

сучасних художніх творах виразніше окреслюється тенденція до мінімальної зміни запозиченої пластичної мови вибійчаного орнаменту. У декоративному мистецтві відбувається переважно реплікація автентичних зразків народного орнаменту, що сприяє їх збереженню та вивченню, а рукоділля з творчою інтерпретацією вибійчаних візерунків дозволяє створювати авторські вироби, втілюючи тут принципи модерної етніки. У професійному живописі запозичення естетики давньої вибійки застосовується як експериментальна складова авторської техніки художників, якнайповніше відображаючи тяжіння сучасного мистецтва до колажності, багатошаровості, ускладненої структури твору та філософського трактування образів.

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## REGIONAL TRADITION IN CONTEMPORARY POLISH SACRED ARCHITECTURE

*Churches Region of Malopolska (Church St. Joseph in Kielce – in the Mountains Świętokrzyskie, Church of the Blessed Marii Panny Niepokalanej Objawiającej Cudowny Medalik, NMP in Zakopane - on Podhale) are interesting contemporary Polish architecture of sacred objects that expose continue the local tradition. Forms objects express the identity of the region - the "spirit" of architecture Podhale, geodiversity used in the architecture of the region of Kielce.*

*The influence of local characteristics on the formation of religious architecture and creative transposition of local forms, meant that churches keep valuable items – traditional wooden sacral architecture of Podhale, and the use of rock raw materials in the region of Kielce, the adaptation of design solutions, technology and selection of building materials to*

*contemporary requirements. Architectural, structural, tectonics interacts with the body and promotes the harmonious merging of architecture churches in the surrounding landscape. In receiving special attention is paid interior design of particular elements made of wood, stone, and skillfully processed.*

**Keywords:** *wood architecture and construction, sacral architecture, church, Małopolska*

**Introduction.** Geological conditions, geographical and historical Polish South America, played a significant influence on the formation of a culture of wooden buildings – Podhale Region and construction of rock materials – region of Kielce.

Kielce region is distinguished by rich geological history, written in the rocks, formed over the last 500 million years. The diversity and richness found in Swietokrzyskie Mountains of raw materials, can be seen not only in the form of geological outcrops, but also the historical buildings of religious art, architectural details, figural sculptures, and in modern churches – made from local rock materials. Religious Architecture has become one of the most recognizable elements of the landscape of the region Polish. Natural terrain favors the exposure of a number of historical monuments, which are dominant features of local importance and high artistic value and cultural. The wooden churches of Malopolska represent internationally recognized part of the cultural heritage. M. Kornecki wrote: *The visage of architectural wooden church in Malopolska, focusing most complementary qualities in the whole country, (...) characterized by unusual unity in diversity, revealing at the same time a kind of genius loci (...).*

The prominent artistic qualities of wooden temples, their integration with the landscape and the relationships with the local environment, regional, specifically affect the observers and provide a valuable source of cultural traditions – Podhale. The unique geographical and cultural specificity of the region also contributed to the consolidation of the living tradition of the Podhale style.

**Church of the Blessed Marii Panny Niepokalanej Objawiającej Cudowny Medalik, NMP in Zakopane – An example of the continuation of regional identity and the continuity of the wooden tradition.**

Church of the Blessed Marii Panny Niepokalanej Objawiającej Cudowny Medalik in Zakopane on Olcza, designed by J. Tadeusz Gawłowski and M. Teresa Lisowska-Gawłowska (1981-1988), is an outstanding example of creating new forms of spatial respecting the wooden sacral architecture. A continuation of regional tradition in contemporary sacred architecture. It is a representative example of contemporary ideas, exposing the cultivation of regional traditions and exerting a positive influence on the architecture of sacred objects, their dialogue with the environment, the functioning of the surrounding space. The architecture of this building has been credited to the European cultural heritage.

The church in Zakopane - Olcza is an interesting example of educated sculpturally solid, against the background of rock Podhale. It is a modern object of religious architecture, which exposes wooden continue the local tradition and expresses the identity of the region – the "spirit" of architecture Podhale. Context landscape and the confrontation with the environment had a significant impact on the design decisions makers this assumption. Sculptural architectural forms are harmoniously integrated into the mountainous landscape of the Tatry, while not exerting a strong contrast with the present regional development. Adapted and introduced to the architecture of object patterns of regional tradition, attest to the continuity of the functional, structural and material and formal decorative wooden sacral architecture Podhale.

The designer of the church T. Gawłowski wrote: *(...) concepts of architectural formations arise from the landscape features of the environment, mainly its scale, the degree of freedom of forms, differing from Euclidean geometrization toward the sculptural formations (...).*

*The continuation of local traditions exposes the behavior of the "spirit" of architecture Podhale solutions today, as well as transfer of "quotes" regional architectural elements, such as .: "dźwierze" highlander or specificity of end forms the roof or silhouettes, especially the triangular cross-section. In this way, they were also taken into account climatic conditions (...).*

The church in Zakopane is a representative example of the church tent – "roofs shaped", with strong form and large tracts of towering tent. The continuity of tradition testify: architecture of the building, referring to the figure towering mountains, steep roofs harmoniously entered in Tatry landscape and numerous elements of interpreting forms of local wooden architecture. Particularly noteworthy combines contemporary forms with traditional building materials such as wood, natural stone. Wood occurs outside and inside the temple - as a building material and decorative. It has become attractive feature, which is used both for construction and as a facing material.

Contemporary and traditional mass of the church identifies five segments, and steep roofs with a triangular cross-section. Their peaks are topped with wooden "pazdury", taken from the highland style and finished in a contemporary material. They are an object formal relationships with the region Podhale.

The individual segments are building inside the temple and at the same time are the walls of the nave. The triangular gable walls all segments, from the inside, were clad in natural wood so-called in the herringbone. The space between them filled with stained glass, transmissive natural light inside. Wooden shuttered vertically, also appears on parts of the outer facades and roof tops fields. Masonry walls, "zeskarpowane" in the plinth level and ground floor, are covered with granite slabs, typical of mountain areas. The main entrance on the upper level of the church, is emphasized by large highland stylish door, decorated with natural color of oak. One of the important parts of highland culture are also the original century-old – wooden jamb, located in the porch. Doors were transferred here from the old highlander cottages.

The use of timber elements and appropriate to create new forms in contemporary spatial structure of the whole church, testifies to the creative continuation of and respect for tradition – the wooden church architecture in this region of Malopolska.

The composition of sacred assumptions in Zakopane - Olcza and form the main mass of the church, were taken from the highland style and traditional wooden building regional, combined with their creative development. Object architecture becomes especially evident continuation of the content related to the context of landscape and wooden sacral architecture Podhale region – through creative processing and interpretation of local forms. The totality of historical strata, expressed creative continuation of how to build and selection of detail testifies to the respect and development of the traditions of the region and its culture (Ill. 1, 2).

**Church of St. Joseph in Kielce – An example of the influence of local landscape features in the process of creation and use of traditional forms of rock raw materials in the region.**

The post-conciliar Church of St. Joseph the Worker in Kielce (1975-1995), now the Diocesan Shrine of St. Joseph Guardian Family, designed by Wladyslaw Penkovsky, in the spirit of late modernism and regionalism. It represents a contemporary Polish church architecture with high aesthetic values. In the process of design of modernist body of the church, especially it became apparent use of traditional and regional media, while using elements of modern art. The impact of regional factors can be seen in both the monumental block as well as in the selection of the materials used.

An important role in the process of forming a solid, played by native limestone material, obtained from quarries the Kielce region. It is associated with centuries-old history of rock exploitation of raw materials, offering stone from different geological ages, extracted from the mine is still active.

Use by designers from Pińczów limestone deposits can be observed already in the

external architecture of the temple – as a building material and performed pieces of stone (Ill. 3, 4).



*Ill. 1, 2. Church NMP in Zakopane on Olcza, designed by J.T. Gawłowski, M.T. Lisowska-Gawłowska (photo J. Gil-Mastalerczyk)*

*Ill. 3, 4. The Saint Joseph Worker`s church in Kielce made of Pińczów limestone, designed by W. Pieńkowski (photo J. Gil-Mastalerczyk)*

The main body of the church is designed with a rectangular block of sandstone, yellow to gray. The addition of a rough texture of stone gave a block of modern, artistic expression, associated with the regional tradition. That is also introduced in the plinth level of the external walls, the stone as gray pebbles. In addition to stone, in a word plastic body, it became apparent use of red brick, which appears at the entrance to the temple.

Church of St. Joseph the Worker was founded on the plan quadrant. The main form, entered in the quadrant, has a cylindrical body, vaulted in the form of a monumental openwork ribs converge radially above the main altar. The whole mold is topped with a roof, with declines referring to the neighboring hills.

The fifth facade of the church resembles the shape of a solid imprint in the rock shell. It is a reference to the rich geological past of the Kielce region. The facades of the church, designed in the form of undulating walls, inspired by the natural terrain. Glazing windows, in the form of colored stained-glass windows, layout and divisions resemble the branches of the trees, between which the interior of the solid filtered colored light.

The natural surroundings of the church, including the local conditions, a significant difference in levels, a large amount of surrounding greenery, influenced the final shape of the body, for functional and spatial arrangement and layout of routes – leading to a two-level interior.

Undivided interior is laid out on two levels, in a central, focusing on the main altar. This leads to him several inputs, using natural environment and different levels of terrain. On the upper level of the church leads slung concrete bridge, acting as canopies over the entrance of the lower level, and an external staircase, ejected before the body main body, awarded the brick material.

Sculpturally shaped mass of the church stand massive, stuck on the main body, a form of auxiliary function. They are spaces devoted to chapels, confessionals, etc. And the bell tower and towering over the whole foundation of the church tower.

It should be noted that in the process of shaping the church body and its reception has become important for a designer, mutual bill of materials, their texture and color, and the relationship with the environment. Despite the use of reinforced concrete structures, regional materials played a special role in shaping the modern form of the object. Plastic block was blended into the natural surroundings and is in relation with the neighboring greenery – high and low – in the form composed of shrubs and decorated lawns. All applied by the developers, regional materials are characterized by creative adaptation to contemporary forms with respect for the identity of the place. In general it can be said that the architecture of the church is the result of a dialogue of modernity and tradition of the regional. Regional values significantly influence the form of the temple and the choice of materials.

**Summary and Conclusions.** In the presented churches of Malopolska (St. Joseph in

Kielce, NMP in Zakopane), when composing the functional and spatial solutions in materials, decorative, furnishing the space “*sacrum*” – the use of appropriate transported elements allowed the continuity of the regional sacral architecture. The use by designers of traditional, regional materials, both for construction and as an attractive lining material, argues that in contemporary sacred architecture it is possible to cultivate the old tradition of stonework (the church in Kielce) and carpenters (the church in Zakopane). Described in the design of buildings in Zakopane and Kielcach – the regional tradition, derived from the patterns of traditional construction testify about looking in the contemporary church architecture of modern solutions that combine tradition with modernity. Forms objects – with different proportions and scale – in a creative and modern interpretations regional details and the old ideas of cultural identity regions. Architectural detail interacts with the tectonics of body and promotes the harmonious merging architecture of the temples in the surrounding mountainous landscape (Podhale and Swietokrzyskie Mountains). The harmonious architecture of churches alignment with nature and landscape evokes a sense of contact with local tradition and culture.

In conclusion, it is clear that the creators of the church in Zakopane and in Kielce, in a unique way to preserve the relationship between the new reality, technical and economic development, and culture and heritage assigned to the region.

Presented objects of modern religious architecture, provide designers with high sensitivity to context. Therefore, the design of modern religious architecture, in the spirit of building traditions of the region, with reference to the source currents, should continue to be fostered and continued.

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