

**An abstract of the doctoral thesis by Agata Wereszczyńska entitled *Evolution of Władysław Sowicki's works in terms of architectural and artistic trends' development in the thirties of the interwar and post-war Poland up to 1954***

Doctoral dissertation entitled *Evolution of Władysław Sowicki's works in terms of architectural and artistic trends' development in the thirties of the interwar and post-war Poland up to 1954* is the first complete elaboration concerning works of Władysław Sowicki as an architect, an interior designer and a visual artist. This paper tries to confront his activity with the design trends which were developing within the period defined in the title of this paper and to place his works in Polish architecture and artistic landscape.

Varied activity of Sowicki touches a lot of designing areas - architecture, urban planning, interior architecture, exhibitions, furniture design, shoes design, artistic ceramics, posters, jewellery and toys. Numerous styles and inspirations can also be found in Sowicki's works. First years of his activity were strongly connected with pro-state trend used to create Poland's position and image. This attitude was grounded by education at National School of Decorative Arts and Artistic Industry between 1929 and 1934, by being a member of Stanisław Szukalski Tribe of the Horned Heart between 1929 and 1932, and by his studies at Warsaw Academy of Fine Arts between 1934 and 1938. This period gave birth to projects within Polish national art which had its roots in Stanisław Witkiewicz's Zakopane style, foundations of Cracow Polish Applied Art Association, ARMiR Association, Cracow Workshops and 'Order' Cooperative of Artists. Modernized, family-like folklore of pro-state trend shows in architecture projects like the Polish pavilion for World Exhibition in Paris back in 1937, as well as in furniture works such as a chair model of 1937, with clear implications to activity of Wojciech Jastrzębowski.

Sowicki started his Architecture studies at Warsaw Technical University in 1938. This fact resulted in significant change in his designing activity. His output started to show links to expressive functionalism, a softened version of late thirties modernism. The design of Polish pavilion for 1938 World Exhibition in Paris, for 1939 in New York as well as his design of a pavilion for 'Order' Cooperative of Artists all prove Sowicki's leaving the spirit of Polish art deco trend. The change is also noticeable in the design of elegant, restrained decor of Warsaw Cafe Lucyna interior in 1940.

Sowicki's architecture design in the first years after the Second World War until 1949 bears modernistic, monumental form. A perfect example of this is shown in Plac Zwycięstwa development project from 1947. Also the projects of furniture and jewellery show connection with pre-war design tradition. Simple, geometrised furniture forms, devoid of unnecessary decors inspired Sowicki both before and after the War. His pre-war, from 1935, membership in 'Order' Cooperative of Artists influenced this furniture work the most. 'Runners' and 'Footballer', silver jewellery pins, created for XIV Olympic Games in London in 1948, are ones of the most modern project in Sowicki's Works. Dynamic, anthropomorphic figures operate geometric form, with extreme simplification and shortcut thinking referring to cubism and art déco being their characteristic features.

Introduced in 1949 social realistic doctrine, which touched all areas of design art, caused another turn in Sowicki's works. A merger between monumental modernist forms of the interwar, historicism and folklore was used to build up image of the new socialist country. Sowicki used all of the above mentioned in his project of Frederick Chopin's monument surroundings in Warsaw Łazienki Park in 1950 and in his project and realisation of textile industry pavilion for Poznań International Fair in the same year. His come back to inspiration by Polish folklore is visible in equipment design from the fifties ordered by Cepelia, and in his brooches and toys' designs from the same period.

Sowicki's output is characterised by interdisciplinary and multidimensional nature involving the design within various fields of art. These features are a sign of a continuous search and prove vast knowledge and broad interests of the designer, and his skills of adjusting his works to dominant trends in design disciplines and political conditions. Undoubtedly Sowicki was a skilled designer, what is proved by numerous prizes and awards received in competitions. He had a perfect feeling of prevailing trends, was open for various fashions and directions. Using similar means of expression in various art disciplines, as well as the use and the skill of translating acquired experiences into a language of separate artistic

statements makes it impossible to encapsulate Sowicki's output within a specific trend or direction.

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