



Monika Ewa Adamska*

The layout of the municipal cemetery in Opole Półwieś in Gustav Allinger's projects

Gustav Allinger – biographical note

Gustav Allinger greatly contributed to the development of garden architecture and municipal green areas in the 20th century Germany. He was born in 1891 in Lauffen am Neckar, Baden–Württemberg. In 1907, he graduated from the gardening school in Heillbronn. He gained his first work experience in 1909–1911 in Heillbronn and Heidelberg, and then in the Municipal Green Areas Offices (*Gartenamt*) in Cologne and in Dortmund. In Cologne, he cooperated with Fritz Encke who was one of the most famous landscape architects and directors of parks in Germany at the turn of the 19th and 20th centuries. In 1921–1925, Allinger held an executive position in the company Späth in Berlin, at that time one of the biggest nurseries in Europe, where many German landscape architects started their careers. The next stage in Gustav Allinger's professional career was connected with Zabrze (*Hindenburg*), a city in Upper Silesia where in 1928–1932 he was director of the Green Areas Department (*Stadtgartendirektor*). In 1932, Gustav Allinger

and Hermann Rothe established *Deutsche Park und Gartengestaltung* design company. In the 1930s, when Gustav Allinger was a member of the National Socialist German Workers' Party (*NSDAP*), he held the position of advisor for landscape and consultant for construction of highways in the Third Reich [7].

After World War II, in 1945–1946, Gustav Allinger worked as advisor in public central and local offices as well as in industrial enterprises in North Rhine–Westphalia. Gustav Allinger's work at the Technical University of Berlin (*Technischen Universität Berlin*), where he was professor and director of the Institute of Garden Art and Landscape (*Institut für Gartenkunst und Landschaftsgestaltung*) from 1952 to 1959, was an important stage in his professional career. After retirement, he was for two more years connected with the Technical University of Berlin and later for a short time he cooperated with Aegean University in Izmir, Turkey. Gustav Allinger died in Bonn in 1974, at the age of 83 [7].

Gustav Allinger's Professional Achievements

Garden exhibitions

The professional activities which first demonstrated Gustav Allinger's design and organizational talents were garden exhibitions [7]. In 1926, Allinger won the competition for organization of the Garden Exhibition (*Jubiläums-Gartenbau-Ausstellung*) in Dresden where he was artistic director. At that exhibition, Gustav Allinger presented among others his idea of "Kommender Garten" as a proposal of a garden of the future, combining architectural and landscape elements, open to various style trends¹. In

the layout of the garden of the area of about 0.1 ha, which could easily be a contemporary layout, one can distinguish such regular forms as: a summer house, a garden pool, and a fountain as well as a softly designed alley, a rock garden, beds of heathers, herbs, and exotic cactuses (Fig. 1). A garden with such a layout was designed for a creative user and person sensitive to the beauty of nature who, on the one hand, would appreciate indigenous plant species

¹ A great number of formal solutions applied by Gustav Allinger in the composition of "Kommender Garten" could partly result from the will to present various possibilities of garden designs to the exhibition visitors [4].

* Faculty of Civil Engineering, Opole University of Technology.

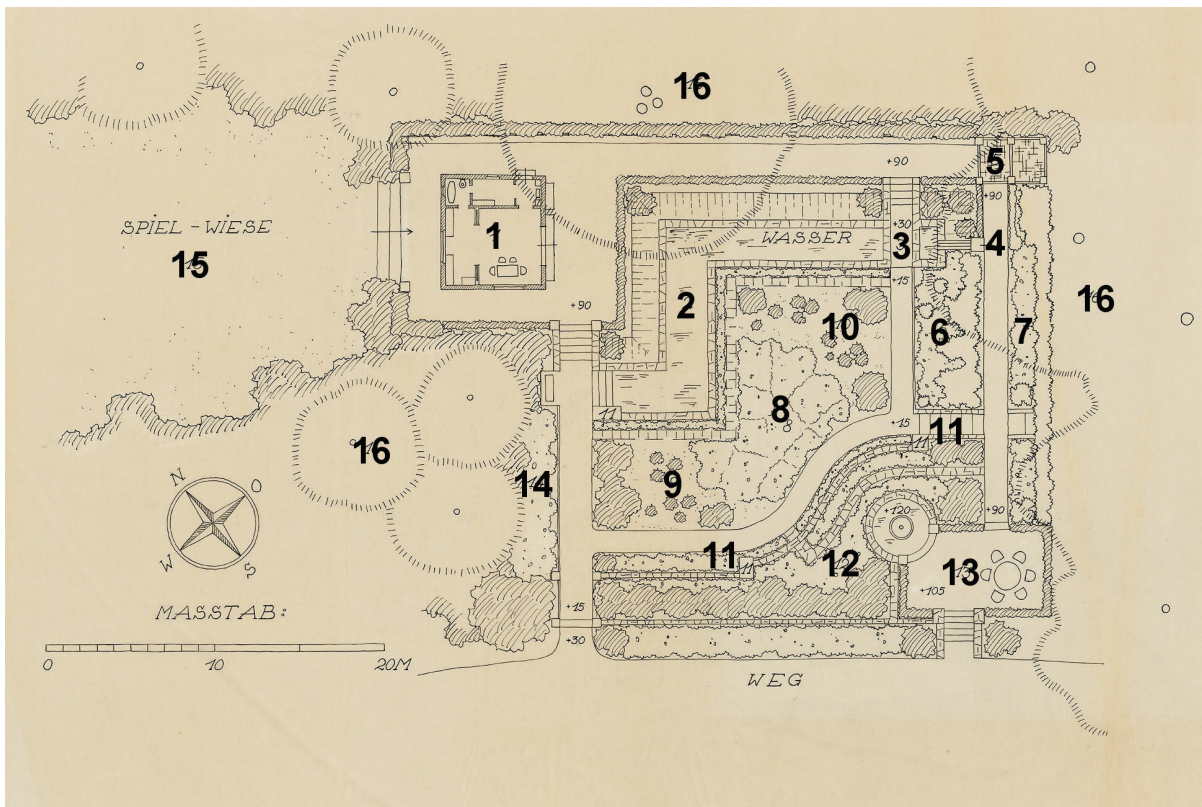


Fig. 1. Development plan of "Kommender Garten". Garden designed by Gustav Allinger for the Garden Exhibition (Jubiläums-Gartenbau-Ausstellung), Dresden, 1926. Notes after [4]: 1. summer house, 2. a garden pool, 3. alleys, 4. fountain with a sculpture, 5. gezebo, 6. rock garden, 7. shaded bed of herbs, 8. plants of low and medium height, 9. swamp garden, 10. heathers, 11. sculpture, 12. cactuses and other succulents, 13. place for rest with a fountain, 14. tall plants, 15. meadow, 16. trees (Architekturmuseum TU Berlin, Inv. Nr. GA 236,077)

II. 1. Plan zagospodarowania „Kommender Garten”. Ogród zaprojektowany przez Gustava Allingera na Wystawę Ogrodniczą (Jubiläums-Gartenbau-Ausstellung), Drezno, 1926. Objaśnienia za [4]: 1. domek letni, 2. basen z wodą, 3. alejki, 4. fontanna z rzeźbą, 5. altana, 6. alpinarium, 7. zacienione stanowisko ziół, 8. rośliny o niskiej i średniej wysokości, 9. ogród bagienny, 10. wrzosey, 11. rzeźba, 12. kaktusy i inne sukulenty, 13. miejsce do odpoczynku z fontanną, 14. wysokie rośliny, 15. łąka, 16. zieleń wysoka (Architekturmuseum TU Berlin, Inv. Nr. GA 236,077)



Fig. 2. GUGALI Exhibition (Deutsche Gartenbau-und Schlesische Gewerbe-Ausstellung), Legnica, 1927. Photograph from the rose terrace in front of the buildings: "Weinrestaurant", "Rosenhof", and "Bergerhalle" (Architekturmuseum TU Berlin, Inv. Nr. GA F11502,78)

II. 2. Wystawa GUGALI (Deutsche Gartenbau-und Schlesische Gewerbe-Ausstellung), Legnica, 1927. Zdjęcie tarasu różanego przed budynkami: „Weinrestaurant”, „Rosenhof” i „Bergerhalle” (Architekturmuseum TU Berlin, Inv. Nr. GA F11502,78)

but, on the other hand, who would be open to exotic plants [4]. The layout of the exposition in Dresden marked an important stage in the development of garden exhibitions in Germany [7].

A year later, in 1927, Allinger developed the spatial concept of GUGALI Exhibition (*Deutsche Gartenbau-und Schlesische Gewerbe-Ausstellung*) in Legnica, where he was also artistic director (Fig. 2). At that time, Allinger was under the influence of the English garden art and Dutch flower fields, and those inspirations demonstrated in the single-species flower parterres with hydrangeas, dahlias, roses as well as terraces with mixed summer flowers designed for the exhibition in Legnica [2]. In the 1930s, Gustav Allinger directed the German Garden Exhibition (*Deutsche Gartenbauausstellung*, 1933) and designed the plantings for the Exhibition of Summer Flowers (*Sommerblumengarten*, 1934). Both exhibitions were held in Berlin. At the garden exhibitions, Gustav Allinger could present his ideas on contemporary garden designs, the unity of house and garden, theme gardens and human needs, searching for inspiration in both early garden art and modern design trends [2].

The 1920s in Germany were the times of ideological and serious debate in the community of landscape designers on

the future of garden design, clashes between formal and less strict styles. The discussions regarded the form and shape of the modernist garden, residential house, and the garden of the future. Gustav Allinger's idea of "Kommender Garten" was a significant voice in that debate and it inspired many speakers, articles, and even actual designs² [4].

Gardens, green areas, and park layouts

The review of Gustav Allinger's projects from the collection of the Museum of Architecture at the Technical University of Berlin (*Architekturmuseum Technische Universität Berlin*), where Allinger worked in the 1950s, provides a large group of about 50 projects of gardens designed for private investors. Most of them are designed on small areas near single family houses primarily in Germany (e.g. Berlin, Düsseldorf, Essen, Cologne). Allinger's professional work was connected with garden designing both before and after World War II. His garden designs from the 1920s and 1930s were based on geometric divisions and axes, and they employed such landscape struc-

tures as terraces, fountains or terrain steps and they allude to the Baroque garden art. At the same time, the gardens had specially designed places for growing vegetables and fruit trees (Fig. 3). During the designing and executing the project of the municipal cemetery in Opole Pólowieś, in 1928–1930, Gustav Allinger also designed the garden in Opole, at Pasieczna Street 6 (*Viktoria Strasse*) for the house of Johann Schmidt who was the municipal construction counselor. Although the house with its modernist form survived among the villas on Wyspa Pasieka, the

² The term "Kommender Garten" is attributed to Gustav Allinger who used it first to describe his concept of garden presented at the Garden Exhibition in Dresden in 1926 [4].

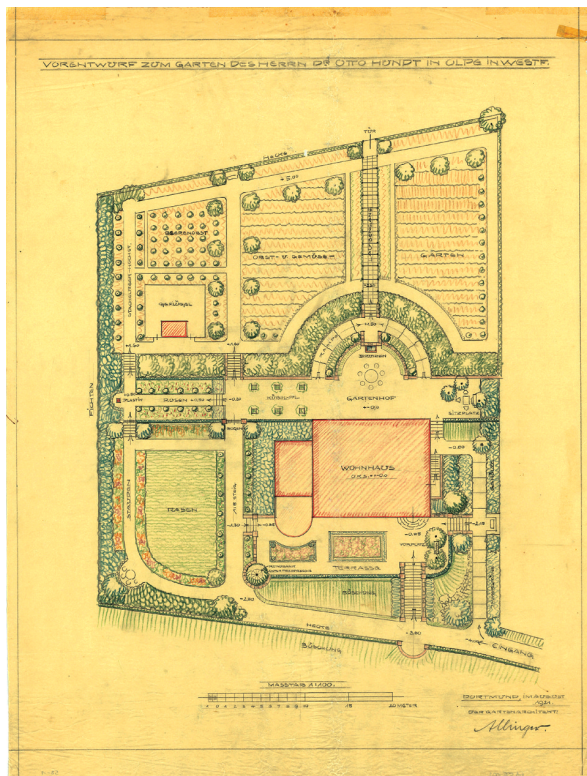


Fig. 3. Concept for development of Doctor Otto Hundt's garden, Olpe, North Rhine-Westphalia, 1921 (Architekturmuseum TU Berlin, Inv. Nr. GA 058,001)

Il. 3. Koncepcja zagospodarowania ogrodu doktora Otto Hundta, Olpe, Nadrenia Północna-Westfalia, 1921 (Architekturmuseum TU Berlin, Inv. Nr. GA 058,001)

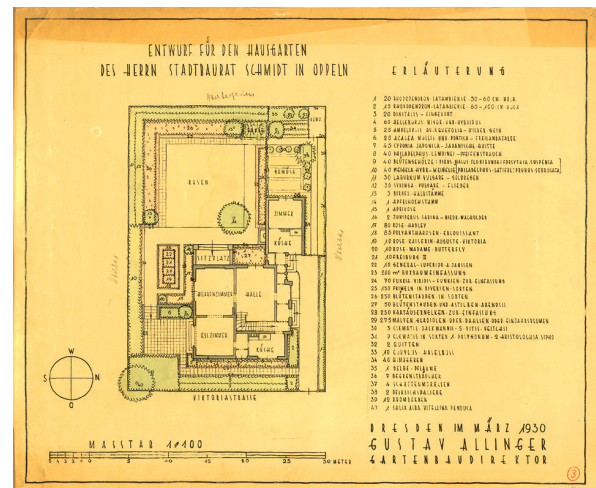


Fig. 4. Development plan of the garden of Johann Schmidt, the municipal construction counselor, Opole, Pasieczna Street 6, 1928 (Architekturmuseum TU Berlin, Inv. Nr. GA 069,002)

Il. 4. Plan zagospodarowania ogrodu miejskiego radcy budowlanego Johanna Schmidta, Opole, ul. Pasieczna 6, 1928 (Architekturmuseum TU Berlin, Inv. Nr. GA 069,002)

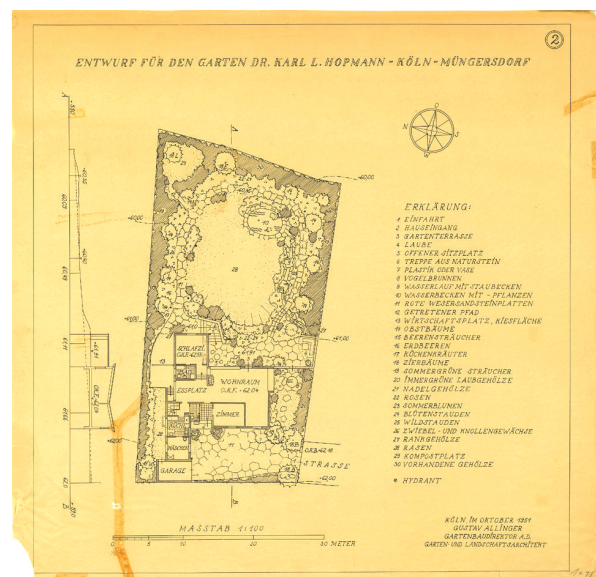


Fig. 5. Development plan of Doctor Karl Hopmann's garden, Cologne, 1951 (Architekturmuseum TU Berlin, Inv. Nr. GA 174,008)

Il. 5. Plan zagospodarowania ogrodu dla doktora Karla Hopmanna, Kolonia, 1951 (Architekturmuseum TU Berlin, Inv. Nr. GA 174,008)

layout of the garden with a simple arrangement and plantings designed in great detail, e.g. rhododendrons, azaleas, roses, bushes and fruit trees, which were used by Allinger, can be seen unfortunately only in blueprints (Fig. 4). Later gardens in Gustav Allinger's projects from the 1940s and 1950s are less formal designs with less strict path layouts and lawns in irregular shapes surrounded by plants (Fig. 5) A smaller group of projects includes designs of gardens and green areas for housing estates of different size: e.g. in Leipzig (1930), Eberswalde (1935), Neviges (1954).

Gustav Allinger's professional portfolio includes also a lot of land development projects for public benefit institutions: schools (Evangelische Schule; Erkrath-Unterbach 1957–1958, Berufsschule; Ratingen 1959–1960), universities (Pädagogische Akademie; Cologne 1957–1958), health resorts (Kurgarten; Bad Wimpfen 1930), hospitals (Krankenhaus Velebert; Velebert 1921, Stiftungs und Klinikhospital; Zagreb 1931) and private companies (Siemens&Halske; Berlin-Siemensstadt 1961–1963). Gustav Allinger also designed municipal parks (GartenStadt Park; Erfurt 1945) and parks for recreation and rest (Spiel und Erholungs Park; Erkrath 1961–1962). One of his last projects was the zoological garden with a rest park near Istanbul in Turkey (Zoologischen Garten mit Volkserholungspark am Fatihwald; Istanbul, 1970).

In 1928–1932, while working as Director of the Green Areas Department in Zabrze, Gustav Allinger was a member of the team developing the regulation plans and projects of new housing estates in the city. Together with Moritz Wolf, the municipal construction counselor, he designed many green areas in Zabrze which are still in use today, including an over one km long urban axis, one of the elements of the regulation plan of the north part of the city. The project also included a park layout of the area of about 10 ha based on wide alleys with trees, grass parterres, with no landmarks or symmetrical axis characteristic of the 19th century designs [8].

Gustav Allinger is also famous for his numerous articles on garden design in such magazines as “Die Garten-

kunst,” “Gartenschönheit,” and “Gartenwelt” (1920s and 1930s) as well as books published after World War II, e.g. *Der Deutsche Garten, sein Wesen und Seine Schöneheit in alter und neuer Zeit* (1950) and *Das Hohelied von Gartenkunst und Gartenbau; 150 Jahre Gartenbau-Ausstellungen in Deutschland* (1963).

Projects of cemeteries

Gustav Allinger's professional achievements also include urban layouts of more than a dozen cemeteries, which is a relatively small number compared with a large group of garden projects. The documentation of the cemeteries designed in 1914–1943 in North Rhine–Westphalia, Rhineland–Palatinate, and the territory of contemporary Poland (Bolesławiec, Elbląg, Gdynia and Opole) is also in the collection of the Museum of Architecture at the Technical University of Berlin (*Architekturmuseum Technische Universität Berlin*). These are layouts of both small local cemeteries and bigger ones for medium-sized and large cities. The first projects come from 1914; Gustav Allinger was then 23. One of them is the design of a little cemetery in the town of Wanne in North Rhine–Westphalia; its geometrical layout on a flat area is based on a symmetrical, rectangular system of alleys and circular squares. A bigger evangelical cemetery in Bolesławiec (*Bunzlau*) was designed in a significantly downslope area. The spatial design of the cemetery features a short, wide axis with *Thuja plicata* on both sides, enclosed by a square with a cemetery chapel. On the east side of the axis, Gustav Allinger designed a checkered layout of alleys marking regular and square-like sections with circular squares. The west side of the layout has a less formal design and is more natural, taking account of the natural landscape with a large, distinctive circular square and columbarium on a circular plan (Fig. 6).

The extensive layout of the central cemetery (*Hauptfriedhof*) for the city of Dortmund which was designed in 1919–1921 and then executed with its irregular form and great scale, combining geometrical sections with those of less formal design. Although at present it is significantly extended, the cemetery's original layout with the main axis is still partly visible in the plan of the contemporary city. Apart from drawings, plans, and sections, the preserved documentation of the cemetery contains a picture of the design mockup and sketches of the fountain, bridge, and model tombstone designed by Allinger.

In the 1920s, apart from the local cemeteries in Bladenhorst and Luisenstadt, Gustav Allinger designed the layout of the municipal cemetery in Opole which is described separately in this article.

Chronologically, the last two projects of the cemeteries feature distinctive, less formal spatial designs. The layout of the central cemetery for the city of Elbląg (*Elbing*) was designed in 1938–1940 on partly forested area outside of the city. The dominant element of that layout is the oval-shaped form of a landscape park divided by the main axis of the cemetery connecting it with a smaller geometrical, regular section (Fig. 7). The preserved perspective sketches show the existing green areas (trees) with a free layout of graves, alluding to the solutions of forest cemeteries [3]

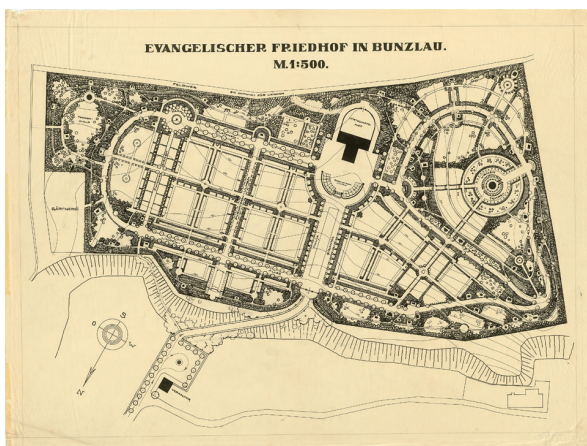


Fig. 6. Plan of the layout of the evangelical cemetery, Bolesławiec, 1914 (Architekturmuseum TU Berlin, Inv. Nr. GA 045,003)

Il. 6. Plan założenia urbanistycznego cmentarza ewangelickiego, Bolesławiec, 1914 (Architekturmuseum TU Berlin, Inv. Nr. GA 045,003)

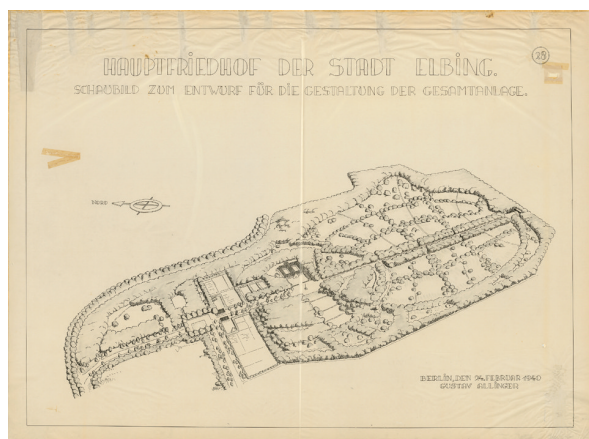


Fig. 7. Perspective drawing of a bird's eye view of the layout of the cemetery in Elbląg, 1938–1940 (Architekturmuseum TU Berlin, Inv. Nr. GA 133,013)

Il. 7. Rysunek perspektywiczny z lotu ptaka planu cmentarza w Elblągu, 1938–1940 (Architekturmuseum TU Berlin, Inv. Nr. GA 133,013)

which feature the distinctive fragments of the main axis with landmarks and architectural accents, testifying to the use of geometrical, regular elements with monumental and symmetrical features.

The drawings of the cemetery in Gdynia designed in 1943 use the term Forest Cemetery (*Waldfriedhof*) which describes its character. The drawings of the cemetery in Gdynia, available in the collections of the Museum of Architecture at the Technical University of Berlin, show the concept of the project. The intent to locate the cemetery in a forested area with a variable landscape significantly affected its spatial composition where the alleys were designed freely, taking into account the system of contour lines adding the features of a landscape park to the layout. The perspective sketch which was often used by Allinger shows a fragment of a forest with freely arranged urns on pedestals (*Urnenhain*) (Fig. 8).

The following conclusions can be drawn from the analysis of the spatial solutions of the cemeteries designed by Gustav Allinger: smaller designs on flat areas are mostly regular, geometrical layouts with symmetrical elements, axes, circular and semi-circular squares, and meticulously designed and maintained plants and landscape structures (Luisenstadt-Berlin; 1923). On the areas with more varied landscape, Allinger designed layouts which would follow the system of contour lines and slopes of the terrain with less formal features (Bolesławiec; 1919) which could sometimes assume the form of landscape parks (Gdynia; 1943). Although the layouts of some cemeteries demonstrate monumental features, Allinger divides the sections with graves by variously composed green areas, alleys with cosy niches, creating intimate places favorable for meditation.

The layout of the cemetery in Opole Półwieś

At the beginning of the 19th century, the burials in Opole were carried out on small cemeteries located around churches and monasteries in the Old Town (*Stare Miasto*). Surrounded by the city buildings, they had a limited area



Fig. 8. Perspective drawing of a fragment of the forest cemetery (Urnenhain) in Gdynia, 1943 (Architekturmuseum TU Berlin, Inv. Nr. GA 147,010)

Il. 8. Rysunek perspektywiczny fragmentu cmentarza leśnego (Urnenhain) w Gdyni, 1943 (Architekturmuseum TU Berlin, Inv. Nr. GA 147,010)

and slim possibilities for development. One of the first decisions of the authorities in Opole – the new seat of regency – was to establish in 1817 the municipal cemetery on the west side of the Odra River, in the Odra Suburb (*Przedmieście Odrzańskie*). In the 19th century, the area of the cemetery was extended twofold, and in 1917–1920 its area was extended for the last time to cover about 7 ha³. In the 1920s, a decision was made to build a new, municipal cemetery to be located on a hill on the left bank of the Odra River behind the village of Półwieś (*Halbendorf*), which was then still outside the administrative limits of the city⁴. A small part of the area was occupied by the local cemetery of the village of Półwieś established in the 19th century which still exists today. Gustav Allinger was commissioned to design the layout of the new necropolis in Opole [1].

The author of the article found three perspective sketches of the layout of the cemetery in Opole Półwieś designed by Gustav Allinger in the collections of the Museum of Architecture at the Technical University of Berlin. They are a bird's eye views of the layout with the main poplar alley and a square with the buildings of the cemetery chapel. The plan of the cemetery with notes, signed by Allinger and dated September 1928, was published in the book titled *Neubauten in Oppeln* in 1929 [6]. The search conducted by the author of the Public Archives in Opole included the following groups of files: files of the Opole Regency (Division II Churches and Schools) and Regency Cartography. The files which were preserved in the first group regarded the preparation for the construction of the cemetery in 1926–1929 and the rules of the cemeteries in Opole (*Friedhofsordnung der Stadt Oppeln*) from 1930. Unfortunately, no design documentation of the new municipal cemetery was found

³ The rules of the cemeteries of the city of Opole from 1929 include a provision on suspension of sale of burial plots on the cemetery at Wrocławska St. after April 1, 1931. In fact the cemetery operated until 1963 when the burials of the deceased stopped.

⁴ The villages of Półwieś and nearby Szczepanowice were incorporated to Opole in 1936.

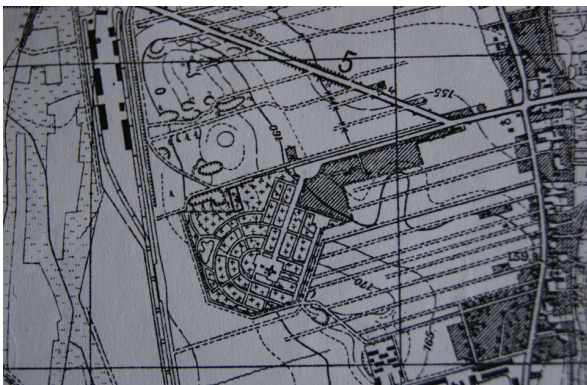


Fig. 9. Fragment of the topographic map of Opole with partly completed design of the municipal cemetery in Opole Półwieś, 1941 (Silesian Library, Katowice, file no. M 3070/368 IV)

Il. 9. Fragment mapy topograficznej Opola z zrealizowanym częściowo założeniem komunalnego cmentarza w Opolu Półwsi, 1941 (Biblioteka Śląska, Katowice, sygn. M 3070/368 IV)

in the second group. The cartographic records from before World War II include the layout of the cemetery on the plan of Opole from 1938 (*Pharus – Plan von Oppeln*) on a scale of 1:10000 and on a topographic map of Opole from 1941 on a scale of 1:25000⁵ (Fig. 9).

The new municipal cemetery designed by Gustav Allinger is an elongated, geometrical layout of the area of about 20 ha. based on straight lines and concentric circles, finely incorporated within the existing terrain and contour lines (Fig. 10, 11). The layout features the main axis going along the ridge of the hill to the funerary chapel building in the north-west part and a circular square with a chapel or a bell tower in the south-east part. The middle section of the cemetery is composed of rectangular burial plots designed on a checkered layout of alleys enclosed by two semicircular patterns of concentric and radial alleys; one bigger – with a funerary chapel and the other smaller – with that circular square. From the south-east, a driveway alley with Lombardy black poplars was designed perpendicular to the main alley, going up the hill from the circular entrance square to the funerary chapel located at its end. In the designed layout of the cemetery, Gustav Allinger indicated the location of a garden center, nursery, columbarium, administration and services buildings (Fig. 10). The green areas of the cemetery included primarily the trees and bushes planted along the main alleys visible on the axonometric sketch from a bird's eye view (Fig. 11). By the funerary chapel in a cubic form, capped with a flattened dome, there is a complex of buildings (morgue, rooms for clerics, physicians, administration and other auxiliary structures) designed on a plan similar to the letter “L”. Furthermore, Allinger indicated the burial plots to be used first, and the plots for graves for adults and children. On both sides of the

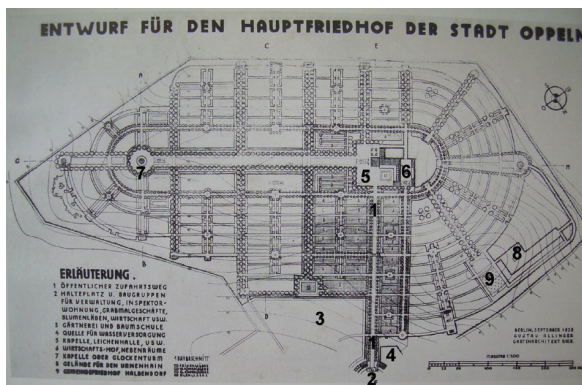


Fig. 10. Plan of the layout of the municipal cemetery in Opole Półwieś, Opole, 1928. Notes: 1. main driveway alley with column-form Lombardy black poplars, 2. circular entrance square with administration and services buildings, 3. garden center with nursery, 4. main water outlet, 5. funerary chapel with auxiliary buildings, 6. yard, 7. chapel or bell tower, 8. columbarium, 9. 19th-century, local cemetery in the village of Półwieś (Reproduction from *Neubauten in Oppeln, mit einer Einleitung von Stadtbaurat Dipl. Ing. Schmidt, Berlin, F.E. Hübsch, 1929, p. 20*)

Il. 10. Plan założenia urbanistycznego komunalnego cmentarza w Opolu Półwsi, Opole, 1928. Objaśnienia: 1. główna aleja dojazdowa z kolumnowymi topolami włoskimi, 2. okrągły plac wejściowy z budynkami administracyjnymi i usługowymi, 3. zakład ogrodnicy ze szkółką, 4. główne ujęcie wody, 5. kaplica pogrzebowa z towarzyszącymi zabudowaniami, 6. dziedziniec gospodarczy, 7. kaplica albo dzwonnica, 8. teren kolumbarium, 9. XIX-wieczny, gminny cmentarz wsi Półwieś (Repr. z: *Neubauten in Oppeln, mit einer Einleitung von Stadtbaurat Dipl. Ing. Schmidt, Berlin, F.E. Hübsch, 1929, s. 20*)

main alley, the layout axis, he designed plots for burial of distinguished persons.

The new layout was commented on in the publication regarding Opole from the 1920s; Johann Schmidt described the new municipal cemetery in Półwieś in *Neubauten in Oppeln* as a regular, green layout perfectly incorporated into the assigned area [6].

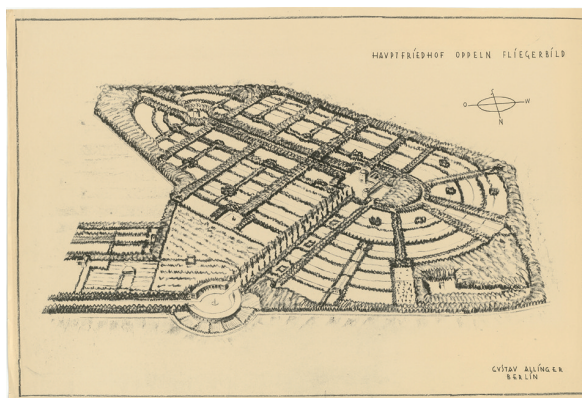


Fig. 11. Perspective drawing of a bird's eye view of the layout of the municipal cemetery in Opole Półwieś (Architekturmuseum TU Berlin, Inv. Nr. GA 068,001)

Il. 11. Rysunek perspektywiczny z lotu ptaka założenia cmentarza komunalnego w Opolu Półwsi (Architekturmuseum TU Berlin, Inv. Nr. GA 068,001)

⁵ The spatial composition of the cemetery presented on the plan of the city of Opole from 1938 differs in its south-east part from the original layout; the topographic map, which is a more reliable source, shows the fragment of the layout completed before the war which is substantially consistent with Allinger's design.

Prewar construction of the cemetery in Opole Półwieś and its postwar extensions

The municipal cemetery was opened on March 15, 1931 [5]. The topographic map of Opole from 1941 presents the north-west part of the cemetery of the area of about 14 ha. completed at that time (Fig. 9). The composition and functional axis of the cemetery was the main driveway alley with the column-form Lombardy black poplars planted as designed on its sides, going up the hill from the semi-circular entrance square to the square with the chapel which was a spatial landmark at the end of the alley (Fig. 12). On the elongated composition axis of the layout, perpendicular to the driveway alley, a semi-circular system of concentric alleys on the north-west side of the square with the chapel and a small fragment of the main alley of that axis with the burial plots for distinguished persons on its south-east side were completed before World War II (Fig. 9, 10).

The project of the chapel with its auxiliary buildings was developed in the Municipal Construction Office (*Stadtbauamt*) in Opole. Finally, the chapel, despite being located in the place specified by Allinger and having the building volume similar to the original concept, was designed on a Greek cross plan and covered with a flat roof. The construction of the chapel's auxiliary buildings was reduced to only one wing connected to the chapel. The whole chapel building is simple in form and its



Fig. 12. Main driveway alley of the cemetery in Opole Półwieś with column-form Lombardy black poplars, 2011 (photo: M.E. Adamska)

Il. 12. Główna aleja dojazdowa cmentarza w Opolu Półwsi z kolumnowymi topolami włoskimi, 2011 (fot. M.E. Adamska)

spatial design is typical of the interbellum architecture. A small, romantic structure was built in the prewar period near the main alley on a circular plan with a conical roof; unfortunately at present it is not used and its condition is bad⁶. What has survived from the prewar construction of the cemetery is the layout of its main alleys, some of the squares, terrain steps, retaining walls, and stone marks of some of the burial plots. The division of the burial plots into further smaller sections which developed already after World War II along with the growth of the number of the graves in the cemetery does not follow the regular pattern of Gustav Allinger's design.

The green areas with trees designed in the prewar section of the cemetery, both along the alleys and inside the burial plots which add some park feature to it are worth mentioning⁷. Apart from the main poplar alley, the alleys with trees which should be noted include a slightly narrower and shaded linden alley on its south-east side, going parallel to it. Further in that direction, the prewar section of the cemetery is enclosed by a row of Lombardy black poplar trees. According to the survey from 1970, about 3.5 thousand of deciduous and coniferous trees grew in that part of the necropolis in Opole, representing over 50 species and varieties, including a number of interesting dendrological specimens. The most numerous species included the following: linden, maple, ash, robinia, spruce, poplar and single specimens of oaks of monumental sizes [5].

Among the graves, most of which come from the postwar period, the author found, about 25 graves from 1931–1945, from the first period of operations of the new cemetery⁸. These graves were found in different places located primarily in the burial plots assigned in the project by Allinger to be used first on the north-west side of the driveway alley and in a smaller number on its south-east side.

With a few exceptions, most of them are earthen graves, mainly single, rarely family ones. The characteristic features of that group of graves include their simple forms, harmonious proportions, and sparing means of artistic expression. Mostly concrete grave frames are combined with stone upright elements in the cubic form or more often with a wavy line of the gravestone (Fig. 13). The epitaphs in German were engraved in stone, some of them with the neo-Gothic lettering difficult to read. Some gravestones have geometric ornaments or reliefs.

⁶ In his design, Gustav Allinger included a structure similar in its form to a bell tower, however, it is located as an architectural landmark of a circular square which was not completed.

⁷ Apart from the species of black poplar used in the perspective sketch of the main driveway alley (*Pappelallee*), the partially preserved project by Allinger unfortunately does not provide any information about the plants included in the design.

⁸ The total number of graves provided in the card of the cemetery developed in 1984 is about 200 from that period located on that cemetery [5].



Fig. 13. Earthen grave of Angelika Bork, née Frydrychowicz (1890–1937) with a stone epitaph and inscription in the neo-Gothic lettering, 2011 (photo: M.E. Adamska)

Il. 13. Grób ziemny Angeliki Bork z domu Frydrychowicz (1890–1937) z kamienną płytą epitafijną i inskrypcjami wykonanymi czcionką neogotycką, 2011 (fot. M.E. Adamska)

Unfortunately, some modern graves in the area of the historic layout seem to be randomly located with no connection to the original layout of the alleys, some of them blocking them. Also the location of the commemorative plaques by the Golgotha of the East (*Golgota Wschodu*) near the square with the chapel does not demonstrate any features of planning on an urban scale, causing unrest and chaos.

After World War II, in the 1970s and 1980s, the cemetery was extended to the east, bordering on the residential areas

with low-rise buildings, comprising an estimated area of about 22 ha. in the shape of a square with its south-east corner cut off. The main axis of the layout was then extended according to the design by Allinger, however, without a semi-circular end. Despite being rectangular, the layout of the new alleys did not correspond to the divisions designed before the war, and there are no tall plants planned in that section of the cemetery. In the 1990s and at the beginning of the 21st century, the cemetery was further extended to the north behind Cmentarna Street, separating the new part of the cemetery from its main part without any composition connection with it. At the beginning of the 21st century, it was decided to make the final extension of the cemetery, this time to the south and west to include the area irregular in shape of about 4 ha. That investment will be executed in 2012, and consequently the area of the largest necropolis in Opole will grow to about 42 ha., with mainly industrial and residential areas around it.

Although Gustav Allinger assigned in his project of the cemetery in Opole a location for the columbarium, two such structures were built only in 2009 and 2011. Both of them, cubic in form, are located by the square with the funerary chapel.

The issue which since 2010 has been the subject of social discussions and caused a lot of controversy in connection with the municipal cemetery in Opole Półwieś is the planned construction of the south ring road of Opole that is supposed to go across the two furthestmost sections of the cemetery, adjoining Zbożowa Street and bordering on the semicircular part of the historic layout. Constructing the ring road would first of all result in exhuming a group of graves and depriving the historic layout of the green buffer zone. Unfortunately, the layout of the cemetery designed by Gustav Allinger is not listed in the Register of Historic Monuments in Opole⁹, and no local development plan is going to be developed for this area which would impose the protection of the historic layout of the necropolis with its park features.

⁹ Only the graves of the victims of the Nazi terror, Polish Army soldiers, and the alley of the distinguished persons located on the area of the municipal cemetery in Opole Półwieś were listed in the Register of Historic Monuments in 1987.

Conclusions

The review of Gustav Allinger's works, the author of the layout of the municipal cemetery in Opole Półwieś, provided in this paper mainly on the basis of its preserved designs, presents the formal and functional diversity of his projects completed primarily in Germany as well as in contemporary Poland over the course of almost 60 years – from the 1920s to the 1970s¹⁰.

¹⁰ The author did not analyze the scope of completion of Gustav Allinger's projects or the condition of completed projects, except for single records (e.g. the cemeteries in Dortmund and Opole). The scope of research formulated this way could be the subject of a separate study.

Allinger's works include a significant group of projects of small private gardens which demonstrate the development of his style at all stages of his professional career. The project of a garden located in Opole which was found in the Museum of Architecture exists only in the form of a graphic record...

The development of garden art and its new stylistic trends was greatly influenced by the organization and projects of garden exhibitions, especially those in the 1920s, many of which were directed by Gustav Allinger and with a lot of creative involvement on his part.

Allinger's designs of cemeteries are a relatively small group among all of his projects. Most of their spatial compositions can be classified as regular and geometrical lay-

outs; a few of the layouts demonstrate less formal landscape features; some of them employ both trends at the same time. The repetitive composition elements include axes, squares in circular or semi-circular shape, poplar or linden alleys, hedgerows with cypresses and thujas. Such landscape structures as fountains, sculptures, circular bell towers, terrain steps and retaining walls are important features of those layouts designed in harmony with green areas.

The spatial design of the necropolis in Opole Półwieś, which is probably the only partly completed project from among four cemeteries designed by Gustav Allinger in the territory of contemporary Poland, demonstrate such distinctive features typical of the cemeteries designed by him as geometrical layouts of alleys, monumental axes enclosed by landmarks, plants along alleys, circular or semi-circular squares and walkways. Although the spa-

tial layout of the cemetery designed by Allinger was only partly completed before World War II and the postwar extensions – already in Poland – did not follow his original design, the preserved historic composition with park features is a significant element of the cultural landscape of Opole, testifying to the continuity of its development as well as the perfect example of solutions characteristic of the architecture of green areas from the 1920s.

The period of twenty years between the wars was the period of intense spatial development of Opole and numerous other Silesian cities in which many German architects were involved, creating the contemporary image of those cities. Gustav Allinger also contributed to that process, and his person as well as professional achievements, though less famous, deserve attention and appreciation, and his works deserve care and protection.

Translated by
Tadeusz Szalamacha

References

- [1] Adamska M., *Wybrane aspekty rozwoju przestrzennego Opola w latach 1816–1945*, doctoral dissertation, Wrocław University of Technology, Wrocław 2006, pp. 246–248.
- [2] Bińkowska I., *Garden przy domu. Modelowe rozwiązania na wystawach śląskich w XIX i w pierwszej połowie XX stulecia*, "Rocznik Historii Sztuki" 2009, Vol. 34, pp. 135–169.
- [3] Czarnecki W., *Planowanie miast i osiedli. Krajobraz i tereny zielone*, Vol. 3, PWN, Warszawa–Poznań 1968, pp. 553–570.
- [4] Gröning G., Wolschke-Bulmahn J., *Changes in the philosophy of garden architecture in the 20th century and their impact upon the social and spatial environment*, "Journal of Garden History" 1989, Vol. 9, No. 2, pp. 53–70.
- [5] The cards of the cemeteries of the city of Opole. Survey of the development (conducted for the Municipal Office in Opole), the Polish Association of Research and Applied Agriculture Specialist (SITR), The Regional Center of Expertise and Agricultural Consulting, team leader F. Czyżowski, Eng., Opole 1984, pp. 2–4, 9–16, Card No. 4.
- [6] *Neubauten in Oppeln*, mit einer Einleitung von Stadtbaurat Dipl. Ing. Schmidt, Berlin, F.E. Hübsch, 1929, p. IX.
- [7] Shoemaker C.A., *Encyclopedia of Gardens. History and Design*. Band 1: A-F. Dearborn, Routledge, Chicago 2001, pp. 29–32.
- [8] Wagner T., *Zabrze. Nieznane oblicza śląskiej architektury*, Vol. 1, Silesia Heritage Center, Katowice 2003, pp. 67–69.

Założenie urbanistyczne cmentarza komunalnego w Opolu Półwsi w projektach Gustava Allingera

Gustav Allinger, autor projektu cmentarza komunalnego w Opolu Półwsi, znacząco przyczynił się do rozwoju architektury ogrodów i zieleni miejskiej w XX-wiecznych Niemczech. Urodził się w 1891 roku w Lauffen am Neckar, w Badenii-Wirtembergii, zmarł w Bonn w 1974 roku w wieku 83 lat.

Projektowe i organizacyjne talenty Gustava Allingera ujawniły się już w latach 20. XX wieku w trakcie przygotowań i realizacji wystaw ogrodniczych.

W dorobku zawodowym Allingera znaczącą grupę stanowią projekty ogrodów, które obrazują rozwój jego stylu, towarzysząc mu na wszystkich etapach kariery zawodowej. Projekty ogrodów z lat 20. i 30. XX wieku oparte są na geometrycznych podziałach, późniejsze z lat 40 i 50. XX wieku to założenia o charakterze mniej formalnym i bardziej swobodnym. Podejmowanym tematem projektowym były również opracowania zagospodarowania terenu na obiekty użyteczności publicznej (szkoły, uczelnie wyższe, uzdrowiska i szpitale) oraz dla firm i zespołów mieszkaniowych.

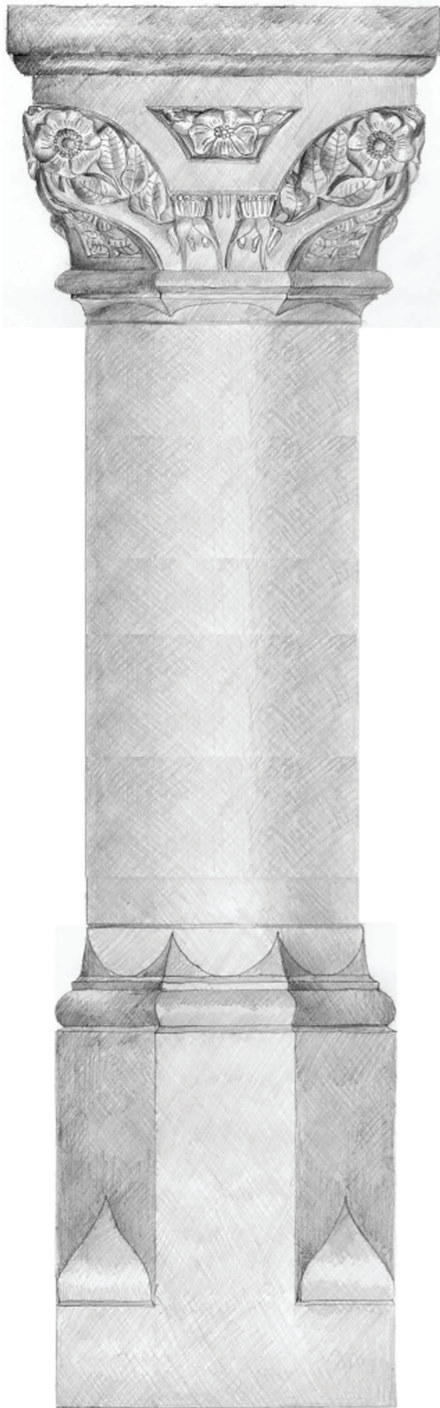
W latach 1928–1932, Gustav Allinger pełnił funkcję dyrektora Urzędu Zieleni Miejskiej (Stadtgartendirektor) w Zabrzcu (Hindenburg), uczestniczył w pracach nad planami regulacyjnymi i projektami nowych osiedli miasta.

Założenia urbanistyczne cmentarzy to zachowana grupa kilkunastu projektów opracowanych w latach 1914–1943, na terenach Nadrenii Północnej-Westfalii, Nadrenii-Palatynatu oraz współczesnej Polski (Bolesławiec, Elbląg, Gdynia i Opole). Założenie nowego cmentarza komunalnego w Opolu Półwsi, w części zrealizowane, to wydłużona, geometryczna kompozycja oparta na liniach prostych i współśrodkowych łukach. Cmentarz został oficjalnie otwarty w 1931 roku.

Cmentarz został powiększony w latach 70. i 80. XX wieku, dalsza rozbudowa nekropolii nastąpiła w latach 90. XX wieku i na początku XXI wieku. W 2012 roku realizowany będzie ostatni etap rozbudowy cmentarza.

Key words: 20th century landscape architecture, cemetery, Opole, Gustav Allinger

Słowa kluczowe: architektura krajobrazu XX wieku, cmentarz, Opole, Gustav Allinger



Drawn by Aleksandra Kaźmierczak