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The influence of architecture of the surroundings on the form of the new building - on the example of a chapel from the beginning of the 20th century

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Abstract

In 1901, a brick chapel was built near the Church of St. Casimir the Prince in Cracow, which was a monastic church of the reformed congregation of the Order of Friars Minor. The decision was motivated by the need to establish a sanctuary for the painting of Christ the Sorrowful, which had been associated with the previous church of the reformed congregation and placed in a separate chapel of the monastery's ambulatory. Due to the spreading worship of this image, the new chapel became the church's most significant section, as expressed by its architectural form that is one of the more interesting examples of Romanesque Revival architecture in Cracow and a result of the blending of the Revival style layout into the church's Baroque silhouette. Due to utilitarian reasons, a section of the chapel was also adapted to act as a boiler room intended to heat the entire church. The aim of the study is the analysis of the principles of shaping the form of a chapel built in direct contact with the existing structure. The main basis of historical research and conclusions were archival materials as well as contemporary and past publications. The auxiliary element was a 3D reconstruction of the original form of the chapel, made on the basis of an architectural inventory and historical data. The research has shown that the chapel's architecture is the result of efforts to formally coherent with the historic architecture of the surroundings, but expressed in an innovative Romanesque Revival style.

Keywords

Churches of the reformed congregation, Historicism, Religious architecture, Romanesque Revival.

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1. Introduction

The architecture of the turn of the twentieth century is associated with a period of pursuing new stylistic layouts on the basis of the experience of artists from previous ages. Situations when a new building was to become a closely-tied element of an existing structure were encountered quite often. This was typical for the construction of chapels alongside already existing churches. Their historicising form took on a slightly different expression, as architects used not only patterns from previous periods, but also the form of a given church or even its immediate architectural surroundings as a design basis. The chapel under study was built in 1901 at the Cracow church of the reformed congregation and is the outcome of this type of approach, based on the assumptions of historicism and the need to adapt the new building to the structure of the church and to the character of the city's architecture. Another hindrance its designer had had to face was the necessity of providing a boiler room, a function that is difficult to include in a religious building.

The aim of the research is to determine the sources of inspiration used by the architect and the methods of shaping the form of the new chapel and the principles of its integration with the baroque temple. The important issue is to what extent the existing spatial limitations in combination with the architectural context have left their mark on the structure of the chapel and to what extent the adopted model of activities is universal and appropriate also for our times.

2. Methodology

This article was created as a result of the analysis of archival materials in the library of the Krakow Reformed Congregation Monastery as well as selected contemporary and past publications. Due to the stylistic connections of the chapel with the old forms of local architecture, visible at the beginning of the research, historical monumental buildings of Krakow were analysed. Among them, the ones that turned out to be most consistent with the nineteenth-century Romanesque Revival form of the chapel under study were selected, and therefore could certainly serve as important models for design activities by the artist. For the needs of historical analysis, a 3D model of the object was built on the basis of own inventory measurements, which allowed for direct contact with the object and a clear representation of its geometry and structure.

3. An image of Christ and the first monastery of reformers

An image of Christ the Sorrowful, called Lord Jesus in the Well by the faithful, was placed in front of the former church of the reformed congregation of the Order of Friars Minor, which was built in 1640. The painting was donated to the monastery by a professor of the Cracow University, who had commissioned its painting to an unknown artist. The decision of the university teacher was probably motivated by the desire to highlight the links between the Church and the university, as both professors and the academic youth often visited the temple while going to the university (Janicki, 1901).

During the Swedish invasion of Poland towards the end of 1655, the enemy reached Cracow. The defender of the city, Stefan Czarniecki, ordered the surrounding suburbs to be burned down, religious buildings included, to uncover the field around the fortifications to make the defence easier. The church of the reformed congregation, situated very close to the city's western walls, was burned down as well (Petrus, 2012). Immediately before this destruction, Gottfried Libalt, a German painter, produced an incredibly picturesque and detailed panorama of Cracow from this side, on which we can see the upper part of the ridge turret of the first church of the reformed congregation (Gwiazda, 2018).

4. The chapel in the second monastery of reformers

The construction of a new church, following the advice of king John Casimir, was performed inside Cracow (Wilczyński, 1893). Despite royal support, attempts to obtain the permission of the city council to site the convent in the vicinity of the defensive walls lasted

five years (Bieniarzówna, 1984). Construction concluded in 1669 (Pasiecznik, 1978, 34, 108). The previously mentioned painting of Christ was relocated to the church during this time and placed in a chapel built in a part of the ambulatory. This place was a wider fragment of a corridor on the first floor, which abutted the presbytery that is currently called the monastic gallery (Pasiecznik, 1980). The chapel was accessible through the sacristy, which featured a set of stairs towards the upper storey of the monastery. The worship of the painting that spread among the faithful led to the need to close off this part of the ambulatory from the rest of the monastery in 1855. In subsequent years, the chapel was supplemented with new elements: stained-glass windows, doors and organs (Janicki, 1901). The chapel in the sectioned off part of the ambulatory operated for over 230 years.

5. Planning to build a new chapel

Due to the growing number of the faithful and difficult access to the painting, which was located within the monastic enclosure, a decision was made to build a separate chapel around the turn of the twentieth century. This task was taken up by Fr Zygmunt Janicki, the monastery's guardian. As the superior of the congregation, he was also the administrator of the facilities, who initiated all the works related to the necessary renovations, interior decoration, all alterations and extensions (Pasiecznik 1978, 94, 96). The design of the chapel was developed in 1901 by Cracow-based architect Janusz Rawicz Niedziałkowski, a graduate of the Technical Institute in Cracow and the Berlin Bauakademie, who held the post of the head of the Office of Municipal Building in Cracow, and who later operated his own engineering practice (Czech, 1908; Janusz Niedziałkowski, 1907; *Österreichisches Biographisches Lexikon* 1815 – 1950, 1978; Purchla, 1979). The chapel was built in the same year. On documents and drawings related to the construction, next to the architect's signature, the guardian's signature often appears, which proves his participation in the project, probably also with an advisory voice in architectural solutions.

The courtyard that abutted the church from the east offered free space that could be developed. The options considered included an extension only in the area of the northern span of the nave, as the remaining part of the facade was obscured by an infirmary, while the wall of the presbytery was abutted by a low storage building. Opposite the church there was another obstacle in the form of a wall that encircled the monastery's garden, which limited design potential. Work began after a meticulous survey of the church's foreground, using the simple yet sufficiently precise and effective triangle method. This measurement shows that the architect had at their disposal a free space 15.5 by 18.5 metres in size—in the daylight of the outline of the surrounding walls. The available space was even smaller, as a sufficiently wide peripheral pathway had to be provided along the outer walls of the chapel.

Due to compositional considerations, one of the axis of the nave's span could have been a justified planning basis, yet the architect also devised a different solution—with the axis of the planned chapel oriented at the extension of the external surface of the chancel wall. This would entail the demolition of the southern end of the storage building and adopting an asymmetrical placement of the entrance to the chapel from the presbytery and, most importantly—the necessity to move the altar deeper into the presbytery. In the variant that included adapting the plan of the chapel to the axis of the northern span of the nave, the architect assumed the construction of a chapel with a wide bay, considerably elongated towards the east. To this end, one would have to relocate a fragment of the garden wall so that a peripheral walkway with a width of two metres would remain around the chapel, and to demolish a part of the outbuilding located to the south. In this scenario, the proposed chapel nave would have three spans (Figure 1).

The design featuring the axial placement of the chapel relative to the northern span of the nave was selected for construction. This solution was also

often used in previous centuries, particularly in extending churches. This caused the emergence of a structure with the character of an almost separate transverse church with its own presbytery and nave partially integrated with the previous body of the church exactly at the previously mentioned location, immediately near the chancel wall (Czechowicz, 2018).

In order to link the chapel with the nave, a proper arcade had to be built in the eastern facade of the church. Because the Baroque church had been built using a wall-and-column system, the place of the connection with the chapel was a self-supporting infill in the form of a narrower wall between massive columns supporting the barrel vault of the nave. The distance between the columns here was 4.9 metres, which allowed for building an arcade with a width of 3.2 metres. This wall did feature a semi-circularly topped window, one of two that illuminated the nave from the east, yet the construction did not lead to its removal, as it remained in the area underneath the arch of the barrel vault, above the cornice encircling the interior of the chapel.

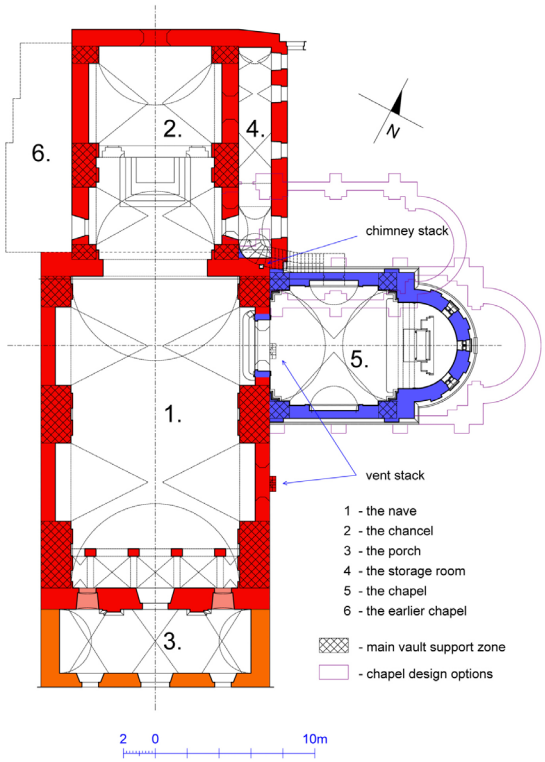

Figure 1. *Cracow, church of the reformed congregation, stratigraphy featuring the design alternatives of the chapel, according to: Niedziałkowski, J. (1901, April). Projekt sytuacji kaplicy przy kościele OO. Reformatów wystawić mającej. Plany i szkice dotyczące kaplicy Pana Jezusa Miłosiernego (sygn. 2/IV/1901). Archiwum klasztoru reformatów w Krakowie, Kraków; Niedziałkowski, J. (1901, April). Budowa kaplicy przy kościele OO. Reformatów w Krakowie. Plany i szkice dotyczące kaplicy Pana Jezusa Miłosiernego (sygn. 9/12/IV/1901). Archiwum klasztoru reformatów w Krakowie, Kraków (Source: Czechowicz).*

6. Architecture and construction of the chapel

J. Niedziałkowski designed the chapel in the Romanesque Revival style, designing its general layout as adapted to the Baroque church. Due to these assumptions, the new structure became stylistically separate, but also proportionally linked with the main church, which defined the integrity of the religious complex. Modelled after small Romanesque churches, the chapel was built from two parts: a nave with a shape resembling a square and a semi-circular presbytery. The church of St John the Baptist, built in the middle of the twelfth century in Siewierz near Cracow, is built in this way (Świechowski, 2000). The monastic rules of the reformed congregation required them to erect modest monastic buildings, churches included, which were to follow a unified pattern (Błażkiewicz, 1961). The prefect of the fabric diligently ensured this rule was adhered to (Błachut, 2011). Likewise, the Cracow monastery was built following these rules. This was expressed in counting the Cracow church of St Casimir the Prince among the group of 'churches without facades', i.e. without proper exposure and a rich ornamentation programme (Klein, 1913). Niedziałkowski probably acknowledged the source Romanesque form, designed in a more modernised fashion, as adequate to the reformed congregation's assumptions of simplicity and modesty.

In structural terms, the architect used the wall-and-column system, which had been already used in the church. However, he adopted a different form of enclosing the space between the columns, as he filled it with a wall of narrower columns that were a quarter of the width of the main columns (in the church this relationship is ½), with an arcade niche with a smaller width than the spacing of the columns (in the church the width of the niche is confined to the distance be-

tween columns). The columns near the presbytery were extended beyond the interior outline of the nave, including the wall that supported the semi-circular chancel arch; this wall then extends into the semi-circular oval of the apse. The nave of the chapel has a barrel vault crossed by two lunettes with a width equal to the spacing between structural columns, while the presbytery apse is covered by a dome vault. The wall-and-column system made it possible to avoid the construction of a foundation wall with strip footing along the church wall, as the load of the barrel vault above the nave and the wall plate of the roof truss was borne solely by the longitudinal walls of the chapel. This made the chapel an independent system, structurally separate from the church's structure.

The chapel's interior is closer to the Baroque decoration of the church — it has geometrically polychromed walls with pilasters on bases and with capitols and arcade niches encircled with profiles. Above an elaborate cornice that encircles the interior of the chapel is the zone of the vault with a delicate polychromatic decoration, framed in geometric strips and frames in the form of shaded layouts of profiles, providing an illusion of depth (Kęder, Komorowski & Łepkowski, 2018, 439). The polychrome has the character of a firmament suspended on the vault, which appears to rest almost effortlessly in the space above the contour of the upper profile of the cornice that encircles the interior. This cornice frames the scenery depicted on the vault, supported on shifting pilasters in the four corners of the nave. The meticulousness of this composition attests to an understanding of the overarching need to use an appropriately rich symbolism associated with the sacred element of this place, which is also addressed to the faithful, despite the austere rules of the reformed congregation. It can also be an indication for contemporary designers as to the need to enliven church interiors with symbolism and scenery that gives them the rhythm followed by the community of the faithful (Grabska, 1989).

Figure 2. *Church of the reformed congregation, reconstruction model of phase III, view from the north-east (Source: Czechowicz).*

The decoration of the chapel, which references the interior of the Baroque church, does not correspond to the external Romanesque Revival style. When shaping the architectural form of the new chapel, the architect followed *rohbau*, a trend of building with raw brick that had been widespread in Europe at the time (Majdowski, 1985). The distinct colour and modular pattern of the brick walls clearly set the Romanesque Revival building apart from the uniform, plastered facades of the Baroque church, communicating the independence of the chapel as a separate temple associated with the worship of the image of Christ (Figure 2). In the presented reconstruction, made on the basis of the author's inventory measurements, the original architectural elements were restored: the salmon color of the church walls and wooden windows painted green, a cross on a turret, tiles of the church and chapel and stone pinnacles at the base of the chapel's gable. The former ground level was also restored. Some elements, such as windows or plaster colors, have partially preserved to this day, while others reveal archival photographs (Kęder, Komorowski & Łepkowski, 2018, 410).

The architectural detail of the external facades was built out of modular compositions of brick arches, cornices, friezes and blendes. The breakaway from the uniform ceramic face structure of *rohbau*, made using the header bond pattern, are elements made from bright stone that act as linear or point accents against the background of other brick layouts. These stone inserts are currently not fully legible, as they are covered by a dark grey coating, which

could be removed by a comprehensive renovation of the facade. Stone pinnacles at the base of the gable, which are highly decayed, likewise require conservation. The initial character of the stone and brick structure, covered with a ceramic roof, can only be displayed by reconstruction models, as shown in figures 5 and 7.

The chapel was skilfully incorporated into the layout of the Baroque church. Two criteria were the deciding factors here: siting the chapel in the axis of the span, further highlighted by a sleek ridge turret, as well as the application of the silver ratio, as found by an analysis of geometrical dependencies. The silver ratio, expressed by a ratio of the side of a square to its diagonal, is also featured in the geometry of the church of the reformed congregation and was an often-used tool of designing proportions in Polish architecture (Vogt & Nassery, 1995).

The side walls of the chapel can be inscribed into a rectangle whose sides follow the silver ratio, while the arms of the triangle of the gable of the chancel wall have an incline of 54.74º, which is formed by the diagonal of this rectangle with its shorter side. The size of the chapel was designed so that, while maintaining the silver ratio, the top of the main body would not be located higher than the cornice of the nave, but instead rest underneath its lowest profile. The eave of the apse and its extension in the form of the brick strip of the frieze on the side facades further underscore the principle of composing architectural form following the silver ratio (Figure 3).

The walls of the apse were placed on a tall base comprised of four rows of stone pieces, of which the upper one is the eave, while the lower—the strip of the wall plinth. The two intermediate rows are comprised of long stone pieces with a deep cut along their outline, which imitates the presence of a wide bond. The plinth of the chapel base was made differently: twelve layers of brick were laid on a massive, stone base, and were covered with a stone cap receiver.

The facades were divided by brick lesenes that extended from the plinths and which reached the lower rows of cornices. In the apse, brick and stone arcade frieze modules were placed, which

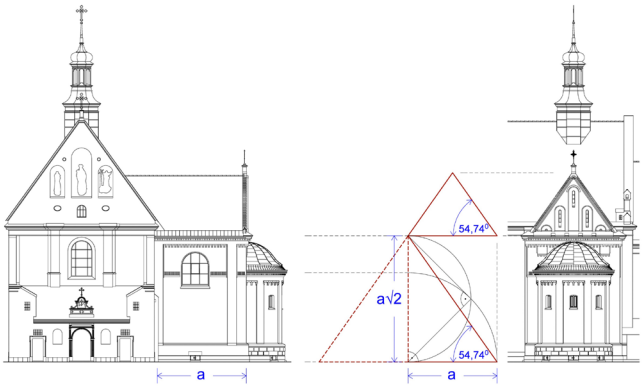

Figure 3. *Analysis of the chapel's proportions based on the silver ratio. Drawing by the author, based on survey.*

is a loose interpretation of original Romanesque designs. Every arcade of the frieze is comprised of a segmental arch and stepped cantilevers. Appropriately shaped stone blocks were inserted in places where the arcades connected. In the nave section, no arcade arches were placed, leaving only the stepped cantilevers of the cornice layers. At the level of the apse's cornice, the facade of the nave is divided by a frieze belt that is four layers wide, made from vertically and diagonally placed bricks, referencing 'toothed' medieval friezes, with bricks laid in a diagonal, soldier or diagonal soldier pattern (Płuska, 2009; Wiśniewski, 1911).

The spaces between the lesenes are where windows were placed, two in the nave body and three in the apse. The shape and size of the nave windows corresponds to the nearby arched Baroque windows of the church's main body. The apse has smaller windows, whose proportions are much closer to Romanesque originals typically found in these church sections. They are covered in a segmented brick arch and divided by a stone post, which supports the smaller segmental arches of narrow bifora. This layout is modelled after the geometry of the lintel section of the ground-floor windows of the nearby Renaissance Revival building of the Cracow Scientific Society (Figure 4). Stone parapets with small inclines with gorges cut into their undersides form the bases of all of the chapel's windows.

The gable of the chancel arch, whose outline reflects the geometry of the silver ration that is so clearly visible

Figure 4. *Form comparison. To the left: ground-floor window of the building of the Cracow Scientific Society from 1857-1866, to the right: the Romanesque Revival window—a bifora—in the apse of the chapel (Source: Czechowicz, 2018).*

Figure 5. *Krakow, St. Mark street, view towards the Reformed Congregation monastery. In the further perspective of the street, there is a visible top of the Romanesque Revival chapel in the form similar to the eastern gable of the nave of the Gothic Church of St Mark – visible on the right (Source: Czechowicz, 2018).*

throughout the church, is an essential element of the architectural composition of the chapel, while the manner of the organisation of the internal field is an expression of accounting for historicising references considered adequate during the historicist period. The triangular top is a proportional, smaller copy of the gable of the church facade; it is filled with rhythmically spaced and arched blendes with a double-stepped outline, featuring narrow, arched windows in the form of slits that illuminate the attic. The outlines of the blendes and windows were made out of perforated brick, cut into wedges so as to form arches. The style of the top of the chancel arch of the chapel has the character of a simplified layout of the blended gable featured on the façade of the nearby Church of St Mark. The likewise stone elements placed in the three corners of the gable and along the line of the cornice resemble similar designs in the cornice corners and at the bases of the gables of this church (Figure 5).

The outline of the chapel gable has a specific character. Its composition is supported on both sides by elaborate stone elements incorporated into the corners of the horizontal cornice, from which extend sections of stone profiles with a cross-section similar to the brick cornice layouts that follow them. The stone blocks also feature additional accents in the form of a simplified pinnacle base—in the shape of a house with a gabled roof. Due to the considerable destruction of the material, the original structure of both top sections of the base of the gable is not fully legible. A stepped layout of bricks, with alternating protruding bricks, frames the slanted edges of the gable. The top of the gable was marked

Figure 6. *Comparison of the forms of gable corners. To the left: the chapel—present-day state and reconstruction model, to the right: the late Romanesque northern fragment of the Church of St. Francis of Assisi (Source: Czechowicz , 2018).*

by a stone piece that is modelled after the break in the profiled cornice. Above this element is a brick post covered by a stone cap, above which there is an ornamental, openwork metal cross. The manner in which the gable is framed, along with the support, is a Revival Style interpretation of similar solutions visible in thirteenth-century parts of the Church of St Francis of Assisi in Cracow (Figure 6).

Above the body of the chapel is a gable roof with copper cladding, which had initially been covered with tiles, while the apse has a copper dome roof. The area of the point of contact between the dome and the gable points to there being a change in the concept of the roof, as in this area the surface of the roofing randomly intersects the brick frieze underneath the cornice along with the corners of cantilever-tipped lesenes. Initially, the apse was to be covered by a conical roof that would not require cutting into the brick elements of the top of the gable wall. This solution is displayed by a perspective drawing of the church with the chapel added, made by J. Niedzialkowski in 1901 (Janicki, 1901). The comparison of both alternatives demonstrates that the architect, as in the case of the biforas, the arcade frieze and the blendes or the framing of the gable, had sought a new interpretation of historical models choosing the domed option in place of a typical, conical roof of Romanesque apses (Figure 7).

Adopting the Romanesque Revival style was aligned with the trend of the re-emergence of these types of forms in Polish architecture at the start of the twentieth century. The character of designs built in this spirit was a result of pursuing simplification and transformation that followed modernising tendencies based on inspirations with English and German architecture (Stefański, 2002). However, it should be stated that Niedziałkowski, by breaking away from this tendency, geometricised Revival layouts searching for sources to reference in the immediate surroundings. Thus, the new chapel was excellently integrated with a specific place, becoming a its fitting and coherent structure—as an element of order in the urban fabric, that religious space has been since the earliest times (Solska, 2006).

Figure 7. *Conical (designed) and domed (built) form of the roof of the chapel apse. Reconstruction model (Source: Czechowicz).*

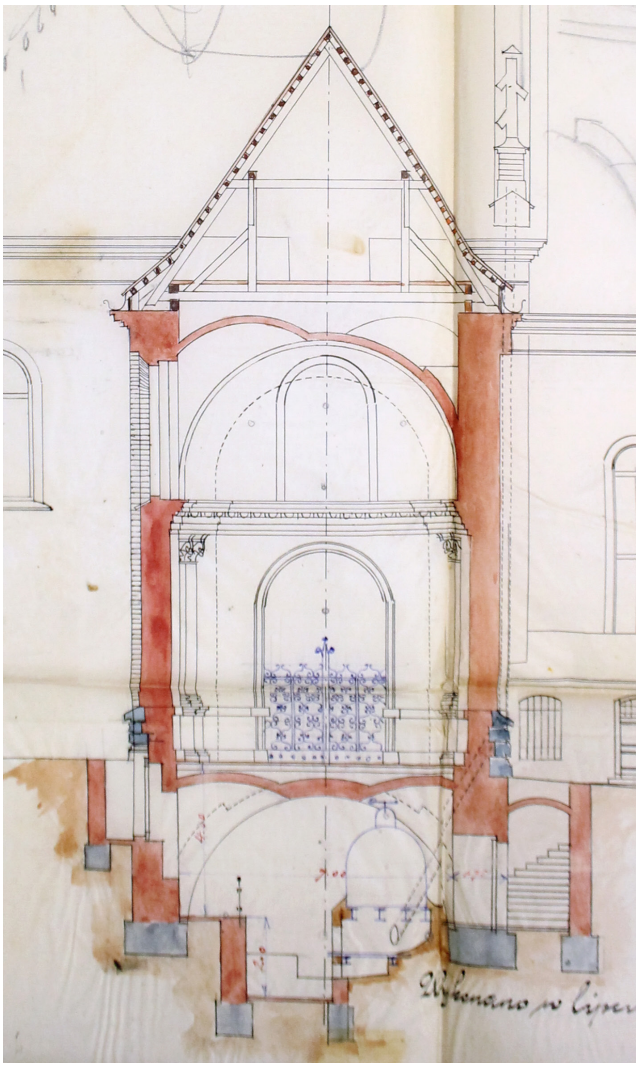

Figure 8. *Transverse cross-section of the chapel with a view towards the church. Design drawing from 1901, according to: Niedziałkowski, J. (1901, July). Przekrój poprzeczny. Budowa kaplicy P. Jezusa Miłosiernego 1901-1902 (sygn. K.69-135, 16). Archiwum klasztoru reformatów w Krakowie, Kraków.*

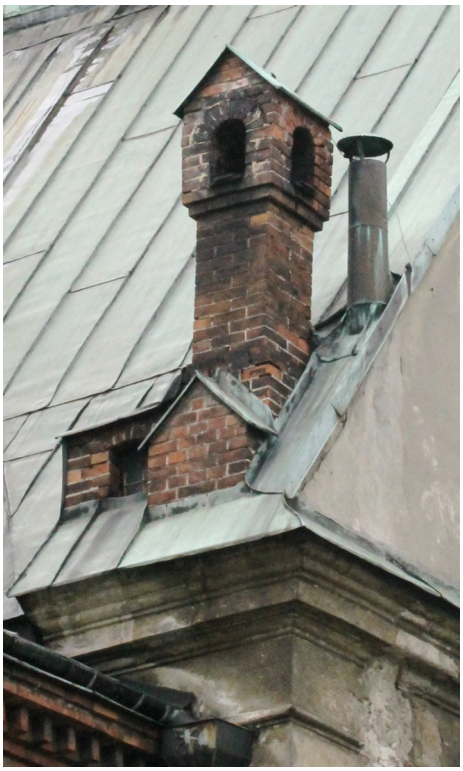

Figure 9. *Chimney located in the lower corner of the chancel wall gable of the church (Source: Czechowicz, 2018).*

Figure 10. *To the left: passage into the boiler room from the church storage building, to the right: stairs leading to the furnace floor level (Source: Czechowicz, 2018).*

7. Technological zone

Apart from a religious function, the chapel was to play an additional, technical role, maximally separate from the sphere of religion. The design of the transverse cross-section through the nave body presents a division of the entire structure into four levels of roughly equal height: the cellar, the nave section, the vault section and the roof truss (Figure 8) (Niedziałkowski, 1901). The cellar was entirely occupied by a boiler room, which operated using a low-pressure steam system. The massive base of the apse featured three elongated, rectangular windows: the fourth window was placed half-way along the plinth of the nave from the south. At present, it is built up with a low, single-storey building covered by a shed roof. The windows provided sufficient illumination to the boiler room, as well as ventilation, while allowing fuel to be delivered to the space. The cellar was covered with a vault and a half-dome, while appropriate lunettes were made above the windows and the entrance. The wood-fired furnace was placed near the church wall, in a narrow space, located around 1.5 metres below the remaining floor level of the boiler room.

Installing the boiler room required a chimney that would meet gravitational ventilation requirements, an element that is difficult to include in the architecture of a religious building. However, an optimal solution was found, both compositionally, functionally and technically. The chimney was placed outside of the chapel, at a corner of the church nave, and thus a site compliant with the typical location of a clear marking of the base of the gable that had been encountered in the Middle Ages, and which took on the form of a pinnacle, turret or lower merlon. The chimney was constructed entirely from brick, giving it the shape of a column shrine (Figure 9). From a technological point of view, this placement enabled the easy installation of a smoke duct leading from the furnace located in the nearby boiler room.

Other technical and functional problems were associated with vertical circulation. The boiler room required an entrance, but building one from the outside while accounting for local climate condition would require an appropriate envelope, which would have had an adverse effect on the facade's external appearance. It was probably for this reason that the boiler room was connected to the church's storage building. An appropriate opening in its existing wall was made in its

southern end. A set of brick spiral stairs were delineated through this opening, which led into a straight, vault-covered run below ground level, along the external wall of the chapel. This layout enabled the creation of an entrance to the boiler room that was invisible from the outside and without interfering with existing structures. The second set of stairs, that led from the main floor level of the boiler room to the recess underneath the furnace, was given a distinct shape, as its treads were formed as alternating wedges. This optimally shortened the run, freeing up the maximum possible amount of space for the remaining interior of the boiler room (Figure 10). The purpose of the boiler room was to heat not only the chapel, but also the entire church. To this end, eight decorated cast iron radiators were shipped from the Vienna-based factory of Wilhelm Brückner. Two of them were placed in the chapel, while six were placed in the church.

8. The chapel in contemporary times

The chapel was consecrated on the 13th of December 1901 by cardinal Jan Puzyna in the presence of J. Niedziałkowski and the craftsmen who cooperated with him (Nowa kaplica, 1901). The chapel was acknowledged by Cracow's reformed congregation of the Order of Friars Minor as the most important part of the church of St Casimir and has remained so until today (Janicki, 1901). At present, the boiler room no longer functions and an expansive underground space with a functional entrance from the inside of the church to the storage room now remains under the temple.

Ever since its erection, the chapel has been located within the monastery, itself surrounded by a tall wall without openings, located far from the major streets of the Old Town. Along Reformacka Street, one can only observe a sequence of monastic buildings with the set back front of the church preceded by a porch (Fabiański & Purchla, 2001). From the side of Pijarska Street, the only element one can see above the monastery wall is the upper outline of the brick gable of the chapel, filled with arched blendes. This gable is also visible from a large distance at the perspective culmination of Św. Marka Street. For this reason, the Romanesque Revival architecture of the chapel is not fully known to Cracow's residents. However, after entering the Church of St. Casimir the Prince, the monumental decoration of the Baroque Revival interior of the chapel, enriched with polychromes, spectacularly highlights its key significance as a sanctuary of Lord Jesus the Merciful with an unbroken tradition that has lasted for almost four centuries.

9. Conclusions

The Romanesque Revival chapel of Lord Jesus the Merciful, designed by Cracow-based architect Janusz Niedziałkowski and built at the start of the twentieth century, is an isolated example of Historical Revival religious architecture from Cracow. Its Revival style character was shaped as a result of being connected to a Baroque church of the reformed congregation of the Order of Friars Minor via a coherent geometry of compositional layouts and an appropriately shaped scope of formal references, primarily to the historical architecture of Cracow. Attempts at linking individual elements with the most important objects from earlier epochs located in the immediate vicinity are very transparent and legible. Particularly clear is the connection of the brick perimeter of the gable to the late-Romanesque top of the Franciscan church and the creation of a blende system adequate to the filling of the gables of the Gothic church of St. Mark. Giving the Romanesque Revival character was probably dictated by the Romanesque form of the church of St. John rebuilt almost at the same time. The architect also drew attention to the then innovative Renaissance Revival edifice of the Krakow Scientific Society, whose double windows on the ground floor inspired him to give biforas a similar geometry. Thus, the chapel became an architectural testimony to the history of Krakow and another element of its continuation.

Aware of the significance of the chapel as an important sanctuary of a worshipped image of Christ, the architect subtly highlighted it against the background of the Baroque massing of the church, using stone and brick and

striking a careful balance in operating with the Romanesque Revival style. He also skilfully delineated an additional technical space, as he designed a boiler room that did not conflict with the building's religious function. The means of expression, constrained by the monastic rule of the reformed congregation, defined the relatively modest external form of the chapel, almost perfect in its proportions and clear composition, which makes this small building particularly notable as an intriguing testimony to the pursuit of both beauty and harmony at the start of the twentieth century and as an outcome of a desire to highlight cultural identity as expressed by architecture.

The above considerations are not the sole formulation of another contribution to the study of a specific chapter of history or the expansion of knowledge in the field of the typology of architectural form. An equally important issue is recognizing the ways of arriving at a specific concept, based on the analysis of the intentions of the architect, although from the beginning of the last century, but operating within his contemporary realities. His attempts to create a new or even innovative facility can certainly be related to our present day.

The author of this article, being one of the research and teaching staff of an architectural university, tries to draw the attention of students, who are rightly fascinated with contemporary achievements of artists, to the need for a broad look at the context of architecture. The possibility of looking for paths for inspiration in the future profession also in previous periods is a significant support. The scope of formal references in an architect's work may include radically different time and territorial ranges. The achievements of artists in previous epochs show that the influence of architecture from different historical periods and cultural circles can have a significant impact on the nature of the forms created in extremely different regions of the world. However, thanks to the conscious need to preserve the national identity in architecture, the understanding of the historical context and the constant need to study history, architects were able to continuously fit into the traditions of the national culture, becoming its expression. Thanks to this attitude, traditional architecture was harmoniously connected with the influences of imported styles (Kim & Luchkova, 2018).

Janusz Niedziałkowski did a bit differently. He made a successful attempt to import architectural solutions from the local area, but as a result of the search for wide stylistic references, both from earlier and contemporary eras. This creator was aware of the existence of a wide inspirational potential for creating forms that could contain both avant-garde solutions and solutions well-established in tradition.

His work is the result of the necessary elements of the decision-making process: recognizing the scope of the available space for architectural activities, establishing the rules of linking to the existing layout in terms of construction, functionality, spatial and style, and looking for the possibility of introducing new compositional values. The reference to the immediate surroundings is a manifestation of respect for tradition and cultural identity.

The adopted mode of operation can therefore be an important transmitter for contemporary architects and, at the same time, a valuable teaching material for students of this discipline. It draws attention to the essence of the architectural context and allows the possibility of its influence on design decisions and gives an unambiguous answer to the question of whether both historical and contemporary interpretations can be used to create a form rooted in tradition, but having its own expression and unique, innovative character.

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