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DRAWINGS AND REALIZATIONS IN THE ARCHITECTURE OF JÓZEF PIUS DZIEKOŃSKI

RYSUNKI I REALIZACJE ARCHITEKTURY JÓZEFA PIUSA DZIEKOŃSKIEGO

Abstract

On the basis of Józef Pius Dziekoński's projects: a house for the Industrial "Saturn" Society officials in Czeladź (1907), transformer building for the "Saturn" mine in Czeladź (1907), the administration building for the "Saturn" Society in Czeladź (1910), industrial architecture that is not just a package for technology, but creates a new aesthetic and functional qualities, is shown. Such architecture also provides added value to the technology. Analysis of the projects can lead to the conclusions that the work of architect can create the origins of new concepts, ideas and styles.

Keywords: industrial architecture, Józef Pius Dziekoński, Polish modernism

Streszczenie

Na podstawie projektów: domu dla urzędników Towarzystwa Przemysłowego „Saturn” w Czeladzi (1907), budynku transformatorowni na kopalni „Saturn” w Czeladzi (1907), budynku administracji dla Towarzystwa Przemysłowego „Saturn” w Czeladzi (1910), autorstwa Józefa Piusa Dziekońskiego przedstawiono architekturę przemysłową która nie jest tylko opakowaniem dla technologii, ale tworzy nowe wartości estetyczne i funkcjonalne. Architektura ta stanowi również wartość dodaną do technologii która jest w jej wnętrzu. Przez przeprowadzenie analizy w/w projektów można dojść do wniosków że praca architekta może tworzyć załączki nowych koncepcji, idei i stylów.

Słowa kluczowe: architektura przemysłowa, Józef Pius Dziekoński, modernizm polski

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*The essence of art is immutable, similar to human thought,
Which always blunders around the same issues.
The only variables are social conditions, technology, and the historical situation [5]*

1. Introduction

In connection with the theses presented by the organizers of the conference, I would like to refer to one of these saying that there is still a belief in the magic of the sketch [8]. In my article, I would like to point out the fact that the drawing of concepts and architectural projects has considerably raised their merit and receptive value. Currently, projects are carried out using computer programs, which makes them more soulless, more mass. It is also noticeable that there is a lack of personalization in the design catalogues on offer today, in which the houses are for everyone, i.e. for no one. Not so long ago, drawing concepts and architectural projects played an elementary and decisive role in the creative process of the architect, and gave his work unique value which in turn was closely related to those commissioning the project. It also raised the importance of the creative process in the mind of the investor and the recipient. Presenting the concept was brought to the level that the investor should understand the spatial complexities. Frequently there was a sketch representation, which had to meet the requirement of transparency. With the large difference in potential between the imagination of the creator and the recipient in this system, there was a significant challenge for the creator. The projects here; the house for civil servants on 21 Listopada St. in Czeladź, the rallying hall/administrative building on Dehnelów Street in Czeladź, and the transformer building for the “Saturn” mine on Dehnelów Street in Czeladź will serve as examples of the magic of drawing concepts and projects. A magic that today is unfairly considered obsolete and unrepresentative. The result of this consultation of the initial phase sketch of the project with the investor is no longer practised in architectural studios. The plans for these buildings come from the turn of the twentieth century. Józef Pius Dziekoński drew them for the “Saturn” Industrial Society in Czeladź. To shed some more light on this topic I would like to briefly introduce the historical background and a profile of the architect.

At the turn of the century, the reconstruction of Polish independence was a priority for Polish intellectuals. One of the many tools used to achieve this objective was architecture, and in particular “national” architecture. It was meant to manifest the affiliation between historic lands under occupation. In Czeladź this form appeared multi-dimensionally, through the manor style (“Saturn” mine watchtower), as well as academic classicism (mine office building, the director’s house), and a form characteristic of Art Nouveau (the rallying hall/administration building). The “Saturn” mine was host to very interesting and stylistically varied industrial architecture. Also interesting is the fact that the aforementioned building and, inter alia, the home for “Saturn” officials (8 21 Listopada St), was designed by a graduate of the St. Petersburg Academy, Józef Pius Dziekoński. “The architect of the Archdiocese of Warsaw and a specialist in religious architecture” [6], in whose oeuvre the mining objects created for the needs of the “Saturn” Industrial Society in Czeladź appear to be unique and special.

Józef Pius Dziekoński was born on March 19, 1844 in Płock, the son of Antoni and Prospera nee Malewska. In 1852 he enrolled in the real secondary school in Warsaw, and in 1859 was admitted to the Warsaw Academy of Fine Arts, which as a result of the reforms of Aleksander Wielopolski changed into a university. At that time, architecture was taught there by: S. Baliński,

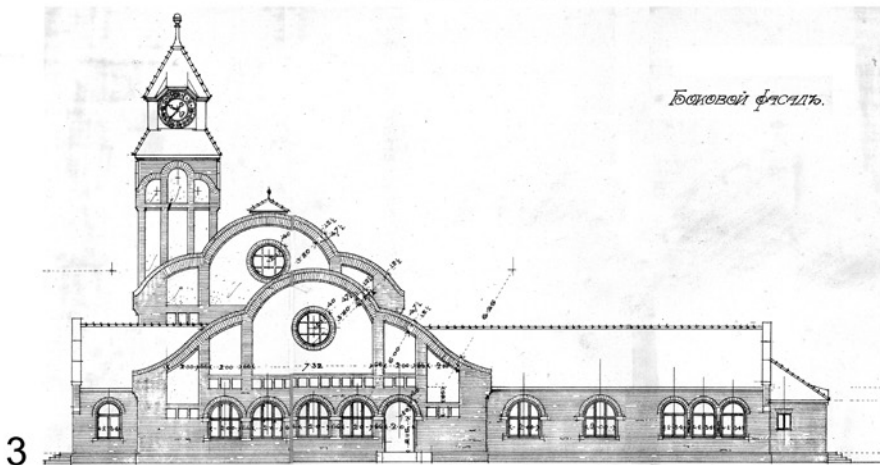
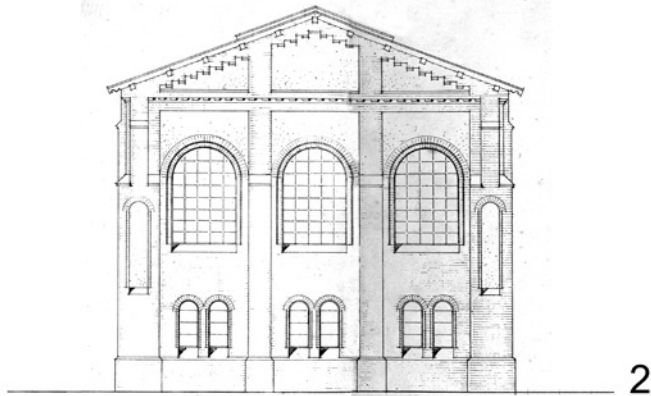
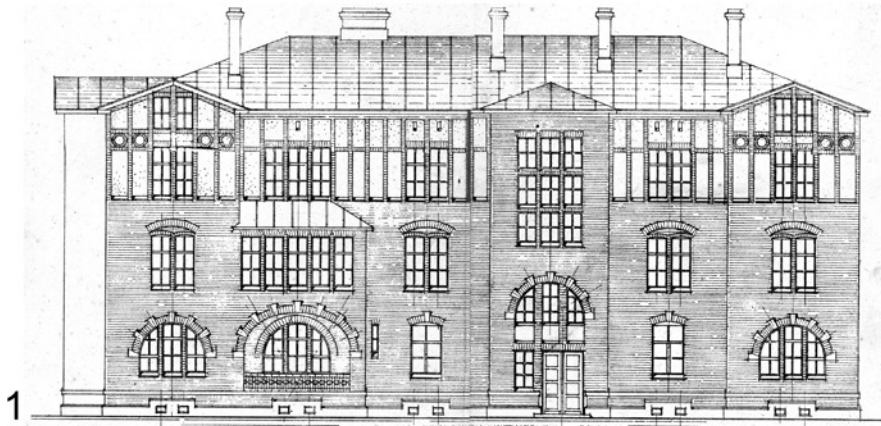
B. Podczaszyński, and H. Marconi. After graduating from the school in 1864, he worked with, inter alia: Adolf Wolin, Marcelli Berent, Emilian Falkowski, and Julian Ankwicz, as an assistant. His first independent project was built between 1876–1877. It was the Church of the Holy Family in Zakopane. In subsequent years, this eminent architect of the late 19th and early 20th centuries, and one of the leading representatives of academic classicism, i.e. the early beginnings of Polish modernism realized successive religious projects: *The Church of St. Alexander in Warsaw, the Church of St. Stanislaw in Wola, the Church of Our Saviour on Marszałkowska, and also carried out the restoration of the Church of St. Anne in Vilnius, as well as secular realizations: The Child Jesus Hospital, the Moraczyńskiego house in Aleje Ujazdowskie, the Gothic brick house at Marszałkowska Street No. 127, the Wawelbergs bank building on Kotzebue Street, and many others* [6]. The “Foreman” as he was called by his students (incl: Z. Mączyński, C. Romaniewski, J. Heppen, H. Kuder, Z. Lewiński, Fr. Lilpop, H. Luft, A. Nieniewski, L. Panczakiewicz, F. Michalski T. Szanior, J. Holewiński, p. Hoser), was also “an idealist and enthusiast, at the same time a pessimist in words, always worrying about the outcome of each personal action, whether social, his own, or someone else’s. In spirit, however, he was a typical Pole – an optimist, glad when someone managed to resolve his tide of pessimism with some convincing arguments” [4].

2. Józef Dziekoński – his drawings and projects

However, there are projects by the “Foreman” that have been somewhat forgotten, and besides this there are those that do not fully correspond to his earlier architectural work. These are the plans of the buildings included in the “Saturn” Mining and Industrial Association complex in Czeladź. These are unique realizations in Dziekoński’s works.

The House for officials (1907) on 21 Listopada Street in Czeladź. The block is very spacious. “There is a noticeable emphasis on the most important parts of the building (balconies, entry, living rooms) with a projection which is multiplied in each elevation. The areas of the projections are characterized by multi-wedge-shaped arches over larger window openings, and balconies occurring only in these areas. The drawing suggestively shows the division of the level of the building into three zones. The basement area with an emphasised plinth, and outlined within it the basement windows. The central zone with the balconies and the largest apartments, accentuated in the drawing by walls of full brick. The attic zone which contained only small window openings located between the vertical strips of bricks arranged in a neat row surrounding the building” [1]. This is a good example of zoning living space according to the activity and positions occupied in the workplace. The designer’s work allows us to understand how comprehensive his thinking about the architectural theme was and how large was the range of knowledge involved.

The transformer building (1907) for the Saturn mine in Dehnelów Street in Czeladź. The shape of the building represents the style of historicism. The figure reveals the designer’s deep analysis regarding the styles of old, and a large field of aesthetic experimentation. All the facades are marked by elements characteristic of the style presented. “Here there are Lombard-pilaster strips system combined with teething under the frieze, and a multiaxial facade, as well as stylised semi-circular bay windows with shutters. In addition, you will notice that each pilaster is highlighted in stylized form. In the areas between the pilaster strips are lodgings containing extensive window openings, and above them a small stylized arcade



III. 1. *Project for House for officials, the State Archives in Katowice.*

III. 2. *Project of the transformer building, the Saturn Museum Archives in Czeladź.*

III. 3. *Project for administration building for the Saturn mine in Czeladź, State Archives in Katowice*

gallery. The cornice with teething clearly divides the facades horizontally into two zones – commercial and ceiling” [2]. Under the cornice we can see stylized entablature, which is proof that the academic classicism was not just a generic style, but it was exploratory in the very early stages of modernism in Poland. In the basement section, there is a plinth surrounding the whole building, accentuated by the designer.

An interesting architectural form is the building of the rallying hall aka the administration building (1910) designed by Józef Pius Dziekoński. “The form of the building is marked by Art Nouveau, although it does not represent the typical Secession” [3]. It also has elements of Baroque style. The difference in style of this building from the other historicist designs followed from its destination and location. It was the representational building for the “Saturn” Industrial Society, the most prominent and formed the entrance to the mine. It housed a part of the mine administration, the library, the chapel, the pithead, the lamp room, and the bathroom, which was supplied with water from a tank located in the tower dominating the building, and which is also dominant in the broader planning view of the plant. The tower served many important functions. It accented the entrance to the plant, and was a kind of packaging for the water tank that supplied water to the factory bathrooms. The tower also served as a landmark, and information (clock) in the urban space of the mine. The entire body of the building is “drawn” with an exquisite delicacy of line cornices, which also subtly emphasize the plan of individual elements of the building, as well as naturally bringing out their purpose on the individual facades. On the northern elevation the tower also dominated, at the same time marking the main entrance to the mine. On the right side of the tower there is a rhythm of seven large semicircular windows with buttresses. From these elements of detail we can read that the function for this part of the building is the chapel. “On the left side of the tower windows are arranged rhythmically, but they are of different shapes and sizes. They are smaller and occur during seven times repeated triple windows, and are located at a height of roughly the first floor, which gives an idea of the size of the room” [3]. In this way, the designer emphasized another important function of this building – the pithead.

3. Conclusion

These examples of projects are just a slice of the rich creative achievements of Józef Pius Dziekoński. It is, however, a unique slice, based on which interesting conclusions may be drawn. Firstly, industrial architecture in Dziekoński’s project drawings is not just for packaging technology, but creates new aesthetic and functional qualities, as well as adding value to the technology that is inside it. This is a prerequisite to achieving fuller integration in relationship of art to technology, and also creative and developmental for both areas. Secondly, as a result of the thorough architectural drawing the creator deepens his research work thus often creating the seeds of new concepts, ideas and styles. And thirdly and finally, this work, exploratory in nature, enriches the designer’s oeuvre, and the results of his work. It means that the architect survives experiences and identifies more with the architecture he has created. This also creates new ideas for other presentations of creative concepts. Thus, these examples may refute the assertion that classicism (in particular academic classicism) is an imitative style which adds nothing to the history of architecture. In the light of these projects it is fair to say that classicism was an area where new values were sought by the architects of that era, and was thus instrumental in the germination of Polish modernism. Architects like

Józef Pius Dziekoński were its precursors and representatives of new creative thought in the new State of the Second Polish Republic. Speaking of creative thought, this tendency has remained variable for hundreds of years and is best expressed by the words of the American architect Philip Johnson: *Architecture is the most difficult of the arts. I have often envied my colleagues who write, paint, or compose music. They live where they want, work when they want, they have no problems with bad materials, leaky roofs, or blocked sewers. But despite this, can you feel more emotion than when working on a project for a building, erected in three dimensions, combining painting through colour and detail, and sculpture due to the form and mass of the building for other people who can appreciate the effect of the work* [7].

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