



Monika Ewa Adamska*

***Arthur Kickton (1861–1944)
– architect of churches and his designs in Silesia.
Between tradition and modernity***

Introduction

The first four decades of the 20th century witnessed significant spatial development as well as architectural and urban-planning transformations in the cities of Silesia – the region being a multicultural borderland. Buildings constructed then and architectural designs created at that time reflect numerous artistic trends of that period. These trends fall between tradition and modernity – a style combining historical architectural features with regional features and the Modernism of the interwar period. A new face and “spatial” uplifting was given to the cities of Silesia in the-then German provinces of Lower Silesia and Upper Silesia (Niederschlesien and Oberschlesien), first during the reign of the German Empire and then in the Weimar Republic. These architectural changes, in the scope of designing public buildings of sacred architecture, were possible thanks to many renowned German architects of that period, such as Dominikus Böhm, Otto Linder, Carl Mayr and Karl Schabik. This group of architects also includes Arthur Kickton, an expert on sacred architecture, the designer of significant churches in the cities of Bytom, Opole and Wrocław (former Beuthen, Oppeln and Breslau).

State of research, objectives and methodology

The architecture and urban planning of Silesia in the period of German rule has been a subject of intensive research for several decades. The knowledge concerning the years 1900–1945, the time of dynamic spatial changes of the urban areas of this region, has been considerably supplemented.

The already non-existent Evangelical Church of St. Paul along with a parish building complex in Wrocław (former Breslau) was described in the work entitled: *Dawny ewangelicki kościół św. Pawła* [Former Evangelical Church of St. Paul] by A. Zabłocka-Kos [1]. The churches in Opole (former Oppeln) designed by Arthur Kickton were briefly presented in non-published elaborations on the city of Opole [2], [3]; and more extensively in the following articles: the first one concerning the sacred architecture of Opole in the interwar period [4] and the second one regarding architects being active in the city in that period [5]. The history of foundation of St. Peter and Paul’s Church in Opole along with the parish history was contained in book *St. Peter und Paul in Oppeln 1925–2000. Geschichte der zweiten Oppelner Stadtpfarrkirche, ihrer Gemeinde und ihrer Seelsorger* [6]. Basic information on St. Barbara’s Church in Bytom (former Beuthen) was included in a catalogue of churches and chapels of the city of Bytom [7]. Selected implementations of buildings designed by Kickton were presented against a background of the sacred architecture of the region in monographs on the art of Upper Silesia [8] and the architecture of Modernism in Silesia in the period of 1900–1939 [9].

However, there is no monographic elaboration encompassing the full scope of Arthur Kickton’s artistic work in Silesia in connection with his occupational biography. The primary purpose of this publication is to fill in this gap by presenting Kickton’s most important implementations and designs in Silesia, in a chronological way, against a background of the architect’s professional career. The detailed targets aim to: 1) indicate formal solutions applied by this architect, 2) distinguish elements contributing to the individual character of his architectural works, 3) define the features of his style. Moreover, on the basis of the conducted analyses, the author defined traditional and modern

* ORCID: 0000-0001-7821-3143. Faculty of Civil Engineering and Architecture, Opole University of Technology, Poland, e-mail: mo.adamska@po.edu.pl

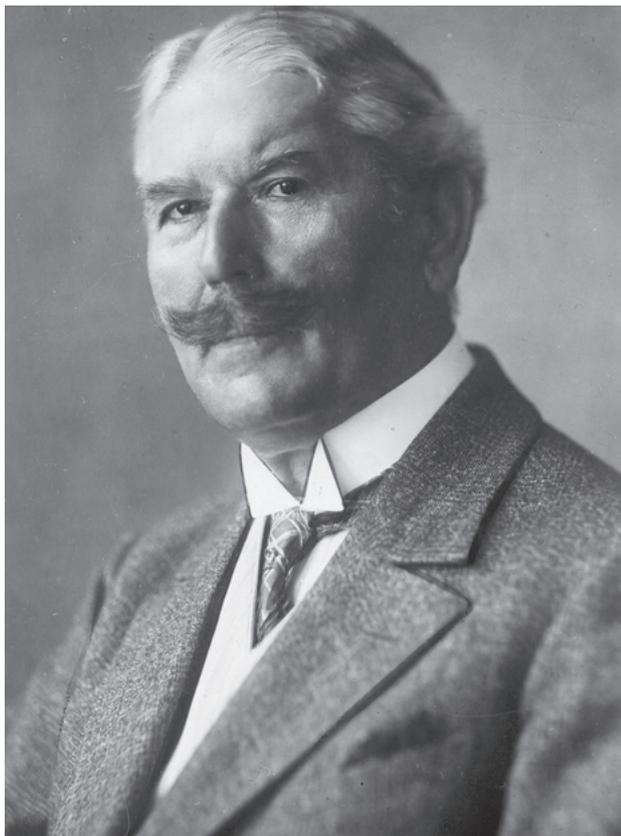


Fig. 1. Portrait of Arthur Kickton (1861–1944) published in 1936 on the occasion of the architect's 75th birthday (source: [10, p. 541])

Il. 1. Portret Arthura Kicktona (1861–1944) opublikowany w 1936 r. z okazji 75. urodzin architekta (źródło: [10, s. 541])

features of the sacred objects presented in this article, referring to the wording of the title “between tradition and modernity”.

The article makes use of the method of historical investigations and interpretation providing explanations of past events as well as the method of logical argumentation based on analysis and synthesis. In the preparatory research for this article the following investigation techniques were applied: literature studies, preliminary archival and press search as well as on-site visits. The chronological scope encompasses the first four decades of the 20th century. A significant source of information on the subject matter, apart from the literature review, was found in trade magazines and press releases from the period of Kickton's professional activity¹. Archival iconographic and cartographic materials supplemented the author's knowledge of the analysed architectural objects and the applied solutions.

An outline of Arthur Kickton's occupational biography

Arthur Kickton was born in 1861 in Kwidzyn, West Prussia (former Marienwerden, Provinz Westpreußen), in

the family of a forester for the princely House of Hohenzollern. Kickton completed studies in the scope of art and architecture, and graduated from the Technical University in Berlin (Technische Hochschule Berlin) [10].

At the beginning of his professional career, as the government master builder (Regierungsbaumeister) at the Prussian Ministry of Public Works (Ministerium der öffentlichen Arbeiten) he was in charge of the conservation works in the Malbork Castle (Marienburg) in 1889. Subsequent years of his work for the Ministry (1903–1910) brought him considerable experience in the scope of sacred architecture, as he supervised the construction of many churches. Next, he worked for the building regulation office of the Poznań (former Posen) province (1910–1913) and Potsdam province (1913–1915) [9], [10]. In that period Kickton designed the already non-existent manor house church in Kadyny (Kadinen) as a part of a summer country residence of German Emperor Wilhelm II, in a Neo-Gothic (Gothic Revival) style. Simultaneously, Kickton participated in architectural competitions and, among other prizes, he was awarded the second prize in the contest for the design of an Evangelical church in Zehlendorf (1902) and the first award for the design of the Evangelical Church of St. Paul along with a parish building complex in Wrocław (1907) [10], [11]. From the year 1916 on, he held a position of a privy councillor of building construction (Geheimer Baurat), and from 1920 on – a privy chief councillor of building construction (Geheimer Oberbaurat) in the ministry structure. In the years 1918–1925, working as an officer in charge of the sacred buildings construction in Prussia, he was involved in the rebuilding of churches in East Prussia (Provinz Ostpreußen) which were destroyed during the World War I [12]. The following churches (among others) were rebuilt in accordance with Kickton's designs: in Alembork (Allenburg; currently Druzbaw in Russia), Elk (Lyck), Nidzica (Neidenburg) and approximately 20 country churches of the province of East Prussia, including the church in Pisanica (Pissanitzen) [10]. This group encompasses also the church in the village of Kalinowo (Kallinowen) in Mazury – the Masurian Lake District, which was erected to replace a former wooden temple burnt during the war. The new single-nave church has a small size and features steep roofs, a massive tower and elevations clad with fieldstones.

In 1926, Arthur Kickton retired, but still continued his designing activities (Fig. 1). The 1920s witnessed the implementation of the majority of his designs in Silesia. The last grand-scale design implemented by this architect was the Evangelical Church of the Holy Cross in Königsberg (present-day Orthodox Church of the Exaltation of the Holy Cross in Russian Kaliningrad) [10]. The building was erected between 1930–1933 and features a massive west façade flanked by two octagonal towers of an expressionist character, with a massive, arched niche incorporating the image of the cross made from Kadyny majolica (Fig. 2). An individual character of the temple is created by its connection with parish buildings from the east, a round nave with internal galleries with a clearly readable form in the building's body as well as grey and red elevation made from clinker brick.

¹ Among others: “Deutsche Konkurrenzen” and “Zentralblatt der Bauverwaltung”.

Kickton pursued a successful career also in the academic field; from 1906 on he lectured on the conservation of monuments and homeland culture at his alma mater in Berlin [9], [10], [12]. He was also a talented painter and a drawing artist. Between 1902 and 1905, he took part in the Great Berlin Art Exhibition presenting watercolours depicting the castle in Malbork and the cathedral in Kwidzyn [10]. Kickton's works of art are part of the collection of the Museum of Architecture in Berlin [13].

Arthur Kickton died in 1944 in Neubabelsberg (a district of Potsdam) at the age of 83.

Arthur Kickton's designs and implementations in Silesia

Arthur Kickton's designs which were implemented in Silesia (former Schlesien) have been presented in chronological order in this elaboration. They include four architectural objects: Evangelical Church of St. Paul along with a parish building complex in Wrocław (1911–1913) and Catholic churches: St. Peter and Paul's Church in Opole (1923–1924), St. Joseph's Church in Opole-Szczepanowice (Oppeln-Szczepanowitz) (1928–1929) and St. Barbara's Church in Bytom (1928–1931). The architect's design which was never implemented, yet is subject to studies, is his concept of St. Joseph's Church in Zabrze (Hindenburg), developed around the year 1930. Kickton was also the author of the design of a Catholic church in the vicinity of Opole, in the village of Chrzęszczyce (Chrzumczütz), which was destroyed in the fire at the beginning of the 19th century and rebuilt in the 1920s² [14]. The above-mentioned architectural object is not included in this elaboration.

To attain the objectives defined in this article, the author conducted the analysis of each of the five churches according to a cohesive scheme in the scope of: 1) location in the urban tissue, 2) plan system, 3) body form, 4) material solutions, 5) applied means of artistic expression, 6) definition of characteristic features of the style, 7) determination of the elements contributing to an individual character of a given architectural object. In addition, a brief history of the buildings' foundation was provided.

Evangelical Church of St. Paul along with a parish building complex in Wrocław-Szczepin (1911–1913, destroyed in 1945)

In 1907, Arthur Kickton was awarded the first prize in the national architectural contest for the Evangelical Church of St. Paul along with a parish building complex in Wrocław-Szczepin (Breslau-Tschepine). The competition could be entered by German architects of Evangelical denomination. A total of 78 designs was submitted

² Original design from the year 1916 was partially transformed during the implementation in 1920–1921 carried out by Kickton and supervised by councillors of building construction of the province. An individual artistic image of the three-aisle basilica, built on a Latin-cross plan, is created by the tower and gables having Neo-Renaissance features as well as a preserved Gothic chancel (presbytery) having the function of a chapel.

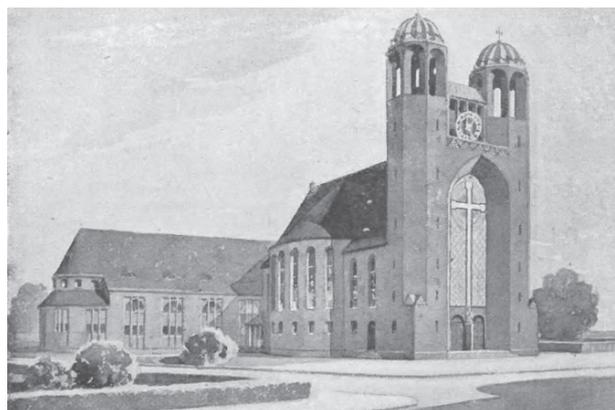


Fig. 2. Evangelical Church of the Holy Cross, Królewiec (Königsberg) (1930–1933), now the Orthodox Church of the Exaltation of the Holy Cross, Kaliningrad, Russia (source: [10, p. 551])

Il. 2. Kościół ewangelicki św. Krzyża, Królewiec (Königsberg) (1930–1933), obecnie Sobór Podwyższenia Krzyża Świętego, Kaliningrad, Rosja (źródło: [10, s. 551])

for assessment [11]. The jury of the contest was presided over by Oskar Hoßfeld (an architect from Berlin, the author of numerous church designs). The composition of the jury included: Ludwig Burgermeister (Conservator of the Province of Silesia) and architects: Karl Grosser and Karl Klimm. The conditions which had to be met by particular objects of the complex, namely the church, parish house and priest's house, were defined in detail. The temple was supposed to hold, including the internal galleries, 1400 seats for the faithful; the parish house required an auditorium for 1000 seats, whereas the clergyman's house was supposed to contain three flats of 160 m² in size each [15], [16]. The award winning design had features of a traditional architectural style and explicit references to the forms of Silesian Renaissance. It constituted an example of architecture based on a local style (regional style).

The sacred complex was located in Wrocław-Szczepin, in a new working-class district, on the west side of the city. Its construction was to meet the needs of a rapidly developing Protestant community in the area of the suburbs of Przedmieście Mikołajskie (Nikolai Vorstadt), where a small medieval Church of St. Barbara failed to accommodate the growing number of the faithful. At the same time, the aim of the investment of the sacred architectural object was to create a significant evangelising centre in that part of the city. The territory of the former St. Barbara's cemetery was chosen for the location of the investment, to be precise, the area between Legnicka Street and Strzegomska Street (Frankfurter Strasse and Striegauer Strasse), in the vicinity of Strzegomski Square (Striegauer Platz). Along with the development of the district, the selected spot gradually became its focal point. The construction of the sacred complex was carried out between 1911–1913.

The Evangelical complex was built on an irregular plan of letter C with the temple in its central part, the wings of the parish buildings on both sides and priests' private gardens situated from the south side. Kickton designed the

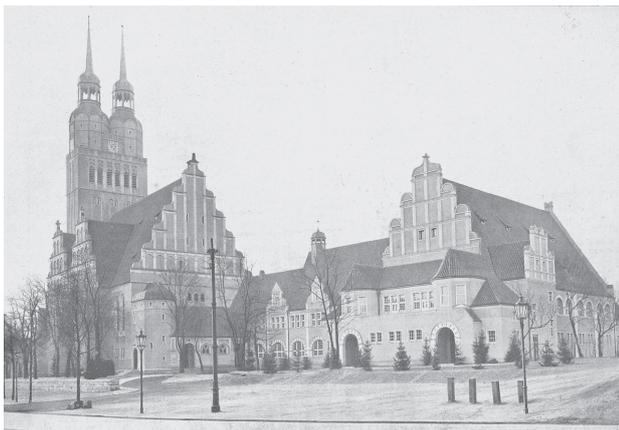


Fig. 3. Evangelical Church of St. Paul with the parish building complex in Wrocław-Szczepin (1911–1913; destroyed in 1945) in 1926 (source: [https://de.wikipedia.org/wiki/Pauluskirche_\(Breslau\)](https://de.wikipedia.org/wiki/Pauluskirche_(Breslau)))

II. 3. Kościół ewangelicki św. Pawła wraz z zespołem parafialnym we Wrocławiu-Szczepinie (1911–1913; zniszczony w 1945) w 1926 r. (źródło: [https://de.wikipedia.org/wiki/Pauluskirche_\(Breslau\)](https://de.wikipedia.org/wiki/Pauluskirche_(Breslau)))

church as a three-aisle hall with the internal gallery on a longitudinal plan and the east-west axis. The body of the church, featuring a high steep roof, was accentuated by the east elevation facing the city centre and constituting the dominant feature of the complex (Fig. 3). The architect located there two towers on a rectangular plan, the system similar to the form of medieval westworks, combined into a massive block in their lower part with numerous blind arches having a vertical rhythm and transforming into two octagonal cupolas in their upper part. The form of the cupolas had an explicit reference to the Renaissance cupola of the tower of St. Elizabeth's Church in Wrocław [1] (Fig. 4), the main Protestant church in the city. Similar solutions were also used by the architect in his subsequent designs [9]³. Each of the two towers was crowned with a soaring lantern spire. Apart from the massive westwork with the two towers, other distinguishing features of the church included: arcaded gables of the west elevation and avant-corps on the side walls inspired by the architecture of the Silesian Renaissance. The architectural form of the church was also shaped by a diversity of window openings having connotations to Gothic and Renaissance styles.

The monumental form of the church was accompanied by the parish building complex, cosy and of a small scale, having a picturesque spatial form and features of residential architecture (Fig. 3). The buildings of the clergyman's house and the parish house had high gabled roofs, numerous decorated gable walls, bay windows and arcades drawing their form from the heritage of the Silesian Renaissance.

³ A characteristic element of the octagonal Renaissance part of the tower of St. Elizabeth's Church in Wrocław is an attic made from the segments of a circle being the base of the glorielette at the top of the tower. References to this form of attic can be found in Kickton's designs.



Fig. 4. Church of St. Elizabeth in Wrocław in the 17th century (Prospectus Templi primarii Evangelicorum S. Elisabethae Vratislaviae), engraving by C. Remshart according to fig. of F.B. Werner, album *Prospectuum [...] Urbis Vratislaviae*, ed. M. Engelbrecht, Augsburg, ca 1735 (source: [17])

II. 4. Kościół św. Elżbiety we Wrocławiu w XVII w. (Prospectus Templi primarii Evangelicorum S. Elisabethae Vratislaviae), ryt. C. Remshart według rys. F.B. Wenera, album *Prospectuum [...] Urbis Vratislaviae*, wyd. M. Engelbrecht, Augsburg, ok. 1735 (źródło: [17])

The above-presented Evangelical church and parish complex, as for its scale – one of its kind in Wrocław and one of the largest in the-then Germany [1], was destroyed in March 1945 during the preparations for the oncoming war front and the Soviet offensive [9].

St. Peter and Paul's Church in Opole (1923–1924)

The idea to build this church came up even before World War I. Its design in the Neo-Gothic style (Gothic Revival) was elaborated by architect Josef Welz from Berlin. Several locations within the downtown area were taken into consideration. However, after the war (WW I) Welz's concept was abandoned [6]. It was Kickton who was entrusted with the design of the church, as he was already well-known in Silesia for his design of the above-mentioned Evangelical Church in Wrocław [9]. In the designing phase Kickton collaborated with the councillor of building construction of the province – Arthur Reck, who later supervised the construction of the temple [6]⁴. The Catholic Church

⁴ Finding out more about both architects' involvement in the project and designing of this church would require further research; copyright issues are complicated also nowadays. It was common practice in the interwar period in the case of state-financed public investments that if the design was developed by an "external" architect from another distant city, then other local architects also participated in the project. They could be councillors of building construction of the province who carried out the construction and supervised the implementation of the investment; sometimes, they collaborated also in the designing phase. The majority of subject literature points to Kickton as the designer and Reck as his collaborator in the design of St. Peter and Paul's Church in Opole [5], [6], [9]. As a result, such authorship was adopted in this article. Reck is rarely mentioned as the only author of the church design [8]. The author of this article was not able to find an explicit answer to the question concerning the authorship of the design of St. Peter and Paul's Church in the archival materials dating back to the pre-war period, before the year 1945.



Fig. 5. Church of St. Peter and St. Paul in Opole (1923–1925).
General view from the west
(photo by M.E. Adamska, 2022)

Il. 5. Kościół św. Piotra i św. Pawła w Opolu (1923–1925).
Widok ogólny od strony zachodniej
(fot. M.E. Adamska, 2022)



Fig. 6. Church of St. Peter and St. Paul in Opole (1923–1925).
Detail of the upper part of the tower with sculptures of angels
and griffons crowning the corner buttresses, a viewing platform
and a domed cupola with an attic in the form of semi-circles
(photo by M.E. Adamska, 2022)

Il. 6. Kościół św. Piotra i św. Pawła w Opolu (1923–1925).
Detal górnej partii wieży z rzeźbami aniołów i gryfonów wieńczącymi
narożne przypory, platformą widokową i kopulastym hełmem
z attyką w formie półkoli (fot. M.E. Adamska, 2022)

of St. Peter and Paul was eventually situated in the east part of the downtown area of Opole, which was undergoing rapid development in the interwar period. The precise location was the northern frontage of the present-day K. Miarki Street (former Blücher Strasse). The building plot of the area of around 0.75 ha for the construction of the church and parish house was provided free of charge by the city [4]. The church was built in 1923–1925 thanks to Prelate Josef Kubis's efforts and activities for the newly-created parish. Kickton located the church on an artificial elevation of the terrain so that its silhouette would be emphasised against a background of newly-built residential complexes in its vicinity. In front of the church, a 0.5 ha yard was arranged to play a function of an urban square and serve a compositional purpose of highlighting the modern, concrete body of the church [18].

The temple of a relatively compact (dense) body is an oriented, three-aisle basilica with the transept and trigonally closed chancel (presbytery). It is built on a Latin-cross plan. The main aisle and both "arms" of the transept are covered with gable roofs of the same height, whereas lower side aisles are equipped with single-pitched roofs. Kickton balanced a horizontal system of the church with a tower situated at the corner of the west façade (Fig. 5). The tower is quadrilateral in its lower part and octagonal in its upper part, with a characteristic dome-like cupola

inspired, once again, by the form of the Renaissance part of the tower of St. Elizabeth's Church in Wrocław [5], [9] (Figs. 5, 6). The sculptures of angels and griffins at the top of buttresses at the tower corners as well as narrow slot windows contribute to the image of massiveness and make an impression of defence architecture. On the outside, the church body is not uniform due to its centrally-located chapel on a circular plan and arcaded narthex located in the front elevation along with the vestry extension. Kickton "carved off" or "de-sculptured" the church body by applying various types of window openings: window slots in the tower, windows of different sizes in the system of biforas and triforas, closed with a semi-circular arch, located in rectangular niches and oculi. The interior features a wooden coffer ceiling, walls with a semi-circular arcade system dividing side aisles from the main aisle and large arches opening into the transept and chancel (presbytery). The temple was constructed using concrete technology, a raw texture of the walls bears traces of shoring boards [5]. Materials solutions resulted both from the architect's artistic concept and practical reasons. Concrete was an easily available material produced in local cement works, contrary to brick, which was in short supply during the time of inflation [6], [9]. The grey colour of the concrete walls and the red colour of the ceramic roof tiles of the church constitute the basis of its colour scheme.

St. Peter and Paul's Church in Opole has features of monumentalism and draws from the styles of previous epochs. The building consists of many, simplified in their form, "quotations" from the architecture of Gothic (embrasures, high rhythmic windows of the chancel), Renaissance (coffer ceiling, chapel with the dome in the west elevation), and regional architecture (tower cupola). The building also carries obvious connotations to old Christian patterns (arcaded portico of the entrance) and Romanesque systems (rectangular interior with semi-circular arches). Kickton's design represented the-then common trend of moderately modern sacred architecture of that time [9]. On an urban scale, St. Peter and Paul's Church has become an inherent part of the eastern part of the downtown area and harmonizes well with other public buildings [5]. Its characteristic tower, visible from afar, formally defines this part of the city.

*St. Joseph's Church in Opole-Szczepanowice
(1928–1929)*

St. Joseph's Church – Kickton's second construction in Opole is a building which stands out in the left-bank cityscape. Similarly to St. Peter and Paul's Church in Opole, this temple was also built thanks to the efforts of Prelate Josef Kubis [19]. It was also Kickton who was commissioned with the church design, whereas the supervision of its construction, taking place between 1928 and 1929, was entrusted to Anton Mokross, the councillor of the building construction of the province [20]. The church was built

in Prószkowska Street (Proskauer Strasse) in the plot of the area of 1 ha, which was given for this purpose by the Baron sisters, inhabitants of the village of Szczepanowice (Szczepanowitz) merged with Opole in 1936 [20], [5].

Kickton designed the church in Szczepanowice in the form of a non-oriented three-aisle basilica without the transept, with the pentagonal chancel (presbytery) at the nave's termination. The high main aisle (nave) has a gable roof, whereas lower side aisles are covered with single-pitched roofs having ceramic roof tiles in a shade of red. The horizontal, "slim" body of the church designed in a compact system is counterbalanced with a massive vertical system of soaring towers (Fig. 7). Flanking the front elevation, the twin octagonal towers, in the form of a westwork, topped with spires contribute to an individual character of the temple (Fig. 7). The church entrance is accentuated by three portals, the bigger central one is fully arched with a stepped embrasure. Similar to previous implementations, also this time Kickton applied diverse forms of window openings – introduced in a consequent and orderly way – such as: narrow rectangular windows in the bifora system in the walls of the side aisles and in the trifora system in the walls of the nave; high double windows of the chancel (presbytery) as well as narrow window slots, squares and rectangular openings with shutters in the westwork (Fig. 8). The wooden ceiling in the interior carries connotations to the solution of a barrel-vaulted ceiling with lunette windows. The church was constructed using concrete, however, nowadays only side elevations bear austere traces of shoring boards due to the



Fig. 7. Church of St. Joseph in Opole-Szczepanowice (1928–1929). General view from the east, front elevation flanked by twin towers in the form of a westwork (photo by M.E. Adamska, 2022)

Il. 7. Kościół św. Józefa w Opolu-Szczepanowicach (1928–1929). Widok ogólny od strony wschodniej, elewację frontową flankują bliźniacze wieże o formie westwerku (fot. M.E. Adamska, 2022)



Fig. 8. Church of St. Joseph in Opole-Szczepanowice (1928–1929). View from the chancel, varied forms of window openings (photo by M.E. Adamska, 2022)

Il. 8. Kościół św. Józefa w Opolu-Szczepanowicach (1928–1929). Widok od strony prezbiterium, zróżnicowane formy otworów okiennych (fot. M.E. Adamska, 2022)

fact that the westwork towers and the presbytery part were plastered in the post-war period.

On the one hand, spatial solutions of the church draw from tradition and have references to verticalism of the Gothic style. On the other hand, the design definitely pursues modernity using certain restraint in the forms and details. Modernist approach is also expressed in the concrete texture. The silhouette of St. Joseph's Church, which is located in the vicinity of green areas on the Odra (Oder) riverside, is a dynamic landmark of this part of the city counterbalancing the open horizontal landscape of the river valley [5]. Today, in the close vicinity there is a campus of the Opole University of Technology (Politechnika Opolska) situated in the former military complex dating back to the 1930s.

St. Barbara's Church in Bytom (1928–1931)

The designs of the churches in Bytom and Opole-Szczepanowice were created in a similar period and have comparable solutions of some parts of the buildings. Kickton, who at that time was already a retired state official, still remained active as a professional architect.

St. Barbara's Church was constructed in the northern part of the downtown area of Bytom, in the corner building plot at the crossroads of S. Czarnieckiego and A. Grott-

gera Streets (former Wilhelm Strasse and Gabelsberger Strasse), in the district undergoing rapid development in the 20th century. The planned investment, in its scale and functional programme, was to rival the basilica in nearby Piekary Śląskie, located in the Polish part of Upper Silesia [8]. The construction of the church according to Kickton's design was supervised by Theodor Ehl, the councillor of building construction of the province [7].

The temple is not oriented, it has a semi-circularly closed chancel (presbytery) facing the west, with a dome at its top featuring oculi all around the dome base (Fig. 9). St. Barbara's Church, similarly to the temple in Opole-Szczepanowice, has a form of the three-aisle basilica without the transept, with the high main aisle covered by a gable roof and low, narrow side aisles under single-pitched roofs (Fig. 10). The Bytom temple is a two-storey edifice, i.e., the lower level is usually used during some church holidays and organisational parish meetings, whereas the upper part serves the purpose of the Holy Mass celebration. The front elevation facing the east, in the form of a massive westwork, constitutes the dominating element contributing to the individual character of the church. In the lower part of the front elevation there is an arcaded portal, whereas above the massive westwork is accentuated by a high niche closed with a segmented arch and topped with a pair of semi-octagonal towers (Figs. 10, 11).



Fig. 9. Church of St. Barbara in Bytom (1928–1931).
A semi-circular chancel with narrow, double windows
and an arcaded ambulatory, topped with a dome with a lantern
(photo by M.E. Adamska, 2022)

Il. 9. Kościół św. Barbary w Bytomiu (1928–1931).
Półkolistie zamknięte prezbiterium z wąskimi, podwójnymi oknami
i arkadowym obejściem, zwieńczone kopułą z latarnią
(fot. M.E. Adamska, 2022)



Fig. 10. Church of St. Barbara in Bytom (1928–1931).
View towards the walls of the side aisle and the main aisle,
a fragment of the sacristy in the foreground, a westwork with a pair
of octagonal towers in the background (photo by M.E. Adamska, 2022)

Il. 10. Kościół św. Barbary w Bytomiu (1928–1931).
Widok na ściany naw: boczną i główną, na pierwszym planie
fragment zakrystii, w tle westwerk z parą oktagonalnych wież
(fot. M.E. Adamska, 2022)



Fig. 11. Church of St. Barbara in Bytom (1928–1931).
A fragment of the westwork with a high niche
and a pair of octagonal towers
(photo by M.E. Adamska, 2022)

Il. 11. Kościół św. Barbary w Bytomiu (1928–1931).
Fragment westwerku z wysoką wnęką i parą oktagonalnych wież
(fot. M.E. Adamska, 2022)

The tower cupolas, with galleries in the part of the bell section, again refer in their form to the characteristic Renaissance cupola of the tower of St. Elizabeth's Church in Wrocław. Similarly to other Silesian designs, Kickton applied a panoply of window forms: narrow, "shooting" slots in the westwork; rectangular biforas placed in the niches in the side aisles and semi-circular triforas in the form of thermal windows (Diocletian windows) in the main aisle as well as oculi and high two-light windows in the chancel (presbytery) (Fig. 10). Such numerous window openings fill the interior with light, which enters from the sides and through the oculi in the chancel (presbytery) and thus highlights the symbolic meaning of the altar [9]. The monumentalism of the church body of a modernist character and austere tectonics is moderated by means of the chancel (presbytery) dome which smoothly blends with the church roof as well as by a slightly-bent wall of the sacristy, decorated with a picturesque gable. The effect of the "de-sculpturing" of the church body is created by the arcades in the south elevation and those around the chancel. In the elevation of the chapel adjacent to the chancel, Kickton used small buttresses topped with the sculptures of angels and griffins, like in the tower of St. Peter and Paul's Church in Opole. These details may weigh in favour of Kickton being the author of the Opole temple.

St. Barbara's Church in Bytom was erected using a reinforced concrete frame structure filled with ceramic materials. The nave is covered with a barrel-vaulted ceiling, whereas the side aisles, divided by means of arcades, have flat ceilings. The initial palette of colours in the interior was created by a geometric polychrome in the shades of blue on the vault of the nave. The polychrome was contrasted with light walls, whereas the chancel (presbytery) featured mosaics. The interior design was created by artists from Silesia, Berlin and Munich [7]. The church elevation is smoothly plastered. The grey colour of the external walls contrasts in an interesting way with the green-blue shade of the copper roofing patina.

Formal solutions used in St. Barbara's Church combine modernity with traditional elements. The applied forms contain references to many architectural styles of sacred architecture, contributing to an eclectic character of the building. The connotations to the Romanesque and pre-Romanesque art arise from the compact church body, basilica system and a massive tower westwork. The associations with the Gothic architecture are demonstrated in the high, steep roofs, ogee arches, and vertical narrow windows in the chancel (presbytery). On the other hand, the dome situated on the base with oculi, the barrel-vaulted ceiling with lunette windows and semi-circular arcade-like systems constitute features of the Renaissance provenance. The monumental body of the church of a moderately modern form and references to tradition is characterised by certain indecisiveness and lack of cohesiveness [9]. From an urban-planning perspective, the body of St. Barbara's Church constitutes an interesting landmark in this part of the city, which dominates the vista seen from Stefana Czarnieckiego Street (former Wilhelm Strasse) and Słowiański Square (former Wilhelm Platz).

Non-implemented design of St. Joseph's Church in Zabrze (around 1930)

In the 1920s, an urban-planning concept of the south district of the city of Zabrze was developed. The concept included a housing estate along with green and recreational areas as well as a church. The green light to build the church was given in the face of a considerable increase in the number of inhabitants in this part of the city due to mass relocation of the population. The initially planned location of the church building changed several times. Finally, it was decided to situate the temple in present-day F. Roosevelta Street (former Kampfbahn Allee), at the termination of K. Damrota Street (Pfarr Strasse) [20]. Kickton developed the design of the new church attributing the features of the pre-Romanesque architecture to it. According to his concept, the temple obtained the form of a massive three-aisle hall with a semi-circularly closed chancel (presbytery) highlighted by a lower level of the ambulatory (Fig. 12). The church body was flanked with a huge westwork, at the top of which there was a pair of towers with hipped roofs, designed on a square plan (Fig. 12). Verticalism of the church was emphasised by the rhythm of high, oblong windows located in the side walls and in the chancel (presbytery). The artistic image of the church

was defined by a traditional, cohesive body with a modernist simplification of the composition, which blended well with the interwar-period architecture of the DEWOG housing estate [10]. However, Kickton's concept, dated 1930, was never implemented [8]⁵. The final winning design which was selected had been developed by Dominikus Böhm, an architect being connected with the city of Cologne at that time. Böhm's St. Joseph's Church in Zabrze, which was constructed between 1930–1931 and has a complex symbolic system [20], is not only the most significant implementation of Böhm's design in Upper Silesia, but also one of the most remarkable examples of modern sacred architecture in the region [8].

Formal solutions, individualism and style features of Arthur Kickton's sacred architecture in Silesia

On the basis of the conducted analysis of the Silesian sacred architecture designed by Kickton, the synthesis of the collected data was performed and compiled in three tables. Table 1 contains information on the time of construction, location, denomination, design commissioning procedure and cooperating architects in relation to the five analysed architectural objects.

The presented sacred architectural objects were designed by Kickton for the cities of Wrocław, Opole, Bytom and Zabrze. Wrocław is the historical capital of the region. In the 19th and 20th centuries, the city was the capital of the Wrocław province in the German administrative system. In the early 19th century, the city of Opole was appointed the capital of the Opole province (encompassing a considerable part of Upper Silesia and a fragment of Lower Silesia), which sparked dynamic development of the city, particularly intensive in the interwar period. Bytom and Zabrze were important Uppersilesian industrial centres, which in the 1920s and 1930s were developing rapidly in terms of spatial development in the newly-urbanised areas. With reference to the time of implementation of the analysed architectural objects, only St. Paul's Church in Wrocław was constructed before World War I, during the rule of the German Empire and in the Wilhelmine era. Other designs were created in the interwar period, under the political rule of the Weimar Republic. The temple in Wrocław is Kickton's only design in Silesia for the Evangelical community. The spatial solutions of the design include, in compliance with the contest conditions, internal galleries typical of Protestant churches. Other sacred buildings were designed for the newly-created Roman Catholic parishes. St. Paul's Church in Wrocław along with the parish building complex was implemented by Kickton as a result of his winning design in the architectural competition. The Wrocław church implementation reinforced Kickton's professional standing, which translated into the commission of further projects in Silesia to him, without the contest procedure.

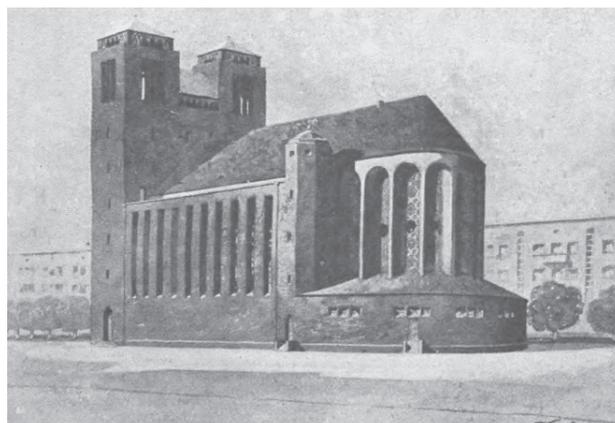


Fig. 12. Non-implemented design of St. Joseph's Church in Zabrze (around 1930) (source: [10, p. 549])

Il. 12. Niezrealizowany projekt kościoła św. Józefa w Zabrzu (ok. 1930) (źródło: [10, s. 549])

Table 2 contains the compilation of data regarding the buildings' floor plan, body shape, materials solutions and the main feature of the composition. The dominating system used by the architect was a three-aisle solution implemented in the basilica (3) or hall (2) systems. The transept was introduced only in the design of St. Peter and Paul's Church in Opole, whereas in the Wrocław temple the solution of a gallery-like pseudo-transept was applied. The chancels in Kickton's designs are closed in different ways: rectangularly (1), trigonally (1), pentagonally (1) and in a semi-circular way (2). The only church which is oriented is St. Peter and Paul's Church in Opole. The church bodies are characterised by monumentalism and various levels of compactness and "de-sculpturing". St. Joseph's Church in Opole has the most compact body, in a similar way to the design of the Zabrze church of the same patron saint. The non-existent Wrocław church seemed to be of the least uniform character due to its elaborate system of roofs and additional connection to the parish building complex. The basilica systems impart the horizontal features to the bodies of churches in Bytom and Opole, whereas the hall systems of the churches in Wrocław and Zabrze emphasise their verticalism. In all the analysed objects, the principal element of the composition of an individual character is the height dominant in the form of massive two towers (4) or one tower (1). The spatial solution of the massive block of two towers, which is present in three architectural objects, forms their façades. Only the temple in Wrocław has the tower solution in the chancel (presbytery) part. The bulk of the two towers having a monumental character carries connotations to the forms of a medieval westwork. It is generally based on a cuboidal (or cuboidal-like) form in its lower part and an octagonal form in its upper part, with individually adopted proportions and connecting methods. In the case of the Wrocław church, octagonal forms with their cupolas take up approximately one third of the total height of the whole block, whereas in St. Joseph's Church in Opole its octagonal towers joined by means of a connecting passage "begin" just above the zone of portals on

⁵ The spatial concept of the design of St. Joseph's Church in Zabrze from around 1930 is similar to the solutions applied in St. Anthony's Church in Zdzeszowice (Deschowitz), which was implemented between 1936–1937 acc. to the design by Berlin architect Felix Hinssen.

Table 1. Summary of data on the time of construction, location, denomination, design commissioning procedure and cooperating architects in relation to the analysed architectural objects (elaborated by M.E. Adamska)

Tabela 1. Zestawienie informacji o czasie powstania, lokalizacji, wyznaniu, trybie zlecenia projektu oraz współpracujących architektach analizowanych obiektów (oprac. M.E. Adamska)

| Architectural object | Time of construction | Location | Denomination | Design commissioning procedure | Co-operating architects |
|-----------------------------|------------------------------|---|------------------------------|------------------------------------|---|
| St. Paul's Church | 1911–1913, destroyed in 1945 | Wrocław: west part of the downtown area; district of Wrocław-Szczepin, Frankfurter Strasse and Striegauer Strasse | Evangelical church | 1 st prize in a contest | no information |
| St. Peter and Paul's Church | 1923–1924 | Opole: east part of the downtown area, in K. Miarki Street | Roman Catholic parish church | commissioned by state | councillor of the building construction of the province Arthur Reck (design and implementation) |
| St. Joseph's Church | 1928–1929 | Opole: left-bank part of the city, district of Opole-Szczepanowice, Prószkowska Street | Roman Catholic parish church | commissioned by state | councillor of the building construction of the province Anton Mokross (implementation) |
| St. Barbara's Church | 1928–1931 | Bytom: north part of the downtown area; S. Czarnieckiego and A. Grottgera Streets | Roman Catholic parish church | commissioned by state | councillor of the building construction of the province Theodor Ehl (implementation) |
| St. Joseph's Church | around 1930 | Zabrze: south part of the downtown area, Roosevelta Street | Roman Catholic parish church | no information | Arthur Kickton's design concept |

the ground level. In the case of Zabrze church design, the towers have a square cross-section. The tower of St. Peter and Paul's Church in Opole is also a part of the front elevation structure, forming the corner of the temple. The tower is formed according to a similar scheme, having a cuboidal form in its lower part and an octagonal one in its upper part. The highest parts of the towers in Kickton's designs have forms with a considerable degree of individualism. The solutions used in the three churches in Bytom, Opole and Wrocław carry connotations to the form of the Renaissance part of the tower of St. Elizabeth's Church in Wrocław (attic and domed cupola). In the case of the Wrocław Evangelical temple, this connotation has a symbolic character, whereas in the case of Catholic churches, it is of a rather formal nature. In the Wrocław church, each tower was topped with a cupola with a gallery and a spire, while in Bytom – a small dome of a structural form. A different solution was used by the architect in St. Joseph's Church in Opole, where octagonal towers were provided with slim, pointed spires. On the other hand, in the Zabrze church Kickton designed low, pyramidal spires on top of the towers of a square cross-section. An individual character of each dominant was also shaped by the rhythm of window openings and openwork in the bell section, clocks, buttresses topped with sculptures or geometrical forms, cornices, balustrades and panels with geometrical motifs. Attention should be drawn to modern materials solutions applied by Kickton in the Silesian designs. The two churches in Opole were constructed using concrete technology, whereas the external walls of the Bytom church were made using a reinforced concrete frame structure and ceramic filling. Ceramic materials and cop-

per sheets were used as the roof cladding, while wood was used for the rafter framing and parts of the ceilings.

The chief formal solutions characteristic of Kickton's Silesian designs are as follows:

- application of three-nave (three-aisle), both basilica and hall systems, usually with no transept,
- various geometrical solutions closing the chancel (presbytery): semi-circular, trigonal, pentagonal or rectangular,
- monumental, relatively compact (dense) church bodies featuring high roofs,
- presence of the height dominant in the form of a massive bulk of two towers or a single tower contrasted with a horizontal, oblong body,
- characteristic and meticulous location of the building in the urban-planning context.

Elements that contribute to an individual character of Kickton's architectural works include solutions both on a scale of the whole object and those expressed in details. The above-mentioned elements have been defined for particular sacred buildings in their description. To conduct a synthesis and indicate the most explicit and significant elements shaping the individualism of Kickton's works, the following features have been distinguished:

- forms and details of the height dominants (high dominating elements) were individually designed for each architectural object,
- composition of the front elevation including the west-work block,
- wide range of forms of window openings,
- roofing (ceramic or metal sheets),
- concrete as a building material creating an architectural image of the object,

Table 2. Summary of data on the layout of the plan, body, materials and chief elements of the composition of the analysed objects (elaborated by M.E. Adamska)

Tabela 2. Zestawienie danych o układzie rzutu, bryle, materiałach i głównym akcencie kompozycji analizowanych obiektów (oprac. M.E. Adamska)

| Architectural object | Layout of the plan | Body | Materials | Chief elements of the composition |
|------------------------------------|--|---|--|---|
| St. Paul's Church, Wrocław | three-aisle hall with internal galleries forming a pseudo-transept; shallow, rectangularly closed chancel (presbytery) | not uniform, connected to the parish building complex; high, steep, gable roofs; the body flanked with a massive bulk of two towers | ceramic materials stone (walls, ceilings, vaults); wood (rafter framing); ceramic roof tiles (roofing); metal sheets (tower cupolas and spires) | massive tower bulk, in the cuboidal form with blind arches and narrow windows in the lower part, openings with shutters in the bell section, topped with a gallery in the upper part in the form of two octagonal cupolas topped with attics having semi-circular elements and lantern spires |
| St. Peter and Paul's Church, Opole | three-aisle basilica with the transept; triangularly closed chancel (presbytery) | relatively compact (dense), slightly non-uniform, "de-sculptured" body; gable roof and single-pitched roofs; the tower dominating the church body | concrete (walls, ceilings); wood (rafter framing, ceilings); ceramic roof tiles (roofing); metal sheets (tower cupola, chapel dome) | tower at the south-west corner of the church, quadrilateral in its lower part, octagonal in its upper part; the corners reinforced with buttresses crowned with the sculptures of angels and griffins, between them there are openings with shutters; the main section of the tower is topped with a viewing platform with a metal balustrade; above there is an octagonal part of a smaller diameter with an attic formed by semi-circular elements, topped with a segmented domed cupola |
| St. Joseph's Church, Opole | three-aisle basilica without the transept; pentagonally closed chancel (presbytery) | strongly compact (dense), slim body; gable roofs and single-pitched roofs; the church body is counterbalanced with a vertical bulk of two towers | concrete (walls); wood (rafter framing, ceilings); ceramic roof tiles (roofing of the main aisle); metal sheets (roofing of the side aisles and tower cupolas) | massive bulk of two soaring towers in the front elevation being connected on the ground floor with the zone of portals; the towers in the octagonal form with a connecting passage; window slots, upper part of a smaller dimension with rectangular openings featuring shutters, buttresses decorated with spheres, above that square openings; each tower is topped a spire |
| St. Barbara's Church, Bytom | three-aisle basilica without the transept; semi-circularly closed chancel (presbytery) | majestic, compact body, slightly non-uniform, "de-sculptured" in the chancel (presbytery) zone; gable roofs and single-pitched roofs; church body is counterbalanced with a vertical bulk of two towers | reinforced concrete, ceramic materials (walls, ceilings); copper sheets (roofs, presbytery dome and tower cupolas) | massive bulk of two soaring towers in the front elevation, the towers in a cuboidal form with the portal zone in their lower part, whereas their upper part is octagonal with a connecting element in the form of a deep niche topped with a segmented arch; the body "de-sculptured" by means of slot openings, openwork in the bell section; above: the panel featuring the motif of the cross and the attic made of elements featuring ogee arches; between the towers – a small connecting piece with the clock; each tower topped with a cupola with a small dome of a structural form |
| St. Joseph's Church, Zabrze | three-aisle hall without the transept; semi-circularly closed chancel (presbytery) | monumental, massive, compact body, slightly non-uniform "de-sculptured" in the chancel (presbytery) zone (ambulatory and tower), considerably simplified forms; horizontal church body is counter-balanced with a vertical bulk of massive towers | no data | a massive bulk of two towers in the front elevation in a cuboidal form, with a square cross-section in their upper part, a lot of openwork, the towers with low cupolas of a smaller cross-section, topped with a low pyramidal spire |

Table 3. Summary of traditional features and modern features of the analysed objects (elaborated by M.E. Adamska)
Tabela 3. Zestawienie cech tradycyjnych i cech nowoczesnych analizowanych obiektów (oprac. M.E. Adamska)

| Traditional features | Modern features |
|---|--|
| <p>Plan: application of three-nave (three-aisle) basilica or hall systems, usually without the transept, with a semi-circularly or polygonally closed chancel (presbytery) being the solution which continues the architectural tradition of the styles from previous epochs</p> <p>Body: fusion of a horizontal form (the main body) with a vertical form (tower bulk / tower) carrying connotations to early Christian and medieval spatial solutions of the sacred architecture</p> <p>Ceiling of the main aisle: application of a cross vault, barrel-vaulted ceiling with lunette windows and wooden coffer ceiling – the solutions drawing from the heritage of historical architectural styles</p> <p>Architectural details: use of forms referring to historical architectural styles (including: forms of window openings, use of arcades, system of three portals, form of the dome) and to the architectural heritage of Silesia (mainly the tower cupola inspired by the Renaissance cupola of St. Elizabeth’s Church in Wrocław)</p> | <p>Body and plan: modernist simplification of the applied formal and compositional solutions, made possible, among other things, thanks to the use of modern materials and construction solutions</p> <p>Architectural form: artistic interpretation and conversion of the solutions of historical architectural styles, using them in moderation and with restraint in the merger of details; the reduction of architectural form</p> <p>Materials and structure: prevailing application of modern materials and construction solutions, including concrete and reinforced concrete frame structure, shaping an individual character of the architectural object and providing it with innovative features</p> <p>Urban-planning context: meticulous incorporation of a new object into the local spatial and landscape context; supplementation of the existing urban structure with a spatial dominant which shapes an individual character of a given urban district</p> |

– ceiling solutions (flat coffer ceiling, barrel-vaulted ceiling, cross vault),

– individual details different in each object, such as Neo-Renaissance gables (Wrocław), the dome of the chancel (Bytom), arcaded narthex and tower buttresses topped with sculptures (Opole, St. Peter and Paul’s Church).

Table 3 attempts to determine traditional and modern features of the sacred buildings presented in this article, thus elaborating on the article’s title: “between tradition and modernity”. The meanings of the words: “traditional” and “modern” were provided on the basis of the compilation of dictionary and encyclopaedic definitions. “Traditional” means something that has been long-established and used for a long time, in accordance with tradition, i.e. cultural content which has been handed down from generation to generation. “Modern” relates to new, recent times, moving with the times, innovative, contemporary.

The juxtaposition of traditional and modern features in Table 3 shows a relatively balanced use of both means. The table may be useful when it comes to defining the characteristic features of the style of Silesian sacred objects designed by Kickton as the merger of tradition and modernity. On the one hand, the applied spatial solutions indicate that the architect freely drew from historical heritage, on the other hand, the moderation of forms and details as well as the way of their transformation definitely make their way towards modernity and the aesthetic of Modernism. The forms introduced by the designer contain his own references to many historical styles of sacred architecture, contributing to an eclectic (to various degrees) image of Kickton’s buildings. The Evangelical church complex in Wrocław, which was constructed before World War I, was designed according to the principles of historical architectural styles. The applied cohesive and harmonious solutions carried connotations to the forms of the Silesian Renaissance, thus becoming part of the architectural trend based on the regional style. The church-

es designed by Kickton in the interwar period contain, in a simplified form, many “quotations” from the Gothic and Renaissance architecture and refer to the Early Christian, Pre-Romanesque and Romanesque architectural systems. On the other hand, Kickton’s churches constitute modern (in its form, interpretation and construction) individually shaped buildings, which were carefully integrated into the urban context. Massive westwork, which was also applied in the Evangelical church in former Królewiec (German Königsberg, present-day Kaliningrad) built in 1930–1933, constitutes one of the principal distinctive features of Arthur Kickton’s sacred architecture in Silesia.

Conclusions

Arthur Kickton, similarly to other German architects Hans Poelzig and Max Berg, graduated from the Technical University in Berlin (Technische Hochschule Berlin). The architect devoted his whole professional career to sacred architecture, being active mainly in East Prussia (Provinz Ostpreußen) and Silesia (Schlesien). His work in administrative offices with a simultaneous designing activity contributed to his experience and knowledge. The architect’s works encompass not only designs of new buildings, but also numerous designs of the reconstruction of churches destroyed during World War I as well as implementation projects.

Kickton’s Silesian designs implemented during the interwar period became a part of the-then trend of moderately-modern sacred architecture, resulting from traditional aesthetic tastes of the clergy. The designs of new churches in Silesia had to be submitted for approval and the person in charge was head of the Wrocław diocese, Cardinal Adolf Bertram, who was sceptical about avant-garde solutions departing from the traditional sacred art [8], [9]. An example of the temple designed in compliance with Cardinal Bertram’s views on new sacred architecture

was, apart from Kickton's interwar designs, St. Anthony's Church in Gliwice-Wójtowa Wieś (former Gleiwitz-Richtersdorf). The temple was erected between 1925 and 1927 according to the design by Karl Schabik and Hans Sattler. The church constituted a contemporary interpretation of a three-aisle basilica with the transept and combined a simplified style of Romanesque buildings with elements of modernist aesthetic.

Catholicism, which was deeply rooted in the cultural tradition of Upper Silesia, was a dominating religion in the part of the region remaining under the rule of German administration. Due to the conviction of the significance of religion for the social stabilisation, the construction of new churches in this region, in the period of the Weimar Republic (1919–1933), was financially supported by the state programme for Upper Silesia (Oberschlesien) – “Osthilfe” (“help for the east”) [9]. The spatial and demographic development of the major cities of the region, the construction of many new housing estates, the migration of the population caused by the division of Silesia – all those phenomena resulted in the canonical erection of new parishes and the construction of new large churches.

The implementations of Kickton's designs in Opole and Bytom constituted a part of the above-mentioned process.

In Wrocław, several important churches, both Catholic and Evangelical, were constructed before World War I. St. Paul's Church along with the parish building complex designed by Kickton was one of the above-mentioned churches. It was erected for the developing city district and a new parish with the purpose of reinforcing evangelical activities in the west part of the city. The majority of other sacred buildings created in the interwar period for the new districts and housing estates in Wrocław did not have such large sizes and originality of solutions in comparison with the implementations in Upper Silesia.

The sacred architecture designed by Kickton in Silesia combines solutions between tradition and modernity. The architect drew from the heritage of styles of previous epochs, however, he artistically recreated and interpreted historical patterns using the contemporary language of simplified forms and innovative material solutions.

Translated by
Monika Cesarz

Acknowledgements

This research was funded by Opole University of Technology.

References

- [1] Zabłocka-Kos A., *Dawny ewangelicki kościół św. Pawła*, [in:] J. Harasimowicz (red.), *Atlas architektury Wrocławia*, t. 1: *Budowle sakralne. Świeckie budowle publiczne*, Wydawnictwo Dolnośląskie, Wrocław 1997, 75.
- [2] *Studium historyczno-urbanistyczne miasta Opola*, PKZ, Wrocław 1990 [manuscript in: WUOZ Opole].
- [3] Adamska M.E., *Wybrane aspekty rozwoju przestrzennego Opola w latach 1816–1945*, PhD thesis, Politechnika Wrocławska, Wrocław 2006.
- [4] Przesmycka E., Kania J., Jabłoński W., *Architektura sakralna Opola w okresie dwudziestolecia międzywojennego*, “Teki Komisji Architektury, Urbanistyki i Studiów Krajobrazowych” 2016, t. 12, nr 4, 52–60.
- [5] Adamska M.E., *Architekci międzywojennego Opola. Lokalni budowniczy czy uznani twórcy?*, [in:] B. Czechowicz, J. Filipczyk, A. Kozieł (red.), *Sztuka dawnego Opola*, Muzeum Śląska Opolskiego, Opole 2018, 169–185.
- [6] Wessinghage-Okon M., *St. Peter und Paul in Oppeln 1925–2000. Geschichte der zweiten Oppelner Stadtpfarrkirche, ihrer Gemeinde und ihrer Seelsorger*, Institut für ostdeutsche Kirchen und Kulturgeschichte, Regensburg 2001.
- [7] Łabęccy H., Z., *Kościół i kaplice Bytomia*, Urząd Miasta Bytomia, Antiqua, Bytom 1992.
- [8] Szczyпка-Gwiazda B., *Pomiędzy tradycją a nowoczesnością. Architektura sakralna na polskim i niemieckim Górnym Śląsku*, [in:] E. Chojecka (red.), *Sztuka Górnego Śląska od średniowiecza do końca XX wieku*, Muzeum Śląskie, Katowice 2009, 393–413.
- [9] Störtkuhl B., *Modernizm na Śląsku 1900–1939. Architektura i polityka*, Muzeum Architektury we Wrocławiu, Wrocław 2018.
- [10] Dethlefsen R.J., *Arthur Kickton zum 75. Geburtstag*, “Ostdeutsche Monatshefte” 1936, Jg. 17, H. 9, 541–550.
- [11] “Zentralblatt der Bauverwaltung” 1907, Jg. 27, Nr. 103, 687, https://digital.zlb.de/viewer/image/14688302_1907/705/ [accessed: 21.01.2022].
- [12] *Allgemeines Lexikon der Bildenden Künstler von der Antike bis zur Gegenwart*, U. Thieme, F. Becker (Hrsg.), Bd. 20, Verlag von Wilhelm Engelmann, Leipzig 1927, 255.
- [13] <https://architekturmuseum.ub.tu-berlin.de/index.php?p=51&SID=15474682499985> [accessed: 21.01.2022].
- [14] Kickton A., *Nebau der Katholischen Kirche in Chrzumczütz bei Oppeln*, “Zentralblatt der Bauverwaltung” 1925, Jg. 45, Nr. 45, 541–544.
- [15] “Zentralblatt der Bauverwaltung” 1907, Jg. 27, Nr. 59, 396, https://digital.zlb.de/viewer/image/14688302_1907/414/ [accessed: 21.01.2022].
- [16] *Ev. St. Pauluskirche nebst Pfarrhaus und Gemeindehaus der St. Barbara-Gemeinde in Breslau*, “Deutsche Konkurrenzen” 1908, Bd. 23, Nr. 265/276, H. 9, 2–36, https://digibus.ub.uni-stuttgart.de/viewer/image/XIX493_1554189511460_1908/ [accessed: 28.01.2022].
- [17] Adamska M.E., *Historyczne i współczesne założenia zieleni miejskiej Opola – od XIX-wiecznych skwerów do realizacji z początku XXI wieku*, “Czasopismo Techniczne” 2012, R. 109, z. 6-A, 135–143.
- [18] Hanich A., *Ks. Józef Kubis – budowniczy opolskich kościołów i szpitali (w sześćdziesiątą rocznicę śmierci)*, “Śląsk Opolski” 2005, nr 1–2(54–55), 146–148.
- [19] Sucker G., *Kleine Beiträge zu einer geschichtlichen Heimatkunde des Dorfes Szczepanowitz*, “Oppelner Heimatblatt” 1932, Jg. 8, Nr. 4, [n.p.].
- [20] Wagner T., *Zabrze. Nieznane oblicza śląskiej architektury*, t. 1, Towarzystwo Miłośników Zabrza, Śląskie Centrum Dziedzictwa Kulturowego w Katowicach, Katowice–Zabrze 2003.

Abstract

Arthur Kickton (1861–1944) – architect of churches and his designs in Silesia. Between tradition and modernity

Arthur Kickton is a German architect educated at the Technical University in Berlin, specializing in sacred architecture, professionally connected mainly with East Prussia and Silesia. The article presents Kickton's most important implementations and designs of sacred objects in Silesia, in a chronological way, with an outline of the architect's occupational biography. The aim of the publication is to indicate formal solutions applied by the architect, distinguish elements contributing to the individual character of his architectural works and define the features of his style. The article makes use of the method of historical investigations and interpretation and the method of logical argumentation based on analysis and synthesis. The research carried out has shown that Kickton's sacred architecture in Silesia combines solutions between tradition and modernity. The architect freely drew from the heritage of the styles of past epochs. He creatively transformed and modernized historical patterns of sacred art using the language of contemporary forms and innovative material solutions.

Key words: church, sacred architecture, Arthur Kickton, Silesia

Streszczenie

Arthur Kickton (1861–1944) – architekt kościołów i jego projekty na Śląsku. Pomiędzy tradycją a nowoczesnością

Arthur Kickton to wykształcony na berlińskiej politechnice niemiecki architekt specjalizujący się w architekturze sakralnej, związany zawodowo głównie z Prusami Wschodnimi i Śląskiem. W artykule w układzie chronologicznym zaprezentowano główne projekty budowli sakralnych autorstwa Kicktona na Śląsku, z zarysem biografii zawodowej architekta. Celem publikacji jest wskazanie stosowanych przez architekta rozwiązań formalnych, wyróżnienie elementów kształtujących indywidualność jego dzieł oraz zdefiniowanie stylistyki. W pracy zastosowano metodę badań historyczno-interpretacyjnych oraz metodę argumentacji opartej na analizie i syntezie. Przeprowadzone badania pokazały, że śląska architektura sakralna autorstwa Kicktona wpisuje się stylistycznie pomiędzy tradycję a nowoczesność. Architekt korzystał swobodnie z dziedzictwa stylów minionych epok, twórczo przekształcając i modernizując historyczne wzorce sztuki sakralnej przy użyciu języka form współczesnych i nowatorskich rozwiązań materiałowych.

Słowa kluczowe: kościół, architektura sakralna, Arthur Kickton, Śląsk