

An abstract of the doctoral thesis by Joanna Matuszewska, entitled Between painting, sculpture and architecture – Stefan Krygier’s work

The doctoral thesis entitled *Between painting, sculpture and architecture – Stefan Krygier’s work* is the first complete elaboration concerning works of architect and an artist Stefan Krygier. This is an attempt to confront his activity with the project and artistic trends which developed in the period from the time he started studies in the College of Art and Design in Lodz (1947-1951) and on Warsaw University of Technology (1959-1963) till Krygier’s death. However it would be impossible to ignore the influence of the previous occurrences in the artist’s life such as first avant-garde especially trends like cubism, futurism, constructivism, suprematism, de stijl and Wladyslaw Strzemiński and Katarzyna Kobro’s concept.

The research’s scope include different types of artistic, architectural and urban activities which consist of oil painting, tempera, gouache, drawings, engravings, reliefs, sculptural spatial forms and architectural and urban projects, both conceptual and achieved.

Krygier’s diversified activities are related to many areas in design – architecture, city planning, forms of so called ‘small architecture’, visual identity but also painting, sculpture and didactics. In the artist’s works diversified inspirations can be found. Krygier concerns many cultural issues however, Wladyslaw Strzemiński’s personality seems to have the most powerful influence on him. Krygier’s artistic output is quite difficult regarding the fact that his work is unprecedented in the contemporary painting or architectural and geometric sculpture.

The common factor connecting all Stefan Krygier’s fields of work is widely understood space - starting with this shown on his paintings, through the one created using sculpture and designed by architecture. All his professional life was dedicated to study mutual relationships of shapes, colours and perception. *Architectonization*, derived from Strzemiński’s way of thinking was for Krygier a method to merge different architectural zones through the analogy of proportion, shape and colour. It was reflected in conception of a Lighthouse in Ustka as an example of a spatial sculpture along with the proposition of visual system of identification for the city.

Despite of searching for method to create coherence in the surrounding space Krygier was also interested in acting on the module elements. As part of an open air painting workshop 'Public space' in Chełm (1978), the artist developed a module which could be used to create different kind of objects for the public space. The designer was able to combine different elements both vertically and horizontally. It gives the opportunity to use it as city or relaxing furniture, light accents but also equipment for children to play. The artist have seen it as well functioning as an isolation of the estate from the communication noise.

Krygier was interested in the problem of a broad estate area humanisation, its range domestication and adjusting it to the human's needs. He strived to implement art into architecture for example on the stage of forming building's elevation. Krygier saw problem's solutions in implementing in the elevation prefabricated sculptural elements which were supposed to be used e.g. as module forms.

He also worked on the module issues and reproducible element with his students. Didactics was for Krygier a very important activity area where he could achieve his goals. He treated it complementarily with other creativity fields. Teaching future designers he was able to indirectly influence area forming. He had analytical engineer and designer of the space mind along with artistic sensitivity what was quite a unique combination. Tasks which he prepared for his students practiced creating ideal compositional form and trained sensitivity on the shape's precision what is a basis for all activities in the designer and architect's profession. The exercises apparently only artistic find reflection in forming such abilities as elevation, plans and complexed system of architectural bodies designing, It was fulfilled through learning the rules of joining elements and relationship analysis of individual components individually and as a whole.

The topics discussed with the students concentrated on the problems concerning architecture correlation with different fields of art what was a natural continuation of Krygier's interests as the architect and the artist.

He clearly emphasised that it is essential to include the problems of art into the architecture, city planning and related activities. As a resident of Lodz, he got involved in the matters related to his city image improvement. He prepared a theoretical report concerning Piotrkowska street rebuilding including remolding it into a representative boardwalk of Lodz. In the document about art in the City Scenery Krygier expressed his attitude to historic tenement house fasade where he was a supporter of their old detail and original appearance

reenactment. Quite characteristic is his attitude to creating new buildings and defining ground floors as 'contemporary times showpiece'. His ideas are the evidence of a respect for historic values as the testimony of the past time while being open to modern trends.

As an architect connected with Miastorojekt – Lodz he was a designer of mainly service facilities and public utility buildings. As a city planner, he often cooperated with his wife creating spatial arrangements of many estates and warehouse districts in Lodz.

Krygier's work is characterized by interdisciplinarity and multidimensional. Wide and heterogeneous artistic output is the evidence of his continuous searches and wide interests. He designed in different areas of art and his output is characterised by analogy between different activity areas - painting, spatial and appropriable forms and architecture.