

Beata Komar*

orcid.org/0000-0002-8276-704X

New Tower of the Christ the King Church in Gliwice: Formal and Technical Dilemmas

Nowa wieża kościoła Chrystusa Króla w Gliwicach. Dylematy formalne i techniczne

Keywords: Christ the King Church in Gliwice, Karl Mayr, Robert Krawczyk, church tower

Słowa kluczowe: kościół Chrystusa Króla w Gliwicach, Karl Mayr, Robert Krawczyk, wieża kościelna

Introduction

On October 20, 1921, the Opole Regency—usually called Upper Silesia¹—was divided into German and Polish parts. This event significantly contributed to the massive increase in the population of the Zatorze district in Gliwice, which it found itself in the German part. So German settlers who had previously lived in the lands granted at the time of the partition to Poland began to arrive here. The population growth was so significant that people began to think not only about building new apartments, but also about building a new church for the growing neighborhood. Previously, the population had used either the Church of the Holy Family or that of St. Bartholomew. The entire situation was favored by the currency reform carried out in 1923 and the increasing economic stabilization of Germany.

The idea of building a new church began to materialize when a new parish priest, Fr. Brunon Pattas, took over the parish of the Holy Family in 1929. The first concepts of the church were developed as early as 1929 by architect Dominikus Böhm [Czerwień 2020], but as a result of a financial crisis and an approach to the building found too bold and innovative, they were not recognized and formally approved by the then church authorities. Today, in retrospect, it is difficult to properly

determine what was the actual reason for their rejection, since a year later the church authorities approved an equally modern design of the church of St. Joseph in Zabrze, also of his authorship. The fact remains that commission for the design of the new church for Zatorze was proposed to two other architects: Paul Keller and Karl Mayr. Ultimately, the latter took up this task and within just a few days presented his project to the Parish Council—the Parish Council decided to build a new church on March 3, 1934, and the architect presented the concept of a new church on March 9. He prepared all documentation by April 23, 1934.

The church was also built very quickly, as its construction took fifteen months, and it was consecrated on November 3, 1935. On November 9, 1935, the formal acceptance of the building's usable condition was confirmed by the authorities of Gliwice [Czerwień 2020]. In the documents related to the construction of the church, there is a cost estimate, which assumed that the cost of building a church without equipment and with a tower only the height of the nave would be 200,000 RM. This sum was divided into a loan from the Insurance Fund in Racibórz, parish fees, loans by parishioners and other sources [Czerwień 2020; Chronicle of the Parish of Christ the King]. At this point, one can ask whether the construction of the tower designed

* *Ph.D. Eng. Arch., Professor of SUT, Faculty of Architecture, Silesian University of Technology*

* *dr inż. arch., prof. PŚ, Wydział Architektury Politechniki Śląskiej*

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Fig. 1. View of the Christ the King Church in Gliwice, 1935; Archives of the Parish of Christ the King in Gliwice.
Ryc. 1. Widok Kościoła Chrystusa Króla w Gliwicach, 1935; Archiwum Parafii Chrystusa Króla w Gliwicach.

by Mayer was not anticipated at that time? It's hard to say, but we know that the tower was not built, and the funds saved in this way were allocated to the construction of the rectory and the porch connecting it with the church (designed by A. Otto Linder and Theodor Ehl, 1938). The tower, on the other hand, was crowned with a wooden superstructure designed by Karl Schabik—a construction adviser from Gliwice—approved by Karl Mayr—covered with a hipped roof and topped with a cross, at which the superstructure was 27 m high. Therefore, the construction of the tower was determined by economic and utilitarian aspects.

The main goal of this paper is to present the assumptions of the design of the new tower of the Church of Christ the King in Gliwice against the background of its earlier concepts, taking into account the choices of formal and technical assumptions, the characteristic features of the religious architecture of the Opole District created in the years 1918–1939, and in the light of design-related research.

Methodology

The author undertook research on the Church of Christ the King in Gliwice as early as 2008, analyzing documents, designs and photographs collected in the Archives of Parish of Christ the King. She also conducted literature analyses: first of all, Adam Czerwiec's thesis published at the Jagiellonian University in 2003, which so far is the most important compendium of knowledge about the building under study, she also explored other literature studies [Szczyńska-Gwiazda 2003], which resulted in her own article published in 2009 [Komar 2009]. She was also a participant of an inspection of the local church tower before the renovation, which allowed her to prepare photographic documentation. She also conducted other original observations. In the case of this study, the interview with architect Robert Krawczyk [Komar 2021], the author of the design of the new tower, conducted by the author in May 2021, and an inspection of the relevant design documentation [Krawczyk 2018], were crucial.

Assumptions of the Christ the King church against the background of characteristic features of the churches of the Opole Regency built in 1918–1939

On the basis of research conducted by Joanna Kania—concerning 92 churches of the former Opole Regency, built in 1918–1939 [Kania 2020]—the following conclusions can be drawn about the characteristics of these churches:

- there are certain repeatable features, but they are not so unambiguous that it is possible to define a typical architectural pattern of the church for the area of the then Opole Regency,
- in most cases, the architecture of temples is characterized by: austerity and economy in details,
- the link between the style of the church and the name of the designer is quite clear, during the First World War, shaping the body and interior depended largely on an architect's imagination and design style and community preferences,
- Upper Silesian churches were rarely integrated into the frontage of the street, usually they were free-standing buildings, sometimes located deep in the plot, with a longer forecourt,
- usually the orientation of the church was related to the shape of the plot and the planned size of the body, and not determined by the traditional principle on the east–west axis,
- the floor plans of churches were based on historical layouts based on a rectangle, a brick structure was used, sometimes made of reinforced concrete or poured concrete, while only in individual cases it was a wooden structure,
- churches usually had either four-sided or partially four-sided and partially octagonal towers, less often fully octagonal; they were usually placed axially, or in the case of a planned extension, in the corner.

Most of these features are visible in the foundations of the Christ the King Church. Thus, an irregular square with an area of 8020 m² was chosen for the location of the planned facility, located between Wróblewskiego Street (Hardenbergstrasse), Poniatowskiego Street (Leipzigerstrasse) and Okrzei Street (Stadtwaldstrasse), called Plac Lipski (Leipziger Platz) [Czerwiec 2020].

Karl Mayr proposed a building not oriented according to the traditional rules: east–west, but—due to the terrain conditions—founded on the north–south axis.² The floor plan showed an elongated rectangle, ending in the south with a straight closed chancel, higher than the main body, framed on two sides by annexes, ending with semicircular apses. The chancel space itself was not featured in outline and only in the body of the church. The high nave was accompanied by low, rhythmic shallow avant-corps, covered with a flat roof, and aisles. The entirety is presented in the form of a transept-free basilica. The main nave and presbytery are covered with a common gable roof. The building



Fig. 2. Tower design variants I and II, Theodor Ehl and A. Otto Linder, 1937; Archives of the Parish of Christ the King in Gliwice.
Ryc. 2. Warianty I oraz II projektu wieży, Theodor Ehl i A. Otto Linder, 1937; Archiwum Parafii Chrystusa Króla w Gliwicach.

was built of brick with the use of a reinforced concrete column-beam structure. The facade was designed as a composition of simple blocks without decorative elements. Its central part, which is the basis for the tower, is enclosed by two forward massifs, giving it a recessed, three-door entrance zone closed by a straight line at the top (Fig. 1) [Czerwień 2020].

Karl Mayr was an Austrian architect, who came to Gliwice in 1933,³ and the church discussed here was the first (and also the last) religious work in his career. He could not actually leave a very distinctive stigma on it, he could only leave one in the context of his future projects or use the achievements of more experienced colleagues, which was also the case. Mayr modeled himself primarily on the projects of his master, Professor Clemens Holzmeister from the Academy of Fine Arts in Vienna, where he studied.

Holzmeister harmoniously combined elements of tradition with the latest technological achievements and issues of the new liturgy and created his own distinct style in religious architecture. A style dominated around 1930 by a marked reduction and simplification of form, and this was most clearly reflected in Mayr's later project. In this context, attention should be paid to two Viennese churches founded at that time, namely: the Church of St. Peter and Paul in Vienna-Dornbach (1931–1937) and the Church of St. Jude the Apostle (1924–1932), subjected to the rules of cubic, simplified form. It seems that another work by Holzmeister, this time erected in Germany, in the Rhineland, may be a model for the Gliwice project. We are talking about the Church of St. Peter in Mönchengladbach-Waldhausen built in 1928–1933 [Komar 2009]. The temple built in Gliwice was also characterized by simplified detail and

austerity of form, and as such, it could be considered the most modern sacred work of Gliwice of that period.

Designs of the church tower

Pre-war concepts of the tower

As already mentioned in the Introduction, the first concepts of the church in Zatorze were developed in 1929 by architect Dominikus Böhm. Another idea is, of course, the Karl Mayr design from 1934. The tower Böhm designed had a four-sided body, transforming into a narrow cylinder in the upper part, covered with an openwork dome in the shape of a crown. Mayr's, on the other hand, was pierced by an enormous arcade with a cross in the middle [Czerwień 2020]. When analyzing this tower concept, it can be concluded that it was quite scaled up in relation to the body of the whole church (it was supposed to be about 55–60 m) and formally differed from the simplicity of other solutions used in the body of the building. There are two other pre-war concepts of the tower in the parish archive from 1937 by Theodor Ehl and A. Otto Linder (Fig. 2). These concepts duplicate many formal elements of the church's main body, such as: scale, arched windows and a hipped roof. As we know, none of these designs was implemented.

Contemporary concepts of the church tower

The winning design of the student competition for a new church tower

Both the Second World War and the times of the Polish People's Republic were not conducive to the construction of religious buildings, including a new tow-

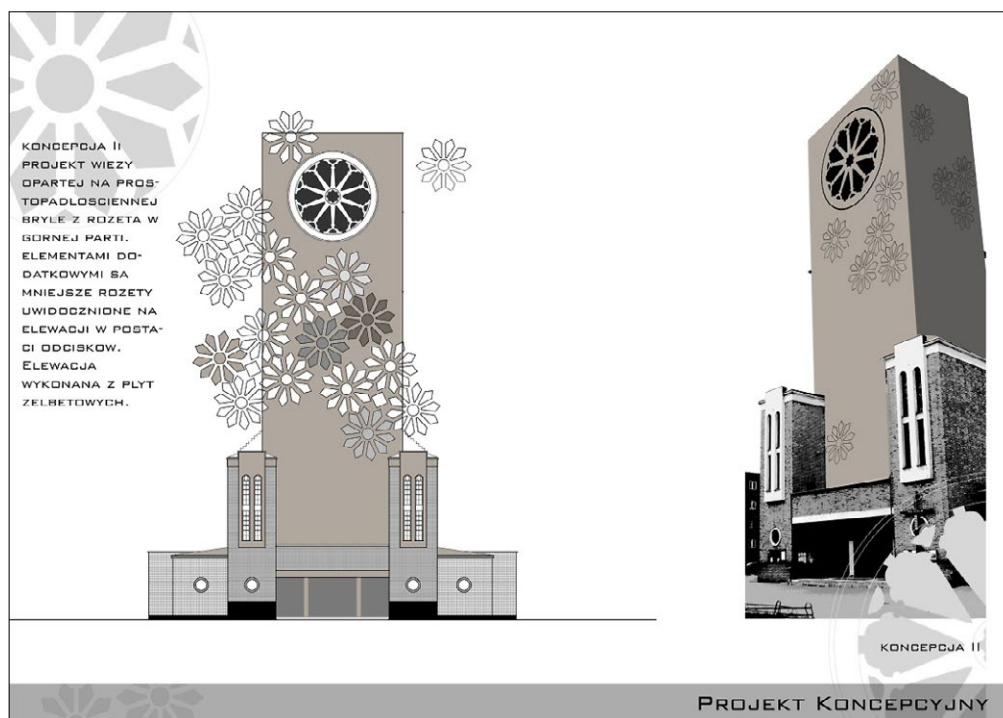


Fig. 3. Award-winning design of a new church tower, 2008, design: Bartłomiej Zabój; Archives of the Faculty of Architecture of the Silesian University of Technology.

Ryc. 3. Zwycięski projekt nowej wieży kościelnej, 2008, projekt: Bartłomiej Zabój, Archiwum Wydziału Architektury Politechniki Śląskiej.

er. Only in 2007 did the Faculty of Architecture of the Silesian University of Technology, in cooperation with the Parish of Christ the King—mainly in the person of the parish priest, Fr. Artur Sepiolo—announce a competition for a new church tower at the initiative of the author. The competition, under the media patronage of “Archivolta,” was adjudicated on May 29, 2008, and the winner was Bartłomiej Zabój (Fig. 3). The author was a member of the competition jury [Christ the King Church competition results, 2008].

In the justification of the verdict of the competition jury we read that the project is rewarded for a coherent, homogeneous and consistently implemented design solution with an interesting and original contemporary form, preserving the sacred symbolism [Christ the King Church competition results, 2008]. However, the project was not implemented. The renovation of the church’s roof turned out to be the priority at that time.

Completed tower design

However, the project of a new tower was slowly being planned. The initiator of the project was the new parish priest, Fr. Jacek Orszulak,⁴ who, however, was looking for other, more traditional formal and aesthetic solutions than those proposed in the student project. In 2017, architect Robert Krawczyk, a graduate of the Faculty of Architecture of the Silesian University of Technology, was invited to cooperate and the preparation of design and construction documentation for the new tower began.

Creative dilemmas, pre-design research, construction

The dilemma faced by the architect was what form the newly designed tower should take. Was it necessary to refer to the style proposed by Karl Mayr, or to propose a form completely unrelated to this style, or finally to look for a solution that would combine both these directions? Archival materials were searched for an answer to this question, trying to find the original design of the tower. Unfortunately, no drawings that unequivocally recreated Mayr’s idea could be found in the archives. One of the preserved images of the planned facility is a perspective shot of the church, posted on a leaflet distributed among potential donors in order to raise funds for the construction of the church. However, taking into account the large discrepancies between the silhouette of the church as built and the image contained on the leaflet in question, it is difficult to consider this image reliable.⁵

The architect searched for archival projects in various archives, including at the Capitular Library and Archdiocese Archives in Wrocław, however, nowhere did he come across a project involving a tower. In the parish archives there is an ozalid print of a fragment of the project, signed by Karl Mayr, which shows the side elevation of the tower (from Poniatowskiego Street). However, it is a drawing made for the needs of temporary roofing in connection with the parish’s resignation from the construction of the tower (mentioned in the Introduction). In this drawing, three concepts

can be seen: the original Mayr, his idea of crowning the tower after abandoning its construction, and the version drawn by Karl Schabik, the one that was finally implemented. However, none of these images made it possible, without any doubts, to recreate the idea of the front façade proposed by Mayr. During the query, the architect also found an attempt to recreate the original idea of the front elevation, developed by Professor Magdalena Żmudzińska-Nowak (then a student of the Faculty of Architecture of the Silesian University of Technology). However, according to the designer, the recreation was also not credible, although this image is assumed to be the most probable. A list of all tower designs will be provided in Figure 8.

In the absence of reliable source materials, the designer decided on the design of this part of the building based on its existing elements, producing eclectic solutions and minimizing the introduction of new elements. Hence, the bifora from the nave, the window gallery with the presbytery were repeated, and homogeneous materials and colors were used, referring to the existing cornices and duplicating the detail used by Mayr in the body of the building. The intention of the designer was to complete the building in a way that visually unifies the new tower with the entire building. Another recurring problem encountered during the conceptual work was the information repeated by some, especially older parishioners, that the main reason for the parish's resignation from the construction of the tower was not financial reasons, but the poor load-bearing capacity of the soil, related to the fact that the area on which the church was erected had been a landfill, on which previously only barracks had been built, while enormous buildings were built around the area. This argument seemed to be confirmed by a fracture in the reinforced concrete wall of the tower body, which was discovered during the examination of the building.

However, the Parish Chronicle records that in 1945, during the Red Army offensive, the church's eastern side had been hit by an artillery shell, which destroyed the stained-glass windows and damaged the structure of the building itself [Chronicle of the Parish of Christ the King]. Therefore, it was found that the fracture was directly related to this event and not to the fact that the soil had subsided. However, Krawczyk decided that this information should not be underestimated and made a number of tests, such as: geological testing, sclerometric tests, x-rays of the reinforced concrete structure, examination of the quality of concrete and preparation of a detailed expert opinion, the conclusions of which clearly showed that the building was founded on land that could support its vertical extension, and the structure of the building in the zone of foundations and ground floor took into account the loads of the future tower and was in a condition that allowed its vertical extension.

Another problem that the designer had to face was the selection of the technology for constructing

the tower. Several options were considered, including the lightest steel one, made of mullions and transoms clad with cement boards. However, this idea was abandoned after consultation with a bell-founder. It was also considered to build the tower as a monolithic structure entirely of reinforced concrete, which would be a continuation of the existing solutions. Ultimately, due to the costs of construction and taking into account the nature of construction works to be carried out at such a high height, the use of a reinforced concrete skeleton structure filled with lightweight aerated concrete blocks was adopted. The technology made it possible to exclude the use of a tower crane in the construction process. The adopted technology also forced the replacement of the details made of ceramic bricks with a flexible cladding, in a color that mimicked the existing brick pattern. However, taking into account the height at which this solution was applied, this procedure is completely unnoticeable and has received a positive opinion of the monument protection services [Komar 2021]. Both the project and the building itself were carried out under the constant supervision of the Provincial Conservator of Monuments, the Municipal Conservator of Monuments and the Diocesan Commission on Religious Art.

The planned superstructure—with plan dimensions of 8.04x8.04 m—was made of a reinforced concrete post-and-beam skeleton filled with aerated concrete blocks. In the internal space, from the existing technical platform to the newly designed technical platform of the belfry, single-flight steel technical stairs with balustrades were installed. The window openings were filled with openwork wooden shutters and additionally secured with a steel mesh from the inside. The bell tower ceiling was made as a reinforced concrete slab. The superstructure was covered with a pyramid roof made of wooden trusses, covered with OSB boards and copper sheets. In the roof space, the architect also designed a technological opening that allowed for the bringing in of a bell with a maximum diameter of 190 cm into the bell tower space and additionally a roof hatch.

The entirety was topped with a cross in a steel structure with a sheet metal sheathing, mounted to the front facade (at the front). The extended part of the existing facility is a technical space associated with the facility, in which people are not expected to stay, except for a short stay related to the supervision and maintenance of equipment or cleaning (Fig. 4, 5).

In the belfry space at the level of 33.62 m, the architect designed the installation of a set of four bronze bells:

- a bell weighing 3360 kg, diameter Ø 173 cm, in a/b/o tone,
- a bell weighing 1650 kg, diameter Ø 140 cm, key d1,
- a bell weighing 970 kg, diameter Ø 118 cm, key f1,
- a bell weighing 700 kg, diameter Ø 103 cm, key G1 (preserved bell “Barbara”), with a harmonic sound based on the main originating melodic motif from the antiphon “Salve Regina.”

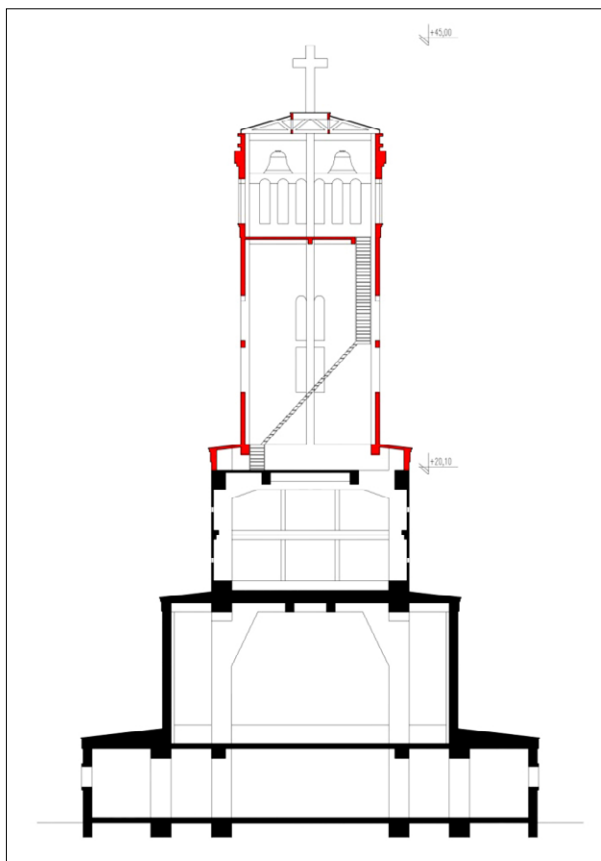


Fig. 4. Section A-A of the new tower, 2018; by R. Krawczyk.
Ryc. 4. Przekrój A-A nowej wieży, 2018; opr. R. Krawczyk.

Additionally, he designed the installation of a fifth bell—a bell weighing 25 kg, diameter \varnothing 33 cm, in dises key/3.

At this point, it is necessary to return to the history of the creation of the church and mention that it originally had four bells (named “Christ the King,” “Maria,” “Joseph,” and “Barbara”) cast in the Petit-Edelbrok bell foundry in Gescher, Westphalia. Unfortunately, on December 29, 1941, according to the order of the government of the Third Reich, three of the four bells were donated to the army, save for the smallest, “St. Barbara” [Czerwień 2020]. The author’s interview with Robert Krawczyk also showed that the parish made efforts to return the bells to the church, as it is very possible that they were not melted down, but hang in German churches.

Now an electronic system imitating the chiming of bells and the work of a carillon has been installed in the belfry, but ultimately the entirety is adapted to the work of classic instruments.

Formal assumptions

In the formal solution of the building, the architect proposed a continuation of the existing cubic forms by adding a tetragonal body with a tall, cuboidal form with the base of a square. The interior of the new tower

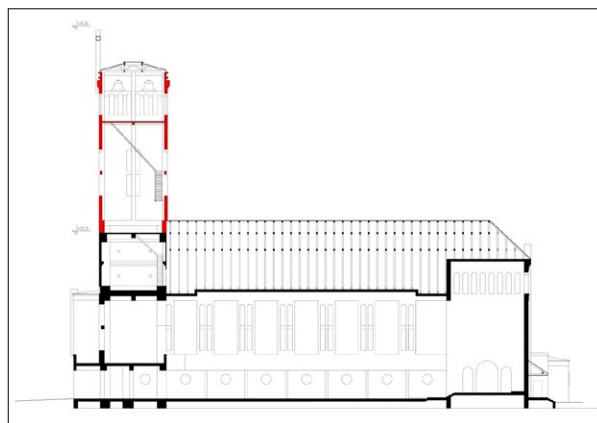


Fig. 5. Section B-B of the new tower, 2018; by R. Krawczyk.
Ryc. 5. Przekrój B-B nowej wieży, 2018; opr. R. Krawczyk.

was illuminated by window openings arranged in each with its four walls, that duplicated the existing forms of bifora, identical to those made in the entrance pylons and the nave. The architect proposed the crowning of the tower in a cubic form, referring with its style to the existing glazing of the presbytery. The walls of the finial were designed as having a brick-like cladding, identical in color to the brick used for facing the facade of the church body, turning into a pilaster strips in the front facade, running through the entire height, emphasizing its vertical character. The belfry was topped with a hipped roof with low slope angles. A high cross was placed on the front elevation, stylistically referring to the bowsprit of a ship. The remaining surfaces of the walls of the added part were covered with plaster in natural colors with white elements of cornices and white and brown crosses recreated on the facades of the body. The roof sheathing, cross, flashing, and gutters were made of copper sheet taking into account its natural patination.

Thus, in his design, Krawczyk ultimately referred to the existing formal elements of the church and the designs of Ehl and Linder. The new tower is 45 m long, so it is much lower than the one proposed by Mayr, but such a scale is much more consistent with the shape of the church and fits better with the silhouette of Zatorze, for which it has become a new dominant.

Detail

The architect also designed the reconstruction of the detail on the facade of the new church tower in the form of single crosses, which were made of extruded polystyrene coated with plaster mortars, painted brown and white. Above the main entrance there is an inscription “My kingdom is not of this world,” which refers to the German maxim (“Mein Reich ist nicht von dieser Welt”), decorating the fresco of Christ the King by Karl Platzk, created on the presbytery wall in 1938 (Fig. 6). In this way, the architect wanted to commemorate Fr. Brunon Pattas, who was the initiator of the construc-

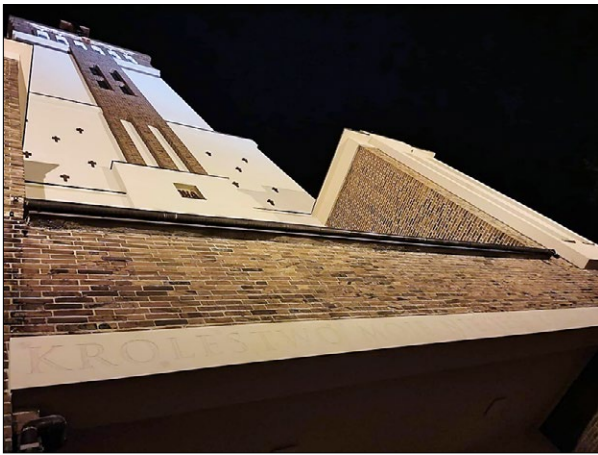


Fig. 6. The main entrance to the church with the inscription "My kingdom is not of this world," 2019; photo by R. Krawczyk.
Ryc. 6. Główne wejście do kościoła z napisem „Moje królestwo jest nie z tego świata”, 2019; fot. R. Krawczyk.

tion of the church. The German wording of this sentence was one of the reasons for the priest's deportation to Germany. The front wall is also decorated with a Christogram (a monogram representing Jesus Christ).

The designer of the new tower construction was engineer Tomasz Skrzypiec [Komar 2021]. The contractor for the project was a consortium of two companies from Gliwice: Zastal-Bud and Kalko [N.N. 2020]. Funding for the construction of the tower was fully covered by donations from parishioners.⁶ It took place between May 2018 and December 2019 (Fig. 7).

Conclusions

A total of seven design proposals of towers were designed for the Church of Christ the King in Gliwice, including the design of the superstructure.

This study found that the main obstacle in the creation of the primary church tower (by Karl Mayr) was the lack of finances, then the Second World War and the inability to build it in the People's Republic of Poland. The church was built in the 1930s, and the topic of building its tower first returned in 2007, when a student competition was organized in cooperation with the Faculty of Architecture of the Silesian University of Technology. However, the winning design was not implemented due to other construction pri-



Fig. 7. New church tower, design: arch. Robert Krawczyk, 2019; photo by B. Komar.
Ryc. 7. Nowa wieża kościelna, projekt: arch. Robert Krawczyk, 2019; fot. B. Komar.

orities, so in a way it followed the fate of the first concept of the tower by Karl Mayr. Only the actions taken by the parish priest, Fr. Jacek Orszulak in 2017 and cooperation with architect Robert Krawczyk brought the intended effect. The design-related research by Krawczyk, which mainly concerned the choice of for-

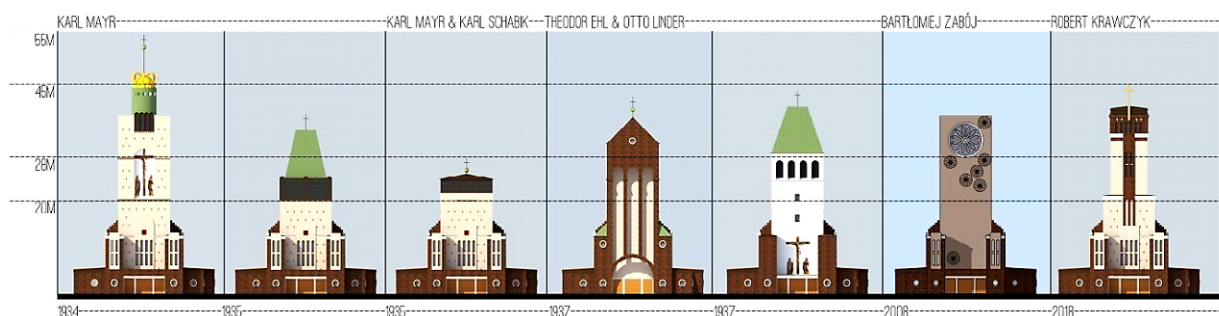


Fig. 8. Presentation of all designs of towers for the Christ the King Church in Gliwice; compiled by R. Krawczyk.
Ryc. 8. Zestawienie wszystkich projektów wież dla Kościoła Chrystusa Króla w Gliwicach, opr. R. Krawczyk.



Fig. 9. Left: Fr. Brunon Pattas with Sepp Fröhlich, construction manager, against the backdrop of the construction of the church, 1935; right: Fr. Jacek Orszulak with architect Robert Krawczyk against the backdrop of the tower's construction, 2018; Archives of the Parish of Christ the King, photo by R. Krawczyk.

Ryc. 9. Po lewej: O. Brunon Pattas i Sepp Fröhlich, kierownik budowy, na tle budowy kościoła, 1935; po prawej: o. Jacek Orszulak i architekt Robert Krawczyk na tle budowy nowej wieży, 2018; Archiwum Parafii Chrystusa Króla, fot. R. Krawczyk.

mal solutions, but also the technical condition of the building, allowed for the creation of a contemporary continuation of the existing religious building. These analyzes revealed elements of detail, such as: bifora, crosses and material solutions, which used in the new facility referred to its historical character. Comparing the completed tower with the student project, one can notice a more conservative and traditional character of the one actually built.

In the new facility, one can also observe the duplication of features characteristic of the churches of the former Opole Region, just to mention austerity in its details. The entire building completed in this way is an extremely valuable, unique religious structure, because it is the only building of this type to be designed by Viennese architect Karl Mayr in our country. It should also be added that it has also gained a positive social reception, both among professionals and the faithful.⁷

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¹ The Opole Region was a German administrative unit and operated in the years 1818–1945 in a part of Upper Silesia and part of the former Lower Silesia. Although it did not cover all the Upper Silesian lands, it was commonly called Upper Silesia—“Oberschlesien” [Kania 2020].

² For this reason, in the post-war period, the upper windows in the chancel were bricked up, as the light coming through them disturbed the faithful during the liturgy. The windows were unveiled again in 2009 during the renovation of the church's roof.

³ Mayr settled in Gliwice in the Zatorze district at 2 Żółkiewskiego Street (formerly Scharnhorststrasse) in the

vicinity of the planned church. He left the city in 1938 (author's note).

⁴ In office since 2012.

⁵ In the parish archives there are photographs where one can see various materials promoting the new church, even including a model of the church, presented during parish festivals, which do not match what was finally built.

⁶ Overall, 15 t of rebar, 5 t of structural steel, 123 m³ of concrete and 200 m² of copper were used for the entire project [N.N. 2020].

⁷ Based on the author's free interviews.

Abstract

The Christ the King Church in Gliwice was designed in 1934 by Austrian architect Karl Mayr. It is the only religious building of this artist in our country, which largely determines its value and uniqueness. The construction of the church took a year to complete. Unfortunately, due to lack of funds, the tower was not built, and the rectory was erected with the money allocated for its construction. The unfinished work became a field for the development of various concepts of the tower, but it was not until 2018–2019 that a tower designed by Robert Krawczyk, an architect from Gliwice, was built. The aim of this paper is to present the new tower of the Christ the King Church in Gliwice against the background of its previous concepts, history of the church, the choice of formal and technical solutions and in the light of project-related research. The study was based on the author's research conducted since 2008, as well as in situ analyses and an interview with the Author of the design of the new tower. As a result, a cross-sectional knowledge of the implementation of the church tower over the decades of the temple was obtained.

Streszczenie

Kościół Chrystusa Króla w Gliwicach został zaprojektowany w roku 1934 przez austriackiego architekta Karla Mayra. Jest jedynym dziełem sakralnym tego twórcy w naszym kraju, co już w dużej mierze przesądza o jego wartości i unikatowości. Wznoszenie świątyni trwało rok, niestety z braku funduszy nie wybudowano wieży, a za pieniądze przeznaczone na jej konstrukcję postawiono plebanię. Niedokończony dzieło stało się polem do opracowania różnych koncepcji wieży, jednak dopiero lata 2018–2019 przyniosły rezultat w postaci realizacji opracowanej przez gliwickiego architekta Roberta Krawczyka. Celem artykułu jest przedstawienie nowej wieży na tle jej poprzednich koncepcji, historii kościoła, wyboru rozwiązań formalnych i technicznych oraz badań okołoprojektowych. Opracowanie powstało na podstawie badań prowadzonych przez autorkę od roku 2008, a także analiz in situ oraz wywiadu z autorem projektu nowej wieży. W ich wyniku otrzymano przekrojową wiedzę na temat realizacji wieży kościelnej na przestrzeni dziesięcioleci.