



InterCathCon_2025

Abstracts

1. Associate Professor Georges Antaby

Monasticism: Maronite Catholic Cultural Heritage

The Maronite Church includes many female and male monastic orders containing more than one thousand five hundred monks and nuns. These orders are deeply rooted in ecclesiastic life and tradition. They lead apostolic-contemplative lives known by the Antiochean Church since her rise. These orders have accompanied the birth of the Maronite Church and developed within her. The Maronite Church would not have been the same without monasticism. His Holiness Pope John Paul II says: "Monasticism has always been the very soul of the Eastern Churches: the first Christian monks were born in the East and the monastic life was an integral part of the Eastern lumen passed on to the West by the great Fathers of the undivided Church". Before tackling the current status of monasticism, its regulations, and aspirations, three centuries after its reorganization, I would like to briefly mention the most significant information available on its origins, rise, theology, standing, and role in the Maronite Church. I will first summarize the most important historical events in monasticism and then delve into its current situation. I will then compare the current situation to that of the past in terms of its spirituality, scope, and sources in order to further the cause of renewal and to strengthen the monastic identity.

2. dr inż. arch. Maria Arno

Perspectives and Conflicts of the Church and Conservators on the Desacralization of Religious Sites

The adaptation of sacred spaces for secular purposes highlights the ongoing processes of secularization and laicization in Europe. Rather than being viewed negatively, this phenomenon should be seen as a reflection of the times, prompting us to seek thoughtful solutions, as the adaptation of sacred spaces is not exclusive to the present. Historic sacred sites require a distinct approach compared to secular monuments due to the symbolic and spiritual significance inherent in sacred architecture, as these spaces have historically served as venues for holy liturgy. While material elements must be safeguarded, this should be accomplished in a manner that maintains the sanctity of these spaces and prevents their desecration and profanation. The research aims to examine conservation decisions regarding the preservation of interiors in an untouched state, which often conflict with ecclesiastical law and the Church as an institution. Such conflicts create a divergence of interests between conservators—whose primary responsibility is the protection of material heritage and historic fabric—and the Church, which prioritizes the sacred and liturgical functions of these spaces. A conservator's decision to preserve interiors in their original state can, paradoxically, lead to desecration when consecrated elements are repurposed for secular uses. Conversely, ecclesiastical decisions to demolish temples or destroy altars and other historic yet consecrated liturgical elements often conflict with conservation principles. Consequently, based on an analysis of various documents (including the 1983 Code of Canon Law and the 2019 Guidelines) and the author's doctoral dissertation, which was defended with distinction in 2023, recommendations were developed. These recommendations could be highly relevant, necessary, and valuable—not only for architects and conservators in Poland but also across Europe, where similar challenges are encountered.

3. dr hab. inż. arch. , profesor PŚK Marek Barański

Role of Bishops in erection of the new cathedral in El Ashmunein (Hermopolis Magna) in Egypt

Building of a new Cathedral in El Ashmunein, previous Chmun (Hermopolis Magna) in the Middle Egypt was determined not only by increase of local Christian community. It is also an important example of destruction of old pagan religions as well deprivation of a previous social education system present in the Hellenistic city i.e. Gymnasium. Great scale of this building needed a special approvals from Emperor to use a numerous granite column shafts for construction. The most significant element of this building is its plan based on a transept basilica, but in Hermopolis it was designed with a transept of columned circular ending. It is the first example of such church plan of the Late Antiquity. Creation of such ambitious sacral building is a good example of a important role of a local Bishop in creation of a socio-cultural environment of the Early Christian cities.

4. mgr inż. Szymon Dembicki

A New Church for New Times? - Competition for a church in Włocławek in 1911 as a review of trends in polish architecture at the beginning of the 20th century

The beginning of the 20th century was a period of intense activity in polish architecture. One of the manifestations of this phenomenon were numerous architectural competitions, including one organized in 1911 for a church in Włocławek. Among the participants were recognized architects, as well as those just starting their careers. A closer look at the circumstances surrounding this competition and the submitted works allows us to familiarize ourselves with the trends prevailing in polish architecture at that time. It also brings closer a little-known episode from the history of Włocławek architecture, foreshadowing the later transformations of the city in the interwar period.

5. mgr inż. arch. Daria Dobrasiak

The palace chapel in Siedlisko - research results and analysis of the form in the context of the cultural landscape of Silesia of the second half of the 16th century and the first half of the 17th century

The village of Siedlisko, in the Nowa Sól district, is the location of one of the largest modern residences in Silesia. Erected at the break of the 16th and 17th centuries by Georg von Schönaich, the palazzo in fortezza consisted of two wings, the eastern wing contained a chapel, and the complex was surrounded by bastion fortifications. During expansions, a representative courtyard and an utility courtyard were created. The castle was used by the heirs of the von Schönaich family until 1945, when Soviet troops looted and set fire to the castle. Part of the east wing and the gate building survived the fire and the only surviving interior is the palace chapel. The chapel is built on a rectangular plan with a semicircular apse on the east. The main nave is surrounded by galleries on three sides supported by Tuscan columns separating the narrow side aisles. The emporas, along with the columns and arches, are covered with rich decoration in the forms of Dutch Mannerism. In contrast to the detail-rich interior for the worshipers, the walls of the choir are free of architectural divisions. The main nave is covered with a spandrel vault, the side aisles with barrel vaults and the chancel with a half-dome. The interior of the chapel is illuminated by rectangular windows on the western facade and three high pointed windows in the apse. The design of the temple is attributed to Valentin von Saebisch or Melchior Deckhardt of Legnica, who were involved in the Renaissance expansion. Due to the fact that the founder was an educated, devout Calvinist, the form of the building, may have been inspired by the castle chapels in Szczecin, Hartenfels and Augustusburg, where we observe similar solutions with emporas surrounding the nave. Despite the fact that palace chapels appear at the turn of the 16th and 17th centuries in many residences of different status in Silesia, e.g. in Brzeg, Pruszków, Żyrowa, Gorzanów, none of them presents a similar layout and level of ornamentation.

6. dr hab. Inż. arch., prof. PŚK Małgorzata Doroz-Turek

Transformations of the Kielce Cathedral of the Assumption of the Blessed Virgin Mary architecture with medieval roots

Since the Middle Ages the Cathedral Basilica of the Assumption of the Blessed Virgin Mary has played a huge role in the city of Kielce and the Świętokrzyskie region. The church was of great importance to the bishops of Kraków and then Kielce, who were its main patrons. The current shape of the Kielce cathedral is the result of modern reconstructions and the 19th-century construction, but its beginnings date back to the second half of the 12th century. The presentation will present the results of historical research, written and iconographic sources, and architectural sources. Based on the research results, their comparison and drawing conclusions, the medieval phase known only from archaeological research and the use of stone blocks of the original structure in the eastern part of the building were distinguished. Then, the modern construction phases and the 19th-century transformations of the cathedral were distinguished, which influenced the current form of the building. Very interesting plans for the reconstruction of the cathedral in the first half of the 20th century were also found, which the author will present.

7. dr hab., prof. US Andrzej Draguła

Cathedral in a secular state. Glossary of French President Emmanuel Macron's speech at Notre Dame Cathedral on 7/12/2024

On the day of the reopening of Notre Dame Cathedral in Paris, even before the liturgy, the President of France, which is a secular state, gave a speech. Like all churches built before 1905, the cathedral is owned by the state, though used by the Church. This context makes the shrine not only a religious shrine, but also, in a sense, a shrine of the nation and the state. Speech by E. Macron evokes both aspects of the cathedral's significance: spiritual and state (civil). The purpose of the paper is to show how Notre Dame becomes a symbol of the presence of Christianity and its heritage in a formally secular and actually secular society.

8. mgr sztuki Anna Maria Dębska

Rubens in Poland: History, Significance, and Technological Perspectives. An Interdisciplinary Approach to the Protection of Sacred Heritage

Peter Paul Rubens' painting *The Descent from the Cross*, destroyed in the 1973 fire at St. Nicholas Cathedral in Kalisz, was an unparalleled element of Poland's national heritage. As the only work by Rubens in Polish collections with undisputed authenticity, it underscored the prestige and cultural importance of the Polish-Lithuanian Commonwealth within Europe. This masterpiece, depicting the dramatic scene of Christ's body being lowered from the cross, enriched the spiritual dimension of the cathedral and symbolized the influence of Flemish Baroque art in Poland. The loss of this painting left a significant void in Poland's artistic and historical heritage. The current reconstruction, created in the 1970s by Bronisław Owczarek, lacks the technological precision and artistic depth of Rubens' original techniques. In response to this cultural loss, I have initiated an interdisciplinary research project aimed at a technological reconstruction of *The Descent from the Cross*. This project, grounded in the latest scientific studies, archival research, and an in-depth exploration of Rubens' painting techniques, incorporates modern methodologies, including the use of artificial intelligence for the analysis of preserved works by the master. The reconstruction will faithfully replicate the techniques employed in Rubens' workshop—from the preparation of the support, through layers of ground and imprimatura, to the final painting layers. This endeavor will not only enhance our understanding of Rubens' technological mastery but also emphasize the importance of preserving national and sacred heritage. The project is a tribute to Poland's cultural heritage and a reminder of the role this painting played in the cultural history of our country.

9. Fabio Fabbrizzi PhD, Andrea Ricci PhD

Reuse of Sacred Space

The buildings of worship that have come down to us are, almost without exception, the result of transformation processes that show that in the past there were no reverential fears to adapt the sacred space to the forms, material and symbolic, considered suitable to represent the new instances of a world in perpetual evolution. With "brutal" juxtapositions or refined annotations of the existing text, this design has "invented" sacred space, thus probing the many facets of that superior unity of space which, above any difference in "style", manifests itself as the construction of new, always temporary, moments of balance between different tensions. If it is true that architecture is renewed through the ability to construct "new discourses" with what Horace calls the words already known, it is evident that in the transformation of places of worship, the design choices connected with the new spatiality (never separated from a certain ethical component) concern above all the operational ways in which the various components of formal/figurative materials relate to each other. Sometimes looking for possible integrations in the contamination of languages, sometimes allowing improbable and stimulating coexistences to exist, sometimes simply marking the distance. Looking at the history of architecture free from conditioning, indeed the full awareness of one's own distance from that past, generates the possibility of putting its memories back into circulation, reinventing ancient spatiality in ever new formal outcomes. In this perspective, the numerous opportunities for design experimentation (competitions and research works) through which the theme of the transformation/reuse of sacred space has been the subject of investigation, starting from the interventions of liturgical adaptation where the building remains in its original use, up to the radical transformation of buildings that have become inadequate for this use or marked by obsolescence and centuries-old abandonment.

10. dr nauk humanistycznych Bożena Grabowska

From the Marienkirche in Landsberg to the Cathedral of the Most Blessed Virgin Mary in Gorzów Wielkopolski

In 1945, Gorzów Wielkopolski was established as the capital of the local diocese. As a result, it was necessary to choose a church that could serve as a cathedral. The choice fell on the then Protestant Marienkirche, a former Gothic municipal parish church. The aim of the presentation is to present the transformation from a Protestant church to a Catholic cathedral.

11. dr inż. arch. Elżbieta Grodzka, dr inż. arch. Aleksandra Marcinów

History of the transformation of the Franciscan church in Żagań in the light of the latest architectural research

We present the results of pioneering research conducted in the former Franciscan church in Żagań - a town located in the south west of Poland near the border with Germany. The presentation discusses the architecture of the church and analyzes the source references concerning the convent. The basis for the deliberations is the conducted architectural research, which includes the analysis of the construction technology, building material and architectural detail, as well as iconographic studies. The works aimed to separate the main phases of the building's transformation. The research allowed the oldest Gothic church, dating back to the second half of the thirteenth century, to be distinguished, and the scope of its transformations in the period from the Middle Ages to the end of the sixteenth century to be determined. The summary emphasizes the uniqueness of the church with regards to other conventual churches, which is confirmed by the use of diamond and net vaults in its chancel and body.

12. mgr inż. arch. Franciszek Hackemer

A sequence of disasters - an introduction to the history of the transformation of St. Elisabeth's Church in Wrocław

St. Elisabeth's Church in Wrocław is one of the most important pieces of sacred architecture in the city. Its known history dates back some 800 years to the first half of the 13th century. During this time, the church underwent numerous reconstructions, extensions and - perhaps above all - building disasters. Traces of these transformations were recorded in the walls of the building, and their reading was the subject of stratigraphic research carried out between 2021 and 2024. The paper summarises these activities by outlining the history of successive transformations of the church, with an emphasis on successive building disasters, their causes and effects.

13. dr inż. arch. Alicja Hoyenski

The architectural transformations of the Church of St. James and St. Vincent in Wrocław

The paper is based on the research of the Church of St. Vincent and St. James, which was conducted in 2017-2022. The primary goal was to try to verify previous views on the transformation of the temple's architecture, its formal and technological features and chronology. The time caesura begins with the first activities related to the beginning of the 13th century and the foundations of Duke Henry the Pious and his wife Princess Anne. On the other hand, the most recent (until 2021) renovation works, and conceptual designs constitute the final time caesura. During the research, classical, comparative, typological and synchronic-historical methods were used. The latest digital documentation tools were also reached for. The research resulted in a study consisting of two parts. The first, a textual one, is a description of the research and the second, a presentation of the research documentation with collections: iconography, archival photographs and measurements, photographs and drawings by the author. As a result of the research, the author proposed a polemic against the findings of previous researchers. The first construction phase was considered to be the remains of the church of St. James, built in 1214(?)–1234 and serving as a princely burial church at the time. In the course of the research, ten major construction phases were identified, with the consideration of changes in the building's management from its inception to the present day. The dating process also defined the scope of work in the final phase from 1945 to 2022, consisting of restoration and conservation of the church.

14. dr hab., prof. UW R. Romuald Kaczmarek

Western entrance to the Wrocław Cathedral in the 1st half of the 14th century

The construction of the nave and aisles of the Cathedral of St. John the Baptist in Wrocław began between the end of the 13th century and the beginning of the next century. It is generally believed that the lower floor of the western pair of towers dates from this period. What could the concept of the main entrance between the towers have looked like then and was it implemented? In the middle of the 15th century, a magnificent porch was placed in front of the portal, in which various older architectural and sculptural details were used. At the same time, some older forms of the entrance frame were removed. What and which elements can be associated with the older or original (?) portal frame? The aim of the presentation is a hypothetical reconstruction of the first entrance frame of the Gothic cathedral in Wrocław.

15. dr inż. arch. Rafał Karnicki

Cathedral in Gorzów Wielkopolski. Research, design, implementation

The Cathedral of the Assumption of the Blessed Virgin Mary in Gorzów Wielkopolski is one of the region's most significant sacred monuments, combining a rich history with the challenges of modern conservation. This presentation will explore the process of developing the cathedral's restoration projects, integrating historical analysis with design decisions informed by conservation research. Key aspects of the architectural investigations, the methods employed to enhance documentation, and the decisions that defined the final scope of work will be discussed. The presentation will highlight how an interdisciplinary approach—merging research into the historic substance with design practice—not only preserved the cathedral's heritage but also ensured its adaptation to contemporary functional and technical requirements.

16. dr inż. arch. Piotr Kmiecik

The Eastern Backdrop of the Cathedral – Between the Sacred and the Everyday. Results of Archaeological and Architectural Research

In 2022, archaeological and architectural research was conducted on the eastern hinterland of Wrocław Cathedral in connection with the modernization of technical infrastructure. Despite the limited scope of work, several significant discoveries were made, deepening our understanding of the area east of the cathedral and the urban transformations of this part of Ostrów Tumski. This presentation showcases the results of field research, supplemented by an attempt to analyze them based on conducted studies, available literature, and archival queries.

17. prof. dr hab. arch. Yuriy Kryvoruchko

Architecture of new cathedrals in Ukraine

Ukraine is noted for its diversity of faiths and religions. As of January 1, 2021, there were more than 100 denominations in Ukraine: 37,049 religious organizations and 30,245 sacred buildings, of which 4,173 are architectural monuments. The dominant religions in Ukraine are Orthodoxy and Greek Catholicism. The Orthodox Church of Ukraine (OCU), with the receipt of the Tomos in 2019, has 45 dioceses, 8,500 religious communities, and 4,652 churches (newly built after 1989 - 1,318 churches). The Ukrainian Greek Catholic Church has 25 dioceses, 3,500 parishes and 3,326 churches (old and newly built). Three periods of independence and state-building competitions in Ukraine: Kyivan Rus, Cossack Hetmanate, state-building of the early 20th century. formed three figurative systems-archetypes of Ukrainian church architecture - the princely era, Ukrainian (Mazepa, Cossack) Baroque and national style (late 19th - early 20th centuries). The piety of these images is due to high spiritual and aesthetic qualities, autochthonous and role in the self-identification of architecture and the affirmation of the nation. In addition to the three directions of the modern Ukrainian church building, which draw their creative energy from princely, Cossack and nation-building sources, the search for universal forms of expression of the sacrum, interreligious meanings, intuitive creative searches of the authors of modern church architecture is developing. This path is largely consonant with the searches of modern Western church buildings, based on the guidelines of the Second Vatican Council. For modern trends in Ukrainian church architecture, in particular cathedrals, a characteristic and important sense of tradition, its deep sources, and the autochthonous nature of traditional church architecture in Ukraine.

18. Prof. Dr.-Ing. Piotr Kuroczyński, mgr inż. arch. Jakub Franczuk

Lost Genius Loci, Problems of Sense Experience in the Virtual Reconstruction of Volpa Synagogue

This paper explores the virtual reconstruction of the lost wooden synagogue of Volpa, emphasising the interplay between space, sensory perception, and historical memory. Our study focuses on the problems and limits of the virtual representation of the intangible qualities of the synagogue's genius loci and how the simulation of light, sound, materiality, and ritual movements may have shaped this sacred space's experience. A core scientific aspect of this research is the multisensory analysis and simulation of the synagogue's environment. Acoustic modelling reconstructs how prayer and communal sounds resonated within the wooden structure. At the same time, advanced lighting simulations replicate historical illumination conditions, reflecting the movement of natural and artificial light across its interior. In addition to the technical aspects, our article points out aspects that have been lost and whether digital storytelling can evoke haptic sensations like touch, materiality, and smell. The study also addresses the role of digital heritage in remembering and reconstructing sites lost to historical upheavals. How does one convey a sense of presence in an absence? Can a digital reconstruction restore aspects of a space's lived reality? We explore interactive storytelling techniques that allow users to navigate the synagogue as an architectural reconstruction and sensory and emotional experience. Ultimately, this paper highlights the potential of virtual reconstructions not only as tools for architectural study but as mediums for cultural remembrance. The project underscores how digital humanities, game technologies, and interdisciplinary methodologies can collectively contribute to preserving the genius loci of lost sacred spaces, offering new ways to experience, interpret, and connect with cultural heritage.

19. dr Bartłomiej Kuźnik

Cathedrals of France and their texts. Dynamics of discourse

The cathedral as a text of culture has resonated for centuries in successive generations. They react to the content contained in its volume, both inside and outside, in the location and in the very motifs of erection. Embedded in numerous contexts, it still presents its message bestowed upon them by the founders and builders. The narrative carried by the cathedral enters into dialogue, debate, and even dispute and conflict with societies. This presentation aims to illustrate the above interactions using selected cathedrals of France, from the oldest to the contemporary ones, including: Albi, Amiens, Auxerre, Beauvais, Chartres, Créteil, Dax, Notre-Dame de Paris, Reims, Saint Denis, Strasbourg.. It will present them as unifying, sanctifying, and shaping points for people, but also as signs of division, resistance, and even as recipients of aggression. It will be an attempt to determine the type and degree of the impact of the text of the cathedral and its clarity for future generations? Both the enormous cathedral forms and their details are meant to showcase the persuasive potential of these buildings, thereby strengthening the discussion on how contemporary readers interpret this text, and to what extent a person in the 21st century can engage in dialogue with them, and even intervene in the very text of which they are the guardians.

20. dr Beata Kwiatkowska-Kopka

Architectural- archaeological reserve- presentation of sacral architecture (Wawel, Jędrzejów)

The author attempts a reflection on the essence on scientific research , protection and presentation of scral objects as archaeological – architectural reserve. In 1918 A Szyszko-Bohusz uncovered and examined thoroughly the relics of rotunda within the building of former royal kitchens on the Wawel Hill. The resercher idntified the church with the object Jan Długosz noted dawn dedicated since the reign of Casimir the great to Saint Felix and Adauctus (BVM). The object of autor reflection is the way in wich the architect decided to reveale this historic sacral monument to general public by establishing the first archaeological and architectonic reserve on the Wawel Hill. The architectural and archaeological works have been for many years an integral element of all the building and restoration works in Jedzrejów- the oldest Cistercian monastery in Lesser Poland. The paper refer to the above mention issues in terms of access to the archaeological – architetcural reseve near the pre-Cistercian church tower and Cistercian basilica.

21. prof. inż. arch. Romuald Loegler

Sacred beauty of empty spaces of minimal architecture

Sacred and profane are oppositions that often appear in art - two separate zones of reality - difficult to verbalize. Are they possible to create with an architectural form? Sacrum is the sphere of sacredness, everything that belongs to the spiritual , supernatural sphere of human life. It arises from human separation , consciousness , self-objectification categorization. In the church , this human element should grow together with the Divine, creating one complex reality : the inner union of the community and the whole human race with God. The experience of the sacred in the architectural space , this specific state of mind of an individual person or community is the result of the influence of space in association with what was said at the altar. Confirmed contemporary fact of the disappearance of authentically true needs for affirmation of spiritual life and religious beliefs , free from Machiavellian use , signals the need to erect the architecture of churches as a symbol of the “language of the sacred element” , an understandable and effective element of new evangelization in places of religious worship. The answer to the question posed above may be the architectural form in which is encoded this “sacred element” expressed primarily in simplicity , , scale , proportion , light, geometry, order and harmony of the form of the internal structure of space , features inscribed in the principles of minimal architecture , architecture whose uncomplicated beauty of the empty spaces surrounding the congregation in the modern church , creates a strong sense of spirituality.

22. mgr inż. Arch. Joanna Leonowicz

Neratov - aspects of revalorization and revitalization

The presentation will present the history of revitalization in the Czech Neratov as an example of effective planning and implementation of the revalorization of both material and intangible heritage. A small village in the Orlické Mountains, inhabited for centuries by Germans, distinguished itself by its impressive Baroque church, which gathered crowds of pilgrims. In May 1945, the church suffered in a fire caused by the Red Army, and shortly afterwards the inhabitants were evicted. The area was deserted for several decades, and the church gradually fell into ruin. In the late 1980s, the complete disappearance of the village from maps seemed to be a matter of time. The appearance of priest Josef Suchár here, who believed in the possibility of rebuilding the church and bringing life back to it, was the beginning of a new chapter. The idea for revitalization proved effective. Today, the renovated temple attracts believers and tourists interested in its architecture, the village and the region have been revived and have become a home and workplace for several hundred people in need of support, whether due to disability or other difficulties. New initiatives, cultural, social or economic, are constantly flourishing here. The revalorisation of heritage and localities are a rich source of inspiration for planning similar processes in other places.

23. dr hab. inż. arch., prof. PWr Bogna Ludwig

The Holy of Holies. Two architectural programs of the presbytery with the altar of the Blessed Sacrament in the Silesian post-Tridentine churches of the Capuchin and Jesuit orders

Analyzing the preserved examples and iconographic information about the churches erected at the end of the 17th and 18th centuries by the Jesuit and Capuchin orders in the diocese of Wrocław, one can observe the existence of two separate concepts for the architectural structures of the church presbytery. They pointed to different models – the Old Testament and the early Christian. One of them, presented by Antonio da Pordenone in his guidelines for the choice of location and the principles of erecting Capuchin monasteries and temples, was based strictly on the symbolism of measures and proportions. The second, associated with the guidelines of Charles Borromeo in the field of church design, outlined the nature of the required effects – dignity and splendor in the spirit of theatrum sacrum, using recognizable models based on tradition. Usually, a homogeneous way of designing church interiors after the Council of Trent, using the so-called "Il Gesu" model, is usually indicated, which is justified by numerous preserved examples. It is worth noting, however, that this was not the only solution proposed. By pointing to another possible path, one can find a justification why the latter found a decisive response.

24. Cecilia Maria Roberta Luschi PhD, Alessandra Vezii PhD, Marta Zerbini PhD

The ancient practice of reuse. From the roman viridarium to the medieval church in the old Ashkelon (Israel) (Topic: Tangible heritage)

The Byzantine Church of St. Mary in Viridis, with its baptistery, is situated at the highest point of the ancient city of Ashkelon (Israel). The church is constructed directly adjacent to the city walls, in close proximity to the main gate of the city. The Byzantine church exhibits significant architectural and ritual inconsistencies. Firstly, the placement and the configuration of the baptismal font deviates from the established conventions of the Christian ritual. Specifically, the baptismal font, whether of spring or still water, cannot be positioned in front of the celebration altar, as baptism is the initiation rite of Christianity and is to be performed outside the church. The second issue relates to the presence of a convex, polylobate basin of white marble, which conforms to classical decorative styles and shapes. The AskGate mission (Italian archaeological mission MAECI) conducted research and in-depth investigations to resolve the compositional issue that was in itself anomalous to define the church space. Excavations, surveys and three-dimensional models have revealed the presence of a Roman viridarium, defined as a garden within a building organised by at least two terraces on a podium with lateral stairs. The viridarium was constituted as an open space that faced an exedra, which was used to collect water and convey it into the marble basin through a conduit. This structural type was present in many of the residential buildings in both Herculaneum and Pompeii, and was indicative of a high-status dwellings. In the medieval period, following the conquest of Ashkelon, the Crusaders converted the extant palace garden with its exedra into a closed space with the function of a church, transforming the exedra into an apse. The medieval church is adorned with apsidal paintings of the Church Fathers, and the two pastorals are carved directly into the ancient wall. Christianity appropriated the pagan language and converted it into a Christian language.

25. prof. dr hab. Jadwiga Łukaszewicz

Conservation issues of floors in religious monuments: theory and practice

Floors in the past and today have primarily a utilitarian function, but an equally important decorative function as well. Over the centuries, the material from which they were made has changed significantly, but care has always been taken to ensure its exceptional quality and aesthetics. Hence, even very early ceramic tiles were made of carefully prepared ceramic mass, characterized by high homogeneity of matter. They were often decorated by engraving and covered with multi-colored glazes. In subsequent times, stone materials of various structures appeared, and at the turn of the 19th and 20th centuries, noble plasters with a cement binder, including terrazzo. Unfortunately, the turn of the 20th and 21st centuries will be remembered in the history of buildings for the widespread replacement of historical floors with new ones, often granite and marble, which is often resulting from the introduction of underfloor heating in churches. The paper will present examples of historical floors, theoretical principles of their conservation and practical solutions.

26. dr inż. arch. Zygmunt Łuniewicz

On the early modern Cupolaed Spires of Wrocław Cathedral

The finials of the towers of Wrocław Cathedral are among the most thoroughly discussed spires in Silesia. However, this situation does not apply to the two spires referred to as 'Renaissance' or the less-recognized cupolaed roof on the Chapel of St. John the Baptist (the chapel of Jan V Turzo) that has not been clearly identified in the literature. The proposed paper aims to fill this gap in research. The issue of the spires of the cathedral will be presented with particular attention to the chronology of the transformations of the pinnacles, their forms, analogies, and connections with contemporary realizations in Silesia. Furthermore, an attempt will be made to define their ideological expression. The individual elements of the spires will be discussed: their three-tiered structure, windowless tambours, crowns of small gables, and peaks. A new attempt to reconstruct the forms of the spires will also be presented. Separately, the discussion on the rebuilding of the spires from the late 1980s and early 1990s will also be addressed, a topic that has so far been explored in publications primarily from the perspective of the form variant that references medieval designs."

27. prof. dr hab. inż. arch. Ewa Łużyńska

Cathedrals in Pelplin and Świdnica – examples of functional recycling

The subject of the study are two churches that were not originally bishops' churches. One of them is the former church of the Cistercian abbey in Pelplin – a monastery founded in the 70s of the thirteenth century and located in northern Poland. The church became a cathedral in 1824. The second example is the parish church in Świdnica, a city in southern Poland, built from around the mid-thirteenth century. It became a bishop's church in 2004. The basis for the study is architectural research conducted by the author with teams established at the Faculty of Architecture of the Wrocław University of Science and Technology. The research in Pelplin lasted from 2004 to 2012, and in Świdnica it has been carried out since 2016. Architectural transformations from the uprising to the present day were analyzed. Digital documentation and measurements, 3D modeling and scanning, stratigraphic research, dating, reconstructions in 2Di 3D format using (IT) tools were performed.

28. dr inż. arch. Maciej Małachowicz

The oldest relics of masonry structures in the Cathedral of Wrocław Cathedral (10th-12th century)

The oldest relics of masonry in the Wrocław cathedral (10th-12th century)

The present Wrocław Cathedral is, in fact, the fifth building on the site. The paper aims to summarize the state of knowledge about the known relics of previous structures. It focuses on the first pre-Romanesque church from the 10th century, the first cathedral from around 1000, and two Romanesque cathedrals (11th and 12th centuries).

29. prof. dr hab. inż. arch. Piotr Marciniak, mgr inż. arch. Julia Jura

Metaphysics and mathematics. Architecture of the Church of the Divine Mercy in Kalisz

In Kalisz, after many years of effort, a new building of the Church of the Divine Mercy in Kalisz was built. Divine Mercy in Kalisz. It is undoubtedly one of the most unusual, visionary religious buildings in Poland. The building is an example not only of exceptional form and pioneering architectural and structural solutions, but also an example of the extraordinary determination of its investors and authors to complete the project. The original form of the church was based on the mathematical structure of a hyperbolic paraboloid called a hyperboloid, which can be described by an equation. This can also be seen in the drawings and calculations of Professor Edward Otto, who took care of the mathematical side of the project. This pure form is what the church's builder, Rev. Roman Wilinski, also mentioned, referring to the term for architectural solutions understood as "mathematics in the service of beauty." This may also testify to a similar theological perception of the temple's dimension. In addition to an architectural study of the material substance, a historical and preservation study was also prepared, based on archival materials. Reading them gives a picture of the difficulties the developer and architects had to face in the following years. This case study allows one to understand the mechanisms that the communist authorities used to block or slow down building initiatives independent of them. Moreover, they are proof of the oppressiveness of the communist authorities at various levels and an example of the restriction of the free development of domestic architectural culture. The purpose of the presentation is to show the history of the church's construction, the technical problems that occurred, the architectural results obtained, and to indicate the church's place against the background of other realizations of the time.

30. Dr Tobias Möllmer

Traditional craftsmanship vs. innovative construction technology: Strasbourg cathedral master builder Johann Knauth between historicism and modernity

The last German cathedral master builder in Strasbourg is considered the saviour of the Gothic building due to the renovation of the foundations of the famous cathedral tower that he initiated. In a way, however, he can also be seen as its completer: He added a small porch on the north side, which remains the cathedral's last extension to this day. The construction work, which was carried out with the greatest possible respect for the historical building and with the use of revived traditional craftsmanship techniques, was preceded by extensive stylistic studies of the sacred monument: Knauth wanted to continue building the cathedral, developing the porch from the cathedral's architecture. While he proved himself to be a capable historicist in this task, a few years later he had to use the most modern construction techniques and materials to replace the lowered foundations of the inner pillar of the 142-metre-high north tower and thus prevent the collapse of this symbol of Strasbourg and Alsace. Before the work could begin, a reinforced concrete sheet pile wall had to be constructed to secure the excavation pit. Only then could the provisional encasement of the pillar, the transfer of loads to this supporting structure and the replacement of the defective medieval foundations be undertaken. Besides of reinforced concrete, other modern techniques such as pneumatic hammers and hydraulic presses were used. The renovation began in 1907 during the German occupation of Alsace-Lorraine, came to a halt due to the First World War and could only be completed in 1926 after Alsace had returned to France. The northern porch is a prime example of the high-quality craftsmanship of the German masons' lodges, which had been revived since the completion work of Cologne Cathedral. The renovation of the foundations, on the other hand, is a synthesis of French, German and Swiss innovations in construction technology, and thus a typical European success story.

31. Michał Mraczek PhD

"Design for security" as a challenge in historic cathedrals and churches

Places of religious worship and religious gatherings are increasingly vulnerable to attacks due to their easy accessibility, the use of a limited number of security measures and the gathering of a large number of participants at one time. The level of security can be improved through cooperation between users of the facilities and public services and security specialists, as well as by increasing public awareness - primarily the clergy and the faithful. The historic nature of religious buildings often makes it difficult to ensure modern standards of security in its various dimensions. The specificity of a historic building and the resulting conditions often complicate quick evacuation or finding an alternative escape route. The paper will present the most important guidelines and possibilities for solving problems of ensuring security in historic religious buildings, which were developed during the implementation of projects (SHIELD, PROSPERES, VIRTUOUS) financed by the European Commission

under the "Horizon Europe" program, and in which the "Social Observatory Foundation" was a participant in the research consortiums.

32. mgr Piotr Oleś

Interdisciplinary sacrum. The Gustav Adolf Memorial Church in Wrocław as a diverse work. Idea and transformations

With a steadily growing population, Breslau faced an overpopulation crisis with the end of World War I. Max Berg's comprehensive urban plan of 1924, envisioned the construction of modern housing estates on the outskirts of the city. Their functionality assumed that residents would have access to basic cultural and educational services, including religious services. One such settlement was Sępolno, established between 1919 and 1935 in the eastern part of the city. In the center of the establishment a place was envisaged for an evangelical church with expanded parish facilities. The competition related to the construction of the Gustav Adolph Memorial Church was decided in January 1932. The winner was Albert Kempter's design, in which, as expected, the church was to serve as a parish and cultural center, integrating the local community. After the war, the partially destroyed and rebuilt church became the home of a movie theater and a local community center, and despite the change in its function, it remained a clear social integrator of the neighborhood. The changes, made to the structure's exterior and interior, as well as the destruction and dispersal of furnishings, obliterated the original character of the church, which is very slowly regaining its former character after being returned to the Protestant community. The Gustav Adolf Memorial Church in Wrocław, is an avant-garde example of an interdisciplinary building - a local social integrator, remaining in constant dialogue between the religious sphere and the world, regardless of its function. The building currently remains a challenge for architects and conservators. The presentation also aims to point out new directions for the development and redefinition of the church's social function as a center for the integration of local groups of residents.

33. mgr lic. Michał Petka

The cathedral church as an architectural expression of episcopal authority in the 21st century

The presentation aims to show the importance of appropriate liturgical arrangement of space in cathedral churches in the 21st century. The symbolism of the various architectural elements and furnishings of the cathedral church through which the bishop's authority in the liturgy is expressed will be explained. A look at this issue will be made through the prism of the fruits of liturgical reflection of modern times, also taking into account the social mentality of the 21st century in selected countries.

34. prof. dr hab. inż. arch. Aleksander Piwek

Oliwa monastery church a parish and bishop's temple

In the history of the construction of cathedrals, the most important religious buildings in dioceses there have sometimes been special cases. Churches directly related to the religious activities of the bishop could become parish or monastic temples for various reasons. They were then architecturally and decoratively adapted to a slightly different use. A case of such changes occurred in the Oliwa church erected by the Cistercians, in the early 13th century and expanded over the following centuries. Their scope and purpose are analyzed in the article and evaluated.

35. dr hab. inż. arch., prof. UR Bogusław Podhalański

Post-conciliar churches - form and liturgy

The strong trend of new churches being built in Poland after the political transformation has gradually declined. Fortunately, in many cases, at the same time the quality of the architectural forms of the realized post-conciliar religious buildings and the composition of their immediate surroundings has increased. Among these realizations, at least the works of three architects should be mentioned: Stanisław Niemczyk, Wojciech Pietrzyk and Jerzy Uścińowicz. The works created on the basis of their designs have exceptional significance not only for modern architecture, but also for Polish culture. This is due not only to their exceptional architectural solutions, but also to their close cooperation with outstanding painters and sculptors, of whom it suffices to mention only Jerzy Nowosielski, an artist working for Eastern and Western Christians. Unfortunately, from the point of view of liturgy, the interior solutions of some contemporary objects by other authors have noticeable inadequacies. Some compositional awkwardness and, unfortunately, ignorance of liturgical rules mainly among interior designers, who often were not architects, authors of buildings, resulted in wrong decisions. This problem is quite significant and requires attention. Similarly, the problem of sacred art in post-conciliar interiors is shaping up. The presentation will illustrate both very positive and negative examples of the implementation of sacred objects.

36. mgr. Aleksandra Podlejska

Symbol, bastion, temple. The spiritual and historical heritage of St. Barbara's Church in Bytom

Sacred architecture is not only a space for worship, but also a carrier of concepts reflecting the spiritual, social and often also political needs of the time. St Barbara's Church in Bytom from 1928-1931, designed by Arthur Kickton, is an example of a church with a strong and complex symbolic charge. Built on the Polish-German border, at a time of political tensions over the division of Upper Silesia, it became an expression of the struggles faced by the state, the Church and society in the new reality. With its fortress-like façade turned towards Poland, it was meant to manifest the power of the Weimar Republic and the Catholic Church, which were re-shaping their position. However, the significance of the church extends beyond the political narrative.

Situated in a region with a nuanced identity and a varied social structure, it was meant to respond to its needs, providing spiritual support in difficult times while also exemplifying the faith. This was reflected in a rich iconographic programme that changed with the historical context, often being subject of reinterpretations. Today, in the shadow of Bytom's better-known churches, St Barbara's Church is falling into oblivion, and its original message - both as an ideological 'bastion' and a place of sacrum - has been lost. The presentation explores the complex history of the spiritual and ideological content embodied in the architecture and interior of the church, which, built under the influence of the geopolitical situation as a result of changing political power balances and borders, redefined its meaning. It also takes up the question of the contemporary meaning of the church and the necessity of preserving its heritage from complete oblivion.

37. Associate Professor of Law Özden Merhaci Selin

Legal Protections for Sacred and Historical Buildings under Copyright and Cultural Heritage Law

Copyright law protects the rights of creators of original works, granting them exclusive control over their use. This protection fosters creativity and innovation. International copyright law, through treaties like the Berne Convention for the Protection of Literary and Artistic Works, harmonizes this protection globally, establishing minimum standards for various creative works, including literary, musical, dramatic, artistic, and cinematographic works. Specifically, the Berne Convention recognizes architectural works as artistic creations, ensuring their protection for at least the life of the author plus fifty years after their death. This legal framework extends to sacred and historical buildings, safeguarding both their architectural plans and the completed structures themselves as copyrighted works. While copyright protection offers exclusive rights to copyright holders, the expiration of the terms for older works means some may no longer be fully protected. However, even after copyright expiration, moral rights, inherent in copyright law, usually continue to apply. Moral rights are fundamentally linked to the creator of the work. They are considered personal rights that protect the creator's connection to their creation. This presentation will address the legal protection of sacred and historical buildings under copyright law. It will examine the conditions for copyright protection and the rights afforded to authors, including the specific application to architectural and artistic works. The presentation will then analyze possibilities involving both known and unknown authorship related to these buildings. Finally, it will address the enduring moral rights of the author and the safeguards these rights provide for sacred and historical buildings, even after the expiration of copyright protection.

38. Jerzy Serafin

The Outsider: rural parish church in Mórkwow and the Sacral Architecture in the 16th century in the borderland of Greater Poland and Silesia

The village church in Mórkwow, located near Leszno, is one of the most intriguing rural religious buildings that were built in Greater Poland between the beginning of the 16th and the mid-17th century. It has been mentioned many times in the literature, and recently it has been discussed in more detail in a synthesis of the 16th and early 17th century religious architecture from the area of Greater Poland, Kujawy and central Poland. However, this monument has such a complicated construction history and such an original structure that it definitely deserves a separate, monographic presentation. The proposed report, based on my own, preliminary architectural research and historical studies, will aim to analyze the genesis of the forms of the church in Mórkwow. The basic problems related to the history and shape of this building, which will be particularly emphasized in the report, are the issue of Protestant religious architecture in Greater Poland during the Reformation and the issue of the continuation of late medieval workshop traditions and Gothic artistic forms after the mid-16th century.

39. Somayeh Afshariyazad, PhD candidate

Hamedan Evangelical Memorial Church: A Historical and Architectural Study with a Conservation Focus

Religious architecture has historically served as a reflection of cultural, social, and ideological transformations that often transcended geographical boundaries. Hamedan Evangelical Memorial Church, built on the grounds of an American Protestant mission that was active from the mid-nineteenth century in the courtyard of the Hamedan American Hospital, is an important yet under-researched monument that embodies both missionary architectural influence and local adaptation. This research aims to provide a comprehensive historical and architectural analysis of the chapel while addressing its conservation challenges within the framework of theories of cultural heritage conservation. Using architectural linkage theory (Cannizzaro, 2007) and Ruskin's philosophy of conservation (Ruskin, 1849), the study examines the origins, design elements, and construction techniques of the church and situates it within broader discourses on colonial missionary architecture and heritage conservation. This study addresses the following key research questions: What were the historical and ideological motivations behind the construction of the church? How does the architectural style of the chapel compare with contemporary American and European church designs? What are the main challenges in preserving this structure and how can established conservation theories ensure its conservation? The research adopts a historical and descriptive-analytical approach, involving archival analysis, architectural surveys, and comparative case studies. The study follows a multidisciplinary framework based on: Architecture Link Theory (Cannizzaro, 2007) - Ruskin's philosophy of conservation (Ruskin, 1849) - Venice Charter (ICOMOS,

1964). The research is historical and descriptive-analytical in approach, involving archival analysis, architectural surveys and comparative case studies. Primary sources include archival documents from Protestant mission records, historical maps, and architectural documents on site. Secondary sources include scholarly literature on religious architecture, missionary urbanism and conservation theory.

40. dr hab., prof PK Klaudia Stala

Reflections on the Exposition of Relics of Sacred Architecture. From European Experiences

The topic of the presentation concerns the analysis of the methods of displaying church ruins, for which a decision has not been made to restore them. The basis for the considerations are the numerous European temples in various states of preservation, mentioned above. The purely preventive methods used here are those consisting of conservation activities aimed at preserving and stopping the process of degradation of the historic substance, while the basic issue of these considerations are architectural realizations, which are intended to increase the exhibition values of relict preserved objects and protect them from threats in the form of atmospheric and civilization factors. The collected and presented examples are discussed in relation to the applicable conservation doctrines and in the context of the possibility of preserving sacrum in such realizations. The main research method used is comparative analysis and case study.

41. mgr Agata Stasińska

Plans for adaptation of the St. Vincent's Church in Wrocław for the Department of Silesian Medieval Art of the Silesian Museum in Wrocław (now MNWr)

In 1966, the former Franciscan and then Premonstratensian monastery church was handed over to the Silesian Museum in Wrocław. It was planned that a collection of medieval art would be housed within its walls. Before that, however, extensive construction and renovation work had to be carried out. It was also necessary to adapt the building for exhibition purposes. However, the work, which lasted for many years, did not bring the expected effect. This finally resulted in the transfer of the St. Vincent's Church to the Metropolitan Curia of Wrocław, according to a decision taken by the District Office in Wrocław in October 1994. Although the project to create an exhibition of Silesian medieval art inside the temple was not realized, to this day the National Museum in Wrocław stores documentation related to the decisions made at the time. Among the particularly interesting materials is a preliminary project for the arrangement of the collection, created in December 1976. It took into account all the objects in possession, after their previous conservation preparation. The aforementioned plan, in addition to describing the exposition, also included, among other things, information about rooms for staff and visitors, a library workshop and even a souvenir sales point. According to the assumptions included in the aforementioned project, the asset of the exhibition in the church interior is to create a certain unique aesthetic and historical whole by placing in the medieval walls monuments corresponding to their time of creation, and thus - in a sense - referring to their original purpose.

42. dr Mariusz Szypa

Liturgical conditions of the space of the cathedral church and minor basilica

Church documents very clearly indicate that everyone should highly value the liturgical life of the diocese centered around the bishop, especially in the cathedral church. The liturgical celebrations held should be an example for the entire diocese and be characterized by the active participation of the people. For this reason, the liturgy is of fundamental importance at the stage of designing and adapting the space of these sacred buildings. It determines the spatial organization of the buildings designated for it. Church legislation draws attention to similar issues in relation to churches applying for the title of minor basilica. However, there are differences in the planning of the layout and liturgical space of these buildings, resulting from their basic purpose. The aim of this study will be to compare the recommendations and show the differences in the requirements for adapting the celebration space of the cathedral church and the minor basilica, and to indicate and explain their causes.

43. mgr Jan Feliks Tomczyk

A sacred monument to the family. An unusual architectural sculpture of the church of St. Mary of the Sorrows. Our Lady of Sorrows in Nova (Bolesławiec municipality)

The filial church of Our Lady of Sorrows in Nowa (Bolesławiec municipality) stands out against the background of medieval village churches from the area of the former combined principalities of Świdnica and Jawor in terms of the richness of its stone architectural sculpture, both in its quantity and ideological meaning. The ensemble currently consists of four portals, a keystone and brackets of the vault spanning the chancel, and an architecturally shaped wall sacrum. Considering that this is a small village church, the lavishness of this decoration is noteworthy (figural representations in the tympanums of the portals, heads and busts on the brackets and keystone, a heraldic plaque above the southern entrance). Even more significant is its exceptionally strong emphasis on the role of the founders, through their numerous coats of arms (including a full version with keepers) and the depiction of a pair of knights as adorers of the Crucified Christ in the tympanum of the portal leading to the nave - a program that has no analogue among surviving medieval churches of this scale and status in the area of the former combined principalities of Świdnica and Jawor. It is surprising, then, that in the literature to date, the architectural sculpture of the church in Nova has not received the attention it deserves and has only been laconically mentioned. In this presentation,

its author seeks to fill this gap by analyzing this stone decoration in the context of its style, workshop connections, the history of the locality and the church, the symbolism used, and the ideological meaning and motivations of the founders.

44. prof. dr hab. inż. arch. Jerzy Uścińowicz

Church architecture and its theology in the borderland between christian east and west

The history of religion testifies that the architecture of the temple has always had considerations other than architectonic as its main criterion for judgment. It was sacred when it served as a medium for 'divine truth'. Like the sacred liturgy and the art, it constituted a theological statement, and its source was Tradition. Tradition is the fundamental criterion for evaluation in the process of creating sacred architecture, and the church is the model expression of this. The operation of this criterion determines its structural code of sacral archetypes and symbols. By defining the ontic status of the church, it determines the conditions for its fulfillment as art of the sacrum. Archetypal-symbolic structures constitute the living language of religion to this day. They are its system of grammar. By means of them religion can express itself. They remain the basis of its action, in the transition from aesthetic to religious experience. The work is a synthetic presentation of the status, purpose and meaning of the category of Tradition in the Christian Church, in confrontation with the state of consciousness and spiritual condition of modern civilization. By means of a theological exposition of the truths of faith, at the level of communication of the language of architecture, it exhibits the hermeneutics of this Tradition and its methodology of action, encoded in the archetypal-symbolic structures of the church. The presentation of the author's ideas, designs and realizations of churches, in the context of selected examples of sacred architecture of Poland, will reveal both the process of transposing its basic values and their development in categories proper to the art of shaping this architecture, and in terms of understanding and concreting its theological sense and the purpose it is intended to serve. This is crucial to the process of creating a contemporary vision of the liturgical space of the church and its soteriological significance.

45. mgr inż. arch. Gabriela Wojciechowska

Modern measurement methods in architectural conservation - an analysis using the example of the south façade of Wrocław Cathedral

Contemporary architectural conservation requires the use of precise measurement methods to document and analyse the state of preservation of historic buildings. The presentation will focus on discussing the measurement methods used in conservation processes, using the example of the southern façade of Wrocław Cathedral. Different techniques will be compared, from traditional measuring tools to modern methods such as laser scanning and photogrammetry. Criteria for the selection of methods will also be discussed, with particular emphasis on the accuracy and scale of the documentation. The analysis of selected façade fragments will allow an assessment of the effectiveness of the various techniques and their usefulness in architectural conservation. Special attention is also given to the importance of archival documentation, which provides valuable comparative data and forms the basis for further research and optimisation of inventory methods.

46. dr hab. prof. UWr Cezary Wąs

Cathedrals in 20th century architecture

In the 20th century, more than a dozen buildings of cathedral proportions were erected. They inherited only their large size from the old building traditions, but their other stylistic features drew on the achievements of modernist architecture. A large group of forms were also influenced by local history. The endowment of regional features with sublimity established the equivalence of universalism and localism. An outline of the history of cathedral buildings in the twentieth century shows the shift from nurturing the cathedral's affiliation to mainstream Christianity to sustaining separate identities.

47. dr hab. inż. arch., prof. PWr Sebastian Wróblewski

Feliks Nowicki (1840-1920). Master of neogothic. Comparative architecture and style analysis of neogothic churches from the 19th and early the 20th century designed by Nowicki

Feliks Nowicki's oeuvre, „academic architect” active from 1880s to 1920, is varied. Apart the sacral architecture, Nowicki designed administrative architecture (including Imperial Court House in Piotrków Trybunalski), schools, hospitals, military barracks, private houses and villas. Nowicki designed different architectural neo-style costumes, including the latest, fashionable Art Nouveau style; however it was really quite unique neogothic style he used in churches designed in the second phase of his career with exceptional dynamic vertical compositions of facades (Sulejów, Bęczkowice, Osjaków, Rędziny, Kurowice). Comparative analysis in situ and archive sources of the Nowicki's designs with other architects active in the same region and period presents individual and original approach of the architect in designing architecture of churches

48. Prof. Christiane Weber, AM Maria Saum

The construction site album. The photographic documentation of the restoration of the foundations of the Strasbourg cathedral tower from a structural engineering and cultural history perspective

In 1907, the master builder of the Strasbourg Cathedral, Johann Knauth, discovered that the reason for the formation of cracks in the first northern pillar was the subsidence of the foundations of the neighbouring freestanding pillar massif, which supports the famous 142-metre-high north tower in the narthex of the Gothic cathedral. To prevent the imminent risk of collapse of this emblem of Strasbourg and symbol of Alsace, extensive measures were taken to encase the pillar with a temporary supporting structure and to replace the medieval substructures. Innovative technologies such as reinforced concrete, pneumatic hammers and hydraulic presses were used. The restoration of the foundations, begun at the time of the annexation of Alsace-Lorraine by the German Empire, could only be completed in 1926, after the region had been returned to France following the First World War; for ten years, an enormous scaffold concealed the narthex with the great rose window and restricted the use of the cathedral. The measures are documented not only by a detailed construction site diary, but also by two albums with more than 200 photographs. They were created to justify the expensive and lengthy work, to record the use of technologies and to provide insurance cover. Most of the photographs were taken by Charles Freiermuth, who captured the construction site from an artistic perspective and repeatedly portrayed the construction workers at work. He not only documented the modern construction technology, but also the extreme working conditions in the narrow, dark and damp construction pits as well as the lack of functional protective clothing and other safety measurements. The photo albums of the renovation are therefore not only to be understood as a document of structural engineering history, but also as an impressive cultural-historical document of the renovation of a Gothic cathedral, in which German, Swiss and French know-how came together.

49. Dr hab. Monika Bogdanowska

The church as a sign in the landscape

For the Israelites, the Promised Land was a gift from God, and thus deserved to be respected, cared for and passed on to future generations as an inheritance. Recalling this approach to conscious stewardship of a place on earth, Roger Scruton states that such a hierarchy of things turns an ordinary environment into a sacred place. In his article "The Church in the Landscape," Janusz Bogdanowski points out that the topic he is addressing at the dawn of the 21st century is essentially unrecognized. Researchers have dealt with either the landscape or the church, but never their mutual relationship going beyond the immediate surroundings and material structure. In an era of intensifying investments that are changing our surroundings in ways never known in history, we are faced with the problem of consciously shaping our place on earth with empathy and respect. In all this, we should fulfill God's command to provide a home for Him in our midst. Today, historic churches are often the only signs that identify local communities, they form the basis of reference of modern people's relationship with the divine presence.