

West Pomeranian University of Technology in Szczecin,
Faculty of Architecture,
Department of Contemporary Architecture, Design Theory and Methodology
Alicja Cykalewicz-Tymbarska, MSc

Selected modernist patterns in German architecture at the beginning of the 20th century and their implementation in Western Pomerania

doctoral dissertation in the field of engineering and technical sciences, conducted under the supervision of Adam M. Szymski, PhD, DSc

Abstract

The research problem discussed in the dissertation results from an attempt to recognize the cultural value of avant-garde architecture created at the beginning of the 20th century in Western Pomerania. In accordance with the adopted assumptions, each creative community develops a specific language of patterns that serves to translate the shared system of values into formal solutions. The foundations of pattern language theory were formulated by Christopher Alexander and his colleagues at the University of Berkeley in the 1960s and 1970s. The adopted research method is a development of this theory based on the assumption that the pattern language evolves in correspondence with the value system of the community and the "spirit of a given time". The changeability of pattern language is related to clearly marked phases of reception of particular patterns. The work presents the thesis that "the implementation of avant-garde architectural objects in Western Pomerania at the beginning of the 20th century was closely related to the shaping of the modern movement in German architecture, as evidenced by the nature of the relationship between these objects and patterns constituting elements of the modernist pattern language".

In order to prove the adopted thesis, it was necessary to develop two main directions of research. The aim of the first one was to isolate and describe a limited number of unequivocal modernist patterns that were to become the basis for further analyses. A logical path was presented, including the recognition of the determinants of the development of the Wilhelminian movement of "reform of life and culture", and within it, the architectural avant-garde of a given time; the definition of a common value system for the discussed group as a basis for modernist pattern language and, finally, the identification of three patterns corresponding to the needs of this work: *Gartenstadt*, *Kleinhaus* and *Landhaus*, together with their detailed characteristics. The first part of the thesis was supplemented with three appendices at the end of the dissertations describing model examples of the implementation of selected patterns.

The second part of the work focused on identifying the local conditions for the implementation of indicated modernist patterns of *Gartenstadt*, *Kleinhaus* and *Landhaus* in Western Pomerania, as well as a detailed description of architectural structures and urban layouts in which they were implemented. The main research effort was devoted to finding source materials and supplementing the insufficient state of research on the architecture of the region. The discussion ended with analyses aimed at reading the nature of the relations between the described objects and the patterns. The results of the analyses have been summarized in tabular form in Appendix 4, attached at the end of the dissertation. In addition, two further appendixes were attached to the

work, describing examples of the implementation of the *Gartenstadt* and the *Kleinhaus* patterns in West Pomerania in the period after World War I, which goes beyond the chronological framework of the main research, but allows for a more complete picture of the reception of the patterns.

The results of the research presented in the first and second part of the work were used to prove the research thesis, by showing that the discussed objects realized in Western Pomerania in the first years of the 20th century met the assumed criteria. The criteria were related to: the time of erection of the objects in relation to the reception phases of individual patterns; compliance with patterns; the nature of relations between objects and patterns indicating the active participation of architects working in West Pomerania in the development of German architectural thought of the period in question. On this basis, conclusions were made including confirmation of the validity of the thesis; determining the updated state of knowledge on the subject of research; confirmation of the usefulness of the acquired knowledge for research in the field of the theory of contemporary architecture, design methodology and history of architecture and recognizing the possibility of posing further research questions. An important conclusion resulting from the conducted research is the necessity to cover the objects in question with more effective legal protection, as important elements of cultural heritage. As shown in the study, the contribution made by avant-garde architects operating in the West Pomerania at the beginning of the 20th century was not only the objects constituting part of the cultural heritage of the region, but also an active participation in the development of contemporary architectural thought on a larger scale. It is an achievement that requires preservation, further research and popularization.

Anna Cepkiewicz Tymparska
23.02.2022