

**For centuries, Lubelszczyzna** (the historic region of Lublin) has had a rich tradition of using wood in construction and other sectors. This is due to the large area of forests in the region, and thus easy access to wood. The forests and the trees growing in them gave a particular character to the natural landscape of this place, while the use of wood as the primary construction material gave towns and villages here their local color. Just a few decades ago, timber architecture dominated in the region. The two world wars led to the destruction of large areas of forest and a significant part of the timber architecture. Priceless historic buildings and entire towns were destroyed. The process of devastation of **wooden architecture** has continued to this day.

Lying on the border between the East and the West, Lubelszczyzna has for centuries been home to an extremely diverse wooden folk architecture that has always aroused delight in viewers. It was here that different building traditions entwined and influenced one another. Here, one could see Roman Catholic, Eastern Orthodox and Greek Catholic (Uniate) churches, Jewish synagogues, and even Tatar mosques. And, above all, there were the **small towns** with their so-very-characteristic wooden houses.

One of the most important factors contributing to the beauty of those buildings was **wood** itself – the material from which most of the homes, sacred places and other structures were built. This was tied to the general presence of large, dense forests growing around villages, towns and rural estates. For centuries, timber architecture was inseparable from the Polish landscape, being its most conspicuous element. It was like an organic extension of the landscape.



” There are few countries in the world whose histories of material culture were as strongly connected with wood as Poland’s. (...) This is also because the world of Polish wooden forms arose thanks to the natural conditions of the landscape, which was filled to a large extent by primeval forests and woodlands.  
**Jan W. Rączka, *Architektura drewniana*, Krajowa Agencja Wydawnicza, Kraków 1990.**





## TREES

Trees, from which timber is obtained, have always been an important part of human spiritual culture. For centuries, trees were revered as cultic objects, and were seen as deities or homes of gods. Trees appear in many beliefs, myths and legends. In every culture forests and trees are associated with dozens of different stories. For people, trees did not only have a practical dimension as a building material, but were also part of their spirituality.

The tree connects heaven to earth, its upright posture is very similar to that of a man, even its shape contains something human. When we go through a forest, encountering trees is like a meeting between brothers. Trees populate the woodlands in a similar way that people populate the Earth. Out of everything that exists on this Earth, man most often compares himself to a tree. He gives trees personalities, gives them souls. For it is in trees that nobility of character, courage in enduring chills and hurricanes resemble human perseverance in the face of adversity, which is why poets mention trees so frequently. They also have a prominent place in folk symbolism, in folk songs and tales.

Trees were once objects of worship, gods or intermediaries to divine powers. And, like to gods, personalities and characteristics, good and bad intentions, were attributed to them.

**Julia Hartwig, *Wstęp*, in Edward Hartwig, *Wierzyby*, Wydawnictwo "Sport i Turystyka", Warszawa 1989.**

Long, long ago, there was a custom among the rural population to plant a sapling when a child was born. If a daughter came into the world, the parents planted a pear tree; when a son was born, they planted an apple tree. This tree was called the tree of life. It was believed that if it flourished and bloomed, the child would grow up healthy and strong. If it grew poorly and did not thrive, it meant that the child would be weak and sickly, and his life would be an unhappy one.

**Władysława Głódowska, *Drzewo życia*, in *Drzewo życia. Antologia prozy ludowej Zamojszczyzny*, ed. by: Donat Niewiadomski, Polihymnia, Lublin 1997.**

In Poland people prayed for rain under an oak tree. Oaks were held in high regard for their great size and vigor. Shrines and devotional paintings were hung from them. Medicinal properties were attributed to them (...). Smoke from oak leaves was considered an effective weapon against the power of the devil, airborne plagues, and curses. Those growing alone in the fields aroused fear, and were considered to be homes of evil spirits, witches, souls of suicides and those who had been killed in a dishonorable way.

One particular species of trees – the linden – was considered to be the embodiment of Mother Earth, her fertility and abundance. Manifesting female symbolism, it was considered to be the tree of the Heavenly Mother, and lindens had "holy" images hung on them, among other things. It was widely believed that "the Heavenly Mother resided in them". A characteristic manifestation of these beliefs is Święta Lipka in the Mazuria region, a place of Marian devotion.

**«Drzewo życia» symbol i rytuał w obrazach kultury tradycyjnej Oskara Kolberga i we współczesnej sztuce i obrzędowości ludowej, Muzeum Wsi Radomskiej w Radomiu, Radom 2007.**

In Slavic folklore, there is a story in which a rotten willow is used as a portal to hell. In other cases, it was believed that this tree could be helpful in gaining wealth. Evil treasures and gold were believed to be hidden in the rotting trunks. It was also believed that weeping willows were hotbeds of demons, evil spirits and witches. The devil living there could turn into an owl or even Death itself. These places were also to the liking of the devil Rokita, who happily lived in willow thickets, and it was from there that the fog hovering over the swamps emanated. Willow brooms were used by witches going to their sabbaths as a means of transportation.

**Etnografia Lubelszczyzny – ludowe wierzenia o drzewach, in *Leksykon Lublin*, www.leksykon.teatrnn.pl, (accessed:) 10.07.2015.**





## WOOD

Construction is always an action in the material world. A carpenter acts in the world according to the laws of nature, the most important of which is the law of universal gravitation, as is the suitability of the material – wood – being used. Wood is quite flexible and easy to work with, but also has relatively low stability, high flammability and limited mechanical strength so that structures made from it cannot, for example, be too high. Knowledge of the static and thermal properties of wood was always one of the main professional secrets of a carpenter. The physical properties of the material being used had a direct impact on a number of structural solutions employed in the construction of a house.

The structure of a building had to be in tune with the local climate. Thus, the size of the windows and the roof pitch were adapted to the amount of precipitation and strength of the wind. The construction solutions adopted determined the proportions of the building, i.e. the ratio between the height of the roof and the height of the walls. The task of the carpenter, who had specific types of wood at his disposal, was to use this material to create a house that would be best suited to the local weather conditions, which were often very hostile to man. For a good carpenter, a house he built, besides being safe, should also fulfill certain aesthetic criteria. Furthermore, the exact proportions of the building's form as perceived by the carpenter should also give an impression of consistency with the surrounding landscape.



The forms of Polish wooden architecture preserved to this day developed over a long period of time. Our ancestors perfected them over hundreds of years. Having experienced cold and rain, harsh winters and sweltering summers, they selected the optimal house shape, the angle of the slope of the roof, the size of the eaves and window and door openings. The precision in selection of the exact forms for each region is amazing. An example of this might simply be that the roof pitch varies, depending on the amount of precipitation in different regions of the country – it is different in the mountains, by the sea, on hills, and in valleys – the difference is due to the thickness and duration of the snow cover, the gales of lashing rain and snow of different intensities hitting against wattle-and-daub and walls protected by broad eaves. (...) Thus every detail of folk architecture has its reason and fulfills a specific task. The laws of nature are not only known very well but also obeyed exactly – both by the rural master builders of homes and all who use them.

Jan W. Rączka, *Architektura drewniana*, Krajowa Agencja Wydawnicza, Kraków 1990.

### MATERIAL



#### CONIFERS

Easy to process, durable, flexible, good for making long beams and boards, thus often used in carpentry.

**PINE** – easily available, resilient, cracks over time, highly water-resistant because of its high resinousness, easier to cross-cut, used to make beams, ceilings, stairs, doors and windows.

**SPRUCE** – springy, quite hard, less resistant to atmospheric changes.

**FIR** – lightweight and springy, used to make shingles, beams and boards.

**LARCH** – characterized by its springiness, density, does not crack or warp, most resistant, resistant to damp, mold and insects; due to its relative scarcity, it is used to build elegant and special structures, mainly churches and manor houses. It is also used to produce structural elements: sills, beams, joists, and portals.



#### DECIDUOUS TREES

Less robust than conifers, hard and very knotty, easier to polish.

**OAK** – hard, resistant to moisture and abrasion, most resistant to atmospheric changes. Oak was used for making piles that were driven into the ground to support foundations, and sometimes for making elements of understructure as well as in the construction of walls and window frames; later, it was used in manufacturing window frames, floors and doors.

**ELM** – resistant to vermin, used to make thresholds and parquet floors.

**ASH** – dense, flexible, hard and pliant; for making veneers.

**BIRCH** – fragile and lacking durability but birch bark was used to wrap the ends of beams to keep them from rotting.

**LINDEN** – light, soft and dense, with invisible tree rings; rots away easily.

### DIVISION OF TREES IN TERMS OF HARDNESS

**HARD:** oak, elm, maple, ash, hornbeam,

**SEMI-HARD:** larch, spruce,

**SOFT:** pine, fir, poplar, linden, beech.

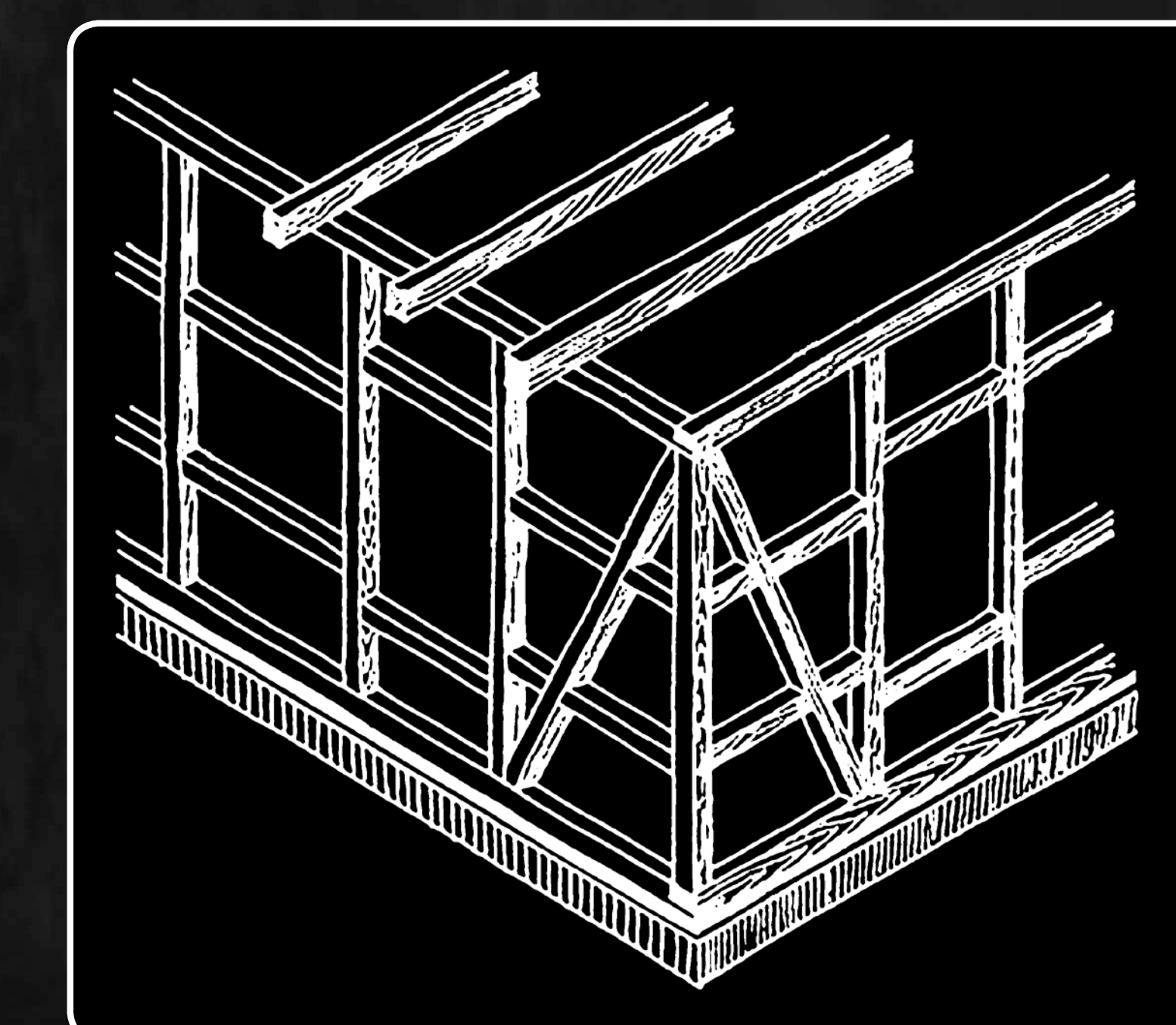
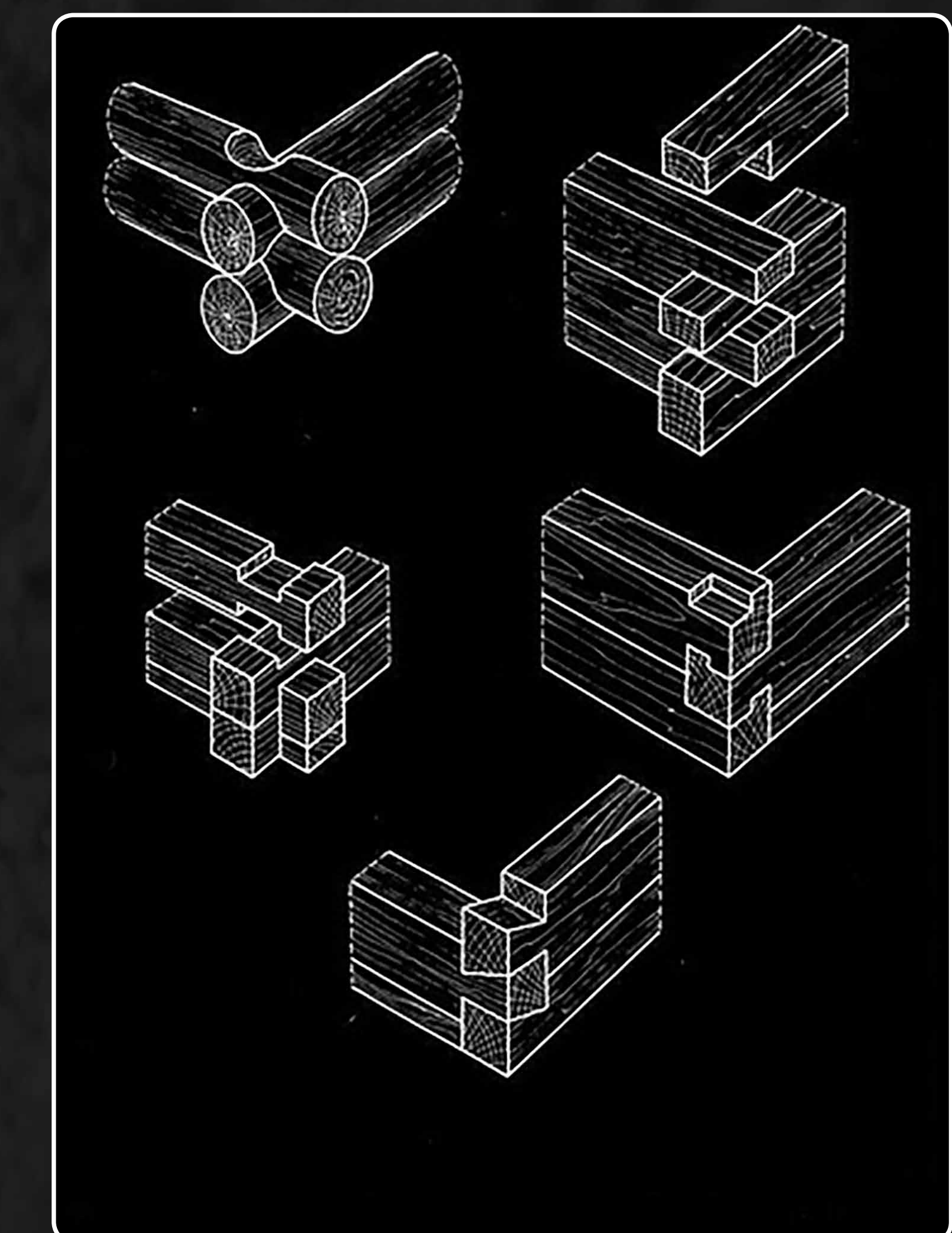
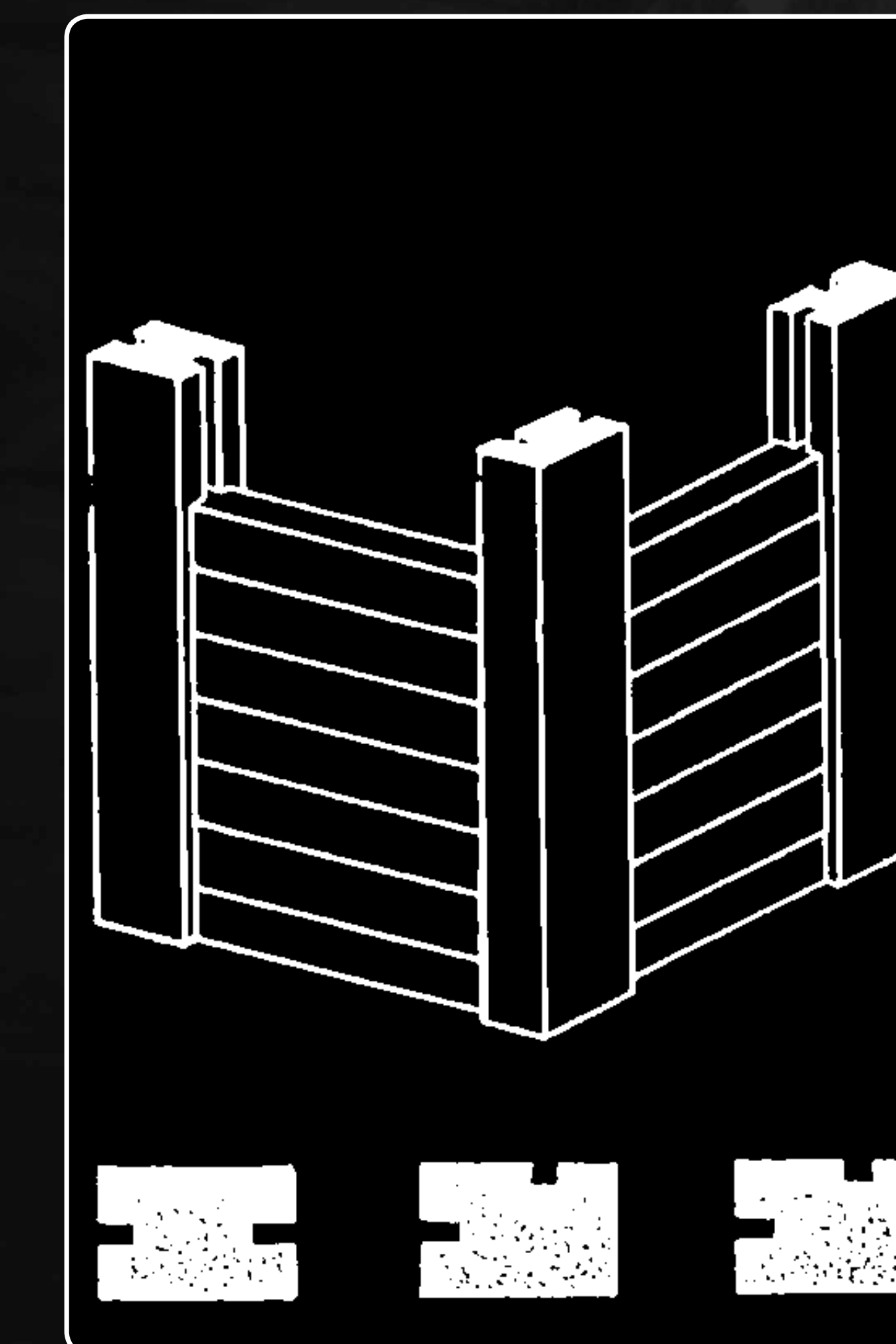
Tree felling would begin in the late fall, and most often in winter. The wood for timber products was seasoned – pine was dried for 3 years and oak for 7. Construction wood was not seasoned. Some species of wood such as oak and alder are better preserved when stored immersed in water.

### BUILDING MATERIALS

- logs of various diameters (from thick, medium, thin trees),
- round blocks,
- shingles,
- laths,
- boards,
- slats.



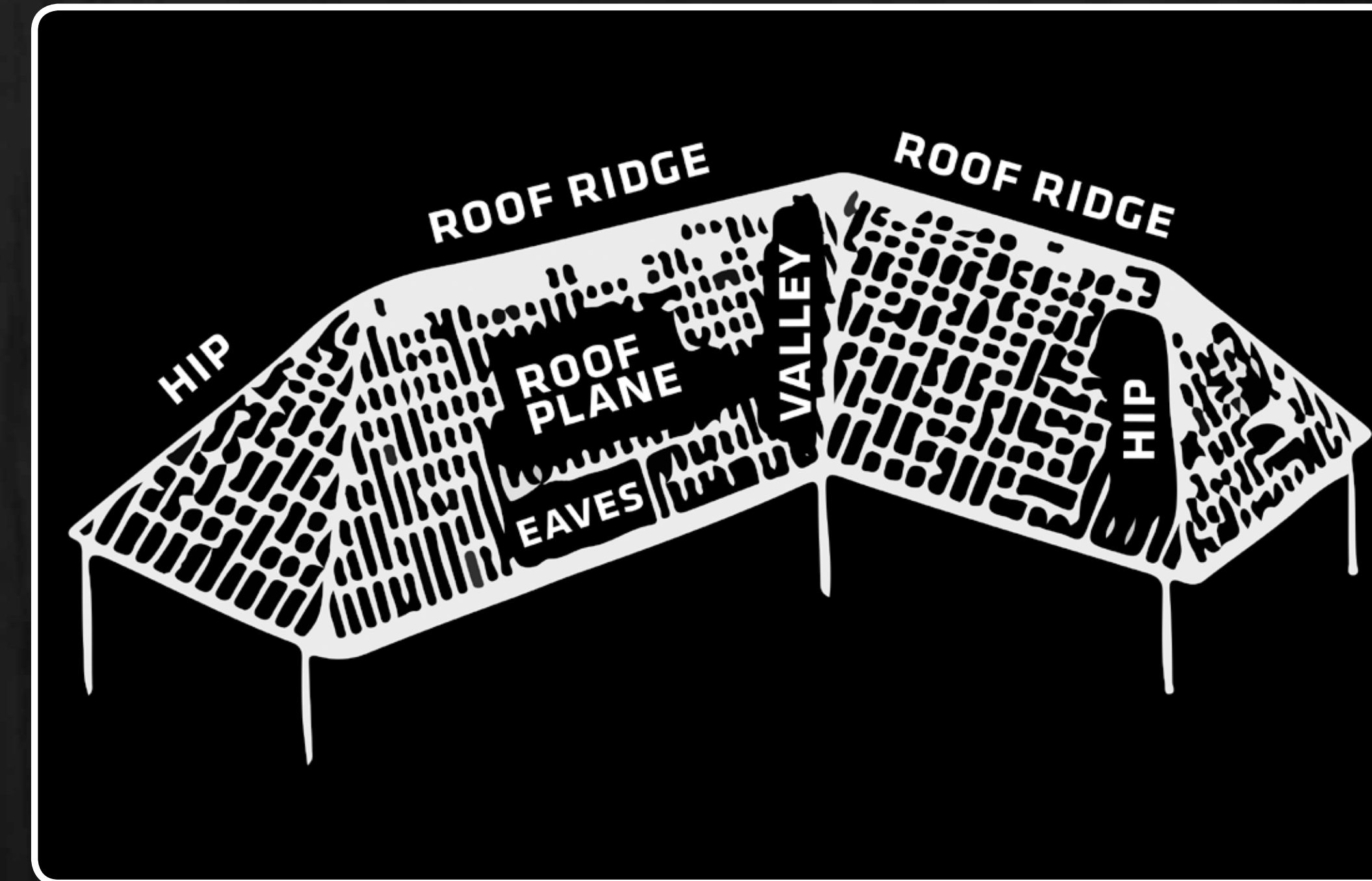
### CONSTRUCTION. TYPES OF BUILDING CONSTRUCTION





” The value of architecture is decided in the first instance by the composition of the building. If the relative proportions of its individual parts were captured successfully, such architectural structure can be a high-class work (...). In folk architecture, with the exception of special purpose structures, such as wooden churches, usually, the composition of the building is not complicated, because it only consists of two elements: a rectangular body set on the ground and a roof whose shape can be varied depending on the area and the time of construction. Sometimes, there is a third basic element – foundations.  
**Roman Reinfuss, Jan Z. Świdorski, *Sztuka ludowa w Polsce*, Wydawnictwo Literackie, Kraków 1960.**

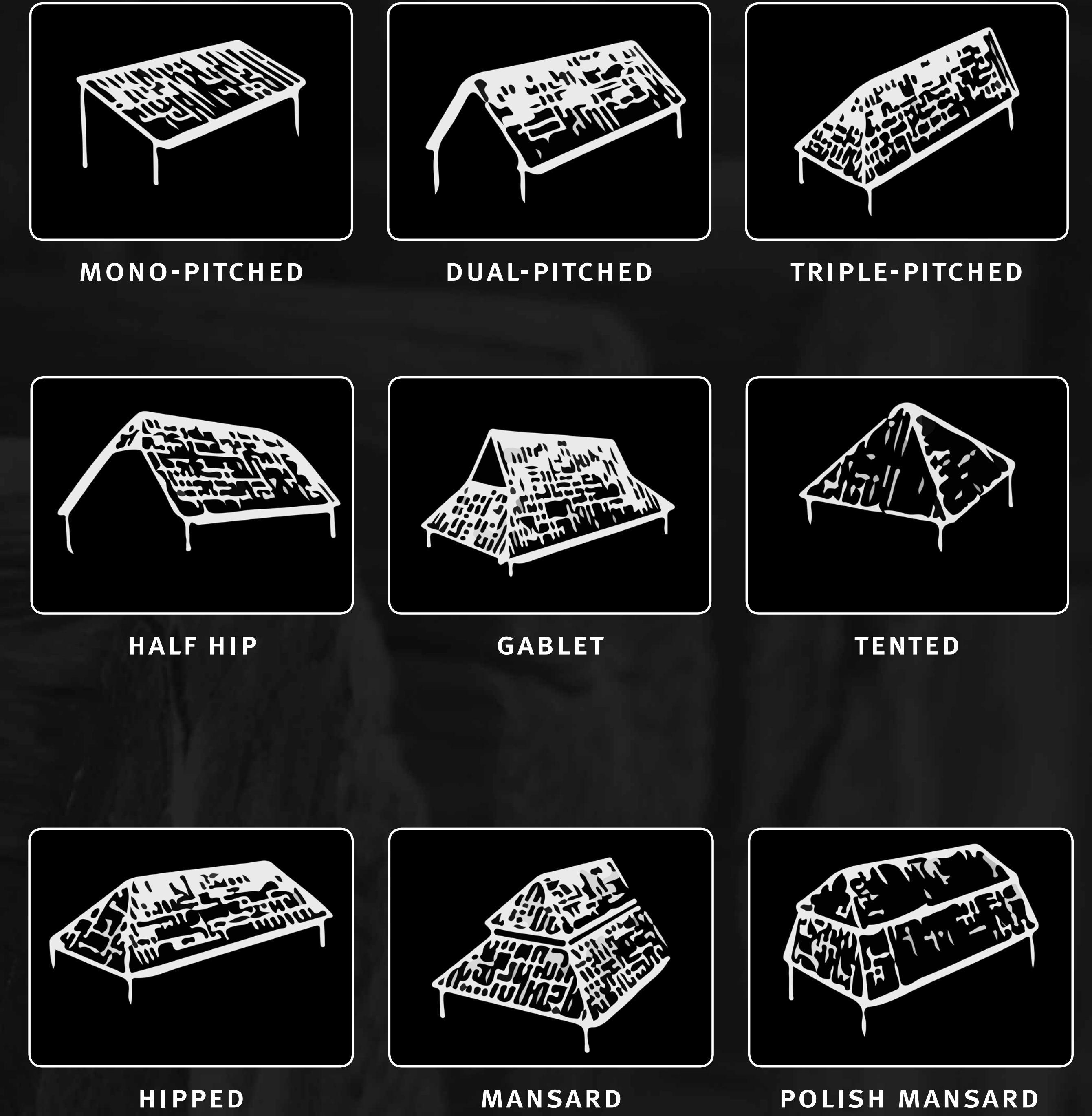
## ROOF STRUCTURE



## ROOF COVERINGS

- straw, reeds, sawn timber,
- shingles, laths, boards,
- tiles, slate,
- asbestine elements, roofing felt, sheet metal.

## TYPES OF ROOFS



## ORNAMENTATION

The decoration of wooden architecture mainly features geometric motifs as well as stylized plant and animal themes. It appears on the boards as carved-out ornaments, saw-tooth decoration, arches, and flat embellishments often running along the wood grain. Some structural elements are chamfered. In most cases, the decoration is applied to the following parts of the structure: pylons, including arcade pylons, joists, beams, gables, door and window frames, and balustrades. Decorations vary depending on the region.





## WOODWORKING TOOLS



## CARPENTERS

Initially, carpentry was a skill possessed by every inhabitant of a town or village. Over time, i.e. along with the growth of cities, the first craftsmen appeared. The oldest information about the carpentry profession dates back to the 12th century. Along with the growth of cities came the influx of craftsmen from Western Europe, as well as the popularization of construction techniques. In cities carpenters organized themselves into brotherhoods and societies. Over time, they evolved into guilds, uniting bricklayers, stone-masons, and carpenters. The guilds looked out for their members' interests, protecting them from competition from non-members, performing quality controls, taking care to maintain an adequate level of craftsmanship by regulating vocational training and professional development processes.

The second half of the 18th century was marked by dissemination of building manuals, which, along with liberalization of guild regulations, led to the collapse of the guilds.

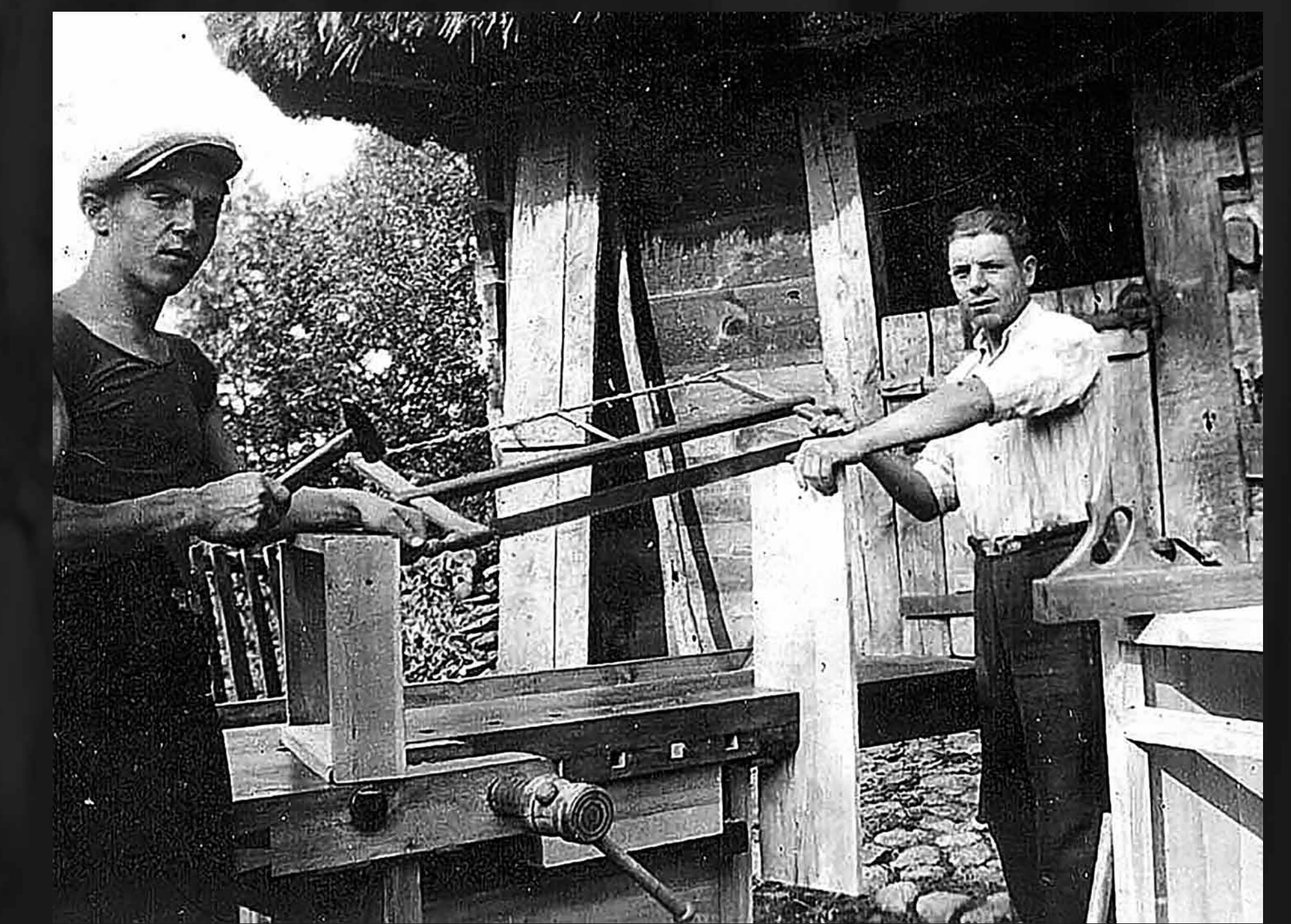
Among the agricultural population there emerged rural carpenters, casually involved in carpentry. In the countryside, carpentry was also an additional occupation for millers. By contrast, the rural estates had their own craftsmen. There were also itinerant carpenters.

The growth of the wood and iron industry contributed to the fall of carpentry. An attempt to revive the craft was made at the turn of the 20th century by Stanisław Witkiewicz.

In the early XX century, a manual for carpenters was published, titled: *The carpenter. Practical advice for workers in carpentry*, by Bronisław Gustawicz i Mieczysław Sroczyński.

” Out of all craftsmen, Jesus loved carpenters the most because St. Joseph was a carpenter, and Jesus sometimes helped him with his work. He thus said that carpenters should work from seven till five. However, St. Peter, when he was writing the laws for carpenters, mistakenly wrote that carpenters should work from five till seven, and thus accidentally assigned them four more hours of work a day. But the carpenters did not lose anything from this, because it is easier for them to go to heaven than for other craftsmen, since St. Joseph opened the door for them. But those who botch their jobs find no favor with him.

**Adam Siewiński, *Bajki, legendy i opowiadania ludowe zebrane w powiecie sokalskim*, “Lud” 1903, t. 9.**





## HOUSES



Fresh, pale wood quickly changes its color. The house's aging beams become an odd shade of gray, they become covered with a network of tiny cracks similar to wrinkles on a person's face. With the passage of the years, the traces of usage on doors, thresholds, floors deepen, sometimes from violent events, at times from war. Finally, the old, well-worn house is replaced by a new building but one that grew from the old foundations based on traditional forms and functions, only improved by the new generations.

**Jan W. Rączka, *Architektura drewniana*, Krajowa Agencja Wydawnicza, Kraków 1990.**

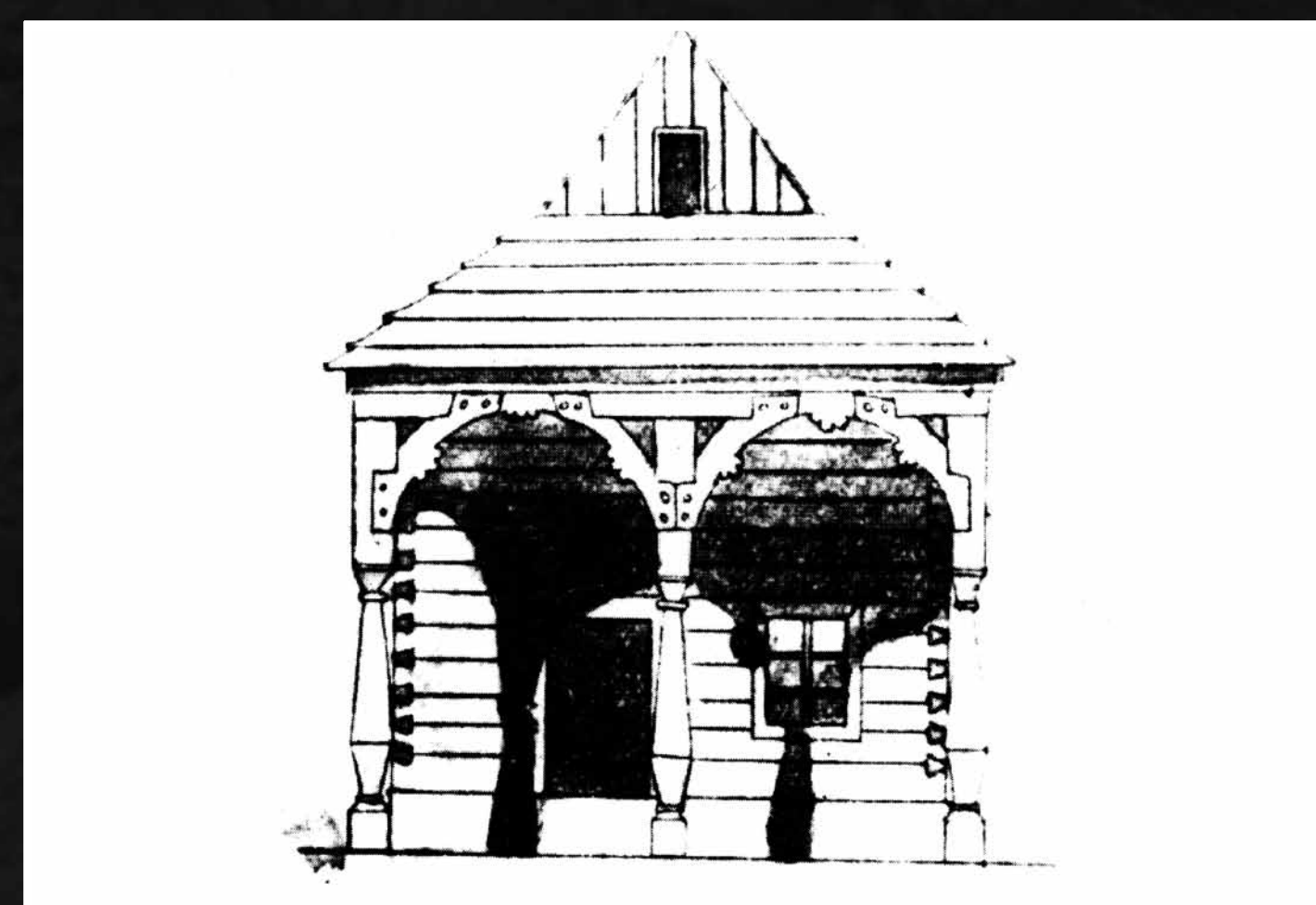
The aging process shared by a wooden house and its inhabitants makes the building human in character. A communal fate, participation in the same eternal circle resulted in a special relationship between the wooden house and its residents.



A wooden house evokes a wave of emotions: it is a record of a past life. First, there was the memory of the trees growing in this land – a graph of fertile and lean years recorded in the breadth of the rings in the sectioned wood. Then, the purposeful cutting of axes and other now rarely used tools shaped the construction of the wooden building.

The wonderful cap, often of straw, covering the roof, protected the life that went on beneath it for many years. (...) In a wooden house in the countryside, one's imagination can recall the bygone smell of baked bread and steaming meals placed in front of hardworking people in the evening. Everything here becomes a symbol: the creak of the door, the knocking on the window by the graying harvest dawn, the tilt of the head as one goes through the low door and over the high wooden threshold – entering and leaving, sometimes forever.

**Jan W. Rączka, *Architektura drewniana*, Krajowa Agencja Wydawnicza, Kraków 1990.**



A house was not only a building fulfilling a particular utilitarian function but also a symbolic place of refuge against the powerful outside world. It was a sacred place separate from the chaotic space outside. Special importance was attributed to the threshold – the frontier between the safe interior and the world outside.

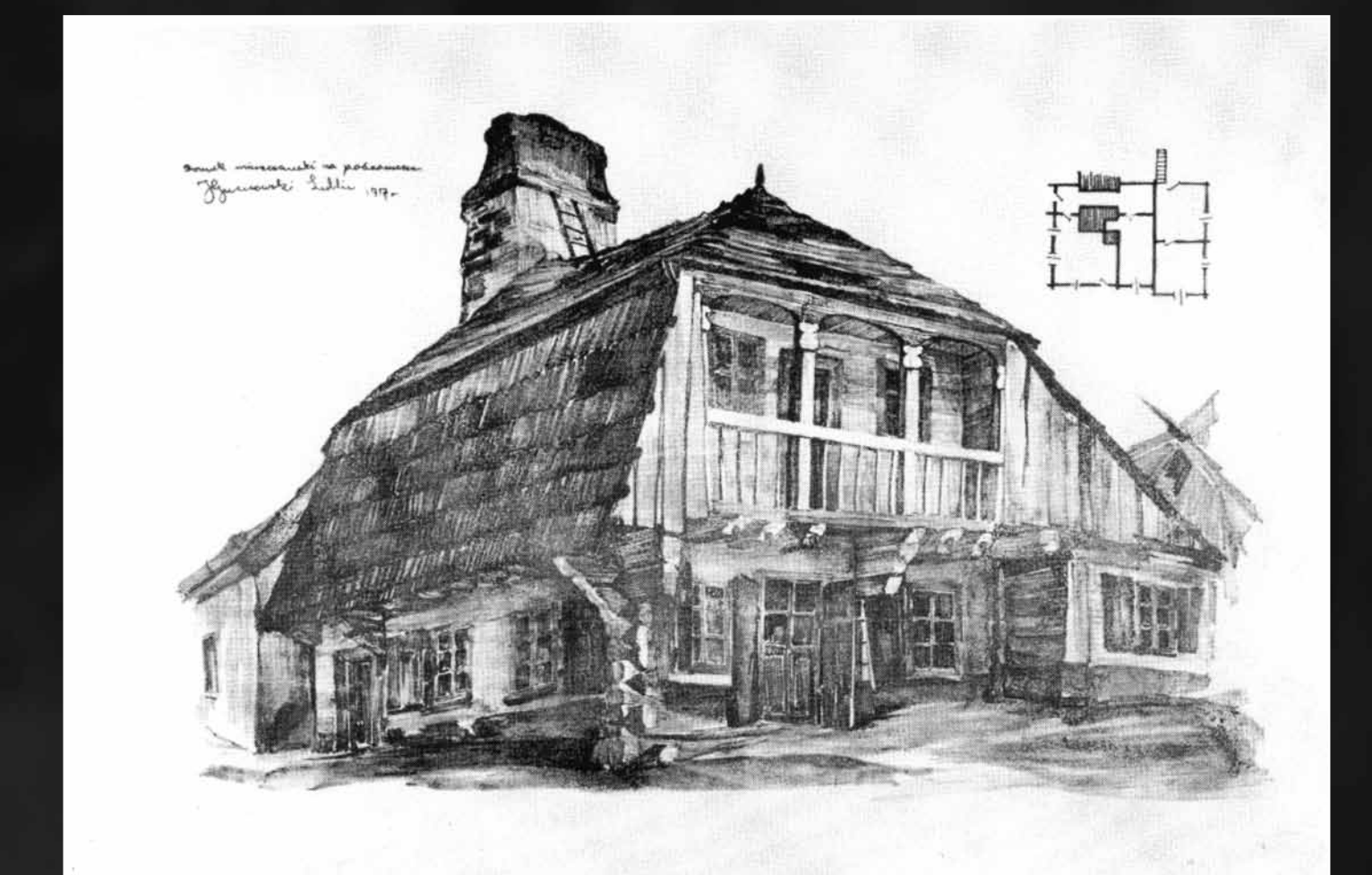
The place where the house was to be built had to be ritually cleansed, meaning that it was unblemished by crime or blood shed by humans or animals. They never chose a place where a road or, worse, a crossroads had been. The animals' behavior was observed – where the livestock liked to take a rest or where anthills were located – that was a good spot for building a house.



Sometimes, before moving into a house, people would let a bird or other animal in at night, and then all of the evil forces would flow into the animal, which would protect the people who later came inside. Sometimes, it was also requested to bring in salt to protect order, a broom to sweep out the evil spirits and bread to ensure fertility and abundance. Upon finishing construction, people would summon their relatives and friends. The oldest or most important guest would dip several ears of wheat into holy water and sprinkle it inside the four corners of the house as well as on the chimney and the door.

**Elżbieta Wójtowicz, *Wólka Kątna* 2010, testimony from the "Grodzka Gate - NN Theatre" Centre Oral History Archive.**

It is tied to many customs, ceremonies and beliefs. The very construction process was enveloped in many customs full of deep symbolic meaning. When building a house, the place where it was to be constructed was chosen very carefully. The selection of the wood for building it was also important, as was the building process itself. For example, before laying the first ring of the building, the ends of each of the beams had crosses carved on them.



A medieval tradition speaks of burying people alive in the foundations; it also happened that bones of the dead were buried to ensure the durability of the building. Four crosses were placed at the four corners of the house as it was being built, to protect it from evil spirits and witches, another method was to place honey or sugar in the quoins to appease dangerous forces. Underneath the foundation, people placed St. Barbara's bread and wool. In Poland, there also existed a belief in domestic spirits, as evidenced by archaeological excavations. Whilst building a house, they would bury a rooster, eggs, the head of an animal under the sill-beams – these were sacrifices offered to the spirits.

The house takes part in the death of a person. In the event of painful or slow agony, the dying man was laid on the floor. Immediately after the death, the mirrors were covered, the clocks were stopped; silence fell over the house. As with birth, a symbolic opening and closing appear here: as the funeral procession was leaving, everything – doors, wardrobes, chests – must be open. The deceased's farewell to their abode, practiced in some parts of Lubelszczyzna, was metonymically exemplified by the custom of knocking on the threshold three times.

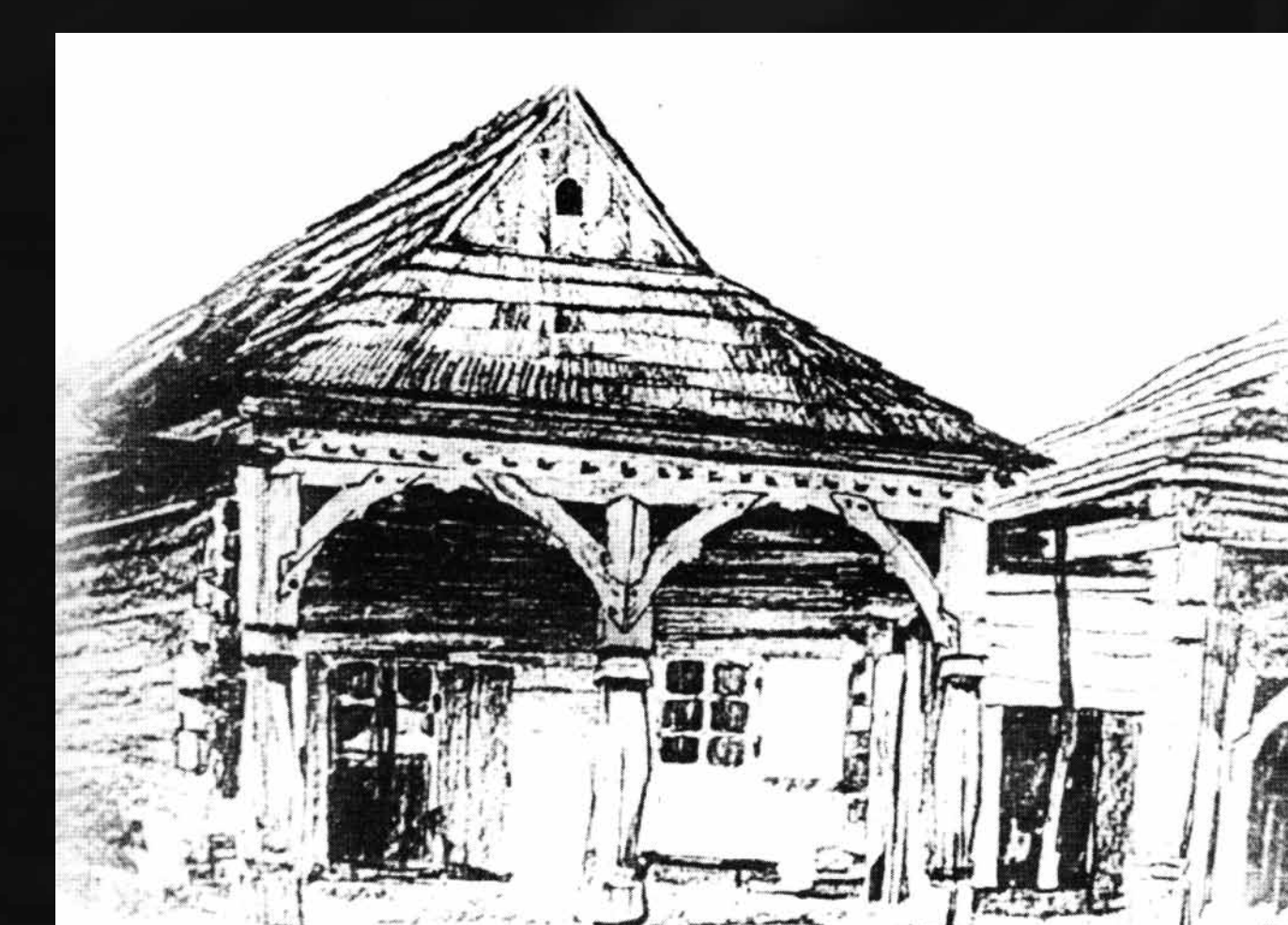
Historically, the most rudimentary abode was a one-room house. The next stage in the evolution of the house was the addition of a hall to the room. The introduction of pantries was also important for the development of the house layout. In the 19th century, rural house interiors were divided into two rooms: the white one and the black one, which was equipped with a smoke stove. Typologically, we can distinguish several types of houses: a house with a single row of rooms (wide-frontage and narrow-frontage), one-and-a-half-bay, two-bay, and with rooms situated around a central hallway.

A bay is a form of layout of rooms inside a building. In a single-bay house, all rooms are placed side by side in a single row along the roof ridge.



## SMALL TOWNS

Small town was a distinctive element of the cultural landscape of pre-war Lubelszczyzna. A small town can be defined as a spatial grouping of a small number of buildings in a specific and clearly defined area designed for a relatively small group of people. The adjective “small” refers to the number of inhabitants and is defined in various ways, most often ranging between several thousand and over ten thousand but mostly under 30,000 inhabitants. The term “small town” was used by historians and urban planners already in the 1920s to describe settlements with urban functions having local economic importance.



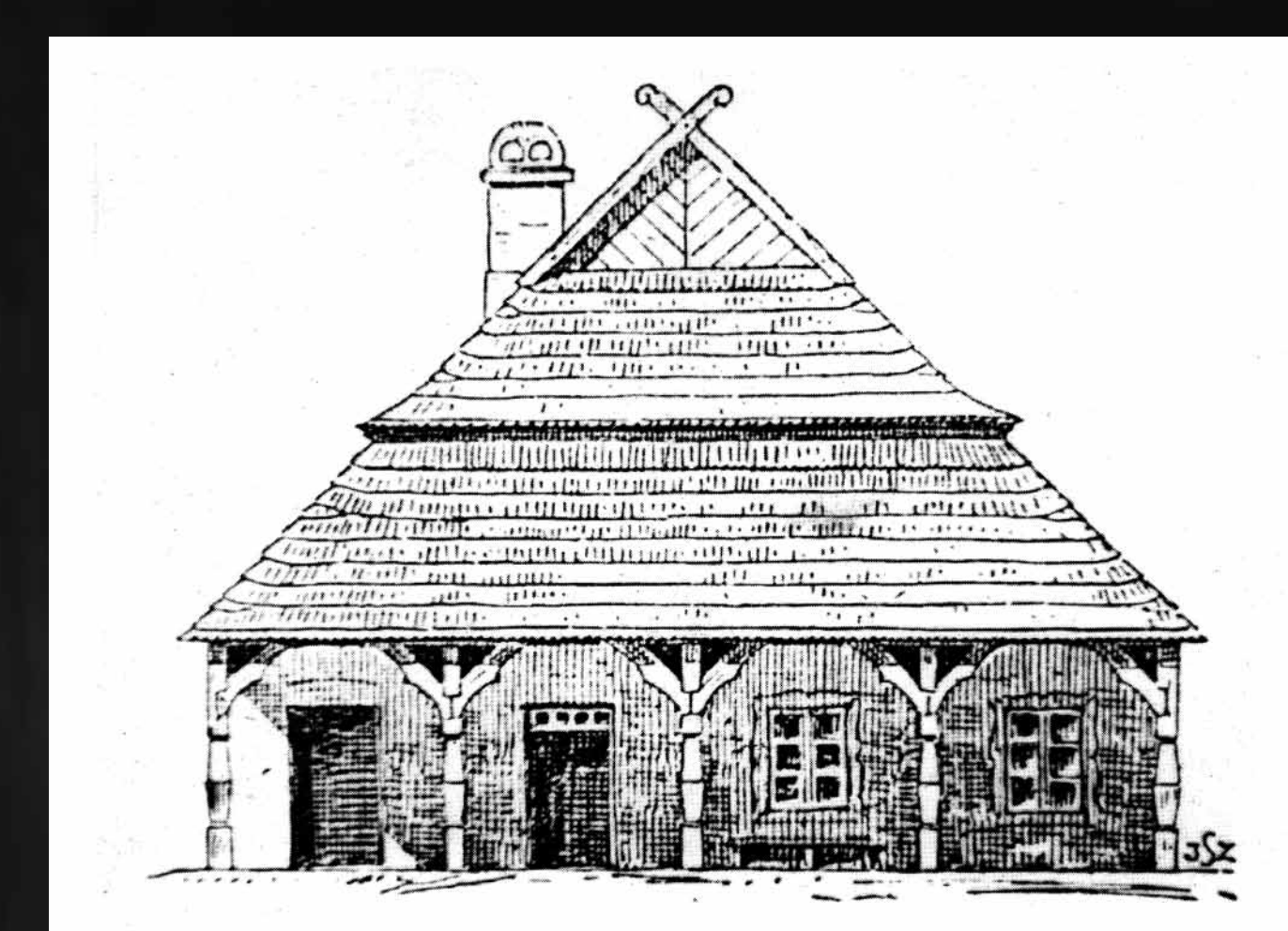
A characteristic feature of pre-war towns located in the Lubelszczyzna region was the arcaded house. This was a wooden house outfitted with a type of gallery supported by posts, sometimes forming a porch. Structurally, the arcades consisted of posts with angled struts and shafts that supported the roof structure. The posts were set on stones sunk into the ground.



Arcades were supported by 3 or 5 posts. Houses were covered with half hip, Polish mansard, mansard, gablet, dual-pitched or hipped roofs. Arcaded houses could form residential-economic groups, connected by gateways and wickets. Houses of this type often surrounded the market square, creating arcaded frontages. Arcaded houses were most often built with the roof ridge perpendicular to the street. There are two types of arcades: the gallery type, which appeared mainly on market squares, and the porch type, used in detached arcaded homes built along the streets. Some detached houses had arcades along all four walls. Homes of this construction type were connected by various types of gates. Wiktor Zin points out that the genesis of arcades was connected with the need to create a space inaccessible to the rain, which would protect the foundations and walls. The beginnings of arcades in wooden architecture date from the Middle Ages.

Only few examples of arcaded houses have survived in the Lublin region. One of them is the House of Fawka the Cobbler (Dom Szewca Fawki) in Wojślawice. In the past, arcaded houses existed in over a dozen of towns in Lubelszczyzna, with the most interesting examples having been built in Józefów Biłgorajski and Krasnobród. Towns with arcaded houses in the Zamość region were inventoried and studied by Jan Górak.

It is worth recalling that most cities and towns in this part of Europe were founded based on Magdeburg Law, which defined the rules for incorporation of a town (i.e. spatial planning, tenancy, the judiciary, trade, etc.). Thus, their urban systems are similar to one another. Magdeburg Law imposed a layout in which the market square and blocks of buildings were proportionally distributed, creating a quadrilateral system. The streets leading out from the corners of the market square intersected at right angles, and formed a checkerboard pattern. The most important buildings and institutions were located around the market square. One of these towns, Hrubieszów, was described by Wiktor Zin in his papers “Żydowskie Miasto” and “Budownictwo drewniane Hrubieszowa”. The market square of a typical small town is exhibited at the Muzeum Wsi Lubelskiej in Lublin. A 3D reconstruction of the buildings of Józefów Biłgorajski can be found at [www.miasteczko.teatrn.pl](http://www.miasteczko.teatrn.pl).



“ (...) The town, being the transitional form between the village and the big city, can easily combine the best characteristics of both, and become a mainstay of serene family life, of average wealth and requirements on the level which equals the average for a given society.

**Ewa Łuskina, *W obronie piękności kraju, Towarzystwo Upiększania Miasta Krakowa i Okolicy, Kraków 1910.***

Towns located in Lubelszczyzna were mostly multicultural, with several religions or nationalities living side by side until the Second World War. The presence of Jewish, Orthodox and Uniate populations beside the Polish population created a cultural landscape which was unique in Europe. Examples of these multicultural towns included Szczepieszyn, Hrubieszów, Tomaszów Lubelski, Kraśnik, Turobin and Bychawa. Externally, a multicultural town was characterized by presence of places of worship and cemeteries for people of different faiths within a single urban structure, as well as profound intertwining of cultural influences, art and customs.

Besides the material from which its houses are built, what gives a small town its specific character is the marketplace and the specific layout of the streets.



## SACRED ARCHITECTURE



### WOODEN ROMAN CATHOLIC CHURCHES

The basic plan of these buildings consists of:

- a small church porch,
- rectangular nave,
- narrower presbytery and sanctuary closed with a three-sided wall.

Wooden churches can be:

- without a steeple,
- with one steeple or two-steeples.

The oldest wooden church in Lubelszczyzna is in Tarnogród (1600), the first wooden church laid out on the plan of the Latin cross is in Tomaszów Lubelski (1627–1629).



### WOODEN ORTHODOX CHURCHES

Located in the center of a settlement, in an exposed place, surrounded by trees, oriented towards the east, built of pine logs; consists of narthex, where women prayed, nave, presbytery and 1 or 2 sacristies. Most were built as Greek Catholic (Uniate) churches in the “Russian” (Byzantine-Russian) style.

Types:

- 3-domed (Hrebenne),
- single domed (Korczmín),
- with a tented mansard roof (Kniazie),
- with a bell tower above the narthex (Jarczów),
- without domes (Horodło, Łosiniec),
- Byzantine-Russian (Gdeszyn).



Korczmín – the oldest in the region, dates back to 1658. Hrebenne – today the Chapel of St. Nicholas, dates from 1685, converted in the 18th century, one of the most valuable relics of Eastern Orthodox church art in Poland. Kostomłoty – St. Nicetas the Goth Eastern Orthodox Church, built in 1631, remodeled in the 19th century, wooden with a vestibule, steeple and ave-bell.

## OPEN ROUTE OF WOODEN ARCHITECTURE IN LUBELSZCZYŻNA

EXAMPLES OF WOODEN ARCHITECTURE IN LUBELSZCZYŻNA



### DUBIENKA

Houses on the Market Square and the home of Icek Goldberg built in 1926, an example of a wooden house that is still inhabited. It has a porch and facade with a balcony.



### WOJSŁAWICE

House of the shoemaker Fawka, built in the 1920s. One of the few surviving examples of arcaded houses in Lubelszczyzna.



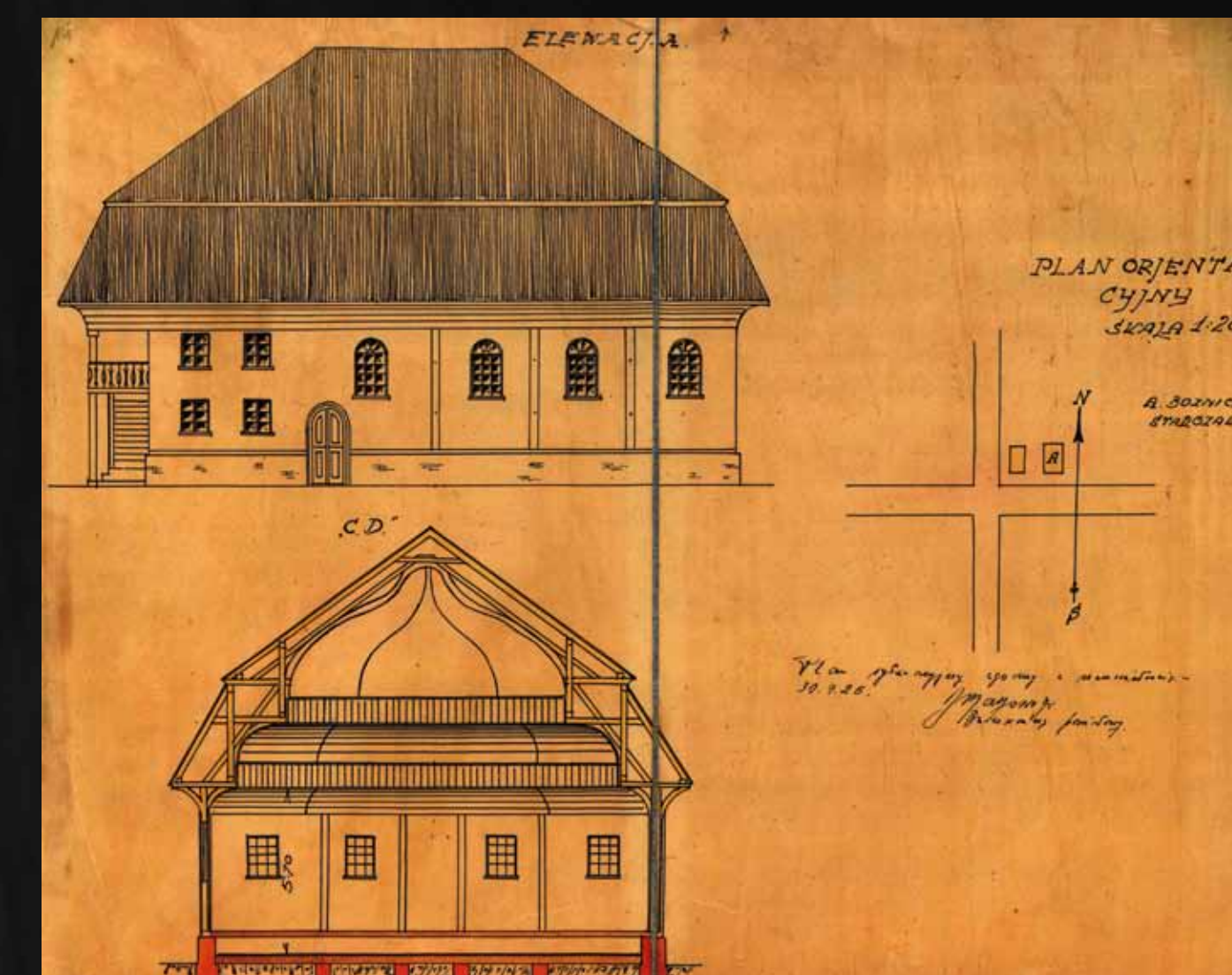
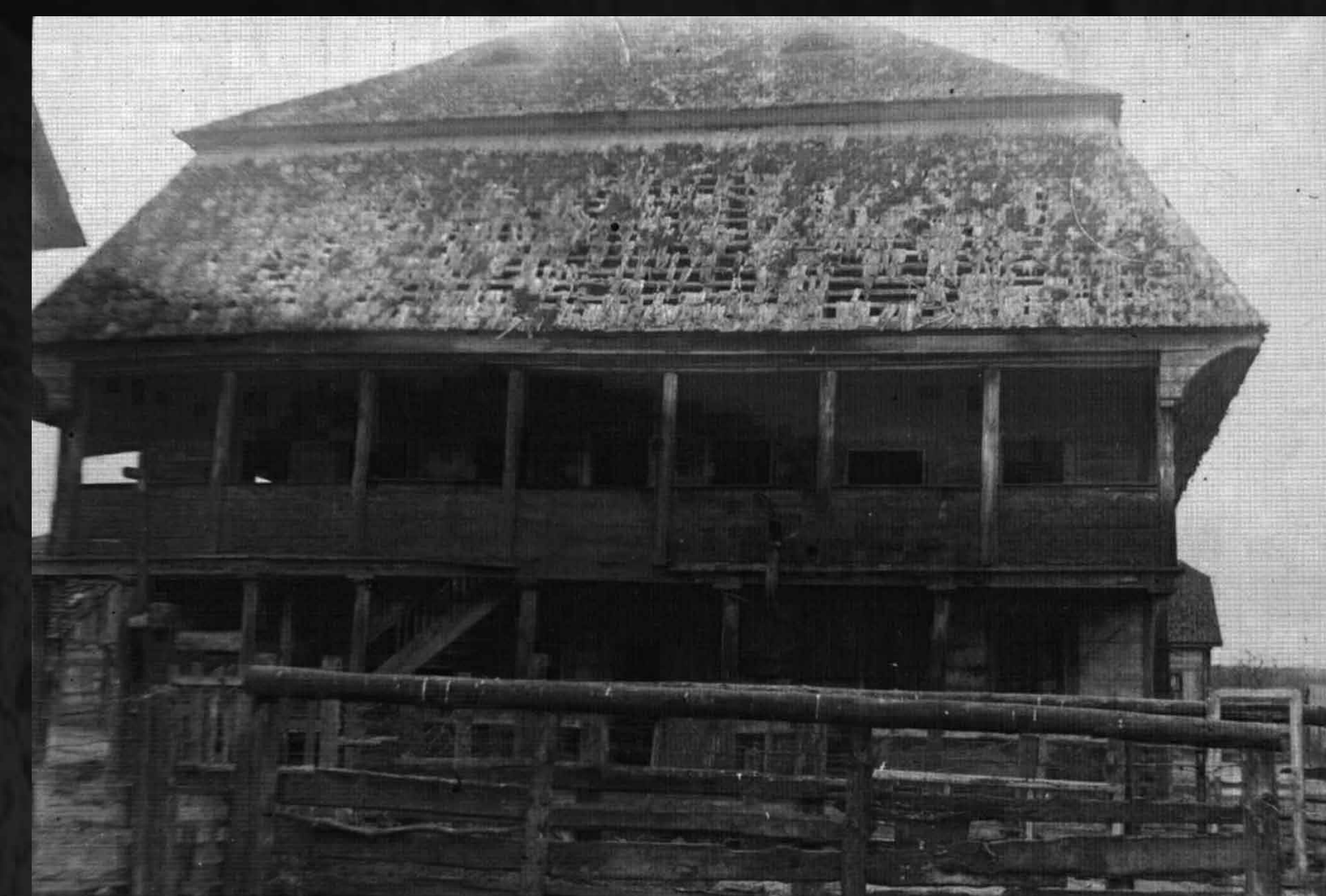
### KRASNOBRÓD

St. Roch's Chapel, the “Chapel on the Water”, and the group of chapels on Najświętszej Marii Panny (NMP) Street.



### SYNAGOGUES

The structure of the building is of a central type, on a rectangular or nearly square plan, with a vaulted ceiling and often a mansard roof. The interior of the prayer hall contains the aron-ha-kodesh oriented towards the east and the bimah in the center. Additionally, there are benches for worshippers against the walls, and lecterns; the section for women is located above the vestibule or at the sides of the prayer hall. No wooden synagogues have survived in Lubelszczyzna. Such building existed until 1938 or 1939 in Terespol. It was erected in 1849–59, and rebuilt in 1926, after suffering severe damage during the First World War.





## OPEN ROUTE OF WOODEN ARCHITECTURE IN LUBELSZCZYŻNA

### EXAMPLES OF WOODEN ARCHITECTURE IN LUBELSZCZYŻNA



#### TYSZOWCE

Houses on Mała and Średnia St., and one house on Czarnckiego St.



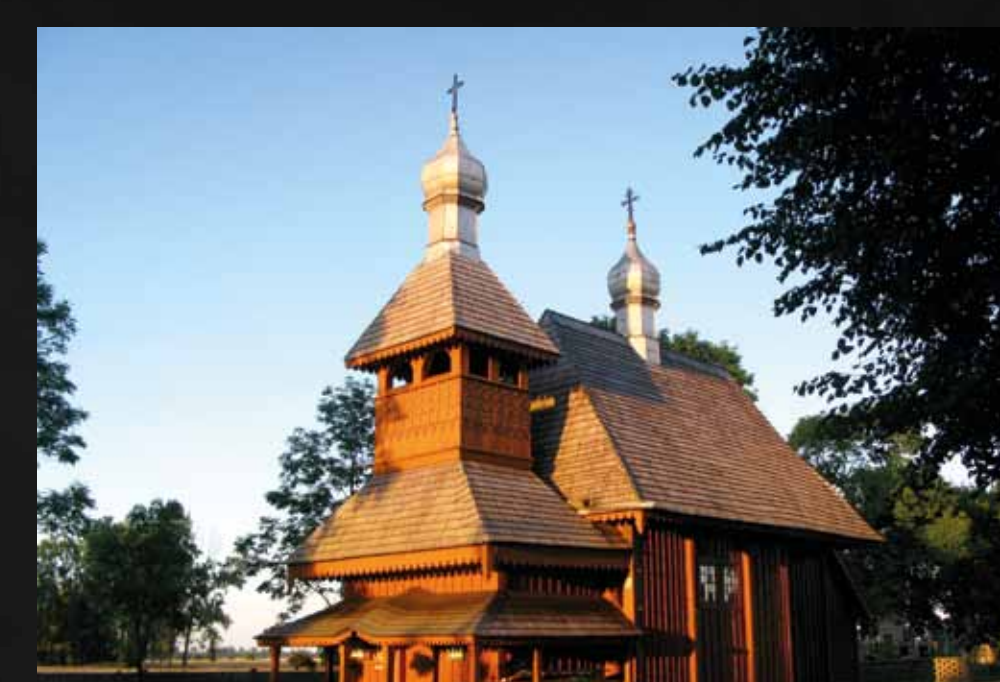
#### SZCZEPRESZYN

Houses on Klukowskiego and Cmentarna St.



#### ZAKLIKÓW

Cemetery church of St. Anne, originally a parish church; dates from c. 1580.



#### ORTEL KRÓLEWSKI

Former Uniate church, today the Our Lady of the Rosary parish church. The building dates from 1707–1713 and was erected by the carpenter Nazaron, the architectural forms used have no equivalent in Polish wooden architecture.



#### KOSTOMŁOTY

St. Seraphim of Sarov Orthodox Church from c. 1631. Built as a Uniate church, rebuilt in the 19th century, taken over by the Eastern Orthodox church in 1875, in 1927, it was re-instated as a church of the Neo-Uniate rite. The interior contains a polychrome and an iconostasis from the 19th century.



#### HREBENNE

Former Uniate church, today a Catholic chapel, erected c. 1600, partially remodeled in 1797; laid out on a plan of 3 squares with 3 cupolas. Inside there are remnants of the iconostasis from the 17th–18th century.



#### BOROWICA

Church of the Transfiguration of Jesus, built between 1797 and 1799 to the design of the architect Jakub Kubicki. He created a wooden structure with typical forms of brick architecture.



#### TOMASZÓW LUBELSKI

Larch Church of the Annunciation from the first half of the 17th century, endowed by Tomasz Zamoyski. A two-steeple church on the plan of the Latin cross, emulating stone architecture. Well-preserved furnishings.



#### ŻULIN

Church of Our Lady Queen of Poland, built between 1906–1909.



#### GÓRECKO KOŚCIELNE

Wooden church from 1768 endowed by Jan Jakub Zamoyski, with rococo furnishings.



#### CHŁOPIATYN

Former Uniate, then Eastern Orthodox church; today a Catholic parish church. Built in 1863-64. Building with 3 cupolas; the interior with a rococo polychrome from 1864.

## PRESERVATION AND CONSERVATION

### PRESERVATION OF WOODEN ARCHITECTURE

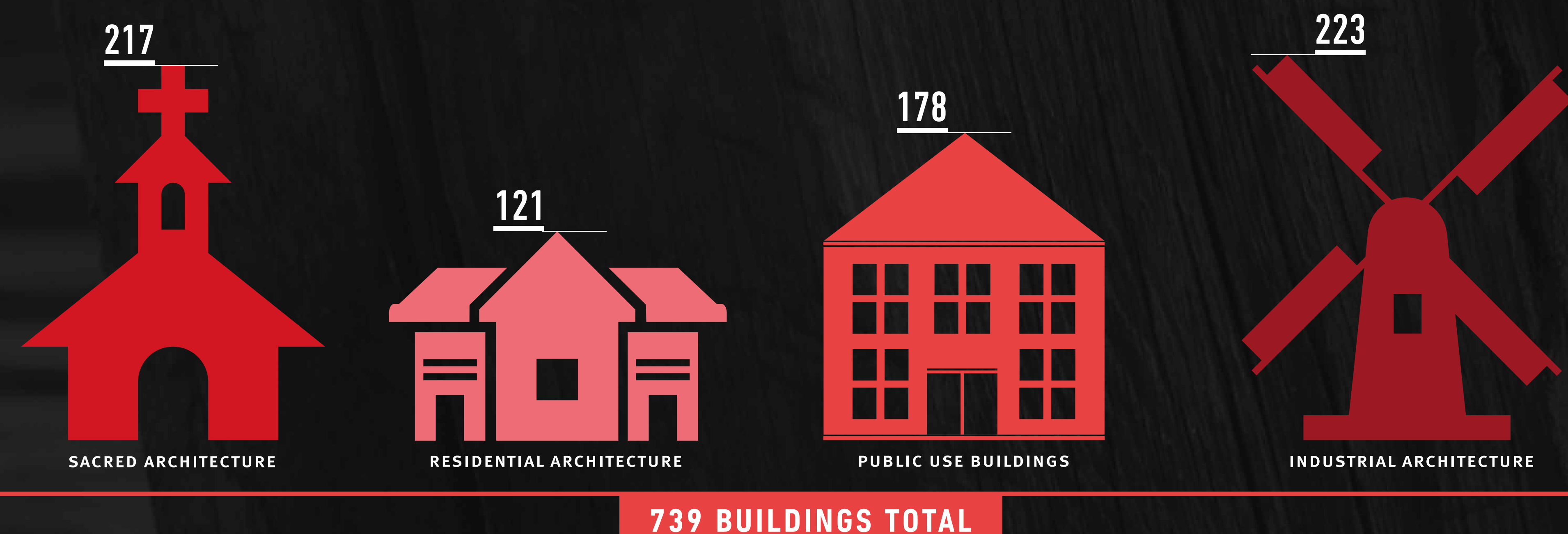
#### Rules for the proper protection of wooden buildings:

1. Do no harm.
2. Respect the original substance of the building as well as its material and immaterial value.
3. Any work must be carried out to the highest standard.
4. Do not do too much; apply the principle of minimal, essential intervention.
5. Only remove things that have a destructive effect on the building – nothing more.
6. Do nothing that cannot be reversed; any activity related to protecting and securing the building should be done in such a way that return to the original state is possible.
7. Apply the principle of clarity and identifiability of the replaced elements.
8. Document the course of any work.
9. Develop the surrounding area in accordance with the character of the building and local tradition.

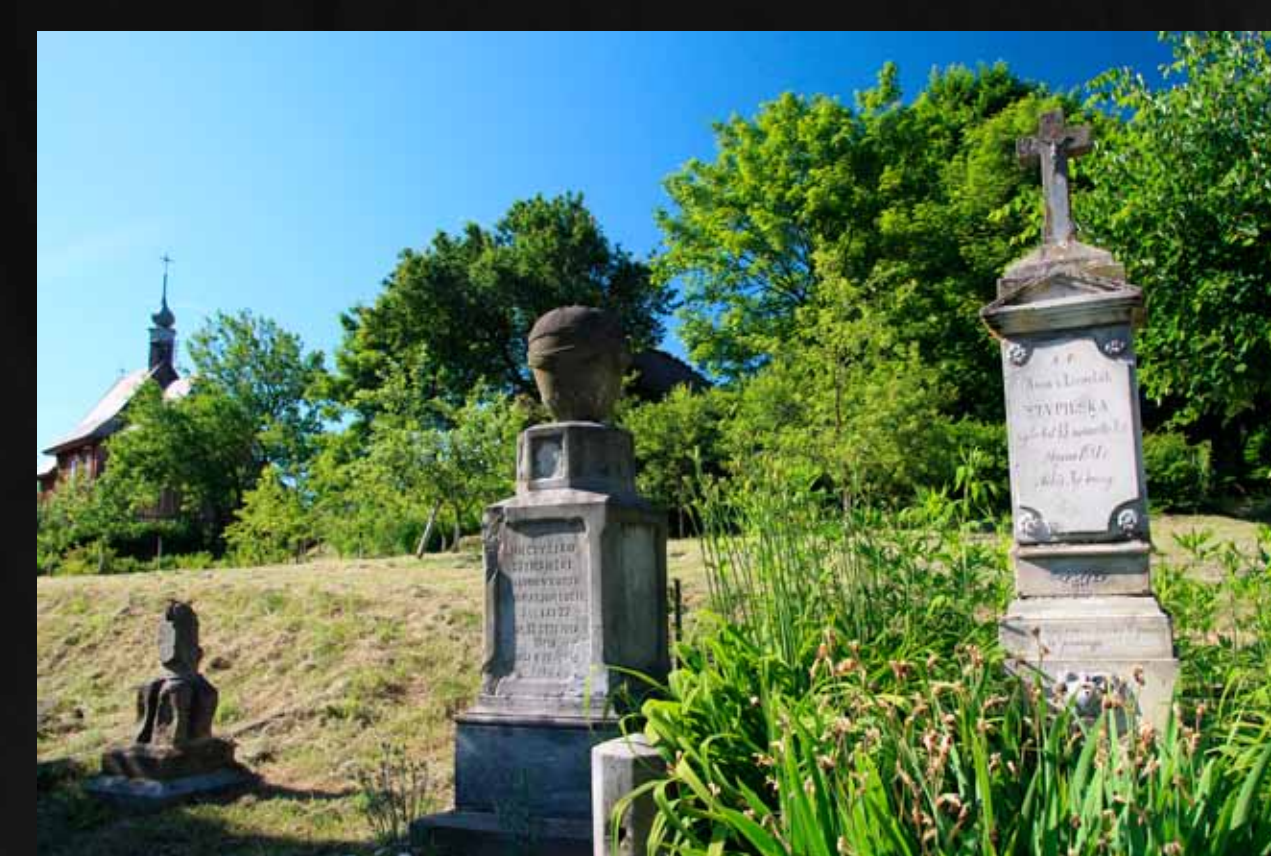
From: *Rzecz o dziedzictwie na wsi. Rady, przykłady, informacje*, red. Justyna Duriasz-Bużak, Krystian Połomski, Anna Potok, Fundacja Wspomagania Wsi, Warszawa 2011.



WOODEN ARCHITECTURE OF THE LUBLIN REGION QUANTITATIVE DATA (C. 1996)



The demand for rational and purposeful protection and conservation of relics of wooden architecture was the starting point for organizing open-air museums (in Polish: *skanseny*). These museums collect and exhibit ethnographic relics moved from their original sites, mainly buildings. The idea was developed in the Nordic countries. The first open-air museum was established in 1891 in Stockholm. It was founded by Dr. Artur Hazelius, and became a model for museums of this type, both in Sweden and in other European countries, particularly Norway, Denmark, and Finland. Today, 31 open-air museums are operating in Poland, one of which is the Muzeum Wsi Lubelskiej.



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SOURCES OF PHOTOGRAPHS:

"Grodzka Gate - NN Theatre" Centre Photography Archive, wu oz Archive in Zamość, Lublin Open Air Village Museum, Lublin State Archive, Dubenka Cultural Centre, Goraj Cultural Centre

Jan Górak, *Podcieniowa zabudowa miasteczek Lubelszczyzny*, Państwowa Służba Ochrony Zabytków, Zamość 1996.

*Wieś i miasteczko. Materiały do architektury polskiej*, t. I, Wydawnictwo Towarzystwa Opieki nad Zabytkami Przeszłości, Warszawa 1916.

Kazimierz Mokłowski, *Sztuka ludowa w Polsce*, Nakład Księgarni H. Altenberga, Lwów 1903.

Jan Sas-Zubrzycki, *Zamość w sztuce*, in *Teka Zamojska*, R. IV, 1921, nr 1–2.

www.laliny.mazowsze.pl, Wikimedia Commons

3D scanning by: Department of Architecture and Urban Planning Lublin University of Technology

## THE WOODEN TREASURE. PRESERVING HERITAGE, DESIGN FUTURE

Project „The Wooden Treasure. Preserving Heritage, Design Future”, implemented by the „Grodzka Gate – NN Theatre” Centre, is aimed at documenting and promoting traditional wooden architecture towns of the Lublin Region, and sensitizing communities to the problem of degradation of the multicultural heritage of Lubelszczyzna.



3D MODEL OF DUBIENKA

### RESULTS OF THE PROJECT:

- seminars for schools and local authorities officials on the topic of traditional wooden architecture of the Lublin region as a valuable part of local cultural heritage,
- inventory of the most representative monuments of wooden architecture of the Lublin region, uploaded and shared on-line,
- virtual 3D reconstructions of five chosen little towns of the Lublin region and a model illustrating wooden architecture of the Norwegian town of Larvik in different historic periods,
- multimedia website dedicated to the wooden architecture and methods of its conservation,
- mobile exhibition presenting the heritage of both countries,
- publication of a bilingual book.

IMPLEMENTATION OF THE PROJECT: MAY 2014 – DECEMBER 2015

### LEADER OF THE PROJECT:

The “Grodzka Gate – NN Theatre” Centre is an interdisciplinary municipal cultural institution, operating in Lublin since 1998 for protection of cultural heritage and education. Centre’s program is shaped so as to be at the intersection of activities of academic, museum, documentary, editorial, educational and artistic character. An important feature of the Centre’s program is the use of the language of art and social animation.

[www.teatrnn.pl](http://www.teatrnn.pl)

### PARTNERS:

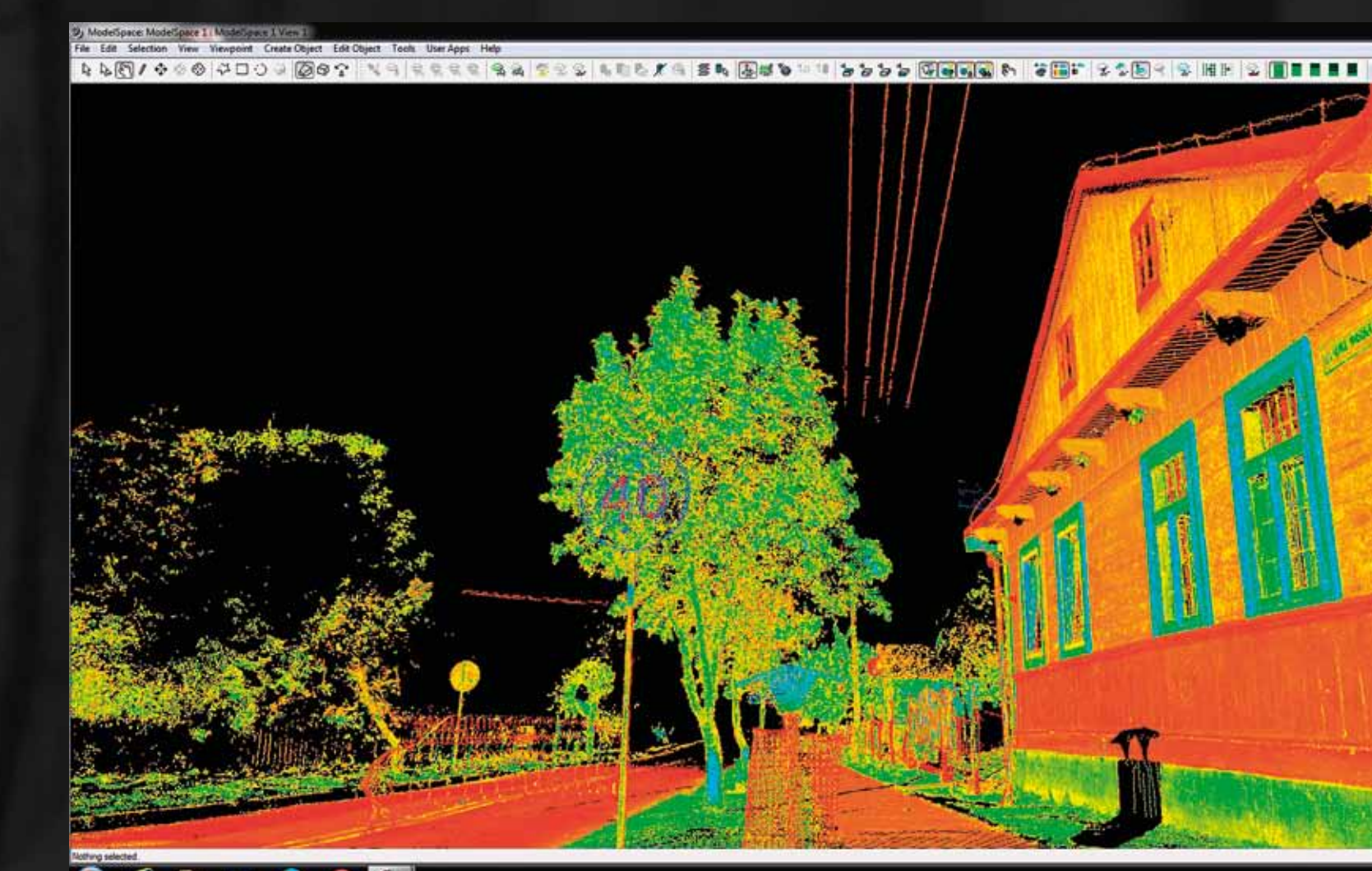
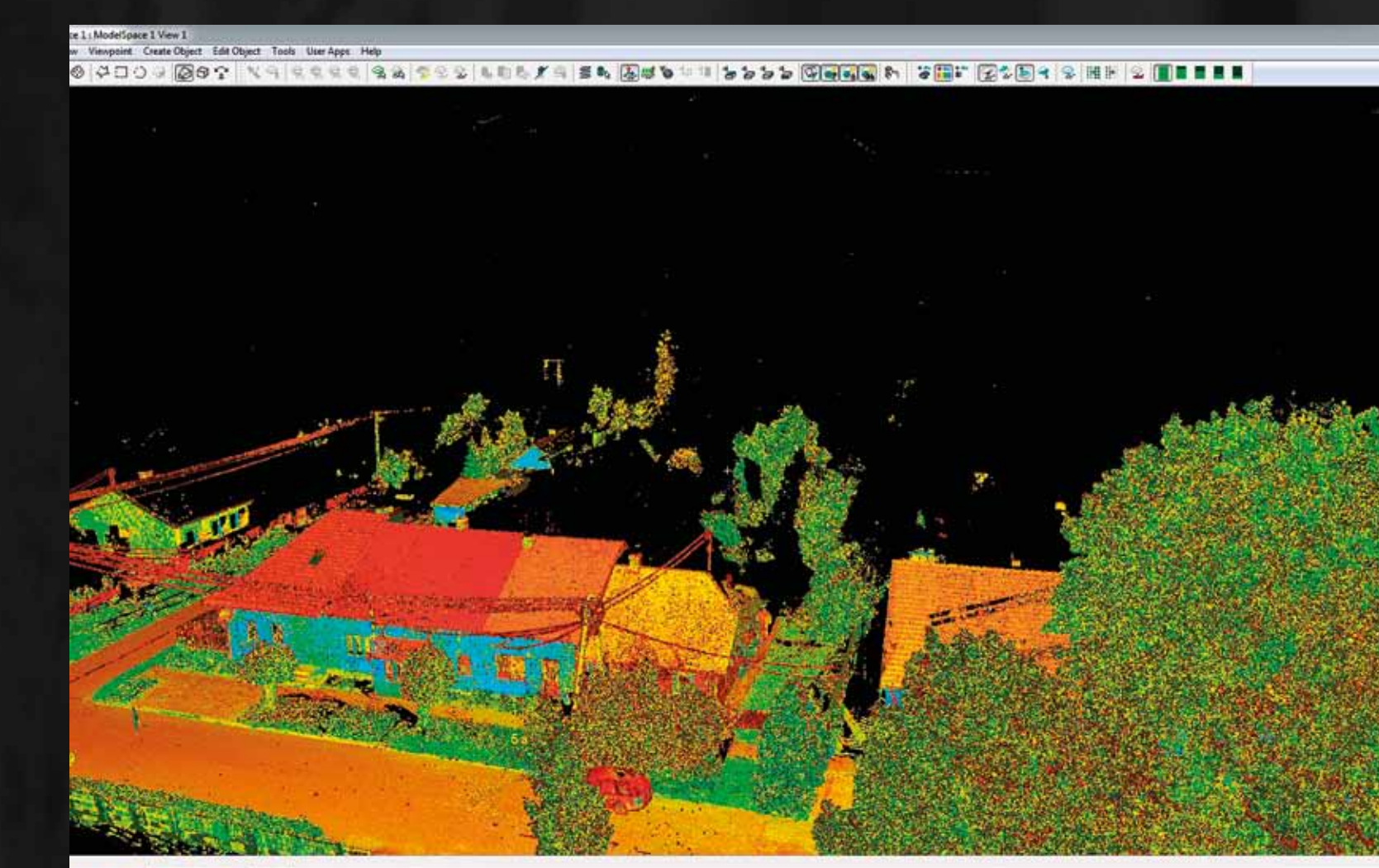
Norsk institutt for kulturminneforskning (NIKU) is an independent non-profit institution interested in cultural heritage in the aspect of protection and sustainable management. Among the main specializations of the Institute are: protection of the objects of art and monuments of architecture, archeology, cultural heritage of the Far North, and spatial planning regarding protection of the cultural heritage in the construction of public facilities and commercial buildings.

[www.niku.no](http://www.niku.no)

Vestoldmuseene IKS (Larvik Museum) was established in 1916 for the protection and renovation of historic buildings in Larvik. Implemented projects: “Count’s Palace” (project aiming for renovation of the wooden residence in Larvik), “Cultural Heritage of the Western Sea, “History of Larvik” (permanent project implemented by the Larvik Museum, aiming for the examination of the cultural heritage and history during the Danish reign in the years 1671–1805.

[www.larvikmuseum.no](http://www.larvikmuseum.no)

Project website: [www.drewnianskarb.teatrnn.pl](http://www.drewnianskarb.teatrnn.pl)



POINT CLOUD. 3D SCAN OF DUBIENKA





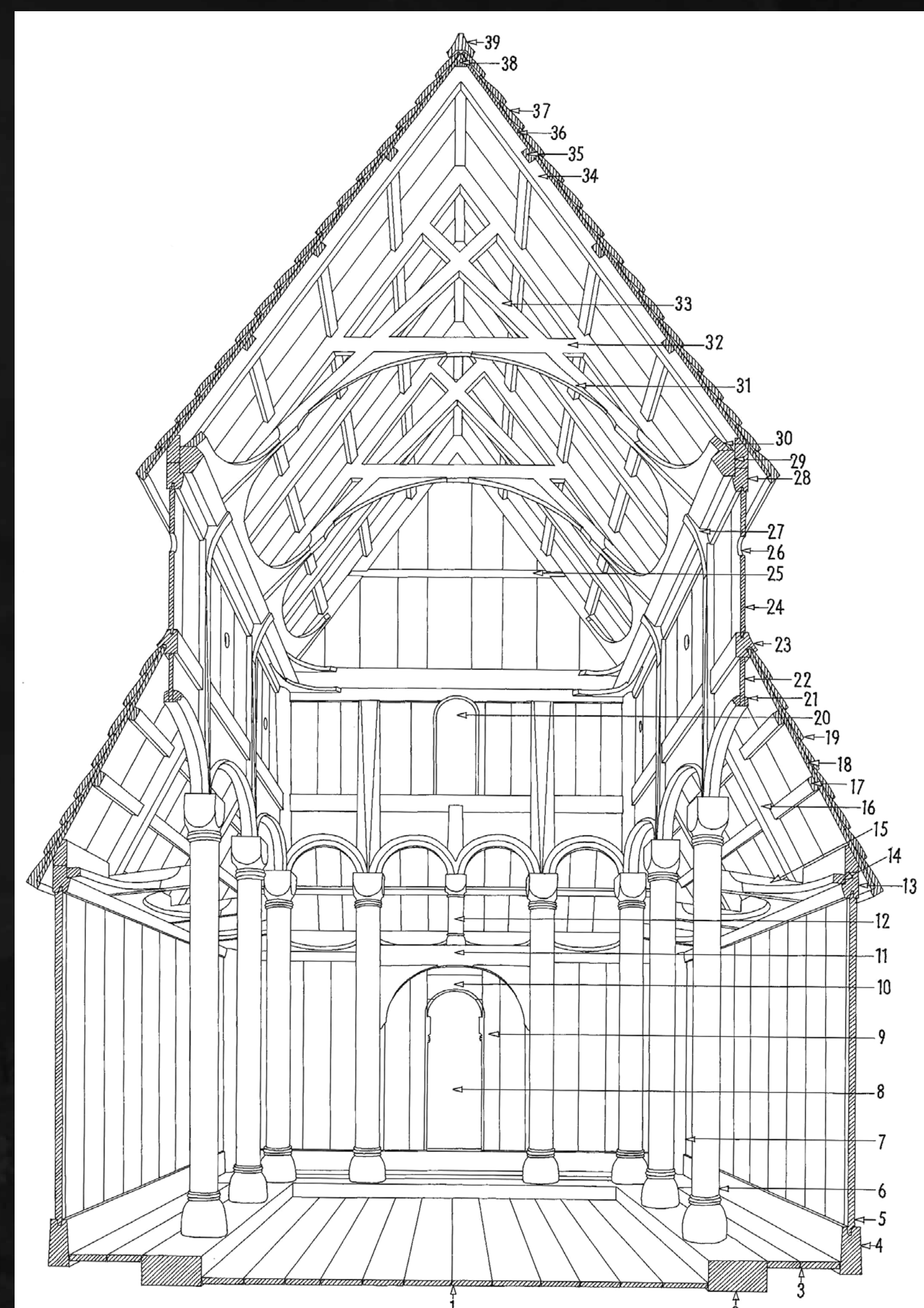
## NORWEGIAN BUILDING TRADITIONS AND TECHNIQUES

In the history of Norwegian building tradition there are two principal techniques: a horizontal and a vertical. The technique of lafting is the dominating one. Horizontal logs are stacked upon each other and ingeniously cross-jointed together. The stave constructions have roof-supporting vertical posts, *staver*, and vertical boards form the outer walls. The stave churches are built in this technique. Their secular relatives are the trestle frame buildings, which are only found in Western Norway. Most of them are outhouses, like barns and boat houses. In the following we will give a short description of the development of the lafted dwelling house and some details regarding the secular trestle frame building technique.

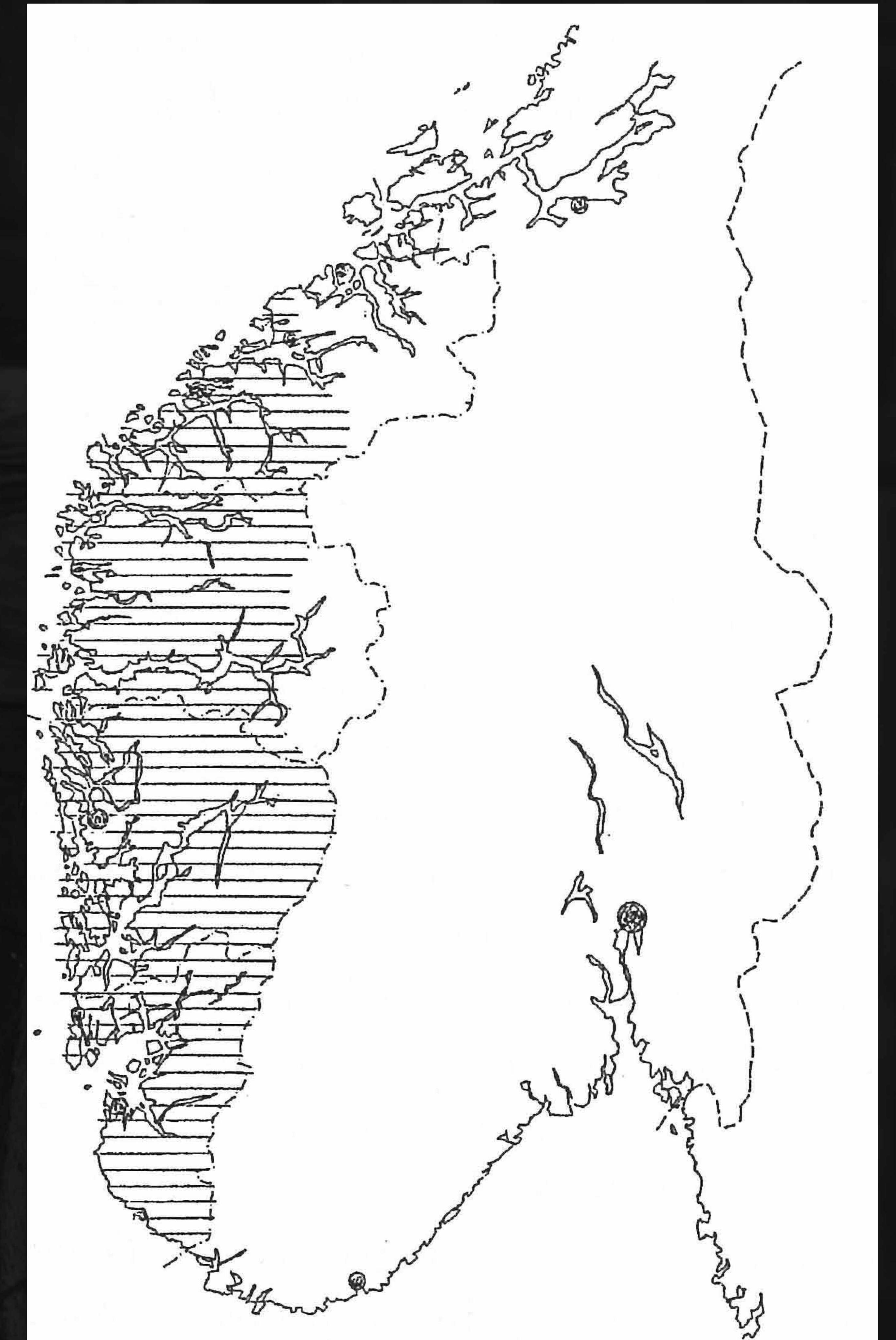
## BUILDING TRADITIONS IN THE MAKING

When a medieval farmer wanted a new building, he hired a master builder. The size and the cost of the building were agreed upon. From this point, the proportions and the detailing of the building would be governed by the local building traditions. Traditions that could go several hundred years back in time. A common farmer would not dare to set up a building that would break with these traditions. However, over the centuries, changes were made, even though the process was slow.

On account of Norway's extensive communications with Europe through the shipping trade, new impulses would make a difference in the long run. Rich merchants in the coastal communities and other influential people would take the first step, and order buildings with proportions and detailing that were influenced by what they had seen on their voyages. In some cases others would follow suit, and a new building tradition would be on its way, slowly making impact inland. Initially, through the farmers in the largest farms, and then through common farmers. Today, most of the traditional timber buildings along the coast are long gone. The moist climate has proved to break down timber construction faster than inland. This fact and rising economic prosperity, combined with ever stronger influence from abroad, reduced the longevity of the traditional buildings. Today, most of the medieval log buildings and many of the more modern representatives of different traditions are scattered around the mountainous areas of Norway.



Interior perspective of the Urnes stave church. Drawing by Norwegian architect Håkon Christie, view looking west, F.W. Schiertz, 1837. The Church is situated in Luster municipality, Sogn og Fjordane county, western Norway



Map of Norway showing the area where the trestle frame buildings can be found



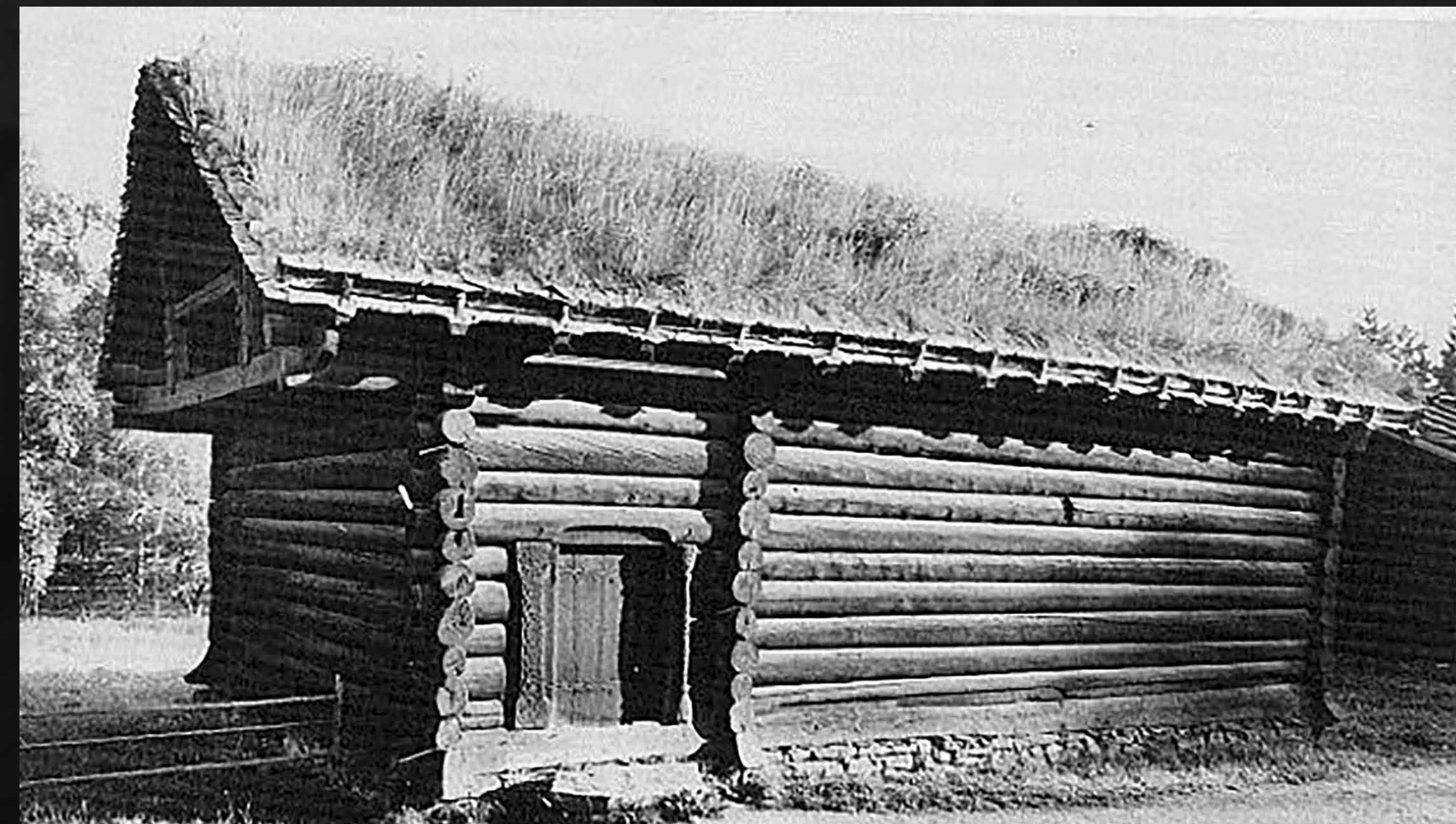
## WOOD MATERIALS USED IN BUILDINGS

Pine was the sole material used to build the 29 stave churches and 281 medieval log buildings that still exist today. The practice of reusing elements from stave churches that had been torn down shows that oak was also used in construction of no longer existing buildings. From the late 16th century onwards, spruce became more and more dominant as a building material in the coastal areas of eastern Norway. In the mountainous areas and in the western part of Norway pine has been the usual building material till the present time.

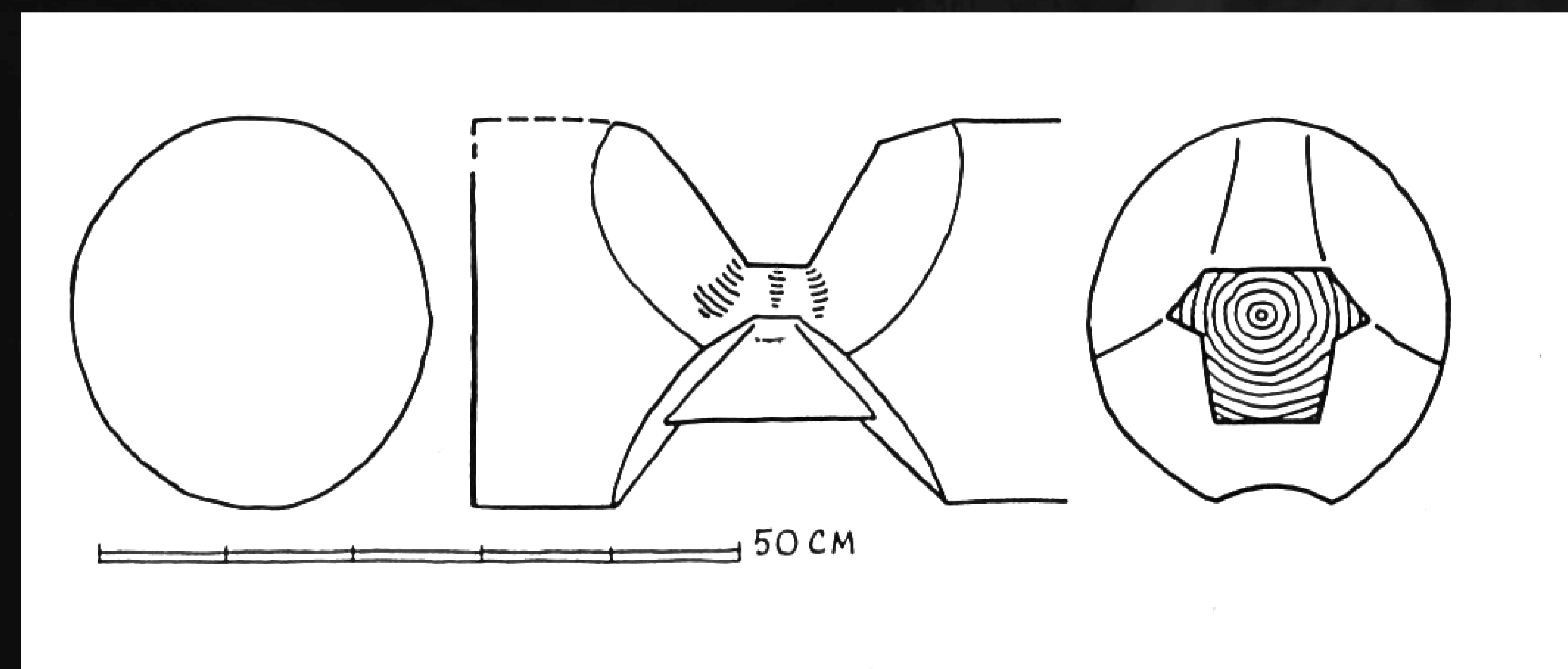
As for trestle frame buildings, deciduous wood has been used to some extent. The diagonal braces are very often made from birch, ash or elm even though pine is used to make other building elements.



Trestle frame building from Øystese municipality Hordaland county. Photo by Helge Schjelderup



A lafted building. Raulandstua (1238) from Rauland in Nore og Uvdal municipality, Buskerud county, eastern Norway



Detail of Raulandstua. Drawing by Arne Berg

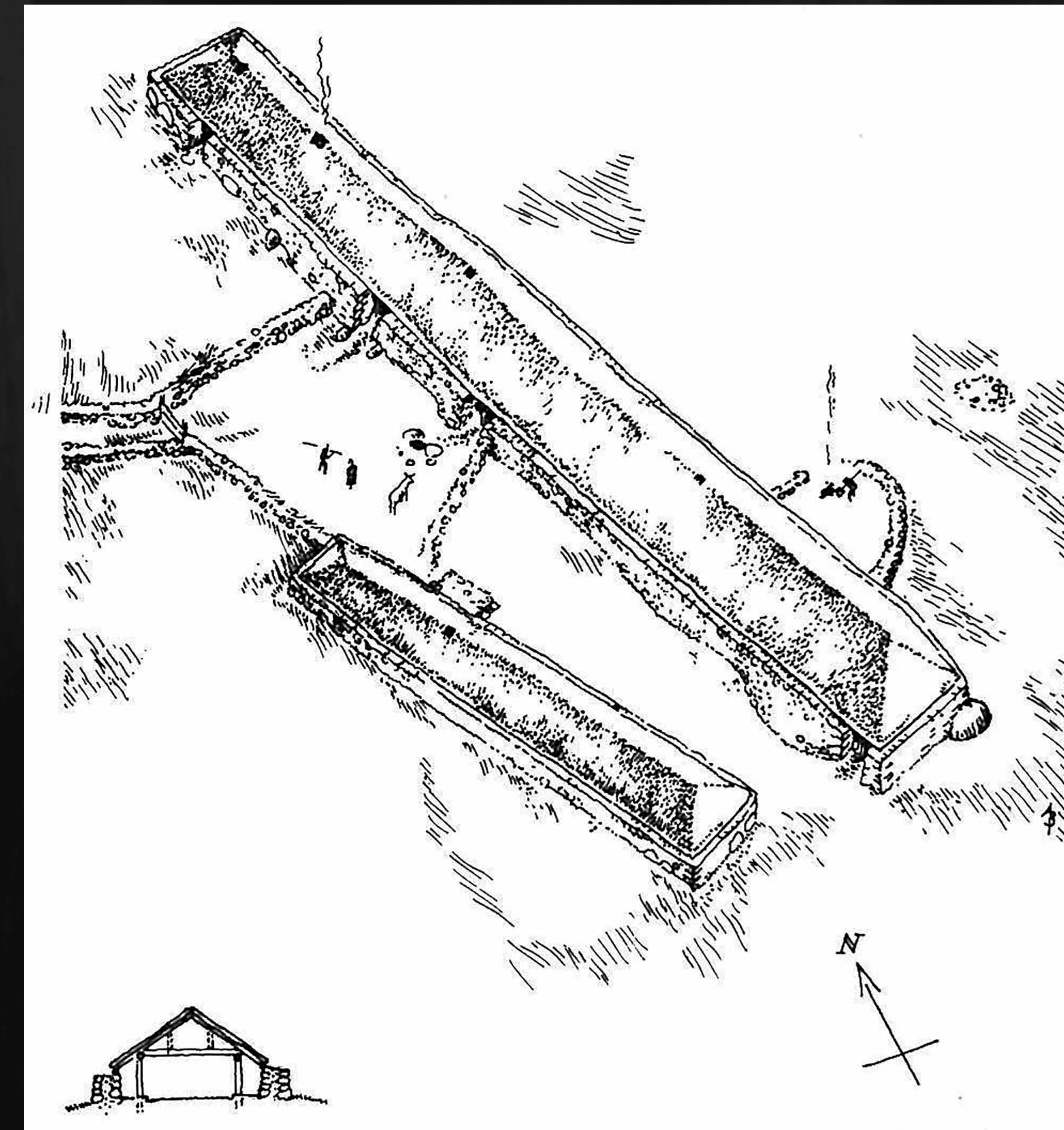


### SOME IMPORTANT TYPES OF DWELLING HOUSES

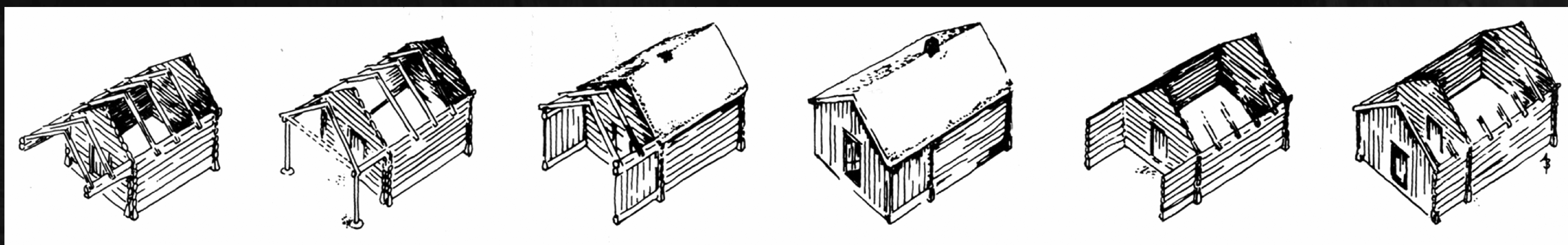
From about 2500 years ago, in the period before the laft technique was used in construction, people lived in longhouses comprising several types of use under the same roof. Such a house could be 20–85 meters long and 7–12 meters wide. The outer, protective walls were approximately 1 meter thick and 1 meter high, and made of natural stone, peat or earth. The inner structure had roof-supporting vertical posts.

In Norway three-room and one-room dwelling houses were the first to appear after the Viking age. While one-room houses were mostly found in western Norway, three-room houses were built over the whole country, also in the period after the reformation in 1537.

The simplest type is a house with one room and the entrance door in the gable-end. The oldest dendrochronologically dated building of this type is a dwelling house situated on the Lunda farm in the Nore and Uvdal municipality. The timber used in the building was felled in the winter of 1166–1167.



Drawing by Norwegian architect Arne Berg

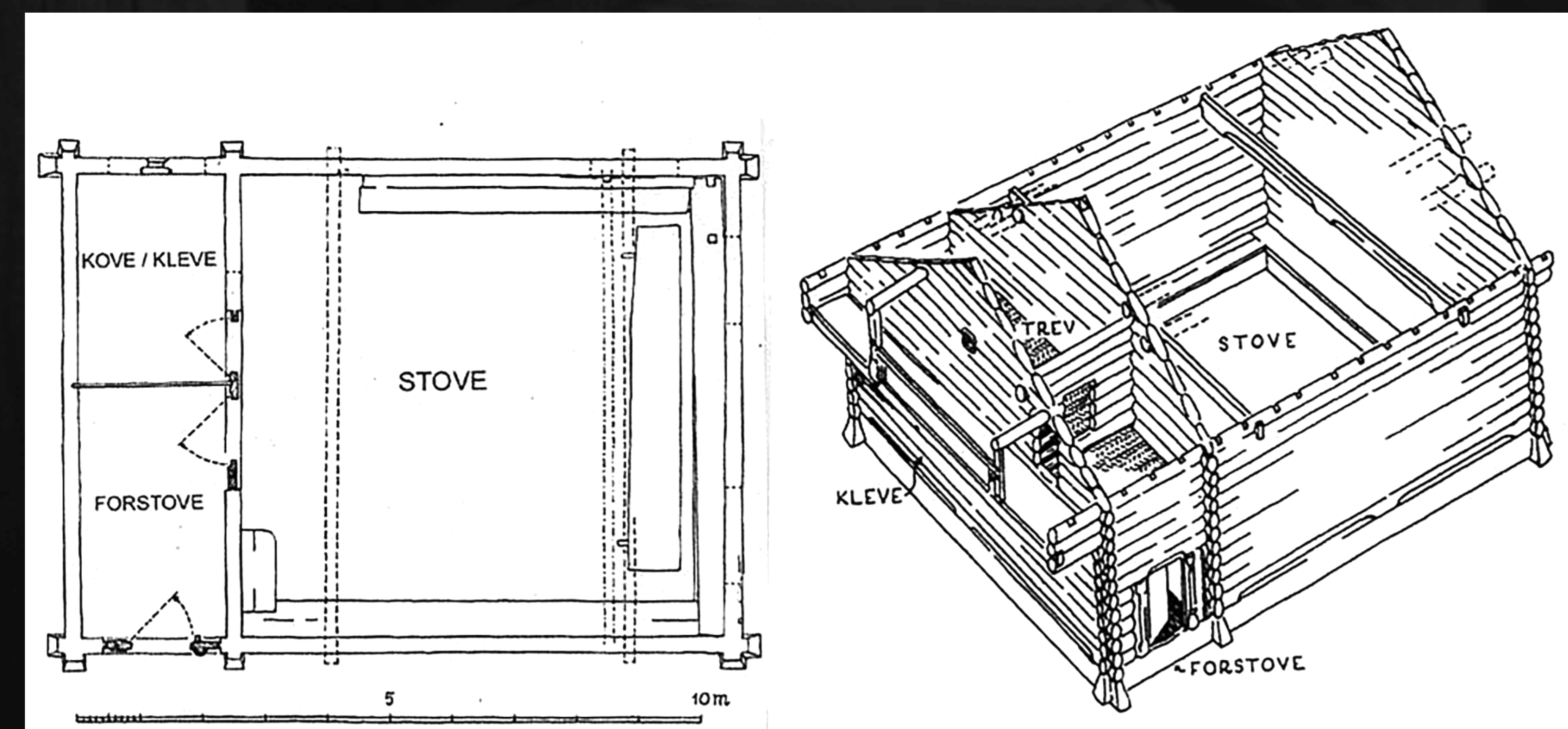


Variations of the exterior of Norwegian single room housing. The second example from the right is similar to the “megaron” of Ancient Greece but there is no influence of Greek stone architecture. Drawing by Norwegian architect Arne Berg



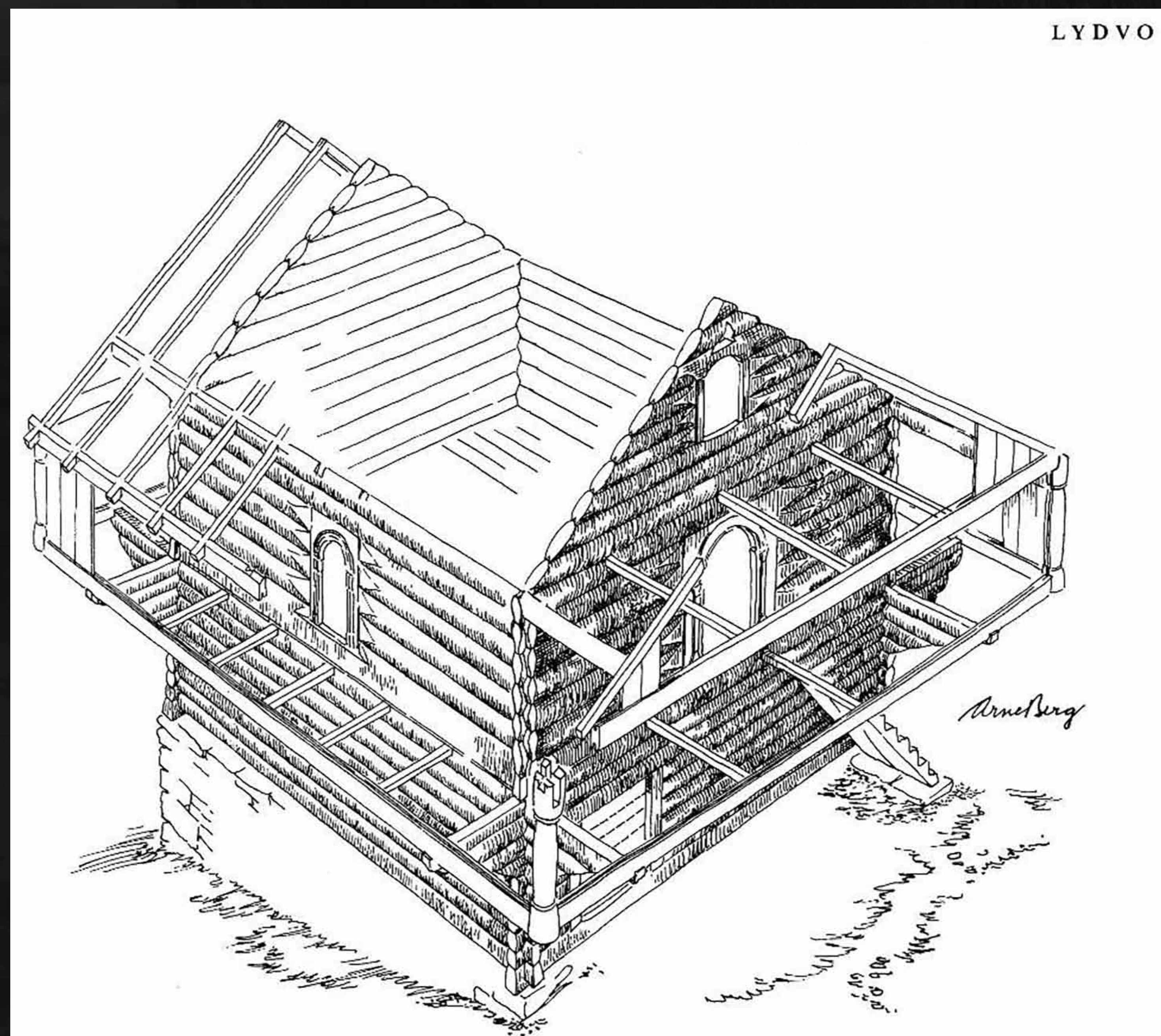
In the tree-room dwelling house, the main room, *stove*, is fairly large, compared with the section comprising the anteroom, *forstove*, and the sleeping quarters *kove*. This section is called the *kovepart*. The entrance is always through the anteroom to the main room. There was never direct access to the *kove* through the anteroom. The two rooms were divided by a plank wall. Access to the *kove* was from the main room. The two inner doors were next to each other, one on each side of the plank wall. The *kove* was a sleeping room. To create a larger accommodation for this purpose, a ceiling was put over the *kovepart*, called *trev*. Arranging bedrooms over the main room was impossible because of the open hearth, situated in the middle of the room, and smoke which escaped through a hole in the roof, directly over the hearth. The open hearth is called *åre*, and the smoke opening, *ljore*

In the western part of Norway dwellings were built somewhat different. Only the main room was timbered. The *kovepart* was built in a lighter manner, often in the trestle-frame technique. A different type of fireplace was introduced there as well, in the Middle Ages. It got more and more common in the 17th and the 18th century. This type of fireplace is called *røykovn* (flueless stove). It comprised tree masonry walls with a flat stone on top, and was situated in the corner to the left when entering the main room. The smoke still entered the room directly, making the smoke opening in the roof a necessity. A building with such a fireplace is called *røykovnstue* (smoke stove dwelling house).



Norwegian three room house from Rauland, moved to the Norwegian Folk Museum, Oslo, in 1895. Dated 1238.  
Drawing by Norwegian architect Arne Berg





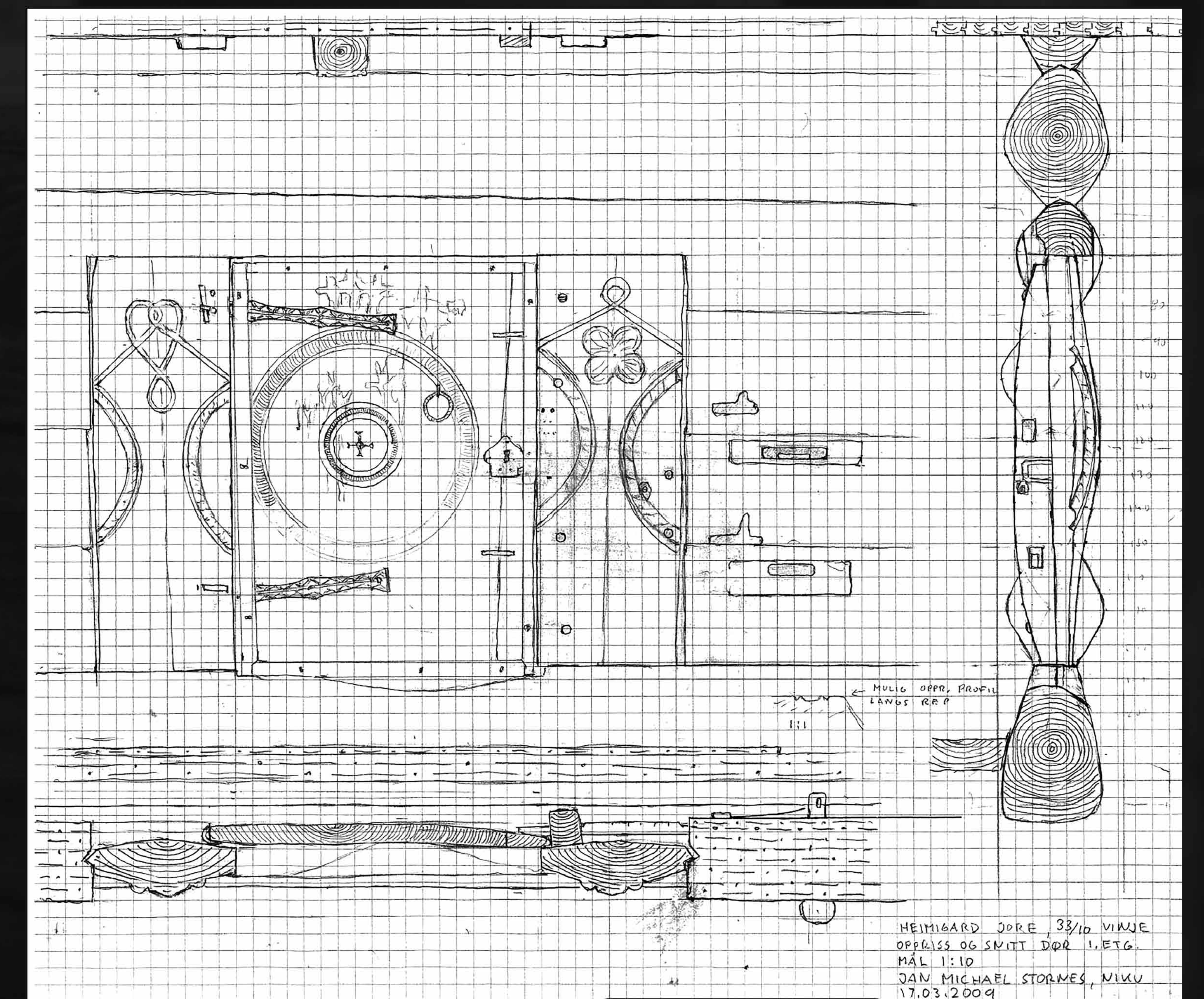
Lydvo loftet, Voss municipality in the Hordaland county, western Norway  
From before 1350. Drawing by architect Arne Berg

### USE OF EXTERNAL GALLERIES

The so-called *loft* was an important type of farm building. In the medieval times, it was the first farm building to have two stories. It has a timbered core and a first floor with an external gallery on four sides. The external gallery is built in a lightweight manner, much like the trestle frame building described earlier.

The external gallery is accessed through a staircase, and was used mainly as a passageway and for makeshift storage purposes.

The ground floor room was used for food storage. The first floor comprised bedrooms for use during the summer. A secondary function of the external galleries was to provide effective protection of the timber walls.



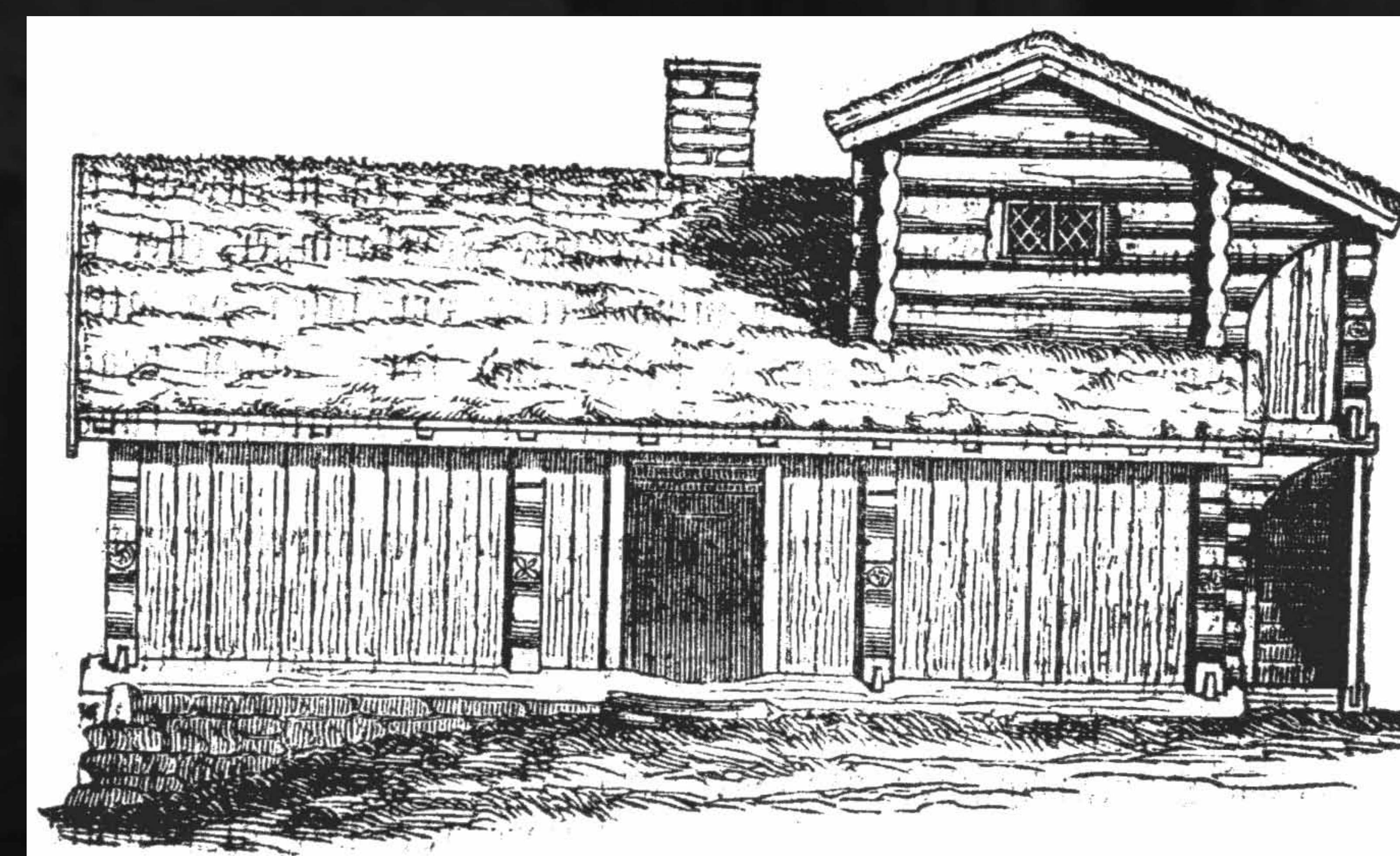
Cross section and elevation. Heimgard. Drawing by Jan Michael Stornes





Dwelling house from Serkeland, now situated in the Telemark Museum in the Skien Municipality

It is assumed that dwelling houses with a chimney started to make an impact on the building tradition inland somewhat before the 17th century. The attic (*ramloft*) house is a three-room dwelling house like before but with an upper floor over the *kovepart*. The *kovepart* roof meets the main room roof at a right angle, making for a more spacious *trev*. Access to the *trev* is from an external gallery. The fireplace is situated in the corner between the *kove* and the long wall, as was the case in the smoke stove house. But the flat stone on top of the masonry and the smoke opening in the roof are no longer there. Instead there is a chimney. The oldest dendrochronologically dated building of this type is a dwelling house from Serkeland, now situated in the Telemark Museum in the Skien Municipality the timber used in the building was felled in the winter of 1593–1594.



Rural attic house (*ramloft*) in Norway

Another type of dwelling house appeared somewhat later. This type of building starts to make an impact in the first half of the 18th century. It is built much in the same manner as the traditional three-room dwelling house but differs from it in two important aspects. The entrance door leads directly into the main room, giving the former anteroom a new function as kitchen or another sleeping room. There is also a fireplace with a chimney, situated in the usual corner.



**PANEL ARCHITECTURE IN NORWAY, ILLUSTRATED BY  
THE WOODEN ARCHITECTURE OF LARVIK.  
DEVELOPMENT FROM THE 17TH CENTURY TO 1900**

Larvik is the city in the Nordic countries with the biggest number of wooden houses. An inventory made in 1972 in connection with the ICOMOS congress on the Nordic wooden town concluded this. Only in the neighborhoods of Langstrand and Torstrand 1.115 buildings were listed.



Larvik about 1870



The mix of tiled roofs on bigger houses and wood or even turf (on simpler dwellings) is apparent in a series of paintings of Norwegian cities from 1698-1700 by Jacob Coning. This painting depicts the town of Moss but a painting of Larvik from that time would have looked much the same

**THE 17TH CENTURY**

The vernacular architecture of the Norwegian early modern period up to about 1700 was comparatively uniform. Larvik developed into a town mainly in the 17th century.

New types of buildings developed from a basic scheme to more elaborate plans due to the need for more rooms within the same building body. These forms were developed in construction of manor houses from the 16th century onwards, were adopted by the city bourgeois, and further developed in the 17th century.

For a normal bourgeois dwelling, this first implied that the living room was separated from the kitchen and the bedroom was separated from the living room – which was often also a small office. Initially, the first floor comprised rooms for storage that could be used for bedrooms when necessary. Bourgeois dwellings also had a separate storehouse with easy access from the harbor and the street. Around 1700, the bourgeois class started to order presentable architectural facades turned towards the street, based on symmetry and having an impressive entrance. This was adopted from contemporary manor houses and general European ideals. Simpler dwellings kept the basic two-room plan even up to the 20th century.



In the 17th century, the roofs in the cities and towns were often covered with tiles. Tiles and bricks were imported mainly from Holland and Denmark, as brick furnaces generally did not exist in Norway from the Middle Ages until the late 18th century. All the same, basement vaults, chimneys, brick stoves, and tiled roofs were quite common in the coastal cities and towns.

The 17th- and the early 18th-century townscapes were made up of the vernacular architecture: buildings of unpainted timber, some panel and a few brick buildings, though the interiors were all up to common European standards, including the humbler living rooms of seamen and craftsmen.



Typical dwellings of craftsmen and petty bourgeoisie in Steinane – late 18th Century. Photo by Lars Jacob Hvinden-Haug 2004



Houses in the former main street Storgata (now Kirkestredet), built by wealthy merchants and county officials in the first half of the 18th century. Photo by Lars Jacob Hvinden-Haug 2004



Typical window from about 1800. Photo by Lars Jacob Hvinden-Haug 2004



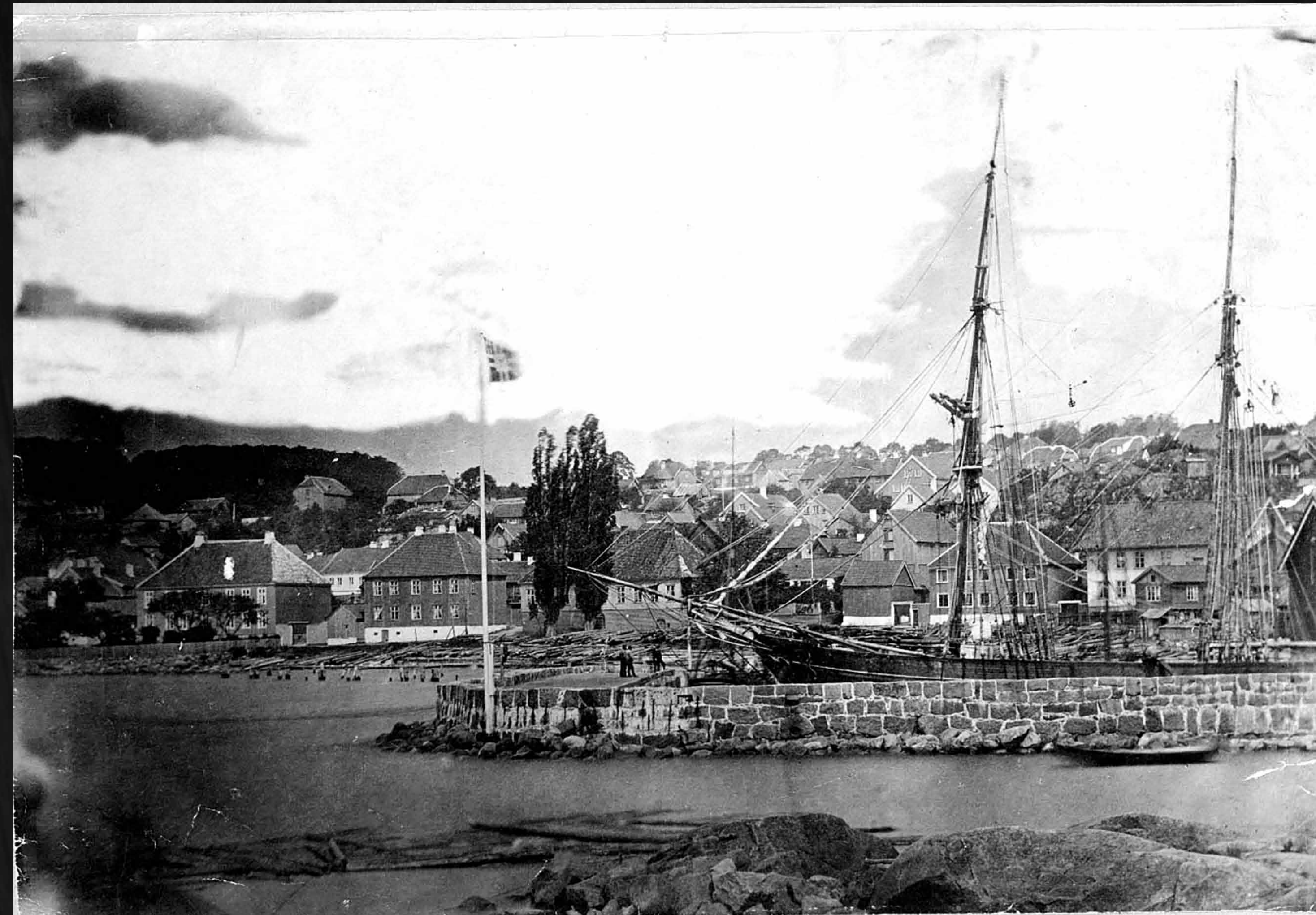
## THE 18TH CENTURY

Size of houses and wooden roofs were still the main characteristic traces of a typical townscape around 1700. The differences in the appearance of houses developed very much during the 18th century. Especially from the middle of the century onwards, townscapes became more diverse. According to the fire insurance protocols from 1768, the merchant houses on the main street of Larvik, which runs along the harbor, were painted not only the basic red and grey but also pink, white, yellow, green, and blue. At the same time, the use of lead glass in windows became less and less widespread. Wooden windows called the “English”, with clearer and bigger glass panes, became common even in ordinary dwellings. The increasing size of richer houses is an earlier development from the early 18th century.

The paneled and painted facades got profiles and cornices, and pilasters adapted to wooden architecture from architectural ideals often interpreted quite freely. *Trompe-l'oeil* decoration was used to imitate carved stone decoration and sometimes, the ornaments were carved in wood. Carved wooden doors are preserved in quite a few houses in Larvik, always rather German in terms of design.

In the two-storied houses the staircase solution developed from galleries, which were often open to the backyard, into staircases incorporated in the house hallway – this became common during the first half of the 18th century, though often the gallery was paneled with windows and the steep narrow staircase type remained in use.

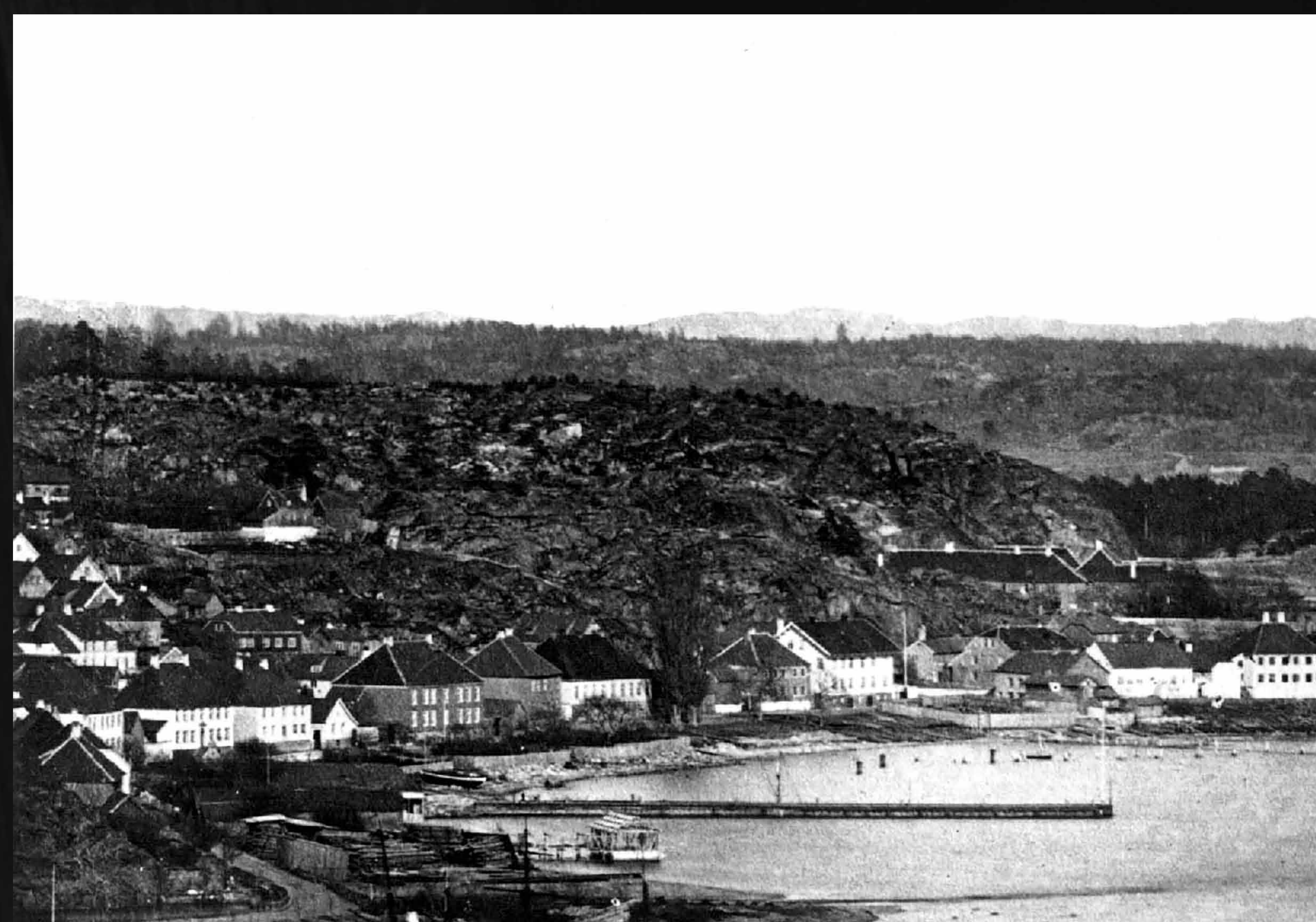
Roof forms developed as well, from the simple roof with gables. Already in the 17th century, the hipped, so-called “Italian” roof came into use in more prestigious houses – first around 1650, in manor houses. The hipped roof was popular for big houses along with the mansard roof that became very popular around 1750, and remained in wide use until the very late 18th century, when the half hipped roof became the most popular form, adopted from Denmark and Germany, where it had been a vernacular form, becoming fashionable in the academic architecture of those countries at the same time.



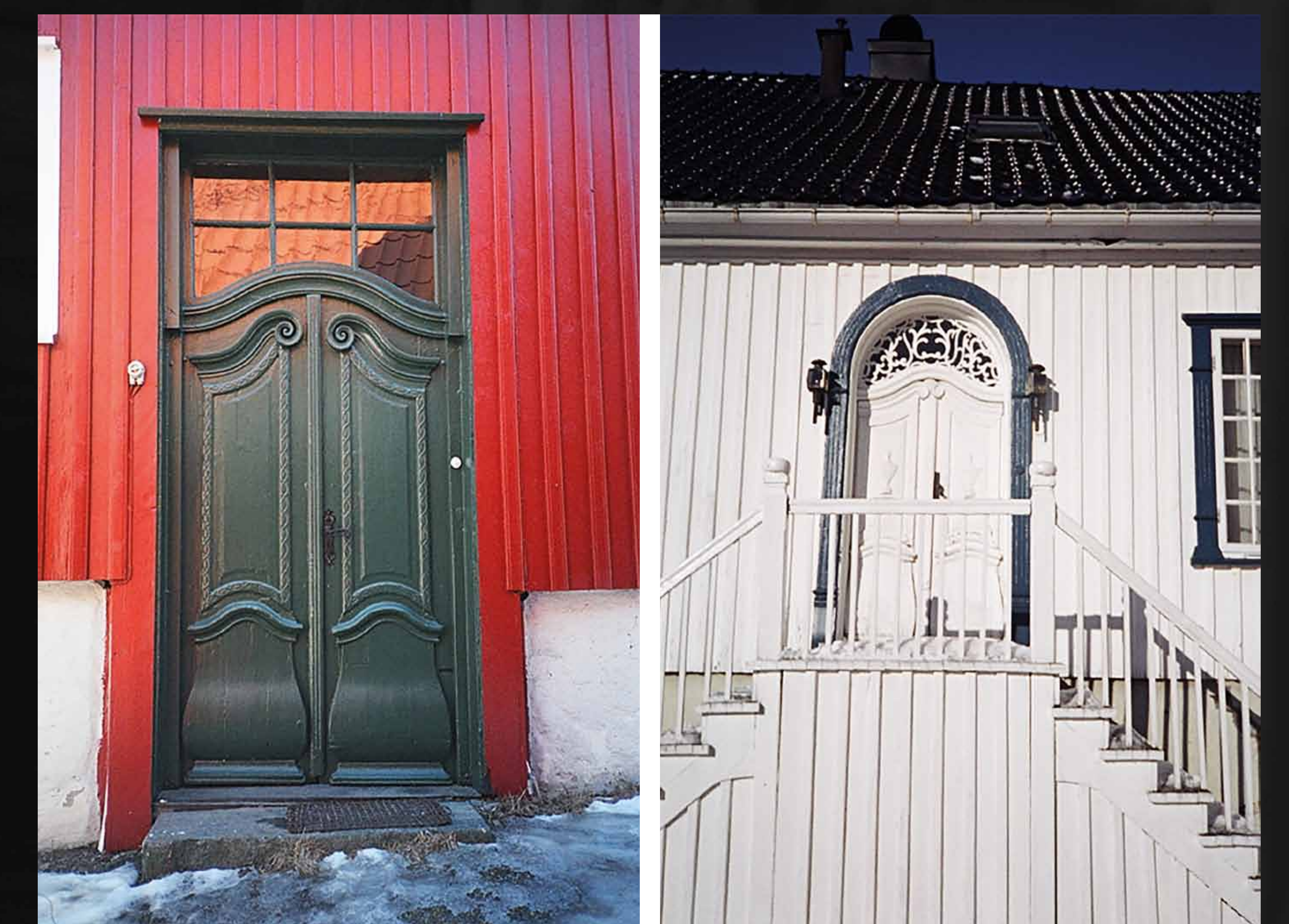
The harbor in Larvik, about 1870



Mansion in Larvik from 1749. Photo by Lars Jacob Hvinden-Haug, 2004



Mansions along the main street (Storgata), Larvik, about 1870



18th-century entrance doors, Photo by Lars Jacob Hvinden-Haug, 2004



## THE 19TH CENTURY

The architecture of wooden mansions generally remained an interpretation of stone architecture until the 1850s, when an international academic architectural style of the wooden building appeared – called the Swiss style after its main source of inspiration. Though the style carried many European vernacular impulses, including Polish influence.

The Swiss style brought a different type of layout for smaller houses – a double plan with four rooms around one chimney (it had previously been a baroque plan for wealthier dwellings). Elaborate gables and verandas became common. A distinct Norwegian branch of the style became international but it was based on stave churches, Viking ship decor, and medieval lofts, rather than on more recent vernacular architecture – it was adapted to dwellings and called the Dragon style in Norwegian, after its most beloved decorative motif. It was first from about 1900 that common vernacular became an inspiration for academic Norwegian architecture.



Kirkestredet 8 (1859). Example of wealthy merchants' dwellings in early "Swiss style". Photo by Lars Jacob Hvinden-Haug, 2004



Torget 11 (1860). Example of wealthy merchants' dwellings in early "Swiss style". Photo by Lars Jacob Hvinden-Haug, 2004



Nedre Bøkeligete 16. Typical dwellings of craftsmen and petty bourgeoisie in Steinane – late 18th Century. Photo by Lars Jacob Hvinden-Haug, 2004



Øvre Steinstredet 7. Typical dwellings of craftsmen and petty bourgeoisie in Steinane – late 18th Century. Photo by Lars Jacob Hvinden-Haug, 2004

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Edited by: Jarosław Kobylko