

Phenomenon of the Work of Architect and Visual Artist Włodzimierz Ściegienny

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Abstract: The objective of this paper is to present the career and work of architect and visual artist Włodzimierz Ściegienny from the perspective of the author, who engages in documenting the works of this exceptional creative personality. The rich legacy of Ściegienny, which has so far not been documented, is worthy of presentation and preservation in memory. This paper presents a broad spectrum of creative activity—ranging from drawing, painting, visual art, medallion making, sculpture, to architecture. The material presented can become a starting point for further papers that would document and present the works of numerous forgotten artists of post-war Modernism. This paper is dedicated to the memory of a late architect and artist, on the occasion of the centennial anniversary of his birth.

Keywords: Włodzimierz Ściegienny – architect and artist, architecture and art, post-war Modernism, Częstochowa

Introduction

Anniversaries make us inclined to recollection. This year marks the centennial anniversary of the birth of Częstochowa architect and visual artist Włodzimierz Ściegienny. He was, like many similar designers who worked in the post-war Polish reality, a talented artist who was unrecognized during his life, with an undocumented and thus largely forgotten oeuvre. As his wife, Karolina Ściegienny, mentioned in her diaries: “Włodzimierz Ściegienny was an exceptional man, he rose above the surroundings and the environment in which he lived, and stood out through his talent and passion for work. After His death, when all of his legacy was left to see, it is difficult to believe just how great the amount of work that he had made was, and how many pieces had been produced in his home studio and remained unknown, never having been shown to the world.”¹

The objective of this work is to present the figure of versatile architect and visual artist Włodzimierz Ściegienny, whose rich work was reflected in numerous built projects across Częstochowa. Knowledge of his designs, and of himself, is essentially minuscule, even where he worked. He was a leading Częstochowa architect and outstanding visual artist, yet he did not care about fame, he did not cave in to pressure, and did not belong to the Party, which in those times severely limited professional opportunities. He walked his own path. He devoted his entire life to his beloved Częstochowa and to design and artistic work. It is primarily in Częstochowa that we can find traces of his work, with many still existing, but some, unfortunately gone. It is not possible to present the entire oeuvre of this artist in one paper, which is why a number of works was selected, including buildings and visual works, which can be considered to best express his distinctive style and artistic values.

1 The quote is from the unpublished diary of Karolina Ściegienny, the wife of Włodzimierz Ściegienny. Original work: <https://www.facebook.com/arch.wlodzimierz.sciegienny/> [accessed: 11.11.2021].

Włodzimierz Ściegienny: biographical note

Włodzimierz Tadeusz Ściegienny was born on November 11, 1921, in Częstochowa. He was the son of Jan Ściegienny and Maria Bronisława Ściegienna nee Maszewska. After the war, in 1945, he moved to Poznań, where he enrolled with the Higher Engineering School's Faculty of Architecture and, after a year, moved to Krakow, to continue studying. He graduated from the Faculty of Painting of the Academy of Fine Arts in Krakow, as well as from the Faculty of Architecture, which had been established at the AGH University of Technology shortly after the war and was later incorporated into the nascent Cracow University of Technology. He studied in the years 1946–1951, when outstanding artists were professors of the Academy of Fine Arts: Jerzy Fedkowicz, Henryk Gotlib, Zbigniew Pronaszko, Zygmunt Radnicki, Karol Frycz and Wojciech Weiss, while the Faculty of Architecture had its illustrious Adolf Szyszko-Bohusz, Włodzimierz Gruszczyński and Jerzy Struszkiewicz. Many of Ściegienny's university colleagues became well-known artistic personalities, among them being Andrzej Wajda, Franciszek Starowieyski, Jan Tarasin, Jerzy Tchórzewski, Jerzy Nowosielski, or architects: Witold Cęckiewicz, Janusz Ingarden, Bogdan Lisowski and Wiktor Zin. Włodzimierz Ściegienny was also an outstanding student. Despite the wealth of opportunities that Krakow offered him, he associated his life and work with Częstochowa.

The beginnings of career, already during his university years, led to the production of numerous graphics and illustrations for literary texts published in *Tygodnik Powszechny*. After graduating from university in 1952, he was dispatched to work at the Voivodeship Office in Kielce, where his first commission was to design a hotel for the local authorities. After a two-year stay in Kielce, his request to move to Częstochowa was approved, so he relocated and stayed there. He worked at Miastoprojekt-Częstochowa since its inception, at the post of design studio head. He was a ZPAP and SARP member. He had the status of an architect artist, granted him in 1981 by the Minister of Culture and Art. The scope of his interests was so vast that he felt a constant need to search for his own style and means of artistic expression in many fields of art: easel painting, wall polychromy, drawing, graphics, sculpture and architecture.

Ściegienny's major projects as an architect include: the Tomb of the Unknown Soldier (1963) – architectural design and built project employing granite and metalwork, a fountain called "Pani Kowalska" (1964) – design of a fountain and sculpture of the figure of a woman covered in a mosaic, the Archaeological Preserve (1965) – design and built project of a museum (architecture and mosaic, as well as original graphics prepared as a set of bookplates for the Archaeological Preserve in Częstochowa), the "Cepelia" exhibition pavilions (1974) – architectural design and built project of a building, interior architecture, a unique glass mosaic, tower buildings and the building of the former Adria restaurant at Armii Krajowej Avenue (1975), the Wedding Palace (1987) – architectural and interior design and built project. For this project, he designed a distinctive vertical chandelier made from glass cylinders, in addition to metalworking details and stained-glass windows, produced in cooperation with his wife, sculptor and visual artist Karolina Ściegienna.

He also worked as a creator of religious art producing frescoes, sgraffito, stained-glass windows, his own altar designs, as well as those of liturgical utensils and vestments. Some of these projects can be found in churches in Żytno, Parzymiechy, Żarki Letnisko, Grodziec k. Będzina, as well as in the Church of St. Antoni Padewski or the Church of St. Barbara in Częstochowa.

In easel painting, he produced works using oil paint, employing various creative assumptions and conventions, creating his own recognizable style. His distinctive line could also be seen in his numerous drawings, graphics and illustrations.

He was a successful medalist and made around 60 medals to commemorate events and the people close to him. His works were exhibited both in Poland and abroad, with many works in museum and private collections.

During his creative career, Włodzimierz Ściegienny published academic papers in Wydawnictwo Wyższej Szkoły Pedagogicznej w Częstochowie, where he was a lecturer at the Institute of Artistic Education. These papers include: *Kreacje w przestrzeni restytuowanej* and *Prawo widzenia*.

Ściegienny received multiple awards and distinctions, including: the honorable distinction of the SARP for the Museum Archaeological Preserve (1961) and the Tomb of the Unknown Soldier (1963), the Minister's Award for Outstanding Artistic Achievement for the "Cepelia" Exhibition Pavilions (1975), the Częstochowa Voivode Award for Artistic Achievement (1977) and the Gold Badge of Merit for Contributions to the Częstochowa Voivodeship (1987). He died on March 10, 1990. He was buried along the Avenue of the Meritorious at

“Kule” cemetery in Częstochowa.² To honor His memory, and on the initiative of his wife, Karolina Ściegienny, in 1993 a memorial plaque that she had designed was placed at the Church of St. Antoni Padewski in the Os-tatni Grosz district in Częstochowa.



Fig. 1. Włodzimierz Ściegienny – architect and artist (photo from Włodzimierz Ściegienny’s archives).

Architectural projects

Ściegienny’s architectural works are buildings that stand out from Częstochowa’s space. They were built between the early 1960s and the end of the 1980s. They include buildings designed along with a full site development and interior design, as well as smaller projects.

One of the first important projects in Ściegienny’s career was the Tomb of the Unknown Soldier at H. Sienkiewicza Avenue in Częstochowa. In 1963, it gained a new form designed by architect Włodzimierz Ściegienny. The original form of its sculpture, resembling a leaf, was a distinctive element. The sculpture was made by the author out of metal (with the aid of Częstochowa’s metalworks plant). The openwork leaf had a subtly incorporated cross form in its veins, that was further marked with color. The entire layout of this project was exceptionally inscribed into the setting of Jasnogórski Park. The design received an honorable distinction from the SARP in 1963. Unfortunately, in the 1990s, during a renovation, it was remodeled into an ordinary cemetery tomb.

2 K. Ściegienny, *Ars longa vita brevis*, Stowarzyszenie Przyjaciół Gaude Mater, Częstochowa 2005, p. 10–18.

K. Ściegienny, *Ad futuram rei memoriam*, Stowarzyszenie Przyjaciół Gaude Mater, Częstochowa 2011, p. 5–8.

Original work: <https://www.facebook.com/arch.wlodzimierz.sciegienny/> [accessed: 11.11.2021].

E. Małec-Zięba, *Korelacje architektury i sztuki w twórczości Włodzimierza Ściegiennego*, Architektura i sztuka in :Państwo i Społeczeństwo 3/2020, Kraków 2020, p. 69–70.

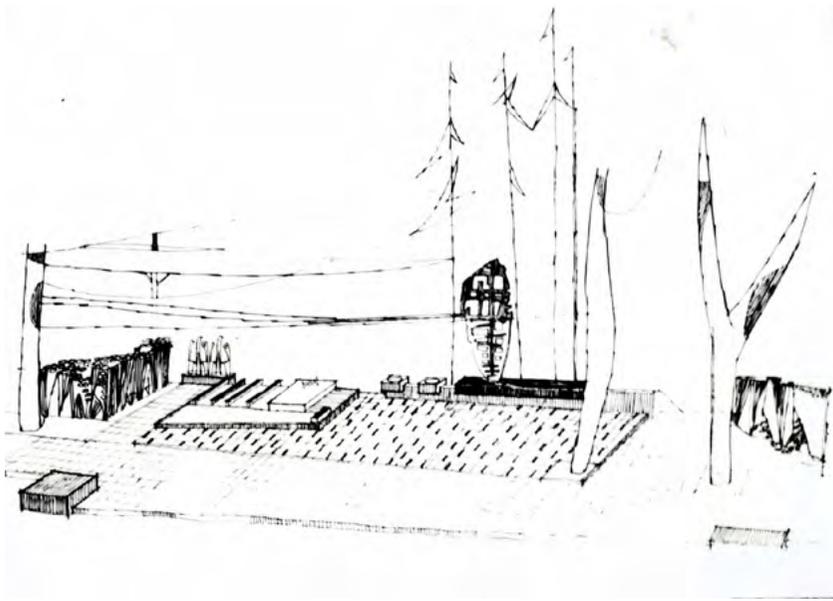


Fig. 2. Tomb of the Unknown Soldier at H. Sienkiewicza Avenue in Częstochowa, design sketch, Włodzimierz Ściegienny, 1963 (photo from Włodzimierz Ściegienny's archives)



Fig. 3. Tomb of the Unknown Soldier at H. Sienkiewicza Avenue in Częstochowa, architectural design and built project utilizing granite and metalwork, Włodzimierz Ściegienny, 1963, (photo from Włodzimierz Ściegienny's archives)

The Fountain near the city garden at Waszyngtona Street, colloquially known as "Pani Kowalska" due to featuring a sculpture depicting a mysterious woman, is a 1964 design by Włodzimierz Ściegienny that brings back the most pleasant memories and is much-liked by the residents to this day. This original fountain is a niche with a mosaic-covered bottom with arching water jets, with a sculpture of a woman in a reclining pose on its edge.

The author made the sculpture and the mosaics of the fountain's bottom himself (he was aided in this, as always, by his wife, Karolina Ściegienny, as well as his children, which placed the small pieces of mosaic following pre-drawn templates as a form of play). The design and its artistic section were executed as a public contribution.



Fig. 4. The “Pani Kowalska” fountain designed by Włodzimierz Ściegienny, with a mosaic-covered sculpture of a woman in a reclining pose, 1964 (photo from Włodzimierz Ściegienny’s archives)

The mosaic-covered sculpture, “Pani Kowalska”, depicts a woman with two faces, and its form has remained unchanged (although the ball originally located at her feet was replaced with a ring).

In 2007, the fountain was renovated, which unfortunately led to a complete obliteration of the design’s original assumptions. The unique mosaics of the fountain’s bottom were stripped, and the pool was divided by a wooden platform. Water jets were also installed, but quickly broke down.



Fig. 5. Mosaic-covered sculpture of a woman near the fountain designed by Włodzimierz Ściegienny, 1964 (photo from Włodzimierz Ściegienny’s archives)

The Archaeological Preserve in Częstochowa is a building designed and built as a museum pavilion, authored by Włodzimierz Ściegienny and opened for use in 1965. The museum is located in the Częstochowa-Raków district at 20 Łukasińskiego Street.

The design of the pavilion stood out through its atypical, bold design proposal and gained the opinion of a model and modern museum exposition from its very inception. It received an honorable distinction from the SARP, and was presented at the Silesian Architecture Exposition in 1961.

The museum pavilion, as assumed by the architect, was to become a worthy setting for the cemetery located at the site, which was left as an exposed archaeological site with the approval of the most outstanding archaeologists and anthropologists. The design of the Archaeological Preserve, apart from the building, also included the museum surroundings with original abstract sculpture solutions (which were unfortunately not implemented).

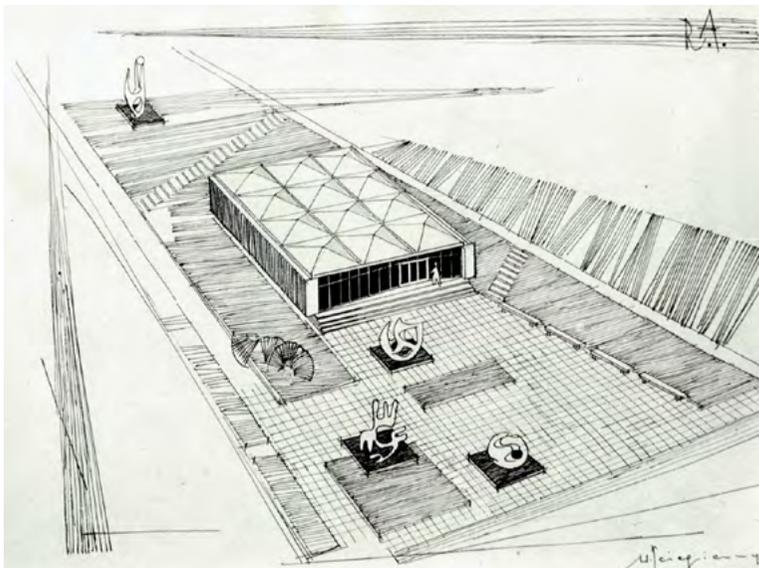


Fig. 6. Sketch for the design of the Archaeological Preserve in Częstochowa-Raków, by Włodzimierz Ściegienny, 1960. Source: Źródło: <https://www.facebook.com/arch.wlodzimierz.sciegienny/photos/a.124170172492560/124169532492624/> [accessed: 24.10.2021].

This building has a very clear plan and functional, and an original form and modern structural solutions. The entirety of the original design was complemented by an original mosaic on the building's external walls. The black surface of the façade was encrusted with white mosaic tiles, laid into compositions copied from Lusatian culture ceramics and artifacts discovered in Poland: facsimiles of human figures, a bowman, a rider on a horse, deer and magical symbols. The graphical motifs from the mosaic, on the no-longer-existing façade of the pavilion designed by Włodzimierz Ściegienny, are currently used by the Częstochowa Museum Archaeological Preserve in its visual identification.

The site design also included original sculptures with modern, abstract forms, based on three millennia old Lusatian culture motifs. Tadeusz Żurowski stated that these sculptures combined prehistoric materiality with a thoroughly modern presentation.³ Unfortunately, due to financial difficulties associated with the entire project, the sculptures were never built.

The original pavilion design was completely erased during renovation work in the beginning of the twenty-first century. The current form of the building does not feature the extraordinary structural system, the detail, or the original façade mosaic. Only the museum interior design, presenting an exposed archaeological site, has been retained.

3 T. Żurowski, *Teka Ekslibrysów Włodzimierza Ściegiennego dla Rezerwatu Archeologicznego w Częstochowie-Rakowie*, Polskie Towarzystwo Archeologiczne, Warszawa 1965, p. 2.



Fig. 7. Pavilion of the Archaeological Preserve in Częstochowa-Raków, designed by Włodzimierz Ściegienny, 1960 (photo from Włodzimierz Ściegienny's archives)



Fig. 8. Mosaic on the facade and the interior of the Archaeological Preserve pavilion in Częstochowa-Raków, designed by Włodzimierz Ściegienny (photo from Włodzimierz Ściegienny's archives)

The elaborate design layout was complemented by a dedicated collection of bookplates. The collection made by Włodzimierz Ściegienny for the Archaeological Preserve in Częstochowa-Raków was produced in 1965. The bookplates were engravings in gypsum, and thematically linked with the preserve building, the monuments, and skeletal burials discovered at the burial site, in addition to Lusatian culture ornaments. The works were put on display on the opening day of the Archaeological Preserve on June 9, 1965, and during the same year at the Polish Bookplate Exhibition in Czechoslovakia and the exhibition "Archaeology and Prehistory in the Visual Arts" in the State Archaeological Museum building in Warsaw.⁴

⁴ *Ibidem*, p. 3.



Fig. 9. Bookplates for the Archaeological Preserve in Częstochowa-Raków by Włodzimierz Ściegienny, 1960. Front façade of the preserve and a sculpture; the inscription on the front reads: Rezerwat Archeologiczny, below: bookplate, Częstochowa, 66×123 mm (photo from Włodzimierz Ściegienny's archives).

The bookplates made by Ściegienny combine visual and lettering depictions in an excellent manner and are, as Tadeusz Żurowski expressed it, "a case of true graphical works [...] His peculiar technique based on the application of lines has found its expression in the outline of lettering compositions in a bookplate filled with motifs of drawings by the Lusatian peoples and on depictions of the museum building."⁵

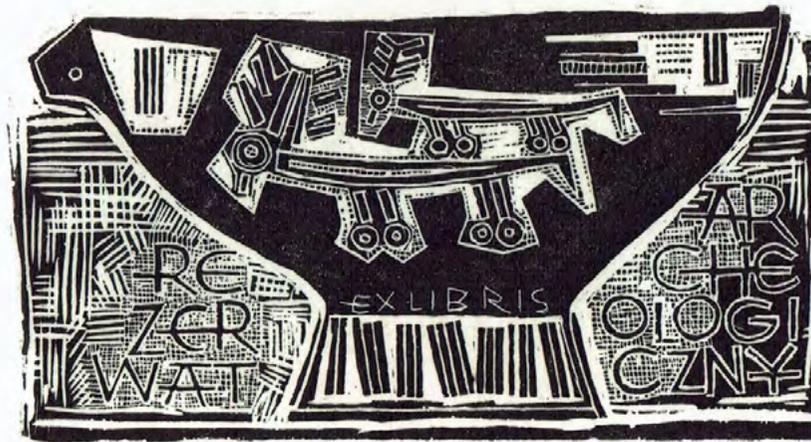


Fig. 10. Bookplates for the Archaeological Preserve in Częstochowa-Raków by Włodzimierz Ściegienny, 1960. Lusatian vase with a depiction of two deer and the inscription: Ex Libris, Rezerwat Archeologiczny; 78×144 mm (photo from the archives of Włodzimierz Ściegienny).

The most well-known project by Ściegienny, which astonished with its modernity at the point of its opening and still continues to amaze despite considerable deterioration, are the "Cepelia" Exhibition Pavilions and Artistic Exhibition Bureau at 64 Najświętszej Maryi Panny Avenue in Częstochowa. They were built in the years 1968–1974. "To the oldest residents of Częstochowa, this entire building is Cepelia, the middle-aged generation will call it BWA (Biuro Wystaw Artystycznych), and the youngest – the Municipal Arts Gallery."⁶ The building was built at the site of the former exhibition pavilions constructed for the Industry and Agriculture Exposition of 1909. The main developer consisted of Częstochowa's residents themselves as a part of the City Embellishment Society, and later the "Cepelia" Folk and Artistic Crafts Cooperative Association.

⁵ *Ibidem*, p. 3–4.

⁶ <https://czestochowa.wyborcza.pl/czestochowa/7,48725,22172370,po-40-latach-cepelia-zegna-sie-z-czestochowa-i-budynkiem-w-iii.html?disableRedirects=true> [accessed: 24.10.2021].



Fig. 11. Mockup of the “Cepelia” exhibition pavilions in Częstochowa by Włodzimierz Ściegienny, 1974 (photo from the archives of Włodzimierz Ściegienny)

The “Cepelia” pavilions consist of a three-story building with a geometric structure, legible division and a light, clear form. The layout of the flat-roofed building is based on simple cubic shapes. A portion of the roof is occupied by exhibition terraces that surround an internal courtyard with a fountain.

“This makes the building appear flat and extensive, and this form appears to be an interplay of planes [...] Flat roofs, no decoration [...] the minimalist metal glass pane frames that form window strips through which light copiously poured inside, the internal courtyards and slender columns that bear one of the masses of the first floor – all of these features of the building communicated a legible architectural program that the designer had wanted to obtain. Włodzimierz Ściegienny created a modernist building, namely one that will be best-suited to serving its users, and the building’s form stems from its function.”⁷



Fig. 12. “Cepelia” exhibition pavilions in Częstochowa by Włodzimierz Ściegienny, 1974 (photo from the archives of Włodzimierz Ściegienny)

Greenery excellently meshed with the building: a portion of the internal patio featured a walnut tree and hollyhocks, while on the terraces and along the stair structure there were daisies, and in summer – begonias.

The freely accessible terraces elevated above the ground created specific conditions for spending time, in contact with plants and art. At present, this design was stripped of its features, as only singular bushes and unkempt grass have remained (despite the Municipal Art Gallery’s 2016 attempts at giving the terraces and plants a second life).⁸

One distinctive detail of the pavilions is the colorful mosaic on the façade, which consists of masses of cast glass arranged into vertical strips that bring to mind striped folk attire. The mosaic is an original artistic solution, and is the most recognizable and special of Ściegienny’s surviving works.

7 K. Kaczmarek, *Budynek Cepelii jako przykład architektury modernistycznej*, Rocznik Muzeum Częstochowskiego 2018, Muzeum Częstochowskie, Częstochowa 2019, p. 55.

8 <https://czestochowa.wyborcza.pl/czestochowa/1,48725,20217854,cepelia-utonie-w-kwiatach-projekt-zazielenienia-tarasu-dostal.html> [accessed: 24.10.2021].



Fig. 13. Detail of the glass mosaic on the façade of the “Cepelia” exhibition pavilions in Częstochowa by Włodzimierz Ściegienny, present state. (photo by H. Wąsek)



Fig. 14. Detail of the glass mosaic on the façade of the “Cepelia” exhibition pavilions in Częstochowa by Włodzimierz Ściegienny, present state (photo by E. Malec-Zięba)

Since its opening, the Cepelia building has been met with highly positive reception from Częstochowa’s residents and continues to be inspire many good memories. At present, the pavilions no longer host the “Cepelia” store, but the Municipal Arts Gallery, the Cinematic Culture Center, a café, a company that frames paintings, and a disco club continue to operate. The building is in a poor technical condition, with progressive deterioration and a lack of any attempts at conservation currently means that the existence of the pavilions is continuously under threat.

The building is a case of innovative architecture from its time and, as Filip Springer wrote in *Księga zachwyków*: “the entire building is an excellent case of mature post-war Modernism. We should be glad that successive proposals to have it demolished [...] have so far remained in the sphere of unexecuted plans.”⁹

The Wedding Palace, which is Częstochowa’s Registry Office, is the last completed design by Włodzimierz Ściegienny. It was built in 1987. It is one of the most formal and original buildings in Częstochowa. It is located at 19/21 Focha Street.

The bold, round massing continues to inspire interest to this day.¹⁰ The Rotunda of the Wedding Palace has a diameter of 33 m. It is a three-story building, with a steel structure. The cylinder of the pavilion, which resembles the blade of a buzzsaw, was divided into 24 sections that rhythmically divide its façade. Each of the elements, a section of a circle, was a mark of the division of the internal space. An elaborate functional program

9 F. Springer, *Księga zachwyków*, Warszawa 2016, p. 345–347.

10 <https://plus.dziennikzachodni.pl/modernizm-pod-jasna-gora-co-warto-odwiedzic-zdjecia/ar/c3-12003462> [accessed: 24.10.2021].

was precisely inscribed into this shape. On the ground floor there was an archive and numerous maintenance spaces. On the ground floor there was a main hall with a centrally placed stairwell, administrative spaces, a cloakroom, toast rooms, a florist, and a photographer's workshop. On the upper floor there was a formal foyer, wedding halls, a naming hall and a florist.



Fig. 15. Wedding Hall Pavilion in Częstochowa by Włodzimierz Ściegienny, 1987 (photo from the archives of Włodzimierz Ściegienny)

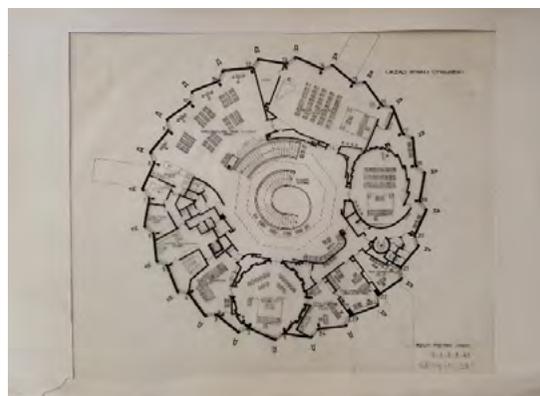


Fig. 16. Model and floor plan of the Wedding Hall Pavilion in Częstochowa by Włodzimierz Ściegienny, 1987 (photo from the archives of Włodzimierz Ściegienny)

The design documentation by Ściegienny included both the architecture, interior design and visual décor. In the hall we can see a 12-m-tall chandelier made from glass cylinders, a panoramic bas-relief with a composition of zodiac signs, numerous details: balustrade, metalwork. The windows on the upper floor were filled with stained-glass compositions by Karolina Ściegienny. This work by Włodzimierz Ściegienny was not only a "building," but also a clever visual work produced as a result of comprehensive designs of not only the architectural form, but also the interior design and the visual details. Ściegienny's cooperation with his wife – visual artist Karolina Ściegienny – allowed for a comprehensive design of the interior's elements and giving the place its own character. The original design of the stairwell with an immense installation – the glass chandelier, stained-glass windows dedicated to each ceremonial space, metalwork items, bas-reliefs – they are all components that testify to a sophisticated combination of architecture and artistic elements.



Fig. 17. The glass chandelier in the interior of the Wedding Palace Pavilion in Częstochowa, present state (author's archives, photo by E. Malec-Zięba)

The building continues to operate as the Registry Office and despite not being in the best technical condition due to no general renovation taking place, it is still one of the most original buildings to have been built in Częstochowa after the Second World War,¹¹ as described by Anna Syska in her guide on the Silesian Voivodeship's architecture from the years 1945–1989 published by the NIAiU.¹²

Paintings, drawings and graphics

Paintings, drawings and graphics, as well as sculpture, were an element of Ściegienny's work of equal significance to architecture. His works were recognizable already during his university days, and the style he developed was described as *włodkizm*, and was characterized by a distinctive line. Linearity was a pronounced attribute of his art.

In painting he used oils, as well as acrylics, water paints and pastels. He was the author of around 40 portraits, mostly depicting family members, over 100 landscape paintings, typically painted outdoors, and several dozen abstract compositions and religious works.

11 A. Syska, *Spodek w Żenicie*, Narodowy Instytut Architektury i Urbanistyki, Warszawa 2020, p. 66–67.

12 NIAiU, the acronym for Narodowy Instytut Architektury i Urbanistyki.

Initially, his works had features of realism and displayed the use of light and shadow, but already during his university years they began to display a combination of drawings and linear compositions. He produced numerous non-object compositions in the 1950s and 60s, which expressed an independence of lines, surfaces and mass contours to express motion and space. In a later period, in the 1970s and 80s, color values became much more prominent in his work.



Fig. 18. Abstract composition, oil on canvas, 1957 (author's archives, photo by E. Malec-Zięba)



Fig. 19. Work from the Madonny cycle, oil on panel, 1958 (photo from the archives of Włodzimierz Ściegieny)



Fig. 20. Portrait: Szymek, Jola, Tomek, oil on canvas, 1967 (author's archives, photo by E. Małec-Zięba)



Fig. 21. Landscape: Zakopane, oil on canvas, 1987 (author's archives, photo by E. Małec-Zięba)

The mastery with the use of the line and the transition between realism and often astonishing abstraction, combined with a great ability for visual messaging in his drawings and graphics place Ściegienny among truly outstanding artists. He produced multiple cycles of drawings for literary stories, he drew life scenes, portraits, as well as caricatures, yet the greatest body of his drawings consists of views of architecture and the landscape.

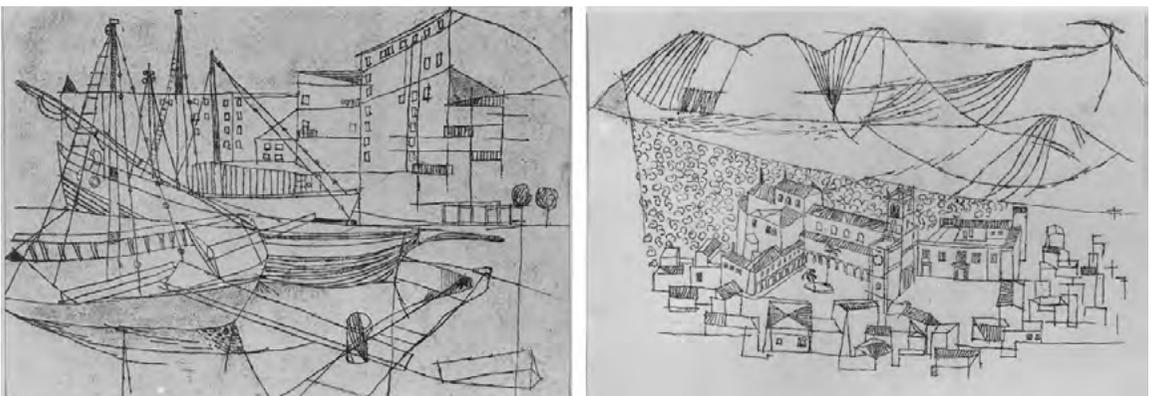


Fig. 22. Drawings from a trip to Italy (Sicily), 1965-1958 (photo from the archives of Włodzimierz Ściegienny)

His works were exhibited at numerous exhibitions both in Poland and abroad. Several of his pieces are in museum collections, yet most are in private hands. The combination of linear image composition assumptions remained a solid basis for all of his works produced under different stylistic premises and clear individual features in Ściegienny's work.

Medallic art

Medallic art was Ściegienny's favorite sphere of art. He produced medals commissioned by various state institutions, to commemorate important events, historical facts and figures, as well as many medals for those close to him, including family and friends. Overall, he designed and produced over 60 medals.

These are modern medals, sometimes even abstract, but also communicative and beautiful. "In his medallic art, Ściegienny departed from symmetrical form and harmony from the very start. He did not use the classical type, and often rejected the round or quadrangular shape. Instead he used diverse and irregular, sometimes even elaborate shapes, along with deep indentations that magnified their expression. The reliefs were also often complemented with various types of text taken from the literature, as well as his own thoughts and reflections. Furthermore, the artist introduced a distinctive 'line' into his work, which made him stand out from among other Częstochowa medalists."¹³



Fig. 23. Medal: 750 years of Częstochowa, 9.5×9.5, bronze (photo from the archives of Włodzimierz Ściegienny)



Fig. 24. Medal: Karolina 9.5×9.5, bronze (photo from the archives of Włodzimierz Ściegienny)

13 Ł. Pabich, A. Świerzy, *Włodzimierz Ściegienny jako medalier. Zbiór medali artysty w Muzeum Częstochowskim, Rocznik Muzeum Częstochowskiego*, t. 19, Częstochowa 2021, s.119.

Conclusions

Włodzimierz Ściegienny was undoubtedly a creative personality. He made skillful use of his abilities as an architect and artist. The buildings he designed always had an elaborate artistic décor, and were deliberately designed down to the finest detail. The projects were often accompanied by elements that complemented the entirety of his vision, such as graphics, mosaics, sculptures or medals. The examples presented in this paper are mature works of architectural art, with unique spatial, structural and semantic solutions. They are cohesive in terms of form and show a clarity of concept. They combine tradition and individual design thought. The presented examples of paintings, drawings, graphics and medals demonstrate Ściegienny's immense talent and artistic awareness. His works had their own separate style, which distinguished his original artistic vision in terms of form, line, composition, color, a deep sense of artistic message and monumental character of the work itself.

He continuously used newer and newer techniques in his work. This allowed him to avoid, as he put it, "walking in place." He believed that only the pursuit of originality could be considered the right path for an ambitious artist.¹⁴ He stated that "encasing oneself in one discipline is, to my mind, not beneficial to any artist. 'Fleeing' into other disciplines provides new aesthetic experiences and enriches a person."¹⁵

The comprehensiveness of Włodzimierz Ściegienny's artistic interests has left us a legacy that presents him as one of Częstochowa's most outstanding architects and artists of the second half of the twentieth century.

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Fenomen twórczości architekta i artysty plastyka Włodzimierza Ściegiennego

Streszczenie: Celem artykułu jest zaprezentowanie sylwetki i dorobku architekta i artysty plastyka Włodzimierza Ściegiennego, z perspektywy autorki artykułu zajmującej się dokumentacją dzieł tej wyjątkowej osobowości twórczej. Bogata spuścizna Ściegiennego, dotąd nieudokumentowana, warta jest zaprezentowania i zachowania w pamięci. Artykuł prezentuje szerokie spektrum działań twórczych – począwszy od rysunku, malarstwa, grafiki, medalierstwa, rzeźby po architekturę. Prezentowany materiał może stać się punktem wyjścia do dalszych opracowań dotyczących dokumentacji i prezentacji dorobku licznych zapomnianych twórców modernizmu powojennego. Artykuł dedykowany jest pamięci niezżyjącego już architekta i artysty, z okazji przypadającej w tym roku 100 rocznicy jego urodzin.

Słowa kluczowe: Włodzimierz Ściegienny – architekt i artysta, architektura i sztuka, modernizm powojenny, Częstochowa
