

Szymon Dembicki*

*A new church for new times?
Competition for a church in Włocławek in 1911
as a reflection of trends in Polish sacred architecture
at the beginning of the 20th century*

Abstract

This article presents the process and background of the 1911 competition for the design of a church in Włocławek.

The intensive movement in Polish sacred architecture at the beginning of the 20th century was manifested by numerous architectural competitions, including the one discussed for the church in Włocławek. It was attended by both renowned architects and those just starting their professional career. The research conducted on this competition and the submitted works allowed for the specification of the formal and stylistic trends prevailing in Polish sacred architecture at that time. Describing this little-known episode in the history of Włocławek architecture highlights the role of the Kuyavian-Kalisz diocese in the architectural debate of the time. The competition itself foreshadowed the city's subsequent transformations in the interwar period, a field of research that remains largely unexplored.

Key words: sacred architecture, Włocławek, Bularka, architectural competition

Introduction

The Church of St. Stanislaus the Bishop and Martyr is one of Włocławek's landmarks. The building's current form is the result of Adolf Buraczewski's design from the interwar period, but the first attempt to build a church in this location was made before World War I. The appearance of the church in the Bularka district was to be determined by the results of an architectural competition.

State of research

This competition, despite being well documented in the architectural press of the time (*Przegląd Techniczny, Architekt*) and the church press (*Kronika Diecezji Kujawsko-Kaliskiej*), was not widely discussed – fragments of some designs were presented in publications devoted to individ-

ual architects without proper analysis. Krzysztof Stefański (2000) discussed the competition itself, limiting himself to an outline of its proceedings and a brief description of the three winning entries. The following article is therefore the first scientific study discussing the competition in detail, showing that it is a representative example of phenomena in Polish religious architecture in the early 20th century, both in terms of the method of obtaining the design and the architectural solutions used.

Methods

This article is part of the author's broader research on the architecture of the parish of St. Stanislaus in Włocławek. The work used historical-architectural methods as well as comparative, iconographic and formal analyses. The research used source materials from the period (press, design documentation, chronicle notes), comparing them with scientific studies on sacred architecture in the period, the Kuyavian-Kalisz diocese and individual architects participating in the competition in question.

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Preparations and course of the competition

At the end of the 19th century, Włocławek began to recover from years of economic stagnation. Along with its economic development, its demographic and territorial expansion also advanced. A large portion of the incoming population settled in the suburbs – Grzywno and Bularka. They were characterized by an agricultural-suburban character and were considered centres of poverty and pathology. In this situation, the bishop of the Kuyavian-Kalisz diocese, Stanisław Zdzitowiecki, decided to build a new church in this area. The establishment of a parish had several advantages – firstly, it significantly reduced the distance from the parish church¹ and also allowed for being closer to the faithful and counteracting the promotion of various religious denominations and socialist or anti-church ideologies². A donation made to the diocese by local manufacturer Leon Bojańczyk was helpful in deciding on the location of the new church. In his will (he died in 1907), he left 30,000 rubles, 500,000 bricks, and a plot of land from the Łaniewszczyzna grange in Bularka for the construction of a new church (Budowa czwartego kościoła we Włocławku 1910, 54).

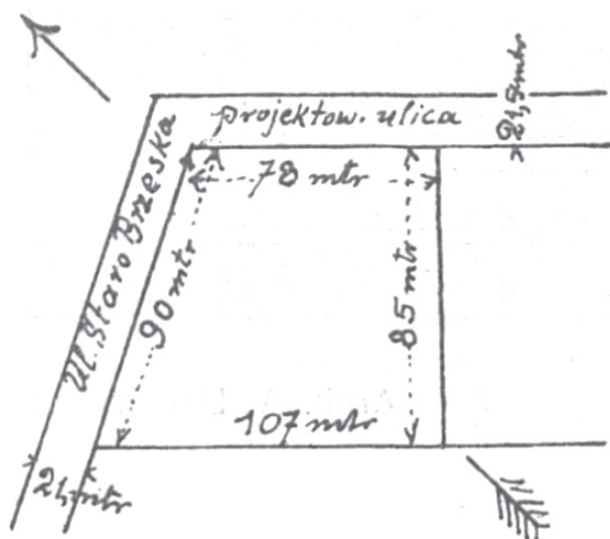


Fig. 1. Włocławek. The plot plan attached to the competition rules (source: Konkurs XXX Koła Architektów 1911, 24)

Il. 1. Włocławek. Plan działki objętej konkursem załączony do jego regulaminu (źródło: Konkurs XXX Koła Architektów 1911, 24)

The construction of the church in Włocławek was a test of Bishop Zdzitowiecki's internal policy. He undertook various initiatives aimed at the cultural and social development of the diocese³. These also included those related to

construction issues. The situation of architecture in the Kuyavian-Kalisz diocese was similar to the rest of the country at that time – with the simultaneous increase in construction activity, the clergy were struggling with the low aesthetic and conservation awareness. The Diocesan Archaeological and Construction Committee (Diecezjalny Komitet Archeologiczno-Budowlany), established in 1908, was intended to counteract this negative impact, as it was the first institution of its kind in the Polish church⁴. Zdzitowiecki also understood the importance of sanitary solutions in architecture, which culminated in issuing an official decree to build separate heated and funeral chapels in churches⁵. These activities gave hope to circles that negatively assessed the achievements of 19th-century sacred architecture and were looking for a new architectural expression that would respond to the changes that society underwent during the industrial era. It was believed at the time that they would lead to the creation of a new type of church that would be Catholicism's response to the "new times".

A competition was chosen as the method of obtaining the design for the new temple⁶. A request to organize it was submitted to the Architects' Circle in Warsaw (Koło Architektów w Warszawie)⁷ in October 1910. During the Circle's meeting on October 31, 1910, Jarosław Wojciechowski and Karol Jankowski were delegated to the jury, and a delegate from the Architects' Circle from Kraków (Koło Architektów w Krakowie) was also to join them. At the beginning of 1911, the competition rules were publicly announced⁸. The church was to be built on a plot of land located in the corner between the newly designed street and the existing Starobrzaska Street (now S. Żeromskiego and Wiejska Streets) (Fig. 1). The technical requirements specified: usable area (600 m² excluding the chancel, chapels, and side altars), preferred material (brick with the permitted use of concrete and reinforced concrete), and functional layout (a heated chapel of approximately 40 m², a separate funeral chapel of the same size but with a second entrance

⁴ A year earlier, the diocese had begun publishing the *Kronika Diecezji Kujawsko-Kaliskiej*, which served as a medium for promoting the bishop's building policy through the publication of numerous articles on architecture and the conservation of monuments.

⁵ These actions were intended to prevent the spread of microbes, especially during periods of increased activity of the faithful in churches during Lenten confessions and funerals (Zdzitowiecki 1910, 374).

⁶ Details of the preparations were published in the column "Ruch budowlany i rozmaitości" in the magazine *Przegląd Techniczny* (1910a, 556; 1910b, 632).

⁷ This association, which brought together representatives of Polish architectural thought in the Russian partition, has been cooperating for some time with the Diocesan Archaeological and Construction Committee in Włocławek, among other things by providing opinions on work on historic buildings belonging to the diocese. With its help, two competitions for church designs were also organized in the diocese – in Mąkoszyn near Izbica Kujawska (1911) and in Włocławek (described here) (Kaźmierczak 1991).

⁸ In the Warsaw *Przegląd Techniczny* (January 12, 1911) (Konkurs XXX Koła Architektów 1911), in the Lviv *Czasopismo Techniczne* (January 25, 1911) (Konkurs na projekt kościoła 1911), and in the same month in the Kraków *Architekt* (Konkurs na projekt kościoła we Włocławku 1911) and the *Kronika Diecezji Kujawsko-Kaliskiej* (Włocławek. Konkurs na budowę kościoła 1911).

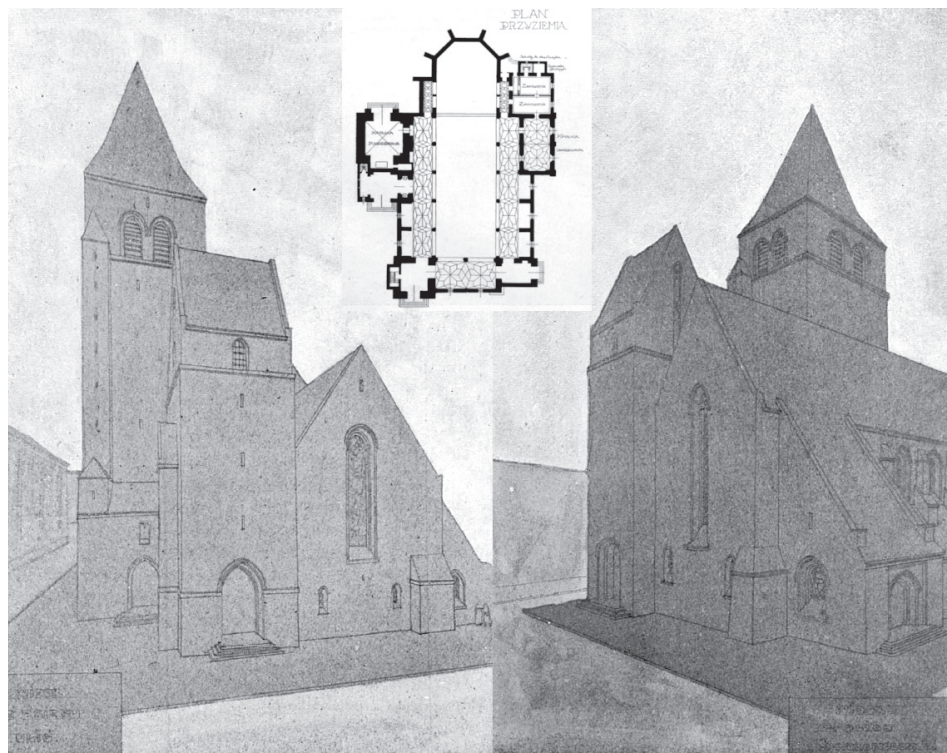
¹ Until the parish on Bularka was established in Włocławek, there was only a parish in St. John's Church in the Old Town.

² We are talking about religious denominations both domestic, such as the Mariavite Church, and foreign, for example the Bible Student movement.

³ He established, among other things, the Pius X High School (1906) and an eight-grade philological gymnasium (1916). Around 1908, he also planned to establish a craft school for boys entrusted to the Salesians.

Fig. 2. Włocławek. First place – church design by Czesław Przybylski (source: Konkurs XXX Koła Architektów w Warszawie 1911, 280, tabl. IX)

Il. 2. Włocławek. Projekt kościoła autorstwa Czesława Przybylskiego nagrodzony I miejscem w konkursie (źródło: Konkurs XXX Koła Architektów w Warszawie 1911, 280, tabl. IX)



from the outside⁹, a two-room sacristy on the south side of at least 50 m², with an additional confession room for the deaf and a vestibule to prevent heat loss, the main entrance from Starobrzaska Street, and a church treasury and bell tower). Freedom was allowed in the choice of building style¹⁰, with the only stipulation being that the construction cost could not exceed 80,000 rubles. The total prize pool was 1,250 rubles, and the results were to be decided by a jury composed of: the above-mentioned Jarosław Wojciechowski and Karol Jankowski from the Architects' Circle in Warsaw, Władysław Ekielski from the Architects' Circle in Kraków¹¹, the chairman of the Diocesan Archaeological and Construction Committee, Rev. Władysław Górzyński¹², and from the church construction committee – Antoni Olszakowski, an architect from Włocławek.

A total of 16 works were submitted to the competition, and the results were announced on March 29, 1911. After re-

jecting works with defects and those with compositional or aesthetic flaws, five finalists remained. The first place was taken by the work of Czesław Przybylski (no. 9), the second – by Zdzisław Mąceński (no. 8), and the third – by Oskar Sosnowski (no. 7). Two honourable mentions were also awarded to designs by Jan Wlekiński (no. 10) and Kazimierz Skórewicz (no. 12)¹³, which were intended for purchase.

Awarded projects

The winning design (Fig. 2) was based on the Neo-Romanesque style. A massive structure with simple details was to be erected next to the intersection of streets in the very corner of the plot. To enhance the relatively squat form, Czesław Przybylski decided to break it up with towers and annexes. The massive bell tower on the side of the planned Kościelna Street (currently S. Żeromskiego Street) housed a funeral chapel on the ground floor, while the lower tower housed the main entrance to the church and the stairs to the choir. The annexes near the chancel were intended for a heated chapel and all other rooms required by

⁹ Rev. Górzyński was also a staunch advocate of this type of action (Górzyński 1911a, 158–162).

¹⁰ This stemmed from reflections on the Mąkoszyn competition, where a mismatch was noted between the requirement for a vernacular style and the material, which was to be field stone (Górzyński 1911a, 210, 211).

¹¹ According to the competition entry evaluation protocol, the following changes were made to the jury: Jankowski was replaced by Władysław Marconi, and Ekielski by Ludwik Wojtyczko from Kraków.

¹² This priest was responsible for construction, conservation of monuments and aesthetics in the diocese. Apart from being the chairman of the Diocesan Archaeological and Construction Committee established in 1908, he also served as curator of the Diocesan Museum and lecturer in the history of Christian art at the Seminary in Włocławek. The combination of these functions allowed for a unified direction for the entire construction movement in the diocese, from the basics in the field of education to construction and restoration works (Filipski 1921, 7–12; Górzyński 1915, 265–270; Grajner 1960).

¹³ In issue 14 of *Przegląd Techniczny* dated April 6, 1911, it was reported that the authors of the honoured designs were S. Bartoszewicz and K. Skórewicz. Three issues later (April 27), a correction was published stating that the author of work no. 10 was Jan Wlekiński (a statement repeated three days later by *Kurier Warszawski*). In issue 21 (May 24), designs no. 10 and 12 were listed as honoured. At the same time, Rev. Górzyński, in his article “Dwa konkursy” (1911a), states that the designs proposed for purchase were those of Skórewicz and an unknown author. This would indicate the following authorship: no. 10 – Wlekiński, no. 12 – Skórewicz. Therefore, the *Architekt's* (no. 3) attribution of work no. 10 to Skórewicz should be considered wrong (Rozstrzygnięcie dwu... 1911, 5; Rozstrzygnięcie konkursu... 1911, 49; Rozstrzygnięcie XXX-go... 1911, 188; Z Koła... 1911, 9; Z konkursu XXX-go... 1911, 228).

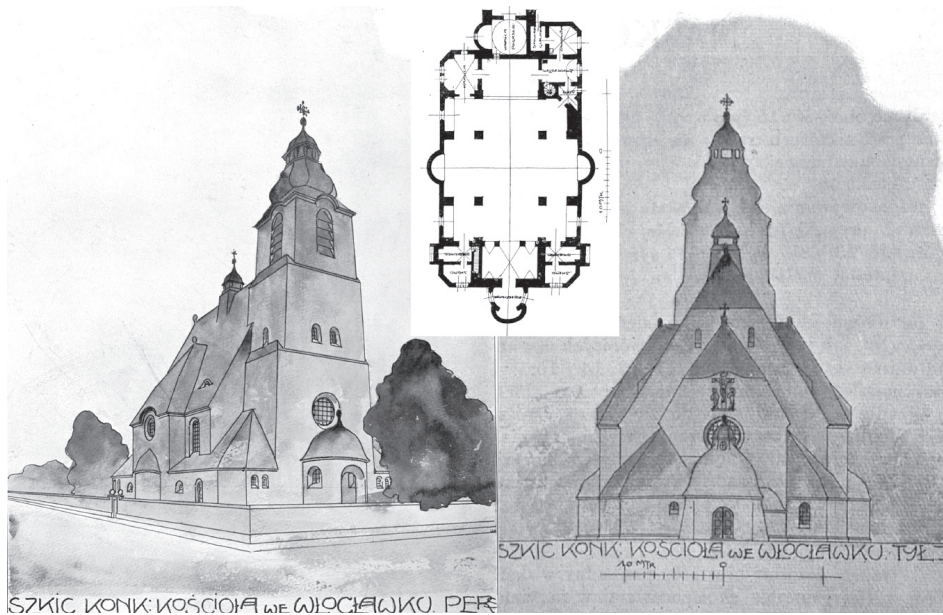


Fig. 3. Włocławek.
Second place – church design by
Zdzisław Mączyński
(source: Konkurs XXX
Koła Architektów w Warszawie
1911, 282, tabl. X)

II. 3. Włocławek.
Projekt kościoła autorstwa
Zdzisława Mączyńskiego
zdobywcy II miejsca w konkursie
(źródło: Konkurs XXX
Koła Architektów w Warszawie
1911, 282, tabl. X)

the regulations¹⁴. The main nave was separated from the relatively small side aisles by rows of Neo-Romanesque columns. It was covered with a barrel vault with lunettes, while the side naves and the chapel were heated with star vaults. An interesting element of the design was its lighting – the architect wanted to create a semi-darkness. For this reason, the church's naves were illuminated with small windows. The chancel was to be illuminated only by two openings located in a small transept – invisible from the naves and enhancing the mystical effect.

In the jury's opinion, the design [...] was *full of poetry and noble atmosphere, with a profound sense of and majestic grouping of masses, and a beautiful, clear plan, with a skilfully and practically conceived arrangement of individual parts* (Konkurs XXX Koła Architektów w Warszawie 1911, 281). The shortcomings included insufficient lighting in the presbytery and too large a volume, but these were considered minor obstacles. Additional observations were also presented by Rev. Górzyński in his article "Dwa konkursy" [Two competitions] (Górzyński 1911a, 212–214). He praised the extraordinary mastery of the design, paying particular attention to the visual and lighting solutions. He appreciated the diversity resulting from the sculpture of the shape and its majesty, also seeing a symbolic message in it. As for the church's lighting, he praised the architect's concept described above, seeing it as a skilfully processed pattern from ancient Egyptian and baroque architecture, but expressed concern whether purely practical considerations (including the need for light for reading) would not diminish the value of the artistic vision.

It is worth noting that the Włocławek project was not an isolated example in Przybylski's oeuvre. His early designs were already influenced by Romanesque inspiration. Over time, there has been a noticeable shift from academic

forms to an increasingly free use of style. Depending on the context and location, he even allowed himself to combine Neo-Romanesque and vernacular architecture (in the case of rural churches). He gave projects intended for cities a more austere and monumental character – for example, in the competition for the Church of the Immaculate Conception of the Blessed Virgin Mary in Warsaw (1909) and the competition discussed here¹⁵.

In the second awarded project (Fig. 3), architect Zdzisław Mączyński proposed a solution that fits into the convention of the vernacular style. The relatively compact structure of the church, with a tower above the entrance along the main nave and a ridge turret in the centre of the roof, showed strong inspiration from provincial Polish architecture. The apses, bends, and pseudo-transept imbued the work with a picturesque and expressive character. An interesting element taken from traditional religious architecture was the crucifixion scene placed on the outer wall of the chancel. The plan of the church was relatively simple and close to rectangular. A hall-like interior with four pillars preceded the chancel, which ended with a straight wall. On its southern side there is a sacristy with the rooms required by the regulations, and opposite – a heated chapel. The funeral chapel was located at the rear of the church, in a small quadrangular annex with an apse, providing access from both the exterior and the chancel.

According to the jury's verdict, the design was *convenient, clear, and practically conceived* (Nowy kościół we Włocławku 1911, 473), however, it was questioned

¹⁴ It should be noted here that the church treasury was located on the first floor above the sacristy.

¹⁵ It is worth noting the noticeable similarity between Przybylski's design and the work by Zdzisław Kalinowski submitted to the Mąkoszyn competition. However, plagiarism should be excluded here, bearing in mind the close cooperation of these architects (Architekt Czesław Przybylski... 1936) and their common sympathy for motifs in the spirit of Romanesque. It is therefore possible that due to the relatively close dates of both competitions, they inspired each other, which resulted in the final similarity of both works.

whether the form, *concise, clear, perhaps too modest in its simplicity* (Konkurs XXX Koła Architektów w Warszawie 1911, 282), did not correspond more to the characteristics of a village church than a city one. Rev. Górzyński made a similar point in his article, praising the practicality and simplicity of the work, while stating that the structure in this form is *definitely too modest for Włocławek* (Górzyński 1911a, 214) and would be more suitable for a small town.

The design for Włocławek solidified Mączyński's views on architecture. The form he used in 1911 was far from his relatively recent neo-Gothic or neo-Romanesque designs. In the Włocławek design, he definitively opted for a vernacular style with its simplicity and rustic, picturesque character. This design also features the concept of a church with a tower above the entrance in the axis of the building, which Mączyński developed during the competition for the church in Orłów Murowany (1910), and which he later used many times¹⁶.

The work by Oskar Sosnowski (Fig. 4), which won third place, highlights yet another direction that architects could take in their work at the beginning of the 20th century. The concept he proposed was a total one and stood out among the works submitted to the competition. The architect changed the location of the temple – the church was moved south, gaining a viewing area in the form of a garden-cemetery from the side of today's Żeromskiego Street. In the southern corner of the plot there was a rectory with auxiliary buildings. A main gate equipped with bells and a ground-floor parish office were to be built on the side of Starobrzezka Street. The temple was separated from its surroundings by raising the ground for the future church by over a few dozen centimetres and then enclosing it with a high wall with arcades. A processional path was constructed within this outline, intersected by four massive walls with arcade passageways. This design was attributed to a somewhat pantheistic overtone, in which the church was to become the main nave, the via sacra the side aisles, and the sky the vault. The solutions used in the building itself were also unusual. Most of the floor plan was occupied by the main nave, with adjacent pseudo-aisles reminiscent of the rows of side chapels in Baroque Jesuit churches. In the line of walls dividing the processional route, in the pseudo-transept, there were chapels: heated and funeral, and a chancel, and behind it a treasury, a sacristy and spiral staircases to the galleries, which were most likely located above the chapels. According to the jury's opinion and Rev. Górzyński's article, the presbytery was to be equipped with a large altar, actually consisting of two altars placed one a few meters above the other. Therefore, to provide access to the upper altar, two staircases were designed in the presbytery¹⁷. The last ele-

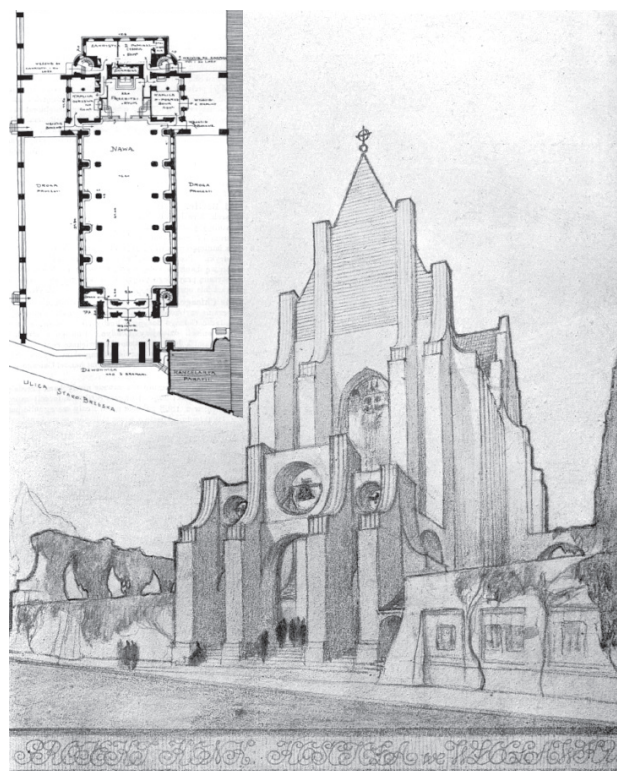


Fig. 4. Włocławek. Third place – church design by Oskar Sosnowski (source: Konkurs XXX Koła Architektów w Warszawie 1911, 278, tabl. XI)

Il. 4. Włocławek. Projekt kościoła autorstwa Oskara Sosnowskiego nagrodzony III lokatą w konkursie (źródło: Konkurs XXX Koła Architektów w Warszawie 1911, 278, tabl. XI)

ment that distinguished Sosnowski's concept was the shape of the church. The massive structure, with its enormous buttresses, combined expressionist forms with the Gothic heritage. This design evokes associations with Scandinavian projects considered icons of expressionist architecture, which it significantly preceded – Grundtvigs Kirke in Copenhagen (1913) and Hallgrímskirkja in Reykjavik (1937).

The commission appreciated the organic nature of the church's plan, the interesting arrangement of the chancel, and the original composition, which was well-connected to the planned processional route. At the same time, elements such as a single nave, excessive tightening of the building with external buttresses, the concept of a two-story altar that was not justified by the liturgy, and the gate-bell tower that was impractical in the jury's opinion did not meet with approval. Rev. Górzyński acknowledged the originality and artistry of Sosnowski's design but considered it too fanciful. Commenting on this work, he even allowed himself

¹⁶ Apart from the above-mentioned designs of churches for Orłów Murowany and Włocławek, Mączyński used this form before World War I in the winning entry in the Mąkoszyn competition (1911). He also returned to it in the interwar years in designs for Siedlec (1922), Bystrzyca (1932), Wysowa-Zdrój (1935) and Huta Stepańska. The concepts from the third decade of the 20th century were created as stock plans intended to support the Polonization of the borderlands of the Second Polish Republic (Szmitkowska 2010).

¹⁷ It's possible that Sosnowski proposed an altar with an unusually elaborate altarpiece, in which he wanted to place a figure or a painting.

In this case, the staircases could have served the faithful as a kind of holy staircase (Sancta Scala), as in the case of the Altar of repose in the crypt beneath the Piast Church in Krakow. However, the location of the entrance to the stairs behind the balustrade separating the presbytery from the nave speaks against such a hypothesis. It seems more likely that we are indeed dealing with a not-so-orthodox concept of a double altar, in which the upper level was intended to provide a good view of the ceremonies for the faithful gathered in the gallery.

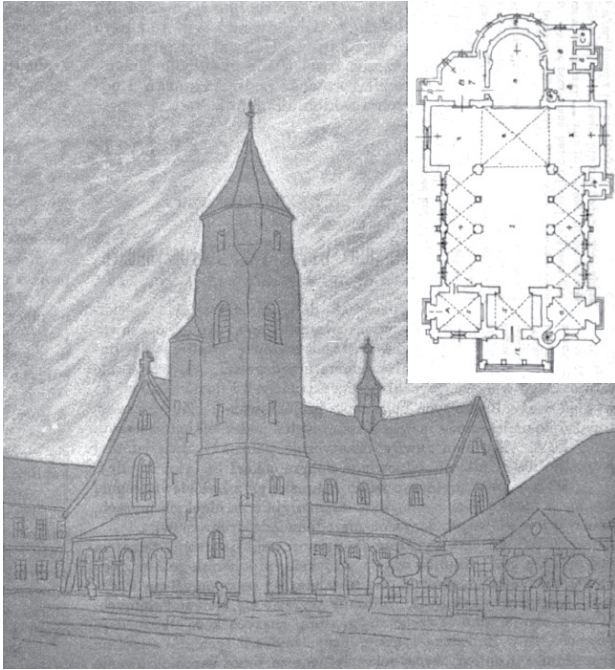


Fig. 5. Włocławek. Honourable mention – church design by Kazimierz Skórewicz (source: Z XXX-go konkursu Koła Architektów w Warszawie... 1911a, 545)

Il. 5. Włocławek. Projekt kościoła autorstwa Kazimierza Skórewicza nagrodzony przez jury konkursowe wyróżnieniem (źródło: Z XXX-go konkursu Koła Architektów w Warszawie... 1911a, 545)

to ask a malicious question – whether, in such a modern church, it would not be better to use a lift instead of stairs at the upper altar (Górzyński 1911a, 215).

The Włocławek project stands out from Sosnowski's earlier works. There was a certain individual character in the work of this architect, but the concepts for rural churches were usually kept in a style close to the vernacular style, while the "urban" ones – in processed, yet maintaining stylistic continuity, historicizing forms. It was only after the Włocławek competition that a new trend in Sosnowski's work became apparent – grand urban churches in the spirit of modernized historicism¹⁸.

Other works

When analysing the designs submitted to the Włocławek competition, it is worth mentioning three more works whose appearance is at least partially known and which were shown in later issues of *Przegląd Techniczny*¹⁹. The first

¹⁸ Even before World War I, in the competition for St. Anne's Church in Lviv (1912), he proposed a combination of the buttresses known from Włocławek with Baroque forms. In the interwar period he tested other possibilities – initially more conservative, Gothic-Classicist (Cathedral in Katowice, 1925), and over time increasingly modern: Art Deco with Gothic (St. Roch Church in Białystok, 1927), Modernism with Gothic (St. Michael the Archangel Church in Lublin, 1929) or Modernism with Classicist-Baroque forms (Temple of Divine Providence in Warsaw, 1932) (Brykowska 2004).

¹⁹ "Z XXX-go konkursu Koła Architektów w Warszawie na projekt kościoła we Włocławku" (1911a; 1911b; 1911c).

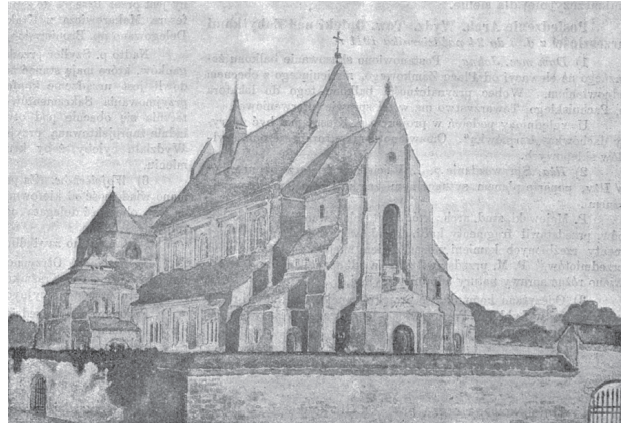


Fig. 6. Włocławek. Honourable mention – church design by Jan Wlekiński (source: Z XXX-go konkursu Koła Architektów w Warszawie... 1911b, 567)

Il. 6. Włocławek. Widok kościoła według wyróżnionego projektu autorstwa Jana Wlekińskiego (źródło: Z XXX-go konkursu Koła Architektów w Warszawie... 1911b, 567)

two have a rather vague inscription: "Z XXX-go konkursu Koła Architektów w Warszawie na projekt kościoła we Włocławku" [From the 30th competition of the Architects' Circle in Warsaw for the design of a church in Włocławek], while the third one is marked with the name of the architect and the work number (no. 5).

In the case of anonymous works – the first one (Fig. 5) was published in the 42nd issue of *Przegląd Techniczny* from October 19, 1911. It depicted a three-nave church with a transept ending with straight walls. Behind the chancel apse ran an ambulatory connecting the sacristy with the heated chapel opposite it. At the front, north of the main entrance decorated with a porch, a funeral chapel was located. The relatively low and simple form was enhanced by the aforementioned porch, a ridge turret at the intersection of the naves, and a square-shaped front tower that became octagonal at its top.

Based on post-competition comments, one can attempt to identify this entry. The first candidate is the work described in the competition protocol as no. 6²⁰, but it is more logical to combine it with the honoured project no. 12 by Skórewicz. It was characterized by a "good and clear" plan, and its shape was described as "graceful", although of a "slightly secular" character (Konkurs XXX Koła Architektów w Warszawie 1911, 282). The concept from the published drawings shows formal references to the traditional architecture of Polish cities and towns, thus reflecting the nature of this architect's workshop (Baraniewski 2000). At the same time, one can notice a certain resemblance to purely secular buildings, such as railway stations and market halls. The porch adorning the main entrance is reminiscent of a solution the architect employed in the church in Zagłoba (1906).

²⁰ In this case, the location of the funeral chapel provided by Rev. Górzyński is correct. However, publishing a work about a "completely unattractive view" does not sound logical (Konkurs XXX Koła Architektów w Warszawie 1911, 281).

The second anonymous entry (Fig. 6) was presented two weeks later in issue 44th of *Przegląd Techniczny*. The featured building was a three-nave, towerless basilica with a transept. The structure was designed in a style combining simplified Gothic and Romanesque motifs. The author adorned it with buttresses, gables, and annexes. It is likely that this is the second of the honourable mention works (no. 10) designed by Wlekiński²¹. “Outstanding ingenuity in the arrangement of masses”, aesthetically thought-out entrances and an interesting plan led the jury to recommend this work for purchase despite certain shortcomings of the design (Konkurs XXX Koła Architektów w Warszawie 1911, 282).

The last of the published works (Fig. 7) was the design marked in the competition as no. 5. Its author was an Englishman working in Warsaw – Arthur Gurney. His proposed structure was characterized by simplicity. The applied details in the form of bifora, trifora, full arches and an arcade frieze kept the temple in the Romanesque style. The semicircularly finished chancel was separated from the main nave by a transept. In the case of chapels required by regulations, the heated one was added to the back wall of the chancel, while the funeral one was most likely located on its left side – opposite the sacristy. The dominant feature of the building was to be a corner bell tower, also serving as a clock tower. Compared to Gurney’s other projects, this project is another example of the use of late historicism, which aims to simplify forms and move away from overloading with detail²². However, the greatest similarities can be seen in its relation to the design of the church in Mąkoszyn (1911). The Romanesque detail used, the massive buttresses, the similar finial of the tower and the end of the transept demonstrate a certain continuity of design and a well-thought-out visual program. The jury appreciated the academic correctness of the façade and the quite good layout of the work. However, the poor location of the chapels ruined this project in the eyes of the competition jury.

Further initiatives

The competition itself did not end the actions taken by the diocese. Shortly after Bojańczyk’s donation, Bishop Zdzitowiecki appointed Rev. Wincenty Kwieciński as parish priest of the future parish, and after the winning concept was selected, the construction committee began collecting building materials²³. A design for the future rectory was also

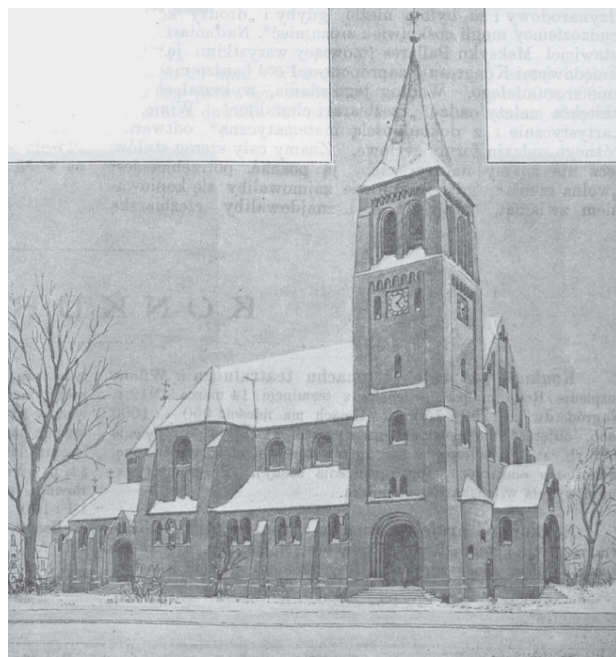


Fig. 7. Włocławek. Competition design by Arthur Gurney (source: Z XXX-go konkursu Koła Architektów w Warszawie... 1911c, 585)

Il. 7. Włocławek. Widok kościoła według projektu autorstwa Arthura Gurneya (źródło: Z XXX-go konkursu Koła Architektów w Warszawie... 1911c, 585)

commissioned (Figs. 8, 9), which was ultimately completed in 1913. According to the design, the building was to be located south of the church and, together with the outbuildings, form an enclosed area surrounded by a wall. The house was planned on a plan similar to the letter L, and was to have two floors, extensive basements, two staircases, as well as a porch and a terrace. The brick structure, resting on a stone foundation, was covered with a sloping roof covered with tiles. In terms of detail, the architect opted for a relatively modest combination of Romanesque and Gothic styles, which was intended to harmonize with the planned temple.

As for the church itself, in the two years following the competition, minor changes were made to Przybylski’s chosen design. Firstly, the chancel was simplified, ending it with a straight wall. Additionally, the sacristy was reshaped, adding a small apse at the entrance. The heated chapel also underwent changes, with a polygonal apse with buttresses added.

However, all efforts were thwarted by World War I. As the front line shifted, Russian companies, including the bank holding the funds for the construction, were evacuated. The collected construction materials were confiscated by the German occupation authorities and used, among other things, to build roads and trenches, while Rev. Kwieciński, seeing no chance of starting work in Włocławek, accepted a parish in one of the villages (Zajęcie miasta... 1915, 107; Kronika parafii... 1922–2011, 1). However, the idea of establishing a parish in the Bularka area was not abandoned. When the situation in Poland stabilized, the interrupted work was resumed, and on February 2, 1922, Bishop Zdzitowiecki issued the foundation act for the parish of St. Stanislaus the Bishop and Martyr. The changes occurring

²¹ This engineer, largely unknown, defended his diploma in 1906 at the Institute of Technology in St. Petersburg (Koło inżynierów... 1933). In the interwar years he worked at the Faculty of Mechanical Engineering of the Warsaw University of Technology. He also participated in the development of the *Słownik techniczny w czterech językach* [Technical dictionary in four languages]. This may indicate that he prioritized teaching over designing. It is also worth noting that he performed static calculations for the design of the current St. Stanislaus Church (1926) by Adolf Buraczewski.

²² Such forms were used by Gurney in Warsaw tenement houses, including Drzewiecki’s house (1909) and Horns and Rupiewicz’s house (1911). This shows the influence of Bronisław Brochwicz-Rogójski, with whom he started his professional career in Warsaw (Kilanowski 2019).

²³ Four wagonloads of lime, 58.5 fathoms of fieldstone for foundations, and 660 pine logs and planks were purchased at that time.



Fig. 8. Włocławek. Unrealised parish land development plan from 1913 with Starobrzieszka Street (today Wiejska Street) on the right (A – church, B – rectory) (source: Projekt na postrojeku kamiennago... 1913)

Il. 8. Włocławek. Niezrealizowany projekt zagospodarowania terenu parafii z 1913 r.: A – kościół, B – plebania. Po prawej, biegnąca na ukos, ul. Starobrzieszka (dziś Wiejska) (źródło: Projekt na postrojeku kamiennago... 1913)



Fig. 9. Włocławek. Northern and southern façade of the unrealised rectory according to the design from 1913 (source: Projekt na postrojeku kamiennago... 1913)

Il. 9. Włocławek. Północna i południowa elewacja niezrealizowanej plebanii według projektu z 1913 r. (źródło: Projekt na postrojeku kamiennago... 1913)

in Polish architecture at the time led to the abandonment of Przybylski's project. The new design of the temple, inspired by the forms of Polish Baroque of the House of Vasa era, was developed by the then diocesan architect Adolf Buraczewski. Construction began in 1926 and continued, with interruptions, until 1958. Fortunately, the church was not destroyed during the next world war and to this day it remains a distinctive feature of the city's skyline.

Summary

Looking at the Włocławek competition, one can see that it is a representative example of architecture at the turn of the 19th and 20th centuries, both formally and stylistically. The method of selecting a design by competition was extremely popular at the time²⁴. Institutions and private in-

vestors who wanted the highest possible quality of planned facilities, with the support of architectural associations, directed the search for new architectural forms that would meet the needs of the time. The competition also allowed for the juxtaposition of projects by different generations of architects on the basis of equal competition, thus accelerating and democratizing the changes taking place in architecture by adopting the principle of "the best project wins". All these elements are noticeable in the organization and course of the Włocławek competition. Of course, the winning designs later underwent various adjustments naturally related to the construction investment process, which can be seen when analysing the design of the rectory that was to accompany the church.

Since the competition for the design of St. Florian's Cathedral in Warsaw's Praga district, which established the position of neo-Gothic architecture (then known as the "os-

²⁴ Competitions as a method of obtaining architectural designs were used, among others, in the construction of St. Florian's Cathedral in Warsaw's Praga district (1886), and the competitions mentioned in this text for the churches in Zagłoba (1906), of the Immaculate Concep-

tion of the Blessed Virgin Mary in Warsaw (1909), in Orlów Murowany (1910), in Mąkoszyn (1911) and St. Anne's Church in Lviv (1912).

trołuk wiślano-bałtycki”) for years, it was the results of the architects’ efforts that guided the changes in the style of Polish architecture of the time. These efforts were consistent with the pan-European trend of creating a “national style”, stronger in Polish lands, as it was seen as a countermeasure to the denationalization efforts undertaken by the partitioning authorities. The styles presented in the competition primarily demonstrate a shift away from Gothic Revival, already associated with Germanness at the time. Neo-Romanesque architecture, which was supposed to refer to the “Piast times”, was gaining popularity at that time, rejecting academic precision and focusing more on the atmosphere and simplicity of buildings. This trend continued also in the interwar years, where, in modernized forms, it was used on a large scale in religious buildings. In the Włocławek designs, there is a clear dominance of neo-Romanesque – apart from Przybylski’s winning design, Wlekiński and Gurney also created their designs in this convention²⁵. The vernacular architecture represented in the competition by the designs of Mączyński and Skórewicz was relatively new in 1911, but it quickly gained popularity thanks to its references to forms known from the landscape of Polish villages and towns²⁶.

²⁵ During the period under review, Neo-Romanesque designs also appeared in competitions for, among others, the Church of the Immaculate Conception of the Blessed Virgin Mary in Warsaw (1909) (Oskar Sosnowski, Sylwester Pajdzerski, Czesław Przybylski, Zdzisław Kalinowski), the church in Orlów Murowany (1910) (Maksymilian Bystydziński), the church in Mąkoszyn (1911) (Zdzisław Kalinowski, Tadeusz Szanior, Arthur Gurney), and the chapel at the “Betania” Shelter in Warsaw (1911) (Stefan Zwolanowski and Stefan Grochowicz).

²⁶ Vernacular designs included, among others, a large group of works submitted to competitions for churches in Orlów Murowany (Oskar

The peak of its popularity came shortly afterwards in the reborn Poland, which was seeking to legitimize its sovereignty also in art and architecture. Sosnowski’s project is the only one known from the Włocławek competition that has remained an individual phenomenon. Despite the architect’s further attempts in this direction, they did not develop into a distinct trend in Polish architecture. At the same time, the noticeable similarity to the realization in the spirit of Scandinavian expressionism shows that such projects could be successful.

To summarize the discussion of the Włocławek competition, the church’s role in the entire undertaking cannot be overlooked. The pioneering activities of the Kuyavian-Kalisz Diocese, represented by Rev. Górczyński and Bishop Zdzitowiecki, were an inspiration for other dioceses. Thanks to initiatives such as the Włocławek competition, a movement was developing within the Polish church, striving to make conscious architectural decisions and searching for forms of sacred architecture that would respond to the needs of the “new times”. Although hopes for a new type of church were not fulfilled, and the need to incorporate chapels into the structure for sanitary reasons did not lead to major changes in church architecture, the future of sacred architecture in Poland was still viewed with confidence (Górczyński 1911a, 212–214; 1911b, 55–60).

Sosnowski, Jarosław Wojciechowski, Zdzisław Mączyński, Józef Czajkowski and Tadeusz Stryjeński) and in Mąkoszyn (Franciszek Krzywda-Polkowski, Łucjusz Michałowski, Zdzisław Mączyński, Alfons Bogusławski and Franciszek Morawski). They also appeared in competitions for buildings to be built in cities, as was the case, for example, for the chapel at the “Betania” Shelter in Warsaw (Zdzisław Mączyński).

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Streszczenie

Nowy kościół na nowe czasy? Konkurs na kościół we Włocławku z 1911 r. jako odzwierciedlenie trendów polskiej architektury sakralnej początków XX w.

W artykule przedstawiono przebieg i tło sytuacyjne konkursu z 1911 r. na kościół we Włocławku.

Jednym z przejawów intensywnego ruchu w polskiej architekturze sakralnej na początku XX w. były liczne konkursy architektoniczne, w tym omawiany konkurs na kościół we Włocławku. Przyciągnął on zarówno uznanych architektów, jak i tych dopiero zaczynających swoją drogę zawodową. Badania przeprowadzone nad tym konkursem oraz nadesłanymi pracami pozwoliły na wyszczególnienie trendów formalnych i stylistycznych panujących wówczas w polskiej architekturze sakralnej. Opisanie tego mało znanego epizodu z historii włocławskiej architektury przybliży udział diecezji kujawsko-kaliskiej w ówczesnej dyskusji architektonicznej. Sam konkurs zaś stanowił zapowiedź późniejszych przemian miasta w okresie międzywojennym, stanowiących nadal niezbadany dokładnie obszar.

Słowa kluczowe: architektura sakralna, Włocławek, Bularka, konkurs architektoniczny