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THE SACRED HERITAGE OF WAWRZYNIEC DAYCZAK: PRESERVATION OF TRADITIONS SAKRALNE DZIEDZICTWO WAWRZYŃCA DAYCZAKA: ZACHOWANIE TRADYCJI

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ABSTRACT

The article is devoted to the analysis of the sacred heritage of the architect Wawrzyniec Dayczak, whose life and work were divided by the events of the Second World War. Based on the analysis of archival materials and visual inspection, it is shown that the architect's creative outlook was formed in the interwar period in Lviv. After the Second World War, Dayczak W. continued to design sacred objects, the architecture of which reflects the features characteristic of Dayczak's W. work, which allows us to speak about the formation of this individual style.

Keywords: architect, Lviv, Poland, sacral construction, traditions, Wawrzyniec Dayczak, 20th century

STRESZCZENIE

Artykuł jest poświęcony analizie spuścizny sakralnej architekta Wawrzyńca Dayczaka, którego życie i twórczość zostały podzielone przez wydarzenia II wojny światowej. Na podstawie analizy materiałów archiwalnych i badania wizualnego wykazano, że światopogląd twórczy architekta ukształtował się w okresie międzywojennym we Lwowie. Po II wojnie światowej Dayczak W. kontynuował projektowanie obiektów sakralnych, których architektura odzwierciedla cechy charakterystyczne dla twórczości Dayczaka W., co pozwala mówić o kształtowaniu tego indywidualnego stylu.

Słowa kluczowe: architekt, budownictwo sakralne, Lwów, Polska, tradycje, Wawrzyniec Dayczak, XX w.

1. INTRODUCTION

Wawrzyniec Dayczak (1882-1968) belongs to a generation of architects whose lives and work spanned a challenging era of geopolitical transformations, changes in borders, and political systems. The most active years of his creative life in the interwar period were closely connected with Lviv and Galicia. In 1945, like most ethnic Poles, he was forced to relocate to the Polish People's Republic, where he continued to work actively and spent the last years of his life. (Dajczak)

The purpose of this article is to provide a comprehensive analysis of the architect's projects from the interwar and post-war periods (after the Second World War) in the context of sacral construction, as well as to confirm the thesis regarding the continuation of traditional volumetric-spatial and morphological techniques in his work.

2. MATERIALS AND METHODS

Dayczak W. left a vast architectural legacy, a priceless archive¹, and the manuscript of his memoirs "From the Days of Great Changes. Memories of an Architect" ["Z Dni Wielkich Przemian. Wspomnienia Architekta"] (Dayczak 1967). Thanks to these original materials, it is possible today to grasp the scale of his activity and its significance for the formation of the architecture of Lviv and Galicia in the interwar period and postwar Poland.

The following research methods are used in the article:

- analysis of scientific literature on the research topic;
- archival search;
- visual observation and preparation of photographic documentation;
- descriptive and comparative analysis of objects authored by W. Dayczak.

Analysis of scientific literature on the research topic. Information about the architect Wawrzyniec Dajczak can be found on numerous sites dedicated to the history of Polish architecture in the interwar and postwar periods (Wawrzyniec Dayczak, 2023; Dayczak Wawrzyniec; Słowo polskie, 2021). However, this information is often very generalized and repetitive. The most important scientific source is the published memoirs of Dajczak W., "From the Days of Great Changes. Memoirs of an Architect," by the architect's daughter, Dayczak-Domasiewicz M., as well as separate articles authored by her about the architect's activities. Dajczak's W. memoirs have little to do with his professional activities, but they contain valuable information about the context of his era. Unfortunately, the last - the third part of the memoirs, which was dedicated to the post-war stage of his creativity, remained unfinished. Instead, separate articles by Dayczak-Domasiewicz M. systematize his creative heritage, providing information about building projects and the circumstances of their creation. Additional sources of information include articles by other authors about the architect's activities, which consider the formation of Polish architecture in the interwar and postwar periods. However, there is still no comprehensive, synthetic published material.

Archive search. The architect's private archive was transferred in 2015 by his daughter, Maria Domasiewicz, to the library of the Polish Academy of Art and Sciences in Cracow. Archival searches conducted by the authors of the article in 2018 made it possible to clarify the design dates of buildings, confirm authorship, and also identify unrealized projects. Also, materials of the Archives of New Records in Warsaw (Archiwum Akt Nowych, 1927) were used.

Visual observation and preparation of photographic documentation. Analysis of literary sources and archival searches made it possible to locate most of the projected objects. To write this article, the authors selected certain objects for more detailed analysis and undertook several expeditions to photograph selected works of Dayczak W. In particular, photo documentation of objects in Lviv, within the Lviv region (in the interwar period - Eastern Galicia), and in the eastern part of Poland (Podcarpathian Voivodeship) was conducted. The authors took photos of these objects and com-

¹ Polska Akademia Umiejętności, Biblioteka Naukowa PAU i PAN w Krakowie. Spuścizna Wawrzyńca Dayczaka, Marii z Dayczaków Domasiewicz, Andrzeja Domasiewicza. Zapis testamentowy Marii z Dayczaków Domasiewicz, Ark. 29/2015.

pared the designed and implemented architectural solutions, with a primary focus on sacred buildings.

A descriptive and comparative analysis of the architect's construction objects. The description of the analyzed objects was carried out according to the following criteria: functional purpose, capacity (for public objects, including sacred ones), localization within the building, features of the spatial solution, and morphological characteristics of the adopted architectural solutions. In comparative analysis special attention was paid to objects of sacred construction. As a result of the comparative analysis, it was possible to identify the characteristic features that form the "style" of Dayczak's W. works and to determine the traditional elements of architectural solutions for sacred construction.

3. MAIN PART: ANALYSIS OF THE ARCHITECT'S WORK

3.1. Activities of Dayczak W. in the interwar period

The future architect was born in 1882 in the village of Reniv in the Ternopil region. He studied at the gymnasium in Brody, graduating in 1903. Subsequently, Dayczak W. entered the architectural department of the Lviv Polytechnic. He began designing while still a student. One of the first buildings he designed during his student years was the Church of the Mother of God, Queen of Poland, in his native village, built on the initiative of his father Martyn from 1905 to 1908. Perhaps since his first creative works were related to the construction of churches in his native places, the sacred theme later became the most important in his creative activity (Dayczak-Domanasiewicz 1999). At the same time, under the guidance of the Lviv architect Zachariewicz A., as part of a student competition, he designed the building of the "Sokół" gymnastics association in Peremyshlyany and provided technical supervision during its construction (Dayczak, 2012).

Dayczak W. was an active public figure. In 1912, he founded and headed the Polish independent rural youth organization „Drużyny Bartoszwowe”. Before the beginning of the First World War, he was the editor-in-chief of the organization's printed publication, the magazine „Dzwon” (Dayczak-Domanasiewicz, 1998).

After completing his studies and passing the second state exam, Dayczak W. received a diploma with distinction, described as „very gifted”. In 1918, he completed his internship in the Department of Development Regulation of Lesser Poland in Lviv under the guidance of Prof. Joseph Galenzovsky (Dayczak-Domanasiewicz, 2008). At the end of 1919, Dayczak W. began working on the reconstruction of objects damaged by the war, notably rebuilding the monastery in Pidkamen. In the same year, he designed a memorial obelisk for fallen soldiers at the Jewish cemetery in Lviv. Even in the 1950s, the ruins of this monument were still visible.

In 1923, Dayczak W. passed the exam and received the qualification of a construction engineer in architecture and civil engineering, after which he had the opportunity to independently engage in the design of objects, and the construction and reconstruction of buildings. He created his own architectural bureau in 1925 (Dayczak-Domanasiewicz, 2008). By the 1930s, Dayczak W. was already a respected architect within Lviv's professional community, and his bureau later produced several prominent practicing architects and scientists: Zbigniew Khvalibug, Jerzy Havrot, Maria Lilien, Tadeusz Aleksy, and Tadeusz Stapf (Dayczak-Domanasiewicz, 1999).

Before the Second World War, Dayczak W. designed and built nearly 300 churches located in the Lviv Archdiocese and Przemyśl Diocese, about 15 People's Houses and "Sokół" buildings, schools, hospitals, and private and multi-apartment residential buildings (Album inżynierów i techników, p.44-45). In addition, he took an active part in the restoration of several architectural monuments in Lviv, such as the Black House and the gallery-arcade of the Royal House on Rynok Square, the monastery and towers of the Benedictine Church, the Dominican monastery, and the collegiate church in Stanislaviv (Dayczak-Domanasiewicz, 1999).

The most significant realizations of the architect's projects in the 1920s and 1930s were related to Lviv. The interwar period was a time of rapid development for the city. Lviv became the third largest city in the Second Polish Republic in terms of population after Warsaw and Lodz, necessitating an

increase in the construction of public and residential buildings. This led to the rationalization and “reasonable simplification” of architectural solutions (Bogdanova, 2016). Logical, simple, geometric forms and the priority of functionality characterized the architecture of Lviv modernism, of which Dayczak W. was one of the creators. However, a feature of his creative approach was “versatility” - the ability to design in different styles, adapting to specific tasks.

Among his works, we find examples of manor style, neoclassicism, and art deco, particularly noticeable in residential construction. In 1926, Dayczak W. designed a villa for Lviv Polytechnic Professor Benedikt Fuliński. An example of the neoclassical architecture of interwar Lviv is a two-story residential building on Sadovnytska Street, 25 (now Antonovycha). Among the new typological tasks in the field of public facilities, which faced architects at that time, was the design of cinemas. Several such projects were created by Dayczak W. In 1928-1929, the reconstruction of the “Casino” cinema, located on Legioniv St. 5 (today - Prospect Svobody), took place according to the architect's project (Spuścizna Wawrzyńca Dayczaka...). The reconstruction included the expansion of the hall, the arrangement of the orchestra pit, the arrangement of the foyer and the design of the interior, made in the art deco style popular at the time (Architecture of Lviv, 2008, p. 546). In a similar style, Dayczak W. designed the interior of the Galicia Savings Bank on the first floor of the building on Valova St. (1931).

In 1932-1934, Dayczak W. constructed the building of the community center of the Franciscan order on Franciscanska St. 1a. Most of the building was occupied by the auditorium of the “Pax” cinema, designed for 324 seats, where theatrical performances, as well as the demonstration of films of a religious nature were to take place (Fig.1). The facades are concise, their solution reflects the internal structure of the building, the cubic volume of the auditorium is accentuated by a composition of five arched windows, decorated with a sash and brick columns between the windows. This motif, related to the theme of medieval architecture, was associated with the sacral purpose of the building (Architecture of Lviv, 2008, p. 547).



Fig. 1. The building of the community center of the Franciscan order on Franciscanska St. 1a, Lviv, 1932-1934. Source: photo by Linda S., 2020.

Ryc. 1. Budynek ośrodka kulturowego zakonu franciszkanów przy ul. Franciszkańskiej 1a, Lwów, 1932-1934. Źródło: zdjęcie Lindy S., 2020.

One of the most significant public objects of Dayczak W. in Lviv was the new building of the Academy of Foreign Trade at Sacramentok Street 10 (now Tugan-Baranovskoho Street), built in 1934–1935. Its spatial composition is formed by a bold and expressive combination of four volumes of different shapes and proportions, which reflect the internal functional structure. A separate volume made entirely of brick is a separated stairwell, which is accented by a tall vertical window (Architecture of Lviv, 2008, p. 538-539). In 1937-1938, the building was expanded, which had been foreseen by the original project (Grankin, 2003).

The architect's activities were not limited to Lviv. He actively designed in Morshyn, Truskavets, Boryslav, Bibrka, Velyki Mosty. The typology of objects is very different: financial institutions, hotels, cinemas, shopping and educational institutions. In 1935-1937, Dayczak W. designed the complex of the so-called "Sukennytsi" in Morshyn: a shopping center with a hotel in the city center (Spuścizna Wawrzyńca Dayczaka... Projekt sukennic w Morszynie, 1935-1937). Unfortunately, most of the designed objects remained unrealized due to the outbreak of the Second World War. In the interwar period, Morshyn developed primarily as a well-known mineral water resort. In 1935, the Society of Galician Doctors commissioned the famous Lviv architect M. Nikodemovych to build the largest local recreation facility - the Marble Palace - a resort building with a capacity of 150 people. The building of the sanatorium was described as "one of the most outstanding buildings of the modernist period" (Kwiatkowska-Frejlich, 2020, p.118-120). However, the symbol of the resort became the Morshyn mineral water pumping station, built according to the project of Dayczak W. - a pavilion built in the form of a rotunda, which is distinguished by harmonious proportions and the rationality of the architectural solution.

The most significant part of Dayczak's W. legacy is sacred buildings (Fig. 2). One of the first churches designed by Dayczak W. in Lviv in 1931 was the church in Kryvchytsi. For unknown reasons, this project was not realized. The building that exists today was constructed according to the design of Y. Bilinsky, with the plan and general concept of Dayczak W. being taken as the basis (Bohdanova, Linda, 2016).

An important project in which Dayczak W. participated directly was the Church of Our Lady of the Gate of Dawn on Lychakivska Street 175. The land for the construction of the church in Upper Lychakiv was purchased by the Lviv City Council in 1927-1928, and the construction was carried out under the patronage of the Salesian Community. In 1929, a contest for the church's design was announced. Out of six submitted projects (by Dayczak W., Minkiewicz W., Maćczyński F., Obmiński T., Sosnowski O., and Szyszko-Bohusz A.), the jury, chaired by the initiator of the construction, Lviv Archbishop Bolesław Twardowski, selected the project of Lviv Polytechnic professor Tadeusz Obmiński. The chosen design was based on the forms of an early Christian basilica with a high campanile tower (Fig. 3). The Church of Our Lady of the Gate of Dawn was built in 1932-1934, after the death of the project author Obmiński T. The work was supervised by Dayczak W., who made certain changes to the design (Architecture of Lviv, 2008, p. 550).

The development of sacred architecture in Lviv during the interwar period peaked in the 1930s – a time of economic stabilization. During this period, a new concept for the placement of Roman Catholic churches within the structure of Lviv was formed. Even before the beginning of the First World War, there was a pressing need for a city regulation plan, which, among other things, was supposed to designate locations for the construction of new sanctuaries. The contest for the city's regulation plan only took place at the beginning of 1924. Tadeusz Tołwiński, the author of one of the two competing projects, envisaged that "...churches will be placed on the heights surrounding the city, in locations that dominate the new districts, to create the greatest architectural impression from their monumental masses...". The first churches built after the final formation of „Greate Lviv” on April 1, 1931, were constructed precisely as Tołwiński T. suggested (Bohdanova, Linda, 2016).

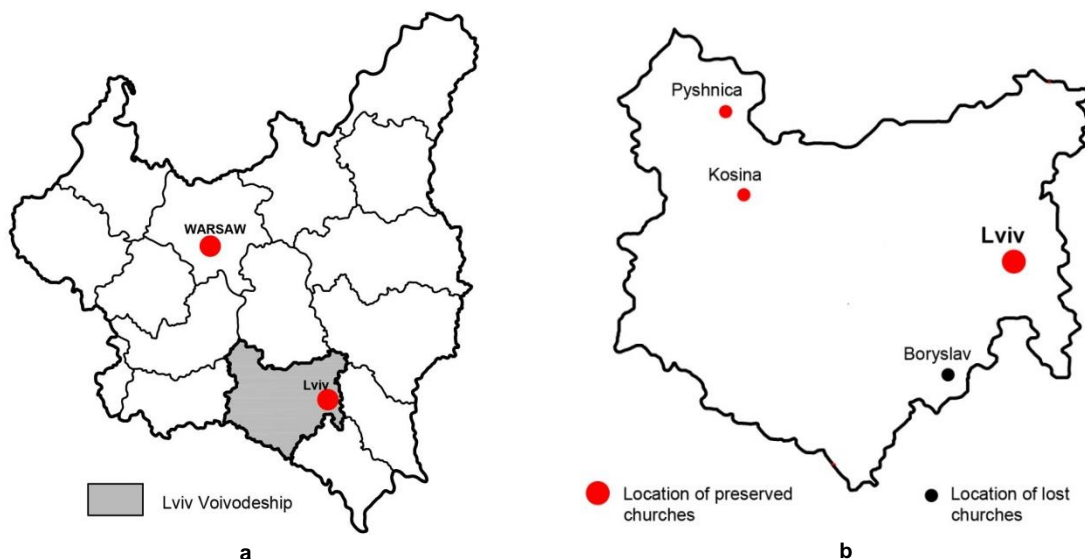


Fig. 2. The sacred heritage of Dayczak W. in the Lviv Voivodeship (selected buildings): a - Lviv Voivodeship as part of the Second Polish Republic (1918-1939); b - selected sacral buildings of Dayczak W. in Lviv Voivodeship.

Source: drawing by Mykhaylyshyn O.

Rys. 2. Dziedzictwo sakralne Dayczaka W. w województwie lwowskim (wybrane obiekty): a - województwo lwowskie jako część II Rzeczypospolitej (1918-1939); b - wybrane obiekty sakralne Dayczaka W. w województwie lwowskim.

Źródło: rysunek Mykhaylyshyn O.



Fig. 3. The building of the Church of Our Lady of the Gate of Dawn on Lychakivska Street 175 in Lviv (architect Obmiński T. with the participation of Dayczak W., 1929, 1932-1934). Source: photo by Linda S., 2018.

Ryc. 3. Kościół Matki Boskiej Ostrobramskiej przy ul. Łyczakowskiej 175 we Lwowie (architekt Obmiński T. z udziałem Dayczaka W., 1929, 1932-1934). Źródło: fot. Linda S., 2018.

In 1931, the Sknyliv district was incorporated into the city. Since the late 18th century, Sknyliv had been settled by German colonists. In the 1920s and 1930s, the district began to rapidly develop with residential houses for workers. Consequently, there arose a need for a new church. The Parish Church of St. Peter and Paul was designed with dimensions exceeding the current needs of the parish (Fig. 4). In this case, the design considered the future growth of the population in this part of the city and the necessity of using the church as a garrison church for the military airfield in Sknyliv. Construction of the church began in 1931. By the start of the Second World War, the church had been built up to the roof, with only the tower above the main entrance remaining unfinished. In the post-war period, the unfinished building was used as a warehouse, and later, a boiler room was added. In the 1990s, the building was completed, with alterations to its original design. It is now the Church of the Ascension of Christ of the Ukrainian Greek Catholic Church, located on Horodotska Street 319a (Bohdanova, Linda, 2016).

In the early 1930s, the area known as Batorivka, named after the Polish King Stephen Bathory, became part of Lviv. It was decided to build a parish church of the Sacred Heart of Jesus here. The magnificent church, which became the architectural centerpiece of the entire suburb, was constructed based on Dayczak's W. design in record time. On September 25, 1938, the cornerstone was officially blessed, and almost a year later, archbishop B. Twardowski officially consecrated the new church (Fig. 5).



Fig. 4. Parish Church of St. Peter and Paul on Horodotska Street 319a (today - Church of the Ascension of Christ of the Ukrainian Greek Catholic Church) in Lviv, 1931. Source: photo by S. Linda, 2022.

Ryc. 4. Kościół parafialny pw. św. Piotra i Pawła przy ul. Horodockiej 319a (obecnie cerkiew Wniebowstąpienia Pańskiego Ukraińskiego Kościoła Greckokatolickiego) we Lwowie, 1931 r. Źródło: zdjęcie S. Lindy, 2022 r.



Fig. 5. Parish Church of the Sacred Heart of Jesus in Batorivka (today - the Greek Catholic Church of the Sacred Heart of Jesus on Dyktov St., 2a). in Lviv, 1938. Source: photo by S. Linda, 2022.

Ryc. 5. Kościół parafialny pw. Najświętszego Serca Pana Jezusa na Batorówce (obecnie greckokatolicki kościół pw. Najświętszego Serca Pana Jezusa przy ul. Dyktowa 2a) we Lwowie, 1938 r. Źródło: zdjęcie S. Lindy, 2022 r.

Medieval motifs were used in the decoration of the church's facades: the gabled end of the main facade was created by "overlying" planes, giving an impression of depth and plasticity to the surface; the rounded volumes of the stairs flanking the main entrance resembled defensive towers. Above the arched portal was a balcony, atop which stood a sculpture of the Sacred Heart of Jesus by Spindler M. He also created sculptures of the Virgin Mary and Christ, which were installed in two side tower-chapels that protruded in front of the facade and were connected to it by semicircular arcades. The church functioned as a Roman Catholic church until 1946, when most of the Polish residents of Batorivka left for Poland. During Soviet times, the church was used as a warehouse. It

is now a Greek Catholic church dedicated to the Sacred Heart of Jesus, located on Dyktova Street 2a (Bohdanova, Linda, 2016).

The architecture of the church in Hubychi (Boryslav) referred to Gothic traditions. During the interwar period, the industrial town of Boryslav expanded rapidly and effectively merged with surrounding settlements. As a result, the idea of creating Greater Boryslav began to take shape in the mid-1920s and was realized in 1930. This led to the construction of many public buildings in the annexed villages. New churches and chapels emerged, including the Greek Catholic church (architects Tymoshenko S. and Peżański O., 1928-1929) and the Roman Catholic church (architect Semkowicz J., 1934) in Mraznytsia; three churches in Potik, Tustanovychi, and Hubychi, as well as the restoration of the church in Tustanovychi and the construction of a new church dedicated to the Blessed Virgin Mary, Queen of Poland, in Hubychi, based on a design by Dayczak W. (Linda et al., 2020; Zapis testamentowy Marii z Dayczaków Domasiewicz, Ark. 29/2015). Construction was actively underway by 1933, and the church was consecrated in 1936. Despite its direct visual connection to Gothic tradition, the church building was very modern and functional. The architect skillfully utilized modernized forms of medieval architecture to create an optical illusion of significant height. In contrast to the verticality of the main tower, horizontal wall segments with gates were finished with vertical accents such as the bell tower and the pedestal with a sculpture. After the war, the church was used as a salt warehouse, which led to the destruction of the building. In the 1970s, the church was dismantled (Lenartowicz, 2020) (Fig. 6).

Unfortunately, not all objects from the architect's interwar architectural heritage have survived to this day. During the Second World War, a church in Volyn, designed by Dayczak W. in 1927, was destroyed. A small, three-nave church, designed in modernized neo-Gothic forms with baroque finishes, the architect developed for the village of Gorynhrod (Horyngrod). The project was implemented, but later for the military immigrants of Karlovshchyzna (Karlówszczyzna) near Gorynhrod (Mykhaïlyshyn, 2006) (Fig.7).



Fig. 6. A church dedicated to the Blessed Virgin Mary, Queen of Poland, in Hubychi, Boryslav, 1935. Drawing by Dayczak W. Source: Buchek M., Sedelnyk I. 2008.

Ryc. 6. Kościół pod wezwaniem Najświętszej Maryi Panny Królowej Polski w Hubicach, Borysławiu, 1935. Rysunek Dayczaka W. Źródło: Buchek M., Sedelnyk I. 2008.

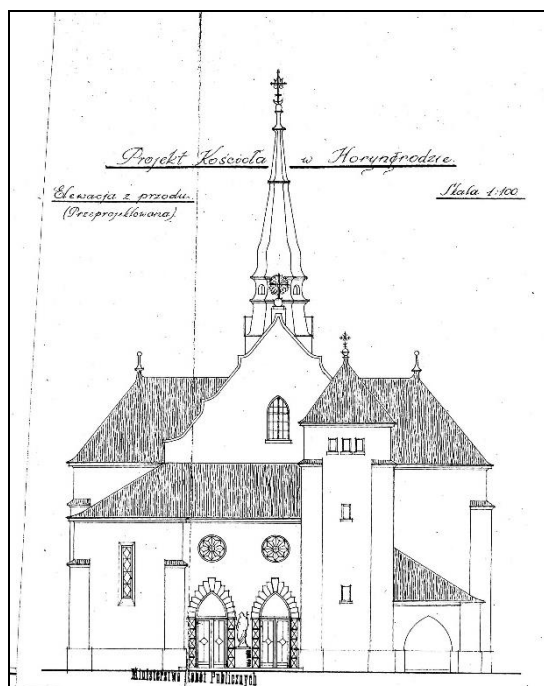


Fig.7. The project of the church in Gorynhrod, Volyn, 1927. Drawing of the facade by Dayczak W.

Source: Archiwum Akt Nowych, 1927.
Ryc.7. Projekt kościoła w Goryngrodzie na Wołyniu, 1927. Rysunek fasady autorstwa Dayczaka W. Źródło: Archiwum Akt Nowych, 1927.

Dayczak W. designed numerous expansions and reconstructions of church-related institutions. During the interwar period, he developed projects for the expansion of St. Joseph's Shelter and the Resurrection Monastery on Pekarska Street, a parish house at St. Elizabeth's Church (including an altar), the expansion of St. Anne's Church, the expansion of the Dominican Monastery, and the De Notre Dame girls' school on Okhoronky Street.

One of Dayczak's W. most significant potential projects was the Archdiocesan Museum, designed in 1939 (Spuścizna Wawrzyńca Dayczaka). The building was planned to be constructed on Teatynska Street in Lviv, next to the early 19th-century palace of the Catholic archbishops. The planning solution was carefully thought out: the composition centered on a two-level hall. At the entrance, there were cloakrooms and restrooms, with grand triple-flight stairs leading to the second and third floors. A spacious lecture hall was designed near the entrance, and the first floor also housed rooms for working with documents. The second floor included exhibition and service rooms, as well as a small apartment. The architect created several facade design options in different stylistic "costumes": neoclassical and functionalist (Fig. 8). The project, created in 1939, could have been realized. However, the events of 1939 dramatically changed the fate of Dayczak W., as well as the fate of an entire generation.

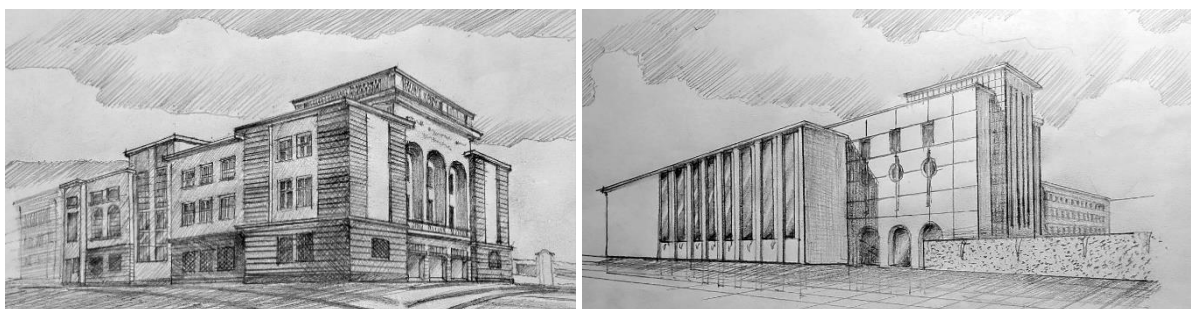


Fig. 8. Building facade solutions of the Archdiocesan Museum in Lviv, designed in 1939: neoclassical and functionalist.

Source: drawing by B.Linda based on archival drawings

Rys. 8. Rozwiązania fasady budynku Muzeum Archidiecezjalnego we Lwowie, zaprojektowanego w 1939 r.: neoklasycystyczne i funkcjonalistyczne. Źródło: rysunek B. Lindy na podstawie rysunków archiwalnych

At the same time, the architect designed many smaller churches in various towns and villages of Eastern Galicia. Between 1924 and 1931, a brick Church of the Exaltation of the Holy Cross and Saint John the Baptist in Pysznicza was built according to Dayczak's W. design. This was a traditional Catholic three-nave basilica. The overall stylistic solution refers to the Baroque heritage (Rocznik Diecezji Sandomierskiej) In 1936-1938, a brick parish church of St. Stanislaus the Bishop was built in Kosina according to Dayczak's W. design. This is a large three-nave basilica with a high gabled front, evenly divided into planes by slender pilasters. The church's composition was completed by two round towers symmetrically located on both sides of the main facade. The planning and volumetric solution was closely resembled the design of the Parish Church of the Sacred Heart of Jesus in Lviv, which the architect was working on at the time. Dayczak W. not only designed the sanctuary but also developed the interior decoration project (Spuścizna Wawrzyńca Dayczaka).

Although the architect worked in different styles, adapting to the context, it is still possible to note the distinct dominance of Neo-Gothic motifs, which carried symbolic meanings and were widespread in the sacred architecture of Poland in the interwar period (Burno, 2005).

3.2. Years of occupation and activities in Poland after the Second World War

On September 1, 1939, the Second World War began. On September 17, Soviet troops entered Lviv. A long and difficult process of adaptation to new conditions of life and work began.

The Soviet authorities acted decisively: one of their primary tasks in Lviv was to reorganize the entire structure of public and artistic life of the "liberated city" according to Soviet standards. Therefore, immediately after the entry of Soviet troops to Lviv, a group of architects from Soviet Ukraine was sent to the city. The transformations began with the unification of architects into a single Union, which was to become part of the all-Ukrainian and, consequently, all-Union Union of Architects. On January 30, 1939, Lviv local organization of the Union of Soviet Architects was established, bringing together about 200 architects who were in Lviv at that time (mostly Poles). Simultaneously, restructuring of practical activities of architects took place. Private design offices were to be replaced by branches of centralized design institutes (Cherkes, Kulyk, 1990).

Thus, Dayczak W. lost his private design bureau. In early 1939, he received a job offer at the newly established Institute of Soviet Trade. This was the former Academy of Foreign Trade, located in a building that Dayczak W. himself had designed and built. Additionally, Dayczak W. was a member of the union organization of the Lviv Regional Branch of the Union of Higher Education and Science of Ukraine. Unfortunately, detailed information about his professional activities during the war is not available. It is only known that he was involved in the repair of student dormitories for the trade institute (Dayczak-Domanasiewicz, 2013).

In 1945, as part of the expatriation process, Dayczak W. and his family moved to Jarosław in Poland, where he spent the rest of his life. Despite being 63 years old at the time of his relocation, Dayczak W. actively began his work under the new circumstances. For the next 15 years, he worked at the State Construction School, engaged in design activities, and managed a branch of the Rzeszów Design Bureau (Dayczak-Domanasiewicz, 2013).

Dayczak W. conducted measurements and inventory of surviving structures on Market Square in Jarosław, particularly the Renaissance stone buildings (*Spuścizna Wawrzyńca Dayczaka...*). The result of this activity was an article dedicated to the characteristics of Jarosław's buildings with arcades, published in 1945 in the "Rocznik Stowarzyszenia Miłośników Jarosławia". In this article, the author addressed the origins of the Jarosław townhouse with arcades, the evolution of its function and form from wooden to stone buildings and explored technical aspects of townhouse construction and their impact on the building's form (Gosztyła, Sokołowska, 2008).

As one of the few architects in socialist Poland, Dayczak W. was allowed to lead a private design studio. In this studio, the architect developed projects for many sacral objects, primarily churches. Although the general policy of the new communist government was aimed at maximum atheization of society and opposition to sacred construction, it was relatively easy to obtain permission to build a sacral building directly in the post-war "liberal" years (especially before 1947). According to statistical data, 338 such objects were rebuilt and newly constructed in post-war Poland between 1945 and 1956 (Gryz, 2017). Among the rebuilt and newly constructed sanctuaries were also projects by Dayczak W. (Fig. 9).

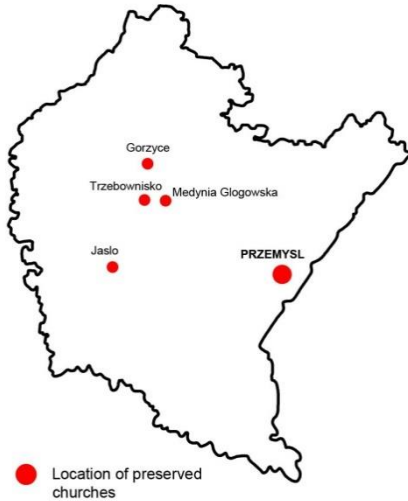


Fig. 9. The location of churches of W. Dayczak, constructed in post-war Poland between 1945 and 1956, the Podcarpathian Voivodeship. Source: drawing by O. Mykhaylyshyn
 Ryc. 9. Lokalizacja kościołów W. Dayczaka, wybudowanych w powojennej Polsce w latach 1945-1956, Województwo Podkarpackie. Źródło: rysunek O. Mykhaylyshyn

His activities primarily took place in small towns and villages in the Podcarpathian Voivodeship. One of the first sacral objects was the design of the Parish Church of the Blessed Virgin Mary in Medynia Głogowska (Spuścizna Wawrzyńca Dayczaka) (Fig. 10).



Fig. 10. Parish Church of the Blessed Virgin Mary in Medynia Głogowska near Rzeszów, 1946, 1958-1960 - construction. Source: photo by Mykhaylyshyn O., 2022.
 Ryc. 10. Kościół parafialny Najświętszej Marii Panny w Medyni Głogowskiej k. Rzeszowa, 1946, 1958-1960 - budowa. Źródło: fot. Mykhaylyshyn O., 2022.

The church was built on the site of an old wooden shrine that burned down in 1944 as a result of shelling. The project was developed in 1946, and its implementation lasted from 1958 to 1960. The church is located in a convenient place for viewing: by the road leading from Zalissia to Medynia. It is a brick three-nave church with a transept in the form of a pair of semicircular chapels. In solving the facades, the architect turned to the modernized Gothic forms traditional for his work. The dynamism of the overall composition is given by the corner multi-tiered belfry tower, asymmetrically attached to the volume of the church. The main nave of the building is accentuated by a stepped pediment with a rhythmic alternation of pilasters and tall vertical window openings. An arched porch with a terrace was added to the main nave. A row of squat semicircular arches creates a distinct contrast with the verticality of the façade (Spuszczyna Wawrzyńca Dayczaka...).

In 1947, the architect developed a project for the reconstruction of the monastery and the Church of the Sacred Heart of Jesus and Mary in Jasło (Spuszczyna Wawrzyńca Dayczaka...) (Fig. 11).

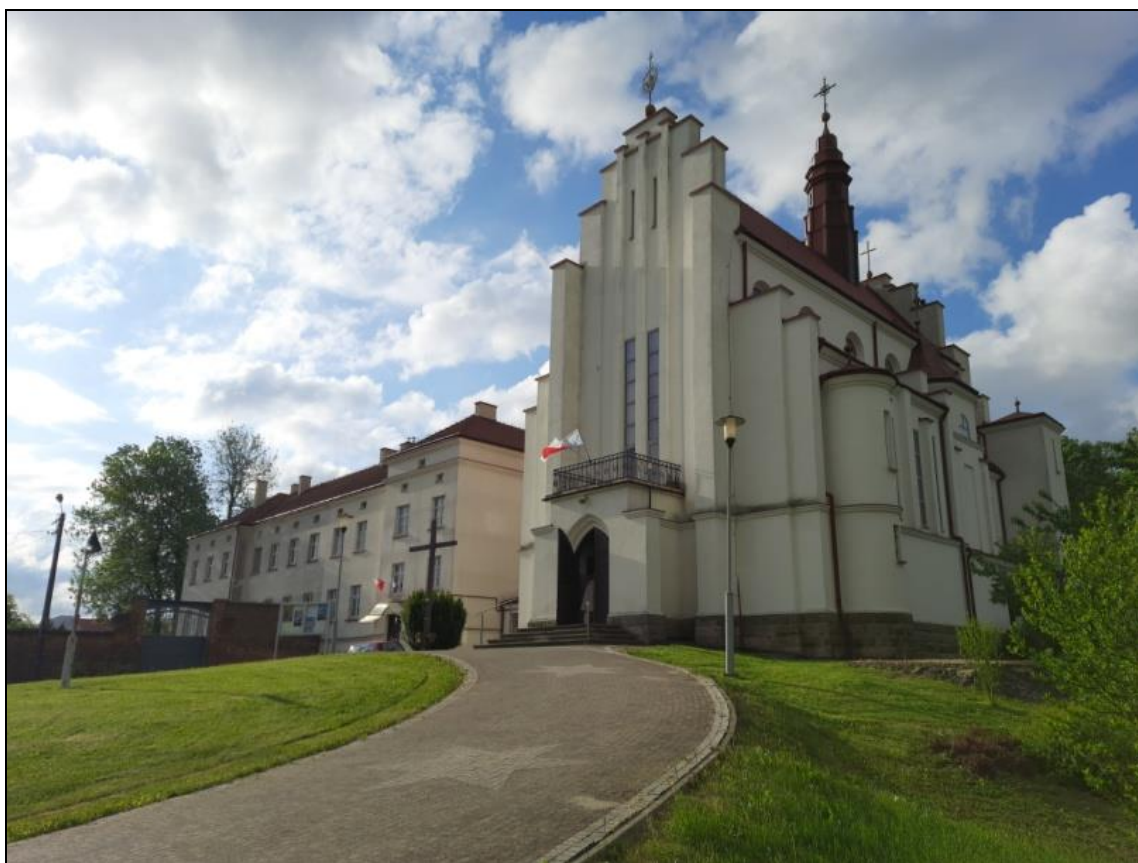


Fig. 11. Monastery and Church of the Sacred Heart of Jesus and Mary in Jasło, 1947. Source: photo by Mykhaylyshyn O., 2022.

Ryc. 11. Klasztor i kościół Najświętszego Serca Pana Jezusa i Maryi w Jaśle, 1947 r. Źródło: fot. Mykhaylyshyn O., 2022 r.

The monastery and church were built in 1903 for the nuns of the Visitation Order who had come from France. However, during World War II, the German occupation administration evicted the nuns, initially organizing a military hospital there, and upon retreating in 1945, they significantly damaged the buildings. In 1947, Dayczak W. developed a project for the restoration of the monastery and church. The church was rebuilt in 1955, while the restoration of the monastery extended due to a lack of funding until 1972. The architect preserved the layout and facade design of the

monastery. However, the church acquired more modern forms, showcasing the architect's characteristic techniques: the verticality of the main "perspective" facade emphasized by a gabled front, the segmentation of the facade surface with rhythmically arranged pilasters and vertical windows, and the addition of an arched narthex.

Another significant project by Dayczak W. during the post-war years was the expansion of the parish church of St. Wojciech in Trzebowniko near Rzeszów (Spuścizna Wawrzyńca Dayczaka...) (Fig. 12).

In 1936, Dayczak W. developed a project for a small church with a layout consisting of a single nave ending in a semicircular apse. The implementation of the project began in 1939, but construction was completed only in 1946, after the end of World War II. Later, in 1957, the architect designed a project to expand the church: extending the nave, adding a narthex, and a multi-tiered tower above the entrance, adorned with pilasters and crowned with a picturesque top. However, at that time, the realization of the project was impossible because permission for construction was not obtained from the provincial authorities. The church expansion was carried out only in 1999.



Fig. 12. Parish Church of St. Wojciech in Trzebowniko near Rzeszów, 1936, 1957. Source: photo O. Mykhaylyshyn., 2022.
Ryc. 12. Kościół parafialny św. Wojciecha w Trzebowniku k. Rzeszowa, 1936, 1957. Źródło: fot. O. Mykhaylyshyn., 2022.

From 1947 to 1950, Dayczak W. designed the parish church of St. Francis of Assisi and Andrea Bobola in Gorzice (Spuścizna Wawrzyńca Dayczaka...). This was not the first temple on this site. The original wooden church, dating back to 1822, was burned down by German troops during their retreat in 1944. The new brick church, based on Dayczak's W. design, was completed in 1958 and consecrated the same year (Rzymskokatolicka Parafia św. Franciszka Salezego...). The new church was a three-nave structure with a small transept and a semicircular apse. The facade design reflected the architect's characteristic modernized interpretation of Gothic motifs. The stepped composition of the facade mirrored the spatial structure of the building. Two symmetrical square towers, housing the stairs leading to the choir, framed the central part of the facade, which was divided by rhythmically arranged pilasters and vertical windows. In contrast to the verticality of the facade, the entrance was designed as a semicircular arch. The church was designed to accommodate 500 worshippers. However, by the 1980s, the church had become too small for the community. The communist authorities refused to allow its expansion, citing its registration as a historical architectural monument. It was only in the 1990s that the church was expanded by enlarging the transept and the presbytery with a sacristy.

In 1956, under the project of Dayczak W., the modernization and expansion of the Church of the Immaculate Heart of the Blessed Virgin Mary in Grodzisko were carried out, with construction lasting until 1959 (Spuścizna Wawrzyńca Dayczaka).

The architect passed away on April 28, 1968, in Jarosław, and in the same year, he was buried in Powązki Cemetery in Warsaw, the necropolis of Poland's most prominent figures.

4. CONCLUSIONS

Dayczak W. devoted about half a century of his life to architecture. The interwar years were the most intensive for Dayczak W., when the architect led his own architectural firm in Lviv. It was then that the foundations of his "versatility" were formed, when the architect could solve any typological, functional or creative task. Dayczak W. designed both completely new objects for his time, and continued to develop established, traditional types of buildings. At the same time, he could work in different styles, which reflected the tendency of the interwar period to search for a national style in architecture ("mansion style" and neoclassicism), popular trends (art deco) and innovative formal solutions (functionalism). The post-war work of Dayczak W. was, on the one hand, a continuation of his previous activities, and on the other, a time of mastering a new typology of buildings and the development of new stylistic trends.

Dayczak W. created his own architectural style, which was especially vividly manifested in the design of churches, which make up the most significant part of his creative output. The temples designed by Dayczak W. in the interwar period and after the Second World War are connected by a single creative approach, which resulted from a deep knowledge of the traditions of sacral construction, a sense of context, and the desire to preserve the characteristic features of Polish architecture. The buildings are distinguished by the harmony and simplicity of the forms, which appealed to the traditional planning and spatial forms of churches: the verticality and steppedness of the silhouette emphasized by a tower, a dome or an elongated central part, as in the use of an arcade to emphasize the main entrance to the sanctuary. A characteristic technique was the rhythmic dissection of the facade plane with vanes and vertical windows, which further emphasized the expression of the overall solution. Dayczak W. created a characteristic type of modernist church, which used the actual vocabulary of the architectural language of his time. However, the general image remained traditional and was perceived as a Polish temple both in the interwar period and in the period of the Polish People's Republic.

The activities of Dayczak W. as an architect-innovator left behind a rich architectural heritage and made a great contribution to the formation of the architecture of interwar and postwar Poland. However, the architectural heritage of the architect, which is incredibly diverse, remains undervalued to this day. Given the vast amount of information and the large territorial dispersion of its objects, further scientific research is necessary. Therefore, this article is considered by the authors as a preliminary study.

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