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Editorial Office Address
Wydział Architektury Politechniki Wrocławskiej
ul. Bolesława Prusa 53/55
50-317 Wrocław
tel. 0 71 320 65 39
tel. 0 71 321 24 48

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ul. Bolesława Prusa 53/55
50-317 Wrocław
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Małgorzata Doroz-Turek*

The Architecture of the Monastery of the Canons Regular of Saint Augustine in Górka

The Monastery of the Holy Virgin Mary located in Sobótka–Górka was connected with the Abbey of the Canons Regular of St. Augustine in Wrocław. The original village of Górka is what has been preserved now in the western part of the town of Sobótka in Lower Silesia Region – 1.5 km south of Sobótka and 38 km from Wrocław. The town is located in the Ślęża Landscape Park at the foot of the north slope of the Ślęża Mountain, whose conical shape reaching 718 m above sea level, contrasts with the plains around it. The monastery was located here on a flat and narrow strip of land formed on the north slope of the Ślęża Mountain at 223–225 above sea level (Fig. 1). At present the complex is a part of the residential and park buildings. Apart from the building in the park (Fig. 2) there are other objects such as: a group of palace outbuildings, a coach house, a farm house, a brewery with an administrator's house and a brewer's house; a grange from the 4th quarter of the 19th century with its outbuilding and other buildings. Some other buildings are also located in the park: for instance a former Care and Education Center complex with its outbuilding, a gardener's house, a farm house as well as a memorial cross by the outbuilding, foundations of an arbor, a former cemetery and the park ponds as well as Romanesque sculptures of lions by the palace. According to the monastic tradition the origin of the Wrocław Abbey of the Holy Virgin Mary was the Ślęża Mountain on the top of which the monastery canonry

Fig. 1. South elevation of the east part of the residence (photo: M. Doroz-Turek)

Il. I1. 1. Elewacja południowa części wschodniej rezydencji (fot. M. Doroz-Turek)

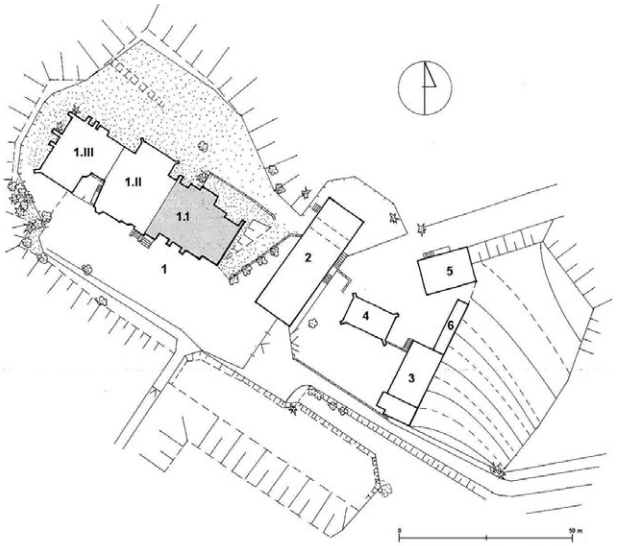

Fig. 2. Location of the residence in Górka, by the author acc. [6]
1 – residence, 2, 3, 5 – palace outbuildings, 4 – cart house, 6 – farm house

II.I1. 2. Usytuowanie rezydencji w Górce, oprac. autorki wg [6]
1 – rezydencja, 2, 3, 5 – oficyny pałacowe, 4 – wozownia, 6 – budynek gospodarczy

* Faculty of Architecture, Wrocław University of Technology.

was originally located. The foundation of the Ślęża monastery is connected with the person of Piotr Włostowic – a Silesian palatine. The monastery, however, maybe due to the harsh climate, according to the monastic tradition, was relocated around the middle of the 12th century to Wrocław to the Piasek Island. It was described in a little different way in the 14th century *Spominki wrocławskie* (*Wrocław Memories*) where the Canons were moved, first to the town of Górka located at the foot of the Ślęża Mountain and then to Wrocław – first to the church of St. Adalbert, where later the Dominicans settled, and later to the Piasek Island [14, p. 403]. The deed of Piotr Włostowic, already after his death (1153) and after the Canons Regular of St. Augustine moved to Wrocław, was to be completed by the palatine's widow – Mary with their son Świętosław [18].

That is why over the last few dozen years researchers have been wondering whether the monastery was located on the very top of the Ślęża Mountain or on its slope in the massif of the mountain or maybe in the nearby town of Górka.

Most historians locate the original monastery on the very top of the Ślęża Mountain [3, p. 162–163], whereas other researchers situate it in Górka [3, p. 163–164].

In 1925, another hypothesis was born which although indicated that the monastery was established on the top of the mountain, it also assumed the possible existence of another monastic church by the road leading from Strzegom to Sobótka, that is in a place where there are now two sculptures from Ślęża (*Virgin With a Fish and Bear*) [11, p. 28–29], [12, p. 19].

In 1823, a number of granite cut stones of unknown origin were revealed in the walls of the castle farm houses in Górka [7, p. 117–118]. During the remodeling of the complex in Górka, that is in the years 1885–1886, more relicts, such as sculptures of two Romanesque lions, stone cylinder (fragment of a column) with the sign of a cross and a baptismal font probably in Romanesque style, were discovered in its foundation [2, p. 74].

The first studies of the early monastic church in Górka included the inventory of historical monuments of art in Silesia by Hans Lutsch [acc. 1]. Apart from a list of inventory assets of architecture and their short history, Lutsch also presented his own hypothesis of the origin of the complex. In his opinion the monastic church, which was founded by Piotr Włost, was not built on the very top of the Ślęża Mountain but on its north slope in Górka. Lutsch believed that the original complex which included its present east part – former oratory where the Canons conducted liturgy – was built around the 2nd half of the 12th century [1, p. 177–178]. In the opinion of Lutsch the whole building of the parish was extended between 1553 and 1588.

In the 1950s, the building in Górka was described by Zygmunt Świechowski [19, p. 62–63]. Świechowski presented the complex and dated the original monastic building to the middle of the 13th century. In his opinion the type of the original spatial design: with one nave and a simply separated presbytery allows for identification of the complex with the building consecrated in 1256 [19, p. 62]. According to the historian, in the 2nd half of the 16th century (in the years 1553–1589), the original spatial design of the complex was extended to include the sacristy and aisle; at the same time its groin vault with ribs was built. Further changes took place in the years 1885–1886 and they resulted from the conversion of a group of parish buildings which were connected with the church for residential purposes. He also mentioned two solid sculptures of lions placed in front of the gate which can be dated to the 12th century; the lions are not connected with the architecture but rather with the place and the area of the Ślęża Mountain.

Apart from the window mentioned by Świechowski in the east wall of the presbytery, Jerzy Hawrot discovered the south portal during later research, which is considered to be an entrance for the monks [acc. 9, p. 52].

A few years later Tadeusz Kozaczewski conducted architectural research of the building in Górka [9, p. 33–63]. He connected the erection of the building in Górka with bringing of the Augustinian Order (Canons Regular) and situated the origin of the building in the 1st half of the 12th century. Kozaczewski described the building as an object with a narrow elongated nave directly connected with the rectangular presbytery. In the opinion of Kozaczewski, unlike in other churches in Lower Silesia, a narrowed rood arch was not used in the temple [9, p. 52].

In 1960, small remnants of a medieval figure mural painting dated to the 2nd half of the 15th century were revealed during the construction works on the chancel arch wall of the church [6].

Another study describing the historical monument in Górka was a publication edited by Michał Walicki. In the catalog, Maria Pietrusińska, acc. Świechowski, also confirms the dating of the building in Górka to the middle of the 13th century [20, p. 694–695].

The renewed White Record Card of the historical monument in Sobótka–Górka comes from July 2000; it was made by Bożena Adamska and it is archived by the Regional Preservation Officer in Wrocław [6]. It includes the building' historical outline, its description, a collection of figures and an inventory plan of the ground floor of the building at present. The Card provides the dating of the object suggested by Świechowski and its successive architectural changes.

It was a long time after the research by Kozaczewski before next architectural research of the object in Górka was conducted. Since the beginning of the 21st century, research as well as archeological and architectural work has been conducted – in connection with the preparation for modernization and adaptation of the historical complex. Sampling tests were conducted between 16 and 30 of September 2002 supervised by Beata Kwiatkowska-Kopka and Klaudia Stala [10]. In two out of five excavation bores which were made on the east and south-east side, they found layers considered to testify to the early medieval level of use of the area and a burial ground located on the north side of the complex on the burned original culture level of the ground [10, p. 168–171].

The archeological research was the first stage before architectural research conducted in 2007 by Andrzej Kadłuczka and Klaudia Stala [5]. In September that year, the interior of the building was scanned with the use of a thermal imaging camera and a ground penetrating radar. The results of the research demonstrated the presence of former divisions of the main interior: the portal would be an opening leading to the lower level of the building and the small window (probably one of many), in south elevation, which is located higher and it is smaller than the one in the presbytery, would provide light for the second level where there might have been a single auditorium room converted later into a dormitory for the monks. The ground penetrating radar scan indicates the presence of partition walls in the nave of the church [acc. 5, p. 141]. The results of that research are at present verified with archeological tests. The results of the architectural tests of the walls which were conducted by Andrzej Kadłuczka and Klaudia Stala in October 2007 allowed dating the complex to the 12th century (maybe to the 1st half of the 12th century). The authors of the tests believe that the fragments of the Romanesque building have been preserved in the presbytery and the main hall, extending its west section and they reconstruct the oldest building with the west enclosing wall which in their opinion is connected with the Romanesque phase [5, p. 147]. Apart from the reconstruction of the plan they would also like to reconstruct the main body of the building in three variants [5, p. 142].

Górka was included in the paper regarding the Ślęża Mountain by Grzegorz Domański – an archeologist studying the mountain and its massif. In his opinion the remnants of the architectural elements which were discovered in the 1920s and 1980s were reused there. Domański, taking into account the results of earlier as well as his own research, dates Górka at the latest to the 12th–13th century and he accepts the chronology of the monastery establishment for this period, without determining its location [1], [2, p. 74].

The latest research includes the publications from December 2009 connected with the above-mentioned archeological and architectural research which has been conducted since 2002 [5], [10].

Historical accounts connected with the construction of the abbey

The first mention of the existence of the town of Górka comes from 1204. The foundation charter granted by Prince Henryk the Bearded to the Monastery of the Holy Virgin Mary in Wrocław mentions Górka with the whole district: *Górka with the whole surrounding* with other villages. This document describes Górka as an administrative center [8, p. 31], [19, p. 62].

The monastery in Górka was first mentioned in the papal bull of Innocent IV from 1250: *the mountain which is called Ślęża* [...] *branch monastery which you have in the place which is called Górka with all tithes and with all outbuildings*, and in 1256 the bishop of Wrocław consecrated the church in Górka which is described in the source as: *newly erected church*. It is also known that this consecration cost the bishop imprisonment by Duke Bolesław the Bald. The consecration of the church in Górka is also mentioned in a document issued on December 13, 1256 in Rome in Laterano by Pope Alexander IV.

The information about the existence of a praepositura of Wrocław Abbey in Górka comes from 1316 [15, p. 43]. It is also known that in 1320 the local monastic church in Górka was a place where the former Wrocław Abbot Filip (1306–1319) as well as his chaplain were imprisoned [15, p. 43], [16, p. 144].

On August 14, 1343, Duke of Ziębice Mikołaj sold the rights to the praepositura in Górka to Duke of Świdnica Bolko II the Small [4, p. 38].

In 1435, due to the danger connected with the location of the complex in Górka the parish cure in Górka was moved to Sobótka, where it was located by St. James Church. After St. James Church in Sobótka was taken over by the Canons Regular it turned out that they kept the praepositura in Górka, which was used as a branch of praepositura in Sobótka [4, p. 47].

Iconographic sources connected with the history of building the abbey

A drawing by Friedrich Bernhard Wernher from 1755 depicts the north view of the monastic complex with two granges. The building is already after extension but apart from it there are farm houses around a courtyard in front of the building's south elevation, with two gates opening to the courtyard. The Ślęża Mountain, with a castle on its top is in the background. Another view of the Ślęża Mountain and Górka comes from the same century cir. 1790. This watercolor was made by P.A. Bartsch. Still another graphic comes from the 19th century; it depicts the building in Górka from the north side in its present form. The first architectural drawings of the monastic building in Górka come from as late as the end of the 19th century; they are connected with the architectural changes introduced in the former monastic building and the church in its east part. A drawing of the design of the ridge turret (bell tower) on the church roof signed by Gandler comes from 1868. A drawing of the cross section and plan of the roof with the ridge turret comes from the next year – 1869. The design of the entrance vestibule and the back staircase, signed by building inspector Walther, which were built in the next stage of the extension on the south and north church elevations comes from 1894. Next drawings were made in 1928 – they include plans and cross sections connected most probably with the construction of the vestibule designed earlier and primarily the staircase

Research findings

from the north side. A sketch of the back north elevation comes from the 1930s.

The architectural research in Górka conducted in 2003/2004 and 2004/2005 was part of the doctoral dissertation on the architecture of monasteries of the Canons Regular of St. Augustine in Silesia.

Apart from a thorough account of the present state of research of historical sources the author analyzed the results of architectural and archeological research conducted so far, taking into account the studies which are difficult to find and stored in the archives of the National Archives in Wrocław, the Regional Preservation Officer in Wrocław, Regional Center of Documentation of Historical Monuments in Wrocław and the Stanisław Dunajewski Ślęża Mountain Museum in Sobótka.

The author consulted also with Professor Grzegorz Domański, Doctor Aleksander Limisiewicz and Doctor Maciej Małachowicz. During her research the author consulted all works and her own findings with research advisors – Professor Ewa Łużyniecka and Doctor Czesław Lasota.

The archival drawing material which was gathered in field research was verified and completed. The drawings of plans, elevations and details were updated and a lot of missing but significant details were cataloged.

Table 1

Stage	Object	Material	Dimensions [cm]	Pattern
I	presbytery (Fig. 3)	local granite cut stones – Sobótka granite; brightly yellow sand mortar with lime particles; joints going upwards	average dimensions of cut stones cir. 40 ×18, 35 × 17, 35 × 14, corners with slightly bigger cut stones, e.g. 45 × 28–50 × 35	*opus quadratum*
I	main hall (Fig. 3)	local granite cut stones – Sobótka granite; brightly yellow sand mortar with very small lime particles	average dimensions of cut stones cir. 40 × 18, 35 × 17, 35 × 14, corners with slightly bigger cut stones, e.g. 45 × 28–50 × 35 cm.	*opus quadratum*
I	detail of window 2 (Fig. 4, 6)	granite cut stones	–	–
I	detail of window 1 (Fig. 5, 6)	granite cut stones	–	–
I	detail of portal (Fig. 7)	granite cut stones	–	–
II	sacristy (Fig. 3, 4)	crushed stones, bigger corner cut stones; yellow sand mortar with larger lime particles	Various dimensions	no one pattern
II	vestibule (Fig. 3)	crushed stones, bigger corner cut stones; yellow sand mortar with larger lime particles	–	–
II	tower (Fig. 3)	crushed stones, bigger corner cut stones; yellow sand mortar with larger lime particles	–	–
III	aisle (Fig. 3)	crushed stones, sometimes large cut stones	–	–
IV	south axis rooms (Fig. 3)	–	–	–
IV	basements	one carved in solid rock	–	–

Changes in the architecture

Middle Ages

It was possible on the basis of research to recreate the medieval history of the construction of the monastic complex in Górka, the period which so far has been considered uniform. The summary of research findings enabled the formulation of the hypothesis which suggests that there were four phases of the medieval construction, the first Romanesque and the next three Gothic ones. Only to a small extent are the presented conclusions the same as the conclusions drawn by scholars such as Lutsch who did earlier research. The differences primarily regard the original layout of the complex and time when the main body of the building and the presbytery of the church were constructed as well as the sacristy and aisle.

Already according to Lutsch, which was later confirmed by Świechowski [13, p. 177–178], [acc. 17, p. 62], the original structure lies within the present building which was extended over the centuries. This was confirmed by the results the next research conducted in the 1940s, 1950s and 1960s as well as at the end of the 20th century. The author's research is consistent with the former one. The existing relicts of the original architecture of the monastic building in Górka include primarily well preserved walls and architectural details both whole and in fragments.

Phase I

The first phase most probably included the construction of the church oriented building. What has been preserved of that building is the walls of the present presbytery and south wall of west side with portal and window relicts. The east side is a single-span closed rectangular structure laid out on a plan resembling a square, the west side – relatively well preserved main body of the building within the walls of present nave and middle section of present structure (Fig. 3).

This part of the structure was built with local Sobótka granite cut stones in *opus quadratum* pattern; corners were built with a slightly bigger stones (Tab. 1). The stones at the ground level have been perfectly preserved; at present they are not flush with the rest of the wall face. The foundation of both elevations – south and north – of the presbytery is built on a later pedestal which is now plastered. The pedestal from the south is marked with a prominent offset which narrows down on the east elevation of the presbytery. The pedestal reaching the level of the original entrance to the main body of the building (Fig. 1, 4, 5) indicates that originally the ground level could be higher than at present. Apart from the pedestal the elevations of the presbytery have three layers of offset built with cut stones.

The wall with a carefully built stone pattern was found also in the middle section. The face of the wall before the earlier *porte-fenêtre* window is made of regular granite cut stones (Fig. 4, 8). In comparison with corner cut stones the size and layout of these cut stones can indicate that the complex was closed in this place from the west of the original monastic structure. The detail which is considered to be the south-west corner of the oldest structure overlaps in its layout the wall whose thickness is extraordinary. The north wall of the main structure is also made of stone, just like its south wall.

The medieval chronology of the construction of the wall preceding the west closure of the main body of the building can be demonstrated by the material which was used to build it. It cannot, however, be connected with the first – Romanesque – phase. After removing the plaster on the corners of the walls it was visible that the wall does not connect with the outside wall of the main body of the building and apart from cut stones it was built with bricks.

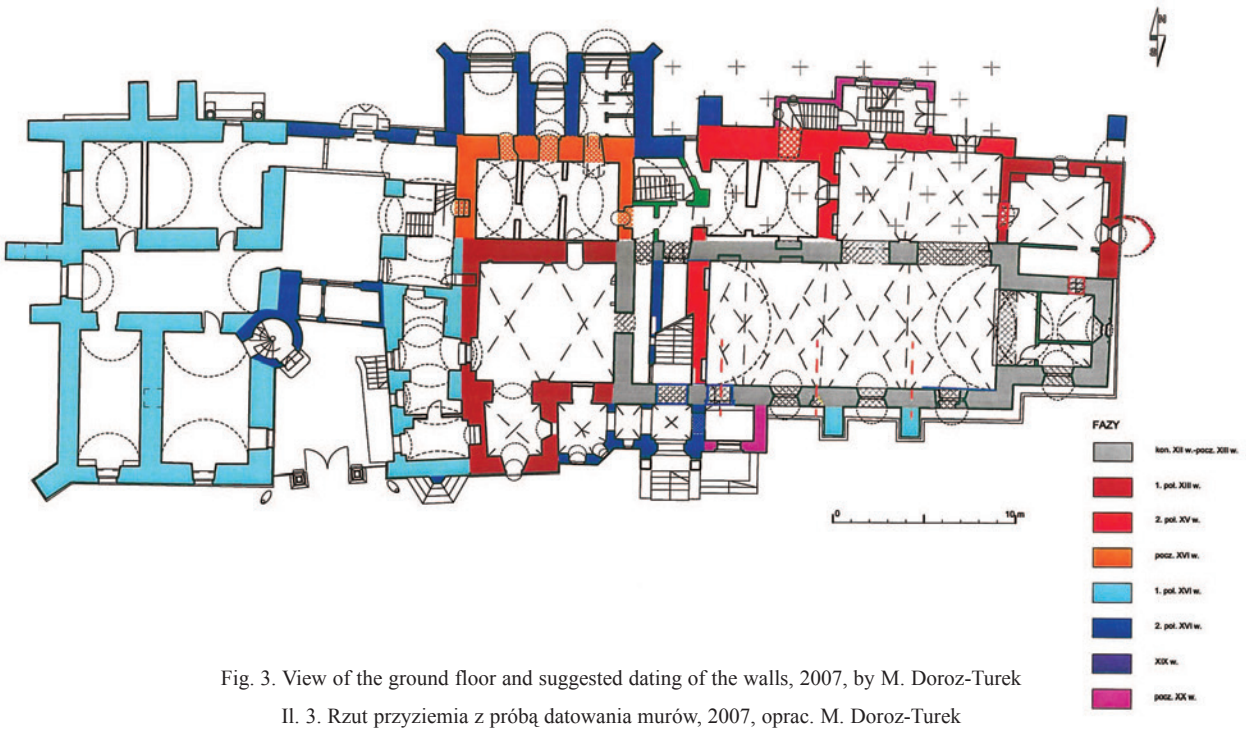

Fig. 3. View of the ground floor and suggested dating of the walls, 2007, by M. Doroz-Turek

Il. 3. Rzut przyziemia z próbą datowania murów, 2007, oprac. M. Doroz-Turek

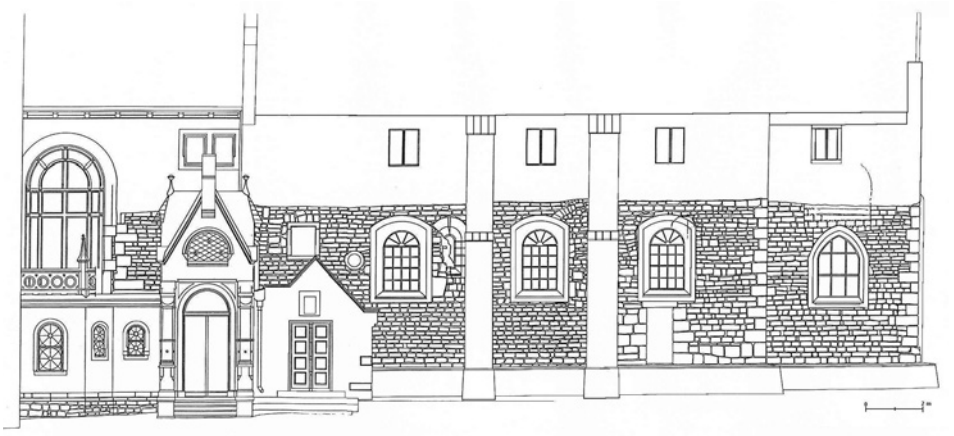

Fig. 4. South elevation of the east part of the residence (by M. Doroz-Turek)

Il. 4. Elewacja południowa części wschodniej, 2005, oprac. M. Doroz-Turek

The author dates the introduction of this wall to Gothic Phase III (Fig. 4) or the wall was introduced in the 19th century with the steps of the representative staircase.

Apart from the wall, what has been preserved from that phase is the relicts of the windows (Fig. 6) and the entrance portal (Fig. 7). The choir had at that time at least one window providing light. On the axis of the east elevation, there is a remnant of a narrow semicircular closed window opening splayed on both sides in a stone architrave built of granite cut stones. From the inside of the presbytery, there are splayed jambs of a built-up window. The other corresponding window has been preserved on the south elevation of the main body of the building which provides light to the west section of the complex. This window is narrower than the first one, which can indicate that it was a window of the residential part in Phase I.

From the inside, above the present rectangular entrance and by the window from the end of the 19th century, there is a visible fragment of splay maybe remaining after an earlier opening. The location of that window on the south elevation and the splay can indicate that the south elevation of the main body of the building – which is now a residential section – could have three or even four axes and the interior had four or five spans which probably did not have a vault but it was only covered with a ceiling. This method of covering the main body of the monastic building can be demonstrated by the lack of buttresses at that time; at present the buttresses are connected with the extension of this section upwards as well as with its vault in the following phases of the construction (Fig. 3).

The original entrance to the building has been preserved on the south elevation of the main body of the building (Fig. 3, 4). The portal is made of the same building material which was used to build the wall of the main body of the building as well as the presbytery. The opening, which is splayed on one side from the inside, is framed with larger granite cut stones and topped with a long rectangular stone lintel. The fact that is was an entrance opening is demonstrated not only by its form but also by the door hinges which have also been preserved and a visible lock mark in the stone. An outline of that portal was also revealed from the inside. The entrance threshold was revealed a little below the upper edge of the pedestal introduced later as mentioned above.

The monastic cemetery located on the north side of the complex in its east part was probably connected with the original complex (Fig. 3).

In Górka, there are two solid sculptures of lions dated to the 12th century. It is not certain if the lions placed in front of the gate opening to the internal courtyard are directly connected with the architecture of the complex in Górka but they are surely connected with the area that is the Ślęża Mountain massif.

Phase II

In the second phase of the construction of the main structure of the complex, the residential section with the tower, which was probably connected with the court mentioned in the sources, was annexed. The extension added from the west includes a spacious two-span vestibule and a rectangular tower designed on a square plan located in

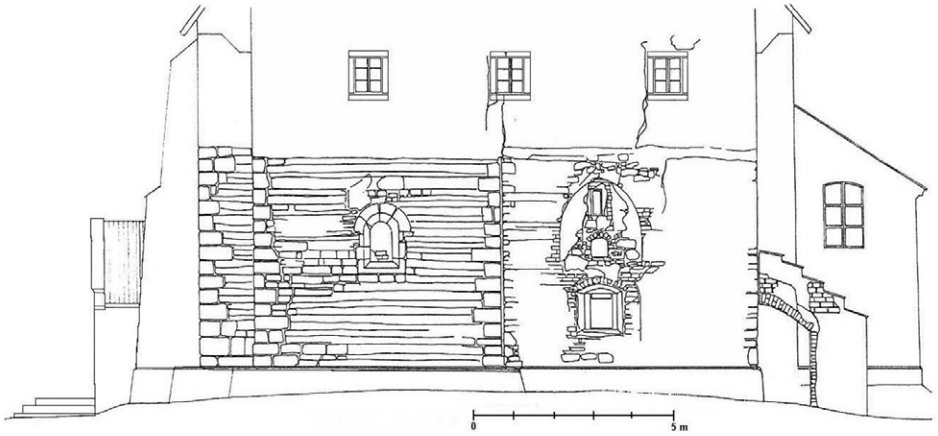

Fig. 5. East elevation, 2005, by M. Doroz-Turek

Il. 5. Elewacja wschodnia, 2005, oprac. M. Doroz-Turek

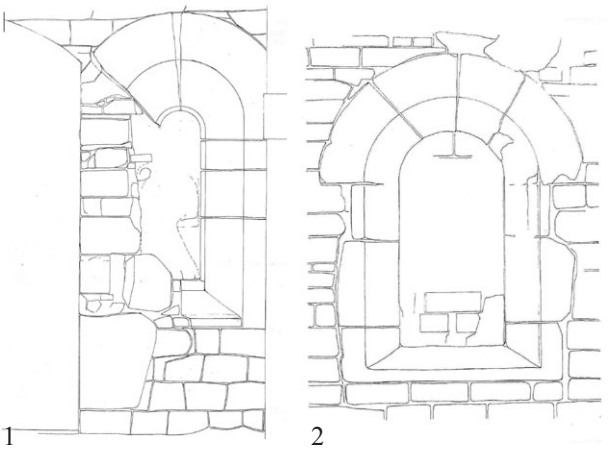

Fig. 6. Window in south (1) and east (2) elevation, 2005, by M. Doroz-Turek

Il. 6. Okno w elewacji południowej (1) i wschodniej (2), 2005, oprac. M. Doroz-Turek

the south-west corner (Fig. 4). Probably during that construction phase the earlier choir was connected with the main body of the building; this transformation could be connected with the above-mentioned extension from the west and with the change of the function of the original complex and converting it into a parish church which according to sources was consecrated in 1256. An extension of the sacristy on the north side of the presbytery was probably also connected with that transformation.

The wall of the originally annexed section from the west has been preserved at the ground level, which is visible in the elevations of the tower (Fig. 9). The walls were built

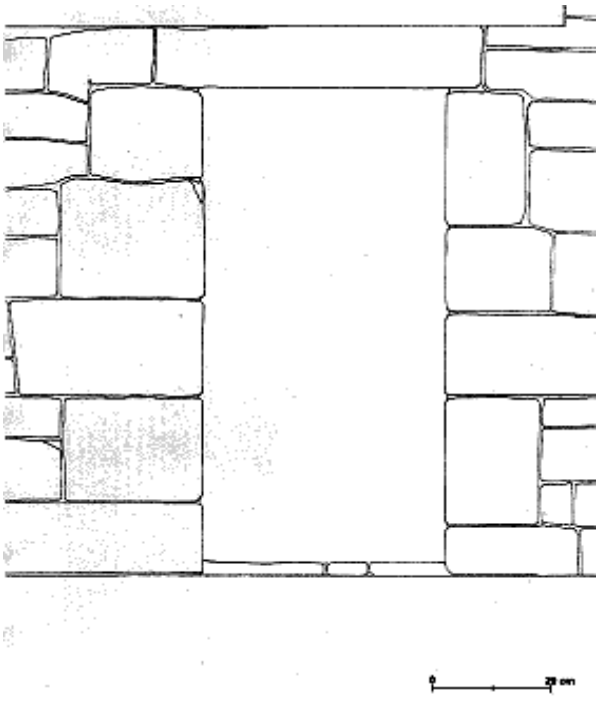

Fig. 7. Original entrance in south elevation of the church, 2005, by M. Doroz-Turek

Il.7. Elewacja południowa części wschodniej rezydencji, opac. M. Doroz-Turek

Fig. 8. Corner of the oldest part of south elevation (photo: M. Doroz-Turek)

Il. 8. Narożnik najstarszej części elewacji południowej (fot. M. Doroz-Turek)

with crushed stones and only corners with bigger regular granite cut stones. Additional light was provided to the tower through the windows placed on the axis of each elevation, one on each floor. In the elevations, it is visible that the original window openings were changed or walled up in the successive construction phases. What has remained after the original window is only a trace on the second story of east elevation in the form of the right jamb and an outline of the left jamb. The splayed reveals from the inside have been preserved from the window openings on the west and east side. Probably there was a separate entrance to this section which at present is walled up and visible only in the form of a recess. It was located on the south side and led directly to the vestibule. In the basement between rooms, there is a wide ogival passage opening. There are also ogival entrance openings, but narrower, on the first and second floors between the tower and the hall and the gallery (Fig. 10). The only portal on the first floor has a distinctive stone architrave with wavy edges.

Speaking of functions, it is assumed that the annexed part became a residential part; the function of the main body of the building, which was at that time connected with the first phase, was then changed to strictly liturgical.

The change of the function of the east part to a parish church probably resulted in a change of the spatial layout

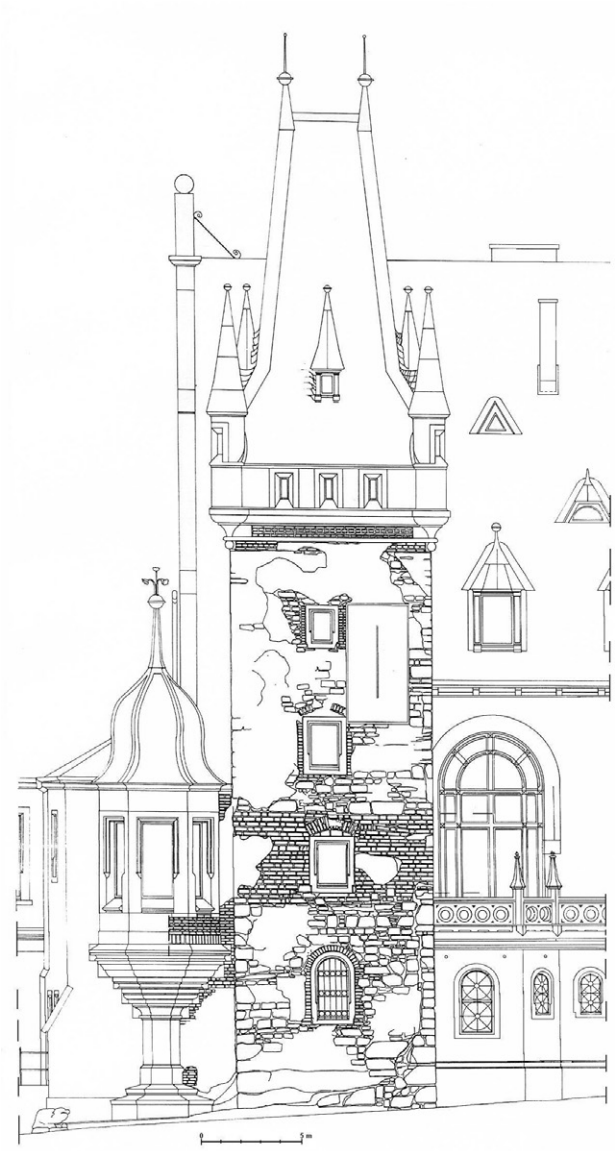

Fig. 9. South elevation of the tower, 2005, by M. Doroz-Turek

Il. 9. Elewacja południowa wieży, 2005, oprac. M. Doroz-Turek

of the monastic complex. Probably at that time the main body of the building was connected with earlier monastic choir. The main body of the building was directly connected with the choir.

Probably also in the second construction phase a sacristy was annexed (Fig. 3). The single-span walls on a square-like plan were added to the building to the north wall of the already existing presbytery. The sacristy was built in the same phase as the vestibule and the tower from the west, which can be indicated by the use of similar building material and mortar found on the east elevation of the sacristy. The crack between both parts visible on the east elevation which was caused by the lack of connection between the walls suggests that the sacristy was annexed; it is possible that at that time the sacristy was connected to the presbytery through an entrance opening made in the north existing wall. There are steps between different levels in different parts. The sacristy was built about 0.70 m lower than the presbytery and the main body of the building. Probably the interior of the sacristy originally had one or two windows located in the east and north walls.

Another relict in the form of a fragment of an ogival splayed window opening which was discovered in the basement section of the east elevation is also connected with that phase (Fig. 5). The remnant of the window is visible also from the inside in the form of an ogival Gothic window. A corresponding fragment of a window was also revealed inside in the north wall. It indicates that there was a Gothic window also there. Probably the sacristy was covered with a separate gable roof similarly to the presbytery and the main body of the building.

Phase III

Probably in the 2nd half of the 15th century, the complex in Górka which was destroyed as a result of Hussite wars was rebuilt. Apart from the archival sources it is also indicated in other material sources. Research suggests that the remains of the walls of the Romanesque design were used in the reconstruction of the temple and the monastic building. Probably during the reconstruction of the monastic complex the window openings were changed. On the south elevation of the main body of the building, most probably in the present place, Gothic windows were introduced in the section of the presbytery whereas the other ogival window opening was made in its south wall (Fig. 4); the shape of probably a Gothic window opening has been preserved in the form of the present window with a slightly pointed arch. Probably at that time the window in the east elevation of the sacristy was also changed into a smaller one (Fig. 5).

Most probably apart from the monastic complex and the church the reconstruction also included the residential part with the tower. The reconstruction of this part is indicated by the use of different material with a different bond visible in the south and east elevations of the tower more or less from the level of the ground upwards. The part which is separated by a distinctively irregular line is made of bricks laid in Flemish bond and mixed, mainly stone, material which seems to come from the ruins of the building or its demolition (Fig. 10). Maybe the windows were changed then too.

During the reconstruction the original building might have been further extended at that time. The single-nave layout of the church was broadened to include an aisle annexed to the main body of the building from the north side (Fig. 3). A different period of the construction of the aisle is demonstrated by the building material which was used: crushed stones and sometimes big cut stones. The form of the stones indicates that they might have come from the demolished walls of the earlier building or maybe that this section was constructed during the reconstruction of the building. Furthermore, the lack of connection between the north wall of the sacristy and the north wall of the aisle may indicate that it was constructed in a different period than the sacristy. The short section of the east wall was annexed to the north wall of the sacristy. It may be assumed that both sections might have been constructed at the same time but as a result of some disaster, maybe connected with its difficult foundation, the wall of the aisle might have collapsed and then it was rebuilt.

The two-span aisle on a rectangular plan adjoins the nave along over half of its length, looking east. It is at present half smaller than the main hall and it could be at least as tall, which can be demonstrated by the arches of former arcades between the nave and the aisle revealed in the attic, which, as a result of attic conversion, were walled up. The nave located below the main body of the building is at present open to the main body of the building with two arcades later walled up in their upper section which produced recesses closing the arcades in the form of a segmental arch. The aisle had a separate entrance in the north wall.

The aisle was connected with the sacristy through a passage made in the existing wall. The entrance opening was later decorated with a portal, according to the inscription in the lintel from 1701 (Fig. 11). Above the portal there is a plaque with inscribed name of the initiator and date of 1588, maybe connected with covering both parts with a vault in the 2nd half of the 16th century. The aisle is also connected with the part on its west side through a rectangular door opening with one jamb splayed in the west wall of the aisle. Probably the part in the north and west corner of the nave and the aisle was constructed at the same time when the aisle was erected.

In that phase, the monastic cemetery was liquidated and the aisle was built in that place as well as the west part adjoining it.

It is possible that the stone architrave, in the form of a quasi-tracery frieze framing at present the small window above the door in the gable wall of the vestibule, is connected with the Gothic phase. This detail may be connected with the medieval Gothic complex in Górka or maybe it belonged to a different building and then it was moved and used here.

Phase IV

In late Gothic, the complex was extended, including its residential part on the basis of existing buildings.

The present north axis rooms of the middle section with basements were constructed at that time. All three rooms at the ground level of the interior which was divided again are covered with the barrel vault along the east-west axis. Probably the basement under the old vestibule was constructed with the basements under the annexed part. The basement carved in solid rock is located at the level of – 360 that is about 80 cm below the basement in the new part – at the level of – 280 and – 270. The basements have ogival vaults. Probably originally the access to the rooms was through the entrance from the west from the interior courtyard.

Later changes

Phase V

The monastic complex was further extended at the beginning of the modern era: in the 1st half of the 16th century – its residential part (at present the middle section of the building), and in the 2nd half of the 16th century – the farm part was annexed (Fig. 3). Some construction works were also conducted in the east part of the complex – the church.

Most probably apart from the extension of the monastic complex the existing interior of the residential part was covered with a vault. The vestibule and the tower were covered with a groin vault with projections in the plaster on seams. Also at that time the interiors in the east part of the complex (sacristy and aisle) might have been covered with a vault. The vault which has been preserved in both of the rooms has the form similar to that in the residential part. In connection with the upward extension of the east part, two buttresses with two offsets were built to the south side of the main body of the building (Fig. 1, 4). The two far-reaching buttresses support the wall along two stories and they were

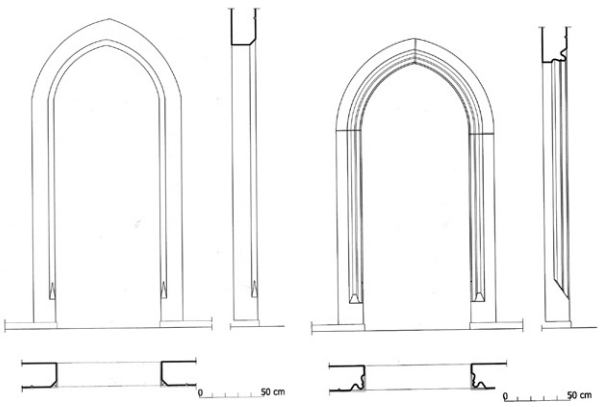

Fig. 10. Gothic portals, stone architraves, 2005, by M. Doroz-Turek

Il. 10. Portale gotyckie, kamienne obramienia, 2005, oprac. M. Doroz-Turek

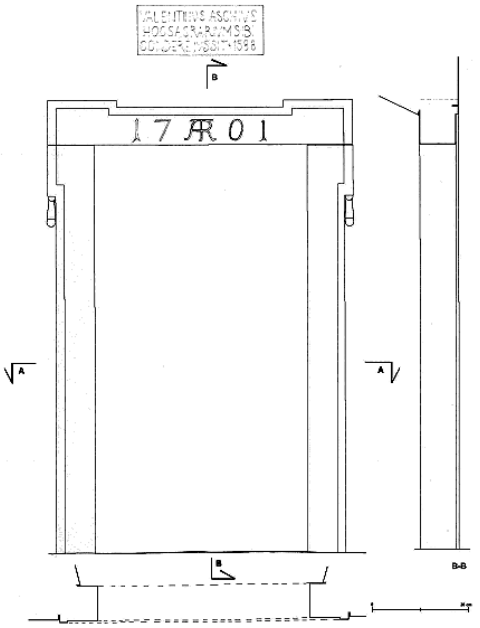

Fig. 11. Baroque portal, 2005, by M. Doroz-Turek

Il. 11. Portal barokowy, 2005, oprac. M. Doroz-Turek

plastered together with the face of the elevation walls and the cornice. The introduction of the buttresses indicates that maybe at the same time the main body of the building was covered with a vault of an unknown form; the existing vault comes probably from the 18th century. The windows in the nave were broadened and they are splayed on both side; they have semicircular arches from the inside and segmental arch with a band from the outside. The windows which have a square-like shape come from that period too. The windows with stone architraves and inscriptions carved in lintels are located on the second floor of the gable wall in the east part above the presbytery and the sacristy.

The portal introduced in the above-mentioned passage between the nave and the sacristy may be connected with later activities which took place probably somewhere at the beginning of the 18th century. The portal is rectangular with 'ears' and there is an inscription and date *in situ 1701* carved in its lintel (maybe its introduction) (Fig. 11). The vault in the main body of the building and the presbytery may also come from that period, which could be indicated by their form: a groin vault on a barrel with connecting lunettes going down into flat slightly sculptured supports – in the nave; a single-span groin vault on a barrel – in the choir.

Phase VI

In the years 1885–1886 the church connected with the parish buildings was converted to serve the residential purposes. On the initiative of Eugene von Kulmitz a general remodeling was conducted of the residential part of former monastery which converted it into a neo-Renaissance residence, resembling in its architecture a defensive castle. The design of the remodeling was made by Wilhelm Rhenius – an architect from Wrocław whose name is inscribed in the stone portal accessible from the flat roof in the gable wall of the west part [W. RHENIUS ARCHIT: FEC: 1885].

It is possible that in that phase, or maybe even earlier (in the medieval phase,) the main structure of the original building was shortened from the west. At the same time it was connected with the introduction of the representative staircase (Fig. 3). Right next to it, probably also at that time, the present rectangular entrance with no splays to the church was built.

At the end of the 19th century the farm house was connected with the residential part through the north wing.

The previous appearance of the interior of the sacred part of the building from the east has been preserved but new decorations were applied in its middle and west parts. A relatively unified form was given to the whole complex with a tower as its focal feature and distinctive east part.

Phase VII

In 1928, the building already had the entrance vestibule, designed in the 1890s, to the church from the south and the staircase from the north (Fig. 1, 4).

The south elevation on the first axis from the east was spatially varied by adding a single-storied vestibule on a rectangular plan from the front, in front of the entrance. An additional staircase was added by the north-west corner of the aisle, leading upstairs above the church, north axis rooms of the east part.

Summary

On the basis of archival and architectural research such as dimensional plans and analysis of the substance – construction material of the building, the author tried to recreate its original shape. The original complex included then the presbytery, former oratory and the section connected with the contemporary nave as well as the middle section. The research suggests that originally the main body of the building was probably longer in the west direction. A monastic choir was built in the place of the presbytery and the main body of the building served for residential purposes. Speaking of the origin of the first building it should be noted that the beginning of the town of Górka is dated at the earliest to the turn of the 12th and 13th centuries. Górka is first mentioned in 1204 in a document addressed to the Wrocław Abbey already as a center of the monastic estate. On the other hand, the archival descriptions of architecture mention a church from the middle of the 13th century. However, the well preserved walls, the building material and the masonry style of erection of stone walls as well as architectural details indicate its early construction, which makes it possible to date the general origin of the complex to the end of the 12th century or the beginning of the 13th century.

The author's research demonstrates that between the first Romanesque phase and the next one, which according to the scientific literature was as late as in the 16th century, there were also other medieval construction activities. The second construction phase was connected with the construction of the part with the tower – annexed to the building from the west and the construction of the sacristy – annexed to the north elevation of the presbytery; the next construction phase was connected with the construction of the aisle with adjoining it part on the north side of the church. Such an assumption is indicated by different construction materials and joints used in the construction of individual parts of the building found during field studies.

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Architektura klasztoru kanoników regularnych św. Augustyna w Górce

W artykule ukazuję temat będący częścią pracy doktorskiej pt. *Średniowieczna architektura klasztorna kanoników regularnych św. Augustyna na Śląsku*, napisanej na Wydziale Architektury Politechniki Wrocławskiej. Mowa będzie o wynikach badań architektonicznych śląskiego założenia klasztornego kanoników regularnych św. Augustyna w Górce. Na podstawie prowadzonych prac badawczych w sezonie 2003/2004 i 2004/2005, zebrania przekazów historycznych oraz stanu badań/kwerendy archiwalnej i ikonograficznej, udało się ukazać historię związanego z wrocławską kanonią założenia klasztornego i ustalić średniowieczne przemiany architektury obiektu w Górce.

Key words: architecture, monastery, monastic architecture, cloister, abbey, Clerics Saint Augustine, Silesia

Słowa kluczowe: architektura, zakon, architektura klasztorna, klasztor, opactwo, kanonicy regularni św. Augustyna, Śląsk

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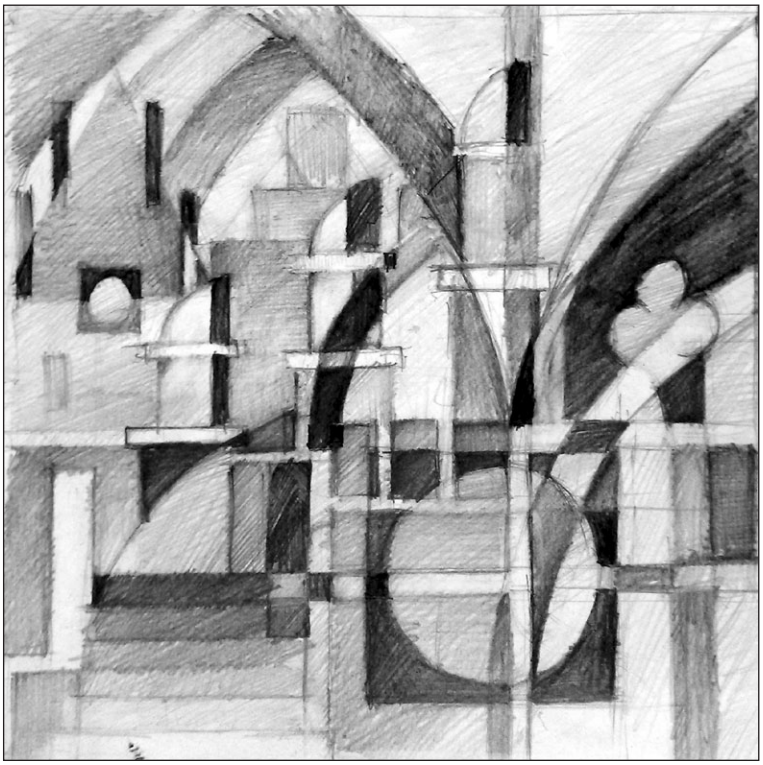

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Hanna Golasz-Szołomicka*

Longitudinal Tracery Windows in Silesian Churches from the Second Half of the 13th Century

Introduction

Tracery windows were an important architectural decorative element of churches. Their development was connected with a new Gothic building style that enabled the transmission of the pressure from the vaults to external wall pillars (buttresses) The result was a lightening of the longitudinal walls and large window openings to be introduced [3], [28]. It was impossible to glaze large and wide windows with the use of small panes which were then produced. The light structure of tracery was then used to divide the windows. Right from the beginning, builders in Silesia were trying to use various compositions of traceries in a single building. This is exemplified in the oldest preserved group of tracery windows, in the presbytery and the transept of the Cistercian Church in Henryków, from the end of the first half of the 13th century [11].

This paper presents the tracery windows in Silesian churches from the second half of the 13th century. The windows have not yet been studied; they are only mentioned in monographs of the buildings, rarely including their drawings or photographs [1], [18], [19], [20], [22]. Dimensional drawings are difficult to find except for churches with galleries or during renovation. When dating the traceries the author relied on existing studies of the churches.

Windows in church façades

In town churches which were built around 1250, large windows were located between buttresses [11]. Taking over a third of the width of the wall, they would begin slightly below the cornice[1] and they would go low, leaving about a quarter of the wall plain at the bottom (Grodków – parish church, Głogów – Franciscan church, Ziębice – parish church). An increase of the height of windows is visible in hall churches where aisles are higher than in basilican churches.

Window size grew further in the third quarter of the 13th century. Since vault spans were shorter than earlier, the buttresses were closer to one another. The windows would occupy nearly the whole width of the wall between buttresses. While in hall churches the windows would go low, in basilican churches they were limited by the height of aisles. Because of the fairly wide clearances, apart from two-light windows, there were also windows with three lights or even four lights in the gable walls (Fig. 1).

The construction of the hall in the Holy Virgin Mary parish church in Złotoryja began around 1260 with the south nave [2], [7], [13]. Its main hall has high façades divided by buttresses. The wide three-light windows take almost the whole width of the spans.

The façades of St. Hedwig Chapel in Trzebnica (founded in 1268) have exceptional proportions [SR, no. 1296]. They were divided by tightly located buttresses with very narrow windows between them, reaching from buttress to buttress, taking ¾ of the height of the façade.

In the presbytery of the Cistercian church in Lubiąż, which was erected in the second half of the 13th century [19], [20], the windows in longitudinal walls were large,

* Faculty of Architecture, Wrocław University of Technology.

[1] It would be better described as – a little below the vaults and the wall below the vault could have different height, which affects the façade.

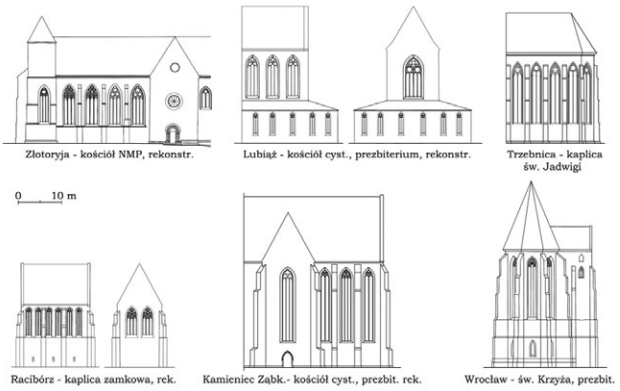

Fig. 1. Windows in the facades of churches from the second half of the 13th century (by H. Kozaczewska-Golasz)

Il. 1. Okna w elewacjach kościołów w 2. połowie XIII w. (oprac. H. Kozaczewska-Golasz)

only slightly smaller than in the hall church in Złotoryja[2]. The presbytery in Lubiąż has a basilican layout with chapels but its nave is tall. A four-light walled-in window was preserved in the gable. In side walls there are three-light windows with traceries from the beginning of the 20th century. The two-light windows in the chapels are smaller and they have elongated proportions.

The ducal chapel in Racibórz (founded in 1287) [5], [8] has two large three-light windows in the gable façade, whereas in the longitudinal walls it had narrow two-light windows – two in the span and two between buttresses.

Tall windows, taking the whole area between buttresses, were designed in two churches whose construction began in the fourth quarter the 13th century – in Kamieniec Ząbkowicki[3] and the St. Cross collegiate church in Wrocław[4].

Windows in the longitudinal façades were most often located symmetrically along their whole lengths. The differences in size and form of the openings could result from the divisions of the construction into stages (Złotoryja – Holy Virgin Mary church) or assumed conception (Kamieniec Ząbkowicki). Exceptions include the Franciscan churches in Żagań [2] and Lwówek [6] where the first nave windows from the east are significantly wider and larger than the other ones.

Usually in east façades of Silesian churches, there was one window in the enclosed presbytery. In the one-nave ducal chapel in Racibórz, whose construction began around 1280 [2], [5], [8], there are two large and fairly tall windows. In the three-nave hall presbytery of the Cistercian church in Kamieniec Ząbkowicki, there are three windows, with the middle one significantly larger than the others.

The polygonal presbytery, from the last quarter of the 13th century, was divided by tall buttresses with large windows between them, taking the almost whole width of the wall (Wrocław – Holy Cross collegiate church), similarly to longitudinal façades.

[2] The height of the main hall of the church in Złotoryja was adjusted to the height of its earlier east section.

[3] M. Kutzner [15] determined that the presbytery was constructed around 1300, based on the forms of traceries which are similar to those which appeared at that time in the Cistercian church in Himmelwitz. T. Kozaczewski and H. Kozaczewska-Golasz [12] dated the construction of the presbytery to the period between 1272 – cir. 1300. S. Stulin, A. Włodarek [1] – at the period between before 1315 – cir. 1330, and E. Łużyniecka [19], [20] – at the 14th century.

[4] S. Stulin [1] dated the construction of the presbytery to the period cir. 1320–1330, noting that some elements of the earlier building from 1288–1295 were used. E. Małachowicz [24] confirmed 1295 as the date of the completion of the existing presbytery which is accepted by German and most Polish researchers.

Longitudinal tracery windows from the third quarter of the 13th century

Windows constructed in the third quarter of the 13th century demonstrated large dimensions, varied cross-sections of mullions and various forms of traceries in the arches. The columns often had pedestals and goblet-shaped capitals.

The construction of the south part of the hall nave of the Holy Virgin Mary parish church in Złotoryja [13] began around 1260. It was built in stages, which is evident by e.g. differences in the forms of windows – two east windows are a little older than three other ones. All windows are wide, three-light, very tall – they take about ⅔ of height of the wall (Fig. 2). East windows have similar traceries but their jambs are different – they are the same in each of the windows from both outside and inside.

The first east window has slightly splayed straight jambs with a deep cavetto by the reveal divided by a convex molding. The finish of the reveals corresponds to the profile of the middle pillars. Their cross-section includes: rectangular shaft (slightly narrower from the inside to fix glazing) with corners cut along a concave quarter round

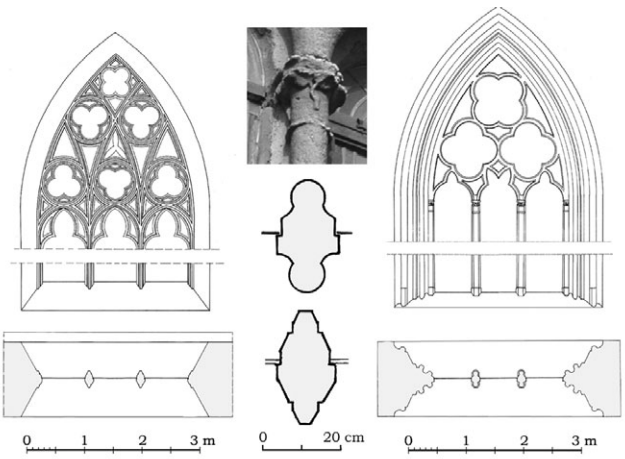

Fig. 2. Windows in the south nave of the Holy Virgin Mary church in Złotoryja (by the author)

Il. 2. Okna nawy południowej kościoła NMP w Złotoryi (oprac. autorki)

and cylindrical columns (10 cm in diameter) slightly fused in it on both sides, about half the size smaller than the width of the pillar. The columns have flat plate-shaped bases supported on polygonal pedestals and goblet-shaped capitals with some elements of floral decorations. The capitals support roll moldings which form ogival trefoils on the sides and a quadrifoil in the middle. Above the furthermost columns the roll molding splits and makes a large ogive around the top section of the window. The opening below the ogive is filled with circular quadrifoils complemented with concave curvilinear holes.

The other window from the east in the south façade of the church in Złotoryja has an identical tracery, whereas the jambs display an elaborate profile with cavettos and roll moldings. The external roll moldings of the jambs stand on tall polygonal pedestals and plate-shaped bases and just like in the tracery they have no capitals.

Two west windows in the south façade in Złotoryja are wider; they have three lights and slightly splayed plain jambs. The last west window is located in the wall of the unfinished tower and it also has three lights but it is narrower than the other windows[5]. The profiles of their pillars and reveals were changed compared to the east windows and their decorations below the arch are much more elaborate (Fig. 2). The cross-section of the pillars is rectangular with beveled corners, not with columns joining it but with a trapezoidal profile. Each of the three openings is closed with an ogival trefoil inscribed within an ogive. At the same time other profiles extend from the line of the pillars and form other ogives with their lines parallel to the external outline. Five circles with circular trefoils and a quadrifoil at the top are inscribed within this composition of ogives. The tracery seems to be more delicate than in the east windows, even though the cross-sections of the pillars are similar in size[6]. The greatest significance is conveyed by the number of lines that separate individual elements of the pillars and narrow end of the trapezoidal cross-section instead of a column with a much bigger diameter.

The windows in St. Hedwig chapel in Trzebnica, founded in 1268 (Fig. 3) have distinctively slender and delicate profiles. Its two-light windows have the same form of horizontal cross-sections but two alternate kinds of tracery: one simple – composed of two elevated ogives and a circle and the other one with two ogival trefoils, a circular pentafoil and upper circular trefoil.

The mullions of the windows in the Trzebnica chapel are composed of three slender columns – 8 cm in diameter – slightly fused in the profiles of the reveals and the middle post. The posts have polygonal cross-section with chamfered surfaces by the columns with a slightly concave line. In the reveals, the concave cross-section continues behind the column onto the jamb. An additional pair of columns is in the middle section of the

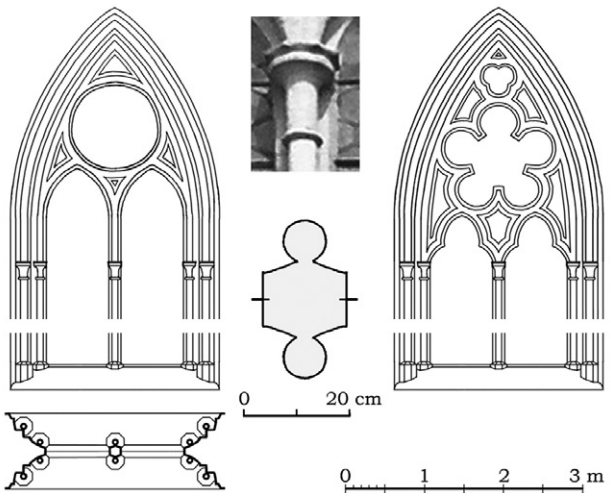

Fig. 3. South windows of St. Hedwig chapel in Trzebnica (by the author)

Il. 3. Okna południowe kaplicy św. Jadwigi w Trzebnicy (oprac. autorki)

jambs profiled with a few offsets and cavettos. The columns have flattened bases on polygonal pedestals and goblet-shaped capitals crowned with a polygonal cornice. The curvilinear forms of ogives and multifoils have the same cross-sections as mullions with a cylindrical roll molding.

In the presbytery of the Cistercian church in Lubiąż, erected in the second half of the 13th century [19], [20], there have been preserved walled-in east windows in the chapels and the nave. The windows in the chapels were walled in completely from inside, except for one south window visible only from inside. These were windows with two lights and different forms of tracery. Their original restoration is impossible due to their poorly preserved condition. Most elements have been preserved in the second east window from the left (Fig. 4). The mullion had a longitudinal trapezoidal cross-section. The tracery had three levels and two planes. The

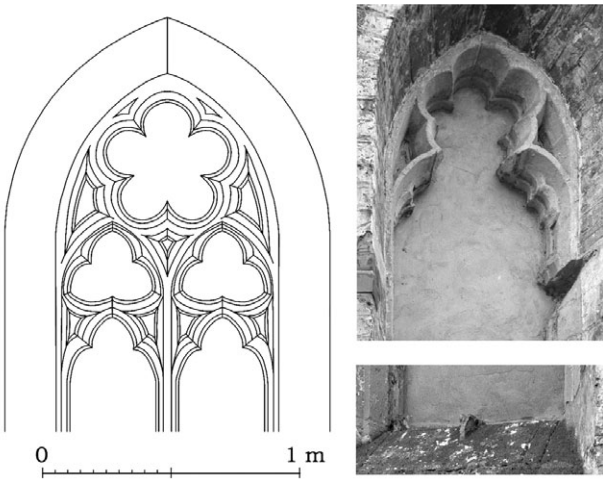

Fig. 4. East window of the chapel in the Cistercian church in Lubiąż (preserved condition and reconstruction by the author)

Il. 4. Okno wschodnie kaplicy w kościele cysterskim w Lubiążu (stan zachowania i rekonstrukcja autorki)

[5] The tracery in the south window in the tower is probably from the 19th century as it is made of a different light stone which is present in other windows and a supplement.

[6] The surface of the cross-section of the west pillar is even bigger than that of the east one with the column.

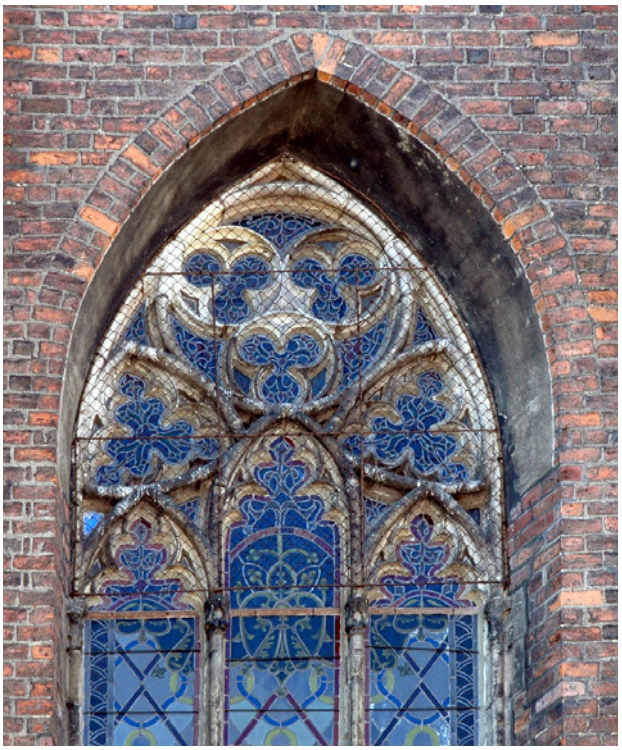

Fig. 5. East window of the presbytery of the Holy Cross collegiate church in Wrocław (photo: H. Golasz-Szołomicka)

Il. 5. Okno wschodnie prezbiterium kolegiaty św. Krzyża we Wrocławiu (fot. H. Golasz-Szołomicka)

foreground was composed of two ogives and a pentafoil. The ogives had an open ogival trefoil and a closed ogival trefoil above it[7]. In the neighboring window in the arch probably there was a quadrifoil whose arms formed circular trefoils. The windows in the presbytery were most probably built in the fourth quarter of the 13th century.

The parish church in Racibórz was remodeled after the fire in 1300 [16]. What remained from the earlier building most probably included the polygonal presbytery with walled-in windows which can be dated to the beginning of the third quarter of the 13th century (Fig. 7). Three tall three-light east windows have traceries with a few levels and three circles in the arch. Only roll moldings, which are partly moved, are visible. The columns have pedestals and a plate-shaped capital (lacing). In the south wall there is a slender two-light window which is visible from inside with three circular trefoils in the arch. The cross-sections of the profiles are trapezoidal with cavettos.

In the third quarter of the 13th century the traceries were built also in village churches, especially in the east part of the presbytery. A walled-in east window with two

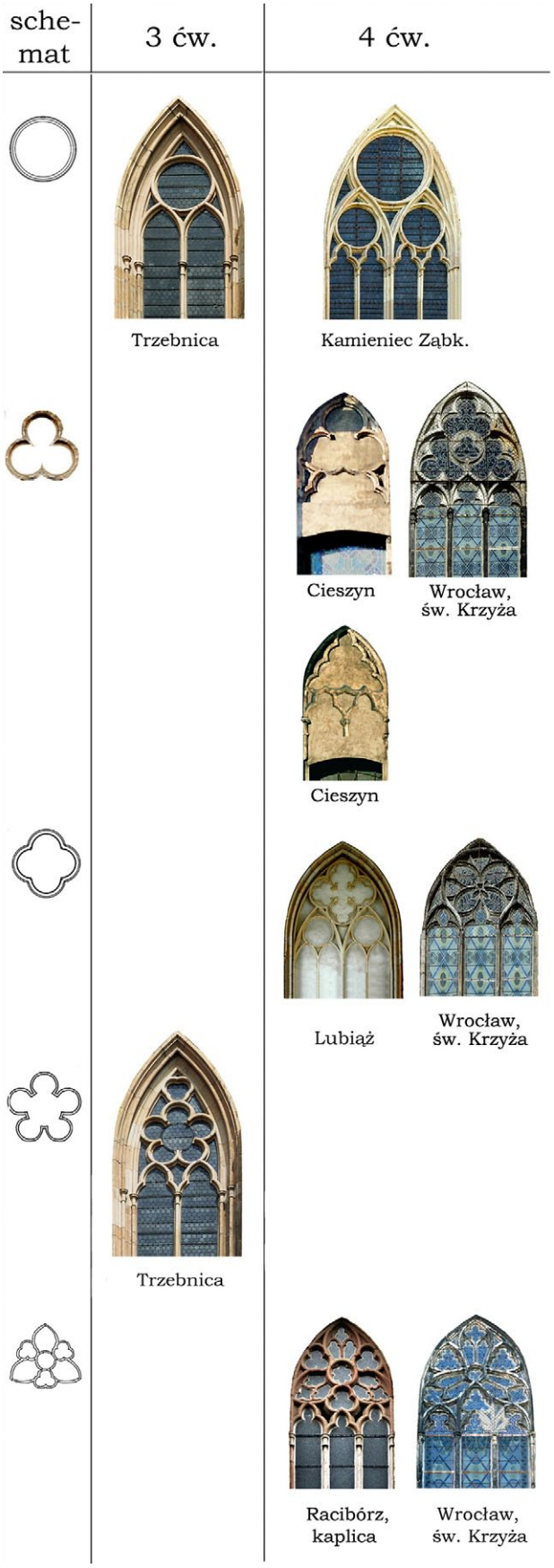

Fig. 6. Traceries from the second half of the 13th century with a central composition (by the author)

Il. 6. Maswerki z 2. połowy XIII w. o kompozycji centralnej (oprac. autorki)

[7] E. Łużyniecka presented a reconstruction with two joined lower circular trefoils, based on the 19th century reconstructions of traceries in the tomb chapel, which was constructed at the beginning of the 14th century. So far no compositions with joined forms have been found in the preserved traceries from the 13th century.

lights and a pentafoil in the arch, earlier known only from the chapel in Trzebnica[8], have been preserved in Borzygniew (Świdnica district) [14].

The east window in Sobocisko (Oława district) has different profiles on the outside and different ones on the inside [14, Fig. 1350, 1351]. On the outside it is a trapezoidal profile, whereas on the inside it is a post and a respond in the jamb with a fused column with a goblet-shaped capital. There are ogival trefoils on capitals and a wide circular trefoil in the arch.

In the second half of the 13th century, a nave was annexed to the presbytery which was built earlier in the church in Małujowice (Brzeg district) [10], [26]. In the longitudinal walls there are tall two-light windows with traceries composed of three open ogival trefoils on three levels (Fig. 7).

[8] The pentafoil was used at the end of the second quarter of the century in Henryków but as an element of a few level composition.

Longitudinal tracery windows from the fourth quarter of the 13th century

Windows in churches from the last quarter of the 13th century are tall and wide with various tracery compositions. The west window in the presbytery of the church in Lubiąż is tall and has four lights (Fig. 6). Since its lights are walled in only external elements are visible with their inside profiles in the form of roll moldings and trapezoidal forms on the outside. The mullions have neither bases nor capitals. The stronger middle mullion and the mullions by the jambs are joined by two ogives, inside which there are two more ogives with a circle above them. The internal ogival trefoils are visible in ogives only from outside. Above the ogives there is a circular quadrifoil with open circular trefoils in its arms connected to form convex fleurs-de-lis. The jambs of the window are profiled with the concavo-convex cross-section.

The traceries in the three-light windows with slender, elongated and trapezoidal profiles in the longitudinal walls of the presbytery were reconstructed in the years 1933–1934 [25]. These profiles greatly differ from the profiles of the widows which were built in the 13th century. It is not certain if the multifoil of the tracery is a repetition of the original form either. Its main composition resembles the designs used in Racibórz and the Holy Cross collegiate church in Wrocław but the combination of the two curvatures raises doubts.

Two east windows and north windows (Fig. 6) have been preserved from the times of their construction in the castle chapel in Racibórz, which was founded in 1287 (1288) [2], [8]. The east windows have three lights and slightly splayed jambs. The mullions and the reveals have columns with goblet-shaped capitals. They support trefoils and a large ogive. Below the ogive there is a composition of a central circle with alternate three almond-shaped elements and three closed circular trefoils around it. Inside these elements there is an additional hexafoil – in the circle and three open ogival trefoils – in the 'almonds'.

The windows in the side façade of the chapel in Racibórz have similar height as the east ones but they are narrower and have two lights (Fig. 7). Their mullions have columns with goblet-shaped capitals and bases on polygonal pedestals with three open ogival trefoils on top of them.

The remodeled Dominican church in Cieszyn [17], [21] has tracery windows in the polygonal presbytery and the transept arms (Fig. 6, 7). The windows in the transept had two lights and their profile was trapezoidal from outside. The mullions supported ogival trefoils, and there was a closed circular trefoil above them. The windows in the presbytery had roll molding profiles from outside and the columns had goblet-shaped capitals. The east window was the only one with three lights and three elements under the arch – an 'unclosed' circle at the bottom and two 'convex triangles' below it. The neighboring windows on the north and south side had the same two-light tracery with a central trefoil composed of three connected open ogival trefoils[9].

A group of tracery windows, which were constructed in the years 1272 – cir. 1300, has been preserved in the presbytery and the transept of the Cistercian church in Kamieniec Ząbkowicki [12], [15]. Depending on their width, the windows have two, three or even four lights (Fig. 6, 7). The mullions seem more delicate than in Trzebnica. Only the middle window of the presbytery has columns with capitals (bases are not visible). The other windows have roll moldings in the mullions smoothly transforming into the curvilinear section of the traceries. Only one, left window in the south façade of the presbytery, has mullions with polygonal profiles.

The east window in the middle is the biggest with four lights and additional bracket of the middle mullion as well as by the reveals with three columns. The tracery has a classic composition with ogives, open trefoils and circles. The side windows of the east façade have two lights with a few level traceries. The mullions support wide ogives with internal open trefoils and another very slender ogive with an internal circular quadrifoil and a circular trefoil above them. The whole composition has another crowning quadrifoil. This multi-level tracery was described by M. Kutzner [15, p. 87] as "perpendicular" from around 1300 and the traceries of the south façade of the presbytery described below – as "classical" also from around 1300.

Two of the three windows with traceries (Fig. 1, 7) have been preserved in the south facade of the presbytery. The window on the right was walled up and what remains is a recess. The middle window is wide and it has three

[9] The tracery in one of the windows from the chapels in Lubiąż had a similar form.

lights; the side windows were narrower with two lights. The composition of the tracery of the middle window had a few levels inscribed within three, two and one ogive.

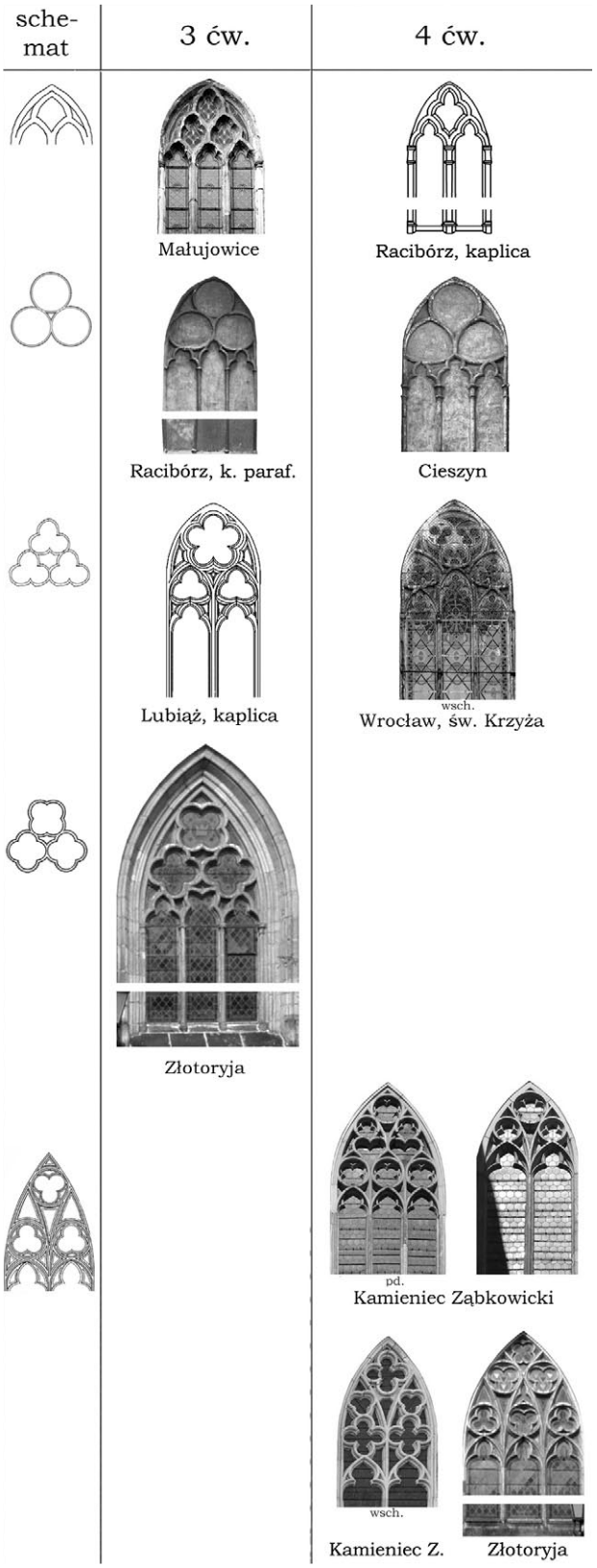

Fig. 7. Traceries from the second half of the 13th century with a few level composition (by the author))

Il. 7. Maswerki z 2. połowy XIII w. o kompozycji kilkupoziomowej (oprac. autorki)

The lowest level is composed of three ogives with inscribed wide, almond-shaped open trefoils. Above them in three taller ogives there are three circles with circular quadrifoils. The third level with two ogives is filled with two 'hearts' and circles with trefoils above them. The highest element is a circle with a diagonally located circular quadrifoil.

The left window of the south façade has two lights exceptionally with mullions with polygonal profiles with cavettos. Three levels of the tracery include: two ogives with open trefoils, two taller ogives with circles and closed circular trefoils and a circle with a pentafoil. Maybe the right walled up window was identical – by analogy to the composition of the windows in the east façade.

The south window in the wing of the transept is wide with three lights and roll molding profiles. Its mullions support ogives. The tracery is very simple with three circular trefoils.

The Holy Cross collegiate church in Wrocław, whose presbytery is dated to the years 1288–1295[10] has an elaborate group of tracery windows. All windows are very tall and wide with three lights (Fig. 1, 5–7). All mullions, except for those in two middle windows in the south façade, have columns with goblet-shaped capitals. The capitals support three small ogives with inscribed trefoils (south windows) and multifoils (east windows) and a large ogive framing the tracery with varied composition.

The east window has a defragmented composition (Fig. 5). Its mullions support three ogives with the middle one located much higher. Inside the ogives there are multilevel open trefoils. Above the middle ogive there is a large circle with three trefoils inscribed within smaller circles. The sides feature 'convex triangles' with inscribed trefoils composed of open ogival trefoils. On both sides of the east window there are windows with identical traceries (Fig. 7). They are composed of a centrally located circle with alternating three almond forms and three heart forms. The almond-shaped forms are internally divided into two ogives and a quadrifoil in a circle. The composition is very similar to the tracery in the chapel in Racibórz.

The south façade of the presbytery of the Holy Cross church has four windows; two in the middle with identical traceries different than the two on the sides (Fig. 6, 7). The tracery of the south-east window has a large circular trefoil which fills the whole arch with inscribed open circular trefoils and an internal circle with a trefoil. In the middle windows above ogives with trefoils and middle trefoils on top of mullions there is a large circle with an almond-shaped quadrifoil. In the west window above side ogives there is a circle and a 'convex triangle', above the middle ogive there is a 'convex triangle' and a larger circle above it.

[10] A document from 1295 states that Bishop Jan consecrated the Lower and Upper Holy Cross church whose construction took 7 years [24].

Summary

The tracery windows can be looked at in respect of the following:
1. The general shape, size and construction,
2. The cross-sections of mullions and jambs which affect the multiple number of planes of the composition,
3. The openwork composition in the arch which could be central or with a few levels,
4. Additional decorations in the form of bases, pedestals and capitals in the mullions as well as in the jambs.

In Silesia, tracery appeared already in the years 1225–1230 but, unlike in the cathedrals in Reims, Paris or Amiens, no new window wall construction principles were introduced over the whole 13th century [28]. The walls, even those with buttresses, were still rather thick. Tall ogival windows were located in the axis of the wall and the jambs were splayed on both sides. The windows reached high to the vaults, however, a small strip of the wall was left above them.

In the first half of the 13th century, there were two-light or three-light windows. In the second half of the century, four-light windows were also designed in the gable walls (Lubiąż, Kamieniec Ząbkowicki). Some elements of traceries could be made of stone, with the only exception of Henryków where brick elements were also applied. The cross-sections of the mullions were elongated and they included the main shaft and external elements in the form of a column (roll molding) or with trapezoidal profile, and since around 1250 sections with grooves on the sides. The trapezoidal cross-sections became popular in France in the 12th century. In the choir of the church of Nôtre-Dame in Châlons-sur-Marne from cir. 1170, there are three ogival windows divided by mullions with a double trapezoidal cross-section and free standing columns on the outside and on the inside [28]. The first tracery windows in the chapels in the choir of the cathedral in Reims from around 1215 [28][11] had mullions with a similar cross-section, also with free standing columns. Next windows in the nave in Reims had columns connected with a trapezoidal cross-section.

The compositions of the traceries in the arch, just like in the first half of the 13th century [11], can be divided into central and with a few levels. The central composition with a circle was used in the oldest preserved Silesian window in the presbytery of the Holy Virgin Mary church in Złotoryja at the end of the first quarter of the 13th century. This design was repeated until the end of the century but with different proportions, most frequently in two-light windows. Its multiplied form was used in the church in Kamieniec Ząbkowicki in a four-light window (Fig. 6). It is a common tracery in French cathedrals from the classical period [3], [28]. It featured a circle with an inscribed hexafoil (sometimes octafoil) or without one. In Silesia, a circle or a pentafoil was used and sometimes also a quadrifoil in a circle.

Until 1250, traceries with central composition had circular trefoils and quadrifoils. In the second half of the 13th century, the wide three- and four-light windows provided more possibilities of composition such as highly elaborate and multiplied forms with new designs such as almond-shaped quadrifoils, pentafoils and multifoils. The traceries in the chapel in Racibórz and in the presbytery of the Holy Cross collegiate church in Wrocław had compositions with three radially designed almond-shaped elements, just like in French transept rose windows in Paris and Reims [3]. The tracery in a six-light transept window in the Cistercian church in Altenberg near Cologne, dated to around 1290–1300 has an almost identical composition [3].

The basic form used in a few level compositions (Fig. 7) since the second quarter of the 13th century was ogives and open ogival trefoils stacked on one another. They were common also in the second half of the 13th century and they seem to be characteristic of Silesia[12]. Other traceries featured combinations of circles, trefoils, quadrifoils and pentafoils. In the fourth quarter of the 13th century, more elaborate compositions appeared with better developed forms. Ogives of windows were further elevated. Such a shape of an ogive was used for the first time in St. Hedwig Chapel in Trzebnica and later in Złotoryja and Kamieniec Ząbkowicki. The mullions supported slender ogives going parallel to the main ogive, which rendered the windows even more elongated, which is especially evident with trapezoidal cross-sections of the mullions. Inside ogives there were a few level compositions of various curvilinear forms. In the opinion of A. Choisy [4] windows with mullions forming intersecting traceries was characteristic of Normandy and it was used in England. It is used in St. Mary-le-Wigford church in Lincoln from 1260 (only ogives) and in St. Mary church in Broughton (Lincolnshire) with trefoils and quadrifoils [3]. In Germany, this design was used in the Cistercian church in Salem (1297–1307) [3].

All windows in Silesian churches had splayed jambs on both sides. Only few windows had profiled jambs – in Złotoryja, Trzebnica and Lubiąż. The capitals and bases by the columns were used since the 2nd–4th quarter of 13th century but only in some windows, along with roll molding profiles without decorations or only with pedestals. Only in Ziębice and Trzebnica do the jambs have columns and bases. In France, church windows were constructed almost flush with the external walls; there was no problem with the jambs. Different solutions were used in secular buildings [3], [28]: in the Synod Room in Sens the large two-light windows with a rose window occupy the whole width of the wall between buttresses. The jambs of ogival openings are wide, profiled with columns and they fill in a significant part of the thickness of the wall. In Germany, some buildings have windows with profiled jambs (Salem) or narrow jambs with columns.

[11] Or 1211–1221 [3].

[12] G. Binding [3] did not present similar traceries, which does not necessarily mean that they were not used in Western countries.

The tracery windows in Silesian churches have interesting compositions, similar to those which were designed at the same time in Germany or maybe in Austria and a little earlier in France. English builders developed also elaborate traceries and through Normandy they could be admired in other countries. The first construction of a tracery window was the most important one; later on the number of compositions grew, maybe simultaneously in other towns and countries.

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Podłużne okna maswerkowe w kościołach śląskich z 2. połowy XIII w.

W 2. połowie XIII w. znacznie wzrosła wysokość kościołów oraz wielkość okien. Oprócz okien dwu- i trójdzielnych, jakie występowały już w 2. ćwierci tego stulecia, we wschodnich elewacjach wielkich założeń w Lubiążu i Kamieńcu Ząbkowickim wykonano szerokie okna czterodzielne. Ażurowe, złożone kompozycje w podłuczu okien można podzielić na dwie grupy, które zapoczątkowane zostały w 2. ćwierci XIII w.:
– kompozycje centralne, w których występuje koło, trójliść lub wieloliście,
– kompozycje kilkupoziomowe złożone z trójliści ostrołukowych otwartych, trójliści kolistych zamkniętych i czteroliści.

Przekroje laskowań tworzył słupek z wtopioną kolumienką (formą wałkową) lub wydłużony słupek zakończony trapezowo, z uskokami lub wklęskami, co przyczyniło się do tworzenia układu warstwowego i wysmuklenia proporcji. Takie same przekroje kontynuowano w krzywolinijnej części maswerku. Tylko nieliczne okna otrzymały profilowane ościeża – w Złotoryi, Trzebnicy i Lubiążu.

Key words: Silesian churches from the 2nd half of the 13th century, windows in church façades, tracery with central compositions, tracery with a few level compositions

Słowa kluczowe: kościoły śląskie z 2. połowy XIII w., układ okien w elewacji kościoła, maswerki o kompozycji centralnej, maswerki o kompozycji kilkupoziomowej

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Elżbieta Makal*

The Architecture of the Eastern Orthodox Churches in Lower Silesia – its Origin and Influence on the Region

The Orthodox Church in Lower Silesia

The beginning of the Orthodox Church in Lower Silesia dates back to the mission of the Saints Cyril and Methodius (9th century) and their disciples. The mission, which took place with the blessing of the Patriarch of Constantinople when Christianity was still undivided, was in a sense special. Firstly, it was conducted in a language understood by the Slavs (at present known as Old Church Slavonic language). Secondly, it covered the area whose ownership was claimed by German bishops, connected with the Latin culture. It was connected with unavoidable penetration of the cultural heritage of the East and the West. Thirdly, it was the first Christian mission which reached the area of present Poland. This is confirmed for instance by archeological excavations (e.g. items found in the 19th century near Stary Wołów: a skeleton with a small bronze icon depicting Theotokos with Christ on an oxidized bronze chain and a pectoral of an Eastern Orthodox bishop – dated to the 10th century [5] or a medallion with the figure of St. George from the 12th century from the Cathedral Island in Wrocław which resembles the Byzantine depictions [4]). The presence of the Byzantine culture and Eastern Christianity has been preserved also in some Lower Silesian names of towns [e.g.] Wysoka Cerkiew (or Cerekiew) near Rudna (at present Grodowiec), Cerekwica near Trzebnica.) *[Cerkiew in Polish means Orthodox church]*. The Benedictine monastery in Oleśnica (the 14th–15th century) where religious services were celebrated in Slavonic [9] was also a beneficiary of the Slavic mission. It was a phenomenon on a European scale (similar monasteries existed only in Cracow and Prague). As a result of the division into Eastern and Western Christianity (known as the Great Schism from 1054) and the fall of Constantinople (1453) the Latin culture, with Roman Catholicism as its main denomination, began to dominate in Lower Silesia.

The return of Eastern Orthodox services in Lower Silesia took place probably as late as at the beginning of the 20th century. In the years 1899–1901, a small Orthodox church was built to meet the needs of the Orthodox patients of the tubercular diseases center in Sokołowsko (Fig. 1). It served this purpose until the end of the 1930s. During World War II an Orthodox church which was ruled by the Russian Orthodox Church in Berlin operated in Wrocław (its exact location is not known). The Evangelical church of St. Christopher at Dominikański Square was also used.

After the war, as a result of territorial changes and resettlements, the territorial structure of the Orthodox Church in Poland changed. The Autocephalous Church of Poland (PAKP) suffered severe losses. It is estimated that about 90% of its possessions from 1938 was lost. What remained out of 4 million believers in Poland was about 300 thousand believers, one whole diocese and remnants of another, one monastery and 223 Orthodox churches – mainly in the east of Poland. The Orthodox education as

Fig. 1. Dr. Rœmpler sanatorium with the Orthodox church; postcard from 1899 [7]

Il. 1. Sanatorium dr. Rœmplera wraz z cerkwią; pocztówka z 1899 r. [7]

* Faculty of Architecture, Wrocław University of Technology.

Fig. 2. Orthodox parishes in Lower Silesia

Il. 2. Parafie prawosławne na Dolnym Śląsku

well as the factories of Orthodox church furnishings were liquidated. Furthermore, there were organizational problems caused by taking overpower by the communist party.

Another blow for the Orthodox community was the "Vistula River" resettlement operation (1947–1952) during which the Ukrainian population (including Lemkos) was displaced from Lublin, south Podlasie and Rzeszów regions, as well as the Bieszczady Mountains, Przemyśl and Crocow regions to the "Regained Territories" (west and north Poland). About 140 thousand people were resettled. Over 20 thousand resettlers, including 5–6 thousand of the Orthodox came to Lower Silesia [3]. They were displaced according to the rules imposed by the authorities, namely they were forbidden to gather in one town or settle within 30 km from the regions' capital cities or state borders. They were also forbidden to return to their homeland.

In this extremely difficult administrative and political situation, the hierarchy of PAKP began to organize the Orthodox Church structures on the Regained Territories. The Orthodox Church in Lower Silesia developed as a multiethnic community of Byelorussians, Russians, Ukrainians, Lemkos, Poles, Bulgarians, Romanians, Greeks. The religious services were (and still are) celebrated in the languages such as Church Slavonic, Polish, Ukrainian, Church Slavonic – with Lemko pronunciation and partly in Greek. The growth of religious life was possible after the Polish Orthodox Church Diocese of Wrocław-Szczecin was founded in 1951. Lower Silesia was included in two regions: Wrocław and part of Zielona Góra with a dozen or so parishes whose formation began already in 1946 (Fig. 2).

The state authorities for apparent reasons did not want to help the Orthodox Church. The organization of religious life faced a lot of adversities such as the lack of clergymen, no temples and no liturgical implements. Over the first years after the war religious services were usually celebrated in private homes and priests would travel even a few hundred kilometers to get there. The equipment of such 'temples' at first included only the liturgical implements collected hastily by the believers from their home Orthodox churches. Later on it was brought from other abandoned Orthodox churches (e.g. the iconostasis from the Orthodox church in Sosnowiec was brought to Wrocław). After many attempts the authorities also allowed taking over and adapting abandoned protestant churches. Examples include for instance the church of Annunciation of the Holiest Mother of God in Malczyce (former evangelical church of the emperor Wilhelm designed by Hans Poelzig – an excellent German architect) and the Orthodox cathedral church at St. Nicholas Street 39 in Wrocław.

The lack of the permit (until 1980s) for constructing the Orthodox own temples and the multiethnic community of the believers were the reasons why the architecture of the Orthodox churches in Lower Silesia became unique on the scale of the whole country. This paper describes the architectural solutions applied in the Orthodox churches in Wrocław, Sokołowsko and Michałów.

Wrocław

The history of Wrocław explains why while looking for the Orthodox church at St. Nicholas Street you will not find a building similar to typical Orthodox temples. The first prayer meetings after the war of the Orthodox in Wrocław were held in private apartments. This changed when PAKP acquired (23.01.1947) the chapel at Dąbrowskiego Street 14/16 (today Adventists' church). However, the poor condition of the temple and the impossibility to go in procession around the temple (it is especially import during holiday processions) was the reason why the Orthodox community requested that the authorities grant them another building which would meet the ritual requirements. In 1963, PAKP was granted the ownership of the post-evangelical church of St. Barbara (originally built as a catholic cemetery church) (Fig. 3).

The first mentions about this building regard a chapel (1268) which was extended after the 15th century. During World War II the church was ruined in about 70%. The destruction was completed by arson in July 1945 and

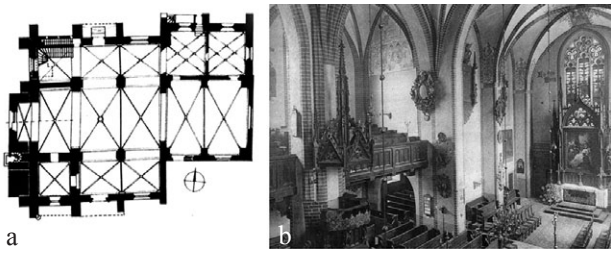

Fig. 3. St. Barbara church in Wrocław: basement plan (a) [2] and interior, 1900–1945 (b) (from the archives of the Orthodox cathedral parish in Wrocław)

Il. 3. Kościół św. Barbary we Wrocławiu: rzut przyziemia (a) [2] i wnętrze, lata 1900–1945 (b) (z archiwum prawosławnej parafii katedralnej we Wrocławiu)

Fig. 4. Middle section of the altar from St. Barbara church (from the archives of the Orthodox cathedral parish in Wrocław)

Il. 4. Część środkowa ołtarza z kościoła św. Barbary (z archiwum prawosławnej parafii katedralnej we Wrocławiu)

post-war lootings. It is an interesting point that the ruins of the temple from 1957 were the location for a few sequences of "Ashes and Diamonds" – a film directed by Andrzej Wajda. The priceless altar St. Barbara (Fig. 4) and a wooden epitaph with an apocalyptic depiction of the "Last Judgment" (the National Museum in Warsaw) miraculously survived the post-war conflagration. The 27 epitaphs, which can be seen on the external walls of the temple and next to it on the parish building, also somehow were spared from total destruction. Another item which also escaped destruction is the tomb stone of duke Wacław Żagański (died in 1488) – at present in the National Museum in Brzeg Opolski. At the request of the very duke his tomb was located under the entrance to the temple on the south side to show his asceticism and humility towards the believers.

Today's Orthodox cathedral church is geographically oriented with three naves – with presbytery facing east – hall from the 14th and 15th century, two vaulted spans and a single-nave, simple enclosed choir and the vestry from north-east. Form the west there are two towers with square cross sections and one additional span between them to lengthen the nave and a vestibule adjoining the span. The dimensions of the church are 32.70 × 24.60 m. The irregularity of the plan (Fig. 3a) and space probably result from a lengthy construction process, however, among many different theological opinions on the building there is also one according to which the medieval builders gave the church a stylized form of the Crucified Body of Christ.

Fig. 5. Interior of the Orthodox cathedral of the Birth of the Mother of God in Wrocław – present view (photo: A. Konachowicz)

Il. 5. Wnętrze wrocławskiej prawosławnej katedry pw. Narodzenia Bogurodzicy – widok obecny (fot. Andrzej Konachowicz)

Unlike the external appearance, which does not distinguish the church from among tens of other catholic sacred buildings (the walls and the building plan remained the same after reconstruction), the interior is quite different than the interior typical of this type of buildings. The adaptation of St. Barbara church which was performed by the Orthodox community is strikingly simple and natural in its character. The additional objects of religious cult, which are required by the tradition and liturgical practices of the Orthodox Church, were well incorporated into the historical Gothic interior. Consequently, they seem to be a 'natural' complement of the original architecture of the church. This is definitely the result of Gothic style whose numerous elements convey the same theological message in both Christianity of the East and Christianity of the West. The very space in the building suggests the central cross plan, because the dimensions of short aisles correspond with the spans of the towers (Fig. 5). This church (like any other Gothic churches) in fact encourages to place the iconostasis inside. That is why the most significant change inside the temple – installation of the granite iconostasis with contemporary minimalistic forms (by Professor Jerzy Nowosielski) – was not too difficult. In fact it does not constitute a wall but it is almost open-work. Its effect on the space is created and enhanced by the confrontation with the deep presbytery. This feature of the space of the iconostasis by contrast with a horizontal strip of colorful icons, distinctly visible in the background, vividly displays them. Adjusted to the iconostasis, a round and suspended low horos – the main chandelier – clearly emphasizes the central character of the space right before the iconostasis.

Before its destruction the temple had numerous polychromes and paintings, few of which can be admired on old photographs. When the iconostasis was being created, the vaulting above the presbytery, the vestibule, the porch and a small chapel had contemporary polychromes (by Professor Jerzy Nowosielski; a fresco with the scene of Crucifixion by Sotiris) similar to the masterpieces from late Medieval Rus. In time the large windows (two east and two west ones in the porch) were filled with stained glass by Professor Adam Stalony-Dobrzański, in its form similar to the Russian-Byzantine style.

The wooden iconostasis in the side chapel (1884) is also worth special attention; it comes from the Orthodox

church from Sosnowiec which was destroyed in 1938 (Wolfgang Dall – an evangelical German was the founder of that Orthodox church of St. Nicholas). It has interesting architecture with eclectic features based on Baroque motifs. The plan of icons is in classic order which developed in Rus at the turn of the 14th and 15th centuries. The iconography of the iconostasis from Sosnowiec represents a very high artistic level, quite unusual for sacred 19th century paintings.

The altar of St. Barbara (1447), the epitaphs and the tomb stone of duke Żagański or the first pulpit in town (1533) are significant specimens of art that extends beyond the borders of the region. These medieval accents combined with contemporary ones, in a sense modern elements, create a specific architectural harmony which served to express the meaning not so evident earlier in Wrocław, the meaning deriving from a different branch of Christian art.

The Orthodox cathedral in Wrocław and its surrounding create an unusual enclave in the very center of the city close to the busiest intersections. The vibrant and over 740 year long history of the Orthodox church located at St. Nicholas Street is palpable around it. In 1996, the Orthodox cathedral church of the Birth of the Holiest Mother of God was included in the Wrocław Quarter of Four Temples – also called an exemplary District of Mutual Respect.

Sokołowsko

Fig. 6. Orthodox church of Archangel Michael in Sokołowsko at present: view from outside (a) and interior (b) (photo: D. Bator)

Il. 6. Cerkiew pw. archanioła Michała w Sokołowsku obecnie: widok zewnętrzny (a) i wnętrze (b) (fot. D. Bator)

Sokołowsko is a village located in the Wałbrzyskie Mountains at the altitude of 600–936 m above sea level. Since 1854 it has been a health resort [8].

The Orthodox church (Fig. 6) was built there in the years 1900–1901 as a result of a lot of effort of the Orthodox Brotherhood of St. Vladimir (seated in Berlin) for the Orthodox patients who would visit the famous health resort in Sokołowsko (Görbersdorf in German) in great numbers for treatment. The plot for the construction of the church was sold by doctor Rudolf Rœmper. On September 3, 1901, with the blessings of the Metropolitan Bishop of Saint Petersburg Palladius, the Protopresbiter Aleksy Graf von Maltzew from Berlin consecrated the church. A lot of great guests representing authorities, medical communities and aristocracy participated in the ceremony. The church served the Orthodox until the 1930s. Later the furnishings of the church: altar, sculptured iconostasis, bell and implements were taken to an unknown place. After World War II the church was abandoned, neglected and vandalized. For many years the local Medical Center ZOZ used it as a morgue and anatomy laboratory. In the 1970s, an elite club was planned to be housed in the building. In the period between 1980 and August 16, 1996 the church was a private property used commercially as a summer holiday house.

Attempts at reclaiming the building formally as the ownership of the Orthodox Church which were made in the years 1991–1994 were unsuccessful. It was only because of the attempts of the Orthodox Church parish of St. Cyril and Methodius in Wrocław and the help of the "Renovabis" foundation that the church was bought back and after general renovation of the interior its original design was restored. On April 5, 1997 Archbishop Jeremiah, the Ordinary of the Diocese of Wrocław-Szczecin, consecrated the new cross which crowned the dome of the church.

The church is located at the end of the resort park on a hill at whose foot there is a little water pond. The huge spruces which grow around the church make it look even smaller than it is in reality. The temple has three parts and a basement. Its small vestibule with a rectangular layout is covered with a gabled roof. The vestibule adjoins from the west side the nave which is cubic with a hipped roof,

crowned with a shapely onion-like cupola on a slender lantern. The presbytery, with three semicircular apses connected with one another, adjoins the nave from the east. By the middle apse from outside there is a roofed entrance to the basement with a boiler room. The temple has a high stone foundation. The same material was used to build the original 8 steps leading to the entrance as well as the retaining walls located on both sides of the steps. The façades of the church were constructed of clinker bricks with the use of a number of shapes to highlight window reveals, corners, entrance, horizontal and vertical division lines as well as beautiful ogee-shaped cornices. The whole temple has a well-thought-out design, including its function as well as ergonomic and aesthetic aspects (designed for the purpose of the former tubercular diseases health resort Görbersdorf).

A temporary iconostasis with icons by Witaljusz Sadowski, an iconographer from Lviv, was placed in the church in 1998. After the temple was reclaimed there were plans to make polychromes and a permanent iconostasis (Fig. 6b). The works were commissioned from Michał Bogucki, an iconographer who at the same time settled in Sokołowsko and became the custodian and caretaker of the church. The icons for the iconostasis were brought from central Poland, from one of the churches which were disassembled in the 1920s. The renovation works were completed and a special consecration of the temple was held on November 10, 2001.

Michałów

Michałów (Michaelsdorf in German) – a village in the commune of Chocianów near Legnica – for many people, not only in Poland, a place associated with the Lemkovska Vatras (watch-fires) which have been organized there for 25 years. Once a year thousands of Lemko culture lovers gather in that small village located in the middle of the forest. What draws them there is the attractive program of Vatras. Apart from groups presenting the Rusyn culture they have also enjoyed the performances of other groups from Brittany, New Zealand and China.

The place where the church is located today and where the Vatras take place is called the "Centrum". It was the center of that Lemko Michałów which was further divided into the "Przedmieście", "Kurejówka" – the name transferred from Florynka (Małopolskie region; most of the post-war Orthodox who lived in Michałów were deported from that village), "Łąki" and "Cegielnia", in contrast to the very village where Poles lived – as explained by Jan Dziadyk [after: 6].

The first Orthodox service was celebrated in Michałów on August 28, 1947. It took place in a makeshift chapel in a private home (in two larger rooms) of a local parishioner. "It was a strange church; nobody would find even the slightest similarity to the one which the dwellers of Florynka left in their home village. It had the same Florynka atmosphere when people were there. On top of that there was its name – St. Michael church. The dwellers of Florynka had to leave their church but they took the patron with them into the unknown world and nobody could take him away from them" [6].

In Michałów they set up church choirs and cherished the old forms of singing. The cultural life slowly began to grow. In 1970, the parish had about 70 congregants. At that time on the initiative of the priest and with the support of the parishioners it was possible to properly equip the temple with the missing liturgical implements. The parish in Michałów functioned like that until 1989.

In 1987, the believers from Michałów decided to construct a new church. The idea was not new – already in the 1970s the caretaker of the church began to collect building material. When the works began the organizers of the watch-fires decided to use income from next Vatras on building the church. After many years of consistent efforts it was to be erected in the Michałów "Centrum", near the square where the Vatras were held.

Fig. 7. Orthodox church of St. Archangel Michael in Michałów: view from outside (a) and interior (b) (photo: A. Szpytko)

Il. 7. Cerkiew św. archanioła Michała w Michałowie: widok zewnętrzny (a) i wnętrze (b) (fot. A. Szpytko)

The square was consecrated and the cornerstone of the structure was laid on May 3, 1987. Thanks to the

generosity of the parishioners the whole investment was completed in 1989 and on August 6 it was consecrated.

The church (Fig. 7) which was built in Lemko style is a place of prayer for the local community. Undoubtedly it is also a jewel of Michałów and the small group of the believers is proud of it. It is the first building on the territory of the Polish Orthodox Diocese of Wrocław-Szczecin which was built from scratch by one parish alone. The parishioners donated for this purpose all necessary funds and their own work. Engineer Bolesław Rutkowski was the architect of the church.

The design of the church in Michałów resembles that of churches made of stone which appeared in Western Lemkivshchyna at the end of the 18th century (often referred to as "Josef style"). This is a small three-section temple with the sanctuary (presbytery), nave and narthex. Each part of the church is covered with a square multi-spherical dome. It is built of bricks and covered with metal sheet with wooden elements on the façades. The church is crowned with a tower built over the west part of the main hall of the church covered with a double cupola. The upper section of the wall of the tower has wooden vertical boarding and the lower one at the entrance has a fairly large roof from the west side supported by wooden posts. Over the nave there is a metal sheet gable roof with symmetrical heads above windows in the side walls. The rectangular presbytery adjoining the nave is covered with a three-slope hipped roof (with a traverse slope from the east) with a little smaller pitch. Over the nave and the presbytery, centrally along each of the hips, there are bulbous turrets with false lanterns.

Just like its overall shape, the interior of the temple resembles the interiors of Lemko-style Orthodox churches. The rood arch is filled with a small two-tier iconostasis, whereas in the nave there are pews from the north and south. Embroidered towels on icons (Fig. 7b) impart a special character to the interior, resembling the decoration of the temples in South-East Poland and West Ukraine.

Apart from the Orthodox church, there is another slightly smaller building in Michałów – a Marian votive shrine. Building thanksgiving shrines by the roads was a tradition in the mountains. The believers celebrated the 50th anniversary of the resettlement of Lemkos to Michałów – on July 7, 1997 by unveiling a commemorative plaque and a thanksgiving shrine of the Holiest Mother of God to commemorate "the dead and the living believers" [6].

Lower Silesia – "the melting pot"

Historically Lower Silesia belonged originally to Poland (the Piast dynasty), then to Czechia and later to Germany. The Polish past of that region is an episode in its history but it seems that only because of it it was possible to build unity which could go beyond ethnic divisions and a sense of temporariness as well as a specific suspension in time and space of the settlers who came here from all over. Their expectations and emotions were sometimes extremely different – ranging from respect of the past to its brutal destruction. Polish Silesia from centuries ago does exist in the works of historians but it was not in the memories of those who came here to live after World War II. What we call Regained Territories, was not for most of the local population regained. On the contrary – they were often forced to live on foreign land.

Lower Silesia was not exceptional. After the war it was rather a place of residence than home. The continuity of pre-war local tradition was severed, and the fact that only 7000 people who lived on the territory of Wrocław region before 1939 stayed there at the end of 1947 proves that [1]. However, the authorities wanted to create a harmoniously functioning society whose tradition and culture were supposed to be expressed by the term "Lower Silesianness." Sociologists and historians have different opinions on the alleged success of that plan, however, it seems that the external pressure faced resistance, which made it difficult to grow roots and unify external ethnic traditions, rather than building a common culture together. This confirms the folk character of the Lower Silesian culture and contemporary national tendencies.

Silesia, which is a border region, undoubtedly was (and still is) a place of coexistence of different cultures, religions and nationalities which often complement one another. Some material evidence of that diversity are the temples. They remind us that the values developed by our ancestors and the ancestors of our kinsmen are timeless and they defy any divisions. Preserving them for future generations requires a continuous and broad activity of not only present owners. The religious architecture makes it possible for different ethnic and culture groups to learn about one another and as a result the society becomes more sensitive and tolerant.

Summary

The area of South-West Poland is dispersedly inhabited by the Orthodox. This structure practically has not changed since the beginning of the formation of Orthodox parishes to date (Fig. 2). The Orthodox Church has solidified and grown into the Lower Silesian landscape. At present few people are surprised at the three-bar crosses on the towers of Gothic churches. The Orthodox Church architecture in Lower Silesia is material evidence of religious activity and awareness of the Orthodox tradition. It also says a lot about the complicated history of this land. Regardless of the time of origin (or adaptation) and the architectural value of these temples, they are all worth our attention.

The buildings described in this paper are just some of many examples which outline the development of the

Orthodox Church architecture in Lower Silesia. Obviously most of the existing Orthodox temples are adapted buildings. There are few buildings which were originally designed as Orthodox churches. Today we know only about one Orthodox church which was built before World War II and still serves its original purpose (Fig. 6). However, the fact that it was easy for local people to adjust to new architectural forms demonstrates that Orthodox churches do not (did not) have to be something strange for the landscape of Lower Silesia.

After World War II there were occurrences of planned and deliberate or senseless or maybe simply natural destruction of the architectural monuments of German culture and civilization in Lower Silesia. If it wasn't for the efforts of the Orthodox Church to donate these buildings for cult purposes of the Orthodox community, many of them (often of significant architectural and urban or even sentimental value) would fall into ruin or would be irretrievably destroyed. It can be said then that the Orthodox Church became the custodian of a part of historical heritage of Lower Silesia.

Leaving aside the evaluation of each building separately, all of them together create an extraordinary group of historical monuments, and as such they have a great value, especially in the landscape of South-West Poland. The Orthodox churches not only add to the architectural landscape of Poland and testify to its history but they also contribute to preserving the diversity in its broad sense. Nowadays this diversity, whose one of the main features is the pursuit of unification, has become a significant value.

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Architektura cerkiewna na Dolnym Śląsku – geneza i wpływ na sylwetkę regionu

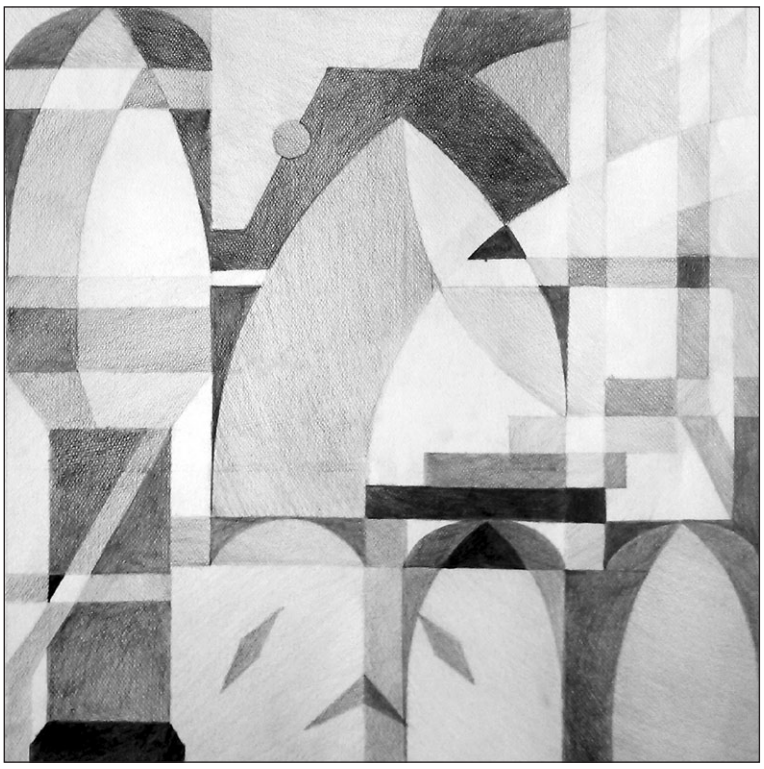
Potrzeba adaptacji budynków na potrzeby sakralne wyznań chrześcijańskich pojawiła się w Polsce szczególnie w okresie powojennym, na skutek ruchów migracyjnych i wysiedleńczych. Jednym z oryginalnych przykładów takich zmian na skalę krajową są cerkwie prawosławne Dolnego Śląska.

W artykule przedstawiono historię pojawienia się na Dolnym Śląsku obiektów sakralnych należących do Kościoła prawosławnego. Opisano kilka przykładów adaptacji budynków użyteczności publicznej oraz obiektów sakralnych należących do innych wyznań. Przedstawiono także wpływ architektury cerkiewnej na krajobraz architektoniczny regionu.

Key words: ecclesiastical/church architecture, architecture of Lower Silesia, adaptations of the orthodox churches

Słowa kluczowe: architektura sakralna, architektura Dolnego Śląska, adaptacje cerkwi

Translated by T. Setkowicz



Drawn by B. Poteralski

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Agnieszka Gryglewska*

Department of Architecture of Wrocław University of Technology in the former seat of Construction Crafts School and Higher School of Machine Building[1]

Picturesquely designed architecture of the complex of buildings of the former Construction Crafts School and Higher School of Machine Building at Bolesław Prus Street is recognised as one of the best examples of Wrocław Art Nouveau.

The school edifice, a residential house for headmasters, sanitary facilities and a machine laboratory were built in the years 1901–1907[2]. Along with St. Michael Church (designed by Alexis Langer, 1862–1871) and the folk schools complex in memorial of Johann Heinrich Pestalozzi (designed by Hermann Froböse, Heinrich Bleß under the guidance of Richard Plüddemann, 1898–1902), they became part of this romantic composition arranged together with Tołpa Park (formerly Waschteichpark) which was completed in 1907.

The design and execution of the school buildings complex were carried out by the city construction administration which was directed by the city architect Richard Plüddemann. The design and the whole investment work were entrusted to the municipal architect Karl Klimm. The construction work was supervised by Gustav Haase – an architect and a masonry master. The school was opened on 12th April 1904, followed by the machine laboratory which was completed in 1907.

There were two vocational schools in the edifice at Prus Street – Construction Crafts School with the Civil Engineering and City Engineering Departments (with the department of land measuring technicians since 1922) and the Higher School of Machine Building. Both schools originated from the Industrial School founded in 1875. In the former, future masters and technicians of private and public building service were educated; graduates from the latter were machine technicians and electricians.

The western wing of the main building belonged to the Construction Crafts School, while the eastern one – to the School of Machine Building. Along each of the wings there was a straight corridor with classrooms, exhibition rooms and teaching staff rooms on both sides. Drawing classrooms (22 classrooms in both schools) were situated mostly in the northern part. Apart from them, there were also classrooms for natural science classes connected with rooms where physics and chemistry classes were prepared, a library, modeller's rooms and laboratories. The corridor in the wing which was used by the construction school was wider on each storey; in the neighbourhood of the hall it formed a well illuminated exhibition area (Fig. 2). Some technical and utility rooms as well as the auditorium were the only rooms which were used by both schools. The machine laboratory building, which was situated in the rear part of the building at Chemistry Street, was used by students of the School of Machine Building. In this laboratory, workshop classes with the use of such devices as machine tools, lathes and milling machines with steam drive were run. The building consisted of some irregularly arranged structures which were different as regards size, shape and function such as a pumping station with a water tower, machine hall, steam boiler room and machine tools hall. There were also flats for employees in the buildings of the school complex. A two-storey residential house for headmasters, which was built in the south-west part of the property at Rozbrat Street, was designed 'not as a palace but as a cosy middle-class house' [7]. Identical, comfortable flats as well as gardens and garden verandas were prepared for use by the residents. A mechanic's flat was arranged in the attic of the machine laboratory, while in the basements of the main school edifice – flats for the stoker and two caretakers.

* Faculty of Architecture, Wrocław University of Technology.

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Fig. 1. Main Edifice of Construction Crafts School and Higher School of Machine Building. View of north-eastern side in 1904 (photo: E. van Delden, H. Götz [University Library 'Na Piasku' in Wrocław, Graphic Collections Department (OZGBU), File No 1163])

Il. 1. Budynek główny Szkoły Rzemiosł Budowlanych i Wyższej Szkoły Budowy Maszyn. Widok od strony północno-wschodniej w 1904 roku (fot. E. van Delden, H. Götz [Biblioteka Uniwersytecka na Piasku we Wrocławiu, Oddział Zbiorów Graficznych (OZGBU), sygn. 1163])

An enormous clock tower along with the entrance leading to both schools connected two wings of the edifice, which were dislocated towards each other and at the same time, it emphasised its internal division into two institutions (Fig. 1). The structure of the school building, which was adorned with plenty of sculptures, delighted everyone at that time. Its unique structure was discussed in the Wrocław papers in 1904, [...] *it particularly enchants the viewer's eye who is captivated by its austere beauty and great nobleness* [1]. It was the consequence of both rigorist norms regarding illumination of classrooms from the northern side as well as the location of the building on the curve of the street.

There were virtually no ornaments on the facades. Only portals, friezes under the eaves, the top and the tower were ornamented. The relief on the front façade presented specialties of schools and their location in the building. The building top, which was in the neighbourhood of the entrance to the School of Machine Building, was finished with the James Watt speed governor fixed in the gear wheel. The relief, which was sculptured below among the leaves of ivy and horse chestnut, represented symbols of crafts connected with machine building – locksmithing (a hammer, a pair of pincers and a key) and blacksmithing (a big hammer, an anvil and pliers) as well as measuring tools indispensable for these professions (a form tracer, a triangle and a gauge). The top above the entrance to the building was surmounted by intermingled school symbols: a pair of compasses, protractor and T-square. Below, above the window of the auditorium, symbols of bricklayer (a brick hammer, trowel and level) and carpenter (a saw, axe, angle and plumb-bob) professions were presented. These tools as well as the other ones connected with building such as trowels, hammers, mallets, chisels, tooth axes and pointed chisels were placed among pine twigs and they can be found in the friezes under the cornice in the western part of the building. The inscription *Ohn' Fleiss kein Preis* over the portal (the entrance

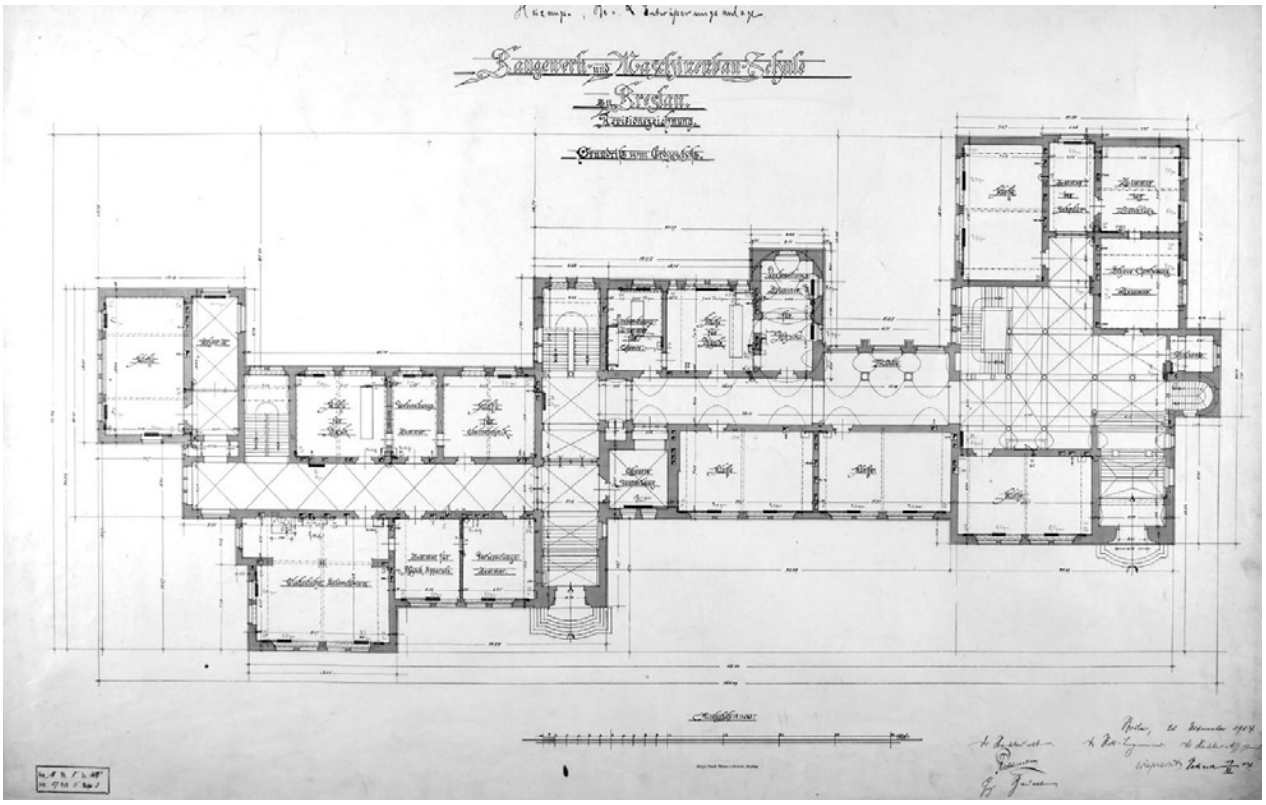

Fig. 2. Projection of the main building ground floor. As-built drawing, 20.11.1904 [Building Archives of Wrocław (ABMW), TP 174]

Il. 2. Rzut parteru głównego budynku. Rysunek powykonawczy, 20.11.1904 [Archiwum Budowlane Miasta Wrocławia (ABMW), TP 174]

Fig. 3. Woodpecker on the keystone of the old portal leading to the former Construction Crafts School. Contemporary photograph.

Il. 3. Dzięcioł na zworniku dawnego portalu prowadzącego do dawnej Szkoły Rzemiosł Budowlanych. Fot. współczesna.

Fig. 4. View of the main building fragment and residential house of the school from the south-western side in circa 1904 (photo: E. van Delden, H. Götz [University Library 'Na Piasku' in Wrocław, Graphic Collections Department (OZGBU), File No 1167])

Il. 4. Widok fragmentu budynku głównego i domu mieszkalnego szkoły od strony południowo-zachodniej około 1904 roku (fot. E. van Delden, H. Götz [Biblioteka Uniwersytecka na Piasku we Wrocławiu, Oddział Zbiorów Graficznych (OZGBU), sygn. 1167])

is bricked up at present) and a sculptured 'hard-working' woodpecker on the keystone were to motivate students to learn more diligently (Fig. 3). The northern part of the clock tower which dominates the building was adorned by the five-field Wrocław coat of arms and the national emblem – Prussian eagle with royal insignia. The southern façade was built in a more modest way. The sculptured ornaments appeared on the façade in the form of several wild flowers on the bay window and a simple motive over the window of the staircase in the shape of an entangled ribbon inspired by Henry van de Velde's ornaments. In the corners, tops of the buildings had decorative stone pinnacles of different forms, for instance, with ends in the form of a cone-bud growing from opening leaves of the horse chestnut. Similar, however, simpler ornaments were made on the facades of the headmaster's houses (Fig. 4). On tops, we can see such motives as garden flowers (e.g. roses and pelargonium) and twigs of pine and horse chestnut trees.

The school buildings were built of bricks and stones. The facades were covered with 'Czech' limestone plaster with striped texture resembling cut stones and the pedestals of the building were faced with stones and bricks. High roofs were covered with red-brown glazed roofing-tiles, glass roofing-tiles and glass; a small area of two shed roofs was also covered with roofing paper, wood cement and copper. Among homogenously designed architecture of the complex, one small building of sanitary utilities stood out; its façade was faced with red bricks and the top walls along with the veranda were built of wooden skeleton construction.

Such differentiation in the choice of building materials constituted the implementation of the idea – imposed by Richard Plüddemann – of building a school as a great didactic help for future construction masters and technicians [7]. The quality of the executed works can also be viewed as exemplary. The building administration tried to complete all the work in the most purposeful way in order not to make the impression of luxury by 'adjusting the form to the construction, the nature of materials and functions' [7]. Karl Klimm chose the most diverse construction methods and materials which were most frequently used but also the most modern ones, taking into account 'the rapid development' [6] in the scope of building techniques at the beginning of the 20th century. This rule referred to the construction and finishing of walls, roof covering, vaults, ceilings, pillars and columns, stairs and finishing materials (Figs 5, 6). At the building school authorities' request, the following different forms of vaults over corridors and collection rooms were built as examples for students: segmental barrel vaults ('Prussian vault'), cross vaults, stellar vaults, domes ('Czech vault'), cloister vaults, barrel vaults with telescopes [lunettes, fanlights] and without as well as dome vaults. The vaults were built of bricks and reinforced concrete. Above the big rooms of the depth of seven meters, girder and rein-

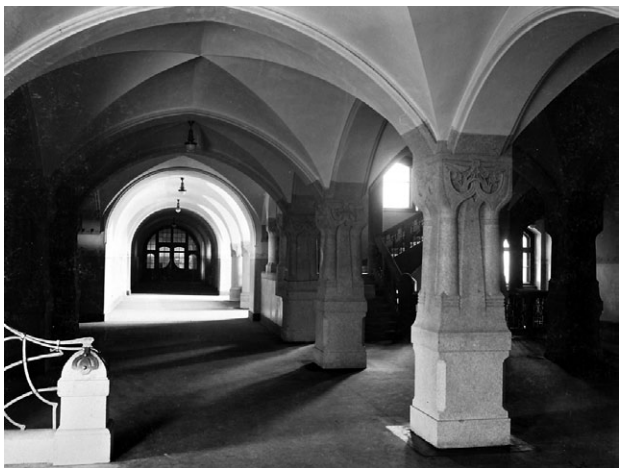

Fig. 5. Main Edifice of Construction Crafts School and Higher School of Machine Building. The hall and staircase on the ground floor near the entrance to the Construction Crafts School in circa 1904 (photo: E. van Delden, H. Götz. [University Library 'Na Piasku' in Wrocław, Graphic Collections Department (OZGBU), File No 1171])

Il. 5. Budynek główny Szkoły Rzemiosł Budowlanych i Wyższej Szkoły Budowy Maszyn. Hol i klatka schodowa na parterze przy wejściu do Szkoły Rzemiosł Budowlanych około 1904 roku (fot. E. van Delden, H. Götz. [Biblioteka Uniwersytecka na Piasku we Wrocławiu, Oddział Zbiorów Graficznych, sygn. 1171])

Fig. 6. Main Edifice of Construction Crafts School and Higher School of Machine Building. The hall interior with the main staircase on the second floor in circa 1904 (photo: E. van Delden, H. Götz. [University Library 'Na Piasku' in Wrocław, Graphic Collections Department (OZGBU), File No 1170])

Il. 6. Budynek główny Szkoły Rzemiosł Budowlanych i Wyższej Szkoły Budowy Maszyn. Wnętrze holu z główną klatką schodową na II piętrze około 1904 roku. (fot. E. van Delden, H. Götz. [Biblioteka Uniwersytecka na Piasku we Wrocławiu, Oddział Zbiorów Graficznych, sygn. 1170])

forced concrete ceilings of type *Koenen* were built. Ceilings over the cellars and at the attic were built in the form of flat and brick Klein ceilings. Even the roof boarding of the truss construction of the roof, which was executed with the use of batten plates made of wood in many patterns and forms applied in skeleton constructions, also constituted a didactic help. Bearings which supported the ceilings and vaults are as follows: granite cluster pillars and columns made of red and white sandstone as well as cast iron in different forms. The constructions of stairs were also differentiated. They were made of granite as prefabricated with strings of sandstone or with steps fixed in the wall by means of cantilevers and compacted with reinforced concrete and magnesia binder lining, forged iron with oak stair treads. The floors in the vestibules and interior corridors were made of terrazzo, while the floors of classrooms were made of 'American wood', i.e. the so called yellow pine. The floor in the pattern-shop for carpenters was wooden so as not to damage the tools which often fell onto the floor; in the stone pattern-shop the floor was massive and moisture-proof. Other types of floors that were used there: ceramic tiles, cement and asphalt slabs, cement coat, linoleum, magnesite floors. The stone facing with different types of rustication on the pedestal of the western wall of the water tower near the laboratory building fulfilled also the role of an exhibition for students. The following elements constituted also a "teaching aid': wall panel coats, glazing, hand-rails, metal bars, fencing, pavements, the courtyard and garden and even installation systems.

The school building was equipped with the central low-compression steam heating and ventilation system. The atmospheric air was introduced to the building by means of channels which were situated under the tile floors straight to the heating chambers in the cellar, in which it was heated and then delivered in vertical channels to the particular classrooms. The power to the building was supplied from the main city power station situated at Łowiecka Street, which started its activity in 1901. The electric light in classrooms was of the arc type. In all other small rooms where classes were held and the remaining rooms there was incandescent light in the form of multi-arm chandeliers, hanging lamps and wall lamps. An electric freight lift, which was installed at the clock tower, was used for transporting heavy elements. In the halls on each storey of the Construction Crafts School there were large bowls made of grey terrazzo for washing drawing boards. With great variety of the materials employed, their colours and textures as well as construction methods, the architects managed to maintain the uniform character of the structure without turning it into a template.

Among the contractors there were well-known Wrocław companies. Starting from 1904 the brickwork was conducted by the company of Hermann Fleck – an architect and masonry master. Reinforced concrete constructions were made by Gebrüder Huber Company. Wilhelm Künzel, Carl Hiller, Paul Franke were the authors of sculpture ornaments, while painters and interior decorators Edmund Görtz and Hans Rumsch were the authors of painting ornaments. Some of the other contractors were the following: a carpenter master Hugo Baum, carpenter companies Gebrüder Bauer and J.[ulius] Glier, firms executing blacksmithing and locksmithing works „Fenk & Halfpaap", „Gustav Trelenberg" and „A. G. Meinecke". In addition to this, sculpture ornaments of headmasters' houses were made by the firm „Zeidler & Wimmel" from Bolesławiec. The tile floors and terrazzo wall facings are the work of Giacomo de Michiel Company from Dresden. The stained glass in the audito-

rium was created in the workshop of Professor Alexander Linnemann, architect and glass painter from Frankfurt am Main.

The architecture of the vocational school edifice with carefully designed ornaments of façades and interior decorations as well as reserved Art Nouveau sculptural and painting ornaments became an example of introducing ideas which were propagated by the authors of native culture protection movement and supporters of artistic education of youth in Germany at the turn of the 19th century. They aimed at the idea that various classes of the society should associate with art so that the artistic sensitivity of students developed in this way would allow the future craftsman to perform his profession with 'taste and understanding' [8]. The school interiors were not arranged in a specific way for historicism which demonstrated the review of different styles and motives characteristic of them. The intention of the edifice designers was to avoid 'if possible any archaic imitation of any former epoch' [7]. Sculptural and painting ornaments referred to the issue connected with the state, city, craftsmanship and lecture subjects both on facades and in the interiors [7]. It also had a moralistic and didactic implication; it included simple symbolism connected with the educational function of the building.

Sculptural ornaments of the Construction Crafts School interiors were connected with the symbolism of construction craftsmanship. On the stone cantilevers of corridors' vaults the following tools were sculptured: a stone-mason's (tooth axe, mallet, angle), a bricklayer's (brick hammer, trowel, brush), a joiner's (plane and laying out tools), a carpenter's (axe, chisel, angle), a tin man's (rasp, hammer and pincers) and a roofer's (crossed point chisels – slate roof hammers) among leaves and fruits of oak, horse chestnut, beech and pine. A desire for novelty, revolt against the antique cult and the love of native nature – characteristic of *Jugendstil* – were expressed, similarly to the Middle Ages, in form of searching for ornamental motives in native nature [9]. The capitals of stone pillars and columns with Roman and Art Nouveau shapes had different ornaments among which we can recognize slightly stylized native flora and fauna. Among the motives we can find thistles, long-eared owls, leaves and fruits of the horse chestnut, flowers resembling ranunculus arvensis; ravens and wild roses, carlina acaulis, pine needles and cones, flowers of wild roses. Such motives appeared at the beginning of the 20th century in other schools as well and their symbolism, which epitomized worthy aims, virtues and vices of students, had some educational meaning. We can recognize here the symbols of wisdom, science, knowledge (raven, owl), power, health, endurance, virtue (oak, pine), 'flowers and thorns' of the school life (flowers of wild roses, thistle, carlina acaulis). Reliefs – covered with plaster – with watchwords in rolls of Art Nouveau ribbons, which motivated students to learn, similarly to the symbolism of ornaments, survived till the present day in the corridors.

Fig. 7. Main Edifice of Construction Crafts School and Higher School of Machine Building. The auditorium interior in circa 1904. Painting ornaments by Hans Rumsch (photo: E. van Delden, H. Götz. [University Library 'Na Piasku' in Wrocław, Graphic Collections Department (OZGBU), File No 1173, 1174])

Il. 7. Budynek główny Szkoły Rzemiosł Budowlanych i Wyższej Szkoły Budowy Maszyn. Wnętrze auli około 1904. Dekoracje malarskie Hansa Rumscha (fot. Ed van Delden, H. Götz. [Biblioteka Uniwersytecka na Piasku we Wrocławiu, Oddział Zbiorów Graficznych, sygn. 1173, 1174])

The walls and ceilings of corridors, halls and staircases were painted in light colours which harmonized with the colours of sandstone, granite and coloured terrazzo (shades of toned down white, ivory colours, beige, olive and green, blade pink) used in the interiors. Multicoloured strips of frieze above the dark dado, which were painted according to patterns and represented simplified motives of flora, formed a colourful accent against the light-coloured walls.

The auditorium (Fig. 7), which was situated on the highest floor under the exhibited truss construction of the roof, had the richest interior decoration. Apart from the auditorium of St. Elizabeth Grammar School from 1903, it was one of the few complementary works of Art Nouveau architecture in Wrocław. By contemporary people it was defined as *elegant – with the simple form and equipment at the same time* [6]. Wooden elements of the interior decoration survived till the present day: roof boarding, wall facings, door woodwork. At the foundation of the ceiling construction there are high cantilevers on which we can see symbols of building professions, among others: of a bricklayer, joiner, roofer and carpenter. There were sculptured ravens at the foundation of the stone consoles. Panels of the walls wooden facing were filled with Art Nouveau ornaments in the form of braided and permeated plant twigs (leaves or grass). The painter Hans Rumsch used the same motif in the polychrome frieze at the foundation of the ceiling. The walls over the wooden facing were painted a light violet colour[3].

[3] Examinations of the original colours of halls, corridors and auditorium were made in April and May 2009 by Agnieszka Witkowska.

Fig. 8. Machine Laboratory of the Higher School of Machine Building, 2 Chemiczna Street. The view of the building from the south-western side in circa 1907. In the background – a fragment of the top wall of the building of sanitary utilities and southern façade of the school building [University Library 'Na Piasku' in Wrocław, Graphic Collections Department (OZGBU), File No 818]

Il. 8. Laboratorium maszynowe Wyższej Szkoły Budowy Maszyn, ul. Chemiczna 2. Widok budynku od południowego zachodu około 1907 roku. W tle widoczny fragment ściany szczytowej budynku sanitariatów oraz południowej elewacji budynku szkoły [Biblioteka Uniwersytecka na Piasku we Wrocławiu, Oddział Zbiorów Graficznych, sygn. 818]

Fig. 9. View of the building of the former school from the south-eastern side in circa 1946–1947 (photo: B. Kupiec. [National Institute in memorial of Ossolińscy, „Dział Życia Społecznego" [Social Life Section], File No F–2476])

Il. 9. Widok budynku dawnej szkoły od strony południowo-wschodniej około 1946–1947 (fot. B. Kupiec. [Zakład Narodowy im. Ossolińskich, „Dział Życia Społecznego", sygn. F–2476])

Multicoloured stained glass windows of the auditorium were sponsored by Wrocław guilds of bricklayers, stonemasons and carpenters, the master builder Oscar Stürtzmann, municipal council and former students of Construction Crafts School. The stained glass windows were embellished with symbols of both schools and building guilds in the surroundings of plants braiding and wreaths of red blooming roses. The interior decoration was completed by the portrait of Heinrich Fiedler – the former headmaster of the school as well as the portrait of Emperor Wilhelm II. In the hall in front of the entrance to the auditorium a relief symbolising building art survived – a cast of classicistic decorations with antique stylised figures[4].

The complex of buildings of Construction Crafts School and Higher School of Machine Building was one of the most prestigious city investments in Wrocław at the beginning of the 20th century. Among the buildings of both Wrocław and German schools, this complex was distinguished by richness of forms and decoration symbolism as well as by a unique scale of the structures designed in a medieval style.

During the war in 1945 in the complex of buildings of the former school at Prusa Street, the machine laboratory was damaged in the most severe way (Fig. 8). The engine room and boiler room along with the chimney were destroyed, while the pumping station and the water tower were damaged. After the war, the buildings were used by the Botanic Institute of Wrocław University (Fig. 9). In 1949 in the main building, after executing indispensable repairs, the Electric Faculty of the united Wrocław University and Wrocław University of Technology started its activity; in 1951 – the Faculty of Communication which, in 1968, was changed to the Faculty of Electronics of Wrocław University of Technology. In the 1960s the ruins of the former machine laboratory were converted into the workshops of precision engineering. The building of sanitary utilities was also pulled down at that time. In 1974 Namysłów Pavilion (E4) was built at that place. A similar pavilion was built two years earlier in the eastern part of the property (E2). In the years 1968–1970 the Faculty of Architecture was transferred there from the main edifice (A1). At present, the main building of the complex (E1) is the seat of the Faculty of Architecture and the Department of Electronic and Photonic Metrology of the Faculty of Electronics of Wrocław University of Technology. The former headmaster's house, which was used by the Botanic Institute of the Agricultural University till 2006, now constitutes the property of Wrocław University of Technology.

[4] Frieze taken from the wall of the building at Ruska Street 62 before it was demolished [7].

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Wydział Architektury Politechniki Wrocławskiej w dawnej siedzibie Szkoły Rzemiosł Budowlanych i Wyższej Szkoły Budowy Maszyn

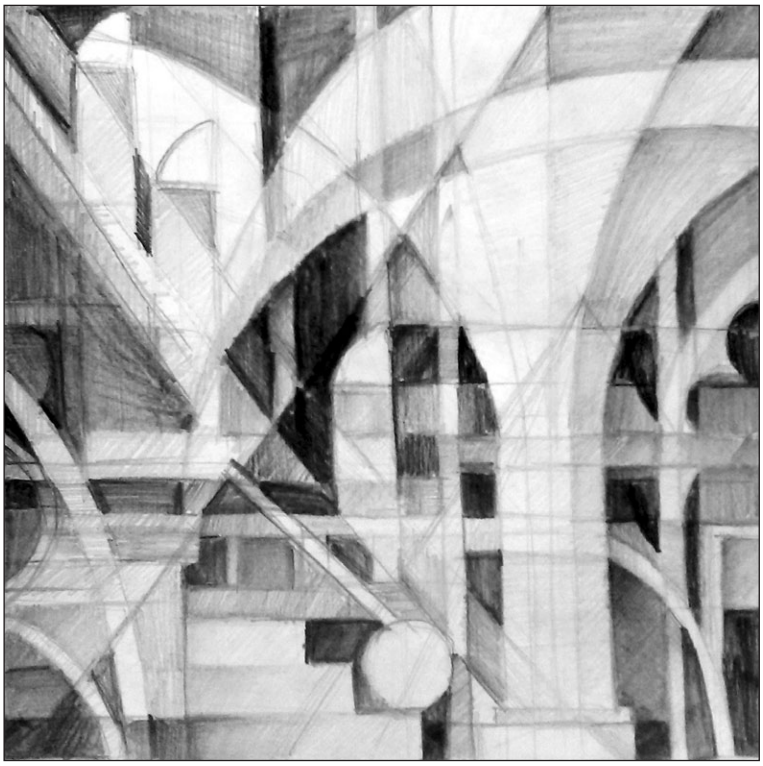
Zespół budynków dawnej Szkoły Rzemiosł Budowlanych i Wyższej Szkoły Budowy Maszyn (gmach szkoły, dom dyrektorów, budynek sanitariatów) powstał według projektu Karla Klimma, pod kierunkiem Richarda Plüddemanna, w latach 1901–1904, a laboratorium maszynowe – 1905–1907. Po 1945 roku budynki były użytkowane przez Uniwersytet i Politechnikę Wrocławską, od 1951 przez Politechnikę Wrocławską.

Gmach szkoły został ukształtowany na sposób średniowieczny – urozmaicony ryzalitami, szczytami i wieżami. Otrzymał on romanizujące wnętrza i secesyjną dekorację. Architektura budynku, w którym kształcono przyszłych mistrzów i techników budowlanych, służyła celom dydaktycznym, prezentując różnorodne materiały budowlane oraz systemy konstrukcyjne. Zasada ta dotyczyła m.in.: dachów, stropów, sklepień, filarów i kolumn, schodów, materiałów wykończeniowych. Formy kamiennych dekoracji elewacji i wnętrz wiązały się z symboliką państwa, miasta i przedmiotów wykładowych lub miały wydźwięk moralizatorsko-dydaktyczny. Dekoracje rzeźbiarskie i kamienne detale architektoniczne szkoły wykonała wrocławska firma Künzel & Hiller, a elewacji domu dyrektorów – Zeidler & Wimmel z Bolesławca. Autorem polichromii ścian auli był Hans Rumsch. Aula z oryginalnym wystrojem snycerskim, wieszarową konstrukcją dachu, jest najcenniejszym zachowanym wnętrzem.

Key words: Wrocław, architecture of the 19th and 20th century, secession, construction crafts school, Karl Klimm

Słowa kluczowe: Wrocław, architektura XIX–XX w., secesja, szkoła rzemiosł budowlanych, Karl Klimm

Translated by T. Setkowicz



Drawn by M. Jaszcz

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Bożena Grzegorczyk*

The building of the Gotthelf Foundation in the context of the architectural tradition

In the year 1914, when the construction work for the new building of the Józef Gotthelf Foundation came to an end, its location, far from the hustle and bustle of the city, in the midst of meadows and fields, where only from time to time the sough of trees from the nearby cemetery could be heard – had to be associated with an immense desolation (Fig. 1). After all the only road in this part of the city was the Hallera street (Kürassierstr.), which was laid out during the sixties of the 19th century for the needs of the nearby barracks. Nevertheless this lonely building with six mansards raising above the roof slopes was visible from far. Although it was modest, it was not deprived of sophistication – and so it stays until today, distinctly appearing at the background of the adjacent blocks of flats of the estate built here in 1920.

The construction of this building was closely observed especially by the Jewish community, with whom the founder – Józef Gotthelf – was bound. When the building was ready for use, however, not much attention had been given to its further history. In publications – probably for the first time – this building was mentioned in Aron Heppners' notes[1], which Maciej Łagiewski[2] recalled later several times in his work. One of the first, who connected this building with the name of the architect – Max Berg – was Jerzy Ilkosz[3]. It seems, that the note published in 1998 by Ilkosz, who afterwards consequently maintained this statement[4], set the attribution and influenced other researchers too. There is no doubt, that the reason for ascribing this building to Berg – who enjoys the reputation of an architect with modern and even revolutionary ideas – can be found in its calm elegance, based on its balanced proportions, as well as on its carefully cogent and with great restraint applied architectural details.

Fig. 1. Wrocław, the building of the J. Gotthelf Foundation, photo 1914

Il. 1. Wrocław, budynek Fundacji J. Gotthelfa, fot. ok. 1914

The discussion about the authorship of the building's design, seems to diverge from the subject of this paper, which is to present the building of the Gotthelf Foundation – the alleged work of Max Berg – in the context of a widely understood tradition. In order to clarify certain issues one should refer to the sources and present the history of the nowadays forgotten foundation.

The history of its origin dates back essentially to the year 1904 and is connected with the death of Józef Gotthelf (1826–1904)[5] and the reading of his last will.

* UMK Toruń

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[3] Cf., *Atlas architektury Wrocławia,* ed. J. Harasimowicz, Wrocław 1998.

[4] Since twenty years J. Ilkosz scrupulously conducts research on the „Hala Stulecia" designed by M. Berg, resulting in a few dozen articles and an exhibition catalog, containing a bibliography of the authors' works concerning this building – J. Ilkosz, *Hala Stulecia i Tereny Wystawowe we Wrocławiu – dzieło Maksa Berga*, Muzeum Architektury, Wrocław 2005.

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Fig. 2. Wrocław, the building of the J. Gotthelf Foundation, location plan, 1912

Il. 2. Wrocław, budynek Fundacji J. Gotthelfa, plan sytuacyjny, 1912

Besides the foundation of scholarships for young Jewish students in the Great Poland district and around the town of Wrocław and an amount for the needs of the Jewish community, his legacy foresaw a sum of 300,000 marks for the city's community. This money – in accordance with the will of the deceased – should be allotted by the municipal government to construct a building with cheap apartments for the poor[6]. So Józef Gotthelf was a philanthropist and he continued the glorious and universal tradition, which from the second half of the 19th century had, in Wrocław, been the domain of the financial Mosaical elite. It should be remembered, that every member of the Jewish community, who was able to help others, according to the binding religious and moral imperatives, was obliged to reserve a part of his earnings for charitable purposes[7]. Donations, legacies, testaments, the whole system of contemporary "public charity" were in those days not only, as Łagiewski accentuated: *an important means of self financing of the Jewish community*[8], but also a significant support for many enterprises inspired by the residents of Wrocław in general. Through his legacies Gotthelf joined the respectable circle of benefactors, who granted the city numerous public buildings. Suffice to remember the Eichborn and Hayman families, who financially supported the building of the complex the "Holy Trinity" or Juliusz Schöttlander, who allotted a part of his fortune for the construction of the South Park and many other patrons "patronizing" all kinds of initiatives of the city's residents like: the embellishment of promenades, the foundation and equipment of the zoological garden, the construction of a municipal bathhouse, the organisation of industrial exhibitions, the intention to build a Schiller theatre or a trade union house.

Already in the year 1908 the Jewish community brought into use a building destined for rent by the poor – whereas in case of the township of Wrocław – the binding decision was made not until the session of the municipal government on the 27th of June 1912[9], where a preliminary estimate for the building of this complex in the amount of 242,300 marks was presented. After boisterous discussions the municipal government took a decision in two matters. The first one reduced the expenses in such a way, that the overall costs of the undertaking was limited to the amount of 220,700 marks[10]. While the second one, which then was discussed and where binding decisions were taken, was the issue of the location of the complex. The planned complex should be erected on an area belonging at that time to the "Real Estate Company – Grabiszyn". Hence in the summer of this year (1912), representatives of the municipal government bought from the corporation the – 6533 m^2 large (Fig.2)– terrain on the south edges of the town. The purchased building lot – sized 100 × 65,33 m – should serve the erection of a complex consisting of three buildings. The preliminary project anticipated a layout in such a way, that the two houses joined together with their gable walls should be erected directly – near the in those days called street "10" – in the south-western corner of the building lot, whereas the third house was planned – *vis-à-vis* – in the south-eastern corner, its façade turned towards street "19"[11]. In accordance with the earlier decisions, the buildings had to be designed almost identical, as three-storey houses built with a basement, the loft covered with hipped roof, all with a similar interior layout and similar designed elevations[12]. Such a layout made it possible to enlarge the complex with five more houses in the future. Besides the enlargement of the complex it also provided a possibility to use the area between the buildings as a terrain meant for the recreation of the future tenants.

Together with the arrival of spring in the year 1913, the foundation's case burst into life and soon the municipal construction studio invited entries for a competition to select a contractor for its realisation. Nineteen local construction firms applied for the contract, but all the presented offers considerably exceeded the project estimate proposed by the municipality, the exceeding amounted between 27,562 and 38,493 marks. Moreover the offers did not include the work in the fields of carpentry and joinery, for which a separate competition had been announced[13]. Similarly to the competi-

6 A. Heppner, *op. cit*., p. 12.

7 Cf., P. Ollendorf, *Jüdische soziale Hilfsarbeit*, „Jüdische Volkszeitung", 06.02.1914, nr 6.

8 M. Łagiewski, *op. cit.*, p. 10.

9 Undoubtedly the issue had been discussed earlier, since the project by M. Berg concerning the construction of the toilets, dated September 1911, survived [Bl. 7 Abortanlagen, Schnitt durch Closet und Speiseschrank], Muzeum Architektury Oddział Archiwum Budowlane, Volume 3775.

10 Cf., „Jüdische Volksblatt", 15.11.1912, No. 46.

11 Cf., „Jüdische Volksblatt", 18.04.1913, No. 16.

12 *Ibidem*.

13 Cf., „Jüdische Volkszeitung", 15.08.1913, No. 33.

tion for the construction work, the offers for the joinery and carpentry work, presented by competitive firms, exceeded the proposed sums by the municipality too.

It seems, that the financial aspect, with which the officials had to wrestle in determining both the competitions, led *de facto* to corrections of the earlier accepted design, since according to the new directions – the houses should be built in one row along street "10"[14].

Before the results of the competition were announced, however, the first work already started. The aim of the groundwork was to discover a water-source, which could be used to supply water to the future tenants. Also the work necessary to prepare makeshift roads, which facilitated the transport of building materials from the direction of the railway, was carried out[15]. Only when a water-source had been discovered and the access road for the transport of building material was ready, the firm – selected in the competition – started the actual construction work. All the work related to the erection of the building: the pouring of the concrete foundations, the erection of the walls, the installation of – both the wooden – as the in those days "modern" iron and concrete ceilings and the essential woodwork were ready in April of the next year (1914). Whereas the finishing work took another two months.

Finally – on the 18th of June 1914 – a ceremony took place to hand over the newly built complex situated at the junction of the Hallera street (Kürassierstr.) and the Pracy avenue (Roonstr.), which just had been named, to the city. During this ceremony, the building councillor and architect Karl Klimm, who supervised the whole building work on behalf of the town council, handed the building over to the board of the foundation. Beside the members of the board the benefactor's widow also took part in this ceremony. The board-members repeatedly mentioned in their statements, that the building had thirty six flats meant for rent by the poor in need of support – who "must conduct themselves impeccably" and another three flats for janitors, whose task it was to a great extend to care about the tenants' morales. There is no doubt, that it was very important for the executors of Gotthelf's testament to apply a uniform criterion for all the flats to be managed, in such a way that it could not give reason for disagreements among the future tenants. It had been earlier mentioned – also in the papers – that the uniformity of the flats was one of its major values. However, if we closely examine the design of the individual floors (1912), signed by Karl Klimm, it's hard not to notice, that the flats differ between each other not only by the amount of rooms. It seems, that merely a detailed analysis of the design not only allows to notice the differences, but also makes it possible to judge the flats properly. However, it should be underlined, that the more the building work came to an end, the more the attention in the press was focused on its realisation. It is nevertheless surprising, that the – in those days – immensely popular term "modern" was not used in relation to this building, not even in a short note. From this, one can conclude, that for the contemporary residents of Wrocław it was not modern. Also the name Max Berg was never mentioned as an author of this project, while at the same time in all the local press enthusiastic articles were published concerning the "Hala Stulecia" and for its creator only phrases full of respect were used. For the sake of fairness it should be added, that the name Karl Klimm as the author did not appear either in any newspaper article. Now we will precisely examine the building concerned.

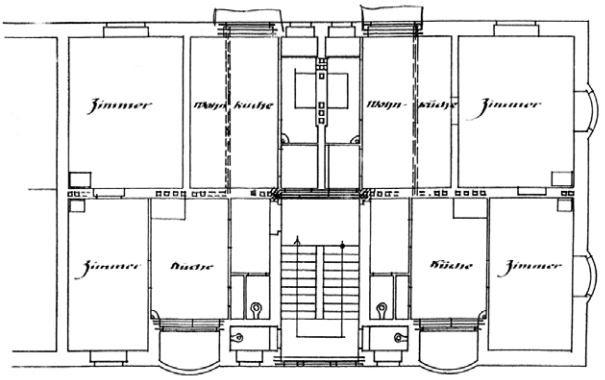

Fig. 3. Wrocław, the building of the J. Gotthelf Foundation, view of the III-rd storey, draw. Karl Klimm, 1913

Il. 3. Wrocław, budynek Fundacji J. Gotthelfa, rzut III kondygnacji, rys. K. Klimm, 1913

The newly erected building, planned in the shape of a moderate rectangle, was situated in the southern part of the lot in such a way, that its longest side staked on the north-south axis. This rectangle had been constructed with three two-section modules (18 × 12 m) (Fig. 3), which characterized themselves – depending on the stock – with a similar layout of rooms. In the centre of the frontal section of each module staircases had been designed, which to some extent imposed on the architects the layout of the other rooms. On the ground floor, in the back-section, the parts taken up by the staircases matched the corridors, connected by doors, which provided additional communication. In each of the three separate section-houses thirteen flats were situated. In the cellar an apartment – limited to one room and lighted by a window in the basement – was located for the janitor; on the ground floor and on the two highest floors four apartments had been planned: six in the front-section – consisting of a kitchen and a room and the other six (in the back-section) were two-room apartments with a kitchen. Besides the apartment for the janitor all apartments had a small balcony adjoining the kitchen, also a separate toilet had been planned. Designing the individual apartments, the architect made room for a larder and a kitchen annexe with a stove and a cast-iron sink. Furthermore the tenants of each apartment had in their disposition one room in the attic, a small cellar and a garden to grow vegetables. Every person living in the building had the right to use the baths located in the basement and the laundry room situated in the attic.

It is easy to see, that the flat for the janitor – practically without daylight and without a balcony – already then did

[14] Cf., „Jüdische Volkszeitung", 02.05.1913, No.. 18.
[15] Cf., „Jüdische Volkszeitung", 05.04.1914, No. 14.

Fig. 4. Wrocław, the building of the J. Gotthelf Foundation, view of the kitchen with entrance to the loggia, photo 2005

Il. 4. Wrocław, budynek Fundacji J. Gotthelfa, widok kuchni z wejściem do loggi, fot. 2005

not suit modern contemporary requirements[16]. Also the tenants of the flats situated in the back-section – especially on the ground floor – could express their reservations, since the space for the kitchen here planned had been reduced to accommodate the corridor, practically reducing it to a kitchen annexe. Quite an inconvenience for the tenants living in this section was also that the toilet was not directly connected with the flat, but had been anticipated in the middle of the storey. The tenants of the front-section, albeit they had a direct connection to their toilets, their balcony next to the kitchen, was in fact constructed at the expense of the kitchen in this not very large flat (Fig. 4). It should be remembered, that the deep balcony, particularly during the autumn and winter considerably limited the inflow of daylight to the interior – which a good architect appreciates very well. So one should think, that the solution chosen in the front elevation for the balcony had more to do with aesthetic arguments than with the desire to meet the expectations of the tenants.

The persistence of the architect to apply the principle to use space economically and the symmetrical design combined with the intention to create an optimal functionality are also noticeable in the design on the elevation, although in accordance with the 19th century general façade-principle, the western-frontal elevation had been arranged in a most decorative way (Fig. 5, 6). The two longer elevations, both the western and the eastern, had been divided in three sections, from which each had been designed in a similar, but not identical way. The two side-sections enclose the middle section with the portal, which was emphasized in the roof-section by a finial in the shape of the "gable" mansard. This division is, however, much more distinct in the frontal elevation, where it is enhancing the contrast of light and shadow, resulting from the deep balconies and causing, that the middle section makes the impression, that it protrudes towards the front of the break. Such an effect is lacking in the - much more modestly arranged – rear elevation (Fig. 7). Despite, that here too a vertical division exists to distinguish the part of the building assigned to the living quarters from the other accommodations. The south elevation presented itself also very modesty, although it once showed the coat of arms of the city of Wrocław and the name of the foundation (Fig. 8). The delimitation of the functions was also underlined in

Fig. 5. Wrocław, the building of the J. Gotthelf Foundation, frontal elevation, photo 2005

Il. 5. Wrocław, budynek Fundacji J. Gotthelfelda, elewacja frontowa, fot. 2005

Fig. 6. Wrocław, the building of the J. Gotthelf Foundation, frontal entrance, photo 2005

Il. 6. Wrocław, budynek Fundacji J. Gotthelfa, elewacja frontowa, wejście, fot. 2005

[16] Cf.: A. Tomaszewicz, *Wpływ przepisów budowlanych na sposób kształtowania wielorodzinnej zabudowy mieszkaniowej w dziewiętnastowiecznym Wrocławiu*, „Architectus" 2000, No. 2, p.. 31–41.

Fig. 7. Wrocław, the building of the J. Gotthelf Foundation, rear elevation, photo 2005

Il. 7. Wrocław, budynek Fundacji J. Gotthelfa, elewacja tylna, fot. 2005

the design of the whole body with a different colour-scheme: an austere, grey concrete basement constitutes the pedestal for the three stocks with apartments erected from red bricks and juxtaposed to the dark-blue roof. This division in sections was also typical for the architecture in the 19th century.

I think such a detailed study was necessary to stress, that *de facto* this building was not too modern even in those times. The problems, with which the authors of the plan for the Gotthelf Foundation struggled, were certainty not new at the beginning if the 20th century. One should also recall, that the lack of houses for the local poor intensified during the whole of the 19th century, especially in those countries, where the industrial process progressed fast. This was accompanied by other phenomenons like for instance the development of the socialistic thinking[17]. The mentioned phenomenons and a series of others – related to each other – in a century, where nevertheless "clinics were born" caused, that the solution of the housing-problems became a pressing need. The undertaken attempts in the second half of the century aiming to develop a model-solution did provide several examples[18]. Besides establishments with a paternalistic character[19] (e.g. the one by Krupp realized in Essen, 1863) there also appeared complexes, whose foundation had been inspired by exponents of utopian ideas[20] (e.g. founded by Jean Baptiste Godin Familistere de Guise, 1859–70).

The size of the problem is best shown by the fact, that already during the first World Industrial Exhibition a model-building with apartments – meant for employees – was presented, which had been designed by the architect

Fig. 8. Wrocław, the building of the J. Gotthelf Foundation, the southern elevation towards the Hallera street, photo 2005

Il. 8. Wrocław, budynek Fundacji J. Gotthelfa, elewacja południowa zwrócona w stronę ul. Hallera, fot. 2005

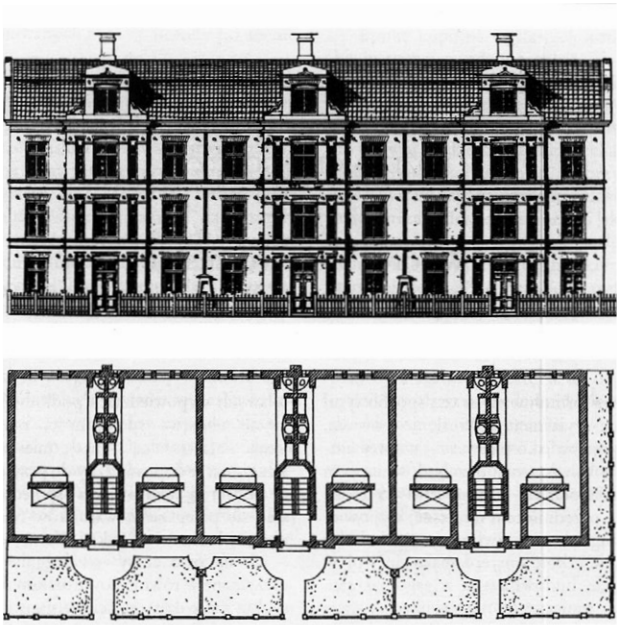

Fig. 9. Amsterdam, Oostenburger-middenstraat, apartment building, proj. H. Han, 1852

Il. 9. Amsterdam, Oostenburger-middenstraat budynek mieszkalny, proj. H. Han, 1852

[17] In an interesting way these problems were addressed by M. Tabfuri a little over ten years ago, *The Sphere and the Labyrinth. Avant-Gardes and Architecture from Piranesi to the 1970s*,Massachusetts 1987.

[18] Cf., Aldo Rossi, *De architectuur van de stad*, Nijmegen 2002.

[19] K. Frampton, *The Evolution of Housing Concept 1870–1970*, LOTUS 10, 1975, p. 24–33.

[20] F. Bollerey, *Architekturkonzeptionen der utopischen Sozialisten*, Berlin 1991.

Fig. 10. Amsterdam, Planciusstraat, apartment building, centre break, proj. P.J. Hamer, 1853

Il. 10. Amsterdam, Planciusstraat, budynek mieszkalny, ryzalit środkowy, proj. P.J. Hamer, 1853

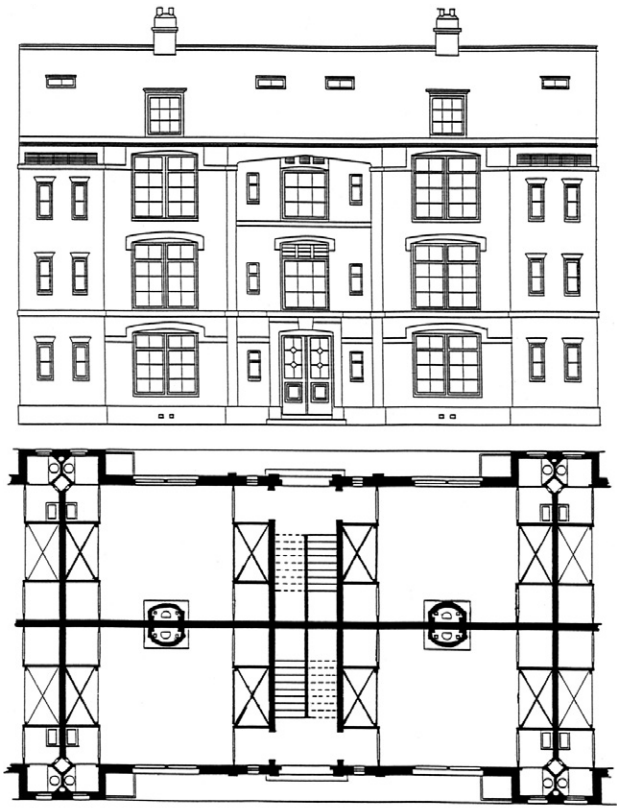

Fig. 11. I. Wansinck, project of a building with one-room apartments, ± 1856

Il. 11. I. Wansinck, projekt budynku z mieszkaniami jednopokojowymi, ok. 1856

Henry Roberts[21]. Soon this model was spread by the members of the "Vereeniging ten behoeve der Arbeidersklasse (V.A.)" – the Association for the benefit of the Working Class – *de facto* the first housing association[22] in Amsterdam. On their initiative the first building with apartments for the poor was already erected in 1852 (Fig. 9). This – nowadays not existing building – had been planned in the shape of an elongated rectangle, turned with it frontal elevation towards the street (Oostenburger-middenstraat), from which it was separated by small gardens, while the back elevation adjoined the quay of the canal. The three-storey building was made up from three sections with symmetrical interior layouts and the centrally placed staircase was preceded by a hallway. On both sides of the stairs two apartments had been located. In comparison with the solution in London, where separate bedrooms for the parents, the boys and the girls had been planned, the number of rooms had been reduced to two: a bedroom and a living room, in whose corner an annex for the toilet had been allotted. The apartments did not possess a kitchen. This absence was compensated in the living room by a special "cupboard", equipped with a built-in kitchen stove to cook dinner and to heat the room, alongside a separated place with a washing bowl, a container for peat and a separate space to store the dishes. Furthermore each bedroom was equipped with an iron bed. It should be underlined, that each room – including the stairs and the narrow corridor leading from the hallway to the living room and the annex with the toilet – had direct lighting.

The care, which can be seen in the interior design of the project, emerges also in the handling of the frontal elevation. Similar to Roberts' project it was divided in three parts, but in a way differing from the English prototype. The middle sections were preceded by slightly advanced breaks in relation to the encapsulated sides. The designs' author, Hendrik Han, could dispense with Roberts' solutions, in which the open balconies, where the staircase had been located, provided a direct access of light and air to the kitchen and the toilet. Each of the breaks obtained in the roof section a crown in a shape whose design – in the form of the gable – was a clear

[21] Cf. H. Roberts, *The Dwellings of the Labouring Classes,* London 1850; idem, *The Model Hauses for Families, Built in Connection with the Great Exhibition of 1851, by Command of His Royal Highness the Prince Albert, K.G. President of society for Improving the Condition of the Labouring Classes,* London 1851.

[22] The development of the Amsterdam associations and their activities were rather detailed discussed by the author in her article *Wzorce amsterdamskie w budownictwie socjalnym Wrocławia 1919–1939*, [in:] *Niderlandyzm na Śląsku i w krajach ościennych*, Wrocław 2003, p. 413–425.

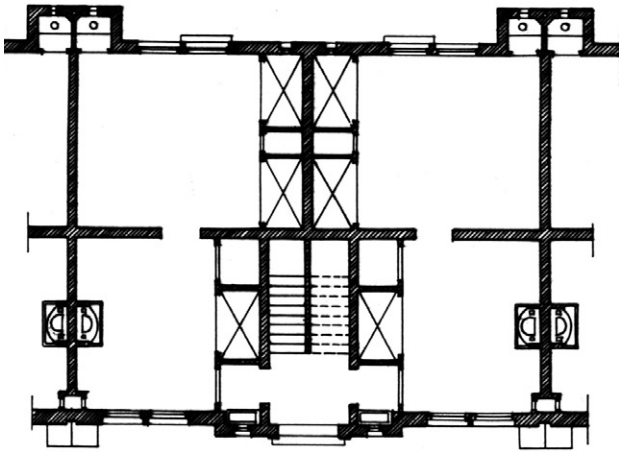

Fig. 12. I. Wansinck, project of a building with two-room apartments, ± 1856

Il. 12. I. Wansinck, projekt budynku z mieszkaniami dwupokojowymi, ok. 1856

reference to the 17th century mansions. The verticality of the breaks relieved the cornices dividing the elevation in three storeys of the same height. Characteristic for the contemporary Dutch buildings were the height differences of the storeys, underlined by the architectural design of the façades and the height of the windows in the breaks, because of this equal height the houses became uniform.

The next projects of the association V.A. on the one hand disseminated the model drawn up by Hendrik Han, on the other hand they tried to improve it. There is no doubt, that the model-building designed by Petrus Johannes Hamer, built in the Planciusstraat during the years 1854–1856, was really modern (Fig. 10). It had taken several years to find a suitable location and to design it and to negotiate with the architect. This building met in full the criteria of functionality, which started to be applied in the 20th century. Its situation in an open area, between green bushes and trees made that the access of air was assured to all the rooms of this block. The row of rooms of the east and west section, received the same amount of light during the day. The flats, differentiated in size, characterized a common standard: a separate toilet, a "cupboard" fitted with standard equipment and iron beds in the bedrooms. Furthermore each flat had a system for water supply and sewerage.

Fig. 13. Amsterdam, apartments in the quarter Transvaalbuurt, proj. P.H. Berlage, 1912, photo 2001

Il. 13. Amsterdam, domy w Transvaalbuurt, proj. P.H. Berlage, 1912, fot. 2001

The examples, discussed until now, were most certainly used by I. Wansinck, who prepared a model solution for apartment-blocks for the Koninklijk Instituut van Ingenieurs – Royal Institute of Engineers. The first of the proposals by I. Wansinck concerned apartments for the poorest, which were limited to one room (Fig. 11), while the architect pre-

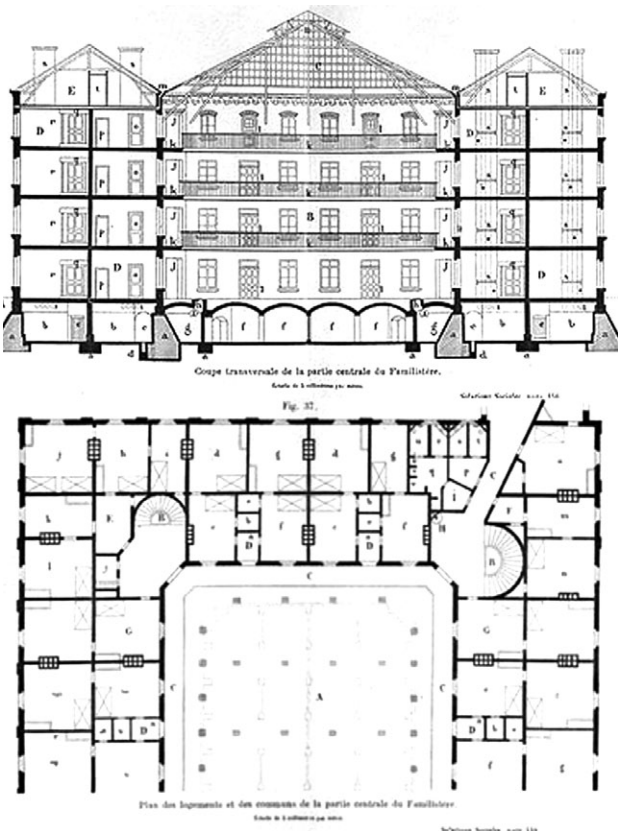

Fig. 14. Familistère de Guise, apartment building, longitudinal cross-section and storey-view proj. ± 1860

Il. 14. Familistère de Guise, budynek mieszkalny, przekrój podłużny i rzut kondygnacji, proj. ok. 1860

pared a design for two-room apartments for the more rich (Fig. 12), he also designed a three-room apartment thinking about wealthy families[23]. A comparison of the projections of the above mentioned buildings and their elevations clearly indicates the consolidation of a new trend. The window openings differentiated in height and shape – which were closely related to the intended use of the rooms – gained the function of a decorative motive of the elevation.

The above presented examples of social buildings demonstrate, that in spite of certain differences, which, were caused to a great extend by the use of different building technologies, these 19th century buildings were in every way equal to the building of the Gotthelf Foundation, which impeccable from the aesthetic and technical side however, did not fulfil the expectations of the tenants.

In the municipal social building, which became the domain of the cooperatives, a fundamental turning point happened at the beginning of the 20th century. It was in the year 1901, when the social building act – in those days the most modern one in Europe – came into effect[24]. There is no doubt, that the acquired experience and the developed models in the 19th century formed the base for the erected estates in Amsterdam during the first half of the 19th century, including the urban project by Hendrick Petrus Berlage for the Amsterdam-South district, his earlier project in the district Transvaalbuurt (Fig. 13) and the accomplishments of the architects of the "Amsterdam School". It is clear too, that they differ from the thoughts of the French utopians (Fig. 14) and from the paternalistic estates.

23 E. Ottens, *Ik moet naar een kleinere woningen omzien, want mijn gezin wordt te groot. 125 Jaar sociale woningbouw in Amsterdam*, "Gemeentlijke dienst volkshuisvesting" 1975, p. 4–46.

24 L. Benevolo, *Geschichte der Architektur des 19. und 20 Jahrhunderts,* München 1964, Vol. 1, p. 407, 426; cf. also J. Rodriguez-Lores, *Sozialer Wohnungsbau in Europa. Die Ursprünge bis 1918. Ideen, Programme, Gesetze,* Basel–Berlin–Boston 1994, p. 92–110.

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Budynek fundacji Gotthelfa w kontekście tradycji architektonicznej

Wzniesiony w roku 1914 budynek fundacji Józefa Gotthelfa, z sześcioma szczytami mansard wznoszącymi się nad połaciami dachu, widoczny z daleka, choć skromny, nie był pozbawiony elegancji – i taki pozostał do dziś, wyraziście rysując się na tle sąsiadujących z nim bloków mieszkalnych osiedla założonego tutaj w latach dwudziestych XX w. Znamienne jest, że powstawanie tej budowli było bacznie obserwowane, zwłaszcza przez środowisko żydowskie, z którym związana była osoba fundatora. Gdy jednak budynek oddano do użytku, dalszym jego dziejom nie poświęcano uwagi. Tradycyjnie traktowano to założenie jako awangardowe – w tym czasie – rozwiązanie budowli o charakterze socjalnym i w związku z tym autorstwo przypisywano Maksowi Bergowi.

Niniejszy artykuł, na podstawie przeprowadzonych badań dotyczących historii powstania budynku, wspartych kwerendą archiwalną oraz analizą genezy formy architektonicznej, polemizuje z przyjętą hipotezą. Wybrane przykłady budowli socjalnych zarówno o charakterze paternalistycznym (zrealizowane przez firmę Kruppa w Essen 1863), jak i budowanych z pobudek filantropijnych (np. Planciusstraat przez amsterdamską spółdzielców Vereeniging ten behoeve der Arbeidersklasse, 1852) czy też zainspirowanych ideami utopijnymi (np. założony przez Jeana Baptista Godina Familister de Guise, 1859–1870) wznoszonych w Europie w stuleciu XIX wskazują, że budynek fundacji Gotthelfa trudno jednak uznać za awangardowe rozwiązanie w owym czasie. Wydaje się również, o czym świadczą przytoczone fakty, że autorstwo należy przypisać ówczesnemu współpracownikowi Berga – Karlowi Klimmowi.

Key words:

Słowa kluczowe:

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Maria Musialska*

St. Anthony's of Padua and St. Therese's of the Child Jesus Church in Częstochowa

The subject of our study is the architecture of the relatively new, designed in the 1930s and built mainly after the Second World War, St. Anthony's of Padua and St. Therese's of the Child Jesus Church in Częstochowa (Its commonly used name is 'St. Anthony's of Padua Church' and probably most residents of Częstochowa do not know that the saint patron of this church is also St. Therese of the Child Jesus). This church belongs to a relatively small group of structures representing modernism in the sacral architecture, which developed in Poland at the beginning of the 20th century, lasted for quite a short time and was finally interrupted by World War II. It is one of the few churches and at the same time the only one in Częstochowa, which reflects in its pure form the functionalism in the contemporary monumental sacral architecture responding to the liturgical reform movement in the Church that was started just at that time. This reform was to be based on the development of liturgical knowledge as a prayer of the Church and not only as the liturgy understood as a collection of rituals [14, p. 42–43]. Through the created community, it was supposed to influence and enrich spirituality and the sense of a bond leading to the discovery of freedom by participating in the life of the Church. The architecture of new churches and particularly, a new way of the interior formation, was to help in the process of making the right atmosphere suitable for the purpose of understanding the community in such a way. In the new way of experiencing liturgy there was no place for the division of the interior into the nave and aisles, columns or pillars or arranging places with better or worse visibility. In this case, the altar as a central point was to be seen from every place. A participant in the liturgy could by no means be distracted by decorations and ornaments, while each element of the interior had its highly specific functions [14, p. 45].

Our examinations of the architecture of this particular church were inspired by willingness to turn attention to the timeless value of the work of an architect who gained a rare possibility to finish his work to the full extent. Zygmunt Gawlik[1] born at the end of the 19th century – was an extremely creative architect. The catalogue of his works comprises more than one hundred items. He was also a painter and sculptor [7]. Gawlik designed the structure as well as the interior of the church: altars, chandeliers, pews and confessionals. He also supervised other artists who were employed to help with finishing works [16]. This undoubtedly influenced the final effect of such a great architectonic value and made it possible to meet the conditions of the liturgical reform till nowadays; it also gave opportunities to comply with these conditions as the years have passed in spite of the necessity to introduce small changes into the life of the church community.

So far, the examinations of the structure have been conducted in a very general and slight range, mainly

* Design Studio 'MM STUDIO' in Częstochowa

[1] Zygmunt Gawlik – an architect from Krakow who designed among others: The Sacred Heart of Jesus Church in Murcki District I Katowice, The Holy Trinity's Church in Szarlej District in Piekary Śląskie, Christ the King's Cathedral Church in Katowice, Częstochowa Higher Theological Seminary in Cracow (Bernardyńska Street), Śląskie Theological Seminary in Cracow (Mickiewicz Street), the altar in Czestochowa Cathedral and the St. James Church in Częstochowa, Mother of God Church in Niepokalanów. He is the author of the rebuilding of the church from 1938 in Jaworzno, he made a project of the façade and a new porch of the church of Capuchins cloister in Kraków in 1929 and the project of the cloister development in the years 1926–1933 [7].

on the occasion of the presentation of its designer [7], the author of stained-glass windows Zofia Baudouin de Courtenay [8] as well as of the parish community [11]. Technical documentation of the church is kept in the Metropolitan Curia Archives (in its current seat) in Częstochowa. We can also find only few passing references to this structure in the Catalogue of Art Monuments of the city of Częstochowa [19] but unfortunately, these references are imprecise and in some places even wrong[2].

[2] The information given in the Catalogue of Art Monuments in Poland – the city of Częstochowa [19, p. 23] – that the church was built in the years 1956–1960 is wrong because in 1956 the church had already been consecrated and the first construction works started in 1938.

History of the church construction

The church is situated on one of the Częstochowa hills – south-east of the Blessed Virgin Mary Avenue. It is located in the area of Ostatni Grosz District[3].

A sharp increase in the number of inhabitants was caused by the inclusion of new areas into the city as well as by the population migration movement mainly from the surrounding villages and towns as Częstochowa was developing the textile industry and other branches of economy. After World War I, Częstochowa significantly increased its area and the number of inhabitants[4]. Some of the stimuli for the endeavors to develop the city in all domains of life were the come-back of the foreign capital, development of factories, expansion of the territory of the town and creation of the new Polish town authorities [6]. Also the church authorities were interested in rendering pastoral service to the population of growing factory districts. Ostatni Grosz[5] was a good example of such a district. It still lacked a church. Already before the end of World War I there were plans to build one.

The highest point was chosen as the place to build the structure. It was a hill which was partially covered by the forest and served as a place of entertainment and trips for Częstochowa inhabitants for many years. At the end of the 19th century, this area was private and a wooden cottage was situated there. The whole area of Ostatni Grosz belonged to the parish of St. Sigmund. At the insistence of the parish priest, the residents of the district bought a cottage together with the garden and later they bought another plot of land to make the area bigger in order to build the church on it.

A decision about designating – by Pope Pius IX in the papal bull Vixdum Poloniae Unitas dated 28th October 1925 – the Holy Family Church for the cathedral of the new Częstochowa diocese probably hindered the attempts to build our church. Thus, all the finances were designated for completing the building work of the cathedral. This investment was also supported by the residents of Ostatni Grosz, which finally excluded any plans concerning the idea of building a new church for them. It was not until 1930 that a decision about a new and independent parish in Ostatni Grosz was finally made. The Bishop Curia commissioned the priest Antoni Godziszewski, who was a curate of the Holy Family Parish, to build a new structure and two

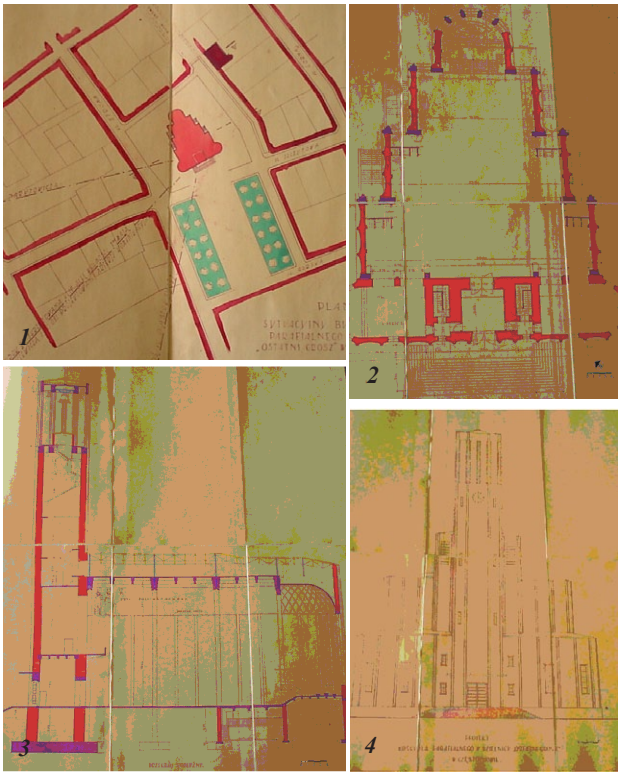

Fig. 1. St. Anthony's Church building site documentation from 1936, plans of the church from the file of St. Anthony's of Padua Parish, Metropolitan Curia in Częstochowa Archive [20], 1) Situation of the church with an avenue of trees in front of the main entrance, 2) Church projection level 0.00, 3) Longitudinal cross-section of the church, 4) Front façade of the church

Il. 1. Dokumentacja budowlana kościoła pw. Św. Antoniego z roku 1936, plany kościoła z teczki parafii pw. św. Antoniego Padewskiego, Archiwum Kurii Metropolitarnej w Częstochowie [20], 1) Sytuacja kościoła z aleją wysadzaną drzewami przed wejściem głównym, 2) Rzut kościoła poziom 0.00, 3) Przekrój podłużny przez kościół, 4) Elewacja frontowa kościoła

[3] Ostatni Grosz – a district of Częstochowa only since 1928. Until that time, similarly to other places situated around Częstochowa (Raków, Stradom, Zacisze, Lisiniec, Kamień or partly the areas of Błeszno, Mirów and Bór-Kazimierzowa), this village was situated outside Częstochowa [15].

[4] In 1900, there were 47 573 inhabitants in Częstochowa, in 1913 there were about 90 000 inhabitants and after the territory of the town was extended in 1913 there were 117 179 inhabitants [15].

[5] There is nothing to be proud of when it comes to the origin of this name. According to a tradition, ostatni grosz (the last cent) was to be left in a nearby inn by the dwellers of this area coming back from the town or from fairs. Needles to say, the money was wasted on alcohol by the husbands whose wives were waiting outside the inn as traditionally they were not allowed to step inside [11].

Fig. 2. Building church walls, in the foreground we can see a reinforced concrete column [1]

Il. 2. Wznoszenie murów kościoła, na pierwszym planie widoczny żelbetowy słup [1]

years later the old wooden cottage was transformed into a temporary wooden chapel[6].

Priest Godziszewki turned to three architects and asked them to make the project of a parish church. These architects were: Józef Krupa and Wiesław Kononowicz from Warszawa as well as Zygmunt Gawlik from Kraków. Three projects were presented to the Bishop Curia on 18th June 1931. Bishop Kubina did not approve any of them. The Technical Department of the City of Częstochowa Municipal Council also became interested in the church issue. It intended to invite tenders to make a project of the church and to designate 5 000 zlotys for this purpose. But finally, the ordinary bishop – who knew the projects made by the architect Gawlik – commissioned him to make plans of the church (Fig. 1.1–1.4) [20] to a great dissatisfaction of the Częstochowa architects [12].

The Municipal Council finally confirmed the project on 16th March 1938. But just before its confirmation, the location of the church axis was changed (at the beginning, the presbytery was to be directed to the south and the tower front in the direction of the cathedral) and after the project had been confirmed, also the steel construction of columns was changed to the reinforced concrete construction. Moreover, relieves under the cornice around the church were changed to openwork holes in the walls

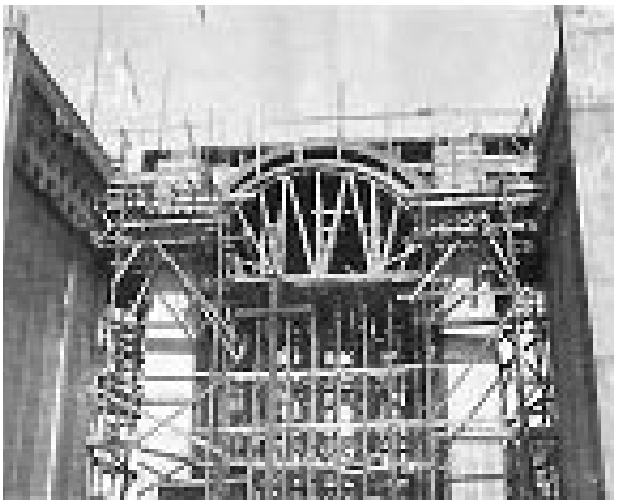

Fig. 3. Church walls above the reinforced small concrete windows, shuttering prepared for making the lintel above the main church entrance [1]

Il. 3. Mury kościoła powyżej żelbetowych okienek, przygotowane szalunki do wylania nadproża nad wejściem głównym do kościoła [1]

(very small windows). Finally, the reinforced concrete roof was replaced by the steel construction roof.

On 10th May 1938, priest Stefan Jastrzębski became the second parish priest[7] of St. Anthony's Parish and already on 16th August 1938 he started the construction[8] employing the construction company of A. Chodak from Milanówek. Till 1st September 1939, the church walls were built up to the height of two meters from the ground level. During World War II the construction of the church was stopped and no works on it were conducted until mid 1947.

In July 1947 the building works were commenced anew by removing the destroyed fragments of the walls which had in no way been secured during the wartime. In 1947 the walls were built up to a significant height (Fig. 2) [1], a half-round coffer ceiling was built in the boiler room and a year later also in the sacristy. In 1948 the church walls reached the level above the small reinforced concrete windows (Fig. 3) [1] (small reinforced concrete windows were prepared in special moulds designed for that purpose situated on the building site).

It was a great pity that the construction of the church was not started immediately after the war as those years were very good for building (all the building materials could be obtained very easily on the basis of one's own requisition). Starting from 1948 various restrictions and limitations were introduced and it was not possible to purchase any building materials without a special permit from the state authorities. Churches and sacral buildings were not given a priority at that time. In 1949 the walls of both chapels were built. The construction work was executed by

[6] The textile factory Częstochowianka, where mainly the residents of Ostatni Grosz worked, supported building the church from the very beginning, first, by giving half of the needed money to buy a plot of land in order to build a church on it and then, they gave oak wood to build an altar in the chapel.

[7] Priest Władysław Tomalka was appointed the first parish priest on 23rd November 1936. He only managed to finish the parsonage which was built in a shell of a building by priest Godziszewski and to deal with formalities connected with building the church because he died unexpectedly on 4th February 1938.

[8] On 9th October 1938, consecration of the church foundations and of the cornerstone by Bishop Teodor Kubina took place.

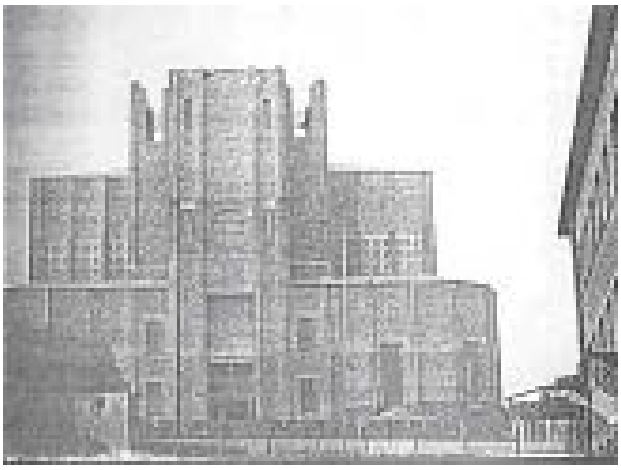

Fig. 4. Building the third storey of the tower [1]

Il. 4. Budowa trzeciej kondygnacji wieży [1]

masters of masonry from Częstochowa since 1949. In 1950 it was even harder to obtain building materials and the speed of the building work was becoming lower and lower. In the same year, the chapel was covered with a roof and one smallest roof truss was placed in the presbytery. The engineer Gentek's company from Chorzów managed to produce only one roof truss – the smallest one – before its nationalization. In 1951 the construction work went at a snail's pace. There were enormous problems with getting building materials. In that year only stairs to the choir were built and the choir, chapels and the main entrance under the choir were plastered. During the next years, the portraits of all former bishops of Częstochowa, namely, Teodor Kubina, Zdzisław Goliński and Stefan Bareła were placed in the coffer ceiling of this vestibule. The chapels were completed with great difficulty[9] and the construction works were stopped for several months.

The new parish priest – Leon Stasiński[10] continued the construction work (Fig. 4). Till the end of 1952 the following construction work was done: the walls of the church were built, the first part of the coffer ceiling was finished, the presbytery and the first part of the nave were covered with a roof and window frames were fixed in the presbytery. The main steel roof truss was put

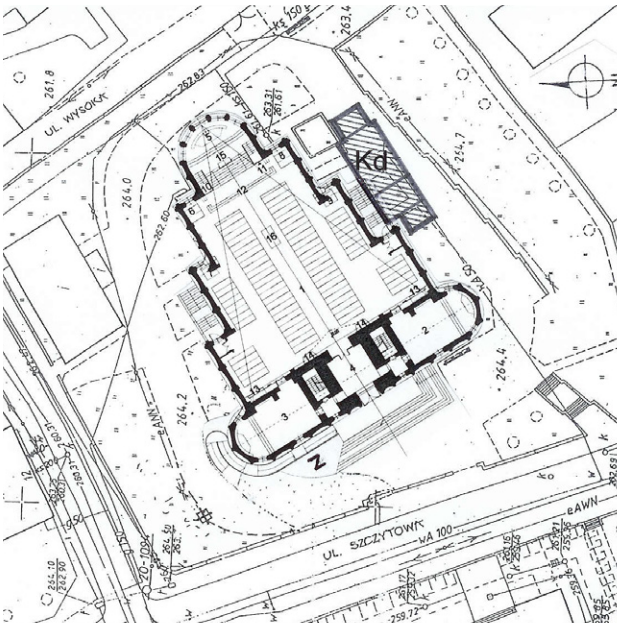

Fig. 5. Location of a temporary wooden chapel and greenery on the stairs of the main church entrance along with the inventory of the actual state of the church – reconstructed on the basic current map from 2003 by the author, existing state [9]

1 – church nave
2 – Black Madonna of Częstochowa Chapel
3 – St. Joseph Chapel
4 – vestibule
5 – main altar with St. Anthony's figure (designed by Z. Gawlik)
6 – baptism altar (designed by Z. Gawlik)
7 – Blessed Heart of Jesus altar (designed by Z. Gawlik)
8 – Our Lady of Fatima altar (designed by Z. Gawlik)
9 – St. Therese of the Child Jesus altar (designed by Z. Gawlik)
10 – pulpit (designed by Z. Gawlik)
11 – exit to sacristy
12 – Communion ballustrade (designed by Z. Gawlik) confessional (designed by Z. Gawlik)
13 – confessional (designed by S. Pośpieszalski)
14 – the Second Vatican Council table altar (designed by Priest Kochanowski)
15 – catafalque which moves out from the floor
Z – greenery on the stairs of the main church entrance
Kd – wooden chapel

Il. 5. Usytuowanie tymczasowej drewnianej kaplicy oraz zieleni na schodach wejścia głównego do kościoła wraz z inwentaryzacją aktualnego stanu kościoła – odtworzone na aktualnej mapie zasadniczej w 2003 r. przez autorkę, stan istniejący [9]

1 – nawa kościoła
2 – kaplica Matki Boskiej Częstochowskiej
3 – kaplica św. Józefa
4 – przedsionek
5 – ołtarz główny z figurą św. Antoniego (proj. Z. Gawlik)
6 – ołtarz chrzcielny (proj. Z. Gawlik)
7 – ołtarz Najświętszego Serca Pana Jezusa (proj. Z. Gawlik)
8 – ołtarz Matki Boskiej Fatimskiej (proj. Z. Gawlik)
9 – ołtarz św. Teresy od Dzieciątka Jezus (proj. Z. Gawlik)
10 – ambona (proj. Z. Gawlik)
11 – zejście do zakrystii
12 – balustrada komunijna (proj. Z. Gawlik)
13 – konfesjonał (proj. Z. Gawlik)
14 – konfesjonał (proj. St. Pośpieszalski)
15 – ołtarz soborowy (proj. ks. Kochanowski)
16 – katafalk wysuwany spod podłogi
Z – zieleń na schodach przed wejściem głównym do kościoła
Kd – kaplica drewniana

[9] On 18th March 1951 bishop Stanisław Czajka consecrated the chapel. An unexpected illness of priest Jastrzębski caused the construction work to slow down; he supervised this work until his death on 15th May 1952. On 20th July 1952, Bishop Zdzisław Goliński appointed the third parish priest – it was Rev. Leon Stasiński.

[10] Priest Stasiński was not too willing to become a parish priest because he saw no possibilities to continue the construction as regards problems with finding a company which would undertake to make the main roof steel construction. After the priest apparently exhausted all possibilities and it seemed that he would not accept this post, one of the parishioners informed him about one more company from Będzin which dealt with such constructions. As it turned out, this company was in possession of 40 tons of steel which were not ordered by any contractor and they willingly agreed to make the construction for the new church. It was exactly the amount of steel that was needed and priest Stasiński accepted his appointment as the third parish priest [12]

together and placed in the construction site. The next year, a steel structure was put above the remaining part of the nave; the church walls were built up to the roof level; the roof was completed and covered with galvanized iron; gutters and drainpipes were fixed; all the windows in the presbytery and in the first part of the nave were glazed and the walls along with the vault were plastered; the concrete foundation was put under the tile floor and installation of the electrical system began. Walls of the tower were built up to 10 metres and a half-round barrel vault above the choir and over the round tower window was made. In that year a great brick altar with a strongbox tabernacle was placed in the presbytery. The altar was designed by Gawlik. The altar mensa was made of sandstone and the altar was covered with 'sławniowicki' marble by the employees of Bier-Petrucco Stone Masonry Company from Katowice. This company carried out all the masonry work in the church. Undoubtedly, as far as the construction work is concerned, the year 1953 was regarded as the most favourable one so far.

In the middle of 1954, an enormous part of the construction work could have been thwarted because of the fire in the temporary wooden chapel[11], which was adjacent to the new church (Fig. 5) [9]. Till the end of 1954, the whole coffer reinforced concrete ceiling above two widest naves was completed[12]. Almost one thousand people worked laying the concrete on the third, the last and the widest part of the ceiling[13]. In that year all the windows were glazed too, the earth installation was fixed and the masonry company – according to Gawlik's design and using 'sławniowicki' marble – made the pulpit, sedilia and communion balustrade along with relieves: a relief in the front part of the pulpit representing Jesus preaching from the boat and another one above the sacristy entrance representing Jesus the Good Shepherd. In 1955 the interior was finally plastered, an oak door was fixed in the main entrance[14] and in the side entrances; four years later, Józef Starzyński[15] fixed the wooden heads of twelve apostles sculptured in linden on the door panels. In that year the workers began to build the tower again and a decision concerning the resignation from fixing a huge clock on the tower was made but still an arching hole for the clock was going to be prepared, which was capped only from the outside. The clock has not been fixed so far. The main beams, which support the reinforced concrete part of the tower, were embedded in concrete.

Fig. 6 Building of the reinforced concrete tower top [1]

Il. 6 Budowa żelbetowego zakończenia wieży [1]

At the beginning of September 1955, by the decision of the Municipal Building Department, the construction work of the tower was stopped; it was only then that everybody realised that the tower would dominate over the city and would compete with Jasna Góra tower. Special commissions were set up to consider the future of the tower[16]. However, the Municipal Building Department stipulated the necessity to alter the top of the tower but finally, the decision was changed and the Department ordered to continue the construction work according to the design (Fig. 6).

[11] On 22nd June during the storm with lightning and a severe gale, the wooden chapel, which served the congregation till the end, caught fire after it was struck by lightning. The chapel burnt to the ground. However, most of its equipment was saved. The worst aspect of this event was the fact that the fire posed a great danger to the adjacent church under construction because inside the church there was plenty of scaffolding. The fire got inside with a delay due to the windows which were already glazed situated above the level of the roof of the wooden chapel. It was a miracle that the firemen managed to protect the scaffolding of the fresh concrete ceiling against the fire.

[12] In the parish chronicle we can read that laying the concrete on the coffer ceiling above the two widest parts of the church nave lasted non-stop three days and nights for the first time and four days and nights for the second time also non-stop and the teams of workers changed every four hours. In Bronisław Marczyk's journal of the construction we can read: Dawn. Behind the wall in the small church we can hear Rosary songs sung by the congregation before the Holy Mass. People tired with the whole-night work just listen. 'Work is prayer', they talk to each other. 'We contribute to the glory of God with our work in the same way as those people with their songs inside the church. Finally, on the third day in the morning, laying the concrete in the first part of the ceiling was finished'.

[13] In fact, it is really not difficult to believe in it when we see the picture from a private photo album of priest Kochanowski [4], where we can observe unusually zealous work of women and men in the building site who spared no effort and delivered mortar in wooden wheel-barrows to the elevator. One day Bishop Goliński visited the building site because he wanted to see personally the already legendary involvement of the parishioners and seeing this work which was organized in such a good and modern way, he himself started to load a wheel-barrow with concrete and then delivered it to the lift; he later wrote about this in his letter to the parish priest dated 1st June 1954.

[14] The tremendous oak door of the main entrance to the church weighed over two tones; later, it was ornamented with metal rosettes made of bronze designed by Gawlik.

[15] Józef Starzyński came from Lwów and after the war he lived permanently in Zakopane.

[16] On 18th October 1955 an oral message came from Warsaw through the Municipal Council ordering the tower to be shortened by three meters, however, during one of the parishioners' meetings they decided not to pull down the tower (because of the amount of the invested money, human work and the materials which had been so difficult to obtain), therefore, the building work on the tower continued in accordance with the approved design. At the end of November, the beams on top of three and a half meters reinforced concrete tower pillars were placed with concrete. Around the reinforced concrete tower pillars there is an observation terrace from which we can admire a beautiful panorama of the town and the surrounding areas. The only work that remained to complete the tower was the execution of the lantern and fixing the cross.

Fig. 7. Church interior, ornaments designed by Z. Gawlik, existing state [3], 1) Main altar with the plaster cast figure of St Anthony, 2) pulpit with a relief representing Jesus preaching from the boat, 3) baptism altar, 4) Blessed Heart of Jesus Altar

Il. 7 Wnętrze kościoła, elementy wystroju projektu Z. Gawlika, stan istniejący [3], 1) Ołtarz główny z gipsową figurą św. Antoniego, 2) Ambona z płaskorzeźbą Chrystusa nauczającego w łodzi, 3) Ołtarz chrzcielny, 4) Ołtarz Najświętszego Serca Pana Jezusa

A plaster cast figure of St. Anthony of Padua made by sculptor Józef Starzyński was placed in the main altar in 1955. The retable of the altar is finished with a shelf on which – apart from St. Anthony's figure – the figures of poor, disabled and faithful listeners of St. Anthony were to be situated (Fig. 7.1). The altar still needs completion. Plaster cast relieves on the pulpit sides were also made by the same artist (Il. 7.2). "Sławniowicki' marble tile floor was laid in the presbytery and terracotta floor was laid in the church nave. Also the reinforced concrete stairs of the main entrance were built and the stairs of the tower were completed[17]. The cross was fixed on the tower and a metal ball with names of 'godparents' inside was placed under the cross. Twenty years after the parish came into existence Bishop Goliński consecrated the church on 16th September 1956.

During the next years many finishing works were done and the church's interior was equipped.

In 1957 the side altars were built: the baptism altar (near the pulpit) (Fig. 7.3) and the altar next to the sacristy door (at present it is the altar of Our Lady of Fatima but originally it was intended as an 'occasional' altar with a place for a portrait or figure of a saint of the particular day). Both of these altars were designed by Gawlik. The antependia of the altars were adorned by relieves depicting biblical scenes – deer at the waterhole and a lamb on the book with seven seals. In the chapel of the Black Madonna of Częstochowa, the altar and retable were made of black Swedish marble according to the design of the architect and engineer Stanisław Pośpieszalski[18] as well as the tile floor made of kielecki marble. The polychrome in Black Madonna Chapel – made by means of sgraffito al fresco technique – was completed at the end of 1957. Maria Kozłowska in the cooperation with Zofia Szczerba were the authors of the polychrome design and its execution (in spite of the fact that the chapel looks beautiful and the composition of walls is very good – according to the artists – it does not constitute an outstanding piece of work as regards technical aspects because the layer of plaster, in which there is a colour drawing, is too thick and uneven; we can also find a confirmation of this opinion in the description of sgraffito technique [see 10, p.51]. Three windows of this chapel were adorned by stained glass. The designer was Maria Kozłowska and work was done by a stained glass artist Roman Nawrocki from Częstochowa. In 1958, according to the design by Gawlik, the next side altars

Fig. 8. View of the side wall with Stations of the Cross and cantilever choir, in the foreground pews designed by Z. Gawlik, existing state [3]

Il. 8. Widok na ścianę boczną z Droga Krzyżowa oraz wspornik chóru, na pierwszym planie ławki zaprojektowane przez Z. Gawlika, stan istniejący [3]

[17] There are 232 stairs leading from the vestibule to the tower.

[18] Stanisław Pośpieszalski, an architect from Częstochowa, designed among others: the church in Rększowice, St. Maximilian Kolbe's Church in Radomsko along with the architect Włodzimierz Ściegienny, the church with the interior decoration in Kiełczygłów; moreover, he designed stained-glass windows: in Blessed Virgin Mary Church and St. Stanislaus Kostka's Church in Częstochowa; he also made designs of new parsonages and rebuilding of parsonages at the Holy Trinity Church in, among others, Wieluń and Będzin; he made the renewal in the Gothic style of Blessed Virgin Mary Collegiate Church in Wieluń; he is the author of rebuilding the onion-shaped domes on St. James' Church in Częstochowa and the author of the metalwork on the external wall of this church presbytery. He is also the designer of the interior decoration in Żelisławice near Siewierz and the biblical frieze around the church as well as the author of the project of rebuilding the presbytery and altar in St. Lambert's Church in Radomsko, the baptismal font and pews in St. Sigmund's Church in Częstochowa. He also designed pews in the cathedral in Olsztyn in Warmia District and in the Częstochowa cathedral the pulpit, retable of side eastern and western altars as well as the balustrade in the presbytery [17].

Fig. 9. Choir above the main entrance with the organ, view of the widest part of the church nave and chandeliers designed by Z. Gawlik, existing state [3]

Il. 9. Chór nad wejściem głównym z organami, widok na najszerszą część nawy kościoła i żyrandole projektu Gawlika, stan istniejący [3]

Fig. 10. St. Anthony's Church interior – view of presbytery, existing state [2]

Il. 10. Wnętrze kościoła św. Antoniego – widok na prezbiterium, stan istniejący [2]

Fig. 11. Pew and confessional according to the design by Gawlik, existing state [3], 1) Pew, 2) Confessional

Il. 11. Ławka i konfesjonał wykonane według projektu Gawlika, stan istniejący [3], 1) ławka, 2) konfesjonał

were built: the Sacred Heart of Jesus (Fig. 7.4) and St. Therese's of the Child Jesus made of marble from Sławniowice. In that year the church was given seven steel forged chandeliers which were made by the 'Pancerpol' company from Katowice (Fig. 8–10). Maria Kozłowska and Zofia Szczerba started to make the polychrome in St. Joseph' Chapel according to their own design. They worked for over two years and the Mother of God Chapel received pews designed by Pośpieszalski and a dado made of kielecki marble. In 1959 there were 76 pews in the church, which gave 576 seats. Gawlik designed the pews (Fig. 11.1) and they were made by a carpenter J. Świtała from Sternalice. An architect and engineer Włodzimierz Ściegienny from Częstochowa made three paintings for the Sacred Heart of Jesus altar: Sacred Heart of Jesus', St. Francis' and Jude the Apostle (Fig. 7.4) and for the St. Theresa altar also three paintings: St. Therese's of the Child Jesus, St. Stanislaus Kostka's and St. Dominique Savio's; he also made plaster cast relieves for the retable of these altars. Fixing of stained glass windows, which were designed by an artist Zofia Baudouin de Courtenay[19], was commenced in the church and they were made by a stained glass artist Nawrocki (Fig. 7.1–7.3, 10). The motives depicted on the stained glass windows comprise biblical scenes from the Old and New Testament. In 1960 all the work was completed in St. Joseph Chapel. In the church nave two big confessionals – designed by Gawlik (Fig. 11.2) – were situated and 15 years later two small confessionals were added, which were made according to the design of Pośpieszalski. Big confessionals were made by Świtała and the small ones were made by Ars Catholica Company from Katowice. The sacristy was furnished with a big chest of drawers and two big wardrobes. The next year three bells having the names of St. Anthony, St. Leon and St. Therese of the Child Jesus were fixed on the tower; the bells were cast in Wrocław. The church cemetery[20] was surrounded by a low fence (Fig. 12) made of granite and it was not until 40 years later that spans were fixed in the fence and it was finally given its target shape. The door to the tabernacle was covered with silver metalwork representing Jesus Christ and the disciples from Emmaus (Fig. 7.1) and the inscription: Lord, stay with us. Everything was made by the artist Zygmunt Kempa from Częstochowa according to the design of Pośpieszalski. The church was painted in two colours (blue and white)

[19] Zofia Baudouin de Courtenay – painter, born in 1887 in Dorpat (Estonia), died in 1967 in Częstochowa, studied in painter's studios in Petersburg, Kraków and Munich and in Fine Arts Academy in Paris. Some of her significant works are: frescos in Chruślin and Bielawy near Łowicz, in Radziejów, Grodziec near Konin, in Wierzbnik (today it is part of Starachowice), in Dobre and Pomiechówek near Warszawa, in Radomsko, in Gdańsk (St. Elizabeth's and St. James's Church and the cathedral in Oliwa) and in Częstochowa (cathedral, Christ the King's Church and St. Anthony's Church). She also painted on board by a tempera technique mainly for altars; she used the technique of sgraffito in stations of the cross: in the church in Pomiechówek and St. Cross's Church in Częstochowa, she also designed the stained glass in St. Elizabeth's Church in Gdańsk, the cathedral in Oliwa, in Chruślin, in Dąbrowa Górnicza, in the cathedral and St. Cross's Church in Opole, in the cathedral and St. Anthony's Church in Częstochowa. She also was preoccupied with theory and history of art [8].

[20] The church cemetery – this is a symbolic name of the consecrated area around the church, which resulted from the tradition of burying the deceased in the area around the church in the past. Officially, this name has not been changed.

Fig. 12. St. Anthony's Church – front façade, existing state [2]

Il. 12. Kościół św. Antoniego – elewacja frontowa, stan istniejący [2]

according to the design of the stained glass windows, author Z. Baudouin de Courtenay. An elevator with a basket was used while painting the church. In 1962, a stained glass artist finished his work in the church nave. The work connected with the installation of the electric heating in the church was commenced. An unusually ingenious catafalque, which moved out from under the floor, was installed according to the project of Priest Stasiński and made by a mechanic Stanisław Danielak from Łagisza (Fig. 5). In the years 1963–1965 twelve-voice Rieger[21] organs were made and the stairs of the main entrance to the church were tiled with granite slabs. Ten years after the consecration of the church, the relics of St. Anthony were brought for which Kempa made a silver reliquary according to the project of Ściegienny.

During the next years, the building work was carried out mainly around the church. A sculptor Ignacy Proszowski from Krynica made a figure of St. Anthony of Padua talking to the fish, which was situated in the recess above the church entrance (Fig. 12) and on the wall, which surrounded the church grounds from the east, he made 17 scenes of St. Anthony's life with the use of colourful ceramic mosaic. This is called The Path of St. Anthony. In 1983, the Second Vatican Council table altar was placed in the presbytery, which was made by a masonry master Roman Trąbski from Częstochowa according to the project of the next parish priest of the church Wincenty Kochanowski[22] (Fig. 10).

On 2nd April 1997, by the Decree of the Metropolitan Archbishop of Częstochowa, St. Anthony's of Padua and St. Therese's of the Child Jesus Church became a Sanctuary of Saint Anthony. The relics of this Saint are placed behind the main altar. The believers, who follow the tradition existing in St. Anthony's Church in Padua, touch the reliquary and ask the Saint to support them and thank him for the favours which they received through his intercession.

[21] In 1980 Rieger's organ was replaced by the mechanical twenty-five-voice organs made by Włodzimierz Truszczyński from Warszawa (Fig. 9).

[22] Priest Wincenty Kochanowski was a parish priest in the years 1980-1995.

Architectonic values of the church – analysis

The entrance façade of the church is situated in the south-east direction. The church is located relatively close to Szczytowa Street without any arranged square (foreground) (Fig. 5). Originally, the avenue, which ran from Górska Street and was parallel to Szczytowa Street to the direction of the south, with two rows of trees lead to the church (Fig. 1.1, 13); the avenue ran beneath the elevation where the church was situated. Nowadays, at the place of the avenue there is a school and there is no possibility to see the church façade from a distant perspective (Fig. 12).

The main church constitutes a one-storey high spatial structure and is 17 meters in height with the nave whose width was reduced threefold. The widest nave is at the entrance and narrows in the direction of the presbytery which is finished with the apse. The main entrance to the church leads through the vestibule in the lower part of the tower; on the tower there are two side chapels finished with apses. One can approach the chapels both from the vestibule as well as from the main nave of the church[23]. Looking at the projection of the church, it is possible to draw an equilateral in it; thus, we can assume that the church has a triangle shape and each of its tops is finished with a semicircular shape (Fig. 1.2, 5).

In the side walls of the presbytery there are two similar architectonic elements in the shape of pulpits along with massive stairs leading to them. The first element constitutes the actual pulpit (Fig. 7.2, 10); in the other element, which is similar and situated symmetrically, there is the entrance to the sacristy. The sacristy was situated under the presbytery. There is also a basement

[23] Originally, there were to be two passages to each of the chapels leading from the nave but finally, only one passage to each chapel was built; at the place of the other passage, which was not built, confessionals were situated.

Fig. 13. View of church front façade dated circa 1956; from Górska Street there was an avenue of trees leading the church [4]

Il. 13. Widok elewacji frontowej kościoła z około 1956 r., od ul. Górskiej do kościoła prowadziła aleja wysadzana drzewami [4]

Fig. 14. St. Anthony's Church – fragment of side façade, existing state [2]

Il. 14. Kościół św. Antoniego – fragment elewacji bocznej, stan istniejący [2]

under the narrowest part of the nave. In the basement, there is a before-funeral chapel, a boiler room (at present, a utility room), sanitary and additional rooms. There is also a basement under the tower. Above the church nave, there is a sizeable non-utilitarian attic (roof space). The arrangement of side entrances constitutes a very significant element in the interior design. In the original design, there were supposed to be four entrances (Fig. 1.2) situated in the subsequent off-sets of the nave. But finally, only two entrances were built and they were treated as emergency exits in the past (they are treated in the same way today) (Fig. 5). The location of those doors was questioned as wrong already in the designing stage by the curial commission as regards the possibility of distracting people gathered in the church by those who are late for the mass.

There are no windows in the side walls of the church. The church is rather poorly illuminated. High and narrow windows are situated only in the off-sets of the narrowing nave. The whole arrangement of windows can also be seen in the presbytery apse (Fig. 10). There is a round window above the choir, which is now covered by the organs (Fig. 9). In the apse, the stained glass windows show biblical themes and their rich symbolism reflects the spirit of renewal and the conciliation of the Easter and Western churches, which was born in the atmosphere of the Second Vatican Council whose sessions were just beginning at that time [18]. These windows give north-eastern light which illuminates the church in the best way during sunny days in the morning hours. However, the stained glass windows are in quite dark tones. Thanks to this, the church interior receives a particular atmosphere of sacrum, which is conducive to prayers by the virtual total separation from the exterior. Probably, the effect of not sufficiently lighted church would have been less noticeable or it would not have existed at all if the original location of the church had not been changed. (The church presbytery was to be south directed, while the main entrance to the direction of the cathedral. In this situation, dark stained glass windows with small divisions were much more justified).

The church façade is illuminated by the south-western light which gets into the church only through the glass interior entrance door when the exterior door is open and through a round, relatively small window situated above the choir. The interior is symmetric and quiet and it constitutes the composition of well considered forms. The only disturbing element in the interior design is the cantilever and the fragment of the choir which 'walks' into the inner part of the church nave (Fig. 8, 9). Both the cantilever and the shape of the choir constitute absolutely alien elements as if they were not designed by the author of the whole church. However, we can see a very similar shape of the choir in the Felician Sisters' church in Wawro, which was also designed by Gawlik [see 7, catalogue, item 11c]. The dynamic of slanting forms of the cantilever does not have any equivalent to the quiet geometrical solutions of architectonic elements designed by the author both inside the church as well as outside. Geometrical forms based on the rectangular, semicircle and circle constitute characteristic architectonic elements of this church. A little bit gloomy and even bleak character of the church is intensified by massive and deep dark pews as well as confessionals designed by Gawlik (Fig. 11) which perfectly correspond to the character of the church; the shape of pews and their general look refer to the forms which dominate in the church in contrast to the confessionals designed by

Fig. 15. St. Anthony's Church among blocks of flats, circa 1970 [1]

Il. 15. Kościół św. Antoniego wśród zabudowy blokowej z około 1970 r. [1]

Pośpieszalski (the confessionals seem to be too delicate and unnecessarily ornamented with metal elements – strange for the interior decoration). Simple and of secondary importance side altars complement the composition of the stained glass windows designed in the set-offs of the nave walls; similarly, the one-colour plaster cast Stations of the Cross, which fulfil the space between pilasters of the side walls, masterly suits austere surfaces of the side walls (Fig. 8, 9).

The church is built of traditional size bricks. The final execution is slightly different from the approved documentation (see Fig. 1.1 and Fig. 5). The reinforced concrete columns and beam structures, which are not visible from the outside, are hidden in the walls (v 2). The prefabricated elements along with small windows arranged under the structural ceiling around the church nave (Figs 8–10) are made of reinforced concrete; the top of the tower with openwork prefabricated and ornamented elements which cover the bells situated in this part of the tower and the tower lantern are made of reinforced concrete as well (Fig. 12, 14). Huge steel trusses constitute the roof construction.

The structure of the church is massive and compact. Outside, the church is impressive through its austerity and enormous size and inside, through its simplicity, rigorist regularity of divisions and the consequence which undoubtedly, is an effect of remarkable cooperation between the designer and investor[24]. Thus, St. Anthony's Church is simple, concise and really monumental in its appearance. As for its times, it is very modern and departs from the tradition of eclecticism, historicism as well as secession. In a large part it is deprived of ornamental details. Excellent proportions and consequent symmetry of the structure in the interior as well as in the exterior give the church a particular harmony. Austerity of the architecture is emphasized by the use of not plastered bricks of which the church was built. The walls are deprived of window holes and they have unquestionable significance thanks to monumental pilasters which divide the walls into the vertical and slightly concave strips. Similar effect is achieved by concrete and prefabricated elements of the tower top as well as of a simple frieze which runs around the church and is full of small windows. The grey colour of reinforced concrete elements on the church façade perfectly corresponds to the faded red colour of brick walls. According to the architect's original idea, relieves were to form the frieze outside the church, while the strip of figures made in polychrome was to form the frieze inside the church. The above solutions were changed to prefabricates with windows – perhaps, as a result of changing the church location which meant the need to provide more light in the interior (which was not possible before because of the height at which the small windows were situated and their size). Additionally, the author's intention had an impact on this change as he wanted to lower the costs of the investment and to resign from sculptures. Although these small windows did not provide too much light inside the church, they contributed to the lightness of the massive structure (Fig. 14) by being an openwork, delicate solution to finish simple and empty walls just under the ceiling in the interior in the place where polychrome and sculptures on the façades were planned, which apparently shortened the significant slenderness of walls and soothed their austerity; and, as we know, this was the effect intended by the designer.

The façades are virtually deprived of details – we can see the only detail at the main entrance to the church in form of the recess with St. Anthony's figure talking to the fish (a motif from legends about St. Anthony), which additionally emphasizes the main entrance to the building (Fig. 12, 13).

Thus, the church – situated on a considerable elevation and surrounded by trees – was seen by the parishioners from a distant perspective and in their opinion it undoubtedly assumed the proportions of an impressive as well as a majestic structure (Fig. 13), and it still has this effect till today in spite of the fact that some other buildings appeared just in the immediate surroundings; therefore, nowadays, there is no possibility to observe the church from a distant perspective.

In the front façade we can distinguish six explicit horizontal divisions which are presented in Illustration 13. The ground floor constitutes the lowest part. It is formed by the level of the main entrance and the chapels – the first storey of the tower. The second level constitutes the choir – the second storey of the tower and in the background the main church nave on the sides of the choir. Levels three and four – explicitly outlined on the front façade – constitute one space in the interior of the tower – the third storey of the tower. Level five is formed by the reinforced concrete top of the tower along with bells behind openwork elements and a viewing deck around – storey four of the tower. Level six constitutes the tower lantern with the cross[25].

[24] As the records in the chronicle suggest, the architect supervised the execution of the structure all the time although he commuted from Kraków. Being the author of the interior, he also gave other artists room to display their talents, however, within strictly specified limits. We must assume that even the size of the Stations of the Cross was imposed on the sculptor by the architect [16].

[25] The designation of the tower as a three-storey structure, which is presented in the Catalogue of Art Monuments in Poland, is wrong [19, p. 23].

Elements of western European functionalism in the architectonic solution of the church

At the beginning of the 20th century, the architecture of Western Europe perceived modernity as an opposition to naturalism, impressionism or estheticism by promoting expressionism, brutality, Fauvism, cubism, primitivism or simply industrial architecture even for the needs of sacral architecture [10, p. 298–314]. To some extent, functionalism constituted a designing basis which resulted from the necessity to take advan-

tage of the most modern technical and constructional achievements as well as new materials such as steel, glass or prefabricates.

The churches, which were built in Western Europe at that time, underwent new tendencies. Churches in Poland also followed those tendencies. The similarity of sacral structures built in Poland to those ones built in France, Germany or Italy is simply striking. We can see particular similarities when we compare St. Anthony's Church with the church in Le Raincy near Paris built in 1923, which was designed by two brothers August and Gustaw Perret – architects [13, p. 301]. We can also see some similarities when comparing St. Anthony's Church with Salesian St. John Bosco's Church in Rome [13, p. 308]. It particularly refers to the smooth and austere walls with simplified pilasters and niches for statues, small windows and a simple openwork tower. Similar churches were also built in Poland, for instance, St. Anthony's Church in Piła, which was designed by a German architect Hans Herkommer in the years 1929–1930. The form of shaping the interior is also subordinated to the church architecture of that period. Stained glass windows and relieves dominate in austere interiors and polychrome with geometric or even cubistic forms imitating primitives of folk art constitutes ornaments of the walls [13, p. 315–343]. In St. Anthony's Church, we can observe the influence of new tendencies, especially in side altar paintings or figures in polychrome at these altars as well as in the biblical scenes of the Mother of God's and St. Joseph's chapels. The drawing of figures is geometric and even useful deformation is used here. The whole interior of St. Anthony's Church reflects arising tendencies which were becoming even obligatory in the sacral architecture of the interwar period [14].

The church was built in the poorest district of the city and it perfectly corresponds to the atmosphere of simple and severe lifestyle of the working class. Several years later, it became the church of a blocks of flats district – with the buildings simple and austere in their appearance as well as deprived of any architectonic style (Fig. 15).

* * *

In spite of the fact that St. Anthony's Church seems to be a completed work of art (although its execution was extended in time), with the passage of time it requires different redecoration works or simply adjustment to new needs. Therefore, there is a danger of carrying the building work inconsistently with the author's spirit and intentions and not appreciating a timeless value of this structure for the city and its residents.

It turned out to be unfavourable for the harmony and symmetric composition order of the main entrance to introduce greenery into the stairs when the ramp to the church was built. But probably, the granite stairs were not disassembled and it is still possible to come back to the original structure of stairs in spite of the fact that the ramp was built, which does not interfere with the entrance symmetry, while unjustified greenery does.

While clearing up the area around the church, the workers used the cobblestone with a good cut but with a really unfortunate colourful pattern, which shook the harmony of the nearest surroundings of the church and introduced the atmosphere which was more joyful than majestic. We can suspect that the cobblestone was laid without any supervision of a competent person.

There has recently been some alarming news about plans to paint (in many colours) the Stations of the Cross – which were designed as monochromatic. This would do considerable harm to such a remarkable work of art of this great Lwów artist[26].

Some years ago metal spans – of good proportions and image – were fixed in the church fence; however, we may ask whether it was a good idea to use concave and convex elements within one span interchangeably.

The St. Joseph Chapel, which is covered with Sgraffito presenting the scenes of St. Family life, also ought to be restored. It is a good idea to make it look similar to the recently restored Black Madonna of Częstochowa Chapel which at the moment performs the function of the Blessed Sacrament Adoration Chapel.

Taking into account the great architectonic value of this structure, all the renovation works inside as well as outside the church ought to be supervised by an official monument restorer.

[26] In 2008 the Stations of the Cross were painted in many colours.

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Kościół pw. św. Antoniego Padewskiego i św. Teresy od Dzieciątka Jezus w Częstochowie

Kościół pw. św. Antoniego Padewskiego i św. Teresy od Dzieciątka Jezus w Częstochowie został zaprojektowany przez krakowskiego architekta Zygmunta Gawlika na jednym ze wzgórz częstochowskich, na terenie robotniczej dzielnicy Ostatni Grosz w latach trzydziestych XX w. i realizowany głównie po II wojnie światowej. Reprezentuje modernizm w architekturze sakralnej. Architekt uzyskał rzadką możliwość doprowadzenia swojego dzieła do końca, zaprojektował zarówno bryłę kościoła, jak i wystrój wnętrza oraz wyposażenie. Bryła kościoła jest masywna, zwarta, prosta, lapidarna, prawdziwie monumentalna w wyglądzie. Bardzo nowoczesna jak na owe czasy. Szczególnej harmonii nadają kościołowi znakomite proporcje i konsekwentna symetria obiektu, zarówno wewnątrz, jak i na zewnątrz. Surowość architektury podkreślona jest przez zastosowanie nieotynkowanej cegły, z której wzniesiono kościół oraz szare, betonowe, prefabrykowane elementy, zarówno zakończenia wieży, jak i skromnego fryzu, biegnącego naokoło kościoła, wypełnionego maleńkimi okienkami. Elewacje praktycznie pozbawione są detalu, posiadają zdecydowaną artykulację dzięki monumentalnym pilastrom, dzielącym ściany na pionowe, lekko wklęsłe pasy. Kościół doskonale wpisał się w otoczenie prostych, pozbawionych wyrazu architektonicznego bloków.

Z uwagi na wysokie walory architektoniczne kościoła i jego ponadczasową wartość warto, aby wszelkie prace remontowe przy nim, wewnątrz i na zewnątrz, odbywały się pod nadzorem konserwatora zabytków, co nie zawsze ma miejsce współcześnie, ze szkodą dla obiektu.

Key words: monumental sacral architecture, modernist church in Poland, modernist architecture in Częstochowa, architect Gawlik

Słowa kluczowe: monumentalna architektura sakralna, kościół modernistyczny w Polsce, architektura modernistyczna w Częstochowie, architekt Gawlik

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Marcin Brzezicki*

Multiplication of optical phenomena in double leaf façades

Introduction

Thermal insulated double glazing is the most common example of use of multi-layered glass structures. The double leaf façade is a further step in the development of this technology. Double façades are used since the early twentieth century, since the development of the modern curtain wall. The first example of the use of this technology in Europe is the building of the Steiff Toy Factory in 1903 [5, p. 595–602] and, in the USA – Hallidie Office Building erected in 1918 for the University of California [6]. Multi-layered façades might be installed in different arrangements: on the entire surface of one wall, or as a glass envelope surrounding the building from all sides. An additional layer of glass in the front of a conventional façade forms a buffer zone, naturally ventilated and lit. This zone might be compared *to a large-scale, flat winter garden or porch with transparent walls* [2, p. 84]. The dynamic development of this technology led to considerable progress in methods of their manufacture and design, but the original concept remained unchanged.

Double façades are frequently researched, published, lectured and spoken about, both in *bona fide* science papers, and popular, advertising brochures. Most authors concentrate on the climatic aspects of this technology. This is caused by a high potential risk of overheating the façade in the summer, resulting from internal and external (sunlight) heat gains and loads. Very few papers research the optical and aesthetic aspects of double leaf façades. One of the most recent ones Thermal simulation of buildings with double-skin façades [9] is not an exception here. One of the models used by authors in thermal simulation of the building is indeed an "optical spectral model", but the model is used to assess the amount of solar radiation, which affects the microclimate. Optical visibility issues are not taken into account.

Although the optics of double leaf façades, are still insufficiently recognized, a certain characteristic if multi layered glass structures can be observed and distinguished. This analysis requires a background of issues of light penetration in the quantum scale.

Some individual photons of light penetrate through transparent material, while others are reflected. This phenomenon, observed in the quantum scale (at the scale of single photons of light) causes a reflection of 0÷16% of the photons. The range is due to the multiplication if transparent layers. Materials arranged in layers increase the number of possible reflections of photons: those that pass through the first layer, are reflected by the other, other ricochet (rebound) between. Estimation of the number of photons on both sides of the transparent pane appears to be impossible. Nobel prize winner physicist Richard Feynman describes this theoretical problem with a touch of humour: *Partial reflection from a single surface of glass is a difficult problem, but a partial reflection of two or more surfaces – that's an absolute enigma*. [4, p. 24]. When tests in the quantum scale are made with very weak light sources (capable of emitting single photons), the results from the range of 0÷16% confirm. When it comes to the measuring of the reflection of the whole light flux – the result of 8% is true, which is the average of the previously given range. This behaviour of light particles (photons) is described by Feynman as the "slowing of light". This phenomenon is frequently observed in architecture.

Multiplication of optical phenomena

Optical phenomena are multiplied in parallel layers of transparent materials. This is due both to their construction and the predominant point of observation (viewing axis perpendicular to the plane of the façade). Optical phenomena occur on each smooth surface. Modern double façades are composed of at least three panes (one cre-

* Faculty of Architecture, Wrocław University of Technology.

ates an external envelope, the other two form an IGU – Insulating Glass Unit). Each pane will both transmit, absorb and reflect light.

Multiplied reflections

A summary effect will result from the imposition of the multiple light fluxes from both sides of each pane. This multiplication can lead to a total loss of transparency. Double façades *even if clear, produce enough reflection to function as a screen* [11, p. 10]. A clear example of this visual multiplication is an office building at Bockenheimer Landstrasse in Frankfurt. In this case the outer leaf of the double façade is made of single panes of glass that are point mounted by specially shaped brackets. The upper bracket bears the whole weight of the pane, the other two function only as fixing spacers (do not bear vertical loads of the pane). System of glass mounting is made of filigree bars and rods. *Lack of clearly visible structural elements attract the observer's visual attention to the virtual image formed in a façade. Multiplied reflections of surrounding buildings make the load-bearing structure of glass even less visible. This phenomenon intensifies the effect of the façade's* "*suspension*" [1, p. 38]. Virtual images are formed on every smooth-transparent plane. Superimposing multiplied reflections of tree branches are particularly confusing for observers (Fig. 1). Despite the use of transparent glazing material, the façade becomes a multi-layered screen reflecting the surrounding world, but not showing the inside of the building [2, p. 92].

Imposing reflections created in double façades lead to the formation of various optical illusions. Under certain lighting conditions, the reflection of the surrounding world can be so intense that the correct perception of double leaf façade can be difficult, or even impossible. A specific optical phenomenon that occurs in this situation is a virtual loss of the image focus – a blurred reflection. When two panes of the façade are located in relatively close proximity, two imposing reflections are not recognized by the human neural mechanism as separate reflections, but as a one that is out of focus. The phenomenon is really unusual. Reflection is blurred, while the rest of the observer's field of view is seen properly – in focus (see Fig. 2). A clear illustration of this phenomenon is the department store of the Galleries Lafayette in Berlin. The double leaf façade of the building is an "optical attraction" [3, p. 98], the effect of image blur occurs due to the relative proximity of layers of glazing – circa 20 cm.

Imposition of virtual images occurs on smooth transparent materials that are arranged in parallel layers. When panes are in close proximity, a slight shift of reflected images causes an impression of an image blur (as it was explained before). When panes are at a larger distance (for example: climatic reasons) other unusual optical phenomena might appear.

Various configurations of transparent panes of glass lead to different formal and architectural appearances. Sometimes the effect of the imposition is almost picturesque, in other cases, even disturbing. Glass panes of the façade are never mounted exactly in one plane, so the reflections in individual sheets of glass are slightly shifted. This fragmentation of virtual image reminds of the cubist style, which is *breaking the continuity of the presentation by the fragmentation of objects* and *visual integration of image is destroyed* [8]. The designer is unable

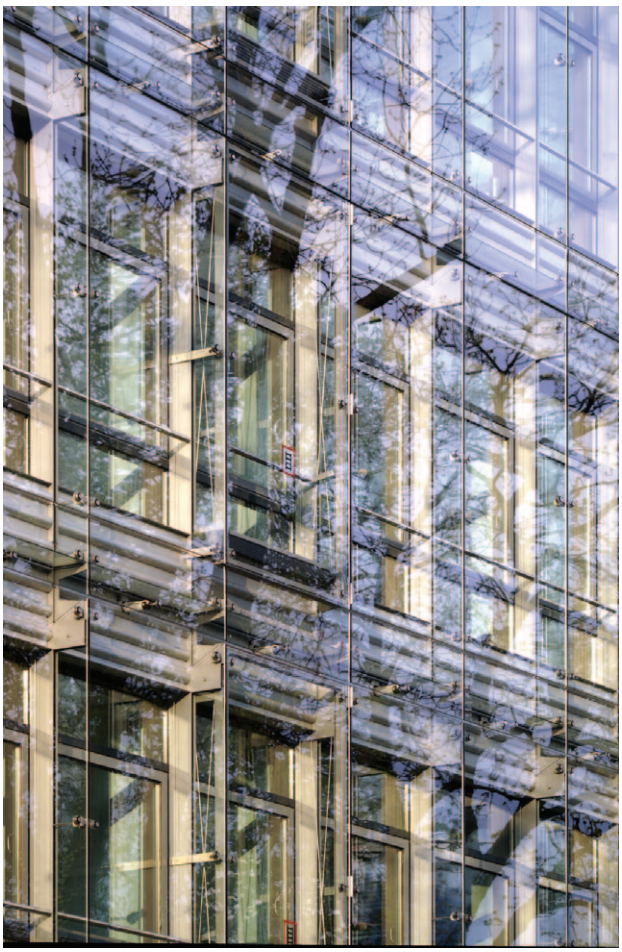

Fig. 1. Office building at Bockenheimer Landstrasse, arch. KSP Architekten, 1998 (photo: M. Brzezicki)

Il. 1. Budynek biurowy przy Bockenheimer Landstrasse, proj. KSP Architekten, 1998 (foto. M. Brzezicki)

Fig. 2. Department store of the Galleries Lafayette in Berlin, arch. Jean Nouvel, 1995 (photo: M. Brzezicki)

Il. 2. Dom handlowy Galeries Lafayette w Berlinie, proj. Jean Nouvel, 1995 (foto. M. Brzezicki)

Fig. 3. Jakob-Kaiser-Haus in Berlin, arch. de Architekten Cie, Pi de Bruijn, 2002 (photo: M. Brzezicki)

Il. 3. Jakob-Kaiser-Haus w Berlinie, proj. de Architekten Cie, Pi de Bruijn, 2002 (foto. M. Brzezicki)

to predict the final effect because it depends on the workmanship and the façade's quality of execution. Judgment and understanding of the fragmented image, depends on the static or dynamic way of perception preformed by the observer. Experiments conducted at MIT by P. Sinha, showed that the perception in motion, called *dynamic information processing* […] *leads to visual integration and eventually to recognition* [12].

A distinctive example of superimposition of fragmented virtual images is the German parliament office building Jakob-Kaiser Haus. Two segments of the south facing façade of block no. 5 and 6 were designed and constructed as a double layer façade: additional sheet of transparent glazing was placed in the front of standard office building wall with glazed windows. Due to the limited precision of the façade's execution, individual sheets of glass are not exactly in the same plane, so each pane reflects a different section of the building located at the opposite side of the street. Smallest shifts are easy detectible by the observer's eye because the juxtaposed building was equipped with rhythmic and orthogonal decoration. Regularly distributed windows and sun shades are fragmented and moved, almost "trembling". Two layers of glass make the phenomenon even more intense, because two virtual images superimpose [see Fig. 3]. One is formed in the external clear glass envelope, the other in the window's glazing.

Fig. 4. CCN Ost Congress Centre, arch. S + P Heinz Seipel Ges. von Architekten mbH, 2006 (photo: M. Brzezicki)

Il. 4. Centrum kongresowe CCN Ost, proj. S + P Heinz Seipel Ges. von Architekten mbH, 2006 (foto. M. Brzezicki)

Another interesting optical phenomenon resulting from the reflection can be seen in CCN Ost Congress and Exhibition Centre in Nuremberg. The modern Exhibition Centre building, fitted with full-height double leaf façade, was finished in 2005. Under certain lighting conditions, the observer gets the impression that the structural frame elements are doubled (see Fig. 4). The explanation is quite obvious: a virtual image of outer glazing's supporting elements is created on the inner layer of the façade. This misleading phenomenon can be seen only in constructions where the outer envelope of the façade has a distinct supporting frame structure. In accordance with the declarations CCN Ost designers [...] *openness and transparency are prerequisites for meeting place*. [7]. Apparently the double leaf façade was used to emphasize the impression of transparency, but in practice the result is far from the idea. When the blinds are closed in the air-corridor space, the misleading effect of structure multiplication disappears, but the building loses its transparency.

Multiplied transmission

Multiplication of optical phenomena occurs not only in the case of reflection or virtual image formation, but also the case of light transmission. Light flux intensity would be weakened in proportion to the number of penetrated panes. Quantum mechanism of absorption of certain wavelengths of light would influence its colour. If a large number of "clear" filters – panes of glass – are arranged one after another, white daylight penetrating through would significantly change the colour. In architecture this phenomenon is seen mainly during sunny weather, on fully glazed façades of modern office buildings. Before entering the observer's eye, every ray of light passes through several layers of different transparent materials, each time slightly changing colour. This happens six times in façades consist-

Fig. 5. Sony Center, arch. Murphy & Jahn Architects, 2000 (photo: M. Brzezicki)

Il. 5. Sony Center, proj. Murphy & Jahn Architects, 2000 (foto. M. Brzezicki)

ing of three layers of glass (3 times + bounce off inside the room + 3 times), in more complex structures, the phenomenon intensifies. Light changes its colour, due to the type of glass used. In the office building – part of Sony Postdammer Paltz complex – observed from the Ben-Gurion-Straße (Berlin-Tiergarten) the glass gets an evident greenish tint [see Fig. 5]. In the "Arkady" Shopping Center in Wrocław the multilayered façade was constructed using brown tinted glass, so the light receives a visible brownish hue.

Multiplied absorption

Since the turn of the 80-ties and 90-ties in XX century another influential trend could be distinguished is architecture. It began in 1989 from Rem Koolhaas'es draft design for the famous architectural competition of Très Grande Bibliothèque in Paris. In the proposed building smaller functional elements were contained in one rectangular block made of opaque glass. Different volumes suspended at different levels and different distances from the outside façade only "shone through" the milky glass coat of the building. The building seemed to be covered with a translucent veil, as the Swiss philosopher and doctor Jean Starobinski sees it – a mythical "veil of Poppea", mistress of the emperor Nero. The idea of a new, so called "opaque transparency", gained public attention and attracted many artists and architects.

According to Herbert Muschamp: […] *what links* […] *projects, apart from their transparent and translucent skins, is that the building's skin is used not to reveal but to veil* [10, p. 43]. Glazing no longer performs a classic function of the modernistic curtain wall. New semi-opaque and translucent façades deceive the eye, and produce a magical effect of a curtain. Application of many layers of translucent and semi-opaque materials leads to the formation of zones with different light transmission characteristics. These zones are not "flat", but gain spatial depth contained between the layers of glass. A unique optical buffer is created, which is analogous to thermal and acoustic ones.

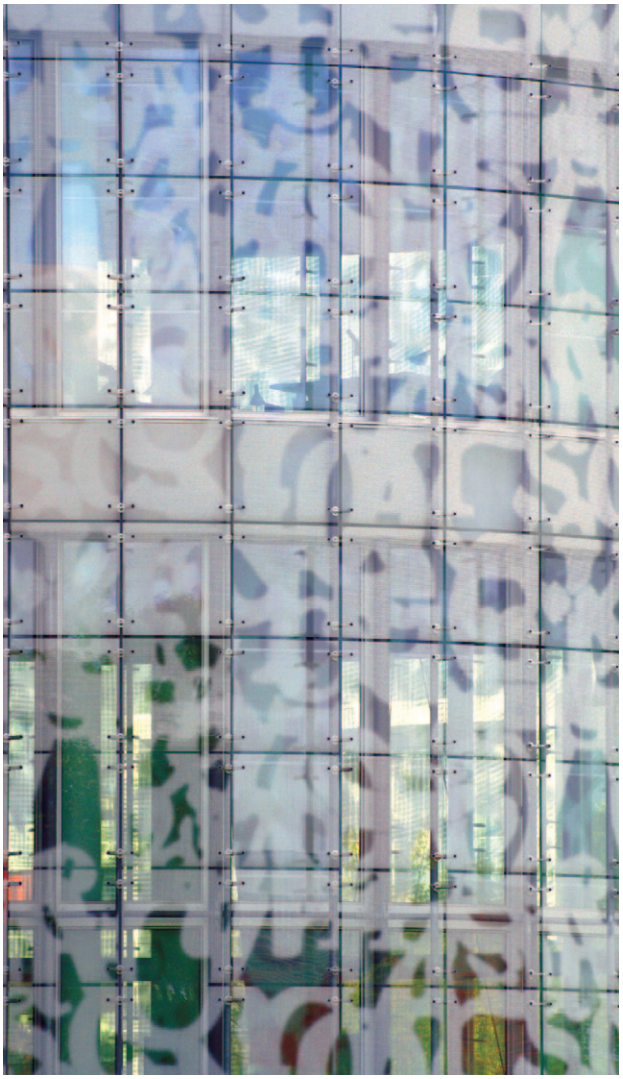

Fig. 6. IKMZ – Technical Library of Cottbus, Brandenburg Technical University, arch. Herzog & de Meuron, 2004 (photo: M. Brzezicki)

Il. 6. IKMZ – Technical Library of Cottbus, Brandenburg Technical University, proj. Herzog & de Meuron, 2004 (foto. M. Brzezicki)

An excellent illustration of this idea is the well known building of IKMZ (Informations-, Kommunikations- und Medienzentrum) – technical library of Cottbus, Brandenburg Technical University (Fig. 6). The multi layer façade of the building was fully enclosed by bent laminated glass, emphasizing the organic clover shape of the building. The panels were covered with oversized letters in a screen-printed form. The letters are so close to each other that they blend into an ornament so much that individual signs can not be distinguished. The outline of the letters is not clearly defined – visible halftone dots are blended into smooth tones by the human eye. The printed pattern is, however, more visible from the inside than from outside.

Summary

Optical phenomena developing between the layers of a glass sheets of a double façade can fundamentally change the perception of the building's transparency. Overlapping reflections, multiplying virtual images, misleading optical illusions and obstacles are difficult to predict. It is therefore essential for practicing designers to be aware of the wide range of possible perceptible obstacles and – depending on the architect's vision – to prevent them or skilfully exploit.

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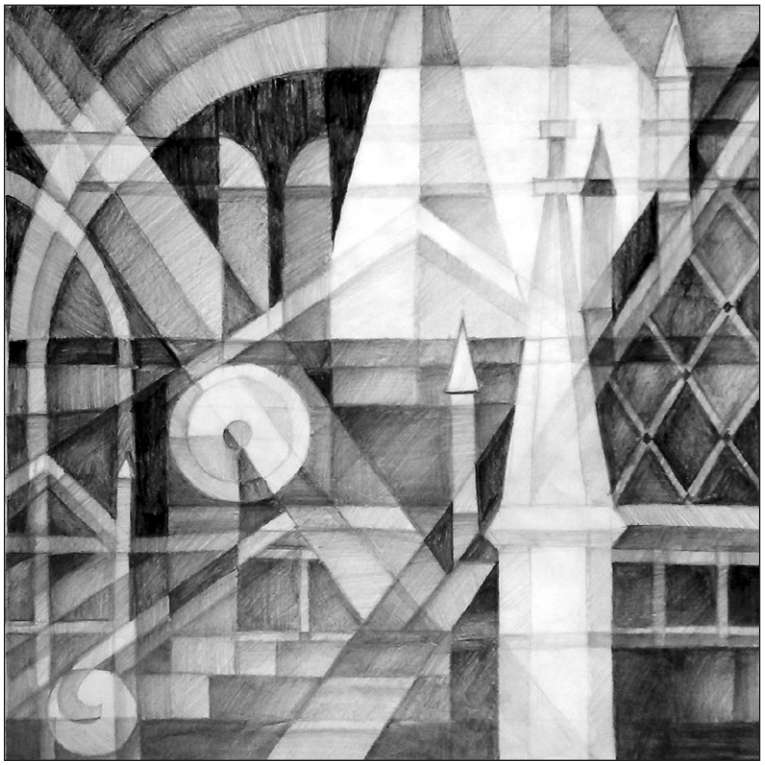
Powielenie zjawisk optycznych w podwójnych fasadach

W artykule podwójne fasady są analizowane z punktu widzenia optyki. W wielowarstwowych konstrukcjach szklanych nakładające się odbicia i obrazy pozorne powstają na każdej gładkiej tafli. Ich powielenie może prowadzić do powstania wielu odkształceń obrazu pozornego oraz mylących złudzeń optycznych, które wpływają na przezroczystość powłoki budynku. Wybrane zjawiska zostały zaprezentowane na przykładzie zrealizowanych budynków w których zachodzą. Przegląd może służyć jako wstępne narzędzie projektowe dla architektów-praktyków.

Key words: double leaf façade, optical phenomena, transparency

Słowa kluczowe: podwójna fasada (elewacja), złudzenia optyczne, przezroczystość,

Translated by M. Brzezicki



Drawn by S. Anczyk

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Paweł Amałowicz*

Modern Library Structure among Old Town Buildings. Project of Jeleniogórskie Centre of Information and Regional Education of 'Książnica Karkonoska'

Introduction

The library constitutes a structure which is technically more and more advanced but still its main objective is to provide users with access to knowledge. However, a modern library is not only a place where books are stored and made available; it is also becoming a cultural centre in which multifarious functions are concentrated to a large extent. The library is getting more and more independent of things which have constituted its foundation for centuries, i.e. independent of books and printed materials. The factors, which will form the essence of a library in the future, are electronic media and access to source materials by means of them.

For the last 20 years in Europe and all over the world, enormous changes have been made in the domain of the library space and the institution itself. For example, during this period the number of public libraries in France was triplicate (in 1980 there were 930 town libraries, while in 2001–2795) [7]. Unfortunately, during the recent years the number of public libraries in Poland has been systematically becoming smaller and smaller. According to the examinations made by the Central Statistical Office, 59 branches of public libraries were closed in 2007 but at the same time the number of libraries slightly increased [5]. The same situation, the example of which is described below, took place in Jelenia Góra where the Grodzka Public Library took over collections from several liquidated branches.

Apart from changes in number, there have also been revolutionary transformations in the library internal space. What did these changes consist of First of all, dominance of the book was questioned. Libraries began to offer open access to diverse collections in various forms and on almost all available data storage devices. Computer units were situated next to books as well as near magazines and newspapers. Slowly, the rooms with old card catalogues were transformed into rooms with computer catalogues, which adopted the information function. They became the first place of the reader's contact with collections and the user was able to follow a proper direction. The reader usually used books only after he had obtained bits of information stored in the computer base. Thus, the books still performed the basic function but the information, catalogue and navigation functions were performed by electronic data storage devices [2]. However, nowadays, the electronic data base does not only carry out the information function. These data storage devices also constitute source materials and like books they more often have an equivalent value (e.g. music or film sections). Moreover, libraries – in order to make their offer more attractive – try to work for longer hours and they extend the scope of their activity by organizing lectures, exhibitions, concerts and competitions as well as by arranging meetings with authors, film projections; they also make presentations for children and they improve the service for readers. Libraries do research in order to gain more information about their readers. The results of these examinations are used to make decisions regarding the architectonic appearance, space planning and the elements of interior design. Thanks to all these efforts the number of readers is still growing. In France, 18% of the population use libraries, twice as much as 20 years ago; in Great Britain and Germany – circa 30% and in Finland – 60% [7]. In Poland, there has been an insignificant decrease in the

* Faculty of Architecture, Wrocław University of Technology.

Fig. 1. *Książnica Karkonoska* – View at the side of Bankowa Street (photo: from collections of A. Grudziński)

Il. 1. Książnica Karkonoska – widok od strony ul. Bankowej (foto: ze zbiorów A. Grudzińskiego)

number of registered readers in recent years. In 2007, the number of readers was 6,719.1 (in 2000 – 7,392). However, the number of people who use public libraries is not so small – still almost 20% of the population [5].

The changes, which have occurred during the last twenty five years, also refer to the name itself – 'library'. The library has become an 'educational resource centre'. This new name emphasizes all resources – both traditional and electronic ones as well as the issue of science and education [2]. Public libraries are also called 'media-portfolios' or 'multi-media libraries'.

From the architectonic point of view, the most significant aspect is, first of all, the arrangement of the library space and the problem whether it should be huge, open and with functionally changeable equipment or whether it should be divided into thematic sections and smaller rooms. It seems that the solutions which offer only open multifunctional spaces (e.g. huge halls) and which are significantly deprived of any architectonic interior design are simply becoming an 'accidental space'. Close cooperation of librarians and architects provides the opportunity to create a specific and homogeneous library space which would take into consideration some degree of elasticity in the interior arrangement as to its formal expression. During the design process, particular attention is paid to the clear arrangement of interior communication, accessibility and functional changeability of rooms, noise control, lighting, temperature and safety and to the fact that the room should be equipped with appropriate installations.

In connection with continuous transformations of public libraries another question arises, i.e. how to adapt old libraries to new conditions? The project of Jeleniogórskie Centre of Information and Regional Education called *Książnica Karkonoska*, presented below, is an attempt to answer this question.

This article was written during design works referring to the development of the Grodzka Public Library in Jelenia Góra[1]. This structure, already in the investor's and designers' plans, was supposed to become a modern cultural centre. This centre was to provide readers with access to collections and the most modern computer technologies as well as to regional information based on electronic and traditional sources [6]. Thus, it was the design of the building with a multifunctional character – more of 'media-portfolio' than a traditionally understood library – and with free access to shelves with books and magazines but also with easy access to other data storage devices of different information. It was part of the contemporary trend to present readers as an attractive offer as possible and at the same time to provide readers with easy access to collections. The main goal of the project was to transform the Grodzka Public Library into a modern centre with full technical and didactic equipment. Particularly, it was supposed to provide conditions for the realization of programs within the scope of regional, reading and artistic education addressed to children, teenagers and adults, organization of exhibitions, meetings with authors and also different events connected with annual all-Polish or regional actions in favour of the development of libraries and reading [6]. This building provides such conditions[2] and offers readers such functional rooms as an information centre with computer and card catalogues, lending library of belles-lettres, popular science and scientific collections, 'talking books' with free access to collections for the reader as well as computer units with the Internet, a reading room with books, magazines and newspapers, regional reading room, library for children and teenagers, small forms gallery and conference room. *Książnica Karkonoska* also gives access to the Jelenio-górska Digital Library [6].

This public utility building of medium size[3] also constitutes an interesting example of the connection of historical and secessionist building with modern architecture (Fig. 1).

[1] The Project was produced under Andrzej Grudziński's guidance. The authors' team of the architectonic part consisted of the following architects: Paweł Amałowicz, Ewa Bryniak, Andrzej Zwierzchowski (checking). The construction project: Wojciech Marszałek MA, Eng.

[2] The building was officially opened in October 2008.

[3] The total usable area is 3638 m².

Purpose and intended use of the building

The building and executive project of Jeleniogórskie Centre of Information and Regional Education of *Książnica Karkonoska* included both an architectonic part and branch projects: construction part, water supply and sewerage, central heating, ventilation, air-conditioning, gas, electric and telecommunication engineering systems. This study discusses only the architectonic part.

Jeleniogórskie Centre of Information and Regional Education was designed as a modern library structure. This building along with the Lower Silesian Music Hall formed a cultural and educational complex. The *Książnica*

Karkonoska performs a significant utilitarian and culture-producing functions not only for the residents of Jelenia Góra, but for the people from the surrounding areas as well. Traditionally, the town also attracts foreign tourists (mainly from Germany and the Czech Republic). Owing to the development of the region and the perspectives of increasing tourist offers after Poland entered the EU, there is a natural need to promote attractive cultural offers.

Until October 2008 the Grodzka Public Library in Jelenia Góra had its seat in the 19th-century secessionist building at 27 Bankowa Street. A new modern library building was designed in the place which was associated with the library by the residents for years. Multifunctionality of the building makes it possible to organize authors' sessions, public lectures and thematic exhibitions. Its additional advantages are as follows: location in the very centre of the town at one of the main streets, the neighbourhood of the Lower Silesia Music Hall and finally, a short distance from the Town Hall and the seat of town authorities.

In the 1980s, the architects Andrzej Grudziński and Jan Tarczyński received a design task consisting in the development of the seat of the Public Symphonic Orchestra and then, the development of the Provincial Public Library in Jelenia Góra in the area which included Wolności, Bankowa, Matejki and Piłsudskiego Streets. The authors presented the project of the building which emphasised historical values of the already existing historic buildings there while the complementary architectonic structure did not form any contrastive dissonance in its scale and details. The shaping of the passageway connecting Bankowa and Piłsudskiego Streets, which made it possible to exhibit historical and new public utility areas in the best way, constituted a crucial problem in the whole functional and spatial composition [4].

The library was developed as a result of long-term works, but this new part was left in the rough till 2007 (Fig. 2).

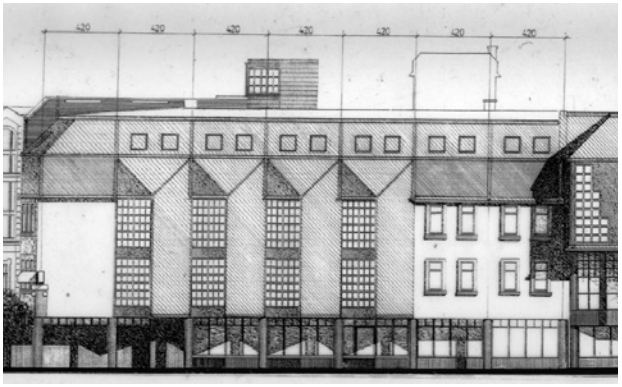

Fig. 2. *Książnica Karkonoska* – The western facade from the side of the passageway

Il. 2. Książnica Karkonoska – elewacja zachodnia od strony pasażu

Brief fore designs

The designing team of the architectonic part of *Książnica Karkonoska* made a lot of brief fore designs concerning functional and program requirements of the building. They agreed – in accordance with *inter alia* the principles elaborated by a British architect H. Faulkner-Brown [3] – that the complex of buildings must take into account the changes of organization and function of the interior space. The building should be massive with convenient halls and corridors which would make it possible for the readers and employees to move from one place to another (including disabled people) as well as to facilitate the transport of books. Moreover, the building must be diverse as regards the conditions of work (traditional reading rooms, individual and group work rooms) and arranged so that it would be easy for the readers to recognize the areas assigned for them; these areas should also be indicated with visual information. The building should also be esthetical and 'quiet' thanks to the application of subdued colours which are conducive to the atmosphere of silence and concentration and the usage of noise suppressing materials. First of all, however, it must be safe for the readers, employees and collections. In the fore designs, the architects took into account the necessity to provide stable environmental and microclimatic conditions which are indispensable for the protection of the library collections.

The authors' team, under Andrzej Grudziński's guidance, in consultation with the investor, decided that *Książnica Karkonoska* ought to be a place where collections are made accessible by traditional lending along with the information resources. Consequently, collections and information resources were supposed to be fully computerised. The authors of the project planned to create clearly separated functional areas in the building which would facilitate access to required information. The building was supposed to make it possible to take advantage of new information technologies, first of all, the Internet and to provide a place where exhibitions, expositions, various kinds of thematic meetings, competitions, library lessons and lectures would be organized. There were suggestions of introducing different forms of services directed at children, teenagers, disabled readers, elderly people, ethnic minorities, etc. It was agreed that the Jeleniogórskie Centre of Information and Regional Education was going to be a significant centre for the local cultural initiatives and undertakings organized along with the local authorities as well as with various social and cultural organizations. *Książnica Karkonosk*a should serve as the organizational and subjective help; furthermore, it should promote the region along with its accomplishments and residents' achievements.

Versatile program assumptions were accepted. The collections included 240 000 volumes (including compact storage of 135 000 volumes, traditional storage of 35 000 volumes; free access to 70 000 volumes for readers), 20 000 volumes of bound magazines and 280 titles of cur-

rent magazines. There are 150 seats and 45 computer units for readers. It was anticipated that about 50 employees would serve as the staff of the library Książnica. For the above assumptions the following area ratios were accepted:

500 volumes / 1 m² – for the books stored in the compact system;

160 volumes / 1 m² – for the books with free access to shelves;

100 volumes / 1 m² – for the books in the library for children and teenagers;

150 volumes / 1 m² – for bound magazines;

30 titles / 1 m² – for current magazines;

2 m² / 1 reading seat.

The architectonic form and function of the building

The design was divided into three parts which differed from one another as regards architectonic and functional aspects. The first part constituted the adapted historical tenement house (the previous seat of Grodzka Public Library); the second part constituted the developed part which was in a shell condition and finally, the third part – a new building which was situated between the tenement house and the developed part. All those parts were the subject of a detailed functional and space analysis of the created project: the concept, construction and execution design.

In the years 1990–1993 an extensive redecoration was carried out in the 19th century secessionist tenement house. The building entrances were situated at Bankowa Street. In front of the building at Bankowa Street, the major passageways for pedestrians were situated: a pavement, stairs and ramp (connecting the level the library entrance with the level at Bankowa Street) and still not completed stairs at the Music Hall passageway side. The area at the economic background facility (block interior) of the library was left disorderly and there was no boulder pavement at that place.

The part of the building which was developed in the 1990s (including Lower Silesian Music Hall) was partially in a complete shell condition. With its architecture it corresponded to the size and character of the historical part of the old town, which resulted from the direct relation of the created complex at that time with reference to the historical development [4]. This building was supposed to form – including the Music Hall structures – one common public utility complex with mutually intermingling parts of the representative rooms.

The new part of the building at the background facility (block interior) constituted the space closed with three facades: the secessionist tenement house, the building from the 1990s and the suggested modern glass cover (Fig. 3). The designed floors formed a terrace arrangement of interior galleries opening to the external courtyard (Fig. 4). Thus, the compactness of the whole structure resulted from the new part and at the same time this new part made it easier for the readers and staff to move and provided easier access to books. Thereby, the usable area of the whole structure was increased by more than 670 m², including the storage area by about 150 m² and bound magazines storage area by 130 m². This kind of solution made it possible to increase the number of book collections along with free access to shelves. Additionally, the area for indispensable technical rooms was achieved; these rooms ensured a correct functioning of ventilation and air conditioning as well as they ensured stable environmental conditions and appropriate microclimate; in these rooms there are also devices used for the purpose of safety and security of readers, staff and book collections.

The designed structure consisted of four ground floors (plus the terrace and engine rooms) and one underground floor. Each of these floors has their basic functions. The

Fig. 3. View of *Książnica Karkonoska* at the side of block interior. A new glassed-in part connects other structures: secessionist tenement house (on the right) and the building from the 1990s (on the left) (photo: P. Amałowicz).

Il. 3. Widok Książnicy Karkonoskiej od strony wnętrza blokowego. Nowa, przeszklona część łączy pozostałe obiekty: kamienicę secesyjną (po prawej) oraz budynek z lat dziewięćdziesiątych XX w. (po lewej) (foto. P. Amałowicz)

Fig. 4. The glassed-in new part of the structur. There is a noticeable terraced arrangement of interior galleries (photo: P. Amałowicz).

Il. 4. Przekrycie szklane nowej części obiektu. Widoczny tarasowy układ galerii wewnętrznych (foto. P. Amałowicz)

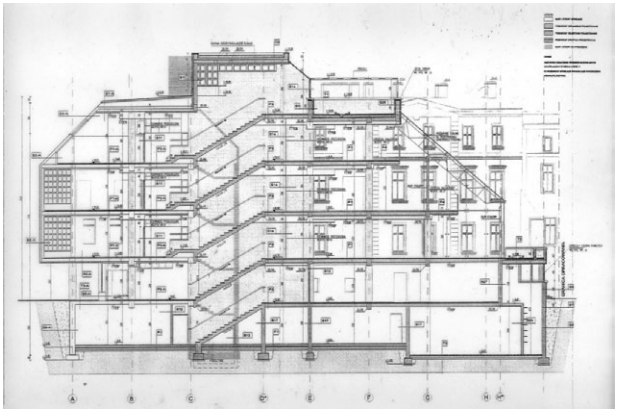

Fig. 5. Longitudinal section with a noticeable glassed-in part based on the spatial steel construction

Il. 5. Przekrój podłużny z widocznym szklanym przekryciem opartym na przestrzennej konstrukcji stalowej

Fig. 6. View of the interior of the second floor of the central part of *Książnica Karkonoska* (photo: P. Amałowicz)

Il. 6. Widok wnętrza II piętra centralnej części Książnicy Karkonoskiej (foto. P. Amałowicz)

underground floor performs the storage function along with the technical rooms; the ground floor fulfils the function of entrance zone with a general cloakroom; the first floor – the function of information centre with catalogues and a lending library; the second floor – reading rooms: general, magazines, the Internet and regional reading rooms; the third floor – a library for children and teenagers as well as a conference hall with a foyer.

The building was equipped with three transportation lines – two passenger lifts and one goods lift (serving as a means of transport for books). In the underground part, there was supposed to be a store-room for books with 270 two-sided compact bookshelves. On the levels +2,85 (of the 1st floor) and +13,00 additional terraces were designed. The first terrace is based on an air fan; the other is situated over a glass cover which was built on the spatial steel construction. The glassed-in new part of the building and particularly, a terraced arrangement of the gallery were supposed to emphasize the fact that it was going to be the designed information centre of *Książnica Karkonoska* (Fig. 5).

The functional and spatial arrangement of the designed structure is clear-cut with the main entrance at the passageway's side on the level 0,00, which is also available for disabled persons and the entrance zone which is connected with the information centre on the level +2,85 (the central point of the structure with librarians' units, exhibitions of new releases and catalogues) by means of the main transportation line (including the staircase and passenger lift).

From the information centre, which was designed in the new part of the building, different transportation lines lead to all functional rooms of the Information and Regional Education Centre. On the same level, where the information centre was situated, there was supposed to be a lending room with bookshelves and with free access to shelves (94 two-sided bookshelves and 21 single-sided bookshelves) as well as catalogues with six computer units and 10 catalogue boxes.

On the next floor, the following reading rooms were designed: general with 24 single-sided bookshelves and eight shelves for CDs; magazines' reading room with eight two-sided shelves for current magazines; the Internet reading room with 18 computer units and rooms for individual and group work (Fig. 6).

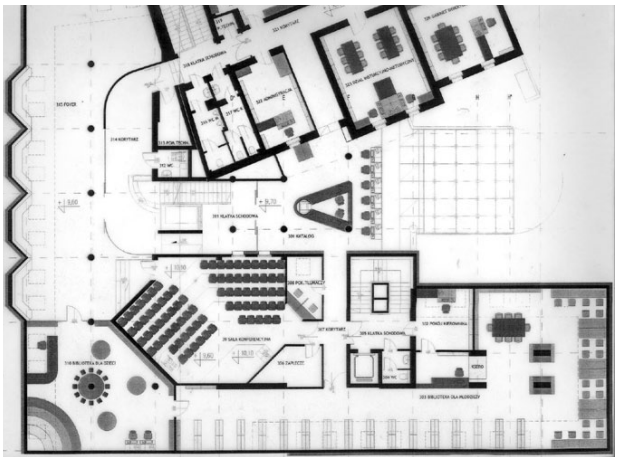

Fig. 7. Projection of level +9,60/+9,70/+9,95 along with suggestions as to equipment and interior arrangement

Il. 7. Rzut poziomu +9,60/+9,70/+9,95 z propozycją wyposażenia i aranżacji wnętrza

Fig. 8. Children and Teenagers Library, the room of fairytales (photo: P. Amałowicz)

Il. 8. Biblioteka Dziecięco-Młodzieżowa, sala bajek (foto. P. Amałowicz)

The building with a multifunctional character such as *Książnica Karkonoska* was not only supposed to perform library functions but also to make it possible to organize authors' sessions, public lectures, meetings, conferences, symposiums and thematic exhibitions. First of all, the auditorium designed as a conference and lecture room as well as the large foyer with the area of 141 m² (on the level +9,60/+9,70) situated in front of the auditorium, were to serve those aims. The building, where a conference room was designed, was in the complete shell condition, therefore, the arrangement of the room and its cubature determined spatial solutions to some extent. The auditorium was supposed to be situated on the highest usable floor of the building. It was to be used through the neighbouring foyer and the transportation line along with a passenger lift situated nearby (Fig. 7).

The children and teenager department was also situated on the third floor (Fig. 8).

Technical and building assumptions of the design

Auditorium room

The elaborated building and execution design of the auditorium interior included architecture with acoustic structures' elements, construction, ventilation and electric installations. It ensured functional and spatial solutions which met contemporary requirements in the range of ergonomics, safety and comfort of users.

The auditorium with the usable area of 71,3 m² was to serve 84 people, including one disabled person and one lecturer (82 conference armchairs were planned). Thus, it means that the unit area for the user (including the lecturer's zone) is circa 0,85 m² per person, which shows the maximum usage of the area.

The whole room was shaped in an form of amphitheater (each row was placed higher by 17 cm with reference to the previous one) and this arrangement ensured very good conditions of visibility of the lecturer's desk along with the set of blackboards and screens. Only the first two rows were designed on the level of the entrance to the auditorium, which resulted from a limited height of the room but in fact, it did not worsen the users' visibility of the lecturer's place because the lecturer's desk zone was made higher by 25 cm.

In the horizontal arrangement, a transportation passage was situated in the central part of the auditorium because of the irregular plan of the room and the investor's suggestion that as many seats as possible should be available for the users. However, during the realization of the project which was carried out without the author's supervision, the idea of placing the first row was rejected and the armchairs were made wider, which limited the total number of seats in the room (Fig. 9).

In the design, a diagonal arrangement, broken under the angle of 45°, was accepted as the optimal disposition of seats for the audience. The flow capacity of the transportation passage was achieved by means of the accepted and calculated width of the passage – min. 120 cm. The rows were placed at 90 cm intervals in accordance with ergonomic conditions and requirements regarding evacuation. The architects designed individual seats combined in modules and persistently fixed to the floor.

Optimal acoustic conditions were supposed to be achieved by an appropriate arrangement of structures with particular features: absorbing and reflecting ones situated on the ceiling as well as on the walls.

Fig.9. Conference room (photo: P. Amałowicz)

Il. 9. Sala konferencyjna (foto. P. Amałowicz)

Fig. 10. Terrace on the highest floor of the building, +13,00 (photo: P. Amałowicz)

Il. 10. Taras na najwyższym poziomie budynku, +13,00 (foto. P. Amałowicz)

Indispensable mechanical ventilation and artificial lighting (it was impossible to use only natural lighting there), meeting the requirements of the obligatory standards, were fixed in the auditorium. The room was to be equipped with audio-visual devices (two multimedia projectors and a screen). The back-up facilities of the auditorium consist of a translators' room with two booths for simultaneous interpreting and a storage room [1].

The elaboration of the conference room presented above – apart from increasing the attractiveness of the building – significantly extended its functional program.

The whole building was equipped with all the necessary facilities for the disabled. The entrance area on the passageway side is accessible from the terrain level. All parts of the complex were designed in a way that enables free movement of the disabled on wheelchairs (appropriate width of passages, getting rid of differences of levels or connections by means of ramps at the appropriate angle, introducing passenger lifts). The rooms were arranged with respect to ergonomic conditions understood as adaptation of the internal space, equipment and devices towards the scale of a human being in the aspect of his physical and perception possibilities (Fig. 10).

In accordance with the current regulations contained in Diary Acts No 75 [8] and 109 [9], an appropriate number of toilets for permanent and temporary users of the building was planned. For the purpose of calculations, circa 150 readers and 50 permanent employees were taken into consideration. In the approximate assumption of even division of sexes, it turned out that there should be eight toilets for women and four toilets for men along with eight urinals. On each floor an additional toilet for disabled persons and one toilet for the permanent staff of the building were planned.

The whole building wad designed as a multi-storey structure – of medium height. According to the classification presented in Diary Acts No 75 [8] (with amendment I Diary Acts No 109 dated 7.04.2004 [9]), a danger zone for people ZL III 'B' was determined. All the component elements of the construction meet the required regulations. In the project, the architects designed evacuation passages of an appropriate width and access passages of an appropriate length. The arrangement of staircases guarantees safety and secure evacuation from the buildings to the outside. Non-flammable and almost non-flammable materials were used as well as other elements of fire protection.

The whole structure is situated in one fire zone – up to 5000 m².

Summary

The example of *Książnica Karkonoska* shows a gradual process of adaptation of the public library to contemporary requirements and the library's transformation into a modern Centre of Information and Regional Education. *Książnica Karkonoska* along with the Lower Silesian Music Hall may create an important centre with great culture-producing values not only for Jelenia Góra, but also for the whole region.

In autumn 2006, the realization of the design started; however, it was carried out without the author's supervision. It was completed in October 2008 accompanied by a formal opening ceremony.

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[9] *Rozporządzenie Ministra Infrastruktury z dnia 7 kwietnia 2004 r. zmieniające rozporządzenie w sprawie warunków technicznych, jakim powinny odpowiadać budynki i ich usytuowanie*, DzU no. 109, position 1156.

Nowoczesny obiekt biblioteczny w staromiejskiej zabudowie. Projekt Jeleniogórskiego Centrum Informacji i Edukacji Regionalnej Książnica Karkonoska

W ciągu ostatnich 20 lat w Europie i na świecie dokonały się ogromne zmiany w przestrzeni bibliotecznej i w samej instytucji biblioteki. Biblioteki zaczęły oferować otwarty dostęp do różnorodnych zbiorów, w urozmaiconych formach, na niemal wszystkich dostępnych nośnikach.

Niniejszy artykuł powstał w czasie prac projektowych nad rozbudową Grodzkiej Biblioteki Publicznej w Jeleniej Górze. Już w zamierzeniach inwestora i projektantów (zespół autorski części architektonicznej tworzyli: arch. arch. Andrzej Grudziński, Paweł Amałowicz, Ewa Bryniak, Andrzej Zwierzchowski) obiekt miał być nowoczesnym ośrodkiem kultury, z pełnym wyposażeniem technicznym i dydaktycznym. Był to projekt budynku o charakterze wielofunkcyjnym, bardziej „mediateki" niż tradycyjnie rozumianej biblioteki.

Projekt dzielił się na trzy części różniące się pod względem architektoniczno-funkcjonalnym. Jedną część stanowiła adaptowana historyczna kamienica (wcześniejsza siedziba Grodzkiej Biblioteki Publicznej), drugą – część rozbudowana, znajdująca się w stanie surowym i wreszcie trzecią – nowy budynek umieszczony pomiędzy kamienicą i częścią rozbudowaną. Wszystkie części były przedmiotem szczegółowej analizy funkcjonalno-przestrzennej opracowanego projektu. Nowa część, projektowana od strony zaplecza (wnętrza blokowego), miała zapewnić zwartość całego obiektu, a tym samym łatwość komunikacyjną w poruszaniu się czytelników i personelu oraz książek. Przeszklenie nowej części obiektu, zaplanowanej jako centrum informacyjne Książnicy Karkonoskiej, oparte zostało na przestrzennej konstrukcji stalowej. W tej części wprowadzono także tarasowy układ poszczególnych kondygnacji.

Przykład Książnicy Karkonoskiej pokazuje stopniowy proces dostosowywania się biblioteki publicznej do współczesnych wymogów i przekształcania jej w nowoczesne centrum informacji i edukacji. Książnica Karkonoska z przylegającą do niej Filharmonią Dolnośląską mogą stworzyć ważny ośrodek, o dużych walorach kulturotwórczych nie tylko dla Jeleniej Góry, ale dla całego regionu.

Jesienią 2006 r. rozpoczęto realizację projektu, prowadzoną jednak bez nadzoru autorskiego. Została ona zakończona uroczystym otwarciem w październiku 2008 r.

Key words: architecture of public buildings, library, design

Słowa kluczowe: architektura usługowa, biblioteka, projektowanie

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Presentations

National Polish Student Competition for the elaboration of the concept of a sports hall organised by the company ACTIV SPORT from Poznań

Bend your mind and do a project

Author: Marta Praszczyk, Artur Borkowicz, Łukasz Głogowski

Prize: II place in the National Polish Student Competition for the elaboration of the concept of a sports hall

The theme of the National Polish Student Competition was the elaboration of the concept of a sports hall in two versions: without seats for the audience and with 200 seats for the audience. The competition was organized by the company ACTIV SPORT from Poznań, whose business is designing, constructing and equipping sports halls. Unfortunately, no winner was chosen and the second (highest) place in the National Polish Student Competition was taken by the students of the Faculty of Architecture of Wrocław University of Technology:

Marta Praszczyk IV year student of Monument Protection,

Artur Borkowicz V year student of Architecture and Urban Planning and

Łukasz Głogowski IV year student of Architecture and Urban Planning.

Our motivation to participate in this project was the interest in sport which we share as well as the fact that in the Polish climate it is not always possible to practice active forms of relaxation in favourable weather conditions. As future architects and today's students of the Faculty of Architecture, similarly to the majority of contemporary groups of professionals, we are also exposed to the risk of 'sedentary working style'. Therefore, we eagerly engage in various forms of active relaxation such as riding a bicycle or practicing team sports games. Thus, we intended to create a sports hall that could be used not only by players and professional sportspeople but also by ordinary persons like us. Thanks to our own experiences gained during training sessions of handball, basketball, volleyball and through participating in sporting events and venues, we tried to create our own response to the needs of such a sport facility and its users.

As 'architects – sportspeople', we wanted to dynamize the form of the hall by giving it the shape of 'a curved ice skate'. Next, we had the idea of modularity of the rooms inside the building which, consequently, gave the possibility of creating a hall with or without seats for the audience. There were many concepts of the module project – it was the process of seeking the best solution that took us so much time. However, our patience was rewarded because, as we see it now, modularity is one of the strongest elements of our project. Unfortunately, we did not have enough time to complete our work. Although we finished the projection views, we did not manage to complete the entrance area in a satisfactory way.

Fig. 1 Front view of the sports hall

Il. 1. Widok hali sportowej od frontu

Fig. 2. View of entrance area

Il. 2. Widok strefy wejściowej

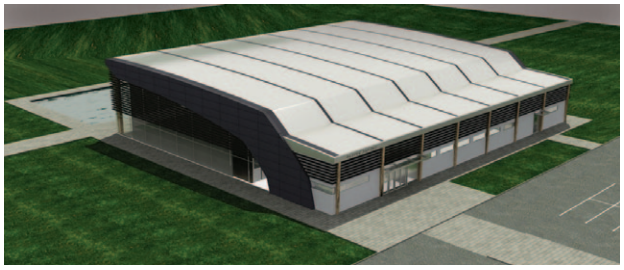

Fig. 3. Bird's eye view of the form of the sports hall

Il. 3. Bryła hali sportowej z lotu ptaka

We had to adjust our observations to the competition requirements, according to which the designed hall was supposed to serve as a place to play handball and to meet the standards of utilizing a sport facility. Apart from that, an additional requirement was introduced with regard to dimensions of the designed building: the hall with audience for 200 persons – 50 × 40 m; without audience – 50 × 30 m. Thanks to this competition, many original sports halls were created, which constitute alternatives for the already existing schemes. With the permission of the company ACTIV SPORT, we would like to present: chosen visualizations, projection and section of our competition project and technical and program description.

Finally, we would like to express our special thanks to Ms Dr inż. arch. Grażyna Hryncewicz-Lamber for her invaluable help in solving project problems and for being a source of creative inspiration for us.

Final results as well as the works of other awarded participants are accessible on the website: http://www.activsport.pl./konkurs.php

Project idea

The project assumed the designing of a sports hall that would be a brand-name product of the company ACTIV SPORT. For this purpose, we suggest the hall with rooms servicing the playing field which are within the modules 635 x 580 cm – this allows for creating a universal object whose particular elements-modules of rooms can be located in various combinations near the playing field depending on the investor's needs. The concept of a sports hall is based on modules in two versions: basic version (without audience) and extended version (with audience). Universality of the object is emphasized by a characteristic silhouette of the hall form which results from its construction and is used in both versions. The playing field is covered with a form that is accompanied by a basic module or basic with extended and in this way the halls are created, with or without the audience.

Basic version: hall without audience

playing field + a) technical rooms, b) administrative and social rooms, c) rooms for coach and doctor, d) cloakrooms and lavatories for players, e) sports warehouse

Extended version: hall with audience

playing field + a) technical rooms, b) administrative and social rooms, c) rooms for coach and doctor, d) cloakrooms and lavatories for players, e) sports warehouse, f) audience, g) reception, visitors' cloakroom, café, h) administrative and social rooms.

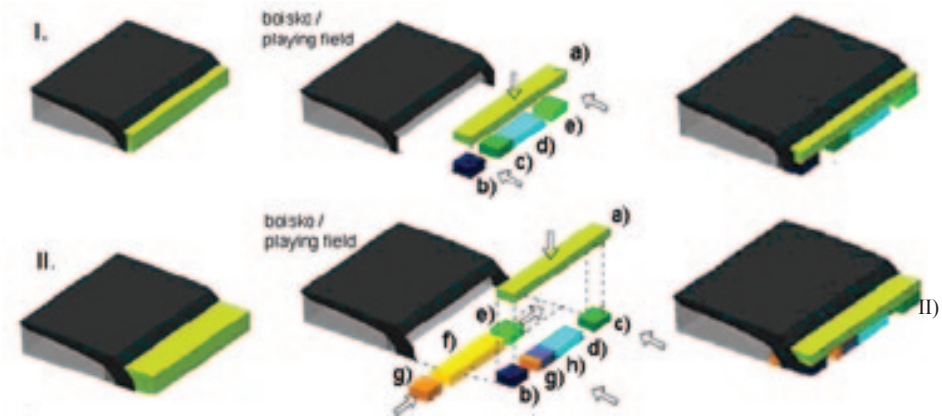

Fig. 4. I) Basic version, hall without audience
II) Extended version, hall with audience

Il. 4. I) Schemat hali bez widowni
II) Schemat sali z widownią

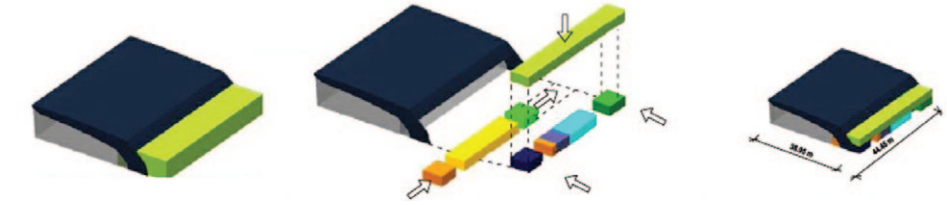

Fig. 5. Extended version, hall with audience

Il. 5. Schemat sali z widownią

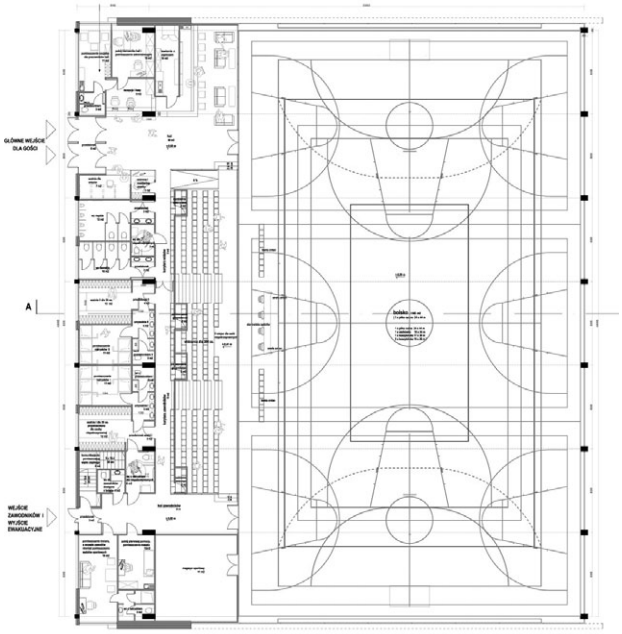

Fig. 6. Projection of the ground floor of the sports hall with audience for 200 persons

Il. 6. Rzut parteru hali sportowej z widownią dla 200 osób

The concept of a hall with an audience assumed the creation of a playing field for handball with the possibility of making the facility more attractive by adding more areas for playing the most popular team games. We assume that the hall shall be used not only for sporting events, but also for training and recreation sessions; in this way it will be utilized more effectively. Enlarging the area beyond the lines of the handball playing field

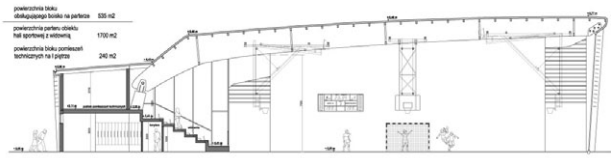

Fig. 7. Section of the sports hall with audience

Il. 7. Przekrój hali sportowej z widownią

(24 × 44 m) by 2 metres gave the possibility of inserting 3 additional training areas for basketball. The choice of basketball was made because this is the most popular team sports game that is practiced by people after work. Within the area of the handball playing field, additional full playing fields were inserted for the games such as volleyball, indoor football and basketball. When marking lines we used the required widths and the following code of colours for team games: handball, football – orange, volleyball – blue, basketball – black. When designing the facilities for 60 sportspersons and 200 visitors we took into account the relevant guidelines for designing spectacular sports facilities. The audience is planned in such a way so as to enable the spectators to observe well the whole playing field. We assumed the distance between the head tops and the line of vision = 12 cm, assuming eye position = 1.25 m and observation point F under above 0.5 m above the playing field level. The width of stairs at 82 cm and width of seats 45 cm. We suggested the glass wall oriented to the south because the western eastern light is too strong, therefore there are blind windows in side construction of the gable walls of the hall.

Function

The object of the hall was divided into two parts: for players and for visitors. They can function together or separately, depending on the needs. Each part is equipped with its own hallway. In the part for 60 players there are two cloakrooms with lavatories for sportsmen. One of them is accommodated for disabled persons. In the block there is also a WC for the players who are training on the field. There is a room for the coach – during contests this room functions as a place for referees. It is equipped with WC and a shower. Next to it, there is a doctor's room which also functions as the first aid/massage place. In the vicinity of this block there is a sports warehouse accessible from the playing field. In the representative part there are the following rooms: reception, cloakroom, security and monitoring room, administration, common room for employees and director's room. Additionally, there is a café planned in the hallway – such a place is usually absent from objects which serve as sports facilities and they are created in a makeshift way in places which are not really appropriate for that purpose. There is also a version without the café – then the hallway will be bigger or version with café and main entrance for visitors from the gable wall, depending on the investor's needs and the conditions of the plot of land where the hall is planned.

Fig. 8. Interior of the hall from the perspective of an audience spectator

Il. 8. Wnętrze hali z perspektywy widza na widowni

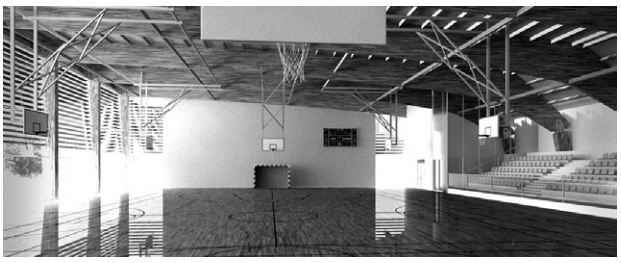

Fig. 9. View of the playing field

Il. 9. Widok boiska

Construction

The main construction of the hall is based on frames made of glued wood – their length allows for covering the playing field and the audience. Therefore, the bearing columns of the frame do not limit the visibility from the audience. The construction from the glued wood is a characteristic element of the building of the hall which is visible from the inside and from the outside as well. The modules of the servicing rooms are contained in the simple brick construction. The roof above the servicing part is similar in character to the covering above the sports hall.

„Gimnastykuj się nad projektem" – Ogólnopolski konkurs studencki na opracowanie koncepcji hali sportowej, organizowany przez firmę ACTIV SPORT z Poznania

Hasło „GIMNASTYKUJ SIĘ NAD PROJEKTEM" było mottem konkursu studenckiego na koncepcję hali sportowej. Ten projekt miał zachęcić studentów wydziałów architektury z całej Polski do refleksji i nowego spojrzenia na tego typu obiekty rekreacyjne.

Tematem było opracowanie koncepcji hali sportowej w dwóch wersjach; bez widowni i z widownią dla 200 osób. Konkurs organizowany był przez firmę ACTIV SPORT z Poznania, zajmującą się projektowaniem, budową i wyposażeniem hal sportowych. Niestety zwycięzcy nie wyłoniono, a drugie (najwyższe) miejsce w ogólnopolskim konkursie zajęli studenci Wydziału Architektury Politechniki Wrocławskiej;

Marta Praszczyk studentka III roku ochrony zabytków,
Artur Borkowicz student IV roku architektury i urbanistki oraz
Łukasz Głogowski student III roku architektury i urbanistyki.

Założeniem projektu studentów Wydziału Architektury Politechniki Wrocławskiej było zaprojektowanie hali sportowej, która stałaby się produktem markowym firmy ACTIV SPORT. W tym celu zaproponowali halę z pomieszczeniami obsługującymi boisko sportowe mieszczącymi się w modułach 635 × 580 cm. Pozwala to na stworzenie uniwersalnego obiektu, którego poszczególne elementy moduły pomieszczeń można lokalizować w różnych kombinacjach przy boisku sportowym w zależności od potrzeb inwestora. Koncepcja hali sportowej opiera się na modułach w dwóch wersjach: podstawowej (bez widowni) i rozszerzonej (z widownią). Uniwersalność projektu podkreśla charakterystyczna sylweta obiektu hali wynikająca z jego konstrukcji, stosowana w obydwu wersjach. Przekrycie boiska jest brył, do której dostawia się moduł podstawowy lub podstawowy z rozszerzonym, uzyskując w te sposób hale bez widowni lub z widownią.

Key words:

Słowa kluczowe:

Translated by T. Setkowicz

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Reports

Cistercian Trail in Poland – European cultural route under the patronage of PKN ICOMOS

The assembly of the members of the Polish National This year we celebrate the twentieth anniversary of creating the Cistercian Trail in Poland – a European cultural route which since 2006 has been under the patronage of PKN ICOMOS. The history of the trail dates back to 1990 when we celebrated the 900th anniversary of the birth of St. Bernard of Clairvaux, a mystic and spiritual father of the order. This fact made the Council of Europe decide to create a tourist trail that followed Cistercian paths as part of the international program of 'European Cultural Routes'. The basic aim of this program is to show the shared, centuries-old heritage which unites all the countries of our continent. It was then that the logo of the European Cistercian Trail was created by the working group 'Itineraires Culturels Européens' in Strasburg. Therefore, we would like to present the most important events from the history of the formation of this cultural route in Poland.

1990

– Council of Europe submits to the Minister of Culture and Art, Izabella Cywińska, the proposal to open the European Cistercian Trail in Poland.

– Spiritual patronage is entrusted to Cistercian fathers and citizen committees from Cistercian communities are requested to help.

– Ceremonious opening of Cistercian Trail in the Cistercian Abbey in Kraków Mogiła in the presence of visitors from Poland and abroad (Council of Europe). The visitors were received by Father Abbot Jacek Stożek PhD – the Director of Polish Cistercian Congregation.

– International Conference 'Cistercian Way in Poland' in Kraków. The Polish part of the European route comprises all the priories in Poland. There are plans for four loops of this trail:

– Małopolska (Little Poland) loop with centres in Jędrzejów, Sulejów, Wąchock, Koprzywnica, Mogiła and Szczyrzyc;

– Śląska (Silesian) loop with centres in Rudy, Krzeszów, Henryków, Kamieniec Ząbkowicki, Lubiąż as well as Trzebnica;

– Wielkopolska (Great Poland) loop with centres in Paradyż, Zemsko-Bledzew, Łekno-Wągrowiec, Ląd, Wieleń-Przemęt as well as in Obra and Owińska and Ołobok;

– Pomorsko-kujawska loop with centres in Bierzwnik,

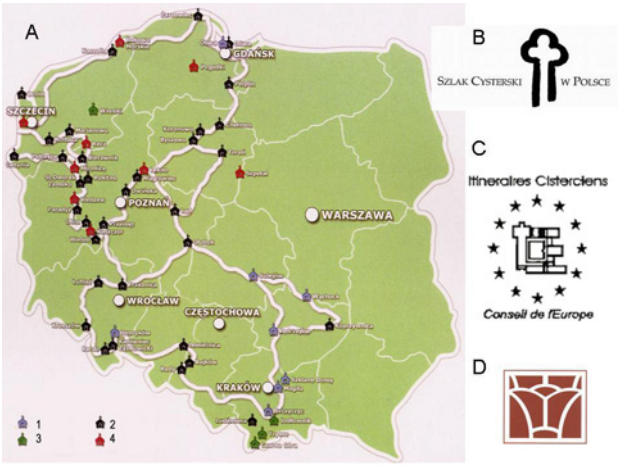


Fig. 1 The Cistecian in according to Andrzej Wyrwa (A): 1) actve abbeys, 2) formel abbeys, 3) other places Cistecian spirituality, 4) abbeys not preserved. Logo of the Cistecian Trail in Poland (B), and Europe (C) and logo of the european Abbey and Cistecian Places (D)

Il. 1. Szlak Cysterski w Polsce według Andrzeja Wyrwy (A): 1) klasztory czynne; 2) dawne opactwa; 3) inne miejsca duchowości cysterskiej; 4) klasztory niezachowane. Logo szlaku cysterskiego w Polsce (B) i w Europie(C) oraz logo Karty Europejskiej Opactw i Miejsc Cysterskich (D)

Fig. 2. The lates Cistecian Trail Forum in Poland in 2009; 1) Koprzywnica; 2) Sulejów.

Il. 2. Ostatnie Forum Szlaku Cysterskiego w Polsce w 2009 r.; 1) Koprzywnica; 2) Sulejów.

Kołbacz, Mironice, Buków Morski, Oliwa, Pelplin and Kujavian Byszew-Koronów and female centres of bishop obedience.

1993

– Creation of the Cistercian Trail logo in Poland in cooperation with Cultural Foundation.

1993–1998

– Local initiatives of Cistercian communities, associations of communes and churches and other organizations in form of fairs, feast, concerts, exhibitions, for example: 'Cistercian Fair' in Pelpin and Łekno, archeological feast „Na Zabylutowym Grodzie" in Łekno, Cistercian feast in Wągrowiec and Bierzwnik, promotion of Cistercian Trail in Lower Silesia, exhibitions and concerts in Rudy.

1998

– National celebrations of the 900th anniversary of the Cistercian Order in Europe organized by the Research Team for Cistercian History and Culture in Poland as part of the Institute of History of Adam Mickiewicz University in Poznań as well as the Director of Polish Cistercian Congregation Father Abbot Jacek Stożek PhD.

2003

– Conference 'Program and promotional concept of Cistercian Trail in Poland' in Pelplin and a meeting initiated by Starostwo Powiatowe (Local Authority) in Tczew who invited the following guests: representatives of the Polish Cistercian Congregation, Research Team for Cistercian History and Culture in Poland, scientists, local government delegates on various levels from the territories where former and present Cistercian abbeys are situated and tourist associations representatives. Through the unanimous decision of all the participants, the Cistercian Trail in Poland Coordination Council was established by the Director of Polish Cistercian Congregation in order to commence activities connected with re-activation of the trail as well as elaboration and evaluation of the program and promotional assumptions.

2004

– Confirmation of names of the Council members that were elected on 20 September 2003 in Pelplin and presenting decrees by Father Abbot Jacek Stożek PhD. The decrees were given to:

Professor Andrzej M. Wyrwa (UAM in Poznań) – Chairman

Alicja Słyszewska (Local Autority in Tczew) – Secretary

Members:

Professor Ewa Łużyniecka (Wrocław University of Technology)

Dariusz Dekański PhD (Institute of History of UG)

Edward Imiela (Local Autority in Starachowice)

Przemysław Majchrzak (Commune Council in Wągrowiec)

Teresa Świercz (Post-Cistercian Heritage Protection Association, Bierzwnik)

Father Bernard A. Grenz OCist (Priory – Oliwa)

Father Mateusz Kawa OCist (Cistercian Abbey in Mogiła)

Dariusz Stoces (Lubiąż Foundation)

Stanisław Szmajdziński (Local Governor of Kamienna Góra)

– Works conducted on drawing up the basic documents characterizing the Council activities: 'Regulations' and 'Program declaration'; writing a letter to the so called Cistercian communes which informed about creating, aims and tasks of the Council; starting cooperation with the magazine 'Holy Places' (presence and declaration of support from Editor-in-chief E. Czumakow).

– Decision of the Council to organize the National Forum of Cistercian Communes and Owners of Cistercian and Post-Cistercian Structures in Bierzwnik in June 2005 and to request financial help from the Polish Tourist Organization. The Forum's objectives are as follows: presentation of program concept of the Trail Coordination Council, mutual exchange of experiences connected with actions aimed at creating a coherent system of cultural routes connected with Cistercian heritage and familiarizing the participants with the marked out section of the Cistercian Trail in West Pomerania which has the connection with the Cistercian Trail in Brandenburg.

– Working session of the Council in Wągrowiec:

discussing the state of preparations to the First Forum of Cistercian Communes;

– elaboration of materials with regard to cooperation of Cistercian communes and owners of Cistercian and Post-Cistercian structures in the scope of organization and promotion of the Cistercian Trail in Poland under the aegis of the Cistercian Trail Coordination Council in Poland;

– setting tasks for the Council members in the scope of presentation of the Council activities (as an organ and its members in the particular regions) during the sessions of the First Forum.

2005

– National Forum of Cistercian Communes and Owners of Cistercian and Post-Cistercian Structures in Bierzwnik.

– Council meeting in Krzeszów:

authorization of report from the First Forum of Cistercian Communes and discussion of its effects;

– discussion about the need to formulate 'Declaration of the will to cooperate in the scope of Cistercian heritage protection' and sending suggestions of the document to Cistercian and Post-Cistercian centres (preparation to sign the document during the Second Forum);

– meeting with Counselor of the Legnica Curia, Lower Silesia Governor (Chairman of the Lower Silesian Regional Tourist Organization) as well as representatives of organizers of the Second Forum of Cistercian Communes in Henryków – initial discussion as to the organization of this action.

2006

– Meeting of the Coordination Council in Mogiła:

appointment of the Council Office and its director – Father Abbot Piotr Chojnacki PhD Ocist.; the Council Office is entrusted with the task of elaboration of a multi-language Internet portal of the Cistercian Trail in Poland and applying for financial support from the Minister of Culture and National Heritage within the deadline of 15.04.2006;

– preparing proposals for Cistercian Communes – approval of the document 'Declaration of the will to cooperate' as well as the initiative to create National Association of Cistercian Communes. Discussing the state of preparations to organize the Second Forum in Henryków;

– applying in writing to ICOMOS for patronage over the Cistercian Trail in Poland and the activities of the Coordination Council;

accepting the invitation to co-organize a scientific session in Katowice 31 V–3 VI 2006: 'Intellectual culture of orders – historical cloister collections';

– making decision about the creation of a consultation scientific team that would evaluate the existing publications which present the Cistercian heritage – the team would then grant the logo of the Cistercian Trail for the particular publication;

– taking the initiative to prepare the Memorial Book dedicated to Father Abbot Director of Polish Cistercian Congregation, Eustachy G. Kocik, on the occasion of his 75th birthday;

– appointment of the Council member T. Świercz to participate in the meeting of the European Charter in Herkenrode (April 2006) in order to present the current organizational and promotional activities on the Polish section of the Cistercian Trail;

– initial approval of the outline of the statute of the future National Association of Cistercian Communes.

– Council takes part in the Second National Forum of Cistercian Communes and Owners of Cistercian and Post-Cistercian Structures in Lower Silesia with the participation of visitors – representatives of the European Cistercian Charter (Pontigny):

– signing 'Declaration of the will to cooperate' of the so called Cistercian communes and owners of Cistercian and post-Cistercian structures;

– information from Professor Ewa Łużyniecka about the fact that the Cistercian Trail in Poland is now under the care of ICOMOS (International Council on Monuments and Sites);

– Council's approval for the initiative of the Wągrowiec Association to issue a series of postage cards and stamps illustrating the Cistercian heritage and the Cistercian Trail in Poland;

Fig. 3.Participation of representatives of Cistecian Trail Coordination Counsel in Poland at the General Assembly of the European Charter of Abbeys and Cistecian Places in the Portugeuse abbey of Batalha in 2009 (1)and the place of this year's meetig of the Charter in Pris (2).

Il. 3. Udział przedstawicieli Rady Koordynacyjnej Szlaku Cysterskiego w Polsce na Zgromadzeniu Generalnym "Karty Europejskiej Opactw i Miejsc Cysterskich" w portugalskim klasztorze Batalha w 2009 r. (1) oraz miejsce tegorocznego spotkania karty w Paryżu (2).

– Council's approval for the attempts to validate Blessed Wincenty Kadłubek as a patron of Polish historians. Abbot Director Eustachy G. Kocik as well as Chairman of the Council A.M. Wyrwa issued, on behalf of the Council, a formal letter to scientists from Polish universities and the top church authorities.

– Council's representatives participate in the session: 'Forum: Cistercians of the North and Baltic Sea' in Ihlow.

2007

– Session of the Council in Mogiła:

– Council's approval for the new Abbot Director of Polish Cistercian Congregation P. Chojnacki PhD. from Mogiła;

– Approval for Father Eustachy G. Kocik as the Honorary Abbot Director of PKC;

– Council's approval for the proposals to appoint new Council members: Father Eugeniusz Augustyn – Abbot from Wąchock and Father Edward Stradomski – Abbot from Jędrzejów;

– Abbot Director P. Chojnacki is given the insignia of the Polish Cistercian Congregation – a Congregation cross and book 'Declaration of the will to cooperate in the scope of Cistercian and Post-Cistercian heritage protection' – a result of the activities of the Second National Forum of Cistercian Communes and Owners of Cistercian and Post-Cistercian Structures (by Father Abbot E. Stradomski);

– Council Chairman A.M. Wyrwa announces the acceptance of patronage over the Cistercian Trail in Poland by the Minister of Culture K. Ujazdowski;

– Supporting regional initiatives for the participation of Cistercian and Post-Cistercian centres in 'European Heritage Days' which take place in Poland in 2007 under the banner of 'People of the track. Wanderers, pilgrims, drifters';

– appointment of the Council member T. Świercz to represent the Council at the General Assembly of 'European Charter of Abbeys and Cistercian Places' in Pontigny in France (April 2007) and the Council secretary A. Słyszewska at Fifth Forum of Parliaments of Baltic Countries in Gdynia (May 2007);

– Council's representatives participate in the session: 'Forum: Cistercians of the North Sea and Baltic Sea' in Marianów (West Pomerania). Members of the Cistercian Trail Coordination Council in Poland are asked to join in the works on shared European projects.

– Speeches of representatives of the Cistercian Trail Coordination Council in Poland at the General Assembly of 'European Charter of Abbeys and Cistercian Places' in Pontigny in France and at Fifth Forum of Parliaments of Baltic Countries in Gdynia.

– Council takes part in the Third National Forum of Cistercian Communes and Owners of Cistercian and Post-Cistercian Structures in Wielkopolska and Lubuska Provices (Paradyż):

– supporting the creation of the National Association of Cistercian Communes in Poland;

– A. Słyszewska makes a proposal to organize the next – fourth Forum of Cistercian Communes in Pelplin in September 2008;

– Official promotion (laudation by Professor A.M. Wyrwa) of jubilee book 'Ingenio et humilitate'

2008

– Council's session in Mogiła:

– Director of Polish Cistercian Congregation nominates Father Eugeniusz Augustyn (Abbot of Wąchock) as a member of the Cistercian Trail Coordination Council in Poland;

– Governor of Kamienna Góra Stanisław Szmajdziński (on behalf of the National Association of Cistercian Communes) presents the history of legal powers of the Association, election of its authorities as well as objectives, tasks and nearest plans;

– Decision about writing a thank-you note to the

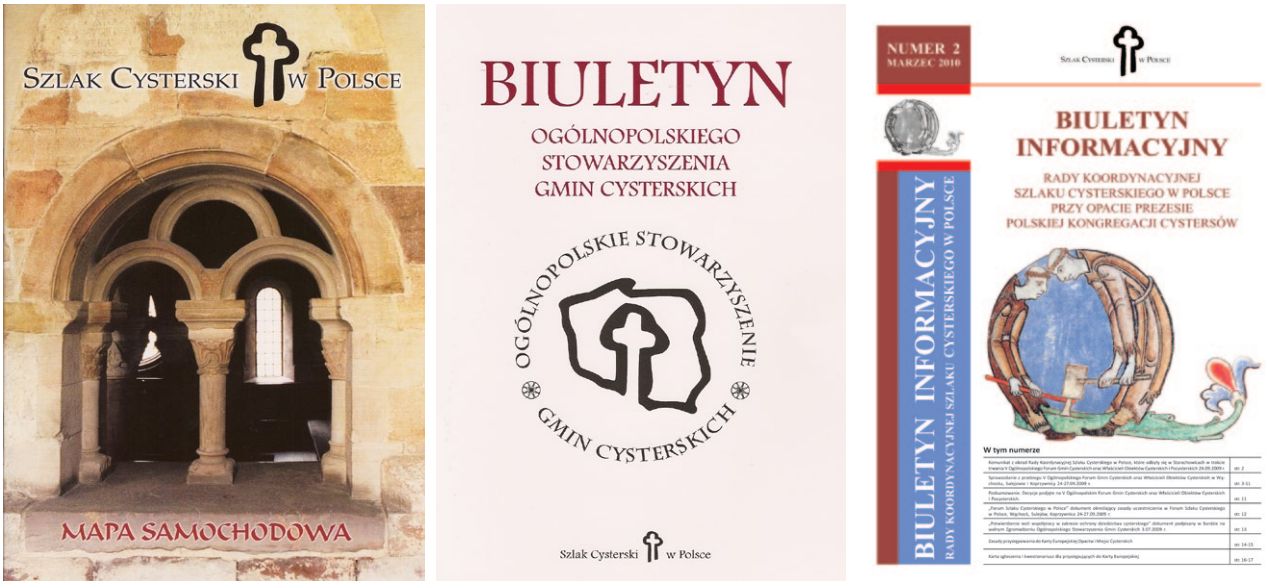


Fig. 4. Lastest publikation of the Universally Polish Association of Cistecian Communes (1, 2) and Coordinatio Counsel (3).

Il. 4. Ostatnie wydawnictwa Rady Koordynacyjnej i Ogólnopolskiego Stowarzyszenia Gmin Cysterskich.

Chairman of the National Association of Cistercian Communes for his entire contribution and inviting him to the next session in order to discuss principles of cooperation between the two organizations promoting the Cistercian Trail in Poland;

– Andrzej Lazar, an employee of A.R.L. AGROTUR S.A. – the firm which, on behalf of the Diocese Curia in Gliwice, deals with the Internet portal www.szlakcysterski.org – presents the current legal situation of the portal, informs about the suggested changes in its layout and suggests inviting all the interested organizations which promote the Cistercian Trail in Poland to cooperate in the scope of the portal functioning;

– Decision of the Council to place the message that the portal is the official forum which presents information about the Council's activities as well as the actions of other persons and entities organizing and promoting the Cistercian Trail in Poland; however, it is explicitly stated that the Cistercian Trail Coordination Council in Poland is not responsible for any other information which might be presented on other websites (of natural persons, institutions and organizations);

– Decision about submitting a written request to the Minister of Culture and National Heritage Mr. Bogdan Zdrojewski asking him to accept Honorary Patronage over the actions of the Cistercian Trail Coordination Council in Poland by Abbot Director of Polish Cistercian Congregation;

– Acceptance of information about preparations for the Fourth National Forum of Cistercian Communes and Owners of Cistercian and Post-Cistercian Structures (20–24 September 2008), Conference 'Libraries and Cistercian scriptoria in Pomerania' (23–25 May 2008) as well as other Pomeranian initiatives presented by the Council secretary Alicja Słyszewska who represented the organizers of actions within the framework of the Cistercian Year 2008 on the Pomeranian Cistercian Trail;

– Information about the issuance of another postage card as part of the series illustrating former and present Cistercian abbeys in Poland – 'Pelpin – former Cistercian abbey';

– Discussing the nearest actions within the framework of cooperation with the European Charter of Abbeys and Cistercian Places (T. Świercz was delegated for the meeting on 19 April in Pontigny) and with Forum 'Cistercians of the North Sea and Southern Baltic Sea' (T. Świercz and A. Słyszewska were delegated for the meeting on 4-7 April 2008 in Aurich).

– Council's session in Pelplin:

– Council participates in the inauguration of scientific conference 'Libraries and Cistercian scriptoria in Pomerania';

– Discussing preparations to the Fourth National Forum of Cistercian Communes and Owners of Cistercian and Post-Cistercian Structures (Pelplin);

– Accepting new members of the Council: Andrzej Wieczorek (Wągrowiec Cistercian Trail Association), Jerzy Bakiewicz (Local Governor of Bierzwnik, Director of the National Association of Cistercian Communes);

– Decision about inviting the following persons to the Council's activities: Father Jan Rosek (Culture and Education Foundation of Gliwice Diocese), Father Zenon Klawikowski PhD (President of Salesian Society Seminary SDB); Father Jarosław Stoś PhD (President of Zielonogórsko-Gorzowska Diocese Seminary), Father Jan Adamarczuk PhD (Catholic Secondary School in memorial of Edmund Bojanowski in Henryków Śląski);

– Preparing changes in the Council Regulations and Council Program Declaration – because of wider representation by Council members in relation to the Polish section of the Cistercian Trail at European assemblies;

– Preparing materials for the participants in the Fourth Forum of Cistercian Communes in Pelpin – suggestions regarding European cooperation on the basis of the experiences gathered by the Council members so far;

– Council takes part in the celebrations of the 15th anniversary of Pelpin Diocese and jubilee celebrations of Jan Bernard Szlaga – Pelpin Ordinary Bishop.

2009

– Fifth National Forum of Cistercian Communes and Owners of Cistercian and Post-Cistercian Structures. The meeting was attended by 100 persons – representatives of local governments, owners of structures and representatives of non-government organizations who are involved in Cistercian heritage protection.

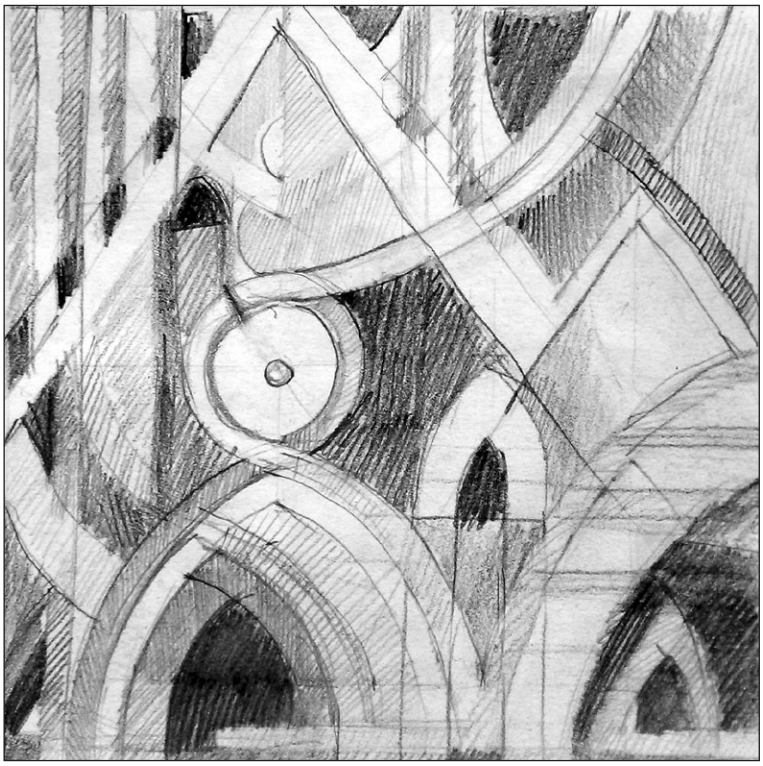
– Accepting the proposal of the Coordination Council to change the name 'National Forum of Cistercian Communes and Owners of Cistercian and Post-Cistercian Structures' into 'Forum of Cistercian Trail in Poland';

– Elaboration of the document entitled: 'Forum of Cistercian Trail in Poland' which outlines the new rules of meetings of all the persons who are united by the desire to protect the heritage of the Cistercian Order and formation of the future which will be based on the Cistercian spiritual and material tradition;

– Father Abbot Piotr Chojnacki is given the document signed on 3 July 2009 in Bardo during the sessions of the General National Assembly of Association of Cistercian Communes, which confirmed, on the part of the Association of Cistercian Communes, the will to cooperate in the scope of Cistercian heritage protection;

– Accepting the proposal of Paweł Skrzywanek, Chairman of the Board of Lubiąż Foundation, to organize the Sixth Forum of Cistercian Trail in Poland on the premises of Post-Cistercian Lubiąż Abbey in Lower Silesia.

Alicja Słyszewska, Teresa Świercz



Drawn by S. Anczyk

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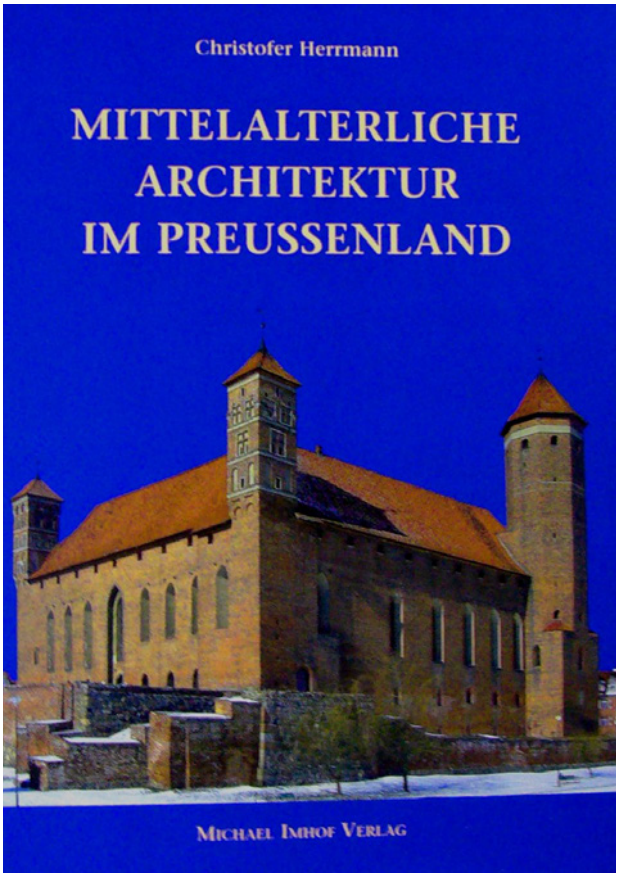
Review

Christofer Herrmann

Mittelalterliche Architektur im Preussenland. Untersuchungen zur Frage der Kunstlandshaft und -Geographie,

Mihael Imhof Verlag, Petersberg 2007, 816 pages, 1425 illustrations.

Christofer Herrmann's book is about mediaeval architecture on the former Prussian territories, which is presented in its regional and geographical context. The author focused on the architecture between the rivers of Vistula and Niemen – the region whose history is full of turns in the Polish and German-Prussian statehood. At present this is a north-east part of Poland and a small Russian territory neighbouring with Lithuania. Christofer Herrmann is an art historian, he graduated from Meinz University, has been living in Poland for fifteen years and now is a professor at Gdańsk University.



Christofer Herrmann referred to the work of the remarkable German art historian Georg Dehio who was the originator and author of the first volumes of the series 'Handbuch der Deutschen Kunstdenkmäler', which were published one hundred years ago. This series has been published until today and it contains synthetic descriptions and catalogues of art monuments from the former territories of Germany. More than fifty years ago, issued as part of this series was a volume about the art of the former Prussian territories (Ernst Gall, *Detschordensland Preussen,* 'Handbuch der Deutschen Kunstdenkmäler', München–Berlin 1952). The architecture of the former Prussian territories was also the subject of works of many Polish researchers. The existing state of research was presented in 'Catalogue of art monuments in Poland', which has been issued since 1951, in the series 'Art Monuments in Poland' as well as in the collective work about Gothic architecture in Poland (*Gothic architecture in Poland,* Warszawa 1995).

Christofer Herrmann's book describes churches, castles and town halls and it consists of two principal parts – synthesis and catalogue. It is complemented by footnotes, an index of town names and a list of sources and studies. In the synthetic part, after presenting the state of research, the author analysed architecture according to

one scheme. He applied a computer information program GIS and presented statistical data on the geographical base and on charts. In this way, he tried to systematise and determine the typology of architectonic forms and present the regions in which stylistic similarities occurred.

An important part of the work constitutes the description of features of the particular functional architectural types – churches, castles and town halls. The author set apart types of churches and determined the number of hall buildings, churches with presbyteries, with the tower or the tower and the presbytery. The same statistical research was conducted by the author with reference to functional elements (for example, sacristies, porches, towers) and architectural details (for example, tops, pillars, windows, vaults). He also compared the churches in which the presbytery was built as the first part with those where the nave was built first. He also concentrated on the churches which were built in one phase or in two phases. The basis for determining these architectonic types was also the complexity of the building's projection. The author distinguished the churches with the presbytery closed in simple or polygonal way, the churches without the presbytery with the tower and finally, the hall buildings. The author also discussed the constructions of churches. In the further part of his synthesis, the author analysed castles and town halls in a similar way.

The next part of the work refers to formal and technological comparisons. The author particularly concentrated on such decorative forms as tops, walls, pinnacles, blind windows, etc. Moreover, the problem of using terracotta slabs, tracery polychrome painting and building walls of dark brick and making patterns with this brick was tackled. Special emphasis was placed on vaults as well as on types of materials and building techniques. The following types of constructions were discussed: wooden, wooden and brick, stone and brick, brick. The brick architecture was analysed with regard to the size of the used bricks. Additionally, the types of profiled and glazed bricks were considered. Next, the author made an analysis of proportions and metric quantities of buildings and he discussed the problems referring to the organization of the building site, the costs connected with the building process and participation of craftsmen of various specialties.

The next chapter of this book refers to the search for directions of architectonic forms transfer. The author confirmed the existing opinions about the transfer of building standards from Pomerania, Mecklenburg and Brandenburg. He also took notice of similarities of Prussian buildings to English and oriental forms. He considered the influence of the Prussian architecture on the buildings which were erected in the neighbourhood. During his analyses, he also used a statistical and geographical method. He compared not only buildings as a whole, but also their particular elements such as tops and towers. He reflected on dependencies of church forms on liturgy and he analysed the transfer of formal standards from buildings of various functions. The synthesis was completed by an attempt at assessing the artistic level of the Prussian architecture which was conditioned by historical and functional factors. Apart from this, the author considered the years 1350–1400 as the period of greatest prosperity in the building industry and he set apart the following three stylistic periods: early, developed and reducing.

An integral part of the study is a catalogue which contains almost 800 towns and villages and descriptions of almost 1000 buildings, including 427 which have never been discussed before. Each description was elaborated according to the following scheme. After the functional type of the building was determined, the author presented the condition in which its mediaeval part was preserved. Then, he discussed building materials and presented the description of the structure. In the further part, he mentioned the most important dates connected with the structure and dating system of the building process. The descriptions were completed with the assessment of the artistic level and presentation of the relevant bibliography. The dating was based, among others, on written and iconographic sources, documents, chronicles, the building code and accounting books. Herrmann also used formal comparative analyses – for example, the dating criteria was based on the format of bricks, their colours and types of joints. He used the method of dendrochronology as a dating method and determined the time of the building of rafter framings of thirty structures. The catalogue part is richly illustrated. In this catalogue, the author included archival drawings (sometimes published for the first time) as well as current photographs of architecture. The whole catalogue is structured in a way which is legible and easy to understand.

The study of Christofer Herrmann presents the current state of knowledge about the mediaeval architecture of former Prussia and is an excellent starting point for further architectonic research. New research perspectives are connected with the development of computer documentation techniques and also with the improvements in absolute dating methods such as dendrochronology, thermoluminescence, C^{14} carbon analysis, etc. Besides, under the modern stratifications sometimes there are hidden unknown mediaeval relics whose discovery may change our opinions about the old architecture.

However, the publications such as the reviewed book will not lose their value, namely documentation studies which register the state of buildings at the particular periods of time. Such documentations often become the only trace of the architecture which for various reasons suffered destruction. This is not the only value of Herrmann's book. It has been edited in a superb way with an impressive layout.

Ewa Łużyniecka

Średniowieczna architektura na ziemiach pruskich. Badania z zakresu historii sztuki w kontekście geograficznym i krajobrazowym

Praca Christofera Herrmanna to książka o średniowiecznej architekturze dawnych ziem pruskich, ukazująca jej regionalny i geograficzny kontekst. Autor skupił się w niej na architekturze między Wisłą a Niemnem, którego historia była pełna zwrotów w polskiej i niemiecko-pruskiej państwowości. Obecnie jest to północno-wschodnia część Polski i niewielki obszar Rosji, sąsiadujący z Litwą. Christofer Herrmann jest historykiem sztuki, absolwentem Uniwersytetu w Moguncji (Meinz), od piętnastu lat mieszka w Polsce i jest profesorem na Uniwersytecie w Gdańsku.

Przedmiotem analiz autora były kościoły, zamki, i ratusze pruskie. Książka składa się z dwóch zasadniczych części – syntezy i katalogu. Jest uzupełniona przypisami, indeksem nazw miejscowości, spisem źródeł i opracowań. W części syntetycznej, po omówieniu stanu badań, autor próbował usystematyzować i ustalić typologię form architektonicznych oraz przedstawić rejony występowania podobieństw stylistycznych. Odrębną częścią pracy jest katalog zawierający prawie 800 miejscowości i opisujący blisko 1000 budowli, w tym aż 427 omówionych po raz pierwszy.

Praca Christofera Herrmanna prezentuje obecny stan wiedzy na temat średniowiecznej architektury dawnych Prus i jest doskonałym punktem wyjściowym do dalszych badań architektonicznych. Nowe perspektywy badawcze są związane zarówno z rozwojem komputerowych technik dokumentacyjnych, jak i z udoskonalaniem bezwzględnych metod datowania takich jak dendrochronologia, termoluminescencja, analizy węgla C^{14} itd. Nadal także pod nowożytnymi nawarstwieniami są ukryte czasami nieznane średniowieczne relikty, których odkrycie może zmienić nasze wyobrażenia o dawnej architekturze.

Nie będą jednak traciły na wartości takie publikacje jak recenzowana książka, czyli prace o charakterze dokumentacyjnym, rejestrującym stan zachowania obiektów w poszczególnych czasach. Te dokumentacje stają się niekiedy jedynym śladem architektury, która z różnych przyczyn uległa zniszczeniu. Nie jest to jedyny walor książki Hermanna. Jest ona edytorsko bardzo dopracowana, z efektowną szatą graficzną.

Christofer Herrmann
Mittelalterliche Architektur im Preussenland. Untersuchungen zur Frage der Kunstlandshaft und -Geographie,
Mihael Imhof Verlag, Petersberg 2007, 816 strony, 1425 illustracje.

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Translated by T. Setkowicz