

Modern Movement in Gdynia and in Europe Inspirations and Analogies

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European Modernism between the two great wars was a diverse and multi-layered phenomenon. Its face in the 1920s was not the same as in the 1930s, and even within this basic division various ideas and artistic approaches merged. Four style formations had the greatest influence on the shape of architecture at the time, i.e. Art Déco, Expressionism, Classicising Modernism and Functionalism (together with its variations: Constructivism and International Style). The first three, as independent artistic phenomena, much preceded the period in question, while Functionalism – an innovative idea of the interwar period – was the “child” conceived in that epoch, its ethos and its ticket to history.

The main centres where Modernist ideas took shape were major European capitals of arts – Paris, Berlin and Vienna, but also Amsterdam, Rotterdam, Stuttgart and Hamburg, to name but a few. Obviously, Gdynia was a place lying off the mainstream track, but was susceptible to changes in architectural approach because architects who were building the city came from various centres of European Modernism. Therefore, it is worthwhile tracing back their inspirations and the concepts they adopted while designing the shape of the new city. A comparative assessment of Gdynia Modernism against the background of European architectural heritage will also be interesting.

1. Early 20th century – a huge melting pot of great European ideas

The first decades of the 20th century were a breeding ground for new ideas. Modern

architecture was a response to traditional styles, Historicism in particular. The term Modern Movement covered both moderate and avant-garde tendencies, depending on how radical modern concepts were. The former included Art Déco, Expressionism and classicising Modernism, while the latter comprised Functionalism together with related Constructivism and International Style.

While sustaining classical principles of composition, Art Déco broke off with conventional ornamentation, stimulating imagination by the cubic form inspired by the aesthetics of crystal. It derived from Vienna’s Art Nouveau of Joseph Haufmann and English Arts and Crafts Movement. It reached its peak at the 1925 Paris Exhibition, but paradoxically enough, its popularity was on the decline afterwards¹.

Some traces of Art Déco aesthetics can be seen in German Expressionist trend, particularly in the trend of the so-called “Hamburg School.” Its leading light was Fritz Höger², who made use of the brick geometric detail and texture in a very unusual way. The brick ornament was an inherent part of the late 19th-century vernacular architecture of northern Germany, Prussia and Pomerania, but it was the Hamburg school architects who made it an art, creating a trend called “Brick Expressionism”.

A very specific version of “Brick Expressionism” was conceived in Amsterdam. Amsterdam architects used brick as architectural

1. Olszewski Andrzej K., *Nowa forma w architekturze polskiej 1900-1925*, Wrocław-Warsaw-Cracow 1967, p. 150.

2. Tołkoczko Zdzisława, *In horto latericio*, Cracow 2000, p. 45 and on.

material for surfaces rather than ornamentation. Textural brick walls with smooth, organic lines became imaginative, fabulous, three-dimensional artistic compositions³. Distinct emphasis put to decorativeness of the form, clearly noticeable in both the Amsterdam and Hamburg schools, as well as in Art Déco architecture, is the reason why these formations can be called a moderate variety of Modernism.

Another variety of European Expressionism was more closely related to the avant-garde trend. It was created by German architect Erich Mendelsohn, whose works, very special and suggestive, included elements of Expressionism and Functionalism⁴. Dynamic, strongly emphasized corners, often rounded and glazed, were a trademark of this type of architecture. Its expressive form was blended with concepts of functionality, modern structure and materials, which brought Erich Mendelsohn close to the ideals of Modernist avant-garde. It must be stressed here that Mendelsohn's influence on European Modernism was evident, particularly in the late 1920s and throughout the 1930s.

The most radical avant-garde of European architecture, however, is associated with such names as Walter Gropius, J.J.P. Oud, Mies van der Rohe and Le Corbusier, or such groups as *Bauhaus* and *De Stijl*, as well as international exhibitions and CIAM congresses⁵. It was there that the formal canon of Functionalism (or the International Style, as some call it) was worked out. It was the aesthetics of white, geometrical bodies and bright and functional interiors, immaculately sterile and empty, following the maxim of "less is more". The new approach to architecture quickly became extremely popular due to photographs and articles about the innovative buildings, which appeared in numerous architectural publications all over Europe, thus reaching architects in all corners of Europe and the world.

The Functionalistic geometric shape distinguished two types of forms: one was based on the aesthetics of cubic, block-like forms derived from the logic of the cuboid and right angle, the other one was based on the

expression of streamlined forms, constructed along a smooth line and boldly drawn curves⁶. The streamlined forms became extremely fashionable in the mid 1930s. However, either of the two types of aesthetics could have been marked by the Gropiusian composure of the regular form subject to inner harmony, or by the form full of inner dynamics, drawing on the Mendelsohnian expression and remaining in a constant exciting dialogue with the nearest environment.

Although Functionalist avant-garde preferred the canon of light-coloured structures with smooth-surface plasterwork, some textural elements contrasting with light-coloured plasterwork were also used⁷. A characteristic example of such a contrast was façade compositions where light-coloured plasterwork of window stripes were separated by horizontal stripes of red brick. Such solutions were particularly popular in northern Europe where brick building was deeply rooted in tradition.

The second half of the 1930s witnessed another distinct turn in European aesthetics. The political climate, the growth of nationalistic and totalitarian tendencies resulted in a desire for the monumental and grandiose form. Architects gave up bare functionalistic "boxes" and again turned to classical tradition. This was particularly evident in German, Italian and Russian architectures. In other countries, e.g. France or Poland, the return to classicising architecture did not have so importunately ideological connotations. The father of this less monumental variation of Modernist Neoclassicism, directly deriving from the logical structure of the building, is supposed to be August Perret with his works created in the 1920s.

2. Modernistic concepts in Gdynia

What shaped the architectural face of Gdynia in the 1920s and 1930s was mainly Modernist ideas and stylistics. This was hardly surprising, as the city's birth coincided with the birth of Modernism.

Gdynia was built from scratch in the 1920s and 1930s. In a dozen years or so, from a small

3. Casciato Maristella, *The Amsterdam School*, Rotterdam 2003.

4. Historians and researchers studying Erich Mendelsohn's works stress both the significance of function and formal expression; cf.: Frampton Kenneth, *Modern Architecture. A Critical History*, London 1992, p. 122. Mendelsohn own opinions are equally meaningful; cf.: *Erich Mendelsohn. Dynamics and Function*, (ed. Zeller Ursula), Ostfildern-Ruit (Germany) 1999, p. XII.

5. Hitchcock Henry-Russell, *Architecture: Nineteenth and Twentieth Centuries*, Yale 1977, p. 487 and on.

6. Style classification of Functionalist forms according to five criteria: composition, form, shape, decor and window rhythm is presented in my book on Gdynia tenement houses (see: Sołtysik Maria Jolanta, *Na styku dwóch epok. Architektura gdyńskich kamienic okresu międzywojennego*, Gdynia: Alter Ego, 2003, pp. 35-37.

7. Zukowsky John (ed.), *The Many Faces of Modern Architecture*, Munich-New York 1994, pp. 44 and 45.

fishing village it grew up to the fourth biggest port on the Baltic Sea, with a population of 120,000. The city developed very quickly⁸, and people from all over Poland came here looking for jobs. Both the city itself and its residents were “working their way up”, and this caused the need for economizing and rational approach to all the problems. The simplicity of form, technological attitude towards architecture, modernity cult – all this created a specific *genius loci* of the city. No wonder then that Modernist ideas met with a favourable climate here.

Modernism started to spread into Gdynia in the late 1920s, taking the place of Historicism, which in fact left behind some very successful creations. As it did in other European countries, Modernism appeared in Gdynia as two different variations: moderate and avant-garde. The former included, among others, Art Déco and Classicising Modernism, and the latter – Functionalism (also called the International Style) and Constructivism.

Gdynia’s public buildings were mainly moderately Modernist, because they were meant to be of symbolic meaning to the city, and therefore needed certain grandeur, symmetry and some ornamentation, in the modern sense of the word. In the 1920s, this trend manifested

8. Gdynia’s urban development and its architecture in the years 1920-1930 were extensively presented in Maria Sołtysik’s book (cf.: Sołtysik Maria, *Gdynia – miasto dwudziestolecia międzywojennego. Urbanistyka i architektura*, Warsaw: Wydawnictwo Naukowe PWN, 1993).

1. Brussels, Stoclet Palace, architect Joseph Hoffmann, 1905-1914 (source: L. Benevolo, *Geschichte der Architektur des 19. und 20. Jahrhunderts*, Munchen 1964, p. 362)



in Art Déco forms, with emphasis put to brick or stone geometric details of novel shapes. In the late 1930s, monumentalistic concepts of public architecture became more classical, which resulted in a (small) number of Classicising Modernist buildings.

In the 1920-1930s, the most popular trend in Gdynia was the Modernist avant-garde, i.e. Functionalism, in residential buildings in particular. Façades of tenement buildings in the city centre were the first to be rid of any ornamental or monumental elements, and their artistic expression was based on structural aesthetics of cuboids. The reasons for this pared-down architecture seem rather obvious, particularly in the context of the world-wide economic crisis in the late 1920s and early 1930s. The city’s architects were mainly young people, graduates from two Polish universities: Warsaw Technical University and Lvov (Lviv) Technical University. From there, they brought their fascination with European avant-garde trends and ideas to Gdynia.

The mid 1930s brought some change to architectural forms. The world recovered from the economic crisis, and avant-garde mottos of economizing and rationalism were no longer *raison d’être*, giving way to more and more common need for luxury and highest-quality materials. Skeleton structures and other novel technologies were widely introduced in Gdynia, which definitely improved both living and façade

2. Gdynia, Maritime Office at 10, Chrzanowskiego, architect Adam Ballenstedt, 1927. Photo by Maria J. Sołtysik



standards. The aesthetics of late Functionalism was inspired by streamlined forms that were supposed to enrich aesthetical effects and symbolise the shape of the ocean liner. Cylindrical shapes of building corners were inspiring and very frequently used in Gdynia architecture. Let us have a closer look at these structures.

3. Gdynia's Art Déco and its European inspirations

At the end of the 1920s, Art Déco architecture seemed appropriate mainly for public buildings like banks, schools and offices,⁹ because of its modern artistic expression with some elements of monumentality and ornamentation.

The signs of oncoming Art Déco architecture were present in the first bank building to be erected in Gdynia (1927), i.e. Bank Polski, at 20-22, 10 Lutego street. Although the very shape of the building still had historicizing features, the interior bore some elements of the new aesthetics. Its author, Warsaw architect Stanisław Filasiewicz, supported the vaulted ceiling of the main hall with columns with diamond capitals, and above the doors he placed distinctive tympana filled with diamond forms.

Public buildings subsequently constructed in the city centre had Art Déco motifs in their exterior as well, often mixed with early-modernistic composition of the structure. One of the European compositional models of that time was the famous Stoclet Palace in Brussels (1905-1914) designed by Joseph Hoffman (Fig. 1). It probably was an inspiration for the building of the Maritime Office at 10, Chrzanowskiego street, erected in 1927 (Fig. 2). Its designer was Adam Ballenstedt, a Poznań architect. Analogies to the Stoclet Palace can be also seen in the spatial articulation and the layout of the turret surrounded by two-level terraces.

Adam Ballenstedt also designed the building of Żegluga Polska (44, Waszyngtona street), constructed in 1927-29; the traditional composition of the building was supplemented with Gothicising arcades and the diamond and Cubist-like detail of the façade. The arcades were in a way echoes of the famous Hamburg *Chilehaus* designed by Fritz Höger (1923-25).

Brick architecture deriving from the Hamburg School inspired another architect

working in Gdynia at the time – Waław Tomaszewski, whose whole architectural career was linked with the city. He designed the main Art Déco complex in Gdynia, i.e. the complex of Maritime Schools in Morska street in the district of Grabówek. The whole layout is monumental and based on the classical canons of symmetry, but manifests some distinct Modernistic features in the solutions of particular buildings. In the spatial forms of the central building of the complex, i.e. the Maritime Trade School (at 79, Morska), the brick detail was used in the way similar to that of the Hamburg architects. The neighbouring building of the Maritime School (at 83, Morska, now the Gdynia Maritime University) has the elaborated geometrical façade detail; the façade, originally made of brick, was covered with plasterwork in its central part in the 1970s. The building's main entrance was particularly attractively designed: the portal was encompassed by three small arcades supported by Cubist-like brackets and highlighted with diamond emblems.

Two other works by Waław Tomaszewski, i.e. the buildings of the National Meteorological Institute (at 42, Waszyngtona) and the Polish Seaman's House (27, Jana z Kolna street), both erected in 1928-30, close up the review of Art Déco architecture inspired by early-Modernist European trends.

4. Early Functionalism in Gdynia (1927-33) and its inspirations

Architecture inspired by the avant-garde trend appeared in Gdynia more or less simultaneously with moderately modernistic Art Déco forms. The term "Functionalism" was extremely popular from the 1920s. Everything was supposed to be functional: architecture, apartments, city; hence the name of the architectural trend, promoted by the avant-garde movement, which very quickly became popular with Gdynia investors.

The first Functionalist building in Gdynia (very distinctive, although its aesthetic canon was never imitated) was the Rice Mill building constructed in Gdynia docks in 1927. It was Gdynia's first industrial plant to be constructed, and the first at the newly-built Nabrzeże Indyjskie. Simple cuboidal forms surrounded by distinctive alternate red-brick and light-plaster stripes point to its origins and links with German brick Functionalism.

9. Further information on Gdynia's public buildings is to be found in the above-mentioned book by Maria Sołtysik *Gdynia – miasto dwudziestolecia międzywojennego. Urbanistyka i architektura*, (op. cit).



3. Voorburg, residential building, architect Jan Wils, 1926 (after "Moderne Bauformen", 1927)



4. Gdynia, tenement house at 14, Skwer Kościuszki, architects Włodzimierz Prochaska and Stanisław Odyniec-Dobrowolski, 1927-28. Photo by Maria J. Sołtysik

In Gdynia, however, different aesthetic models met with much more favourable response: the ones promoted by the Functionalist avant-garde. They were models of geometrical shapes and light-coloured, smooth-plastered façade, inspired by the *Bauhaus* school and the works of French and Dutch avant-garde. These were the tendencies which fascinated young Polish architects coming to Gdynia in the late 1920s, bringing the new fashion with them. The latest vogue was reflected in the architecture of tenement houses erected in the city centre by private investors¹⁰.

One of the first works subject to the canons of white, cubic forms of Functionalism was the house at 14, Skwer Kościuszki, constructed in 1927-28. It was designed by two very young

10. See also: Sołtysik Maria Jolanta, *Na styku dwóch epok. Architektura gdyńskich kamienic...*, op. cit.

5. The Hague, the Dutch Consumer Society department store, architect Jan Buijs, 1927 (source: "Der Baumeister", 1929)



architects: Włodzimierz Prochaska, a newly-graduated architect from the Warsaw Technical University, and Stanisław Odyniec-Dobrowolski, at that time a student of the same university. It was evident that they were inspired by the European constructions, the main feature of which was rectangular corners made of balconies, e.g. Jan Wils's house in Voorburg built in 1926 (Fig. 3). The Gdynia house in Skwer Kościuszki also had an aesthetic dominant in form of a corner punctuated by asymmetric cuboid balconies (Fig. 4). Ideological relation between the two buildings is all but evident.

The city-centre apartment buildings that followed, i.e. at 1, Plac Kaszubski and 78a, Świętojańska, manifested certain variations of cuboid aesthetics; the emphasis was put to the arrangement of simple corner balconies. Their prototype can be found in Dutch architecture,

6. Gdynia, tenement house at 10-12, Skwer Kościuszki, architect Tadeusz Jędrzejewski, 1928. Photo by Maria J. Sołtysik



e.g. in the house constructed by Gil J. Rutgers in eastern Amsterdam (Amsterdam East, corner of Insulindeweg and Molukkenstraat, 1923-25).

At the end of the 1920s, apart from cuboid forms, the first sign of streamlined forms and ocean liner symbolism appeared: it was the house at 10-12, Skwer Kościuszki, designed by Tadeusz Jędrzejewski in 1928. Its striking and unusual play of different shapes of the corner resembles the 1923 characteristic work of Dutch architect Jan Buijs in The Hague (Fig. 5), photos of which were published in European trendiest architectural magazines. In both buildings, the main compositional motif was an expressive contrast of straight lines and streamline.

However, streamlined forms were not particularly popular in Gdynia until the 1930s.

5. "Domesticated" avant-garde – late Functionalism and influences of Expressionism in the architecture of the 1930s

The mid 1930s witnessed the toning down of extreme purist avant-garde slogans. The search

for comfort and noble elegance of materials resulted in the development of the "luxury trend", much evident in Gdynia's architecture.

The most popular architectural ideas at the time were those included in the famous five points of modern architecture propagated by Le Corbusier¹¹ whose projects and theoretical works greatly influenced European architects in the 1930s. As far as form was concerned, the dynamic streamlined shape became extremely popular, widely associated with modernity and luxury, embodied by symbols of that epoch: magnificent ultra-modern machines of the 20th century, i.e. the car, the aeroplane and the ocean liner. The most inspiring models for Gdynia streamlined, cylindrical corners were created by German architect Erich Mendelsohn, the leading light of European Expressionism. His famous corners of department store buildings inspired – and still do – many European and Polish architects, Gdynia architects in particular, because due to the city's seaside location streamlined forms had

11. Quoted after: Syrkuz Helena, *Ku idei osiedla społecznego*, Warsaw 1976, p. 46.

7. Berlin, "Rudolf Mosse" Publishing House, architects Erich Mendelsohn and Richard Neutra, 1923, (source: Staatliche Museen zu Berlin – Preussischer Kulturbesitz, Kunstbibliothek)



very special symbolic meaning here.

The first streamlined building in Gdynia in the 1930s was a corner house at 7, Starowiejska street, designed by city engineer Marian Maśliński in 1932. With its wide curved corner and softly drawn side wings, the building resembles the shape of the well-known Berlin publishing house "Rudolf Mosse" designed by Erich Mendelsohn and Richard Neutra in 1923 (Fig. 7). The Gdynia house at 7, Starowiejska (Fig. 8) and the house at 89, Świętojańska (built a little later) manifested similar artistic assumptions.

The influences of the Mendelsohn aesthetics can also be seen in the form of Gdynia's three best examples of Modern Movement: the office building of the Social Insurance Institution, the residential building of the BGK Bank and the Polish Yachtsman's House. Not only did the architects of these buildings transfer Mendelsohn's type of expression to Gdynia's architecture, but they introduced a modern frame structure in their works. The buildings were said to open a new chapter in the city's architecture. And because they presented the ocean liner's symbolism, they

were compared to liners which "sail" through the streets of Gdynia¹².

The first of the buildings, the office building of the White-Collar Personnel Insurance Institution (later Social Insurance Institution, ZUS), was erected in 1935 at 2, 10 Lutego street. It was designed by Roman Piotrowski, a Warsaw architect, whose design bore some reference to the evocative corner of the most famous of Erich Mendelsohn's department stores, i.e. the Stuttgart "Schocken" (Fig. 9), no longer existent. The vigorously drawn, cylindrical corner of the Gdynia building shows evident similar aesthetics to this symbol of European Modern Movement, although Piotrowski's architectural composition remains thoroughly unique and individual (Fig. 10).

The second of the above-mentioned most interesting examples of Modern Movement in Gdynia is the residential building of the Pension Fund of the BGK Bank at 27-31, 3 Maja street. In its smoothly broken shape and its quasi-

12. Chudziński Henryk, *Domy, Ludzie, Architekci. Satyra – i coś więcej*, „Kurier Bałtycki” of 17th September 1937.

8. Gdynia, tenement house at 7, Starowiejska street, architect Marian Maśliński, 1932. Photo by Maria J. Sołtysik





9. Stuttgart, "Schocken" department store, architect Erich Mendelsohn, 1928 (non-existing), (source: Landesbildstelle Württemberg, Stuttgart)

turret, we can find a Mendelsohnian motif of the façade of the Duisburg department store "Cohen & Epstein" (Fig. 11), only transformed and artistically developed. Stanisław Ziłowski, the architect of the BGK building (Fig. 12), came to Gdynia right after graduating from the Lvov Technical University, and soon became one of the leading designers of the emerging city.

Equally expressive use of streamlined forms can be seen in the third of the buildings, i.e. the

Polish Yachtsman's House, designed by Bohdan Damięcki and Tadeusz Sieczkowski in 1936-37. Similarly to the seaside pavilion De La Warr in Bexhill-on-Sea (Sussex) designed by Erich Mendelsohn and Serge Chermayeff (Fig. 13), the Gdynia house features a glazed cylindrical main body contrasted with lower side wings. Situated at the Yacht Basin, the Yachtsman's House (Fig. 14) was meant to be the centre of Gdynia's marina, and its form proved the fact that the



10. Gdynia, office building of White-Collar Personnel Insurance Institution (later Social Insurance Institution) at 2, 10 Lutego street, architect Roman Piotrowski, 1935. Photo by Maria J. Softysik



11. Duisburg, "Cohen & Epstein" department store, architect Erich Mendelsohn, 1925-27 (source: B. Zevi, *Erich Mendelsohn, Opera completa*, Milan 1970)

architecture of public buildings also stressed the city's links with the seaside landscape.

There is one more outstanding architect to be mentioned here, i.e. Zbigniew Kupiec, who worked in Gdynia at that time and was also inspired by Mendelsohn's architecture. Kupiec was at the Lvov Technical University with Stanisław Ziółowski, but he used cubic forms more frequently than his colleague, mixing them with streamlined forms only at the ground-floor level. A typical example of his work is the tenement house at 9, Armii Krajowej street, an interesting building with rectangular, glazed corner at upper floors and a rounded corner at its ground floor. There is a clear reference to the concept of the big, vertical extensively glazed corner used by Erich Mendelsohn in the design of the Nuremberg department store "Schocken" (1926).

Naturally, Mendelsohn's expressionist works were not the only inspiration for Gdynia architects of the 1930s. Their projects were also influenced by other European Modernists and by other styles of the epoch, both German and Dutch or French.

These influences are noticeable in the shape of one of the most characteristic Gdynia houses: the building at 68, Świętojańska, combining a residential house and the "Bon

Marche" department store, erected in 1935-36. Its architect, Zbigniew Kupiec, developed a decorative motif that could be found in the forms of the 1931 Stuttgart department store "Breuninger", designed by Eisenlohr and Pfennig.

An outstanding example of the city centre residential building is the house at 122, Świętojańska, striking in its originality. It was erected in 1936 according to the concept of the Warsaw-Gdynia team of architects: Stefan Koziński and Leon Mazalon. It is an expressive building with the S-shaped, extensively glazed corner which evolves into a side wall, filled with rhythmically "waving" balconies. These striking forms bear comparison with Dutch Expressionism of the Amsterdam school, particularly with the forms of the residential complex in Amstelkade and Holendrechtstraat Streets, designed by Margaret Kropholler (1923).

Another very characteristic architectural structure in the centre of Gdynia, the markets (1935), manifests the ideological influence of the leading light of the world avant-garde in the 1920s and 1930s, Le Corbusier. His design (never constructed) for the Palace of Soviets in Moscow (1931), with a huge rainbow arch, inspired the two authors of the market: Jerzy Müller and Stefan Reychman, who used the form of steel parabolic arches which resembled the

12. Gdynia, apartment building of the BGK Pension Fund at 27-31, 3 Maja street, architect Stanisław Ziółowski, 1935-37 (source: Author's private collection)





13. Bexhill-on-Sea (Sussex), De La Warr pavilion, architects Erich Mendelsohn and Serge Chermayeff, 1935 (source: Staatliche Museen zu Berlin – Preussischer Kulturbesitz, Kunstbibliothek)

French master's famous concept.

Naturally, the works of such a prestigious architect as Le Corbusier are reflected in very many structures in Gdynia, both in public buildings and residential houses and villas, although these influences were not as direct as those of other masters, usually hidden in the interiors. Practically, Le Corbusier's "five points" are evidently present in the layout and structure of almost every building constructed in Gdynia in the 1930s, as they included all the main attributes of modern architecture: piers, open plan, open façade, ribbon windows and roof terrace. They became a real determinant of the modernity of the entire epoch and the whole great modernist formation, which, after all, largely extended beyond the two decades of the 1920s and 1930s.

Conclusion

The examples of Gdynia architecture presented here constitute but a small part of the Modernist tradition of the city, since it was born here and grew together with Gdynia, whose urban core was created in the 1920s and 1930s. In this respect, Gdynia is a single unique occurrence in the architectural heritage of the European Modern Movement.

On the other hand, strong ideological links with European architecture of the 1920-30s show how universal and international the architecture of Gdynia was. The historical value of the architecture of Gdynia's city centre as a precious record of the epoch was confirmed in September 2007, when it was all listed.



14. Gdynia, Polish Yachtsman's House at 3, Aleja Jana Pawła II, architects Bohdan Damięcki and Tadeusz Sieczkowski, 1936-37. Photo by Maria J. Sołtysik

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