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Analysis of the original functional layouts of neo-Gothic sacral architecture in the Lublin Voivodeship

Introduction

The architecture of neo-Gothic (not only sacral) in recent years has become increasingly popular among researchers around the world and has been analysed in respect of construction [1], conservation and reconstruction [2], genesis [3], authorship [4] and [5], as well as semantics and sociology [6]. This paper focuses on the architectural analysis of only existing religious buildings from the Lublin Voivodeship (Fig. 1a–g). The examined buildings were subjected to an examination of functional, structural and architectural solutions, design methods and execution. Attention was paid to the functional and construction advantage of the Vistula-Baltic style and the associated characteristic features of the buildings. The article presents selected problems concerning the architecture and current functioning of churches built until World War I (1914) or immediately after its end. Detailed research allowed the author to create a list of 40 existing neo-Gothic churches, which were duly investigated. The chosen period in which revival style buildings were designed was unique due to the fact that never before had architects shown as much commitment and skill as during this period. For this reason, it was called *the most beautiful flower of Christian architecture* (Revd. A. Bryczkowski). The choice of sacral buildings from this area was dictated by the desire to show the diversity of neo-Gothic architecture where, by determining the periodisation, creators of individual objects, characteristic features or locations, it served to demonstrate the ideological and formal evolution of the buildings from this region.

Characteristics of neo-Gothic architecture of the Lublin Voivodeship

The style in architecture called neo-Gothic, formally referring to Gothic, began to develop around the middle of the 18th century in England and lasted until the early 20th century. It gained popularity in Poland from the 1820s and was applied especially in sacral architecture, rural castle-type mansions, pavilions in landscape parks and public buildings. Christian temples, whose architectural forms were inspired by the Gothic style, appear in the architectural landscape of the region already at the beginning of the 19th century. At that time, some Roman Catholic and Uniate churches demonstrated the style through details referring to Gothic, with ogival portals and other structural solutions. In this way, a specific style was created with a variety of meanings given to architecture by designers. Because the Lublin Voivodeship was then mainly influenced by a strong architectural centre, which was Warsaw, there was no individual neo-Gothic trend in the region during the aforementioned period.

Neo-Gothic churches dominated the landscape of the Lublin region in the years 1890–1914, regardless of whether they were designed by leading Warsaw artists or local architects. The popularity of neo-Gothic forms developed due to the fact that the Gothic style was considered the most suitable for Roman Catholic religious buildings. This style was followed *en masse* in 1905 in the eastern territories of Poland, where demographic development and relatively good economic status resulted in the willingness to build temples of significant size with no expense spared for their decor. A significant number of parish churches built in the years 1905–1914 are mostly monumental neo-Gothic buildings with high slender towers, dominating the landscape.

The neo-Gothic architecture of the Lublin region can be divided into three phases, according to the periodisation

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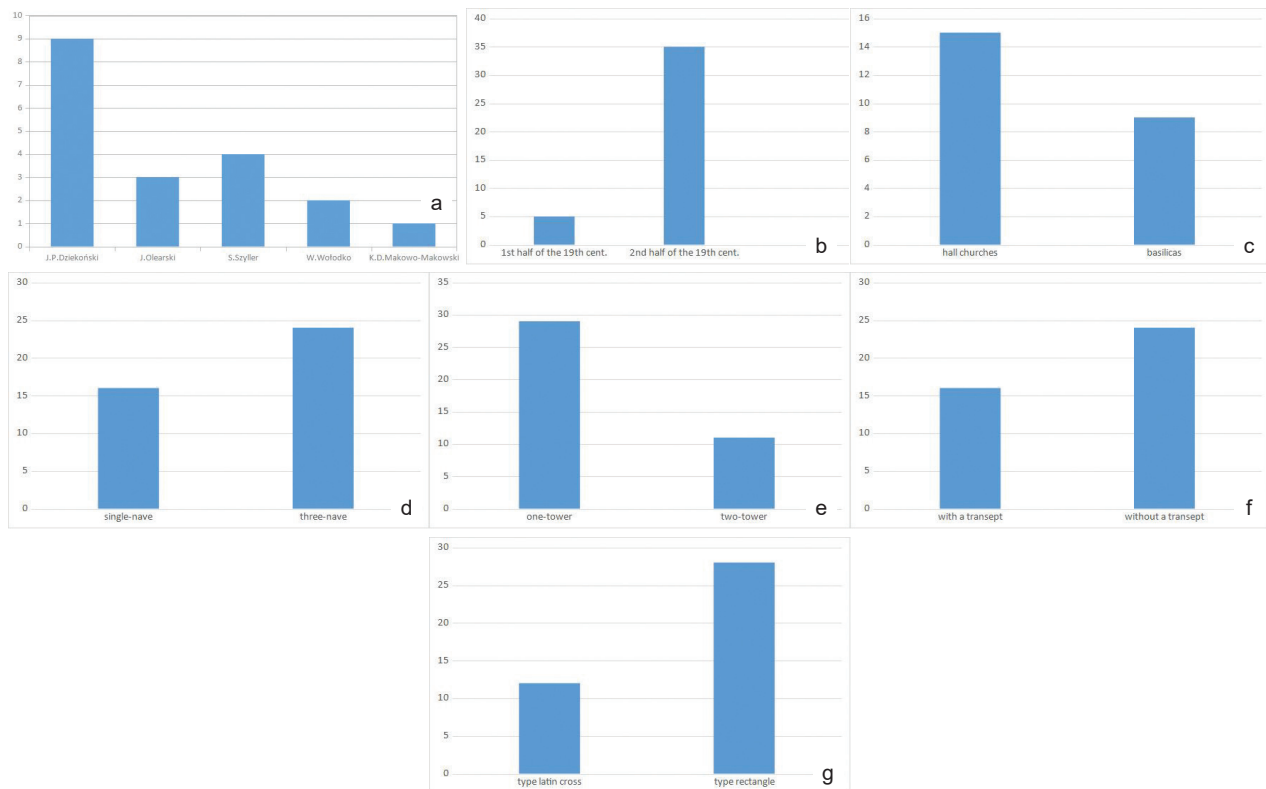


Fig. 1. Diagrams showing the characteristics of the research material:

- a) number of works of the most important artists of neo-Gothic sacred architecture in the Lublin Voivodeship, b) the time interval of church building, c) the distribution by building type, d) the distribution by number of aisles, e) the distribution by number of towers, f) churches with transepts, g) the distribution by type of layout (elaborated by A. Chęć-Małyszczek)

Il. 1. Diagramy przedstawiające charakterystykę materiału badawczego:

- a) liczba dzieł najważniejszych twórców neogotyckiej architektury sakralnej w województwie lubelskim, b) czas powstania obiektów, c) podział ze względu na typ budowli, d) rozkład według liczby naw, e) podział ze względu na liczbę wież, f) liczba kościołów z transeptem, g) podział ze względu na rodzaj planu (oprac. A. Chęć-Małyszczek)

by Tadeusz S. Jaroszewski [7]. Phase I between 1764 and 1812, phase II between 1812 and 1870, and phase III between c. 1870 and 1914. The first churches in the neo-Gothic style began to be built in the 2nd half of the 18th century thanks to the patronage of the Czartoryski family and designs by Christian Piotr Aigner (1756–1841). The second phase brought an increase in the number of works and the entrenchment of the neo-Gothic, and the third one resulted in the largest number of secular and sacral monuments [8]. The study included churches created in the second and third phases, which most often replaced those made of wood during the first phase.

Justification for exploring the topic

A large percentage of people living in the region (25.3%) are over 60 years of age, for whom the institution of the Church is one of the highest authorities in the state. A higher percentage of people in the Lublin Voivodeship place significant trust in the Church compared with other parts of the country, which is due to the demographic structure of the region. These characteristics led to this area being chosen for research. The aim of the article is to comparatively analyse the main design trends, functions and importance of neo-Gothic churches built in the years 1822–

1914 in the Lublin Voivodeship that still perform a sacral function to this day. The architect Józef Pius Dziekoński, recognised as the creator of the so-called Vistula-Baltic neo-Gothic characteristic for this region, is a stand-out figure. The topic of neo-Gothic sacral architecture has been addressed due to the fact that the Lublin Voivodeship has the largest number of Roman Catholic churches, which directly translates into the denomination structure of the discussed area [9]. Additionally, at the time of the neo-Gothic style development, 70% of all the buildings in the Lublin Voivodeship had sacral purposes. An important reason for dealing with this issue was the desire to pay attention to the architecture of decaying buildings and their protection. Another important reason for exploring this topic is the fact that this area has the highest percentage of practising Catholics, for whom church architecture is an important element of faith.

State of research

Attempts to describe the neo-Gothic in the Lublin area started as early as the beginning of the 19th century, but for the purposes of this paper we are interested in selected examples of sacral architecture from this period. Several MA theses have been written on the subject of secular

neo-Gothic architecture in the Lublin region, in the form of monographs on the buildings as well as the architects associated with this trend. Various authors have written about churches in Łopiennik [10], Garbów [11] or Mokrelipie [12] as well as St. Adalbert basilica in Wąwolnica [13]. Incomplete information on selected neo-Gothic buildings of the Lublin Voivodeship can be found in *Monografia ilustrowana kościołów rzymskokatolickich w Królestwie Polskim* [The Illustrated Monograph of Roman Catholic Churches in the Kingdom of Poland] [14]. One author of valuable studies on neo-Gothic was Henryk Wiercieński *Parafie, kościoły i klasztory w diecezjach Podlaskiej i Lubelskiej w latach 1861–1917* [Parishes, Churches and Monasteries in the Dioceses of Podlachia and Lublin in 1864–1917] and Jan Wadowski presented *Dzieje diecezji chełmskiej i lubelskiej* [The History of the Lublin and Chełm Dioceses and their Temples] (after: [8]). In 1987, Andrzej Majdowski described and characterised 11 religious structures from the Lublin Voivodeship. Detailed research on the entire neo-Gothic architecture in this area was carried out in 1998 in his doctoral thesis by Józef Żywicki, entitled *Architektura neogotycka na Lubelszczyźnie* [Neo-Gothic Architecture in the Lublin region] [8].

The 19th century marked the beginning of partitions for what was then the Kingdom of Poland, which was of considerable importance for building development during this period. In the 19th and 20th centuries, until the regaining of independence, the most important laws were the General Regulations of the Construction Police for Cities in the Kingdom of Poland of 26 September 1820 [15] and many regulations supplementing or developing these provisions. The development of sacral construction in the Russian partition was conditioned by the current socio-political situation and an additional set of regulations [16]. In the following years, there were many new regulations that stipulated how buildings should be designed and what designers should be paid. The legal provisions on sacral building during this period were more restrictive, as the legal situation of the Church was directly related to the political and social code in the Kingdom. During the whole period in-between the uprisings, the situation did not change and was governed by the laws from 1817 [17]. As a result of Russification in Poland, despite the intensive demographic growth, few new Roman Catholic parishes were established at that time. Only the release of the Decree of Tolerance on 30 April 1905 contributed to their increase. Between 1890 and 1914, 59 neo-Gothic churches and chapels were built in the Lublin diocese, of which 41 were built between 1905 and 1914 [18]. Neo-Gothic religious architecture from this period was inspired by the Gothic style, which was considered suitable for Christian buildings at that time. Stylistic references were visible mainly through the introduction of details, ogival window openings, vaults or building material, creating a kind of eclectic style, which became particularly popular in this region in the late 19th and early 20th centuries. At that time, churches were built from brick and stone, because they were among the most popular materials used in construction due to their qualities.

In the years 1890–1905, only 11 of 59 temples had been built, and in the period 1905–1914 as many as 48

were constructed, of which 41 were maintained in the neo-Gothic style [19]. In the late 19th and early 20th centuries, the Lublin Voivodeship was mainly influenced by one strong architectural centre, i.e. Warsaw (especially the church of St. Florian in the Praga district 1888–1894). The leading representatives of the Warsaw style were architects Józef Pius Dziekoński and Stefan Szyller, who used forms of neo-Gothic sacral architecture from this region in their designs. The largest accumulation of Gothic-inspired buildings, both secular and sacral, was then in Lublin. In the 1st decade of the 20th century, Catholic churches in the Lublin Voivodeship were built only thanks to the generosity of parishioners and the decision to construct them was taken during parish meetings, where the source of financing, size, style or materials were determined.

Among the designers of the neo-Gothic temples of the region, some well-known Warsaw architects and local creators can be distinguished. The most famous and respected Warsaw architects employed to design temples in the region included Dziekoński, Jan Olearski, Szyller, Władysław Wołodko and Ksawery Dionizy de Makowo-Makowski (Fig. 1a). Other architects such as Władysław Kononowicz, Piotr W. Łaskiewicz, who contributed to the creation of more than half of the 20th-century churches in the region, were also widely respected. The vast majority of churches were built on sites of previous temples or nearby. At that time, excessively large temples were built to accommodate as many believers as possible. Most churches during this period had a typical form in terms of spatial layout, construction and decoration, which did not differentiate them significantly from other churches in the country. The first Neo-Gothic temples, such as the church in Frampol, were marked by a highly elongated form with a single front tower and an elongated presbytery with a three-sided apse. Plastered on the outside, with a barrel vault, ogival openings or decorative blind windows, it gave the impression of a building more attuned to the Renaissance than neo-Gothic. More distinctive features of the neo-Gothic style can be seen in the later completed projects of Roman Catholic temples. These are three-nave brick basilicas with the Latin cross layout, such as churches in Małgiew or Wojcieszków from the outside, unplastered, with buttresses, buttress arches, ogives, traceries, pinnacles, multi-leaf blind windows or ribbed vaults. The buildings followed a unified and simplistic style, distinguished by large accents, rhythm of buttresses, gradations of window openings and fine architectural decoration.

The originality of the Vistula-Baltic style characteristic for this region is illustrated by churches in Garbów, Mokrelipie, Ryki, Dołhobycz, Komarówka or Wąwolnica. Three of the aforementioned churches were designed by Dziekoński, who authored as many as nine of the 40 neo-Gothic churches in the region today. The work of the architect was a kind of creation of national architecture. He drew on patterns from outside the borders of the Kingdom of Poland, but at the same time remained faithful to national motifs. Dziekoński was recognised as one of the main representatives of historicism, the so-called national style, which was recorded in the history of Polish architecture. He specialised mainly in sacral architecture and

sought formal and spatial means of expression as a substitute for national style. He was a representative and precursor of the so-called Vistula-Baltic style, described as one of the most outstanding and certainly the most prolific representatives of historicism in Polish architecture [20].

The results of the research show that Dziekoński was the first to start designing hall-type buildings (churches in Garbów, Konstantynów, Łopiennik, Ryki, Świerże), which over time completely eliminated the basilica system. Their main quality was freshness, which manifested itself in the originality of the design. Individual projects, such as the church in Konstantynów, are distinguished by a decorative façade supported on a raw plinth, taking the shape of an arch along the ridge and closed with a rosette above the portal of the main entrance. Another characteristic feature of this architect's oeuvre was not ornamentation but modelling the shape of the building instead. The architect's output includes individual cases of single-nave churches without towers (in Ratoszyn), where some choirs were designed in a rare trefoil arrangement, reinforced with a polygonal closure of the annex adjacent to the chancel. The path to the neo-Gothic reworked by the architect was marked by the design of the church in Garbów, which was a foreshadowing of the entrance undercuts. In addition, several buildings with an original design may be distinguished, such as the churches in Mokrelipie, Ryki, Drohobycz, Komarówka or Wąwolnica, as well as some that are not particularly unique, such as the churches in Geś and Jabłonna.

State of own research

For the purpose of this article, the architectural history of 40 existing churches was analysed and tabulated, taking into account the name of the building, the location, the time of construction, the designer and the characteristic features of the functional layout. By collating and comparing relevant information on neo-Gothic church building, the most important results were collected and illustrated in the form of graphs and a presentation of their findings.

Research methods

The primary research method for the functional layout was an analysis of literature sources and archival documentation of the plans of each monument. Key to the study was a comparative analysis of existing sacral buildings that still have a religious function. This was possible by means of field expeditions to selected sites, exploration of information contained on parish websites, interviews with site managers, verification of the entry in the Register of Immovable Monuments of the Lublin region and archival investigations. Information on parish churches from the Archdiocesan Archive in Lublin, *Diecezja lubelska, informator historyczny i administracyjny* [The Diocese of Lublin – Historical and Administrative Guide] by Rev. Marek T. Zahajkiewicz [21] and the Catalogue of clergy and parishes of the Diocese of Siedlce or Podlasie proved to be relevant here. Additionally, the Register of

Historical Monuments of the Zamość Voivodeship by Jan Górka from 1981 was helpful. The Register of Cultural Values of the Lubelskie Voivodeship compiled by Jadwiga Czerepińska (after: [8]) as well as publications by Żywicki [8], [22] and by Andrzej Przegaliński [23] proved to be crucial for the issues discussed in this paper.

Research findings

The Gothic style churches built in the early 19th century in the region were small structures with classicist features. The first ones were single-nave with small towers rising from the façade, of which there are now only four out of 40 surveyed (Fig. 1b). The church in Kryłów, with its three-nave hall and tall tower at the front, diverged from the pattern at the time. Architects between 1812 and 1870 were keen to make use of elements characteristic of the Gothic period, mainly through the introduction of decorative elements such as pointed arched openings, tracery, arcades, blind windows or buttresses. The temples built during this period were very often similar in style to French or Cologne cathedrals, distinguished by their large transept basilica and three-portal façade. Despite the severe restrictions at the time, it was possible to build an impressive number of churches in the neo-Gothic style, of which as many as 40 have survived to the present day.

A characteristic feature of the people of the Kingdom of Poland of this period was the extremely strong bond between national affairs and the ideals of Catholicism [24]. An expression of this attitude was the care devoted to religious buildings in terms of financing, expansion and the creation of new temples. In this period, neo-Gothic sacral architecture reached the peak of its spiritual and architectural development, and the Vistula-Baltic trend became a native style and remained in the Kingdom for three decades (Fig. 2).

Of the 40 neo-Gothic churches surveyed, 15 are three-nave halls and 9 are three-nave basilicas (Fig. 1c). So 21 are three-nave and the rest are single-nave (Fig. 1d). Research shows that more than half of them are buildings with one tower, while the remainder have two towers each (Figs. 1e, 3). All churches of this period were built of brick, which was both a building and decorative material. Equally characteristic was the non-plastering of external walls; only decorative elements or niches were plastered, as was the case in churches in Grabów, Gościeradów, Konstantynów, Komarówka, Łomazy, Łopiennik, Małwowa Góra, Mełgiew, Mokrelipie, Niemce, Parczew, Pawłów, Ratoszyn, Rejowiec, Ryki, Wąwolnica, Wojcieszków, Wysokie, and Zemborzyce (Fig. 4). The interiors were plastered, sometimes painted white or ecrú. Most neo-Gothic churches built in the 19th and 20th centuries featured a transept (Fig. 1f), which was mainly of practical use as its arms acted as side chapels. Also popular were tower façades which acted as bell towers or observation points.

The emergence of twin-towered sacred buildings in the neo-Gothic style was strongly influenced by the Vienna Cathedral, and in particular the Church of St. Florian in Warsaw. Using it as a model, the designer of the building, Dziekoński, built three more twin-towered churches in

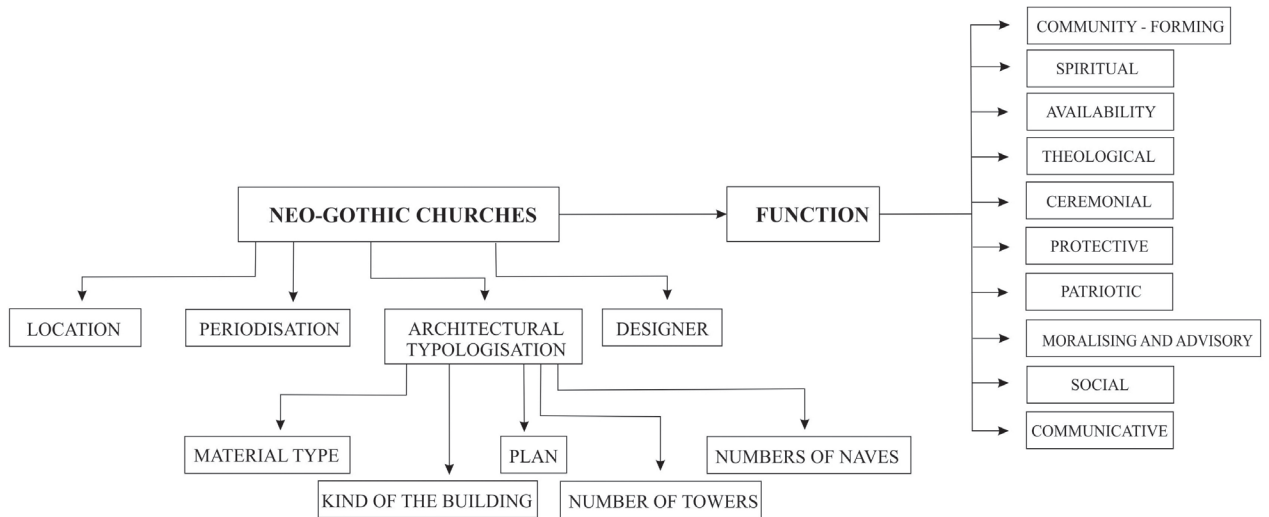


Fig. 2. Diagram illustrating the features and functions of neo-Gothic churches in the Lublin region (elaborated by A. Chęć-Małyszek)

Il. 2. Schemat ilustrujący cechy i funkcje kościołów neogotyckich na Lubelszczyźnie (oprac. A. Chęć-Małyszek)

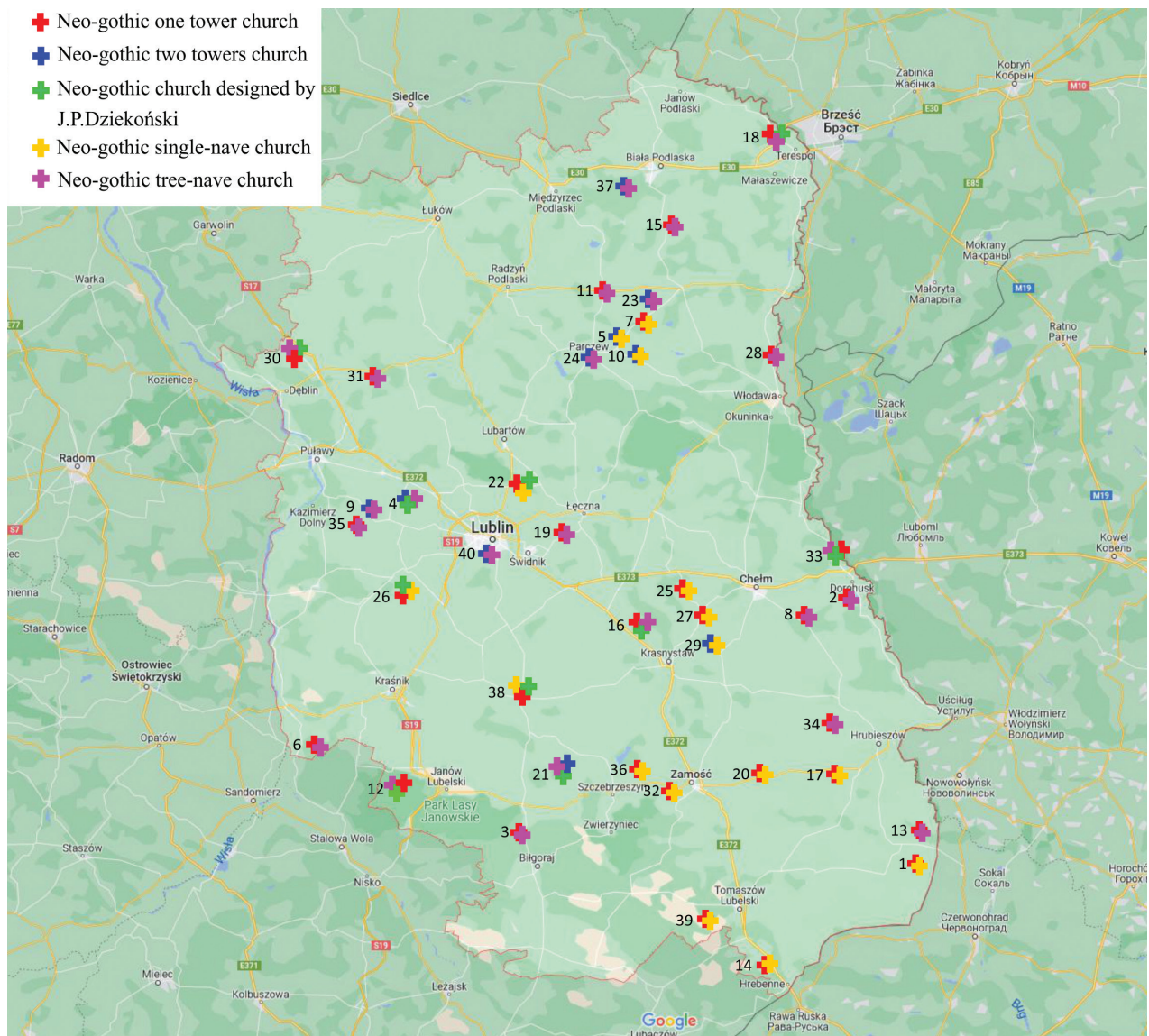


Fig. 3. Map illustrating the distribution of neo-Gothic churches in the Lublin area (elaborated by A. Chęć-Małyszek)

Il. 3. Mapa ilustrująca rozmieszczenie kościołów neogotyckich na Lubelszczyźnie (oprac. A. Chęć-Małyszek)

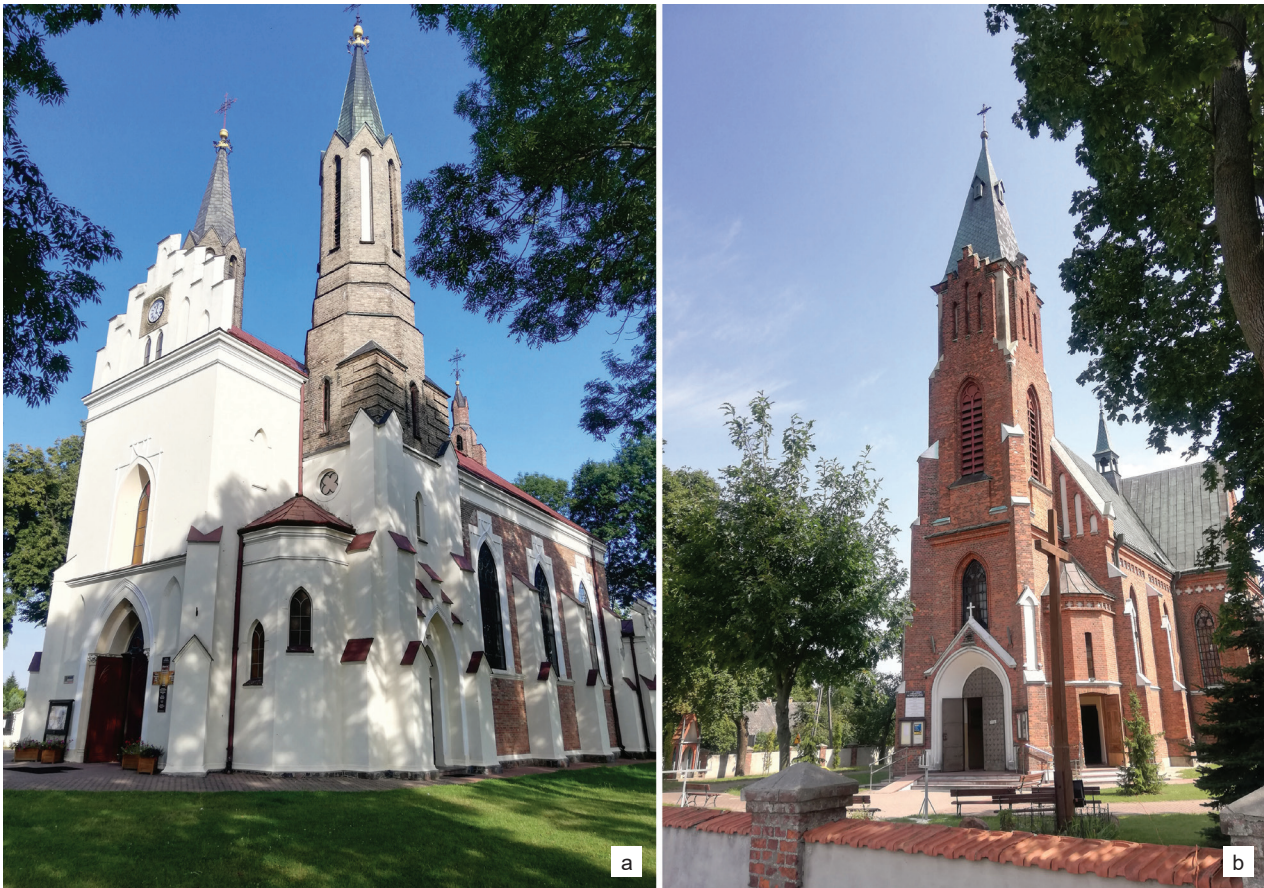


Fig. 4. Photos illustrating one tower and two towers neo-Gothic churches:
 a) the twin-towered parish church of St. Martin in Zęborzyce,
 b) the single-tower parish church of St. Ignatius in Niemce
 (photo by A. Chęć-Małyszek)

Il. 4. Zdjęcia ilustrujące jedno- i dwuwieżowe neogotyckie kościoły:
 a) dwuwieżowy kościół parafialny św. Marcina w Zęborzycach,
 b) jednowieżowy kościół parafialny św. Ignacego w Niemcach
 (fot. A. Chęć-Małyszek)

Garbów, Łopiennik and Mokrelipie in the Lublin region. Twin towers in the façade played an aesthetic role, as they became the framework for the façade, emphasising its character, regularity and symmetry. Church towers are often soaring and tall, twice as high as the body of the nave, and frequently covered with decorative spires. A slender ridge turret would be placed above the intersection of the naves, on the top of the building. The most crucial external compositional elements of temples included gables, openings and buttresses (Fig. 5). The main openings were in the ogival portals or portal houses, with additionally decorated portal jambs. When designing temples, Dziekoński adhered to the rules prevailing at the time, where windows, as well as the bell openings, were long and narrow, closed with ogival arches fitted with the most impressive stained glass and traceries. Most churches had stained glass windows: darker ones behind the altar so that it could be better seen, and lighter ones in the side walls. The individual character of a church was determined by gables of the nave body, a transept and colourful stained glass windows. Lublin's neo-Gothic churches boast various gables, often decorative with niches or fluting as well as with pinnacles or

recesses. Buttresses were a structural and decorative element that served both to reinforce the walls, create chiaroscuro effects and emphasise the verticality of the building. Architects mainly used buttresses of considerable height, recessed, covered with a roof, whose shape implied inspiration from Gothic. Wall decorations were not abandoned, but used sparingly, as one neo-Gothic feature was a lack of ornamentation. An important element was a light, clearly accentuated vault modelled after 14th-century ribbed vaults, which directed the gaze of the faithful upwards. The mostly pitched roofs were covered with galvanised sheet metal, exceptionally with ceramic tiles as was the case in Szczepieszyn. The entrance door was wooden (decorated in Świerże), finished with a pointed arch from the top. Temples were built on the plan of a Latin cross or an elongated rectangle (Fig. 1g). The chancel was usually lower than the side aisles and the body closed with a three- or five-sided apse. Floors were usually marble, less often ceramic, the individual interiors separated by pillars or arcades. The façades are usually symmetrical, except for the churches in Wąwolnica, Dołhobyczów, Gościeradów, Komarówka, Łomazy, Małwowa Góra, Rejowiec. Churches



Fig. 5. Photos illustrating the decorative façade of neo-Gothic churches:
 a) the parish church of St. Augustine and Anthony Paderewski in Różanka, plastered on the outside,
 b) decorative red brick façade of St. Vitus Church in Melgwy
 (photo by A. Chęć-Małyszek)

Il. 5. Zdjęcia ilustrujące dekoracyjną elewację neogotyckich kościołów:
 a) otynkowany od zewnątrz kościół parafialny św. Augustyna i Antoniego Paderewskiego w Różance,
 b) dekoracyjna elewacja z czerwonej cegły kościoła św. Wita w Melgwi
 (fot. A. Chęć-Małyszek)

of outstanding originality are the church in Komarówka with a portico and a slightly outlined portico house in Wielącza with profiled windows with glyphs – oculus, or in Wojcieszów, where only one nave has a porch, an original solution which finds no parallel in other churches in the region. The floors were usually marble with only a few exceptions being ceramic. The interiors of most of them had cross, cross-ribbed, star and crystal vaults and referred to the neo-Gothic style; only a few of them (Lubycza Królewska, Różanka and Zamch) had different decoration.

Conclusions

The results of the research conducted indicate that the development of neo-Gothic architecture in the Lublin Voivodeship was in line with the general trends throughout the country. At the time, Gothic was regarded as a model of Christian art, expressed by a fascination with religion and the Middle Ages. At the same time, neo-Gothic was already popular in Western Europe, which was considered the most suitable style for Roman Catholic church architecture. For decades, neo-Gothic sacred architecture was

treated as imitative and not worthy of in-depth analysis or new architectural interpretation. Neo-Gothic, like other neo-styles, was a response to the prevailing destabilisation in Europe at the end of the 18th and 19th centuries, and expressed a longing for stability and an attachment to tradition and religiosity. In this style, one finds the influence of anti-revolutionary ideas, as art served as a means through which a revival of order and a return to traditional values was sought. Neo-Gothic church architecture in the Lublin region was an expression of rebellion against the invaders, and, among other things, slender and soaring towers stood in a clear opposition to the invaders' policies. There is no doubt that neo-Gothic was a form of manifestation of a commitment to Polish identity and Christianity.

The political situation of the time in the Lublin Voivodeship meant that the significance of neo-Gothic churches was much greater here than in other parts of Poland. Sacred buildings in the area were designed to accommodate as many worshippers as possible, creating an atmosphere favourable for prayer, where moving forms and contrasting light arrangements were intended to arouse religious emotions. Each temple stood out in terms of its own

individuality and the prevailing mood of the place was an artistic means of its identification. The recurring and recognisable motifs in the buildings could be interpreted as signs and symbols, artistically and aesthetically creating sacredness. In this, churches played a similar and equally indispensable role as the words in a prayer, and all elements of architecture, gestures, actions, places and objects took on meaning and symbolic value (Fig. 2).

Both during the Russian occupation and today, all the existing neo-Gothic churches in the region function as Christian shrines that gather the faithful for liturgy. Significant features of the Greek Catholic churches are the wide-ranging cult of martyrdom and its practice, as well as the mission to specific peoples and communities. Throughout its history, an apostolic tradition has been preserved, based on faith, sacraments and communion. In the liturgy, too, the body is called to worship, revealed in the shapes of the sanctuary, the sounds, colours, lights, smells, where prayer is an essential part of identity. Nowadays, neo-Gothic churches in the Lublin Voivodeship fulfil the function of universality, community, spirituality, counselling and communication. They satisfy people's spiritual, emotional and social needs. The neo-Gothic style in church architecture has undoubtedly become a spectacular manifestation of faith and identity, part of the national spirit, communicated through the architecture of the buildings. Summarising the above considerations and taking into account the complexity of historical factors, we can conclude that when analysing the reality of neo-Gothic churches, we can clearly see that the characteristics outlined above give a distinctive identity to these sacred places. This article shows the importance of a temple as a building, its interior and a place of sacrum, which performs important functions favourable to a person's inner development. In the Lubelskie Voivodeship there are currently 40 functioning neo-Gothic churches, whose number intensifies within the larger towns of the region (Fig. 3). They represent a new type of building often modelled on European ones while retaining their own individual style. A significant number of parish churches built between 1905 and 1914 are monumental neo-Gothic structures with tall slender towers, which are still an important feature of the landscape of the Lublin Voivodeship, fulfilling a sacral role as well as that of a landmark.

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Summary

The state of research into the history of the region's sacral buildings does not allow for a complete systematisation of the buildings, but several important themes can be identified. From the time of the January Uprising until the restoration of independence, one of the most important characteristics was the general tendency to ennoble national art. The periodisation presented here showed that the development of neo-Gothic proceeded smoothly. Not only did the number of churches increase, but there was also an evolution in their function and architecture. The above-mentioned research has not only made it possible to show the ideological and formal transformations, but also refers to the processes occurring in the architecture of this style. As many as one fourth of the neo-Gothic churches in the Lublin Voivodeship were designed by Dziekoński, who was able to imprint his own individuality in them. The architect's talent and versatility played a decisive role here, and the lasting value was determined by compositional and constructional advantages, standing out from other buildings. It should be emphasised that Dziekoński was one of the forerunners of modernism in Poland and was one of the few architects able to find his place in the period of aesthetic reevaluation at the beginning of the century. Churches were the pride of the parishioners, so efforts were made to make them as large and grand as possible. It should be noted that the process of building Christian churches became an inseparable part of urbanisation, and the way they were designed complied with design trends from England or Germany in terms of composition and function. It should also be noticed that Dziekoński was ahead of the prevailing worldview in Polish architecture at the time. The importance he attached to the construction of brick, three-nave basilicas with transepts, with high, openwork towers in the façade and pointed, soaring porticoes decorated with mosaics, made them distinctive landmarks on the religious map of the region. Thanks to these buildings, he gained fame and recognition throughout Poland, becoming an inspiration for other architects.

*Translated by
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Abstract

Analysis of the original functional layouts of neo-Gothic sacral architecture in the Lublin Voivodeship

Historicising architecture in sacral construction was considered insignificant, as it did not have many typical and unique elements. However, it fulfilled a very important function, and despite the passage of time, neo-Gothic religious architecture still communicates it in its form, essence, theoretical principles and the function for which it was created.

In this article, neo-Gothic churches in the Lublin Voivodeship are examined, paying special attention to the most prolific creator of this trend, Józef Pius Dziekoński. The aim of the paper is to comparatively analyse Lublin churches from the neo-Gothic period, specifying their purposes, meaning and characteristic features of the functional system. The work presents the historical and ideological context, determining the nature and role of the discussed sacral buildings.

The research method applied here consists of a comparative analysis of neo-Gothic religious buildings selected from all religious buildings in the Lublin Voivodeship. The most typical features of individual buildings and their functions have been identified. The research results, presented in descriptive form and figures, have allowed interesting conclusions to be formulated.

All the existing neo-Gothic churches in the region represent a new type of buildings, but simultaneously have their own individual style. They serve as Christian churches, satisfying human spiritual, emotional and social needs. Characteristic tall slender towers distinguish these sacred places, as well as being dominant accents in the landscape of the Lublin Voivodeship.

Key words: church, sacred architecture, neo-Gothic, neo-Gothic architecture, Lublin Voivodeship

Streszczenie

Analiza pierwotnych układów funkcjonalnych neogotyckiej architektury sakralnej na terenie województwa lubelskiego

Architektura historyzująca w budownictwie sakralnym była uważana za mało znaczącą, gdyż nie miała wielu charakterystycznych i unikatowych elementów. W istocie pełniła ona bardzo ważną funkcję. Mimo upływu lat wciąż przemawia swoją formą, esencją i programem.

W niniejszym artykule analizie poddano neogotyckie kościoły na terenie województwa lubelskiego, zwracając szczególną uwagę na dzieła najpłodniejszego twórcy tego nurtu – Józefa Piusa Dziekońskiego. Celem pracy było porównanie lubelskich kościołów z okresu neogotyku, określenie ich funkcji, znaczenia i charakterystycznych cech układu funkcjonalnego. Zaprezentowano kontekst historyczny oraz ideowy determinujący charakter oraz rolę omawianych budowli sakralnych.

W trakcie badań analizie porównawczej poddano neogotyckie budynki sakralne wybrane spośród wszystkich obiektów sakralnych na terenie województwa lubelskiego. Wyodrębniono najbardziej charakterystyczne cechy poszczególnych budynków oraz ich funkcje. Wyniki zestawiono w formie opisowej i wykresów. Pozwalają one na stwierdzenie, że wszystkie istniejące neogotyckie kościoły w regionie stanowią nowy typ obiektów z zachowaniem własnego indywidualnego stylu. Pełnią one funkcję chrześcijańskich świątyń, które zaspokajają ludzkie potrzeby duchowe, emocjonalne i społeczne. Charakterystyczne wysokie smukłe wieże nadają tożsamość tym świętym miejscom oraz stanowią dominanty widokowe w krajobrazie województwa lubelskiego.

Słowa kluczowe: kościół, architektura sakralna, neogotyck, architektura neogotyku, województwo lubelskie

