

# WORLD HERITAGE

## *Special Issue* **World Heritage in Poland**



United Nations  
Educational, Scientific and  
Cultural Organization



World  
Heritage  
Convention

ISSN 1020-4202



3 059630 101844



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Cover: Royal Wawel Castle, Krakow (Poland).

This year, the World Heritage Committee will meet for its 41st session in the World Heritage site of the Historic Centre of Kraków. We are very pleased to be hosted by Poland, an early supporter of the World Heritage Convention whose experts even participated in the drafting of the Convention itself. Poland's heritage sites represent many aspects of World Heritage: a diversity of values, a rich history, and transboundary cooperation, among others.

In this issue, we will discover an overview of the architectural landscape of Poland, as well as the evolution of the protection of heritage in the country, from the early interest in preserving heritage to the rise of the community movement for protecting sites in the 19th century, and involvement of Polish experts in various international efforts such the drafting of the Venice Charter, and the formation of ICOMOS and of the International Committee of the Blue Shield (ICBS). Poland is a leading authority on issues related to reconstruction, due in part to its experience in Warsaw: during the Second World War, more than 85 per cent of the city's historic centre was destroyed, and following a five-year campaign led by citizens after the war, painstaking efforts resulted in the exemplary reconstruction of its churches, palaces and marketplace.

The Archive of the Warsaw Reconstruction Office, which contains documents on the destruction of Warsaw during the war and its subsequent rebuilding, is now listed in the UNESCO's International Register of the Memory of the World Programme. This experience is described in an article on Poland's documentary heritage.

We are also pleased to publish an in-depth interview with Professor Jacek Purchla, Chair of the 41st session of the World Heritage Committee, which touches on building relationships for heritage conservation, educating young people about heritage and best practice cases of heritage management in Poland. Also featured in the issue will be messages from Poland's Minister of Culture and National Heritage Piotr Gliński and from the Mayor of Krakow Jacek Majchrowski.

I would like to thank the Polish authorities for hosting this session of the World Heritage Committee, and look forward to a fruitful and constructive meeting.

**Mechtild Rössler**

Director of the UNESCO World Heritage Centre



Quarterly magazine published jointly in English, French and Spanish, by the United Nations Educational, Scientific and Cultural Organization (UNESCO), Paris, France and Publishing For Development Ltd., London, United Kingdom.

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Published by PFD Publications Ltd., London, United Kingdom. ISSN: 1020-4202.  
Printed in Luxembourg © UNESCO – Published by PFD Publications Ltd. 2017





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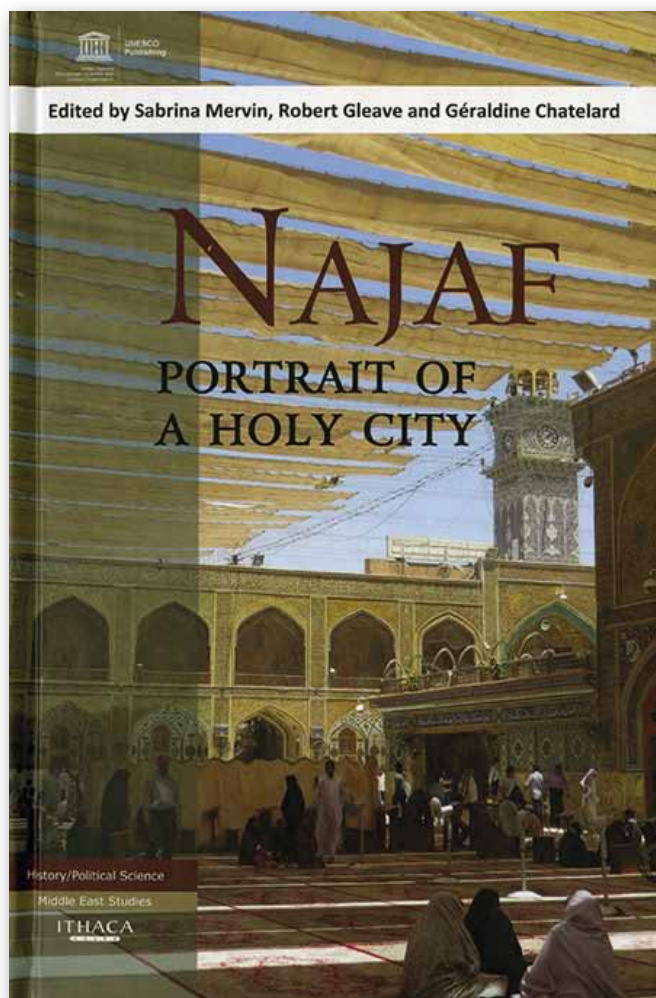
*World Heritage* would like to thank the following persons for their contributions to this Special Issue:

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## Message by Irina Bokova, Director-General of UNESCO

**U**NESCO is particularly grateful to Poland for hosting the 41st session of the World Heritage Committee in the Historic Centre of Kraków, a World Heritage site since 1978. Dating back to the 13th century, this merchants' town has Europe's largest market square and countless historical houses, palaces and churches notable for their magnificent interiors. Krakow is also home to the remnants of its 14th century fortifications, the synagogues of the medieval site of Kazimierz, Jagellonian University and the Gothic cathedral where the kings of Poland were buried. Lying in the heart of Europe, Krakow epitomizes Poland's multilayered history and heritage.

Poland was among the earliest supporters of the World Heritage Convention, adopting the Convention in 1976, and served on the World Heritage Committee from 1976 to 1978. Poland was recently elected to the Committee again, in 2013, and has long stood as an example for its commitment to international cooperation in the co-management of its transboundary sites, such as Białowieża Forest, on its border with Belarus; Muskauer Park / Park Mużakowski, shared with Germany; and the sixteen Wooden Tserkvas (churches) of the Carpathian Region in Poland and Ukraine. Among the 14 World Heritage sites in Poland, the Auschwitz Birkenau German Nazi Concentration and Extermination Camp (1940-1945) stands as a universal symbol of humanity's cruelty to its fellow human beings in the 20th century, and a place of remembrance, knowledge and education about the Holocaust.

While there are more than a thousand sites inscribed on the World Heritage List, only two were inscribed following their



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reconstruction: Mostar Bridge in Bosnia-Herzegovina, and the Historic Centre of Warsaw. These crucial sites represent the power of culture to foster rebirth, dialogue and rehabilitation in the wake of conflict, and thus embody values that are essential to UNESCO and its mission.

Inscribed on the World Heritage List in 1980, the Historic Centre of Warsaw saw more than 85 per cent of its buildings destroyed during the Second World War. The Polish people decided to launch a meticulous reconstruction process that took almost 40 years to complete, relying upon archival documents, as well as the expertise of local art historians, architects and conservators, to restore the city to its pre-war glory. The result is a city reborn, and an incredible wealth of Polish know-how in the field of heritage conservation and reconstruction. This was recognized

in 2011, when the Archive of the Warsaw Reconstruction Office, which includes documentation of both post-war damage and the reconstruction process, was inscribed on the UNESCO Memory of the World Register. Today, Poland sets the standard for effective, research-based conservation efforts and shares this unique expertise with the world, as a longstanding partner in the realm of international cooperation for heritage preservation.

This is not about stones and buildings, this is about bringing people together around shared values and common history. I am confident that the knowledge, experience and determination of those gathered for the Committee session in Krakow will continue to further our commitment to protecting our heritage for generations to come. Heritage unites us, let's unite for heritage; and this year, we shall all meet in Krakow. 🌐



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## Special Message

**By Prof. Dr. Piotr Gliński  
Deputy Prime Minister  
Minister of Culture and  
National Heritage of Poland**

**U**NESCO was born of the most tragic experiences suffered by Europe and the world. The Second World War cost millions of human lives and led to the loss of vast cultural resources and the annihilation of entire cities. It was at that time the idea began to emerge that “since wars begin in the minds of men, it is in the minds of men that the defences of peace must be constructed”, which was subsequently included in the Preamble to the UNESCO Constitution. Poland was among the founding states of the new organization and soon joined in its activities. Looking from behind the ‘Iron Curtain’, Poles saw UNESCO as a window onto the world and a platform for the exchange of ideas as well as contacts with other countries.

Today, after more than seven decades of extensive international cooperation, Poland has the great honour of organizing the 41st session of the World Heritage Committee and of hosting representatives of 193 countries around the world, who are prominent experts involved in the preservation of humanity’s most valuable resources. It is also a unique opportunity to present our country’s cultural achievements and heritage. Art galleries, museums, jazz concerts, open-air exhibitions and film screenings are all part of the vibrant cultural landscape of contemporary Poland.

Our experience in rescuing cultural heritage has become a well-established tradition. The expertise of Polish archaeologists and monument protection specialists has served not only in the grand project of rebuilding Polish cultural heritage destroyed during the Second World War, but also in rescuing endangered sites around the globe, notably in the Middle and Far East. Poland’s active participation in UNESCO structures has also left a mark in the legal field. The Polish professor Jan Zachwatowicz co-authored the Hague Convention of 1954 and designed the ‘Blue Shield’ sign that has become recognizable around the world. The ratification of the Convention Concerning the Protection of the World Cultural and Natural Heritage in 1976 paved the way for Polish entries on the UNESCO World Heritage List.

As many as 14 sites representing the diversity and richness of Polish culture and history have been identified as worthy of recognition for their Outstanding Universal Value. The sites on the World Heritage List in Poland include Krakow, a city with an unbroken continuity of material culture, and Warsaw’s reconstructed historic Old Town with the Royal Castle. The beauty of historic Krakow and the power of Warsaw reborn from the ashes are two important components of Polish identity. UNESCO’s Memory of the World International Register also comprises the archives of the Warsaw Reconstruction Office set up after the war. In today’s world, marked by the tragedy of Aleppo and the plight of Palmyra, the reconstruction of Warsaw and

**Poland was among the founding states of the new organization and soon joined in its activities. Looking from behind the ‘Iron Curtain’, Poles saw UNESCO as a window onto the world and a platform for the exchange of ideas as well as contacts with other countries.**

the painstaking efforts to restore its monuments offer a positive message to all those who have lost their cities in war. Indeed, instead of marking the end of its existence, the destruction of a city may become the beginning of its reconstruction.

I hope you enjoy this special issue of *World Heritage*, devoted to various aspects of the preservation of Polish cultural heritage. Let me also take this opportunity to wish all the participants of the 41st session of the World Heritage Committee fruitful discussions, a great time, and a memorable stay in Krakow. 🌐





© Office of the Mayor of Krakow

## Special Message

By Prof. Dr. Jacek Majchrowski  
Mayor of Krakow

It was with pride that I learned about the selection of Krakow as the host city of the 41st session of the UNESCO World Heritage Committee. I find the role of host of this exceptional event a truly great honour, especially because the mission and values of UNESCO are exceedingly important to Krakow.

Krakow was inscribed on the World Heritage List in 1978 as one of the very first twelve sites in the world. It is not only an age-old centre of European culture with the priceless and completely preserved fabric of a medieval urban complex, a cradle of Polish statehood, and location of the most ancient university in this part of Europe. It is also one of the most eagerly visited tourist destinations in Poland. A city focused on the future, complementing its heritage with creativity and recognizing culture as the foundation of its development.

The title of European Capital of Culture 2000 and the important festival projects initiated at that time marked a symbolic return of the city to its due place in the family of cities – cradles of European culture and thought. Since that time Krakow, which boasts a very dense network of museums and is a living hub of music, film, theatre and literature, has developed new institutions of culture. Thanks to the significant concentration of the publishing sector, the spiritual patronage of Stanisław Lem and Krakow Nobel prize winners – Czesław Miłosz and Wisława Szymborska – Krakow has recently been recognised as UNESCO's City of Literature. As a member of the International Cities of Refuge Network (ICORN), Krakow provides shelter to persecuted artists from all over the world, while the quality of its programmes and intersectoral cooperation, intended to develop a friendly location with thriving diversity, earned the city the IFEA World Festival & Event City title. Contemporary Krakow is a dynamic academic centre, home to 23 institutions of higher education attended by over 180,000 students. This huge accumulation of talent and knowledge attracts international business, think tanks and research projects, having become a significant centre of business and business support services.

The city's historic fabric reflects a tradition of multiculturalism and tolerance that has fuelled Krakow's development over the

centuries. Reminders of the time when it was the Royal Capital of Poland and the birthplace of Polish literary language, as well as tales of the treasures of Krakow's libraries and monasteries, intertwine with mediaval heritage brought by settlers from Germany and the entire continent of Europe, the creative contribution of the vibrant Jewish community and the dynamic social transformations in post-war Poland, which meld together into combinations and an urban narrative found nowhere else in the world. Krakow is

**The city's historic fabric reflects a tradition of multiculturalism and tolerance that has fuelled Krakow's development over the centuries.**

a true gateway and a meeting place with the lavish cultures of Central and Eastern Europe, the locus of the flow and the creative clash of thoughts best embodied by the figure of Lajkonic, the hobby-horse of Krakow – a local folk figure impersonating a Tartar Rider cavorting every year in the city streets to commemorate an incursion that took place eight centuries ago, bringing luck to locals and tourists alike with a touch of his mace.

The care for such a rich material and intangible heritage is a special obligation on us. Krakow was Poland's first city to introduce culture park regulations to help safeguard the authenticity and beauty of its historic centre. Thanks to the long-term commitment of national funds, but also of highly efficient local programmes, we have already revived and beautified the historic centre for years, combining diligent care for the past with a daring and courageous outlook towards the future.

I encourage all of you to become familiar with the texts collected in this issue, presenting Krakow against the broad background of the cultural heritage of Poland. Let them become the best encouragement and invitation to visiting our country, and an inspiration for a better insight into Krakow itself: the host city of the 41st session of the UNESCO World Heritage Committee. 🌐

## Interview with Prof. Dr. Jacek Purchla

Prof. Dr. Jacek Purchla is Chairperson of the 41st session of the World Heritage Committee and a specialist in cultural heritage protection and conservation. He is the head of the Department of Economic and Social History and the UNESCO Chair for Heritage and Urban Studies at the Krakow University of Economics, as well as head of the Centre of European Heritage at Jagiellonian University. He is also the founder and long-standing director of the International Cultural Centre in Krakow.



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### World Heritage:

#### What do you see as the contribution of Poland to the World Heritage Convention ?

**Jacek Purchla:** It is hard to be a judge in one's own case. It seems to me that the 41st session of the World Heritage Committee in Krakow will, in fact, provide the best summary of Poland's contribution while carrying out its mandate. First of all, Poland actively participated in the drafting of the UNESCO World Heritage Convention and ratified it as early as 1976. This clearly shows how important the Poles find both cultural heritage and its protection. The country's considerable intellectual and conservation potential in this area has been reflected in the activity of Polish experts in archaeological and conservation missions to various parts of the world, especially the Middle and Far East, as well as Latin America. We are also ready to share our unique experience in reconstruction and restoration with the whole world. At the 40th session of the World Heritage Committee, Poland declared its readiness to organize a conference on that very subject in the near future. We pay special attention to actions aimed at improving the implementation of the Convention, which is why we have been particularly active in the Committee's budget and operational guidelines working groups. Currently, Poland is chairing an intersessional ad hoc working group that examines matters related to Tentative Lists and sustainability of the World Heritage Fund, thus reinforcing cooperation between States Parties, UNESCO and the Advisory Bodies with a view to better implement the World Heritage Convention. In 2012, Poland hosted the International World Heritage Expert Meeting on criterion (vi) and associated values. With the rapidly increasing significance of intangible heritage, I have personally focused on synergies between the cultural conventions, as well as to the work mixed nominations, both promoted by UNESCO.

#### WH: Your personal contribution via the International Cultural Centre in Krakow has focused on European heritage – why is transnational collaboration so important?

**JP:** The International Cultural Centre (ICC) emerged from the specific atmosphere of the political overhaul at the turn of the

1980s and 1990s. The change of 1989 was more than just a historic watershed that brought the period of the Cold War and division of Europe to an end. It also created some new opportunities for international cultural cooperation. The Centre inaugurated its activity in May 1991 during the symposium of the Conference on Security and Cooperation in Europe (CSCE) held in Krakow. That was the first great meeting of the countries of the East and West after the fall of the Iron Curtain to be dedicated to cultural heritage, in which the notion of 'our common heritage' became key. The specific nature of Central Europe also means that its political borders changed much faster than its cultural ones. This is the issue of place, of memory, of identity. Indeed, in 1990 Poland had three neighbouring countries and none of them has survived to this day. Today, there are seven! At that time, the getting to know each other, the meeting with 'the other', the phenomenon of mutually competing memories, the discovery of the richness and heterogeneity of Central Europe, and the synergy brought about by sharing the experiences and best practices in the protection of our common heritage accompanied a retreat from our own 'splendid isolation' after the difficult lesson of Communism.

Today, the ICC is primarily a hub for interdisciplinary studies and international dialogue on the phenomenon of cultural heritage in Europe and the world.

*Herito* quarterly published by the Centre (also in English) is the voice of Central Europe in matters of what is broadly construed as heritology, as well as a space for reflection on the place of cultural heritage in the contemporary world. Today, it would be difficult to imagine our international cooperation in the regional dimension alone. The best testimony to that are our publications, and our education and fellowship programmes. Over the period of 25 years, our 70 international education programmes have welcomed students from over 70 countries from all continents. The bibliography of our publications has exceeded 5,000 items and contains the names of 1,200 authors from all over the world. We find pleasure in sharing our experience and we continually learn from the best practices that others kindly share with us.

**WH:** Poland has a long history of heritage protection, and the 14 World Heritage sites in your country provide very

**varied insights into the heritage of humanity. Which best practice cases of heritage would you like to share?**

**JP:** The Salt Mine in Wieliczka, near Krakow, which has been operating since the 13th century, was inscribed on the World Heritage List as far back as in 1978. The uniqueness of the subterranean labyrinth stretching over nine levels along 360 km (225 miles) of passageways is also a fruit of pioneering activity in the protection of this exquisite site of technological heritage and in the provision of access to this place to millions of tourists. Another World Heritage site, also situated near Krakow, is a group of wooden churches in the southern Małopolska Region. They are not only an example of the vernacular tradition of medieval church building in our region, but also a symbol of continuity and endurance. They are crucial for raising awareness among local communities about the need to protect cultural heritage. The pride that the parishioners in places such as the villages of Lipnica Murowana, Dębno Podhalańskie and Sękowa take in having their small wooden churches on the UNESCO World Heritage List is a peculiar phenomenon, and so is the extraordinary dedication of these local communities to preserve their unique heritage that the world has now come to appreciate. For it is a fact that the use of social capital in creating, identifying and protecting cultural heritage is a process that is based on social links and collective memory, as well as on the reinforcement of the sense of community. A beautiful symbol of the protection of our cultural and religious diversity is found in the Churches of Peace of the Lutheran communities in Świdnica and Jawor that have been meticulously conserved.

**WH: Two forums will take place before the 41st session of the World Heritage Committee in Kraków: the annual Forum of NGOs, as well as a Site Managers' Forum. The latter is a new initiative launched by Poland. Beyond providing valuable networking opportunities, what are your expectations from these two forums?**

**JP:** The meetings of NGOs accompanying the sessions of the World Heritage Committee are already becoming an established practice. The Forum of NGOs in Krakow should only reinforce this tradition. Heritage is people; heritage is us – its creators and users. Therefore, the Convention's efficacy goes beyond the diligence of the governments and administrations implementing the Convention. The efficiency of our Convention in matters of protecting World Heritage sites is, to a great extent, a function of the social capital accumulated by none other than the non-governmental organizations. What is needed today is a good rapport between the Committee, as the guardian of the spirit and letter of the Convention, and the NGOs involved in the protection of the most precious treasures of our common heritage. I do hope that the Krakow meeting will bear fruit in the search for a better platform for this dialogue. I am also delighted that the first site managers' forum will also be held in Krakow, my hometown. It will be hosted by the Mayor of Krakow. Krakow was the first historic urban complex inscribed on the World Heritage List in 1978. At least one-third of the sites on the List are historic centres of cities. Today, they are witnesses to a drastically intensifying clash between heritage and development, between the appetites of real

estate developers and preservation of heritage. It is by no means a coincidence that the 2011 UNESCO General Conference adopted the *Recommendation on Historic Urban Landscapes*. These days, far more difficult than the inscription of new sites is the enforcement of Convention standards in matters related to the management of the inscribed sites, as well as the preservation of their integrity.

**WH: Educating young people about heritage and how they can contribute to its conservation is increasingly important. Regional activities are held around the world, and a Youth Forum is organized before each World Heritage Committee session. How do you see this developing in the future?**

**JP:** The essence and value of UNESCO, and, to me, the unique challenge facing the 41st session of the Committee in Krakow, lie in the fact that we go beyond the European framework and take a broader look at heritage issues, while searching for a denominator common to all continents for its interpretation, valuation and protection. Therefore, I perceive the Youth Forum as an important element in the construction of a shared platform for a universal reading of the values enshrined in heritage. I would like to make the Krakow meeting more than just a discussion of procedures, today deeply submerged in red tape; it is a return to the roots since heritage belongs to us all. Education about heritage is the very foundation of its preservation for future generations. The Youth Forum should enable the youngest generation of heritage professionals to identify the most burning issues facing the States Parties to the 1972 UNESCO Convention.

**WH: Poland is the location of sites of memory, including the very first such site, the Auschwitz Birkenau German Nazi Concentration and Extermination Camp (1940-1945). How can such sites make a unique contribution to World Heritage?**

**JP:** The site of the Auschwitz Birkenau German Nazi Concentration and Extermination Camp (1940–1945) was inscribed on the UNESCO World Heritage List in 1979. The camp was set up by the Nazi Third Reich on occupied Polish territories, similarly to other locations throughout Europe. The Committee, however, decided that it would be the only site of this type to be listed. The symbolic dimension of this decision was emphasized – to a certain extent it was made on behalf of all other sites of genocide. Thus, the Polish state assumed a particular responsibility and has fulfilled its duty in an exemplary manner. The Auschwitz Birkenau concentration camp is the place where nearly 1.5 million people, the great majority of whom were Jews, were exterminated. It is not only a symbol of the Holocaust, the horror of the Second World War and the brutal German occupation of Poland. It is a warning for all of humanity and a duty of shared remembrance. For heritage is, in fact, tantamount to our memory and our choice. The Auschwitz Birkenau concentration camp is also a proof that the paradigms have shifted, and so has the manner of defining and using the records of the past for contemporary use. Heritage does not need to be beautiful! The role of memory becomes crucial today, and not only such criteria as truth, goodness and beauty. ☺

# The architectural landscape of Poland

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Based on the text by Prof. Dr. Robert Kunkel  
Faculty of Architecture, Warsaw University of Technology

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Toruń, view from across the Vistula River.

© Piotr Ostrowski / NID





Collegiate church of St Mary and St Alexius in Tum (near Łęczycza).

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In centuries past, the political dependence of the territories lying within Poland's present-day borders changed numerous times. They became the source and destination of numerous migrations, making them a treasure trove of heritage left by a variety of cultures. Their situation in Central Europe, at the crossroads of influences emerging from both eastern and western Christianity, with a significant presence of Jews, resulted in a diverse society in which religious differences shaped a unique cultural mosaic, still clearly visible in its architectural and urban heritage, which has survived despite numerous armed conflicts.

The complex of flint mines in the Świętokrzyskie Mountains region was constructed from approximately mid-4,000 BC to mid-2,000 BC. In the Iron Age, a defensive settlement surrounded by an embankment was erected on a lake island at Biskupin. Because of the marshy soil, timber used to form its construction has partly survived to this day. The most common villages of the Roman period consisted of scattered farmsteads. A fortified settlement surrounded by a wood and earth rampart

was usually set up in the vicinity to provide shelter from threats.

The establishment of a central power and the adoption of Christianity by the Piast dynasty in 966 resulted in the first monumental structures, built in the main fortified settlements. Strong connections with the Empire of the Ottonian dynasty made the Romanesque structures of Saxony the model for local stone cathedrals and princely abodes, which have survived only as archaeological relics. Exceptions to this are the rotunda of the Blessed Virgin Mary in Krakow, and the chapel in the monarch's mansion on the lake Lednica island – both have survived, albeit in ruins.

The number of stone Romanesque churches increased rapidly in the late 11th and 12th centuries. The basic architectural designs tended to be drawn from Rhineland and northern Italy. The monumental stone basilicas that have survived in good condition include the collegiate churches of Tum, Kruszwica and Opatów, and a handful of smaller churches founded by bishops and lords.

The Cistercians, a monastic order, arrived in Poland in the late 12th century. Four of their oldest preserved monasteries,

built of stone blocks, were erected in the Małopolska and represent fine architecture derived from Burgundy. Their structure already bears features of the early Gothic skeleton, while the detail still follows the Romanesque aesthetics. Meanwhile, the brick architecture of the mature Gothic is represented in Pomerania by three grand Cistercian monasteries in Pelplin, Oliwa and Kołbacz.

Although brick was already used for the construction of arches and vaults in the Mazovia of the mid-12th century, it only gained wider popularity in the following century among ever more numerous projects, especially in parish churches and monasteries of mendicant orders (e.g. the Dominican Church in Sandomierz).

### Feudal fragmentation

In the mid-12th century, Poland entered a period of feudal fragmentation, characteristic of European states of that time. The independent, albeit related, dukes and princes governing individual provinces lacked the funds to start major investments. Silesia was the only exception, with its Collegiate in Trzebnica and the early Gothic stone choir at the Wrocław cathedral (1244).

In parallel, large parish churches were built in the newly chartered cities, as were the simple, small but numerous local parish churches in villages, and ducal and knightly residential and defensive castles and towers.

Come the 14th century, the Romanesque cathedrals of Krakow, Gniezno and Poznań were replaced by new Gothic basilicas. In the Krakow cathedral, flat-backed in the Cistercian manner, the vaulting over the final bay of the presbytery resting on five supports was erected (ca. 1320). This was the starting point for the development of the stellar vaulting scheme that would become popular throughout Małopolska, Silesia and Pomerania in that time.

In the post-classic Gothic era in the south of Poland, besides the grand parish and monastic churches in Krakow, Wrocław and the capitals of the Silesian duchies of Świdnica and Brzeg, a group of two-aisle hall churches funded by King Casimir the Great in the Małopolska deserve special mention.

Reduction of the baldachim-like bay divisions of early and classic Gothic led to the emergence of compact, soaring interiors and structures, which combined ceramic brick material with stone detail. The many castles that served not only to defend the country, but also to house the continually expanding administrative network, were set up by King Casimir, along with Silesian dukes, bishops and lords. The establishment of new cities gained momentum in the 14th century, and was not limited to ecclesiastical architecture but also provided numerous public buildings, notably town halls and market halls and town fortifications.

To protect the northern part of the Mazovia from attacks of still-pagan Prussian and Lithuanian tribes, Konrad the Duke of Mazovia invited the military Order of Teutonic Knights in 1228. It only took them a few decades to subjugate territories reaching to the Baltic Sea, covering the area with an efficient administrative structure. Cities, especially Toruń and Gdańsk, were soon predominantly built of masonry, and seats of new bishops' metropolises – Chełmża, Kwidzyn and Frombork – had beautiful Gothic brick cathedrals and castles owned by chapters. The administration of the Order was concentrated in regular brick castles of the vogts and procurators, typically built on the plan of a square, with



St Mary's Church in Gdańsk.

© Tomasz Blyskosz / NID

an internal arcaded courtyard, combining the functions of a monastery with elements of a castle. The largest architectural complex erected by the Order was the castle in Malbork, the Order's capital.

Governed by bishops and chapters, the Warmia developed unique, rectangular plan-type three-aisled hall churches (Dobre Miasto, Olsztyn). Increasing in wealth, cities of Western Pomerania built their parish churches the size of cathedrals. Worthy of mention are the churches constructed by Henryk Brunsberg, combining the Central European hall plan with an ambulatory and internal buttressing, adorned with lavish ceramic detail.

Late-Gothic architecture became most prominent in the coastal metropolis of

Gdańsk, where churches erected on a grand scale towered over rows of burghers' townhouses. The churches made use of elaborate network and crystal vaulting. The most prominent structures, dating back to the 16th century, are the Town Hall of the Main City, the late-Gothic utility buildings and a number of city gates, notably the two-towered Żuraw, housing a lifting crane. The standards of art used in Gdańsk, especially the vaulting and the brick detail, were also adopted by the neighbouring regions of Prussia, Mazovia and western Lithuania, although on a much reduced scale.

The increasing danger of Turkish invasions of the late 15th century made the cities of Silesia and the Małopolska modify their fortifications, adjusting them for the

use of firearms, while the ecclesiastical masonry architecture of the 15th century in the Małopolska was reused in a reduced form. A fair number of wooden churches from the period, with internal furnishing and paintings, have also survived to this day perfectly preserved.

When the throne in Krakow was occupied by the Lithuanian dynasty of the Jagiellons, their architecture initially followed that of Casimir the Great, adding only Byzantine-style painting decoration. The connection of post-classic Gothic with frescoes hailing from Eastern Christianity (collegiate churches in Wiślica and Sandomierz) is perhaps unique in Europe. Nonetheless, early on in the 16th century successive monarchs reached, especially through their Habsburg spouses, for the models of 'Roman' imperial and papal art. As a result, besides Hungary, Poland was the only country of trans-Alpine Europe to take over the Renaissance in its original, pure Florentine-Roman edition. Eminent examples of the use of the style include the rebuilding of Wawel Royal Castle, and especially the domed sepulchral Chapel

of the Jagiellonian dynasty in the Krakow Cathedral, and the Cathedral Basilica in Plock.

### Mannerism and the Baroque

By the end of the 16th century, the Mannerism style, fashionable since around the middle of the century, had generally established itself across southern Poland, represented by magnates' residential complexes (Baranów Sandomierski) and burghers' townhouses (Kazimierz Dolny). A special role was played by Santi Gucci from Florence, the designer of a residence in Książ Wielki (1585), which may be the oldest axial residence of the 'between courtyard and garden' type in Poland. Cities of this period were surrounded with roundel and bastion fortifications, usually complementing former defensive walls. Commanding special attention among these is the embodiment of the Renaissance concept of Zamość, an ideal city established from scratch for Chancellor Jan Zamoyski.

Mannerism showed a different face in the Pomerania, especially in Gdańsk in the late 16th and early 17th centuries, where public

utility buildings such as the Grand Arsenal and the Town Hall of the Old City were constructed, among a plethora of burghers' townhouses, drawing their forms from Flemish and French architecture of the time.

At the same time early Baroque arrived in Poland, mostly thanks to the kings of the Vasa dynasty and the Jesuit Order. Many of the plentiful ecclesiastical foundations of the counter-Reformation were built for the Camaldolese and Carmelite orders. It was also the time of development of the palazzo in a fortezza-type residence (Krzyżtopór, Wiśnicz) and fortified monasteries (Jasna Góra). In 1569, the parliaments of the Kingdom of Poland and the Grand Duchy of Lithuania set up a union, developing a parliamentary monarchy known as the Polish-Lithuanian Commonwealth. Beginning in 1569, the Mazovian city of Warsaw became the main residence of the king and the venue for sessions of the joint parliament, which resulted in the building of numerous palaces for noble families in the vicinity.

In the middle of the 17th century, the wars in the east of the Commonwealth and the



Baranów Sandomierski, late Renaissance residence.

© Małgorzata Maksymiuk / NID



'Swedish Deluge' brought major devastation to the country, followed by many years of stagnation in investments. In the second half of the century, temples modelled on the church of Il Gesu in Rome featured raised side chapels that gave their interiors, so typical of the Baroque, a theatrical quality. One of most eminent representatives of mature, classicizing Baroque in Central Europe was Tylman of Gameren, who was working in Poland in the last quarter of the 17th century. His main works include the 'between courtyard and garden' residences (Nieborów, Krasiński Palace in Warsaw), and the centrally planned churches (Warsaw's New Town and Czerniaków).

Beginning in the early 18th century, the Baroque arrived in Silesia, at the time already part of the Habsburg Empire. Initially, the style was employed for monastic and residential developments of fairly modest architecture, yet grand in scale. In the 1720s, the style adopted concave-convex façades of the Borromini type and the elliptical-domed richly decorated interiors in the huge churches of the revived Cistercian (Krzeszów) and Benedictine (Legnickie

Pole) orders. Further examples of which, with certain stylistic simplifications, were also built in the region of Lublin. After the Peace of Westphalia, the Protestant churches built by the rich cities of Silesia, albeit limited by the Catholic emperors to wood constructions, reached previously unheard-of sizes thanks to sophisticated engineering and construction techniques, and boasted lavish internal decoration (Churches of Peace in Jawor and Świdnica).

Leading among the palace-and-garden complexes was the Warsaw residence of the Saxon Dynasty, the axis of which lies across the natural line of the city's development. There was more freedom in the establishment of park axes in magnates' residences situated in the provinces, such as in Białystok and Radzyń in Podlasie, sometimes emulated by monasteries and pilgrimage centres. That was the time of numerous wooden, and less frequently masonry, single-storey country manor houses built by petty and moderately wealthy nobility. With time, they would become the model for the typical home of Polish landed gentry, which survives to this day.

## Poland's last king

Despite the complex political circumstances, the patronage of the last king of Poland, Stanislaus Augustus, instigated the consummate interiors of the Royal Castle, and of the monarch's private residence, the palace and garden complex of Łazienki in Warsaw. Following the king's preferences, aristocrats and landed gentry also began developing their numerous country residences in the convention of Palladio's and French classicism. At the time, the replacement of wood with masonry in churches continued, financed by rural parishes, a process enhanced by the increasing wealth of the landed gentry and peasants.

In the last quarter of the 18th century, the territory of the Commonwealth was taken over in stages by neighbouring powers: Russia, Prussia and Austria. Despite a number of national uprisings, Poland did not regain its sovereign statehood until after the First World War, although throughout the 19th century Polish territories retained their architectural and cultural distinctiveness, especially in residential construction and



Ruins of the Mannerist castle of Krzyżtopór in the village of Ujazd.

© Jan Niedzwiedz / NID



Wilanów palace facade, Baroque royal residence in Warsaw.

© Paweł Kobek / NID

Catholic churches. Numerous structures serving culture, administration and transport infrastructure, including toll houses, inns and later also railway stations, were built from the beginning of the century. They were built in neoclassical style and following different stylistic transformations, they received historic forms. In opposition to the structures built by government, private villas and residences as well as Catholic churches frequently used various standards drawn from history. Tenement houses lining the streets of the developing cities followed the standard of Central European historicism, sometimes applying fashionable Art Nouveau details in the 19th/20th century.

The location of Poland on the border of three empires resulted in the construction of major complexes of fortifications. The fortresses of Srebrna Góra and Kłodzko were built in the third quarter of the 18th century in the Silesia. The Russian bastion fortresses in Warsaw, Modlin and Dęblin and the Prussian fortress Boyen in Masuria date back to around the mid-19th century.

Begun when the Napoleonic wars were still raging, they provide an example of contemporary state-of-the-art solutions in fortification.

The 19th century brought about the development of industry, with the metal ore and hard coal mining industry in Upper Silesia and the textile industry evolving in Łódź being the most noteworthy. Its remnants are the large-sized structures of production halls and technical facilities, complexes of workers' settlements composed of typical single-family houses, and villas for the owners, management and members of the board, many of which feature rich historic-style decor.

### From World Wars to the 21st century

Major destruction came in the wake of the First World War, not only directly connected to military activity but also to the consciously applied 'scorched earth' policy. After Poland gained its independence, and its state borders were finally confirmed, the

following two decades (1918–39) saw the construction of governmental buildings and banks, necessary for modern administration in Warsaw and other large cities. They were built in the monumental modernist style, although a return to the historicizing 'national' styles was eagerly embraced in the case of school buildings and railway stations. Other projects included housing estates and major urban developments, among them the construction of the new city and port of Gdynia and the new housing complexes in Warsaw. Beginning in the late 1920s, the avant-garde yielded to the visible influence of Le Corbusier's architecture. Projects from the 1930s represent high-quality functionalism and academic constructivism connected with the architects of the so-called Warsaw School. This was a time of interesting construction solutions, e.g. the Prudential skyscraper in Warsaw and the Bridge on the River Śludwia in Maurzyce (1928), which was the world's first fully welded road bridge.



Warsaw – Office building.

© Paweł Kobek / NID

**It was only in the mid-1990s that the prevailing conditions allowed Polish architects to take up the challenge posed by world trends in architecture and technology.**

In the wake of the Second World War, Polish people from the eastern territories taken up by the Soviet Union in 1945 were resettled on lands abandoned by retreating Germans, which represent today's western Poland. Some local Protestant churches were taken over by the Catholic Church, while others, bereft of care, remained in neglect. After the extermination of the Jewish people by the German Nazis, only a few synagogues and houses of prayer remained. After the forced collectivization of the countryside, the numerous manor houses of the landed gentry fell into ruin. Reconstruction of cities after wartime destruction began in places such as Warsaw, Gdańsk and Wrocław, with special attention being given to their

historical centres. Offices and complexes of public buildings of the socialist realism period were developed in parallel, like the Marszałkowska's Housing Estates (MDM) in Warsaw and the city of Nowa Huta (Krakow). A socialist realist skyscraper, the spitting image of similar structures in Moscow and Saint Petersburg, was erected in the centre of Warsaw.

After the fall of Stalinism, in a country where the state remained practically the only investor until the 1980s, the need for intensified residential housing construction resulted in the mass development of cities with uniform blocks of flats. It was rare for more interesting architectural developments to be designed, for example the 'eastern wall' of Marszałkowska Street in Warsaw.

Standing proud above this backdrop are the modernist office blocks by Marek Leykam and renowned large commercial constructions (Supersam in Warsaw), sport facilities (Spodek hall in Katowice) and railway stations. Some of the churches built in large numbers since the 1970s were less threatened by bureaucratic interventions of the state and represent interesting, usually post-modernist forms. It was only in the mid-1990s that the prevailing conditions allowed Polish architects to take up the challenge posed by world trends in architecture and technology. This resulted in the creation of several unique edifices, notably the University of Warsaw Library. The last quarter of the 20th and the beginning of the 21st century brought about the filling-in of city centres with high-rise structures: office buildings and hotels, whose aesthetic qualities do not as a rule go beyond those of glass cubes, although even this group includes more remarkable sites. 📍

# BRÂNCUȘI

## Monumental Ensemble of Târgu Jiu

Romania's new approach in the implementation of the World Heritage Convention began last year with several key processes initiated by the National Institute of Heritage (NIH): the revision of the national methodologies for monitoring, preserving and managing World Heritage; the creation within the NIH of a new World Heritage Coordination Unit; the revision of the national Tentative List, the preparation of nomination files including the revision of former "active" files such as Brâncuși Monumental Ensemble of Târgu Jiu (withdrawn by Romania in 2015).

The advice and guidance of the World Heritage Centre, ICOMOS and NIH's specifically convened expert group were integrated in the new approach of this nomination. Some fundamental improvements have been made: OUV has been re-formulated; attributes have been clearly articulated with all elements (including added elements such as the Avenue of Heroes and the Church of the Apostles Peter and Paul) mapped within a new boundary that creates a single site; the potential of the features, characteristics and attributes associated with entire site, including location and setting that contributes further to meaning, values and significance, has been integrated into an expanded comparative analysis that includes significant monumental sculptures in the landscape from the twentieth century, especially within the modernism theme and looking well beyond the World Heritage List and Tentative Lists.

The property is a group of structures, considered as a unit and represented by a single component part, located in Târgu Jiu, southwest Romania. The ensemble is aligned along a 1,500m-long conceptual axis that is perpendicular to the river, in which the placement of individual sculptural elements by Brâncuși upset the conventions of public art; instead of placing the monument in the city, he placed the city as a functional element in the centre of the monument. The conceptual axis is manifest by a physical axis designed to evoke the act of remembrance, as Brâncuși saw that, unlike two-dimensional art, a sculptural ensemble occupies three dimensions and also requires movement through space and time (the fourth dimension) for people to experience it.



Test fitting of the Endless Column in the Petroșani Central Workshops. 1937 (NIH Archive)



The Table of Silence, Detail

Brâncuși working on an Endless Column (NIH Archive)



- The Brâncuși Monumental Ensemble of Târgu Jiu, erected between the years 1937 and 1938, is the synthesis of creations and the sole large-scale public work of Constantin Brâncuși. It represents a turning point in the history of modern art, in particular of modern monumental sculpture and public art. One of its elements - The Endless Column - is considered as a masterpiece of combined art and technical skill and the most radical sculpture in the history of classic modernism. The ensemble commemorates the supreme sacrifice of Romanian soldiers, police and ordinary citizens who fell near the River Jiu defending the city of Târgu Jiu during World War I.

→ [web: brancusi.world](http://web:brancusi.world)

Brâncuși was the first among modern sculptors to accomplish a perfect fusion between the disciplines of sculpture, architecture, technology and environmental and urban planning; a fundamental balance pursued in great works by artists and architects who succeeded him.

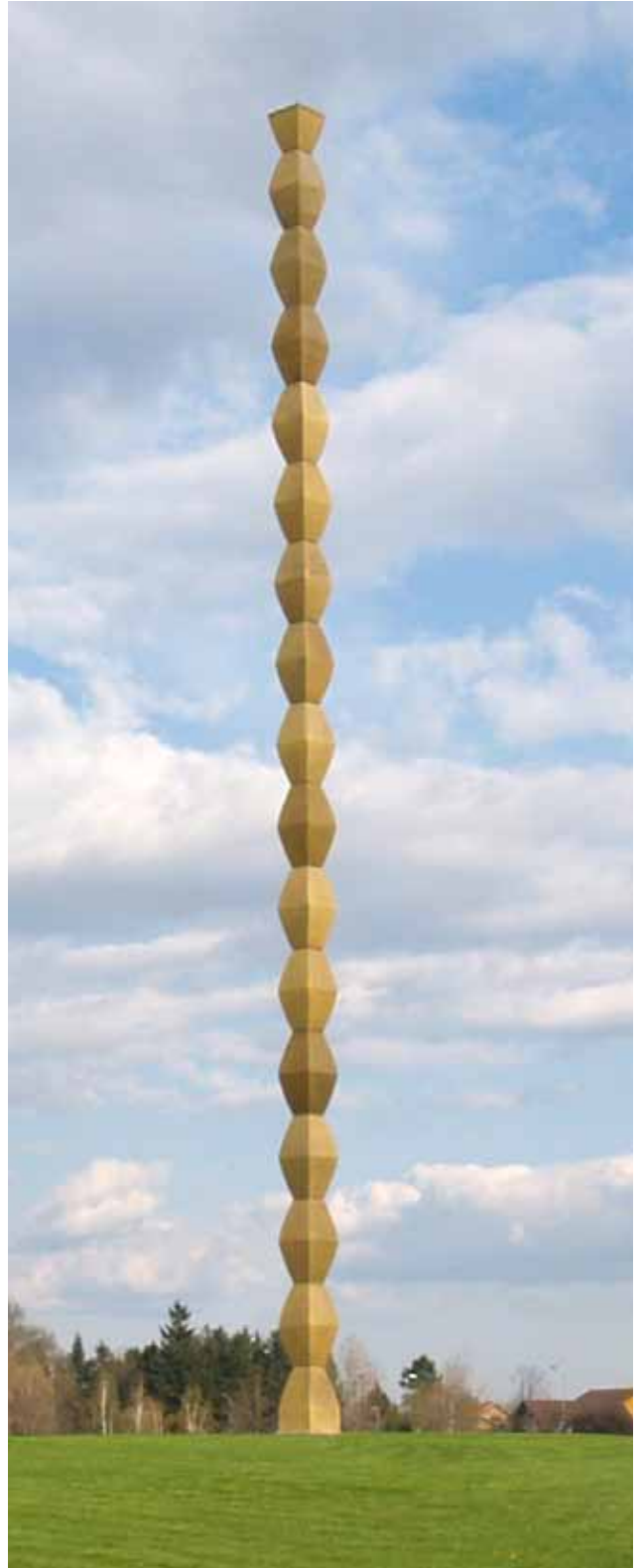
The Gate of the Kiss  
(© NIH - Iosef Kovacs)



The Table of Silence  
(© NIH - Anca Filip)

Arrangement and composition of the ensemble – it can only be considered as an ensemble – in processional order from west (riverside) to east, is as follows:

- The Table of Silence, The Gate of the Kiss (a trademark composition of Brâncuși's work) and the Benches, the cubed hourglass seats of The Alley of Chairs, all located in the Constantin Brâncuși Park; the Avenue of Heroes with the Church of the Apostles Peter and Paul; and the iconic Endless Column in the Park of the Column. The placement of Gate of the Kiss, Alley of the Chairs, and Table of Silence, at a distance from Endless Column accentuates the element of ritual procession.



The Endless Column  
(© NIH - Iosef Kovacs)

# Guardianship of Cultural Heritage in Poland

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Dąbrówka Lipska  
National Heritage Board of Poland

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Medieval Town of Toruń, Old Town Hall.

© Piotr Ostrowski / NID



The earliest examples of how memory of the past was cherished in Poland are connected with religious practice, in particular the Catholic faith. From the Middle Ages, reverence and care were shown for churches and the religious images and tombstones that adorned them. They were preserved by successive generations for many centuries. The values of such relics of the past started to be identified with over time and were not only religious in nature. This is illustrated by the Gothic form of the storey that was added to the medieval building of the Old Town Hall in Toruń (17th century), which can be interpreted not only as an intentional aesthetic gesture, but intended to stress the significance and medieval origins of the seat of the City Council.

As elsewhere in Europe, the most prominent changes in the perception of tangible heritage in Poland occurred in the 19th century. The emergence of historic revivals, combined with the effects of accelerated civilizational development during the industrial revolution, led to a clear change in the attitude of Poles to their past treasures, thus fostering their commitment to protecting them. Efforts were made to raise people's awareness of their national identity by securing the physical reminders of their nation's past, so crucial for preserving the memory of a motherland, which had lost its independence for 123 years in 1795.

An important milestone was set in 1856, when Krakow established the office of the Inspector of Monuments of Western Galicia region. This was integrated with the Austro-Hungarian monument protection system. With time, a Conservators' Society was set up (1888) – a collegial advisory body reporting to the Central Commission for the Preservation of National Heritage Sites in Vienna.

In 1906, the Society for the Preservation of Historical Monuments was founded in Warsaw, bringing together enthusiasts and professionals. They focused mainly

on documenting monuments. In 1909, the Society organized the first conference of conservators in Warsaw. It was agreed that actions targeting monuments must be limited to 'simple repair and replacement of damaged parts with new ones, insofar as it is necessary for preserving the monument as a whole.' It was also assumed that during restoration work materials and techniques characteristic of the monument should be used.

site as a monument would be taken on a case-by-case basis, looking at the value of a given property.

The inventory surveys and various types of research on historic buildings in the interwar period produced documentary material that was priceless shortly after the Second World War, when Poles were faced with the task of rebuilding their country, devastated by Nazi Germany.

In July 1945, the General Inspector of Monuments formulated a general policy of architectural monuments conservation, being aware of the material, but above all the spiritual needs of a society that had lost its cultural heritage on an unprecedented scale. In this way, he justified the need to reconstruct buildings in a manner preserving their historic form and the diversity of their styles to reflect the various architectural trends prevailing in Poland until the mid-19th century.

As early as February 1945, the Chief Directorate of Museums and Monuments Protection was set up. Great importance was attached to the creation of a scientific base. The State Enterprise

Ateliers for the Conservation of Cultural Property (PP PKZ) were established in 1950. Comprising a number of specialized teams, the institution was able to carry out interdisciplinary and comprehensive conservation and restoration works.

The rich experience gained in this way was also widely used by Polish experts during their work in foreign countries, such as the involvement of Professor Kazimierz Michałowski in saving the Abu Simbel temples, one of the earliest international initiatives to protect cultural heritage under the auspices of UNESCO.

Polish experts also contributed to creating international organizations and policy documents. The symbol of the Blue Shield, sketched by Professor Jan Zachwatowicz, is a sign of Poland's commitment to the Hague Convention (Poland ratified it in 1956). Polish conservators took an active part in the creation of the Venice Charter (1964). The resolution on the establishment



Example of inventory survey coordinated by Kazimierz Stronczyński (1844-1855); illustration of cathedral in Włocławek.  
 © Reproduced from: Kazimierza Stronczyńskiego opisy i widoki zabytków w Królestwie Polskim (1844-1855), vol. III, Gubernia Warszawska, 2011.

### Monuments of art and culture

The above rules formed the core of the Decree of the Regency Council 'On the protection of monuments of art and culture', which was proclaimed in 1918. The definition of a monument protected by law included urban ensembles, wooden architecture, gardens and parks, but also 'folk craft products'. Attention was also drawn to the surroundings of monuments and the associated vistas. Further legal solutions were introduced in 1928 ('Decree of the President of the Republic of Poland on the guardianship of monuments'). These included creating the Register of Monuments, which remains the basic form of monument protection in Poland since then. The still-existing office of the General Inspector of Monuments was established in the same year to oversee the work of district inspectors focused on taking stock of the existing resources. They followed the rule that final decisions to recognize a





The first restoration of Collegium Maius in Krakow was carried out in the years 1839-1858, during which the complex of medieval university buildings was given a uniform "Gothic" character. The current state is the result, *inter alia*, of post-war restoration work.

© Piotr Ostrowski / NID



The Gothic House in Puławy: In 1809 Princess Isabella Czartoryska created a "stone anthology" of mementos from Poland, Lithuania and Ruthenia, consisting of carefully selected artefacts.

© Paweł Kobek / NID



St. Mary's Church in Krakow: Renowned painter Jan Matejko did the polychrome in 1890-1892. The first documented renovation of the altar by Wit Stwosz is dated 1866-1871, in the spirit of unity of style – so called "stylish additions".

© Piotr Ostrowski / NID

of the International Council on Monuments and Sites (ICOMOS), which was adopted at that time, was put into effect at the Constitutional Congress in Warsaw and the General Assembly in Krakow (1965). Poland ratified the Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property (1974), as well as the World Heritage Convention (1976). In the years 1988 to 1992, the honourable function of the Director-General of the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM), of which Poland has been a member since 1958, was held by Professor Andrzej Tomaszewski. It must also be remembered that the Polish National Committee of the International Council of Museums (ICOM) has existed since 1949. Poland has been involved in the Memory of the World Programme since the 1990s, and in 2011 ratified the Convention for the Safeguarding of Intangible Cultural Heritage.

Interwar legislation was in force until the adoption of the Act on the Protection of Cultural Properties and on Museums (1962). In parallel, the Monuments Documentation Centre was set up. In response to the growing need for expertise in the protection of cultural heritage, the following institutions were also established: the Centre for the Protection of Museum Objects (1988 – currently the National Institute for Museums and Public Collections), the Board for the Protection and Conservation of Palaces and Gardens (1977), and the Centre for Archaeological Rescue Excavations (1995). Three of the above institutions were eventually merged into a central cultural institution with branches in each Polish administrative region, since 2011 named the National Heritage Board of Poland.

### Current legislation

The 1962 Act was replaced by the currently applicable legal acts: the Act on the Protection and Guardianship of

Monuments (2003), the Act on Museums (1996), the Act on the National Archival Resource and State Archives (1983) and the Act on Libraries (1997). Under current legislation, items or sites which are considered to be monuments on account of their artistic, historic and/or scientific value are protected by: being entered in the Register of Monuments; being granted the status of a Monument of History; creating a cultural park; being protected in local spatial development plans.

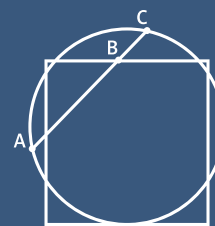
The centuries-old traditions and commitment to the protection of the legacy of past epochs is reflected in Article 5 of the Polish Constitution of 1997: *The Republic of Poland shall safeguard the independence and integrity of its territory and ensure the freedoms and rights of persons and citizens, the security of its citizens, safeguard the national heritage and shall ensure the protection of the natural environment pursuant to the principles of sustainable development.* ☺



Donors' bricks at the western gateway to the Wawel Hill (Krakow). The donors, who supported conservation works, were commemorated in the 1920s with symbolic bricks bearing the names of individuals, institutions or communities.



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# Protection of World Heritage in Poland

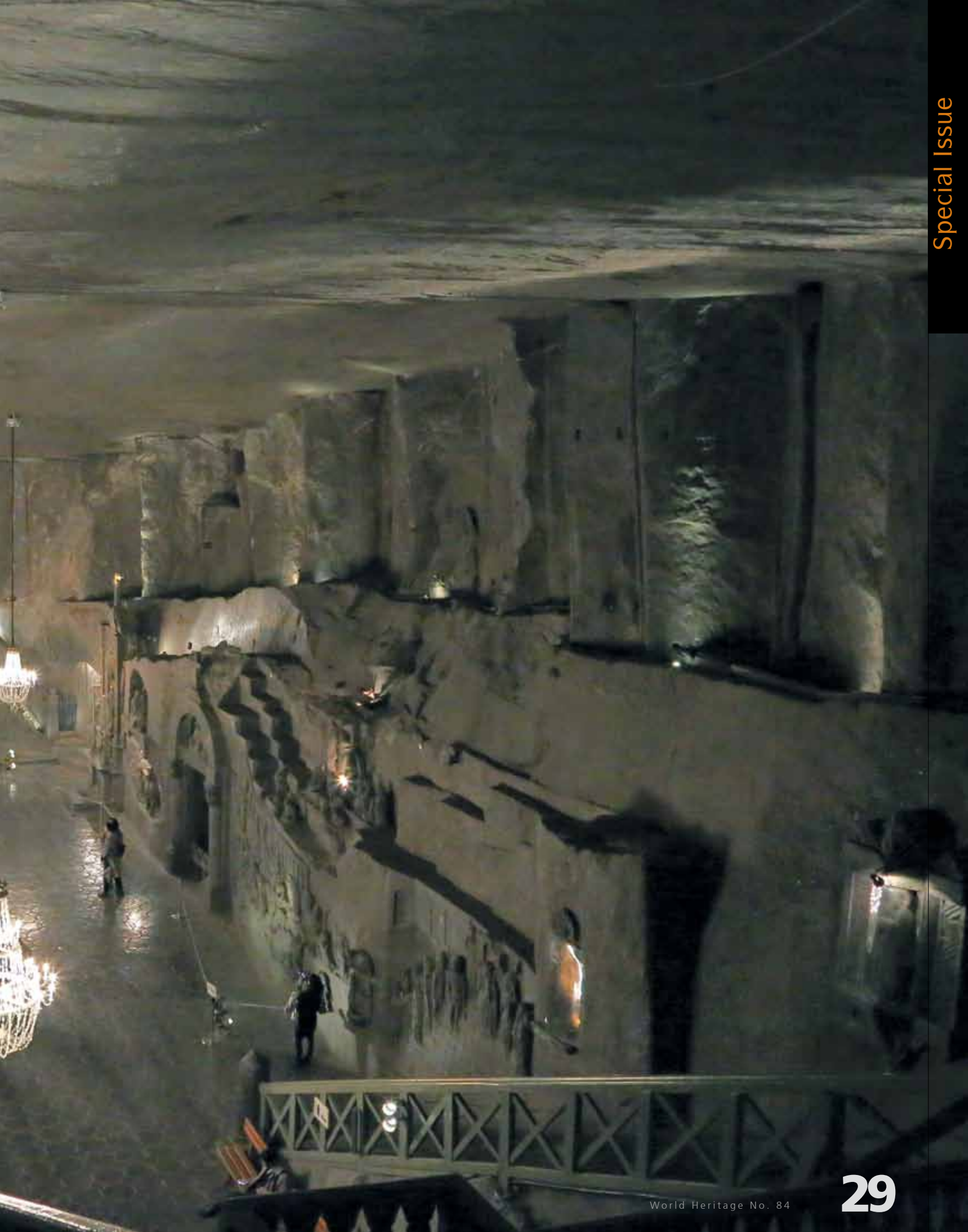
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Katarzyna Piotrowska, Ph. D.  
National Heritage Board of Poland

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Salt mine in Wieliczka, the Chapel of St Kinga.

© Paweł Kobek/NID



The *Convention concerning the Protection of the World Cultural and Natural Heritage*, adopted by the General Conference of UNESCO in November 1972 was ratified by Poland in 1976. At the time it was being formulated and in the preceding years, Poland had been an active Member State of UNESCO, committed to the instruments of international law created by the Organization.

Poland's international activity and commitment to the protection of heritage ensued from the long-lasting experience of the Polish people in struggling for the preservation of their national identity, as well as their awareness of the importance of cultural and natural heritage for the future of their own country and the world. This is proven by early accession of Poland to the World Heritage Convention, which highlights the importance of heritage of outstanding value and the shared responsibility of all nations to preserve it. It is also demonstrated by Poland's membership in the World Heritage Committee in 1977-78, when this body was working on the criteria for selecting sites to be included in the UNESCO World

Heritage List and on the first *Operational Guidelines for the Implementation of the World Heritage Convention*, which laid down the foundations for the present-day World Heritage system.

Signing an international agreement entails assuming domestic and international obligations. Poland's accession to the World Heritage Convention also created such commitments, including the key aim of identifying sites of "outstanding universal value" and providing them with adequate protection, so that they would serve future generations with a full set of their values. Most of the activities in recent years have been focused on improving heritage protection in Poland, benefiting from all the guidelines developed internationally for World Heritage protection, conservation, presentation and management. The experience gained in protecting World Heritage sites on a day-to-day basis, as well as the organizational structures built so far, help Poland fulfil its mandate on the World Heritage Committee with a sense of common responsibility for World Heritage, a mandate which was entrusted to our country for the second time in 2013.

## Our World Heritage List

In the four decades since Poland's accession to the Convention, out of the nineteen candidatures proposed, fourteen properties representing the breadth of heritage in Poland have been inscribed on the UNESCO World Heritage List.

Five of them were nominated in 1978. The Historic Center of Kraków and the Wieliczka Salt Mine [present name: Wieliczka and Bochnia Royal Salt Mines] were added in 1978, among the first twelve places in the history of the World Heritage List. In subsequent years, the other three: Białowieża National Park [present name: Białowieża Forest], the Auschwitz concentration camp [present name: Auschwitz Birkenau German Nazi Concentration and Extermination Camp (1940-1945)] and the Historic Centre of Warsaw were inscribed.

The activity and commitment of Poland to World Heritage had been interrupted by the political and economic situation of the country. Following the Old City of Zamość in 1992, another three sites were added to the List in the late 1990s: Castle of the Teutonic Order in Malbork (1997), Medieval Town of Toruń (1997)



Workshop on Retrospective Statements of Outstanding Universal Value, 2011.

© Katarzyna Piotrowska / NID

and Kalwaria Zebrzydowska: the Mannerist Architectural and Park Landscape Complex and Pilgrimage Park (1999). In recent years, further candidates successively entered the List: Churches of Peace in Świdnica and Jawor (2001), Wooden Churches of Southern Małopolska (2003), Muskauer / Mużakowski Park (2004), and Centennial Hall in Wrocław (2006). Rounding out the list is a property added in 2013 – Wooden Tserkvas of the Carpathian region in Poland and Ukraine.

The decisions regarding nominations to the UNESCO World Heritage List made in successive years have been based on both professional analysis of the resource and assessment of the state of preservation of the individual sites, as well as on knowledge of prevailing trends. Preparing a nomination for the List has always required presenting an adequate justification and making extensive efforts, including diplomatic steps, to secure entry on the List. For cultural sites, a crucial role has also been played by the long-lasting activity of Polish representatives at ICOMOS, the Advisory Body to the World Heritage Committee, and the very strong international presence of Polish experts. Thanks to this, the successive inscriptions of

sites on the World Heritage List can be easily linked to individual persons who enjoyed high esteem in the community of experts dealing with the protection of heritage, notably Professors Krzysztof Pawłowski and Andrzej Tomaszewski.

In time, the approach to site nomination has changed. At present, it takes the form of bottom-up initiatives, which, at each stage of the work, engage people who are directly responsible for the protection and management of a given property. The nomination dossier and management plan for a potential World Heritage site, which is a mandatory document required at application stage, is prepared with the participation of the owners and users, all the heritage protection services, local government and representatives of the local community. The process involves both people who have the required expertise, and novices in the field of heritage protection, with the process itself being an important educational tool helping to promote protection of heritage and developing the social skills of its participants. Professor Stanisław Lorentz, long-time director of the National Museum in Warsaw, who dedicated his life to the reconstruction of

the Royal Castle in Warsaw, believed that if you need to protect something, you must involve ordinary people who do it out of love. The current approach to nominations proves its rationale.

When looking at the World Heritage List, it is evident that many of the proposals submitted by Poland, in particular those dating back to 1978, were breaking new ground and reorienting the way of thinking about heritage and the needs linked to its protection. Thus they were an important voice in the debate about the character of the World Heritage List, and the direction it should follow. Furthermore, they were an early indication of the crucial role the World Heritage List plays in shaping the approach to heritage protection. One idea put forward by Poland was to ensure the protection of urban ensembles, which was treated somewhat marginally during the early stage of the List, and was limited to selected buildings or their settings. Poland's approach is illustrated by the proposal to list Krakow, including its historic town centre and later additions. Earlier, Poland had participated in developing UNESCO recommendations on historic urban ensembles, adopted in 1976. The



International World Heritage Expert Meeting on Criterion (vi) and Associative Values, Warsaw, March 2012.

© Dąbrówka Lipska / NID



International consultation meeting concerning Auschwitz Birkenau, German Nazi Concentration and Extermination Camp (1940-1945), October 2013.

© Dąbrówka Lipska / NID

broad, contextual approach to heritage protection was then taken further in the UNESCO Recommendation on the Historic Urban Landscape adopted by the General Conference in 2011.

## A moment of reflection on the implementation of the Convention

The initiative to join the World Heritage Convention was proposed in 1976 by the Polish Ministry of Culture, which has since played a leading role in the implementation of its provisions at state level. Historically, the principle has been established whereby matters related to World Heritage fall within the remit of the General Inspector of Monuments. The protection of World Heritage properties involves preserving all aspects of their “outstanding universal value”, as defined at the time of listing. It is a complex task that requires the collaboration of many individuals and institutions at central and local levels, as well as a strategic, consistent approach.

Polish legislation does not envisage special treatment for World Heritage properties. However, the fact that they are identified under the ratified international agreement, which, according to the Polish Constitution,

is a source of universally binding law, requires the ‘outstanding universal value’ of those properties to be safeguarded both by central government, local government at all levels and specialized institutions, and by government agencies, non-governmental organizations and citizens. Naturally, this requires creating a cooperation platform.

The beginning of periodic reporting, and the preparation of the first report on its application in 2003-2005, was a major development – if not a turning point – in the history of the implementation of the World Heritage Convention in Poland. The report concerned both the general policy of the state in the field of heritage protection and the condition of individual World Heritage sites. The process of collecting and analysing information, as well as the preparation of the report itself, including the related discussion, allowed a number of deficiencies to be highlighted. One striking conclusion concerned was the general lack of knowledge about World Heritage. One of the major difficulties noticed was the absence of appropriate systemic solutions that would allow one to define the principles of cooperation and ensure the proper protection of World Heritage sites in accordance with the relevant requirements.

At the same time, attention was drawn to the Convention as an instrument of international law and to its potential as a tool supporting the preservation of heritage at national level.

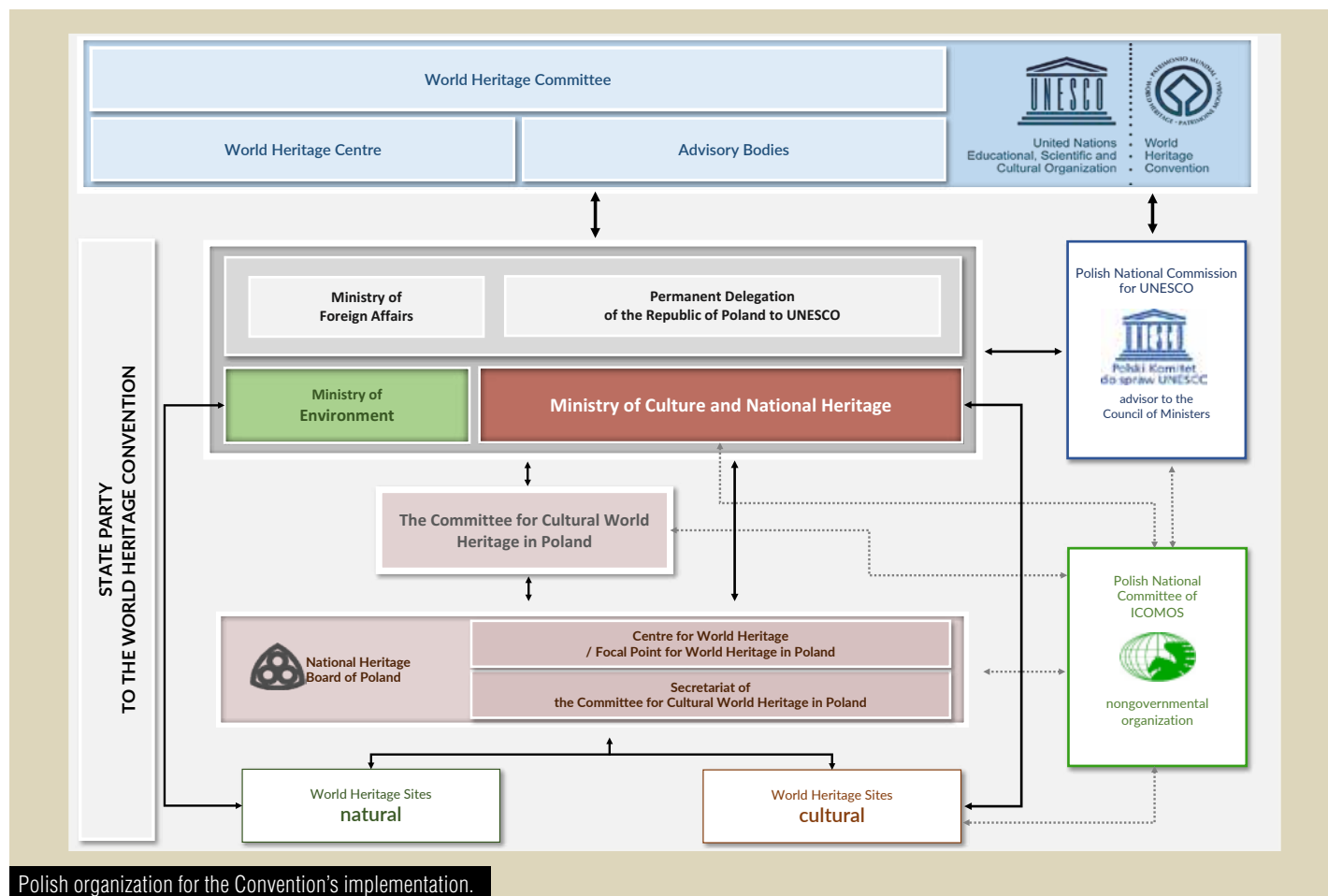
The preparation of the report, in combination with the monitoring conducted by the World Heritage Committee, initiated a series of activities and projects which, in a natural manner, significantly improved knowledge and perception of the World Heritage Convention in Poland, and had an influence on present-day rules and the methods of its implementation.

In 2004, the League of Polish UNESCO Towns and Sites was set up, bringing together representatives of World Heritage sites and local government. Then, an analysis of the results of the periodic report, and the resultant expert study on the obligations and implications of being included in the World Heritage List, which was prepared in 2008, initiated an organization of regular Meetings of the Guardians of World Heritage Sites. Another activity which brought World Heritage sites together was a project named ‘Management of UNESCO World Heritage Sites in Poland and Norway’, delivered in the years 2009-2011 by the International Cultural Centre and its Norwegian partner. At around the same time, the Polish and Norwegian National Committees of ICOMOS, in collaboration with the National Heritage Board of Poland, carried out a project named ‘Improvement of the existing protection and management systems for sites inscribed on the UNESCO World Heritage List’. Its aim was to develop ‘Statements of Outstanding Universal Value’ for selected World Heritage sites (wooden churches and towns), and prepare the monitoring indicators. In addition to specific studies and publications, the projects were followed up by another initiative of the Polish National Committee of ICOMOS entitled ‘Developing a model for the management of UNESCO World Heritage cultural properties’, which ended in 2016.

## Organization of the Convention’s implementation today

One of the first attempts to institutionalize the implementation of the World Heritage convention took place in 2003 when the National Center for Historical





Polish organization for the Convention's implementation.

Monument Studies and Documentation (currently: the National Heritage Board of Poland) was named as the institution responsible for preparing the report in the I cycle of periodic reporting exercise. Following this, as soon as the exercise was concluded, in 2007, the General Inspector of Monuments instructed the Director of the Center to set up a unit 'responsible for management plans and other matters related to World Heritage properties in Poland'. Nearly simultaneously with the creation of the World Heritage Unit at the National Heritage Board of Poland, the Committee for Cultural World Heritage in Poland was set up as a supporting advisory body of the Minister of Culture and National Heritage. It includes representatives of key departments and institutions engaged in the protection of World Heritage in Poland, as well as respected national experts in the protection of cultural and natural heritage. Thus, actions were initiated towards organizing the World Heritage system in

Poland, whereby priority was given to the ordering of matters and strengthening of tools in order to ensure adequate protection of World Heritage sites.

Over time and with growing interest in World Heritage, the solutions adopted in 2007 become insufficient. Therefore, in October 2014, by decision of the Minister of Culture and National Heritage, the Centre for World Heritage was established in the National Heritage Board of Poland with the purpose of improving conservation and management of World Heritage properties in Poland. The task of the Centre is to actively support the monument protection services, local governments, managers and government institutions in the protection and conservation of listed and nominated World Heritage properties. At the same time, it is meant to be a platform for collaboration and exchange of information between government and non-governmental organizations, as well as a wide range of stakeholders involved

in protection and guardianship of the World Heritage sites. The Centre also plays the role of Focal Point for World Heritage in Poland, with all its activities working towards developing a model of effective cooperation.

The organizational changes initiated in Poland ten years ago have slowly brought about visible results. The popularization of World Heritage and relevant organizational arrangements have led into increased interest in the subject matter and deepened awareness of the importance of World Heritage sites, as well as of the growing need to safeguard them. International rules governing the conservation and management of valuable natural or cultural sites have gradually been implemented and are slowly becoming standard – not without difficulty, however, since this requires the involvement of many stakeholders at different organizational levels. ☺



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# Photography for preservation and promotion



THE OUR PLACE  
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POLAND

Historic Centre of Kraków– Poland

# Polish National Commission for UNESCO

In each Member State, the National Commission ensures the permanent presence of UNESCO in its country and contributes to the Organization's effort to promote international co-operation in the field of intellectual activities

(Charter of National Commissions for UNESCO, Article III.1)

**Polish National Commission for UNESCO** is the consultative-advisory body to the Government of Poland in the matters concerning UNESCO, such as the implementation of UNESCO's programmes and standard setting instruments in the country and Poland's contribution to UNESCO's programme and activities. The National Commission actively participates in the elaboration and presentation of Poland's position in the debates at UNESCO's governing bodies and fora, disseminates information about UNESCO, its values and activities, and supports their promotion. In fulfilling its tasks it often plays a liaison role between the Organisation, Polish Government, professionals, other civil society actors and stakeholders. The Polish National Commission's members include high-level representatives of ministries responsible for the domains related to UNESCO's mandate (especially foreign affairs, education and higher education, sciences, culture and the national heritage, natural environment, sports, communication and information) and personalities of scientific and cultural life.

For many years, UNESCO's conventions and heritage programmes have been particularly focused in the Polish National Commission's agenda and cooperation with partners at the country and all international levels. The National Commission has been actively involved in the Government's relevant work. It has organised or supported several national and international conferences and workshops, or published books, addressing such topics as the implementation of UNESCO's cultural conventions, cultural education, creativity, landscape, links between culture and sustainable development, intercultural dialogue, documentary heritage.

More information about Polish National Commission for UNESCO is available in its *Bulletin* (in English and Polish), at [www.unesco.pl](http://www.unesco.pl)

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2015

# POLAND

Properties inscribed on the World Heritage List



- Historic Centre of Kraków
- Wieliczka and Bochnia Royal Salt Mines
- Auschwitz Birkenau, German Nazi Concentration and Extermination Camp (1940-1945)
- Białowieża Forest
- Historic Centre of Warsaw
- Old City of Zamość
- Medieval Town of Toruń
- Castle of the Teutonic Order in Malbork
- Kalwaria Zebrzydowska: the Mannerist Architectural and Park Landscape Complex and Pilgrimage Park
- Churches of Peace in Jawor and Świdnica
- Wooden Churches of Southern Małopolska
- Muskauer Park / Park Mużakowski
- Centennial Hall in Wrocław
- Wooden Tserkvas of the Carpathian Region in Poland and Ukraine

# World Heritage sites in Poland



Krakow, Main Square with Cloth Hall.

© Piotr Ostrowski / NID



# Between preservation and the challenges of today

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Andrzej Siwek, Ph. D.  
National Heritage Board of Poland,  
Regional Office in Kraków

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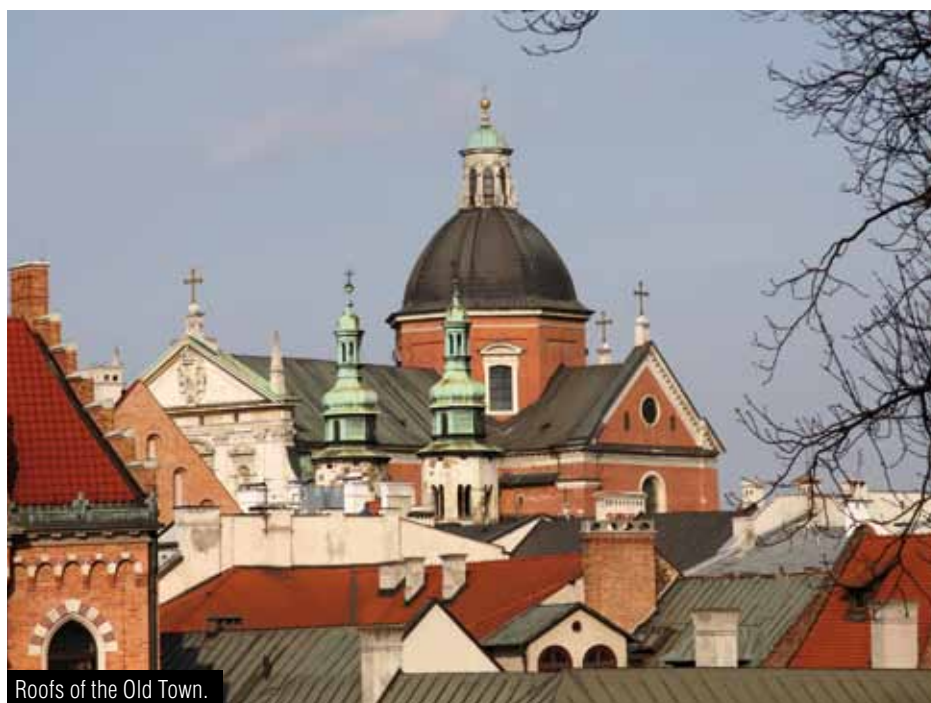


View of the Wawel Castle.

© Paweł Kobek / NID



**H**istorically, Krakow is one of the capitals of Poland, the city of kings, bishops, scholars and artists. It is also a lens focusing dynastic, political, economic, cultural and artistic threads that are highly significant for the history of European civilization in a perspective reaching back beyond the time frame of the past millennium. It is a city whose development owes much to the contributions of numerous eminent strangers from different parts of the world, which resulted in the original character of the local art and a cultural specificity that combines universal values and local tradition – a city whose undeniable asset is its history, still visible in the form of successive layers in the urban fabric itself, as well as in the works of architecture and art. Krakow provides a representative example of the historic European city, which is, simultaneously, a local centre whose distinct, regional character only serves to complement the universal values it represents. The historic centre of the city – among the first twelve sites inscribed on the World Heritage List in 1978 – consists of three settlement units: Wawel Hill; the historic centre of Krakow with the preserved pre-incorporation urban layout as well as the one from the time of the 'Grand Charter' of 1257; and Kazimierz, medieval satellite town with a suburb and rich complex of monuments documenting the existence of the Jewish quarter. The centre of Krakow is surrounded with a ring of districts formed in the period of the city's expansion (18th-20th century). The oldest part, the city centre, has actually played the role of the main administrative and economic urban core until now, which has its own impact upon the character of its protection. The historic centre's functions and character have been changing under



Roofs of the Old Town.

© Paweł Kobek / NID

the influence of political and economic transformations. This, in turn, results in continual pressure upon its historic tissue and requires special activity on the part of the services protecting the city's monuments and constant updating of the protection policies.

### Inscription on the World Heritage List

The inscription on the List was a powerful stimulus to strengthen the protection policy and continues to exert its influence upon some of transformations that are currently taking place. At the time of inscription, Krakow was the most valuable historic urban complex in Poland, but simultaneously, a city on the verge of ecological disaster. The industrial development, resulting partly from the regional tradition and partly from

the 'cold war' strategy of building up heavy industry, was generating emergency levels of air pollution. 'Acid rain' would devastate the city's historic tissue. To become equal to the protection standards, the contemporary authorities established the Civic Committee for the Restoration of Krakow Heritage. Thus in the conditions of the socialist state a collegial body was created whose task consisted of accumulating and distributing resources for the preservation of the endangered historic monuments. In 1985, the lower chamber of Polish parliament, by way of legislation, created the National Fund for the Renovation of Krakow's Monuments, a fund that guaranteed annual allocations for the protection of city monuments. Following the political transformations after 1989, the management of the fund passed into civic hands and, from 1990 to the present, the fund has been guaranteed by the President of the Republic of Poland, while the distribution of its resources is supervised by the Civic Committee for Restoration of Krakow Heritage, which consists of personages from the field of culture, experts on the protection of monuments, the clergy and local representatives of the state administration and municipal or regional authorities. This solution, exceptional on a national scale, has proved correct both in the context of

### Historic Centre of Kraków (1978)

The Historic Centre of Kraków is one of the most outstanding examples of medieval town planning in Europe. It consists of three urban units: the Wawel Hill complex (a symbol of royal authority and a necropolis that testifies to dynastic and political connections of medieval and modern Europe); the city of Krakow; and the town of Kazimierz, including the suburb of Stradom. This homogeneous urban complex is characterized by a harmonious development pattern and an accumulation of successive layers of elements representing all styles from the early Romanesque up to modern architecture, which can be traced in numerous churches and monasteries, public buildings and relics of the defensive walls, as well as palazzos and townhouses.



Main Square with Cloth Hall and St Mary's Church.

© Paweł Kobek / NID

civic participation and from the perspective of the hundreds of renovated buildings and works of art housed in their interiors, and even in the context of the maintenance of the consistent implementation of a policy of monument protection, which allows the continuity and periodicity of activities that guarantee the best results from the point of view of the monument protection services. Due to the political transformations and to the fact that respect for private property rights was restored after 1989, the owners of historic properties have also become active and currently contribute sums equal to, or even higher than, the state allocations for the protection of Krakow's monuments. This is also possible thanks to the opening of the national borders after Poland's accession to the European Union, which turned the historic centre of the city into a hub of the international tourism industry.

### Role of tourism

The tourist traffic generates considerable income for the owners of the properties, but also poses a series of new challenges. The historic city centre has become depopulated.

A distinct feature of Krakow – its specific community composed of academics, artists and conservative burghers – has been dispersed, remaining partly in the 19th century districts surrounding the city core, and partly moving away to satellite urban areas. Meanwhile, the historic centre has been dominated by tourist services, mainly hotels and catering businesses. A beneficial result of mentioned changes is the fact that more of historic interiors are rendered accessible to the public. On the other hand, the interference with the spirit of the place may be a downside effect. It should also be added here that Krakow has become the starting point for visiting other World Heritage sites nearby. New World Heritage routes are established, and a whole network is emerging with Krakow in the centre. Thus, following a centuries-old tradition, Krakow and its historic centre play the part of a busy economic hub and regional metropolis. Awareness of the great value of its historic urban complex, particularly the area inscribed on the List, and the need to protect it, still remains firm and universal. Yet the experiences

of recent decades indicate that efficient protection of such values reaches far beyond the framework of the traditional activities of monument protection services. It requires an involvement of many different participants and calls for a protection-minded management. On a local scale, the whole monument protection system has been constantly evolving in Krakow. It seems that this evolution tends in the direction indicated by the theory and practice of World Heritage, that is, towards management plans and active protection plans. Nevertheless, this process of change takes time and calls for the proper education of all the participants in the complex process of monument protection, which cannot ignore the tendencies prevailing in the development of the city. Thus the principle behind the way the monument protection system moves forward should be the statement that development is supposed to contribute to the preservation of the historic values which are, at the same time, the fundamental inspiration of the development. ☺

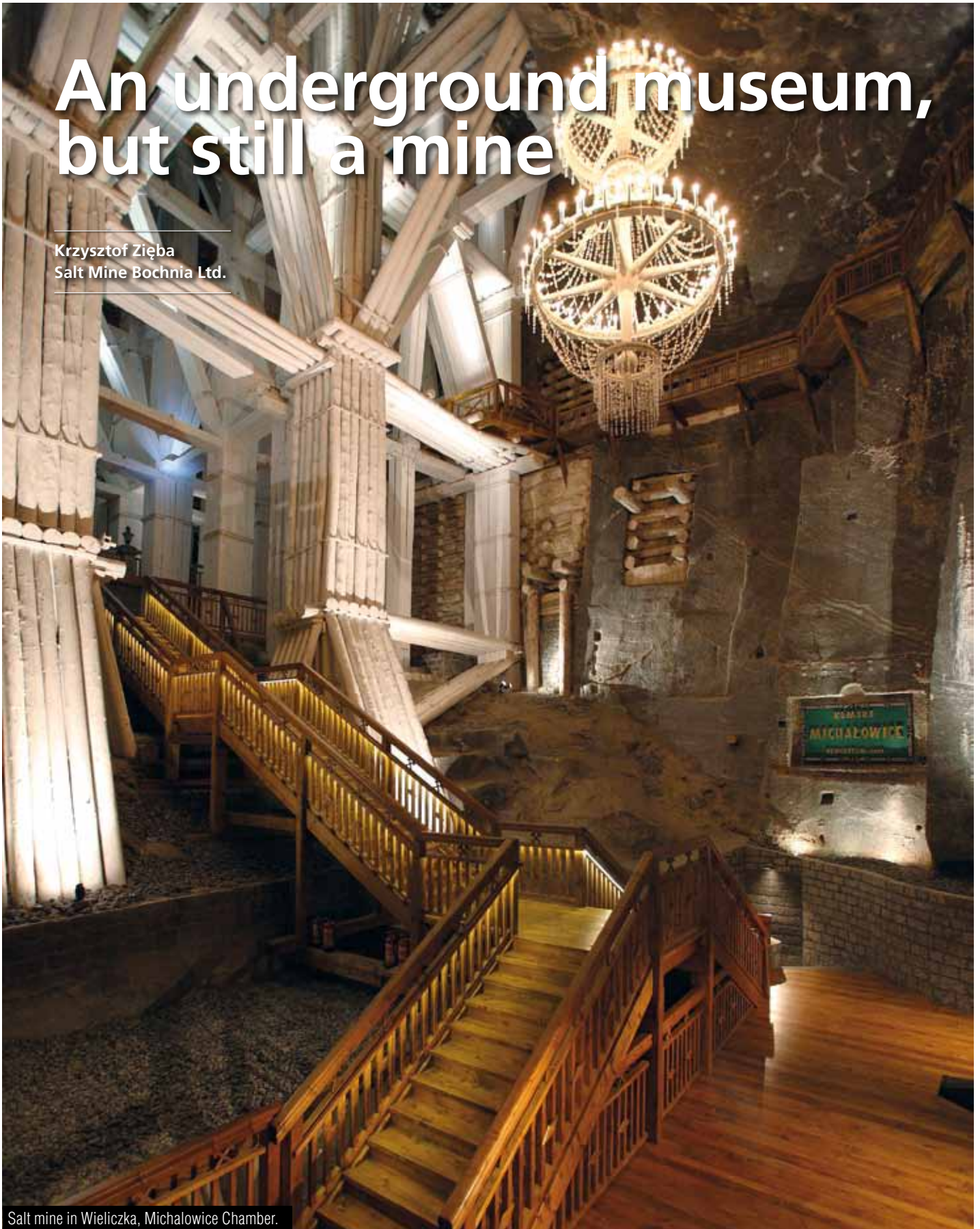


The Wawel Hill.

© Piotr Ostrowski / NID

# An underground museum, but still a mine

Krzysztof Zięba  
Salt Mine Bochnia Ltd.



Salt mine in Wieliczka, Michalowice Chamber.

© Ralf Stachurski / KSW



Salt mine in Wieliczka, the Chapel of St Kinga.

© Paweł Kobek / NID

The ride down to the underground passages of the Wieliczka and Bochnia mines takes just two minutes. It not only takes the visitors hundreds of metres beneath the surface, but also several centuries back in time. From the start of the mining operation, miners interfered with the original state of equilibrium of the deposit by digging shafts, galleries and huge chambers in search of the precious salt. They were continuously exposed to various dangers. In order to ensure safety for the miners in their search for salt, impressive wooden supporting structures, box cribs and roof supports of the galleries and chambers were constructed. What is most impressive, however, is the heritage of enormous chambers sculpted in pure salt. Leaving a salt layer of a specific thickness in the roof and sidewalls has allowed these huge salt caverns to remain both safe and stable. Well-preserved historic machinery, treadmills, lifts, water wheels and dozens

of mining tools add to the extraordinary atmosphere of the underground world of the Royal Salt Mines.

The Wieliczka and Bochnia mines have already discontinued their intensive salt mining operation, but the destructive forces of nature have not ceased their work.

### Maintaining the structure

The task facing the managers of the mines seems obvious: to preserve and maintain the priceless underground in its original form. This can be ensured with the help of science and the modern mining technologies that active mines excavating salt and other minerals still use in practice. The salt rock surrounding the underground chambers acts as their natural support, a support that is constantly exposed to the destructive pressure of the rock above the salt deposits. In order to secure the roof and sidewalls against cracking and potential collapse, the rock spanning the chambers is stitched together with a system of thousands of suitably spaced 10-metre-

### Royal Salt Mines in Wieliczka and Bochnia (1978, 2013)

The Salt Mines in Wieliczka and Bochnia, together with the Saltworks Castle in Wieliczka, are a serial property located in southern Poland, in the vicinity of Krakow. Both salt mines, combined as one company with royal status, known as Krakow Salt Works, worked continuously from the 13th until the late 20th century, constituting one of the most modern and most important European industrial operations.

The mines illustrate the historic stages of the development of mining techniques, comprising an ensemble of hundreds of kilometres of galleries and residual excavations, made into workshops and warehouses, as well as chapels, with remarkable statues and decorative elements sculpted into the rock salt. Underground tourist routes have existed in the mines since the early 19th century.



Wieliczka Saltworks Castle.

© Marek Skubisz / MZKW

long epoxy anchors, which are inserted in special boreholes. Thanks to them, the rock has increased its resistance to deformations several times over. In addition, any hollows and non-historic, mined-out spaces that are adjacent to the most valuable historic chambers are filled with dense backfilling. These activities, which have been carried out for years, reinforce and stabilize the underground structure of the mine and protect against the destruction both of the precious chambers and the magnificent sculptures, reliefs and altars of the underground chapels carved in salt by the artists – the miners themselves. The geological and surveying staff of the mines monitor the mine continuously for even the slightest shifts of the salt and rock structures, both underneath and above ground, to evaluate the effectiveness

and appropriateness of the safeguarding measures taken.

### Safety and monitoring

Paradoxically, an equally serious danger for the historic underground structure of the salt mines is the air necessary for their ventilation, or rather the water it contains. Temperatures inside the mine are relatively stable, ranging between 15 and 17° C. In the summer months, when the surface air temperature often exceeds 30° C, the air flowing into the mine cools rapidly, as a result of which the moisture it contains condenses on the walls and ceilings of the galleries, dissolving their outer layer of salt. This is particularly dangerous for the underground salt carvings as it irreversibly destroys them. In order to contain this threat, the air delivered underground is

treated in special dehumidifying stations.

The historic mines, which function as underground museums, are still organized as active mining companies. Their organizational structures and procedures are designed to ensure safety both for the underground visitors and for the miners who perform the works to secure the mine. Besides the communication systems and fire protection measures required in active mines, the mine museums operate systems for continuous monitoring of the underground atmosphere and emergency lighting systems for the underground tourist routes. In this way, experienced engineers and maintenance staff ensure both that people are safe and that the priceless heritage created by numerous generations of Wieliczka and Bochnia miners is preserved intact. ☺

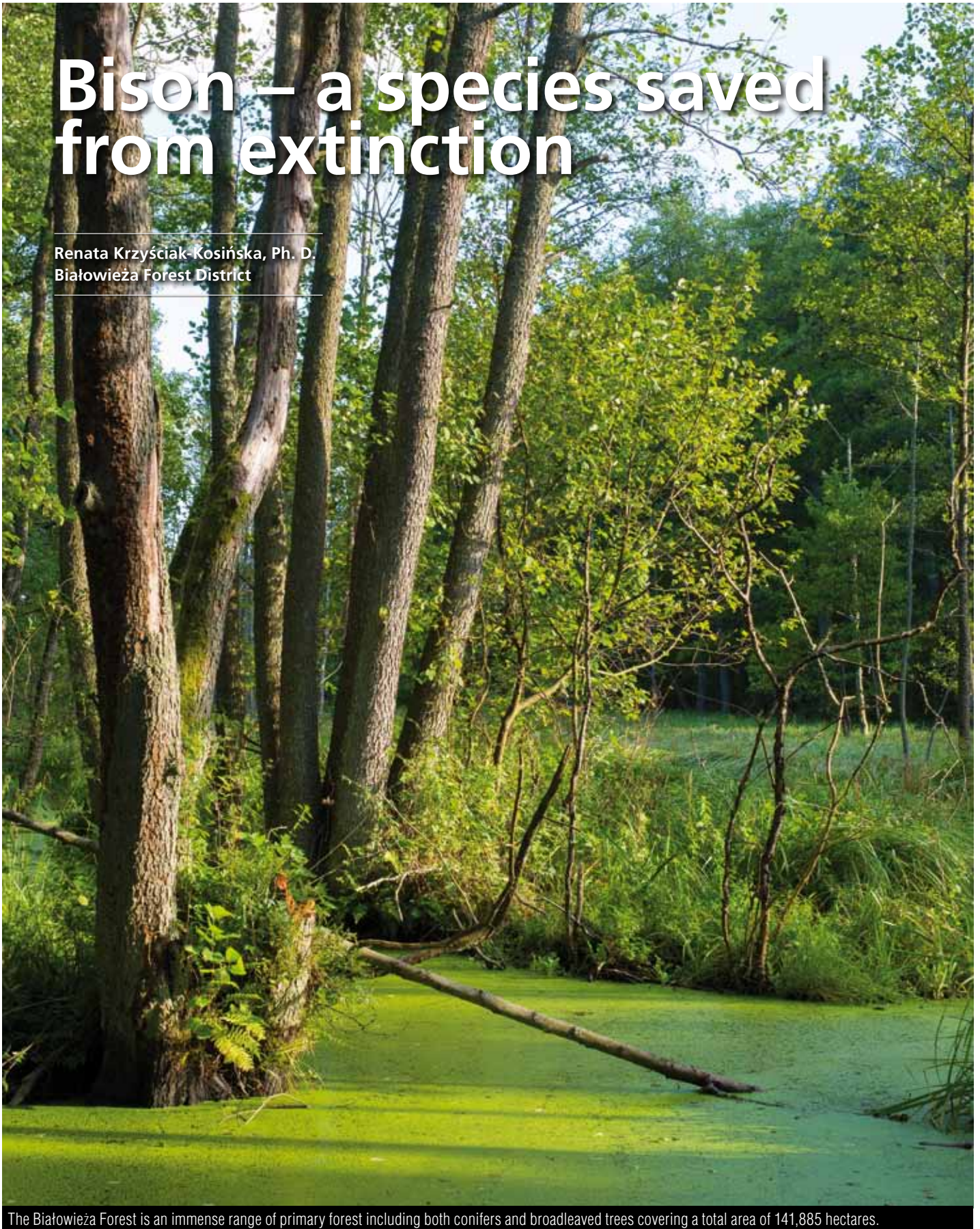


Salt mine in Bochnia, level Sienkiewicz, chamber 81; boat crossing mine pit flooded by brine.

© Janina Wrzak / KSB

# Bison – a species saved from extinction

Renata Krzyściak-Kosińska, Ph. D.  
Białowieża Forest District



The Białowieża Forest is an immense range of primary forest including both conifers and broadleaved trees covering a total area of 141,885 hectares.

© Marek Kosiński / NID





© Marek Kosiński / NID

Every year thousands of tourists from all over the world visit the Białowieża forest. They come to discover its natural wealth, including the European bison, the largest land mammal in Europe, which still lives there. Among the visitors are scientists, nature lovers, artists, and all those who want to see with their own eyes the animal rescued from extinction at the last moment. A thousand years ago, the European bison lived throughout the continent. Over the centuries, its habitat shrank so much that in the 15th century the animal lived in just a handful of forests. Ultimately, in the early 20th century, bison could only be encountered in Białowieża Forest. A different, mountain type of the species still lived in the Caucasus Mountains. Before the outbreak of World War I, the Białowieża Forest was home to about 700 of these majestic animals, which were under human

care. They were fed in winter and guarded by the relevant services so they would not be killed by poachers. However, the effort of many generations was ruined during World War I when the bison, which were no longer protected, fell prey to poachers one by one. The last bison living in the wild was killed in 1919. Luckily, there were still specimens that used to live in primeval forests and had been caught and kept in display enclosures

and private zoos in Poland, Germany, Sweden and other European countries. Thanks to the initiative of Polish naturalists, the International Society for the Protection of the European Bison was established in 1923 with the aim of saving the species. Only 12 specimens with documented origin and no trace of American bison blood were selected from several dozen animals still living in zoos. However, all the pure-bred

### Białowieża Forest (1979, 1992, 2014)

Białowieża Forest is a large forest complex located on the border between Poland and Belarus. Thanks to several decades of protection the forest has survived in its natural state to the present day. This property includes a complex of lowland forests that are characteristic of the Central European mixed forest terrestrial ecoregion. The area has exceptional conservation significance due to the scale of its old growth forests, which include extensive undisturbed areas where natural processes are ongoing. The result is a richness in dead wood, both standing and on the ground, and consequently a high diversity of fungi and saproxylic invertebrates. The property protects a diverse and rich wildlife including 59 mammal species, over 250 bird, 13 amphibian, 7 reptile and over 12,000 invertebrate species. The iconic symbol of the property is the European Bison.



European bison.

© Marek Kosiński / NID

lowland bison (without any Caucasian bison blood) living today are the descendants of just seven specimens.

### First bison in Białowieża

In 1929, after a ten-year break, the first two specimens were brought to the Białowieża Forest. A breeding reserve was created in Białowieża. It still functions at the Białowieża National Park and has played a tremendous role in preserving the species. After many years of arduous breeding and fighting for every specimen, the population slowly began to grow. The entire process was extremely slow – the first two individuals were only set free in the forest in 1952, and two years later a group of 16 bison was released into the

wild. Since that time, the population of bison living on the Polish side of the Forest has increased to about 306 specimens in 2000, 402 in 2006, 473 at the end of 2010 and 596 in 2016. It is the world's largest population of bison living in the wild. In the eastern part of the Białowieża Forest, on the Belarusian side, their number is nearly as high. In Poland – in breeding enclosures and in the wild – there are slightly more than 1,500 European bison, and 6,083 all over the world.

The number of animals making up the species is impressive compared to 1919 and it could seem that the restoration of the European bison is a success story. However, despite the continuous growth of its global population, the animal's future remains

unclear. Animals which are descendants of just a few specimens demonstrate small genetic variability, which makes them, among other things, less resistant to disease. Additionally, the dispersion of the specimens and the almost total isolation of individual herds block a free gene flow that is seen as a prerequisite for the development of a stable and healthy population.

Bison are not territorial animals; nevertheless, they require vast spaces and these are less and less available on our continent. Poland has been making every effort to prevent a repetition of the dramatic episodes from the history of the species and to ensure it has a secure future. 🌱



## « MEDITERRANEE ALPS »

Three States bordering the Mediterranean, France, Italy and Monaco, are involved in a future nomination for a UNESCO World Heritage site, in the nature category, under geological criteria (VIII). The scope of this cross-border site, called the “Alpes de la Méditerranée” (Mediterranean Alps) is both terrestrial and marine. It is located between the Mediterranean west and the Italian peninsula, to the south of the Alpine chain, in the Alpes-Maritimes and Alpes-de-Haute-Provence departments in south-eastern France and the Piedmont and Ligurian regions of north-west Italy.

This preserved area includes adjoining protected natural zones such as the Parc Européen Alpi Marittime/Mercantour (European Alpes-Maritime/Mercantour Park) and the Parc Alpi Liguri (Ligurian Alps Park), site of cross-border community interest, as well as a Mediterranean marine

domain including a vast part of the cross-border continental margin.

An area of 211 577ha, this site in the “Alpes de la Méditerranée” is made up of 8 natural, preserved territorial units, which present various geological characteristics. According to the proposal, the universal and exceptional value of the site is based on:

- The fact that this site is the only example of the tearing, by an ocean, of a mountain massif still under construction. For this reason, this site completes our understanding of the history of Earth;
- the bringing together, on a small territory, of remarkable geological characteristics, resulting from the succession of three geodynamic cycles.



# Auschwitz Birkenau: a rite of passage

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Piotr M. A. Cywiński, Ph. D.  
Director of Auschwitz-Birkenau State Museum

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Former camp Auschwitz II-Birkenau, unloading platform and the Gate of Death.

© Piotr Ostrowski / NID



Former camp Auschwitz I, a roll-call square.

© Piotr Ostrowski / NID

The former German Nazi concentration and extermination camp Auschwitz Birkenau was declared a Memorial Site at the suggestion of survivors as long ago as 1947. It was then established in the legal structure of a museum. At that time, more permanent establishments protecting the heritage of humanity were yet to be devised. Even today, many questions regarding the Memorial cannot be solved by means of a unilateral decision. Hence Poland's resolve to establish the International Auschwitz Council where the most distinguished experts from

many countries systematically discuss and reflect upon the nature and essence of this particular Memorial. Indeed, the differences between the functioning of the space in the former camp and in other types of museums are of a fundamental nature.

The main roles of a Memorial are commemoration and education, and here – unlike in the case of many memorial institutions – these tasks are performed in an authentic historic setting. It is precisely this experience of the space of the former camp that makes the roles of education and memory create the most significant relationship between history,

human experience, and reflection on the latest challenges of our time. That is why the decision-makers from many countries establish financial and institutional instruments intended to support visits to Auschwitz Memorial and, above all, the visits of students on the verge of reaching their majority.

Thus the direct experience of the space of the former camp – apart from learning the tragic facts and paying tribute to the memory of the murdered Jews, Poles, Roma, Red Army soldiers and other victims – becomes here a fundamental factor in both historical reflection and rumination on the present age and individual human choices. Thus the site itself becomes a prop in the understanding and emotional assimilation of the tragic elements in humanity's heritage and identity at an age when – in the opinion of an ever-growing number of people – books, lectures, movies or memory institutions established elsewhere are not sufficient to achieve the same goal.

It is precisely from looking at the evidence of the crime – the suitcases, shoes and tons

### Auschwitz Birkenau German Nazi Concentration and Extermination Camp (1940-1945) (1979)

Auschwitz Birkenau was the principal, the largest, and the most notorious of the six extermination camps established by Nazi Germany to implement its Final Solution policy which had as its aim the mass murder of the Jewish people in Europe. Built in Poland, under Nazi German occupation, initially as a concentration camp for Poles and later for Soviet prisoners of war, it soon became a prison for a number of other nationalities.



Former camp Auschwitz II-Birkenau, interior of a barrack.

© Piotr Ostrowski / NID

of human hair; from passing through the gate with the 'Arbeit macht frei' sign, the ramp, the individual camp sectors, post-camp buildings and ruins (including the gas chambers and crematoria); from the clash of historical knowledge with direct experience of the authentic space, that a completely different kind of cognizance is born, which is far removed from the erudition acquired at school or through reading. It is each visitor's own experience of the physical reality of the Auschwitz site whose exploration becomes a specific rite of passage for the understanding of his or her own responsibility, extent of involvement, and the danger ensuing from one's own indifference and passivity. Visiting Auschwitz is supposed to influence the visitors' outlook and self-reflection.

Seen from such a perspective, the authenticity of the physical reality of the former camp does not only appear as a direct contact with history or irrefutable

proof against the arguments of the Holocaust deniers and the theses of various revisionisms. First of all, this authenticity becomes the basis of one's own experience – real, physical, and historical – that holds great challenges of a moral, ethical and civic nature. For contemporary visitors to Auschwitz, this authenticity becomes the groundwork for experience that confronts them with their own choices.

Thus the conservators' protection of the authenticity of this Memorial Site becomes an ethically motivated task. The magnitude of this challenge led to the creation, in 2009, of the Auschwitz-Birkenau Foundation whose fund, of international provenance, has in the space of five years become the main financial instrument supporting the conservators' works and activities on the extensive area of the former camp.

This provides the basis for developing the educational activities carried on by the International Center for Education about

Auschwitz and the Holocaust. Today, in the 21st century, we know only too well that 'The past is never dead. It's not even past.' (William Faulkner). Therefore, the memory seems not only a tribute paid to the victims from the past, but also – and perhaps primarily so – a concerned look at our own future and the future of our children.

At a time when wars and instances of genocide do not rouse us to action in support of human beings, and when grand international institutions established to ensure global peace and safety are unable even to formulate the foundations of an efficient policy towards planned mass murders, and when various populisms, as well as racism and anti-Semitism, are being revived while humanity's heritage is consciously drawn into the political rhetoric of conflict, the message of Auschwitz-Birkenau becomes – unfortunately – more and more relevant. ☺

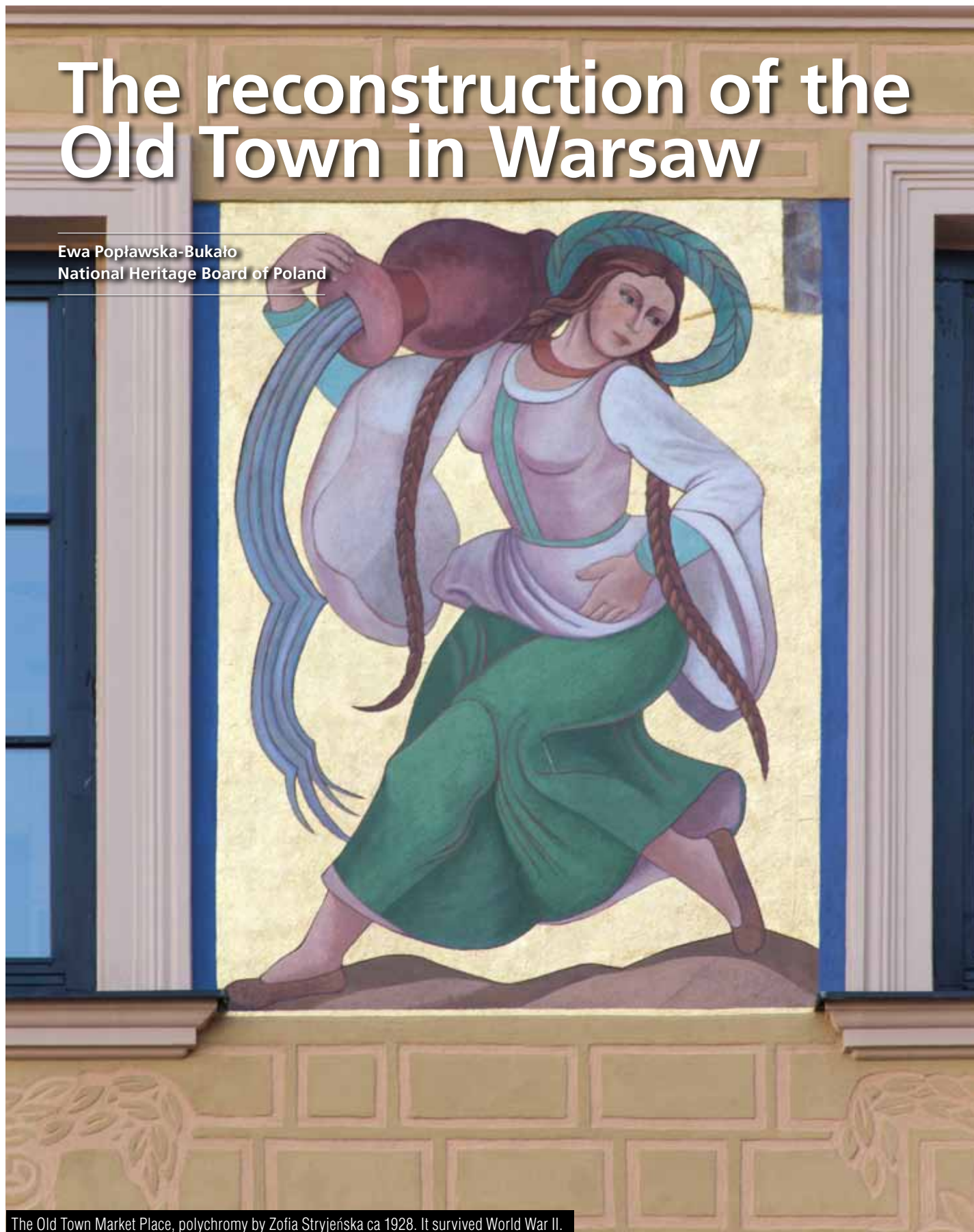


Former camp Auschwitz II-Birkenau.

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# The reconstruction of the Old Town in Warsaw

Ewa Popławska-Bukała  
National Heritage Board of Poland



The Old Town Market Place, polychromy by Zofia Stryjeńska ca 1928. It survived World War II.

© Piotr Ostrowski / NID





Historic Centre of Warsaw in 1945.

© photo M. Świerczyński, reproduction from: D. Kobielski, *Warszawa z lotu ptaka*, 1971, pp 44-45.

The Old Town in Warsaw, which had been totally destroyed during the 1944 Warsaw Uprising, was reconstructed from 1945 to 1963 following a decision by the state authorities and it became a symbol of the capital city rising from the rubble. The reconstruction was accompanied by discussions on the form and method of operation that have lasted until this day and have aroused emotions ranging from positive to extremely negative. Current views on conservation that are critical of falsifying history, alongside economic and ideological reasons, provided the main arguments against the reconstruction of the historic housing. The intention to maintain

the identity of the location and the historical continuity of the city formed the basis for the decision made by architects who favoured the reconstruction process and worked at a purposefully named institution – the Monumental Architecture Department of the Warsaw Reconstruction Office. Professor Jan Zachwatowicz, then General Monuments Inspector and the creator of the programme and principles of historical heritage reconstruction and conservation in Poland, claimed that the decision on the reconstruction of the historical centre of the city was “the only possible way forward”. He stressed: ‘The sense of responsibility before future generations calls for the reconstruction of what was destroyed, a complete reconstruction that is aware of

the tragedy of the conservation falsification thus committed [...] our concern must be the best implementation of postulates, the greatest reverence for the monuments, the best reconstruction of forms.’

### Defining an approach to reconstruction

The above theses were accepted by the general public, although numerous representatives of the Polish and European conservation community did not try to conceal their critical stance. Answers to the question of Warsaw’s future appearance had been sought since the first air raids on the capital city in 1939. Urban planning and architecture studies of the whole city were carried out by a number of specialist teams,

### Historic Centre of Warsaw (1980)

The Historic Centre of Warsaw is a unique example of an urban complex reconstruction of a city deliberately destroyed in 1944 by the Nazi German occupier. The physical rebuilding of the destroyed city was possible only thanks to the determination and great strength of spirit of the whole nation, which led to the reconstruction of national heritage on a scale unprecedented in the history of the world. Furthermore, the case of Warsaw had its impact on the principles and practice of monument protection.

The reconstruction project included the functional requirements of a present-day residential settlement with public functions. The project itself was based on the assumption that any extant, undamaged structures built between the 14th and 18th centuries, together with the late-medieval network of streets, squares and the main market square, as well as the city walls, should be used in the process. It included a complex reconstruction of the urban layout, together with the main market square of the Old Town, burghers’ tenement houses, important ecclesiastical buildings, defensive walls, and later also the Royal Castle.

The Archive of the Warsaw Reconstruction Office, comprising documentation of both the post-war damage and the reconstruction projects, was inscribed on the UNESCO Memory of the World Register in 2011.



Świętojańska Street.

© Piotr Ostrowski / NID

with reconstruction plans being prepared not only in Poland but also abroad. They reflected a different and customized approach to the issue with an ideological foundation. Opinions promoting the vision of a modernist metropolis erected 'anew' on the basis of pre-war and occupation-time blueprints appeared in the urban planning community. Differences of opinion also appeared in the communities of architects, art historians and intellectuals. The reconstruction effort had its supporters, but also strong opponents who wanted to preserve the destroyed historical heritage of the old town in the form of a permanent ruin, or preferred to reconstruct only selected elements of the historic architecture, adequately integrated in the new developments. In theory, the scale of the destruction made it possible to choose any option.

### A plan is approved

The finally approved plan for the reconstruction of the oldest part of the city in its historical form assumed that a housing estate would be built within the historic complex. Two government decrees – on the reconstruction of the Capital City of Warsaw and on the communalization of land within its area, both issued in 1945 – paved the way for architectural and urban-planning work under this overall framework. The reconstruction was carried out in several stages. The design stage used comprehensive scientific-historical and architectural-archaeological research as well as preserved resource materials, e.g. the invaluable measurement documentation from the collections of the Department of Polish Architecture of Warsaw University of Technology, prepared before the war by architecture students. Historical iconographic materials, including

panoramas of the city and landscapes by Bernard Bellotto, also called Canaletto, also proved invaluable. Inventory-taking work carried out after clearing rubble from the area played an important role in the reconstruction process. It revealed a number of surviving authentic fragments of buildings, their details and elements of interior decoration from various historical periods. Most of them were subsequently preserved and displayed.

### Reconstruction, renovation and modernization

The reconstruction restored the Old Town's appearance from its glory days of the mid-18th century, based on the well-preserved medieval layout. The buildings regained their 15th to 18th century arrangements and architectural appearance. The restorers followed the principle of returning to their oldest



The Castle Square.

© Paweł Kobek / NID

documented versions. The surviving vaulted ground floor layouts were left unchanged, while the characteristic staircases with a roof lantern were restored. The interiors were adapted to modern housing standards. At the same time, 19th century annexes to houses on the market square and by the city walls were removed, which opened up large courtyards. The reconstruction of the old City Hall, which used to be situated in the market square, was abandoned in the course of the works. One of Warsaw's most beautiful churches – the completely destroyed St John's Metropolitan Cathedral, where kings were crowned and the oath to the Constitution of 3 May 1791 was taken – was reconstructed in a different architectural shape than before the war. The medieval defensive walls with the moat in the bailey and the barbican were uncovered and reconstructed, and

former streets running next to the walls were restored. Many houses – whose architecture did not draw on their past forms but was only generally adapted to the entire built-up area – were constructed on the outskirts in the final stage of the reconstruction. The whole work was crowned by bringing the Royal Castle back into the panorama of Old Warsaw. Its reconstruction in the forms preceding the wartime destruction was started soon after the liberation of the city but for various reasons was not completed. Grass grew on the castle's secured cellars for years. The castle was finally reconstructed between 1971 and 1984.

### A gathering of experts

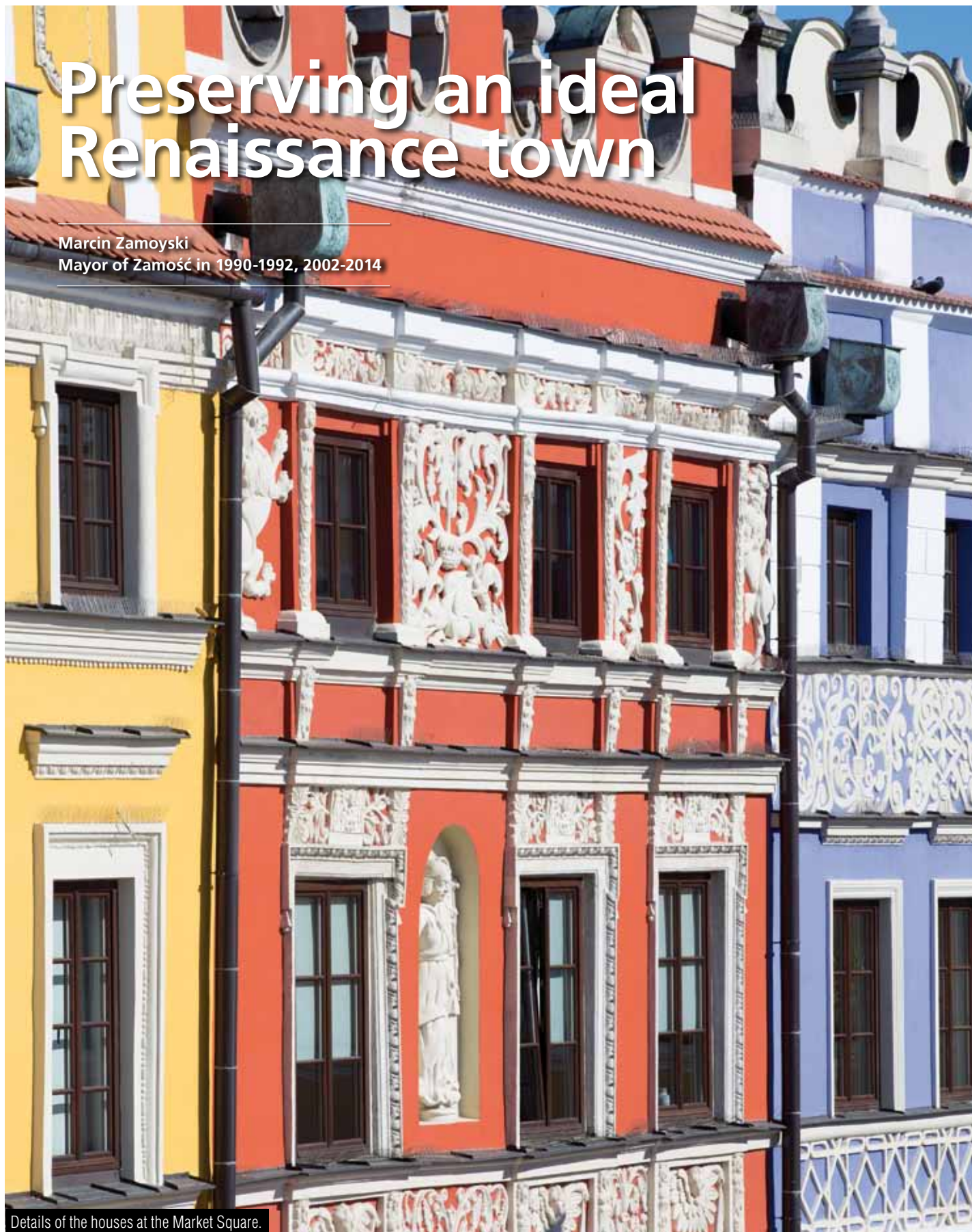
The reconstruction of the Old Town in Warsaw was a huge undertaking that brought together an interdisciplinary team of experts: architects, conservators,

constructors, historians and art historians, artists and craftsmen. Warsaw residents, who removed rubble from this district as part of a community initiative, made a huge contribution to the reconstruction effort. The funds for the reconstruction came from various sources, including contributions made by the Polish society and people from abroad.

Today, the Old Town historical complex performs housing, commercial, cultural and tourist functions. Among other institutions, it is home to the Museum of Warsaw, the Adam Mickiewicz Museum of Literature and the Heritage Interpretation Centre, which is located in authentic late-Gothic interiors and is part of the so-called Cultural Trail of the Old Town Cellars. The complex also includes churches and monasteries which, in a similar manner to other reconstructed buildings, are a symbol of Polish culture and national identity. ☺

# Preserving an ideal Renaissance town

Marcin Zamoyski  
Mayor of Zamość in 1990-1992, 2002-2014



Details of the houses at the Market Square.

© Piotr Ostrowski / NID



Town Hall.

© Piotr Ostrowski / NID

“Our eyes opened wide because, all of a sudden, the towers of Zamość – the enchanted town, the fairytale town – started to loom into view from the mists in the distance, unclear at first, and then ever more distinct.”  
Zofia Serafin-Socheńska, Zamość, 1938.

Jan Zamoyski signed the act of foundation of his ideal town, the Zamość Fortress, at Jarosławiec on 10 April 1580, entrusting its design and construction to the Italian architect Bernardo Morando. This marked the beginning of the rich history of the town

and its population, who are represented by a number of peoples: Poles, Armenians, Greeks, Jews, Scots and Germans.

The entry of the historic part of Zamość on the UNESCO World Heritage List on 14 December 1992 was a very important moment for the town, which has known both high and low points in its history.

The inscription of Zamość, as well as the subsequent accession of Poland into the European Union (2005), opened up completely new opportunities for raising funds to preserve the town's monuments in line with international and national rules,

while elevating the rank of Zamość as an important centre of cultural and tourist life in Poland.

### Protective designation and funding

The value of Zamość as an urban ensemble was recognized as early as 1936 when, for the first time, it was given protected status. Since 1966, the entry in the Register of Monuments has covered the entire Renaissance town including its fortifications. At present, 67% of the historic buildings within the town and 100% of the fortification areas are fully owned by the commune, which certainly presents a major challenge to the town authorities. Therefore, since 2004, the city has continually and systematically sought to raise funds for the conservation work of the Old Town monuments.

A total of seven projects co-financed by EU funds and the EEA Financing Mechanism have been successfully implemented as part of the renewal of the Old Town. The funding raised from external sources covered as much as 69.8% of the investment projects

### Old City of Zamość (1992)

Zamość was founded in the late 16th century on the trade route linking western and northern Europe with the Black Sea. Built on the so-called 'raw root' basis (in a completely uninhabited place), encircled by bastion fortifications, Zamość is a unique example of an 'ideal town' of the Renaissance period. This was the result of perfect cooperation between the open-minded founder, Great Crown Chancellor Jan Zamoyski, and the outstanding architect, Bernardo Morando. The town plan, which was faithfully implemented by the architect and the founder, combines the functions of an urban ensemble, a residence and a fortress. The Old Town in Zamość has retained its original regular street layout, and its architecture is a unique blend of Italian and Central European traditions.



Aerial view of the town.

© Piotr Ostrowski / NID

completed within the Old Town ensemble in the years 2004-2012, totalling PLN 166,564,000. The actions undertaken under the succession of projects included comprehensive restoration work on the facades and roofs of several dozen buildings, as well as within the courtyards of several blocks, and within most of the streets and three market squares, as well as five ensembles of fortress buildings and structures. This also included the creation of a museum of fortifications and weaponry in Bastion III and the Arsenal. Thanks to the external funding raised, the Roman Catholic parish restored the Collegiate Church, while the Foundation for the Preservation of Jewish Heritage restored the Renaissance Synagogue.

Under the first three projects, a total of more than 100,000 m<sup>3</sup> of historic buildings underwent conservation, renovation, modernization and adaptive reuse, three buildings were upgraded for cultural and tourist purposes, nearly 1,000 m<sup>2</sup> of retail space was created, and a video surveillance system was built covering the entire Old Town. The Great Market Square and the

adjacent streets were also repaired and renovated.

Under the fourth EEA project, sixteen historic buildings were restored, including: the ensemble of the fortress buildings, the New Lublin Gate with its curtain wall, the Casemates, the Old Lublin Gate and its curtain wall, and the shooting gallery. The primary objective of the fifth project was to increase the attractiveness of the city to tourists. The project encompassed the renovation of the Salt Square, the Jaroszewicz Square, the Water Square, and the adjoining streets. Another project, which was delivered by the City in the years 2009-2012, was on the largest scale. Its purpose was to make the Zamość Fortress available for tourist and recreational purposes. This included the fortifications of the 16th-century 'ideal town' and the polygonal 19th-century fortifications. The project included the restoration of the ring defences of the fortress, the remodelling of the amphitheatre, restoration of the Historic Town Park, the construction of parking lots, and the adaptive reuse of a historic building as the headquarters of the Zamość Fortress

Cultural Park Management Centre. The last project, which was carried out in the years 2010 to 2012, involved the creation of a museum complex called 'the Museum of Fortifications and Weaponry' in the 18th century Bastion III and in the buildings of the historic Arsenal and Gunpowder Magazine. The project also included securing the exhibits of the current outdoor exhibition of Polish weaponry, as well as furnishing the exhibition facility with modern audiovisual and ICT equipment.

The above projects, completed in Zamość in the years 2004 to 2012, prove beyond doubt that the comprehensive restoration of the Old City of Zamość, a UNESCO World Heritage site, would have been impossible without the funds raised through various projects. These projects, along with the enormous commitment and support from the residents of Zamość, have allowed us to restore its historic look and splendour as an 'ideal city', a unique place on a European scale, with such great success.

I would like to thank all the people who have contributed to the great success of our town with all my heart. 🙏



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# Out of concern for the monuments

Mirosława Romaniszyn  
Municipal Monuments Protection Officer in Toruń



Chelmińska Street.

© Piotr Ostrowski / NID





The many imposing buildings from the 14th and 15th centuries are striking evidence of Toruń's importance.

© Piotr Ostrowski / NID

The Old Town of Toruń is one of few historic Polish towns not destroyed during World War II. Here the largest ensemble of medieval churches, public buildings and townhouses in northern Europe, featuring Gothic elements and bearing priceless traces of successive historical layers, was preserved. Thanks to the renovation, most of the buildings have remained in use until today.

Toruń is a unique city. Indeed, it was thanks to its history, town planning and architectural values, traditions and *genus loci*, which combined into a coherent cultural landscape, that the Old and New Town of the medieval Centre were inscribed as a single property on the UNESCO World Heritage List in 1997. The inscription was

based on two strict criteria: the authenticity of the original fabric and the outstanding value of urban and architectural monuments.

Toruń is simultaneously a large, modern, expanding city and a major academic centre, which has to respond to the needs of its present-day inhabitants. The city authorities have been making continuing and ambitious efforts to ensure its dynamic but sustainable development, invariably linking it with the appreciation of Toruń's cultural heritage, responsibility for its future and protection.

#### Legal protection and conservation work

In view of the value of Toruń's monuments, and with the aim of ensuring their legal protection, the Old Town was inscribed

#### Medieval Town of Toruń (1997)

It is a rare example of a historical complex combining the riverside and a 'double' town, with the urban pattern of the Old Town (1233) and the New Town (1264) preserved largely unchanged. The Old Town is a collection of historic buildings and craft works representing all periods, which illustrate the successive stages of the town's economic prosperity and cultural development. The area enclosed by the defensive walls has Gothic churches, town hall, brick houses and granaries dating back to the Gothic period. Toruń once boasted a medieval castle, which was a seat of the Teutonic Order (demolished in 1454 by the townspeople of Toruń).



© Piotr Furman / the Municipality of Toruń

on the Register of Monuments as early as 1952. From the beginning of the 1950s, documentation, conservation, repair work and research activities on Toruń's historic buildings were performed by the Ateliers for the Conservation of Cultural Property. Since 1990, many of the specialists who acquired their expertise at the Ateliers have continued and expanded their conservation activities by running their own businesses.

Evidence of respect for the importance and needs of cultural heritage can be seen in the Municipal Monuments Protection Office, which has been operating within the structure of the City Hall since the early 1990s. This body is responsible for discharging the monument protection tasks falling within the remit of the City under the Protection of Monuments Act. The Office has approximately 2,700 recorded

architectural monuments under its care, including the 410 listed in the Register of Monuments. The staff of the Monuments Protection Office are responsible for approving project documentations required for various efforts involving renovations, urban renewal, adaptive reuse and conservation; determining the scope and nature of these works; and supervising their execution. The staff are also responsible for conservation and renovation projects and for consulting on amendments to spatial development plans; they must make sure that historic public spaces are used as designated, the spatial order is maintained and advertisements are appropriately incorporated.

Since the adoption of procedures for granting subsidies from the city budget, the Office has been operating a

system of grants. It has been providing financial support to owners of registered monuments who undertake renovation efforts. The provision of a stable system of municipal subsidies for conservation projects has contributed to a gradual increase in confidence among monument owners to invest in their property and to the streamlining of renovation processes.

The compromises and negotiations with all the users of the protected space of the Old Town – which has remained the center of public, administrative, economic and tourist life, and is the identifier and showcase of the more than 700-year-long history of the city – show that places where conflicting interests and divergent expectations meet can be difficult, even turbulent. The Municipal Monuments Protection Office is supported by the Toruń City Centre Office,



Aerial view of the town complex.

© Piotr Ostrowski / NID

which acts as the host of the Old Town. One of its major achievements is the adoption of a spatial policy for the streets and squares of the Old Town.

### New opportunities for conservation

Poland's membership in the European Union has opened up new opportunities for taking care of monuments. Raising external funds is a top priority for the authorities of Toruń. Thanks to successful applications for EU funds, and leading and partnering joint projects with churches, museums and cultural institutions, the City implements multitask conservation projects to preserve its architectural monuments and craftsmanship. The largest awarded project, implemented in the years 2007-2014, was 'The Old Town of Toruń –

protection and preservation of a UNESCO cultural heritage'.

The city's attachment to its Hanseatic tradition is reflected in the now completed project 'Toruń – Hanza on the Vistula River', under which the remains of Toruń Castle were renovated and converted, the historic surfaces on the roads along the main axis of the Old Town were restored and the urban renewal of the recreational area of the former Dominican Church and Monastery was started.

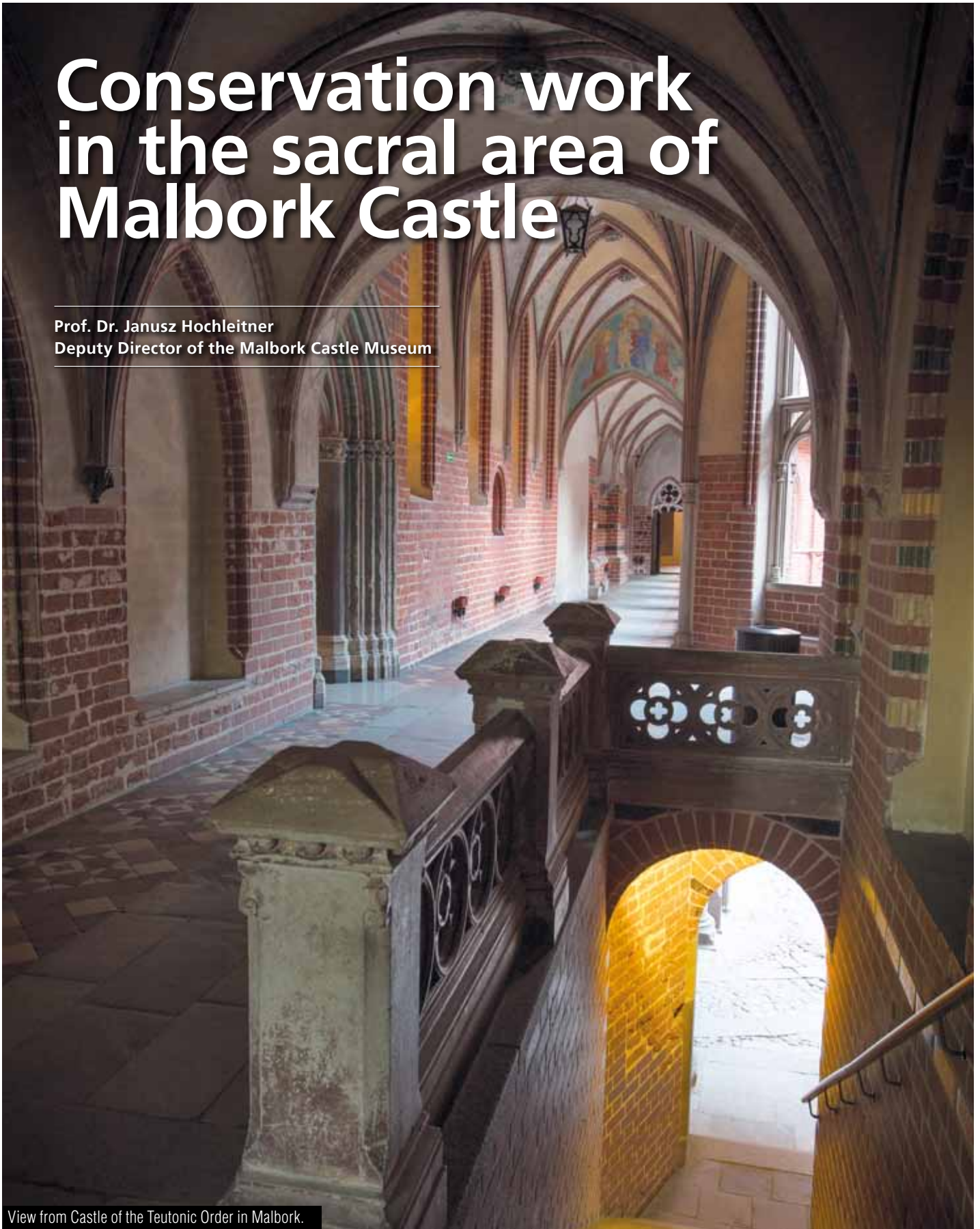
Encouraged by the effects of previous conservation projects supported by EU funds and guided by a sense of duty and enthusiasm for Toruń's monuments, we have compiled and submitted, through the Ministry of Culture and National Heritage, a new, 14-task project for the Old Town, which is a consistent continuation of the

previous one. The project was evaluated according to formal and content-related criteria and finally accepted as a beneficiary.

It is impossible to describe all efforts taken to protect the sustainability of the Old Town. Instead, it seems important to demonstrate, using a small number of cases, that protection, maintenance and commitment to the state of conservations, to proper presentation and to appropriate use of monuments in their original or new functions, to securing their surroundings, ensuring the spatial order, and providing convincing promotion of monuments, all add value to the standards of modern living. These efforts highlight the achievements of generations of residents, underline prestige and cultural continuity, and are proof of belonging to European civilization. ☺

# Conservation work in the sacral area of Malbork Castle

Prof. Dr. Janusz Hochleitner  
Deputy Director of the Malbork Castle Museum



View from Castle of the Teutonic Order in Malbork.

© Piotr Ostrowski / NID



High Castle.

© Piotr Ostrowski / NID

Understanding the history and architecture of the world's largest Gothic brick castle can be difficult without a grasp of its religious heritage and the turbulent and eventful past of the surrounding land. Malbork castle was built in the Middle Ages by the military Order of Brothers of the German House of Saint Mary in Jerusalem, known as the Teutonic Knights, which was invited to undertake an evangelization campaign in Prussia. From the early 14th century, Malbork was the seat of the Grand Master of the Order. In the middle of the 15th century it was captured by the king of Poland and served as a Polish royal residence until 1772. After the collapse of the Polish state, Prussian authorities demolished some elements and rebuilt the castle numerous times, which significantly deformed its original architectural shape. However, in the early 19th century the fortress was declared a monument and subject to wide-ranging restoration works. The main originator of the restoration and reconstruction of the castle at the turn of the 19th century was Conrad Steinbrecht. His reconstruction project was based on

archival studies and field research and went down to posterity as an important case of scientific conservation.

In the early months of 1945 the castle – declared a German 'fortress' – became the scene of desperate fighting that turned it into ruins. Among the most severely damaged parts were the tower and the castle church, together with the Chapel of St Anne located directly below it. The socialist political system imposed in post-war Poland favoured a heated discussion regarding the future of the fortress. When the trauma of the occupation was still fresh among Poles, the fortress was perceived as a

sinister symbol of German Nazism. However, the first clearing and protective work in the castle had already started in 1945. Initially, it was spontaneous in nature and undertaken by Polish settlers, mostly active in the scouting and touring movements.

### The beginning of a conservation programme

The large number of elements of interior decoration and architectural details rescued from the ruined chapel and church were stored away and then included in various museum exhibitions. These activities largely contributed to the laying out of an extensive

#### Castle of the Teutonic Order in Malbork (1997)

Located in northern Poland, the castle of the Teutonic Order in Malbork is a mighty Gothic brick fortress constructed from the 13th to the 15th century and consisting of three clearly distinct, yet integrally interconnected parts: the High, Middle, and Low Castles. Built for the Teutonic Knights, many of the construction techniques and solutions applied there were used not only in the other castles of the Teutonic Order, but also in the broadly understood Gothic architecture of Central and Eastern Europe.

The Malbork castle complex has been the object of conservation works from the 19th century to the present day. It is therefore a perfect illustration of the evolution of the modern theory and practice of conservation in its social dimension, as well as in its scientific and artistic aspects.



Aerial view of the castle complex.

© Piotr Ostrowski / NID

conservation programme aimed at repairing the war damage in the castle and restoring its former appearance.

The first scheduled and systematic conservation works were carried out in the castle from 1957 to 1961. Further and more extensive works were made possible through a complex project comprising an arrangement plan on the sacral interiors that was finally implemented in 2014-2016. First, the destroyed outer part of the Church of the Most Holy Virgin Mary and the Chapel of St Anne were reconstructed and covered with a high roof, while the interior received a ceiling of reinforced concrete.

Various concepts for the restoration of the church were considered during many years of discussions. The ideas ranged from maintaining the church interior in a state of ruin as a commemoration of the war-time plight of the castle to the suggestion of preparing a digital image reconstruction of its former shape with the help of laser and computer technologies. The establishment of the Mater Dei Foundation in 2007 provided valuable support for the idea of reconstruction of the sacral space of the castle. This non-

profit organization commenced activities aimed at reconstructing the statue in the above-mentioned church of Our Lady.

### Recent works

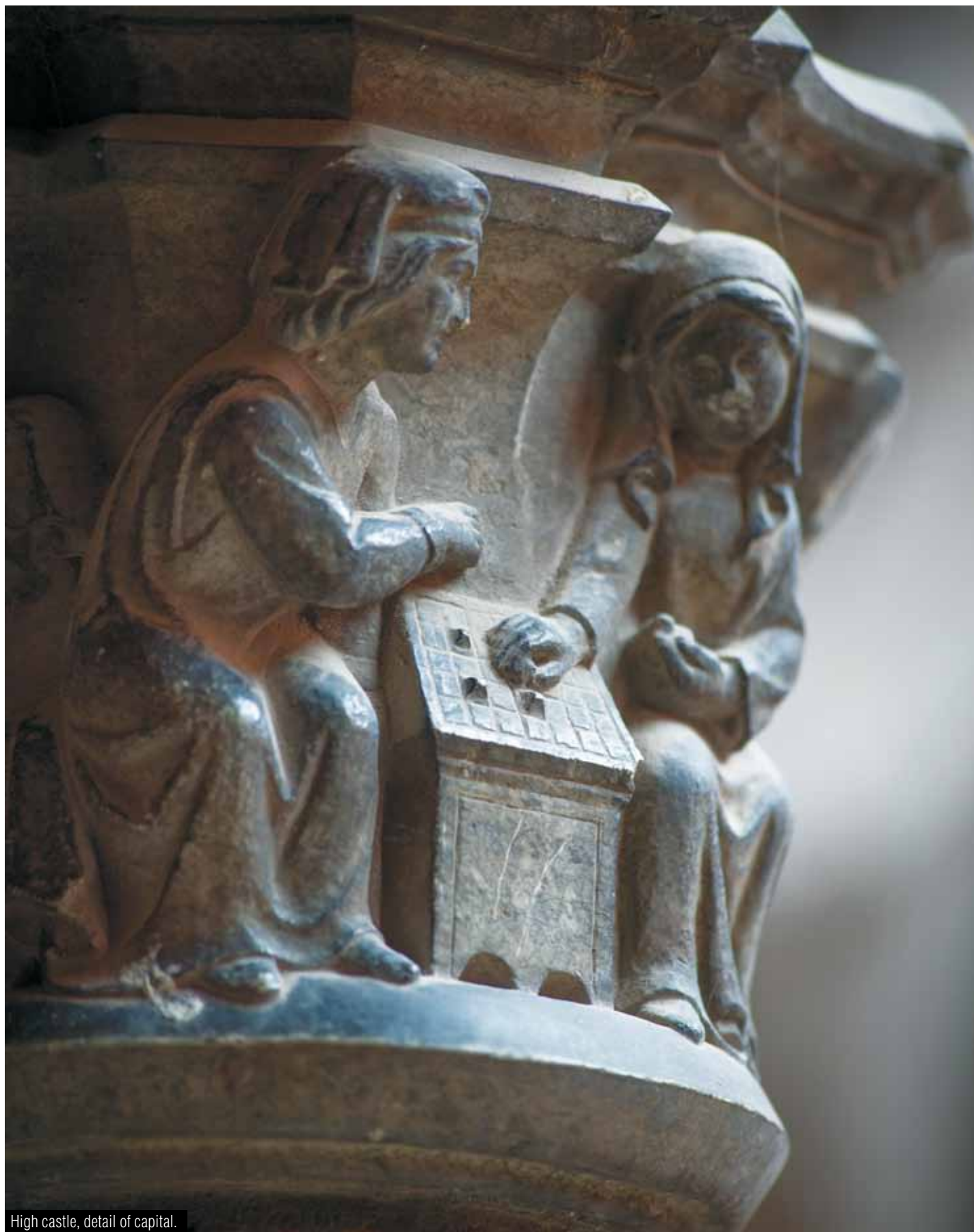
The definitive schedule of restoration works in this part of the castle originated in 2012. The whole northern wing of the High Castle together with the Bell-Ringer's Cabin and Priests' Tower were comprised within the scope of the scheduled conservation and construction works. The restoration of the historic architectural space in the form it had before 1945, and rendering the church interior accessible to visitors and arranging a new exhibition space, were indicated among the primary goals of the reconstruction.

The last remaining questions for the originators of the restoration project were related to the church vaulting and the method of restoring the eight-metre-high mosaic statue of Our Lady in the outer niche of the church. Another important issue was related to the church flooring, and particularly to the determination of its historic material. The earliest records from the 17th century indicate the floor

was made of stone. This floor, however, was taken up by Steinbrecht in the 1880s. Eventually, after the origin of that stone was determined, the decision was taken to restore the flooring in its original form.

Currently, the interior of the High Castle church, which has been rendered accessible to visitors, presents the exposed or reconstructed elements dating back to different stages of its construction. For the sake of clarity, the post-war architectural reconstructions were plastered in order to contrast with the original Gothic elements. During the reconstruction of the vaulting, historical building techniques were used, which were reproduced thanks to the historic artefacts from the Malbork collection of architectural details. The last stage of the conservation works in the church included furnishings from the period when the temple belonged to the Society of Jesus (1666-1780); the crypt left by the Jesuits was also examined.

Thanks to the efforts of Polish monuments conservation experts, visitors coming to the Malbork castle complex today can get a much better grasp of its architecture and its history. 🌀

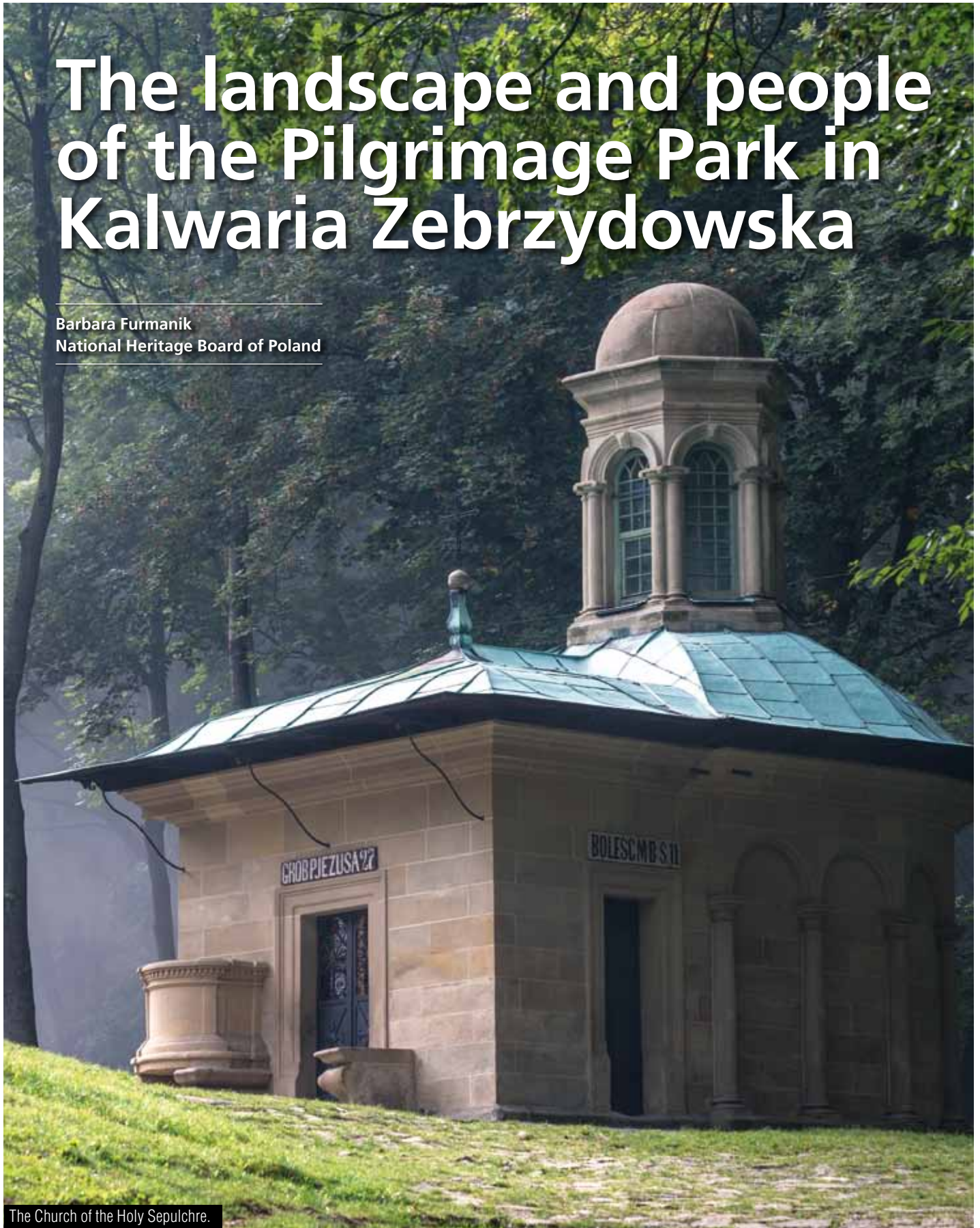


High castle, detail of capital.

© Piotr Ostrowski / NID

# The landscape and people of the Pilgrimage Park in Kalwaria Zebrzydowska

Barbara Furmanik  
National Heritage Board of Poland



The Church of the Holy Sepulchre.

© Piotr Ostrowski / NID





View of the Bernardine monastery and Golgotha.

© Piotr Ostrowski / NID

The visitors coming today to the Pilgrimage Park in Kalwaria Zebrzydowska can feel transported in time and space to a place where nature intermingles with art — the architecture of the Bernardine monastery, and of the churches and chapels standing

along the paths leading to Calvary and the scene of the Crucifixion, merges with the picturesque landscape.

Research on the Zebrzydowski family and this unique site that they built has for centuries focused on the history, transformations and richness of the works of art in Kalwaria Zebrzydowska – not

only architectural art, but also decorative art and interior furnishing of the Calvary buildings. But when we consider the Pilgrimage Park in Kalwaria Zebrzydowska, it is also necessary to look at the landscape, which provides a magnificent setting for the complex of churches and chapels, imitating the layout of Jerusalem. And we must think about the people who have shaped this landscape for centuries, appearing within it for a brief moment during their visits or living here for their entire lives.

### **Kalwaria Zebrzydowska: the Mannerist Architectural and Park Landscape Complex and Pilgrimage Park (1999)**

Kalwaria Zebrzydowska: the Mannerist Architectural and Park Landscape Complex and Pilgrimage Park is a cultural landscape located south of Krakow, which dates back to the first half of the 17th century. It is notable among European Calvaries for its distinctive architectural features, for the skilful amalgamation of religious devotion and nature, and for the uninterrupted tradition of the mysteries enacted here. The sacral complex, embedded in the surrounding landscape, consists of a basilica with a monastery and a number of churches, chapels and other architectural structures, all connected by alleys that were built in successive stages from the 17th until the beginning of the 20th century.

### **Inspired by a dream**

The history of this Calvary complex goes back to the late 16th century. A devout nobleman, Mikołaj Zebrzydowski, was inspired by the stories of people making pilgrimages to Jerusalem, but also affected by a dream in which he saw a cross on

the top of Żar Mountain. He decided to build a chapel on his property, modelled on the Golgotha chapel in Jerusalem, and then a monastery, which he donated to the Bernardine order. An ambitious idea also emerged to enrich the local landscape with elements based on the topography of the Holy Land – Golgotha, the Mount of Olives, Zion, Mount Moriah, the Kidron River – and build a Calvary evoking the Passion of Jesus Christ with the Stations of the Cross along the Via Dolorosa, and later also another path dedicated to Mary, mother of God.

This unique coalescence of sacrum with nature in the form of a Calvary complex was the first complex of this type in Poland and provided the inspiration for many imitators. A monastery building and a number of churches and chapels of high artistic value, designed by Paweł Baudarth, were erected over a dozen years. The work of Mikołaj Zebrzydowski was continued over the following centuries by his descendants, who expanded the extent of the Calvary, building new chapels and enriching the artistic decoration of the interiors and the architectural programme. Since the early 20th century, the main focus has been on renovation and conservation works to maintain the place in good condition.

The complex in Kalwaria Zebrzydowska is not merely a cluster of over 40 churches and chapels situated along paths, but a carefully designed composition of a vast landscape park. The Calvary paths, leading to the series of buildings, were designed as cuttings through woodlands or in the form of multi-row avenues in an open landscape. The Bernardine monastery and the Church of Saint Mary of the Angels, situated prominently on a slope of Żar Mountain, are the dominant features of the surrounding area. Visible to pilgrims from afar, they are inviting and awe-inspiring.

### The role of people

Equally important in the perception of this complex, alongside its history and composition, is the role of people who created this place. Pilgrims have travelled here since the early 17th century to worship God during the Passion Play and ceremonies of the Assumption of the Blessed Virgin Mary, or in individual prayer. The people of



The Angel Bridge.

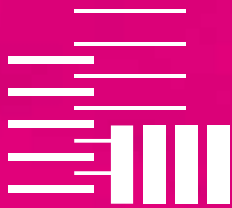
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the Calvary have also lived here for many centuries, both the Bernardines and men from the nearby towns and villages.

In today's world of rapid change, amid the pressures of modern civilization, a number of questions arise. Do love for this place and respect for its sacrum still exist, and are they capable of defending it against change? Does the way up to Golgotha still require contemporary pilgrims to make an effort and share their suffering with Christ carrying his cross, or is it a recreational walk? The areas surrounding the Calvary complex are changing and so are the needs of both the local people and pilgrims. The pride of the local community, arising from living in such an important place, can be set against the difficulties involved in hosting regular religious ceremonies, which attract hundreds of thousands of people. Their desire for a comfortable and modern life clashes with restrictions imposed by the monument inspectors who wish to protect this valuable historic site. The expectations of the contemporary pilgrim necessitate modifying the transport, accommodation

and service infrastructures to ensure safety along the avenues going to Calvary.

Despite all this – the passage of time, wars that have taken place, changing lifestyles – for five centuries the Pilgrimage Park in Kalwaria Zebrzydowska has striven to remain unchanged and to resist the encroachment of modernity. This was confirmed by the inscription of Kalwaria Zebrzydowska: the Mannerist Architectural and Park Landscape Complex and Pilgrimage Park on the UNESCO World Heritage List. It marks the site as unique on a worldwide scale, as an exceptional union of sacrum with nature, and an example of a large-scale landscape complex that combines natural beauty and landscape design with the spiritual values of Calvary, mystery plays and the principles of Baroque art, which found their expression in a complex of churches and chapels embedded in the landscape. It is hoped that the Calvary, created by people as a place to worship God who became Man, and a place that still attracts thousands of pilgrims from around the world, will continue unchanged to serve future generations. ☺



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# Authenticity of the timber-frame structure of the Churches of Peace in Jawor and Świdnica

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Interior of the Church of Peace in Jawor.

© Piotr Ostrowski / NID



Church of Peace in Świdnica.

© Piotr Ostrowski / NID

For a long time, the notion of authenticity in relation to conservation activities had mostly been associated with protecting the tangible substance of a monument. This was due to the belief that only the original substance could be the attribute of its value. In the course of time, the interpretation of authenticity was broadened considerably. Nowadays, the question of authenticity is settled not only on the basis of its material genuineness but also, for instance, in accordance with the Operational Guidelines for the Implementation of the World Heritage Convention, its *'form and design; materials and substance; use and function; traditions, techniques, and management systems; location and setting; language, and other forms of intangible heritage; spirit and feeling, and other internal and external factors'* too. Besides, numerous examples show that the values of a monument often ensue from the social, political or cultural context in which they are discussed; therefore, they can be changeable.

The history of the appreciation of the Churches of Peace in Jawor and Świdnica also provides such an example. Throughout the 20th century, the assessment of their historical value was changing depending on the current cultural context in spite of the fact that their authentic tangible substance remained virtually unchanged. For some – mostly Protestant – scholars, they were a symbol of their coreligionists' struggle for religious freedom in the Silesian principalities ruled by Catholic Habsburgs at the time when the churches were constructed (mid-17th century). For other – mostly Catholic – researchers, they were a symbol of tolerance towards his Protestant subjects on the part of the Catholic Habsburg Emperor.

### Discovery of values through analysis

It should be noted that the extensive research conducted in the Churches of Peace prior to the drawing up of the nomination for inscription on the World Heritage List demonstrated the enormous

### Churches of Peace in Jawor and Świdnica (2001)

The Churches of Peace built in the Silesian towns of Jawor (1654-1655) and Świdnica (1656-1657) in southwestern Poland are the largest timber-framed Baroque religious buildings in Europe. They were both constructed following the Peace of Westphalia of 1648 which ended the Thirty Years' War. In compliance with the conditions of that settlement, the temples were to be erected on a precisely specified area outside the city walls. Later, the building materials were limited to non-durable materials – wood and loam. The centuries-old tradition of timber framing found its reflection in the unparalleled scale, complexity and durability of the Churches of Peace. Their sumptuous interior decoration, developed in the following decades, is a unique illustration of the coexistence of Baroque art and Lutheran theology, as well as a reflection of the social hierarchy of that time.



Interior of the Church of Peace in Świdnica.

© Piotr Ostrowski / NID

significance of the preservation of their original material substance. In the case of both the churches, an analysis of the existing timber-frame structure afforded possibilities for a detailed reconstruction of the history of their erection, determination of the technical solutions applied in the different periods of the building process, and a theoretical reconstruction of their original architectural form and structure. It was precisely the results of the research that allowed the scholars to highlight some hitherto unknown values that were then defined in the above-mentioned nomination: *'The Churches of Peace are outstanding, pioneering, and unique structures, the construction, spatial arrangement, and technology of which were later imitated only in a simplified and reduced form'*.

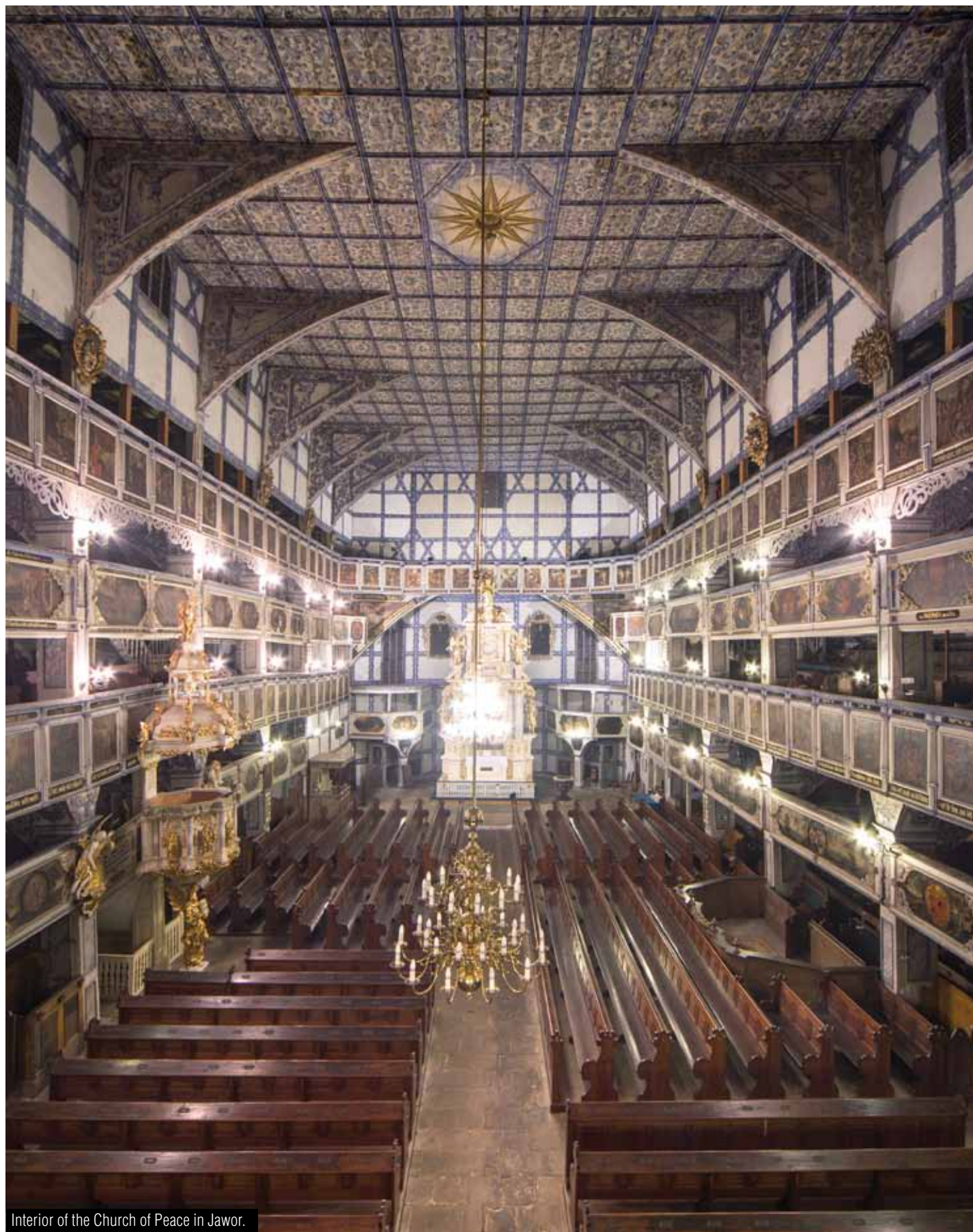
Both the above mentioned examples of the significance of historical interpretation and understanding of the construction of the Churches of Peace provide a confirmation of the historical changeability of value judgments. However, it seems

that this observation does not reduce the importance of the need to preserve the genuine substance, for it was precisely the analysis of the authentic structure of these monuments that allowed their unique significance and values related to the construction solutions adopted to be highlighted. In this particular context, the primary aim of conservation works related to the timber-framing construction of both the churches was to protect and preserve the existing layers of their historic substance that testified to the richness of their architectural history, as well as to the periods of rise or stagnation of the parish and its church.

Attempts were made to reach the goal thus defined not only by means of the proper conservation procedure, from extensive research and guidelines, through the conceptual design study, building project and detailed design, up to the model works and their final implementation. This was also carried out through clearly defined priorities such as preserving the historical layers while repairing local damage; improving

the integrity by supplementing any missing structural elements in the individual parts/structures of the properties; replicating building materials and techniques that corresponded, to the maximum possible extent, to the original solutions; and renovating the finishing coats subject to natural and constant wear and tear.

The social, political or cultural transformations and the progress of science will for sure also lead to the formulation in the future of new research questions regarding the Churches of Peace; and historians, art historians and scholars from other fields will be searching for the answers both in the tangible and intangible spheres of their heritage. The results of their research will perhaps highlight and attribute to the properties some new and hitherto unrecognized values. However, it seems that the analysis, evaluation and protection of the tangible substance of the monuments will remain the fundamental task of the architectural monuments protection officer. ☺



Interior of the Church of Peace in Jawor.

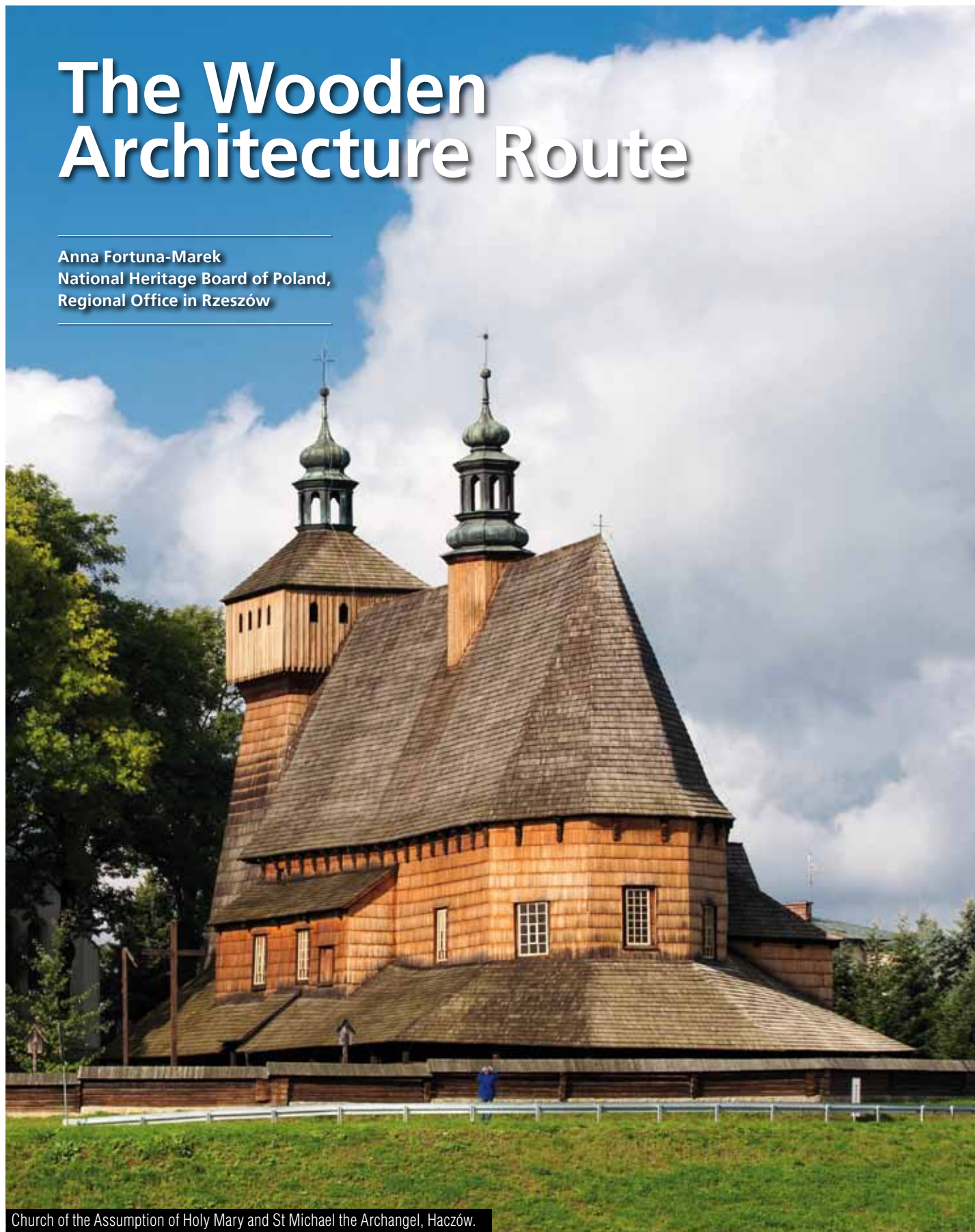
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# The Wooden Architecture Route

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Church of the Assumption of Holy Mary and St Michael the Archangel, Haczów.

© Piotr Ostrowski / NID





Interior of the St Michael the Archangel Church in Binarowa.

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The Wooden Churches of Southern Małopolska and the Wooden *Tserkvas* (churches) of the Carpathian Region in Poland and Ukraine, two serial World Heritage properties, are the most precious sites in the Wooden Architecture Route. Winding through the regions of Małopolska,

Podkarpacie, Śląsk and Świętokrzyskie, the Route presents their prized ecclesiastical and secular wooden architecture and is the longest cultural route of its kind in Poland. It stands out for the extraordinary diversity, richness and outstanding value of the buildings and sites, which comprise not only a number of temples of various denominations

– including churches and *tserkvas* (14 on the World Heritage List), bell towers and chapels – but also secular architecture, including manor houses, palaces and villas, small towns and health resort architecture, open-air museums and rural buildings. At present, the Route comprises more than 500 elements representing various categories of monuments, architectural styles and types of structure. The cumulative length of all the routes is over 4,000 km.

The purpose of the Route is to present, promote and protect historic wooden architecture. The objective is not only to promote the tourist attractions of the individual regions, but also to educate local communities and engage them in broadly-defined protection of this special and important feature of Poland's cultural heritage. In the first stage of its organization and operation, the focus was on creating a comprehensive tourist information system and on marketing to promote it.

### Wooden Churches of Southern Małopolska (2003)

The churches of southern Małopolska are a serial property comprising the six best-preserved and oldest wooden Gothic churches typical of the region (Blizne, Binarowa, Dębno Podhalańskie, Haczów, Lipnica Murowana, Sękowa). Built using the horizontal log technique, common in eastern and northern Europe since the Middle Ages, the churches feature an intricate spatial structure including, in most cases, a tower, a nave and a presbytery, as well as external arcades, also referred to as 'Soboty'. All of the churches are notable for their masterful carpentry detail, as well as unique structural design and engineering solutions. Other distinguishing features include precious decorations and furnishings, representing a variety of techniques and styles, a wealth of iconographic programmes, and an outstanding artistic value.

These churches stand as examples of a typical landmark in the historic rural layout, to which they owe their unique scenic qualities appreciated today.



Church of St Phillip and St James in Sękowa.

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The latter role has been entrusted to the coordinators of the Route – regional tourist organizations and regional governments. The owners and managers of the historic buildings, local governments, associations, etc. play an equally important role. The wooden churches and *tserkvas* inscribed on the UNESCO World Heritage List and other buildings along the Route are venues for a number of interesting cultural events – concerts, exhibitions, events organized within the framework of the European Heritage Days. The Route is a tourist attraction. At the same time, based on the Route, wide-ranging educational activities and programmes are delivered both to promote the World Heritage properties and to propagate the need to protect historic wooden architecture. The educational activities, delivered both by experts and local enthusiasts, are addressed not only to children and young people, but to the entire local community. An interesting initiative

is Małopolska's Programme Conservator, addressing unemployed people. Participants are hired for example as guides or day-to-day caretakers of the temples and their surroundings. In addition to serving tourists, the Programme plays a very important public function, not only by offering jobs for the unemployed, but also – importantly – by building people's awareness of the significance of the monument, its value and the need to protect it.

### Activities and local involvement

The experience gained during the more than ten years of its existence proves that proper management of the cultural Route and its use as a stimulus for social and economic development is only possible when the process engages property owners, local communities and local government. From this wider perspective, the Route is also becoming an excellent educational tool, which is helpful in building, on the

basis of monuments, a sense of identity and an awareness of the role and importance of protecting cultural heritage.

The activities along the Wooden Architecture Route, briefly described above, which are undertaken by a wide range of stakeholders, contribute to the development of tourism, and equally importantly, encourage citizens to preserve the remarkable monuments for future generations. Some of the initiatives contribute to raising people's awareness of the fact that their local monument is not just an essential element of the local landscape, but also a valuable feature in the regional, national and even global context. In this way, a previously underappreciated object becomes something desirable and significant, which inspires pride, and its protection ceases to be just an onerous obligation. It is therefore difficult to overestimate the role of the UNESCO World Heritage properties, which ennoble the whole Route. ☺



Church of St Michael the Archangel in Dębno.

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# Conservation and reintegration

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© Paweł Kobek / NID



The Arcade Bridge after restoration work in 2011.

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**P**ark Mużakowski has been steadily gaining in importance and prestige, defying its peripheral transboundary location and its peculiarity as a historic garden. The site owes much of its rising popularity to its extraordinary history, which is closely linked to both Europe's dramatic past and more recent developments, as well as with bilateral conservation efforts – a veritable phenomenon on a European scale.

The park is an expression of Prince Hermann von Pückler-Muskau's unbridled imagination and a result of his life's passion for creating his own image, which materialized as imaginary scenery covering more than 700 hectares on both sides of the Lusatian Neisse.

It would be hard to find, whether in Poland or elsewhere in Europe, solutions quite matching the scale and grandeur of this park: its expansive meadows interconnected as complex systems of the park's open areas, connected vistas extending for more than several hundred

metres, carefully designed plays of light and shadow, successfully created illusions, sophistication in setting the course of the alleys, refined compositions of plants, the exceptional sense of space or the harmony between the form and the contents – all forming a highly coherent and multi-layered synthesis of all the garden elements, a synthesis of meticulously designed scenery.

When the new political order was established in Europe in 1945, it seemed that history would put an end to the existence of this extraordinary area. A new, difficult period began in the history of the park, affecting its coherence. The river, which had previously been a winding feature crossing the large-scale landscape composition, became the state border.

### A period of division

The history of the two parts of the park went in two different directions. Aside from the ruined and burnt palace, the western part, which was put into order quite quickly, was able to function autonomously. The loss of the interconnection between

the two parts – in functional and spatial terms – was a true catastrophe for the eastern part. The new legal status and ownership, handing the park over to the Polish State Forest Administration, caused the naturalist composition, with a few

### Muskauer Park/Park Mużakowski (2004)

Park Mużakowski is an extensive landscape, initially developed between 1815 and 1844 by Prince Hermann von Pückler-Muskau, harmoniously set in the river valley of the Lusatian Neisse, which is currently the state border between Poland and Germany. The park blends fluidly with the naturally-formed river valley. Its essence lies in the visual relationship between the central residence, the New Castle, and a series of topographical focal points. It is an example of a cultural landscape created by man, in which the site's natural attributes have been harnessed with the utmost skill.



Planting apple trees in the historic nursery on the east side of the park.

© Paweł Kobek / NID

architectural features, to become less and less recognizable. The clarity of the tracks and layout were being gradually lost, spatial interactions and the meticulously landscaped scenery slowly disappearing, links between the place and local community vanishing. The park remained anonymous for the newcomers who settled here as a result of forced displacements from the eastern territories of the pre-war Republic of Poland.

It was as a result of the interest in the park by German restorers, at the turn of the 1990s, in an atmosphere of reconciliation and building a sense of community, that this story has a happy ending. Wide-ranging collaborative conservation efforts, unprecedented in Europe, were undertaken to protect and restore the park.

### Reconciliation and reconstruction

In 1993, the government of Saxony established the Fürst-Pückler-Park Bad Muskau Foundation. At about the same time, the administration of the Polish part was entrusted to a government institution – today the National Heritage Board of Poland. Over two and a half decades, the organizational and technical bases for the conservation and care of the park were established,

including the exchange of information and materials, agreeing on action plans, building cooperation through management structures, and joint investments. One of the key initiatives was the reconstruction of the Double Bridge (2003) and the English Bridge (2011), which restored the functional unity of the park and helped to reconstruct the historical scenario for the visit, as recommended by Prince Pückler. In this way, after more than 60 years, the two parts of the composition were bound together again, laying the foundations for the park reintegration process.

Today, by following the gradually reconstructed paths, which were previously hardly noticeable and overgrown with self-sown plants, visitors can reach most of the key features. The Mausoleum Terrace, Horse Chestnut Hill, Mary's Hill, Freda's View and Golden Hill are only some of the spots on the Polish side to which the wide roads, designed for moving about in a horse-driven carriage, lead. Designed in a highly dynamic, precise manner, they guide visitors to a sequence of stone benches overlooking vistas. The works of the successive restorers have uncovered the outstanding qualities of the landscape design. Since the completion in 2013 of the renovation of the New Castle, which is the predominant feature of

the entire layout, both sections of the park have renewed significance.

In addition, attitudes within the community living around the park have been changing. One of the most important events, the Park Festival, which was initiated two decades ago by a group of Polish landscape architects, has gained astonishing momentum since the administrator of the German part and Łęknica's local government made it a joint initiative. It is one of the forms of cooperation bringing together on a regular basis the local governments, institutions and organizations participating in creating the cultural agenda of Polish-German events, to organize exhibitions, issue publications and deliver educational programmes.

From the Polish perspective, such types of activities have been part of a mission that is inseparable from the restoration efforts themselves, to build new value, overcome stereotypes on both sides of the border, and create a sustainable relationship founded on mutual acceptance and respect.

For the local community, the Lusatian Neisse is now perceived as a feature integrating the landscape, and not as a formal barrier. The people, nature and scenery are mutually complementary, reflecting the original idea of the park founder. ☺



The New Castle.

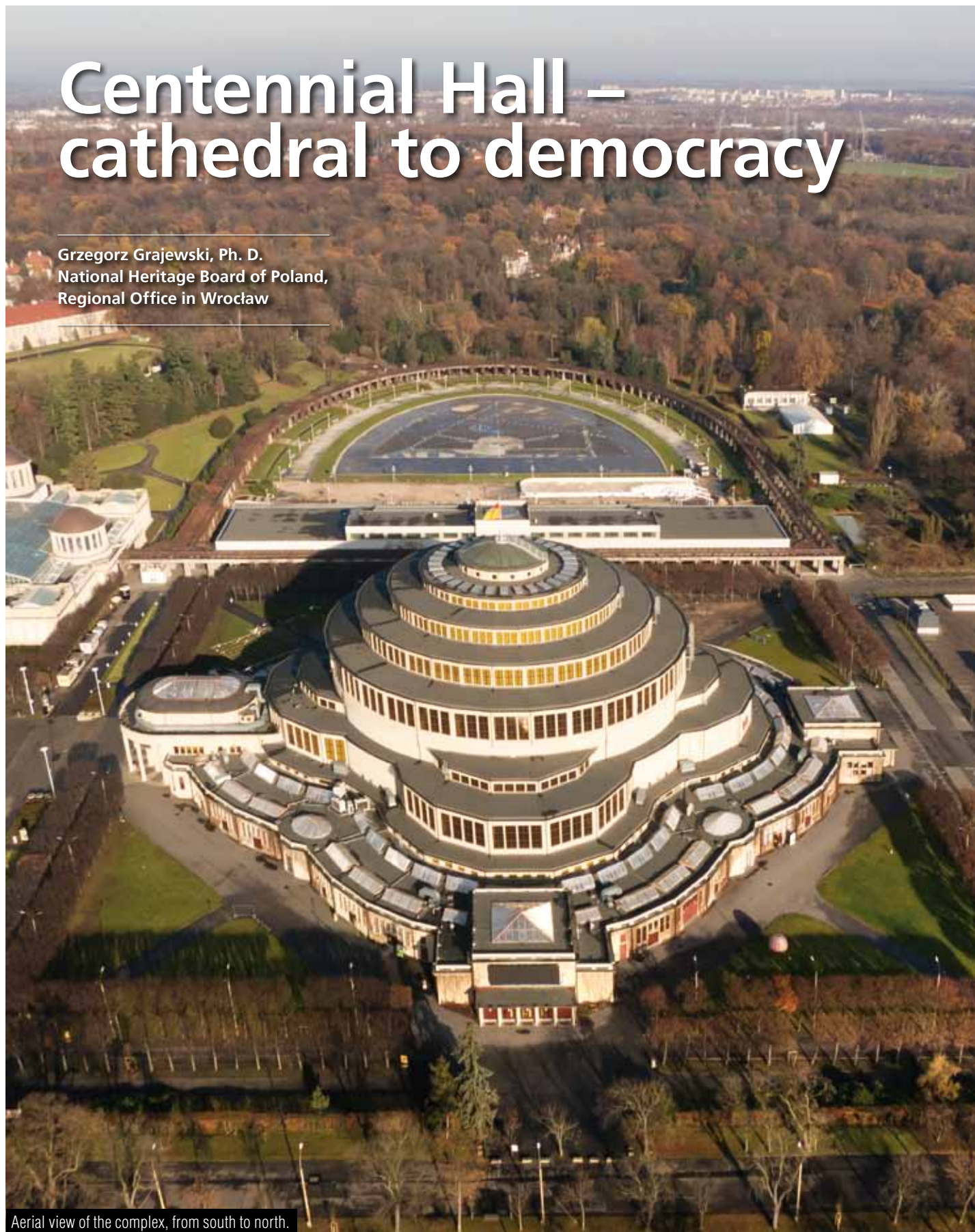
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# Centennial Hall – cathedral to democracy

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Aerial view of the complex, from south to north.

© Piotr Ostrowski / NID





Four Dome Pavilion.

© Piotr Ostrowski / NID

In the autumn of 1910, the Municipal Council of Wrocław took the decision to construct an exhibition hall surrounded by exhibition grounds. This plan was occasioned by the approaching centenary of the victory over Napoleon in 1813 that changed the overall political balance in Europe. The main exhibition hall, named the Centennial Hall, was designed by the city planner Max Berg and engineered by Günther Trauer and Willy Gehler. Not content with its advanced and complex design, the constructors used the latest construction techniques to erect the building in just fifteen months. One of these techniques was a carousel cableway that hoisted the materials necessary to

construct the framework, including the reinforcement bars and ready-mixed concrete. Another involved fitting elements of the roofing and curtain walls which were prefabricated at the construction site. The opening ceremony on 20 May 1913 was marked by the premiere performance of a play by Gerhart Hauptmann, winner of the Nobel Prize in Literature. At that point, the Centennial Hall was the largest reinforced-concrete assembly hall in the world, at a time when the construction potential of reinforced concrete itself was still being tested. Thus, with his bold design, Max Berg paved the way for the application of that material in the construction of public utility buildings.

### Innovative construction

The Centennial Hall was designed with priority given to the interior so that, depending of the arrangement of seats for the audiences, the hall could accommodate six to ten thousand people. It has a symmetrical quatrefoil ground plan with a quatrefoil outline repeated by an ambulatory with four lobbies and the semicircular portico of the main entrance in the western elevation. The main assembly room is covered with a ribbed dome supported by four huge arcades that open up into semicircular apses. Seen from the outside, the body of the hall seems to be formed stepwise and to be composed of ever-diminishing storeys with almost entirely glazed walls. This innovative construction and architectural solution made the light-filled interior of the ribbed dome look surprisingly delicate. The face of the walls was, for the most part, left in raw concrete on both the inside and outside. This, however, was not the architect's deliberate intention but merely a result of the shortage of funds for the interior decoration. In the course of time, it was precisely this rawness of the material applied that became one of the characteristic features of the edifice, highly appreciated by experts in modernist architecture.

Between 2009 and 2011, the Centennial Hall underwent the first renovation and

### Centennial Hall in Wrocław (2006)

The World Heritage property known as the Centennial Hall in Wrocław is a symmetrically and axially planned area of the former Exhibition Grounds designed in the spirit of modernism by the architects Max Berg and Hans Poelzig. The most important feature of the whole composition is the Centennial Hall of reinforced concrete, which stands on the intersection of the principal axes. Together with the Four Domes Pavilion, terrace restaurant and pergola enclosing a pond, the Hall forms the original complex from 1913. In the years which followed, new features were added in connection with the different exhibitions, some of which it can be assumed were only of a temporary nature. In the inter-war period two more exhibition halls were constructed together with a new entrance to the Exhibition Grounds with a colonnade. In 1948, a hundred-metre spire of steel ('Iglica') was set in place as the main feature of the Polish Recovered Territories Exhibition. Other important elements of the complex include the Japanese Garden and the Szczytnicki Park, a part of a larger landscape park.



Interior of the Centennial Hall.

© Piotr Ostrowski / NID

maintenance since it was built. Underneath the main hall, new storage and utility rooms were constructed in order to facilitate the efficient organization of mass events. The ambulatory was also renovated. All the maintenance works were carried out without disturbing the integrity of the original structure of the edifice. The Discovery Centre, a modern exhibition explaining the significance of the Centennial Hall as a milestone of modernist architecture, was set up in a portion of the ambulatory and the elevations and window frames underwent specialist renovation. It was the first time works had been carried out on such a large scale: the edifice was cleaned, any missing pieces were replaced, and the reinforced concrete surfaces were re-profiled using professional monument protection techniques. During the work, the original structure was preserved together with the imprints of the framework boards

and the traces of colouring revealed under the layers of grime. The renovation and maintenance was preceded by specialist research that demonstrated that almost 75 per cent of the original windows of the dome were still preserved. These were made using jarrah wood (*Eucalyptus marginata*), specially imported from Australia. This discovery led to their full restoration and preservation by carrying out the costly maintenance works that also included the reintroduction of the original yellow-gold glazing, which allowed the interior of the dome to regain its original colours from 1913.

The Centennial Hall was erected as a venue for exhibitions, concerts, theatrical and operatic performances, and sport competitions. Max Berg himself called his work 'a cathedral to democracy' – a space shaped in an egalitarian spirit, conducive to a community of experience. The designer

of the Exhibition Grounds, Hans Poelzig, created a public recreation area accessible to all and located in the centre of a rapidly developing city. Indeed, large and cultural events are still frequently organized here. The Centennial Hall and the other buildings, as well as the garden complexes of the Exhibition Grounds, currently face similar problems and challenges connected with their efficient functioning and the need to adapt to the latest technical requirements related to public utility buildings. Since they were inscribed on the UNESCO World Heritage List, the only permissible modifications have been those that respect the historic value of the buildings and their historic fabric, and ensure the preservation of those features that make the Centennial Hall and its surroundings one of the world's most important monuments of 20th-century art and architecture. 🌀

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# Wooden *Tserkvas* A shared heritage

Mariusz Czuba  
Deputy Director of the National Heritage Board of Poland



Interior of *Tserkva* in Chotyniec.

© Piotr Ostrowski / NID



Former *Tserkva* in Kwiatów.

© Piotr Ostrowski / NID

In 2009, the National Heritage Board of Poland, in collaboration with its Ukrainian partners from the International Cultural Heritage Protection Centre in Zhovkva, began work on the inscription on the UNESCO World Heritage List of a complex of wooden *tserkvas* (churches) located in an area broadly understood as a Polish-Ukrainian cultural borderland. This nomination intended to popularize on a worldwide scale the rich and unique

art of ecclesiastical timber-building in this part of Europe, and to ensure adequate protection of the *tserkvas*. Eventually, after a multi-stage selection process, sixteen monuments were chosen, eight on either side of the border, and a joint Polish-Ukrainian transboundary nomination entitled 'The Wooden *Tserkvas* of the Carpathian Region in Poland and Ukraine' was submitted to the World Heritage Centre in 2012. The nomination reflected the centuries-old evolution of ecclesiastical

architecture as preserved in the Carpathian region of Poland and Ukraine, pointing to its extraordinary stylistic and regional diversity and the mutual interpenetration of the Western European and Eastern European architectural traditions.

It was precisely the adaptation of universal patterns to the local building and artistic traditions – adjusting timber-buildings based on log frame construction to forms derived from the monumental ecclesiastical architecture of Greek and Byzantine origin – that constituted the unique and extraordinary feature of the *tserkvas* of the Polish-Ukrainian cultural borderland. This process was accompanied by the constant development and incessant improvement of the construction techniques, architectural forms and ornamental patterns that reflected the advancements in monumental architecture. In time, the *tserkvas* evolved from the relatively simple tripartite, cuboidal buildings covered with pyramidal roofs into extremely complex and technologically advanced multisection structures with wooden cupolas or hipped

### Wooden *Tserkvas* of the Carpathian Region in Poland and Ukraine (2013)

The sixteen *tserkvas* (churches) constitute an outstanding example of an ecclesiastical timber-building that reflects the requirements of the Eastern liturgy and the cultural traditions of the local communities, which evolved in relative isolation due to the mountainous terrain.

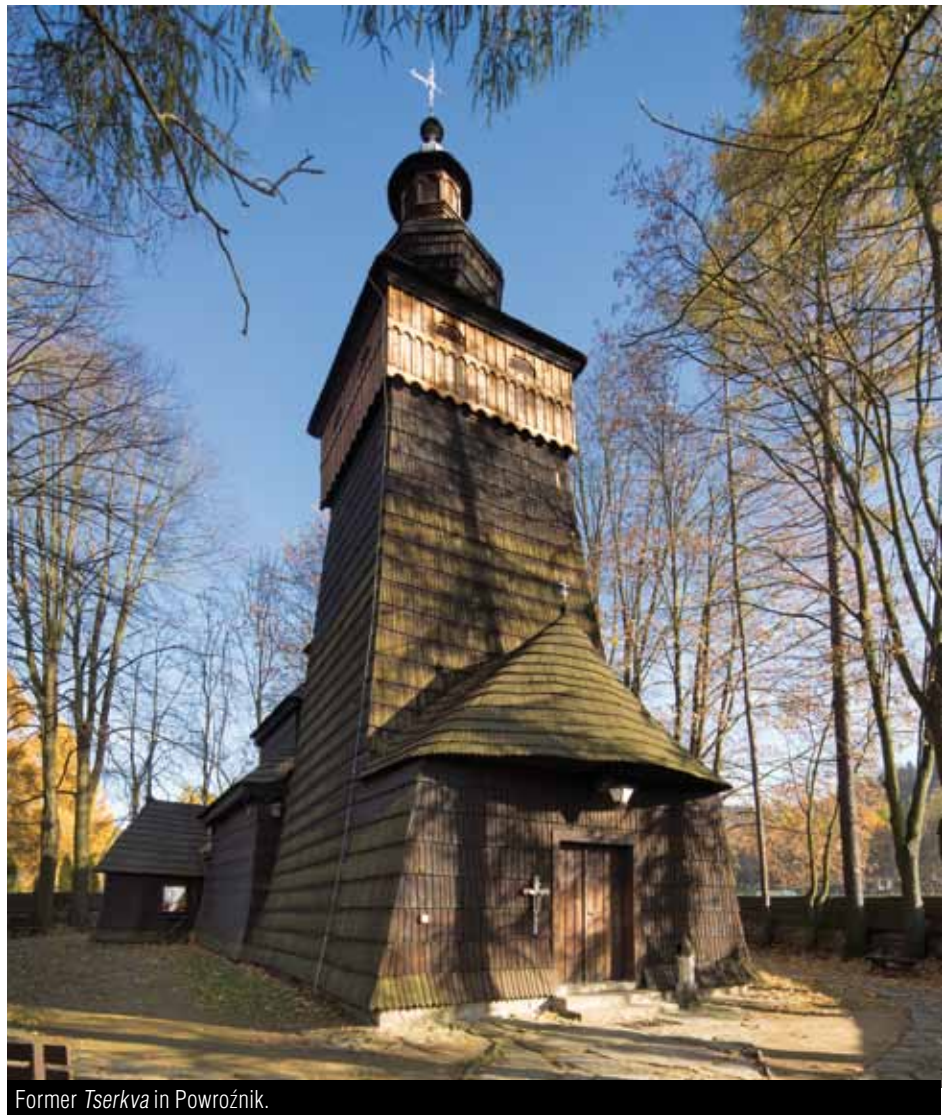
The architectural forms of the *tserkvas*, with tripartite plans, pyramidal domes, interior decoration and furnishings, represent four distinct architectural types on either side of the Polish-Ukrainian border: Hutsul types (Nyzhniy Verbizh and Yasynia); Halych types (Rohatyn, Drohobych, Zhovkva, Potelych, Radruż and Chotyńec); Boyko types (Smolnik, Uzhok and Matkiv), and western Lemko types (Powroźnik, Brunary Wyżne, Owczary, Kwiatów Turzańsk).

Surrounded by trees and bounded by perimeter walls or fences, the *tserkvas* with their associated graveyards and free-standing bell towers constitute landmarks of the region.

curb roofs of extraordinarily picturesque outlines. Another exceptional feature of those constructions – quite extraordinary in the tradition of Eastern Christianity – was their susceptibility to the assimilation of forms derived directly from the architecture of Roman Catholic churches. This was the result of gradually tightening bonds between the Churches of the Western and Eastern rite within the boundaries of the modern Polish state, where the *tserkvas* were actually built, and interdependent relations between various workshops and founders prevailing in Poland at that time.

### The role of *tserkvas* in communities

The wooden *tserkvas* are also an illustration of the centuries-old coexistence of the local communities. Intended for the followers of the Eastern rites (often founded by Roman Catholic landowners), they were erected by builders from municipal architects' guilds and remain a reflection of the prevailing contemporary social and cultural relations in that area. In spite of tendencies towards modernization that grew stronger at the turn of the 20th century and often resulted in the substitution of wooden temples with new stone or brick churches, until the end of the 1930s the stock of preserved wooden *tserkvas*, within the area included in the nomination, could have been counted in thousands. It is only following the tragic events of the Second World War and the resulting socio-political transformations that the situation changed dramatically. Due to the forced displacement of populations, a large number of the *tserkvas* lost their religious function and their guardians, thus being deprived of any form of legal protection. Often the only chance to preserve a *tserkva* within the new post-war borders of Poland was to have it taken over by Roman Catholics and adapted to their liturgy. In the area under the direct rule of the Soviet Union, where the official state policy was hostile to religion and the forced atheization of society was in progress, the wooden temples were commonly used as stores and warehouses. Only a few that were deemed particularly valuable works of art were turned into so-called 'museums of religion and atheism' impregnated with atheistic propaganda. A large part of those invaluable monuments on either side of



Former *Tserkva* in Powroźnik.

© Piotr Ostrowski / NID

the new post-war border were devastated or utterly destroyed. The result of these events was that the ecclesiastical timber-building, which for centuries had been the most distinct landmark in the cultural landscape of the Eastern Carpathians, was on the verge of physical annihilation. This situation has been gradually improving since the late 1980s. The revival of the structures of the Greek Catholic Church and uninhibited religious freedom enabled the restoration of the religious function to a considerable proportion of the neglected temples, thus allowing them to reassume their proper social role. In spite of numerous new threats, the wooden *tserkvas*, both in Poland and in Ukraine, found themselves included in the group of monuments under special protection, becoming, at the same

time, a highly appreciated 'tourist product', which has undoubtedly contributed to their popularization. The wooden *tserkvas*, as fruits of the centuries-old coexistence of the local communities, had also become another plane for an unusual and unprecedented collaboration between Polish and Ukrainian monument protection experts and officers, which found its most emphatic expression in the jointly submitted nomination for the inscription of the representative group of those monuments on the UNESCO World Heritage List. This collaboration has, in turn, considerably contributed to the emergence of a new view of the essence of the cultural community and the process of building relations between the present-day societies of Poland and Ukraine in a spirit of tolerance and mutual respect. ☺

# Residence Ensemble Schwerin

*Cultural Landscape of Romantic Historicism*

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***"Fabulously beautiful and unique – an unparalleled integration of architecture and landscape"***

*The Residence Ensemble Schwerin is embedded in a landscape of lakes and gardens in the capital of the northern German state of Mecklenburg-Vorpommern. The former ducal castle, with its functional and prestigious buildings from the 19th century, has survived largely intact. Today, it remains an outstanding example of the last flourishing of court culture in Europe.*



[schwerin-for-world-heritage.info](http://schwerin-for-world-heritage.info)  
[landtag-mv.de](http://landtag-mv.de)

# Poland and UNESCO documentary heritage

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Tomasz Komorowski  
Polish National Commission for UNESCO

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Reconstruction drawings of Historic Centre of Warsaw, Świętojańska Street and Cathedral church.

© Faculty of Architecture, Warsaw University of Technology





Cultural conventions aside, Poland has expressed particular interest and support for UNESCO's documentary heritage activities within the framework of the Memory of the World Programme, as well as for the Recommendation concerning the Preservation of, and Access to, Documentary Heritage including in Digital Form. Being an exceptionally important part of the legacy of humanity from the point of view of information, documentary heritage is at the same time highly susceptible to loss and forms a particularly delicate source of memory, information and knowledge. The awareness of its societal importance, intensified by the vivid experience of huge and irreparable losses suffered in the period of the Partitions (end of the 18th century – 1918) and, in particular, during the Second World War, made Poland participate all the more actively in the work of the Memory of the World Programme from the very

moment of its inception. Another historical experience also contributes to that special involvement, namely that of maintaining the political and cultural identity of the Polish people throughout the Partition period thanks to the preservation of their own cultural tradition and collective memory, which made it possible for Poland to regain independence after 123 years of subjugation.

Poland, *inter alia*, hosted the 1st and 6th Meetings of the International Advisory Committee (IAC) of the Memory of the World Programme (Pułtusk 1993 and Gdansk 2003) and their accompanying subregional consultations (Central-European and Baltic, respectively), as well as the 4th International Conference of the Memory of the World Programme entitled 'Culture – Memory – Identities' (Warszawa 2011) and expert meetings in 2012 and 2014, convened by UNESCO within the framework of the Programme and the work on the Recommendation.

Polish representatives and experts consistently supported the work on the Recommendation. This instrument was established in 2015 to fill an important gap in international law, supporting the worldwide development of legislation and policies ensuring an improvement in the state of preservation of, and access to, documentary heritage.

The Recommendation is an important achievement of UNESCO. Albeit belonging to the domain of 'soft law', it is the first and, to date, the only worldwide legal instrument that specifically addresses the issue of documentary heritage.

The registers listing particularly valuable objects of documentary heritage are important instruments allowing the Memory of the World Programme to influence social consciousness. Due to advances in communication, exchange of information and knowledge, and the establishment of new global links, the collective memory is extended by

## The Twenty-One Demands

The panels with Twenty-One Demands from Gdańsk can be counted among the most emblematic items of contemporary history. They are the most important original document that has been preserved from the 'August 1980' strike, an event that played a crucial role in the creation of the 'Solidarity' movement. The strike was thus not only a major factor contributing to the regaining of freedom and independence by Poland, but also, on an international scale, it contributed to the overthrowing of the system of real socialism, to the overcoming of the post-Yalta division of the world, and to the liberation of many countries and peoples in Europe. As a document, the panels with the Twenty-One Demands are also interesting because of the extraordinary material (carrier) on which the demands were recorded, namely plywood. The story of the preservation of the panels during martial law in Poland (imposed on December 13, 1981) is also symptomatic. At the beginning of that period the original panels were secretly whisked away from the premises of the Polish Maritime Museum (now the National Maritime Museum in Gdańsk; NMM) and hidden within a partition wall in the attic of the house of one of the Museum employees. Meanwhile, a replica carefully produced for exhibitions was confiscated by the regime's secret police – who mistook it for the original – and this has never been recovered. The original panels were returned to the Museum in the 1990s. The exhibit was deposited by NMM in the European Solidarity Centre (ECS) in Gdańsk where it is today presented in a permanent exhibition.



The panels with Twenty-One Demands, Gdańsk, at the entrance gate of the Gdańsk Shipyard, August 1980.

Krzysztof Korczyński © European Solidarity Centre

the inclusion of awareness of different and often distant societies and cultures. All kinds of heritage contribute to the memory of the world. Among these, the specific nature of documentary heritage lies in its special connection with the memory it reveals as information heritage *par excellence*.

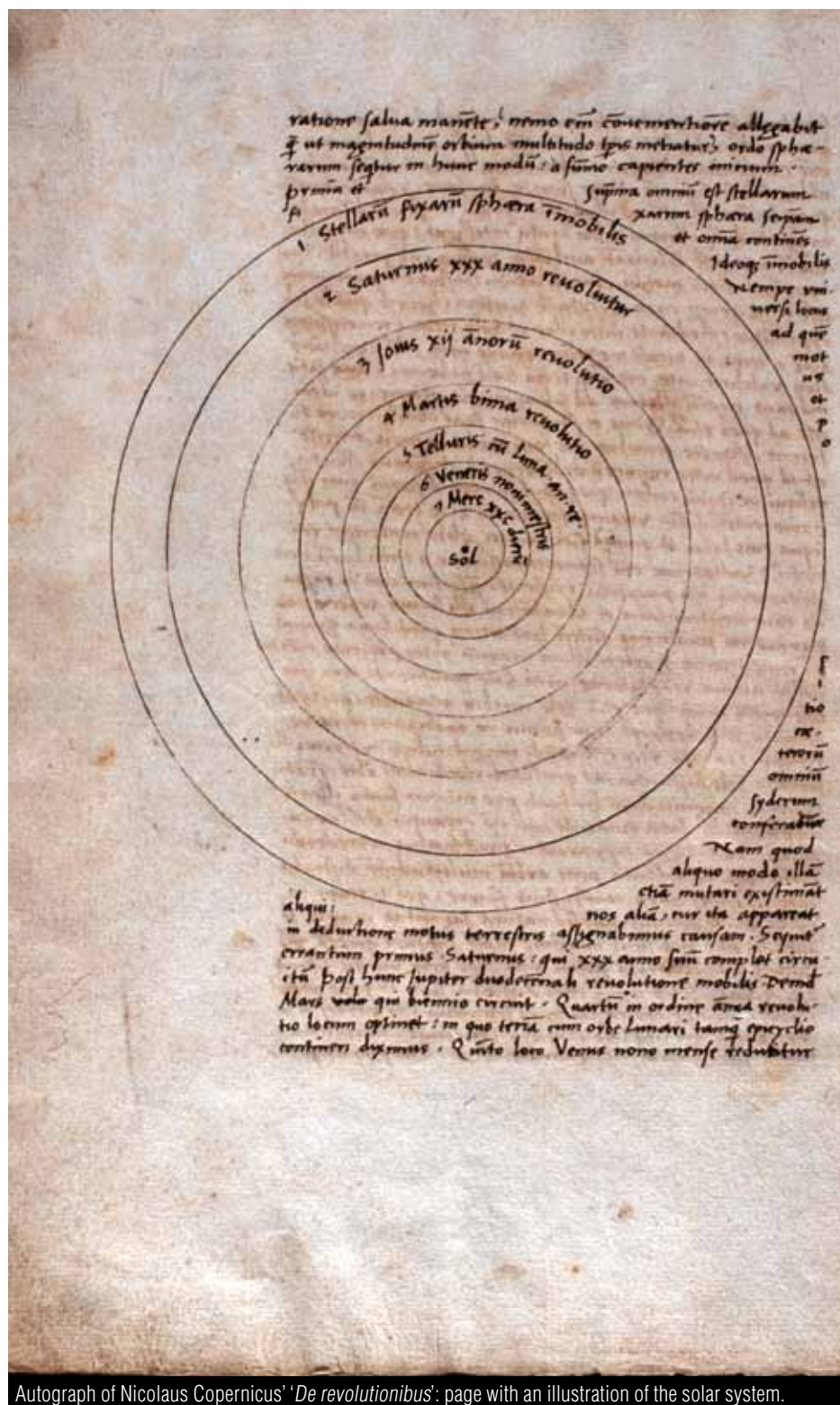
### Poland's Memory

The importance of the Memory of the World registers was quickly appreciated in Poland. In 1996, the Polish Committee for the UNESCO Memory of the World Programme was established. The most conspicuous aspect of its activity has been related specifically to the international Register, and then, since 2014, also the Polish national one.

The international Register comprises heritage that meets the criterion of 'world influence'. The diversity of the fourteen items of Polish heritage on the list is perfectly illustrated by the first three Polish inscriptions dating from 1999: the autograph of the epoch-making work *De revolutionibus*, in which Nicolaus Copernicus laid out his heliocentric theory; the autographs of musical scores and letters by Fryderyk Chopin; and the underground archive of the Warsaw Ghetto, named the Emanuel Ringelblum Archives after its initiator. The subsequent Polish inscriptions include the boards with Twenty-One Demands of Gdansk, August 1980, together with the collection entitled 'The birth of the Solidarity Trades Union – A Massive Social Movement'. The Polish National Register of the Memory of the World Programme, that has gone through two editions so far, now comprises 22 items of special importance for Polish culture, history and identity.

### Relationship to World Heritage sites

The uniqueness and importance of several Polish objects on the registers of the Memory of the World Programme become more apparent in the context of the sites inscribed on the World Heritage List, and vice versa – the knowledge of those items makes it easier to see the significance and nature of the World Heritage sites. A good example is the Archive of the Warsaw Reconstruction Office, listed in the International Register of the Memory



Autograph of Nicolaus Copernicus' *'De revolutionibus'*: page with an illustration of the solar system.

© Jagiellonian Library, University of Krakow

**The person of Nicolaus Copernicus links the Historic Centre of Kraków and the Medieval Town of Toruń as World Heritage sites with the autograph of his *De revolutionibus*.**

of the World Programme, documenting the destruction of Warsaw during the Second World War and its subsequent reconstruction, especially that of its Historic Centre, a World Heritage site.

The document of the Confederation of Warsaw of 1573, inscribed on the International Register, is a deed that guaranteed religious tolerance as one of the cornerstones of the political system of the former Polish-Lithuanian Commonwealth. It points clearly to the role the Warsaw Royal Castle played in the political system of the old Commonwealth, and its subsequent significance for Polish sovereignty, parliamentarianism and democracy. This speaks volumes about the symbolic dimension of its post-war ruin and reconstruction. In this respect the Confederation of Warsaw is just like another document, inscribed on the Polish National Register of the Memory of the World, the Constitution of 3 May 1791 (The Government Act) adopted at the Royal Castle in Warsaw – which is one of the first modern constitutions worldwide. The document of the Confederation of Warsaw also throws light on the interpenetration and peaceful coexistence of different cultures, religions and denominations in the former Commonwealth – a coexistence whose important traces, for instance, took the form of the wooden tserkvas of the Carpathian region in Poland and Ukraine, jointly inscribed on the World Heritage List by the two countries. The person of Nicolaus Copernicus links the Historic Centre of Kraków and the Medieval Town of Toruń as World Heritage sites with the autograph of his *De revolutionibus*. Another document inscribed on the Polish National Register of the Memory of the World, *A Brief and Precise Description of the Administration and Conditions in the Wieliczka and Bochnia Salt Mines in the Year of Christ 1518*, is directly related to another World Heritage site – the Wieliczka and Bochnia Royal Salt Mines. It is a unique record of the structure and operation of one of the biggest enterprises of medieval and early-modern Europe.

It is sometimes emphasized that the heritage of humanity needs to be treated as a whole in spite of the distinct character of the various kinds of heritage, which are defined from different aspects and

## General Confederation of Warsaw



Document of the Confederation of Warsaw of 1573.

©Polish Central Archives of Historical Records

The document of the General Confederation of Warsaw was signed at the Convocation Sejm of 1573. The new king – chosen for the first time in a ‘free election’ – is obligated to abide by the rules and principles of religious peace and tolerance. This manifestation of civil liberty and religious freedom from the time when denominational wars and persecutions were common in Europe and absolutist tendencies were already in progress was included in the Henrician Articles, thus becoming one of the foundations of the political system of the Polish-Lithuanian Commonwealth. An invaluable feature of this document is also the presence of the numerous and well-preserved seals of its cosignatories.

The document is preserved in the Central Archives of Historical Records (AGAD) in Warsaw.

whose protection and management calls for different measures, methods and legal regulations. The separate ‘parts’ of the heritage are interconnected in manifold ways, both on a practical level and in reflection upon the significance of the heritage and of its individual sites, elements and objects. The 2015 Recommendation concerning the documentary heritage encourages such synergies ‘in order to assure further coherence of actions’. Obviously, synergy should not mean uniformization or blurring of the distinctions between the conventions, programmes or principles of managing the heritage lists. Instead, it should show the mutual relations

and complementarity of the diverse pieces of evidence and testimonies of humanity’s various achievements and experiences. The revealing of the connections between the heritage items listed within the frameworks of different UNESCO conventions and programmes, would certainly serve to arouse an interest in heritage, to disseminate and develop knowledge of humanity’s legacy, and to facilitate a better understanding of the world. Such presentations could also refer to other UNESCO lists or even reach beyond the limits of this organization’s programmes. Advances in digital technology and hypertext seem to be highly conducive to initiatives of this kind. ☯

## The Fryderyk Chopin Institute

The legacy of Fryderyk Chopin is among the most universal and most valuable treasures of European culture, uniting a spiritual and a material dimension and representing a fundamental expression of Polish national identity fused with a universal musical language. The complex safeguarding of the Chopin legacy has been entrusted to the Fryderyk Chopin Institute, established by the Polish parliament in 2001. The Institute, which is the biggest Chopin centre in the world, promotes, protects, studies and disseminates the composer's legacy in various different ways, continuing a tradition inaugurated towards the end of the nineteenth century (by the Music Society, the

At the heart of the Institute's work is music. Every five years, the Institute organises the International Fryderyk Chopin Piano Competition – one of the oldest and most important piano competitions in the world. For decades now, the Competition's prize-winners have gone on to shape the face of contemporary pianism. The rich programme of concerts culminates in August every year, in Warsaw, at the international festival 'Chopin and his Europe'. Here, Chopin's music is heard in masterly performances within the context of European music of the eighteenth and nineteenth centuries, with particular emphasis on Polish output not previously known to the world, which is enjoying increasingly significant success among an international audience. The festival is one of the major sources of the series of CDs and DVDs released by the Institute (NIFCCD and NIFCDVD).



photo: Wojciech Grzędziński/NIFC

The codification and propagation of the Chopin heritage is served by publishing and research work, including international musicological conferences and symposia, the on-going publication of series of books of scholarship and popular science, international periodicals and a source facsimile edition of all the extant music manuscripts of Chopin, scattered around archives across the world. In addition, the Institute is laying the foundations for the present and future perpetuation and understanding of Chopin's work, thanks to multi-stranded educational activities addressed to children and their teachers, to adult listeners, and also to talented young pianists.

In fulfilling the mission entrusted to it, the Institute strives to unify all the activities concerning Fryderyk Chopin carried on around the world, in particular Chopin festivals and competitions, as well as the work of associations devoted to the Polish composer.

Chopin Committee and the post-war Fryderyk Chopin Institute and then, from 1950, by the Fryderyk Chopin Society). The Institute's multi-faceted work reflects the composer's oeuvre and fortunes: rich, complex, representing a task and a challenge for successive generations of listeners, performers and scholars fascinated by Chopin and his music.

The Institute's activities relating to Chopin's unique output are pursued on many fronts and concern all branches of the art and cultural life of modern-day Poland, Europe and the world.



photo: Marcin Czechowicz/NIFC

The Institute also collects and presents Chopin's material legacy – at the Fryderyk Chopin Museum in Warsaw and in Żelazowa Wola (the composer's birthplace) and in the Chopin Library. The world's largest collection of Chopiniana includes valuable music manuscripts, letters, first editions, unique personal souvenirs of the composer, and also Chopin iconography and recordings of his works.



photo: Wojciech Grzędziński/NIFC



photo: Marcin Czechowicz/NIFC

# Cíes, a jewel of diversity

Three islands that play at being two: Monteagudo, Faro and San Martiño. This preserved paradise is home to an enormous diversity of fauna and flora. They are the Cíes Islands in Spain, heart of the Atlantic Islands of Galicia National Park, an authentic jewel of diversity that emerges as a gateway to the city of Vigo and its surroundings.

The Cíes are preserved as a natural paradise that only opens in summer and at Easter to a maximum of 2,200 people per day.

The most valuable asset of this unique area is its biodiversity, from the microscopic beauty of the meadows of algae to the grandeur of cetaceans.

The scenic beauty of this area, a national park since 2002, includes a splendid view of the world-famous 'Best beach in the world', according to The Guardian newspaper: Rodas, alongside Monteagudo and Faro.

The marine environment of this natural paradise has a great diversity of fauna. The rocky coasts are home to barnacles and mussels; below the depths appear anemones, sea urchins, crabs, octopuses and in the shelter of the sand navajas, cockles or clams can be found. This abundance of marine organisms sustains populations of seabirds, such as the yellow-legged gull and the cormorant, which form one of the largest breeding colonies in Europe.

And if by day the Cíes are a treasure, the night opens new perspectives. Since last year, the islands are one of fourteen destinations in the world with "Starlight" accreditation.





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## Dear supporter of World Heritage,

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# KAVANGO ZAMBEZI TRANSFRONTIER CONSERVATION AREA (KAZA TFCA)



## Context

The Kavango Zambezi Transfrontier Conservation Area (KAZA TFCA) is Africa's largest conservation landscape and the world's largest transfrontier conservation initiative. It represents a bold commitment on the part of the five countries; Angola, Botswana, Namibia, Zambia and Zimbabwe, who have entered into a partnership to conserve biodiversity at scale and to market this biodiversity using nature-based tourism as the engine for rural economic growth and development. In meeting its vision of establishing a world class TFCA and tourism destination in the Okavango and Zambezi river basin regions of the five countries, KAZA has as its primary purpose, the management of shared natural and cultural heritage resources to derive equitable socio-economic benefits. Harmonisation of strategies, practices and policies together with promotion of coordinated transboundary partnerships and investments are crucial to achieving this.

It is now 10 years on since the signing of the KAZA Memorandum of Understanding (MoU) between the five partner countries on 7 December 2006 at Victoria Falls, Zimbabwe and five years since the signing of the KAZA Treaty in Luanda, Angola on 18 August 2011, both crucial milestones in its path to establishment. In late October, early November, KAZA TFCA Secretariat held a State of the KAZA Symposium under the theme: Where have we come from, where are we now, and where are we going to:

- (i) reflect and highlight the progress made against set objectives in the Treaty,
- (ii) consider the elements of success that can be replicated,
- (iii) acknowledge challenges that KAZA has faced in meeting its promise thus far and identify mechanisms to mitigate these,
- (iv) assess the impact of KAZA's establishment on the people and biodiversity within its borders, and
- (v) map the way forward.

This assessment shall be profiled through a comprehensive State of KAZA Report, which will be released during the second quarter of 2017

The State of KAZA Symposium was organized and hosted by the KAZA partner countries, through its Secretariat, in Victoria Falls, Zimbabwe, from 31 October to 2 November 2016 with technical, logistical, organisational and financial support being offered by partner organisations, specifically KfW, the AHEAD Programme, Peace Parks Foundation and WWF-Namibia.

## Objectives of the State of KAZA Symposium 2016

The symposium sought to:

1. Celebrate KAZA's 10 years of existence and showcase its achievements;
2. Demonstrate progress towards attainment of the objectives of KAZA as listed in the Treaty and its impact thus far;
3. Highlight what is working well and why, and possibilities of replicating these successes;
4. Highlight what is not working well and why, and possible remedial actions;
5. Harness recommendations for future direction; and
6. Provide a platform for engagement and collaboration for KAZA stakeholders.







## Symposium Approach

KAZA is a complex landscape beset with a kaleidoscope of stakeholder groups comprising a multitude of development, social and environment sectors, representing government, civil society (local, national and international NGOs and community based organisations), academicians, private sector and International Cooperating Partners (ICPs) and approximately 275 of them participated in the Symposium from the region and further abroad.

Stakeholders from various sectors were invited to collaboratively present on their activities within the KAZA TFCA, demonstrating the contribution of these towards stated objectives through either verbal or poster presentations.

The structure of the Symposium was also guided by the KAZA Master Integrated Development Plan (MIDP), a five-year strategy to steer development of the TFCA at a regional level. Stakeholders offered collaborative insight on the key thematic areas identified in the MIDP: (i) Integrated Natural Resource Management & Land Use Planning; (ii) Tourism Development; and (iii) Community Development, Alternative Livelihoods and Governance.

## Outcome of the Symposium

The symposium resulted in the unanimous commitment by all stakeholders to continue the KAZA TFCA development process acknowledging the determination of the five countries to forge ahead to realise the goal of creating the KAZA TFCA. The local communities summed it by making the following call: "For KAZA to succeed, KAZA should come to us who have lived harmoniously with wildlife in the past and together we work to restore that harmonious coexistence into the unforeseeable future. We experience the current challenges of living with wildlife but working together under KAZA we can go back to the harmonious coexistence".

# FRIM Selangor Forest Park, Malaysia

It was not known whether a complex tropical rain forest could be re-created within a human lifetime especially on land severely devastated by farming and mining activities. Thus, an area was chosen in Kepong which was 16 km from the centre of the growing capital city of Kuala Lumpur. The location turned out to be ideal for research, biodiversity conservation, environmental education and accessibility for public recreation. FRIM Selangor Forest Park (FRIM-SFP) is a 544 ha park of man-made tropical rain forest, the meandering River Kroh, waterfalls, arboreta, and botanical gardens. The success of the FRIM-SFP model is a boon to scientists and foresters grappling to overcome the rapid degradation and elimination of tropical rain forests for the past 100 years. The vision of its founders to create a world class forest research institute has been sustained without a break through several generations of forest scientists including four periods of major governmental changes comprising the British, the Japanese and the present Malaysian government. Among the most famous visitors'

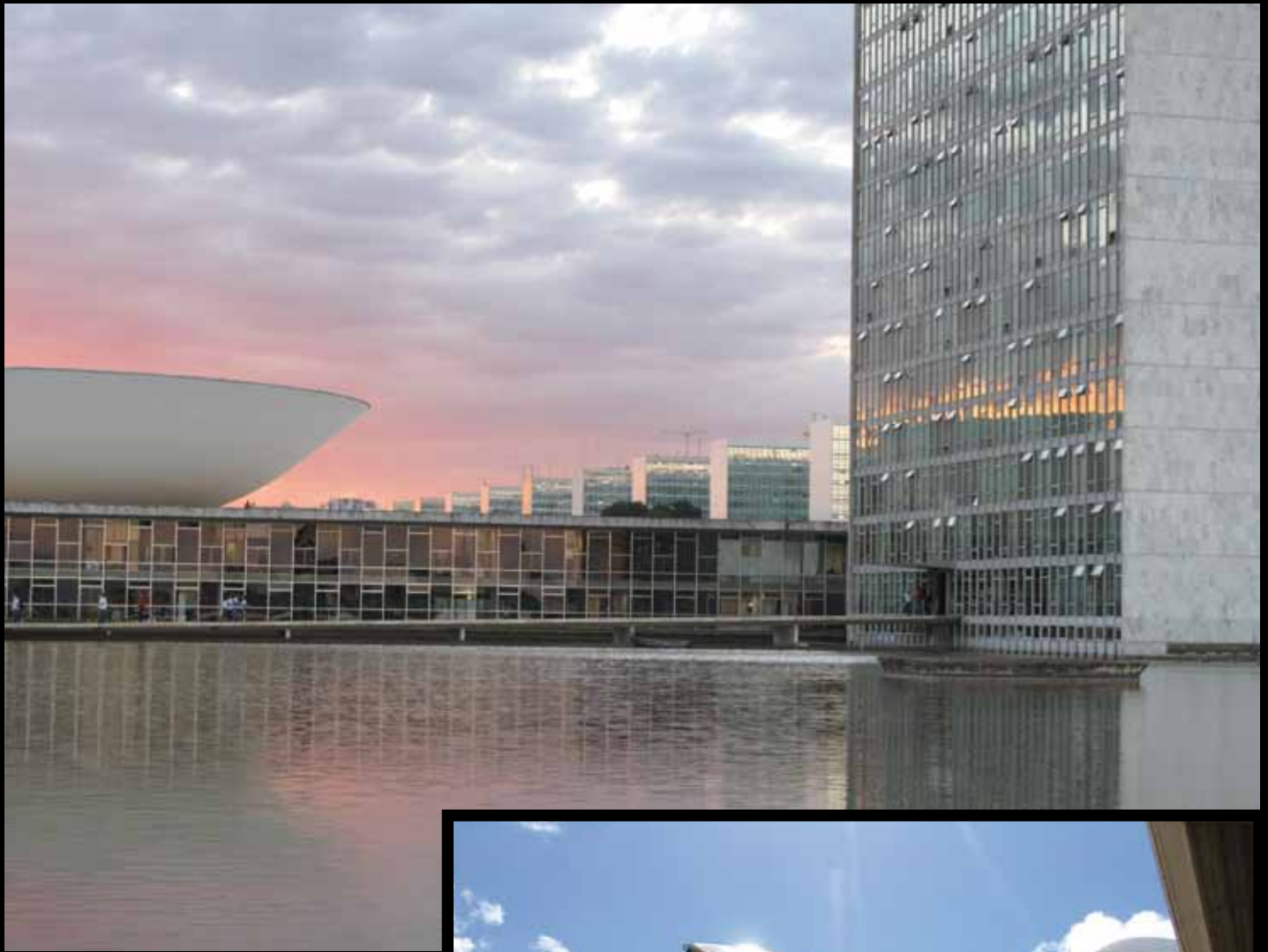
attractions and activities at FRIM-SFP are the unique crown shyness phenomenon of *Dryobalanops aromatica*, forest hiking under the shade of the giant canopy trees and user friendly boardwalks which provide different challenges and learning opportunities. FRIM-SFP is the world's oldest and largest man-made tropical rain forest, an outstanding centre of tropical biodiversity, and a superb example of scientific effort. It has contributed greatly to global knowledge of the growth and development of tropical rain forests.



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Brasilia (Brazil).

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### In Focus: Modern Heritage


The World Heritage Convention has been an effective and interesting tool in the conservation of modern heritage. This issue will examine the preservation of modern heritage from the Industrial Revolution to recent years. Sydney Opera House (Australia), Grimeton Radio Station (Sweden), Brasilia (Brazil) will be featured as case studies, and a focus on the preservation of modern heritage in the Arab world will be included.

The issue will also contain an interview with Mr Hubert Jan Henket, professor emeritus of Delft University and Eindhoven University and co-founder of the International Committee for Documentation and Conservation of Buildings, Sites and Neighborhoods of the Modern Movement (Docomomo).



Sydney Opera House (Australia).

© UNESCO / F. Bandarin

The new World Heritage sites, inscribed during the 41st session of the World Heritage Committee in Krakow, Poland in July 2017 will also be presented. 



State of conservation assessments, studies and analyses of monuments



Training of monuments protection officers and stakeholders engaged in heritage management

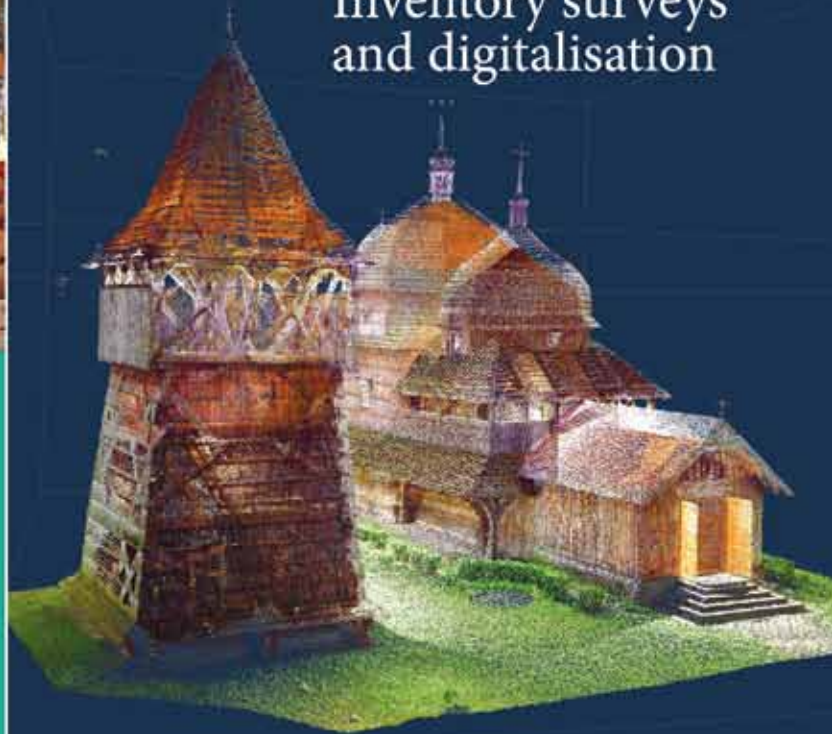
Professional publications



Tangible and intangible heritage



Inventory surveys and digitalisation



Education and popularisation



The National Heritage Board of Poland is a state institution of culture providing support and expertise to the Minister of Culture and National Heritage. The Board's mission is to create the foundations for sustainable actions aimed to safeguard heritage by setting standards for its protection and conservation, raising public awareness, as well as gathering and disseminating information about monuments. The aim of these activities is to preserve heritage for future generations. The National Heritage Board of Poland is also engaged in wide-ranging international cooperation within the framework of international agreements and documents, including the UNESCO Conventions. Website: [www.nid.pl](http://www.nid.pl)



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