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## *Julian Lisiecki (1881–1945) – architect and restorer*

### *Abstract*

The article presents the entire creative activity of Julian Lisiecki, a graduate of the Faculty of Architecture of the Technical University of Karlsruhe, committed to the protection and restoration of national heritage, a member of the Towarzystwo Opieki nad Zabytkami Przeszłości, and an architect involved in the design of state construction investments of the Second Polish Republic. The text is based on archival material, the architect's diaries made available to the author, and a careful study of professional journals from the period of Julian Lisiecki's professional activity. Due to the scope of the text, emphasis was placed on presenting all aspects of the architect's activity – from design and conservation projects, through journalistic activity, to involvement in professional associations, participation in competitions and service in the Ministry of Public Works and Military Affairs, omitting a detailed analysis of individual works.

**Key words:** Julian Lisiecki, Towarzystwo Opieki nad Zabytkami Przeszłości, Second Polish Republic, Eastern Borderlands

### *Introduction*

Julian Lisiecki went down in the architectural history primarily as one of the main creators of the clerical settlement in Brześć nad Bugiem [Brest on the Bug] and the author of the model projects issued by the Obywatelski Komitet Odbudowy Wsi i Miast [Civic Committee for Reconstruction of Villages and Towns] after the Great War. His involvement in the Towarzystwo Opieki nad Zabytkami Przeszłości [Society for the Protection of Monuments of the Past – SPMP], including projects for the restoration of churches and other historic buildings or competition proposals for modern public buildings, is less frequently recognised. Apart from mentions of individual realisations [1, pp. 233–236], [2], [3] and minor texts dedicated to the Brześć settlement [4], [5] there has been no publication to date collecting the entirety of his activities. This article is intended to fill this gap. It is impossible to analyse the individual elements of the architect's oeuvre in detail within the scope of a short study, so the aim of this article is to outline the individual fields of his rich professional activity as broadly as possible. The basis for the research was the available archival materials, both graphic

and textual. A thorough analysis of professional periodicals from the years of the architect's professional activity, 1904–1939<sup>1</sup>, as well as compact publications published by the SPMP, made it possible to reach a great deal of information and to systematise it. A particular source of motivation to address the topic was the access to two of the architect's diaries<sup>2</sup>, made available to the author, which were often the only sources making it possible to cover the blank spots on the map of the article's hero's biography.

### *Family home and education*

Julian Lisiecki was born on 28 January 1881 in Aleksandrów Kujawski as the youngest of seven siblings. His father Mateusz, son of Antoni and Tekla née Skorupska,

<sup>1</sup> “Czasopismo Techniczne” (1904–1939), “Architekt” (1904–1915, 1922–1931), “Architektura i Budownictwo” (1925–1939), “Sztuki Piękne” (1924–1934), “Biuletyn Historji Sztuki i Kultury” (1932–1939), “Przegląd Techniczny” (1904–1939). Due to a very extensive collection of these sources, abbreviated references to the most important works are included in the text as footnotes.

<sup>2</sup> At this point, I would like to express my sincere thanks to the architect's grandson Simon Lisiecki from Alaska for providing the two collections of memories cited in the article.

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came from the noble estate of Liszki (in the Biała Podlaska County), while his mother Prakseda, née Kościelska, came from the Poznań Voivodship [6, p. 1]. In the early 1880s, the Lisiecki family moved to Skierniewice, where his father ran a cafeteria at the Warsaw–Vienna railway station. Young Julian received his first education at home from private teachers, followed by further schooling at a state and then at a private grammar school. The period of school education, which was not easy for a pupil who did not agree to any form of support for the invaders, gave the future architect the opportunity to meet a number of eminent teachers, including geographer Paweł Sosnowski (1859–1947) – Oskar’s father (1880–1939)<sup>3</sup>, with whom, years later, Lisiecki co-founded the board of the SPMP. The fact that he was unable to take his school-leaving exams due to a denunciation concerning his participation in secret classes in Polish literature forced him to take up a job at K. Rudzki & Co.’s Machinery and Iron Foundry. In 1898, he enrolled at the private Technical School of Hipolit Wawelberg and Stanisław Rotwand at the Building Department, which was dissolved after a year [7, p. 86]. A providential visit by Edmund Burzacki, who was studying in Karlsruhe and later became an electrical engineer, decided the architect’s future. Julian Lisiecki counted his architectural studies at the Karlsruhe University of Technology among the brightest pages of his life. He was introduced to the arcana of study by the slightly older Kazimierz Wyczyński (1876–1923)<sup>4</sup>, with whom he maintained a true friendship for the rest of his life. It was he who inspired Julian’s fascination with history and monuments and taught him to use a sketchbook instead of a camera during excursions.

### *The beginnings of design work*

In autumn 1904, after passing his final exams, the young apprentice returned to Warsaw. His parents offered him further studies abroad, but due to his father’s financial difficulties, he decided to stay in the country, take up a job and support his family. Unfortunately, he found himself in a very unfavourable economic period.

*Construction activity came to a standstill. I walked in vain around all the known studios, there was nothing on the drawing boards. Dziekoński was arranging photographs in an album and did not even want me for free. In view of this [he adds wittily] I got married<sup>5</sup> [6, p. 27].*

After a few months, however, he found employment with Hugo Kuder (1866–1931)<sup>6</sup>, where – as he himself

emphasised – he gained a lot of practical skills. After a year, he left for Polesie, to Terebieżów near Horyń, as construction manager of the palace designed by Kuder for Cezary Olesza junior [6, p. 27]. In time, the client asked Lisiecki for a new design, albeit determined by the existing foundations. This was the architect’s first major work. It is difficult to determine conclusively to what extent the final form of the building is Lisiecki’s work and to what extent it is a modification of Kuder’s design. The form of the fragmented, Neo-Gothic body of the palace full of pinnacles, turrets and façades (Fig. 1)<sup>7</sup> seems more typical of Kuder’s designs than of Lisiecki’s work as we know it later.

It is possible, however, that the year spent in Kuder’s studio influenced the character of the novice architect’s designs. Moreover, the construction of the palace in Terebieżów dates back to the period of the dominance of Neo-Gothic, which in the territory of the Russian partition had an eminently pro-Western European overtone. What is more, it symbolised Poland’s restoration under the reign of Casimir the Great [9, p. 91].

We do not know most of Lisiecki’s designs from those years. Only the architect’s diary entries testify that the commissions he received from the investor’s family and friends after the palace in Terebieżów was built provided him with a living until the beginning of the Great War [6, p. 33]. A year before its outbreak, he drew up a draft<sup>8</sup>, and then a project for the reconstruction of the church in Zatory, maintained in the forms of National Romanticism<sup>9</sup>. The building, with its distinctive tower over 30 m high, was destroyed by German shelling at the turn of July and August 1915.

While running a private design practice<sup>10</sup>, the architect took an active part in professional associations.

In 1908 he joined the Circle of Architects within the Association of Technicians in Warsaw [11, p. 291]. As early as 1911, at a special meeting of the Real Estate Association of the City of Warsaw, he gave a paper on the hygiene of the housing development, demonstrating an excellent knowledge of the standards and regulations prevailing in other countries limiting the inadequacy of light and the inability of rooms to be well ventilated in buildings built too high on narrow plots of land<sup>11</sup>. In the same year he was part of the committee preparing the building rally<sup>12</sup>. In 1913, on behalf of the Circle of Architects, he was a member of the commission for the reconstruction of the Rozmaitości Theatre in Warsaw<sup>13</sup>. He was a member of competition juries on

<sup>3</sup> Architect, professor of the Technical Universities in Lwów and Warsaw.

<sup>4</sup> Architect, member of the editorial committee of the periodical “Architekt”, restorer of the Potocki Palace and the Grey House in Cracow, co-author of the design of the Polish Bank in Cracow, winner of the competition for the design of the Voivodship Office in Katowice and the Silesian Parliament.

<sup>5</sup> His heart’s choice was Jadwiga Tuszkówna (1869–1946), and the wedding took place on 12 November 1904. They had two children, a son Stanisław (born 1910) and a daughter Marta (born 1907), whose husband, architect Janusz Krauss, became Julian’s business partner.

<sup>6</sup> Graduate of the architecture faculty in Charlottenburg, designer of the Warsaw Church of Our Lady of Częstochowa, the palace in

Oblęgorek, a widely criticised reconstruction of the lower façade of the Warsaw cathedral (1901–1903) [8, p. 15]. Lisiecki recalls: [...] *his reputation was tarnished, but his studio was full of work* [6, p. 27].

<sup>7</sup> The structure is known only from photographs and from the description in Roman Aftanazy’s monograph [3, pp. 145–148]. The palace was destroyed by the Germans in 1943.

<sup>8</sup> Approved by the Society for the Protection of Monuments of the Past. Cf. “Przegląd Techniczny” 1913, No. 13, p. 170.

<sup>9</sup> The term “rebuilding” is used somewhat loosely, as only the foundations and two side walls of the old church were left [10, p. 122].

<sup>10</sup> The studio was located in Warsaw in a building at 442 Krakowskie Przedmieście, renumbered 65 after 1920.

<sup>11</sup> Cf. “Przegląd Techniczny” 1911, No. 19, p. 252.

<sup>12</sup> Cf. “Przegląd Techniczny” 1911, No. 48, p. 623.

<sup>13</sup> Cf. “Przegląd Techniczny” 1913, No. 21, p. 298, No. 22, p. 308.

more than one occasion<sup>14</sup> as well as a member of the architects' defence committee in court proceedings over house plastering in Warsaw (1915)<sup>15</sup>. He himself won the first prize in the competition for the enlargement of the Warsaw Technicians' Association Building (1913)<sup>16</sup>. In 1914 he was appointed to the commission for the development of the famous Polish Architecture Exhibition "Village and Town"<sup>17</sup>.

### Conservation activity

On the basis of archival material, we can say much more about Julian Lisiecki's involvement in the field of monument protection. His name first appeared in the professional press in 1909 in a report on a conference of SPMP<sup>18</sup>. A year later he is mentioned again as a member and participant in the meetings of the Society<sup>19</sup>. From February 1910 to June 1912, he was secretary of the Architectural Department of the SPMP [12, p. 26]<sup>20</sup>. At that time he had the opportunity to work with Józef Dziekoński (1844–1927) as chairman and Władysław Marconi (1848–1915) as his deputy. In 1911, as one of the six representatives of the Society, he took part in the meetings of the Zjazd Miłośników Ojczystych Zabytków [Convention of the Lovers of Native Monuments] [12, p. 19]. As one of the so-called Protector Members, he was actively involved in financing the Society's work [13 § 7.2], [12, p. 14, III, XIII]. By virtue of his position as board member and secretary, the press began to publish signed articles of a reporting nature. He wrote, among other things, a memoir about Konstanty Wojciechowski – vice-president of SPMP [14, p. 10, 11] and the article entitled *Dom Baryczków na Starem Mieście* [The Baryczka family's tenement house in the Old Town] [15, pp. 610–612], presenting the characteristics of the tenement house acquired by the Society, the circumstances surrounding the decision to buy it, and the course of the restoration work which he directed. Over time, this house became a centre which, as Lisiecki wrote 10 years later, [...] gave birth to and trained people suitable for conservation matters [and in which] the very idea of conservation of monuments was born and solidified [16, p. 46]. In the pages of the "Przegląd Techniczny", in the column "Construction Movement and Varieties", regular reports of the meetings of the Society's Architectural Department were published, signed in 1910–1912 with the initials of Julian Lisiecki<sup>21</sup>.

<sup>14</sup> Cf. "Architekt" 1911, No. 11–12, p. 177, 1912, No. 3–4, p. 41, 1914, No. 5, p. 88; "Przegląd Techniczny" 1914, No. 12, p. 154, No. 19, p. 260.

<sup>15</sup> Cf. "Przegląd Techniczny" 1915, No. 15–16, p. 159.

<sup>16</sup> Only three works were submitted for the competition. Cf. "Architekt" 1913, No. 9–10, p. 146. Design drawings were published by "Przegląd Techniczny" 1913, No. 44, tab. X.

<sup>17</sup> The committee consisted of S. Szyller, J. Wojciechowski, J. Klos, and Z. Kalinowski. Cf. "Przegląd Techniczny" 1915, No. 3–4, p. 30.

<sup>18</sup> Cf. "Architekt" 1909, No. 6, pp. 108–110.

<sup>19</sup> Cf. "Architekt" 1910, No. 5, p. 78.

<sup>20</sup> At the end of 1912, the Society's structure was reorganised – the Conservation Department took over the work of the previous departments of Architecture, Painting, Inventory and Old Warsaw, and the Department of Art History was also established. Cf. "Przegląd Techniczny" 1912, No. 51, p. 686.

<sup>21</sup> The reports appeared with varying frequency. In 1910 in issues 8, 11, 17, 21, 38, 39, 42, in 1911 in issues: 7, 10, 12, 13, 15, 25–27, 29, 31, 32, 37–40, 44, 46, in 1912 in issues 22 and 24.

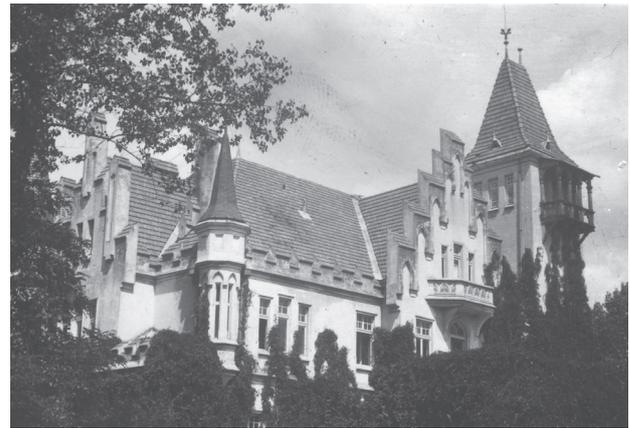


Fig. 1. The Terebieżów Palace, arch. J. Lisiecki, 1906, photographed 1910–1935

(source: Narodowe Archiwum Cyfrowe, Ref. 3/1/0/9/6267)

Il. 1. Pałac w Terebieżowie, arch. J. Lisiecki, 1906, fot. 1910–1935 (źródło: Narodowe Archiwum Cyfrowe, sygn. 3/1/0/9/6267)

Among the more important tasks the Society undertook for heritage conservation were visiting historic buildings and meeting with their administrators, giving them advice and putting them in touch with specialists. Reports of the meetings show that Lisiecki was repeatedly delegated there-to. Within a few years from 1910 until the outbreak of the Great War, Lisiecki inspected churches in: Kroczewo, Borzewo (currently Bożewo), Sulejów, Olkusz, a post-Paulinian church in Beszowa, in Zborówek (the Stopnica district), Chlewiska [12, p. 22], Waliszew, Sutkówka (near Żyrardów), Raclawice, Osiek, Sierpc, Rypin, Bielsk, Strzygi [12, p. 23], Brudzew (the Koło district), Buczek (the Łask district), Skiernewice, Skomlin, Mokrsko, Krzyworzeka, Żdźary (the Wieluń district), Pułtusk, Ruda, wooden churches in the Wieluń district in Ożarów, Grębień, Popowice, the tower in Wojciechów, the Dekiert palace and house at 38 Długa and 47 Piwna Streets in Warsaw, the commemorative statue in Raszyn and the town hall and castle in Szydłowiec<sup>22</sup>.

On behalf of the Society's Architectural Department, together with Stefan Szyller he became a delegate to the artistic commission appointed at Jasna Góra in connection with the restoration works in the monastery complex of the Pauline Fathers, including the chapel of the Mother of God<sup>23</sup>. The result of Lisiecki's study trips is a series of photographs of historic buildings dating from 1909 to 1914 and a collection of inventory drawings<sup>24</sup>.

He was involved in giving lectures – both internally and to the wider public [12, p. 23]. In most cases, these were reports of inspections of individual monuments or summaries of longer periods of the Society's work [12, p. 5].

<sup>22</sup> Reports of these inspections regularly appeared in the "Przegląd Techniczny" in 1910 in issues 8, 19, 26, in the following year in issues: 10, 20 and 38, in 1912 in issues: 22, 26, 33, 38 and 45, in 1913 in issues: 19, 21, 31, 46, 49, and in 1914 in issues: 6, 7, 13, 15, 24, 27, 28.

<sup>23</sup> Cf. "Przegląd Techniczny" 1913, No. 2, p. 24; No. 4, p. 48.

<sup>24</sup> The digitised iconographic collection of SPMP deposited at the Art Institute of the Polish Academy of Sciences contains over 200 items (photographs, plates, inventory drawings), of which author is Julian Lisiecki.

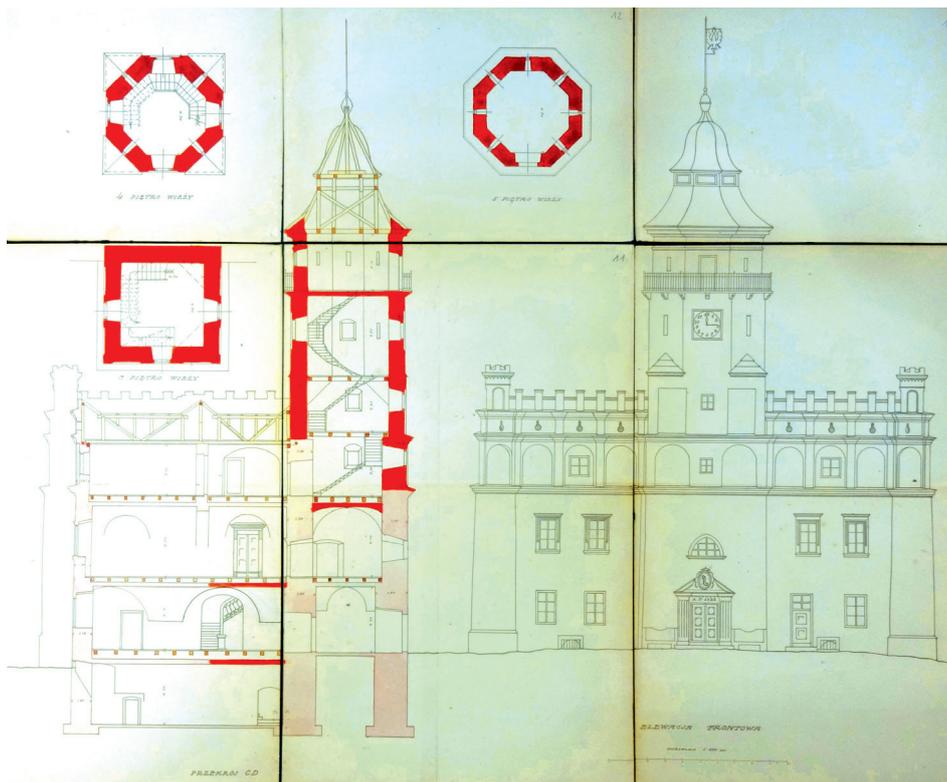


Fig. 2. Reconstruction project for Szydłowiec town hall tower, cross-section and façade, arch. J. Lisiecki, 1922 (source: AAN, Ref. 2/9/0/5.5/1 3354)

II. 2. Projekt odbudowy wieży ratusza w Szydłowcu, przekrój i fasada, arch. J. Lisiecki, 1922 (źródło: AAN, sygn. 2/9/0/5.5/1 3354)

Lisiecki's design tasks are also connected with his activities in the field of conservation care. These include a project for the rebuilding of the St. Nicholas Church in Dąbie on the Ner River (the Koło district), drawn up jointly with Oskar Sosnowski [12, p. 22], a sketch for the enlargement of the church in Waliszewo<sup>25</sup>, the already mentioned project for the reconstruction of the church in Zatory<sup>26</sup> [10, p. 122] and the plans for the restoration and extension of the church in Chlewska in the Końskie district, which were only realised after the Great War [12, p. 22], all presented and accepted at the Society.

### ***The Great War and the year 1920***

The last mention of Lisiecki before the war comes from April 1915<sup>27</sup>. His name would not appear in the press again until April 1919 in connection with the case of the liquidation of the Sobor on Saski Square in Warsaw [17, p. 66]. Indeed, after the outbreak of war in March 1915, remaining unemployed and without means of subsistence, he took up the invitation of communications engineer Kazimierz Puciata (1858–1927) to work on the construction of bridges over the Narew River, where he worked for four years near the front line. In 1918, he returned to Warsaw to undertake organisational work at the Ministry of Public Works [18, p. 2]. Preserved from this period is a certificate

<sup>25</sup> Cf. "Przegląd Techniczny" 1912, No. 26, p. 346. Two years after the design proposal was presented, Lisiecki's proposed project to add a bell tower to the wooden church was not realised, as the parishioners decided to build a new church. Cf. "Przegląd Techniczny" 1914, No. 7, p. 94.

<sup>26</sup> Cf. "Przegląd Techniczny" 1913, No. 13, p. 170.

<sup>27</sup> Cf. "Przegląd Techniczny" 1915, No. 15–16, p. 159.

of a Ministry-led visit to Lwów after the 1918/1919 battles, in which he assessed the state of destruction and the extent of the needs of the city's inhabitants [19, pp. 14, 15].

Julian Lisiecki himself also took part in the fight for the eastern borders of Poland.

*The year 1920 arrived [...] is it possible to describe the mood that was then created? What must have been going on in the soul of every righteous person? Was I allowed to ponder? Just as our fathers had gone to the uprising<sup>28</sup>, so now it was necessary to go as a volunteer. People like me, in my old age – by way of example [18, pp. 3, 4].*

### ***The inter-war period – conservation and creation***

The inter-war decades were the most professionally fruitful period of Julian Lisiecki's life. He did not stop his conservation activities. By then he was already a valued and experienced member of the board of the SPMP Conservation Department. In 1925, he became vice-chairman of this department [20, p. 40]. The 1925 report stated that: [...] *almost all Tuesdays in the last six months were filled with matters which the Faculty, under the energetic and experienced leadership of Mr Dean M. Lalewicz and Arch. J. Lisiecki considered and gave opinions on them. The mere listing of cases dealt with by the Division is a commendable testimony to its vigilance and dedication to conservation issues* [20, p. 40]. In 1926–1928 he was vice-president of the Society, in 1927 – secretary of the Second National Conservation

<sup>28</sup> Lisiecki's grandfather Antoni fought at Grochów; his father, as a young boy, together with his brother Feliks, in Gen. Langiewicz's unit [6, p. 1] [note by A. Tejszerska].

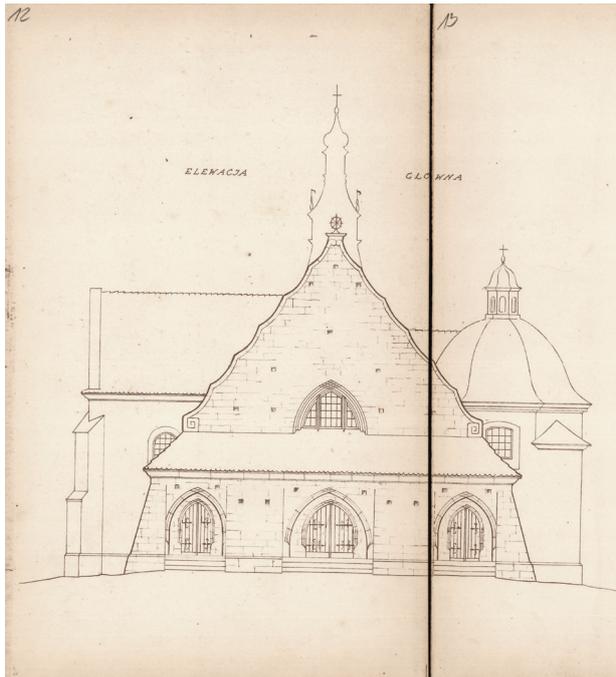


Fig. 3. Chlewiska, St. Stanislaus Church, extension project, façade, arch. J. Lisiecki, 1922 (source: AAN, Ref. 2/9/0/5.5/2439)

Il. 3. Chlewiska, kościół pw. św. Stanisława, proj. rozbudowy, fasada, arch. J. Lisiecki, 1922 (źródło: AAN, sygn. 2/9/0/5.5/2439)



Fig. 4. Zatory church project, façade, arch. J. Lisiecki, 1920 (source: AAN, Ref. 2/9/0/5.5/1 3925)

Il. 4. Projekt kościoła w Zatorach, fasada, arch. J. Lisiecki, 1920 (źródło: AAN, sygn. 2/9/0/5.5/1 3925)

Convention [21, k. 108] and in 1929 he was elected to the board of the SPMP as deputy<sup>29</sup>. In 1932, together with Marian Lalewicz and J. Łukasik, he belonged to the Presidium of the Society's Conservation Department [22, p. 257]. At that time, the "Biuletyn Historji Sztuki i Kultury" published an article by Lisiecki and Lalewicz constituting a report on the activities of the Society in the previous decade [16, pp. 45–52]. In 1934, he was a member of the Society's board [23, p. 393]. In the reports from SPMP meetings from the end of the 1930s, his name did not appear<sup>30</sup>.

In 1922 Lisiecki drew up a project for the reconstruction of the town hall in Szydłowiec<sup>31</sup> (Fig. 2). Under his supervision, a tenement in the Old Town Square no. 18 was renovated [20, p. 40]. His involvement with SPMP also resulted in a project to extend the church in Chlewiska. Even before the Great War, Chlewiska was on Lisiecki's inventory tour. In 1911, at a meeting of the Society, the architect presented a report, illustrated with photographs, on the condition of the church [12, p. 22]. As a result of the discussions, it was considered possible to renovate and extend the Gothic church, contrary to the parish's original intention to build a new one. Lisiecki's project (1922, Fig. 3) for the annexation of the western part of the body

to the existing presbytery is an example of an individual interpretation of the features of native architecture. The church building received a very characteristic indigenous silhouette, shaped on the basis of a creative interpretation of the Renaissance and Baroque gables and low arcades (soboty) surrounding the wooden churches.

The church in Zatory, built according to Lisiecki's plans, was ruined during the war (1915). In 1920, the architect drew up a project for the reconstruction of the church in the style of National Romanticism<sup>32</sup>. It is characterised by Neo-Renaissance gables, a dissected body, bulging portico columns and stone-faced friezes (Fig. 4).

Julian Lisiecki's projects presented above were the result of his involvement in SPMP [16, pp. 45–52], [12]. An independent field of the architect's activity was his work for the Ministry of Public Works, which contributed to a number of model projects intended to rebuild Poland after the Great War [25], [26]. The architectural community viewed them very positively: *the Ministry of Public Works published a booklet entitled "Construction of houses for civil servants in the eastern provinces". This publication brings honour to the Ministry, not only through its publishing qualities, but moreover as a testimony to the positive work in the Borderlands. The works of colleagues Lisiecki, Miecznikowski, Beill and Szymański are truly of a high standard* [27, p. 26].

<sup>29</sup> Cf. "Architektura i Budownictwo" 1929, No. 5, p. 197.

<sup>30</sup> At the time, the Society was struggling with financial problems. These led to the decision to sell the Baryczka tenement house, in the renovation of which Lisiecki had once been very involved. This decision caused major divisions among SPMP members. An unsupported hypothesis can be put forward that Lisiecki's disappearance from among the active members of the association was related to this fact [24].

<sup>31</sup> Cf. "Architekt" 1922, No. 3–4, p. 38.

<sup>32</sup> The design is sometimes attributed [10, p. 122] to a pair of authors, Julian Lisiecki and Łukasz Wolski. The design drawing of the church is signed by Lisiecki. To Wolski, on the other hand, the parish community in Zatory owes the erection of a temporary wooden church located nearby, which had served the local community until a new one was built.



Fig. 5. Situation plan of the clerical colony in Brześć nad Bugiem, arch. J. Lisiecki, 1922 (source: AAN, Ref. 2/9/0/5.5/1 2419)

Il. 5. Plan sytuacyjny kolonii urzędniczej w Brześciu nad Bugiem, arch. J. Lisiecki, 1922 (źródło: AAN, sygn. 2/9/0/5.5/1 2419)

The works made for the ministry are still the hallmark of Lisiecki's work today. A significant part of his realisations, as before the Great War, were created in the Borderlands. He was commissioned to design buildings for housing colonies in Dubno, Małoryta, Domaczewo, Kamieniec Litewski and Białystok [26, p. 28]. He was responsible for drawing up the urban plans of the clerical colony in Brześć nad Bugiem (Fig. 5), being the architect of most of the foundation's buildings and the construction manager [5, pp. 5–32]. The colony in Brześć is one of the most well-known and oft-presented government realisations of the interwar period. Szczęsny Rutkowski summed it up in the following words: [...] *the colony designed by Juliusz [sic!] Lisiecki [...] stands out in its picturesqueness and order from the shoddy and dilapidated buildings of the city* [28, p. 132]. The colony's building designs, which were part of the National Romanticism trend, grew out of a common ideological source with conservation activity. As noted by Andrzej Kadłuczka, they were in this case aimed [...] *not so much at protecting existing monuments as at ensuring the protection of the Polish landscape, in view of the expected imminent multilateral reconstruction and modernisation of the country* [9, p. 91].

Of the smaller borderland projects, in 1924, Lisiecki was commissioned to design a three-classroom primary school in Barszczewo near Brześć (Fig. 6). In the same year, also for the Brześć district, the architect drew up a design for a three-classroom school in Szczytniki (Fig. 7).

In Brześć, Lisiecki also developed conservation activities. He honourably carried out plans and gratuitously directed the conversion of a Russian garrison church into a Catholic church [29, p. 72]. The task was all the more important because the church, erected on a site once belonging to the Augustinians right next to their demolished church, considered "the oldest monument of the Catholic faith in Brześć" [29, p. 72], was a propaganda sign of the domination of the Russian empire and in its original form was unacceptable in the liberated country [30, pp. 110, 111]. The church, rebuilt between 1924 and 1928 with contributions from soldiers of the officer corps, received in its new appearance modernised Neo-Baroque forms emphasised by a stepped gable with volutes (Fig. 8).

In the professional press [2, p. 319], in addition to the so-called Augustinian Church, two more historical buildings in Brześć adapted for military use by Lisiecki were mentioned. The first was the former Jesuit monastery and

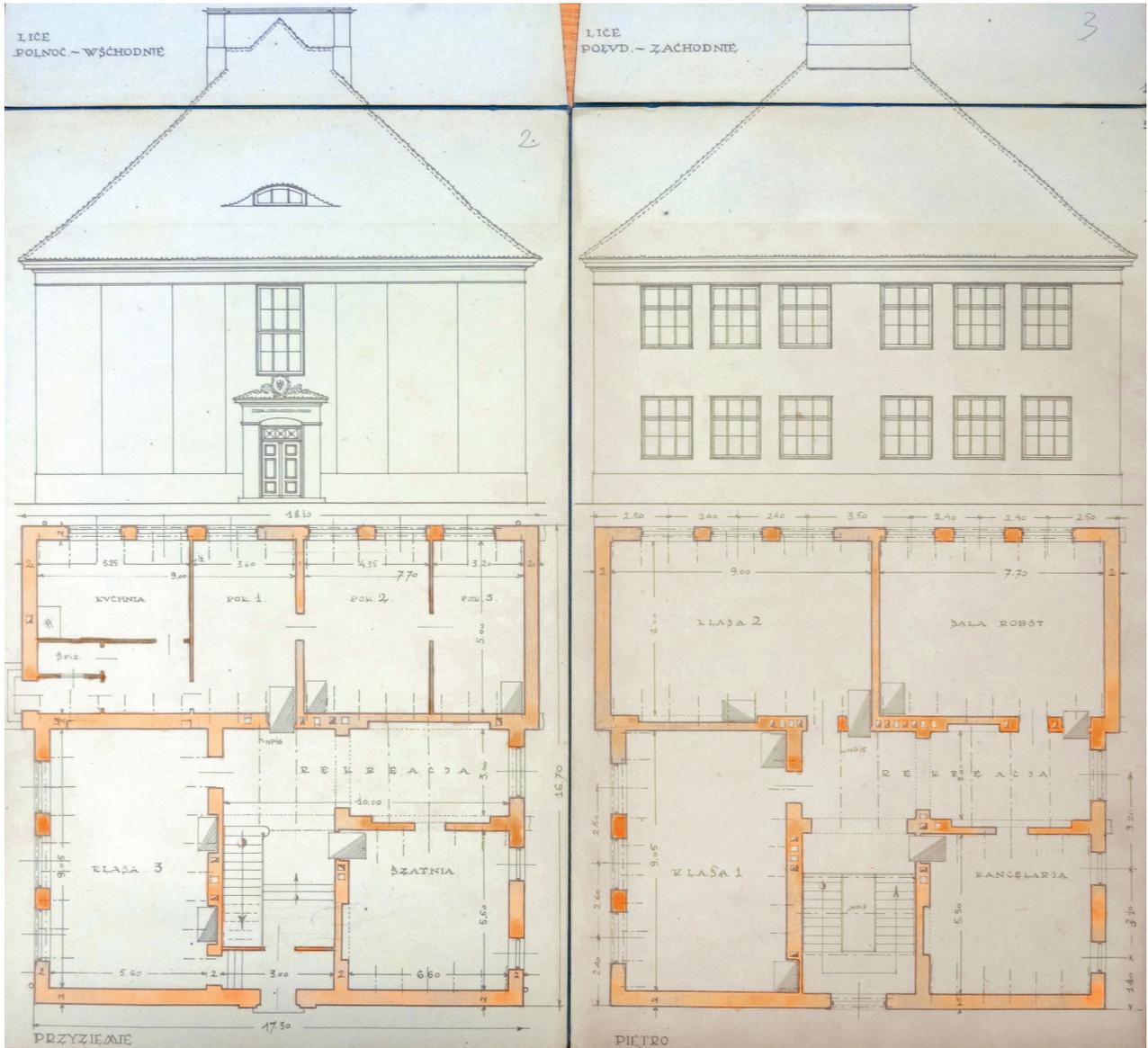


Fig. 6. Barszczewo school project (the Brześć district, the region of Polesie), façades, arch. J. Lisiecki, 1924  
(source: AAN, Ref. 2/9/0/5.5/1 2367)

II. 6. Projekt szkoły w Barszczewie (pow. brzeski, woj. poleskie), elewacje, arch. J. Lisiecki, 1924  
(źródło: AAN, sygn. 2/9/0/5.5/1 2367)



Fig. 7. Szczytniki school project (the Brześć district, the region of Polesie), façades, arch. J. Lisiecki, 1924  
(source: AAN, Ref. 2/9/0/5.5/1 3352)

II. 7. Projekt szkoły w Szczytnikach (pow. brzeski, woj. poleskie), elewacje, arch. J. Lisiecki, 1924  
(źródło: AAN, sygn. 2/9/0/5.5/1 3352)

church from the 17<sup>th</sup> century converted by the Russians into an administrative facility of the Brest Fortress, significantly damaged in 1915–1919, and rebuilt after the war as the Command of Corps District No. IX (1924–1926) [31,



Fig. 8. St. Casimir's garrison church in Brześć 1928–1939, reconstruction project J. Lisiecki, 1924 (source: Polona, Ref. Poczt. 12242)

Il. 8. Kościół garnizonowy pw. św. Kazimierza w Brześciu 1928–1939, proj. przebudowy J. Lisiecki, 1924 (źródło: Polona, sygn. Poczt. 12242)

p. 36] (Fig. 9). The second, a former Bernardine monastery (1653) was rebuilt as a district hospital for soldiers of Corps District No. IX.

As Inspector of the Construction Department of the Ministry of Military Affairs, Lisiecki also worked for the investment of the Fundusz Kwaterunku Wojskowego [Military Accommodation Fund – MAF]<sup>33</sup>. One of the Fund's largest projects in terms of volume was the building of the Marszałek Józef Piłsudski Regional Hospital in Warsaw<sup>34</sup> designed in 1936 by the team of Julian Lisiecki and his son-in-law, Janusz Krauss (1906–1982), and completed only after World War II.

As part of the MAF investment, a multi-family building project developed by Lisiecki for a clerical colony in Białystok was implemented in the complex of KOP (Border Defence Corps) buildings in Mołodeczno [1, p. 234] (Fig. 10).

The result of Julian Lisiecki's service to the Ministry of Military Affairs is, moreover, an article published in the anniversary issue of "Architektura i Budownictwo" summarising 15 years of activity of the reborn state in the field of military construction [34].

<sup>33</sup> His name is mentioned in successive volumes of the Fund's activity reports [32], [33].

<sup>34</sup> The present building of the Ministry of Defence.

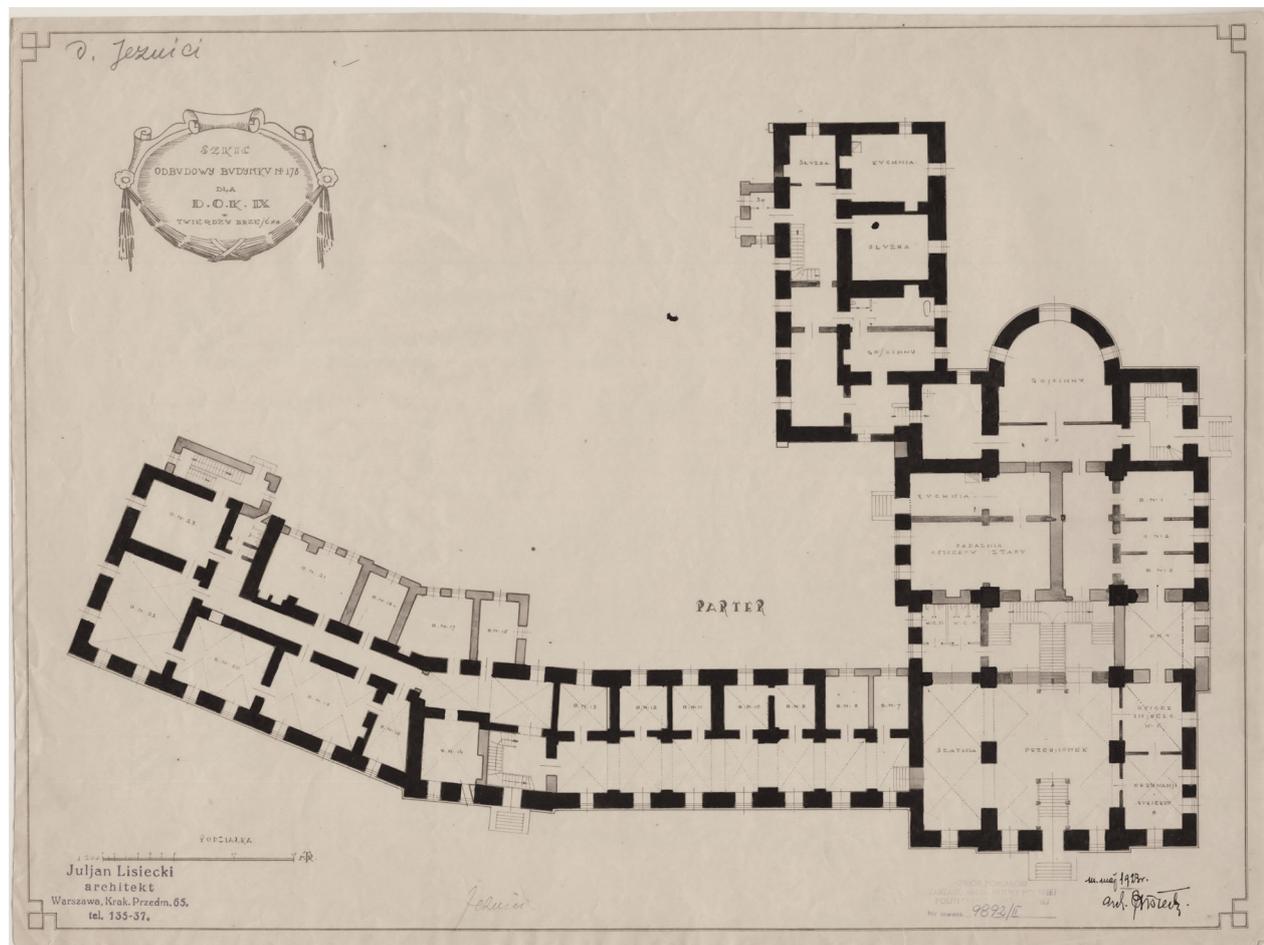


Fig. 9. Project for the reconstruction of the former Jesuit monastery, ground floor plan (ZPZAP WA PW, Ref. 09892)

Il. 9. Projekt odbudowy byłego klasztoru OO. Jezuitów, rzut parteru (ZPZAP WA PW, sygn. 09892)

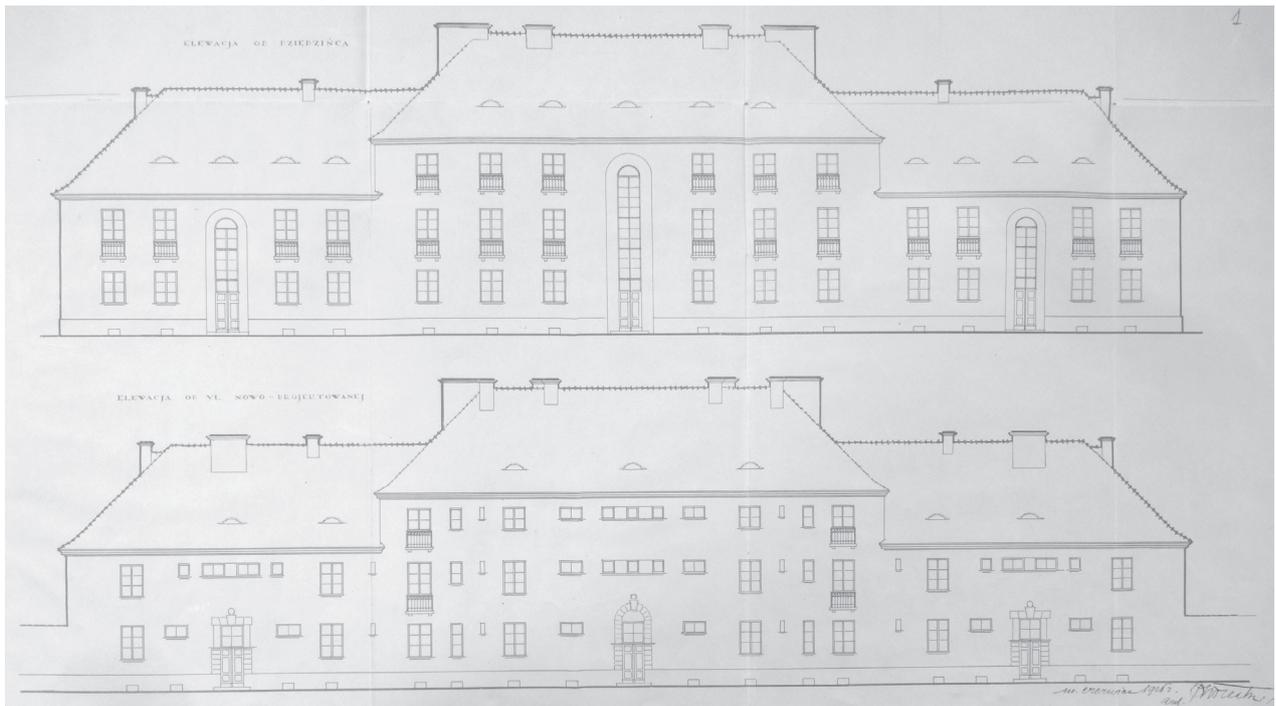


Fig. 10. Project of a multi-family house for a clerical colony in Białystok, elevations (source: AAN, Ref. 2/9/0/5.5/1 2381)

Il. 10. Projekt domu wielorodzinnego dla kolonii urzędniczej w Białymstoku, elewacje (źródło: AAN, sygn. 2/9/0/5.5/1 2381)

### *Architectural competitions and involvement in the work of associations*

Julian Lisiecki took part in architectural competitions on more than one occasion. In a team with Witold Czezcott (1895–1943), he won the fourth prize in a competition for the design of the People’s House in Łódź (1926)<sup>35</sup> and the second prize in a competition for the design of a department store in Łódź (1926). He also won an award for the design of a house for 12 families in a workers’ colony in Łódź, which was presented as a model at the Association of Polish Cities’ exhibition “Housing and the City” [35, p. 35]. In 1932, it won the fourth prize in a competition for a residential house for the Military Lodging Fund in Warsaw<sup>36</sup>.

From 1933 onwards, Lisiecki competed together with Krauss in competitions. The work carried out in duo with the architect who was a generation younger had a distinctly modernist character. The team won the sixth prize in the competition for the Customs House in Gdynia<sup>37</sup> and the second prize in the competition for the design of the Municipal Sanatorium for the Pulmonary Diseases in Skotniki near Łódź (1937)<sup>38</sup>. Two designs submitted for the model small house competition (1933) were purchased<sup>39</sup> as a competition design for a hospital in Łódź (1935)<sup>40</sup>.

Throughout the interwar period, Lisiecki took an active part in the life of the Architects’ Group. He was also in-

involved in journalistic activities. He was a member of the founding committee of the illustrated monthly magazine “Architektura i Budownictwo”, and later of its editorial committee (1932–1934). In 1932, he was elected to the board of the Publishing Cooperative of Polish Architects<sup>41</sup>. From 1933 to 1935, he held the position of the first deputy on that management board<sup>42</sup>.

Lisiecki died in Żyrardów on 16 January 1945 during a bombing of the town<sup>43</sup>. He left behind a design legacy that still contributes to the landscape of our cities today, marking it with the more-or-less modernised “manor house” style characteristic of the 20<sup>th</sup> century.

### *Conclusions*

A systematic review of archive documents, compact publications, professional journals and press cuttings from the years of Julian Lisiecki’s active work made it possible to reconstruct the image and portray the architect’s picture far beyond the narrow frames of the image presented so far. In addition, the architect’s memoirs, made available by his family, have helped to shed light on his life outside work, as well as to establish the area of his design activity in the first few years after his graduation, although we still do not know much about some of the projects created in the Eastern Borderlands during this period. Numerous press

<sup>35</sup> “Architekt” 1926, No. 5, p. 32.

<sup>36</sup> Cf. “Architektura i Budownictwo” 1932, No. 9, p. 277, Fig. 280.

<sup>37</sup> Cf. “Architektura i Budownictwo” 1934, No. 4, p. 135.

<sup>38</sup> Cf. “Architektura i Budownictwo” 1937, No. 3, p. 98.

<sup>39</sup> Cf. “Architektura i Budownictwo” 1933, No. 4, pp. 108–110.

<sup>40</sup> Cf. “Architektura i Budownictwo” 1935, No. 1, p. 18.

<sup>41</sup> Cf. “Architektura i Budownictwo” 1932, No. 7, p. 234.

<sup>42</sup> “Architektura i Budownictwo” 1933, No. 3, p. 92.

<sup>43</sup> A year later, on 19 January 1946, Jadwiga died. They are both buried in the family tomb in the St. Jacob’s parish cemetery in Skiernewice. It is worth noting at this point that in the internet references concerning Julian Lisiecki the year of his death is wrongly given as 1944.

mentions confirm Lisiecki's multifaceted involvement in the fields of design, conservation and active participation in professional associations (Architects' Group, SPMP) and his work on their boards. At the same time, archival documents, publications and reports of the relevant entities testify to Lisiecki's state service in the Ministry of Public

Works and the Construction Department of the Ministry of Military Affairs within the framework of his profession-related competences.

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### Streszczenie

#### Julian Lisiecki (1881–1945) – architekt i konserwator

W artykule zaprezentowano całokształt twórczej działalności Juliana Lisieckiego, absolwenta Wydziału Architektury Politechniki w Karlsruhe, oddanego dziełu ochrony i odbudowy narodowego dziedzictwa członka Towarzystwa Opieki nad Zabytkami Przeszłości, architekta zaangażowanego w projektowanie państwowych inwestycji budowlanych II Rzeczypospolitej. Tekst powstał na podstawie materiałów archiwalnych, udostępnionych autorce pamiętników architekta oraz wnikliwego studium branżowych czasopism z okresu aktywności zawodowej Juliana Lisieckiego. W tekście zarysowano wszystkie rodzaje działalności architekta – począwszy od realizacji projektowych i konserwatorskich, poprzez aktywność publicystyczną, po zaangażowanie w stowarzyszeniach zawodowych, udział w konkursach oraz służbę w Ministerstwie Robót Publicznych oraz Spraw Wojskowych – pomijając szczegółową analizę poszczególnych prac.

**Słowa kluczowe:** Julian Lisiecki, Towarzystwo Opieki nad Zabytkami Przeszłości, II Rzeczpospolita, Kresy Wschodnie