

PROJEKT  
**folwark**  
WILANÓW



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INTERNATIONAL ARCHITECTURAL  
EDUCATION WORKSHOPS  
AT MUSEUM OF KING JAN III'S PALACE  
AT WILANÓW.  
14-16 OCTOBER 2016



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## INTRODUCTION

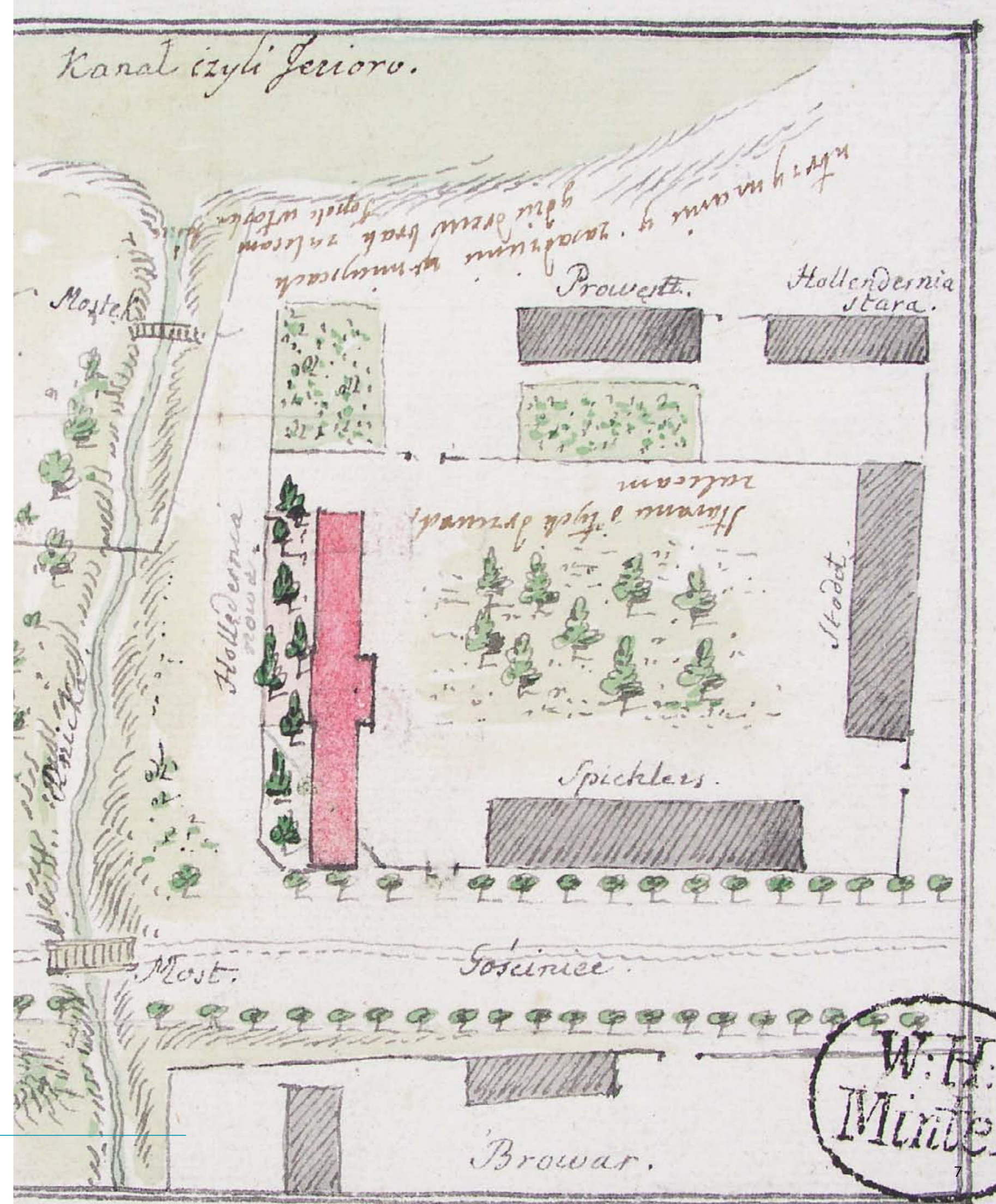
Project Folwark – international architectural education workshops, organised by Young Culture Foundation Hopsiup Project, took place between 14th and 16th October 2016 at the Museum of King Jan III's Palace at Wilanów. Invitations to participate were addressed to young citizens of Wilanów district and Warsaw. The purpose of the workshops was to collectively find the best solutions and ideas for the development of the historical farm at Wilanów, the place connecting residential areas of Wilanów district with the historical palace complex.

The project covered the area between the Przyczółkowska Street and the Stanisława Kostki Potockiego Street buildings and between Stanisława Kostki Potockiego Street and Wilanów Lake. The fact that Wilanów does not only consist of the palace with the park but also of the manor farm, which was separated from the historical urban planning scheme after the war and in the process lost its coherent urbanistic continuity, was the initial point of the project. The currently existing farm buildings that survived wars are part of the historical urbanistic complex.

Nevertheless, they figure in the register of monuments as individual, separate objects. In 2016 the Museum of King Jan III's Palace at Wilanów purchased part of the manor farm with the XVIII century brewery and granary from Warsaw University of Life Sciences. The area requires revitalization and creation of a development plan consistent with the historical landscape. Bearing in mind the problems of the modern city, the participants of Project Folwark tried to find the answers to questions related to meaning and positions of historical residences and urbanistic schemes in the changing world.

Warsaw youth, guided by the experts – architects and educators from five countries: Bulgaria, Denmark, Spain, The Netherlands and Poland – decided to confront modernity with history. Designers looked at the manor farm – currently a degraded and neglected place – through the eyes of a young person discovering their own history and roots but also seeking new meanings and solutions adequate to the needs of a modern city resident. Ideas conceived during the workshops will help the Museum create the concept and proposition for the local spatial development plan for the area.

Drawing by Sz. B. Zug, *Wilanów folwark*, Gabinet Rycin BUW, Inw.GR.405





Mapa folwarku wilanowskiego,  
powsinkowskiego, wsi Wilanowa,  
Powsinka, kończona roku 1810  
(Map of the manor farm at Wilanów,  
Powsinek from 1810),  
AGAD, zb.kart. 466-8, ark.1-3

## MANOR FARM AT WILANÓW – HISTORICAL BACKGROUND

What did Wilanów look like at King Jan III times? Contemporary visitors would be probably surprised by the stables and granaries located next to the palace courtyard, a herd of cows grazing in the local fields or by a wooden barn in the immediate vicinity of the royal residence. Unfortunately, this idyllic landscape is gone.

The letters King Jan III exchanged with the architect Augustin Locci are a testament to the claim that the monarch supervised the construction of his residence personally. Not only was the King concerned with the palace but also its surroundings. The sovereign cared about the well-being of his subjects as well. He ordered the construction of a tavern, houses for servants and manor farm workers. “Y tak słusznie będzie mógł potym nazwać Villa nova, gdzie żadnego starego nie obczy Budinku” (“So it would be right to call it new Villa, as there will be no old building in sight”) – exclaimed enthusiastically the royal architect while reporting yet another finished construction<sup>1</sup>. The royal manor farm was located in the area of the English-Chinese Garden of today<sup>2</sup>. The main entrance led from the highroad to the farm yard with the subprefect’s house, a brewery, a workshop, a horse/bullock mill, byres, a coach-house and a pillory for the punishment of criminals<sup>3</sup>. Between the farm yard and the highroad there was a threshing floor with a barn, a granary and the gardener’s house. On the other side of the Służewiecki Stream there was Holendernia (a shed for Dutch cows) and Ozdownia – a malt house.

Soon after the death of the King Wilanów demesne began to degenerate and most of the farm buildings crumbled. The revival of the residency is owed to Elżbieta Sieniawska, who bought the Wilanów complex in 1720. The subsequent XVIII century extension and embellishing processes were accompanied by the development of the farm. Wilanów owners gradually extended the palace garden and relocated the farming, economic aspect of the demesne to the south side of the Służewiecki Stream. The fact that they engaged the palace architects to design new farm buildings testifies that the owners truly cared about the aesthetics of the complex. In the first half of the XVIII century, a new brewery was constructed by the Stream and in the second half – a parallel granary. Under the rule of Izabela Lubomirska, around 1784 a new Holendernia (cattle shed) designed by Bogumił Zug was built. The last stage of the new farm creation was a reconstruction commissioned by Stanisław Kostka Potocki, carried out according to the design of Christian Aigner.

<sup>1</sup> *Listy Augustyna Locciego, pisane do króla Jana III Sobieskiego w sprawach artystycznych w latach 1681-1694* [w:] Juliusz Starzyński, „Wilanów. Dzieje budowy pałacu za Jana III”, Warszawa: 1933, p. 85.

<sup>2</sup> The main source of information on the King’s manor farm – architectural research from years 2007-2009 carried out by the team of Andrzej Golembnik.

<sup>3</sup> *Opisanie Budynków Folwarcznych w Wilanowie* [at:] *Inwentarze do Dóbr Klucza Willanowskiego od R=u 1677 do R=u 1720*. Manuscript in the possession of Documentation and Digitalization Department at the Museum of King Jan III’s Palace at Wilanów

The currently present Holendernia was built at that time and the former shed, designed by Zug, was transformed into a subprefect’s/economist’s house. The composition of the courtyard was complemented with (the non-existent today) stables, located opposite the cowshed. Holendernia, the economist’s house and the stables were connected by a neo-Gothic fence from the north. To this day, a fragment of the wall and a gate, through which one could walk from the park to the farm, are preserved. A charming testimony of the owners’ concern about the beauty of the palace farm is mentioned in Aleksandra Lubomirski Potocka’s friendship book:

„Oto Pan nasz Woiewoda  
Z Aignerem w końcu ogroda  
Gmach wznoszą pysznej budowy  
By pięknie mieszkały krowy”<sup>4</sup>.

Here our governor  
with Aigner at the back of the garden  
Are erecting the finest edifice  
so the cows can live beautifully  
(an approximate translation)

In the middle of the 19th century the farm was enlarged and an industrial part added. On its south side a steam mill and sawmill were built, which in 1908 were rebuilt into a distillery, and around 1940 into the Fruit and Vegetable Preservation Plant, commonly known as the marmalade factory<sup>5</sup>.

After the land reform in 1944, the National Museum assumed responsibility for the palace and the farm was handed over to the State Agricultural Farm Administration and later to the Warsaw University of Life Sciences. Farm buildings have been transformed and adapted to new functions. At the beginning of the 21st century the former marmalade factory was transformed into a housing estate.

In 2016 a fragment of the former Wilanów farm - the brewery complex - was purchased by the Museum of King Jan III’s Palace at Wilanów. Among the acquired buildings there is a historical granary, whose past remains mysterious. We can only approximate that it was built between 1747 and 1790, making it one of the oldest and most valuable objects of its kind in Warsaw<sup>6</sup>. Until recently, the granary was used as a warehouse by the Warsaw University of Life Sciences. Therefore fortunately, the original structure of the building has been preserved almost intact. In the future, the granary will hold workshops and educational projects.

Urszula Rukat  
Department of Education  
Museum of King Jan III’s Palace at Wilanów

<sup>4</sup> Stanisław Lorentz, *Natolin*, Warszawa: Warsaw Science Association, 1948, p. 215.

<sup>5</sup> Iwona Sygowska, *Wilanów gospodarczy [część południowa] od króla Jana III Sobieskiego do dziś. Analiza rozwoju układu przestrzennego i zabudowy – część II* [at:] „Krajobraz warszawski, czyli o Wilanowie gospodarczym od króla Jana III Sobieskiego do dziś – część II”, No 149, 2013.

<sup>6</sup> Karol Guttmejer i Ewa Popławska-Bukała, *Spichlerz w zespole gospodarczym Wilanowa, ob. budynek gospodarczo-mieszkalny SGGW, Karta Ewidencyjna Zabytków Architektury I Budownictwa, ODZ w Warszawie, 2006/2008.*



Tadeusz Kozłowski,  
*Sorting the vegetables*,  
1969 r, oil/panel, 40 x 60

T. Kozłowski 64

*Lands of Wilanów conceal numerous things – authentic things. I found this padlock by an accident, while I was walking to school. Somebody must have ploughed it out. I carried it to school like a briefcase. The padlock is huge. It might have been used to close the farm's gate... Today there is neither the gate nor the old farm. Nonetheless, there are our memories!*

## WE HAVE THE PADLOCK TO WILANÓW

Katarzyna Domagalska's conversation with Elżbieta and Jacek Kozłowski

**Jacek Kozłowski** – an artist, sculptor. He was born in Warsaw and graduated from Kenar School in Zakopane (famous arts and crafts high school) and Academy of Fine Arts in Poznań. He spent his childhood at the Wilanów farm where he lived until middle 1960s. He is a son of Antonina and Tadeusz Kozłowski – an artist, painter inspired by Wilanów. His father painted landscapes of Wilanów farm and portraits of its habitants. Hundreds of oil paintings, gouaches and drawings remained.

**Elżbieta Kozłowska** – a history educator. She was born and lived in Wilanów Palace complex. Her father – Piotr Czarnecki – worked in the Palace at Wilanów and then in the National Museum in Warsaw. Her family moved from Wilanów in October 1960, soon before the renovated part of the Palace became publicly accessible.

**In October 2016, architectural workshops took place on the site of the former Wilanów farm, which recently is a part of the Museum of King Jan III's Palace at Wilanów. Architects from different countries together with young citizens of Warsaw were looking for ideas for creating a new museum space. During the workshops, your grandson - Andrzej Bzowski told an incredible story about his grandfather's childhood at the Wilanów farm where he grew up. What does Wilanów mean to you?**

**Jacek Kozłowski:** Wilanów is the story about my personal individual strength. The story of my emotions. The story about memories, objects, trifles that remind me of the house. The story of a padlock I found in the ground or a medal dug in the garden next to Kwaszarnia (a fermenting facility). There is a carved poem about Sobieski and his military achievements on this medal. I still remember its words to this day and they are an important part of my life. I remember things, the little things I want to tell my children and grandchildren. Wilanów is not only the palace, but also the urban plan of the area, as well as an inseparable part of the landscape – the Wilanów farm. It is from this place that young people on tours should start their sightseeing. They would understand

how the economic structure of our country looked like in previous centuries that way. But what will they see there now? Only lofts they dare to call the Royal Residence. God's sake!

**Elżbieta Kozłowska:** My husband can talk about the Wilanów farm for hours. He lived there, spent his childhood and grew up there. I did not know this place well. I grew up in the Palace. We lived in a large palace kitchen building together with several other families. So, I'm from the palace, and my husband... from the PGR (State Agricultural Farm). Wilanów is the world for us, seen with the eyes of the child. Wilanów is memories of places and people.

**Your father – Tadeusz Kozłowski painted many beautiful paintings presenting Wilanów and its surroundings. Did he paint them on Branicki Family commission?**

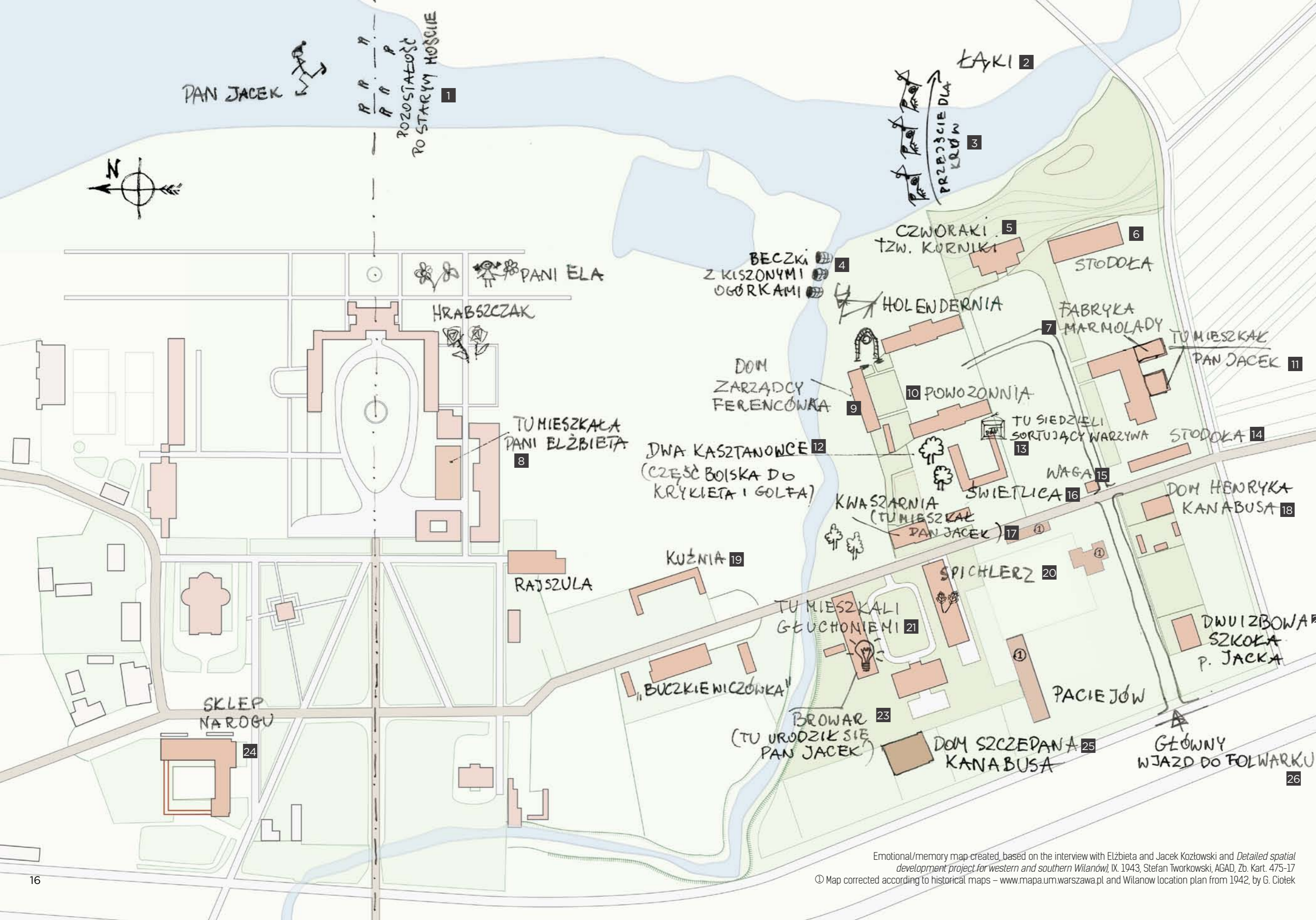
**Jacek Kozłowski:** No. My father was a very independent person and artist. Wilanów was a special, ravishing place to him. He only painted what he was interested in: landscapes, genre scenes, still lifes, portraits of residents and children from the farm. This is a huge part of his and my life. Before the war, my parents lived in Warsaw, on Górnośląska Street. In September 1939, during an air raid, the bomb dropped on their apartment. There was also father's atelier. Unfortunately, everything was ruined. There was no apartment, inventory nor pictures. Mother's cousin who worked in Wilanów suggested my parents move there. Dad was employed in the Liegenschaftsverwaltung - former Branicki entail - as a book-keeper. The German, who supervised my father's work, delighted by his beautiful books even wanted to promote him. But the beautiful lettering was not enough to handle such a responsible job. The main book-keeper of the Branicki Family, during and after the war in the PGR, was Mr. Mieczysław Jakubowski, a man of high culture. After the war my dad worked briefly in the palace and art conservation department, but he really did not like the job. He would always say "I do not want to mend somebody's paintings." My father was also a teacher and friend of Wojciech Fangor. Together they went to the plenary, painted Wilanów and its surroundings, fields and the farm.

**What are your first memories of Wilanów? Have these two worlds: the palace's world and the farm's world managed to interpenetrate each other?**

**Jacek Kozłowski:** As a young boy I used to follow my father everywhere and he was constantly painting. Willy-nilly, I must have been observing Wilanów and known everything about it. I knew every bush, every tree, and every fence. I remember digging the pits to make shelters for fun with friends. We would always find old coins, decorations or medals. This land is just saturated with history.

**Elżbieta Kozłowska:** Children living in the palace were not allowed to leave its gate without a guardian. I was not allowed by parents as well. Sometimes I managed to run to the corner shop opposite of the church. There is a restaurant now. So my memories are related to the palace's





- 1 The remains of the old bridge
- 2 Meadows
- 3 Cows crossing
- 4 Barrels with pickles
- 5 Quadruple houses
- 6 The barn
- 7 The marmalade factory
- 8 Here lived Miss Elżbieta
- 9 Subprefect's House
- 10 Coach-house
- 11 Here lived Mister Jacek
- 12 Two chestnuts (a part of cricket and golf pitch)
- 13 Here sited vegetables sorters
- 14 The barn
- 15 A scale
- 16 The common room
- 17 Fermenting facility (here lived Mister Jacek)
- 18 Henryk Kanabus House
- 19 The forge
- 20 The granary
- 21 Here lived deaf-mute people
- 22 Mister Jacek's school with two rooms
- 23 The brewery (here Mister Jacek was born)
- 24 A corner shop
- 25 Szczepan Kanabus House
- 26 The main gateway to the manor farm

Emotional/memory map created, based on the interview with Elżbieta and Jacek Kozłowski and *Detailed spatial development project for western and southern Wilanów*, IX, 1943, Stefan Tworowski, AGAD, Zb. Kart. 475-17  
 © Map corrected according to historical maps - [www.mapa.um.warszawa.pl](http://www.mapa.um.warszawa.pl) and Wilanow location plan from 1942, by G. Ciotek

surroundings in that way. I remember picking up violets from “Hrabszczak” with my friend Hania. It was a closed for visitors part of the palace garden. We were racing in competition which one of us will pick up the most flowers. Then we would put them on the plates. They smelled beautifully. Often our game was broken by the boys coming round from the farm, the PGR (State Agricultural Farm).

#### **Is it How you met each other?**

**Jacek Kozłowski:** Of course not! They were wild and woolly little aristocrats.

**Elżbieta Kozłowska:** We were afraid of these guys, so we would run away as fast as we could. We met each other in school. Wilanów was a closed enclave, everyone knew each other. Jacek was two years older and we knew he was a painter Kozłowski's son. At 'Kurniki', by the water, lived another Kozłowski - called a fisherman, but he was not my husband's family. My first memories are related to people, to neighbours. In the palace kitchen, on the first floor, lived many former Branicki Family servants. They were very sociable and stuck together. Our closest neighbours were Mrs. Sobotniakowa with her daughter and Mr. & Mrs. Siedacz with their daughters Hania and Irena, and on the upper - Jarmińscy Family with their child and my friend - Alina. My friend Hania Jakubowska (doctor of medicine) lived in Kordegarda (guardhouse). Together with Hania we would pick up violets and read books like: The Trilogy by Sienkiewicz. We used to play heroines - Helena Kurcewiczówna or Olenka Billewiczówna.

**The farm at Wilanów has changed over the years. At the time of King Jan III, farm was situated near the palace, later in the XVIII/XIX century it changed its location and was expanded on the southern bank of the Służewiecki Stream where the farm prospered economically. The XX century was less benevolent. Long, war, PGR - today the Wilanów farm is existing only by name. Do you remember those changed?**

**Jacek Kozłowski:** I know from my parents' stories that at the beginning of the war the German generals were ordered to look after the palace, which made the German army enter the Wilanów entail without further damage to the complex. In the German plans, the farm was the conservation site of the utmost importance, because of the need to rapidly intensify agricultural production for war purposes. Germans changed its name to Liegenschaftsverwaltung, where, as I mentioned, my father worked. During the war, farm buildings were not destroyed ...

**Elżbieta Kozłowska:** After the war Wilanów entail was transferred to AGRIL (Farm and Forest Administration) in order to provide Warsaw with agricultural products and remained in this form until AGRIL liquidation at the end of 1948. The name AGRIL has long been used by the locals. Later on, the Wilanów State Agricultural Farm was established. Warsaw University of Life

Sciences Agricultural Experimental Station became the next manager of Wilanów. For decades, the so-called state farm buildings were being devastated and neglected, because belonging to the State simply meant “nobody's”. There has been no concern for a preservation of what has survived for to the next generations. Today, there are the remains of the farm - very precious in terms of the historical and cultural heritage, but unfortunately much degenerated.

**XVIII century granary survived. The Museum has already begun conservation works there. How much has the urban plan of the farm changed?**

**Jacek Kozłowski:** The original entrance to the farm had completely different location than today. You would arrive to the old barns through a gate adjacent to the factory. There were workers' buildings, called “Kurniki” standing by the water, near the barns. Along the water channel, perpendicular to the barn, there was a subprefect's house, called “Ferencówka”. Mr. Ferenc, the entail manager, lived there. On the other side of the road, there were rectangular quadruple houses. They were called “Paciejowo”. In the 1950s, two-family houses were built for the PGR employees along the street.

I was born in a former brewery building and then lived in a factory where my mom worked. Our next flat was located in the south part of the Kwaszarnia (fermenting facility). We had a beautiful garden there. Now, only two chestnuts survived. In the 1950's, a common room was opened for employees of the PGR. The brewery housed a lot of deaf-mute people lived for some time. I remember that instead of door bells, there were light signals - light bulbs. It made a big impression on the kids. The twin building to the brewery was a granary. After the war it served the Soviet army as a warehouse, where stolen furniture was stored. Later, because in Warsaw there was a lack of housing, people began to settle in there. In the cellars rhubarb seedlings were stored during the winter and in the spring they were planted into the field.

**Elżbieta Kozłowska:** I remember that rhubarb and strawberries were valued products of the Wilanów farm.

**Jacek Kozłowski:** Reminiscing those times, I see hundreds of cows - a beautiful view just like Chelmoński's painting. In the Holendernia - a neo-gothic cattle shed - there was a very impressive bull, the sire of the entire herd. Everyone was afraid of him, but they were admiring him because it was a beautiful, huge, colossal animal.

**Elżbieta Kozłowska:** I remember a horse manège - “Rajszula” - as inhabitants of the palace used to call it. We bred hens in undamaged rooms of the manège. There was a coach standing beside the wall, some broken carriages and many unprotected objects. We used to play with them. Later they were simply burned as a fuel.

**There is also a preserved fragment of the factory, which is unfortunately part of the housing estate. The old maps indicate that it was a distillery...**

**Jacek Kozłowski:** Formerly, the factory worked for the needs of the manor house. The production of marmalade from the local agricultural products began before the war. However, I remember the common name of the factory - "Pulpa", which meant marmalade. After the war, the fruit and vegetable processing started rapidly. When there was nothing to eat on the market, it turned out that mankind most needed marmalade! Loads of dried apples, pears and plums were brought and turned into purées, so that people could be fed quickly. I remember Mrs. Palyskowa. She was often asked to taste the products. She mastered the preparations because she had a great taste for the fruit. Her opinion was widely respected and critically important. The coopers were making barrels for pickles. They were filled with cucumbers and then drowned in the Służewiecki Stream. As children we ran across those barrels from one shore to another, it was a great, though dangerous, game.

**Your stories – they present the world bustling with life ...**

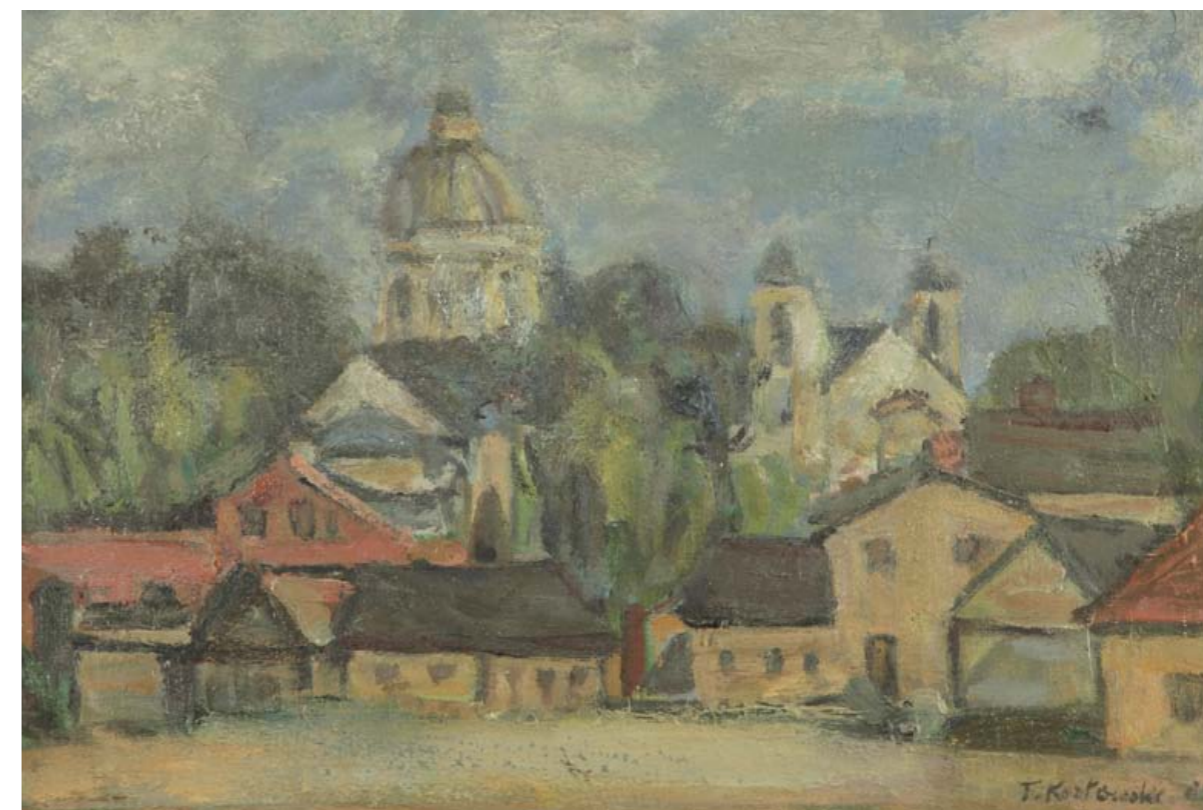
**Jacek Kozłowski:** ..and people. For example, Szczepan Kanabus, a man of great culture and restraint. His family connections may have been dated back to Sobieski. There was also Antoni Pyzel - the coachman. Antoni drove the count, and after the war the director of the PGR (State Agricultural Farm), party secretary and the like. He used to say: "What is this revolution? I used to sit on a coach-box and drive a count, and I thought that after the revolution, they would be sitting on the coach-box and I will be in their place."

But there were also sad stories related to the end of the war as well. Dad told me about a tragic event. In the brewery, in the residential part, there was a long corridor. One day, at the same time, Russians came from the one side of the corridor, and Germans from the other. Residents did not know anything about it. The Russians and Germans found themselves intentionally misled and began to lead the inhabitants to death. Miraculously, they managed to save themselves. One of the women was swaddling her child in the basement. The Germans threw a grenade, killing her and a baby. To commemorate their memory, my father painted Christ on the wall of this basement. I do not know if it's still there ...

**How would you like this place to appear today?**

**Jacek Kozłowski:** The Wilanów land is of great value, not financial but primarily historical, cultural, ecological. You cannot allow the devastation of an authentic, fortunately preserved urban complex. The farm should be revived and revitalized. Unfortunately, "Pulpa" is now lost. Nevertheless, we need to save what's left. A brewery, a local beer factory, a granary with cultural activities, and a living museum – they all should be there at the farm. This mood, which I remember as a child, must be passed on to the next generations.

**Elżbieta Kozłowska:** People would gladly see the original, preserved Wilanów farm. In Warsaw and its surroundings there are not many authentic traces of our past. We must save what is left in the natural environment. Contact with the nature and monuments educates society - is invaluable.



*Wilanów (landscape with the church), 1962, oil/panel, 33 x 46*



*Yard at Wilanów, 1964, oil/panel, 35 x 53*

Reproductions of Tadeusz Kozłowski's paintings from the album:  
*Tadeusz Kozłowski. Malarstwo, Galeria Stefan Szydlowski, Warsaw 2015.*  
Photography: Tomasz Piłat

## MUSEUM OF KING JAN III'S PALACE AT WILANÓW PROPOSITIONS FOR THE SPATIAL DEVELOPMENT OF THE HISTORICAL FARM AT WILANÓW

In 2016 the Museum of King Jan III's Palace at Wilanów finalized the purchase of the historical property area, part of the historical urban complex of the manor farm at Wilanów. The museum efforts are intended to provide adequate and consistent conservation care over cultural and natural resources and the historical spatial landscape of the former royal residence. The museum desires these areas to be designated for cultural, scientific and educational activities. The current spatial urbanistic plan will be preserved and supplemented, and the existing historical buildings will be ordered and revitalised. Much of the area surrounding the museum is not included in the spatial development plan, therefore an establishment of settled and coherent forms of legal protection was considered as a priority.

Museum of King Jan III's Palace at Wilanów propositions:

- restoration of a historical urbanistic plan and part of infrastructure,
- restoration of the old farming traditions (rearing animals according to the applicable legal norms, food production, plant cultivation), reconstruction of apiaries, cheese-making barn, brewery, mill,
- presentation of traditional crafts, horticultural crops (show gardens, stalls for plant manufacturers and historical re-enactment groups), farming (game preserve), outdoor gastronomy,
- realisation of an active landscape policy,
- setting up a partnership with cultural industries, disappearing crafts, social entities supporting museum (associations, foundations),
- historical education, ecological education, new farm education pathway,
- historical re-enactment,
- adaptation of the infrastructure for exhibition and commercial functions,
- establishment of the Museum of Urzeczce, Wilanowian, Mennonites.

Based on: *Functional and curricular assumptions for the masterplan (2015–2035) – for the integration of the old royal residency and its surroundings with the historical farm planned by the Museum of King Jan III's Palace at Wilanów*  
[www.wilanow-palac.pl](http://www.wilanow-palac.pl)





*Learning to look.*  
Photography: Dariusz Śmiechowski

## SEEING DIFFERENTLY! ABOUT THE NEED FOR ARCHITECTURAL AND SPATIAL EDUCATION

“So is it enough to walk just a few steps farther to see an entirely different Wilanów?” – This question asked by one of the architectural workshop participants, young Wilanów inhabitant, perfectly depicts the meaning of the ‘spatial’ education. Why should we teach children architecture at all? Will they learn to sketch and erect buildings properly?

Probably not, but it is not the intended result. However, it is likely that they will learn to ‘see’ consciously, that is to look, observe the space with full awareness, to notice diverse architecture and to understand the historical context and present reality better. Who knows how to look, will see. And Wilanów will not only be a royal palace from distant, fabulous times, but also a bustling with life manor farm with its granaries, stables, fields and pasture. Obviously, our imagination is a prerequisite of seeing, because currently the farm consists of a few neglected buildings of historical value only, lacking their bygone magnificence.

We need to look at the manor farm at Wilanów differently. At first sight, workshop participants saw a few old houses, an unkempt overgrown playground, a wayside shrine and a socialist block of flats. They observed a car workshop with displayed rims, several cottages with laundry hanging out to dry standing next to the ‘royal residency’, but not the king Jan III’s – the new estate strongly contrasting with the surrounding landscape. A specific place, specific stories that encourage analyses, planning and designing even stronger. This place, with its unapparent complex history, presented workshop participants with a challenge of turning the historical farm into a vivid activity hub, a nexus between history and the present.

Architects from European architectural education institutions were invited to Project Folwark. Danish Architecture Centre was represented by two architects and educators: Pia Rost Rasmussen and Luise Josephine Rathje. They inspired participants to look at the nature and architecture in search of the connectors between ‘adult world’ (history) and ‘infant world’ (modernity). Marcel Munch (Technische Universiteit Eindhoven) and Magdalena Rajeva (Chamber of Architects in Bulgaria, Architecture and Children UIA) together with young people explored the space using the senses: touch, hearing, sight and creating emotional maps. The Spanish-Polish group, represented by Cristina Llorente (Arquitectives, Children and Architecture UIA) Dariusz Śmiechowski (Academy of Fine

Arts, Warsaw) respected and emphasised the significance of the environment and the natural axis shaping Wilanów throughout the centuries.

In a Polish treaty on architecture “Callitectonicorum seu de pulchro architecturae et civilis (...)”<sup>1</sup>, from XVII century (times of King Jan III – the creator of Wilanów), we can find the lecture “De sensu visus” stressing the importance of sight as a sense of examination, but also as a sense creating good, that is useful, beautiful and lasting architecture. It is still up-to-date today. Now, in the rapidly changing times, sensu visus is very important to teach us how to look more carefully and consciously! To be able to notice the beauty, usefulness and persistence of our heritage, which deserves protection. The awareness of our own identity is the initial point in the process of an aesthetic and architectural landscape creation respecting history.

Katarzyna Domagalska



<sup>1</sup> Wąsowski B.N., *Callitectonicorum seu de pulchro architecturae et civilis compendio collectorum liber unicus*. Posnaniae 1678, [w]: *Teorie architektury w nowożytnym piśmiennictwie polskim*. Prace z historii sztuki, z. 13, Malkiewicz A., Uniwersytet Jagielloński PWN, Kraków 1976 r.



A window in the granary,  
Photography: Sebastian Klorek



## PROJECT FOLWARK – WORKSHOPS, CONCEPTS, PROJECTS

The purpose of the architectural workshops Project Folwark was to find various curricular and spatial propositions for the urban development of the historical farm at Wilanów. The workshops were addressed to young citizens of Warsaw: children and youth ages 6–17. The concepts and projects were devised under a guidance of architects and educators from Bulgaria, Denmark, The Netherlands, Spain and Poland.





PROJECT GROUP 1  
SUPERVISED BY ARCHITECTS:  
MAGDALINA RAJEVA (BULGARIA)  
MARCEL MUSCH (THE NETHERLANDS)

## ARCHITECTURAL WORKSHOPS

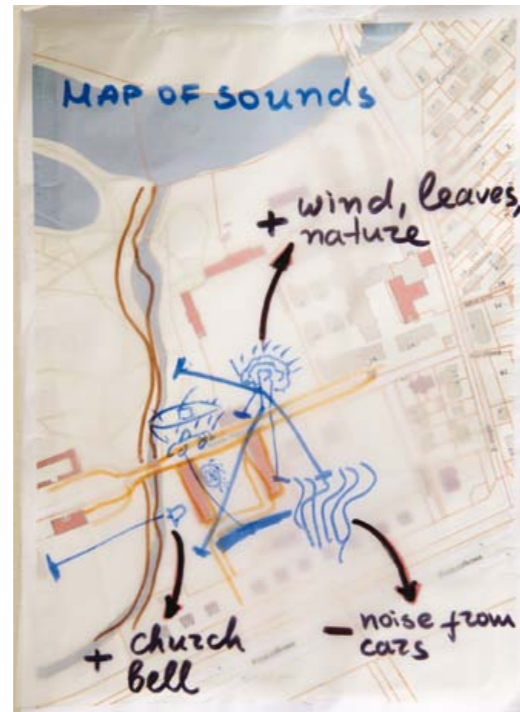
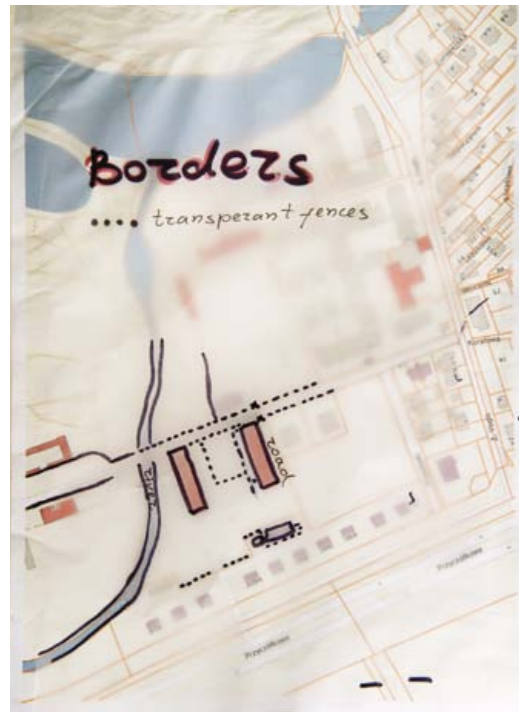
Architectural workshops, in which youth from 15 to 17 years old participated, began with the analysis of the project area. By comparing historical maps we have seen changes the palace underwent throughout the past years and to which degree were those changes dependant on succeeding palace owners. Additionally, we tried to think about current and past meanings of the word 'manor farm'. Does our understanding of the term bear any resemblance to the XVIII-XIX century one? Do manor farms still exist? What is their function?

The project works started with the close look at and intuitive examination of the farm area: the nature, buildings and the whole complex. We accomplished a few simple tasks that allowed us to understand the place better and look for its historical-spatial identity. Young designers working in groups and using tracing paper created a number of maps that, when put one on another, constituted a complex whole.

The maps presented:

- public and private space,
- artificial and natural spaces (streets, fences, streams),
- internal and external area of the manor farm,
- sunny and shadowy spots,
- quiet and noisy places,
- colours of the area.

We thought about farm border lines: where they are and what they consist in. Photos captured by the workshop participants showed the places they found most interesting and surprising at the farm. Those pictures served as the 'creative substance' for the first spatial concepts and the analysis. Then we started to look for space transformation solutions satisfactory in terms of form and spatial composition. During a discussion concerning the new local spatial development plan of the farm, the group selected the most significant elements of the new urban planning composition. Activity focused on XVIII century granary and the building itself, both became the basis for the development of the curricular and spatial concepts.



Maps on a tracing paper constituting the complex whole when put one on another.  
Photography: Wojciech Holnicki

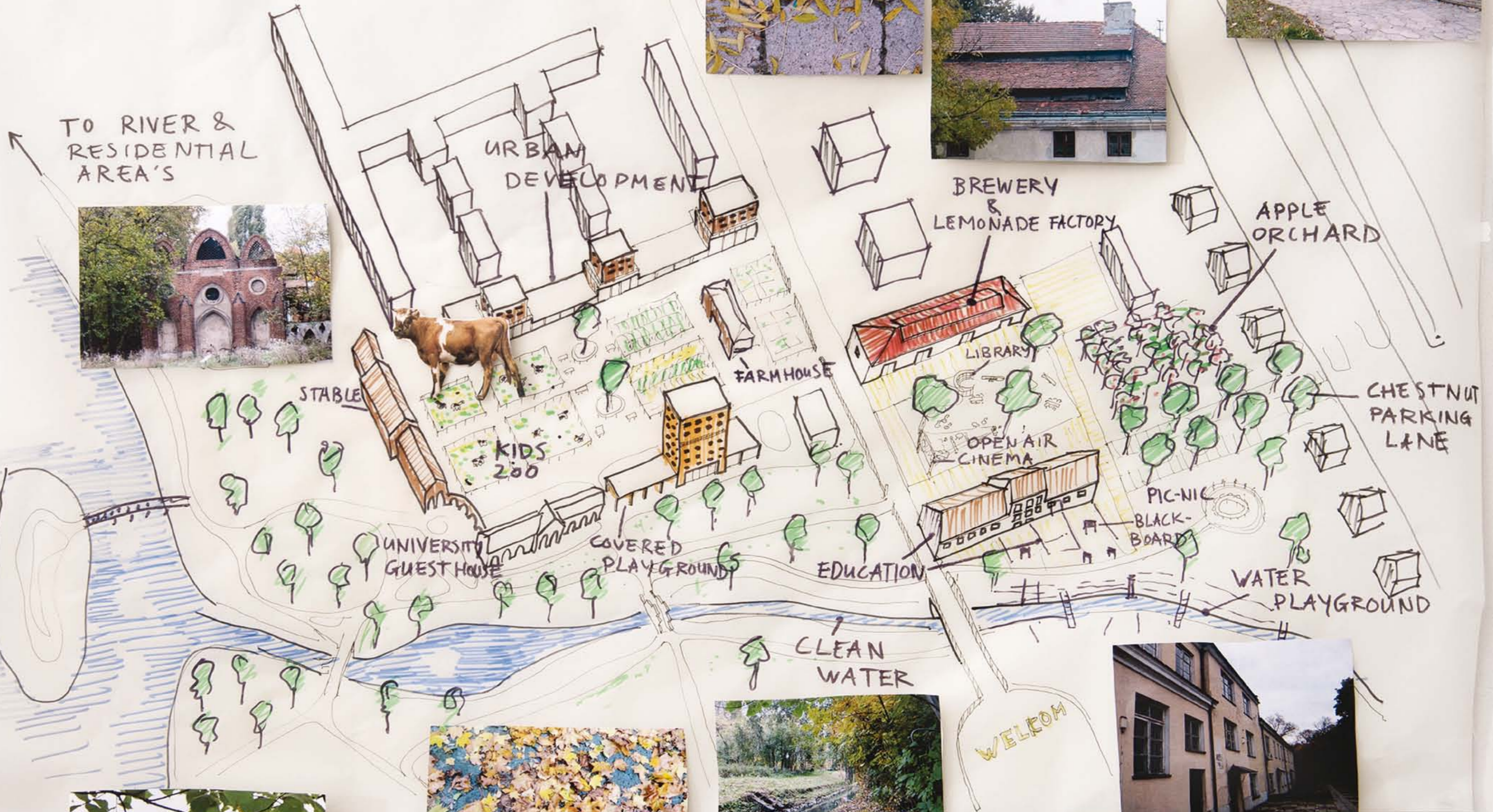
Spatial development concept for the manor farm at Wilanów.  
Photography: Wojciech Holnicki

## PROJECT – LIVING MUSEUM – HISTORY, SCIENCE AND NATURE ALL IN ONE

Life is the keyword for this project. Designers found inspiration in the story told by one of the participants about his grandfather - Mr. Jacek Kozłowski who spent his childhood at the manor farm at Wilanów. This story became the initial point in our thinking about the historical space of the manor farm as a place bustling with life, connecting generations and providing an opportunity to learn and explore. Spatial and functional integration of the farm area with the whole Palace-garden complex, and adapting solutions referring to traditional urban plan, was proposed. The project concept postulated rebuilding of the historical buildings with new functions such as: a restoration of Dutch cows breeding and creation of a mini zoo for children in Holendernia, an arrangement of the vegetable garden, herbarium, apple orchard, regional beer brewery, lemonade factory in the old marmalade factory and establishment of a library and a summer cinema. The creation of water playground using the existing water channel (an important element of the landscape) was included in the concept as well. The developed urbanistic plan introduced a 'dominant' – a high building having an educational (Ecological University) or residential function with an amazing view point. The living museum is an idea for the space that takes full advantage of the historical and natural potential of the place and could enhance creative processes and help in observing the changing world.



# FOLWARK





PROJECT GROUP 2  
SUPERVISED BY ARCHITECTS AND  
EDUCATORS: PIA ROST RASMUSSEN  
LUISE JOSEPHINE RATHJE FROM  
DANISH ARCHITECTURE CENTRE

## ARCHITECTURAL WORKSHOPS FOR CHILDREN AGES 3-100

The purpose of the workshop was to find the way in which children look at the surrounding space and use this knowledge in constructing a “playground”, the place created by children and for children. The historical farm in Wilanów, the place designed by adults for adults, was to find its second ‘young’ identity. We wanted to design a construction-installation, between two historical buildings: XVIII century granary and brewery. The installation would increase the utility and symbolic potential of the place and stimulate meetings between youth and grown-ups and also encourage them to play.

Realisation of the project was broken up into three stages. The first stage consisted in the detailed reconnaissance of the local area; children became acquainted with the history of the Wilanów Palace and manor farm. During ‘local vision’ insightful inspection of the area, young participants created sketches, collected documentation made of items, objects, elements of nature that they regarded as the most relevant ones to this area. They looked at the manor farm through the eyes of the future users of the space. This method allowed us to understand their ways of thinking and prepare material for following activities. Using this material during the workshop (second stage) children together with the designers tried to create ‘their place’, translate the language of children’s demands, ideas and vision to the language of professional projects and models. On the last day (third stage) children presented their ideas to the citizens of Wilanów district and staff of the Museum of King Jan III’s Palace at Wilanów.

PROJEKT  
**folwark**  
WILANÓW

# WHAT MAKES A LIVEABLE CITY? THE INTERACTIVE PLAYGROUND THAT CONNECTS.

Children aged 6-12 came up with the concept assuming the creation of a playground construction connecting two buildings: the brewery (expected to be a space for the adults: museum staff offices) and the granary (open-space for activities for children and the youth). This multifunctional playground will be located in the area that is currently occupied by unused playground and devastated green land. It is meant to be a symbolic nexus between history and modernity, the generation of children and the generation of their parents. It will consist of a vegetable garden and herbarium that will be accessible for children during educational and culinary workshops. This idea is dedicated to Children and Nature. This place provides pleasure from contact with nature, its exploration and tasting.

Photography: Wojciech Holnicki



See like an architect.  
cut-out Le Corbusier's glasses



Moodboard,  
searching for inspirations



The playground model – a construction connecting two buildings



The conceptual sketch – a construction connecting two buildings



The playground model – a construction connecting two buildings



The playground model – an adaptation of currently existing green



The playground model – playground constructions



The conceptual sketch of a development of the local area

PROJECT GROUP 3  
SUPERVISED BY ARCHITECTS:  
CRISTINA LLORENTE (SPAIN)  
DARIUSZ ŚMIECHOWSKI (POLAND)



## ARCHITECTURAL WORKSHOPS

Warsaw youth explored the Wilanów farm and discovered usually overlooked values. Using variously shaped frames, capturing photos, participants observed the landscape and its details. Artifacts collected in the field were carried to and gathered in the workroom and used for the creation of mini-compositions. Perception exercises made way for the discovery of a special place, a picturesque Służewiecki Stream valley. The place where humans and nature feel good - among the apparently present elements. The model (scale 1:200) presenting the concept of the public space and landscape shaping was created. The establishment of the educational, ecological-architectural pathway was proposed in order to make invisible and unseen places noticeable.



*The Allegory of Four Elements, a sculptural decoration of the facet in The Grand Vestibule in the Wilanów palace, 1680s. The presence of all four elements is beneficial for the well-being*



Landscape, architecture, details perception exercise



The presence of domestic and wild animals, nature which regains a space for itself, 'settles' buildings and surfaces



The living neighbourhood which should not be enclosed with a nonporous fence; landscape insights from the public space side - between the manor farm buildings



Place of memory - the shrine on the granary wall



Compositions from the artefacts found in the field



# PROJECT – EDUCATIONAL PATHWAY

The concept is based on an educational, ecological-architectural pathway establishment intended to make regularly ignored details noticeable. The pathway may adopt the form of a stream-like meandering wooden footbridge, subtly situated among trees, between the brewery and water.

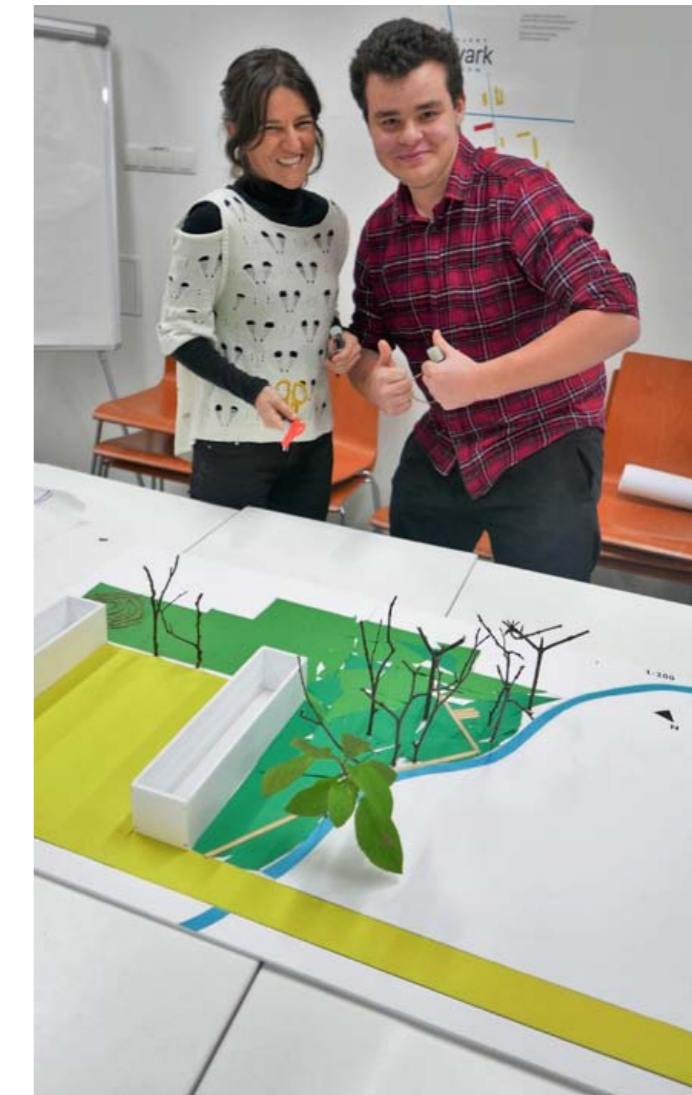


The possibility to establish the ecological-architectural pathway in the Stuzewiecki Stream valley allows the discovery of a beautiful landscape and facilitates biological and ecological education. Waters of the Stream should be decontaminated



An educational ecological-architectural pathway should be led along the water channel

The sketches present the idea and local spatial correlations of the manor farm



The model: yellow – public space, with an entrance to buildings and an educational natural playground (from Stanisława Kostki Potockiego Street), green – landscape connection with surrounding gardens and Stuzewiecki Stream valley, with a new educational ecological-architectural pathway and a wooden footbridge

Photography and descriptions: Dariusz Śmiechowski

## INTERNATIONAL ARCHITECTURAL EDUCATION WORKSHOPS PROJECT FOLWARK ORGANISED BY:

Organiser: Young Culture Foundation - Hopsiup Project

Co-organisers: Wilanów District, Museum of King Jan III's Palace at Wilanów,

Wspólnie – Fundacja LafargeHolcim, Danish Culture Institute, UIA Architecture & Children Working Programme, Playce

Partner: KOŁO – Grupa Geberith

Coordination: Katarzyna Domagalska

Cooperation: Anna Bąk, Aleksandra Głowacz, Urszula Rukat, Dariusz Śmiechowski, Hubert Wójcicki

Architects conducting the workshops: Magdalena Rajeva (Bulgaria), Pia Rost Rasmussen (Denmark), Luise Josephine Rathje (Denmark), Cristina Llorente (Spain), Marcel Musch (The Netherlands), Dariusz Śmiechowski (Poland)

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