

# The importance of creating a cultural park within the historical centre of Zamość. Good practices. The cultural park is not the Zamość Park

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**Abstract:** Zamość is a town of remarkable urban landscape and architecture. The first urban idea on the masterpiece of Italian-style fortification from the late 16<sup>th</sup> century evolved gradually throughout centuries until 19<sup>th</sup> century. The plan and examples of architectural pearls are stylistically homogenous. The fortifications underwent many transformations and 21<sup>st</sup> century brought some outstanding projects for the reconstruction of substantial amount of fortress elements. The Zamość Park retained the green parts of fortifications which added to its undoubted picturesqueness. The Zamość unique and valuable urban layout and architectural splendor call for creating suitable preservation and clear rules of management. Such tools can be achieved by forming a cultural park – mentioned in the Act on the Protection and Care of Monuments as one of the ways of protection of urban and architectural monuments. The term should not be confused with a notion of a park as an arrangement, composition of greenery on a particular terrain.

**Keywords:** the Zamość Park, Strategic Landscape, Zamość, cultural park

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## Historical overview of the Zamość Park

Tadeusz Tołwiński once said: Planning takes place on a two-dimensional piece of paper in order to fulfil economic, technical, utilitarian and other needs. The composition of landscape proceeds further, as it fills in the 2D layout with a meticulous arrangement of shapes and spaces which create a remarkable scene, experienced in three dimensions. This is how the architecture of landscape evolves, out of background greenery, masterpieces of engineering, various buildings, cities, gardens and cultivated fields”<sup>1</sup> (translation by the author).

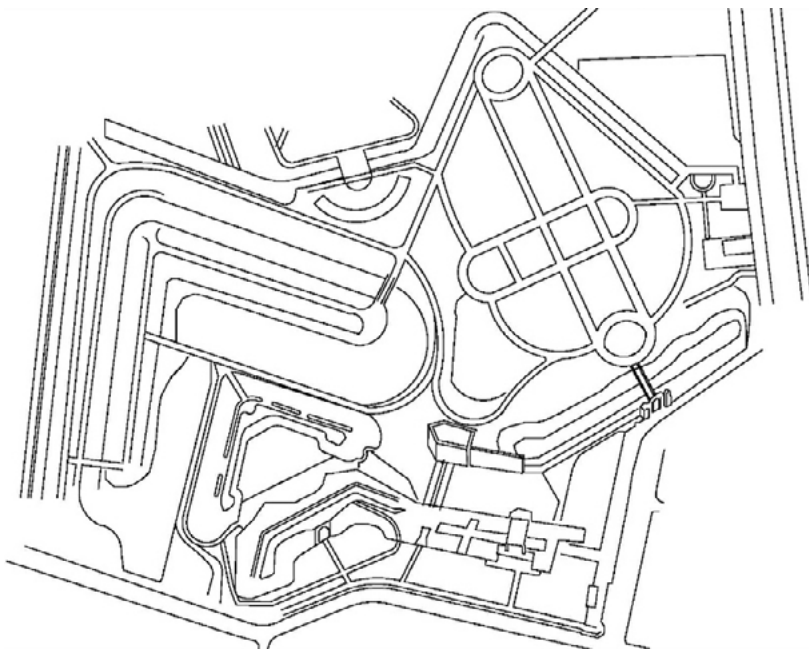
Such understanding of a city landscape matches the idea about the Zamość Park space because that area is shaped by dynamically changing terrain which allows for various views.

The Zamość Park constitutes one of the most important and attractive recreational spaces in the Town. Its attractiveness is directly connected with its location. It stretches on the area that used to be a part of the Zamość fortification elements dating back to the 19<sup>th</sup> century. Within the park, there are the remnants of the former Bastion IV, the Old Lublin Gate, the fragments of the moat, the curtain wall, the ravelin, the counter-guard (Fig. 1b), the casemate, (Fig. 5). The Park belongs to the list of about 10 000 historical gardens in Poland.<sup>2</sup>

1 Przegon W., „Gospodarowanie krajobrazem w historycznym centrum Zamościa”, *Czasopismo Techniczne, Wydawnictwo Politechniki Krakowskiej*, z. 7-A/ 2008, ISSN 0011–4561, ISSN 1897–6271, p. 89.

2 Pudelska K., Rojek K., „Zmiany w strukturze drzewostanu w XIX wiecznym Parku w Czesławicach”, *Teka Kom. Arch. Urb. Stud. Krajobr. – OL PAN*, 2013, IX/3, 56–63.

Unfortunately, only some of them survived in their original, fullest form. The author of the project (the project entitled “Myśl” – eng. “Thought”) for the Zamość Park was Walerian Kronenberg who designed over 300 public service parks, court and palace gardens in Poland, as well as current Ukraine, Bielarus, Latvia and Crimea.<sup>3</sup>



**Fig. 1a.** The Zamość Park outline; Source: author's drawing.



**Fig. 1b.** The Zamość Park, the view from the area of the counterguard towards the pond area. Source: Courtesy of Archiwum Państwowe w Zamościu (the State Archives in Zamość).

The Park was designed in a modernist style. The era of modernism, going to the beginning of the XX century, brought a rampant flow of urbanism connected, among others, to tendencies of shifting towards industry. Gardens, parks were to bring repose, relaxation and open, green space.

The Park was created between 1919 and 1926 although the attempts to create some local, recreational space were made in 1903 and 1910. In the very first years of its building process, the local authorities decided to organize a cow pasture within the newly stated boundaries. The executive manager of the works was an engineer Edward Kranz. In accordance with the Kronenberg's idea, there were planted native species of trees and

<sup>3</sup> Walerian Kronenberg – Wikipedia, wolna encyklopedia, access: 16.03.2021.

decorative shrubs among them there were maple trees, lime trees, ashes, chestnuts, spruce trees, and shrubs such as: lilac, jasmine, forsythia, guelder rose<sup>4</sup> (Fig. 3). The work was carried out by the unemployed. Originally, the Park was named after the Great Chancellor Jan Zamoyski which was inscribed on the entrance gate to the Park. The Zamość Park could be divided into two main compositional parts: the one that is more natural in a sense that it follows the structure of the former fortress elements (Fig. 6), and the other organized in two representational directions of parallel paths positioned at a right angle one to another. This more organized one encompasses geometrical, clear, fairly predictable, static, repetitive divisions of space (Fig. 2).

The picturesqueness of the place results not only from the topography of the terrain but also from the views on key architectural structures which are important symbolically and from the engineering standpoint. The Old Lubelska Gate was built between 1581–1588 but at the beginning of XVII century it was locked down, in commemoration of the entrance to the Fortress of Stefan Batory and taken hostage, after the Battle at Byczyna, archduke Maksymilian Habsburg. It was reopened in 1790 but ended up being closed again in 1820'. After the liquidation of the fortress in 1866 it was partially demolished and rebuilt. Nowadays, it plays an important role in the Zamość Park landscape. The Lublin Gate adds to the picturesqueness of the Park and serves as one of iconic, orientation points in the area.



**Fig. 2.** The Zamość Park, The view towards the north; around 1927. Source: Courtesy of Archiwum Państwowe w Zamościu (the State Archives in Zamość), the photograph given to the Archives by Janina Kalińska from Warsaw.



**Fig. 3.** The Zamość Park, The view towards the Zamość Academy; around 1926. Source: Courtesy of Archiwum Państwowe w Zamościu (the State Archives in Zamość), the photograph given to the Archives by Janina Kalińska from Warsaw.

4 Zamościopedia – PARK MIEJSKI ([zamosciopedia.pl](http://zamosciopedia.pl)); access: 16.03.2021.





**Fig. 4.** The Zamość Park, one of the examples of forms of recreation present in the first years of the Park; around 1936. Source: Courtesy of Archiwum Państwowe w Zamościu (the State Archives in Zamość), the photograph given to the Archives by Waldemar Hantz.



**Fig. 5.** A contemporary view towards northern east, The Zamość Park 2021. Source: author's photograph.



**Fig. 6.** A contemporary view towards north, The Zamość Park 2021. Source: author's photograph.

One of the forms of protection of historical sight and monuments is the concept of a cultural park, as mentioned in the Act of the Protection and Care of Monuments.<sup>5</sup>

## Problems and tools for the protection of the Strategic Landscape present in the Park area

The Park performs major role in preserving, what professor Janusz Bogdanowski called "krajobraz warowny" (eng. "Strategic Landscape")<sup>6</sup>. Cultural park, as the most adequate and successful ways of protecting a historical centre of Zamość, should be created and regarded as a priority for local government in their targets of financing and decision – making. Integrated forms of protection allow for establishing consistent, clear set of rules for a given area. Complete approach to the preservation of cultural heritage of the Zamość fortifications area, including the Park, might help to eliminate any incongruities between various documents describing the issue. Zamość might follow into the footsteps of Cracow whose authorities decided to form Cultural Park for the City of Cracow (2010) which safeguards exposition, cultural heritage, historical urban layout of Cracow within the boundaries of Planty and the Wawel Hill. The idea of an integrated approach to some part of the city enables the authorities to regulate, among others, the organization of public events, meetings. In December 2019, the President of Cracow appointed an Integrated Centre for the Management of the Cracow Heritage (Zintegrowane Centrum Zarządzania Dziedzictwem Krakowa) whose main tasks are: the management of the cultural landscape and cultural heritage resources as well as the supervision of the implementation of the UNESCO recommendations. The Cultural Park could finally set overall rules for the aesthetical outlook of public space and cultural landscape. It encompassed the standards for the shapes of advertisements, information posts, the forms of rooftops, divisions on elevations, the rules for street commerce, vending places and restaurant open-air gardens. The owners of buildings, business people operating within that terrain were given six months to adapt to the new laws and regulations. As a result, the old, historical center keeps its original, unique beauty. Restrictions on excessive commerce practices which may negatively influence the architectural form of buildings help or tarnish their proper exposition. The area is also preserved as far the historical cityscape, observation points and compositional axes are concerned together with the protection of the views to some other valuable parts of the city seen from the terrain of the Cultural Park. Together with the protection of an urban layout, comes special care for single examples of architecture, the aim to present them in the most attractive way so that they build local identity.

Another positive example of the formation of rules for a cultural park comes from Poznań (local council's Resolution: "Park Kulturowy Stare Miasto w Poznaniu", eng. A Cultural Park of the Old City of Poznań). Among many other materials, the City established a very practical, clearly written brochure on the introduction of advertisement carriers into the city landscape.<sup>7</sup>

Strategic Landscape consists not only of fortification elements but also of communication paths, forms of greenery, water reservoir and channels or observation points. As Myczkowski points in the article about the reasons for the formation of the cultural park of Zamość, the public spaces of the Town should be preserved as wholes (for example, streets, piazzas with their adjacent building development). Such approach is justified by the Outstanding Universal Value factor which pertains to Zamość characteristics on the basis of its inclusion in the UNESCO World Heritage List. Another form of protection of the cultural landscape is created locally. Main prerogatives of protecting the unique landscape of historical Zamość are stipulated in local spatial development plans.<sup>8</sup>

The problem about the preservation and creative evolution of historical areas of Zamość is that the local documents, analysis and programs are sometimes insufficient. Educational offer about the importance of

5 Kałamucka W., "Parki kulturowe w Województwie Lubelskim" Zarządzanie Krajobrazem Kulturowym, In the Lubelskie Voivodship there are 3526 immovable monuments, 37 of them being the protected historical areas. It gives ninth place in Poland.

6 Myczkowski Z., "Krajobraz warowny Twierdzy Zamość w kontekście idei tożsamości miejsca i jej składników", "Strategic landscape of Zamość fortress in context of idea of identity of place and its parameters.", TEKA KOMISJI URBANISTYKI I ARCHITEKTURY PAN ODDZIAŁ W KRAKOWIE TOM XLIII (2015) PL ISSN 0079–3450 s. 113–125 PL eISSN 2450-0038.

7 "Park Kulturowy. Czyli jak zadbać o estetykę Starego Miasta. park kulturowy\_broszura (1).pdf.

8 Old City of Zamość – UNESCO World Heritage Centre; access: 17.03.2021.

preserving cultural landscape of the Town could focus on younger citizens attending schools. The Town might cooperate with schools in that matter so as to explain the value of the Zamość landscape. Programs, written in simple, encouraging language could be turned to common citizens.

## Recreational function of the Zamość Park

From the very first years of its functioning, the Park was a place for recreational, leisure activities for the citizens. Until 1924, some pieces of street furniture emerged, people enjoyed time in boats and kayaks (Fig. 4). There were also a patisserie, a shooting range, sports court the so-called "little stadium" where, during summer time, dancing meetings and sports events, scouts bonfires, open-air theatrical performances or cinema evening shows took place. Winter also brimmed with various leisure activities, such as ice skating on ponds. Some of the information taken from.<sup>9</sup>

In the history of the Park, there were also some events connected with the Zamość Days when "The Venetian Night" was organized with some lampions, fires, lights. Another occasion was a folk party with a parade of boats and Bengal fires. The ponds were stuck with fish, there were also swans, wild ducks, squirrels, occasionally foxes.

The Zamość Park is still insufficiently used as a location for historical and cultural promotion of the town. Summer seasons bring the most frequent events happening in this mode although the greatest concentration of such events still takes place on the Great Market Square, the Solny and the Wodny Markets.

## Conclusion

The Zamość Park functions as a buffer zone enabling citizens and tourists to admire fortification elements while walking along them, taking different viewpoints in the atmosphere of coziness and calming effects of surrounding greenery. Every now and then there are information points connected to the former fortification system present around the Park.

Even though the relicts of the fortress are covered with green, the parts of the system "retain its original layout".<sup>10</sup>

In the SWOT analysis carried out in the "Municipal program for the protection and preservation of historical monuments of Zamość 2020"<sup>11</sup> among weaknesses there were mentioned: too intensive usage of the Great Market Square for entertainment events; the lack of municipal coordinator/ professional specializing in the preservation and surveillance of the works on the historical heritage of Zamość; insufficient number of information carriers present in the town's public spaces. The local authorities could instigate tighter cooperation with private owners of some businesses run around the area of the historical centre of Zamość. The renewal of the tradition of winter ice skating in the Park would be a great option for taking the ice rink away from the Great Market Square.

Local authorities should focus on creating the area of a cultural park within the boundaries of the historical Zamość which is included in the UNESCO World Heritage List. The concept of the cultural park caters for the highest, the most concise levels of conservatory protection. Among the rules there should be:

- The value of an architectural outlook of monuments, the proportions of elements on elevations, juxtaposition and subtlety of the colours used should not be distorted by a random placement of advertisements.
- Organizational characteristics of open-air events, festivals together with pieces of information given on those events.
- Stylistic shape of open door restaurant areas.
- Stricter rules concerning the organization of public space in terms of wayfinding criteria.

9 Sawa B., "Dzieje zamojskiego parku", Zamojski Kwartalnik Kulturalny, 2004 (1–2) Biblioteka Cyfrowa dLibra – Zamojski Kwartalnik Kulturalny, 2004, Nr 1–2 (78–79) (<http://zamosc.pl>).

10 Old City of Zamość – UNESCO World Heritage Centre; access: 17.03.2021.

11 Szymgin B., Fortuna-Marek A., Siwek A., "Gminny program opieki nad zabytkami miasta Zamościa", Strategiczny dokument samorządu w ochronie zabytków, Lublin 2020, \*siwek\_et-al\_gminny\_program\_opieki\_nad\_zabytkami\_miasta\_zamoscia\_2020.pdf; access: 19.03.2021.

- Restrictions imposed on the types of selling methods and the limitations on the list of products to be promoted.
- Size, layout, selected types of materials, location in space of tourist information carriers must be carefully prepared based on universal design criteria as well as preserved, unique surrounding of a place.

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