

Modern wall painting in urban space

Creative output and studio of Jacek Jarczewski's in view of the tradition of Wrocław's artistic milieu

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Introduction

According to Max Doerner, the difficulty of wall painting does not only stem from the necessity of harmonising it with the composition itself, but also with the architectural environment, colour tonality, and forms around it¹. Even the colour itself acts as a binder, combining all details into a coordinated whole. The process is demanding, as it requires precision and a sense of aesthetics in the very process of designing a wall painting. The tone of classic projects is mainly determined by technology. As a result, all works made in one technique, regardless of their content and form, have a consistent range of colours and are visually not alien to the city space.

Another challenge, one that is probably more difficult to tackle, is to separate classic wall painting techniques from its historical overtone. The phenomenon manifested itself strongly in modernism, where the rule of Gottfried Semper's about the "honesty" of material had its share of influence on the approach to design in the following decades². The school of Bauhaus, which despite its foundation to integrate various fields of art with craft, focused on functionality, diminishing the legitimacy of art in architecture³. One other crucial factor is the rebuild of cities after World War II. Since there was a severe scarcity of accommodation, funds, and a multitude of other problems, which at the time were more important than aesthetics,

1. Jacek Jarczewski, *M5 Structures*, own technique, polystyrene plate, mosaic plaster, silicate paints, 2020. Photo: J. Jarczewski, with the permission of the author



¹ M. Doerner, *The Materials of the Artist and Their Use in Painting, with Notes on the Techniques of the Old Masters*, Transl. E. Neuhaus, San Diego 1984, pp. 35-45.

² See J. Ilkosz [et al.], *Centennial Hall in Wrocław: Conservation Management Plan*, Wrocław 2016, pp. 33, 117-119.

³ See M. Światała, *Influence of Bauhaus Theory on Relations between Fine Arts and Architecture*, [in:] *Integracja sztuki i techniki w architekturze i urbanistyce*, Ed. J. Flizikowski, Bydgoszcz 2014.



⁴ See **G. Mitrache**, *Architecture, Art, Public Space*, "Procedia – Social and Behavioral Sciences" 2012, Vol. 51.

⁵ **M. Miles**, *Art in public spaces – an outline of the territory*, [in:] **idem**, *Art, Space and the City: Public Art and Urban Futures*, London 1997, pp. 6–10.

⁶ See **H. Taborska**, *Współczesna sztuka publiczna i nie-miejsca Warszawy – z Europą w tle*, "Kultura Współczesna" 2005, No. 4.

⁷ See **W. Moch**, *Street art i graffiti, Litery, słowa i obrazy w przestrzeni miasta*, Bydgoszcz 2016, pp. 7–13.

⁸ See **Mury**, *Diagnoza dynamiki środowiska twórców malarstwa monumentalnego – raport badań*, Idea, Ed., Coord. **A. Litorowicz**, Warszawa 2016.

⁹ See **W. Ślesiński**, *Techniki malarskie: spoiwa mineralne*, Warszawa 1983, p. 9.

the process had to be done hastily, using scalable, functional and cheap solutions⁴. Gradually, architecture and classical wall painting grew apart, also, most likely, because of the association of these techniques with an oppressive regime, especially in countries strongly affected by communism. In the place of unique façade compositions, mass-produced components, claddings, or just a fashion for raw concrete and uncovered construction appeared.

Looking at many public spaces, one can notice a multitude of wall paintings that differ from their surroundings. The place of art in contemporary public space is a very broad issue. Apart from the research works whose authors question its legitimacy⁵, it is considered in the context of aesthetic values and problems facing the creator⁶. The use of painting in architecture is considered mainly in terms of murals made with the application of spray acrylic paints⁷. They are typically characterised by the severity of saturated, pure, and unnatural colours, very high contrast levels, or a composition consisting mainly of basic colours or use of pure white. This topic has been covered by many studies and has been described in detail in the research report of the Institute for Public Space Research⁸, along with the pros and cons of this popular technique.

However, there are many techniques for wall painting besides the most widely used acrylic paint. They are divided into several groups. The first is lime techniques, which include, among others fresco, secco and sgraffito. The second includes silicate techniques, i.e. stereochromia, and Keim techniques. Another group is hot methods, including enamel, stained glass or ceramic painting. Separate collections are mosaic⁹, wall oil painting, monumental pastel, and the last group includes experimental and mixed techniques. This article discusses only selected implementation methods due to the fact that not all techniques are intended for external implementation.

This article focuses on finding viable conditions for creating modern art in public spaces, such as colour-scheme, relationship with the surroundings, the durability of artwork, or the context of the place. Moreover this paper aims to present not well-documented activities of Jacek Jarczewski's who creates innovative artwork using building technologies, which can be easily incorporated into modern architecture thanks to its simple application.

Materials and methods

Due to the specificity of the article, the research method is based on literature research and an analysis of both painting artworks in the public space as well as those produced as technological samples at the Eugeniusz Geppert Academy of Art and Design in Wrocław. The criterion for selecting examples was based on the works that had a significant impact on their surroundings, taking into account the

context of the place, the social aspect of the work, its value in terms of contemporary art, and its value for architecture. The research materials about the studio come directly from an interview with Jacek Jarczewski in addition to the research and documentation of the activities conducted in the academic studio. The photographic materials from the Eugeniusz Geppert Academy of Art and Design used for the research are mostly the authors' own documentation. The works of students and teachers have been published with the permission of the authors and by courtesy of the academy.

Wall techniques worldwide, in Poland and in Wrocław – technology and examples

1. Sgraffito

A method rarely used in public space nowadays is sgraffito. It is a classical technique on the border of painting and drawing, which uses colourful layers of moist mineral mortar by cutting or scratching out compositions. Originally, a lime-sand mortar was coarse-grained, and therefore, suitable predominantly for simple patterns¹⁰. A contemporary version of sgraffito employs finer aggregate for its mortar, which allows for the cut to be remarkably precise, almost laser-like. Colour in contemporary sgraffito can be created by combining several layers of coloured pigmented plaster, using the natural tones of multiple kinds of mortar, varying the treatment of the project surface, changing its depth, type of cutting or scratching, by using a variety of tools, combining this method with other wall techniques, or even by using the project base surfaces in the composition. Sgraffito, with its varied texture and deep cuts, is a living painting matter which undergoes optical metamorphosis under the influence of changing light. This technique is durable and resistant to weather conditions, provided that appropriate technological knowledge is applied in practice.

Historical examples are more widely known, such as the Frydlant Castle, decorated with sgraffito decorations in the form of rustication and genre scenes. On the façade of the Cauchie House in Brussels, on the other hand, there is a gilding work in the style of Viennese Art Nouveau, inspired by the works of Gustav Klimt¹¹. Work by Louis Lambert entitled *Esto es graffiti* in Madrid is contemporary made in cement mortar, and its form was taken from tribal cultures¹². In Poland, sgraffito richly adorns, among others walls of the Castle in Krasiczyn¹³. The buildings in the old market square in Poznań or Lublin deserve attention due to the review of possibilities and the variety of sgraffito combinations in one place. A contemporary version of sgraffito, a remarkably accurate Map of the Northern Sky by Johannes Hevelius, was made in Gdańsk from high-quality mineral mortar. The sophisticated, burgundy-brown colour refers to the neighbouring brick and orange buildings¹⁴.



¹⁰ See *ibidem*, pp. 76, 251–275.

¹¹ See *Cauchie House*, <https://en.wikiarquitectura.com/building/cauchie-house> (access date: 19.08.2022).

¹² See R. Schacter, *The World Atlas of Street Art and Graffiti*, New Haven 2013, pp. 276–277.

¹³ See *Krasiczyn – Sgraffito na zamku*, <https://proszewyciecki.wordpress.com/2018/08/17/krasiczyn-sgraffito-na-zamku> (access date: 19.08.2022).

¹⁴ K. Grabowski, *Kolory Gdańska – detale architektoniczne Głównego i Starego Miasta*, t. 7: *Fiolet – barwa władzy*, s. 6, https://gdanskieminiatury.ikm.gda.pl/wp-content/uploads/2019/04/GM_7_2019_03.pdf (access date: 19.08.2022).



¹⁵ See **Ł. Wojciechowski**, *Explosive mixture*, 2012, <https://muzeumwspolczesne.pl/mww/wp-content/uploads/2012/06/jednodniowka3.pdf> (access date: 10.01.2022).

¹⁶ See **A. Chmielarz**, *Klepsydra*, 2020, <https://mnwr.pl/klepsydra> (access date: 5.07.2021).

¹⁷ See **W. Ślesiński**, *op. cit.*, pp. 223–230.

¹⁸ See **J. Pabich-Szmyt**, open interview with J. Teper, 27 October 2021.

¹⁹ **W. Ślesiński**, *Techniki malarskie...*, *op. cit.* p. 199.

In Wrocław, on the façade of the bomb shelter that houses the Contemporary Museum, typographic sgraffito was made using contemporary mortar as well. It should be emphasised that the discussed example is unique in public space, as it consolidates three fields of art, i.e. architecture, painting and poetry. The building was built in 1942 as an air raid shelter whose panel was decorated with a silhouette of an eagle with a swastika¹⁵, so it [the panel] was originally intended as a wall painting. The Hourglass, the work of an poet and conceptual artist Stanisław Dróżdź, was adapted. On the building's façade, one of the first parts of the artist's most popular series was visualised, which consisted of 54 diverse compilations of words: *było, jest, będzie* (was, is, will be)¹⁶. Thanks to the spatiality offered by the sgraffito technique, the graphic arrangement of the letters becomes more expressive and is distinguished by greater optical dynamics. The chosen method of execution stems from the artist's concept of textual and spatial arrangements, including the pre-existing bossage bordering the panel over the portico. Moreover, the typographic layout corresponds to the architectural detail, such as the cornice, with which it creates a harmonious whole. The overall design, through the combination of mineral plaster white with the slightly warmer colour tones of the concrete, shows how important the choice of hue is, even for a simple monochromatic composition.

2. Ceramic painting

Ceramic painting techniques with the potential to be employed in architecture can be divided into several types due to differences in the technology used and the methods of preparing the prime layer. The base can be made with different ceramic surfaces, such as terracotta, faience, porcelain, stoneware¹⁷, or chamotte mass. For projects strictly intended for outdoor spaces, only high-fire clays and ceramic masses are used in the prime layer, as they show the highest resistance to weather conditions, especially to frost. A properly selected and fired glaze paint layer increases the resistance and mechanical strength of the ceramic surface, sealing its porosity, creating a durable and impenetrable surface against external factors¹⁸.

One of the ceramic painting techniques is the underglaze painting technique, which is characterised by a smooth working surface, high durability, but a rather limited colour palette. The pigments used in this method are a group of metal oxides, and the binder is the glaze. On the other hand, the on-glaze technique is characterised by a wide range of colours, lower resistance to mechanical factors, and the surface quality depends on the base glaze used. The dyes used in this technique include metal compounds (oxides and salts) and mineral pigments. The binder in on-glaze painting is flux. Apart from that, there is a glaze painting technique which is on the border of the two others. However, it is not suited for outdoor use¹⁹.

Colour in ceramics is introduced thanks to slipware, glaze, underglaze or on-glaze paints. In the case of using natural materials such as colourful clays or slipware, it is possible to get a palette of natural colours in warm earth tones. When implementing an artistic motif with the use of glaze or ceramic paints, a broad colour palette, but within certain firing ranges, can be obtained. This results from the fact that certain metal oxides, which introduce colour in ceramics, burn up above their optimum firing temperature²⁰. A sophisticated colour palette is an advantage. Colour in ceramic painting can have lustre, depth and opacity. The final effect of painting in ceramics, including the colour effect, depends, among others, on the type of surface, number of firings and a certain degree of chance, and is achieved at the last stage of the creative work²¹.

Historically, ceramic painting has even covered entire façades, as in the case of Capela das Almas in Porto, where the façade is adorned with 20th c. decorations of nearly 16,000 blue-white glossy ceramic tiles²². In turn, Casa Galimberti Palace in Milan is an example of the local Liberty Art Nouveau style. Ceramic tiles with figurative and floral motifs cover most of the façade. The wavy lines that are characteristic of this project are formally bound to the architectural elements made of wrought iron. One of the few contemporary exceptions which employs ceramic techniques, is the building of the Brandhorst Museum in Munich²³. Owing to the polychrome facade, consisting of ceramic bars, the museum building has become a work of abstract art²⁴. Among the Polish examples, the ceramic trail of the Tarnów region stands out due to its extensive collection of compositions (also large-format) from the socialist realism period²⁵. Unique on a national scale, there are facades of tenement houses at ul. Więckowskiego 4 in Łódź – the works of the artist, Wojciech Siudmak, were burned on large stoneware tiles.

In Wrocław, there is a pioneering painting, the result of an international project, made of 570 ceramic tiles, which adapts an almost 20-metre section of a wall of one of the pedestrian underpasses, the Słodowe Underpass. It is the largest ceramic painting in Poland. Katarzyna Koczyńska-Kielan and Joanna Teper, lecturers of the local Academy of Fine Arts, originated the idea of revitalising this previously visually unappealing place. A total of 262 artists took part in the project, including members of the local academy, teachers and students of art schools from all over the world, together with employees of renowned ceramic manufactures and private studios. The uniqueness of the work is evidenced by the individual and hand-made tiles made by each artist. The employees of the Faculty of Ceramics and Glass arranged a horizontal composition from the modules adapted to the project, which they supplemented with typographical phrases of greetings in different languages and framed the whole in a ceramic frame²⁶. The work utilizes a whole spectrum of ceramic painting techniques. In the project, one can find painted, graphic, and relief



²⁰ *Ibidem*.

²¹ See *ibidem*, pp. 199–200.

²² See **D. Sunde-Brown**, *Tile of the day: Capela das Almas de Santa Catarina in Port*, 5 May 2022, <https://oladaniela.com/capela-das-almas-de-santa-catarina-porto> (access date: 19.08.2022).

²³ See *Brandhorst Museum/Sauerbruch Hutton*, https://www.archdaily.com/36193/brandhorst-museum-sauerbruch-hutton?ad_source=search&ad_medium=projects_tab (access date: 11.06.2021).

²⁴ *Ibidem*.

²⁵ See **B. Bułdys**, **B. Kostuch**, *Szlak ceramiczny regionu tarnowskiego*, 2015, <https://www.it.tarnow.pl/atraccje/region-tarnowski/szlak-ceramiczny-regionu-tarnowskiego> (access date: 20.08.2022).

²⁶ See **A. Saraczyńska**, *Spotkajmy się! Nowy mural dla Europejskiej Stolicy Kultury*, 10 November 2016, <https://wroclaw.wyborcza.pl/wroclaw/7,35771,20959253,spotkajmy-sie-nowy-mural-dla-europejskiej-stolicy-kultury.html> (access date: 3.07.2021).



²⁷ See W. Ślesieński, *Techniki malarskie...*, pp. 108–109.

²⁸ See E. Zdanowska-Góra, *Trencadís, czyli wizyta w parku Güell*, 20 June 2016, <https://mozaikowanie.pl/index.php/2016/06/20/trencadis-czyli-wizyta-w-parku-guell> (access date: 20.08.2022).

²⁹ See D. Holmes, *Ceramic Museum & Mosaic Park | Jinzhou China | Casanova + Hernandez Architects*, 12 November 2013, <https://worldlandscapearchitect.com/ceramic-museum-mosaic-park-jinzhou-china-casanova-hernandez-architects> (access date: 20.08.2022)

³⁰ See L. Lambert, *Millenium Mosaic*, 15 June 2010, <https://www.3ttman.com/2010/06/millenium-mosaic> (access date: 20.08.2022)

³¹ See J. Rajkowska, *Pasaż Róży 2014, projekt publiczny*, 2019, <http://www.rajkowska.com/pasaz-rozy> (access date: 20.08.2022)

³² See *100-tonowa mozaika ponownie ozdobi dworzec w Oświęcimiu*, 28 March 2020, <https://www.transport-publiczny.pl/wiadomosci/100tonowa-mozai-ka-ponownie-ozdobi-dworzec-w-oswiecimiu-64213.html> (access date: 20.08.2022)

³³ See *Żywa mozaika z 2,5 tys. roślin na dworcu PKP w Oświęcimiu*, 2020, <https://www.architekturaibiznes.pl/zywa-mozai-ka-z-roslin-na-dworcu-pkp-w-oswiecimiu,3793.html> (access date: 20.08.2022)

modules; tiles painted with a flat colour spot, as well as those that are smooth, textured, scratched, mosaic, single- and multi-coloured, monochromatic, matt, glossy, minimalistic, or with a rich structure. Most of the square modules are individual works, but there are also those in the form of a diptych or a tetrptych. The composition is geometric and lively thanks to the varied spatiality, texture and tone of each element. The artists designing the work, on the one hand, touched on the layout of the wall cladding and the boardwalk of the Słodowe Underpass, on the other hand, created a more welcoming space for pedestrians. The multitude of colours, textures and finishes of the individual modules as well as the *horror vacui* tendency create a contrast to the grey architecture of the transition, illuminating it.

3. Mosaic

One of the oldest wall techniques is mosaic, a composition created from small, colourful elements bound together, either placed in a soft base or pressed into a properly prepared mortar. They can be made of ready-made enamel, glass or marble ceramic cubes, stones, broken glass, pieces of ceramics or wood, seashells, etc.²⁷ There are two ways in which this technique is used, i.e. in a direct method (*in situ*) and an indirect one carried out in the artist's studio.

Mosaic tiles can be recycled, as in the case of the bench cladding on the observation deck In Park Güell by Antonio Gaudi in Barcelona²⁸. The tiles used for the Mosaic Park and the facade of the Jingzhou Ceramics Museum combine nature and local craftsmanship. Architecture and landscape, due to the twin construction and colours, merge into one work of art²⁹. Due to the dimensions, it is worth paying attention to the 30-meter-long project in the center of Hanoi, entitled Millennium Mosaic³⁰. Among the Polish projects, we can mention the Rose Passage in Łódź, which was entirely covered with a mosaic of small and irregularly cut pieces of mirrors³¹. The modernist form is characterized by the Golden Mosaic in the former Cracovia Hotel in Krakow. The abstract work is distinguished by the simplicity and the intensity of the golden colour, consistent with the marble cladding of the interior of the building. It is worth emphasizing the nearly 100-ton project on the facade of the new railway station in Oświęcim, which was made of ecological materials, i.e. stone and glass³². A floral composition was created in front of the building, referring in terms of colours, form and size to the monumental wall mosaic³³.

This technique is characterised by high durability and resistance to external conditions, as demonstrated by historical examples of mosaic projects, both indoors and outdoors. To illustrate, in the second half of the 20th c., mosaics were created on a large scale in swimming pools in leisure facilities and resorts. In Wrocław, a few of them appeared after the war. The most widely known example is on the façade of the building of the Mathematical Institute of the Uni-

versity of Wrocław by a graduate of the former State Higher School of Fine Arts, Anna Szpakowska-Kujawska.

In the 60s, Wrocław's landscape was enriched with two mosaic projects made by a remarkable representative of structuralism and a professor of the Academy of Art and Design in Wrocław – Józef Hałas. The mosaics were put up on residential buildings at Podwale Street³⁴. Simple, geometrical compositions with a limited colour range were created using ceramic tiles. One of the artworks combines ceramic elements with a spatial, flat painted surface. Areas of intermingling shades of grey, black and off-white naturally blend in with the similar-toned building façade. Subdued red accents, as well as diagonal lines, break the simple geometric arrangement in monochromatic tones. Dynamic visual changes are created by tiles of different sizes and the glossiness of their surface. Inside each geometric figure, there is a vibrant play of light and a shimmering colour – the result of juxtaposing tiles of similar shades of a given colour. It is yet another example of a project with an effect that changes under the influence of light, the observation angle and the passage of time, as well as an expressive colour matter.

4. Mural – acrylic painting

An unquestionable advantage of the popularity of an acrylic mural is that it is cheap and simple to make, which allows the city's artistic discourse to be a bottom-up initiative. However, it is problematic to focus on quantity and fast execution time, and not on quality³⁵. The context of the place and the painting values typical of a classic easel painting are often lost. The work of Francisco Basoletti is an exception – free brush strokes, soft colour spots and painting glazes bind the composition with the architecture and surroundings.

The method of adjusting it to the place can be the use of the *trompe l'oeil* technique, i.e. “optical illusion” as for the LaSalle Towers Facade in Chicago. Also, *The Śródecka Tale with a Trumpeter on the Roof and a Cat in the Background* in Śródka in Poznań is an illusionist wall painting³⁶. The project is distinguished by the combination of the location of the actual windows of the tenement house with the painted ones, which is difficult to distinguish.

Artists can use the existing facade not only as a support. In the Warsaw, there is a mural by Vova Vorotnirov entitled *Spray as Index 1*³⁷. The form, abstract and sparing in its means, adapts the dilapidated façade as an element of a work of art. The artwork that uses the specificity of an open space is a disappearing mural on the facade of a synagogue in Hartford, which was created with the use of a stencil and water-repellent paints, the painting reveals its content under the influence of rainfall³⁸. Murals can also clean the air by using air-purifying paints and plasters³⁹. Fluorescent murals can use the phenomenon of light variability during the day, which is well illustrated with Aaron by Oskar Podolski in Wrocław⁴⁰.



³⁴ See P. Jeziorna, *Józef Hałas – the work of the painter of the turn of the 20th and 21st century in the context of activities in the public space of Wrocław*, “space & FORM” 2020, Vol. 43.

³⁵ See Mury. *Diagnoza dynamiki...*, p. 34.

³⁶ See E. Gunderson, *Ask Geoffrey*, 16 September 2015, <https://news.wttw.com/2015/09/16/ask-geoffrey> (access date: 20.08.2022).

³⁷ See R. Schacter, *op. cit.*, pp. 262–263.

³⁸ See A. Maślanka, *Adam Niklewicz i znikający mural w Hartford*, 3 July 2013, <https://www.rynekfarb.pl/znikajacy-mural-w-hartford> (access date: 20.08.2022).

³⁹ See B. Ksit, R. Pilch, *Rewitalizacja ekologiczna środowiska zurbanizowanego na przykładach implementacji wybranych współczesnych farb i tynków*, “Przegląd Budowlany” 2021, No. 11/12.

⁴⁰ J. Leja, *Nowy mural przy ul. Włodkowica. Po zmierzchu ujawnia się na nim wyjątkowa postać*, <https://www.wroclaw.pl/portal/nowy-mural-wlodkowica-aaron>, 7 February 2022 (data dostępu: 26.08.2022).



⁴¹ See *Wrocław: Będzie nowy mural – Brama do Nadodrza*, 26 January 2013, <https://wroclaw.naszemiasto.pl/wroclaw-bedzie-nowy-mural-brama-do-nadodrza-wizualizacje/ar/c8-1707521> (access date: 4.05.2021).

⁴² See **M. Jędrzejewski, A. Saj**, *Sztuki projektowe na wrocławskiej uczelni artystycznej*, [in:] *Wrocław sztuki. Sztuka i środowisko artystyczne we Wrocławiu 1946–2006*, Ed. **A. Saj**, Wysoka 2006, p. 247.

⁴³ See **K. Popiński**, *Szkice z prywatnego i zawodowego życia Eugeniusza Gepperta*, [in:] *Eugeniusz Geppert*, Ed. **J. Szewczyk, D. Miłkowska**, Wrocław 2012.

⁴⁴ See **H. Frank**, *La Scuola d'Arte e d'Arte Applicata di Breslavia tra il 1896 e il 1914*, "Casabella" 1983, No. 5.

An argument in favour of using better quality materials for representative works is the state of the Brama do Nadodrza mural (i.e. The Gate to the Nadodrze District) by a student of the ASP, Michał Węgrzyn⁴¹. The colours, which refer to the surroundings of the 19th c. tenement houses and the illusory rearrangement of the buildings in perspective, are an interpretation of the context of the place. The symbolic structure of the gate acts as a showcase of the Nadodrze district. The painting was located on the gable wall of a tenement house, which was exposed from the end of the 19th c. as a result of warfare. It is an attempt to permanently manage an unimpressive surface, which cannot be covered up again by filling in the building quarter due to the new urban layout.

Contrary to the suggestion of the representatives of the Faculty of Painting of the Academy of Fine Arts, the project was carried out with the use of acrylic paints of dubious quality, which resulted in severe fading of the colours. The loss of saturation of black is noticeable, as is the greying of white, just a few years after the completion of the painting process. The work is gradually degrading under the influence of atmospheric conditions and air pollution, and its visual value is constantly declining. The example of the Brama do Nadodrza mural calls attention to an aspect, often belittled by investors, which is the selection of appropriate, professional craft materials. Such materials require considerably more funds but are also associated with far greater durability of the wall projects. Nevertheless, in the long run, the use of more specialized paints, i.e. mineral paints, thanks to their properties, is more cost-effective than the use of standard façade paints.

Eugeniusz Geppert Academy of Art and Design in Wrocław and Wrocław's tradition of educating artists

The tradition of educating artists and architects in Wrocław is rich and involved many schools before the foundation of the Eugeniusz Geppert Academy of Art and Design (Pol. Akademia Sztuk Pięknych im. Eugeniusza Gepperta, abbr. ASP). ASP was built soon after World War II, basically, from scratch⁴². However, it seems that the presence of the pre-war State Academy of Arts and Crafts (Ger. Staatliche Akademie für Kunst und Kunstgewerbe), whose building on Polski Square became the main seat of the new Academy after the war, was not without significance⁴³.

At the turn of the century, Hans Poelzig had already started to introduce new training methods before he became headmaster and the Königliche Kunst- und Kunstgewerbeschule was renamed Staatliche Akademie für Kunst und Kunstgewerbe. The pre-war Academy is sometimes referred to as the "Bauhaus before Bauhaus", as the teaching methods used there at the turn of the century entered

the revolutionary curriculum in Weimar and Dessau 15 years later⁴⁴. As a proponent of artistic synthesis (*Gesamtkunstwerk*), Poelzig strove to create architecture involving various artistic disciplines. He wanted to create studios that would combine art and craft activities. The academy was kept in the spirit of this reform by his successors – August Endell (1918–1925) and Oskar Moll (1925–1932) – until its closing in 1932⁴⁵.

After the war, Eugeniusz Geppert was designated by the then Minister of Arts and Culture to create a higher art school in the destroyed city of Wrocław. As a result, at the beginning of 1946, the Higher School of Fine Arts in Wrocław was established (three years later renamed to State Higher School of Fine Arts)⁴⁶.

The characteristic difficulties in the post-war situation across Poland were staff shortages, residential and financial problems, buildings either in need of reconstruction or with heating, water and sewage systems in poor condition. The Academy building on Traugutta Street (former School of Arts and Crafts) required a complete renovation, while its second building (pre-war Kunstakademie) required reconstruction, which lasted until 1964. In addition, the academy was struggling with a severe lack of funding and a shortage of basic art materials for years. Considering these aspects, a small number of projects in urban space seems justified⁴⁷.

Not all artistic circles supported the concept of receiving education in applied arts, or even more so, its industrialisation, favouring the traditional academic training based on drawing and painting⁴⁸. At first, at the State Higher School of Fine Arts, as at any other post-war artistic university, two ideas of art clashed – applied art and “pure art”. Over time, however, the communist ministerial authorities decided that the Wrocław art academy should only serve to educate future designers for the Lower Silesian glassworks and ceramics factories. In addition, socialist-realist patterns were forced into the arts, contradicting the idea of free art. The neutral attitude of Eugeniusz Geppert towards the ideological processes eventually led him to give up his position as a rector⁴⁹.

From the very beginning, there were painting studios for architecture within the structure of the State Higher School of Fine Arts. The first Ceramic Architectural Painting Studios were led by Eugeniusz Geppert and Stanisław Pękalski (later taken over by Stanisław Dawski). This was followed by the creation of the Architectural Painting Studio under the direction of Alfons Mazurkiewicz, which was replaced in 1970 by the Painting Design in Architecture and Urban Planning Studio under the initiative of Mieczysław Zdanowicz. Thanks to his own work in the fields of painting, ceramics, sculpture and medal-making, as well as his impressive knowledge of the history of art, civilization and culture, Zdanowicz contributed to expanding the teaching programme of the studio. The students of the State Higher School of Fine Arts began to learn how to design wall paint-



⁴⁵ J. Urbanik, *Modernizm we Wrocławiu*, “Formy” 2019, No. 2, <https://formy.xyz/abstrakt/modernizm-we-wroclawiu> (access date: 21.08.2022).

⁴⁶ K. Popiński, *op. cit.*

⁴⁷ See M. Jędrzejewski, A. Saj, *op. cit.*, p. 248.

⁴⁸ See *ibidem*. p. 247.

⁴⁹ See K. Popiński, *op. cit.*



⁵⁰ See **J. Pabich-Szmyt**, open interview with J. Jarczewski, 22 October 2021.

⁵¹ See **W. Kaniowski**, *Pracownia Malarstwa Architektonicznego i Sztuki w Przestrzeni Publicznej*, [in:] **Wojciech Kaniowski: obecność. 40 lat pracy twórczej, organizacyjnej i dydaktycznej 1977-2017, Państwowa Wyższa Szkoła Sztuk Plastycznych we Wrocławiu, Akademia Sztuk Pięknych im. Eugeniusza Gepperta we Wrocławiu, red. **idem**, Wrocław 2017, pp. 168-169.**

⁵² See **M. Światała**, *op. cit.*

⁵³ See **J. Jarczewski**, *Struktury haptyczne a malarstwo materii - autorska technika malarska*, postdoctoral dissertation, Akademia Sztuk Pięknych im. Eugeniusza Gepperta we Wrocławiu 2009.

⁵⁴ *Kompozycje haptyczne - dotykane, sprawdzane dotykiem* [exhibition cat.], ed. **J. Jarczewski**, Muzeum Regionalne, Kościan 2003.

ings for the interiors and exteriors of buildings and how to create colour compositions for urban complexes. They also mastered a variety of wall painting techniques in theory and practice. Mieczysław Zdanowicz worked with the current professors of the ASP, including Wojciech Kaniowski, Janusz Jaroszewski and Adam Chmielowiec, and architects associated with the Wrocław University of Technology, namely Andrzej Chachaj and Mirosław Przyłęcki. The idea of the studio was developed and continued with the establishment of another Studio of Painting Technologies and Techniques by senior lecturer Stanisław Zima, then prof. Paweł Lewandowski-Palle and prof. Jacek Jarczewski⁵⁰. This concept has been sustained and developed since 2012 by the new Studio of Painting and Drawing Techniques and Innovative Activities, led by prof. Jacek Jarczewski in the Department of Architectural Painting and Multimedia⁵¹.

The development of applied arts and their industrialisation could lead to a divergence between art and architecture⁵². Moreover, art began to find a place for itself outside of architecture (in conceptual art also beyond place and time). On the other hand, the consequences of the Bauhaus theory turned architects' interests towards functionality and technology.

Jacek Jarczewski's creativity output and studio – a blend of modernity and tradition

In the context of the separation of painting and architecture, Jarczewski has attempted to tame these forces and make them work together once again. However well-based it seems, it is worth noting that his projects remain at the stage of testing, research and experimentation, often not going out into urban spaces.

Jarczewski deals with the issue of haptic structures in his painting compositions which he defines as experienceable through touch. They are created with building and artistic materials, making it possible to apply them outside of architecture. They are built not only with colour spots but also with texture. Alfons Mazurkiewicz had a high influence on the artist. He dealt with structural issues as early as the 1960s⁵³. In 2003, Jarczewski conducted an experiment at the Regional Museum in Kościan. The special guests were blind people from the Nursing Home in Jarogniewice who came to experience his structural images. People were touching the paintings, and thus, examining them with their fingers instead of their eyes. Some people attributed various emotions and associations to the artworks. Some even guessed the colour range of the presented works⁵⁴.

The meaning of colour in Jarczewski's paintings is strictly connected to architecture. The artist analysed the colours of building façades, implementing a spectrum of mineral colours into his own compositions. Any colour changes in Jarczewski's paintings resulted

from changes in the materials used. A monochromatic tone was created by, for example, mineral plaster or adhesive mortar, enriched with resin, linseed oil varnish or lacquers. The resulting colour scheme and structure of the construction materials gave a very natural feel, in harmony with the architecture, especially with the mineral plaster finish. Over time, he increased the intensity of colours by adding pigment to the mass-produced or by applying layers of glazing on the texture of the painting.

Subsequent cycles of haptic compositions focussed increasingly on the colour and were created with potential wall projects in mind. His recent works show his fondness for shades of mineral blue. As the artist himself says:

In *Ekperiencje* [Experiences] series, I highlighted colour as a form of domination of colour over matter. *Wyjątki* [Exceptions] series goes further. They are distinctive compositions in my work, emphasising differences, diversity, freedom and liberty. It is a response to modernity in architecture and the theme of the surrounding reality. This series expresses, most powerfully, the freedom of form, colour, structure and matter of the paintings created. The challenges posed by contemporary architecture for a painter force us to look for new means of expression⁵⁵.

The paintings feature an expressive play of contrasts, such as the juxtaposition of orderly statics with the brush dynamics or the clash of free brush strokes with a geometric form. Colour values are underlined by the structure of the paintings' surface, which at times takes on a more sculptural form [Fig. 1]. Jarczewski operates with a mineral colour palette which is often contrasted with raw building materials. He often uses a monochromatic colour in his compositions as well as gentle changes of tone. However, he is also not afraid to use brightened and expressive accents of an intense paint colour or pure white mortar.

In 2012, Jacek Jarczewski also set up the Studio of Painting and Drawing Techniques and Innovative Activities at the Eugeniusz Geppert Academy of Art and Design in Wrocław. The studio hosts research and experiments developing the above idea and discovering innovative ways of implementing wall projects in harmony with the requirements of contemporary architecture. Jarczewski explores the implementation potential of wall techniques using innovative materials applied in today's construction industry. The studio cooperates with building materials' manufacturers, which enables the education of future artists in the area of painting in architecture. Moreover, it acts toward the dissemination of theoretical and practical knowledge in the field along with the techniques and technologies used in wall painting. It also deals with the implementation and preservation problems and searches for reliable methods of developing wall surfaces. Students' reproductions works included in the article are the result of the implementation of projects in specific classical, contem-



⁵⁵ J. Pabich-Szmyt, open interview with J. Jarczewski.

porary and mixed techniques, as well as original experimental methods. They were preceded by material and colour tests, mainly with the use of mineral pigments.

1. Sgraffito

2. Students' works: a) no author, classical sgraffito, b) Beata Szafirowicz, classical sgraffito + mineral technique, c) no author, classical sgraffito + whitewash, d) Oliwia Turowska, contemporary sgraffito on polystyrene, e) Iga Kulińska, contemporary sgraffito on polystyrene, f) Marta Marchwiak, lime whitewash on glass, g) no author, lime whitewash on glass, h) Jarosława Pabich-Szmyt, contemporary sgraffito on glass

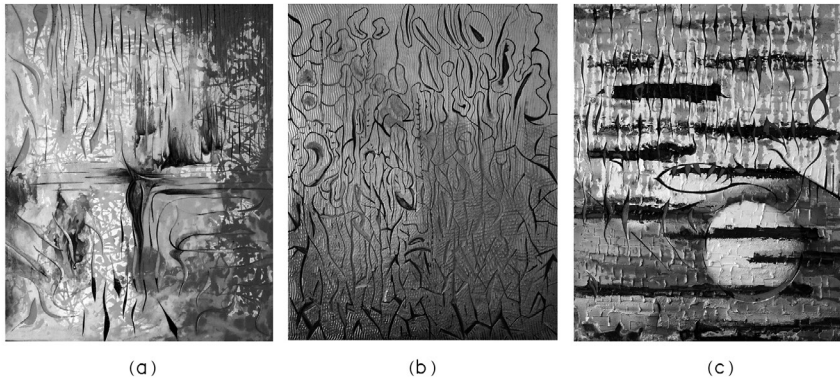


A few students works illustrate the possibilities of simple deeply-cut classical sgraffito in a lime-sand mortar [Fig. 2a–c]. The colour scheme is built up not only with raw or pigmented mortar [Fig. 2a] but also by combining it with pastel mineral painting [Fig. 2b] or with a whitewash of a natural, pure white colour [Fig. 2c]. Different effects can be obtained through a stereochromy with a deep and clear colour and a satin sheen. Paintings can be transformed by adding mineral pigments, or even ceramic tiles which introduce different colour saturation or glossiness levels. The following works illustrate multicoloured sgraffito in contemporary mortar, carried out on polystyrene plates [Fig. 2d–e]. One should pay attention to the form of the

texture and the depth of the cut as additional aspects of building up the value of colour. The sculptural structure of this technique may additionally dynamize with an intensive colour composition [Fig. 2d] or be overpainted, which makes soft colour transitions (*sfumato*) possible [Fig. 2e].

A ready-made mineral mortar can be applied to a polystyrene board in order to then make a coloured lime whitewash on it [Fig. 2f]. This technique is used for interiors due to its lack of resistance to atmospheric conditions and is characterised by the pure white of lime or whitened pastel colours. The same substrate was used on a demanding ground glass, demonstrating the precision of this method [Fig. 2g]. Contemporary sgraffito in a mineral mortar on glass was made using a high-quality grafting primer (designed for difficult substrates) [Fig. 2h]. In this type of project, the tone qualities can be further enhanced by, for example, transparent glass surfaces, cuts making the bonding primer visible, elements of varying thickness of the primer coat or painting on glass. The glassworks constitute a living painting matter. Its colour changes depending on the metamorphosis of backlighting and the reflections.

According to the experiments conducted by the Studio, for sgraffito, it is recommended to use materials intended for the renovation of monuments (especially high-quality mineral mortars reinforced with fibre reinforcement) which provide high plasticity.



3. Jacek Jarczewski, *Przepowiednia 3* (Prophecy 3), 2020, mixed techniques on MDF plate, Rawicz. Photo: J. Jarczewski

Jarczewski uses sgraffito in his works, for example in the series *Przepowiednia 3* [Fig. 3]. In his paintings he combines it with a fresco. Dynamic cuts reveal deeper layers of expressive colour, contrasting with a delicate coloured stain of the outer coating. The cut recesses have been covered with epoxy resin for even greater colour depth and relief space.



⁵⁶ See *eadem*, Open interview with Joanna Teper.

2. Ceramic painting

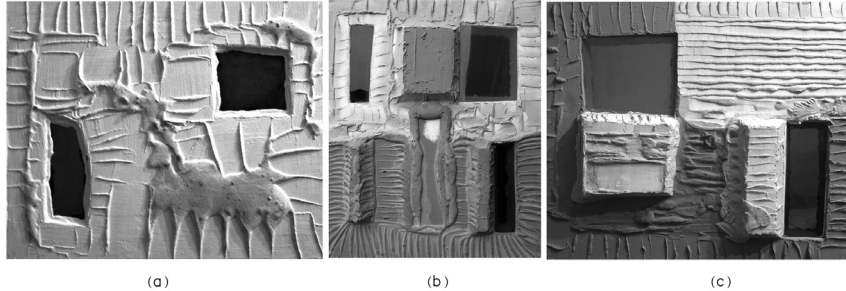
Ceramic painting studios employ traditional ceramic painting methods. That, however, does not limit the creativity of an artist, allowing for original solutions. Ceramic artists with knowledge of technology can make their own original glaze formulations or creatively use industrial glazes. Experiments with glazes, slipware and ceramic paints let artists develop unique painting effects on ceramic surfaces. The classic ceramic painting technique still facilitates experiments and other artistic pursuits, even when it comes to colours⁵⁶.

4. a) Karol Babicz, *Untitled*, 2009, mixed techniques on MDF plate, Wrocław, b) no author, mixed techniques on MDF plate, Wrocław. Photo: J. Jarczewski



Ceramic painting is used in the studio, mainly as a complement to mixed techniques. Such an example is the above combination of sgraffito, fresco and ceramics [Fig. 4a]. Ceramic tiles expand the painting structure and spatialize the image. The elements were specially designed, formed, painted and fired by the author. The studio also uses techniques imitating ceramic painting, such as a mixed technique with the use of sgraffito and oil-resin technique [Fig. 4b]. The shimmering paint coating results from the proper insulation of the substrate and the damara content in the paint binder. The glossy surface combined with a precise cut imitates ceramic tiles. In addition, a narrow colour palette and oil glazes are used, giving effects similar to ceramic painting. Ceramic tiles require a long firing process which guarantees obtaining the appropriate colour. The oil-resin technique is faster and cheaper than ceramic painting. However, due to the lack of resistance to external conditions, it is intended only for internal implementations.

3. Mosaic



5. Jacek Jarczewski, *Materie (Matters)*, 2003, mixed technique on polystyrene plate, Rawicz. Photo: J. Jarczewski

As part of the studio program, students also have the opportunity to learn about the classical mosaic technique. They make simple compositions of glass and ceramic cubes of various sizes. There are also works in mixed techniques that combine sgraffito, fresco and mosaic elements. The studied potential of this technique is making a mosaic in an adhesive, a mineral mortar cast, or on insulation panels in a studio, and then embedding the creation into the façade of a building. Properly processed and treated Styrodur panels can also be used as a material for making original mosaic cubes. There are various possibilities of creating them e.g. with gypsum (only for interiors), adhesive, mineral mortar, and even resin. Depending on the material used, the cubes can be freely dyed with pigments or mineral paints or combined with each other to form a mixed mosaic. An interesting option is a mosaic with a tone based on the roughness of the raw mineral. It is also possible to combine mosaics with other wall techniques. Jarczewski uses elements of stained glass in his paintings [Fig. 5]. Irregular tiles are inserted into holes cut by the artist in a polystyrene substrate. The composition glued to the wall in the evening hours can be illuminated from the inside by drilling and placing points of light. Jarczewski's assumption takes into account the changing nature of the image depending on the lighting and time of day.

1. Prefabrication



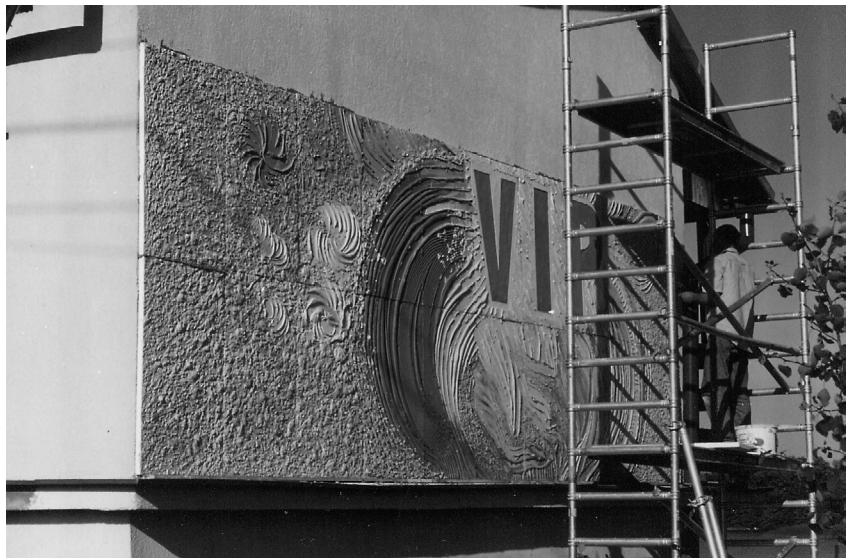
6. Jacek Jarczewski, *Kompozycja haptyczna (Haptic composition)*, own technique, polystyrene plate, acrylic plaster, silicate paints, 2009. Photo: J. Jarczewski



⁵⁷ See J. Jarczewski, *Struktury haptyczne...*

Prefabrication of artistic works is uncommon in worldwide projects. On a larger scale, it is, practically, only used in the form of glass prints. As opposed to easel painting, wall painting generates difficulties because the works are executed on a vertical wall plane. A technique developed by Jacek Jarczewski is one solution to these problems and, at the same time, can open new paths for wall painting and architecture. In his work, he proposes a solution based on preparing painting works in advance in his studio on polystyrene plates [Fig. 6], which are later installed on the façade of the building as a prefabricated insulating element with finishing. The artist can paint the surface independently of the work in progress on the construction site. Such prefabricated works can be worked on various position, also horizontally, broadening the spectrum of possibilities for applying paint and creating structures⁵⁷. It is an original formula combining a wall project with easel painting.

7. Jacek Jarczewski, an experimental wall project, *Kompozycja haptyczna* realised on a prefabricated material, 1 Adam Ważny Street, Kolbudy, 2004. Photo: J. Jarczewski

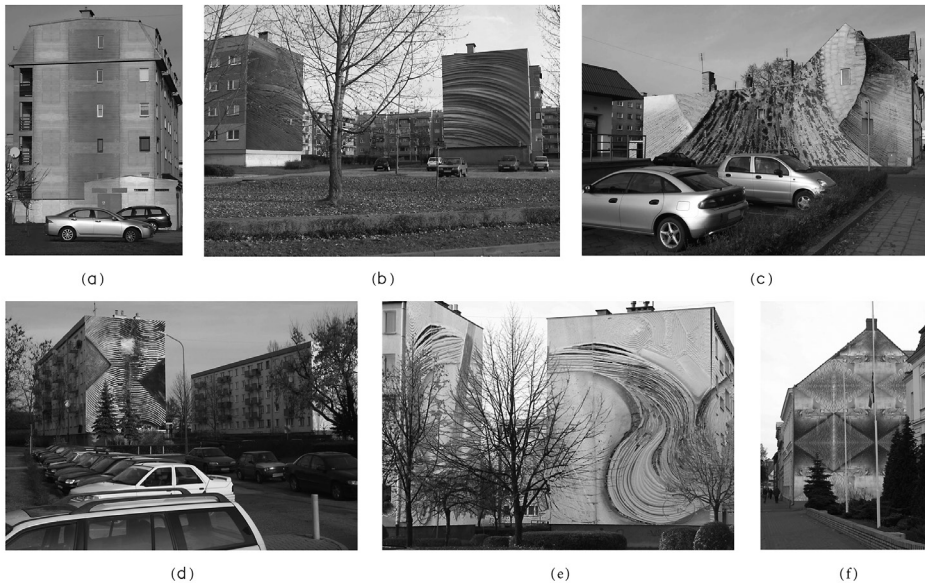


Jarczewski realized on the façade of a building in Kolbudy near Gdańsk in 2004 [Fig. 7]. He made a structural composition containing the hotel's name on a polystyrene plate, which he cut out using the sgraffito technique. The prefabricated artwork was transported in smaller parts and mounted on the building's wall. It confirmed the possibility of prefabricating a painting on a plate in a studio and installing it at a target location. It has led to a series of projects arranging the façades of residential buildings in Rawicz [Fig. 8], the artist's hometown. The artistic compositions (with the applied colour palette and combinations of textures) were designed based on a thorough on-site inspection, the artist's own photographic documenta-

tion, observation of the structures and colours of the buildings within the project, as well as the colours of the neighbouring architecture and nature. Regardless of the chosen implementation technique, the whole undertaking, in essence, comes down to the precise execution of a project and visualisations depicting the colour scheme of the composition. The colours should be neutralised, non-standard (mixed) and appropriate to the context of the place where the work is to be created. However, it should be noted that the innovative form of the developed insulation was not understood by investors, and the experiment was not continued in urban space⁵⁸. The rejection of the offer seems unjustified on artistic grounds.

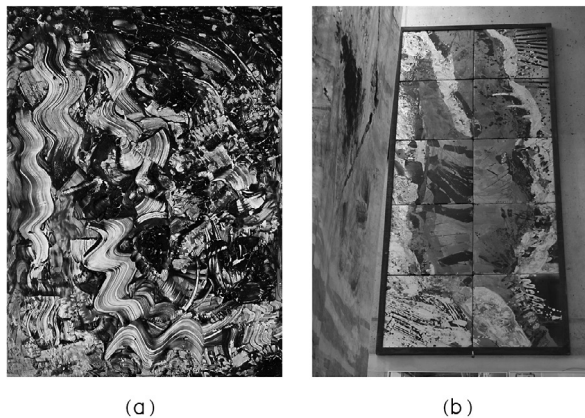


⁵⁸ See J. Pabich-Szmyt, open interview with J. Jarczewski.



8. Arrangements of haptic compositions in architecture by Jacek Jarczewski: a–c) Henryk Sienkiewicz Street, Rawicz, 2007; d–e) Westerplatte Heroes Estate, Rawicz, 2007, f) Marshal Piłsudski Street, Rawicz, 2007. Photo: J. Jarczewski

4. Mixed and experimental techniques



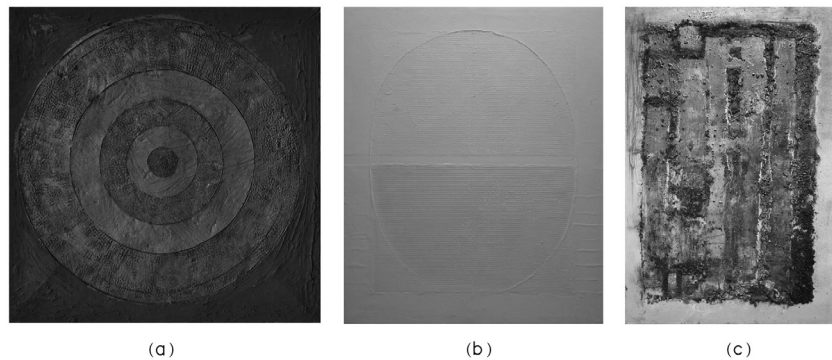
9. Painting enamel on tin: a) Zofia Koszewicz b) permanent exhibition of the Studio of Architectural Painting and Art in Public Space No. 405. Photo: J. Jarczewski



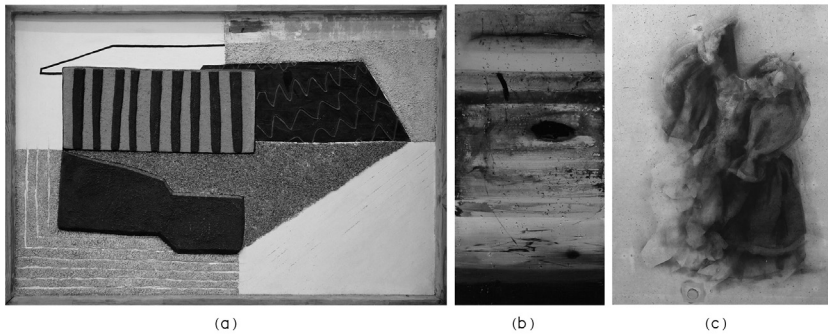
⁵⁹ See *Knapp Mural*, Bergen Museum of Art and Science, 2014, <https://www.bergen-museum.com/knapp-mural> (access date: 7.07.2021).

Works in mixed techniques are also carried out in the studio. Combining individual techniques is relatively simple, provided that you know the technology of each one separately. An important aspect is to plan the order of application of specific methods in such a way that each of them is feasible without violating the previous one. The most common forms are: a combination of sgraffito with a fresco, contemporary sgraffito with oil-resin technique, sgraffito with whitewashed lime and a fresco with stereochromy or mineral technique. It also happens that the elements of mosaics, ceramics, gilding are used, or the projects are covered with epoxy resin. Enamel on steel supports is characterized by the expressiveness of the gesture and the strength of colours [Fig. 9]. It is rare technique in urban space, but the world's largest (approx. 60 × 15 m) was made in 1961 by the Polish artist Stefan Knapp⁵⁹. They can be made of small parts and put together into large-format projects [Fig. 9b] and are distinguished by high resistance to atmospheric conditions. Paint enamel on metal is also combined with elements of coloured glass. However, paints and underlays are expensive, artworks require special kilns for firing, and are difficult to transport due to their weight.

10. Aleksandra Opalińska: a-b) mixed technique on canvas, c) mixed technique on plasterboard



The studio also deals with the creation of proprietary mixtures of paints and binders, testing insulation, impregnants, introducing drawing tools or proprietary pastes based on resins. They are working with techniques such as a coloured contemporary mortar on reinforced canvas, an imprint that differentiates tonal values [Fig. 10a], or a raw white adhesive mortar coated with fluorescent pigment [Fig. 10b]. Impregnating façades allows to preserve the effect and use the mortar outdoors. Equally, durable finishing can be achieved with epoxy resin. In the presented example, it was poured on soil on a coloured cardboard-plaster board [Fig. 10c]. It is possible to use multiple techniques within one artwork [Fig. 11a]. In this example, classical plaster was combined with encaustic, contemporary mortar, sand, acrylic glue, and mineral paint. One should pay attention to the consistency of the work. The pure colour of the mineral material of a bright, monochromatic tone was juxtaposed with black.



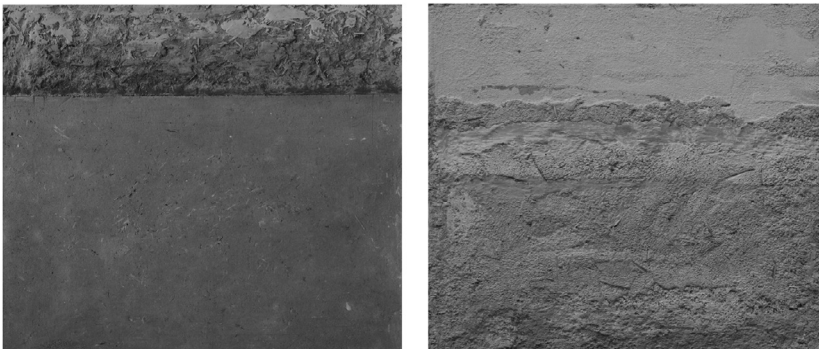
(a)

(b)

(c)

11. Students' works: a) Karolina Pach, mixed technique on panel; b) Karolina Wojdyła, oil and resin technique on an architectural concrete slab; c) Agnieszka Apoznańska, drawing on a concrete wall. Photo: authors

The studio has also made attempts at introducing drawing into wall painting along with classical easel painting. An oil-resin composition was successfully implemented onto an impregnated slab of architectural concrete [Fig. 11b]. Whereas drawing (unique to architecture) can be achieved with silicate chalk [Fig. 11c]. In this technique, it is possible to obtain transparent layers of colour which can be freely layered in a manner similar to pastel, enriching the colour and enabling smooth tonal transitions.



12. Elżbieta Bigos, mixed technique with clay plaster. Photo: J. Jarczewski

Another example of experimental techniques used in the studio are tiles made of handmade clay plaster [Fig. 12]. Clay plasters are cheap to use and have anti-static, anti-fungal, moisture-regulating and air-regulating properties⁶⁰. The tiles were made resistant to atmospheric conditions by the use of glass, lime and animal glue, which were painted with an original mixture of pigment and binder, impregnating the whole clay surface. Attention is drawn to the soft tonal transitions, which are the result of simple shaping procedures of the paint layer structure.

With both mixed and experimental techniques, it is advisable to perform a trial of selected techniques and materials before implementation in order to avoid technological errors⁶¹. Considering the aforementioned examples of mixed techniques, the contemporary possibilities of impregnating wall surfaces should not be omitted. They protect artistic productions, even the most experimental or



⁶⁰ See J. Lima, P. Faria, A. Santos Silva, *Earth Plasters: The Influence of Clay Mineralogy in the Plasters' Properties*, "International Journal of Architectural Heritage" 2020, No. 7.

⁶¹ See J. Pabich-Szmyt, open interview with J. Jarczewski.

atypical ones, from the harmful effects of atmospheric conditions and pollution while strengthening their structure and extending their durability. It is possible to use impregnates for façades or stone, an aqueous solution of potassium silicate, fixatives, varnishes or epoxy resin. New preparations for securing and impregnating façades constantly appear on the building's materials market. Skilful use of such protections extends the life of the developed façade and retains proper saturation.

Conclusions

Tab. 1. Comparison of wall painting techniques that can be used externally

	I. Limestone techniques		II. Silicate techniques		III. Hot techniques			IV. Experimental and other techniques		
	sgraffito	stereochromia	mineral / Keim techniques	painting enamel	ceramic painting	mosaic	monumental pastel	acrylic painting	prefabricated methods of J. Jarczewski	
lead time	medium	short	short	long	long	long	short	short	medium	
possibility to perform in orientation	vertical, <i>in situ</i>	at choice, <i>in situ</i>	at choice, <i>in situ</i>	horizontal, in workshop	at choice (depends on the technique)	horizontal and vertical, <i>in situ</i>	vertical, <i>in situ</i>	vertical, <i>in situ</i>	at choice	
application	medium	easy	easy	difficult	medium	medium	easy	easy	easy	
production cost	high	medium	high	high	high	medium / high	medium	low	medium / high	
environmental impact	positive	neutral	neutral / positive	negative / neutral	neutral	neutral / positive	neutral	negative	neutral / positive	
durability of the material	high	high	high	high	high	high	medium	low	high	
impregnation	suggested	not required	not required	not required	not required	not required	required	not required	suggested	
colour fastness	high	high	high	high	high	high	medium	low	high	
colour scale	wide colour range	wide colour range	limited range of colours	wide colour range	limited range of colours	wide colour range	wide colour range	wide colour range	limited range of colours	
colour saturation	pastel / subdued	saturated	pastel / subdued	saturated	saturated	saturated	pastel	saturated	pastel / subdued	
finish	matte	satin / matte	matte	gloss	matte / gloss	matte / gloss	satin / matte	matte	matte / gloss	
means of expression	colour, texture	colour	colour, texture	colour	colour, texture	colour, texture	colour	colour	colour, texture	

⁶² See *ibidem*.

There are many techniques for wall painting, and yet the city space is still dominated by acrylic murals. Other techniques also have a spectrum of possibilities that can be used in an urban artwork. Moreover basic techniques can be mixed and matched, as the work of Jarczewski and his studio show. This is where technological knowledge and familiarity with the materials will prove useful when producing such high-quality work⁶². The properties of the techniques are collected in the table [Tab. 1], which allows the following conclusions to be drawn:

The most reliable techniques are classical techniques, such as sgraffito, ceramic painting or mosaic (the most durable – glass and ceramic cubes), because we have examples of even several hundred years. Although acrylic painting is a relatively new technique, it can already be seen that it is not durable, it concerns both the material

itself and the colour saturation. Therefore, it can be concluded that they should be used for the purpose of temporary space revitalization, rather than permanently binding them to the architectural composition. The durability of modern designs can be improved through the use of modern building materials, especially those used in maintenance.

The range of colours depends on the chosen technique. The quality of the pigment is important, mineral pigments are the most durable and resistant to UV light, but they have a narrow colour range. In lime techniques, it is difficult to obtain a saturated colour due to the compulsion to limit the amount of pigment (up to 15%). Synthetic pigments are the most saturated, which is responsible for a very saturated and raw colour in acrylic painting. Consideration should also be given to the possible impregnation of the painting layer, which, in the event of incompatibility, may affect colour changes of the work.

These techniques have no significant environmental impact due to the mainly use of natural materials. Acrylic spray paint is most toxic when sprayed, and hot techniques can give off gas when burned. Instead, there are facade paints that even purify the air⁶³. Lime techniques have a beneficial effect on the environment and additionally have an antiseptic effect on the wall. however, the mosaic can be used to recycle items.

In wall painting, the most expensive are high-class materials and possible logistical considerations. The most expensive of the mentioned technique is enamel on a steel support because of materials and logistics, the cheapest is acryl. However, you should not avoid the costs associated with the quality of materials, creating wall painting permanently associated with architecture.

By experimenting with modern technologies, Jarczewski actually revives the Bauhaus thought accompanying the Wrocław art school. He is looking for ways to bring together again architecture with wall painting. It is of utmost importance that wall artwork is carried out by qualified specialists in cooperation with an architect and an artist. With modern technologies, it is possible to both freely follow the trends of contemporary art and escape historicisms at the same time. The availability of building materials, ready-made components and the prevalence of the same content on the Internet make it exceedingly difficult to create original architecture with a local character. In combination with art, there may be a chance to gain a unique character. Such work in cooperation architect-artist may potentially be one way of developing a modern urban style. It also broadens the spectrum of possibilities for composing façades and arranging interiors in a completely different way than just using the natural tone of the materials, for it maintains coherence and harmony of the produced effects.



⁶³ See B. Ksit, R. Pilch, *op. cit.*

Słowa kluczowe

malarstwo ścienne, architektura współczesna, sztuka współczesna, sztuka przestrzeni publicznych, sgraffito, Wrocław

Keywords

wall painting, modern architecture, modern art, art. of public spaces, sgraffito, Wrocław

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In 2017, she graduated in printmaking (specialisation: graphic design) from the Eugeniusz Geppert Academy of Art and Design in Wrocław. In 2018, she completed another master's degree there, majoring in painting. Since 2018, she has been employed at the Eugeniusz Geppert Academy of Art and Design in Wrocław as an assistant in the Studio of Painting and Drawing Techniques and Innovative Activities. She creates in the fields of easel painting, wall painting, drawing and graphic design. Author of the wall project *Konnotacje w przestrzeni* (Connotations in space) in contemporary sgraffito technique, in the building of the Centre for Applied Arts and Centre for Innovation of the Academy of Art and Design in Wrocław. Participant of open-air workshops, collective and individual exhibitions. She conducts research into the suitability of building materials for artistic implementations. She seeks innovative technological and material solutions in the field of wall painting.

Summary

ZOFIA KOSZEWICZ (Wrocław University of Science and Technology), JAROSŁAWA PABICH-SZMYT (The Eugeniusz Geppert Academy of Art and Design in Wrocław) / Modern wall painting in urban space. Creative output and studio of Jacek Jarczewski's in view of the tradition of Wrocław's artistic milieu

The article aims to show the wide range of methods for designing modern architectural surfaces using painting techniques, and can also be a contribution to the discussion about cooperation between architects and artists. It includes a description of Jacek Jarczewski's previously unpublished methods of combining artistic and building techniques and materials, with particular emphasis on the prefabrication of painting works for public spaces. It is based on literature research and on an analysis of Wrocław implementations and experimental endeavours from the Academy of Art and Design in Wrocław.

As a result, an overview is presented of painterly methods of designing architectural surfaces, the potential of which enables a fusion of modern architecture with the latest trends in contemporary art. The coupling of tradition and unconventionality, which is characteristic of the Wrocław artistic community, can pave the way for new directions in architectural design.