

## CONTEMPORARY SACRED ARCHITECTURE AND THE TRADITION CONTAINED IN IT

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### WSPÓŁCZESNA ARCHITEKTURA SAKRALNA I ZAWARTA W NIEJ TRADYCJA

#### Abstract

Modern sacred architecture is looking for a new expression for the creation of the solids, but it also stems from the tradition rooted in faith in what is unchanging and holy. Historical patterns, considered by many to be the most appropriate and important for sacred objects, and reproduced in the present times undergo many transformations, but tradition prevails. The search for cultural identity through the preservation of tradition is particularly evident in the newly emerging post-war sacred objects on the so-called Recovered Territories. The analysis of many, in various places and on various scale, contemporary churches demonstrates that there are no canons in place for sacred buildings. However, the preservation of architecture of tradition, understood through the most important elements related to faith and its symbols, is a constant that shapes the sense of the sacred.

*Keywords: sacred architecture, contemporary sacrum, tradition, light*

#### Streszczenie

Współczesna architektura sakralna poszukuje nowego wyrazu dla kreacji bryły, ale również wyrasta w oparciu o tradycję zakorzenioną wiarę w to co niezmiennie i święte. Wzorce historyczne, uznane przez wielu za najbardziej odpowiednie i doniosłe dla obiektów sakralnych, powielane we współczesności ulegają wielu przeobrażeniom, jednak tradycja pozostaje. Poszukiwanie tożsamości kulturowej poprzez zachowanie tradycji szczególnie widoczne jest w nowo powstających powojennych obiektach sakralnych na tzw. Ziemiach Odzyskanych. Analiza wielu, w różnych miejscach i skali powstałych współcześnie kościołów ukazuje, iż dla obiektów sakralnych nie istnieje obecnie żaden kanon. Natomiast zachowanie w architekturze tradycji, rozumianej przez najistotniejsze elementy związane z wiarą, jej symbolami jest rzeczą stałą i kształtującą poczucie sacrum.

*Słowa kluczowe : architektura sakralna, współczesne sacrum, tradycja, światło*

### 1. INTRODUCTION

The church is a unique place, it has a symbolic expression, it is a place important for social awareness and cultural identity. It always made a special distinction in the landscape of cities and villages, forming a peculiar dominant not only in the form, but also in the power of the message contained in its symbolic content. Recognizing the history and tradition in

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sacred construction is obvious, and regardless of the passing years, this type of activities is still observed. However, stopping at some stage or style of the past may result in stagnation and even *historical entrapment*<sup>2</sup>.

The new creative opening emphasizes the need for the so-called continuous and open tradition, creative continuation, not a reconstructed tradition, or reproduction or selective duplication and repetition<sup>3</sup>. Contemporary sacred architecture symbolizes not only the subsequent opening of the Church to the changing reality, but also conveys a formal message that fits in with the current trends of artistic avantgarde. In the formation process of sacred space for contemporary man, the universal pursuit of modern sacred architecture that followed new directions in art became common in the second half of the twentieth century. *Until the final principles of the liturgy have been precisely specified, sacred architecture has already undergone the following stages: starting with the simplification of conservative forms (A. Peret), the free expression of the Gothic canon (A. Gaudi), structuralism (F. Candela), to artistic symbolism (Le. Corbusier) – inscribing a number of objects permanently to the common history of architecture (...). At the same time, it meant the Church's openness to acceptance of current aesthetic trends and fashions in architecture as well as in the visual arts*<sup>4</sup>.

The Second Vatican Council (1962–1965) and the reforms of Vatican II<sup>5</sup>, which changed the existing rules of church art marked an important event in the Church life. The recommendations of the Second Vatican Council in the field of celebrating the Divine Liturgy, which entered in force pursuant to the *Instruction for the proper implementation of the Constitution on the Divine Liturgy*<sup>6</sup>, altered the interior organization, and the recommendations regarding their openness and single-space in order to bring the faithful closer to the altar triggered the search for new, most convenient forms of architecture, as well as changes in the interior design. In many European countries and all over the world architects started creating original churches and chapels. What was also visible is the departure from pseudohistoric, used until the end of the 1920s, form perceived as characteristic of both Catholic and Protestant temples. The civilization and technological advances taking place in the world as well as the emergence of new building materials and other construction possibilities have led to searching, experimenting and creating innovative forms, both simplified and extremely complicated<sup>7</sup>.

Currently constructed objects of sacred architecture are still growing on the basis of tradition rooted in faith, in what is unchanging and holy. Regardless of the inspiration in creating the form of a sacred object, and progressing changes, the church is a place where man meets with the God. The church is a place for liturgy, and is subordinate to it, with its appearance and space is to contribute to the growth of piety, enrich the spirituality of people. The sense of the sacrum in

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<sup>2</sup> H. Nadrowski, *Czasoprzestrzeń sakralna, jej meandry i metamorfozy*, Liturgia Sacra, 2012, no. 1, p. 206.

<sup>3</sup> *Ibidem*.

<sup>4</sup> A.M. Szymski, *Kanon formy architektonicznej w Kościele katolickim*, Wydawnictwo Politechniki Szczecińskiej, Szczecin 2000, p. 137.

<sup>5</sup> *Sobór Watykański II, Konstytucja o liturgii świętej* [in:] *Sobór Watykański II, Konstytucje, dekryty, deklaracje*, Poznań 2002, pp. 126.

<sup>6</sup> *Ibidem*.

<sup>7</sup> An example of this are the churches: the simplified form of Mies van der Rohe, who created a simple elements, devoid of congestion, a brick-glass rectangular chapel on the campus of the Illinois Institute of Technology (1949–1952), the church by Le Corbusier who designed a reinforced concrete chapel full of multi-directional light – the Notre Dame du Haut in Ronchamp, France (1950–1955).

the interior is conducive to the concentration in which a person can devote to prayer. Each era is looking for the most convenient form for the church, with the authors claiming that it meets the need of the faithful best. The Second Vatican Council also speaks in this matter, as Rev. Jacek Nowak quotes *The Church did not consider any style as its own, but instead allowed various artistic forms of every era, adopted to the character and conditions of respective nations*.<sup>8</sup>

What is the what shapes the sense of the sacred in contemporary sacred architecture, is the question that many authors dealing with architecture and sacred art sought and still seek answers to. Among the people representing the environment of architects, artists, and theologians, who in their works undertook the subject of contemporary sacred architecture we should list, among others Adam Maria Szymski, Konrad Kucz-Kuczyński, Rev. Henryk Nadrowski, Andrzej Basista, Jan Rabej, Józef Szymon Wroński, Andrzej Olszewski, Joanna Gil-Mastelerczyk, and Ewa Węclawowicz-Gyurkovich. These authors, like many others, often based their broad spectrum of analysis on their own creative experience. The result of many debates is confirmation that liturgy, light, celebrated Eucharist form the permanent part of each object, and are unchanging, so based on tradition.

The article analyzes the sacred architecture that was created in the archdiocese of Szczecin-Kamień in the postwar period, i.e. in the years 1945–2005. The selected examples demonstrate the most important, according to the author, values influencing the sense of cultural identity and the sense of sacrum based on the traditions contained in contemporary sacred architecture.

## 2. THE DEVELOPMENT OF CONTEMPORARY SACRED ARCHITECTURE IN WEST POMERANIA

The Catholic Church, as the genesis of sacred architecture demonstrates, has always been ideally integrated with its cultural context, while merging of tradition and modernity was taking place in the evolution of the designs of Christian temples<sup>9</sup>. For the faithful, the sense of cultural identity was also associated with the attachment to the sacred architecture of the inhabited region.

As a result of territorial changes after World War II, the German “Farther Pomerania”, now within the new borders of Poland, became known as “Western Pomerania”<sup>10</sup>, also referred to as the Western and Northern Territories.

In order to provide pastoral ministry to the Polish population, which migrated to the area from the eastern and the central part of the country, the church begun sending priests, who settled together with migrants. Such a situation created a challenge for the Catholic Church, which undertook preparations for organizing religious life within the borders of Pomerania in completely new conditions. Until the 1972 ratification of the Polish-German Agreement, Szczecin and Western Pomerania found themselves in the Gorzów Apostolic administration known as the Kamień, Lubuskie and Piła Prelacy administration. This area covered 1/7 of

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<sup>8</sup> J. Nowak [et al.], *Wprowadzenie do konferencji architektura w służbie liturgii 17 IV 2007*, Collectanea Theologica, 2008, no. 1, p. 83.

<sup>9</sup> J. Rabej, *Współczesna architektura sakralna Kościoła katolickiego – przestrzeń Eucharystii w środowisku kulturowym*, Ruch Biblijny i Liturgiczny, 2018, Vol. 7, no. 3, p. 221.

<sup>10</sup> A. Szymski, W. Pawłowski, *Wiejskie budowle sakralne na Pomorzu Zachodnim* [in:] E. Przesmycka (ed.), *Architektura sakralna w kształtowaniu tożsamości kulturowej miejsca*, Wydawnictwo Politechniki Lubelskiej, Lublin 2006, p. 183.

Poland's area.<sup>11</sup> Such territorial division and privileges granted to the apostolic administrator made it impossible to create permanent church structures.<sup>12</sup> The initial years of the Catholic Church's activity in Pomerania were characterized by the temporary specificity of the post-war period. It was only after 1972 that a new diocesan structure was created. Currently, the archdiocese of Szczecin and Kamień occupies a significant part of Western Pomerania.

The temporariness and uncertainty of borders in these areas, which lasted for many years, had an impact on interpersonal relations and relations between the state and the Church. It was particularly visible in the approach of the immigrant population to settling in new areas. The cultural and religious diversity of the settled area meant that the population felt that the safest place was, where the Catholic priest appeared, and often large clusters of settlers were appearing next to preexisting churches. It should be emphasized that before the war the areas in question were inhabited by Protestant people, Catholics constituted a small percentage here, and the number of Catholic churches was negligible. The problem of the post-war organization of the Church was also taking over the churches of other religions – Protestant ones associated with the Germans in the West, and Greek Catholic and Orthodox in the East. The construction activities carried out at that time were limited only to repair works, security measures and small repairs. Conservation works were performed in just a handful of objects, where their condition or artistic value required it. The new state authorities wanted to bring priests here, because they were aware of the fact that establishing Polishness in Western Pomerania would be very difficult without a Catholic church, bearing in mind that Catholics accounted for 90% of the population. However, this fact did not result in issuing more permits for the construction of new temples. For example, the number of churches built between 1945 and 1971 in Poland is three hundred<sup>13</sup>, with thirty-seven built in the Archdiocese of Cracow thirty-seven, while the Gorzów administration saw not a single new church constructed in that period. The intensity of construction of sacred architecture in the archdiocese of Szczecin and Kamień is presented in Tab. 1.

Table 1. Quantification of the sacred objects built, broken down into the examined sub-periods. Own elaboration, based on the available data.

| Number of churches built, number of building permits issued in the years 1945–1971 | Number of churches built, number of building permits issued in the years 1972–1989, 1st construction period | Number of churches built, number of building permits issued in the years 1989–2005, 2nd construction period | Total number of churches built, and number of building permits issued in the years 1945–2005 |
|------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------|
| 0                                                                                  | 39                                                                                                          | 62                                                                                                          | 101                                                                                          |

The first constructions of new parish churches emerging in Western Pomerania are characterized, irrespective of their objective assessment, by a specific originality manifested mainly in the search for a new form of a church building, fitting in with the current trends and archi-

<sup>11</sup> R. Kostynowicz, *Od administracji apostołskiej kamińskiej, lubuskiej i pralatury pilskiej do powstania Metropolii Szczecińsko-Kamińskiej* [in:] M. Drzonka (ed.), *Kościół katolicki wczoraj i dziś*, World Trade Center Biuro Promocji, Szczecin 1998, p. 19.

<sup>12</sup> *Schematyzm Administracji Apostołskiej Kamińskiej, Lubuskiej i Pralatury Pilskiej z 1949 r.* (Gorzów, 1949). It was not possible to develop parish networks, and all the institutions established in 1945–1950 were colloquially referred to as parishes and were still assigned to the curia and parishes of German times in the pre-1945 boundaries.

<sup>13</sup> J. S. Wroński, *Kościoty Krakowa zbudowane w latach 1945–1989 jako wyraz przemian architektury sakralnej w Polsce*, AWF im. Bronisława Czecha, Kraków 2010, p. 279.

tectural styles characteristic for the 20th century. The emerging churches in the Recovered Territories clearly indicated their presence, and the special value of the architecture of sacred buildings, identified with Polishness, initiated a new cultural identity of this area. These first objects seem to be extremely important, as they are about continuing and attachment to the Christian tradition. The creators of architecture were clearly looking for a new form,<sup>14</sup> shaped it on the basis of the post-conciliar foundations, fulfilling its guidelines on integrating and bringing the faithful closer to the altar, as well as attaching importance to the significance of the object, its readability to the public, and the permeation of Christian signs and symbols both in the solid and in the interior.

Objects created during the first construction period include a wide cross-section of construction solutions, starting from framework with a masonry and reinforced concrete structure, to traditional solutions with a brick, stone or concrete block structure. Noteworthy are objects that stand out due to the applied technical solutions, and new approach to shaping the form and composition. In the second analyzed period, a significant number of churches based on previous design studies appeared. Churches of the turn of the century, created during the period of political changes, democracy, artistic freedom, show the silence of rebellion and demonstration, and more often refer to the historical patterns of Gothic and neo-gothic forms. There were also changes in the planning of sacred buildings in the discussed period. The tendency to build smaller, more densely located, neighbouring churches, has become a dominant of the environment. These churches are not surprising with scale, but their form is still legible for their function and identifiable for the faithful.

## 2.1. CONTEMPORARY SACRED OBJECTS ON A SELECTED EXAMPLE FROM THE ARCHDIOCESE OF SZCZECIN AND KAMIEN

The research carried out on sacred objects constructed in the archdiocese of Szczecin and Kamień after the Second World War included the years 1945–2005. The research was based on a method based on the analysis of the existing state of research and available archival materials of objects. We also performed series of analyses and queries directly on the sites. The collected material in the form of photographic and iconographic images as well as documents from parish archives allowed us to systematize our knowledge, group the objects and analyze them.

The total number of buildings constructed in this period, i.e. one hundred and one, covers all the churches that have been started, built and are celebrating the Eucharist, churches still under construction, regardless of its advancement, were excluded. Among the analyzed objects were both rural, urban and housing estate churches, adaptations, reconstructions and extensions of existing facilities.

Research demonstrated that a new canon or a regional church model was not developed. Nevertheless, the value of the permanent elements that make up the meeting place of the faithful with God, such as liturgy, Eucharist, the symbolism and the meaning of the altar and light within it, is undoubtedly the most durable element of the sacred tradition that continues, and around it the form of object is structured.

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<sup>14</sup> This can be confirmed by drawings and sketches of many concepts created during the design of the final form. During the analysis of documents in the archives of the authors, parish offices and the office, the author had the opportunity to carefully observe the workshop.

In the second half of the twentieth century, our country became a place for spreading patterns of Western architecture. The social changes initiated in 1970 and expanding after 1980 were conducive to the reception of new aesthetic patterns drawn from the West. The perceptive and absorptive ground of gray and mass Polish architecture of the sixties felt the need to give architecture other content, a new expression and beautification<sup>15</sup>. As E. Weclawowicz-Gyurkovich writes, *The "genius loci" – tradition of the place, nativity, relationship with the environment and nature – became of significance for many new architectural creations*<sup>16</sup>. These words are particularly strong in relation to the area in question, where the sense of cultural identity was sought, therefore, the first sacred objects emerging had a dual dimension, both religious – celebrating the return of Catholicism after 400 years, and humane.

From among the analyzed sacred objects, created in the discussed period, there are few attempts to individualize the form, uniqueness and diversity. It was in particular true for the objects from the period of 1972–89 that they were created based on inspiration with world<sup>17</sup> and national architecture<sup>18</sup>. They were inspired by both the modernism preceding the reforms of the Second Vatican Council<sup>19</sup> and the architecture of sculptural aesthetics<sup>20</sup>, neoexpressionism<sup>21</sup>, symbolism, and postmodernism. Objects from the subsequent period are most often characterized by their repeatability of patterns. Few architects creating in this period are under the clear influence of "postmodern fashion"<sup>22</sup> expressing itself in the search for pseudohistorical and<sup>23</sup> neo-regional solutions<sup>24</sup>. The transformation of historical forms by giving them

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<sup>15</sup> E. Weclawowicz-Gyurkovich, *Polska architektura sakralna, tradycja i współczesność. Kierunki poszukiwań twórczych w najnowszej architekturze*, Nasza Przeszłość, 1992, no. 78, pp. 329–372, <http://naszaprzeszlosc.pl/tom-78.html> (access: 20.06.2019)

<sup>16</sup> *Ibidem*.

<sup>17</sup> Inspired by the works of eminent architects, including Le Corbusier's pilgrimage chapel in Ronchamp, 1950–1955, France, Oscar Niemeyer's cathedral in Brasilia, 1958, Fredric Gibberda's, Liverpool cathedral, 1962–67, Alvar Aalto's parish church in Riola, Italy, 1975, Mario Botta's Santa Volto church in Turin, Italy, 2001, Dominic Böm's, church of St. Joseph in Zabrze, around 1931. Gottfried Böm's, Notre Dame de l'Arche d'Alliance, Paris, 1998.

<sup>18</sup> Architecture from this period developed with time and technological delay in relation to world architecture, however, architects after analyzing the world's achievements in this field followed both the works of outstanding world artists, as well as sourced inspiration from the national architecture, Krakow – the church of the Lord's Arch, architect W. Pietrzyk, church of Saint John Bosco, architect A. Mazur, church of St. Mary of Częstochowa, Knurów, architect A. Lisik, Warsaw church of the Conversion of St. Paul the Apostle, Warsaw, architect K. Kucza-Kuczyński, church of the Ascension of the Lord, Warsaw, architect M. Budzyński. They kept up with artistic activities in other parts of the country.

<sup>19</sup> The St. Joseph church in Dziwnów.

<sup>20</sup> Church of the God's Mercy in Szczecin.

<sup>21</sup> The Holy Cross church in Szczecin.

<sup>22</sup> An example would be the objects of the church of St. Otto in Szczecin, Corpus Christi in Szczecin, God's Providence in Szczecin, St. Stanislaus and Boniface in Świnoujście, St. Mary of Częstochowa in Dargobądz, St. Rafał Kalinowski in Nowogard.

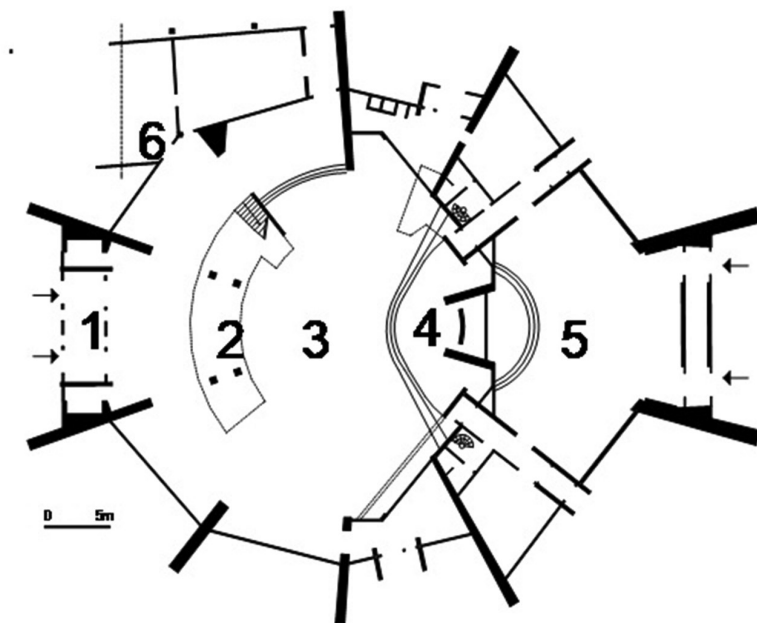
<sup>23</sup> The St. Stanislaus BM in Szczecin, St. Mary the Queen of Poland in Łukęcín, St. Nicholas in Szczecin, St. Faustyna Kowalska in Szczecin, Our Lady of Perpetual Help in Szczecin, St. John Paul II in Śniatów.

<sup>24</sup> New regionalism particularly visible in the buildings of: the church of the Transfiguration of Jesus in Szczecin, the Immaculate Heart of the Blessed Virgin Mary in Szczecin.

contemporary features thanks to the use of new construction and material technologies became the dominant feature of this period.

The architectural value of some of the churches that were created goes beyond the territorial framework of the place where they were created, their authors consciously referred to the achievements of not only European architecture, but also world architecture. As long as all of the objects were created in the service of the liturgy and the Eucharist, not all of them deserve to be called fully fulfilling the postulates of the Second Vatican Council, and not all are of architectural, aesthetic value. Most of the churches have a legibly shaped single-space interior with an axial orientation to the altar, underlined by light. In the interiors, the symbolism, which is a tradition that maintains the relationship of man with God is readable and present, as this is what decides about the sacred nature of interior.

According to the author, one of the most valuable objects of the discussed area is: the church of Saint Adalbert BM in Świnoujście, by A. M. Szymski, constructed between 1974 and 1985 (Ill. 1, 2, 3) being the first church built from the scratch since the Second World War. The object combines a chapel and a day church with independent entrances, and a parish house. The main part of this object is an expressive solid with an elliptical projection, which is covered with tented roofing. The skeleton of the form consists of load-bearing elements, slanted pillars are arranged on the ellipse, and supporting the tented roof, the base ellipse transforms, at the confluence with the roof, into a circle. The skeleton of the slanted pillars extending from the side of the chapel towards the top, and narrowing towards the top, forms an openwork church tower, and a cross was fixed between its pillars at their connections.



Ill. 1. The St. Adalbert BM Church in Świnoujście, a diagram of the ground floor. 1 – porch, 2 – choir line, 3 – nave, 4 – presbytery, 5 – chapel, 6 – sacristy, 6 – parish house. Elaborated by the author



III. 2. The St. Adalbert BM Church in Świnoujście, view of the altar. Photo – author



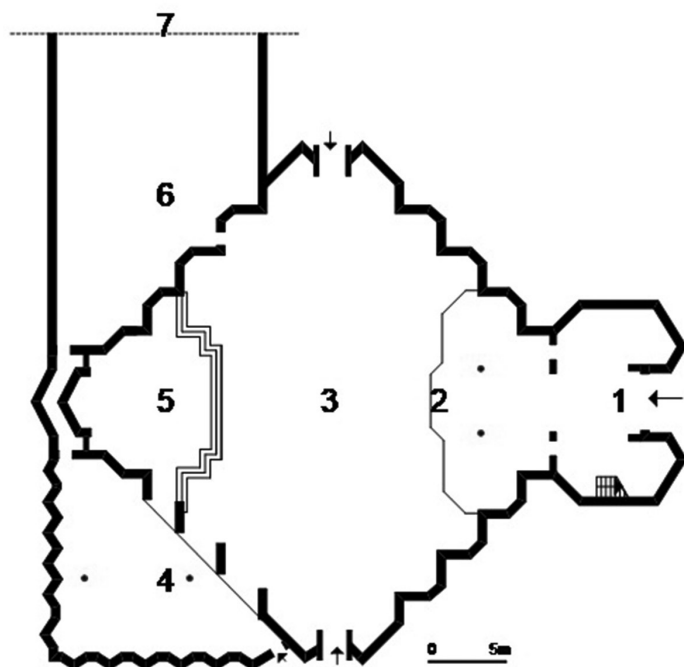
III. 3. The St. Adalbert BM church in Świnoujście, view of the main entrance to the church. Photo – author

The top of the roof was closed with a cut conical cover, from which a cylinder was pulled upwards, inside which a directional lunette is hidden, gathering and letting a stream of light directly onto the altar, which is always illuminated. The massive structure of the church's solid

grows out of the ground on the ellipse plan, above which the space between the spans is filled with openwork walls, glazed with colored glass, which subtly penetrates into the interior.

The church is oriented, with its main entrance facing west, the entrance portal is enclosed between the spanning bays of the framework. Immediately after entering the temple, the vision of the faithful is directed to the altar located in the elevation, which is naturally underlined by daylight penetrating from the above.

Another church object is the church by W. Zaborowski, of St. Dominic in Szczecin, built in the years of 1993–2000 (Ill. 4, 5, 6). It is a building that combines a day church and a chapel, the building is also connected, with a link, to the monastery building. The set of solids combined with each other form a stylistic whole, while the church itself stands out from the building complex dominating it with its height. The church is surrounded by multi-family residential buildings of various heights, both several-storey houses and tower blocks. Among them the building is distinguished not by its height, but by the diversification of the facades of the complex, detail, precision of workmanship and applied finishing materials. The complex is finished with a dark clinker brick in combination with the white color that rhythmically emphasizes the details of the windows. The solid of the church was built on a square plan, the walls of the building were laid out on the screen, and glazed in their upper parts. The main communication system runs along the diagonal of the square projection. The entrance was situated on the western side, and the entrance portal underlined by a beveled corner



Ill. 4. The St. Dominic church in Szczecin, a diagram of the ground floor plan. 1 – porch, 2 – choir outline, 3 – nave, 4 – chapel, 5 – altar, 6 – sacristy, parish office, 7 – link to the monastery. Elaborated by the author

and a clearly extended longitudinal vestibule crowned with a triangular gable. The church's solid is a diagonally oriented square covered by a multi-faceted roof, the central roof point is topped with a turret, and directional lunette additionally illuminating the centre of the temple. The round shape of the lunette circulates around the pinnacle, forming a symbolic crown, connecting the roof at its central point. The church is oriented, and the diagonal of the system is marked in the eastern corner of the altar, the wall screen closes the presbytery, and in its sides there are stained glass windows that additionally illuminate the altar.



Ill. 5. The St. Dominic church in Szczecin, view of the altar. Photo – author

In both of these temples and in numerous buildings built in the discussed area, the element of light around the altar, either behind it or towering over it is an element of symbol, permanent interior decoration, one that is most often repeated.

The light in the Catholic church is one of the most important symbols that accompanies the Christian tradition in a special way. J. Hani, describing the special connection between the light and the altar, states that the light on the holy mountain, this constant tradition of symbolism of the Christian temple, is what lasts despite the passing time, the changing space, the changing architecture. The faithful, traversing the path from the entrance from the vestibule to the altar, the living center of the temple, turns to the east, where the sun rises, the Sun of Justice ... *the path of the faithful who entered the temple is the path to the light, towards the divine sun.*<sup>25</sup>

<sup>25</sup> J. Hani, *Symbolika świątyni chrześcijańskiej*, Znak, Kraków 1994, p. 140.



Ill. 6. The St. Dominic church in Szczecin view of the main entrance to the church. Photo – author

### 3. CONCLUSION

The difference between sacred and secular space is significant, space becomes sacral, sacred through its sacralization. A house of prayer is a place where people meet God, where the Eucharist is celebrated, bringing us closer to God, allowing the faithful to focus and muse. In the church, through the artistic means of expression used in its interior, the faithful can freely give themselves to prayer. Therefore, constant, and invariable – despite the passing architectural styles and aesthetic fashions – elements forming the space of the sacred, that is, the altar at the center of the celebrated Eucharist and the accompanying light, are of such importance. It can be said that the intuitive tradition, contained in almost every modern sacred object, is the use of light, its variability from the directional designation of the place of concentration to the spectacular emphasis of the most important place of storage of the Holy Eucharist. The sacred object has a very symbolic and emotional meaning for the faithful, for people experiencing prayer, a place where tradition runs uninterrupted regardless of the events. The essence of faith contained in the sacrum object, which is celebrated through the community of liturgy, causes that it becomes an uninterrupted, though still new, architectural tradition, which is the fulfilment of the living needs of the new spirit of time in contemporary sacred architecture. It also confirms that the cultural identity sought for is inextricably linked to the rooting of a human being, his sense of security and the building of spiritual objects important to him in

a new space, where he can gather and pray in community with other believers. Sacrum objects become part of cultural heritage. This topic was already mentioned by Rev. H. Nadrowski, who wrote *Cultural and artistic heritage is inscribed in the history of the Church and that of a particular country. It is an inseparable part of the whole and the heritage of the region or the homeland*<sup>26</sup>.

Sacred buildings created in the archdiocese of Szczecin and Kamień, and those from the first period in particular, are extremely important, as they confirmed the break with the cultural continuity of the discussed region, which was alien to the migratory population, and on the other hand the objects emphasized the new spirit of the beginning and the return of the Catholic church to the Western Territories. The analysis of objects created after the Second Vatican Council in 1972–2005 demonstrated that, even when the authors made clear attempts, and despite many perceived similarities in shaping the solids of churches, no new canon developed that could be considered a canonical model of a church. Thus, it was proven that no specific type of sacred building was created<sup>27</sup> – which would be used in a slightly changed form, thus becoming a characteristic of the studied cultural area – for the area of Western Pomerania. Contemporary sacred architecture of the Archdiocese of Szczecin and Kamień is, as in other regions of the country, an identifiable meeting place for believers, recognizable by the sign of the cross and a form distinguishing it from the surrounding buildings. In the interior the faithful will find a traditionally elevated altar marking the location of Eucharist. The beginning of the faithful way from the entrance is intuitively directed to the highlighted altar. Eternal light, daylight, the flame of candles and the most important element of liturgy and the celebrated Eucharist, all shape the house of God, regardless of the form that encloses it. Tradition contained in the modernity of contemporary temples is immutable, the faithful invoke it, celebrating it, causing the church as an object to become an emphasis on their cultural identity.

Preservation of tradition in sacred architecture, understood by the most important elements related to the liturgy, celebrating and keeping the Holy Eucharist, the whole of the symbols celebrated by the community of faith forms the permanent element that shapes the sense of the sacred, which can undergo changes in the forms of artistic expressions that create space but, in its essence, continues.

## References

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<sup>27</sup> Despite the significant influence of one of the architects, especially in the discussed area, whose work has left 21 sacred objects of variable and repetitive form, which can be identified with one author.

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