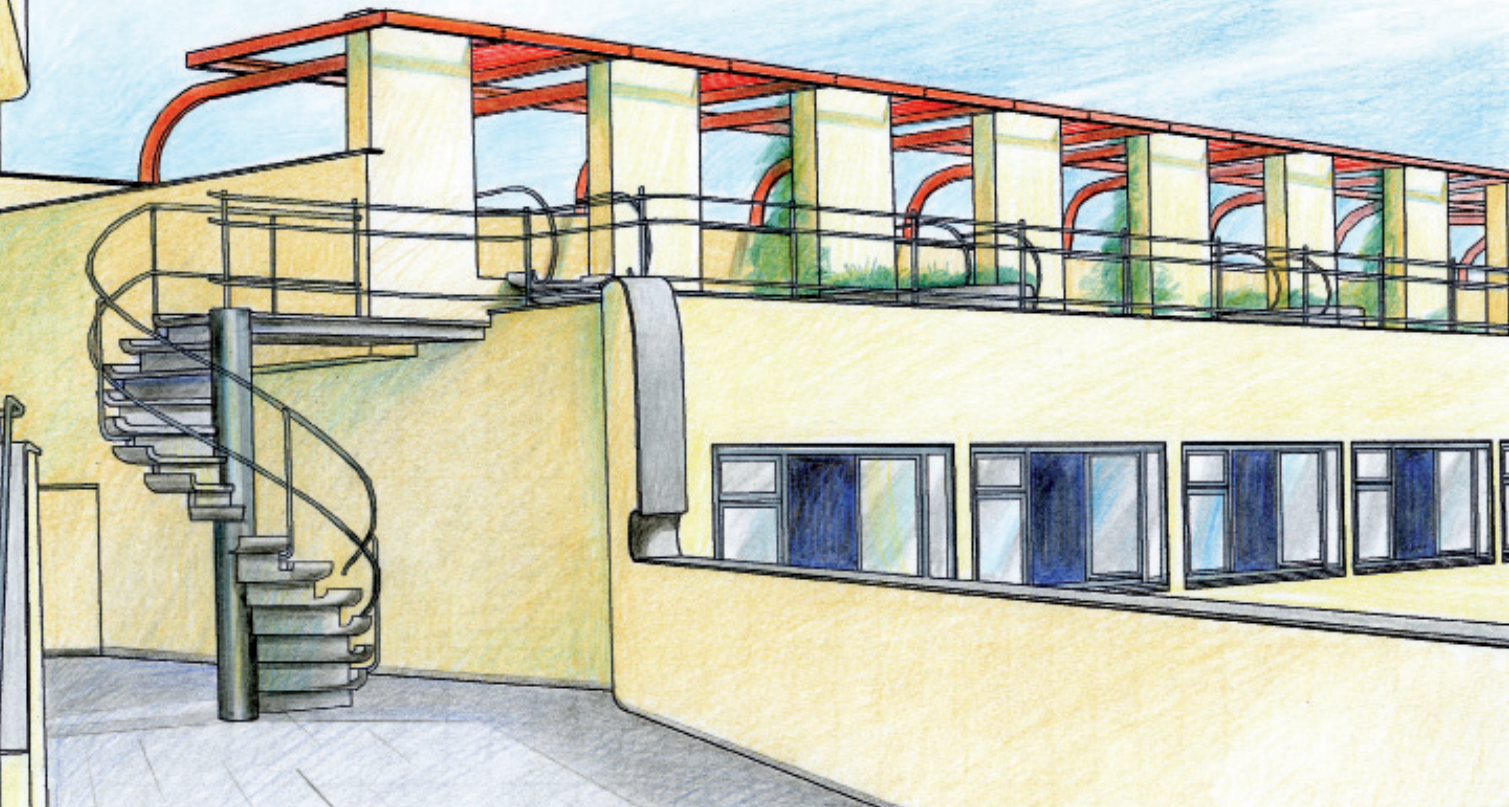
14. Harbers Guido, op. cit, p. 452.

15. Lampmann Gustav, op. cit, p. 463.

16. Colden-Jaenicke Eleonore, op. cit., p. 615.

17. Urbanik Jadwiga, Gryglewska Agnieszka, *Studium historyczno-konserwatorskie budynku hotelowego przy ul. Kopernika 9 we Wrocławiu*, (maszynopis), v. 1 - 4, Wrocław 1993.

18. Żelbromski Jan Maciej, *Badania stratygraficzne ścian zewnętrznych i wnętrza. Dom dla ludzi samotnych, małżeństw bezdzietnych, projekt Hansa Scharouna, rok 1929, Wrocław ul. Kopernika 9*, (typescript), Wrocław 1993.



4. A design for the restoration of the original colouring of the elevations, 1993. The left wing. Drawing by A. Gryglewska

necessary to find an acceptable compromise.

Another problem is to persuade the employer, usually fascinated by new, luxurious, modern technologies, to choose solutions which are often more expensive but less impressive in form, yet which will guarantee that the original appearance of the building is restored. From the point of view of conservation principles, it is impossible to accept the intent to convert Scharoun's work into a luxurious hotel with a different kind of aesthetics.

Since the building is 75 years old, we can now evaluate the quality of construction works and building materials used. As early as in 1932, three years after the construction was completed, many faults appeared,¹⁹ like numerous damp, peeling plaster and improperly fixed windows. This could hardly have been avoided because new materials were not always used properly or skilfully. The quality of workmanship also resulted from the duration of construction works (3 months) and an attempt to manage the idea of cheap housing for the middle class.

The changes introduced after WWII (till 1993) did not generally influence the look of the building. Its function only partly changed: in 1932-1943 it was the Parkhotel, and after WWII – a hotel owned by the National Labour Inspectorate.

In the middle part of the building the roof terrace and the roof over the garden terrace were repaired. Experts examined floor strength and insulation²⁰; the examination showed that both

structural parts of the floor and its insulation (made of tar paper on asphalt and two layers of pressed pitch (2 and 1.5 cm thick), including one reinforced with wood, were perfectly preserved. The main cause of the damage inside (plaster erosion and corrosion) and damp places in the lounge was the poor quality elements of the terrace drainage and the damaged part of the floor insulation where it touches the wall (during inept repairs). Because the original terrace flooring (concrete plates) was impossible to use, ceramic tiles (40x40 cm, colour and texture similar to the original material) were used. In this case, the original technology was unsuitable, as it would not prevent leakage of the terrace roofing.

In order to stop the process of wall dampening and moulding and the destruction of plasterwork, clogged gutters and downspouts (partly installed inside the building) were replaced. It was necessary to reconstruct the original drop outlets installed in the elevation. The galvanized flashing was replaced with zinc sheeting. Unfortunately, the quality of workmanship is not fully satisfactory.

Window woodwork was replaced so that it would match the original colour scheme revealed by stratigraphic examination of paint layers. Before this was done, a detailed inventory of windows was made. Wooden windows had been made of low quality pinewood (perhaps a better material was not used so as to keep the construction costs low). After many repairs (when some glazing bars were added) and repaintings, most of the windows did not function properly. Windows flush with the elevation perish faster, especially in Silesian climate. For reasons of aesthetics,

19. O., *Ein Spaziergang nach 3 Jahren*, „Ostdeutsche Bau-Zeitung-Breslau“, 1932, pp. 298-300.

20. Zubrzycki Maciej, *Ekspertyza techniczna oraz PT wymiany posadzki tarasu dolnego*, (typescript), Wrocław 1993.

the pre-war avant-garde architects took a liking to long bands of windows on plain elevations. Unfortunately, this solution did not work in this kind of climate. The repairs of historical buildings must adapt them to current building codes. The conservator's recommendations suggested the use of wooden frames or, alternatively, PVC, on condition that the original colour and division were preserved. In accordance with the user's preference, PVC windows were installed. Regardless of the material used (PVC or wood), the form of door and window frames had to be slightly changed because of the profiles and double laminated glass currently in use.

Protecting the building from excessive heat loss and restoration of the original colour of window and door frames were quite a success, while the change of the form of profiles was a failure. It would be ideal if the windows could be made of wood, following the documentation included in the study. However, the cost of such a solution was unacceptable to the owner of the building.

Unfortunately, another failure, this time significantly affecting the looks of the building, was the need to pull down the old chimney. It had been out of use for many years as the building had been connected to the district heating system. Experts found the chimney to be in poor state of repair and a hazard to passers-by, so the owner opted for its demolition. Under the existing regulations, the city monument preservation officer approved the decision. Attempts failed to persuade the owner of the building to have the chimney rebuilt and used as an element of

ventilation of the basement (air intake).

One of the last stages of revalorisation was the repair of the elevation and the restoration of its original colour. Examinations showed that the architect changed the colour scheme already during the construction works. After the correction, the elevation was painted light ochre ("luminous"). All the elements of planking, outside railings and door and window frames were painted grey, a warm "mouse colour". Only the French windows of the right wing were painted the colour of the elevation, i.e. light ochre. The reinforced concrete structure of the trellis on the left-wing roof was reddish-orange, while the reinforced-concrete elements of the footing and retaining walls were left in the natural colour of concrete.

Plasterwork was partly replaced, new-technology "Sto" outdoor paints were used. Originally, "Keim" mineral paints had been used. The building has regained its original look.

Modern interiors of the 1918-1939 period

Le Corbusier's words illustrate the changes in the arrangement of modern apartment interior after World War I. *The room: space for moving freely, a bed for resting, a comfortable chair and a table to work at, shelves to put things on their places quickly. (...) An armchair – a machine to sit on (...) Washbasins – machines to wash in*²¹.

Furnishings were a subject of a separate study. New living spaces designed for the

21. Rutkowski Szczęsny, *Osiedla Ludzkie*, Warsaw-Cracow 1932, p.80.

5. The building after elevations have been repaired, view from the street, 2005. Photo by B. Dubik



“new user” required special furniture. Small apartments of *Existenzminimum* type, promoted at that time not only by designers but building authorities as well, could not be equipped with traditional, bulky furniture, too big for such rooms. Light, pastel interiors were supposed to be a good background for stark furniture with richer colour scheme.

A model interior design of the apartments was presented not only in the very WUWA estate, but also at the indoor exhibition, in Department 10 which was arranged by Hans Scharoun, Emil Lange and Paul Häusler²². The character of the presented interiors is reflected in the title Heinrich Lauterbach gave to his article on the Wrocław housing estate: *A room not crammed with furniture*²³. Built-in wardrobes, bookshelves and kitchen furniture, a window for serving food were for a small flat as obvious as a bathroom. Built-in furniture did not cram the rooms, and gave an impression that the apartment was more spacious. Lauterbach claimed that the better the apartment layout fitted the tenant’s needs, the easier it was to design the furniture. *The modern man needs space, light, cleanness, peace, nothing*

should limit the space. We open our rooms to the sun and sky thanks to big window surfaces, and this way we intake the surroundings into our rooms. They seem to be spacious without being big – wrote Lauterbach about the technique of shaping the living space²⁴. The fear of emptiness and unused space was overcome. It was thought that free space is essential for young generation used to sports and motion. A piece of furniture had to submit to the tenant’s needs, had to be where it was needed, offering comfort without taking much room.

In Wrocław, architects often made interior designs for their apartments themselves, adapting them to future occupants’ needs. The ideal they aimed for was to fit houses with mass-produced furniture²⁵. Cheap furniture that anyone could afford could be supplemented any time. The apartment was shaped by its owner, according to his/her needs and financial resources, in this way gaining individual character.

Empty spaces of apartments, articles purely utilitarian, light, not cramming the interior, factory-made furniture – these were

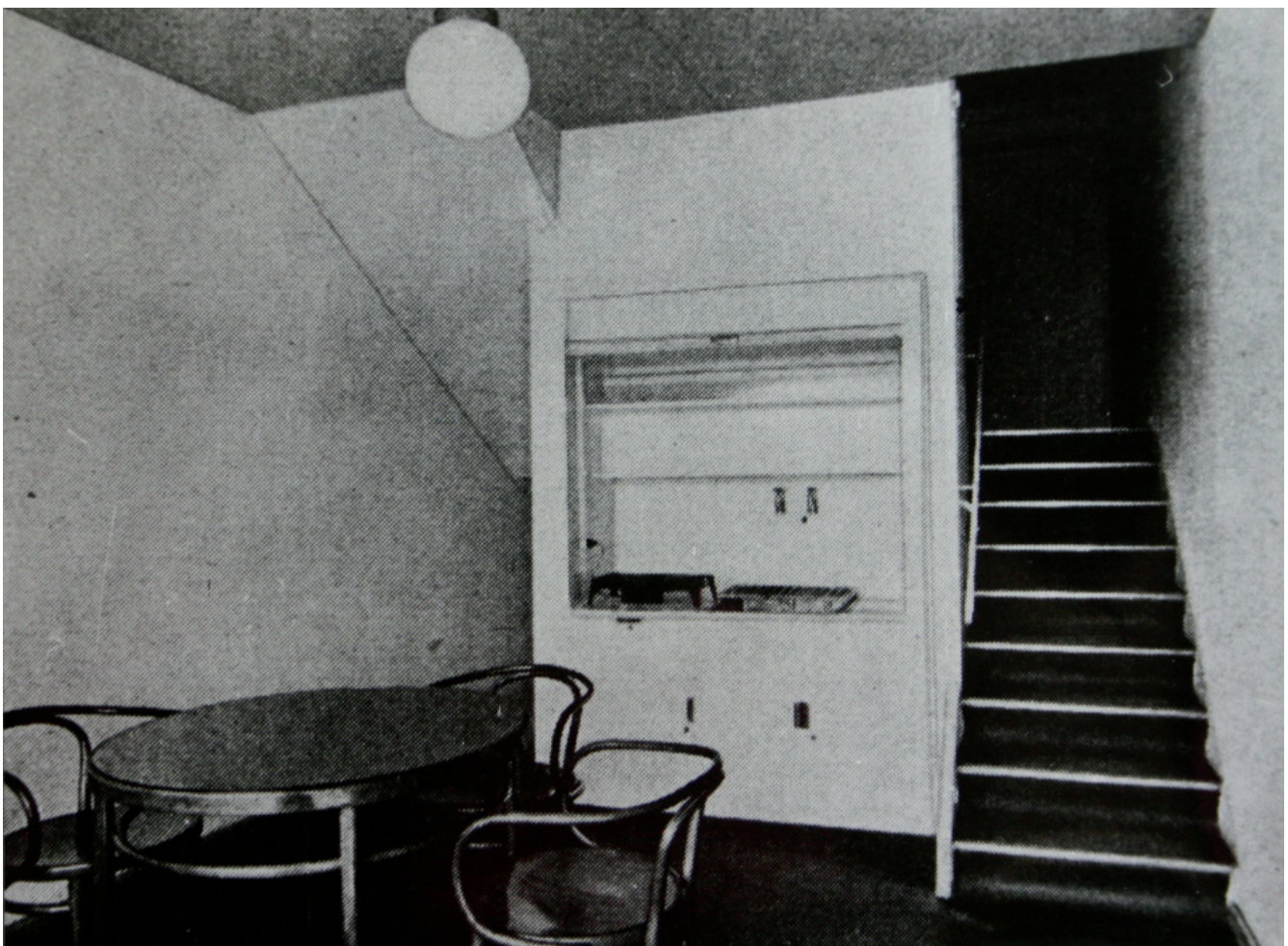
24. Ibidem, p. 418.

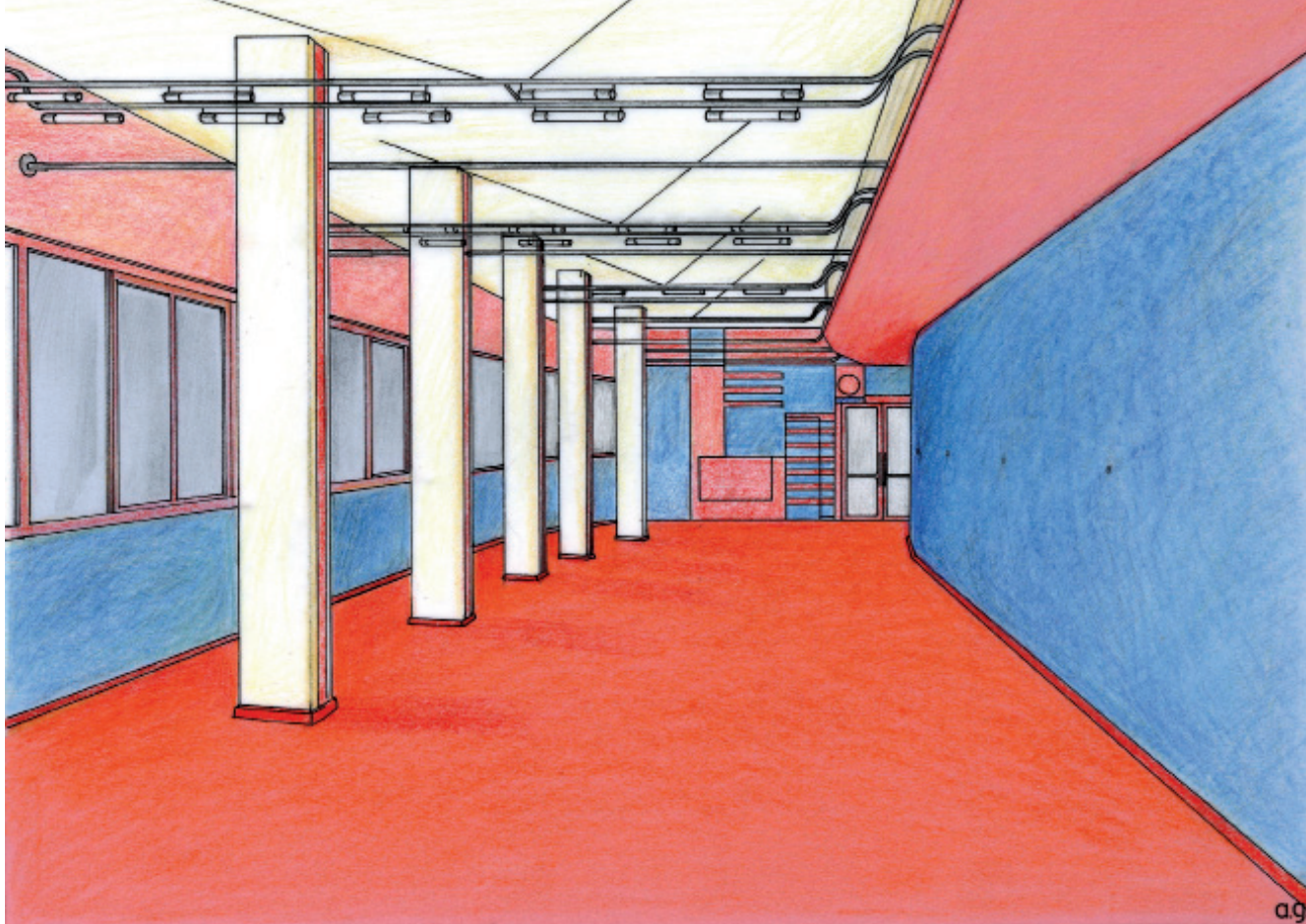
25. Requirements of designers were perfectly met by ‘Thonet’ Co., manufacturing bent wood and steel pipe furniture, which thanks to their lightness and optical transparency was excellently suited for functional interiors.

22. *Werkbund Ausstellung. Wohnung und Werkraum*, op. cit.

23. Lauterbach Heinrich, *Der unverstellte Wohnraum*, “Innen-Dekoration”, 1929, pp. 418-420.

6. *Living-room interior in the two-level living quarters in the right wing of the building, looking towards the kitchenette, proj. H. Scharoun, 1929. Wg „Ostdeutsche-Bauzeitung-Breslau”, 1929, s. 615*





7. The restaurant – a design restoring the original colouring. Drawing by A. Gryglewska

the principles of avant-garde designers after WWI. Everything that did not have a definite function was removed from modern apartments, which was not always accepted by their users. This proved how difficult and revolutionary task architects had set themselves, and how difficult was the road they marched to modernity in order to meet basic human housing needs. *Inside – plain, plain-coloured walls and ceilings; furniture made of metal tubes or gloss-varnished wooden boxes. Pictures, sculptures totally eliminated as unhygienic for body and mind. Rationalism! Functionalism! Usefulness!!!*²⁶ – this is how interiors were described in Germany.

Even a superficial analysis of these interiors shows how important the equipment was, and how important it is to restore its original form in the process of revalorisation.

The interior of Hans Scharoun's building

In Scharoun's hotel building, the adjustment of furniture proportions to room sizes turned what in fact was small apartments into spacious, comfortable living units. The only information about the interior design comes from old magazines and photographs of the building, preserved in Akademie der Künste in Berlin.

Scharoun intensified the specific aesthetics of his architecture by furnishing the building with light pieces made of steel tubes, which he often

designed himself (a bookcase for the lounge, sofas for the living rooms in the left wing living section, desks for the rooms in the right wing section) and built-in pieces (built-in wardrobes for the bedrooms of the left and right wing living section, kitchen cabinets for living rooms). The rest of the furniture were standard pieces, mainly coming from "Thonet" company²⁷.

The late 1920s in Germany was the time of a real "call for colour"²⁸. The "movement for colour" had its peak between 1926 and 1929, powered by the economic growth. Colour became very popular in residential architecture. At that time Wrocław was one of the most colourful cities, *marched among the German leaders as far as the colouristic shaping of streets and squares was concerned*²⁹. Hans Scharoun's Wrocław building was a fine example of this trend, and one of the constructions fitting into the 1925-1930 nationwide campaign in Germany entitled "Colourful City" ("Die farbige Stadt").

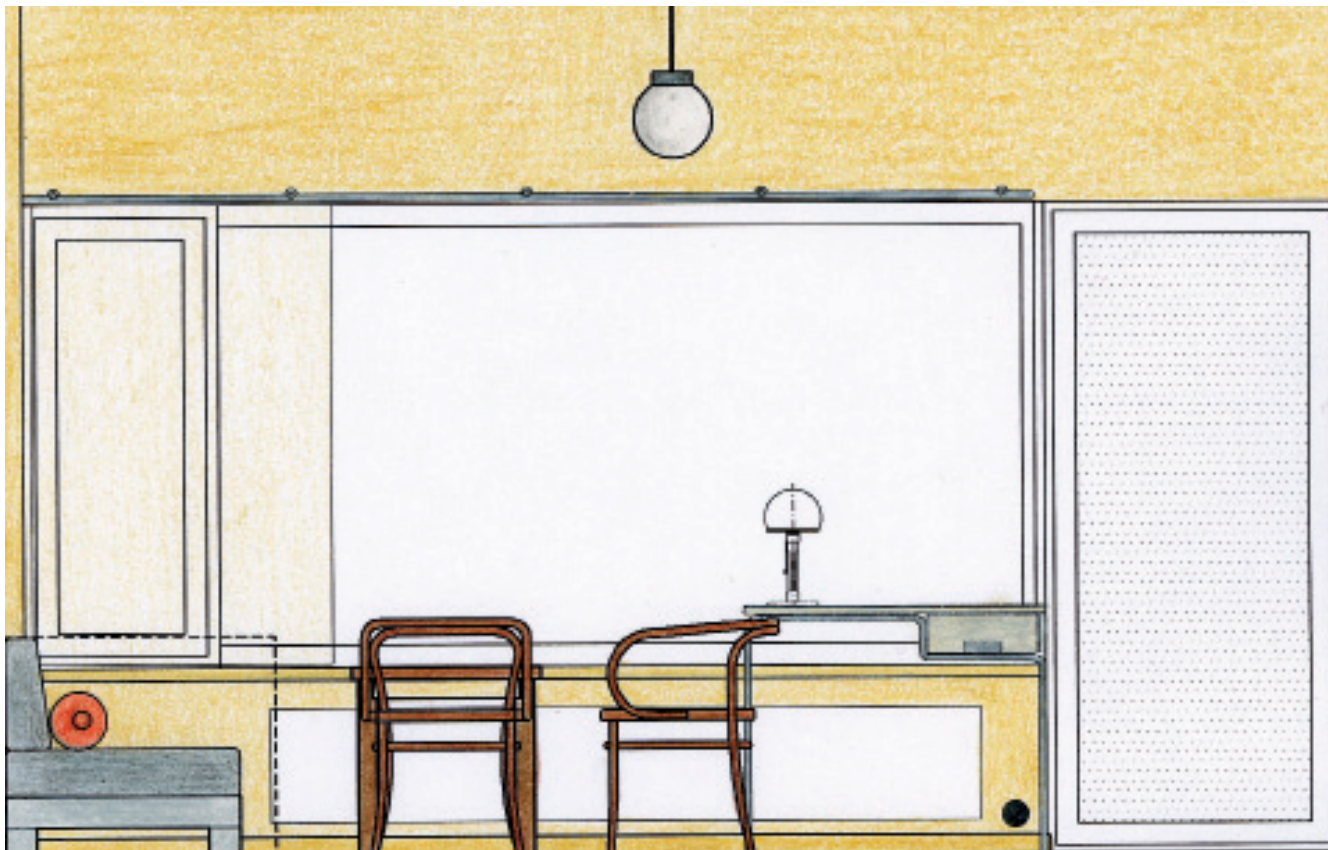
Scharoun had a decisive say in the issues of colour scheme. The necessarily 'puritan'

27. *Werkbund Ausstellung. Wohnung und Werkraum....op. cit., p. 109. Cf. Thonet's idea. Wood and steel pipe furniture. Catalogue ed. by Bott Gerhard, Nürnberg 1989, pp. 244, 246, 248. The house of Hans Scharoun was furnished by companies: 'Thonet-Mundus' and J. Kohne, Bugholz möbelfabriken A. G., Wien-Berlin, together with Berliner Metallgewerbe Jos. Müller, Berlin-Neukölln.*

28. *Penth Wolfgang, Die Architektur des Expressionismus, Stuttgart 1973.*

29. *Rieger, Hans Jörg, Die farbige Stadt. Beiträge zur Geschichte der farbigen Architektur in Deutschland und der Schweiz 1910-1939, Zürich 1976, p. 90.*

26. Rutkowski Szczęsny, op. cit., p.110-111.



8. Living-room – a design restoring the original colouring and furnishing, the even-numbers section, 2007. Designed by J. Urbanik and A. Gryglewska

austerity of the interior was accompanied by rich and vivid colours of the common spaces (the lounge and restaurant). *The lounge was deep blue, against which shiny armchairs made of steel tubes cast silver reflections. In the restaurant many shades of red prevailed*³⁰. This is the only piece of information about the colour to be found in archives. Hans Scharoun's colour concept of the Wrocław building is close to the colour scheme he used in his paintings depicting his architectural visions. A similar colour theme ran through all his works

One of the revalorisation stages was the renovation of the lounge and restaurant. When all the coats of paint were removed, the results of stratigraphic tests proved one hundred percent correct. Moreover, the borderlines of different colours were revealed, thus demonstrating Scharoun's colour concept. This was the grounds for designing the reconstruction of the colour scheme of the lounge and restaurant.

The concept of interior design of the living sections of the left and right wings assumed different colour schemes for apartments marked with odd and even numbers. The difference referred mainly to the colour of the walls and the linoleum (no data on furnishings). The walls were covered with traditional fine-texture cement-lime plaster, whitewashed and painted with distemper.

In the modernisation project of living

interiors³¹ the principle of restoring their original look was adopted. If no information on colour scheme was available, a palette of colours typical of the author of the building, Hans Scharoun, or of the 1920s Modernism should be used.

The architect used products of "Keim" company which produced paints dyed with mineral substances and this gave a specific palette of colours. These can be paints of bright but toned-down colours, this palette does not contain clear, vivid, luminous colours. It is product range perfectly suitable for architecture, enriching the form of the buildings designed by Scharoun. His works can be classified as belonging to the trend called organic architecture. He was looking for analogies in forms created by nature, the forms which perfectly fulfil their functions. According to his concept, the inner space of the house is also a landscape, as it is connected with views and landform features outside. Therefore, the use of dyes coming from nature is all the more justified. The building splendidly harmonised with the surrounding nature. The restoration of the colours used by the architect is justified for conservation, and necessary for aesthetic reasons.

The plan of modernisation of the living section, worked out in 2007, provided for the

31. Urbanik Jadwiga, Gryglewska Agnieszka, *Modernizacja sekcji mieszkalnej budynku Park-Hotelu przy ul. Kopernika 9 we Wrocławiu (w dawnym domu dla osób samotnych i małżeństw bezdzietnych projektu Hansa Scharouna, 1929)*, Wrocław 2007. Paper with the manuscript rights as commissioned by Dyrekcja Ośrodka Szkolenia Państwowej Inspekcji Pracy at 5 Kopernika street in Wrocław.

30. Rischowski Edith, op. cit., pp. 400-417.

restoration, as faithful as possible, of the original functions of the spaces (in Section 48 there is now a sauna and a gym), the form of living space furnishings, and the use of building materials similar to the ones used in 1929. The living sections designed by Scharoun, with a minimised space, require special furnishings. The authors of the project made it their rule to respect the architect's concept and keep to the aesthetics of the late 1920s. If the knowledge about some of the rooms is insufficient, the furnishings will be adjusted to the modernistic style of the 1920s and 1930s. This refers to the hall, the bedroom and the bathroom, as no relevant photographs or drawings have survived. The only design preserved is the one of the built-in bedroom wardrobe (in Akademie der Künste in Berlin), the replication of which is suggested.

The form of bathroom fittings of the living section of the hotel can only be conjectured, although with a great deal of probability, from photographs of bathrooms in other houses built at the same time and in the same architectural style. The designer's aim was to create cheap, affordable flats of the *Existenzminimum* type. Bathrooms were probably fitted with standard (inexpensive) off-the-shelf furniture and appliances. Today it is difficult to match the form or, more importantly, the size of the equipment with the pre-war patterns. The authors of the project proposed modern fittings, giving priority to adapt the bathroom to the present hotel function. The reference to the original look

was achieved by the choice of the right size of tiles (15x15 cm), the colour scheme and the traditional mixing taps with two knobs.

The project adapted one of the two versions of sitting-room furnishing applied in 1929, as it better meets the requirements of a hotel function. There are also plans to reconstruct a kitchen cabinet with an up-and-down sliding door, an étagère, a square table and a sofa, and to place "Thonet" chairs³² No 209 and a white-glass-ball hanging lamp.

Conclusions

Unquestionably, the building designed by Has Scharoun – unique in European scale – deserves special conservation and protection. It is still a magnificent example of new trends in architecture and technology in the 1920s. It is undoubtedly the most interesting building of the housing estate, presenting most interesting and unusual solutions in the interior arrangement of the apartments (two-level living sections), as well as an unusual architectural form. It is the only building of the exhibition which has stood the test of time, the one that rises above what is ordinary today, but was avant-garde at the time of the WUWA estate. It certainly deserves to be conserved as a "comprehensive work of art".

32. Thonet Co. is still manufacturing the chair that was used as a furnishing element of living rooms in Wrocław, and in its contemporary promotional materials it uses a picture of the Wrocław H. Scharoun's building.

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