

Architecture of the Polish National Exhibition (1929) and Architecture in Poznań of the 1930s

Transfer of Modern Movement Ideas

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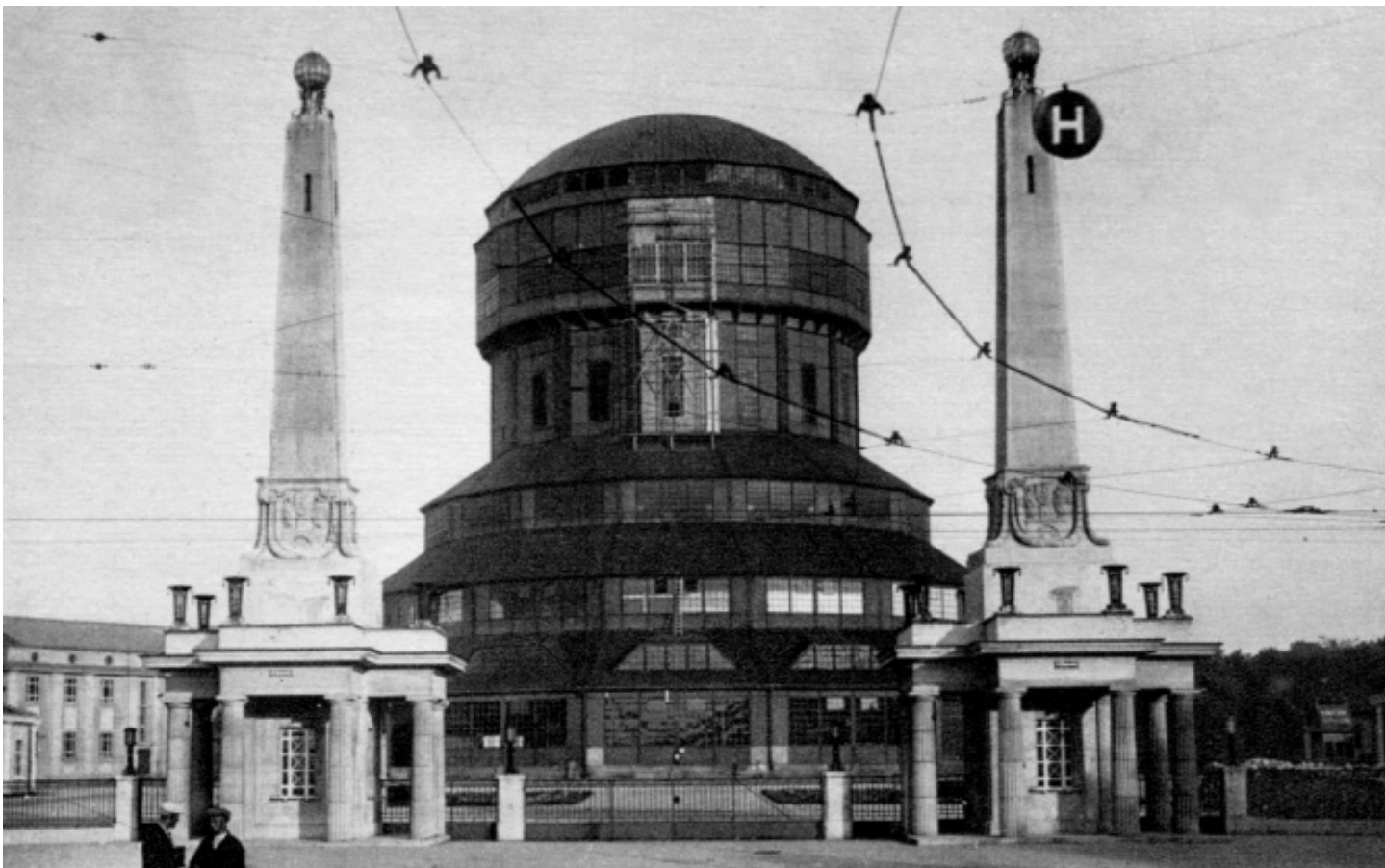
The Polish National Exhibition organised in Poznań in 1929 was meant to present the achievements of Poland during ten years of its independence. What was particularly significant about the Exhibition of this kind was its architectural layout and ideological dimension of forms, representing most of the stylistic trends used in the late 1920s and early 1930s.

In 1929, the concept of the national style in its various versions was still popular, particularly various forms of classicising Baroque, "native" because of its connotations with gentry manor houses. At the same time, there was an evident

decrease in the popularity of the folklore trend, including its modern version with elements of Expressionism or Polish Art Déco, which enjoyed great success only a few years earlier at the Exposition Internationale des Arts Decoratifs et Industriels Modernes, Paris 1925¹. Thanks to government commissions, monumental simplified Classicism became widely popular; this trend allowed the interpretation of tradition

1. The success in 1925 did not mean the presentation was totally accepted, because the pavilion was strongly criticised, by the avant-garde mainly, for presenting a conservative, rustic image of Poland.

1. Hans Poelzig, Upper-Silesian Tower, 1911. After Geisler: *Die Ostdeutsche Ausstellung in Posen im Einzelnen*, "Zeitschrift für Kommunalwirtschaft und Kommunalpolitik" 9/10 (1911), p. 386

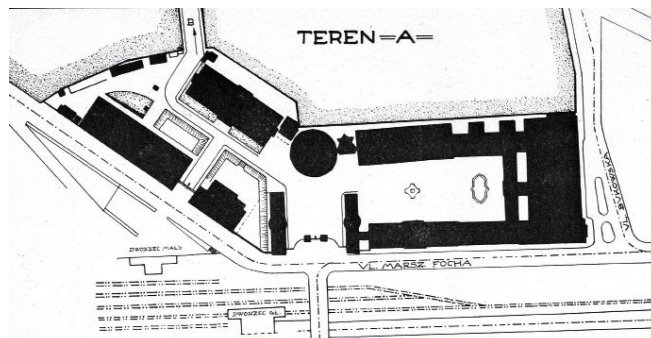


in a universal, transnational and updated way. The concepts of the radical avant-garde were spreading quickly through publications² and exhibitions³, although as Andrzej Turowski put it, *in fact, little was built, apart from (...) the architecture of pavilions at the Polish National Exhibition*⁴ which were the first presentation of the new style in practice. All these trends converged in numerous structures and pavilions at the Exhibition, placing them in a specific context of Poland's self-definition and self-promotion.

The shaping of the Exhibition area was supervised by the Building Department, whose responsibilities included the construction and arrangement of some of the pavilions and giving opinions on the designs sent in. The head of the Department was a distinguished Poznań architect Roger Sławski, and his deputy was Jerzy Müller, who later became Head of the Development Department at the Government Commissioner's Office in Gdynia (1930-32). He was directly responsible for the most modern part of the Exhibition, i.e. the areas of the food industry, farming and entertainment (E).

The whole area of the Exhibition was divided into five sites marked A, B, C, D and E, each of which was attributed to a different category of exhibitors. The heavy industry, always a showpiece of such exhibitions, occupied Site A, covering the traditional area of the Poznań Fair close to the railway station. The dominant feature of the area was a huge expressionist Upper-Silesian Tower (*Wieża Górnośląska*) constructed by Hans Poelzig for the 1911 East-German Exhibition (Fig. 1). The fact that the tower had been built when this part of Poland was under Prussian rule was rather inappropriate for the ideological concept of the 1929 Exhibition, which led to the criticism of its architecture, regarded as "pretentious and dismal"⁵, as well as a focus on its interior, structure and functionality.

The *Wieża Górnośląska* compositionally punctuated the entrance from the railway bridge. It was preceded by two obelisks (housing ticket offices) situated at the semicircular recessed gateway and flanked by two elongated administration pavilions, designed by Adam Ballenstedt in 1922. They formed an entrance



1a. Courtyards by the Upper-Silesian Tower at the Ostdeutsche Ausstellung in Poznań, 1911. After Geisler: *Die Ostdeutsche Ausstellung in Posen im Einzelnen*, "Zeitschrift für Kommunalwirtschaft und Kommunalpolitik" 9/10 (1911), p. 387

square which was linked with two courtyards, big enough to counterbalance the mass of the Tower (Fig. 1a). The composition of the northern end of square Plac Św. Marka was particularly impressive. It was surrounded by a colonnade (designed by Roger Sławski) which unified the interior, thus hiding the existing, stylistically different, pavilions. In the corner of the pavilion closing the shorter end of the courtyard was a Grand Hall with the entrance at the corner of streets Głogowska and Grunwaldzka. The rhythm of the façade was marked by massive columns separating huge windows, and a several-storey-high tower, topped with a Roman numeral X and an eagle (the Exhibition's logo) indicated the formal entrance to the Exhibition grounds.

A little further down street Grunwaldzka, in the adjacent Site B, there were two most prestigious exhibitions: the Government Palace (*Pałac Rządowy*) and the Arts Palace (*Pałac Sztuki*) – the function performed by Poznań University buildings: Collegium Chemicum and Collegium Anatomicum respectively. They were joined into one complex by a decorative square where sculptures were exhibited (Fig. 2). The buildings were chosen probably because of their scale and architectural form, presented as a "vast and European layout", "impressively monumental"⁶. *Pałac Rządowy* (Collegium Chemicum) was designed by Edward Madurowicz in 1929 and completed for the Exhibition by Roger Sławski. Sławski introduced some elements in a "Cracow variety of the Renaissance, with high parapet walls and counterforts"⁷ which in fact had a utilitarian function – they covered the tall laboratory chimneys. In this way one of the many buildings, which in the 1920s were supposed to restore Poznań's "Polish spirit," was completed and the fact that the Government exhibition was held there was supposed to emphasise the Polish identity of our just revived state. These patriotic connotations were no accident: apart from official buildings, other pavilions were

2. The most prestigious were „Blok” and „Praesens”, then „Architektura i Budownictwo” and „Dom. Osiedle. Mieszkanie”.

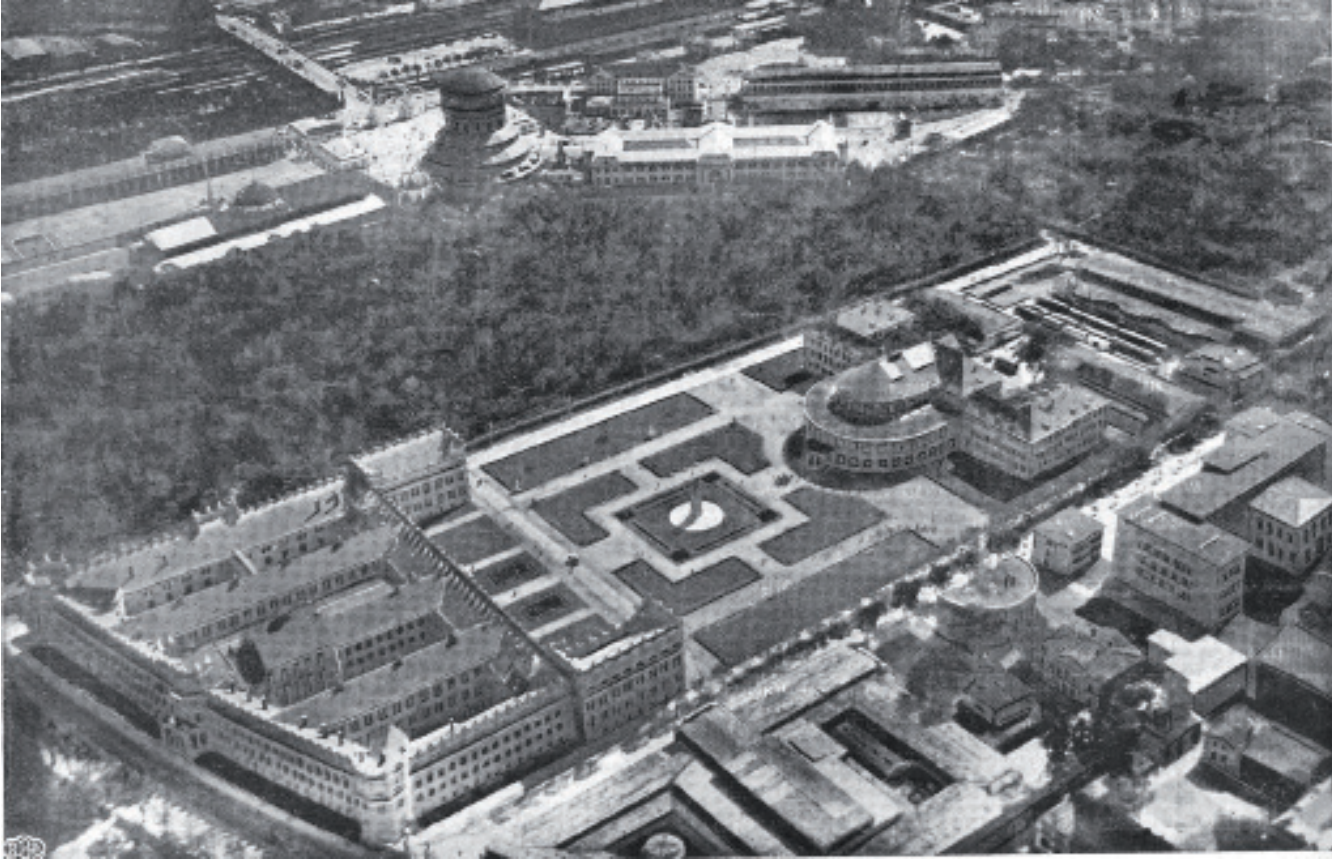
3. E.g. the 1st International Modern Architecture Exhibition, held at the Warsaw Art Gallery Zachęta in 1926, presented projects made by Le Corbusier, Perret, Oud, Rietveld, Melnikov and well-known Polish architects like Surkus, Szanajca, Lachert, Bruckalski, Szczuka or Gutt, Filipkowski and Tołoczko.

4. Turowski, Andrzej, *Budowniczość świata. Z dziejów radykalnego modernizmu w sztuce polskiej*, Cracow 2000, p. 97.

5. Müller, Jerzy, *Budownictwo* [in:] *Powszechna Wystawa Krajowa w Poznaniu w roku 1929*. A joint publication edited by Stanisław Wachowiak, PhD, Director of the Board of the Polish National Exhibition, Poznań 1930, Vol. 2, p. 14 (Hereinafter referred to as *Budownictwo*). Most Prussian buildings in Poznań were also described as "dismal", "grey", "heavy" and "overwhelming".

6. Müller, Jerzy, *Budownictwo*, p. 81.

7. Müller, Jerzy, *Budownictwo*, p. 81.



2. Sites B and A with the Palac Rządowy and Palac Sztuki at the Polish National Exhibition, 1929. After Jerzy Müller: *Budownictwo*, [in:] *Powszechna Wystawa Krajowa w Poznaniu w roku 1929*, ed. Stanisław Wachowiak. Poznań 1930, Vol. 2, pp. 3-163

also built in the “rustic” style, e.g. manor-like pavilions of the Organisation of Landowners and Peasants, designed by Stanisław Mieczkowski as a complex joined with a garden, and the pavilion of Polish Community Abroad designed by Roger Sławski, bearing resemblance to the Łazienki Palace in Warsaw (Fig. 3).

However, apart from the emphasis put on official exhibitions and the praise of Polish

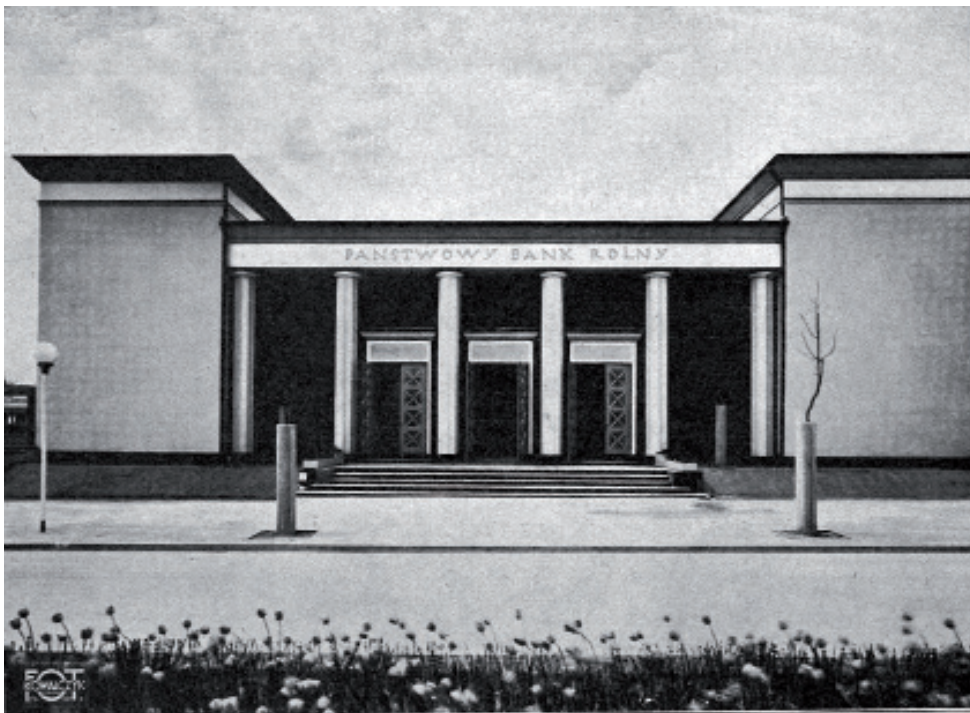
identity, the main trend at the Exhibition was modernised Classicism, both in architecture and in works of art. The designs made by Marian Andrzejewski, Stefan Cybichowski and Jan Podlewski were the most typical examples of this trend, representing its various forms – from more “classical” to modernistic ones.

Architect M. Andrzejewski inserted a Doric portico made of simplified, elementary forms to

3. Roger Sławski, Pavilion of Polish Community Abroad at the Polish National Exhibition, 1929. After Jerzy Müller: *Budownictwo*, [in:] *Powszechna Wystawa Krajowa w Poznaniu w roku 1929*, ed. Stanisław Wachowiak. Poznań 1930, Vol. 2, pp. 3-163



Pawilon Polski Zagranicą.



4. Marian Andrzejewski, Państwowy Bank Rolny at the Polish National Exhibition, 1929. After Jerzy Müller: *Budownictwo*, [in:] *Powszechna Wystawa Krajowa w Poznaniu w roku 1929*, ed. Stanisław Wachowiak. Poznań 1930, Vol. 2, pp. 3-163

the façade of the State Land Bank (*Państwowy Bank Rolny*) pavilion in Site E (Fig. 4), while in J. Podlewski's pavilion of the Ministry of Transport the simplicity and lightness of forms with immense windows were put in order only by distinct axial composition. Architect Kazimierz Tołłoczko in his pavilion of *Bank Polski* used a semicircular recessed façade as a background for the bust of Duke Drucki-Lubecki (the founder of Polish banking), with large vertical stripes of windows for rhythmicity, and plain flanking walls with recessed portals to close the whole composition (Fig. 4a).

The popularity of classicising Modernism in its pure, universal forms deserves attention in the context of the national style and extreme avant-garde. At the 1929 Exhibition, classicising

4a. Kazimierz Tołłoczko, *Bank Polski* at the Polish National Exhibition, 1929. After Jerzy Müller: *Budownictwo*, [in:] *Powszechna Wystawa Krajowa w Poznaniu w roku 1929*, ed. Stanisław Wachowiak. Poznań 1930, Vol. 2, pp. 3-163



Modernism emerged as a widely-accepted style of modern times, based on logic, harmony and simplicity, but at the same time it was familiar due to recognizable reminiscences of classical principles. It manifested a desire to go beyond previous architectural problems, "native" aspects included, in order to create modern architecture by transforming the past rather than rejecting it, making use of it in a new, more individual yet disciplined way.

However, at the Exhibition there was also room for utmost modernity represented by avant-garde structures which showed no links whatsoever to tradition. According to the Exhibition's official publication⁸, visitors appreciated and accepted them, despite – or perhaps thanks to – the fact that innovative architecture was an absolute novelty in Poznań. The avant-garde designers were asked to make the décor of official pavilions (e.g. the exhibitions of the Ministry of Treasury in *Pałac Rządowy*, the Ministry of Labour and Social Care, and the Monopolies and Polish Mint)⁹ which reflected the avant-garde movement's growing popularity. Moreover, articles on the Exhibition published in "Architektura i Budownictwo" magazine were dominated by avant-garde buildings, although some selected items of simplified Classicism were also present.

The most significant achievements of the Polish avant-garde at the Exhibition included

8. *Powszechna Wystawa Krajowa w Poznaniu w roku 1929*. A joint publication edited by Stanisław Wachowiak, PhD, Director of the Board of the Polish National Exhibition, Poznań 1930, Vol. 1-4.

9. The projects were made by the following painters and architects working in various teams: the Brukalskis, Kryński, Nicz-Borowiakowa, Kobro, Strzemiński, Pronaszko, Szanajca, the Syrkuses, Stażewski.



5. Szymon Syrkus, *Chemical Fertilizers Pavilion at the Polish National Exhibition, 1929*. From the archives of Poznań University Library

the pavilions of: Chemical Fertilizers by Szymon Syrkus, Women's Labour by Anatolia Hryniewicz-Piotrowska, and Polish Portland Cement Plants by Bohdan Lachet and Józef Szanajca.

The Chemical Fertilizers pavilion, housing the exposition of the achievements in agriculture and food industry, closed the main road of Site E (Fig. 5). The lightness of the pavilion resulted from the contrast, almost graphical, between its walls and extensive glazed surfaces. The effect of the merging of different shapes was obtained by adding a light-structure tower, composed of vertical surfaces, with an advertisement of chemical fertilizers arranged in two blocks of simple lettering. Its light iron frame with a plaster mesh was also modern.

Although constructed on a wooden frame because of its temporary character, the *Centrocement* pavilion was designed and plastered to "imitate concrete structures"¹⁰. The dominant feature of its composition was a light, semicircular tower with merging surfaces of small, thin roofs and vertical supports. Flat concrete panels were put along the side elevation for rhythmicity and to introduce a bold chiaroscuro effect. Various features made of concrete were placed beside the pavilion – posts, benches, fountains, pavement plates – in order to demonstrate the potential of this material.

In her design of Women's Labour pavilion, Hryniewicz-Piotrowska used a strong cubic form, with wall planes contrasting with deep niches, where window openings and the entrance were hidden. A narrow stripe of upper windows admitted

10. Müller, Jerzy, *Budownictwo*, p. 96.

daylight into the attic restaurant with a terrace (Fig. 6, 6a). A decorative element of the pavilion – which had "a very modern colour scheme of its exterior"¹¹ – was letters placed vertically on the upper part of the corner, slightly raised pillar, which followed *De Stijl's* experiments.

The avant-garde pavilions revealed new architectural principles, i.e. stressing the functionality of light structure of freely arranged geometric bodies, and the use of lettering and pure colours as an integral part of the composition, as well as *the influence of mechanical dynamics on the statics of architecture: a tendency to emphasize lines rather than surfaces, little ornamentation, vertical or horizontal inner system made visible in the shape of the building from the outside (...), frankness, functionality and creativity of architectural doings*¹².

Apart from the most avant-garde projects, the Poznań Exhibition presented pavilions where – instead of conducting radical experiments – elegant versions of modern forms were used in

11. Müller, Jerzy, *Budownictwo*, p. 92.

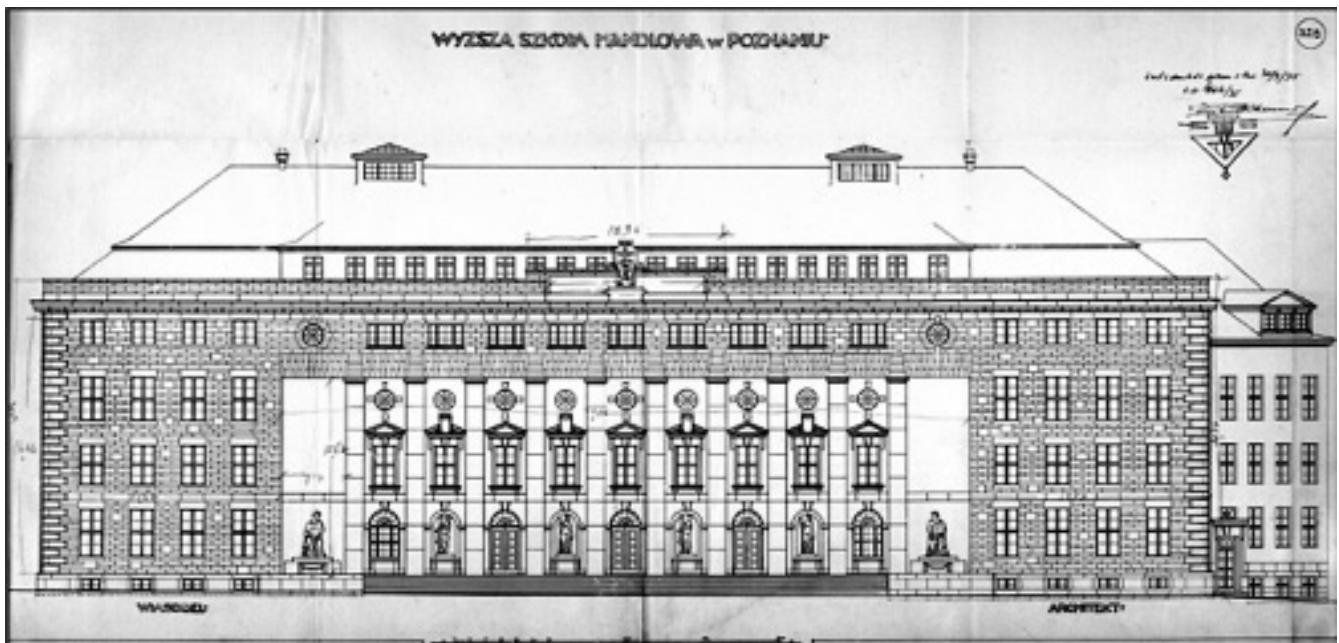
12. K. J. Potężny i wciąż wzrastający..., *Architektura i Budownictwo*, 1925/1, p. 4.

6. Anatolia Hryniewicz-Piotrowska, *Women's Labour Pavilion at the Polish National Exhibition, 1929*. After: "Architektura i Budownictwo" 1929, Nos 11-12



6a. Anatolia Hryniewicz-Piotrowska, *Women's Labour Pavilion at the Polish National Exhibition, 1929*. After: "Architektura i Budownictwo" 1929, Nos 11-12





7. Adam Ballenstedt, *Business School, today Poznań University of Economics, 1930. From the National Archives in Poznań*

order to obtain an effect of luxury: soft lines and light structures, completed with glass planes contrasting with precious materials cladding. Examples of this trend were the pavilions of the Ministry of Postal Services and Telegraph designed by Julian Putermann and Antoni Miszewski, and of *Bogusław Herse* company, designed by Bohdan Pniewski and Stefan Sienicki. The latter had a light, glazed ground floor with soft, semicircular lines, over which rose a narrow tower with rounded glazed corners.

Apart from presenting the achievements of Poland as an independent state, the Polish National Exhibition was an opportunity to promote the city of Poznań. Outside the Exhibition area, a number of buildings were erected, e.g. the *Polonia* Hotel designed by Jerzy Tuszowski, the *Hanka* students' hostel designed by Roger Sławski, and a new railway station building in the district of Łazarz designed by Franciszek Rybicki. These projects, representing different variants of Classicism, were often interpreted as the

national style, intended to re-Polonize the city space. This trend was popular from the 1920s on, both in public and residential buildings. The feeling of architectural circles was best illustrated by the building of the Business School (Fig. 7), constructed to Adam Ballenstedt's competition design (with changes), whose monumental form referred to austere Classicism with expressionist elements – a recessed portico and contrasting textures of the façade – thus integrating into the grand "style of rings". The spatial context of Ballenstedt's design was probably the reason why the winning design by Stefan Cybichowski was finally executed in another location, i.e. in street Śniadeckich. Serving as the Physical Education Palace (*Pałac Wychowanie Fizycznego*) (Fig. 7a) during the Exhibition, the Municipal Business School (designed in 1927) retained some classical elements by means of its axial composition and location of projections, introducing modern elements like a lack of detail, plain, simple walls and the differentiated volume.

Both business school designs corresponded on equal terms to the best pavilions of the Exhibition; in this context, however, the anachronism of 'costume' architecture, represented here by e.g. the *Pałac Rządowy*, with its national-style rhetoric was well apparent. In 1927, preparations for the Exhibition started, and gradually made the Poznań community realise problems other than just re-Polonization of the city space, which resulted in changes in stylistics and a new approach to architectural aims. The avant-garde achievements presented in magazines with increasing frequency (e.g. a detailed account of Weissenhof housing estate in Stuttgart) must have been stimulating, so it is little surprise that attempts to introduce new solutions intensified in 1928. Poznań architects must have already known at least some of the pavilion designs, including

7a. Stefan Cybichowski, *Municipal School of Trade – Physical Education Pavilion, 1929. After Jerzy Müller: Budownictwo, [in] Powszechna Wystawa Krajowa w Poznaniu w roku 1929, ed. Stanisław Wachowiak. Poznań 1930, Vol. 2, pp. 3-163*





8. Jerzy Tuszowski, residential complex in Głogowska street, Poznań, 1928-29. Photo by the author.

those never executed, e.g. an exposition of new housing that was to be organised by avant-garde architect Bohdan Lachert¹³.

It was in housing of 1928-29 that Poznań architects manifested their evolving modernised stylistics. Jerzy Tuszowski was the first to introduce a new approach to details and classical composition of the volume. This could be seen in the office workers' residential complex in Głogowska Street (Fig. 8), with quality apartments. The composition of two residential buildings arranged around big yards, with passageways to the inner drive, refers to the early 20th-century reformatory principles. Although the division of the elevations of simple cubic blocks derives from classical rules (the stripes of cornices separating particular floors, some of the axes accentuated by rusticated pilasters in shallow niches of the middle floors, prominent portals), flat roofs, simple, square window openings and plain walls are clearly modern solutions. Jerzy Tuszowski also designed the building of Railway Workers' Pension Fund in Rolna street, where a shift to Modernism is marked by a flat roof, recessed corner axes and lack of detail.

Openness to new tendencies resulting in groundbreaking use of formal means was clearly visible in Władysław Czarnecki's works. At the beginning of his career in Poznań, Czarnecki fol-

lowed the classical rules he had learned at Lwów Technical University, e.g. while designing an outpatient clinic in street Słowackiego (1925) and the façade of the tenement house in Głogowska Street at Park Wilsona (1926). The plinth and cornice marked out, middle axes emphasised by pilasters or columns in great order, a system of proportions, and window framing were meant to demonstrate the difference from the adjacent "typically German late 19th-century architecture (...) – something you would rather hide"¹⁴. At the time of preparations for the 1929 Exhibition, a workers' housing estate in streets Wspólna and Rolna was built, where a modern social programme referred to the Vienna *Arbeiterhofs*, but simplified elevations resulted from the need to cut down expenditure rather than the acceptance of new trends.

In comparison with those buildings, the projects made in 1928 were strikingly different in their stylistics. The tenement house of the *Bank Komunalny* in street Jarochońskiego was the first Modern Movement residential building in Poznań: its particular volumes differed in height, the corners were recessed, elevations were plain and windows arranged in horizontal stripes. A similar, yet even more simplified form was used in the design of the homeless shelter in the district of Zawady.

The Modern Movement dominated the most popular prewar residential estate in Ostroroga

13. After: Störckuhl Beate, *Architektura wystawowa jako metoda narodowej prezentacji. Wystawa Wschodniemiecka (1911) i Powszechna Wystawa Krajowa (1929) w Poznaniu* [in:] *Styl. Naród. Modernizm. CIHA, Materiały Konferencji 1*, J. Purchla, W. Tegelthoff (ed.), Cracow-Munich 2007, p. 250.

14. Czarnecki, Władysław, *Wspomnienia architekta, tom pierwszy (1895-1930)*, Poznań 2005, p. 86.



Fot. R. S. Ulatowski, Poznań.

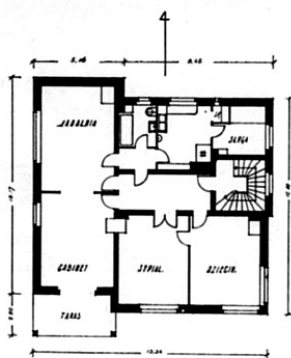
Domy dyr. Czepczyńskiego i p. Ulmańskiego w Poznaniu.

Dwa domy mieszkalne, wybudowane w r. 1930 na terenach Spółdzielni Pracowników Umysłowych w Poznaniu, zawierają w suterenach: mieszkanie stróża (pokój z kuchnią, spiżarnią, ustępem i przedpok.), pralnię, 3 piwnice; w parterze i na I piętrze: mieszkanie 4 pok. z kuchnią, spiżarnią, łazienką i pokojem dla służby i tarasem; na II piętrze: mieszkanie 2 pok. z przynależnościami jak poprzednio i górkę do suszenia bielizny.

Wykonanie: ściany murowane, stropy dźwigarowo-żelbetowe, dach kryty klinkierem, podłogi w pokojach parkietowe, w kuchniach i łazienkach terazzo, ściany malowane klejowo, aparaty gazowe, zmywalnice, schody debowe, oświetlenie i drzwonki elektryczne.

Zestawienie	Dom dyr. Czepczyńskiego	Dom p. Ulmańskiego
Powierzchnia zabudowana	172 m ²	165 m ²
Powierzchnia użytkowa (mieszkanie)	130 "	124 "
Pow. klatki schodowej	9,75 "	9,75 "
4 pokoje 1/2 pow. użytk.	70 %	70,5 %
Kuchnia 1/2 "	9 %	8,3 %
Układanie pomocnicze	21 %	21,2 %
Objętość zabudow.	2.470 m ³	2.873 m ³
Koszt budowy	80.000 zł.	86.000 zł.
Koszt 1 m ³	40,60 zł.	42,50 zł.
Oprocentowanie kapitału na 7% rocznie = 5.600 zł		

Prace malarzkie wyk. f. „J. Wrembel” (Poznań).



9. Władysław Czarnecki, Director Czepczyński's villa, Ostrogora street, Poznań, 1929-30. Source: "Architektura i Budownictwo", 1932, No 1

street, the construction of which began before the Exhibition. One of the first houses here was Director Czepczyński's villa (1929) designed by Czarnecki (Fig. 9). Its merging volumes on an irregular plan were probably inspired by the *Bank Gospodarstwa Krajowego* projects rather than by avant-garde, yet they were a breakthrough in Poznań. Czarnecki writes in his memoirs that although the "box style" or "American style" was regarded as heresy by older architects, it was eagerly followed by younger ones¹⁵. It was also more and more frequently commissioned by private clients, who wanted to demonstrate their modern attitudes. At that time, Czarnecki himself did not entirely give up his earlier likings, which was proved by his own villa in street Szlągowska (1930), built in a very traditional form – with a pitched roof and symmetrically arranged windows. This may have resulted from the villa's location on the slope of the *Cyadela* hill, or the vicinity of the existing houses; the interior, however, with a post-and-beam frame, was arranged by Jadwiga Czarnecka, who consciously used functional solutions.

The buildings presented above mark the borderline of the acceptance of Modern Movement by architects and investors of time.

15. Czarnecki, Władysław, *Wspomnienia architekta, tom pierwszy (1895-1930)*, Poznań 2005, p. 132.

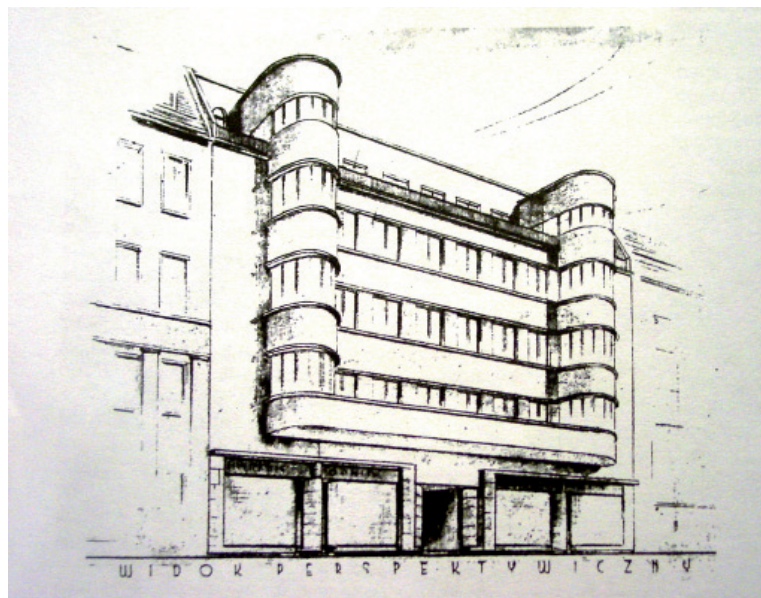
Undoubtedly, the 1929 Exhibition was not their only inspiration, although an opportunity to meet architects and designers from other centres made them revise their views; and the inhabitants of Poznań, having a chance to stand face to face with the avant-garde and reading favourable press accounts of the pavilions designed by Szanajca or Syrkus, got used to a new kind of architecture. While this acceptance did not go beyond the limits of correctness and conventions accepted in the 1930s, in the period after the 1929 Exhibition moderate Modernism prevailed, although it did not replace the "country manor house style" of villas. In Poznań, it was not before the late 1930s that the boldest and intentionally different buildings were erected according to designs made by architects from other cities. The only tenement house in the "ocean liner style" was designed in 1935 by architect Jan Kossowski¹⁶ from Bydgoszcz (Fig. 10), and the most simplified terraced houses in street Promienista, with unusual elevation divisions and interior layout, were designed in 1937 by Eustachy Chmielewski from Katowice (Fig. 11, 11a, 11b).

The borderline of Poznań modernism was also marked by the troubles with the 1935 competition design for the PKO building in square Wolności: its authors, Jadwiga Dobrzyńska and Zygmunt Łoboda, had to reduce the planned high-rise by several stories to match the approved level of the crown cornices.

Distinct changes in architectural issues and stylistics in Poznań in the 1930s must

16. In 1924-1933, Kossowski worked for the studio run by architect Bronisław Jankowski, who later moved to Gdynia. After: Wysocka Agnieszka, *Działalność architektoniczna Jana Kossowskiego w Bydgoszczy w latach 1923-1939*, Materiały do dziejów kultury i sztuki Bydgoszczy i regionu, 2003/8.

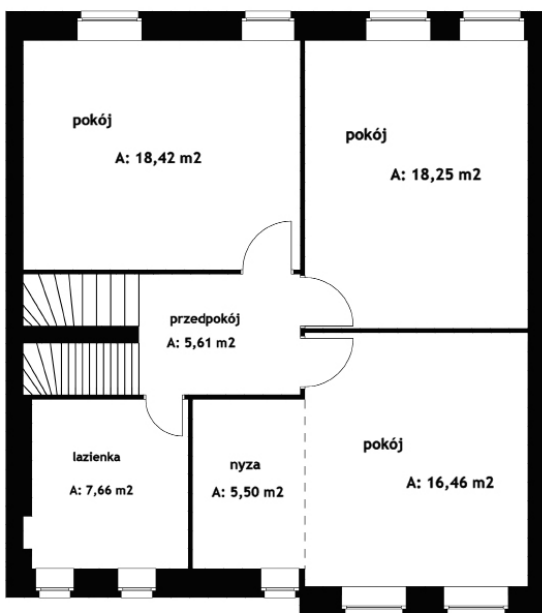
10. Jan Kossowski, tenement house, Dąbrowskiego street, Poznań, 1935-38. From the archives of History of Architecture and Town Planning Chair, Faculty of Architecture, Poznań University of Technology





11. Eustachy Chmielewski, terraced houses, Promienista street, Poznań, 1937-39. From the archives of History of Architecture and Town Planning Chair, Faculty of Architecture, Poznań University of Technology

11a. Eustachy Chmielewski, terraced houses, Promienista street, Poznań, 1937-39. From the archives of History of Architecture and Town Planning Chair, Faculty of Architecture, Poznań University of Technology



11b. Eustachy Chmielewski, terraced houses, Promienista street, Poznań, 1937-39. From the archives of History of Architecture and Town Planning Unit, Faculty of Architecture, Poznań University of Technology

be largely attributed to the influence of the Exhibition; it seems, however, that while avant-garde proposals were a catalyst, it was mainly the trend of modernized Classicism that made a shift to modernity smoother – first by giving up traditional details to end up with the replacement of established rules by a new – already familiar – architectural vocabulary. It might be also possible to check whether - and to what extent - the reception of 1929 Exhibition, with its prominent classical and modern trends, inspired a swift change towards Modernism in other cities.

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