

PATRYK OCZKO

TYCHY ART IN PUBLIC SPACE

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Tychy City Museum 2015



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TYCHY – THE SPACE, THE COMMUNITY, THE ROOTEDNESS



Fig. 3
Stanisław Marcinów, sculpture of
a productivity leader (so-called bricklayer
woman), 1955

The book before us is an extraordinary volume drawing attention to works of sculpture and painting embedded into the space and architectural substance of the city. The fact that this work has been extensively documented, including archival sources and valuable interviews with the creators, is but one aspect of the project. There is something else that overlays this foundation of rationally compiled facts. Tychy, intended at the time of its formation in 1950 as “a city without history”, a product of real socialism, has gone through decades of dynamic transformations to become a fundamentally different phenomenon. Viewed today, the city reveals a fascinating multiplicity of spatial forms from subsequent stages of its urban space formation. In short, one might say, Tychy has gone from Todorowski and the Wejcherts, to Niemczyk, Nowosielski and Wenklar. Can there be a greater diversity and greater contrasts?

— After all, we are aware of all this already, including the violent disputes over the assessment of Tychy’s realities: from the praises sung by servile authors in the communist era of the People’s Republic, written under political pressure, to the voices of virulent condemnation at the threshold of the Third Polish Republic in the early 1990s.

— In unbiased retrospect, *sine ira et studio*, but not without a pinch of sentiment, or sometimes joy at exploring issues important to us here and now, we are able to see Tychy and its residents, who have managed to create, tough sometimes involuntarily, something that evolved through centuries-long processes elsewhere – a sense of rootedness and community manifesting itself through the feeling of “being at home”. How else, otherwise, might one explain that this supposedly unestablished city boasts a museum as a place of remembrance, a theatre and a bustling cultural scene – an integral part of rootedness.

— This is the context that forms the backdrop for Patryk Oczko’s work. He studied certain phenomena which, so far, have not received enough attention. These include sculptures and paintings contributing to Tychy’s urban space, embedded in its squares, streets and facades. Emerging along with the city itself, these works have created its discreet context. As the author rightly says, the intentions behind them have been “to achieve an aesthetically

pleasing and friendly space with which all Tychy residents could identify”.

— And so it happened. Without delving into the particulars of this work, let it be sufficient to say that the reader will find here a coherent wealth of information, thoughts and judgments. Looking at the matter from the point of view of art history, on the other hand, we find, not without sentiment, traces of past thematic motives appearing here and there as repositories of our cultural memory. That labour productivity leader – holding a trowel and model of a building – does she not take after her “grandmother”, Saint Hedwig of Silesia? In turn, the relief of a seated woman with a child – could she be a descendant of the Madonna and Child? And what about the plaques on the facades of Estate A’s houses – have they not a kind of renaissance flavour? Another thing to consider is the painful, and admittedly not always successful, process undertaken by the artist to create monumental forms intended to commemorate history. Of interest is also the fact that as early as the 1970s, new ways to understand form started to emerge in the city, including abstract, themeless, and dynamically shaped sculptures, standing in interesting contrast to the rhythmic monotony of building facades. Among them, we even find some mysterious rounded objects akin to primeval boulders growing out of the ground.

— Last but not least, there are also some long-familiar figurative works: the figure of Old Alojz by Augustyn Dyrda, known for his artistic contributions at the early stages of the city’s construction, as well as sculptures of Kazimierz and Hanna Wejchert and Ryszard Riedel by Tomasz Wenklar. These works are a reminder of what was here in the past. Although history has come full circle, it keeps unfolding all the time.

Prof. Ewa Chojecka, Ph.D.
Bielsko-Biała, 24 February 2015

— Fig. 4
Tomasz Wenklar, outdoor sculpture
to commemorate Hanna and Kazimierz
Wejchert, 2013



A KEY TO THE ART TREASURY



Fig. 5
Tomasz Wenklar, *Karolinka*, 2014

Patryk Oczko wrote a book that has long been awaited by Tychy residents.

— For many years, Tychy struggled with a rather oversimplified stereotype of being a new city with nothing interesting to offer. The only exception ever mentioned was the Church of the Holy Spirit with polychrome paintings by Jerzy Nowosielski. The Tychy City Museum was founded ten years ago with a principal mission of documenting the cultural heritage of the city and the value of its contemporary culture, including architecture and art featured in its public space. The end of 2006 – the second year of the museum’s operation – saw the opening of *Art in the City Space. Artists Known from Tychy Churches*, an exhibition showcasing some of the outstanding artworks that local residents can view while visiting Tychy’s temples. We were also intent on giving this art a name by highlighting the artists who have committed their talent to enriching these sacred places with pieces of extraordinary beauty.

— The above exhibition and its accompanying publication were but a first step in a broader programme of activities designed to acquaint the local community and the world with the abundance of art in our city. Two years later, a new exhibition and book were prepared, revealing the architecture and art of Housing Estate A, Tychy’s first residential complex. They were also intended to deal with the cultural taboo of showcasing the art of socialist realism, formerly perceived as no more than an embarrassing heritage. We also meant the exhibition and publication to show that this art is also an interesting and valuable cultural heritage, also due to the fact that it makes up a dense and consistent complex, as is the case with the said estate, which already enjoys listed status. As it turned out, the estate itself proved a popular tourist attraction among both local and regional visitors, with many tours organised and led by the TCM staff in conjunction with volunteers from Tychy’s branch of the Polish Tourist and Sightseeing Society. 2011 finally saw the museum launching *From Socialist realism to Postmodernism. The Unique NEW Tychy*, a self-initiated urban heritage trail designed to encourage the exploration of Tychy’s most interesting heritage and art sites. In addition to highlighting the city’s architecture, the trail also placed a focus on



Fig. 6
Schematic map of Tychy

its accompanying mosaic art and church decors. To complement the project, a modest publication dedicated to Tychy mosaics was also produced by the City of Tychy in collaboration with the museum.

— For nearly ten years now, the museum's curators have been involved in promoting art in the urban space of the city which was previously stigmatised as new and therefore considered uninteresting and supposedly devoid of notable landmarks. The immense enthusiasm with which these activities have been embraced by the local residents is also worth a mention here.

— There was one thing missing, however, namely a summary of this great research and popularisation effort that would comprehensively cover the theme of art in the city space. Some significant and characteristic works, which are valuable contributions to this space, remained largely anonymous and obscure. For long years, however, we had been regularly approached by members of the public with enquiries about some mysterious artworks, such as sculptures located in

different spots across the city's Estates D, F and M. Unfortunately, not knowing the exact details of their origins and creators, our answers had usually been rather general and vague.

— This problem intrigued Patryk Oczko, a young art historian who took it on his shoulders to carry out meticulous research to reveal the secrets of those seemingly anonymous works. By consistently sifting through old press releases, literature and archives, he managed to find and interview their creators. He then documented all of his research findings and gathered ample photographic evidence. Finally, he wrote a book, covering all aspects of public art in this special and unique city that is Tychy. Not only will this book, written with great competence and clarity, be a valuable addition to the collection of every cognizant Tychy resident, but will also provide an interesting read to all professionals involved in Poland's C20th art.

— Since I have just described Tychy as a unique city, let us now briefly reminisce on what is so special about its history and social makeup.

— A century ago, Tychy was just a village, although a large and populous one – boasting a population of about 5,500 in the early C20th. Even in those early days, Tychy had a reputation of a peculiar village, as it was home to large industrial plants: the early-C17th old Prince's Brewery, owned by the Lord of Pless, the 1897 new Civic Brewery, and a cellulose factory founded in 1887. Before World War I, the village already had a sizeable communal hospital, a post office, gasworks, four schools, an orphanage, and a railway station. As Tychy grew in the mid-war period, it attracted new residents, most of whom worked outside agriculture. In 1934, the city received its partial civic rights.

— It was not until after WWII, however, that Tychy was awarded full town rights on 1st January 1951. This was related to an October 1950 decision that Tychy should be expanded to accommodate a population of 100,000. The design work was commenced immediately and 1951 saw the beginning of construction of the first residential estate. And so began the story of a new city – a “socialist city”, as it was emphatically referred to in the first decades of the communist propaganda. Although customarily dubbed New Tychy for two decades, this was never formally approved by the local administration, and the correct mononymous name has been in common use since the 1970s.

— In 1951, with the construction of Tychy's first housing estate already underway, a contest was announced for a general plan of the city with four teams invited to enter. The winners were a team led by Kazimierz Wejchert in collaboration with Hanna Adamczewska (later Adamczewska-Wejchert). The Wejcherts became permanently involved with Tychy, and when the *Miastoprojekt Nowe Tychy [Model City of New Tychy]* architectural office was launched in 1955, they were both put in charge of the general city design.

— Tychy offers a unique opportunity to trace back the entire history of Polish architecture and urban planning in the second half of the C20th – starting from socialist realism represented by Estate A, through the charmingly provincial Estate B, and ending with post-war modernist architectural forms in the city's central districts. Recent years have seen new trends in Tychy's architecture, including a touch of the currently fashionable postmodernism. Despite successive

waves of criticism rolling towards the city, the objective and sensitive viewer must admit that Tychy abounds in examples of good architecture representing an array of styles and periods. The residents themselves praise it as a friendly place to live with attractive landscaping, good transport solutions and close proximity of major urban areas (Katowice is only 20 kilometres away).

— As for the residents, one must admit they are not usual either. With merely 20% being descendants of indigenous local families and the rest being immigrants from other parts of Silesia and all corners of Poland as well as expatriates from the Poland's former eastern borderlands and re-expatriates from Western Europe, they represent a true mosaic community in a new city.

— Local intricacies also include a peculiar system for naming subsequent housing estates built in the city over the years, i.e. consecutive letters of the alphabet – the tentative symbols under which they appeared in design documentation. This has remained a common language practice among the residents, despite various attempts to rename the estates and/or neighbourhoods in different ways, e.g. with women's names starting with the letters already in use. Only a few of these proposed names have survived, such as Karolina for Housing Estate K. Perhaps the sculpture of a girl named *Karolinka*, sitting in the central square of the estate, was an influential factor in the naming process. If so, it would be a good example of the social impact of art.

— *Karolinka* is one of many sculptures enhancing public space in Tychy and it is not only sculptures that perform the decorative function in the city, as exemplified by its extensive outdoor art gallery.

— Since I have no intention of trespassing into the author's territory, I will stop right here and let Patryk Oczko tell the whole story. Let me just conclude by saying how pleased I am with his book and what a comprehensive effort it is.

— With this volume, we receive an invaluable key to the treasury of Tychy's art.

Maria Lipok-Bierwiazzonek, PhD
Tychy, March 2015

INTRODUCTION



Fig. 7
Stefan Borzęcki, gypsum model of an unrealised outdoor sculpture for Estate M, c. 1979

Tychy is a unique entity – young as a city, but at the same time having a rich, pre-urban history. Over the last several dozen years, this centuries-old heritage and the accumulating content of the new town have created an original cultural space. An important role in this process has been played by various artistic projects representing an array of artistic fields. Being a result of numerous initiatives, they performed a variety of functions, reflecting the changing socio-political environment, making references to local tradition or serving purely decorative purposes. At the same time, they were a reflection of the current trends in art. Notwithstanding the foregoing circumstances, they are characterised by one common denominator, i.e. the fact that they were all were created to achieve an aesthetically pleasing and friendly space with which all Tychy residents could identify.

— Although the phrase “art in public space” provides a seemingly clear definition of the temporal and territorial scope of this publication, it needs further clarification. Seemingly, 1 January 1951, the date of entry into force of the regulation of the President of the Council of Ministers on granting the then rural commune of Tychy its civic rights, should be adopted as the date of emergence of art in Tychy (at least, in the meaning of the title)¹. It appears, however, to take into account the art of the interwar period, which is well etched into the later history of the city.

— The territorial scope of this book’s subject matter is defined by the present-day boundaries of Tychy, although it should be noted that the last few decades have seen successive extensions and alterations of the city’s boundaries, followed by a significant reduction of its area in 1991. A rather large deviation from the adopted spatial extent is the chapter on the participation of Tychy sculptors

1 The Regulation was issued in November 1950, preceded by a resolution on the expansion of Tychy, taken by the Presidium of the Voivodeship Council of June 1950. Cf. T. Brodziak: *Budownictwo i gospodarka mieszkaniowa w mieście Tychy i powiecie tyskim. [Housing Construction and Management in Tychy and Tychy County.]* In: *Zarys rozwoju miasta i powiatu. [Outline of the Development of Tychy City and County.]* Ed. J. Kantyka. Katowice 1975, p. 547 et al.; M. Lipok-Bierwiazzonek, A. Ociepa: *To było tak... [And So It Went...]* In: *To było tak... Z życia tyszan w latach 1950–1990. [And So It Went... Tychy Residents 1950–1990.]* Ed. M. Lipok-Bierwiazzonek. Tychy 2011, pp. 3–4.

in exhibitions held at Chorzów’s Silesian Sculpture Gallery in the 1960s, giving them a unique opportunity to present their work in public space while Tychy was almost at a standstill in terms of sculpture commissions.

— This work comprises projects that have somehow contributed to Tychy’s cityscape, including those that have not survived. The showcased pieces represent two major art disciplines: sculpture (in its broad sense) and monumental painting. In justified cases, certain interior projects were occasionally included. There is also a selection of pieces with a decidedly utilitarian character, yet endowed with significant artistic merit. A mention was also given to certain ephemeral art phenomena that fit in with the concept of “visual arts” (making substantial inroads as a replacement for the so-far dominant term “fine arts”). Although intentionally transient in nature, these actions and activities are also a noteworthy contribution to Tychy’s urban space.

— Generally ignored in this study are religious art objects created to decorate the exterior walls and surroundings of Tychy churches. Projects of this kind, even though part of the city space, make up the sacred zone, which abides by its own rules². Nor does this book include folk sculpture in the form of crucifixes and shrines (which are primarily the domain of ethnology), as these have been covered in other detailed studies³.

— Naturally, the study could not miss the broader context of the design and creation of Tychy as a city. The idea of putting art in public space was usually conceived through collaboration between artists and architects. It was often the architect who provided an inspiration and sometimes even designed a given piece.

² This topic has been partially reviewed by J. Dębski: *Obiekty sakralne. [Religious Buildings.]* In: *Sztuka w przestrzeni miasta. Artyści znani z tyskich kościołów [Art in the City Space. Artists known from Tychy Churches.]* Ed. M. Lipok-Bierwiazzonek. Tychy 2006, pp. 9–18.

³ This topic has been comprehensively reviewed by: M. Lipok-Bierwiazzonek: *Przy śląskich drogach. Kapliczki i krzyże przydrożne na Górnym Śląsku. [Alongside Silesian Roads. Roadside shrines and crosses in Upper Silesia.]* Katowice 1998; M. Lipok-Bierwiazzonek: *Tychy. Kapliczki i krzyże przydrożne. [Tychy. Roadside Shrines and Crosses.]* Tychy 1999.

— The monographs and overview studies on Tychy have previously marginalised visual arts in public space. If mentioned at all, they usually occurred in the context of history and architecture, without themselves being of wider interest to the authors. Some issues have been dealt with in specialist publications in the field of Silesian art history⁴ and those released by the Tychy City Museum. It was under the 2004–2014 tenure of Maria Lipok-Bierwiazzonek, that this institution contributed significantly to the revision of views on urban and architectural tissue of Tychy. An important alliance for these projects was forged between the museum and the city authorities. With their support, a number of initiatives for the protection of forgotten and neglected heritage, including the cultural rehabilitation of the entire Estate A and Tychy mosaics. Particularly important in this regard are two publications by Maria Lipok-Bierwiazzonek, namely *A jak Anna. Wczoraj i dziś pierwszego osiedla “Nowych Tychów”*. [A for Anna. The Past and the Present of “New Tychy’s” First Housing Estate.] (2009) and *Tyskie mozaiki. [Tychy Mosaics.]* (2011)⁵.

— In addition to being a consolidation of existing findings, this book aims to further clarify certain obscure issues and enhance the overall picture by providing a fair amount of new information. Although the bibliography contains a full list of sources used, the significance of some is worth a special mention at this point. A number of valuable facts were sourced from press releases. Particularly rich in interesting source material, was the local weekly “Echo” in circulation since 1958. Of equal importance were the reports provided by

⁴ Cf. E. Chojecka: *The Ideological Principles of a “Socialist Town” Versus Modern Church Architecture: Tychy 1950–2000*. In: *Art – Ritual – Religion. Proceedings of the Fifth Joint Conference of Art Historians from Britain and Poland, Warsaw, 7th-9th June 2000*. Ed. P. Martyn, P. Paszkiewicz, F. Ames-Lewis. Warsaw 2003, pp. 217–227; E. Chojecka: *Przestrzeń Tychów jako nośnik wartości symbolicznych i artystycznych. [Tychy’s Urban Space as a Carrier of Symbolic and Artistic Value.]* In: *Kapitał społeczno-kulturowy a rozwój lokalny i regionalny. [Socio-cultural Capital and Local and Regional Development.]* Ed. M. Szczepański. Tychy 2000, pp. 69–79; E. Chojecka: *Nowe Tychy 1950–2000. [New Tychy 1950–2000.]* In: *Sztuka Górnego Śląska od średniowiecza do końca XX wieku. [Art of Upper Silesia from the Middle Ages to the End of the 20th.]* Ed. E. Chojecka. Katowice 2009, pp. 441–449.

⁵ M. Lipok-Bierwiazzonek: *A jak Anna. Wczoraj i dziś pierwszego osiedla “Nowych Tychów”*. [The Past and the Present of “New Tychy’s” First Housing Estate.] Tychy 2009; M. Lipok-Bierwiazzonek: *Tyskie mozaiki. [Tychy Mosaics.]* Tychy 2011.

artists themselves or people directly involved in artistic activities undertaken in the Tychy area. The author held interviews with Mariusz Chodorek, Andrzej Czyżewski, Agustyn Dyrda, Ewa Dziekońska, Stanisław Hochuł, Wojciech Klasa, Stanisław Kluska, Witold Kołban, Stanisław Mazuś, Jerzy Nowakowski, Roman Nyga, Eryk Pudełko, Łukasz Pudełko, Józef Sękowski, Ewa Surowiec-Butrym, Tomasz Wenklar, Janusz Włodarczyk and Franciszek Wyleżuch. As direct interviews were impossible in some cases, source materials were supplemented by information obtained via correspondence with, *inter alia*, Anna Szpakowska-Kujawska and Robert Sobociński. The author would like to thank all the interviewees for their invaluable contributions.

— The items under discussion are arranged chronologically. At the same time, a thematic arrangement is also sometimes used, whether due to the variety of works from a given period or the specific speciality of the creators. Unfortunately, the latter arrangement method often defies chronology.

— In order to provide a better setting for individual works in the context of the times when they were created, the author has retained the original street names from the communist era. However, currently used names are also provided in brackets for the reader’s convenience.

— For the sake of consistency, information about the authors of consecutively presented works has been placed in alphabetical order at the end of this publication.

— Art in Tychy’s urban space is in a state of constant flux. As circumstances push some objects into oblivion, others emerge, change their location or undergo various transformations. New spatial and temporal contexts continually generate different meanings of which Tychy residents themselves are often unconscious co-creators. New projects also continue to emerge, reflecting current artistic, cultural and political developments. A look from today’s perspective allows a relatively objective discussion of the art and artistic phenomena that have contributed to the public space of Tychy. These projects should not be viewed solely from the perspective of fine (or visual) arts, as they constitute Tychy’s cultural heritage and, as such, are fundamental to the identity of the place and its people.

BEGINNINGS — THE INTERWAR PERIOD



Fig. 8
Silesian Insurgent Monument
in Wolności Square, 1930,
statue by Wincenty Chormbalski

Art in the sense of this book's title appeared in Tychy as a carrier of specific ideas, with aesthetic values playing a decidedly subordinate role. As a result of the 1922 territorial division following the Silesian Uprisings, the area of the rural commune of Tychy became part of Poland. This caused a desire to legitimise its new status and a need for a symbolic takeover of the space. The aspirations to commemorate those who gave their lives for their homeland were to be met through the erection of an appropriate monument.

It should be noted that the concept of erecting a monument was not an imposed top-down initiative, but the result of the needs of the local community. As shown by results of the Versailles plebiscite of 20 March 1921, the majority of manorial areas and rural communes of Pszczyna county were in favour of joining Poland⁶. The idea of commemorating the insurgents was conceived on 6 March 1922, i.e. even before the formal inclusion of Tychy into the Polish state, when the commune council adopted a resolution to “create a national monument.” The initial, modest idea to have a commemorative plaque with the names of the fallen to be placed on the market square (3 Maja Square since 1923) in front of the church of St. Mary Magdalene, was soon considered insufficient and, following multiple interventions from councillors, a resolution on erecting a grander memorial monument was eventually adopted on 14 December 1925. A decision was also made to site it in the central spot of 3 Maja Square, which was now significantly larger after the adjacent pond had been drained. The initiative gained momentum in early 1927, when the Tychy branch of the Silesian Insurgents Association requested the municipal council for a special grant to erect the monument. The funding was soon approved⁷, although the planned location of the monument had to be changed. Due to certain land ownership issues concerning 3 Maja Square, the

⁶ Within Tychy commune itself, 83% of voters opted for Poland, while 17% voted for Germany. Likewise, a large dominance of pro-Poland votes was noted in adjacent rural communes. Germany was the preferred option voted for by the residents of the county's towns – Pszczyna and Mikołów. *Encyklopedia Powstań Śląskich [Encyclopedia of Silesian Uprisings.]* Ed. F. Hawranek, A. Kwiatek, W. Lesiuk, M. Lis, B. Reiner. Opole 1982, pp. 692–695.

⁷ The commune's 1928 budget included an allocation of 8,000 zlotys for this purpose, a sum later increased to 18,000 zlotys.

monument was finally located in Wolności Square⁸. Although the square was the city's second-choice ceremonial space, it had been witness to some momentous events for the Tychy community, such as the Polish demonstrations of 1 May 1919 and the meeting of the insurgents on the eve of the First Silesian Uprising⁹.

— The Silesian Insurgent Monument was finally unveiled on 15 August 1930. While its architectural part, in the form a cuboid pedestal resting on top a few tiers of steps, has survived almost intact, the story of the statue itself is far more complex. The original sculpture was conceived and crafted by a Sosnowiec-based interwar sculptor named Wincenty Chorembalski, who presented the insurgent as a frozen movement capture. The figure, holding a saber in a rakish pose, seems to indicate the direction of the charge. Thanks to the monument becoming a major ideological and spatial accent of Wolności Square, the spot came to serve as a venue for patriotic celebrations in subsequent years. An interesting fact is that, in 1938, the nearby Wełnowiec saw the unveiling of a strikingly similar monument, differing only by the base configuration and saber detail¹⁰. This demonstrates the great demand for monuments to commemorate the 1919–1921 freedom uprisings and the, so to say, serial approach of artists commissioned to create them. The plaster model of the sculpture in the photograph is, therefore, the prototype of both the Tychy and the Wełnowiec statues. The final

⁸ R. Kaczmarek: *W odrodzonej Polsce. [In Poland Reborn]* In: *Tychy. Monografia historyczna. [Tychy. A Historical Monograph.]* Ed. R. Kaczmarek. Tychy 2011, p. 195 and p. 200.

⁹ R. Kaczmarek: *I wojna światowa, okres powstań i plebiscytu. [World War I, Silesian Uprisings and Versailles Plebiscite.]* In: *Tychy. Monografia historyczna. [Tychy. A Historical Monograph.]* Ed. R. Kaczmarek. Tychy 2011, p. 163.

¹⁰ D. Kowalik-Dura: *Pomniki powstań śląskich. [Silesian Uprisings Memorials.]* In: *Obraz Powstań Śląskich w sztuce. [The Image of Silesian Uprisings in Art.]* Wszechnica Górnośląska XIV. Ed. K. Wencel, M. Lubina. Katowice-Opole-Cieszyn 1996, pp. 54–55. The Wełnowiec monument was destroyed during World War II. What survived was only its architectural part in the form of a several-tier platform with the bottom part of the pedestal and the low surrounding wall. In the post-war period, a geometric form was set on top of the pedestal, in which form the monument has survived to this day. It commemorates the fallen Silesian insurgents and victims of World War II from the Wełnowiec area.



Fig. 9
Silesian Insurgent Monument in Wełnowiec, 1938,
statue by Wincenty Chorembalski



Fig. 10
Silesian Insurgent Monument in Wolności Square,
1930, statue by Wincenty Chorembalski



Fig. 11
1:1 scale model of the Silesian insurgent
in Wincenty Chorembalski's studio

form of the former one was cast in bronze by Józef Madera in his Mikołów workshop¹¹.

— A second memorial to fallen insurgents was unveiled seven years later in Tychy's northern district of Czulów. The project was initiated by activist Józef Deda on behalf of the local branch of the Association of Silesian Insurgents, which he led at the time. He sent a letter to Silesia's Governor Michał Grażyński, stating as follows: "This is where the first insurgent, the late [Franciszek] Mróz, fell to his death on 17 August 1919 in the fight against Grenzschutz [...] We wish to commemorate this site with a monument. We declare that we shall erect [it] with our own means and voluntary contributions of our members"¹². Attached to the letter, was a draft showing the proposed design of the monument. Its architectural part was made by architect Eugeniusz Tatarczyk, while the figure of an eagle was to be designed and crafted by sculptor Stanisław Marcinów. It is worth noting that the form of the proposed monument was subject to approval by Tadeusz Dobrowolski, then Director of the Museum of Silesia in Katowice and Heritage Management Officer at the Silesian Voivodeship Hall. Following minor adjustments to the pedestal crowning, the design was approved for execution¹³.

— The materials, financial contributions, work at the construction site and the land on which the monument was set were all provided by Czulów residents and local businesses. Governor Michał Grażyński¹⁴ himself attended the unveiling ceremony, held on 10 October 1937 to celebrate the 15th anniversary of the incorporation of the part of Silesia into Poland. The architectural part of the

¹¹ B. Prejs: *Dawno temu w Starych Tychach. Opowieść o ludziach i mieście w latach dwudziestych i trzydziestych XX wieku. [Long Ago, in Old Tychy. The Story of the People and the City in the 1920s and 1930s.]* Tychy 1999, pp. 24–26.

¹² State Archives in Katowice, Silesian Voivodeship Office in Katowice, ref. 2057, k. 1.

¹³ Ibid., ref. 2057, k. 3 and 5; J. Kurek: *Życie kulturalne miasta. [The Cultural Life of the City.]* In: *Tychy. Monografia historyczna. [Tychy. A Historical Monograph.]* Ed. R. Kaczmarek. Tychy 2011, pp. 536–538; p. Zawadzka: *Historia odkryta na nowo. [History Rediscovered.]* "Twoje Tychy". 2010, no. 17(127).

¹⁴ *Wspaniałe uroczystości patriotyczne w Dąbrówce Małej i Czulowie. [Great Patriotic Celebrations in Dąbrówka Mała and Czulów.]* "Polska Zachodnia". 1937, no. 281.



Fig. 12
Silesian Insurgents Monument in Czułów, 1937, architectural design by Eugeniusz Tatarczyk, sculpture by Stanisław Marcinów



Fig. 13
Women in Silesian folk dress at the pedestal of the Czułów monument



Fig. 14
Stanisław Marcinów, eagle from the Silesian Insurgents Monument in Czułów, 1937

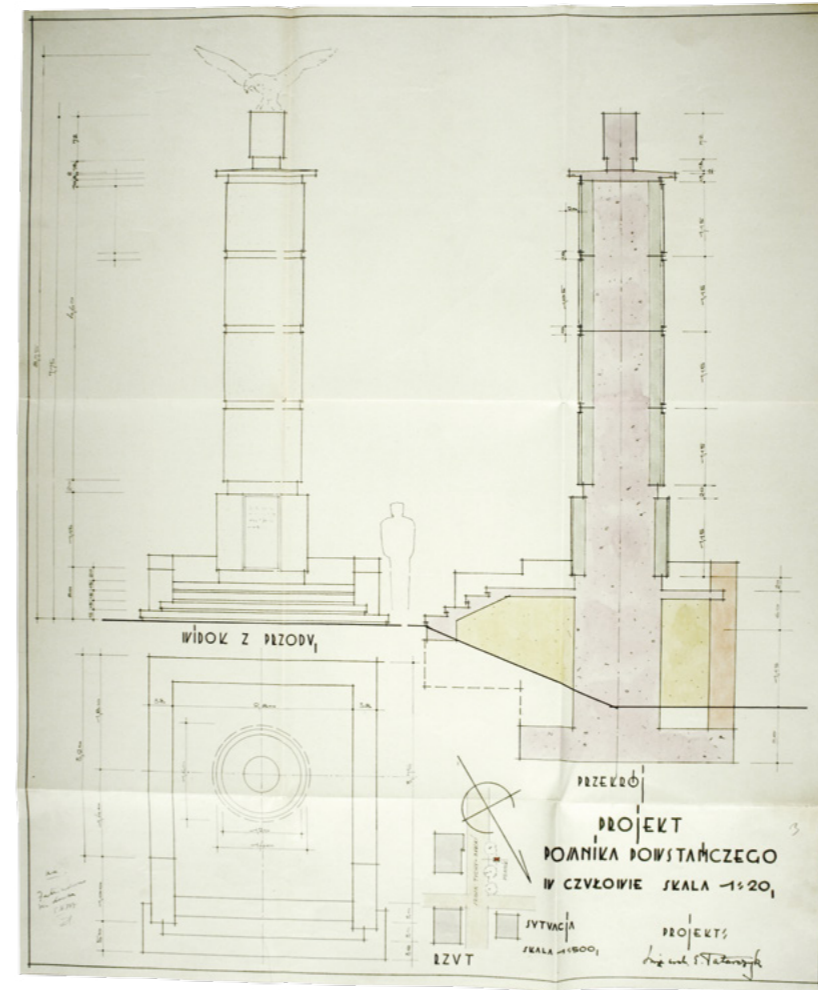


Fig. 15
Eugeniusz Tatarczyk, architectural design drawing of the Silesian Insurgents Monument in Czułów, 1937

monument, over 7.5 meters in height, included a four-tier platform, enclosed at the sides and back with a low wall, topped with a pedestal in the form of a column of several concrete rings (with a concrete core poured during erection). The rings were sourced from a nearby cellulose plant, where they were used for paper forming. The column was crowned with a statue of an eagle by Stanisław Marcinów. Cast in brass by Świętochłowice's *Zgoda* foundry, the bird boasted wide spread wings and had fragments of a chain in its beak and claws to symbolise breaking the bonds of enslavement¹⁵. The entire monument complex was completed by two symmetrically spaced flag poles at the sides¹⁶.

It should be noted at this point that the significance of insurgent monuments in interwar Poland depended largely on changes in the state's internal policy.

The 1920s were marked by the trend for impartial commemoration of the freedom efforts with formally modest projects, usually in the form of simple plaques with memorial inscriptions. The situation began to change gradually after the May 1926 Coup d'État. At the turn of the 1920s and 1930s, it finally came to the point where insurgent monuments became a kind of battleground between Michał Grażyński's government camp and the Christian Democrats led by Wojciech Korfanty. As the Sanation movement, in power at the time, seized the historical heritage of the uprisings, so the monuments became more elaborate in form. This state of affairs continued until the mid-1930s, when the fierce political struggle ceased, the function of the monuments from the point of view the government camp was reduced to the heroisation of the insurrectionary effort. During this period, many local monuments emerged, whose artistic merit often left much to be desired. In response to this trend, Governor Grażyński issued a letter in 1936, calling for a selective treatment

¹⁵ These were two sections of a real metal chain – one attached to the first sculpted link in the eagle's beak and the other one to its claws.

¹⁶ State Archives in Katowice, Silesian Voivodeship Office in Katowice, ref. 2057, k. 3 and 5; Cf. *150 lat ZUT Zgoda. [150 Years of ZUT Zgoda.]*. Świętochłowice 1988.



Fig. 16
View of Wolności Square with the empty pedestal, 1940s

of designs, with only those of premium artistic quality¹⁷ to be approved for implementation. Both of the Tychy monuments largely fit into the above-described political context. It should nonetheless be noted that the original and independent commemoration initiatives came from within the local community.

— Immediately after Tychy was seized by German troops, both of the monuments were destroyed. The last moments of the Wolności Square monument are known thanks to a report provided by Augustyn Dyrda. He reminisces that the Nazis first made fun of the statue by covering the insurgent's head with a black cloth, smiting off his sword and putting a cardboard shoe box on a piece of string in his left hand. They then put chains around the statue to rip it off the pedestal with an armoured vehicle. When that failed, they called in a locksmith. It was not until he cut it off using a special torch that they managed to knock it over¹⁸.

— The subsequent fate of the sculptures remains unknown although they are likely to have been melted, as this was common practice during the war. The idea of erecting monuments survived, however, and was to flourish in the upcoming decades.

¹⁷ R. Kaczmarek: *Rocznice i pomniki powstańcze w województwie śląskim. [Insurrectionary anniversaries and memorials in Silesian Voivodeship.]* In: "Szkice archiwalno-historyczne". No. 8. [Numer specjalny. Powstania śląskie w pamięci historycznej. Uczestnicy – pomniki – rocznice [Special Issue. Silesian Uprisings in Historical Memory. Participants – Monuments – Anniversaries.]] Ed. M. Fic, R. Kaczmarek. Katowice 2011, pp. 69–70; B. Szczypka-Gwiazda: *Pomniki powstańcze w Katowicach a problem pamięci historycznej przechowywanej w dziele sztuki. [Insurrectionary Memorials in Katowice and the Issue of Historical Memory Stored in Art.]* In: "Szkice archiwalno-historyczne"..., pp. 75–76.

¹⁸ Interview with Augustyn Dyrda, Tychy, 10 March 2014, author's own material.

— As for the empty pedestal in Wolności Square, there is an interesting anecdote attached to it. In early 1943, Augustyn Dyrda, then a teenage boy, was summoned to report to the Nazi Party headquarters in Tychy. The Germans interrogated the future sculptor about some anti-Hitler caricatures they had just come across. Knowing that the boy had good drawing skills, they asked him numerous, seemingly trivial questions. At some point, he carelessly boasted that he had made a small effigy of the Führer in a bar of soap. He was told to deliver it immediately, so the officers could see it. While inspecting the piece, bearing in mind the image of the empty pedestal they could see from their office windows, the officials came up with a rather peculiar idea to ask the future artist if he could produce a monumentalised version of his sculpture. Luckily, Augustyn Dyrda managed to decline the unsolicited commission, claiming, quite truthfully, that he was lacking in necessary skills¹⁹.

¹⁹ Interview with Augustyn Dyrda, Tychy, 5 July 2013, author's own material.

THE PERIOD OF SOCIALIST REALISM



Fig. 17
Stanisław Marcinów, sculpture of a productivity leader (so-called bricklayer woman), 1955

A true revival of artistic activity in the Tychy area came along in the post-war period. The decisive role in this respect was played by the political circumstances of the early 1950s. The official art of the period was intrinsically linked to the concept of the totalitarian state propaganda, which was based on the visual message and the aestheticisation of public life and space. The citizen had to be constantly surrounded by content indicating the unquestionably legitimate path of development for the state²⁰.

— On 4 October 1950, the Presidium of the Polish Government adopted a resolution on expanding Tychy to reach the 30-thousand population band. This effort was scheduled for implementation within the 6-Year Plan (1950–1955). At the same time, a long-term expansion plan to reach the 100-thousand population band was also adopted for the city. As a result of these decisions, Tychy was granted full city rights²¹ on 1 January 1951. The early spring of the same year already saw the commencement of a project to build the first residential complex, designed by Professor Tadeusz Teodorowicz-Todorowski²². Known as Housing Estate A, the complex was intended to faithfully reflect the doctrine of socialist realism, the only acceptable method of creative work recognised at the time.

— The overall concept of Tychy's first residential area had to be "socialist in content and national in form." While the "socialist content" left little room for doubt, the aspect of "national form" was far more complicated. The concept was never clearly defined by the ideologists of that time. Consequently, a variety of models were recommended for imitation. In architecture, for instance, elements and motifs derived from the Renaissance, Classicism and Neoclassicism were favoured, as they were styles in which classical

20 J. Studzińska: *Socrealizm w malarstwie polskim. [Socialist Realism in Polish Painting.]* Warsaw 2014, p. 227.

21 T. Brodziak: *Budownictwo i gospodarka mieszkaniowa w mieście Tychy i powiecie tyskim. [Construction and Housing in Tychy and Tychy County.]* In: *Tychy. Zarys rozwoju miasta... [Tychy. Outline of the City's Development...]* p. 547.

22 The growing urban entity was initially called Nowe Tychy [New Tychy] though the name was never officially sanctioned. After: M. Lipok-Bierwiazczonek: *Od socrealizmu do postmodernizmu. Unikatowe Nowe Tychy. Przewodnik po szlaku miejskim. [From Socialist realism to Postmodernism. Unique New Tychy. A Guide to the City Trail.]* Tychy 2011, p. 7.



Fig. 18
Labour Day 1955 at Estate A's central square

order and harmony were dominating features. As for painting and sculpture, the 19th realism enjoyed particular appreciation, while naturalism was strongly disapproved²³. These inspirations, in addition to the aesthetic function, served to legitimise the new system in the context of the history of art and culture. In conclusion, the space of Housing Estate A represents a collision of widely diverse formal and ideological themes. This particularly applies to architectural, painting and sculptural decorations, where the resulting eclectic effect indicates that the artists involved were allowed a relatively high degree of freedom in their decisions. Presumably, this stemmed from a lack of detailed top-down guidelines as to the ultimate character of the works, as well as the fact that they were carried out when socialist realism was already fading into obsolescence.

— The key characteristics of Estate A include an orderly and light-filled arrangement with a symmetrical and clear layout. It is designed along two main axes: north-south and east-west, at the intersection of which there is a large square with a sizeable culture centre²⁴. The central part of the estate was designed as the focal point of community life. In addition to the culture centre, it also featured a host of commercial and recreational facilities, including a fountain in the form of an octagonal obelisk set on a similarly shaped tray²⁵. Last but not least, the square was an important celebratory venue for holding all kinds of events, especially public holidays. Of importance in this context were subsequent names given to the square. Following a brief period of being known as Joseph

23 Cf. W. Włodarczyk: *Socrealizm. Sztuka polska w latach 1950–1954. [Socialist realism. Polish Art 1950–1954]* Kraków 1991, pp. 30–38.

24 In 1957, the local culture centre hosted the first contemporary art exhibition. It showcased artworks by, *inter alia*, Olgierd Bierwiaczonek, Zygmunt Lis and Augustyn Dyrda, who was also the initiator of the exhibition. Cf.: W. Bochenek: *Tyscy artyści-plastycy. [Tychy Fine Artists.]* In: *Wystawa malarstwa, grafiki i rzeźby tyckiego środowiska twórczego. [Exhibition of Paintings, Prints and Sculptures by Tychy Artists.]* Tychy 1980, pp. [3–4].

25 The current fountain was placed in the central square as part of its 2012 revitalisation. Its design references the form of the previous fountain, differing from the original design in that it features a second bowl crowning the central obelisk. The new fountain was designed by architects Grzegorz Ratajski and Wawrzyniec Ratajski.

Stalin Square, it was re-named after Wincenty Pstrowski (now St. Anne Square). The planned functional features of the estate's central part were complemented by a suitably compatible space featuring pieces of monumentally expressive architecture with a rich repertoire of elements, details and decorative motifs. The basements of the buildings are enhanced by strings of columns and pillars (some crowned by segment arches with trapezoid keystones). The bottom levels of the facade are enlivened by ashlar masonry, individual stories separated from each other and emphasised by richly moulded cornices and balustrades. The facades are topped with attics, set on protruding cornices; vertical accents are provided by slender and smooth pilaster strips. These means of expression also enhance the buildings outside the central square, but in a more understated and modest manner. Also noteworthy is the use of brick as building material for the entire estate²⁶.

— A vast array of art forms, including full sculpture, different kinds of relief, and sgraffito compositions, were planned as an integral part of the estate space. For obvious reasons, they were gradually introduced when the main construction works were already nearing completion. In those days, outdoor decoration, ornamentation and street furniture constituted up to 2 percent of the investment budget, which for an entire project of this size must have been a fairly significant amount²⁷.

— Particular artists were selected as follows: the investor, i.e. The Directorate for the Construction of Workers' Housing Estates²⁸

26 M. Kuszewski, p. Niemczyk: *Przestrzeń urbanistyczno-architektoniczna. [Urban and Architectural Space.]* In: *Tychy. 1939–1993. Monografia miasta. [Tychy 1939–1993. A Monograph of the City.]* Ed. M. p. Szczepański. Tychy 1996, p. 147–148; M. Lipok-Bierwiaczonek: *A jak Anna... [A for Anna...]*

27 Interview with Augustyn Dyrda, Tychy 5 July 2013, author's own material.

28 Tychy's construction was initially supervised by the Gliwice Branch of the 'Workers Housing Estates' Enterprise [Zakład Osiedli Robotniczych (ZOR)], followed by the Directorate for the Construction of Workers Housing Estates [Dyrekcja Budowy Osiedli Robotniczych (DBOR)] in Katowice, and, since 1953, its Tychy Branch in Tychy, transformed into an independent Directorate in 1954. After a 1955 name change to the Tychy Construction Directorate, its name was reverted to DBOR Tychy and jurisdiction expanded to include Tychy County in 1958. T. Brodziak: *Budownictwo mieszkaniowe w Tychach [Tychy Residential Construction.]* Tychy 1975, p. 4.



Fig. 19
Tadeusz Teodorowicz-Todorowski by the productivity leader sculpture, 1995

in Tychy, had to refer the matter to the intermediary – The ‘Fine Arts Studios’ State Enterprise²⁹, which had a monopoly on public procurement and distributed commissions among eligible artists, members of the Association of Polish Artists and Designers (in those days, this was the only option for legitimate employment available to artists with no full-time job contracts)³⁰. As Tychy fell under the jurisdiction of the Stalinogród Branch of the Fine Arts Studios and, partially, under its local office in Gliwice, based on a former locally active artists’ cooperative³¹, the commissions were given to artists working in Upper Silesia and neighbouring regions. Among them were sculptors Stanisław Marcinów, Jerzy Egon Kwiatkowski, Stefan Chorembalski, Tadeusz Głód, Teresa Michałowska-Rauszer and graphic artist Zygmunt Acedański. The story of Augustyn Dyrda’s commission was somewhat different, as the artist himself reports: “It was 1954, the year I was graduating from the Academy of Fine Arts³². Jacek Puget, then Dean of the Faculty of Sculpture and Professor Waclaw Taranczewski were coordinators of contemporary art projects across southern Poland. While discussing the Tychy commissions in Stalinogród, Jacek Puget said (and Taranczewski confirmed): We have a capable graduate student, who happens to be a Tychy native, so I think he should be given a job in Tychy”. Along with Dyrda, a commission for Housing Estate A was also awarded to Józef Potępa, then Assistant Professor at the Department of Sculpture of Kraków’s Academy of Fine Arts [Akademia Sztuk Plastycznych]³³.

29 The institution was founded by a 1949 decree of the Minister of Culture and Art as The State Enterprise of Decorative Works (renamed in 1951 as the ‘Fine Arts Studios’ State Enterprise) headquartered in Warsaw, Foksal Street.

30 *Ordinance of the Minister of Culture and Art of 23 December, 1949*. Official Journal of the Republic of Poland (Monitor Polski) No. A-12/item 124; <http://artmuseum.pl/pl/doc/video-wwb-tv-pracownie-sztuk-plastycznych>, as accessed 2 April 2014.

31 Commission contract for the execution of artistic services in the field of fine arts of 5 June 1956, Augustyn Dyrda’s archive; Notice of 25 June 1956, Augustyn Dyrda’s archive; Interview with Augustyn Dyrda, Tychy, 17 Nov 2014, author’s own material.

32 The Academy of Fine Arts in Kraków operated under this name in 1950–1956.

33 Interview with Augustyn Dyrda, Tychy, 5 July 2013, author’s own material.

— The artists working on decorations for the estate had no sheltered workshop on site. The designs, life-sized models and resulting plaster moulds were often created in rather Spartan conditions. The “Trybuna Robotnicza” daily reported, “[...] It is not only ideas but also material objects of beauty accessible to all city residents that are coming to life in the studios of Stalinogród sculptors [...] It is a fine job working in the fine arts, but ... – as there is always a “but” – what is not so fine is that, while commissioning sculptors to produce artworks, the Fine Arts Workshops do not seem to care about the conditions in which they are made. It is a pity because the conditions are really deplorable and the sculptors work in casually let, makeshift studios, which are either freezing cold, or so tight that one cannot move at all.”³⁴

— The last stage of the work, which was taking a cast in artificial stone³⁵, took place outdoors at the estate in the summer of 1955. Augustyn Dyrda recalls: “We were filling the plaster moulds by the barracks near the school – the one closer to the train station. First, we had to reinforce them and then pour concrete. We kept all necessary materials, i.e. cement, crushed stone of various sizes and reinforcement iron, in one of the nearby barracks. Marcinów and his team were casting their sculptures at the same time as me. He kept asking me, so I told them how to make and tie the reinforcement and how to pad it so that the rods do not touch the mould.”³⁶

— Most of the pieces were initially finished a bit differently than today. The cool, grey artificial stone surface was metallised to imitate the nobler bronze. First, using a special spray gun, sculptures were coated with aluminium, followed by a layer of a special bronzing paint³⁷. This finish was quite common, as evidenced by many 1950s and 1960s photographs. However, it failed as a long-term solution – the bronze quickly began to chip, revealing unsightly white patches of oxidising aluminium. This meant the statues needed touch-ups,

34 (zs): *...Żeby Nowe Tychy były nie tylko nowe... [...So That New Tychy Is Not Just New...]* “Trybuna Robotnicza” daily 1955, No. 40(3456).

35 Artificial stone – concrete with enhancing admixtures.

36 Interview Augustyn Dyrda, Tychy, 17 November 2014, author’s own material.

37 Interview Augustyn Dyrda, Tychy, 5 July 2013, author’s own material.

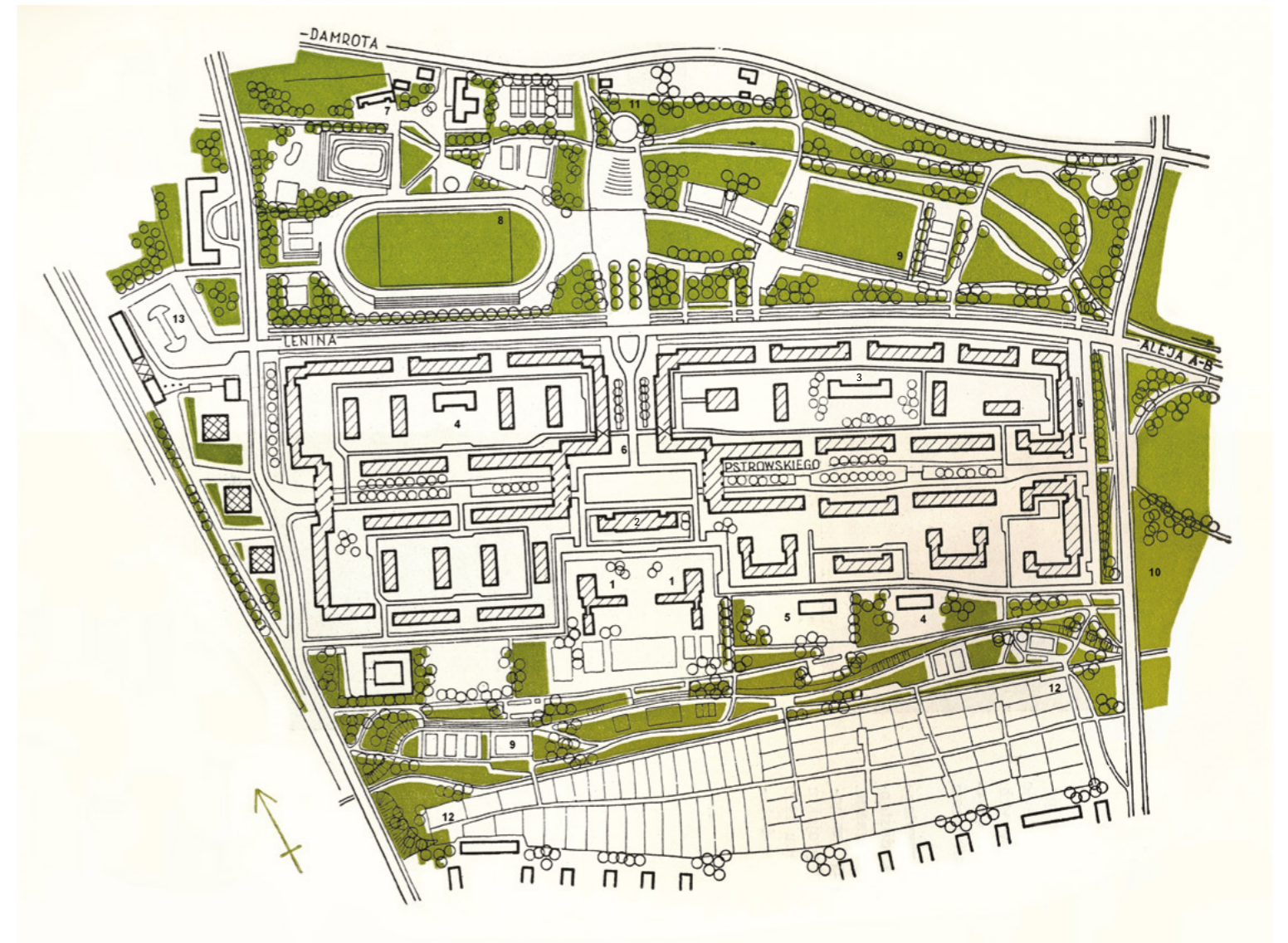


Fig. 20
Estate A layout by Tadeusz Teodorowicz-Todorowski

Legend:

- | | | | |
|-----------------------------|------------------------|---------------------------------------|------------------------|
| 1 – schools, | 5 – healthcare centre, | 9 – outdoor playgrounds, | 12 – allotments, |
| 2 – culture centre, | 6 – shops, | 10 – park, | 13 – new train station |
| 3 – infant day care centre, | 7 – swimming pool, | 11 – open-air cinema and dance floor, | |
| 4 – nursery schools, | 8 – sports ground, | | |



Fig. 21
Stanisław Marcinów, sculpture of a productivity leader (so-called bricklayer woman), Divine Mercy Church in background, 1955

but these were done in an amateurish way using a wrong kind of paint. Such unauthorised “restoration” efforts sometimes went as far as a total change of colour, as in the case of the bricklayer woman, carelessly endowed with a “more natural” tone³⁸.

Individual artworks were integrated into the residential space in a very thoughtful way, both in terms of distribution as well as form and content. Rendered in the socialist realist convention, they combined architecture and ideology to create a consistent space, serving, *inter alia*, to glorify work, family values and a healthy, sport-inspired lifestyle. The pieces are best viewed starting at the outskirts of the estate, from the Lenina Street side (Andersa St. since 1989). The northernmost point of a main north-south axis of the estate, opens an enticing view of its central part, i.e. the square with the culture centre. The first object visible from this viewpoint is the sculpture of a female labour productivity leader. Commonly known as the bricklayer woman, the piece was created by Stanisław Marcinów, a sculptor and teacher involved in Katowice’s secondary and higher arts education scene from the second half of the 1940s. The monumentally realist, heroicised and pathos-laden statue, shows a proudly-postured woman, dressed in everyday clothes (an ordinary, apron-covered dress), holding a trowel in her right hand and a model of a building in the other. By being set on a rectangular pedestal, this seemingly ordinary character is exalted as a role model to follow. The bricklayer woman is an example of secularised religious theme that was so emblematic of socialist realism. What the artist attempted in this case is a transposition of Saint Hedwig of Silesia, whose main attribute, i.e. the gift of church she carries, was replaced by a model of a residential building. The recipient of the gift is also different – the bricklayer woman’s intention is to present it to the new socialist society. Also noteworthy is the fact that this gift is the fruit of her own work, as indicated by the trowel in her right hand. The ideological significance of the figure is further emphasised by the woman’s simple dress, indicative

³⁸ Until the 2013 restoration, the remains of the original finish were found on sculptures depicting the miner and steelworker Cf. M. Lipok-Bierwiazzonek: *A jak Anna... [A for Anna...]* photo p. 43.



Fig. 22
Stanisław Marcinów, sculpture of a productivity leader (so-called bricklayer woman), 1955



Fig. 23
Augustyn Dyrda, relief on the culture centre's
left wing facade, 1955



Fig. 24
Józef Potępa, relief on the culture centre's
right wing facade, 1955

of her worker-peasant descent, and the fact that she is a woman. The bricklayer woman is part of the socialist female role model paradigm, including women taking up roles such as kolkhoz farmers, tractor drivers, etc.

Over time, local people began to wrongly identify Stanisław Marcinów's sculpture as the image of Hanna Adamczewska-Wejchert. In recent years, however, the changing environment has brought a new way to interpret the piece. When, paradoxically enough, the church of the Divine Mercy (designed by Grzegorz Ratajski) was under construction in 2005–2012 opposite the bricklayer woman's statue, it was automatically assumed that the figure is looking in its direction, as if intending to join in the construction effort. Today, the woman seems to be looking at the finished temple with pride³⁹. Of course, these new ways of perceiving the sculpture stand in stark contradiction to its original meaning, as no space was even intended for a church within Housing Estate A.

The part of the estate that enjoys the highest concentration of decorative elements is the space surrounding the central square. Looking towards the culture centre, we can see two more artistic projects. These are relief figural groups symmetrically arranged on the front elevations of the building's side wings. These oversized figures (about 3m tall) show model residents and also users of the culture centre. The right-hand side features a depiction of a working class family by Józef Potępa. At the centre of the group, stands a proud tall man dressed as a steelworker, his eyes staring into the distance. On his right is a woman holding a bag in her right hand, while on his left, a girl is playing with a hula-hoop. Both the mother and the daughter are turned towards the head of the family. The building's left wing facade boasts a relief by Augustyn Dyrda. Themed directly around the functions of the facility, the piece shows a woman dancing in traditional Silesian attire on the right, while on the left, there is a man clad in a miner's uniform playing the cello. Both groups are set on foundations in the form of a flat moulded cornices. While the authors both managed to obtain a formal integrity, the piece by Potępa is clearly static, while Dyrda's effort is marked



Fig. 25
Zygmunt Acedański, sgraffito on the building
at the intersection of Andersa St.
and Asnyka St., 1955

³⁹ Ibid., p. 44.



Fig. 26
Zygmunt Acedański, sgraffito on the building
of the west frontage of Św. Anny Sq., 1955

by a certain dynamism. The 1:1 clay models and plaster moulds of both reliefs were created in 1954 in Potepa's Kraków-based studio, which was then also used by Dyrda. As previously mentioned, the reliefs were cast in artificial stone on site at the estate⁴⁰ before being finally mounted onto the centre's facade in 1955⁴¹.

— The period 1953–1955 marks the tenure of Zygmunt Acedański's⁴² activity at Housing Estate A. During this time, he managed to produce seven monumental painting compositions, four of which, located in the central zone of the estate, decorate the facades of two four-storey residential buildings flanking the main square on the East and the West. The pieces were created using the sgraffito technique, i.e. by applying two layers of plaster tinted in contrasting colours – a dark bottom and a light top layer. While the surface layer was still wet, the artist would scrape off some of its parts, revealing a dark background, thus creating a two-coloured drawing. Primarily a graphic artist, Zygmunt Acedański found the formal nature of sgraffito extremely appealing. Although artworks within the above fields differ in many respects, they also share a number of aspects, including a synthetic way of using lines and stains, a preference to simplify the composition and a planar approach to colour. In summary, his painting compositions seem to be engravings scaled up to a monumental size.

— All four sgraffiti decorating the central square space are arranged symmetrically to each other, thus emphasising the orderly arrangement of its layout. One can observe a formal trick characteristic of socialist realist art – the paintings are installed at a considerable height, so that the viewer sees them from a frog's eye perspective, which enhances the impression of monumental scale. The technique itself also follows the assumptions of the “only legitimate” direction, as sgraffito was a very popular technique in the art of the

⁴⁰ Interview with Augustyn Dyrda, Tychy 27 June 2014, author's own material.

⁴¹ Both reliefs underwent a thorough restoration in 2013

⁴² L. Tyrowicz: *W 25-lecie pracy artystycznej. [On the 25th Anniversary of Their Artistic Life.]* In: *Katalog jubileuszowej wystawy Ireny i Zygmunta Acedańskich. [Irena and Zygmunt Arendarskis' Anniversary Exhibition Catalogue.]* Katowice 1957, p. 8.



Fig. 27
Zygmunt Acedański, sgraffito on the building of the east
frontage of Św. Anny Sq., 1955



Fig. 28
Zygmunt Acedański, sgraffito on the building at the intersection of Asnyka St. and Wojska Polskiego St., 1955



Fig. 29
Zygmunt Acedański, sgraffito on the building of the east frontage of Św. Anny Sq., 1955

Renaissance, a period readily referenced in the 1950s⁴³. Each sgraffito relies on the repetitive motif of figural groups arranged in a pyramidal form with various kinds of supporting elements. Individual depictions, rendered in the style of heroicised realism, evoke the atmosphere of joy, vitality, energy and strength. The characters are idealised, usually young, their gestures full of optimism. Their faces, hardly having any individual features, are simplified to promote the general and emblematic image of the socialist working man, while their dress and attributes held in their hands are selected carefully to denote a particular profession or social group.

— Let us, therefore have a closer look at the content of individual depictions. To the right of the culture centre's building, on the facade of the residential block of the square's west frontage of the square, there is a composition showing three young people. The central figure here is a young man wearing traditional folk dress⁴⁴, holding up the emblem of the communist *Związek Młodzieży Polskiej* [Union of Polish Youth, ZMP] and the national flag, behind which are three doves symbolising peace. On the right of the young man is a figure of an athlete holding a trumpet and a row, while on the left stands a schoolgirl in a ZMP uniform with a book in her hand. The bottom part of the piece features the date of its creation, i.e. 1955.

— Exactly opposite the above piece is the second, similarly arranged composition sgraffitoed onto the facade of the building along the eastern frontage of the square. The interpretation of its content is more difficult due to the fact that the entire surface is painted over⁴⁵. Featured in the centre is an energetic young man with a wreath and a banner with doves circling around it. The central figure is surrounded by two women: the one on the left is sowing corn, while the one on the right is holding a sheaf of corn and

a sickle. Standing between the women is a little girl with flowers, stroking the head of a lamb.

— The next two sgraffiti, located on the opposite building facades, at the spot where the central square narrows into a street, are arranged in a similar fashion. The composition on the west side represents a group of three figures against an industrial landscape background. Standing in the centre is a representative of the new socialist intelligentsia, proudly holding an open book in this raised hand. The figure on the left is a steelworker resting his arm in friendly gesture on the shoulder of a farmer in front of him. The latter, in turn, is carrying a kind of pennant topped with a hammer and ears of corn. The background of the composition features steelworks' facilities and chimneys⁴⁶.

— The above composition corresponds to the depiction of friendship between nations featured on the facade of the building along the eastern frontage. In the centre, there is a figure of a young man holding a banner featuring a type of long scarf with national flags fluttering over it. The string of flags is separated by a dove of peace. Clustered on the left are flags representing the countries of the Socialist Bloc, with those of the rest of the world placed on the right. Below, there are two figures symbolising the nations of Asia and Europe. These are men in sketchily depicted traditional dress, shaking hands in a brotherly gesture. Interestingly, though, they are left hands. Whether it was due to an error while transferring the design onto the facade or an intentional act, is difficult to tell today.

— In addition to the aforementioned paintings, Zygmunt Acedański made three more for display within Housing Estate A. These are located on the western facades of the buildings facing the railway line. Getting out of the train station, people are still greeted by the inscription "Nowe Tychy Osiedle A" ["New Tychy Housing Estate A"]. placed in a decorative cartouche framing – another feature drawn from Renaissance art. In addition, the bottom part of the framing contains a so-called *banderole*, a motif derived from the medieval tradition.

43 In the first half of the 1950s, sgraffito was a popular technique to decorate the facades of the reconstructed Warsaw's Old Town houses.

44 Polish folk costumes shown in various sgraffiti do not reflect one particular folkwear. Instead, a compilation of elements from different regions is used. The presence of examples drawn from folk art in the context of socialist realism was dictated by the search of the said "national form".

45 Part of the composition was painted over during the period of political changes around 1989.

46 The piece underwent restoration in 2014

— The overall nature of the remaining two sgraffiti bears references to the character of the central square space. Both show pairs of similarly styled men, standing frontally, their heads slightly deflected to the right. The facade of the residential block near the confluence of then Lenina Street and Asnyka Street (now Andersa St. and Asnyka St.) is decorated with figures of two bricklayers, holding work tools. The workers are set against the background of a brick wall and an Ionic column with a wreath over it, containing crossed tools – a trowel and a brick hammer. This theme is a direct reference to the symbols of old guild organisations. Flapping over their heads is a richly draped flag, while, at their feet, there is a decorative motif consisting of a banderole with a symmetrical floral ornament. A similarly designed sgraffito is found on the facade of the building located at the confluence of Asnyka Street and Wojska Polskiego Street (both names unchanged). The piece shows two young men in paramilitary uniforms holding shovels, and a waving flag. They are members of the paramilitary organisation “Służba Polsce” [Service for Poland]⁴⁷, which is indicated by the symbol “SP” placed inside a wreath in the upper left corner of the composition. The figures are surrounded by floral and geometric ornamental motifs as well as a banderole which encloses the composition from the bottom.

— It is perhaps no coincidence that both these working-class themed compositions face the railway line, as this was a very good space to promote a strong ideological content both to people arriving at the estate and those looking at them from the windows of passing trains. In addition to glorifying the working class, the sgraffiti seem to commemorate the somewhat faceless builders of the estate. In both cases, the faces presented are totally devoid of



Fig. 30
Zygmunt Acedański, sgraffito on the building at the intersection of Andersa St. and Asnyka St., 1955

47 Powszechna Organizacja “Służba Polsce” [Common Organisation “Service for Poland”] was founded on 25 February 1948 under the auspices of the Ministry of Defence. In practice, the SP was politically controlled by the Polish Worker’s Party (PPR) (and later Polish United Workers Party (PZPR)) via the Union of Youth Combat (ZWM) (then Union of Polish Youth (ZMP)). The SP was a paramilitary organisation intended for young people between 16 and 21 years of age. Its main goals included professional and military training as well as. In practice, SP members were used as a source of (almost) free labour needed for large construction projects and agriculture. The SP was dissolved on 17 December 1955, Cf. J. Hellwig: Powszechna Organizacja Służba Polsce. [The Common Organisation “Service for Poland”.] Warsaw, 1977.



Fig. 31
Zygmunt Acedański, sgraffito on the building of the west frontage of Św. Anny Sq., 1955



Fig. 32
Western frontage of Pstrowskiego Sq., c. 1960

individual features. The images of men are part of the socialist realist postulate of typicality, i.e. showing the general outline of a citizen whose purpose is to contribute to a combined collective action.

— Let us now return to the central quarters of the estate. Situated behind the culture centre’s side wings are two more sculptures, which were also initially conceived as an important propaganda tool. On the right, there is figure of a miner by Stefan Chorembalski, and on the right – a steelworker created by Jerzy Egon Kwiatkowski. The former of the artists was the younger brother and a student of Wincenty Chorembalski, the creator of the earlier-mentioned Silesian Insurgent Monument in Tychy’s Wolności Square. The latter was a graduate of the School of Fine Arts in Wrocław, who returned to his native Upper Silesia in the first half of the 1950s.

— The images of the two labourers were made of artificial stone and sized slightly larger than average human height. Setting them on pedestals over a metre in height, just as in the case of the bricklayer

woman, served to exalt the depicted professions. The heroic effect was further emphasised by the figures’ harmonious proportions and the use of the classical contrapposto⁴⁸. Both are clad in appropriate workwear and equipped with suitable work tools; the miner has a drill and a lamp miner, while the steelworker is holding a special trowel for sampling.

— The theming of the sculptures was very important in the functional context of the estate. Images of heroic socialist labour leaders were designed as a tool of continuous indoctrination. With the twin buildings of two primary schools (then Primary Schools Nos 2 and 3) situated directly opposite, pupils had to look at the awe-striking sculptures representing the then most respected crafts, as they

48 A counterpose, i.e. a position in which the body weight rests on one leg with the other barely supporting the stance. This leg configuration is balanced out by the bending of the shoulders and the torso.



Fig. 33
Jerzy Kwiatkowski, sculpture
of a steelworker at the back
the culture centre, 1955

came out of school every day. The sculptures, however, were soon accepted and ‘tamed’, as indicated by photos of local residents posing in front of them. It seems that the miner enjoyed a greater popularity, probably due to the fact that a fair proportion of the residents were involved in coal mining. Throughout the 1960s, the estate was even informally referred to as the Mining Estate⁴⁹.

— Another pair of sculptures was located on pedestals next to the school courts situated behind the gyms of the two above-mentioned schools. Rendered in artificial stone, they depicted figures of athletes. It should be noted that physical education was an important part of the model socialist lifestyle. All citizens had to be healthy, vigorous and athletic to effectively serve their country⁵⁰. These statues failed to appeal to the local community, however, and survived only a few years before being irreparably defaced. The first one, most likely by Teresa Michałowska, showed a shot putter, while the other one, created by Stanisław Marcinów, presented a female javelin thrower⁵¹. In 1958, the remnants of the latter were replaced by a new piece by Augustyn Dyrda, who took up the same theme as his predecessor, but presented it in a slightly different form. Unfortunately, Dyrda’s work did not survive the test of time either.⁵²

— Housing Estate A features yet another Stanisław Marcinów sculpture integrated into its space, i.e. a depiction of a seated woman with a child. As the piece was designed to enhance the former infant daycare centre, and specifically, the focal point within the terraced flight of stairs leading to its entrance, it is accordingly themed after its function. The artificial stone figures are partially

49 It is worth mentioning that, in 1975 a large-sized decorative feature in the form of a mining lamp appeared at the easternmost end of Pstrowskiego Street (now Arkadowa), which eventually fell into decay. A similar lamp has survived in nearby Hołodunów. The 2009 lamp, which now stands in Housing Estate A, is a loose reference to the original piece, Cf. (kon): *W Tychach. Na osiedlu “Górnicy” – górnicza lampa*. [In Tychy. The “Mining” Estate Receives a Mining Lamp.] “Echo” weekly 1975, No. 24 (984).

50 J. Studzińska: *Socrealizm...[Socialist realism...]* p. 213.

51 (zs): *...Żeby Nowe Tychy były...[...So That New Tychy Is...]*; Interview Augustyn Dyrda, Tychy 10 March 2014, author’s own material.

52 The Union of Municipal Construction in New Tychy, Gliwice, manuscript of 14 May 1958, Augustyn Dyrda private archive; Contract for the execution of artworks in the field of fine arts of 91 May 1958, Augustyn Dyrda’s archive.



Fig. 34
Stefan Chorembalski, sculpture of a miner
at the back the culture centre, 1955



Fig. 35
Family stroll, c. 1956



Fig. 37
At the back of the culture centre, c. 1965



Fig. 36
Stanisław Marcinów working on his
javelin thrower sculpture, 1955



Fig. 38
Group photo by the sculpture of a miner, c. 1955

buried in a niche enclosed by a semi-circular arc. The artist used the same method as in the case of the bricklayer woman, i.e. drew on a religious art theme. In terms of configuration, the piece bears resemblance to depictions of the Madonna and Child. The different context is only hinted by the woman's modern dress and hair styled in a contemporary manner. The sculpture is significantly different in character to the other pieces within the estate; it is closer and more accessible to the viewer. The pathos and monumentality of the other sculptures clearly gives way to lyricism and intimate expression.

— Housing Estate A's decorative scheme is complemented by small relief pieces placed over the entrances to individual buildings. The most elaborate of these is a composition by Jerzy Kwiatkowski⁵³, located above the entrance to former Primary School No. 3. In the foreground, there are pairs of women facing some infants, with more women visible in the mid-ground. The rhythmically arranged figures give a slight impression of the piece being a section of an ornamental strip. It should be noted, however, that the relief's creator gave each figure individual features, such as different anatomical details and clothing⁵⁴.

— Relief decorations formally akin to the above-discussed ones grace the entrances to the estate's two nurseries. Both buildings feature similar solutions, both in terms of architecture as well as the decorative elements used. The relief plaques, created by Tadeusz Głód, are located over the entrances topped with decoratively shaped roofings in the form of volute-supported consoles. Almost identical in both cases is the decorative bordering of the plaques, including volute and palmette motifs. A similar method of compositional development also clearly indicates the same creator. The only discernible differences are the subject matter and the layout. The plaque on the nursery school in the eastern part of the estate shows three children playing with doves, whereas the one on the other is a depiction of three girls around a tree. While the former

⁵³ Now buried under a layer of plaster the relief is probably made of ceramics.

⁵⁴ The relief was originally intended "for a mother and child clinic". Also, the adjacent Primary School No. 2 may have featured a piece of a similar nature made by Teresa Michałowska. The artist is mentioned in this context in:(z)s: ... *Żeby Nowe Tychy były...*[...So That New Tychy Is...]

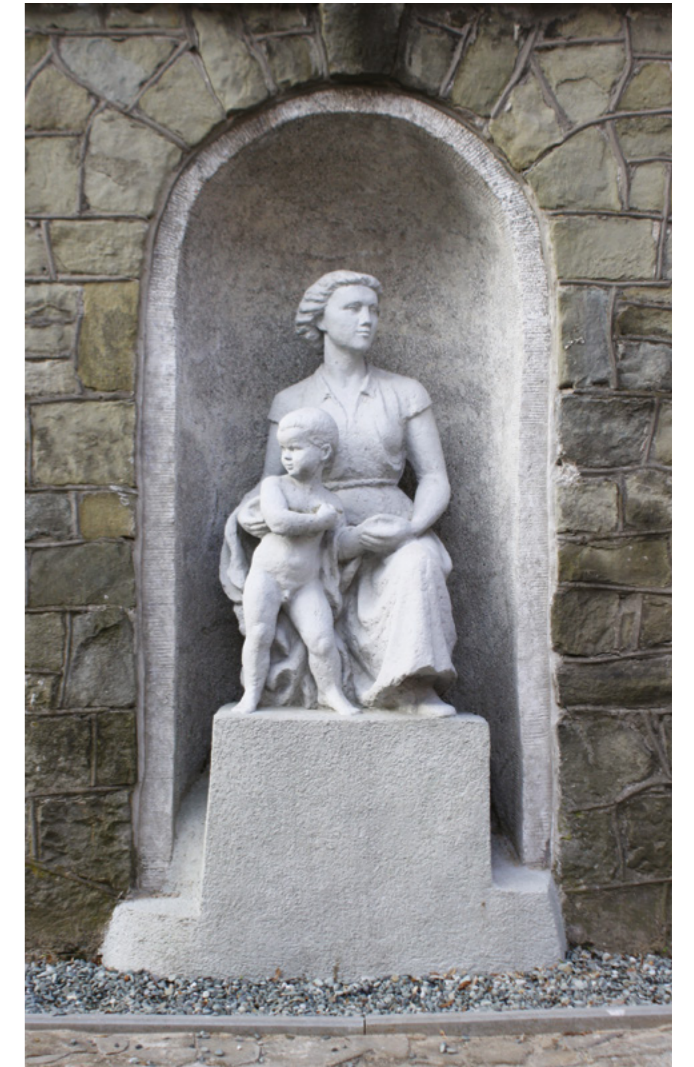


Fig. 39
Stanisław Marcinów, sculpture of a woman
with child in front of the former infant day care
centre – current status, 1955



Fig. 40
Jerzy Kwiatkowski, relief above the entrance to former Primary School No. 3, 1955

was later rendered in plaster, the latter one has retained its original greenish glazed ceramic surface. Both pieces are characterised by original form, moving away from realism towards free styling. And although the reliefs themselves demonstrate none of the pathos and solemnity prevailing in the art of the day, the same cannot be said of the context of their respective settings. The styling of the reliefs' framing and the entire architectural decoration of the nursery buildings, however, are typical of socialist realism and feature such motifs as volutes, palmettes, ornate entrances, decorative floral rosettes, shaped window trims – all drawing on the styles of past epochs, especially the Renaissance⁵⁵.

Worth a mention here are also the freely styled plaques placed above some staircase entrances. As reported by the “Trybuna Robotnicza” daily, “Executed by the team of Staligród sculptors, working under the kind and experienced eye of Professor Stanisław Marcinów, are dozens of various animal figures, whose colourful surfaces are bound to enliven bright background of the walls. Soon, letters posted to local residents may be addressed as follows: Mr/

55 (zs): ...Żeby Nowe Tychy były...[...So That New Tychy Is...].



Fig. 41
Tadeusz Głód, relief plaque over the entrance to a nursery school in the eastern part of Estate A, 1955

Fig. 42
Tadeusz Głód, relief plaque over the entrance to a nursery school in the eastern part of Estate A, 1955

Mrs So-and-So, Nowe Tychy, No. 10 Wiosenna Street, entrance «Under the Rams»⁵⁶.

A total of 45 plaques survive in the estate to this day – some made of artificial stone, others of fired clay covered with coloured glaze. Mostly animal-themed, they span a vast array of species from the ladybird, through the frog, squirrel, dog, cow, lion, to the elephant. There are also occasional plant images, such as a bouquet of flowers and a mushroom. In addition to the purely decorative function, the plaques also had a practical use, as they facilitated navigation and helped children know their own staircase. However, their appearance sparked some criticism in the local press. A resident of Estate B commented: “Walking through Estate A one day, I was really surprised by what I saw. From a normal person’s point of view, it was indeed difficult to make sense of why many gates had strange shapes and coloured ceramic trash stuck over them. Have mercy and explain it to me – those of you who intended to create these objects of “beauty” – what is the meaning of these weird animal shapes? [...] I feel sorry for the children who have no choice but to look at this art. What will they think about the artists, once they are able to determine that the dog, meant as a symbol

56 Ibid.



— Fig. 43
Relief plaque over the entrance
to a residential building in
Estate A, 1955

— Fig. 44 (następne strony)
Collection of relief plaques created by
a team of artists working under
Stanisław Marcinów, 1955

of their gate, is just an ordinary cow. And the colours, too! Were they chosen by colour-blind people who see nothing but green?⁵⁷ This opinion was not isolated. A later issue of the same newspaper contained the following comment: “I also agree with the fact that the ceramic wall decorations spoil the estate (with a few notable exceptions), but only due to the ugliness and simplification of form and colour with no claim to artistry. In any case, it seems to me that the ornaments should be replaced by better ones, rather than be completely removed”⁵⁸.

— These reviews are examples of opinions provided by ordinary people who were used to realistic forms of artistic expression, both in terms of form and content. They probably found the bricklayer woman or the miner far closer to their hearts. The relief plaques, on the other hand, were slightly different in character, placing themselves nearer to grotesque and ludic art which, despite using means of expression alien to socialist realism, was accepted by the then policy makers as a phenomenon related to folk and naïve art.

57 R. Jakubowska: *O kolorowej mozaice osiedla “A”*. [On the Colourful Mosaic of Estate A] . “Budowniczy Nowych Tychów”. 1956, No. 24(32).

58 J. Wasiukiewicz: *Dalszy głos w dyskusji. Jeszcze o mozaice osiedla “A”*. [Further Discussion of Estate A’s Mosaics] “Budowniczy Nowych Tychów”. 1956, No. 7(35).



HALLMARKS OF THE THAW



Fig. 45
Augustyn Dyrda, *Nieźwiadki* [The Bear Cubs].
early 1970s

After 1956, art began to move away from the pushy ideological load so characteristic of many projects in previous years. Stalin's tenure of power was called the "period of errors and distortions" and, consequently, images of the 1953 deceased leader disappeared from public spaces. Such was the fate of the Stalin monument completed in 1954 by Augustyn Dyrda in collaboration with Józef Potępa for the Skawina Metallurgical Works⁵⁹.

— Meanwhile, the construction of Tychy's Housing Estate B was well underway, while Estates C1 and C2 were in their early stages of development. The former one, designed by Kazimierz Wejchert and Hanna Adamczewska, was adopted for implementation in 1952, i.e. before approving the general city development plan. The concept was a breakaway from the then prevailing principles of axial alignment and geometrisation. The 1953 commencement of construction works at the estate was possible thanks to its peripheral location relative to the planned city centre, i.e. at a site located on the south side of the Potok Tyski river, opposite the current district of Stare Tychy. The new development was largely sensitive to the existing architectural context, thanks to which demolitions were reduced to a minimum. The designers also took advantage of the varied terrain, achieving a casual and somewhat romantic, small-town layout. The estate's central part was designed to include a thoroughly urban-styled main square. As for the shape, form and technology of particular structures, the 1959 completed development was a continuation of ideas employed in Estate A, though devoid of the decorative architectural detail characteristic of socialist realism.⁶⁰

— However, the public space of the new estate was not expected to contain any major objects of artistic significance. In 1956, Augustyn Dyrda along with Tadeusz Głód designed a statue depicting a pedlar woman, heading for the market with a goose in her hands. The piece was to be set on a small pedestal in front of a restaurant in

⁵⁹ Comission contract for the execution artistic services in the field of fine arts of 19 August 1954, Augustyn Dyrda's archive;

⁶⁰ M. Kuszewski, p. Niemczyk: *Przestrzeń urbanistyczno-architektoniczna*. [Urban and Architectural Space.] In: *Tychy. 1939–1993...*, pp. 149–150; K. Wejchert: *Miasto na warsztacie*. [Working on the City.] Warsaw 1969, p. 46.



Fig. 46
Augustyn Dyrda, *Chłopcy z gęsią*
[*The Boys with a Goose*]. 1957

Bieruta Street (now Batorego St.). Kazimierz Wejchert came up with the theme as a way of pointing out the former rural character of the estate area. Although its implementation failed through⁶¹, the original “human-and-geese” theme inspired Dyrda to conceive a new and far more elaborate design. As the artist himself recalled: “I associated geese with children because grazing geese was a job typically done by children, especially boys [...] This is why, I suggested that the woman should be replaced by boys. And having fun, too, as boys would usually engage in various games while taking care of the geese. Although I never did, my mates had to graze them,

61 ‘Fine Arts Studios’ State Enterprise, Stalinogród Branch, Gliwice Local Office, ms, notice of 25 June 1956, Augustyn Dyrda’s archive; Commission contract for the execution of artistic services in the field of fine arts of 5 June 1956, Augustyna Dyrda’s archive.



Fig. 47
Working on *Chłopcy z gęsią* [*The Boys with a Goose*].
right: Augustyn Dyrda, left: Tadeusz Głód, 1957

and I just kept them company.”⁶² As the new idea gained approval, Dyrda, assisted by Głód, went on to produce the piece. They worked at the old parquet workshop located to the north-east of Estate A, near the Wilkowyja brook. In order to remove the finished sculpture from the makeshift studio, it was necessary to pull it down. *Chłopcy z gęsią* [*The Boys with a Goose*] saw the light of day in the spring of 1957, when they were transported to their destination, i.e. the square at the intersection of what were then Budowlanych Street and Bieruta Street (now Batorego St.).

— Cast in artificial stone, the sculpture originally served as fountain, having a base in the form of a bowl set flush with ground level. It soon became apparent, though, that the water supply to the

62 <http://tychy.naszemiasto.pl/arttykul/chlopcy-z-gesia-maja-55-lat,772548,t.id.html>, as accessed 20 June 2014.



Fig. 48
Augustyn Dyrda’s studio at the former parquet workshop neighbouring Estate A near the Wilkowyja Brook, c. 1957

facility had been arranged in a rather impractical way, making the task of turning it on and off quite cumbersome. Consequently, the fountain feature was soon completely abandoned.

— *The Boys with a Goose* is a subtle low-key piece, which successfully fits in with the atmosphere of the estate. The sculpture is characterised by a smooth and very consistent composition and dance-like rhythm, created by the happy and energetic figures of the boys. The joyful group is accompanied by a frog placed on a small pedestal. Originally, some elements of the sculpture also had engraved ornaments. Unfortunately, the piece was victim to repeated acts vandalism, as critically reported by the local press, “[The fountain] may have appealed to passer-bys, but certainly not to local vandals that Tychy seems to have in abundance. One of these half-wits with cheese for brains decided to deface the beautiful sculptures with red paint, while another knocked off the figures’ noses.

Not even the pavements surrounding the fountain were spared.”⁶³ In 2009–2011, Dyrda gave the sculpture a thorough renovation, as part of which it was coated with a layer of polyester resin in cool crimson tones. After completion, *The Boys with a Goose* returned to its former spot. Unfortunately, the sculpture was set too deep into the ground, hiding its low base and thereby somewhat disturbing its overall proportions⁶⁴.

— Yet, artistic activity in 1950s Tychy was not only associated with the then built housing estates. New projects were also undertaken to enhance the area of Stare Tychy, such as the idea to reconstruct the Insurgent Monument in Wolności Square. In the autumn of 1957, Tychy saw the establishment of the Social Committee for Reconstruction of the Insurgent Monument, led by Mieczysław Leśniak, chairman of the City Council. The new design, approved for execution later the same year, was created by Augustyn Dyrda, who had just completed the Silesian Insurgents monument in nearby Bieruń Stary⁶⁵. The unveiling was also set to take place on 22 July – the communist National Day of Poland’s Revival. The “Echo” weekly asked the “communities of Tychy and Tychy County” to make voluntary contributions⁶⁶ and published listings of contributors and



Fig. 49
Silesian Insurgent Monument in Wolności Sq.,
unveiling ceremony on 22 July 1958, statue by
Augustyn Dyrda

63 *Tyszenie nadal potomkami wandalów. [Tychy’s Descendants of the Vandals]* “Echo” weekly, 1959, No. 34(161).

64 Interview with Augustyn Dyrda, Tychy 5 July 2013, author’s own material.

65 Commission contract for the execution of a monument in Bieruń Stary’s main square, ms of 5 June 1956, Augustyn Dyrda’s archive; The monument was in the form of a multipart obelisk with plaques, including artistic accents in the form of eagles, etc. The original design also included a torch which was to crown the monument, but the idea was eventually abandoned. In 2004 the original monument was demolished and replaced by a new one. The current form, which draws on the 1924 Insurgent Monument destroyed during World War II, was designed by Roman Nyga.

66 „Echo” weekly 1958, No. 8(83).

amounts donated in its subsequent issues. The project received massive support from local institutions, organisations and companies. The campaign was also joined by individual patrons, for whom special donation certificates were printed⁶⁷. On 6 June, a 1:1 scale model of the monument was approved by the Reconstruction and Artistic Committees, the latter comprising sculptors: Jacek Puget, Jerzy Kwiatkowski, Józef Potępa and architect Czesław Kotecki⁶⁸. Dyrda set out to work on the piece in his newly established studio. He commented on the realities of those years, “In line with the ideology of the day, it was the State that was to provide artists (including sculptors) with accommodation and a place to work. In 1957, following a long struggle with the city authorities and the intervention of the national “Trybuna Ludu” daily, I was finally allowed to use the premises of a local shop as my temporary sculpture studio”⁶⁹.

— As originally scheduled, the Silesian Insurgent Monument was unveiled on 22 July 1958⁷⁰. The newly conceived sculpture was a clear departure from the previous one, boldly capturing the spirit of its age. This time, the monument’s strength lay not in dynamic movement, but rather in the stationary stance, massive proportions, raw features, and simple and decisive gesture of the insurgent’s outstretched hand. This monumental nature of the statue was further emphasised through applying the rough and cool effect of artificial stone. Unfortunately, the use of bronze as material was disapproved, as it was reserved only for major cities at the time. The sculpture also shows influences from Xawery Dunikowski, Dyrda’s mentor whilst studying at Kraków’s Academy of Fine Arts. The majestic aura of the figure is well complemented by its attributes, including a banner bearing an image of the Silesian eagle in escutcheon and a sizeable cross-shaped order of merit placed on a pedestal

67 „Echo” weekly 1958, Nos 11(86), 15(90), 16(91), 19(94), 22(97), 24(99).

68 Protokół z zebrania Komisji Artystycznej i przedstawicieli Komitetu Odbudowy Pomnika Powstańca Śląskiego, ms z dn. 6 czerwca 1958, archiwum Augustyna Dyrdy. Minutes of the meeting of the Artistic Committee and representatives of the Committee for the Reconstruction of the Silesian Insurgent Monument, ms of 6 June 1958, Augustyn Dyrda’s.

69 <http://www.republikasilesia.com/dyrda-august/index.html>, as accessed 3 July 2013.

70 „Echo” weekly 1958, No. 29(104).

behind the figure. The monument’s stone plinth has a commemorative plaque inscribed “ To the brave sons of our city, participants of three Silesian uprisings with gratitude and in everlasting memory of their heroic and bloody efforts.”⁷¹

— Just as before World War II, the space became the preferred venue of official ceremonies. The monument’s maintenance was handed over to students from nearby Primary School No. 1 and Tychy Brewery employees⁷². Over time, the insurgent sculpture gained a new, casual interpretation. The figure pointing to the West, was somewhat perversely taken to mean the suggested destination for those dissatisfied with life under the regime. This state of affairs, however, does not mark the end of the Silesian Insurgent Monument’s story and we will return to this theme at a later stage.

— The early 1960s saw Dyrda taking on another effort to enhance Tychy’s urban space. This time, he was commissioned to create a statue of a bear. According to a concept by Kazimierz Wejchert and Hanna Adamczewska, it was supposed to stand in front of the restaurant at Housing Estate B, the site previously intended for the “woman with a goose”⁷³. A total of three plaster models were made to choose from. Quite by chance, these were first spotted by Marian Łatak, then in charge of the Directorate for the Construction of Workers Housing Estates (DBOR)⁷⁴ – the investor company appointed to build the city. He liked the bears so much that he ordered them as a sculptural group to stand in the park planned between Settlements B, C and E. The decision was taken without consulting the general architects, which caused a certain amount of confusion⁷⁵.

71 p. Kantyka: *Upamiętnione miejsca walk o narodowe i społeczne wyzwolenie w Tychach. [Memorials to the Struggle for National and Social Liberation in Tychy.]* Tychy 1989, p. 6.

72 Ibid.

73 S. Zawadzka: *Renesans rzeźb. [Sculpture Revival.]* “Twoje Tychy”. 2009, No. 27(113).

74 Polish: Dyrekcja Budowy Osiedli Robotniczych

75 Interview with Augustyn Dyrda, Tychy, 27 June 2014, author’s own material; Commission contract for the execution of artistic services in the field of fine arts of 8 September 1962, Augustyna Dyrda’s archive.



Fig. 50
Augustyn Dyrda, *Niedźwiadki [The Bear Cubs]*.
early 1970s



Fig. 51
Augustyn Dyrda, *Niedźwiadki [The Bear Cubs]*. 1980s



Fig. 52
Augustyn Dyrda, *Niedźwiadki [The Bear Cubs]* –
current status

— *Niedźwiadki [The Bear Cubs]* were created in Augustyn Dyrda's new studio, part of the artist's newly completed Paprocany house. Incidentally, Dyrda decided to decorate the top part of one of its facades with a several-meters-long sgraffito, showing a whimsical take on the original sin, with Adam and Eve accompanied by pedlar women gossiping about them while grazing geese⁷⁶. Let us return to the *Bear Cubs*, though. In 1962 the artificial stone sculptures were installed in the spot selected by Łatak, thus starting the park, which, not surprisingly perhaps, came to be informally known as "Łatak's Square"⁷⁷. After some time, however, the official name of Bear Cubs Park was finally accepted. Because of their unique location and subject, the sculptures became, as it were, a continuation of the theme initiated with *The Boys with a Goose*. Enjoying a warm perception of local residents, and especially children, the animals soon became one of the city's trademarks. Krystyna Konecka, a poet living in Tychy in the 1970s, even used them as a theme for her children's poem, published in the "Echo" weekly⁷⁸. Still, the sculptures were not lucky enough to avoid several acts of vandalism⁷⁹. With the passage of time, they also started to gradually sink into the ground under their own weight. In 2008, the Bear Cubs were temporarily removed and handed over to Dyrda for maintenance, after which they returned to their spot in spring 2009. As part of the renovation, the configuration of the sculptures was slightly altered and the surrounding area upgraded, resulting in a partial loss of the original intimate nature of the spot⁸⁰.

⁷⁶ Interview with Augustyn Dyrda, Tychy, 27 June 2014, author's own material.

⁷⁷ M. Lipok-Bierwiazzonek: *Od socrealizmu do postmodernizmu...* [From Socialist realism to Postmodernism...] p. 34.

⁷⁸ K. Konecka: *Bajka o kamiennych misiach.* [The Tale of Stone Bears.] "Echo" weekly 1972, No. 21(825).

⁷⁹ *Żal obalonych niedźwiadków.* [The Grief of the Fallen Bears.] "Echo" weekly 1980, No. 18(1229).

⁸⁰ M. Lipok-Bierwiazzonek: *Od socrealizmu do postmodernizmu...* [From Socialist realism to Postmodernism...] p. 34–35.



Fig. 53
Augustyn Dyrda, gypsum model of *Niedźwiadki [The Bear Cubs]*. 1961

IN SEARCH OF NEW SPACE – WORKS BY TYCHY SCULP- TORS IN CHORZÓW’S SILESIA SCULPTURE GALLERY



Fig. 54
Fryderyk Kubica, *Dyskobol [Discus Thrower]*. 1965,
Silesian Sculpture Gallery in Chorzów

The *Bear Cubs* were the last project to be completed before the process of enhancing Tychy’s public space with sculptural works discontinued for what turned out a rather lengthy period. As Dyrda commented on the situation, “Unable to rely too much on commissions from the city, I joined the sculpture unit of the Association of Polish Artists and Designers to take part in a campaign aimed at promoting sculptural works throughout the Upper Silesian Industrial Region. Our efforts soon began to bear fruit in the form of new orders. We organised outdoor exhibitions and sculpture proposal displays.”⁸¹

— Meanwhile, the early 1960s saw the emergence of subsequent Tychy artists active in the field under discussion, such as Antoni Szkudło, Fryderyk Kubica and Edward Halek. However, they mostly took sculpture commissions for outdoor pieces (e.g. monuments) and small forms.

— From 1963, the above artists began participating in subsequent exhibitions organised by the Silesian Sculpture Gallery in the Voivodeship Park of Culture and Recreation in Chorzów. These activities were very important in the context of art in public space, because the exhibitions were designed to promote sculpture as an element helping to shape the human environment, both in terms of architecture and landscaping. As Alfred Ligocki commented in the first exhibition catalogue, “This rich variety [of sculptures] should help investors, municipal authorities and companies establish contact with Silesian sculptors in order to take advantage of their talent to enhance their cities and buildings”⁸². In principle, the gallery’s exhibitions were to be changed every two years, while selected pieces from each one were to be rendered in durable materials (presented sculptures were mostly made of plaster) to gradually produce the gallery’s permanent collection.⁸³

81 <http://www.republikasilesia.com/dyrda-august/index.html>, as accessed 3 July 2013.

82 A. Ligocki: In: *I Wystawa Galerii Rzeźby Śląskiej Chorzów 1963–1965. [1st Exhibition of the Silesian Sculpture Gallery, Chorzów 1963–1965.]* Katowice 1967, p. [5].

83 A. Ligocki: *Plastycy Śląska i Zagłębia. [Artists of Silesia and Dąbrowa Basin]* Katowice 1977, p. 29–30.



Fig. 55
Fryderyk Kubica, *Dyskobol [Discus Thrower]*. 1965,
Silesian Sculpture Gallery in Chorzów



Fig. 56
Augustyn Dyrda, *Zakochani [Couple in Love]*.
1965, Silesian Sculpture Gallery in Chorzów



Fig. 57
Antoni Szkudło, *Zapaśnicy [Wrestlers]*. 1963,
Silesian Sculpture Gallery in Chorzów

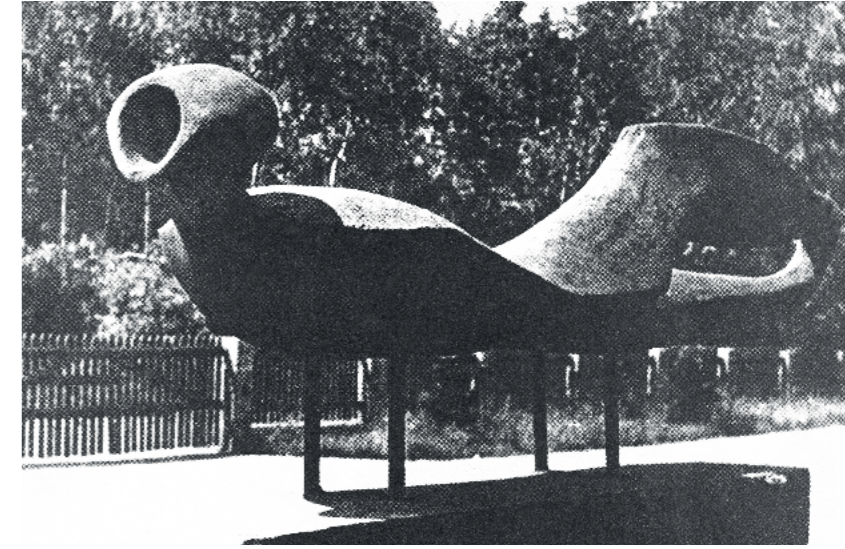


Fig. 58
Fryderyk Kubica, *Płetwonurek [Scuba Diver]*. 1965,
Silesian Sculpture Gallery in Chorzów

— Although the initiative's goals failed to translate into practice in Tychy itself, the local artists managed to gain a unique space in Chorzów to present their works to wide audiences. Surrounded by vegetation and taking advantage of natural lighting and weather conditions, the sculptures really came to life, helping co-create this charming and unique space so loved by visitors.

— The first exhibition at the Silesian Sculpture Gallery featured Augustyn Dyrda's *Lalka [Doll]* and *Zakochani [Couple in Love]* in artificial stone⁸⁴, Fryderyk Kubica's *Płetwonurek [Scuba Diver]* and Antoni Szkudło's *Zapaśnicy [Wrestlers]*. Among the distinguished pieces, and as such eligible for execution in durable materials, was Kubica's effort. Consequently, the artist was commissioned to execute it in artificial metallic stone. In addition, the management of

⁸⁴ Unless otherwise stated, the listed sculptures from the Silesian Sculpture Gallery were made of plaster. Projects in durable materials would usually remain in the in the Chorzów park on different terms after particular exhibitions were closed.

the Park purchased Dyrda's *Couple in Love* for their outdoor display⁸⁵. At the following Chorzów exhibition in 1965, Dyrda presented a new version of the *Couple in Love* (in artificial stone) and the *Kulturystka [Female Bodybuilder]*, while Fryderyk Kubica introduced his *Dyskobol [Discus Thrower]*⁸⁶. The 1968 edition saw the unveiling of Dyrda's *W objęciu [Embrace]* in marble and *The Dziewczyna z gitarą [Girl with a Guitar]* in sandstone, Edward Halek's *Siedząca [Sitting Woman]* in artificial stone and Fryderyk Kubica's *Start [Start]*⁸⁷. For the 1970

⁸⁵ (Bm): *Tyscy rzeźbiarze w WPKiW. [Tychy Sculptors in the Voivodeship Park of Culture and Recreation.]* "Echo" weekly 1963, No. 42(376); (L): *Współczesna rzeźba w parkowej scenerii. [Contemporary Sculpture in a Park Setting.]* "Echo" weekly 1965, No. 36(475); *I Wystawa Galerii Rzeźby Śląskiej Chorzów 1963–1965. [2nd Exhibition of the Silesian Sculpture Gallery, Chorzów 1963–1965.]* Katowice 1967.

⁸⁶ (L): *Współczesna rzeźba... [Contemporary Sculpture...]*; *II Wystawa Galerii Rzeźby Śląskiej Chorzów 1965–1967. [2nd Exhibition of the Silesian Sculpture Gallery, Chorzów 1965–1967.]* Katowice 1967.

⁸⁷ (dz): *III Ekspozycja Galerii Rzeźby Śląskiej. [3rd Exhibition of the Silesian Sculpture Gallery.]* "Echo" weekly 1968, No. 26(621); *3 Wystawa Galerii Rzeźby Śląskiej Chorzów 1968. [3rd Exhibition of the Silesian Sculpture Gallery, Chorzów 1968.]* Katowice 1968.

show, the Tychy sculptors were only represented by Dyrda and his *Pierwszy krok [First Step]* in artificial stone⁸⁸. By 1983, the Chorzów gallery held a total of seven open-air shows, the final three organised in varying (rather than biennial) intervals. Three projects by Dyrda – both versions of the *Couple in Love* and the *Embrace* – have survived and are available for viewing in the park, as is Fryderyk Kubica's *Scuba Diver*.

— The early 1960s activity of sculptors in Tychy itself was limited mainly to small items in the form of various types of commemorative plaques which hardly allowed for a wider range of artistic expression. Local artists also took part in exhibitions organised primarily by the art gallery at the Teatr Mały⁸⁹. Its first exhibition was held in January and February 1965, shortly after the launch of the venue. In addition to paintings by Ryszard Krzemiński, Witold Kołban and

⁸⁸ *4 Wystawa Galerii Rzeźby Śląskiej 1970 [4th Exhibition of the Silesian Sculpture Gallery 1970.]* Katowice 1970.

⁸⁹ At that time, the gallery was located on the first floor of the building's left wing, now occupied by the Municipal Culture Centre No. 1.

Eryk Pudełko, decorative designs by Maria Krzemińska and graphics by Jan Nowak, the display also boasted four sculptures – two by Augustyn Dyrda and two by Antoni Szkudło who, along with Jan Nowak, served as the exhibition's curators⁹⁰. An opportunity to present the achievements of Tychy-based artists was also provided by the Tychy Youth Meetings, organised from 1966 onwards and accompanied by exhibitions of the city's and county's creative communities, such as the June of 1968 show presenting works by Edward Halek, Antoni Szkudło and Augustyn Dyrda⁹¹, or the June 1972 one featuring Dyrda's and Szkudło's pieces⁹².

⁹⁰ *Wystawa tyskich artystów plastyków. [Exhibition by Tychy Artists.]* "Echo" weekly 1965, No. 4(443).

⁹¹ *Tyskie Spotkania Młodości. [Tychy Youth Meetings.]* "Echo" weekly 1968, No. 25(620).

⁹² *Program imprez Tyskich Spotkań Młodości. [Tychy Youth Meetings Programme of Events.]* "Echo" weekly 1972, No. 23(827).

SCULPTURE IN ARCHITECTURAL CONCEPTS – THEORY AND PRACTICE



Fig. 59
Spatial form of concrete rings,
author unknown, early 1960s

Around 1960, as Housing Estates A, B and C reached completion – C being the first one to use prefabricated technology – construction works at Estates D and E were already underway. The former one was intended to be part of the future city centre. Despite some setbacks caused by the economic situation in the country, the implementation of the 1953 approved general development plan remained unthreatened⁹³. According to Kazimierz Wejchert, the original concept “was not violated and full flexibility of specific solutions was retained.”⁹⁴

— The city’s general development plan was based on two, nearly perpendicular axes. The north-south axis, also known as the green axis, was meant to connect the North Park with South Park and the Paprocany Wood. The east-west one, on the other hand, was to coincide the routing of the railway line. The intersection of these axes was to form boundaries of four central districts, thus creating a large quadrilateral space.⁹⁵

— Although the 1960s saw more residential estates being built on the northern outskirts of the city, the pace of work over the years gradually decreased. Janusz Włodarczyk recalled: “Until the late 1950s, as Poland was going through the period of reconstruction, architecture was considered a priority by the central government. After Gomułka’s rise to power came the policies of economic austerity, resulting in severe cutbacks. Architecture was regarded as subordinate to plain construction and the situation steadily worsened”⁹⁶.

93 M. Kuszewski, S. Niemczyk: *Przestrzeń urbanistyczno-architektoniczna*. [Urban and Architectural Space.] In: *Tychy. 1939–1993...*, p. 152.

94 K. Wejchert: *Miasto...* [Working on...] p. 42.

95 K. Wejchert: *Miasto...* [Working on...] pp. 41–42; K. Wejchert: *Ludzie nowego miasta o sobie i swoich losach*. [New City People about Themselves and Their Stories.] Warsaw 1992, p. 17; M. S. Szczepański: *Miasto i przestrzeń miejska w realnym socjalizmie: aktorzy i ideologie. Przypadek Tychów*. [The City and Urban Space under Socialist Realism: The Actors and Ideologies. Tychy Case Study.] In: *Rozum i rzetelność są wsparciem jedynym. Studia z historii sztuki ofiarowane Ewie Chojeckiej*. [Reason and Reliability are the Sole Support. Studies in the History of Art Presented to Ewa Chojecka.] Ed. B. Szczypka-Gwiazda. Katowice 2006, p. 257 et seq.

96 Interview with Janusz Włodarczyk, Tychy, 31 October 2014, author’s own material.

— In the mid-1960s, a period of development stagnation ensued, revealing a need to introduce new industrial plants and service companies to the city. A breakthrough came in the early 1970s when the automotive manufacturing plant FSM⁹⁷ was launched, bringing a new lease of life to the area.

— Let us, nonetheless, go back to the early 1960s, when certain initiatives were taken to shape the space of the current administrative centre of the city. Architect Ewa Dziekońska recalled, “In spring 1959, when I moved to Tychy with my husband, Professor Wejchert took us for a ride along the beautiful Paprocańska Street [later Rewolucji Paździrnikowej Avenue, now Independence Street.] He pulled the car over in a field and said – this is where the town hall is going to be and the green belt and so on. And I thought to myself – Damn! What town hall? Where? All I could see was winter corn all around with some old trees of [what is now] North Park far in the distance”⁹⁸.

— The first development to emerge on the site indicated by the professor was the Social Organisation Hall (now Music School Complex)⁹⁹, followed by the building of the City Presidium of the National Council (now City Hall)¹⁰⁰. Both buildings overlook a square which, according to the original concept, was to serve as the most important public space in the city¹⁰¹. The square was also planned to receive a focal point in the form of a sculpted monument. Andrzej Czyżewski recalled, “Professor Wejchert was personally involved in the project of the Town Hall and the adjacent square. It was his beloved space and he wanted a monument there, based on a metal

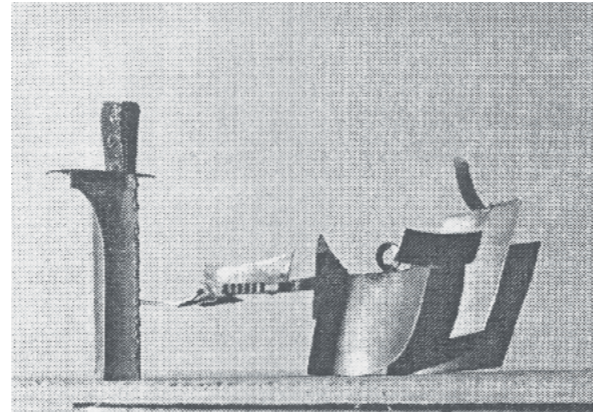


Fig. 60
Jerzy Jarnuszkiewicz, unrealised design for the monument *Miecz i plug* [The Sword and the Plough]

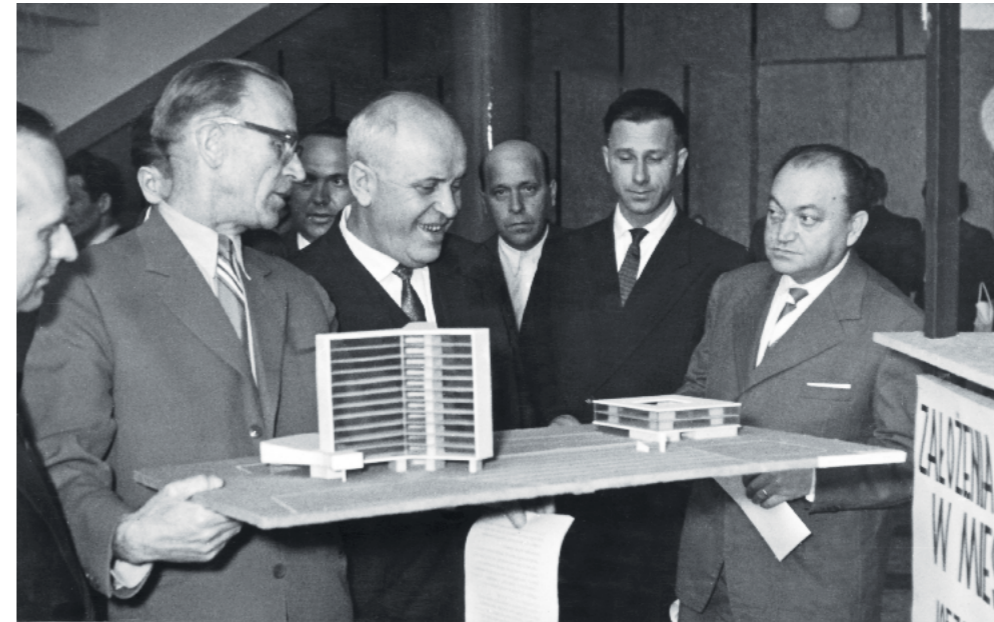


Fig. 61
Presentation of the City Presidium of the National Council and Social Organisation Hall mock-up with the model of the *Miecz i plug* [The Sword and the Plough] monument between, early-to-mid 1960s

97 R. Kaczmarek: *Stagnacja i poszukiwanie nowej wizji miasta. (1956–1970).* [Stagnation and the Search for a New Vision for the City (1956–1970).] In: *Tychy. 1939–1993...*, p. 95; M. Kuszewski, S. Niemczyk: *Przestrzeń urbanistyczno-architektoniczna. [Urban and Architectural Space.]* In: *Tychy. 1939–1993...*, p. 159; K. Wejchert: *Ludzie nowego miasta... [New City People...]* pp. 20–21.

98 Interview with Ewa Dziekońska, Tychy, 14 January 2015, author’s own material.

99 The building was commissioned in 1964.

100 The building was commissioned in 1970.

101 H. Adamczewska-Wejchert, K. Wejchert: *Jak powstawało miasto. Monografia planowania. Cz. I. [How the City Was Born. A Planning Monograph Vol. I.]* Tychy 1995, Chapter V – 43.



Fig. 62
Mock-up of the City Presidium of the National Council and Social Organisation Hall, left: model of the *Miecz i plug* [The Sword and the Plough] monument by Jerzy Jarnuszkiewicz, early 1960s



Fig. 63
View of Municipal Park from the City Hall. This area was intended, among others, as a venue for presenting outdoor sculpture, late 1960s/early 1970s

model by Jerzy Jarnuszkiewicz [from Warsaw's Academy of Fine Arts].¹⁰² Known as *Miecz i plug* [*The Sword and the Plough*], the piece depicted a sword stuck halfway in the ground symbolising peace and a plough embodying hard work for the country. Although officially commissioned, the monument never saw the light of day¹⁰³. Its concept, quite typically of Jarnuszkiewicz's work at the time, was largely fashioned from various re-used metal objects.

— Sculptural projects were also meant to play an important role in the green axis space. The 1960 book *Nowe Tychy*, contains a landscaping plan which allocates a sizeable area to “garden sculpture exhibition grounds,” on both sides of the north-south axis, within the current Municipal Park¹⁰⁴. Designed with this space in mind was probably the uncompleted project of an outdoor sculpture known as *Tancerki* [*The Dancing Girls*]. Its model, made by an unknown artist, presented three human forms, reduced to simple geometric shapes, gyrating in a group dance¹⁰⁵. The concept of the outdoor sculpture gallery in the park, however, failed to see completion. In 1975, sited partly on the spot reserved for it, was the Monument to Struggle and Labour. The idea of placing a monument there, originally known as the Victory Monument, came from outside the architects' community and final decisions were obviously taken by party officials. It is worth noting that the competition to design the monument was entered by architect Marek Dziekoński, supported by sculptor Stanisław Hochał. The winning concept, however, was the design by Augustyn Dyrda with structural support from architect Emilian Piasecki.

102 Interview with Andrzej Czyżewski, Tychy, 29 September 2014, author's own material.

103 H. Adamczewska-Wejchert, K. Wejchert: *Jak powstawało miasto... [How the City Was Born.] Vol I*, Chapter IX – 36–37. The publication contains erroneous initials and surname of the project's creator.

104 K. Wejchert: *Nowe Tychy. [New Tychy.]* Warsaw 1960, p. 40. Until about 1966 today's North Park and Municipal Park were collectively known as North Park. At present, the name Municipal Park is used for the green space between current Edukacji Street and Niepodległości Avenue, and North Park is the area between Estate E and Zawiść hamlet.

105 H. Adamczewska-Wejchert, K. Wejchert: *Jak powstawało miasto. Monografia planowania. Cz. II. [How the City Was Born. A Planning Monograph Vol. II.]* Tychy 1995, Chapter IX – 37 and 39.



Fig. 64
Monument commemorating the execution of five Auschwitz concentration camp prisoners in Tychy on 22 September 1944, design by Franciszek Wyleżuch and Emilian Piasecki, 1964

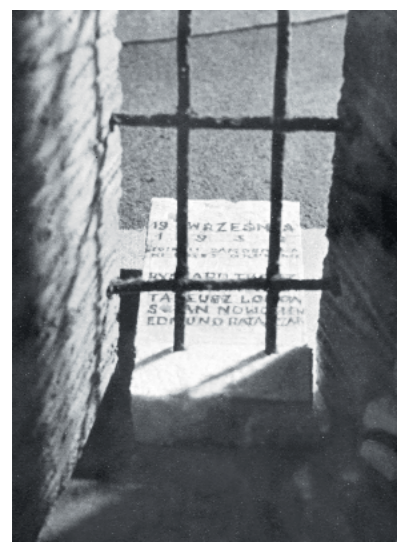


Fig. 65, 66
Kazimierz Wejchert, unrealised design for a monument commemorating the execution of five Auschwitz concentration camp prisoners in Tychy on 22 September 1944, c. 1964

— The latter, in collaboration with Franciszek Wyleżuch, also designed the monument commemorating the execution on 22 September 1944 of five Auschwitz concentration camp prisoners in Tychy. The winning design was selected from eight proposals in a competition organised by the Association of Polish Architects. It is worth noting that the rejected works included a concept by Kazimierz Wejchert. The monument, unveiled in Old Tychy's Kościuszki Street exactly on the 20th anniversary of the crime, features a natural rugged sandstone block, set beside a horizontal stone slab with a plaque containing the names of the victims¹⁰⁶.

— Noteworthy, Emilian Piasecki presented a somewhat similar design in 1963 as a proposal for the Silesian Insurgents Monument in Czułów. A large, at least three-meter-high boulder with a commemorative plaque was to stand on the site of the pre-war monument. The stone, flanked with flag masts, was to be surrounded with a low wall. The concept, however, was never carried through to completion¹⁰⁷.

— A convention bearing traces of the above-described examples, was employed in the monument to “Those executed and murdered by the Nazi” in Tychy Urbanowice's Przejazdowa Street (in front of Nursery School No. 25), founded by the community of Urbanowice commune (a district of Tychy since 1973). Designed by an engineer named A. Królikowski¹⁰⁸ and erected as part of a voluntary community project led by the local ZBoWiD unit¹⁰⁹, the monument was unveiled on 16 September 1968. Originally, it had the form of

¹⁰⁶ Interview with Franciszek Wyleżuch, Tychy 21 January 2014, author's own material; H. Adamczewska-Wejchert, K. Wejchert: *Jak powstawało miasto... [How the City Was Born...]* Vol. II, Chapter IX – 36; S. Kantyka: *Upamiętnione miejsca walk... [Memorials to the Struggle...]* p. 6.

¹⁰⁷ <http://tychy.naszemiasto.pl/artukul/pomnik-powstancow-slaskich-w-czulowie-nieznana-historia,2388213,artgal,t,id,tm.html>, as accessed 30 January 2015.

¹⁰⁸ No further information on the monument designer is known. The above data comes from the article: *Miejsca pamięci. Pomnik ofiar faszyzmu odsłonięto w Urbanowicach. [Places of Remembrance. Nazi Victims Memorial Unveiled in Urbanowice.]* “Echo” weekly 1968, No. 39(634).

¹⁰⁹ The Society of Fighters for Freedom and Democracy (Polish: Związek Bojowników o Wolność i Demokrację, ZBoWiD) – an official Polish state-controlled veterans association.

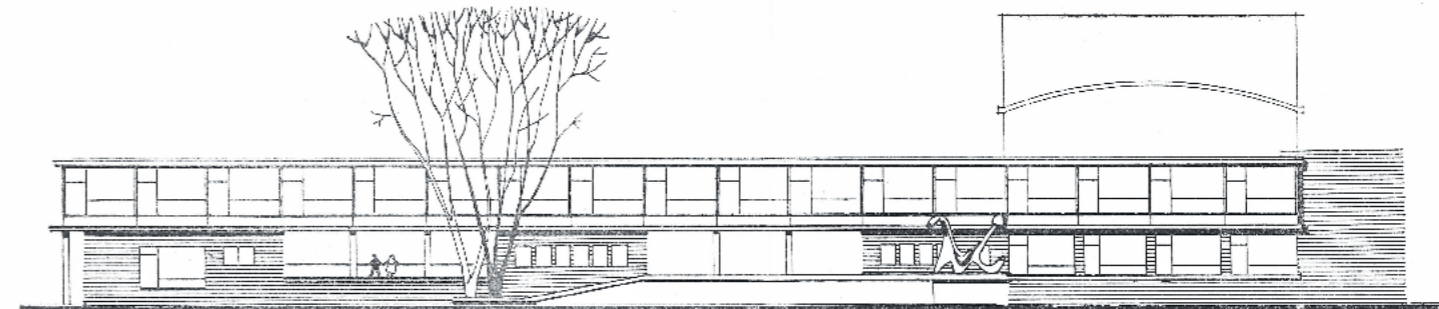


Fig. 67
Drawing of the Teatr Mały facade with an abstract sculptural form in front

a rectangular concrete slab resting on a low pedestal covered with small pebbles. Directly from the base (along one of the long sides of the concrete slab), shot up five slender, sharp-edged squares to symbolise the five young men who died on 3 September 1939 in nearby Jaroszwice. Unfortunately, after the later addition of a marble plate inscribed “To the insurgents murdered by the Nazi occupying forces from the people of Urbanowice commune”, the symbolic content of the monument was blurred¹¹⁰.

— It was also the intention of the architects from Tychy's Miastoprojekt to create a space for temporary sculpture exhibitions. The function was originally meant to be served by surroundings the Teatr Mały. The authors of the concept – Waław Jaciow, Bolesław Seredyński and Kazimierz Wejchert – intended the garden adjacent to the building as “an open-air venue for holding sculpture exhibitions and performances.” A trace of this idea is included in the book *Nowe Tychy's* drawing of the front elevation of the theatre with an abstract sculptural form in front¹¹¹. In practice, however, the surrounding area was not used as an open-air gallery. Enhancement of

¹¹⁰ S. Kantyka: *Upamiętnione miejsca walk... [Memorials to the Struggle...]* p. 11; Private notes of Józef Wojczuk, MA, former principal (1957–1986) of Urbanowice school, collection of Tychy City Museum; *Miejsca pamięci. Pomnik ofiar faszyzmu odsłonięto w Urbanowicach. [Places of Remembrance. Nazi Victims Memorial Unveiled in Urbanowice.]* “Echo” weekly 1968, No. 39(634).

¹¹¹ K. Wejchert, *Nowe... [New Tychy.]* p. 18.

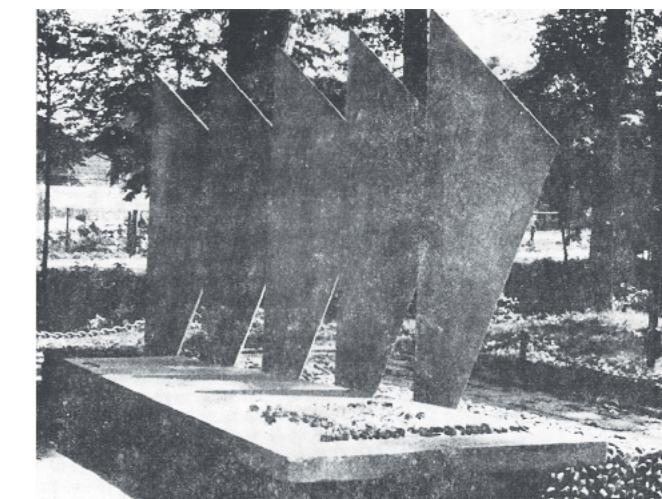


Fig. 68
Monument to Those Executed and Murdered by the Nazi, design by A. Królikowski, 1968, The memorial is now dedicated to insurgents and those murdered by the Nazi occupying forces



Fig. 69

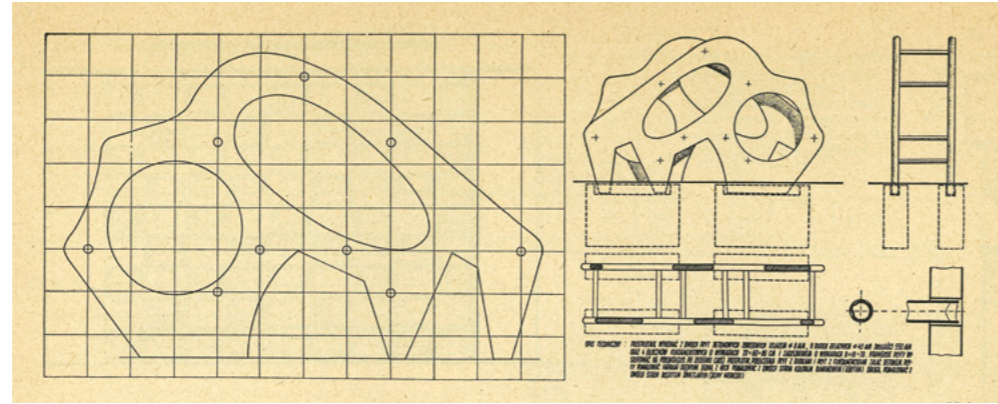


Fig. 70

the space through art displays is credited to the much later activities of the ‘Obok’ art gallery, which shared the premises with the theatre in 1994–2014. This is a completely different story, though, to which we will return in due time.

— The cityscape was also contributed to by projects in the field of streetscaping and street furniture. Such objects, although usually of a purely utilitarian character, often had significant artistic value and perfectly harmonised with the surrounding space¹¹².

— Around 1975, Estate D received a series of identical recreational facilities for children, known as the *Żubr [Bison]* climbing frame. Designed in 1957 by architect Andrzej Musialik, they consisted of two vertically arranged reinforced-concrete slabs resembling the form of the animal with connecting horizontal metal bars. The slabs were coated on both sides with oil paint in “banana yellow” on one side and “luminous blue” on the other¹¹³.

— In the early 1960s, the Bear Cubs Park also received an interesting spatial structure, immediately adapted by children to use as a play facility. Consisting of several concrete ring halves, grouped side by side and partly piled one upon the other, the structure made up for an austere yet modern spatial composition, harmoniously blending

112 Given the extent of the topic of streetscaping and street furniture in the city, only a selection of particularly distinctive artistic projects is presented.

113 K. Wejchert: *Nowe w Nowych Tychach. [New Things in New Tychy.]*, reprinted from “Architektura” monthly. No. 6/1957, p. 14.

Fig. 68
Żubr [Bison] climbing frame – 1980s status, design by Andrzej Musialik, 1957

Fig. 69
Technical drawing of the Żubr [Bison] climbing frame, design by Andrzej Musialik, 1957



Fig. 71
Spatial form of concrete rings, author unknown, early 1960s

Fig. 72
Fountain in Bear Cubs Park, design by Marek Dziekoński, 1975

Fig. 73
Fountain in Bear Cubs Park – current status, design by Marek Dziekoński, 1975



Fig. 72



Fig. 73

in with the park surroundings. It must be said, however, that despite its aesthetic appeal, the facility was a major threat to children. Over time, the use and the effect of natural weather conditions led to the collapse of the structure.

— The theme of Tychy’s aesthetic development received extensive coverage in the “Echo” weekly, such as this comment from the 14 May 1975 issue, “The beauty and ambiance of the city to a large extent determined by the so-called street furnishings, especially public sculptures, pedestals, flower beds, fountains, etc. By appealing to our sense of aesthetics, they involve us and make us want to spend time surrounded by them. No wonder that Tychy residents – who can’t really complain about being spoilt by the excess of such features – warmly welcome each new architectural accent, such as the fountain in Bieruta Square, recently launched as a voluntary community project by several local companies and the City Hall. In less than three months, we will see the launch of another impressive fountain in Bear Cubs Park”¹¹⁴.

— The fountain mentioned in the above paragraph was designed by Marek Dziekoński and erected by Tychy craftsmen as a voluntary community project. It consists of four large concrete trays stacked on top of each other (each subsequent one having a smaller

114 (saw): *Fontanny ozdobią miasto. [Fountains to Adorn the City]* “Echo” weekly 1975, No. 20(980).

diameter). The natural concrete surface has been repainted several times. Currently the fountain is painted vibrant ultramarine blue.

— In 1960–1962, Marek Dziekoński also designed the Tychy Wartogłowiec cemetery fence¹¹⁵. The project consists of identical, prefabricated concrete elements which, though admittedly rough, form a rhythmic combination giving the impression of lightness and fluidity, thanks to which the design fits very well the character of the surrounding area.

— An interesting example of a streetscaping project was the non-surviving air conditioning intake at Tychy's Mining Electronics Company (Zakład Elektroniki Górniczej – ZEG). Completed in 1970, the architectural complex was designed solely by Marek Dziekoński, who treated the intake as a an abstract work of art. Set on cylindrically shaped base surrounded with small pebbles, was a much wider, upwardly tapered concrete ring clad in white mosaic tile. The ring had three rows of holes running around it, lined with short sections of brick-red ceramic pipe. This decorative motif was gladly used by the architect in other projects, e.g. the 1964 Jordan pavilion (now Youth Culture Centre No. 2 in Elfów Street). Dziekoński often worked with architecture in a sculptural manner, a trend detectable in several other of his Tychy-based projects, including a services pavilion from 1961–1963 (known as the Mining Club), and the artificial ice rink designed in 1973–1977. The important aspects of these projects include their rhythm, tectonic expression, and structure, i.e. the natural properties of the materials used. When it comes to building materials, the architect was particularly fond of the raw and brutalist nature of concrete which, through skilful design, matched perfectly with the form of his buildings.

— A city's nightscape is a rather rarely discussed issue, although the point that it is largely created through lighting hardly needs proving. Not surprisingly then, some visually interesting solutions also emerged in this area, as the Polish People's Republic fell in love with neon signs. They enjoyed great popularity throughout Poland in the



Fig. 74
Cemetery fencing in Tychy Wartogłowiec,
design by Marek Dziekoński, 1960–1962



Fig. 75
Non-surviving air conditioning intake at Tychy's Mining
Electronics Company (Zakład Elektroniki Górniczej – ZEG),
design by Marek Dziekoński, c. 1970

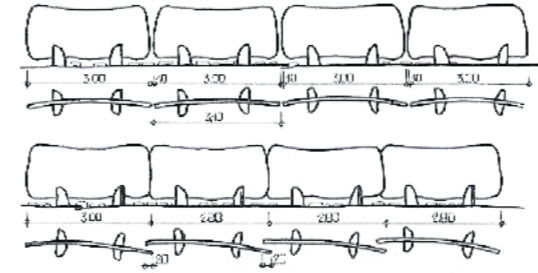


Fig. 76
Cemetery fencing in Tychy Wartogłowiec,
design by Marek Dziekoński, 1960–1962



Fig. 77
Decorative detail on the bank building
in Niepodległości Ave., design by Marek Dziekoński



Fig. 78
Roofed shelter adjacent to the former Jordan pavilion's garden (now Youth Culture Centre No. 2),
design by Marek Dziekoński, commissioned 1964

115 E. Dziekońska, A. Bartoszewska, B. Dziekoński: *Projekty i realizacje architektoniczne Marka Dziekońskiego*. [Marek Dziekoński's Architectural Designs and Projects] In: *Marek Dziekoński. Architekt* [Marek Dziekoński. The Architect.] [exhibition catalogue.] Wrocław 2005, p. 16.



Fig. 79
Neon-lit facade of the “Andromeda” cinema, 1961

1960s and 1970s and Tychy was no exception. Andrzej Czyżewski commented, “There were not many neon sign manufacturers in Poland. Nor was there an overall concept for how to arrange them in the city. If an investor wanted a neon sign, they would just make it.”¹¹⁶

— Since such visual features were usually designed by artists and/or architects, they were often very attractive in form. By employing simple design, e.g. a distinct symbol or letter, they provided a clear, modern and communicative means of expression. This is exactly why neon signs were so successful in combining the decorative and advertising function. They lit up shop windows, entire elevations or facades all kinds of commercial premises and public institutions. Tychy’s most original and iconic neons included the 1961 sign above the entrance to the Andromeda cinema¹¹⁷, and the sign with an atom model image on the facade of the building at No. 47 Bielska Ave. Unfortunately, their lighting elements decayed over time. In recent years, however, both neon lights have been reconstructed. Due to the fact that the Andromeda building is no longer a cinema, the word “Cinema” and the accompanying “stars” representing the constellation have been removed from the original neon design. The overall visual form of the new lighting accents is essentially similar to the predecessors, although they have been upgraded to take advantage of modern lighting technologies. It is

¹¹⁶ Interview with Andrzej Czyżewski, Tychy, 29 September 2014, author’s own material.

¹¹⁷ (z): “Andromeda” – *marzenie tyszan spełnione*. [„The Andromeda” – Tychy’s *Dream Come True*.] “Echo” weekly 1961, No. 17(247).

worth noting that the old frame of the atom model neon sign was put on display in the Neon Museum in Warsaw. The above-mentioned examples are but a fragment of the vast array of lighting forms existing in the city. This subject is becoming increasingly popular and, as such, is certainly worth a broader study.

— Areas of interest to artists associated with Tychy’s Miastoprojekt, sometimes lay far beyond traditional artistic solutions. A good example in this respect is incorporating natural sunlight effects in architectural design. According to Andrzej Czyżewski, Kazimierz Wejchert was fascinated with the topic, which was reflected in the work of his team of architects. Of great importance in this regard was the publication of Mieczysław Twarowski’s *Sun in Architecture*, which contained special charts, the so-called “lines of the sun”, with which to determine the insolation conditions and orientation of buildings, their window configurations and other architectural elements. However, Professor Wejchert was keen on taking the idea further by introducing the so-called shadow projectors, i.e. spatial structures designed to enhance the facades of buildings with intriguing shadow forms which would change as the sun moved. The natural shadow effect was thus augmented to include the factor of time. Unfortunately, these plans never materialised¹¹⁸.

¹¹⁸ Cf. M. Twarowski: *Słońce w architekturze*. [Sun in Architecture.] Warsaw 1960, p. 111–136.

THE MONUMENTAL PAINTING PERIOD



Fig. 80
Non-surviving mosaics on the City Hall.
design & execution by Franciszek Wyleżuch
and Stanisław Kluska, c. 1970

The early 1960s marked a period of a gradual shift towards pre-fabricated building materials. The industrialisation of construction methods led to the growing simplification and standardisation of structures, especially in residential architecture. Simple, modern and geometric designs were also preferred in public buildings. Mature modernism, also referred to in the context of communist Poland as “socialist modernism”, or “socmodernism” for short, settled in for good¹¹⁹.

— The new situation paved the way for monumental painting. Large expanses of blank wall were willingly used by architects as canvas to create giant decorative forms, especially on public buildings. Due to the existing financing framework in architecture, the investor could spend about 1 percent of total budget on artistic enhancements. This favoured inexpensive forms of architectural decoration, such as mosaic, which soon came to dominate the scene¹²⁰.

— Janusz Włodarczyk recalled, “The idea of creating a mosaic piece in a given space always came from the architect. It went through the Fine Arts Studios, because our office [Miastoprojekt] was not prepared to deal with things we didn’t have to do. I also worked with the Fine Arts Studios – especially on interiors”¹²¹. Ewa Surowiec-Butrym, creator of architectural decorations, added, “The way it worked was that the architect designed a building and indicated the so-called artistic features, such as reliefs, mosaics or wall paintings, in the building plans”¹²². An architect’s viewpoint

119 N. Pevsner: *Historia architektury europejskiej*. [An Outline of European Architecture.] Warsaw 1980, p. 346–348; T. Brodziak: *Budownictwo i gospodarka mieszkaniowa w mieście Tychy i powiecie tyskim*. [Housing Construction and Management in Tychy and Tychy County.] In: *Tychy. Zarys rozwoju miasta...* [Outline of the Development of Tychy City...] p. 551–553; Cf. B. Lisowski: *Propozycja systematyki architektury XX wieku*. [A Proposed Taxonomy of 20th Century Architecture.] In: *Podług nieba i zwyczaju polskiego. Studia z historii architektury, sztuki i kultury ofiarowane Adamowi Miłobędzkiemu*. [Under the Sky and Polish Custom. Studies in the History of Architecture, Art and Culture Presented to Adam Miłobędzki.] Ed. Z. Bania. Warsaw 1988, p. 502–506.

120 Interview with Franciszek Wyleżuch, Tychy, 14 January 2014, author’s own material.

121 Interview with Janusz Włodarczyk, Tychy, 31 October 2014, author’s own material.

122 Interview with Ewa Surowiec-Butrym, Bielsko-Biała, 25 November 2014, author’s own material.



Fig. 81,82
Fragments of a mosaic inside the former “Chełmek” shoe outlet, design & execution by Franciszek Wyleżuch, 1960

on this process was given by Andrzej Czyżewski, “The Fine Arts Studios were within their rights to require the investor to place an order. The art forms to be used largely depended on which unit of the Association of Polish Artists and Designers was more influential at a given moment¹²³. There were times when each interior had to have a relief piece, because the sculpture unit so wished. Another time, you had to designate spots for oil paintings. The Studios were a monopolist – the Association’s outlet to sell artists’ works”¹²⁴.

— Although architects themselves were sometimes involved in creating artistic projects under the auspices of the Fine Arts Studios, it was usually professional artists who were commissioned to design and execute such decorations. A large part of Tychy’s mosaics is the work of Franciszek Wyleżuch. A graduate of the Katowice-based Propaganda Graphics Faculty of the Academy of Fine Arts in Kraków, Wyleżuch came to live in Tychy in 1957. In 1960, after a stint of working as an art teacher in local primary and secondary schools, he went on to join the editorial staff of the “Trybuna Robotnicza” daily, where he worked as a graphic designer for the next six years. Around the same time, i.e. at the turn of the 1950s and 1960s, Wyleżuch established contacts with architects involved in Miastoprojekt New Tychy, thanks to which he secured numerous commissions for monumental painting pieces¹²⁵. In order to grasp the abundance of artistic features which then emerged in the city, one must consider the following facts. Firstly, 1960s Tychy was nowhere near as extensive as today, and secondly, only a portion of the works have survived. Also, unlike today, the projects were not “drowned out” by later influences and changes in the environment. In the original context, they had a much stronger aesthetic effect on the viewing public than today.

¹²³ The Fine Arts Studios and the Association of Polish Artists and Designers were affiliate organisations interrelated through both formal and informal ties.

¹²⁴ Interview with Andrzej Czyżewski, Tychy, 29 September 2014, author’s own material.

¹²⁵ P. Oczko: *O twórczości Franciszka Wyleżucha*. [The Works of Franciszek Wyleżuch.] In: *Franciszek Wyleżuch. Grafika i malarstwo*. [Franciszek Wyleżuch. Graphics and Painting.] [exhibition catalogue.] Ed. M. Lipok-Bierwiazzonek, Tychy 2014, p. 9.



Fig. 83
Mosaic inside Primary School No. 15 (now Stanisław Wyspiański General Secondary School No. 3), design & execution by Franciszek Wyleżuch, 1963

— Franciszek Wyleżuch described making these mosaics as a rather tedious job, mainly due to the large size of the pieces and generally difficult working conditions. First, a small-scale model was built for evaluation by the investor and the assessment committee from the Fine Arts Studios. Following approval, the project would go through to completion. The design was first enlarged to full scale using a regular centimetre grid drawn onto the wall. Once the base lines of the image lines were applied, the tiling phase could begin. Wyleżuch usually sourced his tiles from a factory in Łysa Góra (now Lesser Poland Voivodeship) which was operated by “Kamionka”, a handcraft cooperative running an architectural ceramics department. The “painting” process was as follows: pieces of tile were cut and broken as required and installed onto the wall with cement mortar in accordance with the base lines (in strips). The rather dirty process of grouting would then take place, followed by a thorough

cleaning of the entire surface. After completion, the finished piece was ready for re-evaluation by the Visual Arts Studios committee¹²⁶.

— Wyleżuch’s first mosaics to be completed in Tychy were interior projects. In 1960, the artist decorated a ground-floor space in an Estate C building with a piece showing a series of simplified, cubism-inspired forms of women and playing children¹²⁷. Though originally intended as a café, the space was converted to a “Chełmek”

¹²⁶ Interview with Franciszek Wyleżuch, Tychy, 14 January 2014, author’s own material; J. Oryźyna: *Wzornictwo i wytwórczość*. [Design and Manufacture.] In: *Piękno użyteczne. Czwierćwiecze Cepelii*. [The Usable Beauty. 25th Anniversary of Cepelia.] Ed. J. Oryźyna. Warsaw 1975, p. 45.

¹²⁷ This mosaic features tiles made by the artist himself. First, he dyed gypsum plaster, then cast the tiles and finally coated them with varnish for reinforcement and gloss. The base tile material thus prepared was then broken into smaller pieces as required to make the composition. Wyleżuch’s subsequent mosaics, however were made with tiles sourced mainly from the factory in Łysa Góra.



Fig. 84

shoe outlet¹²⁸. A similar theme, character and formal convention is found in his 1963 mosaic on display in the lobby of Primary School No. 15 (now Wyspiański Secondary School). Here, however, it is the figures of playing children that fill the entire space of the composition.

— Let us leave interiors and return the city's urban space. In 1964, Tychy's first outdoor mosaic, designed by architect Janusz Włodarczyk and made in collaboration with Franciszek Wyleżuch, was installed on the western facade of the Teatr Mały's building.

— The mosaic depicts a simplified geometric cityscape in a style reminiscent of children's drawings. The central part of the composition, and also the city, features a slightly irregular oval-shaped city square inscribed in one of six wide horizontally-routed arterial roads with multi-storey residential buildings dotted among them. The intriguingly twisted black lines, acting as the composition's

128 M. Lipok-Bierwaczonok: *Od socrealizmu do postmodernizmu... [From Socialist realism to Postmodernism...]* p. 47.



Fig. 85

vertical accents, could be defoliated trees, some convoluted paths, or high voltage cables. This imaginary city is shown at night: the approaching full moon near the top left corner casts a warm yellow glow on the city's arteries, as the light filled windows glow against the dark facades of the residential blocks. The rest of the city is lost in the dark. The scene is counterbalanced by images of folk-styled green birds.

— Although the above described work leaves ample room for interpretation, it can be understood simply as a pure play of colours and forms with the city's image used merely as a pretext. The mosaic's designer commented, "the inspiration for a certain course of action came from the material itself. What happened was a bit of a reversal of circumstances – a mix-up of cause and effect [...] It wasn't about naturalism or even realism. It seems to me that artists don't have to prove anything or provide clear explanations. This mosaic was completely beyond the agenda – some side project I did literally three years after I graduated and moved to the city. My true beginnings. At that time, I worked on the theatre with its chief designer



Fig. 86

Wacław Jaciow and was responsible for streetscape design. Having designed the mosaic, I realised that fitting up a 100sqm piece is just beyond my means. My nails had been damaged from cement, anyway. It took us – me and Mr Wyleżuch – a long time to complete the piece. He took half of it and so did I and we worked side by side on the scaffold. It was my first and last project of this kind. I have never taken on anything like that again"¹²⁹.

— Later, however, Janusz Włodarczyk initiated various projects involving decorative elements, both for interior and exterior applications. In 1968, the architect had Wyleżuch carry out a mosaic in the vicinity of Primary School No. 18 that he had designed¹³⁰. It is located on the several-meters-long wall which constitutes the school's fencing to the south. The entire mosaic length was divided into regular sections with simplified images of birds reduced to

129 Interview with Janusz Włodarczyk, Tychy, 31 October 2014, author's own material.

130 *Czy zdązą?* [Will They Manage?] "Echo" weekly 1968, No 33(628).



Fig. 87

Fig. 84
Fragment of a mosaic on the Teatr Mały's side elevation, design by Janusz Włodarczyk, execution by Janusz Włodarczyk and Franciszek Wyleżuch, 1964

Fig. 85
Mosaic on the Teatr Mały's side elevation, design by Janusz Włodarczyk, execution by Janusz Włodarczyk and Franciszek Wyleżuch, 1964

Fig. 86, 87
Fragments of a mosaic on the fencing wall of Primary School No. 18, design & execution by Franciszek Wyleżuch, 1968

Fig. 88 (pp. 82–83)
Mosaic on the fencing wall of Primary School No. 18, design & execution by Franciszek Wyleżuch, 1968





Fig. 89, 90
Fragments of a mosaic in the swimming pool of the Mining Electronics Company (Zakład Elektroniki Górniczej – ZEG), author unknown, c.1969

visual symbols. Rendered in a palette of cool greys and blues, the piece is brought to life with warm brick-brown accents.

— Another interesting project combining mosaic, sculpture and streetscaping emerged in 1968 in Estate F-1¹³¹. It was a fountain in the form of a fish clad in colourful mosaic tiles, inspired by the estate's architect Marek Niklewicz. Water flowed from the mouth of the animal to an underlying pool. This original feature was designed by Franciszek Wyleżuch as part of a commission granted by the Tychy Inter-Enterprise Housing Cooperative. Erected primarily with children in mind, the project failed to survive the test of time¹³².

— Around 1969, Franciszek Wyleżuch made a mosaic on the facade of a low pavilion at the entrance to the office tower of the Mining Electronics Company (ZEG) in Świerczewskiego Street (now Burschego St.). The piece, no doubt inspired by the patterns of electronic integrated circuits manufactured by the company¹³³, is unique due to its 3D nature – some parts of the mosaic project

131 The urban design concept for this estate was conceived by Marek Niklewicz.

132 *Mozaikowa rybka*. [The Mosaic Fish.] "Echo" weekly 1968, No. 35(630); Interview with Franciszek Wyleżuch, Tychy, 4 March 2015, author's own material.

133 M. Lipok-Bierwicz: *Tyskie...*[Tychy...] p. [8].

slightly from the surface of the wall, thus creating an interesting play of light and shadow. The spatial context of the composition is also noteworthy. The projecting, pebble-clad edges of the structure contrast interestingly with the colourful ceramic tiles. The idea for the mosaic's architectural framing came from architect Marek Dziekoński, the chief designer of the entire ZEG complex. As for its style, the mosaic is representative of the monumental painting trends prevailing in the 1970s, i.e. the shift from figurative representations in favour of abstract compositions and a more pronounced predilection for synthetic and geometric forms than the previous decade¹³⁴. It is worth mentioning that one of the walls of the indoor swimming pool in the ZEG building's basement features a frieze depicting several swimming figures. Made of glassworks waste in the form of massive colourful lumps of glass and broken pieces of pottery, the piece is likely to have been completed around 1969. Unfortunately, the artist behind it remains unknown.

— The late 1960s and early 1970s marked a period of growing demand for monumental painting projects. Due to changes in the political and economic environment, a large number of construction

134 Interview with Franciszek Wyleżuch, Tychy, 16 May 2014, author's own material.



Fig. 91



Fig. 92



Fig. 91, 92, 93
Fragments of a mosaic on the building of the Mining Electronics Company (Zakład Elektroniki Górniczej – ZEG), design & execution by Franciszek Wyleżuch, c. 1969

Fig. 94 (s. 86–87)
Mosaic on the office building of the Mining Electronics Company (Zakład Elektroniki Górniczej – ZEG), design & execution by Franciszek Wyleżuch, c. 1969

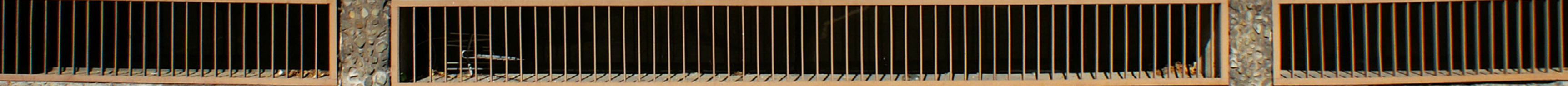
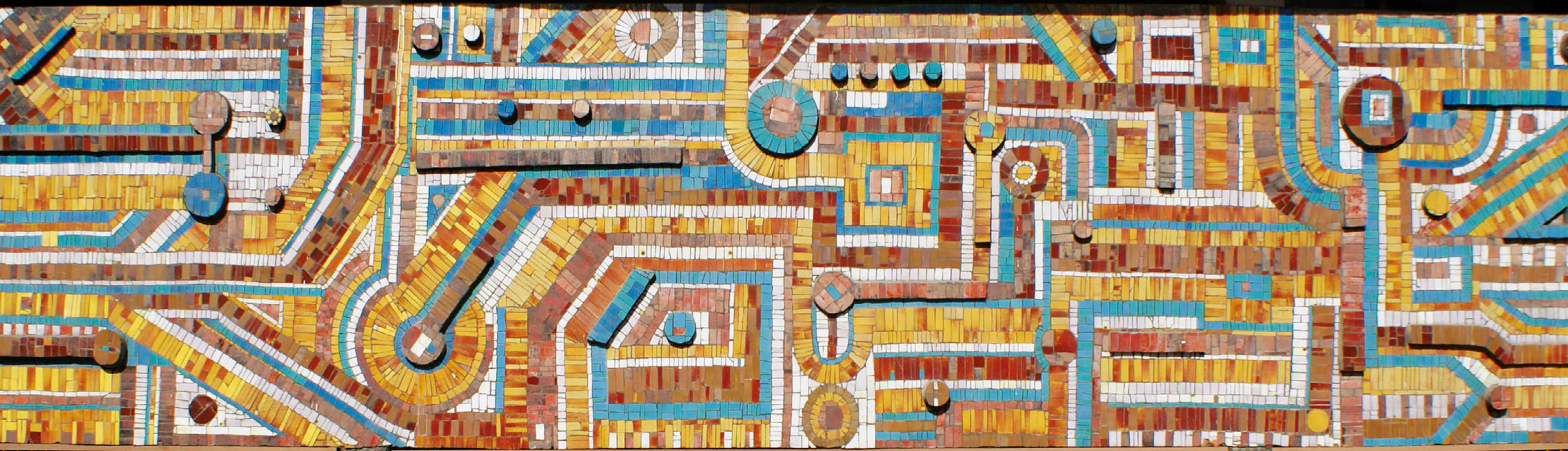




Fig. 95
Non-surviving mosaics on the City Hall's elevations, design & execution by Franciszek Wyleżuch and Stanisław Kluska, c. 1970



Fig. 96, 97
Non-surviving mosaics from the City Hall's meeting room elevation, design & execution by Franciszek Wyleżuch and Stanisław Kluska, c. 1970



Fig. 97

projects were launched, which opened up new opportunities for artists. Unable to meet the soaring demand for large-scale compositions, Franciszek Wyleżuch teamed up with Stanisław Kluska, a graduate of the Katowice-based Propaganda Graphics Faculty of the Academy of Fine Arts in Kraków. The duo often worked together on commissions received as part of construction projects designed by various Tychy architects. A large number of their pieces can be found outside Tychy, e.g. at the Upper Silesian Centre of Rehabilitation for Children in Rabka and state-owned holiday hotels in Szczyrk and Wisła¹³⁵.

The largest project completed jointly by Franciszek Wyleżuch and Stanisław Kluska was a series of decorative features for the City Council Presidium in Tychy (now City Hall) launched in 1970. Unfortunately, none of the pieces made as part of this project have survived. The largest of the mosaics, installed on the side elevation of the building's west wing, had an impressive height of eight stories. It was an abstract composition featuring the city's then coat-of-arms¹³⁶. Two smaller mosaics were placed on the facade of the meeting hall – the right-hand side piece showing the rose of the winds, and the one on the left depicting a map of the city¹³⁷. In subsequent years, Wyleżuch single-handedly carried out several projects in the Hall's interiors. The main wall of the meeting hall, for instance, was given a painting in warm hues of red, while the room used as a book club was adorned with a relief showing figures holding books, rendered in whites and greys with gilded book details. The building's decorative scheme was completed by painting and

¹³⁵ Ibid.

¹³⁶ Both artists suggested putting a clock with gilded details on this wall. This idea fell through due to material and workmanship difficulties. There was also a mosaic design for the facade created by Stanisław Kluska himself. It was a colourful composition consisting of dancing figures in folk costumes, done in the style of David Alfaro Siqueiros. The mosaic that was eventually produced, featuring the city's coat-of-arms, was removed still in the 1970s, as the tiles began coming off the wall, after: Interview with Stanisław Kluska, Tychy, 20 August 2014, author's own material.

¹³⁷ Mosaic designs on the facade of the meeting hall were also prepared by Roman Nyga. Stanisław Wyleżuch's and Roman Kluska's were covered up during the hall's thermal insulation upgrade.



Fig. 98
Non-surviving mosaic Primary School No. 19's swimming pool, design & execution by Franciszek Wyleżuch and Stanisław Kluska, c. 1970

sculptural compositions on the walls of the main staircase landings. One of these was a broad reference to the nearby Monument to Struggle and Labour, while the other two were abstract in nature. Sadly, none of the above pieces have survived.

Around 1970, Franciszek Wyleżuch and Stanisław Kluska created a series of (no longer existing) decorations for the interior of the swimming pool at Tychy's Primary School No. 19¹³⁸. The main swimming pool hall boasted a monumental mosaic featuring centrally positioned five Olympic rings with radiating fluid lines arranged in successive concentric circles, while the lobby contained some relief decorative features¹³⁹.

¹³⁸ The building was designed by architect Janusz Włodarczyk, who, as mentioned above, placed a large emphasis on the presence of visual accents.

¹³⁹ M. Lipok-Bierwiaczonek: *Tyskie... [Tychy...]*; P. Oczko: *O twórczości Franciszka Wyleżucha. [The Works of Franciszek Wyleżuch.]* In: *Franciszek Wyleżuch... [Franciszek Wyleżuch...]* p. 9



Fig. 99
Mosaic on the City Public Library's Head Office,
design & execution by Franciszek Wyleżuch and
Stanisław Kluska, c. 1974

— The artistic duo also produced a series of outdoor mosaics for Tychy libraries. The staircase pylon of the 1974-launched pavilion at Estate G, housing, *inter alia*, the City Public Library's Head Office, was finished with a decorative pattern in the form of vertical, slightly wavy, multicolour stripes. Regrettably, the top part of the composition, which had been damaged by weather, was badly restored using unmatching ceramic material. An entire decorative scheme was also created for both the outside and inside of the Public Library Branch in Dąbrowskiego Street, housed on the ground floor of a 13-storey residential block. The focal points of its particular pieces are formed by shapes of letters: the mosaic letter B on the façade, designed to symbolically identify the function of that part of the building, and a series of relief figures skilfully woven into the fabric of multicolour tiles in the reading room. Another of the library's spaces has an artificial stone pillar with carved reliefs of birds, while the building's external wall features a composition made of the same material, consisting of letters, with a centrally positioned character B.

— Franciszek Wyleżuch and Stanisław Kluska joined their creative forces to produce yet another Tychy mosaic which, regrettably, has not survived the passage of time. Completed in the mid-1970s, the piece was installed on both sides of a freestanding wall crowning a small pavilion¹⁴⁰ at the intersection of then Fornalska Street and Dąbrowskiego Street (now Wyszyńskiego St. and Dąbrowskiego St.). These almost identical abstract compositions depicted a circle inscribed in a squarish rectangle, the only conceivable difference being their respective colour schemes. While one was rendered in browns, the other featured a scheme ranging from greens to blues. As the author of the mosaic reminisced, the ceramic tile for the project was sourced from a then newly established factory in Łódź. Unfortunately, the material soon proved to be of inferior weather resistance, resulting in glaze coming off the ceramic substrate¹⁴¹ and, eventually, the mosaic being removed altogether around 2010.

¹⁴⁰ At that time, the building was used as a public convenience.

¹⁴¹ Interview with Franciszek Wyleżuch, Tychy, 14 January 2014, author's own material.



Fig. 100
Relief on the elevation of the Public Library Branch in
Dąbrowskiego St., c. 1974

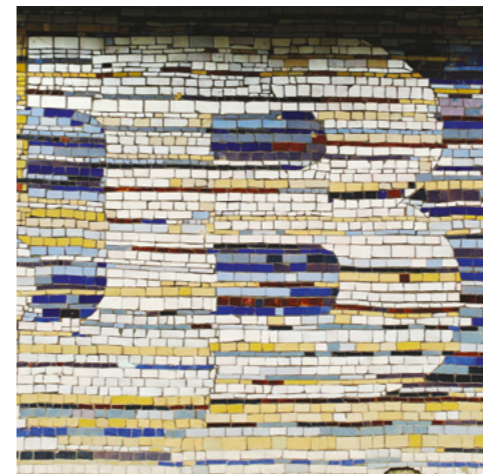


Fig. 101
Mosaic on the elevation of the Public Library
Branch in Dąbrowskiego St., design & execution by
Franciszek Wyleżuch and Stanisław Kluska, c. 1974



Fig. 102, 103 (p. 92)
Mosaic inside the Public Library Branch in Dąbrowskiego St.,
design & execution by Franciszek Wyleżuch i Stanisław Kluska, c. 1974



Fig. 104
View of Estate D with the mosaic-clad public convenience building, design & execution by Franciszek Wyleżuch and Stanisław Kluska, early-mid 1970s

— In a 1977 interview conducted by Krystyna Konecka, Franciszek Wyleżuch commented on the collaboration of artists and architects. “I wish there were more projects carried out in the city, rather than in other parts of the country. Here in Tychy, there are many potential opportunities for artists, but this is largely dependent on, among others, adequate collaboration of artists and architects, which could eliminate some of the randomness of visual accents used. Contemporary art trends are so modern, that we can certainly afford innovative solutions in architectural decoration”¹⁴².

— During the 1970s, monumental painting projects in Tychy were also created by non-resident artists, such as Anna Szpakowska-Kujawska¹⁴³. This Wrocław-based artist created six compositions which were installed in 1973 to enhance the exteriors of the largest

residential buildings designed by Maria Czyżewska¹⁴⁴ for Housing Estate M. The pieces were placed on the walls of the ground floor at the staircase entrance gates¹⁴⁵. It was a unique project, because decorative artwork at that time appeared exclusively on public buildings. Ewa Dziekońska commented, “It was all meant to soften the austerity of the buildings – the nightmarish materials they were built from. It seems to me that it was a reminiscence of Estate A, although no one admitted that. It was a kind of subconscious desire to inject some individuality, as in those times individuality was hidden deeply in the subconscious”¹⁴⁶.

— Unfortunately, these formally interesting decorations have not survived. For making them, Anna Szpakowska-Kujawska used a relatively rare technique known as ceramic painting. The book *Ziemia w asfalcie [Tarmac Covered Earth]* contains the following

142 K. Konecka: *W pracowniach artystów. Franciszek Wyleżuch. [In Artists' Studios.]* “Echo” weekly, 1977, No. 27(1092).

143 It is worth noting that, in 1957, Anna Szpakowska-Kujawska was part of Marek Dziekoński’s team which entered a competition to design a church for Tychy, in which they earned a honourable mention. The temple, however, never reached construction.

144 The urban planning design for the estate was made by Hanna and Kazimierz Wejchert and Maria Czyżewska.

145 Interview with Andrzej Czyżewski, Tychy, 29 September 2014, author’s own material.

146 Interview with Ewa Dziekońska, Tychy, 14 January 2015, author’s own material.

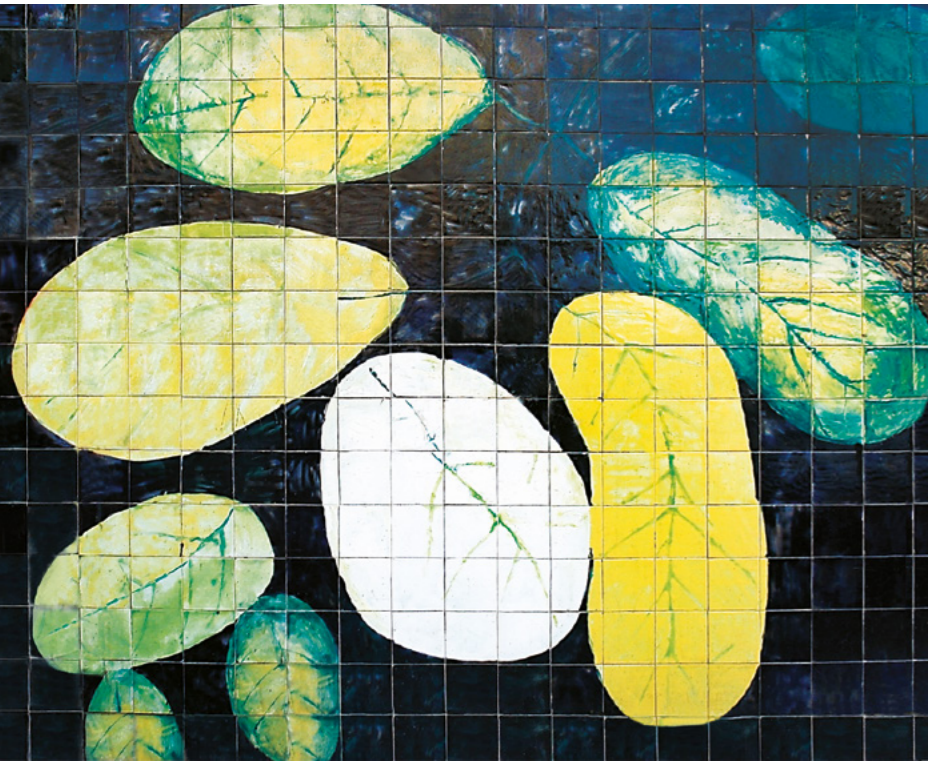


Fig. 105
Non-surviving acacia-leaf-themed composition,
Estate M, design & execution by Anna Szpakowska-
Kujawska, 1973



Fig. 106
Anna Szpakowska-Kujawska, design for a oak-leaf-
themed wall painting for Estate M, 1973



Fig. 107
Anna Szpakowska-Kujawska working on one of her
pieces in Estate M, 1973



Fig. 108
Non-surviving leaf-themed composition, Estate M,
design & execution by Anna Szpakowska-Kujawska, 1973

report, “[The artist] was involved in negotiations with five manufacturers across the country. She asked and begged them, even promised to provide unpaid services, just to be able to put her designs on 20sqm of finished ceramic tile. Back then, tile manufactures were not accustomed to such orders and turned them down claiming difficulties in cost calculations [...] She finally managed to convince people at the ZPAP ceramic workshop in Łódź¹⁴⁷. Anna Szpakowska-Kujawska went to the plant to herself apply special paint directly onto tiles which were then fired under her supervision to acquire the desired hue. Each tile (15cm x 15cm) had its specific place within the composition, as shown in the designs on this page¹⁴⁸. The paintings depicted stems with multicolour leaves of

¹⁴⁷ I. Jacyna: *Ziemia w asfalcie*. Warsaw 1975, p. 119.

¹⁴⁸ In 1971, the artist used the same technique to make the still-surviving composition on the gable wall of the University of Wrocław’s Institute of Mathematics .

different tree species, including maple, oak, acacia and linden. She deliberately used contrasting colour schemes, so that the accents were clearly visible from a distance. Commenting on her sources of inspiration and approach, Anna Szpakowska-Kujawska said, “My wall pieces always followed from my main strand of work in a given period, rather than being incidentally invented for the needs of the investor¹⁴⁹. The above described compositions, for instance, are clearly traceable to, *inter alia*, her drawing cycles *Liście [Leaves]* and *Szelesty [Rustlings]*. on which she worked in 1972–1973¹⁵⁰.

Another notable Tychy mosaic, installed around 1974 on a building at what was then Bieruta Square (now Baczyńskiego Sq.), was made by the nearby Orzesze-based artist Leon Swadźba. The design

¹⁴⁹ Correspondence with Anna Szpakowska-Kujawska, 19 January 2015, author’s own material.

¹⁵⁰ <http://annaszpakowskakujawska.pl/>, as accessed 23 May 2014



Fig. 109
 Anna Szpakowska-Kujawska (left) i Hanna Adamczewska-Wejchert (right) in front one of the compositions in Estate M, 1973

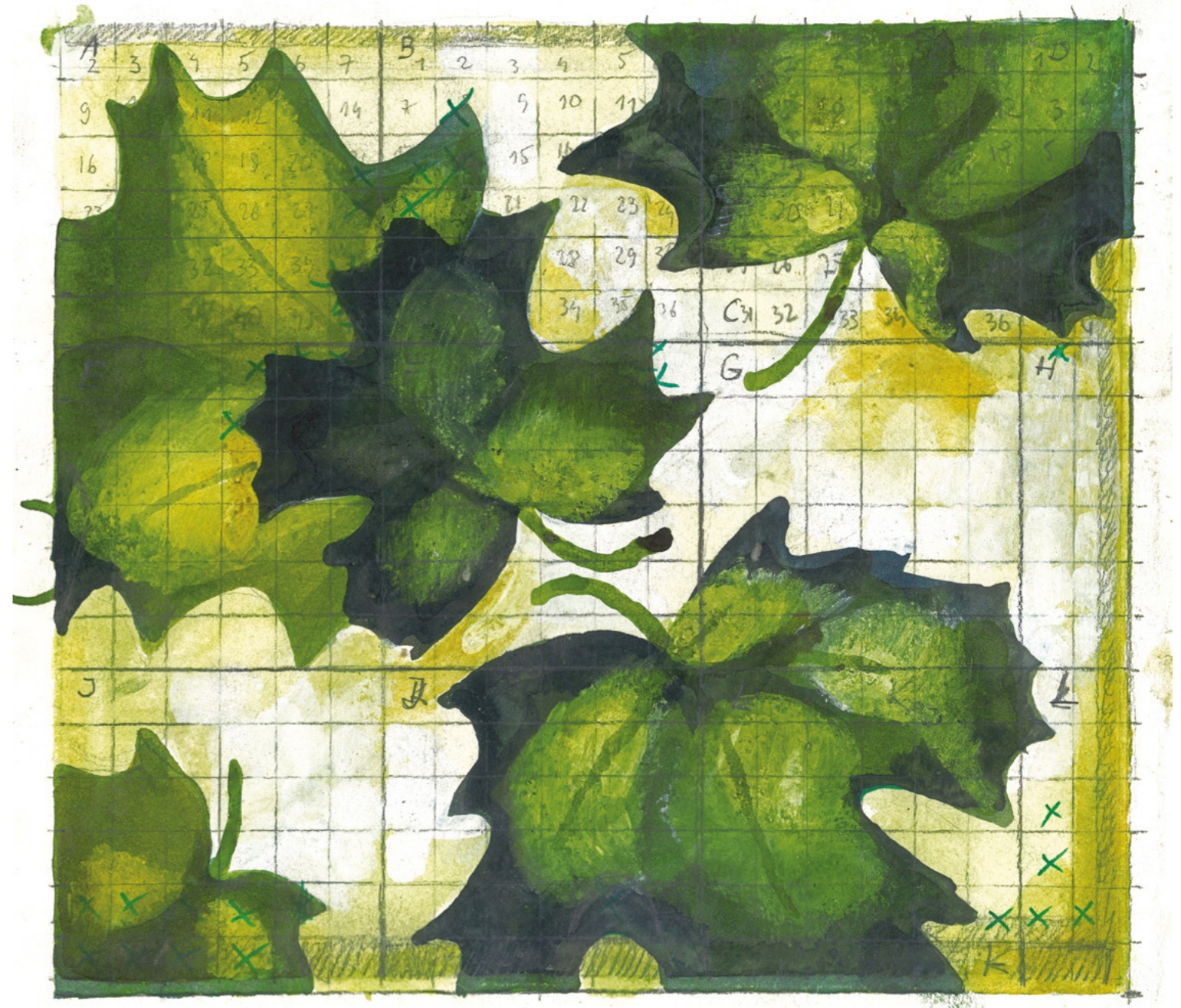


Fig. 110
 Anna Szpakowska-Kujawska, design for a maple-leaf-themed wall painting for Estate M, 1973



Fig. 111
Non-surviving mosaic on a building in Baczyńskiego Sq., design & execution by Leon Swadźba, c. 1974

featured the logo of PKO Bank, inscribed in a centrally positioned circle surrounded by seemingly rotating tooth-like shapes. The dynamic nature of the central image was offset by the static pattern of the vertical strip centre with narrower flanking panels. The arrangement was rendered in tasteful, cool tones of blues with greys and greens, sparsely accentuated with single yellow-orange tiles. In a 1974 interview conducted by Krystyna Konecka, Swadźba commented on his Tychy associations and his monumental painting projects. “I once came to Tychy to attend a plein air workshop and painted several oil pieces. I also had some Silesian landscapes that I exhibited in the Teatr Mały in Tychy. Currently, I don’t do easel painting. I paint on walls. [...] I believe that the mosaic is an art form which, like painting, can survive a very long time, as opposed to graphic design, which is of transient and impermanent nature”¹⁵¹. From today’s point of view, it must be regretfully concluded that his conviction turned out to be illusory. Even the seemingly most durable artistic projects prove transitory, just as Swadźba’s mosaic, which ended up buried under a layer of styrofoam as part of a 2009 thermal upgrade.

— A number of mosaic pieces in the city’s public space are the work of Ewa Surowiec-Butrym, a graduate of the Katowice-based Graphics Faculty of the Academy of Fine Arts in Kraków and Tychy resident since the mid-1980s. Initially an art teacher in Tychy’s Leon Kruczkowski Secondary School, she then devoted herself to graphic design, creating e.g. Tychy Youth Meetings posters and calendars for the Association of Tychy Area Enthusiasts. As a parallel strand of activity, she was involved in the design and production of art for architectural applications. In her 1977 interview for the “Echo” weekly, Ewa Surowiec-Butrym said, “We are working for other regions, mainly because there is little demand for artistic work in Tychy [...] Currently, I’m working on interior design projects for the Central Mining Hospital in Katowice Ochojec [...] I feel very attached to Tychy and would like to do more projects here”¹⁵².

151 K. Konecka: *W pracowniach artystów. Leon Swadźba. [In Artists’ Studios. Leon Swadźba.]* “Echo” weekly 1974, No. 9(917).

152 K. Konecka: *Mozaiki, grafiki i malarstwo Ewy Butrym. [Ewa Butrym’s Mosaics, Graphics and Paintings.]* “Echo” weekly 1977, No. 22(1087).



Fig. 112
Mosaic inside Primary School No. 17, design by Ewa Surowiec-Butrym, execution by Ewa Surowiec-Butrym and Bonifacy Śliwa, mid 1970s

— The first Tychy mosaic completed by Ewa Surowiec-Butrym was a series of interior decorations for Primary School No. 17¹⁵³. Although the artist designed all the pieces herself, she produced them with assistance from Bonifacy Śliwa, a graduate of the Katowice-based Graphics Faculty of the Kraków’s Academy of Fine Arts. The series, created in the mid-1970s, consists of a large abstract composition reminiscent of the glowing sun in the lobby, and two smaller mosaics with styled large flowers in the vestibules.

153 The authorship of the interior mosaics in Primary School 17 and on the outside of the ‘Oskard’ housing cooperative (discussed below) was earlier mistakenly attributed to Franciszek Wyleżuch. Such information is given in M. Lipok-Bierwaczonok: *Tyskie... [Tychy...]*; P. Oczko: *O twórczości Franciszka Wyleżucha. [The works of Franciszek Wyleżuch.]* In: *Franciszek Wyleżuch ... [Franciszek Wyleżuch...]*



Tiles came from the ceramic tile factory in Łódź and the project was completed through ART Artistic Works, which had by then begun to compete with the monopolistic Fine Arts Studios.

— The next mosaic to be completed by Ewa Surowiec-Butrym in Tychy was already an exterior project. Installed in 1979 on the office building of the ‘Oskard’ Tychy Housing Cooperative in Dąbrowskiego Street¹⁵⁴, the composition was an independent effort by the artist, both in terms of design and production. The mosaic is representative of the artist’s abstract style characterised by the use of multi-coloured concentric circles intersected by smooth and slightly wavy forms which she had previously used in e.g. a mosaic decorating the exterior walls of the Katowice Ochojec hospital. These abstract forms were also referenced in her later work, e.g. inside the swimming pool hall at Katowice’s Academy of Physical Education.

— As for the production details of the ‘Oskard’ cooperative project, Ewa Surowiec-Butrym reminisced, “The project was subject to approval by the investor, i.e. the cooperative, and then by the artistic

¹⁵⁴ The mosaic design was approved 14 March 1979 by the ‘Oskard’ Tychy Housing Cooperative, and 16 March 1979 by the Fine Art Studios in Katowice, Ewy Surowiec-Butrym’s archive.

Fig. 113
Mosaic on the office building of the ‘Oskard’ Tychy Housing Cooperative, design & execution by Ewa Surowiec-Butrym, 1979



committee. Next, the investor was obliged to prepare the wall with a cement layer, which was first smoothed and then scratched for improved bonding. And that was it. Then it was your turn to draw the grid and the design itself onto the wall. After that, you could start tiling, trying to more or less stick to the colours, because they were never identical with the design and you had to improvise a little. On completion, the artistic committee came to inspect my work. I think it was Birman, who was then director of the Fine Arts Studios and [Kazimiera] Moskała. I was praised on the high quality of workmanship and even got paid more¹⁵⁵. It is worth mentioning that the scope of work on the project also included decorating the interiors, where the artist created a still-existing, large and vibrantly coloured abstract painting on a high wall adjacent to the stairway.

¹⁵⁵ Interview with Ewa Surowiec-Butrym, Bielsko-Biała, 25 November 2014, author’s own material.

Fig. 114
Ewa Surowiec-Butrym, mosaic design for the ‘Oskard’ Tychy Housing Cooperative, 1979



Fig. 115



Fig. 116



Fig. 115, 116, 117
Murals on the elevation
of a residential building
in Estate E (Edukacji
St.), design & execution
by Witold Kołban,
Stanisław Mazuś,
Eryk Pudełko, Maria
Swoboda-Mazuś, 1979

— Talking about the mosaic creation process, Ewa Surowiec-Butrym emphasised the important role of the material, i.e. the ceramic tile: “First, tiles were made by the Łysa Góra plant – they were made from brown clay, very brittle, and check-grooved on the back. Theoretically, these grooves marked the lines along which they should break. Then the Łódź art ceramic works also began to make white clay tiles and these were easy to break, at least in the early days. Besides, they had very nice colours and the glaze on a white base gave them a kind of glow. I used the Łódź tile on the School No. 17 project, whereas the ‘Oskard’ pieces were made using material from Łysa Góra”¹⁵⁶. In 1984, Ewa Surowiec-Butrym moved to Bielsko-Biala, where she went on to work in other media, mainly pastel.

— In addition to mosaic, Tychy’s architectural space was also enhanced by strictly painted compositions. First, these were indoor projects, which, by the way, were produced in fairly considerable quantities. The vast majority of these works remains only in the memories of their creators and the customers of the establishments in which they hung, with only a scant few having any photographic documentation. The 1970s saw this type of decoration appearing on building exteriors. As Ewa Surowiec-Butrym recalled, “Quite a lot of these were made in the 1970s – the period of economic prosperity. Murals were painted in Silesia towards the end of the 1970s. Done on high, windowless facades e.g. in Chorzów and Zabrze, they were nice decorative compositions verging on quality modern painting. And they weren’t marketing oriented, either. It was then, I think, that permanent acrylic paints became available – I mean quality artistic paints. Earlier, the options were very limited – only water-based emulsion paint dyed with various pigments.

156 Ibid.

Unfortunately, they were unattractively flat, so, when acrylic paints arrived, I took to them immediately”¹⁵⁷.

— A series of five murals were created on the southern facades of several two-storey residential buildings at Tychy’s Housing Estate E. Designed by Witold Kołban, Stanisław Mazuś, Eryk Pudełko and Maria Swoboda-Mazuś¹⁵⁸, the decorations were launched as part of the 1979 communist Labour Day celebrations, being the focal point of the parade route which passed along Engelsa Street (now Edukacji St.). The compositions featured vibrantly-hued floral motifs with long, undulating ribbons of white-and-red flags woven into them¹⁵⁹. Unfortunately, only a few obscure fragments of one of them have survived to date. As Stanisław Mazuś reminisced, “They were made with emulsion paints on a poorly prepped surface. Had the walls been skimmed with quality plaster, the paintings could have survived. They were a nice feature which successfully enhanced the buildings and the surroundings with their cheerful colours. We also designed an entire scheme for the buildings in today’s Wolności Avenue, opposite the Social Organisations Hall [now State School of Music.] We wanted to cover entire walls with floral motifs. The project never saw completion, though. It was the late 1970s and the onset of the crisis, which meant there was no more money to spend on such projects”¹⁶⁰.

157 Ibid.

158 As an interesting fact, the popular composition with goats, displayed on one of the buildings of the Civic Brewery adjacent to the railway line, was renovated by Eryk Pudełko several times.

159 K. Konecka: *Akcenty plastyczne w Tychach*. [Visual Accents in Tychy.] “Poglądy” biweekly 1979, No. 13(401), [b.p.]; Interview with Eryk Pudełko, Tychy, 13 January 2015, author’s own material; Interview with Witold Kołban, Tychy, 21 January 2015, author’s own material.

160 Interview with Stanisław Mazuś, Tychy, 23 October 2014, author’s own material.

TEMPORARY DECORATIVE AND FUNCTIONAL PROJECTS



Fig. 118
Franciszek Wyleżuch, Labour Day
decoration on a former office building
in Grota-Roweckiego St., 1970s

In order to add splendour to official ceremonies, mostly national holidays, such as Victory Day, Poland Rebirth Day, or Labour Day, various temporary decorative items were used. Sometimes, considerable experience in creating monumental painting forms was required to produce them. In Tychy, projects of this kind were displayed on public building facades, including schools, nurseries, the Voivodeship Hospital, Social Organisations Hall and head office of Miastoprojekt New Tychy¹⁶¹. The compositions, usually painted on large fabric panels, were designed for intensive multiple use.

— Such projects were occasionally undertaken by Franciszek Wyleżuch, e.g. the monumental decoration, depicting an eagle on the background dynamically interwoven ribbons, displayed on the office building in Dzierżyńskiego Street (now Grota Roweckiego St.). Similar orders were completed by Roman Nyga, whose painting hung on the same building across the facade overlooking Rewolucji Październikowej Avenue (now Niepodległości Avenue), was the focal point of the 1970 Labour Day celebrations¹⁶². The latter piece was actually a monumental copy of a 1955 poster by Włodzimierz Zakrzewski, depicting an image of the so-called “Party’s Helmsman” – a half-length figure of a hefty man firmly wielding a ship’s wheel in his hands. The image, done in patriotic reds, is crowned with the inscription “PARTIA” [THE PARTY.]

— During the communist era in Poland, public outdoor space was also used for displaying painted advertisements. These large-scale compositions, placed on the facades of residential and public buildings, were primarily in the form of various skilfully designed arrangements with logos of state-owned industrial plants. It should be noted, however, that being made by artists, the adverts successfully blended in and enhanced the cityscape, as opposed to the current situation, where public space is cluttered with disintegrating and often unsightly objects. Regrettably, none of such projects have survived the passage of time within the Tychy area.

¹⁶¹ Interview with Franciszek Wyleżuch, Tychy, 14 January 2014, author’s own material.

¹⁶² Interview with Roman Nyg, Bieruń Stary, 29 March 2014, author’s own material.



Fig. 119
Franciszek Wyleżuch, Labour Day
decoration on a former office building
in Grota-Roweckiego St., 1970s

— Most artists considered such commissions a good source of income, the projects themselves being often referred to as “potboilers”. The term was used especially by artists involved in “grand” art, such as e.g. painting or printmaking, for whom working as a full-time company artist, designing and making decorations and celebratory ornaments, was contrary to their ‘philosophy’. In retrospect, such extreme attitudes appear groundless. Opinions on this type activity tend to vary, depending, *inter alia*, on the status of applied arts at a given time.



Fig. 120
Roman Nyga (based on a poster
by Włodzimierz Zakrzewski),
Labour Day decoration
on a former office building
in Grota-Roweckiego St., 1970

RETURN OF SCULPTURE TO THE CITY SPACE – THE MONUMENT TO STRUGGLE AND LABOUR



Fig. 121
Monument to Struggle and Labour,
unveiling ceremony 5 May 1975

The political and economic realities of the early 1970s brought another wave of ideologisation, as the 30th anniversary of the emergence of the Polish People's Republic approached. The local officials of the Polish United Workers' Party¹⁶³ took the initiative to add splendour to the anniversary celebrations by erecting a monument¹⁶⁴.

— In the design phase, the project was referred to it as the Victory Monument by the local press. The characteristically zealous propaganda described it as “a symbol of the victorious struggle of the Polish nation against the Nazi oppressor, as well as a statement of the contribution of the Tychy community to the strife for Polish identity and the victory over fascism”¹⁶⁵. At the same time, the Monument was also intended to commemorate the 30 years of communist Poland's achievements – “the dedication, commitment, hard work and modern heroism of the working class”¹⁶⁶. Also, very early on, a decision was made that the monument would be located in the northern part of the city, in the vicinity of the City Hall – on the main axis of Municipal Park. This location had an important ideological dimension by becoming an urban-planning and artistic summary of the city's current development status¹⁶⁷.

— The spring of 1973 saw the announcement of a limited competition to design the Victory Monument. Models of the three concepts developed, authored by Edward Halek, Augustyn Dyrda and Marek Dziekoński with Stanisław Hochuł, were made available for public viewing in the building of the City Presidium of the National Council. The winning design was to be selected by the city's residents in a poll. The local community was encouraged to vote by the “Echo” weekly. However, while publishing information on the proposed designs, the periodical mentioned only two of the proposals.

163 Polish: Polska Zjednoczona Partia Robotnicza – PZPR

164 R. Kaczmarek: *Dekada “technokratów” (1970–1980)*. [*The Decade of “Technocrats” (1970–1980)*.] In: *Tychy. 1939–1993. Monografia Miasta*. [*Tychy. 1939–1993. A monograph City*.] Ed. M. S. Szczepański. Tychy 1996, p. 100.

165 *Pomnik Zwycięstwa stanie w Tychach*. [*Victory Monument to Stand in Tychy*.] “Echo” weekly 1973, No. 21(877).

166 Ibid.

167 K. Konecka: *Zanim stanął pomnik. Wywiad z Augustynem Dyrda*. [*Before the Monument was Erected. Interview with Augustyn Dyrda*.] “Echo” weekly, 1975, No. 19(979).

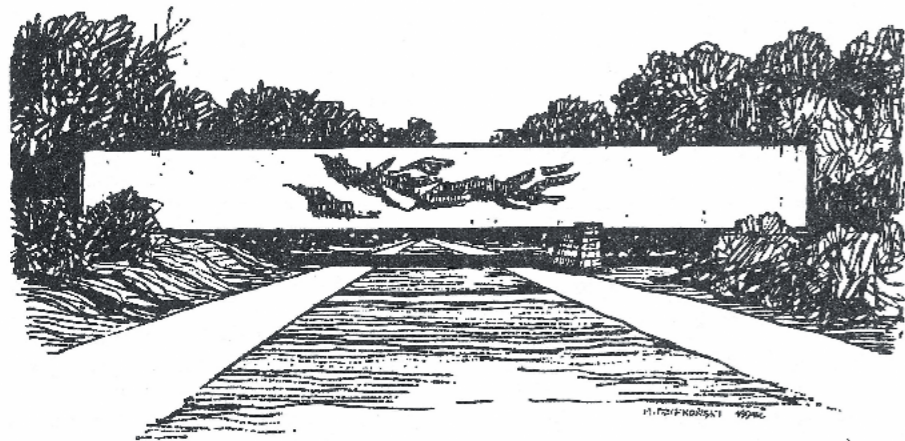


Fig. 122
Marek Dziekoński, design sketch of the Victory Monument

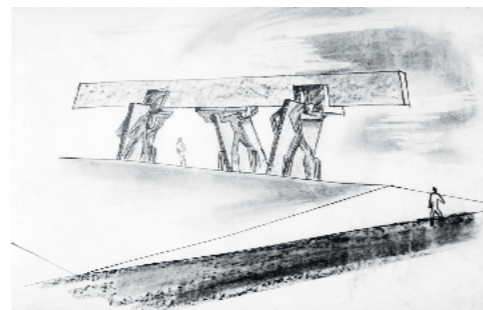


Fig. 123
Marek Dziekoński, design sketch of *The Toil of our Hands* monument for Municipal Park, c. 1974

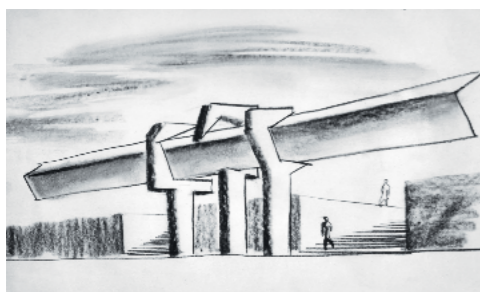


Fig. 124
Marek Dziekoński, design sketch of a monument for Municipal Park, c. 1974

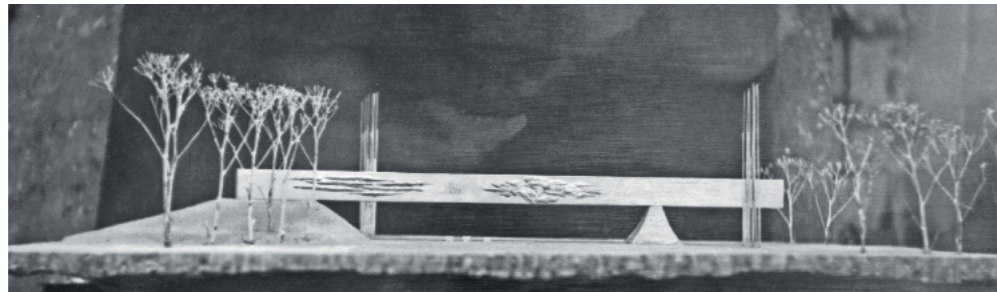


Fig. 125
Marek Dziekoński and Stanisław Hochuł, competition entry for the Victory Monument, 1973



Fig. 126
Stanisław Hochuł, competition entry for the Victory Monument – sculptural part, 1973

For reasons we can only guess today, Dziekoński and Hochuł's concept, which had met with a good reception among architects, was completely omitted. In all likelihood, however, the final decisions were made behind closed doors by the party officials¹⁶⁸.

— Let us, therefore, have a closer look at the individual concepts. The design by Edward Halek featured an upright monumental hammer, topped with a fist-shaped hammerhead encircled by a laurel wreath, as a symbol of struggle and work. Standing slightly behind the fist-shaped hammer was a torch of similar height with a flame pointing right. The latter element might also be interpreted as another hammer, whose hammerhead provides wings for the clenched fist. Slightly above the ground, the vertical shafts of the hammer and the torch had three horizontally positioned bayonets to symbolise the end of the military effort and continuation of victorious ideological struggle. The overall height of the monument was to be 22 meters¹⁶⁹.

— The concept by Marek Dziekoński and Stanisław Hochuł clearly demonstrates the dominant role of the architect, as is evident from surviving photographs showing some early design sketches, most probably by Dziekoński himself. The first of these includes a motif of monumentalised working tools in the form of three vertically positioned spanners, as if growing out of the ground, with jaws clamping on a long horizontally positioned angle bar. The second concept, reproduced in the book *„Jak powstawało miasto. Monografia planowania. Cz. II.”* [How the City Was Born. A Planning Monograph Vol. II.], entitled *The Toil of our Hands*, was co-signed by a rather obscure sculptor F. Kołder¹⁷⁰. It features a long, rectangular block resting on three supports in the form of solid geometric shapes intersected



Fig. 127
Edward Halek, competition entry for the Victory Monument, 1973

168 *Pomnik Zwycięstwa stanie... [Victory Monument to Stand...]*; Interview with Stanisław Hochuł, Goczałkowice Zdrój, 19 November 2014, author's own material; Interview with Augustyn Dyr, Tychy, 17 November 2014.

169 *Pomnik Zwycięstwa stanie... [Victory Monument to Stand...]*

170 H. Adamczewska-Wejchert, K. Wejchert: *Jak powstawało miasto... [How the City Was Born.] Vol. II*, Chapter IX – 39. The wording “sculptor F. Kołder” is likely to contain an unspecified error. The project itself is also erroneously signed “sculptural feature on the axis of South Park.”

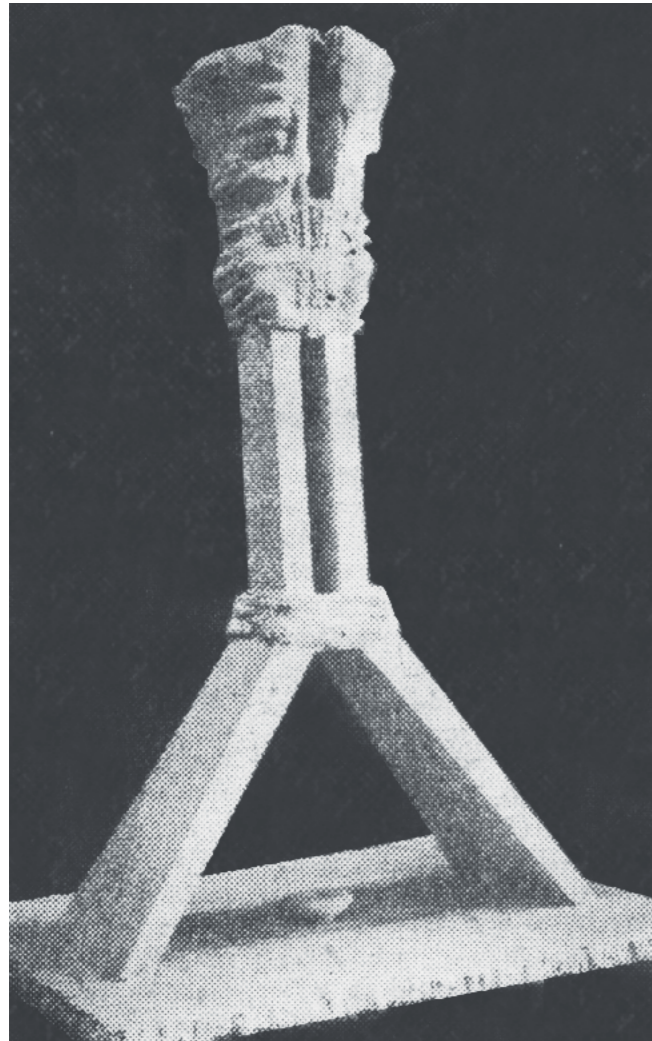


Fig. 128
Augustyn Dyrda, selected competition entry for
the Victory Monument, 1973

by human silhouettes. The large scale of both these concepts is indicated by life-sized human figures drawn next to them¹⁷¹.

— Eventually, Marek Dziekoński and Stanisław Hochuł entered the competition with a concept in which sculptural elements played a much smaller role than the ones mentioned above. The design featured a “kind of modern triumphal arch”, consisting of a horizontally set rectangular block with a length of about twenty meters, whose one end was meant to rest on an embankment and the other one on a small architectural prop. The main horizontal block was to be enhanced with a relief representing the figure of Nike in dynamic movement in order to break the synthetic geometry and austerity of the monument’s architectural component. There are two surviving images of the concept: a photo of the monument’s spatial model and a reproduction of a drawing by Marek Dziekoński. The former shows extra features in the form of vertical flag masts, while the latter represents an interesting spatial solution, i.e. a water canal underneath the monument, originally intended as the principal axis of the Municipal Park. Most likely, however, the concept by Dziekoński and Hochuł failed to carry enough emotional load to win the contest¹⁷².

— The eventually erected monument was essentially faithful to the winning design by Augustyn Dyrda, except for some differences in the proportions and layout of the sculptural elements. The lower part, in the form of a triangular passageway, was significantly larger in comparison to the upper, tapered part with a sketchily carved sculpture group at the top of the 22-metre-tall monument¹⁷³. It was not until after winning the poll in July 1973, that the concept was given its final shape. This is shown, among others, in a photograph printed in the “Echo” weekly in February 1974. The following month, the Association of Tychy Area Enthusiasts officially commissioned the monument’s construction and, subject to a few minor formal

171 Hanna and Kazimierz Wejcherts’ photo album, 1973 and 1974, collection of Tychy City Museum.

172 Interview with Stanisław Hochuł, Goczałkowice Zdrój, 19 November 2014, author’s own material; H. Adamczewska-Wejchert, K. Wejchert: *Jak powstawało miasto... [How the City was Born...]* Vol. I, Chapter IX – 39.

173 *Pomnik Zwycięstwa stanie... [Victory Monument to Stand...]*



Fig. 129
Augustyn Dyrda, Victory monument design in 1:20 scale

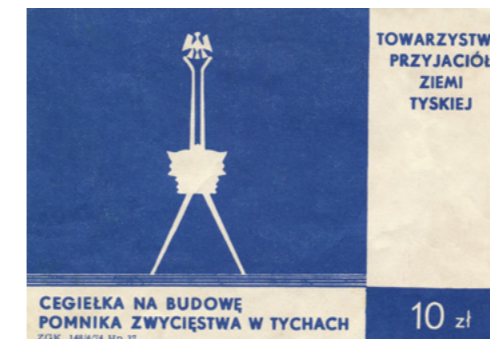


Fig. 130
Victory Monument donation certificate, 1974

alterations, the project was approved by the Deputy Minister for Culture and Art in June 1974. It is worth noting that it was still known as the Victory Monument at that time¹⁷⁴.

— Completion of a such a large project was a very complex process indeed. The organisational work and technical preparations were delegated to a special voluntary committee, working under the auspices Association of Tychy Area Enthusiasts. The monument was erected as a community project with personal and financial support from “the working people and community of Tychy”. Participation was also welcome by purchasing special donation certificates¹⁷⁵, which, typically of those times, had to be purchased by employees of Tychy’s companies.

— The monument’s detailed design required not only knowledge and experience in the field of sculpture, but also architecture. In this regard, Dyrda sought the assistance of the already mentioned Emilian Piasecki. After producing 1:000 and 1:20 scale mock-ups of the monument and its surroundings, Dyrda went on to make 1:10 scale models of its architectural and sculptural parts in order to fine-tune some structural and height-related aspects. The next step was the production of a transitional 1:3 scaled model that was necessary for the preparation of the sculptures in life-size form. This in turn, was needed to complete the sculptures’ supporting structure¹⁷⁶. In the final, strictly sculpting stages of the project, Dyrda was supported by fellow sculptors: Stanisław Hochuł of Goczałkowice, Jacek Sarapata of Katowice and Wiktor Czajkowski of Gliwice. Life-sized clay models were then made to prepare plaster moulds, which were divided into 130 elements and transported to the Gliwice Technical Equipment Company to be cast in bronze¹⁷⁷.

174 Commission contract for the execution artistic services in the field of fine arts of 24 March 1974, archiwum Augustyn Dyrda’s archive; Letter to the Association of Tychy Area Enthusiasts, Warsaw, 8 June 1974, Augustyn Dyrda’s archive.

175 *Dla uczczenia 30-lecia Polski Ludowej...* [30th Anniversary of People’s Republic of Poland...]

176 K. Konecka: *Zanim stanął pomnik... [Before the Monument was Erected...]*

177 K. Konecka: *Zanim stanął pomnik... [Before the Monument was Erected...]*; Interview with Augustyn Dyrda, Tychy, 17 November 2014.

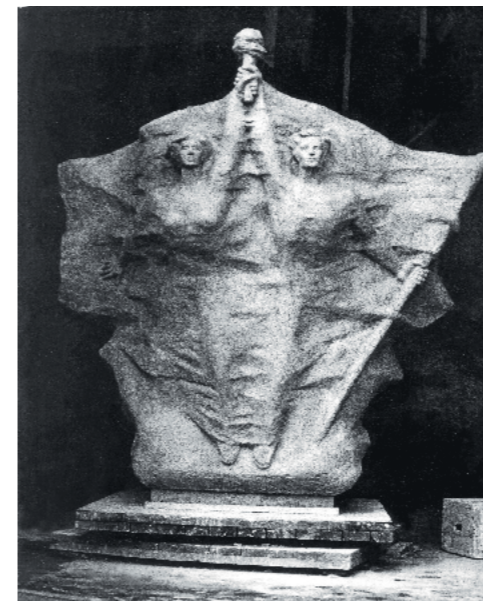


Fig. 131 (p. 114), 132, 133
Augustyn Dyrda, design for the sculptural part
of the Victory Monument in 1:3 scale, 1975

— It is noteworthy, perhaps, that the sculptural elements of the monument were originally planned to be made of artificial stone. The decision to use bronze was made by Zdzisław Grudzień, the 1st Secretary of the Voivodeship Committee of the Polish United Workers' Party, who was shown a model of the monument in the City Presidium of the National Council, and immediately granted permission to use the scarce raw material. This interference led Dyrda to make the following comment, "The figures needed a slightly different treatment and the final design had already been made in 1:10 scale – about two meters in height. [...] Some people from the Committee just came one day and said they were taking the model. They didn't even ask me to go with them"¹⁷⁸.

— The original idea to build the water canal was abandoned at the stage of preparatory groundworks¹⁷⁹. Consequently, the plans to arrange an outdoor sculpture gallery were also dropped. In spite of the architecture community's criticism of both to the monument and its planned location¹⁸⁰, the authorities' decisions were irrevocable.

— The monument's architectural part was built by the Katowice Industrial Construction Company, while the assembly and installation of the bronze sculptural elements was carried out by a team of fitters from the Gliwice Technical Equipment Plant. These were followed by another group from Gliwice, which went on to remove any imperfections and give the sculpture a desired texture¹⁸¹. The entire structure had a height of 24 meters (including the sculpture height of 6m) and weighed 142 tonnes (including the 11.5-tonne bronze elements)¹⁸².

178 Interview with Augustyn Dyrda, Tychy 17 November 2014, author's own material.

179 H. Adamczewska-Wejchert, K. Wejchert: *Jak powstawało miasto... [How the City Was Born...]* Vol. I, Chapter V – 73.

180 K. Wejchert: *Ocena walorów plastycznych, architektonicznych i urbanistycznych pomnika "Zwycięstwa w Tychach" [Evaluation of Artistic, Architectural and Urban Merit of the Victory Monument in Tychy.]* ms, collection of Tychy City Museum.

181 K. Konecka: *Pomnik Walki i Pracy w Tychach. Wspólne dzieło załóg i mieszkańców. [Monument to Struggle and Labour in Tychy. Joint Effort of Workers and Residents.]* "Echo" weekly, 1975, No. 20(980).

182 *ABC o pomniku. [A Quick Guide to the Monument.]* "Echo" weekly 1975, No. 20(980).

— The unveiling ceremony of the Monument to Struggle and Labour, as this name was eventually adopted, was held on 5 May 1975. The celebrations took the form of a great manifestation of fidelity to socialist ideology, which, according to press reports, brought together about 40 thousand people¹⁸³.

— In an interview given shortly after unveiling, Dyrda provided a description the monument's content and construction details. "The monument consists of three parts. The first openwork form symbolises the triumphal gate with a passageway underneath and forms the basis for a set of sculptures encircling a pair of tall vertical pylons crowned at the top with an eagle. The high-rise elements were made in concrete of white cement and carefully selected aggregates, so as to achieve the desired effect [...] My monument as a whole is a kind of symbol, while the details are in the form of representational sculptures which are supposed to define its meaning. It is a difficult matter to discuss in a few words. Tychy is a completely new city with 90 percent of the residents being new immigrants. It seemed to me that this aspect should be taken into account. The city is located in the south and people, especially young people, came here from the north in order to make their homes here. This is why, the south side of the sculpture represents two figures of young people emerging from a banner with fire in their hands to represent home. I wanted my sculptures to summarise the changes and developments over the 30 years that had passed and the efforts of the working people who had been building the city with great sacrifice. [...] The north side depicts figures of two working people. One of them is a miner, as the dominant branch of industry in the Tychy area, while the other one is sculpted in such a way that it seems to fit any other profession. [...]"¹⁸⁴.

— Now, in a different political reality, Dyrda provides a somewhat different interpretation of the monument's ideological message, "There is no struggle in this monument – there are no soldiers among the figures [...]" The name was invented when the project

183 *Pomnik Walki i Pracy odsłonięto w Tychach. [Monument to Struggle and Labour Unveiled in Tychy]* "Echo" weekly 1975, No. 19(979).

184 K. Konecka: *Zanim stanął pomnik... [Before the Monument Was Erected...]*

was ready and approved and though I didn't like it, the decision was made and I had to come to terms with it [...] I didn't say it out loud, but what I was really after, was a monument to the integration of the indigenous and immigrant communities. The twin pylons symbolise just that – the locals and the immigrants". In the context of the 30th anniversary of the Polish People's Republic, however, any content relating to the history of the city prior to the great socialist construction was not welcome. The only legitimate story began with the victory over fascism and the local population along with its heritage was of little significance. Today, the artist also clarifies the meaning of the rather hushed content of the north side part of the sculpture "the smock-clad figure is a reference to engineers, academicians and architects coming to live and work in Tychy"¹⁸⁵.

— It is worth noting that the sculptural part of the monument (two figures on its south side) is reminiscent of the socialist realist sculpture "Worker and Kolkhoz Woman" by Vera Mukhina, presented in 1937 at the World Exhibition in Paris. The sculpture rose to wide popularity as the logo for the Soviet film studio Mosfilm¹⁸⁶.

— The construction and unveiling of the monument was reflected in the activities of local artists from different fields of art. "My City on the 30th Anniversary of Polish Peoples' Republic", an exhibition showcasing the works of Tychy's creative community, opened 8 May 1975 at the Teatr Mały, included artworks depicting the installation of the monument and its unveiling ceremony. This topic was also taken up by poets from Tychy's group "Symbol"¹⁸⁷.

— The Monument to Struggle and Labour was meant to enhance the space that was to serve as a venue for holding official ceremonies. Its ongoing maintenance was assumed by the staff of Tychy's Silesian Construction Engineering Company ZREMB and scouts

185 S. Witman: *Pomnik wielu imion. [Monument of Many Names]* "Twoje Tychy" weekly 2014, No. 33(352)

186 E. Chojecka: *Nowe Tychy 1950–2000. [New Tychy 1950–2000]* In: *Sztuka Górnego Śląska od średniowiecza do końca XX wieku. [Upper Silesian Art From the Middle Ages to the Late Twentieth Century.]* Ed. E. Chojecka, Katowice 2009, p. 445.

187 (kon): *Żywe zainteresowanie społeczeństwa. [Keen Interest of Society.]* "Echo" weekly 1975, No. 20(980); (kon): *Barwne dni Tyskich Spotkań Młodości. [Colourful Days of Tychy Youth Meetings.]* "Echo" weekly, 1975, No. 20(980)



Fig. 134
Monument to Struggle and Labour unveiling ceremony, 5 May 1975



from three schools neighbouring City Park and North Park (Primary Schools Nos 15 and 18, and Leon Kruczkowski Secondary schools). As previously mentioned, the space was used to hold a range of ceremonial events, such as guards of honour, oaths of youth organisation members and all kinds of public vows¹⁸⁸. The authorities also tried to introduce a custom whereby newlyweds would lay flowers at the foot of the monument. On leaving the Registry Office (located in the nearby City Presidium of the National Council), some young couples would stop over at the site to offer a bouquet of flowers in order to be photographed and have their photos published by the “Echo” weekly¹⁸⁹.

— Over time, the ideological significance of the monument began to fade as a result of the changing political situation in the country. The somewhat scornful nickname ‘giraffe’, an obvious reference to the monument’s soaring shape, which came into common use in the early 1990s, quickly became an integral part of the residents’ collective consciousness. The monument became a visual accent – a kind of familiar landmark, as indicated by Dyrda in the above-cited 1975 interview. It seems that this process was aided by the ambiguous form of the sculptural composition itself.

— The use of the memorial site has also changed from ceremonial to recreational, including leisure and various types of mass events. These often involve temporary interventions into the monument’s form, such as the notable 2010 dressing-up scheme. As part of the 13th edition of the Silesian Guitar Autumn festival, the monument

188 (kon): *Harcerski patronat nad pomnikiem. [Scouts to Take Care of Monument]* “Echo” weekly 1975, No. 20(980); S. Kantyka: *Upamiętnione miejsca walk... [Memorials to the Struggle...]* p. 6; *Przysięga junaków OHP. [Oath of Youth Labour Brigade Members]* “Echo” weekly 1975, No. 20(980).

189 *Młode pary małżeńskie składają wiązanki kwiatów. [Newlyweds Offer Flower Bouquets.]* “Echo” weekly 1975, No. 20(980).

was given a guitar body and fretboard, thus being transformed into a giant acoustic guitar.

— As the original name goes into oblivion, questions are inevitably raised, whether this should be viewed as a disturbing process – after all, each monument is a sign of its times which indicates the social, political, national and universal values prevalent at the time of its creation¹⁹⁰. Meanwhile, more or less officially proposed, and mostly negative or even mocking ideas to convert the object keep emerging, including the recurring idea “to deal with the problem” of the monument by removing it altogether.

— Commenting on his own work during the Polish People’s Republic from the point of view of the new political situation, Dyrda said, “I have always done commissions. I sculpted what I was paid for and I don’t feel a particular emotional attachment to my monuments. But why destroy something that is a piece of our history. On the contrary! History needs to be studied and learned. Demolition of monuments is the first step to falsifying history, and I don’t think this is the way to go”¹⁹¹.

190 I. Grzesiuk-Olszewska: *Polska rzeźba pomnikowa w latach 1945–1995. [Polish Monumental Sculpture 1945–1995.]* Warsaw, p. 12.

191 *W rozroku. Rozmowa “Nie” z Augustynem Dyrda, Ślązakiem. [Standing Astride. “Nie” Magazine Talks to Augustyn Dyrda, a Silesian.]* “Nie” weekly 1993, No. 20.



Fig. 136
Monument to Struggle and Labour during the 13th edition of the Silesian Guitar Autumn festival, 2010

Fig. 135
Augustyn Dyrda, Monument to Struggle and Labour – current status

TYCHY PUBLIC ART BY SCULPTORS FROM KRAKÓW'S ACADEMY OF FINE ARTS



Fig. 137
Antoni Porczak, outdoor sculpture
in Estate F, 1979

The second half of the 1970s was marked by the dynamic growth of Tychy under the banner slogan of “Construction of the Second Poland”. An important role in this context was played primarily by the launch of the FSM automotive manufacturing plant, which caused a significant influx of people to the city. 1975 saw the completion of Housing Estate G, the last residential complex planned for the northern part of the city. A little earlier, a large part of Estate F and entire Estate D-3 were launched in the same area. Simultaneously, work began on the south side of the railway trench (i.e., the east-west axis), where the first residential complex to have been completed was Housing Estate M. The arrangement of public spaces of the above mentioned residential areas was largely contributed to by sculptural projects¹⁹².

— In the mid-1970s, on the initiative of the city authorities, the “Oskard” County Housing Cooperative¹⁹³ established cooperation with the Department of Sculpture at the Academy of Fine Arts in Kraków under the artistic leadership of two associate professors: Antoni Hajdecki, then Vice Chancellor and lecturer at the Department of Sculpture, and Stefan Borzęcki, then Dean of the Faculty of Sculpture. In 1975, Tychy’s “Tęcza” Municipal Culture Centre held the Outdoor Sculpture Design Exhibition, showcasing proposals for Housing Estate D-3. A group of Kraków artists presented their concepts of various spatial and playground forms designed to fit in with the estate’s layout. Such ‘embedding’ in the context of a specific location was applied in order to achieve the effect of a fully integrated space¹⁹⁴. Many of the projects were approved by ‘Oskard’s’ management for fast implementation. These

192 K. Wejchert: *Ludzie nowego miasta...*, p. 20–21; M. Kuszewski, p. Niemczyk: *Przestrzeń urbanistyczno-architektoniczna. [Urban and Architectural Space.]* In: *Tychy. 1939–1993...*[*Tychy. 1939–1993...*] p. 157, 159–160.

193 In autumn 1975, resolutions were adopted to merge the ‘Oskard’ County Housing Cooperative with the Tychy Inter-Enterprise Housing Cooperative. The still-existing ‘Oskard’ Tychy Housing Cooperative was established on 1 January 1976, after: <http://www.oskard.tychy.pl/historia-spoldzielni>, as accessed 23 February 2015.

194 The artists participating in the project had previously engaged in similar activities in, inter alia, Kraków (Florina Cooperative), Ostrowiec and Sanok, though on a much smaller scale.



included pieces by Antoni Hajdecki, Stefan Borzęcki, and a number of younger artists: Jerzy Nowakowski – senior assistant in the studio of Stefan Borzęcki and Józef Sękowski – assistant professor in the studio of Marian Konieczny, the Academy’s Chancellor at the time¹⁹⁵.

— Most of the designs for Estate D-3¹⁹⁶ were already completed in 1975. They were sited on the edges of the residential quarter (intended as the north-eastern part of the future city centre) outlined by the then Rewolucji Październikowej Avenue, Fornalska St., Dąbrowskiego St. and Darwina St. (now: Wolności, Wyszyńskiego, Dąbrowskiego and Darwina, respectively).

— Made of artificial stone, the pieces were aptly integrated into the original layout of the buildings – mostly five- and eleven-storey residential blocks built between 1964–1973. The initial spatial context of the sculptures, however, has been transformed over

¹⁹⁵ Interview with Jerzy Nowakowski, Kraków, 24 January 2014, author’s own material; K. Konecka: *Ciekawa współpraca Akademii Sztuk Pięknych w Krakowie z SM “Oskard” w Tychach. Rzeźby przestrzenne dla osiedla “D-3”*. [Interesting Collaboration of Kraków Academy of Fine Arts with Tychy ‘Oskard’ Housing Cooperative. Spatial Sculptures for Estate D-3.] “Echo” weekly 1975, No. 37(997).

¹⁹⁶ Estate D-3 is part of the eastern precinct of the area now referred to as Estate D.

Fig. 138
Antoni Hajdecki,
outdoor sculpture
in Estate D, 1975



Fig. 139
Antoni Hajdecki, outdoor sculpture in Estate D, 1975



Fig. 140
Stefan Borzęcki, outdoor sculpture *Kosmosonda*
[*The Space Probe*] in Estate D, 1975

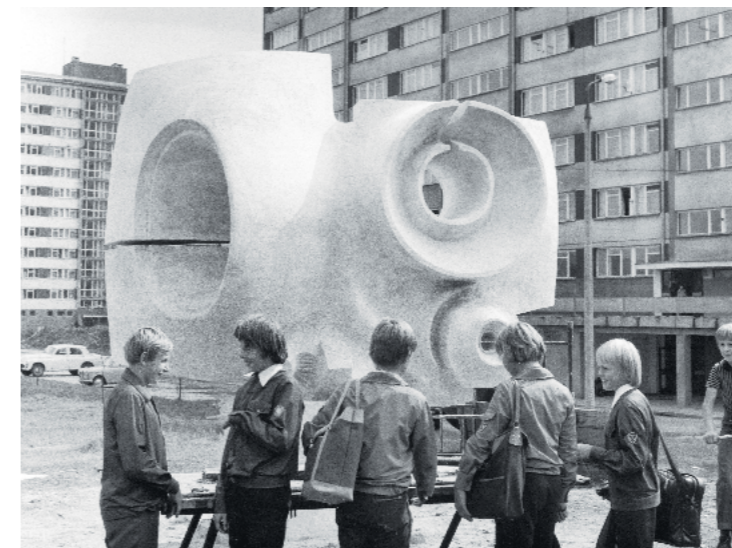


Fig. 141
Stefan Borzęcki, outdoor sculpture *Kosmosonda*
[*The Space Probe*] in Estate D, 1975

time, mainly through the expansive growth of surrounding trees and new plantings.

— All the sculptures, except the one by Jerzy Nowakowski, were cast on site as single pieces, using special plaster moulds that the artists had prepared in their Kraków studios.

— The sculpture placed in the garden at Nursery School No. 22, designed and executed by Antoni Hajdecki¹⁹⁷, is a complex multi-part abstract form, whose individual elements evoke all sorts of imaginary creatures.

— Another sculpture, sited in Darwina Street, was made by Stefan Borzęcki. Known as *Kosmosonda* [*The Space Probe*], it is an abstract composition whose author seemed to treat the name itself as an issue of rather secondary importance – a mere excuse for contemplation of various interweaving shapes and forms in space. Another outdoor sculpture was installed in what was then Rewolucji Październikowej Avenue (now Niepodległości Ave.). Jerzy Nowakowski, the artist behind the project, describes its execution

197 K. Konecka: Ciekawa współpraca Akademii Sztuk Pięknych...[Interesting Collaboration of Kraków Academy of Fine Arts...].



Fig. 142
Jerzy Nowakowski, design for an outdoor sculpture intended for Tychy



Fig. 143
Jerzy Nowakowski's sculpture arrives at its destination, 1975



Fig. 144
Jerzy Nowakowski, design for outdoor sculpture *Doznania kosmiczne [The Space Experience]*. 1975

as a difficult and multi-stage process. Working from a studio at Kraków's Academy of Fine Arts, he first made a life-sized clay model of the main sculptural element (reminiscent of wings), based on reduced-scale models. On top of it, he then formed negative plaster casting moulds, which were then transported to Tychy, assembled, reinforced inside with welded steel and poured with concrete¹⁹⁸. After about a week, the concrete had adequately hardened, allowing the outside plaster moulds to be removed. Cast at the same time were the monument's concrete base and the circular sculpture frame. Next, all the elements were transported to the site and assembled. The last step was to add the final touches by careful chiselling and detailing. The sculpture was originally known as *Doznania Kosmiczne [The Space Experience]*, but similarly to Stefan Borzęcki, the name was but a pretext for purely formal considerations. The work of Jerzy Nowakowski is also an abstract composition,

198 A concrete mix of "White Marianna" marble chips and white cement.



Fig. 145
Jerzy Nowakowski at work, 1975



Fig. 146
Józef Sękowski, design for an outdoor sculpture intended for Tychy, 1975



Fig. 147
Józef Sękowski working on *Hokeista* [*Hockey Player*], 1975

representative of the theme of various interpenetrating forms seeking to defy gravity, which was then explored by the artist¹⁹⁹.

— The fourth sculpture – *Hokeista* [*The Hockey Player*] by Józef Sękowski – stood in front of the ice rink hall in Fornalska Street (now Wyszyńskiego St.). The cubist-inspired figure of an athlete mingles with two chequerwise positioned blocks of geometrically shaped surfaces. The static symmetry of the massive blocks is juxtaposed by the dynamic figure of the hockey player, strongly tilted to the right, as he seems to break the solid blocks of unyielding material²⁰⁰.

— In making the sculptures, the authors were assisted by fellow artists and some of the Academy's students doing practical experience training (e.g. Józef Sękowski was helped by Aleksander Śliwa, while Czesław Dźwigaj was assistant to Jerzy Nowakowski) and a team of technical staff from the 'Oskard' cooperative, led by Mieczysław Jajkiewicz. Commenting on the project shortly after completion, Stefan Borzęcki said, "Hardly ever is the atmosphere

¹⁹⁹ Interview with Jerzy Nowakowski, Kraków, 24 January 2014, author's own material.

²⁰⁰ Interview with Józef Sękowski, Kraków, 24 January 2014, author's own material.



Fig. 148



Fig. 149

Fig. 148, 149
Józef Sękowski, *Hokeista* [*The Hockey Player*], 1975



so cooperative. [...] These are avant-garde sculptures and, as such, often meet with mixed response. During our time on this project, the residents took great interest in the progress of the work. We believe that after we leave, there won't be much reason for meanness"²⁰¹.

— Collaboration between the Kraków Academy and 'Oskard' was continued in subsequent years, bearing fruit in the form of two playground projects. Placed in the central quarters of Estate D-3, were four small sculptures of fluid zoomorphic shapes, made of artificial stone. The "chicken" was created by Jerzy Nowakowski, while one of the lions by was the work of Józef Sękowski. Unfortunately, the authors of the other two sculptures, i.e. the other lion and some obscure creature, remain unknown²⁰². The large boulders currently resting in the vicinity of the animals are a later addition and not part of the original design²⁰³.

— The other of the mentioned playground was built in 1979 at near-by Estate G. Two young employees of the Department of Sculpture – Senior Assistant Lecturer Wojciech Firek and Assistant Lecturer Andrzej Getter – joined their creative forces to produce an extensive group of sculptural playground forms. Observed from a distance, this multipart object is an extremely coherent spatial composition of a purely abstract nature (now somewhat disturbed by the trees and the fencing running along the path intersecting the composition). The individual forms were made of concrete, selectively clad in copper sheets, which were added for both aesthetic and functional reasons. The main and also the initial part of the whole project is the design of the slide. Its peak is composed of circular segments forming a kind of corridor (the slide and the inner surfaces of the circles lined with copper). Located a few meters away from the front of the slide are several artificial-stone waves, akin to isolated concrete islands of fluid forms, whose nearly ten-metre run ends with a twist in the form of a tall, softly-shaped obelisk. It should

²⁰¹ K. Konecka: *Ciekawa współpraca Akademii Sztuk Pięknych...[Interesting Collaboration of Kraków Academy of Fine Arts...]*.

²⁰² The artists participating in the project are unable to definitely confirm their authorship, after: Interviews with Jerzy Nowakowski and Józef Sękowski, Kraków, 24 January 2014, author's own material.

²⁰³ Ibid.

Fig. 150, 151
Sculpture from a playground in Estate D, 1975



Fig. 152, 153
Wojciech Firek and Andrzej Getter, sculptural playground forms in Estate G, 1979



Fig. 154
Antoni Porczak, outdoor sculpture
in Estate F, 1979



Fig. 155
Stefan Borzęcki, outdoor sculpture *Kosmolot II [The Spaceship II]* in Estate M, 1979

be noted that the formal aspects of the this composition were far more important than its functional properties.

— In 1979, a new abstract, artificial-stone sculpture by Stefan Borzęcki, known as *Kosmolot II [The Spaceship II]*, was launched on the outskirts of Estate M (near Bielska Avenue)²⁰⁴. This dynamic sculptural form, consisting of simple geometric solids intersecting with hollow cylindrical spaces, is a formal reference to his earlier *Kosmosonda [The Space Probe]*. The diagonally positioned central obelisk, which seems to shoot into the sky, ends with fluid human-like forms. A similar reference to own previous work was made by Jerzy Nowakowski in his new sculpture, also sited within Estate M, but near Aleksandra Zawadzkiego Street (now Dmowskiego St.). Rendered in artificial stone, the composition consists of a rectangular plinth with a smooth-surfaced flat cylinder resting on top of it. The cylinder is interpenetrated with irregular, streamlined, oval forms of rough and non-uniform structure. In addition to a variety of forms and textures present, the piece also features two types of abstraction – geometric and organic. The structure of the central body has a sharp gap, or crack, which makes for a powerful vertical accent. An interesting critical view of Jerzy Nowakowski's sculptures (including the one discussed here) was given by Andrzej Pollo. "The ripped, breaking forms of spheres or rings with matter flowing out of them represent [...] the disintegration of the world around us"²⁰⁵. According to Jerzy Madeyski, on the other hand, the sculpture represents "[...] a monumental form of a perfect circle with innards spilling out due to a ferocious cut"²⁰⁶. Both Nowakowski's and Borzęcki's sculptures were cast on site as a single piece, using moulds produced earlier in the studios of the Kraków Academy. — A different material than previously used was selected by Józef Sękowski to create his 1979 sculpture sited in the square at the

204 *Kalendarium*. [Chronicle.] In: Stefan Borzęcki. *Rzeźba/Sculpture. 1957–2006*. Ed. E. Janus, Kraków 2006, p. 178; *Tyskie rzeźby*. [Tychy Sculptures.] "Echo" weekly 1979, No. 32(1201).

205 A. Pollo. In: Krystyna Nowakowska, Jerzy Nowakowski – *rzeźba, medale / sculpture, medals*. Kraków 2004, p. 203.

206 J. Madeyski. In: Krystyna Nowakowska, Jerzy Nowakowski – *rzeźba, medale / sculpture, medals*. Kraków 2004, p. 191.

intersection of Engelsa Street and Fornalska Street (now Edukacji St. and Wyszyńskiego St.). Made of welded, heavy-duty copper sheets²⁰⁷, the piece was completed in the artist's Kraków studio and transferred to Tychy, where it was installed on a rectangular, concrete base. The author himself reports that the sculpture, being a typical aesthetically-pleasing abstract spatial form, does not operate under a specific name. It consists of two rectangular blocks resting on one another. Their contact surfaces are sinuously shaped, giving the illusion of a fluid-like interpenetration. The bottom block is aligned horizontally, while shorter ends of the top one are arched upwards. This way, Sękowski's sculpture skilfully captures the essence of opposition between the static calmness and dynamic tension.

— 1979 saw the erection of yet another spatial form, i.e. a project by Antoni Porczak, then Senior Assistant Lecturer at the Department of Sculpture, put on display at Housing Estate F, in Engelsa Street (now Edukacji St.) opposite the hospital building. The piece consists of a four-sided stainless steel frame attached to a concrete base. Originally, the piece also featured a fluid-shaped finial of copper sheeting. Here as well, the composition was based on the principle of contrast – the static base engaged in an interplay with the dynamic crowning. This impression is intensified by the diversity of materials used – the roughness of the concrete base, the cool austerity of the steel frame and the warm flexibility of the copper finial.

— The sculptures created by artists from of the Kraków Academy were met with mixed, if not disappointing reviews. The prevailing opinion was that the residents would find it easier to relate to forms with clearer references to the real world. The local press casually reported that the new residential estates received "abstract stone sculptures which some people like and some dislike"²⁰⁸. It was believed that "[...] if not a cause for disgust among more traditional observers, the sculptures certainly fail to appeal to the modern

207 The artist occasionally used this technique, first employed in his graduation project at the Kraków Academy of Fine Arts in 1966.

208 *Tychy – miasto fontann, kamiennych rzeźb i wybrukowanych placów*. [Tychy – City of Fountains, Stone Sculptures and Paved Squares] "Echo" weekly 1975, No. 47(1007).

aesthetic. They remain neutral by failing to elicit any further associations and are incompatible with the style of the buildings, which is far removed from the extravagant forms of contemporary architecture²⁰⁹. Over time, however, the residents began to interpret these works in their own way – some even received colloquial nicknames based on simple associations. For instance, *The Space Probe* was dubbed as the “the ear”, while Jerzy Nowakowski’s sculpture from Estate M became “the nut” or “the nut in a shell”. Critical reviews, however, were decidedly mixed. Andrzej Rauszer of the “Echo” weekly asked, “Why do we come across sculptures that absolutely fail to attract the viewer with clarity of form or establish an artistic dialogue with the surroundings and, instead, just stand there lifeless, confined to their overly abstract forms? Why not have sculptures which would enhance the beauty of the modern environment, establishing an emotional interaction with the passer-by, rather than being exposed to these «things» which are no more than grandiose epitomes of «art for art’s sake». [...] And, although not altogether disgraceful, Tychy’s sculptures fail to arouse disputes or aesthetic emotions. But have they ever? It is difficult to say with full confidence that they are widely accepted and enjoying great admiration and appreciation”²¹⁰.

— It is virtually impossible to agree with this extremely negative opinion. Even a brief look at the photographs of the freshly made sculptures shows that their raw substance is a perfect match for the surrounding buildings and the vast space around them, then devoid of larger trees and shrubs. In addition, the conspicuous forms of these works successfully fit into the rhythm of the city’s architecture, their abstract nature being a reflection of prevailing trends in Polish sculpture. Today, the sculptures are perceived by

209 Bow.: “*Nasza szykowna*” [Our Chic Lady.] “Echo” weekly 1982, No. 35(1358).

210 A. Rauszer: *Jak widzę tyskie rzeźby*. [How I Perceive Tychy Sculpture] “Echo” weekly 1980, No. 45(1266).

most Tychy residents as anonymous works – the effect of “some” open air workshop by the Academy of Fine Arts. They are well known outside Tychy, however, being widely referenced in specialist literature and regarded by their creators – now professors – as significant achievements in their individual artistic careers as well as, permanent contribution to the Kraków Academy’s legacy.

— Both the designs and the documentation of the Tychy sculptures were repeatedly showcased as part of individual and collective exhibitions. Noteworthy among them is the “Exhibition of Achievements of Kraków’s Academy of Fine Arts in Collaboration with Industry and Business Organisations before the 7th Congress of the Polish United Workers’ Party in Warsaw’s Zachęta” (1976) and the show prepared for the international symposium “Integration of art and architecture” held in Moscow (1978)²¹¹.

— It should also be noted that some Tychy sculptures had close ‘relatives’ elsewhere. Similarly to their work with ‘Oskard’, some Kraków-based artists engaged in collaboration with other organisations, including the transportation equipment manufacturer WSK Rzeszów and Krosno City Council. Among them were Stefan Borzęcki, Jerzy Nowakowski and Antoni Porczak. The first of the above made *Kosmolot [The Spaceship]* for the Rzeszów company in 1976, and *Kosmosonda II [The Space Probe II]* for Krosno. A piece formally related to his previous Tychy productions was also Jerzy Nowakowski’s 1978 sculpture *Zdobywcom przestrzeni [To Space Conquerors]* commissioned by WSK Rzeszów²¹².

211 *Kalendarium. [Chronicle]* In: Stefan Borzęcki...[Stefan Borzęcki...] p. 178.

212 *Kalendarium. [Chronicle]* In: Stefan Borzęcki...[Stefan Borzęcki...] p. 178; Krystyna Nowakowska, Jerzy Nowakowski – rzeźba, medale / sculpture, medals. Kraków 2004, p. 251.



Fig. 156
Jerzy Nowakowski, outdoor sculpture in Estate M



Fig. 157
Jerzy Nowakowski working on his outdoor sculpture in Estate M



Fig. 158
Józef Sękowski, outdoor sculpture in Estate F, 1979

THE FORGOTTEN SCULPTORS



Fig. 159
Antoni Szudło, sculpture of a mother
with child at the Youth Culture Centre No. 2

In the early 1960s, the Tychy art scene saw the arrival of three sculptors: Antoni Szudło, Fryderyk Kubica and Edward Halek. Since their activity as part of Chorzów's Silesian Sculpture Gallery has already been discussed, let us now have a closer look at their artistic careers and activities in the city in which they chose to live and work. What must be noted right from the start, though, is that the surviving traces of their work in Tychy are regrettably modest.

— Tychy native Antoni Szudło rarely exhibited his work to wider audiences, participating in just a few exhibitions held at the Teatr Mały gallery. He worked locally as an art teacher in Primary School No. 14 and a technical drawing teacher in the Leon Kruczkowski Secondary School, for which he made a commemorative plaque to the school's patron. Szudło's other teaching engagements included running art classes in the Scout Hall²¹³ and the Jordan culture centre in present-day Elfów Street²¹⁴. Working for the latter institution from 1964 to c. 1970, he donated to it two motherhood-themed sculptures which he had probably made for some unspecified contest. What is known, however, is that siting them within the 1964-launched pavilion was not part of the original architectural concept by Marek Dziekoński²¹⁵.

— For many years, the sculptures were on display in the open air and thus subject to degradation by weather conditions. Luckily, in recent years, Katarzyna Gąska, Director of the Youth Culture Centre No. 2 now housed in the pavilion, has undertaken to salvage and restore both pieces. To this end, they were sent to Tomasz Wenklar's studio²¹⁶. The first of the sculptures, returned to its original spot on the stone wall of the terrace overlooking the garden in 2013. It is an artificial-stone figure of a seated a woman with wide hips and very slender chest, holding up a baby in front of her face. Intimate and

²¹³ Currently, the building houses the Tychy Municipal Culture Centre.

²¹⁴ Currently, the building houses the Tychy Youth Culture No. 2.

²¹⁵ The project design developed in 1959–1961, after: E. Dziekońska, A. Bartoszevska, B. Dziekoński: *Projekty i realizacje architektoniczne...* [Marek Dziekoński's Architectural ...] p. 16; J. Pierończyk: *Zapomniany rzeźbiarz. [The Forgotten Sculptor.]* "Dziennik Zachodni. Tychy. Nasze miasto" of 27 July 2012, p. 7.

²¹⁶ Interview with Katarzyna Gąska, Tychy 19 September 2014, author's own material.

tranquil in character, the sculpture is a becoming addition to the cosy atmosphere of the garden. The other one, following restoration, found a new spot inside a small atrium within the pavilion in November 2014²¹⁷. The composition consists of three figures standing inside two open hands of supernatural size. In the centre, there is an expectant woman with two children in front of her – a little girl on the right and slightly bigger boy on the left. The sculpture's styling and atmosphere are very similar to the first piece. Unfortunately, the works are the only existing traces of Antoni Szkudło's activity within Tychy, which peaked during the 1960s and 1970s.

— Fryderyk Kubica, a Tychy resident from 1962, was involved mainly with small-scale sculptural forms, though often achieved considerable success. He was a frequent exhibitor at shows held by the Katowice branch of the Association of Polish Artists and Designers (ZPAP) and enjoyed an established position on the Silesian sculpture scene²¹⁸. According to Stanisław Hochuł, he was “a good artist, though not very reliable”. Stanisław Mazuś, in turn, gave the following comment on Kubica's attitude towards life. “He didn't have a proper job and was one of those artists who wanted to feel completely free and independent, which he could actually get away with. He was lucky enough to win competitions and only looked for employment when he needed money”²¹⁹. Though highly praised by both critics and fellow artists, he often found it hard to deal with challenges of everyday life. When in financial difficulties, he even worked at a stonemason's.

— Fryderyk Kubica made commemorative plaques to the patrons of Tychy's two schools: the Cyprian Kamil Norwid Secondary School No. 2 and the former Marcin Kasprzak Primary School No. 13. He also developed the design of the playground with sculptural features



Fig. 160
Antoni Szkudło, sculpture of a mother with children in the atrium of the Youth Culture Centre No. 2

217 As it was made from low quality materials (plaster, textiles, etc.), the sculpture was weatherproofed with a special silicone coating which softened the roughness of the original texture.

218 He received prizes and honourable mentions in regional and national competitions, e.g. Best Sculpture of the Quarter (October 1962); *Silesia in Art* (1964); *Man and the Environment* (1965); *Man and Contemporaneity* (1967); *Sport in Art* (1976).

219 Interview with Stanisław Mazuś, Tychy, 23 October 2014, author's own material.

for Housing Estate M. In 1977, the artist created a formally intriguing sculpture, known as *Pływacy* [*The Swimmers*], placed next to the indoor swimming pool in Edukacji Street (then Engelsa St.)²²⁰. In an interview for the “Echo” weekly, given around the same time, the artist said, “I have always thought [...] that I can't live without sculpture. How I choose to do it, though, is my business. I studied at the Academy of Fine Arts in Kraków under [Franciszek] Kalfas, [Jerzy] Bandura and [Stanisław] Popławski. I am Silesian and have lived in Tychy for 15 years, though my studio is in Bytom [...]”. Kubica described the process behind *The Swimmers* as follows, “This sculpture is made entirely of a plastic material, known as polimal, which is very hard and more resistant than lead and copper. I am one of the first artists in the country to have used it. During the project, I spent a lot of time exploring ways to process the material. I coated the sculpture with aluminium particles to prevent corrosion and loss of radiance. [...] In my sculpture, I strived for movement, effort and a desire to fight. I also painted the concrete base with blue emulsion in order to visually separate it from the sculpture”²²¹. Despite the artist's efforts, the sculpture failed to withstand the test of time, falling into total disrepair after just 18 months of exposure to weather conditions²²².

— Edward Halek, the last of the city's forgotten sculptors, settled down in Tychy in 1962. Thanks to his personal ties with Józef Cyrankiewicz and Lucjan Motyka²²³ going back to WWII, the sculptor was soon given a studio in the city (opposite the then ‘Tęcza’ Cooperative Culture Centre)²²⁴. Fellow sculptor Stanisław Mazuś reminisced about him as follows, “He was a colourful and very likeable person. The storyteller type. He was extremely hospitable – the

220 (k): *Rzeźba pływaków. [The ‘Swimmers’ Sculpture]* “Echo” weekly 1977, No. 29(1094).

221 K. Konecka: “Pływacy” Fryderyka Kubicy. *Oryginalny akcent dekoracyjny Tychów. [‘Swimmers’ by Fryderyk Kubica. An Original Decorative Accent in Tychy.]* “Echo” weekly 1977, No. 31(1096).

222 Interview with Augustyn Dyrda, Tychy, 5 July 2013, author's own material.

223 Lucjan Motyka (1915–2006) – politician, member of Polish Socialist Party and Polish United Workers' Party, Minister of Culture and Art (1964–1971).

224 Ibid.



Fig. 161
Fryderyk Kubica, *Pływacy* [*The Swimmers*]. 1977

life and soul of the party, you might say”²²⁵. A similar view of Halek is generally held among other artists that knew him, though it should be remembered that the, being of a friendly and cheerful demeanour, the artist managed to create a bit of a legend around himself, so today it is hard to tell which of the anecdotes about him are actually true.

225 Interview with Stanisław Mazuś, Tychy, 23 October 2014, author's own material.



Fig. 162
Edward Halek, *Siedząca* [The Seated Woman]. 1968, Silesian Sculpture Gallery in Chorzów

— Edward Halek authored several monumental commemorative works, including the 1964-launched Monument to the Victims of Fascism in Łędziny. He also created a number of reliefs and sculptures for several Tychy schools, including busts of Władysław Jagiełło, Nicolaus Copernicus, Marcei Nowotko and Janek Krasicki²²⁶. In 1973, the artist entered the previously mentioned competition to design the Victory Monument in Tychy. For many years, however, despite his rather prolific creative activity, none of the Halek's pieces were put on display in Tychy's public space. Eventually, in 1978, he proposed to donate one of his sculptures to the city. Yet it was not until 1982, that the artificial stone figure of a girl, known as *Siedząca* [The Seated Woman], originally made for the 1968's 3rd Exhibition of the Silesian Sculpture Gallery in Chorzów, stood at the edge of Municipal Park adjacent to modern-day Niepodległości Avenue near the City Hall. It is worth mentioning that the ceramic model of the same sculpture was showcased a year before at an exhibition held by the Katowice branch of the Association of Polish Artists and Designers (ZPAP)²²⁷. The full-scale piece, sited near the *Łania* [The Doe] restaurant, even managed to earn the affectionate nickname of "Our Chic Lady", before being returned to the author²²⁸. The sculpture depicted a seated woman with bent legs, styled in a synthetic and geometric fashion, her small head contrasting with the massive body and thighs. Some of the anatomical details were either inversed or hinted with simple engraved lines. The sculpture, made of a special kind of artificial stone²²⁹, consisted of three segments resting on a pedestal in the form of a horizontally positioned cuboid. The emergence of this new sculpture in the city met with a favourable opinion of the press: "Modern in form – the piece is both communicative and graceful through its deliberately simple

226 Bow.: "Nasza szykowna" [Our Chic Lady]; Interview with Augustyn Dyrda, Tychy 5 July 2013, author's own material; S. Kantyka: *Upamiętnione miejsca walk... [Memorials to the Struggle...]* cover photo. 3, p. 10–11.

227 *Malarstwo, grafika, rzeźba. Wystawa okręgu katowickiego. [Painting, Graphics and Sculpture. Katowice District Exhibition.]* Katowice 1967, p. [31].

228 Bow.: "Nasza szykowna" [Our Chic Lady.]

229 A concrete mix of cement, red slate, crushed brick and dye.

design". Comparing Halek's work to the previously mentioned works by artists from Kraków's Academy of Fine Arts, the report's author also stated that the "Young Silesian Girl", a.k.a. «Our Chic Lady», strikes a more emotional chord with us²³⁰.

— In recent years, the sculpture has fallen victim to mindless vandalism, losing its top segment (head and shoulders) and a larger part of the bent legs. This led to the removal of what was left of the *Seated Woman* from Municipal Park in 2014. Its site is now occupied by the Liberty Oak. Although the sculpture itself does not represent the highest artistic standard, its "journey" and mere inclusion in the Chorzów exhibition mean that it has a notable place in the history Silesian art.

— In a 1981 interview conducted by Andrzej Rauszer, Halek commented on his technique and artistic preferences, "The main thing is a good feel of the material and adequate development of the subject. The sculptor's creative process is primarily about encouraging the viewer to look for their own interpretation of the meaning contained therein. A sculpture must interact and communicate with the audience. Some of my sculptures are modern, but that doesn't mean they lose their communicative capacity. That communication, in my view, is the true essence of art. And one more thing. In order to succeed, you need [...] personal fascination. Without it, there is no emotional temperature or flexibility of imagination – the necessary elements for creating a piece of a convincing power of attraction". The cited interview also contains Halek's thoughts on enhancing urban space with art: "This calls for a close collaboration between the artist and the architect. The location of the sculpture in public space is determined by the overall architectural character of the city, including the style of its buildings, type of space and from artistic point of view, etc. A sculpture must harmonise with the surrounding architecture and successfully blend in with its environment [...]"²³¹.

230 Ibid.

231 *Żywy świat Edwarda Halka [rozmawiał A. Rauszer.] [The Bustling World of Edward Halek [interview by A. Rauszer]]* "Echo" weekly 1981, No. 14(1288).

THE 1980s – SILESIAN THREADS IN AUGUSTYN DYRDA'S WORK



Fig. 163
Augustyn Dyrda, *Karolinka*, 1984

The socio-political and economic crisis that prevailed in Poland since the beginning of the 1980s, soon impacted on the functioning and development of Tychy. The years 1982–1983 actually marked the beginning of the end of Tychy's great expansion. The deepening recession led to serious cutbacks on investment, especially in housing²³². A situation where the state failed to satisfy the basic needs of society was highly uncondusive to rather costly artistic activities in urban space.

— The political and economic realities of those days also brought about a change in the official approach to Silesian identity, reflected, to some extent, by projects like e.g. the statue of Old Alojz. This fictional character was created by Silesia's native John Wyżgoł, who used it as a pen name, under which he wrote a series of highly successful articles, printed in the "Echo" weekly, where he was a long-standing editor-in-chief.

— Following Old Alojz's make-believe "death" in 1981, he was eulogised in the following, rather quirky manner, "He was a very colourful character who didn't fit on either side. He professed a Christian-Marxist worldview, a peculiar position so far unrecognized by theorists and scholars. His living room wall probably had a crucifix and images of Marx and Lenin next to it. [...] Born into a very poor family in Upper Silesia, [...] he was a casual miner and took up various jobs to survive. He fought in the great war – both in the Polish and German uniform, but was probably a lousy shooter, [...] so he returned from the war exile to his native Silesia, after which he worked diligently and hard [...] as a steelworker. Finally (shortly before his death) he began to write for the "Echo" [...]"²³³. The above cited article also contained a suggestion that a monument should be erected, or a street named, in honour of Old Alojz.

— Soon, fans of the fictional Silesian began write to the "Echo" weekly, inundating Augustyn Dyrda with requests to erect a monument to Old Alojz. The following comments on the choice of the

232 M. Kuszewski, p. Niemczyk: *Przestrzeń urbanistyczno-architektoniczna. [Urban and Architectural Space.]* In: *Tychy. 1939–1993...*, p. 162.

233 Old Alojz Fans: *Ulica albo pomnik Starego Alojza. [A Street Name or Monument to Old Alojz.]* "Echo" weekly 1981, No. 11(1285).



Fig. 164
Augustyn Dyrda, *Old Alojz*, 2007

artist best describe the general feeling. “Which contemporary sculptor has a better knowledge than you, Mr Dyrda, of the specific character of Silesia, its dramatic history, folklore, old architecture, former ethos of work in the mines, smelters and factories?”. The requests also contained suggestions as to how to present the “deceased” hero: “How do we imagine Old Alojz? He looked like most elders. He sure was skinny (because all he ate was soup, potatoes and cottage cheese and worked hard all his life), with a walking stick for support, in worn out shoes, his arm clutching his side, because he had arthritis, sciatica and lumbago. He didn’t wear glasses – only a waistcoat in which he kept a pocket watch he got from him father. Such a modest monument could be made of concrete, stone or metal”²³⁴.

— Augustyn Dyrda welcomed the idea and designed the sculpture, presented as part of the 1983 plein air follow-up exhibition “Old Tychy. New Tychy.”, held at the Tychy branch of BWA Katowice gallery in Bieruta Square (now Baczyńskiego Sq.). The figure of Old Alojz enjoyed great popularity among visitors. Jan Wyżgoł wrote, “The model, made of gypsum (about 70 cm in height), shows an old man – a workman in traditional dress, wearing a crumpled hat, unironed trousers and unbuttoned jacket, with a scarf wrapped around his neck, a pocket watch chain hanging out of his waistcoat pocket and trousers held up with a belt. The man is tall, rather skinny, has a benign smile, one hand propped on his cane and the other clutching his side, as if he was troubled by sciatica or lumbago. He has a dog at his feet – a Mutt, Rolf or Rex”²³⁵.

— The actual completion of the Old Alojz sculpture was considered several times in the following years, but it was not until the founding of the School of Management and Social Sciences in Tychy that the project got off the ground. As part of its 10th anniversary celebrations, Augustyn Dyrda’s bronze sculpture was finally launched

234 Retirees and Pensioners (a few dozen signatures): *Do Augustyna Dyrdy*. [To Augustyn Dyrda.] “Echo” weekly 1982, No. 33(1356).

235 J. Wyżgoł: ‘To tyn Hanys, co w Echu pisał’. *Stary Alojz już na wystawie*. [‘It the Lad That Wrote for Echo’. *Old Alojz on Display Already*.] “Echo” weekly 1983, No. 7(1374).



Fig. 165
Sculpture models in Augustyn Dyrda’s studio, foreground from left: miner and girl, Silesian insurgent and *Old Alojz*

in the square, in front of the main school building. Old Alojz got a new job of helping foster young student culture, as confirmed by the inscription on the sculpture's base: "This is me, Old Alojz. I am watching over our Tychy academy". As suggested by Augustyn Dyrda, the figure has no plinth. Thanks to being set directly on the ground, Old Alojz, accompanied by his faithful dog Molik, seems closer to people²³⁶.

— Meanwhile, let us return to 1984, the time when Housing Estate K received another piece by Augustyn Dyrda, i.e. the sculpture of Karolinka – the namesake of Estate K and heroine of the Silesian folk song "Poszła Karolinka do Gogolina" [*Young Caroline Went to Gogolin*]²³⁷. Dyrda's new piece was Silesia's third interpretation of this theme in outdoor sculpture form. The first Karolinka made was Leopold Trybowski's 1966 project completed for the Voivodeship Park of Culture and Recreation in Chorzów. The second one, by Tadeusz Wencel, was launched a year later in Gogolin. This time Karolinka was depicted in the company of her song sweetheart, a young man named Karlik²³⁸.

— The Tychy sculpture was made of artificial stone and initially served as a small fountain. The figure, standing on a pedestal, is dressed in a Silesian folk costume, with a headscarf and bead

236 J. Kurek: *Życie kulturalne miasta. [The Cultural Life of the City.] In: Tychy... [Tychy...]* p. 569.

237 Commission contract for the execution and use of a work of art, ms of 31 May 1984, Augustyn Dyrda's archive.

238 I. Grzesiuk-Olszewska: *Polska rzeźba... [Polish Sculpture...]* p. 299–300.

necklace. *Karolinka* holds a tilted vessel in her hands, from which water used to seep into the underlying bowl and then, through a small opening, into a shallow basin surrounding the pedestal.

— The sculpture successfully harmonised with the architecture of Estate K. Created in 1976–1979, the concept stands out due to giving an important role to the main public space in the form of a central square²³⁹. Its original layout was the work of architect Stanisław Niemczyk, who envisioned the square, popularly known as the "market square" or "little market square", as an intimate and cosy space with several ground levels and a diversity of streetscaping features including low walls, stairs and seats, all made of red brick. The sculpture itself was sited in a small basin on the west side of the space which, years later, was to be named after Wojciech Korfanty²⁴⁰.

— Following a 2011 renovation in Augustyn Dyrda's studio, *Karolinka* returned briefly to its former spot, only to be permanently moved to a new site in front of nearby Primary School No. 37, as part of a 2014 revamp project of the entire square. Its original spot was inherited by a new *Karolinka*, designed and produced by Tomasz Wenklar.

239 The estate was built to the design by Maria Czyżewska, Andrew Ostrowski and Kazimierz Wejchert; H. Adamczewska-Wejchert. K. Wejchert: *Jak powstawało miasto... [How the City Was Born...]* Vol. I, Chapter V – 73; Interview with Andrzej Czyżewski, Tychy, 29 September 2014, author's own material.

240 M. Lipok-Bierwiazzonek: *Od socrealizmu do postmodernizmu... [From Socialist realism to Postmodernism...]* p. 55.



Fig. 166



Fig. 166



Fig. 166

THE NON-SURVIVING SYMBOL OF INTERNATIONAL COLLABORATION



Fig. 169
Rudolf Hilscher, sculptural part of
the Fountain of Peace, 1988

In 1988, the city acquired a sculpturally shaped fountain – a gift from the community of the East German Halle Neustadt²⁴¹, Tychy's twin city. Officially known as the Fountain of Peace, the piece was given a spot in a park stretching along the east side of what was then Koniewa Street (now Armii Krajowej St.).

— The sculptural part of the fountain was made by Rudolf Hilscher, a graduate of the Kunsthochschule in Halle, being a faithful repetition of the theme explored in the artist's two previous pieces, created between 1969–1970, i.e. a combination of a fountain and an independent outdoor sculpture. The Tychy pieces of the architectural part in the form of a simple square bowl with a cast-bronze sculpture in the middle. The latter consisted of three combined vertical posts, surrounded by helically arranged geometric elements. The structure was crowned with a soaring flock of pigeons forming a circle in the air²⁴². After completion, the entire fountain was delivered and installed by a team from Tiefbaukombinat, an East German partner of Tychy's Przedsiębiorstwo Robót Inżynieryjnych [Engineering Services Company] at the time²⁴³.

— The ceremonial opening of the park/fountain complex took place on 26 May 1988, being the focal point of the Katowice-Halle Week of Friendship and Cooperation celebrations²⁴⁴. The space was thus given a new ideological content, which was emphasised by appropriate nomenclature. The Park of Friendship with the Fountain of Peace became a symbol of the bond between cities with a similar historical legacy. The ceremony was attended by numerous officials. The German delegation included Rolf Strobel, First Secretary of

241 Halle Neustadt was built from scratch after WWII. Great emphasis in this project was laid on enhancing public space with various types of visual accents, a trend that has continued to this day.

242 38 rocznica powstania NRD. Miasto chemików (Wypowiedź nadburmistrza Halle Neustadt, tow. Liane Lang, udzielona redaktorowi naczelnemu "Echa", tow. Janowi Wyżgołowi). [38 anniversary of the GDR. The City of Chemists (Interview with Halle Neustadt's Mayor, comrade Liane Lang, by "Echo's" editor-in-chief Jan Wyżgoł).] "Echo" weekly 1987, No. 40(1615).

243 Przyjaźń i współpraca dla pokoju. Manifestacja w Tychach. [Friendship and Cooperation for Peace. Manifestation in Tychy.] "Echo" weekly 1988, No. 22(1649).

244 Oddanie do użytku Parku Przyjaźni. [Commissioning of Friendship Park.] "Echo" weekly 1988, No. 21(1648).



Fig. 170
Augustyn Dyrda in his studio with a model of the miner
sculpture – a gift to the city of Halle Neustadt, 1989

Halle-Neustadt's Committee of the Socialist Unity Party of Germany (German: Sozialistische Einheitspartei Deutschlands, SED)²⁴⁵, who said: "Flying pigeons [...] are a symbol of a common will, partnership and constantly deepening friendship. Let the fountain be owned by children, because pigeons fly high into the sky like children's dreams"²⁴⁶.

— In order to repay Halle Neustadt for the gift, Augustyn Dyrda made a bronze sculpture of a miner standing proudly with a mug of Tyskie beer in his right hand²⁴⁷. The piece, launched in 1989 within the twin city's open-air gallery, did not meet with full approval of the local press, which criticised the fact that the artist put a pint of lager in the hand of a person wearing a uniform. Augustyn Dyrda rightly retorted that miners do not wear uniforms, but celebratory outfits²⁴⁸. Despite the criticism, the sculpture still stands in Halle Neustadt. Regrettably, the fountain was removed during the period of political transformation, although its universality of form and content certainly did not come into conflict with the new political system.

245 German: Sozialistische Einheitspartei Deutschlands, SED

246 *Przyjaźń i współpraca dla pokoju...[Friendship and Cooperation for Peace...]*

247 „Der Bergmann” – *geschenk aus Tychy*. "Freiheit – Organ der Bezirksleitung Halle der Sozialistischen Einheitspartei Deutschlands" 1989, No. 163.

248 Interview with Augustyn Dyrda, Tychy 11 May 2014, author's own material.

Fig. 171
Rudolf Hilscher, sculptural part
of the Fountain of Peace, 1988



AFTER POLITICAL TRANSFORMATION



Fig. 172
Stefan Chorembalski, statue of a miner
in Estate A – 2006 status

In the early 1990s, Kazimierz Wejchert commented, “So, the city remains unfinished. Besides, a city is never completed. The construction of the intended buildings is inevitably followed by conversions improvements, refurbishments and so on, for years and years”²⁴⁹.

— The new political reality brought about a transformation of views on urbanism in the communist era. The hitherto pursued spatial solutions suddenly came under heavy criticism. Some radical views in this respect were expressed by a team of architects in a 1990 article entitled *Paskudne Miasto [The Ugly City]*, published in the cultural and political periodical “Res Publica” in 1990. To a large extent, this explicit epithet also referred to Tychy²⁵⁰.

— The first years after the political upheaval of 1989 were not conducive to thinking about new artistic projects. However this period was marked by significant changes in the perception of the existing ones. Luckily, no monuments were destroyed, perhaps due to the fact that there were none to raise obvious negative associations with the previous regime. The new political situation, however, led many to question the value of those artistic projects which were completed as part of official commissions. Notably, criticism was also directed at pieces devoid of any communist content, even abstract forms. Regardless of theme, works of art representing the previous era became unwanted remnants of the hated regime.

— Inevitably, Tychy had to suffer some losses. Political motivations were definitely behind the painting over of some of the sgraffiti in Estate A, though the structure of the paintings themselves luckily remained intact. Less fortunate was the aforementioned symbol of international cooperation, i.e. the sculptural part of the fountain donated by Tychy’s twin city Halle Neustadt, which was irretrievably lost.

249 K. Wejchert: *Ludzie nowego miasta...[New City People...]*, p. 11.

250 E. Chojecka: *Nowe Tychy 1950–2000. [New Tychy 1950–2000.] W: Sztuka... [Art...] p. 441; Cf. Paskudne miasto. Rozmowa architektów. [The Ugly City. Interview with Architects] “Res Publica” periodical. 1990, r. IV, No. 3(30), p. 14–24.*

BEYOND 2000 – NEW PROJECTS



Fig. 173
Dandelion shaped fountain,
design by Wojciech Klasa, 2009

Following the humble 1990s, by far the poorest decade in terms of enhancing Tychy's cityscape with art, a significant upturn in activity within this area occurred after 2000. Several new projects were then completed by Augustyn Dyrda. The first of these is an obelisk dedicated to August Kiss. This Paprocany born (1802) sculptor had a career that was far beyond local, with numerous monuments put on display in Berlin, Potsdam and Wrocław. Commenting on reasons for his interest in the German artist, Dyrda said, "While at the Academy of Fine Arts, I came across a book entitled "Tychy. A Historical Monograph", which contained a mention of the August Kiss foundation supporting the Paprocany primary school. In 1839, the famous artist donated a handsome amount of 200 thalers for the purchase of books and school equipment. With this donation, representing his total income from the exhibition he had staged in Berlin, the sculptor wanted to express his attachment to the village where he spent his childhood. This discovery got me interested in the exact place and date of birth of August, my predecessor by name and profession"²⁵¹.

— The obelisk to August Kiss, which was installed in Sikorskiego Street near the former Huta Paprocka [Paprocany Ironworks]²⁵², features a bronze plaque in the shape of a vertical rectangle with a semi-circular top, measuring 80x50 cm, attached to a smooth stone face. The plaque shows a realistically-styled relief of an *en face* portrait of the artist with an inscription below that reads: "August Kiss. Eminent sculptor. B. 1802 in Paprocany. D. 1865 in Berlin. Let us not forget. A. D. 2003".

— A year later, Augustyn Dyrda completed another commemorative piece, i.e. a bust of General Stefan Grot-Rowecki. The initiative to commission the sculpture was proposed by the Tychy branch of the World Association of Home Army Soldiers [Światowy Związek Żołnierzy Armii Krajowej], meeting with full approval and financial support from the City Hall. The ceremonial unveiling of the monument took place on 19 September 2004, on the "60th anniversary

²⁵¹ Augustyn Dyrda's notes, ms, artist's archive.

²⁵² August Kiss's father was the manager of the Paprocany Ironworks



Fig. 174
Augustyn Dyrda,
obelisk to August Kiss
in Sikorskiego St.,
2003



Fig. 175
Augustyn Dyrda,
obelisk to General Stefan
Grot-Rowecki
in Cyganerii St.,
2004

of the General's tragic death"²⁵³. The cast bronze sculpture, set on a massive stone plinth, stands in Cyganerii Street near its confluence with the Grot-Roweckiego Street. The General is realistically presented in a fairly rigid pose with just slightly too much attention to detail (especially when it comes to the uniform).

— Dyrda's next project was to become the culmination of the decades-long history of the Insurgent Monument in Wolności Square. In 2005, the artist proposed to the city authorities that he would reconstruct the pre-war sculpture by Wincenty Chorembski. After the idea was approved, the sculptor could set about recreating the statue from surviving photographs. In this way, history turned full circle, as the new, cast bronze sculpture replaced the 1958 monument in Wolności Square²⁵⁴. After a short stay in the artist's garden, however, the unwanted insurgent found a new place. After the Tychy City Museum (founded in 2004) moved to the former City Hall building in 2012, the sculpture was installed in its garden. Thanks to that, we are now able to embrace both projects with a single glance and reflect on the entire history of the place and its associated artworks and people.

— Interestingly, Dyrda himself has a self-critical attitude towards the reconstructed sculpture, claiming artistic and physical indisposition, haste, and an error in the calculation of the figure's proportions²⁵⁵.

— Launched the same year as the Insurgent Monument was another sculpture by Augustyn Dyrda, namely the *Old Alojz*. This over twenty-year-old concept has already been discussed due to being firmly set in the realities of the 1980s. Let us bring it up again, though, since it was finally completed in 2007 and launched on 11 May of the same year, as part of the 10th anniversary celebrations of Tychy's School of Management and Social Sciences.

²⁵³ The content of the inscription on the bronze plaque placed on the stone pedestal. Above it there is another plaque inscribed "General Stefan Rowecki "Grot" 1895–1944. First Commander of the Home Army".

²⁵⁴ J. Kurek: *Życie kulturalne miasta...* [The Cultural Life of the City...] p. 551.

²⁵⁵ Interview with Augustyn Dyrda, Tychy, 17 November 2014, author's own material.



Fig. 176
Augustyn Dyrda, Silesian Insurgent statue by the
Tychy City Museum building – current status



Fig. 177
Augustyn Dyrda, Silesian Insurgent
monument at Wolności Sq., 2014



Fig. 178
Tomasz Wenklar, Siberian Exiles Monument,
unveiled 25 April 2008

— The above-discussed four works by Dyrda can be regarded as a stylistically consistent series, representing the classicising realist style period in the artist’s career. The sculptor reproduces the human figure in a faithful and harmonious manner, while somewhat idealising it. His projects in this style are totally devoid of the characteristic synthesis and styling of his earlier works. This “return to the roots”, which occurred gradually in Dyrda’s work over the 1970s and 1980s, is clearly visible in his monumental sculptures executed outside Tychy, e.g. the 1987 Konstanty Rokossowski monument in Legnica.

— In recent years, Tychy has seen a growing presence of sculptor Tomasz Wenklar, a 2003 graduate of the Sculpture Department at the Academy of Fine Arts in Kraków. His first Tychy-based project was the Siberian Exiles Monument. The inspiration for the piece came from the Tychy branch of the Siberian Exiles Association, while its construction was undertaken by the city authorities. The monument, unveiled on 25 April 2008, was sited within Estate W, next to the Siberian Exiles Roundabout. The composition features one horizontal and three upright slender, rectangular, granite blocks, one of which has an engraved inscription that reads: “Zesłańcom Sybiru – tyszanie 2007” [To Siberian Exiles from Tychy Community 2007.] Running to the right of the obelisks is a paved footpath with darker cobbles forming cross-shaped shadows of the obelisks. In 2014, a fourth vertical block was added, carrying a plaque with an explanation of the ideological content of the monument. To a large extent, this represents a view held by the local members of the Siberian Exiles Association, which does not coincide with the original concept by Tomasz Wenklar. The sculptor explains, “It wasn’t about the number of deportation waves. Basically, three obelisks didn’t seem enough, and five was too many. So I decided on four, including one overturned block, because many exiles did not return. The idea was that these people thrown outside society – outside the normal course of life – symbolised by the paved path on which the exiles throw these cross-shaped shadows. I didn’t mean it to stand for the number of deportations – this idea was conceived by



Fig. 179
Tomasz Wenklar, Silesian Insurgents Monument
in Tychy Czulów, unveiled 3 May 2009

the ladies from the Siberian Exiles Association²⁵⁶. The monument is maintained by Tychy's Primary School No. 7.

— Tomasz Wenklar's next project was the reconstruction of the pre-war Silesian Insurgents Monument in Tychy's district of Czulów. The impulse to take action was provided when the remains of the original monument's pedestal were discovered during excavation works carried out in 2008. The reconstruction was first proposed by the Czulów community. This grassroots initiative was the result of the strong insurgent traditions still cultivated by local families of the combatants. The initial formal controversy, whether the original though somewhat crude form should be reproduced or whether to go for a more sophisticated architectural form referring to the style of the 1930s, was eventually decided in favour of the latter concept. Tomasz Wenklar mentioned that he had prepared several designs to fit in with the era²⁵⁷. The resulting monument is not so much a faithful reconstruction, but rather a free interpretation of the original object. The much-lower architectural part consists of a three-tier platform with massive cuboid corners. On top, lies a quadrangular pillar with a fluted shaft, crowned by a flat square plate. Placed upon it is a cast bronze eagle, which was also considerably modified, as reported by Wenklar. "As for the eagle, the original had strongly inclined wings. A suggestion was made that they should be widely spread. We also gave up the idea of the chain in its beak. Personally, I found it a little redundant. The eagle alone is enough of a victory symbol to me"²⁵⁸. In a newspaper interview

256 Interview with Tomasz Wenklar, Tychy, 8 July 2014, author's own material.

257 Ibid.

258 Ibid.

the sculptor added, "[...] I want the eagle which is to stand on the plinth to be different – as if about to take off in flight – something to embody the Polish romantic spirit"²⁵⁹.

— The location of the new monument was slightly offset from the original in order to align it with the axis of the school building located opposite. Although it was installed in late 2009, the unveiling ceremony took place several months later, on 3 May 2010. The first of the monument's two memorial plaques features the names of three Tychy locals who died during the Silesian Uprisings, while the other one commemorates Józef Deda, an insurgent and initiator of the pre-war monument, who was later murdered in Mauthausen²⁶⁰.

— Another interesting project by Tomasz Wenklar in the city's public space is the outdoor sculpture of Ryszard Riedel, the prematurely deceased leader of the blues-rock band Dżem. Working on the commemoration of the musician was a unique experience for the sculptor, as it was an expression of a personal attitude. In other words, the sculptor looked at the musician from the perspective of a fan and admirer of his work.

— As Tomasz Wenklar himself reports, "This project kept coming back for years – usually during the Ryszard Riedel Festival in Tychy – just to keep the atmosphere going, while also trying to commemorate the iconic Tychy personality. At some point I came up with the idea to prepare some preliminary designs, so as to have something to show, if the topic suddenly surfaces in official circles. And

259 L. Sobieraj: *Orzeł zwycięski*. [The Victorious Eagle.] "Twoje Tychy" weekly 2009, No. 18(76).

260 <http://tychy.naszemiasto.pl/arttykul/pomnik-powstancow-slaskich-w-czulowie-nieznanahistoria,2388213,artgal,t,id,tm.html>, as accessed 5 December 2014.

just when I thought that the project would never go through, I got a call from the City Hall"²⁶¹.

— The concept of commemorating the musician was included in *Tychy's Cultural Development Strategy for 2009–2015*²⁶². Starting a period of heated discussions as to the form and location of the planned sculpture. Commenting on these, Tomasz Wenklar recalled, "I had a design ready depicting Ryszard on horseback and this was my favourite one. It conveyed the idea of a bluesman, a big kid on a rocking horse, a somewhat immature man who got lost somewhere between the prose of life and his dreams"²⁶³. In the course of the discussions, however, a decision was made to go for a more realistic, silhouette concept. As for the statue's location, a number of sites were proposed, including Paprocany, Municipal Park and Estate F, near the artist's home. Eventually, a decision was made that Ryszard would stand in Wolności Avenue, near the bus stop where he would usually wait to go to Katowice. The unveiling ceremony, held in December 2011, had a special atmosphere, as it was attended by Sebastian Riedel, Ryszard's son and leader of the blues band Cree, who performed a few of his father's songs.

— Calling the discussed project a monument, however, would seem a misconception. The musician is presented as an ordinary man who, instead of being put on a pedestal, is shown during the everyday activity of walking to his local bus stop. The sculpture is

261 Interview with Tomasz Wenklar, Tychy, 8 July 2014, author's own material.

262 *Strategia rozwoju kultury w Tychach na lata 2009–2015*. [Tychy's Cultural Development Strategy for 2009–2015.] developed by E. Iwanciów, T. Kordon, M. Lipok-Bierwiaczonek, D. Łukasiewicz-Zagała, D. Szczepańska, W. Wieczorek. Tychy 2009, p. 41.

263 Interview with Tomasz Wenklar, Tychy, 8 July 2014, author's own material.



Fig. 180
Tomasz Wenklar, outdoor sculpture
to commemorate Ryszard Riedel, 2011



Fig. 181
Tomasz Wenklar, design for an outdoor sculpture
to commemorate Ryszard Riedel



Fig. 182
Tomasz Wenklar with his sculpture of
Ryszard Riedel, 2011

an accurate visual reflection on the artist's expressive personality. The strong lean of the silhouette is a purposeful reference to the artist's troubled life: always going up against the wind and balancing on the verge of collapse. The sculpture is complemented by a wall painting on the facade of the building behind, symbolising Riedel's artistic credo – a flock of birds, setting free from cracks in the monolithic brown plane – embodying the artist's desire for unrestricted freedom²⁶⁴.

— The controversy, whether Riedel should be commemorated at all, received the following comment from Wenklar. "I know that no one wants to see his father or son living this way, but on the other hand, the society needs a "safety valve" in the form of extreme attitudes. Monuments should be erected to both Riedel and the Pope, so people are given a framework, and their interpretation largely depends on human will"²⁶⁵.

— Recent years have seen a noticeable tendency to rehabilitate the merits of urban planning and architecture from the time of the Polish People's Republic. In Tychy, such efforts were undertaken by Maria Lipok-Bierwiazzonek, who led the Tychy City Museum to stage an exhibition entitled "Professor Kazimierz Wejchert. On the Centenary of Birth.", presented in late 2012 and early 2013²⁶⁶. This exhibition, remembering the late architect-urbanist and his legacy, also contributed to a lasting commemoration of the general designers of the city and its public space. It should be noted that the project's concept was also included in the aforementioned *Tychy's Cultural Development Strategy for 2009–2015*²⁶⁷.

— A decision was also made to commemorate Hanna and Kazimierz Wejchert with an outdoor sculpture. Tomasz Wenklar, who was

²⁶⁴ The composition, designed by Tomasz Wenklar, is a loose reference to the cover of the album 'Dzień w którym pękło niebo' by the band Dżem, as designed by Mirosław Makowski.

²⁶⁵ Interview with Tomasz Wenklar, Tychy, 8 July 2014, author's own material.

²⁶⁶ The exhibition was accompanied by a book: A. Czyżewski, M. Lipok-Bierwiazzonek: *Profesor Kazimierz Wejchert. W stulecie urodzin. [Professor Kazimierz Wejchert. On the Centenary of Birth.]* Tychy 2012.

²⁶⁷ *Strategia rozwoju kultury w Tychach... [Tychy's Cultural Development Strategy...]* p. 41.

awarded the commission, proposed a number of concepts, ranging from realistic depictions to freer, slightly geometricised forms, showing a fusion of the architects' figures and the urban fabric. Eventually, a decision was made to opt for a realistic sculpture and site it within the green belt along Darwina Street – one of a number of considered locations. The selected site was by no means accidental, since it was part of the Wejcherts' original green axis concept, dissecting the city from north to south and serving as a public transportation and recreation space. The sculpture, unveiled on 11 November 2013, consists of two independent parts: the architect couple and a drawing board, set at the opposite ends of a several-meters-long paved strip, running across a walking path. The figures themselves were shown during a discussion, looking to the south, towards their planned city centre – the project they would not live to accomplish. This direction is also indicated by Hanna Adamczewska's hand gesture.

— Wenklar's art also includes sculptures meant as visual accents to enhance residential areas. This idea, which is fully recognised by the Tychy Social Housing Association [Polish: Tyskie Towarzystwo Budownictwa Społecznego – TTBS], led them to commission the artist to create a sculpture for a small square among the newly erected buildings at the intersection of Trzy Stawy Street and Grota Roweckiego Street. Commenting on the project, Wenklar said, "I made different designs for them, even totemic forms. The one selected out of the proposed sculptures was the figure of a woman – my version of *The Valpinçon Bather*"²⁶⁸. The design, which predates the TTBS commission, was originally intended to form part of a fountain. Cast in resin imitating bronze, the sculpture stood at the planned site in 2013. It is a synthetic, nearly abstract image of a woman, hinted by two vertical, softly shaped blocks: the torso and the legs, growing out of a massive stone plinth.

— Another in a series of outdoor sculptures produced by Tomasz Wenklar to enhance Tychy's residential spaces is *Karolinka*, launched in 2014 at the revamped Korfantego Square. This focal point of Estate K has recently undergone a complete makeover.



Fig. 183
Tomasz Wenklar, outdoor sculpture to commemorate Hanna and Kazimierz Wejchert, 2013



Fig. 184
Tomasz Wenklar, design for an outdoor sculpture to commemorate Hanna i Kazimierz Wejchert, 2012



Fig. 185
Tomasz Wenklar, outdoor sculpture of Hanna i Kazimierz Wejchert, 2013



Fig. 186
Tomasz Wenklar, design for outdoor sculpture/fountain *Kąpiąca się* [*The Bather*]



Fig. 187
Tomasz Wenklar, outdoor sculpture *Kąpiąca się* [*The Bather*] sited among the newly erected buildings at the intersection of Trzy Stawy St. and Grota Roweckiego St.

268 Interview with Tomasz Wenklar, Tychy, 8 July 2014, author's own material.



Fig. 188
Tomasz Wenklar,
plaque in memory of
the cursed soldiers in
Baczyńskiego Sq.,
2014



Fig. 189
Tomasz Wenklar, plaque in
memory of Home Army soldiers
on the building of Middle
School No. 1, 2013

Improvements include a different terrace floor arrangement and new streetscaping features. As previously mentioned, the original *Karolinka* sculpture by Dyrda was moved to a new spot in front of the entrance to Primary School No. 37, located in the same area. Korfantego Square, in turn, received an impressive fountain decorated with Wenklar's sculpture. In general terms, the cast bronze figure of a girl resembles its predecessor, though it seems more relaxed, largely thanks to a different, more pliable material. The shapely figure deftly tilts a pitcher from which water pours, while the impression of lightness is accentuated by the twinkling texture of her dress swaying in the wind. However, Wenklar's *Karolinka* is hardly Silesian. Her dress is but a distant echo of folk costumes and, combined with the way the figure is presented, brings it closer to the depictions of girls known from Italian or French fountains, rather than a popular folk song heroine.

Tomasz Wenklar has also authored commemorative plaques placed both outside and inside several public buildings in Tychy. These include: a plaque dedicated to Piotr Skrzynecki inside the Municipal Culture Centre (2006); a plaque to Kazimierz Górski in Middle School No. 5 (2008); a plaque to Mother Teresa of Calcutta in Primary School No. 35 (2009); a plaque depicting Cardinal Stefan Wyszyński in Middle School No. 4 (2010); a plaque in honour of the Polish Army captain John Rybczyński, commander of the armoured train "Groźny" (fallen on 2 September 1939) inside the railway station building (2012); a plaque in memory of Home Army soldiers on the building of Middle School No. 1 (2013); a plaque in memory of the cursed soldiers in Baczyńskiego Square (2014). Without going into unnecessary detail, it should be pointed out that the above projects follow a consistent formal pattern, which in most cases allows the viewer to recognize their creator at first glance. The shared characteristics of these compositions include the dominant role of the sculptural part and the way it is developed. The plaques are executed with delightful lightness of touch, further enhanced by the soft and rich texture of the material. A formal reference to the above mentioned works is made in yet another piece by Tomasz Wenklar, i.e. the 2009 Eastern Borderlanders Monument at the cemetery in Tychy Wartogłowiec.



Fig. 190
Tomasz Wenklar, *Karolinka*, 2014



Fig. 191
Fountain with otters in Old Tychy's Market Sq., design by Wojciech Klasa, execution of sculptures by Piotr Maksym, 2008

— When asked which of his pieces on display in Tychy he himself considers the most successful, the artist avoids a direct answer, “I treat them like children. You know they are not without their faults, but they're your children, so you always forgive them. The way I perceive my own work also depends on my mood”²⁶⁹.

— In recent years, Tychy has seen the rehabilitation of several of its main squares, with the central spaces of Old Tychy and Estates A, B and K receiving an attractive new appearance. Introduced as part of these schemes were new streetscaping features such as modern street furniture and sculptures. The first to undergo transformation was Old Tychy's Main Square. In 2008, it was given a new fountain, designed by architect Wojciech Klasa as a reference to the ponds once existing in this spot. The fountain's bowls are arranged as hollows in the ground which, along with the adjacent area, are paved with granite cobbles. Initially, there was no plan to use sculptural decorations in the form of otters. The architect came up with this idea to enhance the composition when the project was well underway. He went on to prepare some sketches of the animals, based on which models and moulds for casting were prepared by Piotr Maksym (a Mikołów-based stucco artist). The otters, which were cast in bronze by GZUT in Gliwice²⁷⁰, are a conscious reference to Tychy's animal-themed sculptures by Augustyn Dyrda (mainly *The Bear Cubs*). The fountain, although loved by children, is not free from significant conceptual issues. It seems bizarre to set sculptures of wild animals on cobblestone. This mismatch is further emphasised by the materials used for constructing the fountain's bridges, such as the austere stainless steel handrails²⁷¹.

— Animal themes in sculpture were also taken up in Housing Estate Balbina. In 2010, its central leisure space (Grażyny Bacewicz Square), designed primarily as a children's playground, received a tall bronze sculpture of a goose – the estate's namesake.

269 Ibid.

270 Interview with Wojciech Klasa. Tychy, 27 November 2014, author's own material; <http://www.maximart.pl/realizacje/2.html>, as accessed 27 November 2014

271 The handrails are not part of the original design and were added later as a safety feature.



Fig. 192
Robert Sobociński, gąska Balbina [Balbina the Goose] in Grażyny Bacewicz Sq., 2010

Created on the initiative of the Tychy Social Housing Association, the piece was designed and produced by Robert Sobociński, a graduate of the Faculty of Sculpture at the Academy of Fine Arts in Poznań²⁷². The sculpture is an attempt to bring the local community together. *Balbina the Goose* is supposed to bring good luck to anyone who sits on it, especially first-formers starting school²⁷³.

— Baczyńskiego Square – the main public space in Estate B – was also renovated in 2009–2010. This partly finished project, authored by architect Wojciech Klasa, involved a number of streetscaping features, including a fountain in the now widely popular form of a water dandelion. Similar structures are found e.g. in Kiev's Maidan of Independence and, closer by, in Kołobrzeg. The intention of the architect was to use a sculpture as a visual accent at the intersection of the square's axes. To this end, a massive plinth was even constructed as part of the project, although neither the theme, nor the form of the sculpture were specified (except for a casual concept of figures engaged in dancing or playing music). A discussion followed, resulting in the decision to commemorate the square's patron and his work with a monument²⁷⁴ and announce a nationwide competition for its design. Luckily, the entrants were relieved from the obligation to take into account the already constructed plinth.

— The competition was decided on 9 October 2009 in favour of a spatial installation by sculptor Mariusz Chodorek and architect Łukasz Łyduch.

— The selected concept envisaged dotting the square and adjacent streets with twenty-three cubes carrying Krzysztof Kamil Baczyński's poems. The cubes, whose number was to indicate the poet's age at the time of his tragic death, were to be made of black granite with layered and illuminated glass panels with poems engraved onto them. Next to the panels, on the upper surface of the cubes, were to feature the same poems written in Braille. This

272 Correspondence with Artur Wyżkiewicz, 10 December 2014, author's own material.

273 S. Zawadzka: *Plac z gąską Balbinką*. [The Square with Balbinka the Goose] “*Twoje Tychy*” weekly 2010, No. 29(164).

274 Interview with Wojciech Klasa, 27 November 2014, author's own material.



Fig. 193
Completed part of the monument-in-
stallation to commemorate the work of
poet Krzysztof Kamil Baczyński, design
by Mariusz Chodorek and Łukasz Łyduch,
2009

Fig. 194, 195
Mariusz Chodorek, concept sketches of
the monument-installation to commem-
orate the work of poet Krzysztof Kamil
Baczyński, 2009



way the entire square was to be transformed into a monument²⁷⁵. Mariusz Chodorek commented, “The installation is a deliberate break with conventional figurative monument form, because the essence of this project is to commemorate Baczyński’s work. His poetry. The idea behind the project is so to convey the content, the form serving as its carrier. Baczyński’s poems engraved on the glass must therefore be visible both during the day and at night²⁷⁶. The use of Braille, on the other hand, was explained by the artist as follows, “I like it when something is suited to the broadest audience possible. I pay attention to such things, because I work in a school for visually impaired students. Hence the idea that the installation should include Braille²⁷⁷.”

— The first three cubes were installed on the western edge of the square in late 2010. Set slightly at an angle, for greater reading comfort, they present the poems *Elegia o...*, [*Elegy for*]. *Idylla kryształowa* [*Crystal Idyll*] oraz *Erotyk* [*Erotica*]. More cubes were to be added gradually, but unfortunately the project was halted due to lack of funding. Thus, the installation concept and its symbolic meaning were largely disturbed. Commenting on the technical side of the project, which also leaves much to be desired (e.g. lighting failures) Łukasz Chodorek said: “I cannot take responsibility for the contractorship. This was done by various companies, and we had no control over the works²⁷⁸.”



Fig. 196
Dandelion shaped fountain, design by Wojciech Klasa, 2009

275 Cf. P. Loska: *Pomnik na placu Baczyńskiego w Tychach*. [*Monument in Baczyńskiego Square*] “Archivolta” quarterly 2010, No. 2(46), pp. 82–84; M. Lipok-Bierwiaczonek: *Od socrealizmu do postmodernizmu...* [*From Socialist Realism to Postmodernism...*] p. 33.

276 M. Chodorek: *Założenia techniczno-ideowe projektu*. [*Technical and Ideological Foundation of the Project*]. after: http://www.goldenline.pl/grupy/Miasta_re-giony/tychy/labirynt-poezji-na-placu-baczynskiego-w-tychach,1240288/, as accessed 22 January 2015.

277 Interview with Mariusz Chodorek, Tychy, 9 December 2014, author’s own material.

278 Ibid.

— In recent years, Tychy has received another commemorative object, i.e. the Monument to the Katyń Massacre Victims²⁷⁹. Designed by Grzegorz Ratajski along with his son Wawrzyniec and founded by the City Hall, the monument was erected near the Church of Blessed Karolina Kózkówna (within the city's original green axis) and unveiled on 23 October 2013. It consists of 21 obelisks resting on a low pedestal in the form of an equilateral cross. They are set in neat rows — a reference to a military formation — embodying the approximate number of 21,000 Polish officers murdered in Soviet prisoner camps. Each obelisk is made of polished granite and has a sharply severed top to symbolise the soldier's brutally interrupted lives. From the south, the central obelisk has a relief with an image of Our Lady of Katyń. On the north side, a monumental inscription “Katyń” runs across all five obelisks. The monument's design also incorporates a park alley²⁸⁰.

— The theme of art in public space is also linked to the activities of the Obok Gallery, based in the building of the Teatr Mały theatre from 1994 to 2014²⁸¹. Its front yard saw several exhibitions presenting all sorts of artistic spatial forms and the creative processes behind them. It is worth noting that, to a large extent, these activities were in line with the original concept of the theatre's designers, who envisioned the space adjacent to the building as “an open-air venue for holding sculpture exhibitions and performances”²⁸².

— As part of a 1996 plein air workshop in Tychy, Andrzej Czarnota staged an open air performance entitled *Narodziny rzeźby* [*The Birth of a Sculpture.*] Ewa Iwanciów recalled, “The unveiling ceremony was unexpectedly taken over by nature. The performance took

279 The monument was located at the site where the Tychy Katyń Families Association along with the Association of Exiles to Siberia and students from Tychy's C. K. Norwid General Secondary School No. 2. planted five oak trees and set up a memorial stone in 2009 to commemorate the five local residents who fell victim to the NKVD crimes of 1940. The 2013-unveiled monument was erected to commemorate all victims of the Katyń massacre.

280 http://ratajscy-architekci.pl/node_62/Portfolio/Pomnik-Katyn-1940, as accessed 16 January 2015.

281 Currently, the ‘Obok’ Art. Gallery is housed in the former Andromeda cinema in Baczyńskiego Square.

282 K. Wejchert, *Nowe... [New...]* p. 18.



Fig. 197
Monument to the Katyń Massacre Victims, design by Grzegorz Ratajski and Wawrzyniec Ratajski, unveiled 23 October 2013



Fig. 198
Andrzej Czarnota, sculptural installation
Drzewo radości [The Tree of Joy]. 1996

place at night during a thunderstorm and climaxed with lightning bolts severing the sky at the key moment. Indeed, it is hard to imagine a more spectacular and memorable scenery²⁸³. The sculpture, known as *Drzewo Radości [The Tree of Joy]*, depicted a mysterious figure climbing a ladder into the sky. The artist made it using a selection of random materials, including a hollow tree trunk, branches, metal rods, wire, sheet metal, etc. The performance's content, i.e. the artist's actions and their effects, were certainly not easy to internalise for an inexperienced viewer – the sculpture was damaged several times before being finally set on fire. Subsequent sculptural projects were created as part of the "Tychy 2001" plein air session, when Waldemar Rudyk created his tree branch installations *Pegaz [Pegasus]* and *Ptaszysko [Monstrous Bird]*, representing the environmental sculpture trend. These works, however, did not survive too long²⁸⁴.

— The sculptural installation currently on display in the theatre yard is the work of a young team working under the supervision of Tomasz Wenklar²⁸⁵. Designed as a free reference to the shape of the guitar, the piece is part of a trend of artistic activities aimed at producing ephemeral works. Tomasz Wenklar reminisced, "I was teaching a class from the secondary art school at that time. We were doing a workshop at Baczyńskiego Square as part of a scheme called "Sunday in Baczyńskiego Square". We were supposed to explore

283 E. Iwanciów: In: *Plener Tychy'96. [Tychy'96 Plein Air.]* Tychy 1997, p. 6–7, 12–13.

284 Interview with Łukasz Pudełko, Tychy, 9 December 2014, author's own material; Cf. *Jubileusz 20-lecia Miejskiej Galerii Sztuki Obok w Tychach 1994–2014. [20th Anniversary of Tychy's 'Obok' Municipal Art Gallery 1994–2014.]* Ed. E. Iwanciów, A. Drozd, J. Karbowniczek, Ł. Pudełko. Tychy 2014.

285 The Teatr Mały's courtyard was the venue of painting workshops for young people led by Halina Tymusz and Adam Niesyto.

some musical theme and the effect of our work was to be placed in the square behind the theatre to fill the empty space after the previous installation was removed. One of the students had done a little cardboard model and we set about work. It was really good fun. The five of us took several days to make the guitar. We also had the idea to burn it during the guitar autumn festival, but did not receive permission. It was supposed to be a temporary installation and it has been there for such a long time...²⁸⁶.

— As at today's date (20 February 2015) the above discussed projects are all notable works of art in Tychy's urban space. The city is, however, a living organism in a state of dynamic and ever-expanding flux. What can we expect in the near future? In connection with the implementation of the tasks contained in *Tychy's Cultural Development Strategy for 2009–2015*, it is possible that the city's public space may be enhanced by e.g. a sculpture of the former head of Tychy commune, Jan Wieczorek, or a few notable former Tychy officials²⁸⁷. Or maybe a new, creative and original idea will arrive to capture people's attention with an abstract sculptural form or a mural? The options are virtually unlimited. At least in the realm of imagination.

286 Interview with Tomasz Wenklar, Tychy, 8 July 2014, author's own material.

287 *Strategia rozwoju kultury w Tychach... [Tychy's Cultural Development Strategy...]* p. 41.



Fig. 199
Sculptural installation in the form of a guitar by secondary art school students working under the guidance of Tomasz Wenklar

CONCLUSION



Fig. 200
Stefan Borzęcki, unrealised design for an outdoor sculpture for Estate M, photomontage, c. 1979

Over the years, enhancing Tychy's public space with art objects has undergone various stages.

— This process, initiated during the interwar period, has gradually become increasingly complex and multi-threaded. Artistic activities in public space have certainly had an official character. However, while their frequency, intensity and character depended on conditions of both artistic and non-artistic nature, the decisive factor deciding the working environment for artists has predominantly been the political and economic circumstances of the country. Artistic projects have always depended on prevailing financial perspectives and cultural policies. Naturally, the resulting works have also reflected the trends and tendencies emerging in world art (including, of course, Polish art) with their specific formal conventions. These, to varying degrees, have been translated into the language of artworks created with public spaces in mind. Visual accents, designed to harmonise with the pursued aesthetic and social policies, have been intended to become an integral part of the urban or architectural environment. At the same time, due to being designed for public access, their forms have had to demonstrate a certain clarity of communication.

— The nature of Tychy's public art corresponds with the idiosyncracies of the city's history – its planned and long-running construction from the outskirts towards the centre (which ultimately was not completed). Having worked their way gradually into the urban fabric, the city's visual accents are characterised by considerable dispersion and varying density. However although, taken in their entirety, the artworks vary widely, they are usually stylistically consistent when viewed in the context of particular, successively formed city districts. Diversions from this state of affairs result from the densification process that has largely been the dominating trend in terms of visual accents since the city's great construction drew to a halt.

— Let us summarise the facts. The interwar period marked the birth of official (secular) art in Tychy's public space. The place was then a rural commune and, from 1934, a rural commune with civic rights. The artistic output of this period was just two monuments which were strongly embedded in the socio-political context of

their time and both destroyed at the 1939 outbreak of WWII. The monuments were so deeply ingrained in the minds of the local community, that their idea kept recurring under successive political systems. In adapting to these changing realities, their artistic form had to be transformed, but always managed to achieve its communicative purpose.

— The commencement of construction of a new city brought about a significant renewal of interest in artistic activities. Initially, these were undertaken in conformity with the postulates of the then prevailing socialist realism, as fully reflected in Housing Estate A. In keeping with the adopted convention, a large emphasis was placed on the integration of architecture and fine arts, with sculpture as the dominant means of artistic expression. The creativity of artists working within the estate largely served to implement the guidelines of the new doctrine. Their traditional resources of forms and themes, assimilated in the course of education and creative work, were now infused with the “only legitimate” ideological content. Saint Hedwig of Silesia was transformed into the bricklayer woman, Madonna and Child became an ordinary mother with a child, while classical figures standing in contrapposto poses were replaced by a miner and steelworker – not as a way to smuggle in some unwelcome content, but in desire to obtain appropriate artistic expression.

— The resulting socialist realist works were fairly understated, especially when compared with their counterparts created for the Marszałkowska Residential District in Warsaw. Tychy’s projects, despite the communist ideological load, were largely accepted and domesticated by the local community thanks to the universal character of their content and form.

— Starting from the second half of the 1950s, Tychy witnessed the slow demise of sculpture as an important art form for enhancing the local cityscape. In subsequent years, only a few projects emerged, scattered across the sprawling city, and many others were abandoned due to lack of funding. In those times, local artists had to seek commission opportunities outside Tychy. With the benefit of hindsight, it is clear that this happened to the great detriment of the city’s public space. Regrettably, the wealth of trends in the 1960s sculpture, such as those exemplified by the exhibits

at Chorzów’s Silesian Sculpture Gallery, lack representation in, say, Tychy’s Municipal Park²⁸⁸ or one of the residential estates.

— The aforementioned processes coincided with a true explosion of monumental painting, especially in the mosaic form. The trend, which appeared in Poland in the mid-1950s, made its way to Tychy around 1960 (first in interior decoration), as part of a broader movement within the countries of the former Eastern bloc. Not without significance in this regard were certain art influences from the geographically distant but ideologically proximate Mexico²⁸⁹. The mosaic technique fell on very fertile soil in Poland. Its natural aesthetic appeal, deriving from the nature of the material, perfectly harmonised with the ‘socmodernist’ architecture. This provided a then rare opportunity to employ a wide range of colours on building facades, being a great way of dealing with the drab grey of the building materials. Of importance, especially in the 1960s, were its relatively low production costs. The “golden age” of mosaic continued into the late 1970s, following similar style trends to those prevailing in traditional painting and graphics. Importantly, mosaic gave the artists a considerable freedom of individual expression due to the dominance colour and form over content, even in the case of official buildings. Enjoying great popularity, especially in the 1970s, were purely abstract mosaic compositions. Towards the end of the decade, Tychy mosaics were joined by strictly painted compositions. This new trend was associated with availability of new, weatherproof paints, although outdoor painted decorations were only sporadically carried out.

— The second half of the 1970s was a period in which Tychy’s public space was enriched with a number of sculptural projects. 1975 saw the creation of the Monument to Struggle and Labour – arguably Tychy’s most monumental and, at the same time, controversial visual

²⁸⁸ With the exception of the badly damaged sculpture *The Seated Woman* by Edward Halek, which was on display in the park from 1982 to 2014.

²⁸⁹ The monumental painting revival movement in Mexico was initiated around 1920 by José Clemente Orozco, Diego Rivera and David Alfaro Siqueiros, after: J. Starzyński: In: *Wystawa sztuki meksykańskiej. Malarstwo współczesne, grafika XVI-XX w. [The exhibition of Mexican Art. Contemporary Painting and Graphics C16th-C20th.]* Warsaw 1955, p. 10–11.

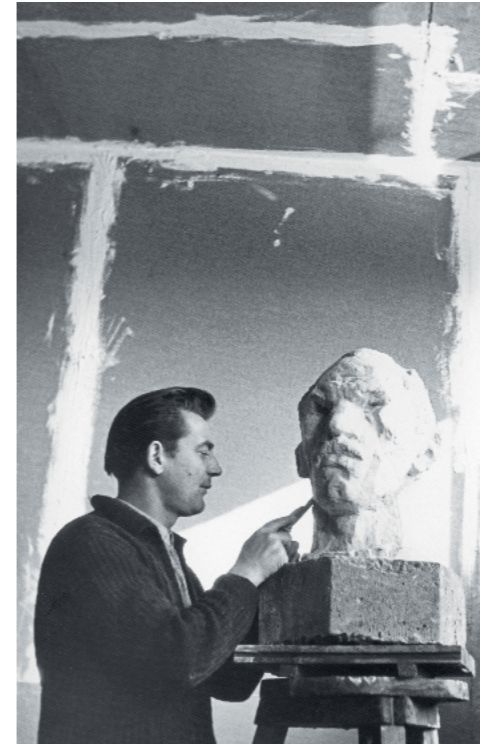


Fig. 201
Augustyn Dyrda working on
Tadeusz Głód's portrait, 1956



Fig. 203
Augustyn Dyrda at work, 2014



Fig. 202
Jerzy Nowakowski at work, 1975



Fig. 204
Tomasz Wenklar in his studio with the sculpture of
Hanna and Kazimierz Wejchert, 2013



— Fig. 205
Group photo in front of Stefan Borzęcki's *Kosmolot II [The Spaceship II]*. 1979,
from left: 2nd – Paulin Wojtyła, 3rd – Stefan Borzęcki, 5th – Józef Potępa, 6th –
Jerzy Nowakowski, 7th Andrzej Pollo, 8th – Stanisław Płęskowski

accent. The same year marks the beginning of Tychy-based activities of artists from the Kraków Academy of Fine Arts's Sculpture Department. Their projects represent a high-class, stylistically consistent collection of works which, quite wrongly, have been somewhat forgotten and are still awaiting a well-deserved rehabilitation.

— In summary of the above, the decade of the 1970s, and especially its latter half, was the period in which the shaping of Tychy's image through artistic projects took on the most complete and comprehensive form. Monumental paintings, sculptures and interesting streetscaping features were introduced in the city in a planned, thoughtful and balanced manner. What is very important, the projects included artists from outside Tychy, or even of Silesia, resulting in new perceptions of art as a factor contributing to the urban environment.

— From the beginning of the economic crisis in the early 1980s, artistic activity in Tychy was at best sporadic. This situation did not even change by the post-1989 political transformation. On the contrary, the 1990s turned out to be the most miserable period in terms of artistic projects, further aggravated by the negation of the achievements of previous decades.

— The long awaited change, which began with the onset of the 2000s, has brought a significant quantitative increase in artistic projects. A dominating role in the recently implemented designs is played by figurative, often realistic, compositions, symbolism being only used in monuments. In sculpture, there is a worrying lack of abstract forms and contemporary monumental paintings (despite the fact that murals have been experiencing something of a revival across Poland in recent years). There is, however, an abundance of streetscaping projects, especially in the revitalised city squares.

— The promise of a positive change in the area of enhancing Tychy's urban space with art is carried by the 2009-adopted *Tychy's Cultural Development Strategy for 2009–2015*, which defines the course of action and provides arguments for the completion of planned

projects. Within its *Creating Cultural Space* priority, the strategy includes task of “commemorating people connected with the history of the city and the city's historic sites through outdoor sculptures and plaques”²⁹⁰.

— There is an increasingly compelling need to take decisive action to protect the artworks created in the past decades. Many of them require urgent conservation, such as, in particular, the mosaics, which are an integral part of the architectural substance continually undergoing various transformations. More and more of these once popular decorations gradually disappear, as they fall victim to various conversion and/or insulation projects. The apparently more durable sculptures are also under threat of destruction – even those made of artificial stone or bronze. The passage of time and acts of mindless vandalism remain the relentless enemies of all outdoor art.

— For several years now, Tychy has seen an increasing number of activities aimed at protecting its cultural heritage. Good examples to follow include conservation works carried out at Estate A, which may soon become an important tourist attraction. Be that as it may, Tychy has many more objects with a significant potential in this respect, such as e.g. the entire collection of sculptures by artists from the Academy of Fine Arts. Improvement in the status and safety of visual accents across the city is expected through the *Programme for the Protection of Tychy's Historical Heritage for 2015–2018*.

— To a large extent, the condition of artworks that enrich Tychy's cityscape also depends on ourselves. Cultural awareness and respect towards our heritage, combined with a desire for its continuous improvement, all create our present circumstances. Today, public art is what unites Old Tychy and New Tychy, creating an indivisible value for the future.

290 *Strategia rozwoju kultury w Tychach... [Tychy's Cultural Development Strategy...]* p. 41.

ARTISTS' BIOGRAPHIES

The listing includes biographies of those artists, whose projects were carried out in Tychy's public space. The authors of non-surviving artworks are also included. Unless otherwise stated, the 'Works' section under each name contains projects completed in Tychy public space. Dates in brackets are dates of appearance of particular projects in the city.

ZYGMUNT ACEDAŃSKI

(b. 1909 Przemyśl – d. 1991 Gliwice) studied at the Faculty of Decorative Arts and Crafts at the State Technical School in Lviv from 1927 to 1932. He was a member of the Association of Graphic Artists of Lviv (from 1935), the Society of Graphic Artists in Kraków (from 1936) and the Trade Union of Artists in Lviv (from 1937). Shortly after WWII, he settled in Tarnów. He was a member of the Association of Polish Artists and Designers ZPAP from 1945. After resettling to Gliwice in 1946, Acedański became involved with the organisation of artistic life in Upper Silesia, as, *inter alia*, a teacher at the State Secondary School of Fine Arts in Katowice. Mainly interested in printmaking (woodcut and linocut) and design, less in monumental painting, he showcased his work at numerous exhibitions both domestically and internationally. His wife was the artist Irena Nowakowska-Acedańska.

— Works: series of seven sgraffiti which decorate building facades in Estate A (1953–1955).

STEFAN BORZĘCKI

(b. 1930 Sromowce Niżne –) graduated from the Zakopane's Secondary School of Art Techniques, then studied at the Academy of Fine Arts (1955–1961), first at the Faculty of Sculpture (with Professor Stanisław Popławski and Professor Jerzy Bandura) and then in the Art Conservation Department (with Professor Józef Dutkiewicz). Following graduation 1961 with a degree in conservation of stone sculpture, Borzęcki worked at his alma mater, initially in the Faculty of Interior Design, then, from 1970, in the Faculty of Sculpture, where he led a diploma studio for many years. After becoming full professor in 1966, he was Dean of the Faculty of Sculpture (1972–1978

and 1988–1991) and Vice-President of the Academy of Fine Arts (1978–1981). He works primarily in wood. His prolific artistic output consists of monumental/outdoor and religious works, sculptural cycles, portraits, reliefs and medals. He is also involved in art conservation. Borzęcki's sculptures have been shown as part of numerous individual and collective exhibitions, both in Poland and in notable venues in Berlin, Bonn, Budapest, Florence, Oslo, Moscow, Rome and Vienna. The artist has won many awards and honours, e.g.: 1st class awards of the Minister of Culture and Art for outstanding teaching and artistic achievements (1982, 1991 and 1999); City of Kraków's artistic award for outstanding achievements in sculpture (1986). He also received numerous national distinctions, including the Silver Cross of Merit (1969); Knight's Cross of the Order of Polonia Restituta (1976); Officer's Cross of the Order of Polonia Restituta (1985).

— Works: two outdoor sculptures: *Kosmosonda [The Space Probe]* in Estate D (1975) and *Kosmolot II [The Spaceship II]* in Estate M (1979).

MARIUSZ CHODOREK

(b. 1976 Tychy –) graduated from the Secondary School of Fine Arts in Katowice, then studied at the Art Institute, Faculty of Art and Education, University of Silesia in Cieszyn, where he graduated with a degree in sculpture under Professor Jerzy Fober in 2001. In his career, Chodorek focuses on sculpture, graphic design and teaching art to young people with hearing difficulties. He has showcased his work as part of several group exhibitions e.g.: *Tychy Art Community Exhibition*, "Obok" Art Gallery (2004), Tychy; "Marchoń" Art Gallery, Katowice (2006).

— In 2009, he won (along with architect Łukasz Łyduch) a nationwide competition for the design of a monument-installation to commemorate the work of poet Krzysztof Kamil Baczyński.

— Works: partially completed project to celebrate the work of poet Baczyński in Baczyńskiego Square (designed in collaboration with Łukasz Łyduch 2009, partially completed 2010).

STEFAN CHOREMBALSKI

(b. 1905 – d. 1969) did not complete formal higher art education, studying informally under his older brother, sculptor Wincenty Chorembalski in Sosnowiec, where both brothers lived. He was a member of the Association of Polish Artists and Designers ZPAP from 1950 and was also involved with the artistic group "Zagłębie". His major works include, e.g.: the Stanisław Moniuszko statue in Katowice (along with Wincenty Chorembalski), a fountain in Sosnowiec (along with Marian Malina), an obelisk commemorating the defenders of the Katowice parachute tower, an outdoor sculpture of a miner with a child in Wisła Głębcze. He participated in collaborative exhibitions, e.g.: *Pomeranian Exhibition on 600th Anniversary of Bydgoszcz* (receiving a gold medal, 1947); *Friendship and Peace. Exhibition of Paintings, Sculpture and Graphics of ZPAP Katowice, BWA Katowice* (1951); *10th Anniversary Exhibition of the Group "Zagłębie" 1956–1966*, BWA Katowice (1967).

— Works: statue of a miner (1955) and relief above the entrance to former Primary School No. 2 (1955) in Estate A.

WINCENTY CHOREMBALSKI

(b. 1890 Zawichost – d. 1960 Będzin) began his training at a stonemason's, then studied at the

University of Lviv. After WWI, where he fought in the Legions, he left the military to study in Vienna and then in Germany and Paris. After returning to Poland, he settled in Sosnowiec. His works include, among others, the Stanisław Moniuszko monument in Katowice (in collaboration with his younger brother Stefan Chorembalski) and the Silesian Insurgent Monument in Tychy (both destroyed by the Nazis in 1939). He was a member of the Silesian Union of Artists and the Society for the Encouragement of Fine Arts. During World War II, he was imprisoned in a camp on the island of Rügen. In 1945, he settled in Będzin, where he continued his work in the field of monumental sculpture, completing, *inter alia*, the Monument to Polish-Soviet Friendship. He was a member of ZPAP from 1950. He worked as a teacher at the State Secondary School of Fine Arts in Katowice. The few exhibitions where he showed his work, include: *The 1st Regional Exhibition of Upper Silesia and Dąbrowa Basin*, Sosnowiec (1927) and *The Radom Winter Exhibition* (1950 and 1953).

— Works: monumental insurgent sculpture in Wolności Square (1930–1939).

ANDRZEJ CZARNOTA

(b. 1960 Sosnowiec – d. 2014) graduated from the Secondary School of Fine Arts in Katowice, then studied at the Katowice-based Faculty of Graphic Arts of the Academy of Fine Arts in Kraków, graduating in 1987. He specialised in painting, graphic design, sculpture and television set design. In 1998, he was awarded the City of Sosnowiec's Artistic Prize. He participated in numerous plein air sessions, both in Poland and internationally, and showcased his works at over twenty solo exhibitions (e.g. in 'Obok Gallery, Tychy, 1996) and several dozen collective shows,

including the plein air follow-up exhibition Tychy '96 in the 'Obok' Gallery, Tychy (1997).

— Works: non-surviving outdoor sculpture *Drzewo radości [The Tree of Joy]* executed in the courtyard of the Teatr Mały theatre (1996).

AUGUSTYN DYRDA

(b. 1926 Wiry near Tychy –) graduated from the Bielsko School of Painting, Sculpture and Graphics (renamed in 1947 to State Secondary School of Art Techniques), then studied with Professor Xawery Dunikowski at the Academy of Fine Arts (1948–1954), graduating with honours in 1954. He lives and works in Tychy. Dyrda's artistic output comprises numerous monumental projects, outdoor sculptures, portraits, plaques, small sculptural forms and medals. His projects outside Tychy include, e.g. a monument to the Heroes of the Red Banners in Dąbrowa Górnicza, a monument to Arka Bożek in Racibórz and the *Tańczące Eurydyki [Dancing Eurydices]* outdoor sculpture in Kalisz. He has shown his work at numerous regional, national and international exhibitions, e.g. the exhibition of Silesian artists for the 10th anniversary of Silesia's liberation, BWA, Katowice (1955); *15th Anniversary of the Construction of Socialism in Silesian Visual Arts*, BWA, Katowice (1960); *20 Years of the Peoples' Republic of Poland in Visual Arts*, BWA, Katowice (1964); *2nd National Outdoor Sculpture Exhibition*, Opole (1966); *1st National Industrial Plein-Air in Silesia. Painting, Graphics, Sculpture*, BWA, Katowice (1969); *National Sculpture Meetings*, Oronsko (1970); *Small Sculptural Forms*, Ostrava (1970); district exhibition *Salon Katowicki 72*, BWA, Katowice (1972); *Small Sculptural Forms*, Miskolc (1973); *30 Years of Fine Arts in Katowice Voivodeship*, BWA, Katowice (1975); *40 Years of*

Artistic Production within Katowice Voivodeship. Painting, Sculpture, Graphics, Posters, Weaving, Glass, BWA, Katowice (1985). He has received awards and honours in many competitions, e.g. those organised by the Katowice branch of the Association of Polish Artists and Designers (ZPAP).

— Works: relief of a miner and a girl in Estate A (1955), outdoor sculpture *Chłopcy z gęsią [The Boys with a Goose]* (1957); the Silesian Insurgent monument (1958); outdoor sculptural group *Niedźwiadki [The Bear Cubs]* (1962); Monument to Struggle and Labour (1975); outdoor sculpture-fountain *Karolinka* (1984); plaque commemorating August Kiss (2003); bust of General Stefan Grot-Rowecki (2004); reconstruction of the sculpture from the pre-war insurgent monument in Wolności Square (2007); outdoor sculpture *Stary Alojz [Old Alojz]* (2007).

MAREK DZIEKOŃSKI

(b. 1930 Warsaw – d. 2002 Wrocław) attended the State Secondary School of Art Techniques in Zakopane, then the State Secondary School of Construction in Wrocław, Following graduation, he went on to study architecture at the Technical University of Wrocław, where he earned a master's degree in Architecture (1955). In 1954–1959, he was Assistant Lecturer in the Department of Residential and Public Buildings Design at Wrocław's University of Technology. He has also worked with the Department of Architectural Studies and Composition until 1961. From 1955 to 1959, he worked at Miastoprojekt Wrocław, then Miastoprojekt Nowe Tychy (from 1959), performing a variety of roles, including Designer, Senior Designer and Head of Studio. After a several-year-long stint teaching at the Faculty

of Architecture of the Silesian University of Technology, Gliwice, he relocated to Wrocław in 1977, where, he was an employee of the local Industrial Construction Research and Design Office until 1995. After his retirement, he ran his own architectural studio. He was an active member of the Association of Polish Architects SARP from 1952. He won many architectural competitions, e.g.: 2nd Prize of the Minister of Construction for the ice rink hall in Tychy (1978); 2nd State Prize for the home of the *Raławice Panorama* (team project, 1985).

— Works: In his architectural concepts, Marek Dziekoński emphasised the importance of visual accents. The architect authored many streetscaping projects, several of which saw completion, e.g. a fountain in Bear Cubs Park (1975); fence at the Tychy Wartogłowiec cemetery (designed 1960–1962); non-surviving air conditioning intake at Tychy's Mining Electronics Company ZEG (c. 1970). He also teamed up with Stanisław Hochuł to enter the competition design the Victory Monument in Tychy (1973).

WOJCIECH FIREK

(b. 1944 Myślenice –) studied with Professor Jacek Puget and Professor Marian Konieczny at the Faculty of Sculpture at Kraków's Academy of Fine Arts from 1965 to 1971. He became Assistant Lecturer at the Department of Architectural and Sculptural Design in 1972 and Assistant Professor in 1980. He was appointed Associate Professor in 1993, then Full Professor in 2005. His artistic disciplines include monumental, portrait and intimate sculpture, in which he strives to express the notion of music by means of visual arts. He likes to combine wood and brass in his sculptures. He has participated in over 150

national exhibitions, competitions, projects and environmental schemes and has shown his work as part of about 100 international exhibitions. In addition to his work as a sculptor, Firek has enjoyed a long-standing parallel career in music. He has engaged in happenings with the experimental band "MW-2" as well as written many jazz compositions and arranged well-known standards. He won numerous awards, both in the field of visual arts and music. He is a member of the Association of Polish Artists and Designers ZPAP, Polish Society of Authors and Composers ZAiKS and the Kraków Jazz Society "Helikon".

— Works: group of sculptural playground forms in Estate G (in collaboration with Andrzej Getter, 1979).

ANDRZEJ GETTER

(b. 1947 Sosnowiec –) graduated from the Faculty of Architecture at the Silesian University of Technology in Gliwice (1969). He went on to continue his training at the Sculpture Department of Kraków's Academy of Fine Arts, where he studied under Professor Jerzy Bandura and graduated with honours in 1974. He started teaching at the Academy in 1972 and became Adjunct Lecturer in 1974, Assistant Professor in 1988, and finally Professor in 1992. From 1990 to 1996, he served as Vice-President of the Academy of Fine Arts in Kraków. Getter is mainly interested in monumental sculpture, drawing and architectural design. His work has appeared in several solo exhibitions, e.g. in Kraków and Sosnowiec. He has also participated in numerous group exhibitions of sculpture in Poland and abroad, e.g. Ravenna, Darmstadt, Ronneby. He is a member of the Association of Polish Architects SARP, the Chamber of Architects and the Association of Polish Artists

and Designers ZPAP. His achievements in art earned him the Knight's Cross of the Order of Polonia Restituta. He has received awards from the Minister of Culture and Art and from the President of the Academy of Fine Arts. He has won numerous awards and honorary mentions in competitions held by SARP and ZPAP.

— Works: group of sculptural playground forms in Estate G (in collaboration with Wojciech Firek, 1979).

TADEUSZ GŁÓD

(b. 1922 Stary Sącz – d. 1980) studied at the Department of Ceramics and Glass of Wrocław's Academy of Fine Arts, then at the Sculpture Department of Kraków's Academy of Fine Arts, yet completed his education at the State College of Fine Arts in Wrocław in 1952. In his work, he mainly pursued small sculptural forms. He often supported other artists in their projects. Although not a prolific exhibitor, he has participated in several shows, including the annual exhibition of the Silesian branch of ZPAP, BWA, Staliność (1954); *National Fine Arts Exhibition* in Warsaw (presenting a sculpture made in collaboration with Jerzy Kwiatkowski, 1954); exhibition of works by a group of young artists, BWA, Katowice (1957).

— Works: two relief plaques over the entrances to kindergartens and some smaller plaques over the entrances to residential buildings in Estate A (1955). He helped Augustyn Dyrda produce the outdoor sculpture *Chłopcy z Gęsią [The Boys with a Goose]* (1957).

ANTONI HAJDECKI

(b. 1927 Bochnia – 1991) attended the State School of Art Techniques in Zakopane from

1946 to 1950, where he was a student of Antoni Kenar. He then went on to study at the Kraków Academy of Fine Arts, where he studied with Professor Xawery Dunikowski. Following graduation in 1956, he was associated with his alma mater, first as Assistant Lecturer, then Associate Professor (1964), and Full Professor at the Faculty of Sculpture (1977). He served several tenures as Vice-President of the Academy of Fine Arts (1969–1978 and 1987–1990). He worked in stone, wood, metal and ceramics, creating figurative, decorative and abstract forms. He also pursued graphics and drawing. His work was presented at numerous solo and group exhibitions, both in Poland and internationally. He was a member of the Association of Polish Artists and Designers ZPAP from 1956. He was active in social work, initiating and carrying out a variety of artistic projects. Hajdecki received many awards, prizes and orders for his artistic and teaching work.

— Works: outdoor sculpture in the garden of Nursery School No. 22 in Estate D (1975).

EDWARD HALEK

(b. 1916 – d. 1989) was a prisoner in the Auschwitz concentration camp during WWII, where he became close friends with Józef Cyrankiewicz and Lucjan Motyka. While there, he also met sculptor Xawery Dunikowski, who he later recognised as his teacher. Halek never completed formal art education. He settled in Tychy in 1962 and became a member of the Association of Polish Artists and Designers ZPAP in 1963. His achievements include several monumental projects: a monument to Adam Mickiewicz in Kluczbork, a monument to Fighters for Freedom and Democracy in Kalety and monument to Silesian Insurgents in Łędziny. He also created a number

of reliefs and busts in Tychy's schools, including Władysław Jagiełło, Nicolaus Copernicus, Marce-li Nowotko and Janek Krasicki. The few shows where he presented his work were: *Man and the Environment*. The exhibition of winning and commended works in 1965 in competitions held by the Culture Department of the Voivodeship Presidium of the National Council in Katowice and the District Board of ZPAP, BWA, Katowice (1966); exhibition of paintings, sculpture and graphics of the Katowice branch of ZPAP, BWA, Katowice (1966, 1967); 3rd *Exhibition of the Silesian Sculpture Gallery in Chorzów (1968)*; *40 Years of Artistic Production within Katowice Voivodeship. Painting, Sculpture, Graphics, Posters, Textile Art, Glass*, BWA, Katowice (1985).

— Works: outdoor sculpture *Siedząca [Seated Woman]*. which stood in Municipal Park near the City Hall until 2014 (created in 1968; in Tychy from 1982).

RUDOLF HILSCHER

(b. 1921 Leer, Germany –) studied at the Kunsthochschule in Halle (1948–1952) under sculptor Gustav Weidanz. He authored several sculptural projects within the city of Halle-Neustadt.

— Works: sculptural part of the non-surviving Fountain of Peace (1988) in the former Friendship Park (now St. Francis Park).

WOJCIECH KLASA

graduated from the Silesian University of Technology, in 1989 with a degree in architecture. He designs single – and multi-family homes, public buildings (hotels, restaurants; educational, catering, retail, office and religious facilities), public spaces (squares, streets, parks, fountains) and

is also involved in the restoration of historic city centres.

— Works: fountain with otters in Old Tychy's Market Square (2008); fountain in Baczyńskiego Square (2009).

STANISŁAW KLUSKA

(b. 1940 Skała –) studied at the Katowice-based Faculty of Graphics of the Academy of Fine Arts in Kraków from 1958–1964. He gained a degree in printmaking under Professor Aleksander Rak and in graphic design under Assistant Professor Bogusław Górecki. He started working for his alma mater in 1970, where he was Head of Typography and Lettering Studio, Head of Book Production Studio, Head of Gravure Printing Studio, and, from 1989, Head of the Printmaking Department. In 1985–1990, he served as Dean of the Faculty of Graphics. He was appointed Full Professor since 1997. He works in printmaking, drawing, book graphics, poster design. He has shown his work at numerous solo and group exhibitions, both domestically and abroad. His pieces are in the collections of e.g. the Upper Silesian Museum in Bytom, the Silesian Museum in Katowice, the National Museum in Kielce. A important strand in Kluska's work are religious projects in the church interiors across the former Katowice Diocese. The artist has also worked on secular monumental painting projects.

— Works: series of mosaics, created in collaboration with Franciszek Wyleżuch, including those installed on: the City Hall (c. 1970, non-surviving), City Public Library Head Office in Wyszyńskiego Street (c. 1974), City Public Library Branch Office in Dąbrowskiego Street (c. 1974), building at the intersection of Wyszyńskiego and Dąbrowskiego Streets (mid-to-late 1970s, non-surviving).

WITOLD KOŁBAN

(b. 1935 Grodno –) attended the Katowice-based Faculty of Graphics of the Academy of Fine Arts in Kraków, where he studied under, *inter alia*, Professor Leon Dołżycki, Professor Aleksander Rak and Assistant Professor Bogusław Górecki. After graduation in 1961, he settled in Tychy. In his work, he focuses on painting, graphic design and interior design. He held a number of positions as a designer, working for e.g. the Voivodeship Urban Planning Studio in Katowice, Biproskop Design Office in Chorzów and “Murcki” Coal Mine in Katowice. He presented his work as part of over twenty solo exhibitions and more than sixty group exhibitions. His projects feature in museums and private collections, both in Poland and abroad.

— Works: non-surviving paintings on the facades of five buildings in Tychy's Edukacji St. (in collaboration with Eryk Pudełko, Stanisław Mazuś and Maria Swoboda-Mazuś, 1979).

FRYDERYK KUBICA

(b. 1932 – d. c. 2000) graduated with a degree in sculpture from Kraków's Academy of Fine Arts in 1958. After a brief stint in Grudziądz, he resettled to Tychy in 1962. He was a teacher at the State Secondary School of Fine Arts in Katowice. As an artist, he specialised in monumental and outdoor sculpture, and small sculptural forms. His major projects include: a monument to the victims of the Nazi regime in Białochowo near Grudziądz, a monument commemorating the peace treaty between the Poland/Lithuania and the Teutonic Order in Mełno and the sculpture *Płetwonurek [Scuba Diver]* in the Silesian Sculpture Gallery in Chorzów. Fryderyk Kubica participated in numerous group exhibitions, e.g.: *4th District*

Exhibition of Sculpture, BWA, Katowice (1962); *20 Years of the Peoples' Republic of Poland in Visual Arts, BWA, Katowice (1964)*; *exhibition of painting, sculpture and graphics of ZPAP's Katowice district*, BWA, Katowice (1966); national contest exhibition *Sport in Art. Painting, Sculpture, Graphic*, BWA, Katowice (1976); exhibition of ZPAP's Katowice district, BWA, Katowice (1979); *40 Years of Artistic Production within Katowice Voivodeship. Painting, Sculpture, Graphics, Posters, Textile Art, Glass*, BWA, Katowice (1985). Kubica won many awards and honourable mentions in competitions organised by the Department of Culture at the Voivodeship Presidium of the National Council in Katowice and the District Board of ZPAP.

— Works: non-surviving sculpture *Pływacy [Swimmers]*. formerly on display in front of the swimming pool in Edukacji St. (1977).

JERZY EGON KWIATKOWSKI

(b. 1928 Chorzów – d. 2005) started his studies at the Katowice branch of Wrocław's State College of Fine Arts in 1947. After moving to Wrocław in 1949, he continued his training at the Faculty of Ceramics and Glass. Meanwhile, from 1951, he was active in Katowice's art community (serving apprenticeship at the local Artists and Designers Cooperative). He graduated in June 1952, with a degree in art (specialising in ceramic sculpture). Following graduation, he returned to his native Chorzów to become creatively involved with Upper Silesia and Dąbrowa Basin. He was a member of the Association of Polish Artists and Designers ZPAP. He was married to artist Lidia Kwiatkowska. Kwiatkowski's achievements include outdoor and monumental sculptures as well as small sculptural forms, e.g.: sculptures *Rodzina I [Family I]* in Katowice's Grunwaldzki

Square, *Rodzina II [Family II]* in the Silesian Sculpture Gallery in Chorzów and *Zakochani [Couple in Love]* in front of Chorzów's Wedding Palace and reliefs on the Wedding Palace in Katowice (in collaboration with Teresa Michałowska-Rauszer). A important strand in Kwiatkowski's work are religious projects in the church interiors across the former Katowice Diocese. He exhibited his works in numerous shows, e.g.: the annual exhibition of painting, sculpture and graphics of the Silesian branch of ZPAP in Stalinogród, BWA, Katowice (1954); exhibition of works by a group of young artists, BWA, Katowice (1957).; 2nd, 3rd, 4th district exhibition of sculpture, BWA, Katowice (1960, 1961, 1962); *20 Years of the Peoples' Republic of Poland in Visual Arts, BWA, Katowice (1964)*; *Exhibition of Works by Lidia and Jerzy Kwiatkowski*, BWA, Katowice (1967); exhibition of painting, sculpture and graphics of ZPAP's Katowice district, BWA, Katowice (1972); *30 Years of Fine Arts in Katowice Voivodeship*, BWA, Katowice (1975); *40 Years of Artistic Production within Katowice Voivodeship. Painting, Sculpture, Graphics, Posters, Textile Art, Glass*, BWA, Katowice (1985).

— Works: sculpture of a steelworker and relief above the entrance to former Primary School No. 3 in Estate A (1955).

ŁUKASZ ŁYDUCH

(b. 1977 Tychy –) studied architecture at the Silesian University of Technology in Gliwice. He specialises in interior design, working in collaboration with several Silesian architectural studios. In 2009, he won (along with sculptor Mariusz Chodorek) a nationwide competition for the design of a monument-installation to

commemorate the work of poet Krzysztof Kamil Baczyński.

— Works: partially completed project to celebrate the work of poet Baczyński in Baczyńskiego Square, Tychy, (designed in collaboration with Łukasz Łyduch 2009, partially completed 2010).

STANISŁAW MARCINÓW [MARCINOW]

(b. 1901 Darachów – d. 1980 Warsaw) studied at the Lviv Polytechnic's Faculty of Architecture from 1921 to 1922, then at the Faculty of Sculpture of the Academy of Fine Arts in Kraków, from which graduated with honours under Xawery Dunikowski in 1928. After graduation, he worked as a set designer in Kraków's Teatr Gong theatre. He was a member of the Association of Artists "Zwornik". In 1923, he married Janina Rajska, the daughter of the Mayor of Nowy Targ, where he created, among others, a monument to Adam Mickiewicz in the municipal park. During WWII he was hiding from the Nazis in Krościenko and Kraków. After moving to Silesia in 1945, he became actively involved in the organisation of its artistic life. He served as Headmaster of the State Secondary School of Fine Arts in Katowice. From 1947 onwards, he was associated with higher art education. He led the sculpture studio at the Katowice-based Faculty of Graphics of the Academy of Fine Arts in Kraków from 1964 to 1969. In 1952, he was a lecturer at the Faculty of Sculpture of Warsaw's Academy of Fine Arts. His works completed after 1945 include e.g.: monuments of gratitude to the Soviet Army in Katowice and Sosnowiec, sculptures in the Voivodeship Park of Culture and Recreation in Chorzów, overdoors and a relief in the lobby of Katowice's Youth Palace. He participated

in many group exhibitions, e.g.: *Working Silesia in Art*, BWA, Katowice 1950; *Work and Peace*, BWA, Katowice 1950; annual district exhibitions of painting and sculpture, BWA, Katowice (1952, 1953); The Autumn District Exhibition of Painting and Sculpture, BWA, Katowice (1957); 30 Years of Fine Arts in Katowice Voivodeship, BWA, Katowice (1975).

— Works: sculptural decorations in Estate A, including full sculptures (productivity leaders, mother and child, and non-surviving javelin thrower) as well as some of the relief plaques decorating entrances to residential buildings (1955).

STANISŁAW MAZUŚ

(b. 1940 Lublin –) studied at the Academy of Fine Arts in Warsaw (1961–1967), where he graduated with honours under Professor Eugeniusz Eibisch. He held two scholarships from the Ministry of Culture and Art. From 1967, he has participated in many international, national and regional exhibitions, competitions and plein air sessions and has showcased his works in more than 200 solo exhibitions in Poland, e.g. in Kraków, Rzeszów, Płock, Poznań, Kalisz, Tychy, Katowice, Częstochowa, Warsaw, Sopot, Tarnów, Bielsko-Biała, Wrocław, Łódź, and internationally, e.g. in Sofia, Prague, Stockholm, Vienna, Komarno, Aix-les-Bains, Milan, New York, Washington and Bratislava. He also participated in presentation shows of Polish art abroad, e.g. in Miskolc, Madrid, Moscow, Ostrava, Budapest, Sofia, Paris, Ulan Bator, Barcelona, Bratislava, Prague, Athens and Berlin. His works feature in the collections of state institutions, museums and private collectors. He has won many important awards and honourable mentions.

— Works: non-surviving paintings on the facades of five buildings in Tychy's Edukacji St. (in collaboration with Eryk Pudełko, Witold Kołban and Maria Swoboda-Mazuś, 1979).

TERESA MICHAŁOWSKA-RAUSZER

(b. 1930 Poznań –) graduated from the Faculty of Sculpture at the Stage College of Fine Arts in Poznań in 1955. She was a member of the artistic group "Arkat". Her artistic interests comprise sculpture (including architectural sculpture), interior design and textile art. An important strand in Michałowska-Rauszer's work are religious projects in church interiors across the former Katowice Diocese. Her work has been showcased as part of numerous exhibitions, including those in e.g. the Silesian Sculpture Gallery in Chorzów's Voivodeship Park of Culture and Recreation. Among her most important achievements are e.g. the portal of the Wedding Palace in Katowice and a frieze on the facade of the BWA Artistic Exhibition Bureau in Katowice (both in collaboration with Jerzy Kwiatkowski).

— Works: non-surviving sculptural decorations in Estate A (1955).

JERZY NOWAKOWSKI

(b. 1947 Przemyśl –) graduated from the Secondary School of Fine Arts in Jarosław, then continued his education at the Faculty of Sculpture of Kraków's Academy of Fine Arts (1965–1971). He studied with Professors Marian Konieczny and Jacek Puget. In 1971, having graduated with honours under Assistant Professor Wanda Śledzińska, he initially worked at his alma mater's Department of Sculpture. He was appointed Professor in 1994. In the years 1981–1984 and 1987–1990, he served as Vice-Dean,

and, in 1990–1996, as Dean of the Faculty of Sculpture. He was Vice-President for Student Affairs at the Academy from 2005 to 2008. Since graduation, he has pursued sculpture, medal design and painting as three parallel strands of his artistic career. His work has been showcased at numerous solo and group exhibitions, both domestically and internationally. He has won numerous awards, special mentions and artistic distinctions, e.g.: First Prize in the competition to design a medal for the participants of the FIDEM Congress in Kraków (1975); Grand Prix at the exhibition *Southern Poland's Sculpture of the Year '77* (1978); Gold Medal at the Fifth International Biennial in Honour of Dante in Ravenna (1981); "Golden Laurel" for "Excellence in the Art of Sculpting" by the Polish Culture Foundation (2004); "Golden Frame" award at the ZPAP Art Salon in Kraków (2009); Silver Medal for Merit to Culture – Gloria Artis (2010). His works feature in museums, galleries and private collections in Poland and abroad, e.g. the British Museum in London, National Museum in Kraków, Museum of Dante in Ravenna, Pushkin Museum in Moscow, Historical Museum of Kraków. Since 1976, the Wrocław-based Museum of Medallion Art has consistently acquired medals and sculptures by Nowakowski with the objective of building a comprehensive collection of his works.

— Works: outdoor sculptures: *Doznania Kosmiczne [The Space Experience]* in Estate D (1975) and the abstract form in Estate M (1979).

ROMAN NYGA

(b. 1938 Bieruń Stary –) studied at the Kraków Academy of Fine Art's Faculty of Painting from 1956 to 1962, graduating with honours under Professor Waław Taranczewski. He was

a co-founder and member of the artistic group "Arkat", active from 1964 to 1973. In 1970–1978, he participated in national conferences on designing and implementing public space projects in Polish cities. He is a member and co-founder of the international artistic group RAR, operating since 2003. The artist holds a deep interest in the history and culture of his native Silesia on the one hand, and theoretical considerations on colour, form, space and their interdependence, on the other. Nyga's work demonstrates a unique combination of regionalism and universality. He has received many awards and special mentions, e.g.: "Central Sosnowiec" (with Marian Bogusz, 1974); Silesian Cultural Award (for the artistic group RAR, 2012). He has shown his work as part numerous solo and group exhibitions, both domestically and abroad.

— Works: temporary, monumental decorations on the office building in today's Grota-Roweckiego St. (1970); mosaic design for the meeting-room section of the City Hall (uncompleted project, c. 1970).

EMILIAN PIASECKI

(b. 1928 Lviv –) graduated from Wrocław's University of Technology. Working at Miastoprojekt New Tychy, he authored and co-authored a number of approved and completed architectural projects, e.g. Tychy's City Hall and Music School Complex (both in collaboration with Waław Jaciów and Kazimierz Wejchert); Church of St. Christopher; Church of the Holy Family. — Works: monument commemorating the execution of five Auschwitz concentration camp prisoners in Tychy (co-author, 1964); Monument to Struggle and Labour (co-author, 1975).

ANTONI PORCZAK

(b. 1945 Wola Węgierska –) studied at the Kraków Academy of Fine Arts' Faculty of Sculpture under Professor Jacek Puget from 1964 to 1970, earning his degree under the guidance of Professor Marian Konieczny. He has been associated with his alma mater since 1971. He founded the Media Activities Studio (1993), co-founded the Intermedia Department (2007), and finally the Faculty of Intermedia at the Kraków Academy of Fine Arts (2012). He is currently Head of Media Activities Studio at the Faculty of Intermedia. In 2008–2012, he served as Vice-President for Science and International Cooperation. He is a co-founder of the Polish Society of Aesthetics and a member of the Association of Polish Artists and Designers ZPAP. He specialises in intimate outdoor sculpture, drawing, performance, multimedia forms, installations (incl. interactive). He has participated in over 140 group exhibitions (incl. approx. 40 international), e.g. 43rd Venice Biennial in 1988, and several solo exhibitions. He completed an internship in France (1979) received a scholarship from the French Government (1982). He has also taught at Katowice's Academy of Fine Arts and the Silesian University of Technology. He has written a number of articles on interactive media art and art education as well as edited two monographs on media art. — Works: partially surviving spatial forms in Estate F (1979).

JÓZEF POTĘPA

(b. 1915 Brzozowa – d. 2002) attended the State School of Wood Industry in Zakopane from 1931 to 1935, then studied at the Municipal School of Decorative Arts and Painting in Warsaw, graduating in 1939. In 1945, he joined the Academy

of Fine Arts in Kraków, where he was a student of Xawery Dunikowski until graduation in 1949. Even before his graduation, in 1947, he became Assistant Lecturer at the Faculty of Sculpture. In 1956, he became Adjunct Lecturer, teaching sculpture in stone. He became Associate Professor in 1977, the post from which he retired in 1986. From 1947, he was a member of the Association of Polish Artists and Designers ZPAP. As an artist, he focused on full and relief monumental and architectural sculpture in stone and bronze, both forged and welded. He was also interested in medallion art. He was a close associate of Xawery Dunikowski on his monumental projects. Potępa's commemorative projects include e.g.: the Monument to the Fallen in World War II in Bełżec and the Wincenty Witos Monument in Tarnów. His achievements were showcased as part of numerous regional, celebratory, thematic and feature exhibitions. He participated in competitions, winning prizes, special mentions and medals.

— Works: relief depicting a working-class family on the facade of culture centre at Estate A (1955).

ERYK PUDEŁKO

(b. 1936 Chybie Zamachy –) attended the Katowice-based Faculty of Graphics of Kraków's Academy of Fine Arts from 1955 to 1961, studying under the tutelage of Professors Leon Dołżycki, Aleksander Rak and Rafał Pomorski as well as Associate Professor Bogusław Górecki. Shortly after graduation in 1961, he began working as a designer for the “Silesia” and WAG publishing houses. In 1963–1973, he was a member of the artistic group “Arkat”. He specialises in printmaking, painting, graphic design and exhibition design. His work has been exhibited at numerous

group and individual shows. He is a member of the Association of Polish Artists and Designers ZPAP, where he served as Board Member of its Katowice District's Painting Section from 1978 to 1981. He is a certified appraiser of contemporary art specialising in painting. He is an awardee of the Silver Cross of Merit.

— Works: non-surviving paintings on the facades of five buildings in Edukacji St. (in collaboration with Witold Kołban, Stanisław Mazuś and Maria Swoboda-Mazuś, 1979).

GRZEGORZ RATAJSKI

(b. 1948 Stalowa Wola –) he studied at the Silesian University of Technology from 1967 to 1972, graduating with a master's degree in architecture. He worked for Miastoprojekt Tychy, first as an assistant designer (1971–1974), then as a designer architect (1974–1979). In 1979–1983, he was Chief Design Engineer at Katowice's “Progor” Research and Design Office and, in 1983–1992, held a similar post at the Voivodeship Design Office in Katowice. From 1992 to 1997, he served as Chief Designer and Board Member at the Upper Silesian Urban Space Foundation, Katowice. He has run his own design studio since 1978. He has designed and supervised completion of numerous architectural projects including, Tychy's Blessed Karolina Kózkówna Church and Divine Mercy Church. He has won several awards, e.g.: the 1986 Creator Status awarded by the Minister of Culture and Art; “Building of 2000” prize awarded by PZiTb for the Blessed Karolina Kózkówna Church (2000).

— Works: fountain in Św. Anny Square (2012); Monument to the Katyń Massacre Victims (2013) – both in collaboration with his son Wawrzyniec.

WAWRZYNIEC RATAJSKI

(b. 1980 –) studied at the Technical University of Cracow (2000–2006), where he earned a master's degree in architecture. His most important projects include: Kobiór branch of the Curia of the Katowice Archdiocese, Parish House in Kobiór, remodelling of Św. Anny Square in Tychy.

— Works: fountain in Św. Anny Square (2012); Monument to the Katyń Massacre Victims (2013) – both in collaboration with his father Grzegorz.

WALDEMAR RUDYK

(b. 1960 Szczekociny –) studied at the Institute of Art Education of the University of Silesia's Cieszyn branch, graduating with a degree in painting in 1985. In his work, Rudyk focuses on drawing, painting, objects and installations, while devoting a fair amount of his time to leading workshops for young people. He has presented his works at several solo exhibitions and several dozen group exhibitions and art events in Poland, Germany, Czech Republic, Slovakia and Russia. He has won numerous awards and special mentions, e.g. *14th National Exhibition of Works of Art Educators*, Rzeszow (1998); 3rd International Biennial of Miniature Art *Czestochowa 2004* (2004); presentation of the artistic community of the Bielsko area, BWA, Bielsko-Biala (2004); *Summer Art Salon . Exhibition of Works by Podbeskidzie Artists*, BWA, Bielsko-Biala (2000); *1st National Biennial of Painting and Textile Art*, Tri-City (2001).

— Works: eco-friendly sculptures *Pegaz [Pegasus]* and *Ptaszyko [Monstrous Bird]* in the courtyard of the Teatr Mały theatre (2001).

JÓZEF SĘKOWSKI

(b. 1939 Wesoła –) studied at the Faculty of Sculpture of Kraków's Academy of Fine Arts, where he completed his degree in 1966 under the tutelage of Assistant Professor Wanda Śledzińska. He began teaching at the Academy in 1969 and became Adjunct Lecturer in 1973, Associate Professor in 1978, Assistant Professor in 1988, and Full Professor in 1995. From 1978 to 2002, with regulatory pauses, he served as Dean of the Faculty of Sculpture. In 2002–2005, he was Vice-President of the Academy and led a diploma sculpture studio from 1991 to 2009. He specialises in monumental sculpture, creating monuments and semi abstract spatial forms, mainly from welded metal. His works and projects have been the subject of many exhibitions in Poland, France, Germany and Italy. He won prizes in numerous competitions, e.g.: *Sculpture of the Year* (1969, 1973, 1975). His works are found in the collections of e.g. the National Museum in Kraków, Museum of Architecture in Wrocław, Polish Sculpture Centre in Orońsk.

— Works: *Hokeista [Hockey Player]* in Estate D (1975); abstract sculpture in Estate F (1979).

ROBERT SOBOCIŃSKI

(b. 1960 Poznań –) studied architecture at the Poznań University of Technology. He is a graduate of the Faculty of Sculpture at the Academy of Fine Arts in Poznań. For several years now, he has split his time and work between Poland and France, and more recently also Germany. He created numerous outdoor sculptures and monuments, e.g. the Monument to Victims of Katyń and Siberia in Poznań. The artist's favourite material is bronze. His work has been shown at numerous domestic and international exhibitions,

e.g.: *Visions of Europe* at the Eiffel Tower (1992); International Contemporary Art Fair (FIAC) in Paris' Grand Palais (1993); European Sculpture Triennial in Paris (1995). Thanks to his exhibitions in France, Sobociński's sculptures have found their way into private collections across Europe. In Poland, he showed his works at a solo exhibition at Poznań's Galeria na Piętrze and as part of several editions of the International Sculpture Biennial in Poznań. He runs his own casting studio in Poznań.

— Works: sculpture of *Balbina the Goose* in Grażyny Bacewicz Square (2010).

EWA SUROWIEC-BUTRYM

(b. 1945 Krakówie –) graduated from the State School of Fine Arts in Katowice. She then studied at the Katowice-based Faculty of Graphics of Kraków's Academy of Fine Arts, from which she graduated in 1969 with a joint degree in Poster Art (under Professor Tadeusz Grabowski) and Printmaking (under Professor Aleksander Rak). She is a member of the Association of Polish Artists and Designers ZPAP. Her creative output includes a few dozen posters, art and layout designs for books and other publications. She has created more than twenty mosaics and murals inside and outside public buildings. For over twenty years now, her favourite form of artistic expression is dry pastel drawing. She has shown her works at numerous individual and collective exhibitions, e.g.: Pastel Biennial and National Self-Portrait Triennial in Radom.

— Works: mosaic on the facade the ‘Oskard’ Housing Cooperative's office building in Estate D (1979).

LEON SWADŹBA

(b. 1927 – d. 1985) graduated from the Kraków Academy of Fine Arts' Faculty of Graphics in Katowice (1953). He lived and worked in Orzesze. From 1962, he was a member of the Association of Polish Artists and Designers ZPAP. In his work, he focused mainly on graphic design, poster, oil painting and architectural painting (including mosaic). His mosaic projects appeared in Łaziska, Mikołów, Orzesze and Tychy. He occasionally exhibited his works, e.g. in Tychy's Teatr Mały theatre.

— Works: non-surviving mosaic advertisement for PKO Bank on the facade of a building in today's Baczyńskiego Square (c. 1974).

MARIA SWOBODA-MAZUŚ

(b. 1940 Katowice –) studied at the Warsaw Academy of Arts' Faculty of Painting, where she graduated under the tutelage of Professor Eugeniusz Eibisch in 1967. After graduation, she settled in Tychy along with her husband Stanisław Mazuś. She has presented her work as part of several individual and collective exhibitions, e.g.: *Bielsko Autumn* national painting exhibitions, BWA, Bielsko-Biala (1968, 1969, 1971); *Jurassic Plein Air*, Sosnowiec (1971); *Autumn Confrontations*, Rzeszow 1976; Tychy Plein Air 82, BWA, Tychy (1982); 40 Years of the People's Republic of Poland. Exhibition of Tychy Art Community, BWA, Tychy 1984. She currently resides in Germany.

— Works: non-surviving paintings on the facades of five buildings in Edukacji St. (in collaboration with Eryk Pudełko, Witold Kołban and Stanisław Mazuś, 1979).

ANTONI SZKUDŁO

(b. 1931 Tychy – d. 2001) attended the State Secondary Schools of Art Techniques in Bielsko-Biała and Kielce. He then attended the Faculty of Sculpture at Kraków's Academy of Fine Arts, from which he graduated under the tutelage of Professor Jacek Puget in 1959. Shortly after graduation, he returned to Tychy, where he taught art at several local schools and cultural institutions. He specialised in sculpture, painting and drawing. He occasionally exhibited his works, e.g.: *1st Exhibition of the Silesian Sculpture Gallery in Chorzów* (1963–1965) and as part of exhibitions showcasing the Tychy creative community in the Teatr Mały theatre (1965, 1969, 1972).

— Works: two sculptures adorning the outer space of Youth Culture Centre No. 2 (c. 1964–1970).

ANNA SZPAKOWSKA-KUJAWSKA

(b. 1931 Bydgoszcz –) settled in Wrocław in 1945, where she graduated from the Secondary School of Fine Arts in 1950. She then studied at the State School of Fine Arts in Wrocław (now Academy of Fine Arts) from 1950 to 1956, graduating from the Architectural Painting Department. She was a member of the artistic group “Wrocław School” (“Wrocław Group” from 1967). Starting from the early 1960s, she has travelled extensively (cruises on the Black Sea and the Mediterranean Sea, Central Asia, Africa), looking for inspiration for the subsequent stages of her work as an artist. She specialises in painting, ceramics, drawing and collage. Her work has been showcased in numerous solo and group exhibitions in Poland and abroad, e.g.: *Festival of Contemporary Painting*, Szczecin (1964); *100 Paintings by Polish Painters* Exhibition, Stockholm

(1966); *Six Wrocław Painters Exhibition*, Gallery Lambert, Paris (1968); *Wrocław 70 Symposium and Exhibition* (1970); *Wrocław Art Exhibition* in Wrocław in Duisburg and Munich (1973); *Contemporary Painting Festival*, Cagnes-sur-Mer, France 1985; *Wrocław Art 1945–1970* Exhibition, National Museum in Wrocław (1990); *Polish Surrealists* Exhibition, BWA, Wrocław, Częstochowa, Toruń (1995); solo exhibition, National Museum in Wrocław (2005).

— Works: non-surviving ceramic painting compositions on the ground-floor walls of staircase entrances in Estate M (design and production, 1973).

TOMASZ WENKLAR

(b. 1977 Katowice –) attended the State Secondary School of Fine Arts in Katowice from 1992 to 1997, completing his sculptural diploma project under guidance from Professor Bogumił Burzyński). In 1998–2003, he studied at the Karków Academy of Fine Art's Faculty of Sculpture, (graduating in sculpture under Professor Bogusz Salwiński). Since graduation, he has been active in Silesia, designing and producing monuments, outdoor sculptures, funerary sculptures and commemorative plaques. He has also participated in sculpting competitions. He was a teacher of sculpture at the Fine Arts School Complex and currently teaches at the Youth Palace in Katowice. He is Assistant Lecturer at the Department of Sculpture of Kraków's Academy of Fine Arts. He has held the Scholarship of the Minister of Culture and Art (1997) and a scholarship in Nuremberg (2001–2002). He has showcased his work at solo exhibitions, e.g. in Tychy's 'Obok' Art Gallery (2005) and group shows: *Diplomas* – an exhibition selected diploma projects

of Kraków's Palace of Fine Arts (2003); ZPAP Plein Air Follow-up Exhibition, Radio Katowice Gallery (2010).

— Works: *Siberian Exiles Monument* (2008); reconstruction of the pre-war Insurgents Monument in Tychy Czułów (2009); outdoor sculpture of Ryszard Riedel (2011); outdoor sculpture of Hanna and Kazimierz Wejchert (2013); outdoor sculpture *Kąpiąca się [The Bather]* at the intersection of Trzech Stawów St. and Grota Roweckiego St. (2013); plaque in memory of Home Army soldiers on the building of Middle School No. 1 (2013); plaque in memory of the cursed soldiers in Baczyńskiego Square (2014); *Karolinka* (2014).

JANUSZ WŁODARCZYK

(b. 1932 Warsaw –) studied at Kraków's University of Technology from 1952 to 1958, earning a master's degree in architecture. Shortly after graduation, he spent several months working for the Warsaw Miastoprojekt's “Specialist” Urban Construction Design Company. In the years 1959–1989, he worked as a designer for Miastoprojekt Nowe Tychy. He has run his own architectural firm since 1989. He has designed numerous completed projects, e.g. a number of Tychy's schools and two churches – St. Apostles Peter and Paul and St. Maximilian Kolbe (both in collaboration with Bożena Włodarczyk). He has also worked as a university teacher since 1977. He was associated with the Katowice branch of the Academy of Fine Arts in Kraków, the Faculty of Architecture at Białystok's University of Technology and Tychy's College of Management and Social Sciences. Since 2004, he has worked as Lecturer at the Katowice School of Technology. He was appointed Professor in 2001. He is

the author of numerous books and articles on architecture and winner of many awards and honours.

— Works: mosaic on the facade of the Teatr Mały theatre (self-designed, executed in collaboration with Franciszek Wyleżuch, 1964)

FRANCISZEK WYLEŻUCH

(b. 1931 Strumień –) studied at the Katowice-based Faculty of Graphics of Kraków's Academy of Fine Arts (1951–1957) with Professors Aleksander Rak and Bogusław Górecki. Shortly after graduation, he became permanently involved with Tychy. His artistic output includes an array of disciplines, including printmaking, poster, press/book graphics and painting. He presented his works at several dozen group exhibitions and several individual ones. A parallel strand in his career was the collaboration with the architect community, within which he designed and produced monumental mosaic, painting and relief decorations on public buildings and their interiors. From 1960, he engaged in an intensive collaboration with Tychy's Miastoprojekt. He also worked outside of Tychy, creating visual accents in e.g. Wisła, Ustroń, Szczyrk and Rabka and was involved in teaching art.

— Works: mosaic for the Teatr Mały theatre (as designed and co-executed by Janusz Włodarczyk, 1964); mosaic on the fence wall of Primary School No. 18 (1968); fountain in the form of a mosaic of fish in Estate F 1 (non-surviving, 1968); mosaic on the building of the Mining Electronics Company (Zakład Elektroniki Górniczej – ZEG) (c. 1969); group of mosaics outside and inside the City Hall (in collaboration Stanisław Kluska, non-surviving, c. 1970 and subsequent years); mosaic on the building of the Public Library Head

Office in Wyszyńskiego St. (in collaboration with Stanisław Kluska, c. 1974); mosaic on the building Public Library Branch in Dąbrowskiego St. (c. 1974), mosaic on the non-surviving building at the intersection of Wyszyńskiego St. and Dąbrowskiego St. (mid-to-late 1970s).

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