

Final Thesis

Politecnico di Milano

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Title: Galery of Sacral Art in Bytom, Poland

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Galery of Sacral Art in Bytom, Poland

Identity

The importance of churches in European culture is becoming more forgettable through inverting them into buildings with new functions non-related to their heritage or even destroying while they still could serve significant functions they possessed. Churches were always a significant point to gather and develop new communities. According to etymology of this word from Latin *-ecclesia*, and Greek - ἐκκλησία means „collection". It was always “home” open to anybody from community who would find opportunity for discussion about aspects and meanings of our existence. Representing one of monotheistic faith have been answer to many deep questions which we were always giving since Greek philosophy. Attempt to explain unexplainable was a part in our humanity nature. Churches with their mission were one of these places we could find tips, indications how to live and lead our morality, to get the sense in life.

Church was a place to gather all people with same faith but also to inspire others to look for their own way and get motivation in many issues. Church as an organization placed in sacral buildings had a mission to give people hope, strengthen the community relations and serve the way of communication with unexplained.

Some people would say that due to church its activity we had cause obstacles to development , others says that thanks to it we preserved our sumptuous heritage. Beside this divagation, we can clearly see that church functionality is way more complex for our community and has particular place in our culture.

Aspects of community being influenced by functions of church (aside of the main as faith representation) as a building:

- hope – place of hope and motivation given to community in severe times and conflicts etc.
- help – place to give a hand to the poorest, persecuted and collect financial and mental help to most needy communities
- mediate – place to “find yourself”, calm place to clear your mind from all issues and find solutions, inspiration
- gather – place to meet our community members, families, strengthen the relations, feel being a part of society
- protect – place to hide during disasters and used as castle in war conflicts
- educate – place of education, lectures of various subjects given often by most educated people in community, funding and providing schools next to churches

These functions became more forgotten due to decreasing church importance in new communities. Many other organizations and buildings took a part of these issues' responsibility. These functions of church had been taken to other buildings and its complexity and impact is hardly visible. Nowadays, when we want to mediate we usually go to our privacy space, looking for quiet and calm place, forgetting that church would still be great solution. If we want hope we just probably look for some motivational video in internet or share our problem with others or just keep it trying to forget that the issue ever existed. Today, any kind of help is made by social programmes and charity organizations, church is only a part of them, more spiritual.

Education we can find in many buildings as schools, universities and also museums, galleries, while the knowledge given from church ambone is being questioned. Building providing protection in case of cataclysm are bunkers and other solid constructions, basements. Gathering point is something we indicate in such public places as park, restaurant, square.¹

Churches were usually being rebuilt in their original place. This tradition remained long time through different periods of our civilization. Sacral building was strongly connected to the site and community therefore also the place was always respected as remembrance even after building disappearance.²

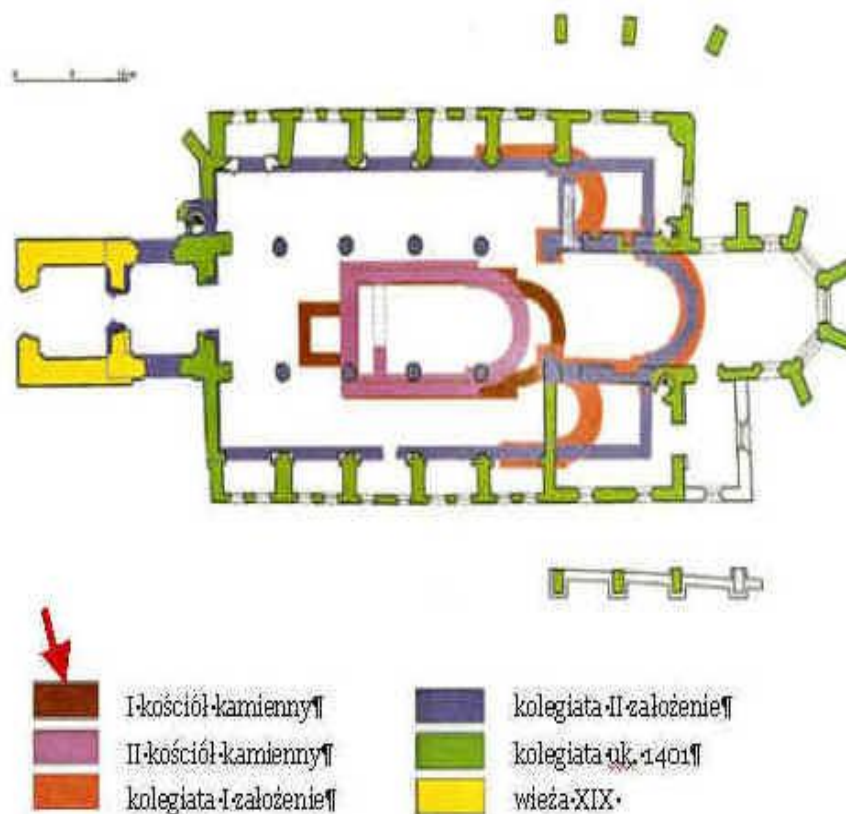


Figure 1. The example of the rebuilt church in Poland, during the centuries (each colour-one temple)

source: www.diecezja.kielce.pl/parafie/wislica-narodzenia-nmp

The consequence of the progressive secularization of Europe is the transformation of abandoned temples for purposes completely different from places of worship. Churches and chapels gradually being in process of desacralisation, becoming galleries or cultural centers. In Europe more and more people also choose to live in such spaces. Desacralisation is an enigmatic and incomprehensible concept. Returning to its origins and definitions, it should be remembered that desacralization is connected with the progressive secularization, is the gradual conversion of secular ecclesiastical estates. This means that today's society is increasingly being measured

¹ Cool T., *Why Church Buildings Matter: The Story of Your Space Paperback*, Rainer Publishing, Tennessee 2013, p. 48

² Davies J. G., *The secular use of church buildings*, SCM press, London 1968, p.95-97

by the lack of demand for an excessive number of temples, which - mostly due to the lack of funds - are decaying, standing deserted.

Adaptation of churches in Europe

Laicization of Europe has more and more examples of a change of function in conjunction with the revitalization of historical objects of worship. In Germany, Italy or Great Britain this kind of initiative is widely accepted, and examples of the arrangement of temples for libraries, private homes and art galleries are multiplying year by year. ³In the Netherlands, with 19,000 churches, only 7,000 have their original function. The rest have been converted into luxury private homes, original hotels and contemporary art centers.



Figure 2. Royal Apartments in Kraków, apartments in former chapel
source: wawel.krakow.pl/pl/op/173/Prywatne-Apartamenty-Krolewskie

The secularization of churches in Poland

In the country such as Poland, the adaptation of the church property is still a new phenomenon, raising many doubts. From a practical point of view, restoring an object is an expensive undertaking, far exceeding the price of the purchase itself. It seems, however, that the main barrier is not so much the price as the cultural barrier and customs. Poland, as a country relative to other states (especially in compare to European ones) is conservative and strongly firm to its roots, has difficulty opening up such bold trends as the adaptation of once sacred buildings.

³ Pallister J., *Sacred Spaces: Contemporary Religious Architecture*, Phaidon Press, London, p. 34

Despite these barriers, such investments are already taking place. They more often refer to non-Catholic and evangelical temples.⁴

The church in the village of Połajewo, about 50 km from Poznan recently bought a former director of the house of culture. The 19th century post-war building of evangelical Germans was an agricultural warehouse, a silo of grain and a point of exchanging gas cylinders. The new owner now wants to set up a Dialogue Center with space for exhibitions and concerts and accommodation for guests.

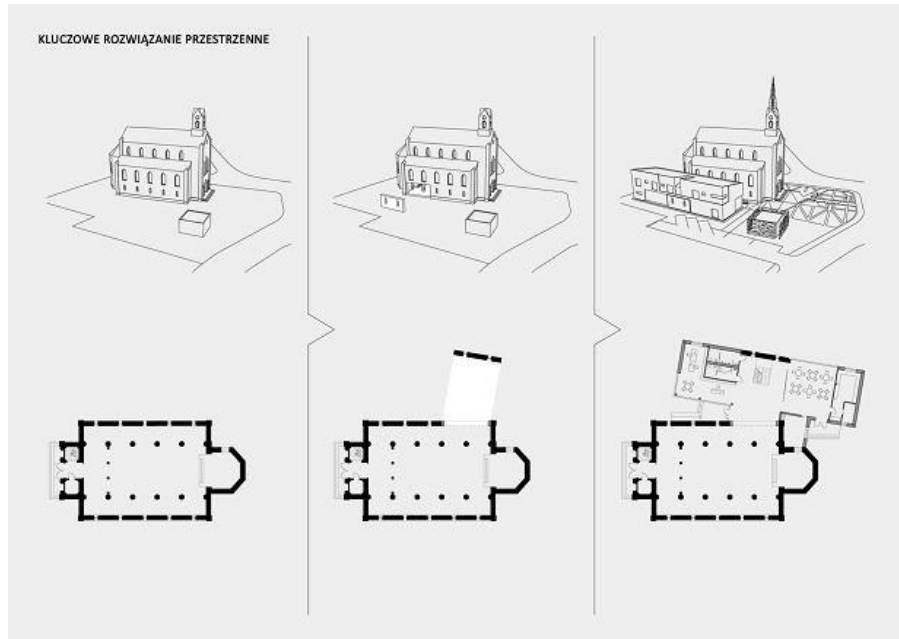


Figure 3. Reinterpretation of church in Połajew

source: Architect - Andrzej Majcher's Collection

In Poland these kind of revitalizations of ruins or abandoned churches are still controversial due to the meaning of the sacral place in our society and mentality. We can see many opinions that you just cannot do it with the church - because this is a church, holy place- that is it. Only one argument, but it is enough. The sacral place has its own heritage and spirit which is untouchable in a sort of sense. What happens then, when the church is not there anymore- completely destroyed? You can see more possibilities but still the place has its story you have to respect. We have this kind of situation in City Park of Bytom. The ruins, only foundations, resembles that there was a temple and you cannot do “anything” with that. Anything? During the vision on the site you can see that this place take the attention of the visitors of the park but not everyone respect that place in a same way. Some of the people lighten candles, leave flowers, pray and meditate in front of the old intact cross and some of them are walking on the top of foundations, another part of people walk with their dogs close to this place, some taking pictures, wondering what this place represents. Different ways of respect or its lack, but always this place evoke significant emotions. Ruins representing the time and its impact in our society reminds about the fragility of our nature and continuity of heritage.

⁴ Kościelniak C., *Sekularyzacja po polsku*, Miesięcznik Znak nr 678, ZNAK, Kraków 2011



Nowadays relation to ruins of church



Figures 4: Cross of former church

Source: Pictures on site by author

Meaning of ruins



Figure 5. Hubert Robert - Imaginary View of the Grande Galerie in the Louvre in Ruins

source: www.wga.hu/html_m/r/robert/2/louvre1.html

[...] as you have committed yourself to the paintings of ruins, be advise that this genre has its own poetics; you're completely innocent of it, acquaint yourself with it. You have the technique but lack the ideal. [...]

The ideas ruins evoke in me are grand. Everything comes to nothing, everything perishes, everything passes, only the world remains, only time endures. How old is the world! I walk between two eternities. Wherever I cast my glance, the objects surrounding me announce death and compel my resignation to what awaits me. What is my ephemeral existence in comparison with that of a rock being worn down, of a valley being formed of a forest that's dying, of these deteriorating masses suspended above my head? I see the marble of tombs crumble into powder, and I don't want to die!

Denis Diderot, The Salon of 1767

Ruins are the symbol of our achievements and failures but also a sign that we and our material buildings are not eternal, temporary. However our memory and non-material ruins can persist forever. Ruins as a material memory to be touch, gives possibility to have non-material memory to be known and marked in eternity.⁵ The ruins are physical representation of our immortal existence as humanity. That makes ruins important impact in our culture and continuation of

Dillon B., *Ruin lust: artists' fascination with ruins, from Turner to the present day*, Tate, London 2014, p.14-15

civilization. This aspects makes us obligated to protect and respect the ruins which obviously reflects our existence.⁶

Everyone has a secret attraction for ruins. This sentiment comes from the fragility of our nature, a secret conformity between destroyed monuments and the swift passage of our existence.

François-René de Chateaubriand, *Génie du christianisme* (1802)



Figure 6. Ruins of Troy IV

source: www.idemo.ba/wp/troja/

What happens to buildings when they are no longer needed or have outlasted their original purpose? They are either lovingly restored so they can be used for something else--or they fall into ruin, where they remain as silent witnesses of a bygone era. French photographer Aurelien Villette has made it his mission to trace these dilapidated buildings--some completely forgotten by history--and capture their incomparable beauty in wondrous color photographs. Whether his subject is a Christian chapel, an erstwhile theater, or the events center in a former Communist country, Villette brings the spirit and pathos of the place once embodied back to life.⁷

⁶ Dillon B., *Ruin lust: artists' fascination with ruins, from Turner to the present day*, Tate, London 2014, p.23-25

⁷ Pallister J., *Sacred Spaces: Contemporary Religious Architecture*, Phaidon Press, London 2015, p. 25-27

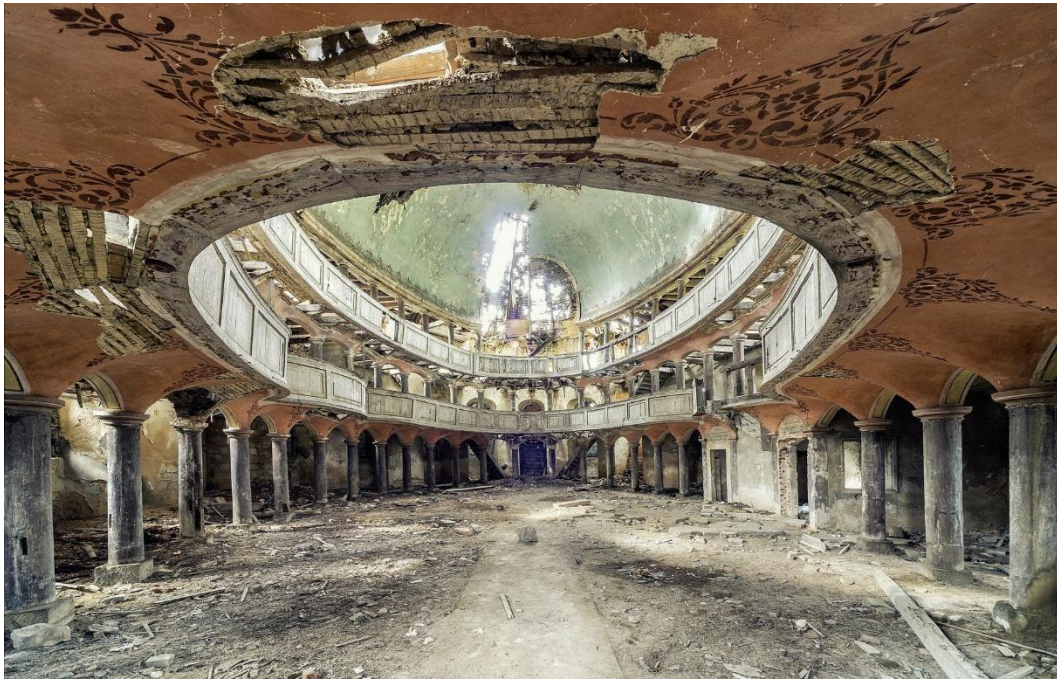


Figure 7. Spirit of Place by Aurelien Villette

source: Villette A., *Spirit of Place*, TeNeues, Paris 2015



Figure 8. Abandoned Evangelical church in Żeliszów

source: poznajpolske.onet.pl/dolnoslaskie/zeliszow-niezwykly-opuszczony-kosciol/ec112

Modern interpretation

Contemporary architecture has its answer and solution to ruins and temples. We can observe more variability among sacral architecture. ⁸We cannot define so easily the style and provide guiding rules to design such type of buildings, like it used to be in previous centuries of Middle Age, for instance. Generally speaking nowadays we can treat sacral architecture as any other category of specific functionality where the design is with no limit and strict style rules. Beside the secularity, many architects still are intrigued to design new churches, often because of their attractive and spiritual character. Ruins are being treated in symbolic way, often creating significant atmosphere composed by light and volume aspects. ⁹We can find few examples of new rewitalisation of site of ruins with all respect to the heritage of this place.

As an instance, we can consider the design of Roman Villa by Marten Architekten in Austria. The excavations at the roman villa in [Brederis](#) offer important insights on Roman settlement history in the Feldkirch area.



Figure 9. The disc-like tower and the space creating wall fragments along a trapezoid-shaped plateau stage the location in front of the collection of findings.

Source: www.architizer.com/projects/roman-villa/

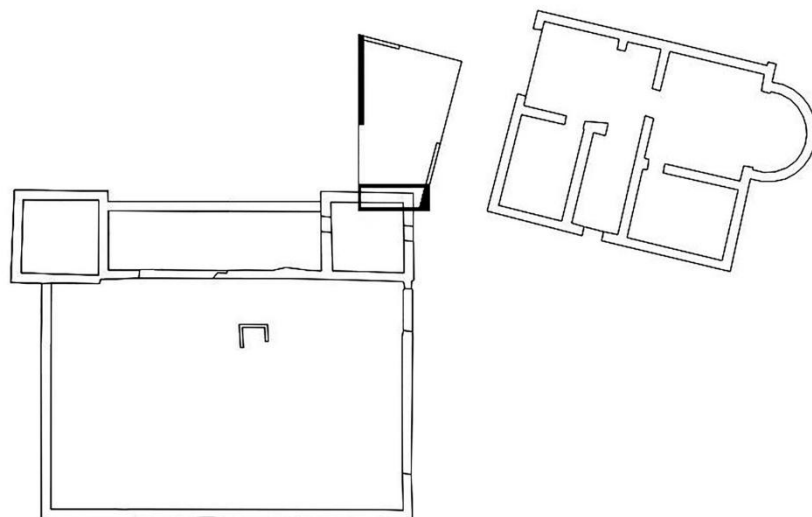
⁸ Heathcote E., Moffatt, L.N., *Contemporary church architecture / Edwin Heathcote and Laura Moffatt*, Wiley academy, Chichester 2007, p.56-57

⁹ Christ-Janer A., Mix Foley M., *Modern church architecture: a guide to the form and spirit of 20. century religious buildings*, McGraw-Hill, New York 1962, p. 75



Figure 10. The use of corten steel throughout permeates the site with an historic aura and underscores the sculpted effect of the free form that helps make the excavation site a landmark.

Source: www.architizer.com/projects/roman-villa/



| 14 | 2 | | 5 | 10

Figure 11. Roman Villa, Brederis, [Austria](#) -Marte-Architekten

Source: www.architizer.com/projects/roman-villa/

Another example of architecture of ruins is Archaeological museum at the Castle of São Jorge, by João Luís Carrilho da Graça, build in Lisbon, 2010.

An archaeological excavation of this site, begun in 1996, —, and the most significant artifacts removed, protected and now exhibited at the Castle's Museum, leaving the exposed archeological site open to an intervention of protection and musealization.

This intervention addressed the themes of protection, revelation and readability of the palimpsest that any such excavation represents, with a pragmatical approach aimed at clarifying the palindromic quality of interpretation that the exposed structures suggested in their spacial distribution.

Thus, the first action was the clear delimitation of the site with a precise incision, comparable to that of a surgical intervention on a living body. A membrane of corten steel was inserted to contain the higher perimetrical surface, allowing both access and a panoramic view of the site, the materiality of these walls slowly developing and changing over time as a living material. The same precision of cut was used in the inserted elements that allow the visitor to comfortably walk through the site — the limestone steps, landings and seating — placing them apart from the roughness of the excavated walls.





Figure 12. João Luís Carrilho da Graça - Archaeological museum at the Castle of São Jorge, Lisbon
2010

source: www.archdaily.com/89460/musealization-of-the-archaeological-site-of-praca-nova-of-sao-jorge-castle-jlca-arquitectos



Figure 13. Interior of Archaeological museum at the Castle of São Jorge, Lisbon 2010

source: www.archdaily.com/89460/musealization-of-the-archaeological-site-of-praca-nova-of-sao-jorge-castle-jlca-arquitectos

Ruins are untouchable.

This sensitive issue is a main subject. How new building can represent the original without losing its identity and heritage of place?

One of the ruins is currently in Bytom, city of southern Poland. In the city park was placed traditional wooden church of Saint Lawrence, burned in 1982. Today we have the remembrance of its existence shown through the exposed foundations of former church. This building had special functions in different periods of time. It was used as gallery of sacral art and as memorial to fallen German soldiers during the of First World War conflict. The special atmosphere of sacral building was used in other ways than typical church. This is the example and prove of complexity of sacral buildings which can serve many close functions. Beside that the church was never used in this place to hold a mass, it provided significant function in the city and was great symbol of wooden sacral architecture and landmark in the park.¹⁰

Its memory was respected by community and never other building was built in that place. It is kind of untouchable place like many other ruins we admire today, celebrating our heritage and history of site.

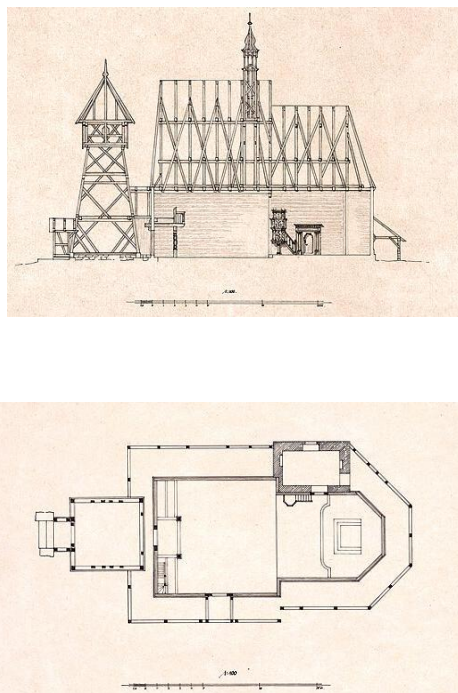


Figure 14. Drawings of former church

Source: www.malanowicz.eu/mm/pasje/architektura/kosciolki/Mikulczyce/Mikulczyce.htm

¹⁰ http://zyciebytomskie.pl/index.php/ZB/arch_art/egnaj-wity-wawrzycze

The issue is not to rebuild the church. Issue is to rebuild the identity. The surroundings had changed and the needs of the city and community are different. Expectations to this place were under discussion but due to its special meaning this is very difficult issue. It could serve similar functions but it does not have to be a sacral building as traditional church anymore. As it had been proven earlier, many functions of churches were spread into other buildings.¹¹

How to not touch (not erase the remembrance of former building and its symbolic meaning) and propose new building being modern interpretation of function of former building?

The atmospheres in churches were always something unachievable in other buildings interiors. This is the another aspect new building should inherit from former church, as a remind of the invisible impact. We do not have to always see, sometimes we have to feel it. Providing all the essence of church atmosphere will be gene and the goal for a new building as an another level of remembrance and respect to its heritage.¹²

New building could consist the function the former building was able to possess. New building would be able to host all these needs in one place being open and public as churches used to be, especially the one in that specific site in Bytom's park, place where church- building can become a part of a passage , walk on the park's path. Building being a part of such public place as city park should also be open for use by all the habitants of Bytom and tourists.

Because of the closeness of other public places of leisure time as skate park and outdoor swimming pool complex we should consider kind of border line to slightly separate from more spiritual and serious experiences we would pass through new building. If the building has to provide meditation and educative functionality we have to lower the impact of noise in surroundings. The desirable impact is the nature and its all benefits should create special ambience being in harmony with new building.

Another important aspect is the movement of people spending their spare time in park, usually during weekends. The site in on the way to enter/leave park. This building is in important checkpoint in park, being passed by many people during their public activity. Due to this aspect should be considered to design new building in way to collect pedestrian attention to stop for a visit.

City Park of Bytom

City Park im. Franciszka Kachla (formerly Stadtpark, Świerczewski Park), which has 43 hectares of land, is one of the oldest objects of this type in Upper Silesia. It was founded as a landscaped park. Its origin was donated in 1840 by Hubert von Tiele-Winckler to the society of Bytom 330 mansion of a manor forest with tree avenue and side paths for walks. The area of the park was enlarged by the wastes of the former "Teresa" galley mine ("Theresa") to isolate the city center from the operation of the Karsten-Zentrum coal mine (later "Dmitry" and "Centrum-Szombierki") and set out the main alley, the so-called. Promenade. The insulating

¹¹ Davies J. G., *Temples, churches and mosques: a guide to the appreciation of religious architecture*, Blackwell, Oxford 1982, p.99

¹² Bermudez J., *Transcending Architecture: Contemporary Views on Sacred Space Paperback*, The Catholic University of America Press, Washington D.C. 2015, p. 58-59

function of urban green space was at that time the most modern solution. When planning a park, it was allocated the north-western part for cultural purposes, while the eastern part was for recreational use. This structured structure has been preserved with minor modifications to our times. The changes related primarily to the communication system (eg the park alley was transformed into today's Chrzanowskiego Street) and the construction of some public buildings.

At the beginning of the twentieth century the old buildings were demolished and in their place were built: the monumental building of the Civil Court (1915), ie the present Municipal Office, and the indoor swimming pool (1931), in the place of the urban water supply and city bath building of 1868 (where Mined brine was used). The spatial arrangement of the XIX century remained unchanged. The central axis was an alley called the Promenade - today it runs between the concert shells and the fountain into the park, sometimes referred to as the "Promenade". It was a favorite place for walks, it was obligatory every sunday to promote the local great world.

The promenade, passing the illuminated fountain to the left, was reached by a gondola (Gondelteich), after which it was possible to swim with boats. Somewhere north was the children's favorite "Bärenzwinger" - a miniature zoo with lions, brown bears, wolves, monkeys and exotic birds (liquidated in the mid-1960s). This zoological garden was founded by the wealthy Ignatius Hakuba philanthropist, writing for this purpose in a testament to a hundred thousand marks. At present, the old runaway bears are used as a summer cafe "Under the Tent", and its ornament is a sculpture of stylized teddies, by Józef Sawicki and Henry Fudala. In the western part of the park, there is a large pond with a bridge spanning it, called the Schwanenteich pond. In its vicinity was relocated from Mikulczyce in the early 20th century (in 1901), the sixteenth-century wooden church of Sts. Lawrence, called Schrotholzkirche. Inside the memory of the German soldiers killed in World War I. The church burned down in 1982.

To the north of the pond is the "Bismarckdenkmal" monument commemorating the famous "Iron Chancellor". At the foot of the monument in the shape of a huge boulder was a carefully-grown flower carpet. Exactly at this place is today a square with a group of sculptures, forming, "Avenue of Muses" by Tadeusz Sadowski. The northern part of the park, closer to the modern Olympic street, was also full of attractions. In winter, children were playing on a "rodelbanie", an artificial toboggan run. The "Love Hill" (Liebeshöhe in German) decorated in the style of nineteenth-century romantic gardens with plants rich in alpinarium. Further east, tennis courts and pitches changed in the winter to a public slide. All the accounts from the time of the day emphasize the strong careful maintenance of the park. Alleys, benches, lawns, numerous artificial streams and cascades, and finally greenery - all of this was continually preserved, cleaned, cleaned, shaved.

Park was constantly monitored, and caretakers mercilessly enforced order. The park was managed by a garden gardener. One of the most deserved was Kohler Parkdirektor, who was active in Bytom at the beginning of the 20th century (1911). He arrived in Silesia from Budapest, from where he brought to Bytom to look at the solution in the local green spaces. The city park owes its extension to the park (in 1911-12), the mass planting of chestnut trees, as well as the examination of numerous native species and exotic bushes. Collaboration between

a well-known Kapstian architect, who designed the game, among others, was involved. Since 1920 the park was occupied by R. Zeblin. In 1992 the City Park im. Franciszka Kachla was entered in the register of monuments of the Katowice Region. This park, in the interwar period, considered the most beautiful in the whole of Silesia after Szczytnicki Park in Wrocław, is today only a shadow of former glory, yet it is still a place where the inhabitants of Bytom willingly spend their spare time.¹³

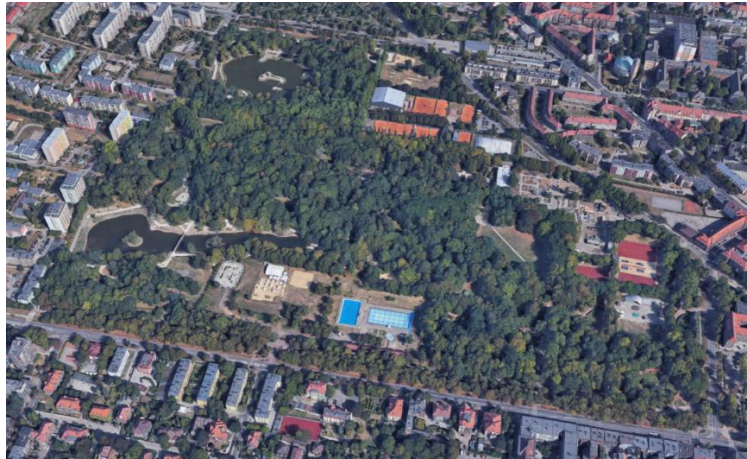


Figure 15. satellite view of park

source: [www.google.pl/maps/place/Bytom/\(...\)](http://www.google.pl/maps/place/Bytom/(...))

Church

Church of St. Lawrence in Bytom - currently non-existent Roman temple built in the sixteenth century in Mikulczyce, and then moved to the city park in Bytom in 1901. Destroyed by arson in 1982. Its founder was Daniel Elder Ziemięcki, owner of village Mikulczyce. This part of the country because of loss of independence by Poland, was occupied by Germany until the end of II World War.



Figure 16. building site picture shot from drone

source: author collection

¹³ www.parki.org.pl/parki-miejskie/park-miejski-im-franciszka-kachla-w-bytomiu



Figure 17. Illustration of church in XIX century

Source: <http://fotopolska.eu/nieistniejace,2280,20/woj.slaskie.html>

The temple was built of larch tree on a rectangular plan with sides of 11 to 10 meters and covered with a gable roof. The tower was built of pine tree in a square with a side of 6.3 meter in the columnar structure. Sacristy made by brick.

The building was originally built in Mikulczyce (now the district of Zabrze-part of Katowice agglomeration), most likely in the first half of the sixteenth century. As the date of built is 1530- the most frequently given year in archives.

Around 1580, the church was rebuilt. In 1749 there was another repair of the church when the roof was replaced with ridge turret, the tower and the floor restored. Earlier, in 1741, the pulpit has been renewed and bas-reliefs of the evangelists and the Good Shepherd added. In 1744 there was the railing in front of the altar built.¹⁴

¹⁴ www.malanowicz.eu/mm/pasje/architektura/kosciolki/Mikulczyce/Mikulczyce.htm

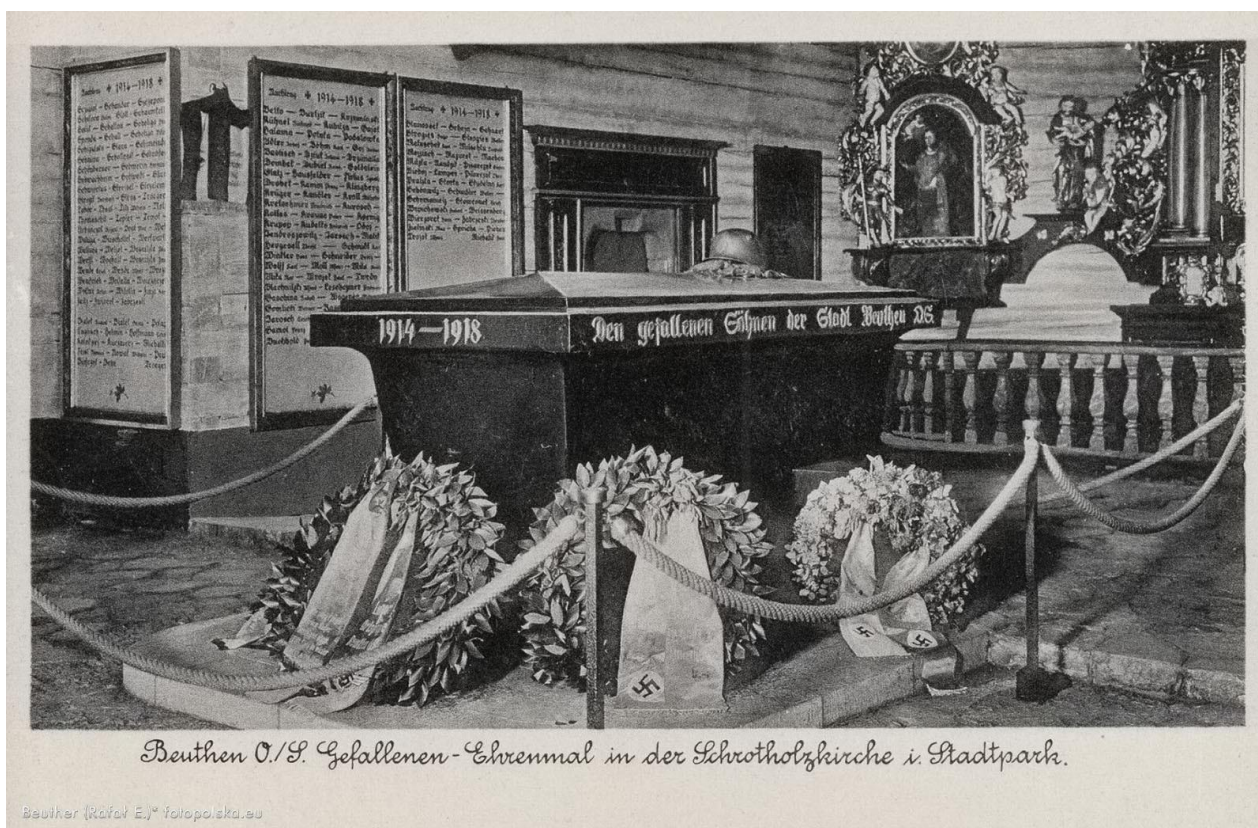


Figure 18. Bytom - A memorial to the German Soldiers of Bytom killed in the First World War

Source: bytom.fotopolska.eu/Bytom/b216,Park_Miejski_im_Franciszka_Kachla.html

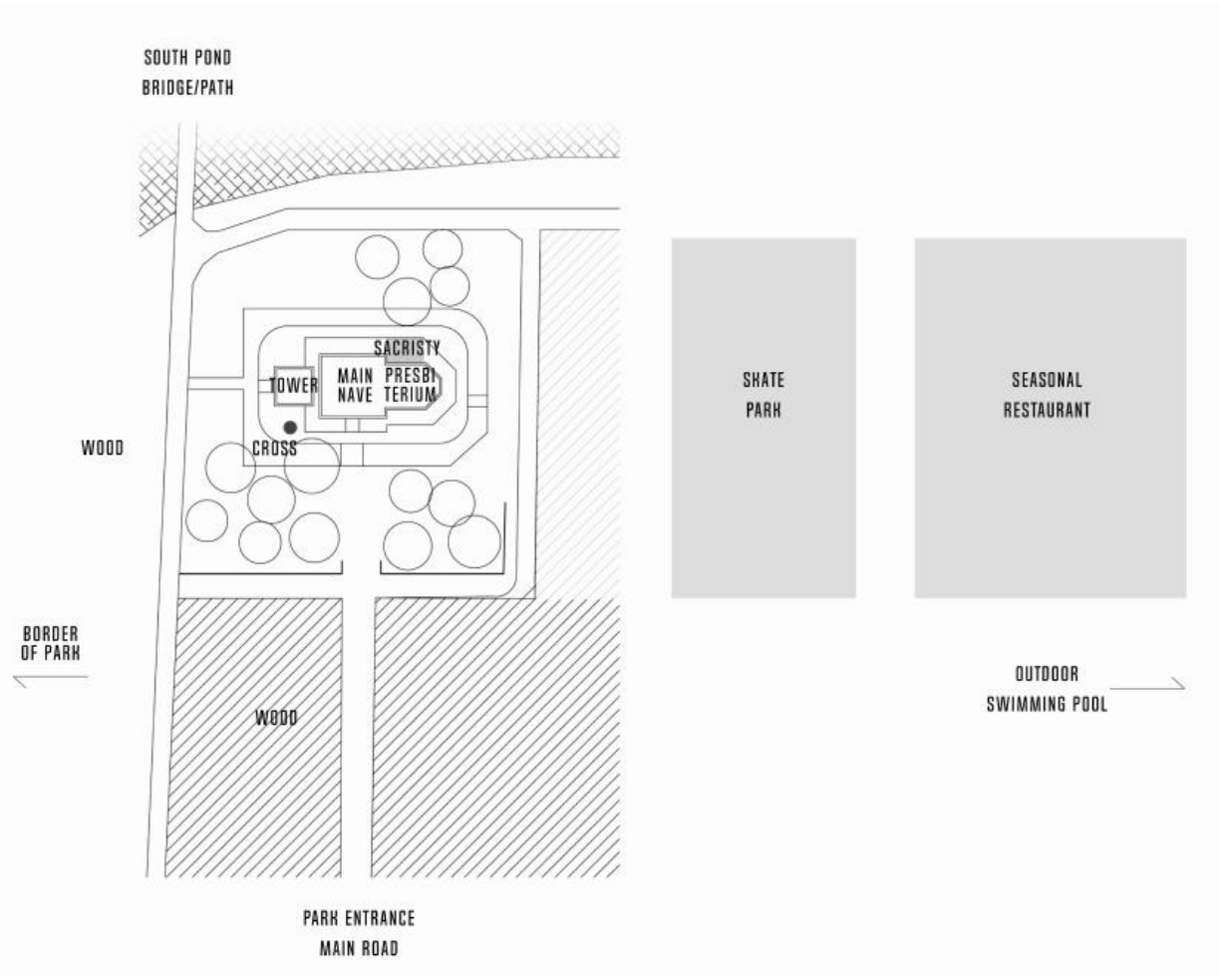
Due to the construction of new church in Mikulczyce in 1892, there was decision made to sell the old church building, which had been bought in 1901 by the magistrate of the city of Bytom. The building was deconstructed and then placed in the western part of the city park, near the southern pond. During the restoration of damaged beams, shingle roof was made and reliefs restored. After moving the temple was not used. In 1921, in the church there was created a museum of sacred art open on Sundays and holidays. In 1933, objects the museum was brought out, and then church was converted it into a monument to the fallen during the First World War. After World War II, when Poland got back the independence and this land, the building was renovated but it was not used. In 1971, Upper Silesian Museum purchased it from the Polish Treasury, where it organized an exhibition of sacral sculptures.

November 14, 1982 year at approx. 22pm the church was set on fire, burned.

Building has never been rebuilt, however the foundations of former church were exposed as a remembrance at its site in City Park of Bytom.¹⁵

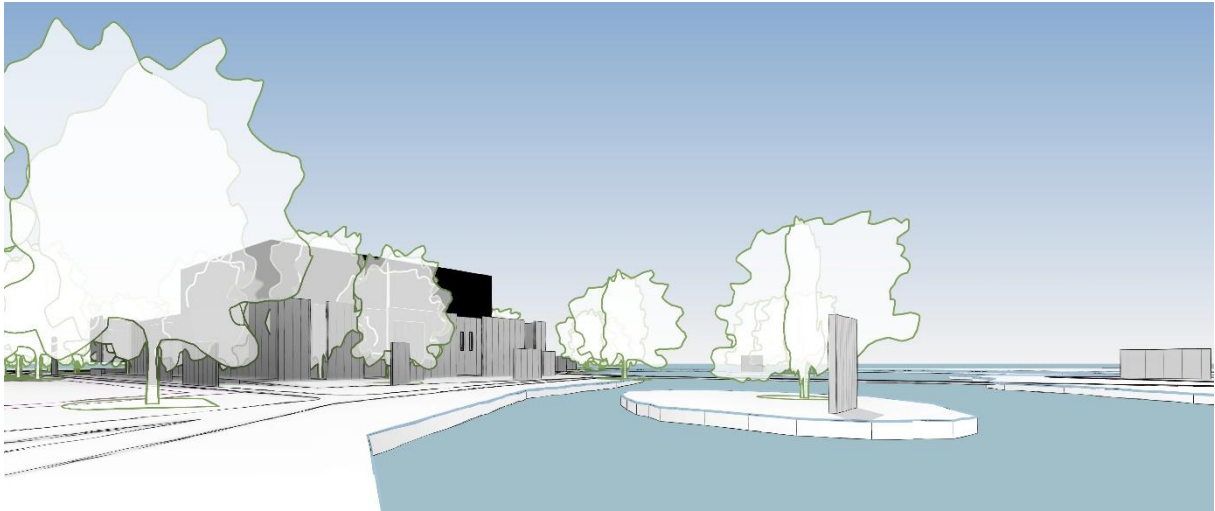
¹⁵ www.malanowicz.eu/mm/pasje/architektura/kosciolki/Mikulczyce/Mikulczyce.htm

In the surroundings of this foundations the area consist the skate park and public swimming pool complex on the west side of the site.



Building site context – drawing made by Author

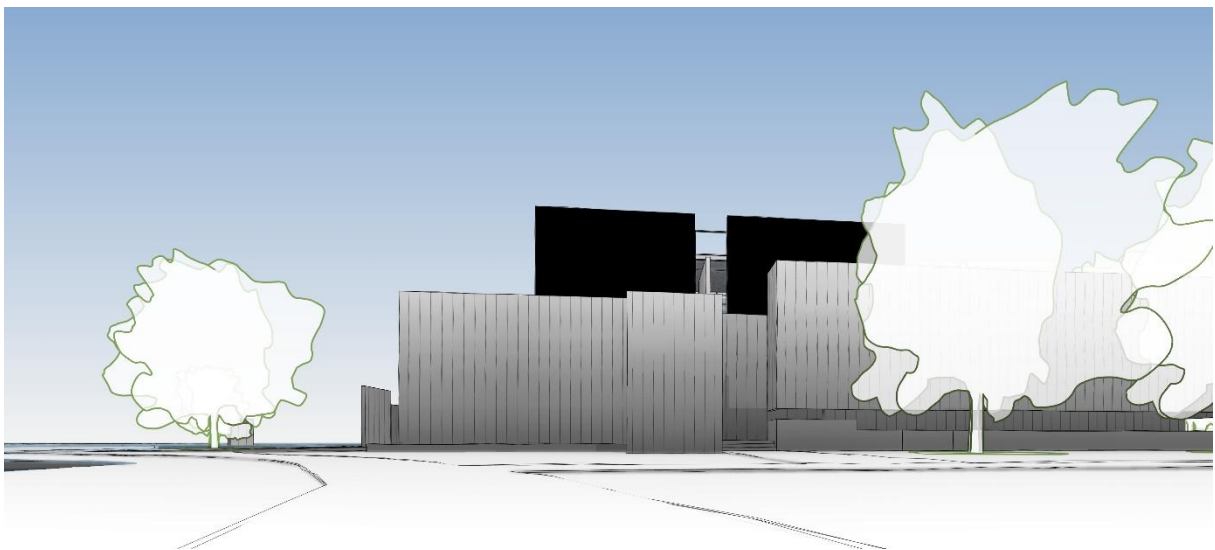
Gallery of Sacral Art



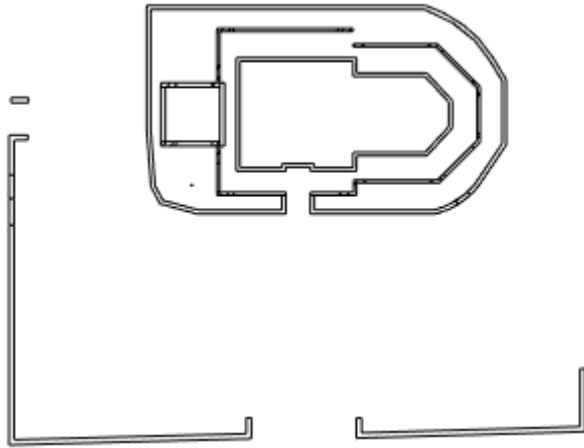
Author drawings

As church was always collecting and gathering people the new building has to have same goal so this design is using a part of a park which are the path as its belonging. Generally speaking, the building having his story and heritage strongly attached to this place has roots there and now paths of park are becoming a part of the building. This is making a building literally growing into a part of a park.

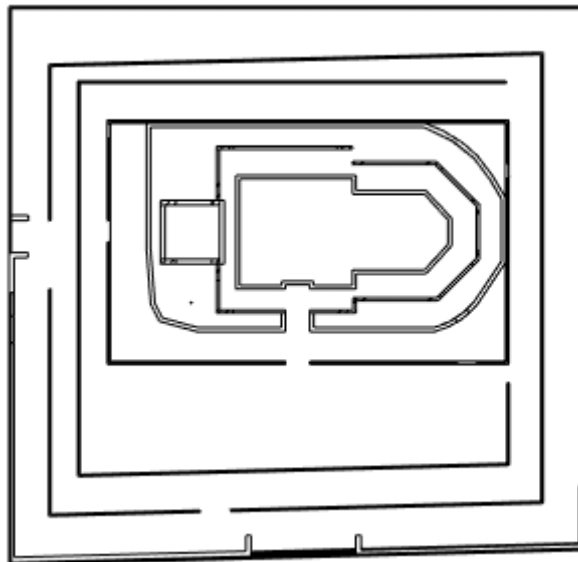
As we are using a park as a place to go through or to spend spare time walking and enjoying good weather being surrounded by nature, the building is going to be also a passage on our way. Building because of its site is a beginning and finishing point of our walk in the park. Like a former church has tower being a dominant and orientation point in the park however the rest of the site is surrounded to hide and protect this untouchable place.



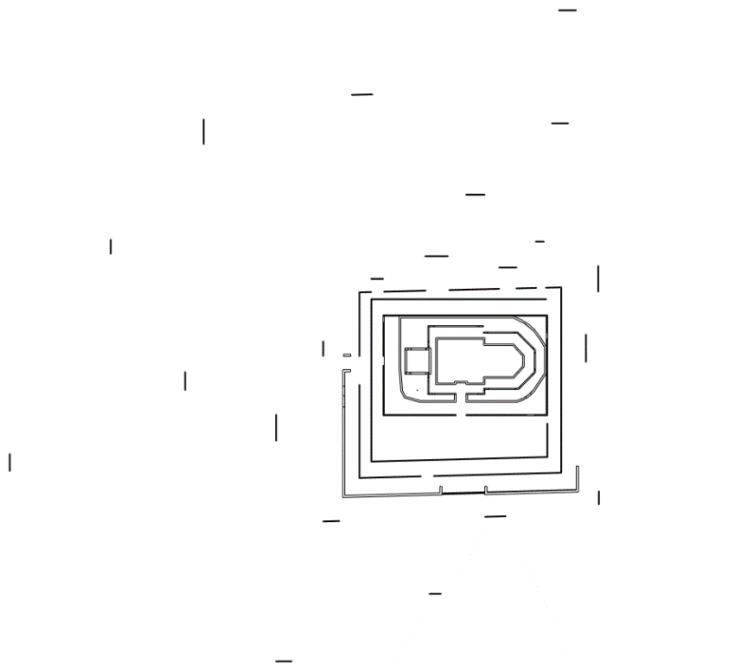
Author drawings



Church ruins with visible layers



Design of new layers to close the site



Layers exploded to create access

and spread the building into the park to make it more visible to attract visitors

source: scheme drawings by author

As a package, the building starts to embrace the holy place of former church. People reaching the place during the passage are unaware of the finishing point. They will understand the meaning of the place from the rooftop point of view. To hold the one way passage and flow of people being collected from different points of the park. After reaching the highest point which is rooftop they will continue their walk leaving the building. Building is designed as package made by dark granite panels mentioning the burning aspect of former church volume and labyrinth layers around it made by bright wood panels to relate to former church main material.

Building being by itself a path for the visitors offers a gallery part in the hidden interior. Visitors are discovering the remembrance and the shape of the church reflected in the designed embracing building.

Building has a protective character of the place, thus the ruins will be unreachable and stay in good condition because of its isolation. Visual and acoustic isolation held by new building will preserve the former church ruins and offer its former function as a gallery of sacral art. New building is holding and hiding to be safe in the new package the old heritage of this place.

As a former church with its many layers and walkaround, new building has similar character and is going around the place with the visitors embracing and isolating this place from the not same atmosphere sites as skatepark which generates totally different type of the activity.

This solution answers the question: “how to touch untouchable?” – Embrace, hide, protect, preserve.

These are the main goals of design presented in this project, visitors will meet again the significant character of the building and experience what this place used to serve to them in the past.

Author: Piotr Jan Mandziuk

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GALLERY OF SACRAL ART

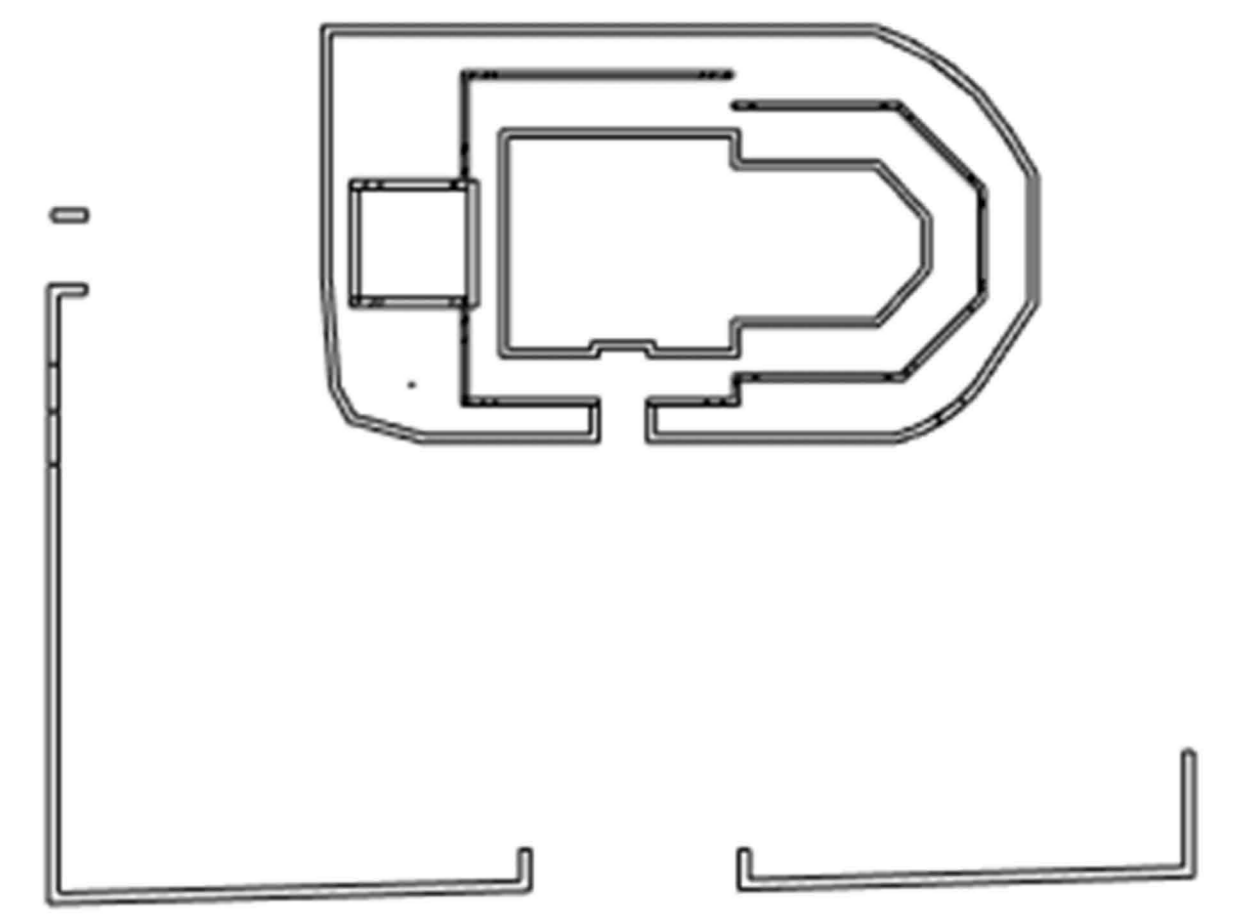
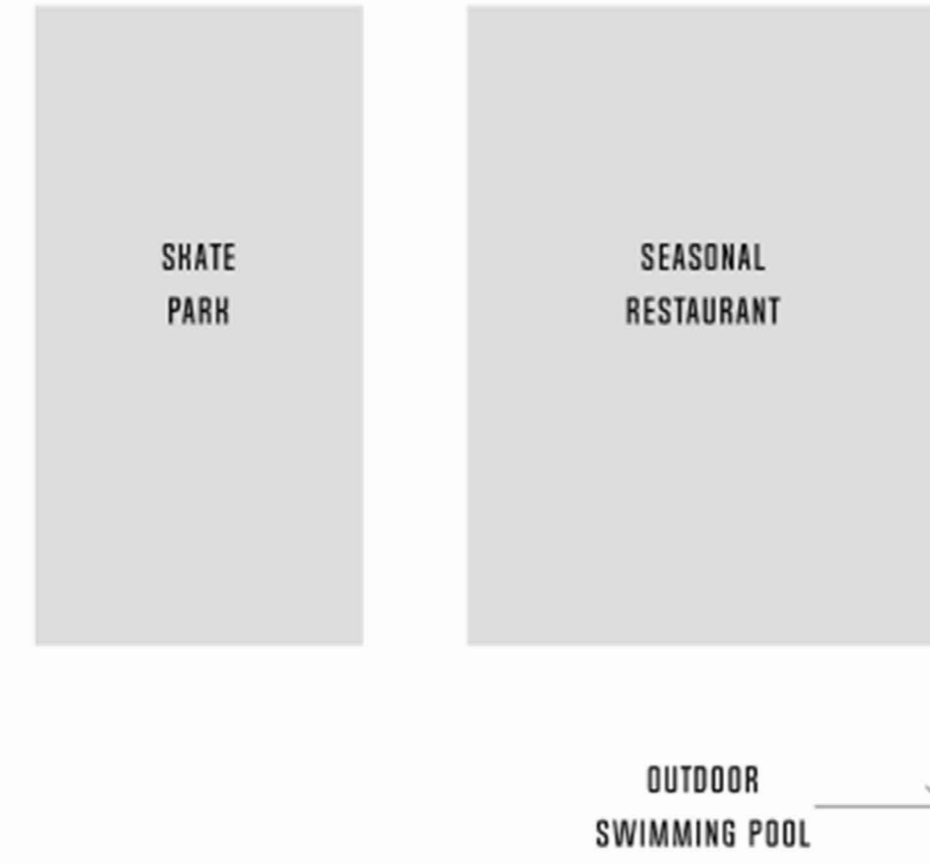
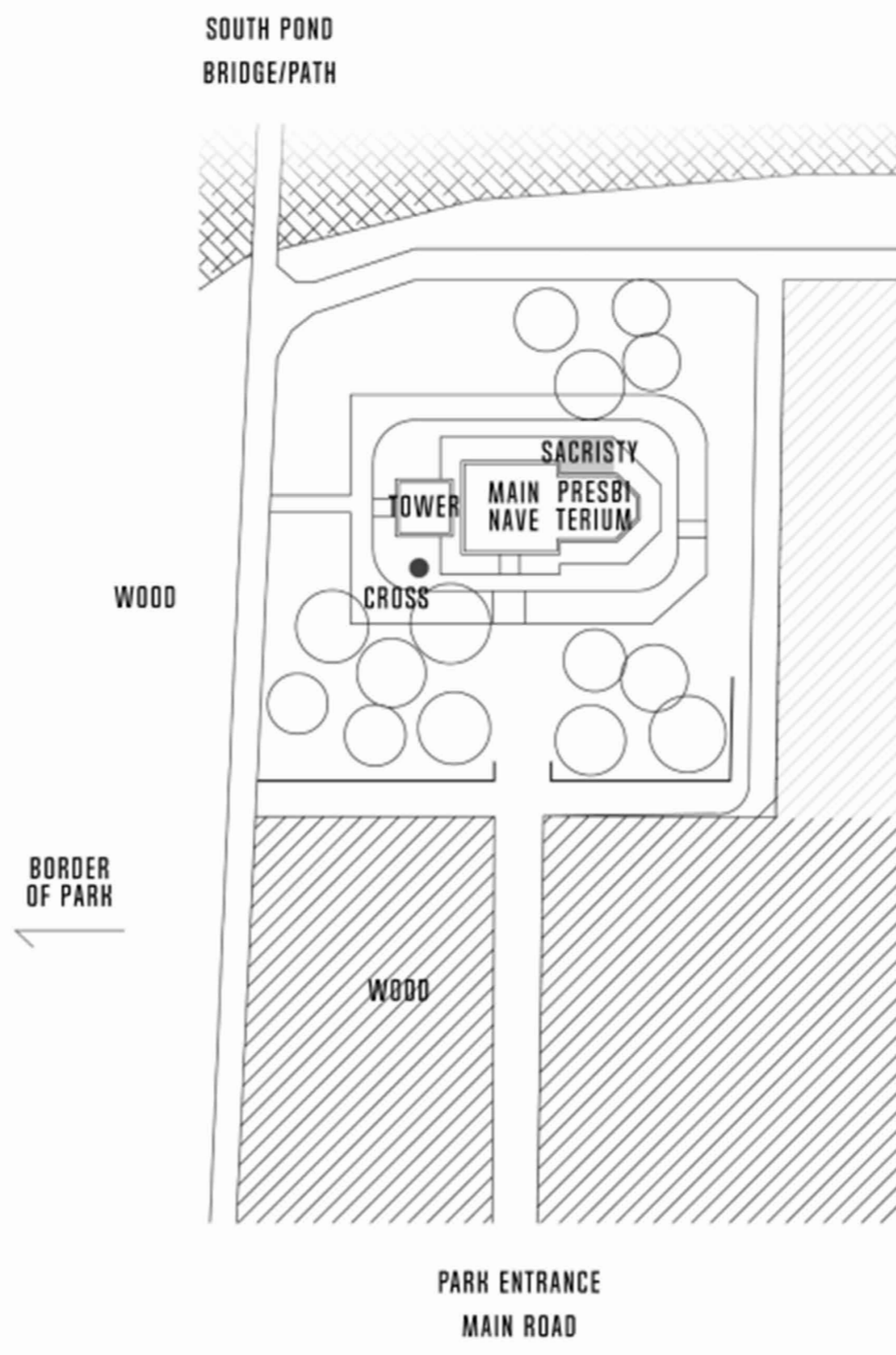
HACHL'S CITY PARK OF BYTOM, POLAND

THIS IS BASED ON THE DISSERTATION ABOUT MEANING OF CHURCHES IN CULTURE AND ITS SPIRIT OF PLACE AS RUINS.

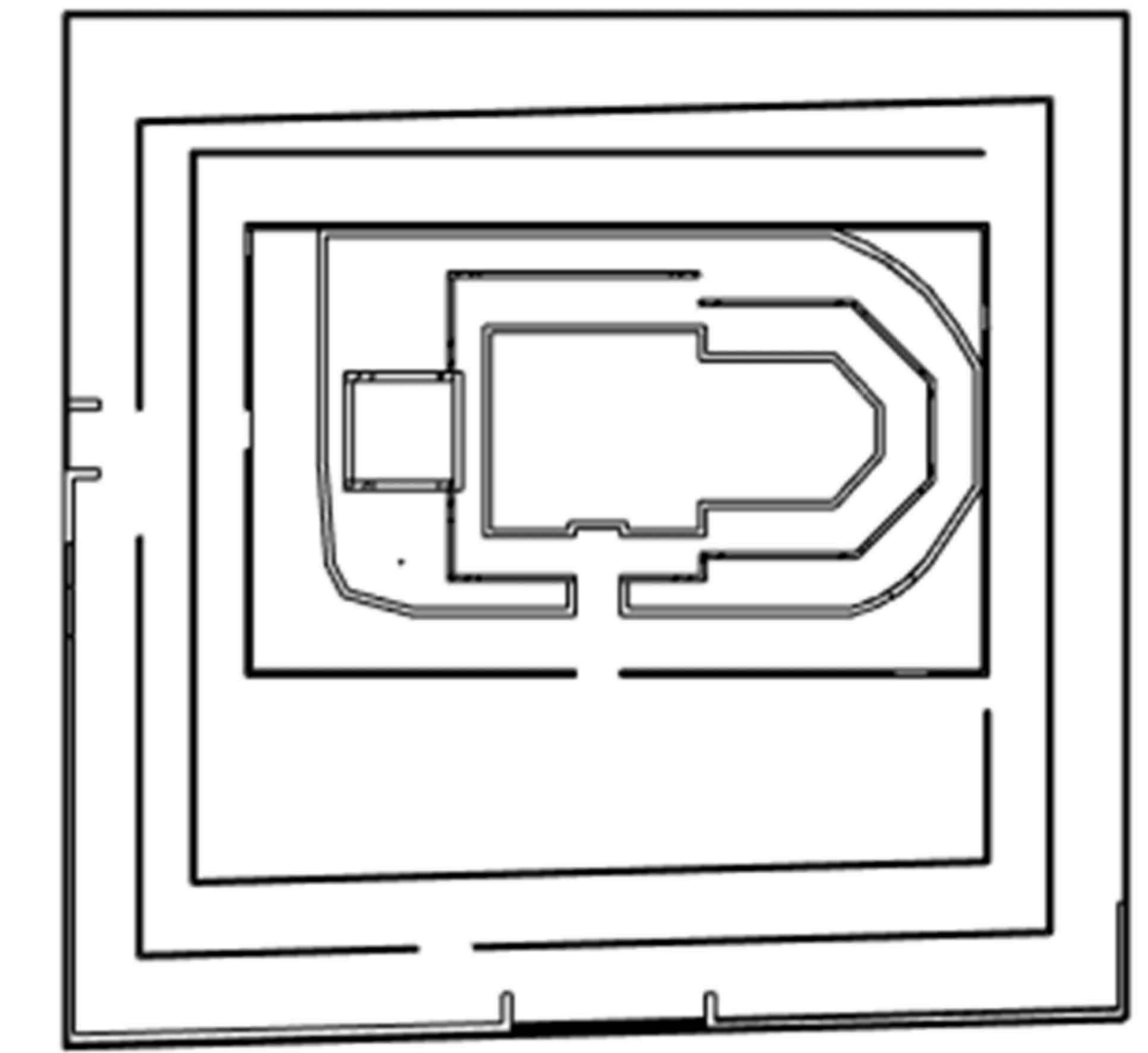
EVERYONE HAS A SECRET ATTRACTION FOR RUINS. THIS SENTIMENT COMES FROM THE FRAGILITY OF OUR NATURE, A SECRET CONSPIRACY BETWEEN DESTROYED MONUMENTS AND THE SWIFT PASSAGE OF OUR EXISTENCE.

FRANCIS HANE EK CHATEAUBRIAND, ŒUVRE DU CHRISTIANISME (1830)

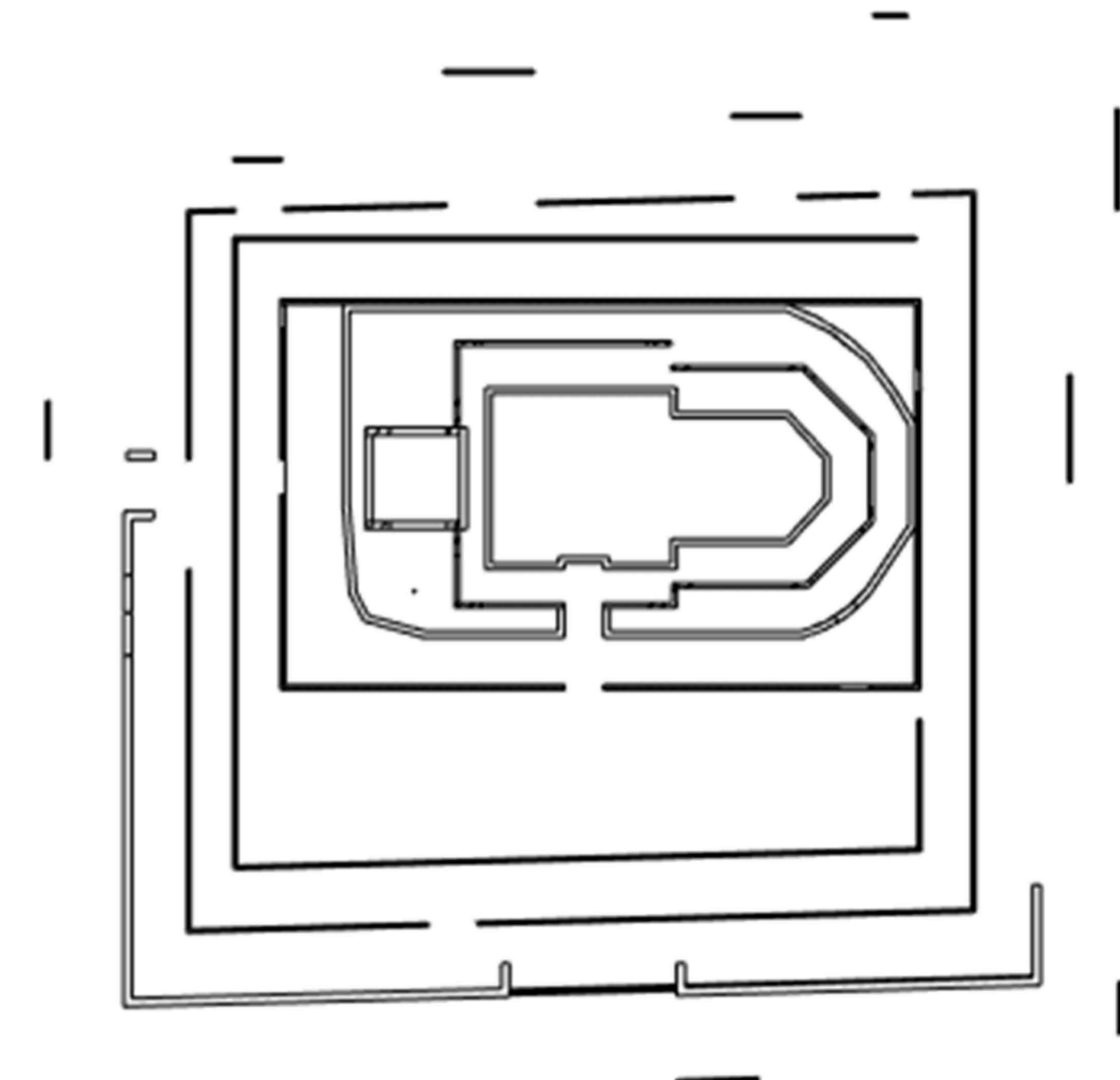
RUINS ARE UNTOUCHABLE. THIS SENSITIVE ISSUE IS A MAIN SUBJECT. HOW NEW BUILDING CAN REPRESENT THE ORIGINAL WITHOUT LOSING ITS IDENTITY AND HERITAGE OF PLACE? THE ISSUE IS NOT TO REBUILD THE CHURCH. ISSUE IS TO REBUILD THE IDENTITY.



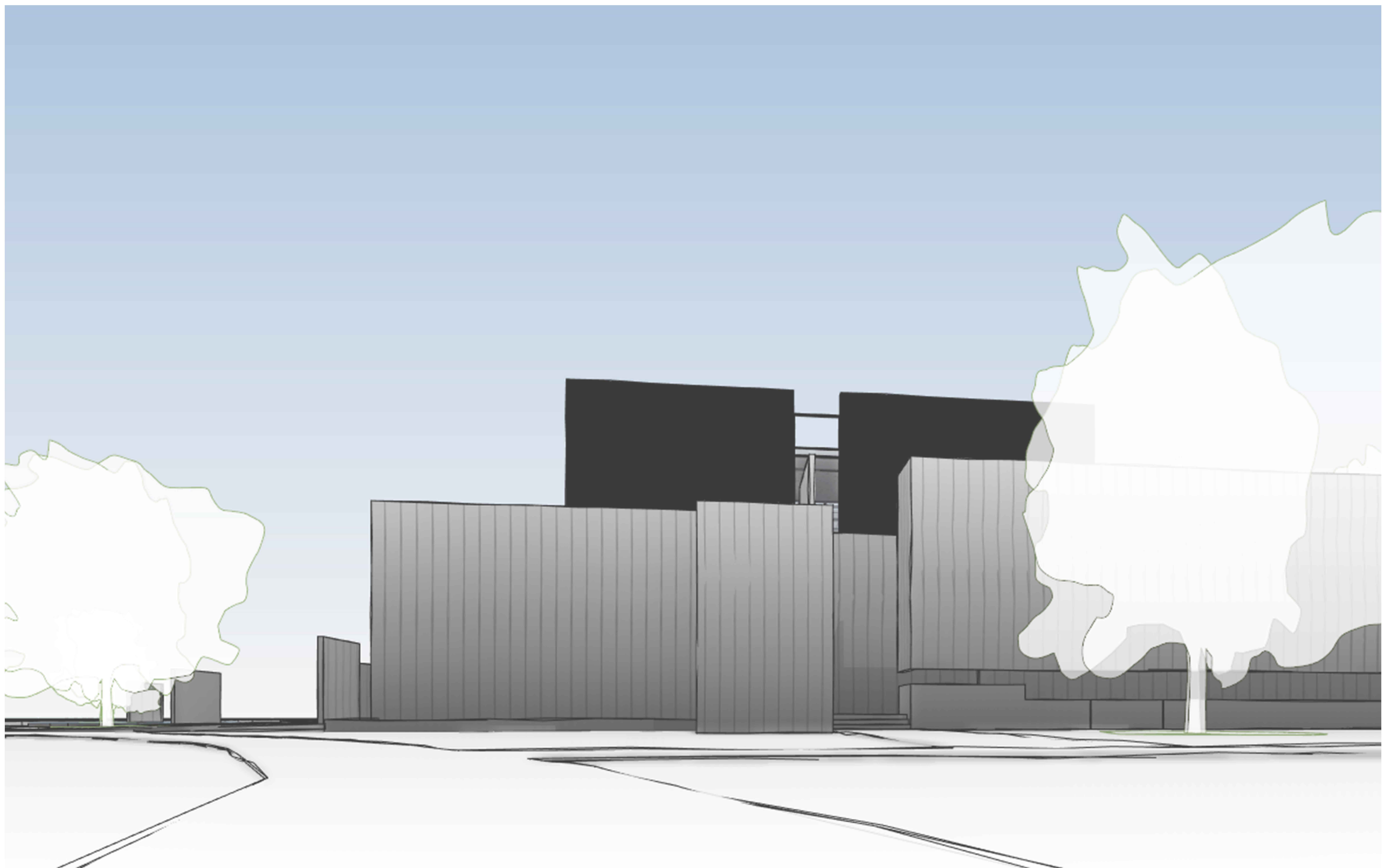
FORMER WOODEN CHURCH WITH WALHARROUD CREATED A LAYERS OF THE BUILDING

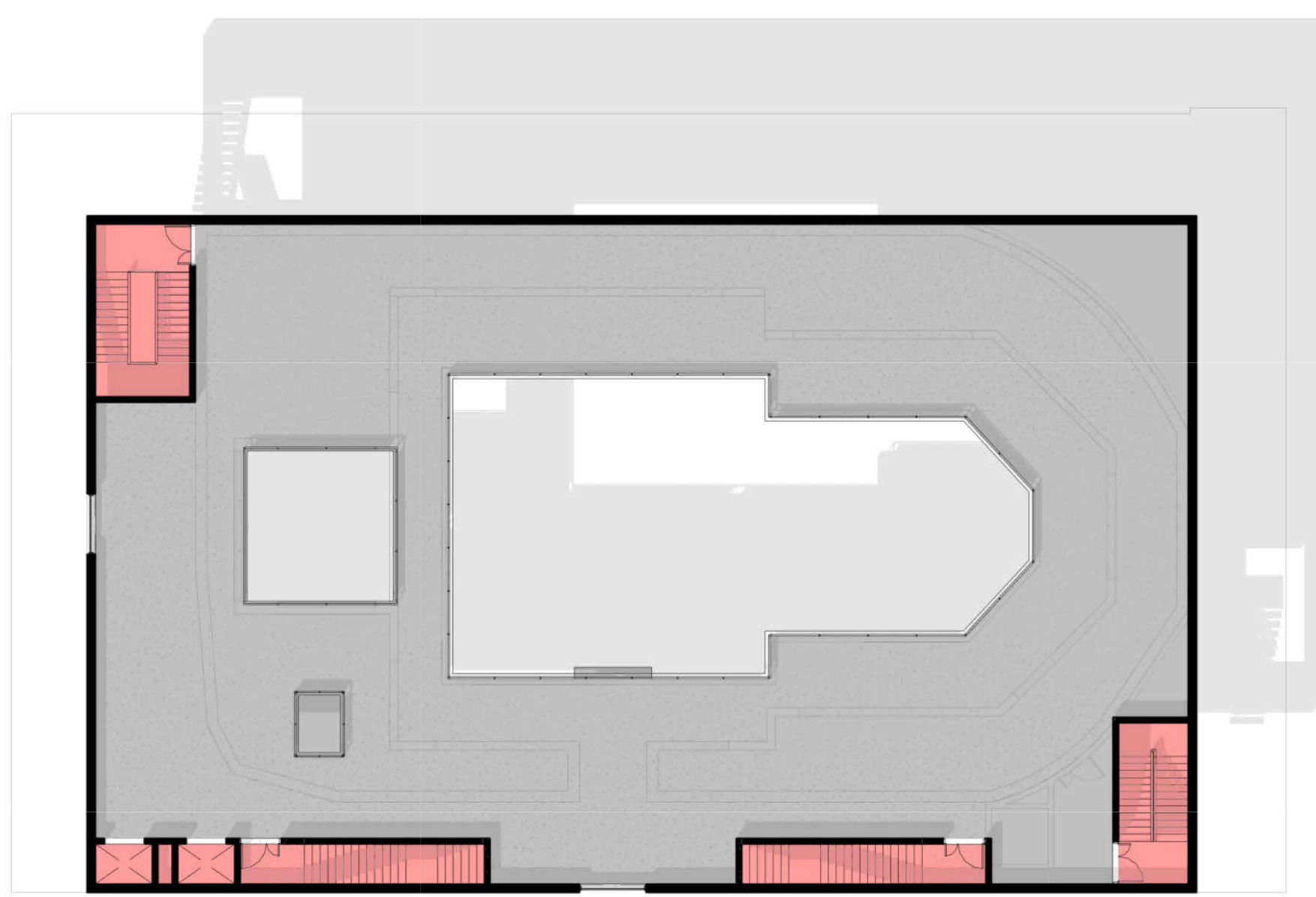


DESIGN OF NEW BUILDING CONTAIN THIS ASPECT CREATING NEW LAYERS OF PROTECTION AROUND THE SITE

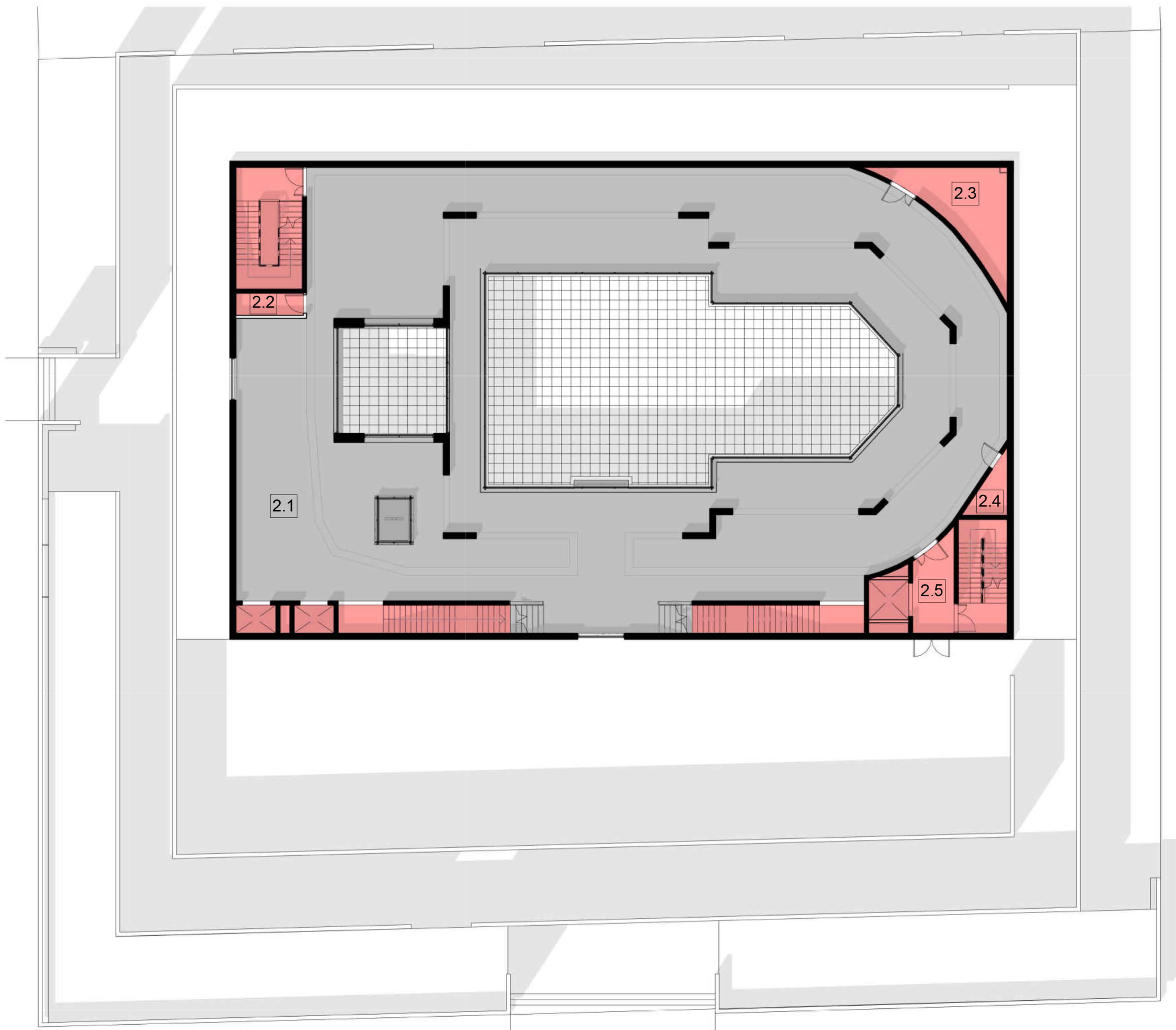


LAYERS EXPLODED TO PROVIDE ACCES FROM VARIOUS DIRECTIONS AND LET VISITORS CONTINUE THEIR WALK IN THE PARK
IN RESULT WE EXPAND THE INFLUENCE OF THIS SIGNIFICANT PLACE TO THE INTERIOR OF THE PARK AND LEAVE „PARTS“ OF THE BUILDING LAYERS AMONG THE TREES BEING VISIBLE SIGNS LEADING TO THE SITE

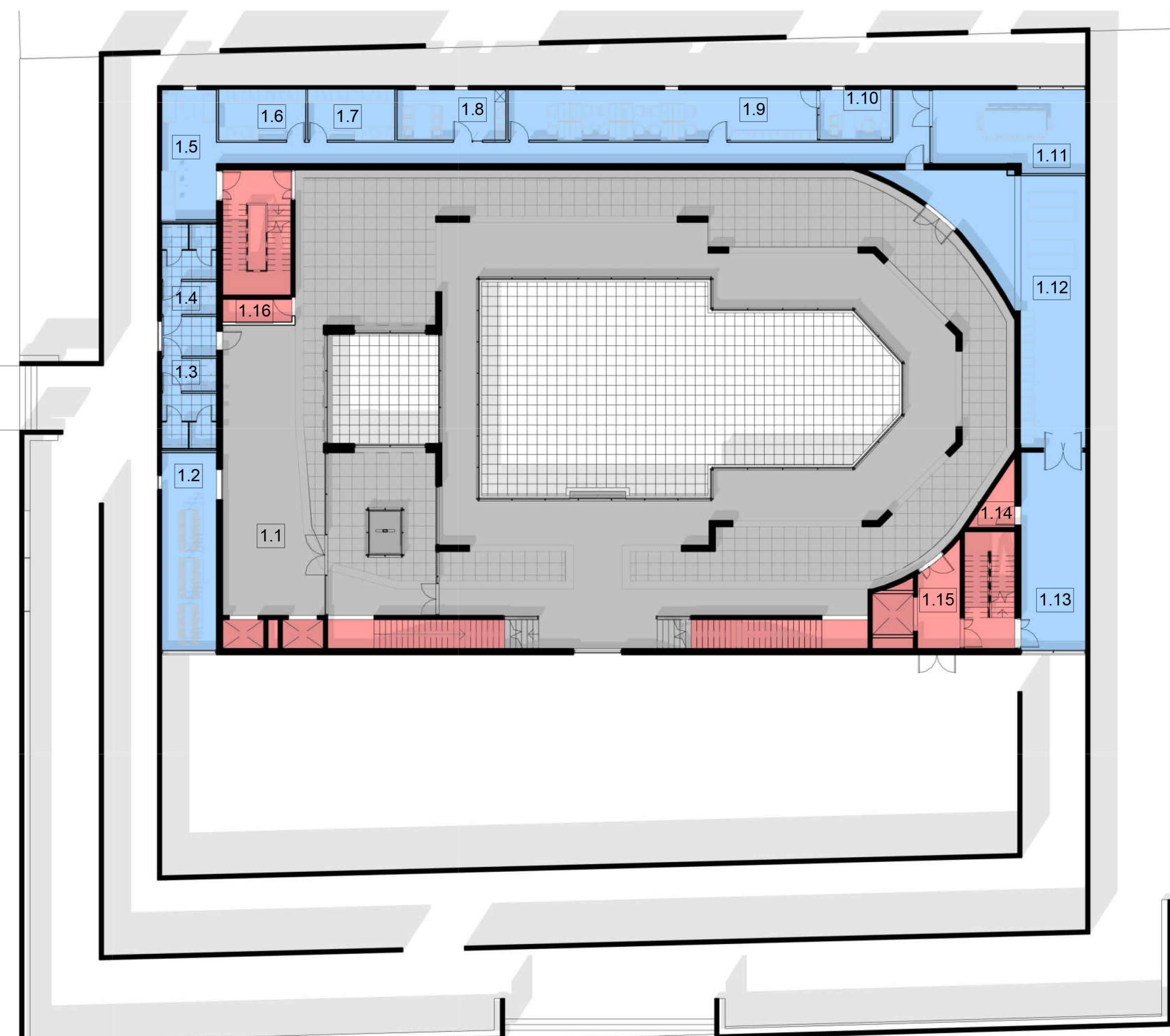




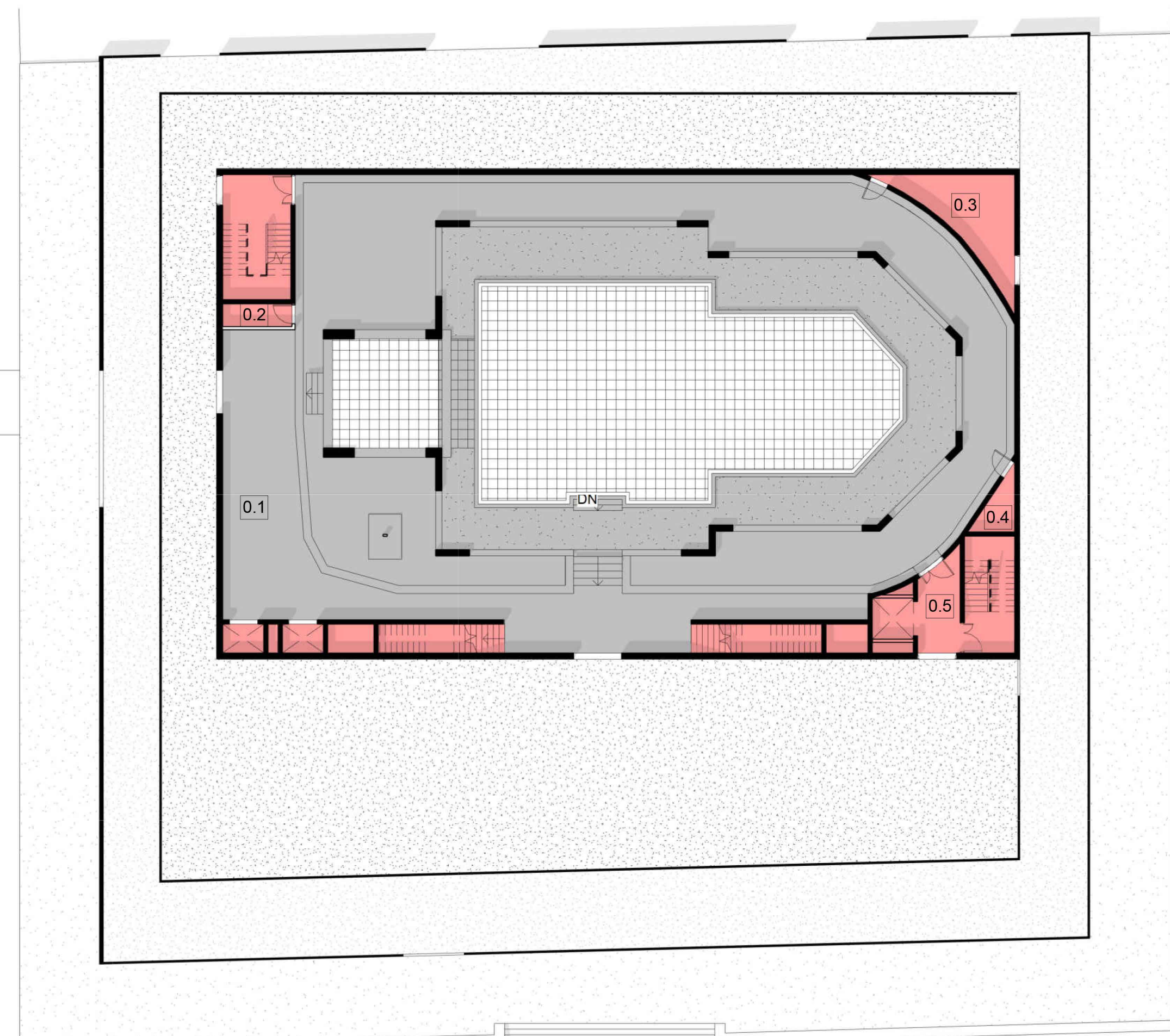
3 LEVEL FLOOR SCHEME
1 : 200



2 LEVEL FLOOR SCHEME
1 : 200



1 LEVEL FLOOR SCHEME
1 : 200



0 LEVEL FLOOR SCHEME
1 : 200

ROOFTOP TERRACE
PUBLIC PLACE TO SEE THE MISSING VOLUME

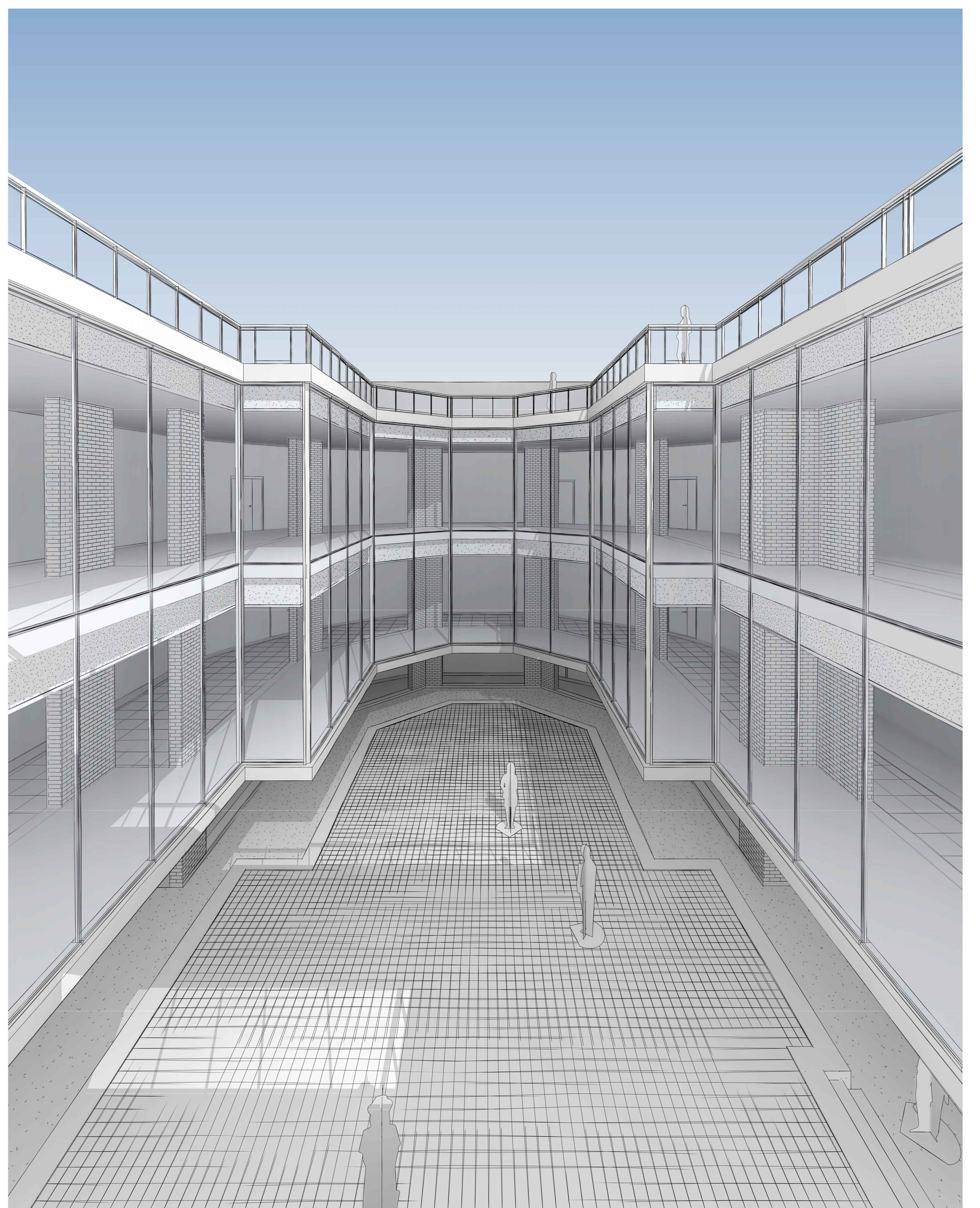
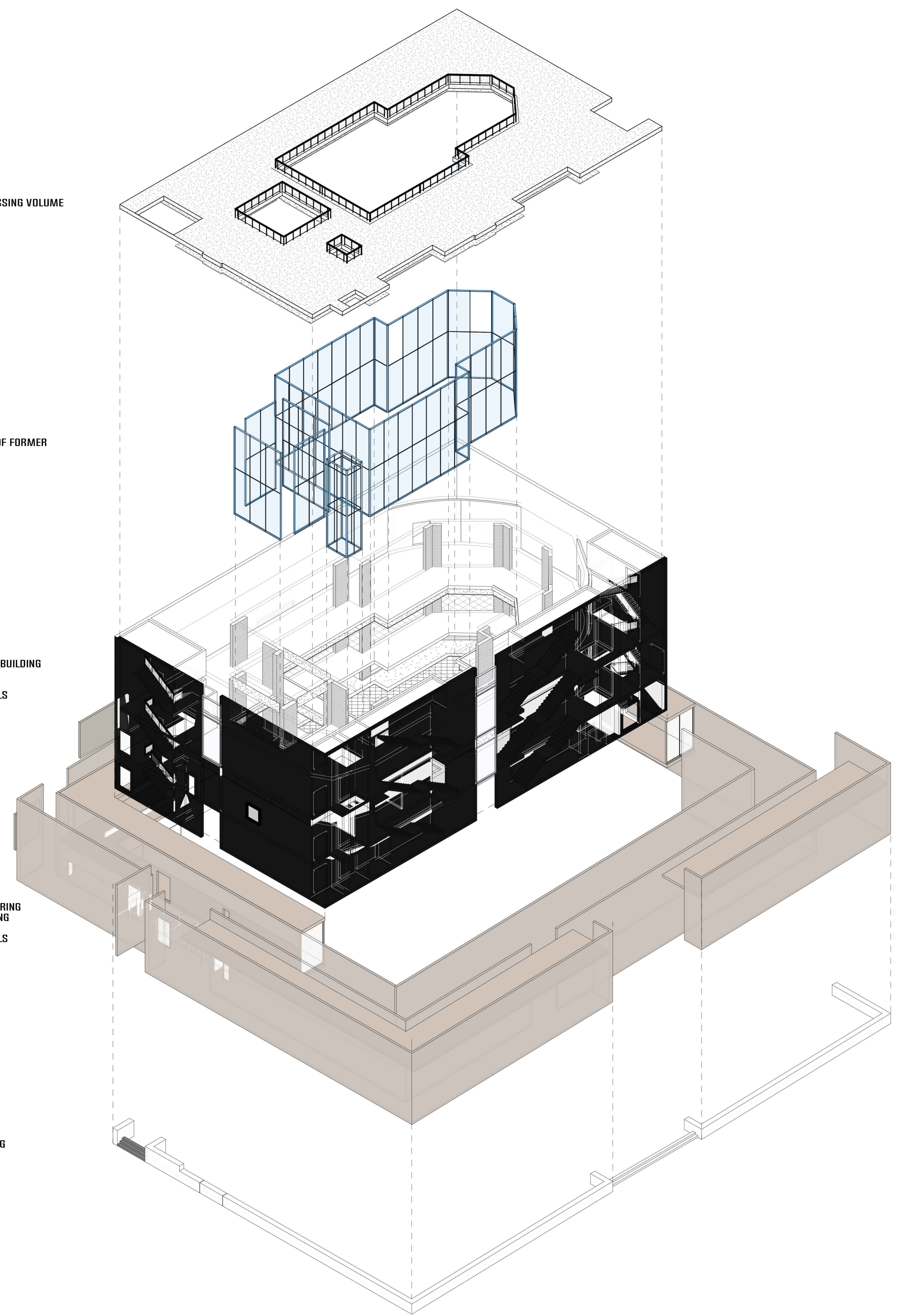
GLAZED SURFACE OF VOLUME OF FORMER CHURCH

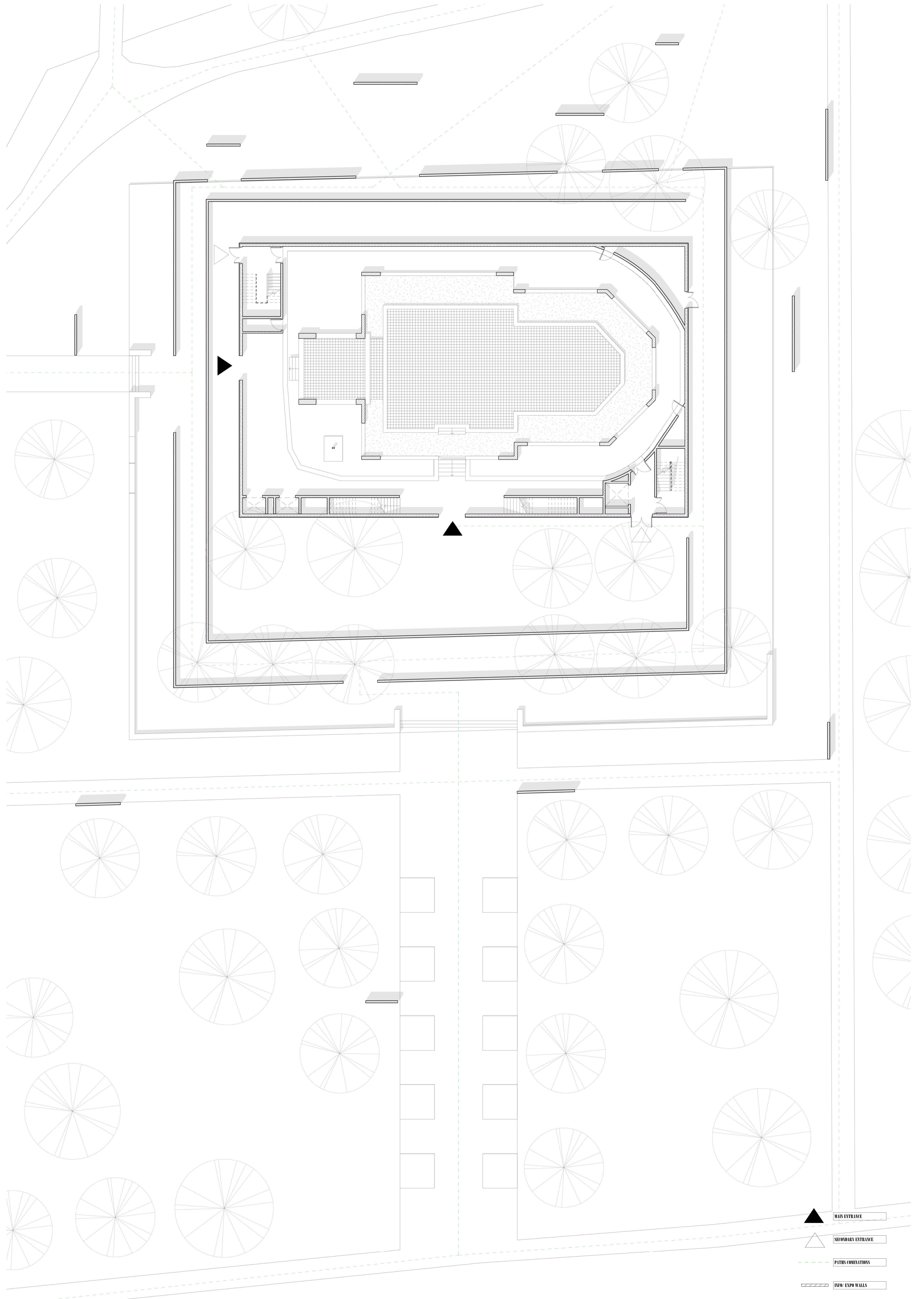
BURNED PACKAGE OF GALLERY BUILDING
MADE BY DARK GRANITE PANELS





WALKAROUND LABIRINTH COVERING
AND HINDING THE MAIN BUILDING
MADE BY BRIGHT WOOD PANELS

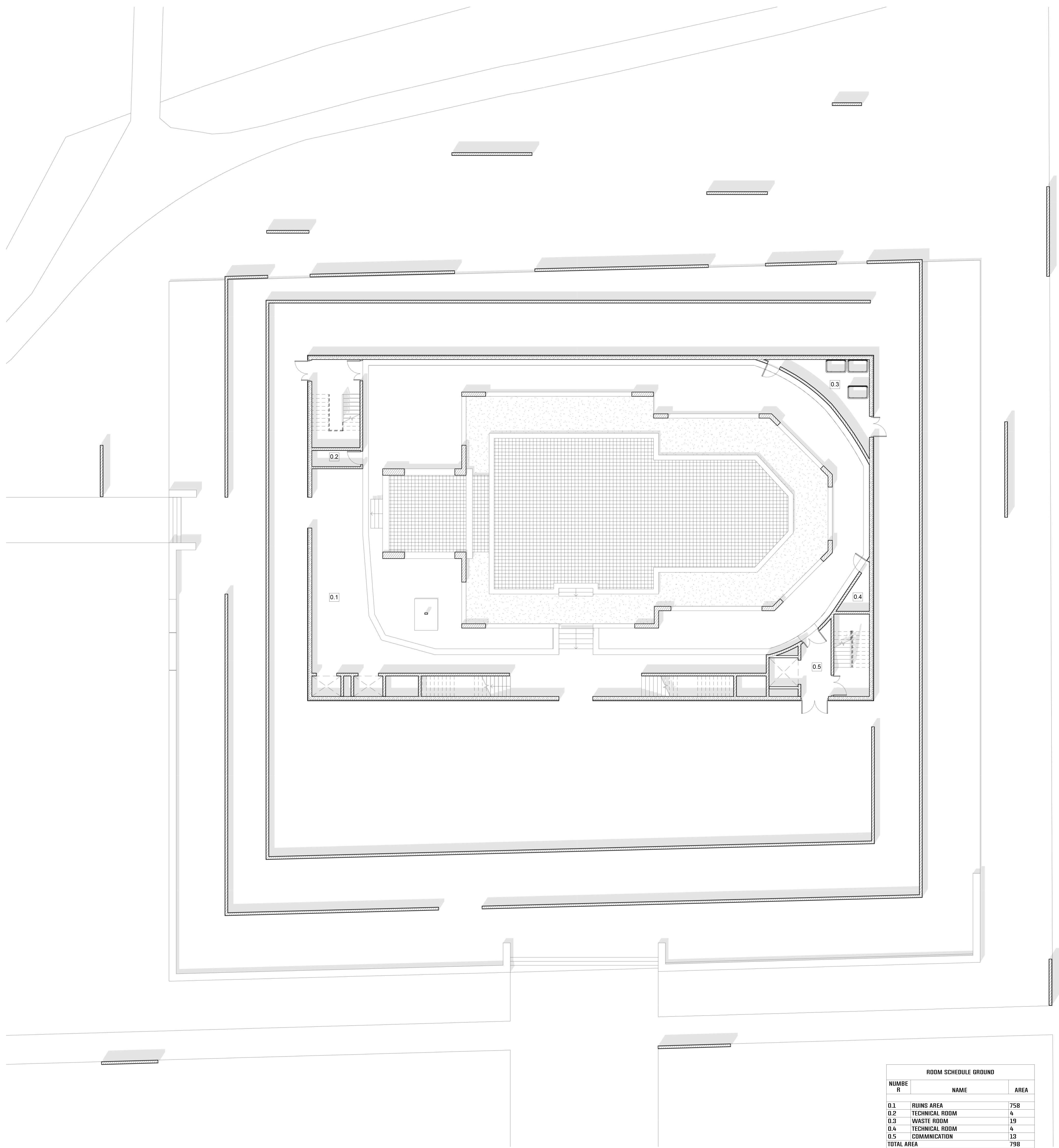
RUINS OF WALL SURROUNDING
THE SITE OF FORMER CHURCH

GALLERY AREA
PRESERVATION AREA
SERVICE AREA



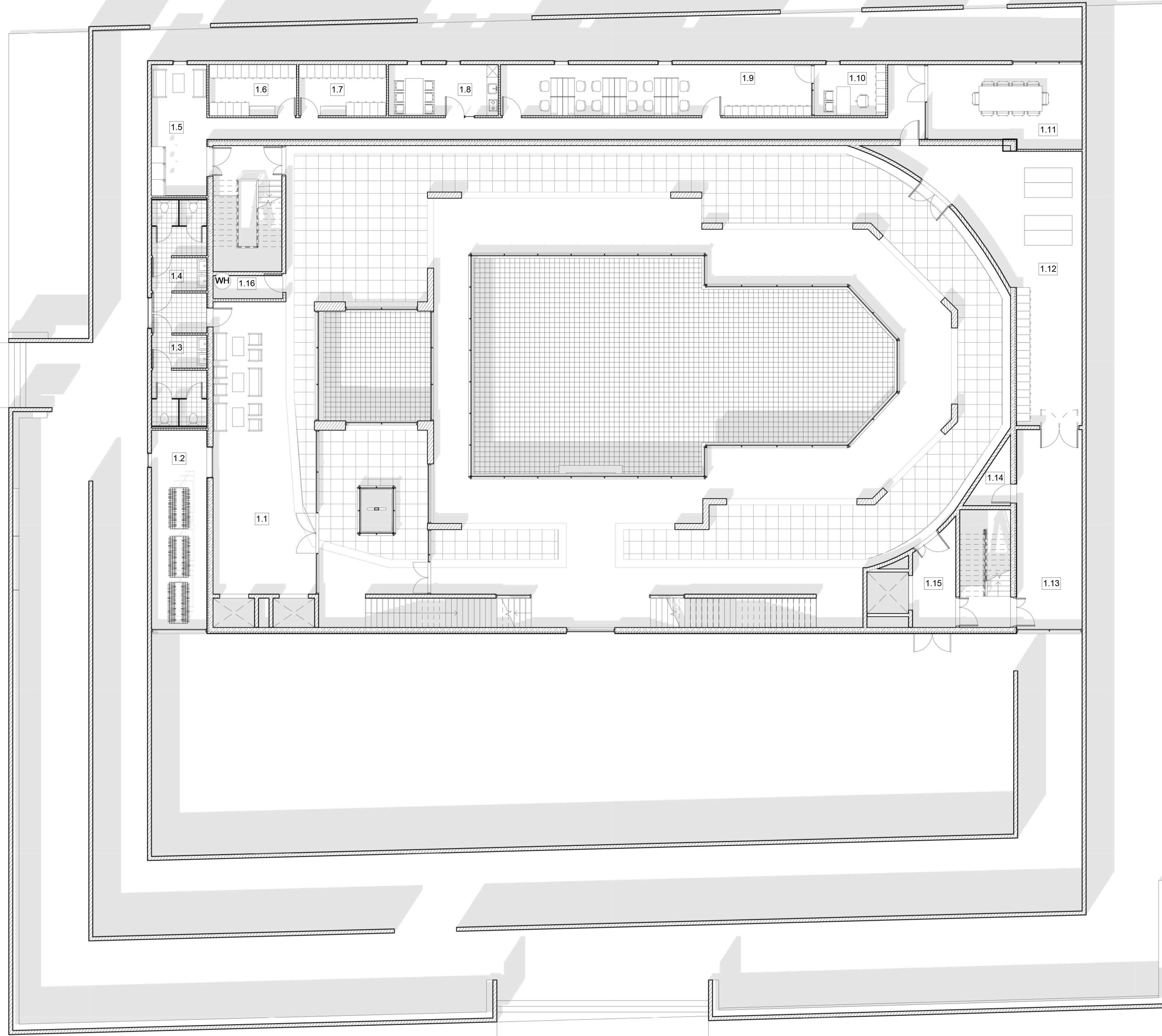


-  MAIN ENTRANCE
-  SECONDARY ENTRANCE
-  PATHS CONNECTIONS
-  EXHIBITION WALLS

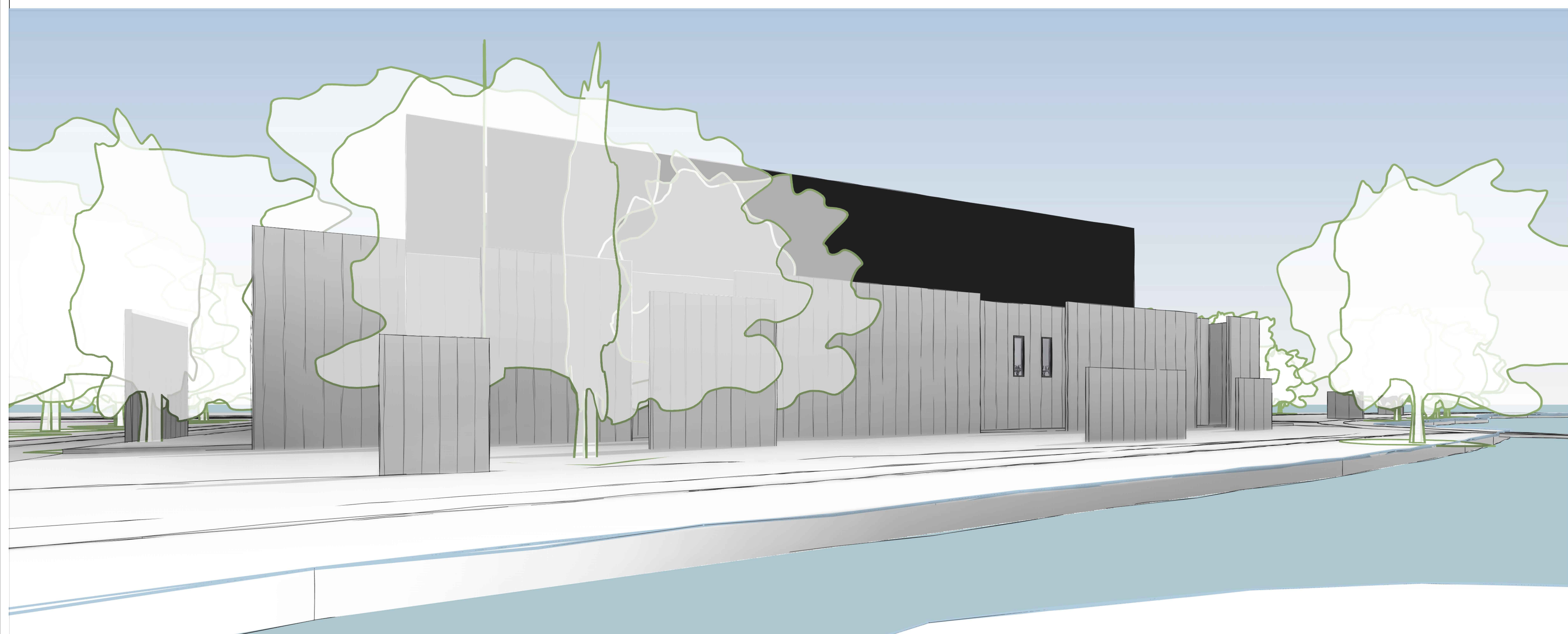


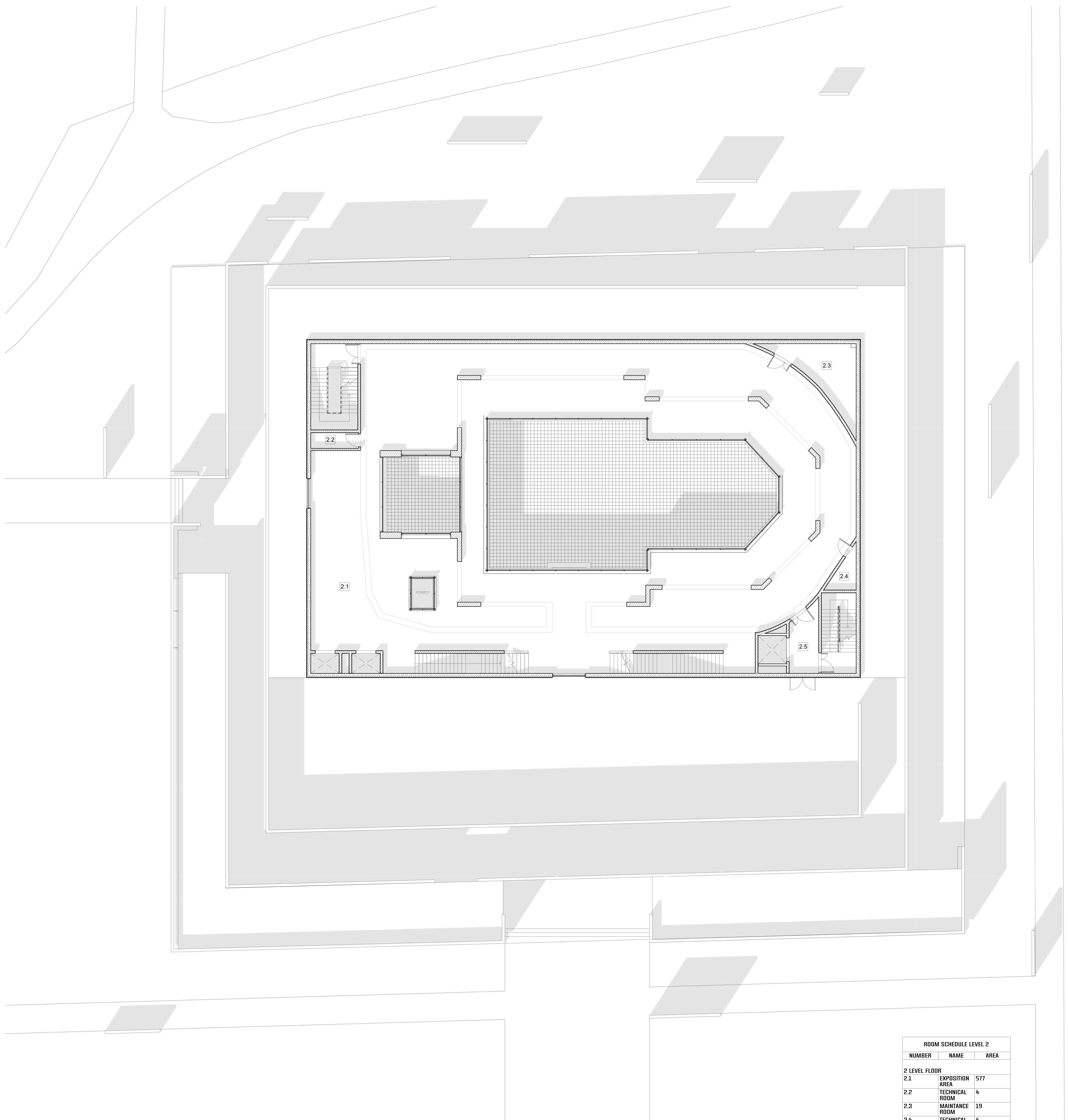
ROOM SCHEDULE GROUND		
NUMBER	NAME	AREA
0.1	RUINS AREA	758
0.2	TECHNICAL ROOM	4
0.3	WASTE ROOM	19
0.4	TECHNICAL ROOM	4
0.5	COMMUNICATION	13
TOTAL AREA		798



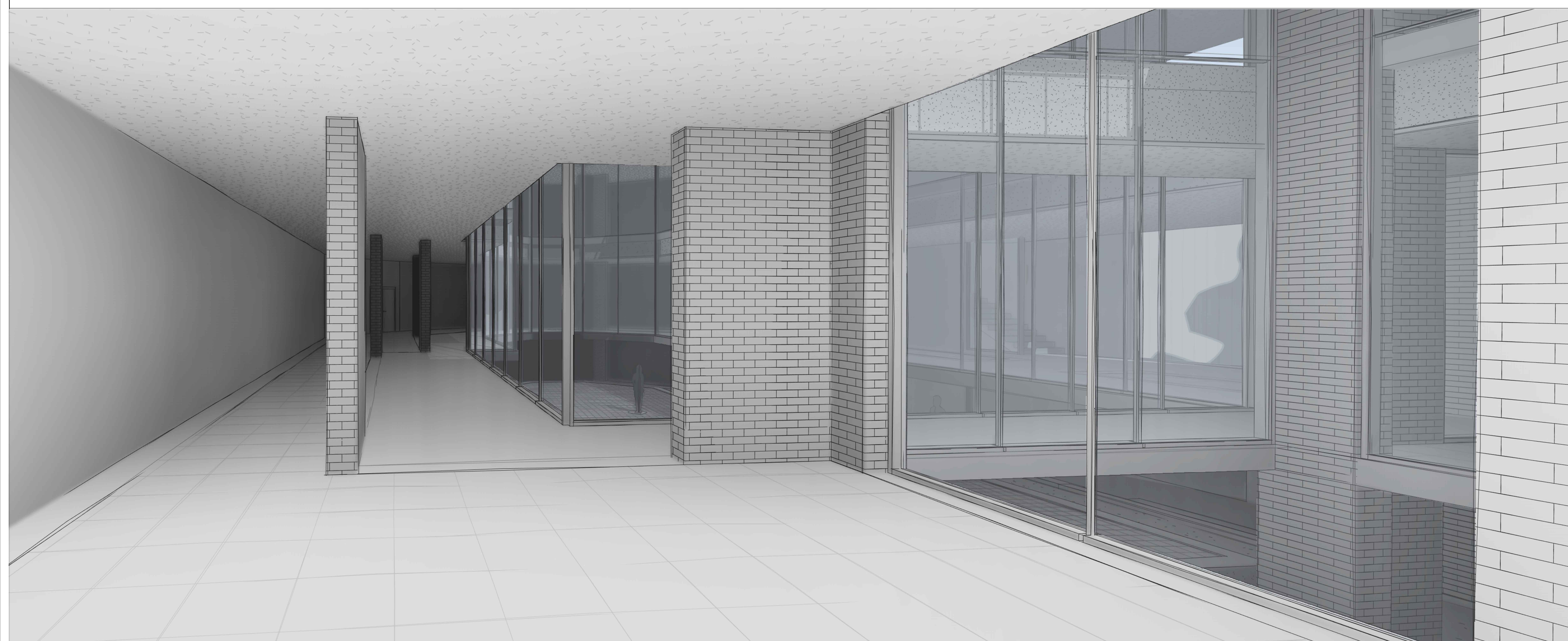


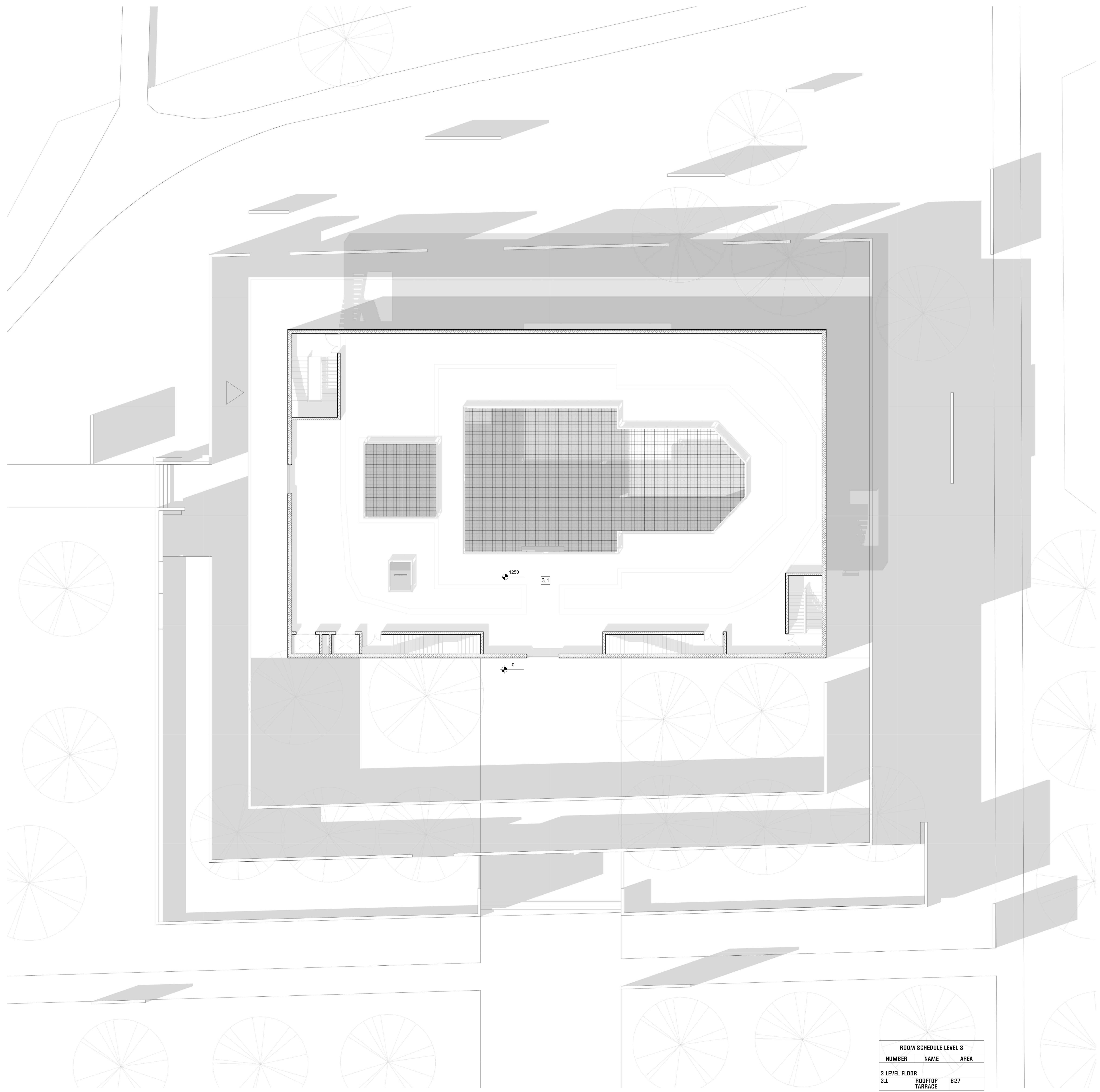
ROOM SCHEDULE LEVEL 1		
NUMBER	NAME	AREA
1 LEVEL FLOOR		
1.1	EXPOSITION AREA	573
1.2	CLOAKROOM	26
1.3	WC MAN	12
1.4	WC WOMAN	12
1.5	COMMUNICATION	58
1.6	CHANGE ROOM	10
1.7	CHANGE ROOM	10
1.8	DINING ROOM	13
1.9	OFFICE	37
1.10	ADMINISTRATION ROOM	9
1.11	CONFERENCE ROOM	29
1.12	PRESERVATION LABORATORY	62
1.13	DELIVERY ROOM	31
1.14	TECHNICAL ROOM	4
1.15	COMMUNICATION	13
1.16	ROOM	4
TOTAL AREA:		902

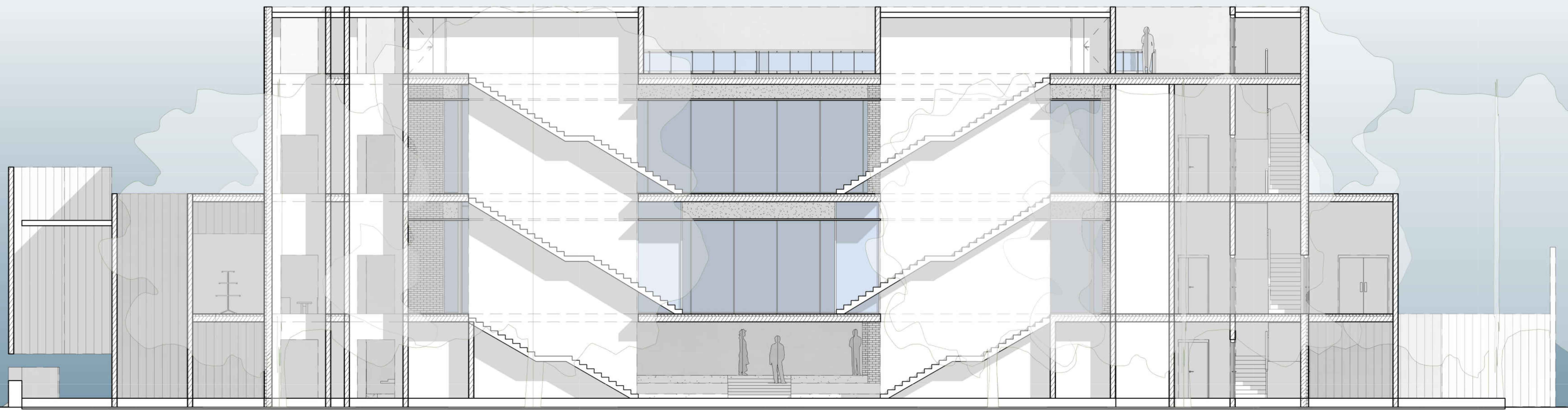
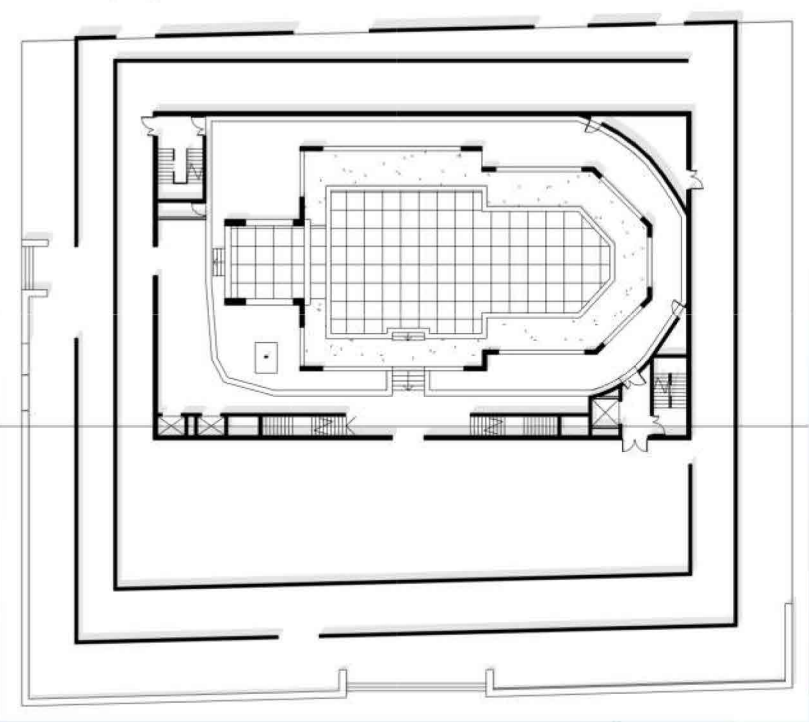




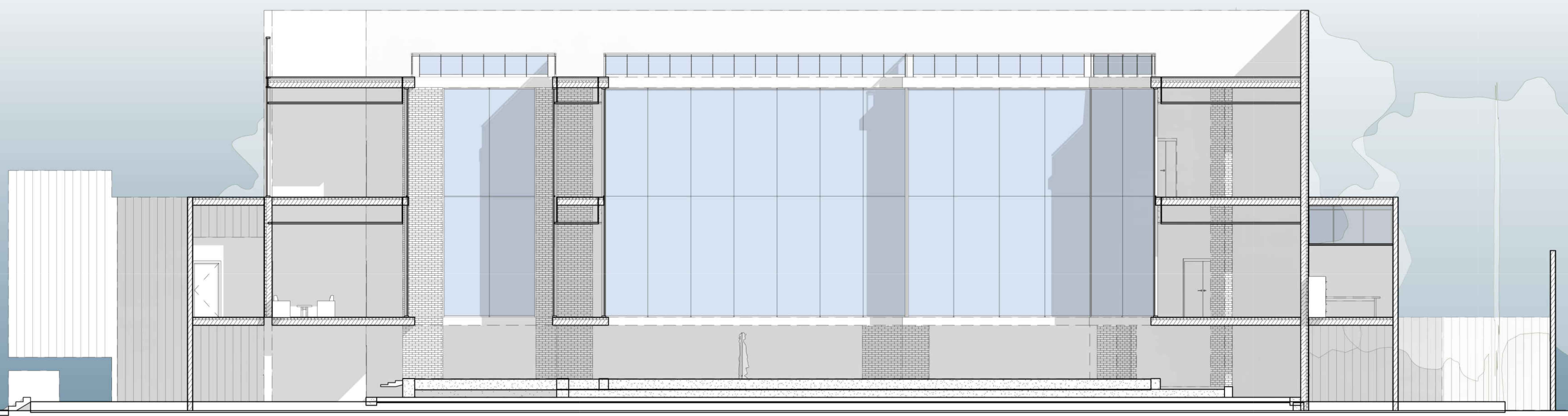
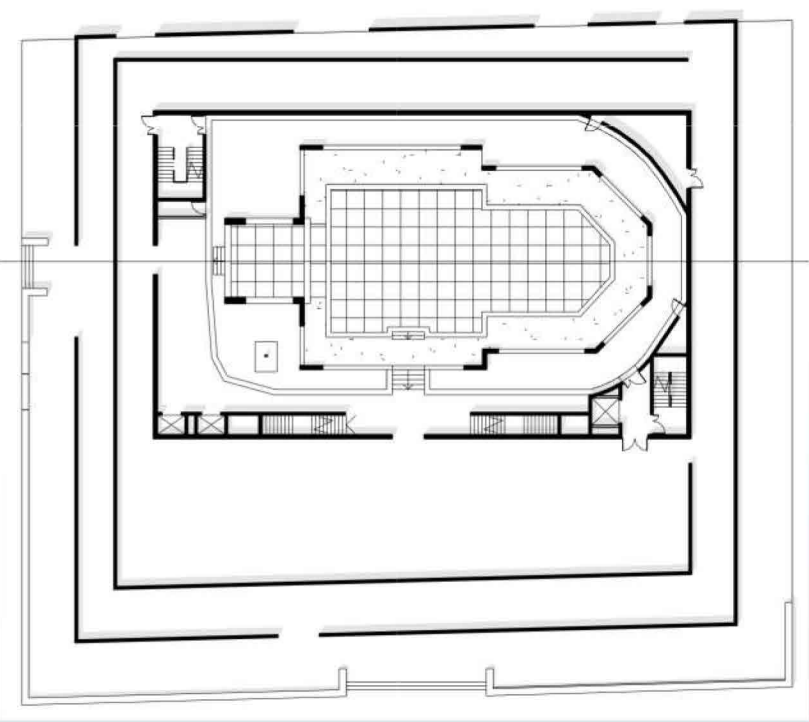
ROOM SCHEDULE LEVEL 2		
NUMBER	NAME	AREA
2 LEVEL FLOOR		
2.1	EXPOSITION AREA	577
2.2	TECHNICAL ROOM	4
2.3	MAINTANCE ROOM	19
2.4	TECHNICAL ROOM	4
2.5	COMMNICATI ON	13



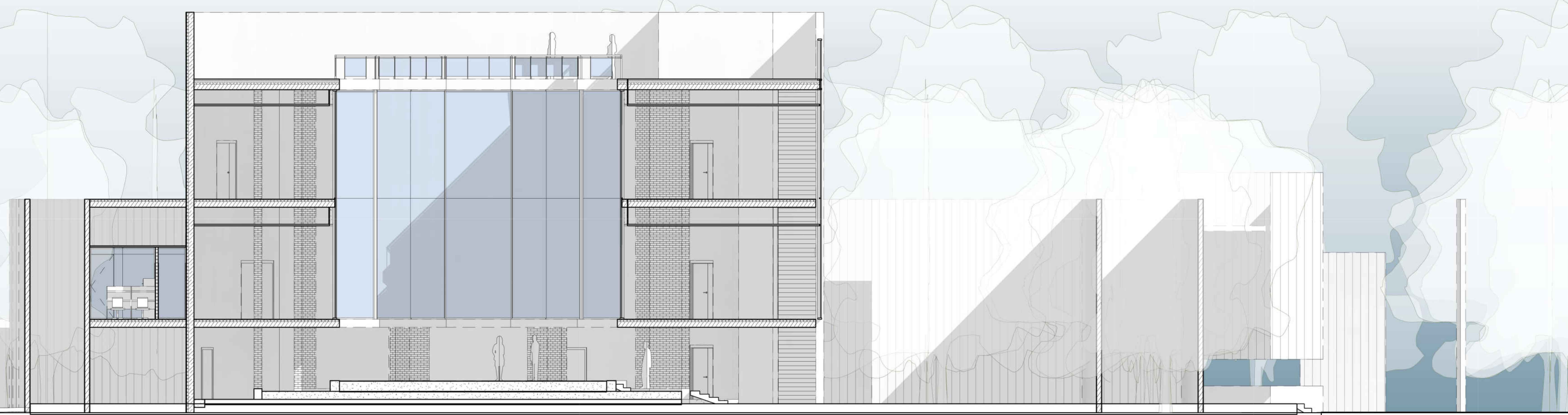
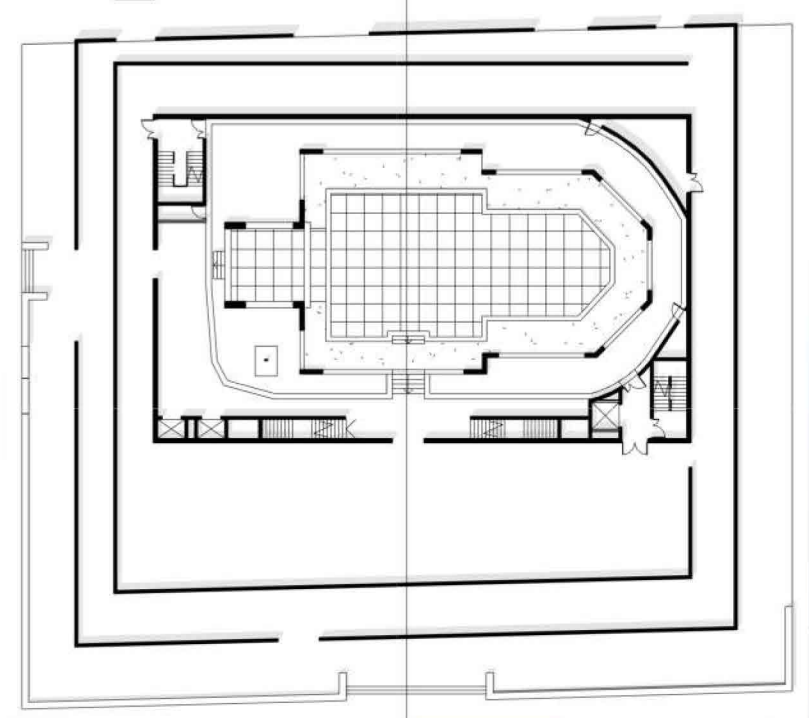




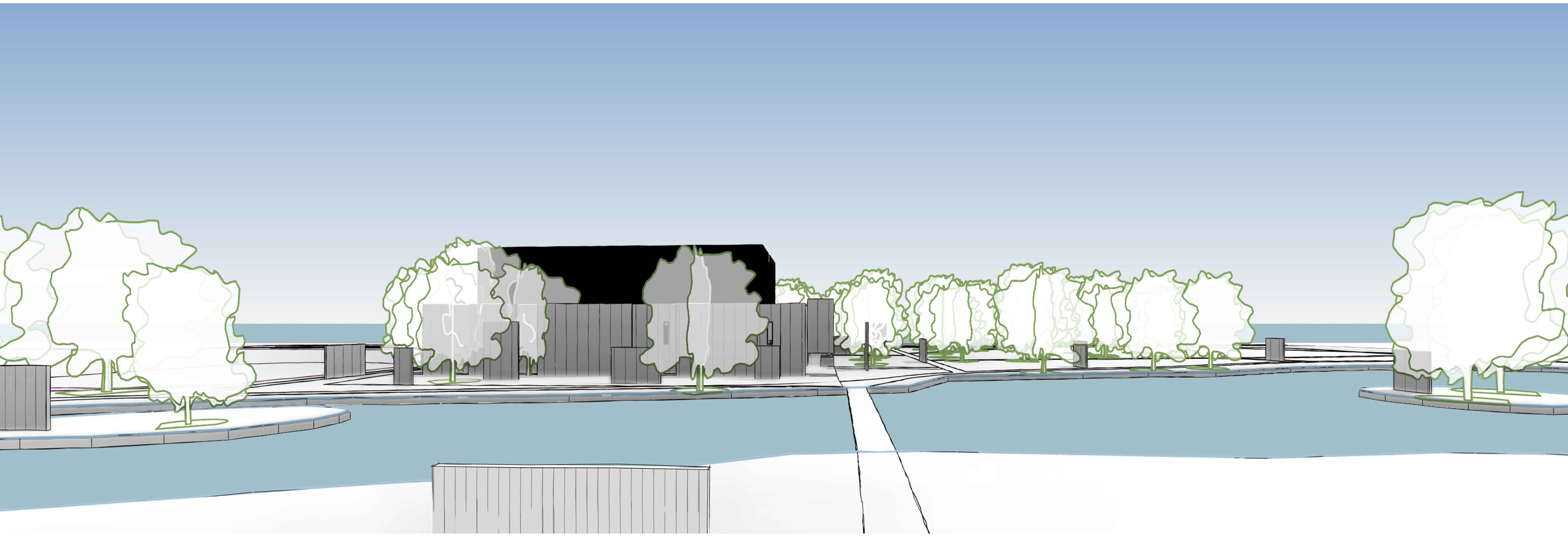
SECTION A-A
1:100

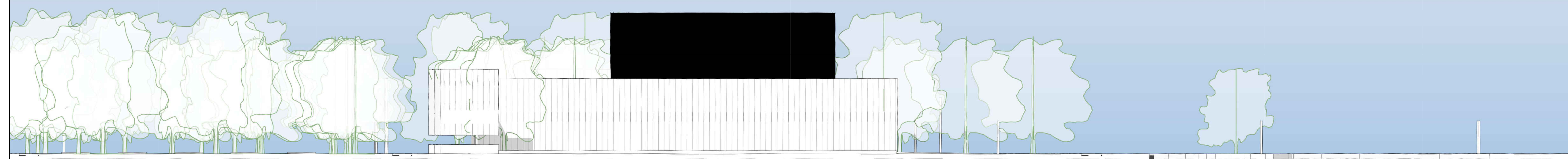


SECTION B-B
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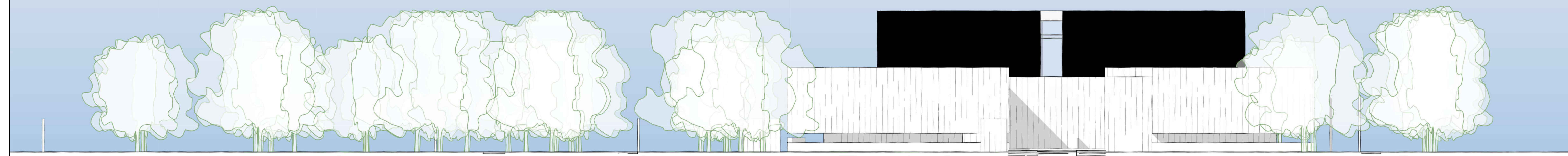


SECTION C-C
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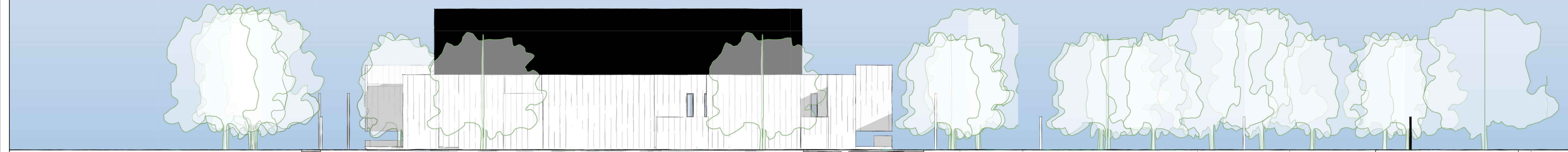




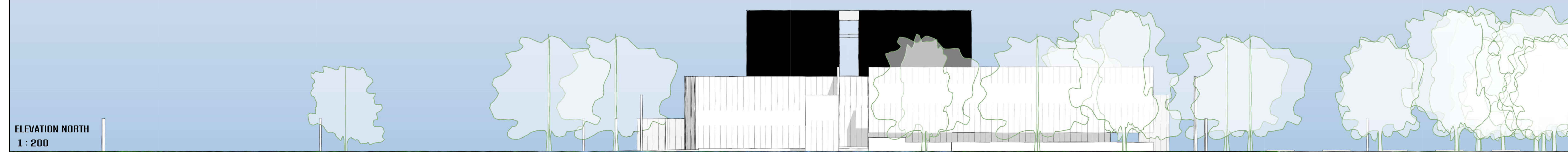
ELEVATION EAST
1 : 200



ELEVATION SOUTH
1 : 200



ELEVATION WEST
1 : 200



ELEVATION NORTH
1 : 200

