

Aleksandra Ćwik

**POLISHING THE PEARL:
REGIONAL SOCIAL AND CULTURAL BENEFITS OF THE
REVITALIZATION OF THE POTOCKI PALACE IN RADZYŃ
PODLASKI, POLAND**

MA Thesis in Cultural Heritage Studies: Academic Research, Policy,
Management.

Central European University

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May 2018

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by

Aleksandra Ćwik

(Poland)

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Central European University, Budapest, in partial fulfillment of the requirements
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Management.

Accepted in conformance with the standards of the CEU.

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I, the undersigned, **Aleksandra Ćwik**, candidate for the MA degree in Cultural Heritage Studies: Academic Research, Policy, Management declare herewith that the present thesis is exclusively my own work, based on my research and only such external information as properly credited in notes and bibliography. I declare that no unidentified and illegitimate use was made of the work of others, and no part of the thesis infringes on any person's or institution's copyright. I also declare that no part of the thesis has been submitted in this form to any other institution of higher education for an academic degree.

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Abstract

In July 2015, City Hall of Radzyń Podlaski, a town located in Radzyń district in Lublin Voivodeship in eastern Poland, became an official owner of the town's most prominent monument – the historic Potocki Palace complex. Throughout decades of various adaptations, only the structure of the Rococo residence remained close to the original; the interiors and gardens, however, were devastated. City Hall decided to begin an urban revitalization process and transform the palace and its vicinities into a modern cultural hub to serve the community of Radzyń district. In 2018, a management plan of the Potocki palace was prepared and some stages of the façade renovation completed. The challenge remains in obtaining funds sufficient to finalize the project. In this work, I assess the sustainability of the revitalization project and place it in the context of urban revitalization trends in Poland and worldwide. My research included interviews with decision-makers and cooperation with the local community, as well as analysis of the Polish monument protection system and recent investment projects in Radzyń district. A study of global tendencies and current needs of the Radzyń district shows that the heritage-based revitalization can enhance the development of human capital in the area, which will directly lead to the desired economic progress. The study concludes with recommendations of creative tools to promote the district's cultural heritage further and advance the current management plan of the Potocki Palace.

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And because the list of sincerely valuable people who contributed to this research and its final product is much longer, with my pillar of support Gautam on the top, I will not hesitate to thank all of them in person.

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List of Abbreviations

ACCR – L’Association des Centres culturels de rencontres [The Association of Cultural Encounter Centers]

CLDF – Fundacja Centrum Rozwoju Lokalnego [Center of Local Development Foundation]

DFEA – Ministerstwo Kultury i Dziedzictwa Narodowego Departament Funduszy i Spraw Europejskich [Department of Finances and European Affairs of the Ministry of Culture and National Heritage]

DKOF – Fundacja Obserwatorium Zarządzania [Digital Knowledge Observatory Foundation]

EEA Grants – Norway Grants, Financial Mechanism Office

LISA – Agencja Wspierania Inicjatyw Lokalnych S.A. [Local Initiatives Support Agency]

LTCC – Lubelski Ośrodek Informacji Turystycznej i Kulturalnej [Lublin Tourist and Cultural Information Center]

LVMO – Urząd Marszałkowski Województwa Lubelskiego [The Lublin Voivodeship Marshal's Office]

MID – Ministerstwo Inwestycji i Rozwoju [Ministry of Investment and Development]

MW – Muzeum Pałacu Króla Jana III w Wilanowie [Museum of King Jan III’s Palace at Wilanów]

NHBP – Narodowy Instytut Dziedzictwa [National Heritage Board of Poland]

NISPH – Instytut Rozwoju Miast [National Institute for Spatial Policy and Housing]

OPRP – Kancelaria Prezydenta Rzeczypospolitej Polskiej [Office of the President of the Republic of Poland]

PAS – Instytut Sztuki Polskiej Akademii Nauk [Polish Academy of Science Institute of Art]

PRP – Parlament Rzeczypospolitej Polskiej [Parliament of the Republic of Poland]

RDGO – Radzyńskie Starostwo Powiatowe [Radzyń District Governance Office]

RLW – Radzyńska Kraina Serdeczności [Radzyń the Land of Warmth]

City Hall – Urząd Miasta Radzyń Podlaski [Radzyń Podlaski City Hall]

URP – Miejski Program Rewitalizacji Miasta Radzyń Podlaski na lata 2016-2023 [2016-2023 Radzyń Podlaski Urban Revitalization Programme]

Introduction

Knowledge is a resource which enhances economic development. In consequence, education as the basic tool of knowledge production became the key asset of countries and regions worldwide (Stingl 2013). Likewise, in conjunction with the introduction of the United Nations Sustainable Development Goals in 2015, culture and heritage are also looked upon as tools which, if preserved and cultivated, are capable of leveraging living conditions of entire communities (Bokova 2016). In this study, I intend to assess the applicability of both approaches in the case of Radzyń Podlaski, a district town in eastern Poland, where, in 2017, City Hall launched a heritage-based urban revitalization programme. With an aim to significantly improve the local community's standard of living and rediscover the local feeling of identity, momentous steps have been undertaken in the past few years. One of them was a handover of the most prominent monument in the town and its vicinities, the Potocki Palace complex, to City Hall which immediately initiated a multifaceted revitalization process of the site.

General Introduction to the site

Radzyń Podlaski is the capital of Radzyń District in Lublin Voivodeship, with the Białka River running across it and in close proximity of the Tyśmienica River. It is located 146 kilometers from Warsaw, 70 kilometers from the border with Belarus, and 59 kilometers from the nearest big city and capital of the voivodeship, Lublin. A voivodeship, which could also be translated as a province, is the biggest administrative unit in Poland. Today, there are sixteen voivodeships, and each is divided into *powiats* (counties or districts), which in turn are divided into *gminy* (communes or municipalities). A voivodship is governed by an administrative chief called voivode. The situation is more complicated on lower levels, as big cities have both *powiat* and *gmina* status, and therefore they are governed by presidents and mayors. In the

countryside, thus on a level which is relevant to this thesis, there are districts governed by *starosta* (head of a district), communes governed by *soltys* (head of a village), and towns governed by mayors. Consequently, Radzyń is a name of a district where decisions are taken by the Radzyń District Governance Office (hereafter: RDGO), with *starosta* as the head of the management. And Radzyń Podlaski is the name of the town where decisions are a responsibility of City Hall (hereafter: City Hall) and the mayor. This seemingly complicated division of power is directly related to the topic of this thesis. Thus, it is crucial to understand the roles of its various actors.



Figure 1 Map of Lubelskie Voivodship and its situation in Poland. Radzyń District is indicated with an arrow.
Source: Mapa Targeo

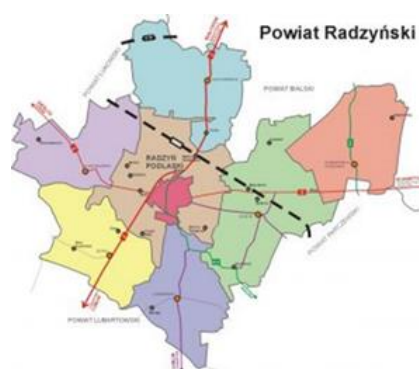


Figure 2 The Radzyń district with its seven communes and the capital town indicated.
Source: Radzyńska Kraina Serdeczności [Radzyń the Land of Warmth]. 2013n. "About the Land." Accessed May 04, 2018. <http://www.krainaserdecznosci.pl/en/radzynska-kraina-serdecznosci>.

Table 1 Socioeconomic profiles of the town of Radzyń Podlaski and Radzyń district. Numerical data marked with single asterisk () are retrieved from the 2016-2023 Radzyń Podlaski Urban Revitalization Programme (Janczarek et al. 2017), meanwhile figures marked with double asterisk (**) come from the “Development and promotion program for Radzyń County and the town of Radzyń Podlaski for 2015-2022” (RDGO/CLDF 2015). Years indicated in parenthesis inform about the date when the data was collected.*

	Radzyń Podlaski town	Radzyń District
General information		
Territory in square kilometers	19*	965**
Population	15 963 people (2016)*	60606 people (2014)**
Population under 18 y.o.	18.6% (2016)*	16.3% (2014)**
Population above 65 y.o.	18.7% (2016)*	18.3% (2014)**
Number of higher education diploma holders	11.1% (2011)* = ca. 1772 people	5621 people (2014)** = ca. 9.3%
Employment	<ul style="list-style-type: none"> • 11 317 people (2014)* • 3 130 • 2 014 • 3 544 	<ul style="list-style-type: none"> • 11 329 people (2013)** • 3 032 • 1717 • 3 480
Unemployment	12,5% (2015)	3 627 people (2014)
Education		
Compulsory Education infrastructure (until the age of 18)	4 kindergartens, 3 primary schools, 3 junior secondary schools, 2 high schools, 6 vocational schools, 1 high school for adults, 1 public music school (2016)*	22 kindergartens, 39 primary schools, 15 junior secondary schools, 3 high schools, 3 high schools for adults, 6 vocational schools (2014)**
Higher Education infrastructure	0 (2016)*	0 (2014)**
Culture		
Cultural Centers/Associations/Organizations	Cultural Centre of Radzyń Podlaski (Radzyński Ośrodek Kultury 2018)** Radzyń Association of Local Initiatives; “Stuk-Puk” Radzyń Association for Culture; Radzyń Musical Society of Karol Lipiński; “Carpe Diem” the Association for Disabled Persons; Polish Association of Retirees, Pensioners, and Handicapped Persons; Photography Club “Klatka;” “Creative Expressions Workshops” (2016)*	Small local choirs (2014)**
Regularly organized public events	Oranżeria [Orangery]: Polish Encounters with Original Polish Songs;	24 regular events including poetry festivals, music festivals, and

	the Rockowisko Guitar Workshops; the Kolędobranie Christmas carol festival; a festival of patriotic songs; International Theatre Workshops “Dialogues;” Karol Lipiński Days – autumn festival of classical music; “Ramole” film festival (2014)**	craftsmanship festivals (2014)**
Libraries	1 (2014)**	20 (2014)**
Museums/Art Galleries	0 (2014)*	Regional Museum in the village of Wola Osowińska; 3 regional chambers (2014)**
Theatres	Hans Christian Andersen Theatre Group; Theatre group for children; International Theatre Workshops “Dialogues;” “Smile” stand-up comedy; no permanent theatre infrastructure (2014)**	Theatre groups from Radzyń Podlaski town and the Festival of Rural Theatres in the village of Borki (2014)**
Cinemas	“Orangery”	“Orangery” in Radzyń Podlaski town
Tourism and Leisure Time		
Hotels and Hostels/other types of tourist accommodation	4 (2015)**	6 (including 4 in Radzyń Podlaski town)/6 (2015)**
Cafés	1	1 in Radzyń Podlaski town
Restaurants including fast foods, pubs, and road bars	18 (2015)**	24 including 18 in Radzyń Podlaski (2015)**
Sport facilities	“Aqua-Miś” Urban Sport and Leisure Center; “Orleża-Spomlek” a football club and a stadium; Yacht club “Korab” (2016)*	14 sports clubs (martial arts, horse riding, football, etc.) and 27 school teams; horse riding paths (2014)**
Natural Resources	A strolling park at the back of the Potocki Palace	4 didactic eco-trails; “Radzyń the Land of Warmth” horse riding paths (2015)**
Special promotional tools	No (2018)	“Radzyń the Land of Warmth” brand (RLW 2013a)

Conforming to the data in Table 1, Radzyń Podlaski is a moderately developed middle-size town, which is, however, characterized by relative economic stability and legitimate prospects for the future economic



Figure 3 A bird-view of Radzyń Podlaski town center.

Source: Niewęglowski, Karol. n.d. "Radzyń 180 – z góry [Radzyń 180 degrees – from above]." Accessed May 23, 2018. <https://www.radzyn-podl.pl/23-galeria/368-radzyn-180-z-gory.html>.

progress. One of the undeniable resources which are expected to contribute to the future development is the Potocki Palace. Meanwhile, the second one is a planned international expressway "Via Carpatia." According to the project, the road will be completed in 2024, and it will connect Lithuania with Greece, through Poland, Slovakia, Hungary, Romania, and Bulgaria. Radzyń Podlaski authorities consider the road, which will cross the town, as an investment of a great significance for the local economic advancement (Wasak 2017c). Such confluence of opportunities requires pertinent local infrastructure. Yet, the tourist facilities, for example, can be considered as unsatisfactory. Moreover, with one café and no natural resources in the town, there is a scarcity of possible forms of spending leisure time. The town and the district boast a large number of cultural events, groups, and associations. Simultaneously and most strikingly in the case of the theatre groups, there is insufficient permanent infrastructure to accommodate the community's evident desire for various forms of artistic expressions.

On July 2, 2015, City Hall became the legal owner of the Potocki Palace. The act of ownership was signed by mayor Jerzy Rębek, while the district and the Lublin Voivodeship authorities represented the former owner, which since 1920 was the state (Wasak 2015a). The

handover was a watershed in administrative priorities of Radzyń City Hall. The Potocki Palace complex is a relatively large (ca. 7000 square meters) Rococo residence, with four water ponds and a courtyard in the front, and an Italian style strolling garden at the back. The complex is complemented by a Rococo Orangery, which is believed to be the best-preserved building of this kind in Poland (City Hall n.d.a.). By the time of the handover, the palace was in a dire state. A turbulent history of the building, resulted in decaying façade, crumbled courtyard, and utterly desecrated interiors (see chapter one).

During a national plebiscite organized by *National Geographic Traveler* in October 2015, the Potocki Palace in Radzyń Podlaski came out on top among the “new Seven Wonders” in Poland¹. The palace was recognized as an ideal example of late Rococo design, a witness to a few ground-breaking events in history, and a monument in a town where people are particularly welcoming and proud of their monument (National Geographic Polska 2016). During most of my many visits to the site, I have heard my interviewees referring to the palace as a “pearl of Podlasie,” where *Podlasie* is the old and still informally used the collective name of eastern regions of Poland (see glossary). In September 2017 the Polish Tourist Organization chose the Potocki Palace as the second most treasured palace in Poland (Wspólnota Radzyńska 2017). As a result of the new owners’ continued efforts to restore the palace and promote the town, the palace’s reputation is experiencing an upturn. The history of the palace and details of its artistic value are described in chapter one.

For the sake of protecting the palace in Radzyń Podlaski as a common heritage and the local history treasure accessible by all members of the community, City Hall insisted upon finding a management concept which would benefit the citizens.

¹ It is important to clarify that there is more than one palace bearing the name of many branches of the Potocki family. They are located in Poland, Ukraine, and according to some sources also in France (Duda 2016, 3-5). Despite no existing comprehensive collection of all such palaces, a preliminary online search revealed that a Potocki palace could be found in Warsaw, Lublin, Krzeszowice, Radzyń Podlaski, Miedzyrzec Podlaski, as well as Lviv and Livadeia.



Figure 4 The Potocki Palace in the town's center.

Source: Niewęglowski, Karol. n.d. "Radzyń 180 – z góry [Radzyń 180 degrees – from above]." Accessed May 23, 2018. <https://www.radzyn-podl.pl/23-galeria/368-radzyn-180-z-gory.html>.

This pledge eliminated the possibility of selling the palace to a private investor (Wasak 2015a). The management plan prepared within the framework of the 2016-2023 Radzyń Podlaski Urban Revitalization Programme corresponds with City Halls obligation.

In this paper, I use terms “management plan” and “concept of the palace’s management” interchangeably while referring to a document containing an architectural design of the palace’s interiors. The management plan analyzed in chapter two is, in fact, an architectural sketch supplemented by relevant descriptions. It was published in order to introduce the community to the future functions of palace’s rooms. According to the design, the palace would be divided into a Rococo-styled café and a conference room, a public multimedia educational center, and a cultural space for the youth and the old. The palace would also host national archives and a public music school (Wasak 2017a). Further details and an analysis of the management plan are provided in chapter two.

The purpose of this study

The purpose of this study is twofold and directly addresses at least two groups of addressees. As an academic research work based upon a case study, it aims at informing the academic community and cultural heritage studies circles about the case of Radzyń Podlaski as an example of a future-oriented and heritage-based urban revitalization. Thereby, the thesis aspires to draw international attention to current trends in Poland, where authorities of regional

towns are determined to utilize presently available funding opportunities and build economic development based on preservation and promotion of local cultural heritage. For that reason, the first part of this study consists of a presentation of history and current cultural value of the Potocki Palace, a description of the cultural and touristic offerings of Radzyń district, and an analysis of the concept of the management plan of the palace. The descriptive part is followed by an introduction to the monument protection system in Poland.

The second part of the paper is addressed to Radzyń Podlaski City Hall and Radzyń District Governance Office. As a theoretical analysis of their efforts to renovate the Potocki Palace for the benefit of the citizens and rich in examples, the thesis is envisioned to serve as a source of various references. The revitalization project is in process, and its first tangible results are expected to be evident only two years after the completion of this research. Thus, in conjunction with a summary of the steps already taken, this study offers to position Radzyń Podlaski City Hall's endeavors in the context of other heritage-based revitalizations, and compare their results with the results which are anticipated in this case. This comparative analysis of their work was compiled to equip the Radzyń Podlaski authorities with a reference tool which can help to forecast the future of the revitalization based on authentic cases.

Finally, while the 2016-2023 Radzyń Podlaski Urban Revitalization Programme (Janczarek *et al.* 2017) provides practical guidelines for the overall revitalization project, the document was not designed to include a theoretical foundation to support the expected outcomes of the revitalization. Chapter four fills this gap by presenting principles of the knowledge-based economy and urban development deriving from investing in education and culture. The study concludes with a selection of modern approaches and examples which Radzyń Podlaski town and district can follow.

Methodology

Qualitative Research Methods

The core of this study is based on field research including structured and unstructured interviews, a survey, and participant observation. I owe thanks to the cooperation with Radzyń Podlaski City Hall, Radzyń District Governance Office, and promoters of the “Radzyń Land of Warmth” brand, who gave me the possibility to participate in their meetings and a conference. The cooperation was based primarily on interviews conducted via e-mail or in person during two meetings in December 2016, and April 2017. All interviewees and participants of the meeting were informed about the purpose of my study and its expected outcomes (See appendix 4 for informed consents issued by City Hall and RDGO).

The conference (hereafter: the April 2017 conference) took place on April 28, 2017 in an aristocratic mansion in the village of Białka, which is situated on the suburbs of Radzyń Podlaski. The title of the conference was “Mansions and palaces in Radzyń District. Concepts of monument management (Dwory i pałace w powiecie radzyńskim. Koncepcje zagospodarowania zabytku).” All aristocratic mansions and palaces which were discussed during the conference, as well as other significant monuments located in the district are described in detail in the first chapter of this work. The conference was a one-day event, the first of its kind in Radzyń district. It was organized by District’s Governance Office with an intention to collect information about recent investment projects which involve monuments of the district, facilitate networking between the owners and managers, and initiate cooperation. The speakers included managers of residences in the villages of Białka, Bełczac, Borki, Czemierniki, and Sobole, as well as special guests from the Ujazdowski Castle Centre for Contemporary Art in Warsaw and the Zamoyski Museum in Kozłówka. Data collected during the gathering composed a basis for further research.

Apart from the aforementioned cooperation with Radzyń Podlaski City Hall and Radzyń District Governance Office representatives, I conducted a face-to-face survey among the Radzyń residents. The survey took place on weekends in August 2017. It was based on casual conversations with people approached on the streets of Radzyń Podlaski. The survey aimed to assess the local community's apprehension of the value of the Potocki Palace complex and the residents' level of attachment towards the monument. Participants were also asked about their ideas regarding the palace's future and the applicability of the current management plan. The concept of the management plan was published on August 24, 2017 (Wasak 2017a); thus, the majority of respondents were not influenced by the top-down designed project. I interviewed forty-eight residents, twenty-three of whom were adult women (in this case "adult" refers to a person above eighteen years old, and "youth" refers to a person below the age of eighteen), ten participants were adult men, eleven participants represented the female part of the youth, and only four were from the male part of the youth. Among the participants were three families with small children under ten years old. All interviewees were informed about my affiliation and the purpose of the study prior to the interview. All interviewees orally agreed for their opinions to be used in this study.

Moreover, the analysis of the former renovation works of the Potocki Palace, current management concept, as well as plans regarding the future of the palace, the town, and the district was supplemented by information from the following sources; Radzyń City Hall official website (City Hall 2018), Radzyń District Governance Office official website (RDGO 2017), "Radzyń the Land of Warmth" official website (RLW 2013a), 2016-2023 Radzyń Podlaski Urban Revitalization Programme (Janczarek *et al.* 2017), Evaluation of the Radzyń District 2008-2015 Development Strategy (RDGO 2015), and The Radzyń District 2015-2030 Development Strategy (RDGO/CLDF 2015).

Theoretical Background

The principal presumption of this study is grounded in the Bourdieusian understanding of cultural capital (Bourdieu 1986, 1991, 2003; Ignatow and Robinson 2017; Stingl 2013). Following the belief that capital can be nonmaterial and manifest itself as knowledge, which has the power to reconstruct social relations and class division, I turned to Richard Florida's (2005, 2012) claim that the "rise of the creative class," demonstrated that creativity and economic development are mutually dependent. Hence, only cities appealing to the creative class can effectively attract new investment projects and, therefore, remain on par with the current economic transformation (Darchen and Tremblay 2009; Glaeser 2005; Florida 2005, 2012; Yigitcanlar 2008). By reason of Florida's theory focusing on big metropolitan cities, it is critical to define an understanding of a city in this study, and denote the aforementioned theories' applicability to the case of Radzyń Podlaski. The present definition of a city in Poland delineates it as a settlement unit where the majority of the population is employed outside of agriculture, an agglomeration of a non-agricultural character, and a place characterized by a historically determined social and economic significance (Czornik 2013, 38-39). Conforming to the listed features, Radzyń Podlaski is an urban space located in a predominantly rural district.

By virtue of its size, Radzyń Podlaski cannot be referred to as a metropolitan city. Thus, results of investigations of a growing significance of knowledge precincts, constitute the prerequisites for the further development of this work (Bajaracharya *et al.* 2009; Waitt and Gibson 2009). The study on knowledge precincts shifts the focus from big cities to regional towns as an environment to enhance knowledge-based urban development. Further, the theory is supplemented with practical imperatives to initiate a creative knowledge precinct, which include establishing educational and cultural institutions which facilitate networking and the cultural capital augmentation (Bajracharya *et al.* 2009). After the finalization of the

revitalization process, the Potocki Palace in Radzyń Podlaski, will become the largest cultural hub in the district. According to Maskell *et al.* (2006), as a temporary cluster, it will play a pivotal role in building creativity, networks, and civic empowerment among the local community. The significance of temporary clusters is complemented by their demonstrated role in sharing of knowledge, which is critical for the creative and economic development (Ala-Rami 2008).

According to the most recent studies and reported global trends, historic city centers and neighborhoods appear as ideal environments to develop a local creative hub (Forouzani 2012; UNESCO 2011). Yet, as opposed to the past observed approach when local authorities tended to refrain from investing in urban heritage preservation, urban revitalizations which encompass dilapidated historical parts of towns, are currently the most resourceful decisions with a greater impact on the local community (Abakerli and Suri 2014; Bokova 2016; Throsby 2012; UNESCO 2016). Further assumptions about cultural heritage which served as the basis for this study, include its role in shaping social and economic reality. Local and national heritage builds the feeling of regional identity, informs communities about their local histories, and increase a region's potential as a tourist attraction (Kubiszewska 2012). Finally, in this work, an urban revitalization is understood as a process of a rescue of a degraded neighborhood or an area considered as decaying. It is conducted by professionals who, by following a revitalization programme, strive to lead to the recovery of a space, local economy, and standards of living of the local community. A revitalization programme, in turn, is a document which contains guidelines regarding the process of revitalization. It must be adopted by relevant local authorities (Janczarek *et al.* 2017).

Chapter 1 - The Cultural Heritage of Radzyń District

Today, the district of Radzyń is still “undiscovered” and “un-trampled” (RLW 2013a). The purity of the region remains one of its main assets from a touristic point of view and provides a leading motif for its tourism brand “The Land of Warmth.” The district of Radzyń, or the Land of Warmth, is predominantly rural with seven rural communities and one urban settlement, namely, the district town Radzyń Podlaski. Two rivers cross it, and geographically it is located on the boundaries of several characteristic lands including the Central Lowlands, Łukowska Plain, Lubartowska Highlands, Wieprz Outwash Valley, and Polesie. The appealing natural landscape complements the cultural capital of the district which combines a compilation of monuments and historic buildings with rich intangible heritage.

In her book, Dominika Leszczyńska (2011) collects and thoroughly describes all known memorial sites in Radzyń district. It is a part of a European Union co-funded project which aims at enhancement of the district's touristic potential through participation in the Rural Development Program for the years 2007-2013. Leszczyńska noticed the absence of similar compilations and took up the challenge of marking all sites which have played a meaningful role in the history of the district. The list includes churches, chapels, cemeteries, stones with inscriptions, and crosses. The most important memorial sites are the Church of the Holy Trinity in Radzyń Podlaski, the Parish Church of St. Stanislaus Bishop and Martyr, three brick chapels, a stone with a stamped hoof which is in the Potocki Palace strolling garden, a brick sacral pole, and the Grave of January Insurgents (RLW 2013e). All the sites are unique.

Shrines in Radzyń district are monuments of immense cultural and artistic value. They have been witnesses to the great religious variety in the region, but also the discrimination and meaningful social changes (Polonsky 2013; Ramet 2017; Szałygin 2013; Tazbir 1973). In the majority of cases, they were also built in a unique style referred to as Lublin Renaissance. A

style that originated in the city of Lublin in the sixteenth century. This type of old sacral architecture combines a Gothic structure with Renaissance-Mannerist architectural elements and is characteristic only for the Lubelskie Voivodship (Academic 2010; LTCC n.d.; Teatr NN n.d.a; Zabytek n.d.). Further, in Radzyń district there are many examples of vernacular wooden architecture. The majority of dwellings were built in the past century. The region's wooden architecture is represented by small chapels and churches, and a few private houses. Buildings are characterized by gable roofs with straw thatch, an asymmetric log structure, and decorated timbered walls and corners (RLW 2013g).

A general introduction of the cultural offerings of Radzyń district would not be complete without a summary of its intangible heritage. On the territory of the district, there are four so-called regional chambers. They are four small museums in a form of a fully preserved interior of a traditional house from the previous century. They are open to visitors and school trips. Original equipment and basic machines to perform house chores and produce textiles or crafts products, are the most valuable objects in the exhibitions (RLW 2013h). In fact, the perfectly preserved regional chambers are an inspiration to organize regular “Dying Jobs and Crafts” days, during which the visitors can experience original methods to produce local traditional products such as cheeses or butter, pottery, or processing of flux just to mention a few (RLW 2013l). Finally, according to a register of the Ministry of Agriculture and Rural Development, there are twenty unique regional products in the traditional cuisine of Radzyń district (RLW 2013i).

1.1 A district full of pearls

The Potocki Palace in Radzyń Podlaski is not the only architectural pearl in the region. On the contrary, this comparatively small area is home to fourteen historical aristocratic residencies. The catalog composed below is an argument to further promote the regional “Aristocratic and

Magnate Residencies Trail,” which is a part of the Radzyń Land of Warmth project. I will discuss the proposal in detail in the recommendations section.

1.1.1 Seven rustic mansions

Shrouded in legends, the mansion in Białka village made its premises available for the April 2017 conference (Figure 5). Today this classicist residence belongs to private owners who managed to privately restore its façade and interiors. Before restoration, it shared the fate of many other residencies on the trail and functioned as an orphanage or quarters of first German and then Russian troops. However, the current building which was erected in the nineteenth century by the owner of the Potocki Palace – Stanisław Szlubowski - is not the first one in this place. Situated a walking distance from Radzyń Podlaski, the residency was the town's grange, and presumably, there was a direct caroché connection between the Potocki Palace and the Białka farm. Notably, the grange has never been archeologically examined. Lack of scientific data led to many assumptions and local legends, such as the one that the very first residency in the place of today's residence was fortified and surrounded by a watery moat building which crumbled into pieces. Evidence such as unnatural hill and scattered single bricks feed the mysterious theory (RLW 2013d).

Another residence closely related to the Potocki Palace is an interestingly designed small aristocratic mansion in Branica Radzyńska village (Figure 6). It is built in shape of a letter "T" and has one corner tower. This multiform building is said to have been a summer house of the Potocki family. Today, it is a rural school (RLW 2013b). The remaining three mansions are in the villages of

Figure 5 Residence in Białka village.

Source: Radzyńska Kraina Serdeczności [Radzyń the Land of Warmth]. 2013o. "Palaces and Manors." Accessed May 22, 2018. <http://www.krainaserdecznosci.pl/en/palaces-and-manors>.





Figure 6 Residence in Branica Radzyńska.
Source: Radzyńska Kraina Serdeczności [Radzyń the Land of Warmth]. 2013o. "Palaces and Manors." Accessed May 22, 2018. <http://www.krainaserdecznosci.pl/en/palaces-and-manors>.

Przegaliny Duże, Żabików, Suchowola, Bojanówka and Wola Osowińska (see photographs in Appendix 1). All but one of them, a residence in Żabików that is a primary school, are private properties in most cases surrounded by venerable forest or landscape park.

All seven rustic mansions can be found on the Aristocratic and Magnate Residencies Trail.

1.1.2 Palazzo in Fortezza in Czemierniki

Situated about fifteen kilometers from Radzyń Podlaski, the fortified residence in Czemierniki village was considered an informal capital of Poland (Figure 7). This unexpected designation lasted for four months when, in October 1625, King Sigismund III Vasa and his entire court were forced to escape a rampant epidemic in Cracow and took refuge in Czemierniki. The residence was erected a few years earlier, in 1615-1622, as a property of bishop Henryk Firlej and today the monument is referred to as the Firlej's. The old Italian regime of building fortresses proved to be solid enough to withstand "the Deluge," i.e., the Swedish Invasion, in 1655. After World War II, the residence was turned into an orphanage and an educational center for children with special needs (RLW 2013b, 2013c).

Notably, in 1852, as a property of General Vincent Krasiński, the residence underwent restoration. Vincent Krasiński was the father of a renowned poet and author Zygmunt Krasiński, author of tragedies included in the national literary canon. A memorial board which

decorates the front entrance reminds visitors of the building's noble owners and informs about a literary trail in the area.

Today, as private property, the entire historical complex is a thriving and socially engaged center of



Figure 7 Palazzo in Fortezza in Czemierniki.

Source: Palazzo in Fortezza Czemierniki. n.d.b. "Galeria [Photo gallery]." Accessed May 23, 2018. <http://palacczemierniki.pl/galeria/>.

education and entertainment. It belongs to the "Monumentis" Foundation, which encourages wide-ranging initiatives with the general goal of saving as many critical historical sites in Poland as possible.

According to the objectives listed on the foundation's website, tangible heritage is not its only concern as "Monumentis" has been launched to nourish patriotism and national pride of Polish history and culture source (Fundacja Monumentis 2018). Regarding protection and restoration of monuments, the foundation functions as a channel between local authorities and individual owners. Its operation encompasses the entire country with an emphasis on the Lubelskie region. The residence in Czemierniki is a prime example of "Monumentis" activity (Fundacja Monumentis 2018).

The foundation strives to strengthen Czemierniki residents' local identity primarily through festivals on its premises. Its flagship activities are the Czemierniki festival (which promotes traditional archery) and the Leisure and Historical Park. The Leisure and Historical Park is open all week as an educational center for organized groups, while on weekends it transforms into community space open for everyone. It offers the opportunity to travel back to the Medieval period. Visitors can listen to historical tales, board a Medieval boat, or practice traditional archery (Palazzo in Fortezza Czemeriniki n.d.a.). The owners of the Palazzo in

Czemierniki are set to promote tourism, as apart from being an educational center it provides accommodation and tailor-made entertainment for its tourists. However, it does not neglect its local permanent community. Conforming to the text of the “Monumentis” Foundation goals and its founder's assurances during the speech at the April 2017 conference, the Palazzo has been restored for the sake of the local community's patriotic development. Its location close to the Potocki Palace in Radzyń Podlaski makes the sites easily associable, and their owners are likely to coordinate common strife to produce heritage-conscious and creative society. Without a doubt, the Palazzo is a success story, and an important spot on the abovementioned aristocratic and magnate residencies trail in the district.

1.1.3 Romantic Bělcząc and the literary trail

A pint-sized brick manor house from the second half of the nineteenth century has been preserved in Bělcząc village located nearby the above-described Palazzo in Fortezza (Figure 8). A picturesque landscape park surrounds it. Its history does not stand-out from the past and present of other mansions in the area. During the Second World War, it was appropriated by German troops, and later from 1944 until 2003 adapted as a school for military drivers. However, as the place of birth of one of the most important female modern poets, it is a part of an extensive literary trail which stretches beyond the district of Radzyń Podlaski. Marianna Bocian (1942-2003) was a poet whose work is believed to be better than her male contemporaries. She is known for deeply philosophical pieces about human-nature interactions, existentialism, and art, which was inspired by Romanticism (RLW 2013b). Her birthplace is on a list of twenty-seven other spots on the Literary Trail of Radzyń district and its vicinities. The



Figure 8 Residence in Bělcząc.

Source: *Radzyńska Kraina Serdeczności [Radzyń the Land of Warmth]*. 2013o. “Palaces and Manors.” Accessed May 22, 2018. <http://www.krainaserdecznosci.pl/en/palaces-and-manors>.

compilation aims at inspiring tourists and local communities to embark on a self-guided excursion along places closely or loosely associated with the most important figures of Polish literature (Bilska 2014).

1.1.4 Digital Knowledge Village II in Borki

A neo-classicist residence in Borki village was erected around 1816 and is situated in a picturesque location between old trees, water ponds, and a river (Figure 9). This modest but elegant residence survived the wars almost untouched, and one can still admire sophisticated ornaments on the façade (RLW 2013f). In 2020, however, the old mansion and its park will transform into the Digital Knowledge Village II, an interactive open-space science center, which will make new technologies widely available and more understandable. The disciplines covered will include natural sciences, social sciences and humanities. There will be four different categories of attractions in various spaces such as laboratories, Virtual and Augmented Reality libraries, workshops, open spaces referred to as a “Range of Knowledge,” and a spherical cinema which provides a 360 degrees, 3D and a virtual reality experience (DKOF 2016).

The founders of the center – the Chief of the Board Irenusz Tomczak who also presented his project during the April 2017 Conference, and the project coordinator Piotr Bądarczuk – envision their center as responding to the needs of the education and entertainment industries. During his presentation, Irenusz Tomczak pointed to the recent popularity of similar investments in Poland and



Figure 9 Residence in Borki.
Source: Radzyńska Kraina Serdeczności [Radzyń the Land of Warmth]. 2013o. “Palaces and Manors.” Accessed May 22, 2018. <http://www.krainaserdecznosci.pl/en/palaces-and-manors>.

simultaneous lack of them in the eastern regions of the country. He also mentioned that the vast picturesque space around the historical residence in Borki village, as well as the heritage and symbolic importance of the residence, make the place ideal for such type of investment. The investors plan to adapt to their purposes the former aristocratic residence and its park, and also erect some new buildings which will fit the entire context and allow them to develop their project to the desired size. The finalized science center will influence the local community in various ways, including drawing their attention to the wide range of possible forms of utilizing their cultural heritage.

The “Science Center Digital Knowledge Village II – Borki Nature and Science Park” is coordinated by the Digital Knowledge Observatory Foundation (Fundacja Obserwatorium Zarządzania) in cooperation with eleven entities. The same foundation owns the Digital Knowledge Village in Warsaw. The project located in the capital, however, has a slightly different profile. It is a highly modernized business development centre (DKOF 2016b). The second investment – Digital Knowledge Village II in Borki village – is co-financed by resources obtained through the European Union Operative Eastern Poland Programme, within its first priority axis Entrepreneurial Eastern Poland (DKOF 2016a). This successful investment and grant application are an example of an unobvious form of monument protection. The Digital Knowledge Observatory Foundation sets an example of utilizing local resources to enhance economic development. The combination of a picturesque monument and the latest technologies will ensure external interest and an influx of tourists. This, in turn, will positively impact the local economy and encourage further investment in infrastructure for instance. Furthermore, the local community will benefit from the educational program of the Digital Knowledge Village II. Next to the cultural centre in the Potocki Palace, it will be another creative human development hub. Finally, Borki will become one of the brightest spots on the

Aristocratic and Magnate Residencies Trail, which will draw visitors' attention to all its monuments.

1.1.5 Sobole Foundation

Sobole is a small village in Radzyń district. Today, it is inhabited by less than seven hundred residents, and has a long history which according to the first written evidence, dates back to the second half of the fourteenth century. The history of the village and its residence was collected by the historian Krzysztof Czubaszek and published on the Sobole Foundation website (n.d.). A wooden residence (Figure 10) was for the first time mentioned in a property description by Józef Drozdowski who purchased the estate in 1846. By the end of the nineteenth century, the property grew in size and its value significantly increased. Owing to the lavish lifestyle of a new owner – Alojzy the nephew of Józef Drozdowski – many memories and descriptions of the grange have been preserved. The owner was known for his passion for horses and carriages. In total, he kept five hundred different animals including eleven horses. He also loved books and established a big library on the premises of his wooden residence. Later, the property was sold and through a number of transactions, in 1903, it was bought by Michał Gerlach. Gerlach was an important figure and a symbol of intellectualism in the village. He established the first group farming in the area (Czubaszek n.d.).



Figure 10 Residence in Sobole.

Source: Sobole. Design i Kultura [Sobole. Design and Culture]. n.d.d. "Main Page." Sobole Foundation website. <http://sobole.info/>.

During the First World War, the entire village including the residence was burnt down by Austrian troops. All buildings of the grange were rebuilt and after the Second World War, nationalized. A primary school was located in the former aristocratic residence. In 2002, a new school was

erected and a year later, the abandoned building together with its spacious garden was sold back to its lawful heir – Maria Dobromirska, the daughter of Michał Gerlach. The new owners took up renovation works immediately (Czubaszek n.d.). Today, the wooden residence is a venue for the Sobole Foundation. The foundation was established by two architects and designers who engaged in the promotion of education and culture in the region surrounding Sobole village. During the April 2017 Conference, they emphasized that what convinced them to invest in Sobole village, is the purity and creative atmosphere of the place. The founder, Tomasz Rygalik, is an internationally recognized Polish designer and a faculty member at the Academy of Fine Arts in Warsaw. His wife and the Chairman of the Board of the foundation is an industrial designer, a cultural activist, and a researcher (Sobole n.d.a.). Together, they constitute the core of their locally engaged foundation which was brought to life with an aim to make education, sport, and cultural facilities more available for the local community, as well as advertise the region and its local culture outside of its borders. Its major activities include running an innovative cultural organization which organizes workshops, conferences, exhibitions, film screenings, theatrical plays, and various festivals.

A very relevant aspect of the Sobole Foundation activity is organizing internships and voluntary work opportunities, as well as, running in Sobole a creative residence, where Polish and international artists and designers can develop their projects in inspiring conditions (Sobole n.d.b.). Apart from that, two flagship events which have been organized in the wooden residence and its park are an “Intergenerational Picnic” and a jazz concert of the “Helsinki” band (Sobole n.d.c.). Both events were undoubtedly enriched the cultural agenda of the area.

The appearance of the Sobole Foundation and soon-finalized Digital Knowledge Village II in Borki, prove that Radzyń district is attractive for external investors. After 2005, when Poland joined the European Union, the country achieved an evident economic development. Increasing wealth of private investors and lucrative external funding

opportunities through the EU programmes or other supranational agreements, resulted in an increasing interest in national heritage protection and utilizing the already existing cultural capital of various region of the country. The Sobole Foundation, the Digital Knowledge Village II in Borki, and primarily the Potocki Palace revitalization, illustrate the described tendency in Radzyń district. It is important for local authorities of the town and the district to use the current surplus and plan strategically while keeping the ongoing revitalizations in mind.

1.2 The history of Radzyń Podlaski and its palace

Radzyń Podlaski began to develop already in the fifteenth century when it was strategically situated on a trail between Kraków and Vilnius. A major indicator of the growing significance of the town was the fact that it boasted a parish church and a fortified castle. Later in the middle of the sixteenth century, the castle was transformed into a palazzo in Fortezza type of residence (see glossary), influenced by Italian architecture. By this time, it belonged to the great chamberlain of the crown Mikołaj Mniszech, to be later passed to Stanisław Antoni Szczuka, the secretary of King Jan III Sobieski (Michalska, Michalski and Zwierzchowski 2011, 68-69).

In the mid-eighteenth century Eustachy Potocki, Pilawa Clan (see glossary), who is responsible for the palace's current shape, became the new owner of the palace. The handover took place due to his marriage with Marianna Kątska, a daughter of previous owners. They were a very well positioned family who decided to settle in Radzyń Podlaski and centre their activities there. In 1750 – 1761, he ordered a thorough redecoration which resulted in an impressive Rococo style aristocratic residence. Two artists involved in its creation, architect Jakub Fontana and sculptor Jan Chryzostom Redler, contributed to the renovation with their widely acclaimed skills.



*Figure 11 Southern façade (front) of the Potocki Palace in Radzyń Podlaski.
Source: Palac Potockich. n.d.a. "Galeria [Photo gallery]." Accessed May 23, 2018. <http://www.palac-potockich.pl/galeria.html>.*

Owing to the couple's active presence in the town, it became a welcoming and essential stop for aristocrats traveling nearby (Kowalik 2011, 98). After the couple's death, their children continued the development of the palace. Two of them, Ignacy and Stanislaw Kostka were famous activists and politicians who co-authored the first Polish constitution, called the Constitution of May 3, 1791. It is believed that some paragraphs were produced on the Potocki Palace premises. Furthermore, a famous violin virtuoso, Karol Lipinski, was born in the palace in 1790, as his father held a position of the master of orchestra (Kapellmeister) in the court. In the palace there is room commemorating the musician's genius. The subsequent owners also cared about education and in 1818, for example, Anna Sapieżyna utilized some rooms of her residence for an elementary school and a flat for the teacher (Kowalik 2011, 98).

Later, the palace was being passed from hand to hand, and after Anna Sapieżyna and Prince Czartoryski, the property was given to the last physical owner, Antoni Szlubowski, in 1834. Meanwhile, the town also changed a lot. As a result of a big fire, which in 1831 destroyed majority of buildings, but left the palace untouched, the town was rebuilt and modernized. New

houses were erected in the area of a former marketplace, thus Radzyń Podlaski lost its historical character (Michalska, Michalski and Zwierzchowski 2011, 68 – 69). Thus, I believe that in order to strengthen the local community's feeling of belonging and proud identity, it is essential to recall the former glory of not only the palace, but the entire town. The upcoming revitalization of the Potocki Palace in Radzyń Podlaski is an excellent opportunity to evoke a rich, however, forgotten history of the area.

In January 1863, during the second big insurrection in Poland, the Potocki Palace hosted conspirators and after the collapse of the uprising, it became a prison for many participants. In 1917 Poland regained independence. The Szlubowski family who still owned the palace, renounced their ownership in 1920 and the residence became a part of the State Treasury. Since then the Rococo masterpiece has been adapted to many purposes, such as a shelter for war veterans or later, flats and offices. The most severe demolition of the palace and the town took place during the World War II. Only the structure of the palace remained standing. In 1944, the entire original Rococo interior furnishing and decoration perished in a fire. They are now known only from a few remaining photographs from the period. The first reconstruction of the palace began in 1950 and was finished in 1960 when the town again transformed it to serve administrative purposes. Reconstruction works included the façade only, while the interiors were readjusted to correspond to the contemporary fashion (Michalska, Michalski and Zwierzchowski 2011, 68 – 69). For many years the palace was a home to a regional court, a branch of the national archives, a music school, and a few small institutions, such as a tourist information office. The state handed the residence on to Radzyń Podlaski City Hall in July 2015. Chapter 2 contains details of the design according to which the palace will regain the former façade and Rococo styled interiors in 2020.

Today, despite being closed and very rarely visited inside, the palace's courtyard is often used as a space for local festivals, thanks to the community engagement efforts of the

Cultural Centre of Radzyń Podlaski (Radzyński Ośrodek Kultury 2018). The courtyard is used for regular events such as the Oranżeria: Polish Encounters with Original Polish Songs, the Rockowisko Guitar Workshops, the Kolędobranie Christmas carol festival, a festival of patriotic songs, as well as Dialogi: an international theatre workshops (RDGO/CLDF 2015). Many one-off events also contribute to the local community's everyday life. In July 2017 a unique competition called Palace Game Jam took place. Contestants from all over the country came together to design a computer game within forty-eight hours on a topic announced right before the timer started (Pałac Potockich 2017).



Figure 12 A festivity promoting local products and a folk music concert on the palace's courtyard. August 2017. View from the entrance gate in the eastern wing. Source: Author.

In 2012, regular plumbing maintenance works along the palace's fence revealed a mysterious tunnel which led from one of the palace's wings to the church of the Holy Trinity. At the time of the discovery, the tunnel seemed very narrow and its ceiling too low to walk through comfortably (Pałac Potockich 2015). It also turned out, that somebody had already entered the tunnel before the plumbers, as someone carved "11.03.2000" in one of the bricks. In order to understand the tunnel's origin and purpose, a survey was conducted among the

oldest citizens. Its results were a part of a local project “Dziadki-dziatkom” [“Grandfathers to grandsons”], an oral history project aimed at recording the oldest members of the community telling stories from their lives and making them available for the new generation. One of the interviewees told of his exploration in the fire-ravaged palace, right after World War II. He related how they realized when they were teenagers that an entrance to the dungeon was open. He described how he and his friends entered the tunnel and crawled in order to discover what it hid. Thanks to their childish adventurous urge, they were able to draw a sketch of an accessible part of the tunnels, which apparently surrounds the entire palace and connects with other buildings in the town. Some of the videos are available online (Stukpukradz 2010). Despite the regional Office of Monument Preservation expressing interest in excavating the tunnel, its exact age and purpose are still not known. Excavating the tunnel and its undoubtedly fascinating history remain yet another project to be carried out in order to fully utilize the palace’s potential (Pałac Potockich 2016).

A website devoted to the Potocki Palace in Radzyń Podlaski was launched when the town’s municipality became its official owner (Pałac Potockich n.d.). It is a well maintained and highly informative page; however, I believe, that it still has a great potential for development and real promotion of the palace’s history and future. It is the most appropriate platform for potential 3D models of the eighteenth century Radzyń Podlaski and its residence. I will elaborate on the suggestion of the 3D models in the last chapter of this work, where I intend to present further recommendations for the promotion of the Potocki Palace. Another interesting online promotional tool is a website of the “Radzyń the Land of Warmth”, Radzyń district’s tourist information (RLW 2013n).

The actual office of the agency is located in the palace itself, where a visitors’ book is made available. I have been able to see the book since its first entries in 2013. It is a collection of truly warm and enthusiastic wishes of the palace’s quick revitalization and opening to the

public. It is also evidence of the variety of visitors and their place of origin. Most visitors come between April and September. People visiting the inaccessible palace come from neighboring counties, the most distant regions of Poland, as well as from abroad (from Lithuania, Slovakia, Germany, France, Italy, Spain, Netherlands, Ireland and Canada). Visitors express their gratitude for the excellent tourist information service and their sadness related to the palace's current state. Finally, the visitors' book is a proof of a local hospitality, as nearly all inscriptions praise their positive interaction with the local community.

An amazing tour – such a beautiful town with a fascinating history. Thank you! Ireland
– Grace Dogleis

Visitors' Book 2014-2015
Entry date: 06.08.2015

3 *dniowa wyprawa w lubelskie – wreszcie coś innego, polecamy. Agnieszka i Wojtek*
[3-day tour to the Lubelskie – finally something different, recommended. Agnieszka and Wojtek]

Visitors' Book 2014-2015
Entry date: 28.04.2015

Radzyń Podlaski jest OK.
Bardzo czysty, ludzie przemili, uczynni, chętni do udzielania opowieści o Pałacu i miasteczku. Obsługa Pałacu Potockich przemila. Szkoda tylko, że tak piękny polski zabytek niszczeje. Oby jak najprędzej został pięknie odrestaurowany – gości zwiedzających będzie bardzo dużo, bo ziemia lubelska jest przeurocza.

[Radzyń Podlaski is OK. Very clean, people are super nice, helpful, eager to tell stories about the palace and the town. The staff in the Potocki Palace is super nice. It is only a pity that such a beautiful Polish monument is decaying. Hopefully it will be renovated as soon as possible – and there will be many visitors, because the Lubelskie land is super charming.]

Visitors' Book 2013
Entry date: 22.08.2013

1.2.1 Artistic value of the Potocki Palace

Behind the name “Potocki Palace” there is an entire building complex of a rococo residence and its park. The composite represents the French type *entre cour et jardin*, which literally means “between the courtyard and the garden”, and of which the most recognized example can be found in Versailles. Following the French fashion of the eighteenth century, the architect Jakub Fontana placed the main building between a representative front courtyard and an Italian

style garden at the back of it (see Appendix 1 for the plans of the building complex and the park). The entire composition is focused around the main axis which draws a line along a front dam, a bridge, the middle of the main building, and later behind, through the main park alley, a pond and a gate. Due to its composition, the Potocki Palace belongs to a narrow list of only ten building complexes of this kind in Europe. The front courtyard is a square surrounded by the palace from three directions. In the north, it is the main body of the palace and on eastern and western sides, the courtyard is embraced by the palace's two wings. The wings themselves are distinguished by two towers with entrance gates. At the back of the palace, behind its northern façade, is situated a park, which still resembles its original baroque form. The main part of the palace has two floors and is covered with an impressive hipped roof and dormer windows (City Hall n.d.a.).

Until the nineteenth century, the palace complex was the central structure of the Radzyń Podlaski town and it encompassed the main marketplace, fortifications, the churches, surrounding buildings, and further villages. Not only has the general historical layout changed. All essential details including interior paintings and carvings, which used to express the former owner's intentions through architectural perfection, are no longer present (Królikowski 2011, 181).

Although not many elements from the original rococo residence have survived until today, almost all of Johann Chrisostom Redler's sculptures have. The famous Austrian sculptor was invited to cooperation by the architect, Jakub Fontana, who also designed all the pieces. Furthermore, they constitute the biggest preserved collection of Redler's sculptures in the world (Sito 2011, 118). Numerous figures for the Potocki Palace were produced between 1752 and 1753 in the sculptor's atelier in Warsaw. He used his experience in depicting anatomy to create richly detailed personifications, divinities, heroes, putti, vases, panoplies, and many ornaments (see Figure 13). The composition of heroic sculptures inspired by ancient art is very



Figure 13 A reconstructed figure from the Redler collection.

Source: Pałac Potockich. 2015. "Rzeźby Redlera W Pełnej Krasie [Redler's sculptures in their full beauty]." Accessed January 30, 2018. <http://www.palac-potockich.pl/aktualnosci/51-rze%C5%BAby-redlera-w-pe%C5%82nej-krasie.html>.

unstructured. They appear in random configurations leading to an impression of surrealism, which is supposed to entertain an eye of passers-by (Sito 2011, 118).

The garden at the back of the palace has never been restored, and, probably is in the poorest state of all the elements of the building complex. In order to picture the eighteenth-century layout of the park, one must refer to historical maps, graphics, and photos of a garden in Grossedlitz, which stood as a direct inspiration for Jakub Fontana (see Appendix 2).

Substantially, the architect followed the contemporary fashion of building "small Versailles" based on the French art promoted by Louis XIV. The most

characteristic feature of this kind of a garden is its geometric and consistent spatial composition. The general layout of the building complex in Radzyń Podlaski includes three elements, namely, a water garden, the palace, and a strolling garden. Every element is composed along the main axis of symmetry. Particularly in the rear strolling garden, the axis is accentuated by a canal which developed into a reservoir. It was surrounded by linden trees leading out of the park. The reservoir, together with garden houses, halls and pavilions, constituted a place of social gathering and local entertainment (City Hall n.d.). It is worth mentioning that many of my interviews revealed people's sentiment towards the neglected garden. It is apparent that its revitalization would positively influence the entire community.

The rest of the garden belonged to the Orangery building. Situated on the eastern side of the rear park, the Orangery of the Potocki Palace is considered as the only building of this

type in Poland. It is referred to as a rococo architectural masterpiece, which is most valued for the uniformity of its design. It was built in 1756 according to a project of Jakub Fontana. During the Potocki Family's residence, the Orangery served as a theatre. Also, a sculpture located above the entrance is one of the largest and most beautiful in the Redler collection. It depicts Apollo's chariot. Nowadays, the Orangery is headquarters to Cultural Centre of Radzyń Podlaski with a cinema and an art gallery (City Hall n.d.).

In front of the palace, there were two water ponds with lime trees planted around them. Similarly, the main alley leading to the main gate of the palace had long lines of linden trees on both sides. If visitors stood face to face to the palace at the beginning of the alley, they could see the building's picturesque reflection in the ponds. The layout also emphasizes a cross-axis, which enters through the gates in the towers in the side wings of the palace and goes through the middle of the front courtyard. It was also in the front, where the most impressive part of the building could be found. A salon with an embroidered parterre could be admired from the key rooms of the palace, namely, a ballroom and a dining room (Pape 2011, 135 – 136).

Almost none of the original interior design and furnishing survived until today. Luckily, in 1742, there was an inventory published, which helps to reconstruct the possible image of the palace's interiors. Additionally, numerous portraits and paintings set in the Potocki Palace, are displayed in the Wilanów Palace Museum (MW n.d.a). Finally, there are a few photographs in a collection of the Institute of Art of the Polish Academy of Sciences (PAS n.d.). The photographs were taken in 1941 which was one of the last moments to depict the interior that perished in the fire most likely set by a German custodian in 1944. The period of Potocki Family's residence in the palace influenced the image of the whole town when Radzyń Podlaski was referred to as "the kingdom of wisdom and power". Unfortunately, it lasted for only about twenty years. (Gutowska-Dudek and Gutowska 2011, 168 – 169).

1.3 "Radzyń the Land of Warmth" as a strategical tourism brand

The brand referred to as “Radzyń the Land of Warmth” offers four products, or in other words, it promotes four categories of district resources. They are “Noble Hospitality,” “Folklore with Taste,” “Naturally Active,” and “What plays in our hearts” (RLW 2013n). The “Noble Hospitality” product is based on the tangible heritage of the area. The Potocki Palace and fourteen bigger and smaller former aristocratic properties constitute the picturesque Aristocratic and Magnate Residencies Trail (RLW 2013k). The “Folklore with Taste,” in turn, focuses on the intangible heritage, and rural history and traditions (RLW 2013l). Similarly, “What plays in our hearts” is a compilation of events and festivals to cultivate musical and theatrical traditions of Radzyń district. It is also this product under which Literary Trail of Radzyń district and its vicinities fall (RLW 2013m). Finally, the self-explanatory name “Naturally Active,” stands for the promotion of rich and still intact natural resources. It promotes ecological, didactical trails and physical activity (RLW 2013j). All products come with detailed descriptions on the brand’s official website, publications, audio-guides, customer or stakeholder adapted study-tours, exhibitions, workshops, special events, and finally, all printed materials can be collected in a tourist information office located in the Potocki Palace (RLW 2013n).

The brand “Radzyń the Land of Warmth” was established through the “Development and Promotion Program for Radzyń County and the Town of Radzyń Podlaski – Compilation and Promotion of Touristic and Cultural Brand Products of the Region”. It is a project co-funded by the European Regional Development Fund as part of the Regional Operative Program for Lublin Voivodeship 2007-2013 (RLW 2013n). The brand is the Radzyń District Governance Office major channel of communication and PR. The highly touristic profile of the brand is aligned with a 2015-2030 strategy document, and it illustrates that the Radzyń

District Governance Office management envisions promotion and capitalization on the district's touristic potential as the leading tool to leverage its citizens living standard (RDGO/CLDF 2015). The Radzyń District Governance Office orders a tailor-made strategy of the local development every few years. The documents are prepared by a professional consulting company, "Local Development," and published by the Radzyń District Governance Office. The current strategy covers the years 2015-2030 and has been compiled on the basis of the previous document designed for the period 2008-2015 (RDGO/CLDF 2015; RDGO 2015).

Both documents have been prepared with concrete goals in the ordering party's mind. The strategies are supposed to establish priorities in daily operations, support efforts of obtaining national and European Union funds, and enable coherent cooperation with other institutions involved in the development of the Radzyń district. The main tools employed to prepare the strategies were a thorough analysis of the socio-economical profile of the district and the SWOT analysis as the result of it. The SWOT analysis considered several dimensions of the district's development, including touristic potential, the effectiveness of administrative institutions or health care system. A general conclusion, and therefore, a mission of both strategies, was to increase the district's citizens' living conditions (RDGO/CLDF 2015; RDGO 2015).

Chapter 2 – Management Plan

The process of designing the management plan of the Potocki Palace was influenced by the requirements of the regional chief monument conservator and the 2016-2023 Radzyń Podlaski Urban Revitalization Programme (Janczarek *et al.* 2017; URP 2017; Wasak 2017a). Innovative solutions proposed in the management plan are aligned with three strategic aims of the programme. According to the first aim, the revitalization of the town's center would foster social and professional engagement of the citizens, and socially integrate the local community. The second aim assumes that the revitalization will create favorable conditions for the economic development of the area. Meanwhile, the third of the strategic goals tackles the issue of an aesthetical and functional aspect of the public sphere, which should be noticeably improved (URP 2017, 187). A detailed analysis of the theory related to the social processes which may lead to the desired outcomes is provided in the fourth chapter of this study. In this chapter, I will describe technical aspects of the management plan, and place it in the context of other similar monument revitalizations in Poland and abroad.

2.1 The Concept of the Potocki Palace's Adaptation to Serve Cultural and Social Needs

Each of the three parts of Potocki Palace, the two wings and the main body, will be utilized for public purposes, each of them, nonetheless, will be used in a slightly different manner. Following the decision of the Minister of Culture and National Heritage, the west wing of the palace will be occupied by the national archives. There are no more published details about this decision. The eastern wing which until now has hosted a first level public music school and a public library, will be entirely dedicated to the music school (Wasak 2018b). The library has been relocated to a new building in the town's center.

Designing a feasible concept for the utilization of the main part of the palace constituted the major challenge faced by Radzyń City Hall. It was undertaken by specialists from the Academy of Fine Arts in Warsaw, and the Architecture Department of the Lublin University of Technology. In summer 2017, Dr. Michał Kapczyński from the Academy of Fine Arts prepared “A Sketch of the Concept of the Adaptation of the Potocki Palace in Radzyń to Serve Cultural and Social Needs (Szkic koncepcji adaptacji Pałacu Potocki w Radzynie na potrzeby kulturalne i społeczne).” Later the same year, a team from the Lublin University of Technology, which is represented by Professor Piotr Kacejko, was engaged in designing a management project which would be based on the previously submitted concept (Wasak 2017a, for a detailed visual representation of the project see Appendix 3).

In adherence with the guidelines of the chief Lublin Voivodeship monument conservator, the central part of the palace shall be kept in a style close to the original, which is Rococo. This includes the main corridor with the *avant-corps* (a protruding part of a room which leads to the garden), the main staircase, the ballroom, and small closets around the ballroom. Thus, the splendid space on the first floor will be dedicated to exhibitions and conferences. An elegant café with all facilities such as a music corner with a piano, cloakroom, and toilets, will be located on the ground floor in the former concert hall. An entrance to the café will lead through a terrace which will face the rear strolling garden (Wasak 2017a).

The western part of the main body will be entirely dedicated to multimedia. One will find there photography and filmography labs, a sound production studio, a photo gallery, and a cinema. All the creative rooms are envisioned to provide professional facilities for visual and IT education through extracurricular activities for the youth, public workshops, and special events. The cinema can seat up to one hundred viewers. Meanwhile, a seasonal open-roof patio will be designed to fit between fifty to one hundred guests who would like to enjoy screenings and concerts in summer. The Karol Lipiński Memorial Chamber will remain in its former place,

which is at the western end of the main body, and will be neighboring the Tourist Information and a shop with souvenirs (Wasak 2017a).

The eastern part of the main body will be expanded to two floors. The first floor – with a pattern-shop, a chess studio, fine arts studio, and a computer lab – will be designed for youth. The ground floor with a “senior’s club” and a “room of the senior’s creative work” will attract the oldest members of the community. The management plan includes all necessary accessibility aids as well as modern maintenance systems. The building will also be adjusted to the needs of the citizens with physical disabilities. Finally, the building is planned to be invitingly illuminated (Wasak 2017a).

2.2 Potocki Palace in City Hall’s strategical documents

The palace is a central element of the Radzyń Podlaski’s topography and the main symbol of the town. Thus, City Hall treats its revitalization as a component of two holistic projects, which were designed to increase the town’s economic and cultural significance.

The 2009-2020 Radzyń Podlaski Local Development Strategy was prepared by the Local Initiatives Support Agency (Agencja Wspierania Inicjatyw Lokalnych, hereafter: LISA) and adopted by City Hall in 2009. This is a legally binding document prepared to establish directions to be followed during all major decisions in the given period. Owing to an intelligible strategy, the town can be acknowledged in planning on the regional level, i.e., development programmes of the Lublin Voivodeship. Radzyń’s presence in regional strategies implies access to more funding opportunities. Hence, the town’s current strategy was prepared to correspond with general tendencies on a voivodeship level.

The document is divided into sections including the general diagnosis of the town’s socio-economic status, current SWOT analysis, mission, vision and strategical goals, an overview of other relevant documents, the strategy’s implementation and evaluation plan, and future perspectives (LISA 2009). The Potocki palace complex is mentioned in the document as

a cultural resource with a special curatorship status, which includes registered national monuments (LISA 2009, 19). The analysis of the natural and cultural resources of the town concludes with a list of issues such as the significant number of historical buildings in an urgent need of renovation works, scarce green and recreational areas, and air and surface water pollution (LISA 2009, 23).

Further, Radzyń citizens are active participants of various cultural events on the local, regional and supra-regional level. They are dissatisfied, however, with meager and inadequate employment opportunities, especially for young people with high aspirations (LISA 2009, 30-31). These results are relevant regarding the current Potocki palace management plan. Finally, the study of different components of the town's infrastructure shows that the poverty rate increases, there is an insufficient number of cultural events on a supra-regional level, and crime rates are relatively high, especially among young people (LISA 2009, 49). The tools to respond to the social challenges include a revitalization plan for 2006-2013, which assumes more applicable approach to the special management of the town. The plan introduces new guidelines. They are based on the need to respect cultural heritage in order to maintain local traditions and separate cultural identity, preserve and recreate natural environment, as well as promote functionality of various parts of the town. The Potocki palace complex is specified as one of the revitalization areas (LISA 2009, 53-56).

The recent 2016-2023 Radzyń Podlaski Urban Revitalization Programme (hereafter: URP) is an innovative project which refines and expands the previous revitalization plan (Janczarek *et al.* 2017). Like the above-described strategy document, the Programme was designed to establish directions for City Hall's undertakings towards the revitalization. The structures of both documents are also similar, and both were based on the cooperation with City Hall and on public consultations, and compiled by the third party. The URP was prepared by a team of specialists from various disciplines and companies under the leadership of Piotr

Janczarek (2017) from Lublin Foundation of Ecological Initiatives (Lubelska Fundacja Inicjatyw Ekologicznych). The document was presented in May 2017, and currently, it is waiting for the Marshal's Office of the Lublin Voivodeship approval (Sławewski 2017).

The national legislation allows for an urban revitalization project to encompass a maximum of twenty percent of a town's space and thirty percent of the number of its residents (Janczarek *et al.* 172). Along these regulations, the authors of the URP conducted an extensive investigation to identify the most degraded areas. The criteria included rates of unemployment, poverty, and crime, low education and human-capital levels, low participation in public and cultural events, natural environment degradation, and the presence of residues which constitute a threat to human health or the natural environment (Janczarek *et al.* 174). After shortlisting six areas, the investigators divided them into categories, namely those with "a negative economic situation," "a negative environmental situation," and "a negative technical situation." Finally, in order to limit and strictly define a revitalization area, the authors determined that the area must be inhabited, and include infrastructure which after a successful implementation of the project would have a new public function which would socially and economically positively influence the local community. Following such designed selection process, the authors of the document defined Radzyń's center and the Potocki palace complex as a part of the revitalization area (Janczarek *et al.* 2017, 172-181).

The URP included eighteen major revitalization plans which function as separate projects and a few complimentary plans which could not be finalized independently. The Orangery, the main market square situated next to the Potocki Palace, the Potocki Palace with its courtyard, and the historical strolling garden at the back of the palace, are among the major revitalization plans (Janczarek *et al.* 2017, 194-206). Each of the plans has a list of anticipated results, which overlap in each of the four cases. The results include preserving local cultural heritage, creating a socially desired space to spend leisure time, upgrading the quality and

improving aesthetics of the public space, expanding the cultural and touristic offer in the area, establishing the brand of the town, strengthening citizens' local identity, and, finally, integrating citizens representing different age groups (Janczarek *et al.* 2017, 194-206). The "Concept of the Potocki Palace's Adaptation to Serve Cultural and Social Needs" illustrates practical and appropriate solutions to achieve the URP's goals.

The results of my survey show that the local community would be satisfied with a successful implementation of the current management plan. The majority of the respondents (31) mentioned a museum as the most desirable form the palace might take. When asked about the specification and a type of a museum, they usually did not have an opinion. Many respondents would suggest, however, that City Hall should reclaim the original interior elements and reconstruct the palace back to its Rococo style. It is further proved by all the alternative responses to my inquiries. Despite not asking about the strolling park behind the palace directly, half of the interviewees (20) expressed their strong sentiment towards the natural environment and serious displeasure caused by lack of any green infrastructure in the town. The interviewees provided various ideas such as a playground, an outdoor café, or a peaceful park with benches for the elderly and families with children. Likewise, young people interviewed enthusiastically argued for the need for a public park. Almost all responses mentioned a restaurant and a café, ideally in the Rococo style. Seven opinions mentioned a cultural space for the youth, such as dance or music classes. The wish for more co-curricular classes as a form of spending their leisure time was articulated by all of the youth as well as the interviewed parents. Two responses pointed to the lack of programs designed for the growing number of the elderly in the town. It is crucial to emphasize that few participants were interested in increasing tourist demand; only two responses mentioned a hotel as an appropriate solution.

Observatory research reveals that, indeed, a large number of young people and families spend their time in the neglected garden and in the palace's courtyard. Moreover, run-down paths and the decayed surface of the courtyard create precarious conditions for their users. On Sundays in particular, a parking slot around the palace is completely occupied by cars which belong to the church attendants from the neighboring villages. It is justifiable to assume, that if provided with an opportunity, they would enjoy cultural programs or a simple stroll in a reconstructed garden.

2.3 Comparative analysis of the management plan

According to the most recent report prepared by the Ministry of Culture and National Heritage, in Poland between 2008 and 2015 there were more than 3,100 monument preservation projects (Kaczorowski and Hinz and Wiśniewski 2015, 6). The report was compiled in the interest of collecting all the projects and presenting them as examples to follow. It is divided into voivodeships and consists of all renovation works which were co-financed by the ministry in the given period. In the Lublin Voivodeship, there were one hundred thirty-two projects, including a Baroque Catholic church in the village of Czemierniki, and the Redler's sculptures conservation works in Radzyń Podlaski (Kaczorowski and Hinz and Wiśniewski 2015, 50-59).

There is no national or regional inventory of the "best" or "the most successful" revitalization projects. It is possible, however, for an owner of a monument to participate in a contest. Every year the Chief Monument Conservator in the Ministry of Culture and National Heritage, announces a contest called "Zabytek Zadbane," which can be translated as "a monument which is well-kept" or "well taken care of" (NHBP 2018). Owners and managers of distinctively well-preserved monuments are eligible to submit their applications. The competition aims to promote the best-practice examples in six categories of monument protection. They are the preservation of value, landscape revitalization, monument adaptation, wooden heritage protection, industrial heritage protection, and accurate management and

permanent preservation works (NHBP 2018). The revitalization project of the Potocki palace falls under the landscape preservation category.

The “Conservation Laurel (Laur Konserwatorski),” in turn, is a regional competition which takes place annually in the Lublin Voivodeship. It is organized by the regional Chief Monument Conservator and the voivodeship’s authorities. It was launched in 2000 in order to encourage local investment in monument protection. The prestige of the competition functions as the main incentive for owners and managers of historical sites, to share effects of their conservation works (Lublin Voivodeship Monument Conservation Office 2018).

My analysis of the ministerial report and results of the two competitions show that the current state and management choices in the Potocki Palace are relatively uncommon. Many of aristocratic palaces or mansions in Poland have been sold to private investors for commercial use, such as hotels or restaurants (Kaczorowski and Hinz and Wiśniewski 2015). Monuments where the original interior design has been preserved, often function as hotels and museums simultaneously, such as the Baroque Lomnica Palace in the south-western part of Poland. Apart from functioning as a hotel with two restaurants, Lomnica Palace is open to tourists who can admire three museum rooms with architecture from the eighteenth and nineteenth century, renovated basements with an art gallery, and a multimedia library (Lomnica Palace 2018).

At this point, it is worth mentioning an international example, which constitutes an applicable good practice example for a historical palace which today combines commercial and educational purposes: the Almásy Castle in Gyula, in Hungary. A 2018 European Museum of the Year Award nominee, the castle is a hotel and an innovative educational center (The Almásy Castle in Gyula n.d.). Zsolt Virag (2015), who is the author of a publication devoted to the Almásy Castle’s revitalization process, recognizes that monument protection in Eastern-Central Europe in the majority of cases depends on similar factors. The execution of often innovative projects rests on external grant opportunities. Due to a high number of monuments

with an urgent need of protection in this part of Europe, the competition for grants is fierce. Only projects which prove to be self-sustainable are considered (Virag 2015, 309).

Due to its history, the Almásy Castle is highly comparable to the Potocki Palace. Since 2001, this originally Baroque mansion is an asset of the local government of the village of Gyula. On the day of the handover, the state of the monument was a reflection of decades of various owners and negligence. In 2014, a project called “Weekdays and holidays in the castles of the Hungarian Great Plain – Centuries of the Almásy Castle Gyula” was launched with the financial support of European Union funds (Virag 2015, 309). The museum which was established as a product of this project, responds to a modern visitor’s need of real-life experience. In the Almásy Castle, visitors can learn about the history of the place and its everyday life throughout centuries in the most interactive way. The exhibitions are dynamic and present every aspect of the court’s life, which includes the aristocratic lifestyle, but also the castle’s maintenance and all backstage activities (Virag 2015, 309-311). Engaging tourists in taking decisions regarding their visit, and offering them a feeling of exclusiveness and an opportunity to look into a private or “real” life, is considered as the key to success (Weed 2018). The Almásy Castle of Gyula is an example of a successful revitalization which guaranteed the future self-sustainability of the site. Naturally, the innovativeness of the museum is not the only factor responsible for the success. The castle hosts a hotel, and it is located in the vicinity of thermal baths (The Almásy Castle in Gyula n.d.).

Finally, in Poland monuments which were revitalized only for educational purposes are often divisions of large cultural institutions. A medieval castle in the village of Kórnik in western Poland, modernized in the nineteenth-century, is home to a library under the aegis of the Polish Academy of Science (Polish Academy of Science the Kórnik Library n.d.). A late-Baroque residence in Rogalin similar to the Potocki Palace, on the other hand, is a division of the National Museum of Poznan (Nowak n.d.). Finally, a branch of the National Museum in

Warsaw is located in the picturesque Radziwiłł palace complex in Nieborów and Arkadia (National Museum in Warsaw 2015). One example of an independent cultural institution which was established in a historical building by an initiative of its owners is the Castle Museum in Pszczyna. As the website of the museum informs, it is a “Cultural Institutions of the Silesian Regional Government” (The Castle Museum in Pszczyna 2015). Examples presented in this chapter were selected in consonance with major characteristics of the Potocki Palace. Nevertheless, as it was mentioned before, in the past few years Polish historical buildings were experiencing a revival. This positive tendency originates from recent adoptions in the national monument protection system, and an emergence of new funding opportunities. Both factors will be elaborated in the following chapter three.

Chapter 3 – Relevant aspects of the monument protection system in Poland

Designing an appealing and feasible management plan is less challenging than finding sufficient financial resources for its implementation. The current management concept of the Potocki Palace has been compiled by two groups of professionals. Its structure corresponds to the usual requirements of current development programmes, i.e., for the period 2014-2021. The authors of the design were influenced by the current tendencies and priorities that determine which projects shall be granted financial support. To understand the steps which the Radzyń City Hall has already taken, and suggest further refinement towards finalization of the revitalization process, it is necessary to understand the most recent monument protection system in Poland, and ways in which they influence decision-making in the Potocki Palace case.

3.1 A brief introduction to the Polish monument protection system

A general report summarizing the state of Polish monuments after 1989 was prepared by a team of heritage professionals in 2008. According to data published in the document, in 2008 only one out of eleven Polish historical buildings did not require any renovations (Kubiszewska 2012). In the light of the threatening results of the report, in 2011 the Polish National Committee of ICOMOS organized a conference to discuss the efficiency of Polish monument protection policy. According to the publication which came out as a result of the debate, the Polish system of monument protection was still highly unsatisfactory and probably going in a wrong direction (Szmygin 2011). The situation was diagnosed as an effect of changing realities – realities which shape the country, but also the whole world, in all possible dimensions, such as cultural, economic, social or political.

The most predominant changes which influenced the Polish monument system after the regime transformation in 1989, included a shift from state to private ownership and financial responsibility, a shift of perception on monuments from the duty to investment, and finally changes in the scope of influence of the regional chief conservator's office. The chief conservator's office became an institution dependent on a voivodeship's government which is passive, rather than actively interfering in monuments' management (Purchla et al. 2008).

As a member of the European Union which seeks to protect peaceful thriving of national and regional cultural heritage of its member states, Poland is expected to submit to this supranational obligation. Furthermore, protection and popularization of the national cultural heritage, natural environment, and sustainable development are mentioned in article six of the current Polish Constitution which was established on June 2, 1997. Currently, an effective legal act which defines ways of monument protection is the Historic Monuments Preservation Act which was introduced on July 23, 2003. It is also worth mentioning that the very first national regulation directly concerning cultural heritage protection in Poland was a Decree of the Regency Council of the Care of Monuments of Art and Culture which was enacted in October 1918 (Kubiszewska 2012, 60).

As stated in the Historic Monuments Preservation Act (PRP 2003), monuments are divided into three categories, namely, non-movable, movable, and archaeological. There are four official forms of historic monuments preservation. The lowest established protection presumes to acknowledge protective measures in specific land use plans such as a building complex for public or commercial purposes, railways, roads, or public airports. Furthermore, after the regional Chief Monument Conservator's approval, a local government can establish a Culture Park, which protects a cultural landscape with unique architectural details (NHBP n.d.b.).

The third legal monument protection form is registering a monument in the National Heritage Board's Register of Monuments. It is the most common procedure and includes both privileges and a set of responsibilities from the owners of a monument. Following the agreed upon categories of monuments in Poland, the Register is also divided into three books, which separately assemble non-movable, movable, and archaeological heritage. The Register is digitized and publicly accessible (NHBP n.d.c.). The status of registered monument is granted only to buildings or items evaluated by the National Heritage Board's Committee as a monument of high historical and cultural value for the whole nation. The Register is a form of prestige and positively influences tourist potential and funding opportunities. The most serious form of violating the set of responsibilities tied to the distinction is neglecting or damaging a monument to an extent when it loses its historical and cultural value; this also includes exporting a registered item (NHBP n.d.d.). Although the National Heritage Board of Poland does not describe it in its written resources, the Historic Monuments Preservation Act (PRP 2003) describes a sub-category of the register entry, referred to as the List of Treasures of Heritage. A historical object or a monument is categorized as a Treasure of Heritage based on an age criteria (PRP 2003).

Finally, the most prestigious acknowledgment is the status of a Monument of History. It refers only to non-movable monuments and is granted by the President of the Republic of Poland after a motion of the Minister of Culture and National Heritage. A Monument of History should be of a great historical, artistic and scientific importance to the whole nation and under the supervision of a monument conservator. It should also have retained (or changed to a minimal degree) its original spatial composition, and as a masterpiece designed by a renowned artist its style should be uniform and match the preserved original environment (OPRP 2012, 10). Currently, the Potocki Palace meets all the criteria for the nomination. According to the *Starosta* of the Radzyń District Governance Office, however, the status of Monument of

History would involve restraints to the current management plan of the palace. He fears that it is impossible to reconcile innovative ideas for the utilization of the palace's rooms with the required stylistic homogeneity.

As far as the latest management plan is concerned, it is unlikely, but possible, that recognizing the palace as a Monument of History, and thus accepting conditions of protection pertinent to the new status could block some elements of the project. It is highly recommended to analyze and compare conditions of all current funding programmes and offers, and thoughtfully weigh their risks and opportunities based on well-defined priorities of the revitalization. Hence, an established and solid vision of the Radzyń Podlaski town after the revitalization of its palace is also pivotal from the financial point of view. Relevant decision-making bodies of the Radzyń City Hall will face less ambiguity and hectic compromises while following the strategy leading to objectives which bring the vision of the future town to life.

3.2 Monument protection funding in Poland

The primary source of the monument protection funding is the state budget distributed directly from the national treasury or through local governments. Financial resources which are allocated to monument protection are dispensed through the Ministry of Culture and National Heritage, chief monument conservators of every one of the sixteen voivodeships, or a local decision-making body on a level of a commune, a county or district, or a voivodeship. The Minister of Education can sponsor archaeological or conservation research which can facilitate further conservation or restoration works. Consistently, the state finances around fifty percent of the monument protection-related investment. Nonetheless, in exceptional cases such as an urgent need to save a building from collapsing or a monument's distinct cultural and historical value, it is possible that a related ministry covers all costs. Applications for financial support take place annually and can be submitted by a citizen, a local government unit, or any other organizational unit which owns the monument or rights to its management. The monument

must be registered. Technical specifications which define works considered as the monument protection are listed in the Historic Monuments Preservation Act (NHBP n.d.a.).

Every year since 2005, the Minister of Culture and National Heritage announces a framework for applications which will be in force for the following twelve months. The most recent "Cultural Heritage Program" prioritizes monument protection, Polish cultural heritage abroad, heritage protection through digitization, and protection of archeological sites. The National Heritage Board of Poland emphasizes that apart from programs supported by the state budget, monument protection in Poland can be conducted with the aid of the European Union resources or EEA grants. The four categories of EU funds are structural funds which are channeled through special operational programs such as the current "Infrastructure and Environment Programme," regional programs which address the needs of a certain region, special cultural sector programs, and international community initiatives such as Interreg or Leader+. After the successful distribution of resources from the 2007-2013 EU budget, the current programs and initiatives are derived from the 2014-2020 EU budget perspective (NHBP n.d.a.).

In 2007-2013, revitalization and monument protection projects benefited from the 11th Priority "Culture and Cultural Heritage" which was adopted by the EU Infrastructure and Environment Programme. Along with new budgetary priorities, in 2014 the same type of investment falls under the 8th priority axis called "Protection of Cultural Heritage and Development of Cultural Resources" (DFEA n.d.). The description of the 8th priority axis of the Programme matches the Radzyń City Hall's desired results of the management project of the Potocki Palace.

As a part of the VIII axis of the Operational Programme Infrastructure and Environment 2014-2020 it will be possible to implement projects mainly in the field of cultural heritage preservation: restoration of monuments along with the environment, conservation of movable monuments, historic parks and gardens. In addition, funding will be allowed for projects aimed at reconstruction and

development of cultural institutions, art schools and universities intended for cultural purposes (DFEA n.d.b.).

Radzyń City Hall aims at revitalizing the entire historical complex, which includes the Potocki Palace, the front courtyard with ponds, and the Italian style strolling garden with an orangery at the back. It certainly agrees with the above-cited expectations of the potential funder. As it was elaborated in the previous chapters, it would also please the residents of the town, who yearn for more green infrastructure. What is more, the current management plan responds to the tendency to locate cultural institutions in a revitalized historical building.

In reference to the dilemma above regarding benefits and threats of the Monument of History nomination, it is wise to refer to the instructions which explain for whom is the 8th priority axis designed. It strictly defines who can apply for the financial support through the programme, and under what conditions. City hall finds its place on the list of eight types of beneficiaries. Point five acknowledges “local government units and local cultural institutions,” and it is the only point which describes Radzyń City Hall as a beneficiary. A disclaimer to the list, however, notifies that beneficiaries listed in points five to eight can apply only if their projects include sites inscribed on UNESCO World Heritage List or nominated as a Monument of History, or located in the areas covered by those. The same disclaimer allows the particular beneficiaries to receive the support if their projects, among other provisions, enhance “development of reading in the provincial cities,” or are projects of “conservation, restoration, and adaptation for cultural purposes and protection against theft and destruction of movable and immovable monuments (DFEA n.d.b.).” Hence, if the status of the Monument of History can facilitate receiving the grant provided through the EU Infrastructure and Environment Programme, it is worth considering further endeavors towards getting the nomination.

Similarly, applicants eligible for the already discussed EEA grants include national and local authorities. Consequently, the Radzyń City Hall can submit a project proposal to the

programme operator, which in the case of funds designated for culture, is the Ministry of Culture and National Heritage. Iceland, Liechtenstein, and Norway decided that, through agreements signed for the period 2014-2021, their project-oriented support will enhance cooperation between Poland and the donor countries. Issues highly relevant for the Potocki Palace's revitalization appear among the key priorities of eleven programmes embraced by the agreements which were signed in December 2017. They include enhancing local development, promoting culture, and strengthening civil society. Some calls for proposals do not offer to fund an awarded project entirely, and some initial contribution from the applicant may be required. The application procedure is based on competition and assessment of the most persuasive project proposals (EEA n.d.). Thorough preparations and allegiance with the strategy are pivotal in the strive for a successful application. It is also crucial to seek further funding opportunities, in order not to risk putting the entire project at stake.

In her analysis of financial instruments of revitalization projects on the local level in Poland, Gralak (2010) suggests that local governments should consider closer cooperation with the private sector. She acknowledges that, on average, private owners and investors do not have at their disposal resources which would cover an entire revitalization project. Thus, governments can either invite private investments at final stages of revitalization or recognize a model of cooperation referred to as the Public-Private Partnership (PPP). In the latter case, the experience and capacities of the public sector are combined with private money. The presence of the PPP solutions is still very small in Poland. It is possible, that local authorities prefer to refrain from the PPP to avoid an unbalanced cooperation which prioritizes private profit over public benefits (Gralak 2010, 14-15). The mayor of Radzyń Podlaski was expressing his objections towards total privatization or commercialization of the palace, since City Hall became the official owner of the monument (Wasak 2015a). It does not fully exclude applying the PPP solution in the Potocki Palace case. Owing to the multiplicity of the current

management plan, it is conceivable to invite private investors to support some elements of the revitalization, such as a café or one of the multimedia labs for example.

3.3 The Revitalization of the Potocki Palace in Radzyń Podlaski: funding opportunities

The Radzyń City Hall's struggle to obtain financial resources for the revitalization of the Potocki Palace began when the town became the legal owner of the monument and proved to be a strenuous endeavor.

In April 2018, the Lublin Voivodeship Office for the Protection of Monuments confirmed that the Radzyń City Hall received more than 1.6 million PLN for the renovation. Previously, the good news was passed to the City Hall in January 2018 by two Parliament Members who have effectively lobbied the palace's case. It was the first occasion when the revitalization was supported by resources deriving directly from the state budget. Exactly 1,6 million PLN is earmarked for renovation works of the building's western façade and 25,400 PLN will be devoted to bringing one of Redler's statues back to its former glory. According to a press release issued prior to an official registration of the grant in the Radzyń town's budget, both engaged Parliament Members committed to further campaign for the state's financial aid (Wasak 2018a).

Poland is the biggest beneficiary of the EEA and Norway Grants (EEA Grants n.d.). In the framework of the recently agreed upon the third edition of EEA and Norway Grants, there are 809.3 million euros allocated to support development projects in Poland. The 2017 Memorandum of Understanding introduced twelve categories of grants distributed by designated relevant institutions. They are called programmes, and the Culture Programme with 75 million euros is channeled to culture and heritage-related projects through the Ministry of Culture and National Heritage. One project can receive between 8 to 20 million PLN (MID 2018).

During a press conference organized to announce the grant, the mayor of Radzyń expressed his confidence that a similar sum would also be granted in the next year. Moreover, a new application has been announced. It will be submitted to the Ministry of Culture and National Heritage, which is the intermediary in the process of obtaining the III edition of Norway Grants for Culture. A potential grant would cover expenses necessary to restore the palace's surroundings, namely the Italian garden, the front courtyard, and the retaining wall (Wasak 2018b).

It is of paramount importance that the town receives external financial support for the revitalization and does not burden citizens by drawing from its budget. According to a present-day forecast, however, to receive financial support mediated by the Marshal's Office of the Lublin Voivodeship, the City Hall must prove that it has the ability to cover some expenses marginally. In practice, it means that the town's long-term budget must be approved soon, and it should include a significant sum of money reserved for the revitalization. An approved long-term budget and a convincing revitalization concept can help to secure loans. A grant attained this way would be spent on the renovation of the main corpus of the palace (Wasak 2018b).

The Lublin Voivodeship Marshal's Office (hereafter: LVMO), distributes resources from the Regional Operational Programme allotted to the Lublin Voivodeship by the European Union through the European Regional Development Fund and the European Social Fund. Long-term objectives of the Regional Operational Programme include the increase of the region's competitiveness by building on existing resources which foster the social and territorial cohesiveness (LVMO 2015). The objectives match the aims which the Radzyń City Hall and District's Governance Office associated with the successful revitalization of the Potocki Palace. The palace will become a large cultural center in a historical building. It will attract tourists and as the only public cultural hub in the area, it will boost citizens' creativity and make the region more attractive for potential investors.

The Radzyń City Hall submitted the first application for the Lublin Voivodeship Marshal's Office grant in 2016. The LVMO dismissed it because of formal inadequacies of the application. According to the LVMO, the submitted management project did not assume that at least eighty percent of the renovated area would be utilized to promote culture. What is more, official application procedures require the stapling and numbering pages of submitted documents, which in this case the applicant did not do. City hall, however, disagreed with the verdict and initiated legal proceedings. In February 2018, the Supreme Administrative Court of the Republic of Poland resolved the case in favor of the Radzyń City Hall. Currently, the town authorities are waiting for further decisions (Wasak 2018c). Keeping in mind, that the Radzyń City Hall has gained relevant experience and became familiar with technical hindrances of the application process, the mayor's optimistic predictions concerning the upcoming applications for the LVMO's grant are well justified.

The year 2017 was a turning point for the palace's façade. An iron gate was brought back to its former shape and use in September. The gate is a representative entrance to the palace's courtyard, and it is situated on its southern edge. Renovation works included reconditioning of the metal parts and rebuilding elements made of stone, including Redler's sculptures. They were carried out by a professional art restoration company and financed partially from the town's budget and partially from resources of the Lublin Voivodeship Monuments Chief Conservator. It was the last of three restoration works on Redler's sculptures. Although the sculptures placed on the eastern wing and avant-corps of the palace were in a much worse state, the western ornaments were restored first in 2015. The western wing is more visible from the main road. Hence, the sculptures there were prioritized, and the ones on the eastern wing were restored in 2016. The same art renovation company executed all three projects which were financed from the abovementioned resources (Wasak 2017b).

The first attempt to receive a significant sum of money to renovate the palace took place at the beginning of 2016. Currently, the Potocki Palace is registered as a national monument. Radzyń City Hall, however, decided that promoting the palace's status would bring more opportunities for external funding, with an emphasis on state resources. Hence, in January 2016 it submitted to the Ministry of Culture and National Heritage an application to recognize the palace as a Monument of History. The application was accepted, and an assessment committee from the National Heritage Board of Poland visited the Radzyń town and its palace in October 2016 for a one-day-long evaluation (Wasak 2016). No decisions have been announced by April 2018.

3.4 Aligning with global tendencies

In light of the abundance of the current funding opportunities, as well as considering global tendencies, the urban development programmes and strategies which are designed for to be utilized by Radzyń city hall and Radzyń District Governance Office, should prove that the local authorities are conscious about the prerequisites of the surrounding reality. Recent reports and an overview of currently ongoing relevant projects prove the world's concern about making cities and towns more liveable, and culturally and economically advancing places (Abakerli and Suri 2014; Bokova 2016; UNESCO 2008; UNESCO 2011; UNESCO 2016; Throsby 2012).

Abounding and very diversified European and Asian urban heritage has been often regarded as a factor which weakens local economies and hinders development opportunities. Scarce public resources in cities in underdeveloped, or moderately economically developed regions, would be spent very carefully, and investing in restoration of historical monuments is rarely considered a priority (Thorsby 2012, 1). Maintenance of historical neighbourhoods generates costs, and if neglected, they are prone to becoming a habitat for poverty and social exclusion. Upholding the inferior status of historical neighbourhoods is in fact highly

detrimental, as it can gradually begin to influence other parts of a city or a town, and discourage new investment projects and tourism (Abakerli and Suri 2014, 10). So does the example of Radzyń Podlaski demonstrate that cultural heritage can occur as burden for local authorities who are faced with the challenge of incorporating costly restoration works into the annual budget. Moreover, decades of negligence, transformed the important element of local cultural heritage into an aesthetically objectionable part of the town, and that led to citizens' indifference towards the local history.

One of the most critical moments in changing approaches towards investing in urban heritage preservation, was the adoption of the 2030 Agenda for Sustainable Development which took place in 2015 and was approved by the United Nations Organization member states. For the first time, culture and heritage were acknowledged as driving forces to fight poverty and inequalities worldwide (Bokova 2016). All seventeen ambitious Sustainable Development Goals can be reached or approached by using culture as a tool, and at least four, namely “Decent Work and Economic Growth,” “Industry, Innovation and Infrastructure,” “Reduced Inequalities,” and “Sustainable Cities and Communities” are directly related to the revitalization of historical neighbourhoods (UN Department of Economic and Social Affairs n.d.). According to UNESCO's “Global Report on Culture for Sustainable Urban Development ‘Culture: Urban Future’,” (2016) urban revitalization projects which are based on protection and preservation of tangible and intangible heritage, lead to inclusive economic development and reinforced local identities.

The following chapter contains a description of one of many ways in which building on local cultural resources can translate into economic advancement of a revitalized area and its surroundings. An analysis of heritage-based investment projects in Radzyń district will help to define in what aspects the 2016-2023 Radzyń Podlaski Urban Revitalization Programme and

the town's strategic goals for 2020, are aligned with global tendencies, and, therefore, in what ways their objectives are possible to reach.

Chapter 4 – Radzyń as an innovation-friendly creative hub

Cities need eccentric and creative people
Yigitcanlar *et al.* 2008

Economic development increasingly depends on creative capacities of communities. In other words, it depends on people's ability to come up with fresh and unique ideas, which can translate into economic activities (Yigitcanlar *et al.* 2008). The mayor of Radzyń Podlaski announced that as the new owner of the palace City Hall would ensure that the big historic building will be utilized only for the common good of the community. Thereby, he joined a global tendency of transforming cities into innovation-friendly creative hubs, which in scholarly nomenclature is referred to as knowledge-based urban development (Bajracharya *et al.* 2009).

The vision of the 2009-2020 Radzyń Podlaski Local Development Strategy has seven points which illustrate Radzyń's appearance by the end of this period (LISA 2009). According to the vision, owing to the revitalization of the center and contaminated areas, the town is more aesthetically appealing. Moreover, based on its cultural and natural resources, the town is a safe and attractive place to live, work, and spend leisure time, for citizens and tourists. The feeling of local identity is strengthened through an enriched cultural and educational offer in the town, as well as modern infrastructure and smart communication solutions. Consequently, the citizens are more socially engaged and responsible for their surroundings. Finally, the town has evidently more capacity to obtain external funds for development and attract new investment projects (LISA 2009, 65-67).

Correspondingly, the 2016-2023 Radzyń Podlaski Urban Revitalization Programme, includes three strategic goals which refer to the revitalized area in a like manner (Janczarek *et al.* 2017). They are facilitating the citizen's civic engagement and entrepreneurship, creating

conditions which are favorable for the economic progress, as well as promoting functionality and aesthetical quality of public sphere of the revitalized area (Janczarek *et al.* 2017, 188).

In this chapter, I will present a theoretical background to a social phenomenon, which in my view, is a direct consequence of the town's and palace's revitalization, and, simultaneously, a means to reach the above-listed vision and goals.

4.1 The Creative Class

Along with the emergence of studies related to the creative force of citizens, and formation of terms like "creative industries", "creative class" or "creative capital", city authorities worldwide decided to boost economic progress by creating "creative milieus" (Darchen and Tremblay 2009; Florida 2012; Glaeser 2005; Yigitcanlar *et al.* 2008). These terms derive from the idea, that today we live in a knowledge economy or an information economy, which independently from its name, treats creativity as its fuel. And because creativity is not a commodity, but a power accruing from people, it is access to these people that became the main resource of successful companies. This desired part of society is referred to by Richard Florida (2012) as the creative class, which includes people from any profession if their job entails creating new meaningful content.

At the very beginning of their presentation about the Sobole Foundation, its founders simply displayed a photo of a pastoral wooden residence in a lush green garden and confidently declared that there is no need to provide more reasons for the choice of the location for their investment. The creative class does not prioritize physical attractions or economic incentives such as highways or tax credits over a development-friendly environment. A creative person values stimulating experience, society's openness towards diversity, and a feeling of belonging to a local community. If a creative person does not find it, they will leave the current place of residence and seek better amenities elsewhere (Florida 2012, 187). Very often, their settlement choices do not seem obvious, like in the case of the founders of the Sobole Foundation. Their

significant initial capital and many other precious resources such as skills and connections, allowed them to establish their foundation in any city of their choice, but they decided to invest in a tiny village in a remote eastern part of Poland. They prioritized a peaceful, inspirational environment, which together with the rich history of the manor house made the village of Sobole an excellent place in which they could freely direct their creative endeavors. The development of the Digital Knowledge Village II in the village of Borki is another example of individual creative energy seeking an ideal place to anchor and prosper.

Richard Florida also addresses the question of what comes first, employment opportunities or the creative class. His ambiguous answer informs the reader that "both" are first, as it is the peculiar inspiring ecosystem which enables creativity to sprout (Florida 2012, 187). If his theory is right and the founders of the Sobole Foundation and the Digital Knowledge Village II in Borki had good intuition, Radzyń district is a gradually evolving creativity-friendly ecosystem.

4.2 The power of temporary clusters

One of the most frequently reappearing complaints during my survey among the citizens of Radzyń Podlaski was that the town lacks social spaces like cafés, restaurants or nicely designed parks, where people could casually connect and spend their leisure time. An interesting study by Katariina Ala-Rami (2008) on the role of social networking and knowledge transfer in business shows that a neutral and pleasant environment has a positive impact on creative collaboration at work. She analyzes case studies of software companies in the town of Oulu in Finland. Population-wise, Oulu is very similar to Radzyń Podlaski; it is also relatively remotely located in the far North of Finland. However, the town has gained its international reputation as one of Europe's "living labs," where entire communities test new technologies (City of Oulu n.d.). Ala-Rami investigated how social interactions between employees of the town's numerous software companies influence their creativity regarding product development. Face-

to-face meetings proved to enhance the sharing of more information and advice and had a positive impact on conflict resolutions. The research was based on the presumption that a transfer of knowledge occurs among people with similar interests, thus within the community of practice (Ale-Rami 2008, 67).

The concept of community of practice is based on trust and understanding which encourage social learning, sharing information and seeking for common solutions. The strongest ties bind family members and friends, but it is possible to foster tighter collaboration within formal contacts, for example between workmates in a product design division of a software company. One of the effective ways to connect people and boost knowledge transfer is to allow them to meet and brainstorm in so-called temporary clusters, which as opposed to permanent clusters take place outside of a formal workplace. Behind the term "temporary cluster," Peter Maskell (2006) understands local and international conferences, congresses, exhibitions or any other events which gather professionals, such as, business managers or marketing officers. Ala-Rami (2008, 67), in turn, refers to temporary clusters as places where employees meet with each other or their clients outside of their offices. In any case, the neutral and informal environment has a tremendously positive influence on intensifying knowledge exchange, building enduring networks, and transforming ideas into innovative products. Having proved how beneficial for creativity, and thereby open-mindedness and innovation, a simple social space can be, it is natural to conclude that Radzyń Podlaski desperately needs more cafés, civic centers or any recreational rooms, not only to count on businesspeople to come, meet and expand their activity, but to allow the citizens to network and, by finding common interests, form communities of practice. The current management project of the Potocki Palace will satisfy this need.

4.3 Potocki Palace as the creative class atelier

How does a creative society influence its surroundings? The Urban and Regional Innovation Research "Urenio" group (n.d.) analyzed features of intelligent cities and defined four different aggregations of intelligence in an urban milieu. According to "Urenio," a smart city consists of three layers of the spatial distribution of intelligence. They include the city layer with the people and their creativity, the innovation layer of institutions, and finally, the Information and Communication Technology (ICT) layer which is a digital space with communication infrastructure, digital technologies, and mobile applications. Keeping in mind that Radzyń Podlaski is a medium-sized town where the municipality does not prioritize digital communication, and it cannot fully fall under the definition of a smart city, it is beneficial to understand the role of people's innovativeness. Nowadays, the innovativeness results in a local expansion of high technologies, which in turn influence all other, also physical layers of a city. Furthermore, I analyze Radzyń Podlaski as an emerging intelligent city, forasmuch the revitalization project of the Potocki Palace assumes primarily multimedia facilities and modern computer labs for the youth.

Spatial intelligence in a city aggregates into the agglomeration intelligence which gathers digital applications, orchestration intelligence which depends on the communication and cooperation within a community, the amplification intelligence which defines learning through digital technologies, and the instrumentation intelligence which is sharing information with the citizens and organizations and supporting their more conscious decisions (Urenio n.d.). Assuming, that the revitalization will transform the Potocki Palace into a high-technology-based cultural and educational hub where the new creative class will flourish, Radzyń Podlaski has the potential to benefit from all levels of the spatial intelligence. Let us look at a possible scenario.

The palace's premises allow young people to spend their free time in media labs, learn film and sound editing and develop an understanding of the increasing relevance of new technologies in everyday life. The youth of Radzyń Podlaski are becoming more conscious consumers of the ICT and are eager to implement their knowledge in their future jobs as doctors, teachers, police, town councilors, administrative staff or urban planners. The list of possible occupations which have a direct influence on the town's information-sharing infrastructure does not end there; neither do the ways in which the technology-able generation can positively transform their environment. Further, a Baroque stylized restaurant and café in the central part of the palace perfectly fall under the definition of a temporary cluster. An aesthetically pleasing décor matters, and the palace will certainly become a popular meeting point for the citizens as well as for communities from the adjacent villages. At the moment the entire county lacks a neutral digital or physical social space which is also big enough to accommodate a critical mass of people who can connect and share their needs and expectations regarding the development of their surroundings. A cultural center like the one emerging in the Potocki Palace is a casebook example of a platform for information transfer and civil empowerment.

4.4 Making towns as smart as cities

A group of researchers from Bond University and Queensland University of Technology (Bajracharya *et al.* 2009), observed that the highly adaptive theory about the major role of the creative class in building a knowledge-based economy focuses mostly on big cities and metropolitan areas, and there is a significant scarcity of research analyzing the role of the creative class in smaller towns. They suggest that the theory can be equally relevant on different levels of analysis, and if cities influence economic development on a national level, small towns will constitute their counterparts on a regional level. Potential aggregated in small towns is referred to as knowledge precincts. Following this logic, as a capital of the county and the

biggest town in the region, Radzyń Podlaski is an analog of a big city and the main influencer in the area.

Moreover, downtown of a big city does not necessarily guarantee more creative environment than its suburbs, like in the case of Wollongong in Australia where agglomeration of creative industries positively influences the entire region (Waite and Gibson 2009). Other examples of prospering knowledge precincts are shaped by the Nokia Helsinki Digital Village or Australia's Kelvin Grove Urban Village where familiar atmosphere, the possibility of face-to-face interactions, and direct knowledge transfer proved to be an effective magnet for investment (Bajracharya *et al.* 2009, 3). Located in Brisbane, Kelvin Grove Village is an example of a planned and sustainable creation of a knowledge precinct. It emerged as a result of the cooperation between the Queensland Government and the Queensland University of Technology and was an institutional response to the Australian problem of vast amounts of land without access to knowledge resources such as universities (Kelvin Grove Village n.d.). Furthermore, while the high life quality of a city or a town being an important factor determining professionals' willingness to settle, it is not pivotal. Darchen and Tremblay (2009) show, that especially in case of young people, desired prospective employment opportunities often outweigh amenities offered by big cities. The abovementioned cases are evidence that producing knowledge precincts from the so-called scratch is feasible and often advisable. What is essential however, are well-grounded research of the local needs and resources, as well as policies focused on the smart urban growth. I believe that the course of the Potocki Palace revitalization is a correct first step in the described direction.

Economic prosperity is based on investment. In their study of Sydney's knowledge sector development, Searle and Pritchard (2008) list three types of investment in knowledge precincts. The first two categories assume conscious activity of companies and corporations which could either establish their headquarters or concentrate production in a chosen area. It is

particularly relevant as far as ICT or biotechnology industries are concerned. The third type is an agglomeration of creative industries such as movie- or music-making. Given the various profiles of investments taking place in villages in the vicinity of Radzyń Podlaski, the multimedia-focused revitalization plan, as well as, the confirmed by my survey local community's longing towards a public space for their creative development, it is not an overstatement to perceive the district as an emerging knowledge precinct. That, however, again requires concrete measures on the municipal level and policy design along the lines of the knowledge-based urban development.

Recommendations and Conclusion

The town of Radzyń Podlaski boasts a rich history and unique cultural heritage. The revitalization process of its preeminent monument, the Potocki Palace, is an excellent opportunity to create platforms to promote the local heritage and build a long-term strategy with a clear vision of the effects of the town's transformations. The global tendency to utilize local resources and base prosperity on heritage to protect diversity provides many ideas of ways to proceed in the same direction.

5.1 Key attributes of a successful revitalization

Historical parts of cities and towns are particularly likely to attract the creative class, which can reciprocate by forming knowledge-sharing social circles and institutions. Current urban policies tend to view revitalization of the historical city center as an opportunity to foster innovative knowledge-based economic development. The emergence of the field of urban studies devoted to the creative urban regeneration serves as basic evidence of the increasing importance to make policy-makers aware of global tendencies and their outcomes. Creative urban regeneration is a type of a revitalization which requires a multifaceted approach which combines science, engineering, and art. Historic city centers are an excellent canvas for creative revitalization, as their architectural heritage makes them unique and artistic from the very beginning. In order to produce a safe and innovation-friendly environment, urban planners should consider supplementing the given cultural hub with new technologies and spaces for clustering. As a consequence, a city or a town will be more welcoming to certain social and professional groups, such as artists, scientists or engineers. Their presence facilitates economic development and leads to more diversity and tolerance among the residents (Forouzani 2012). The revitalization of the Potocki Palace can lead to the creative urban regeneration in a natural

way. City Hall and the District Governance Office may want to facilitate the transformation and take concrete steps to make it controlled and aligned with their vision.

In 2016, the Ministry of Development published an extended report with a compilation of good practices of revitalizations of Polish cities and towns (NISPH 2016). Its authors, who represented the National Institute for Spatial Policy and Housing, collected various examples of recent revitalizations of city centers or neighborhoods of Polish cities and towns and categorized them by the component of each project, which according to them determined its success. An analysis in the report informs the reader about potential key attributes of successful revitalization. The list includes correct pre-assessment of the town's needs, cooperation between public authorities, NGOs and private owners, as well as encouraging private owners to follow public revitalization patterns in their investments (NISPH 2016, 8-12, 34-36).

Further, the authors of the report provide examples of towns where the authorities decided to utilize local heritage and locate the source of economic development in tourism, or in prosperity of the local community. In the town of Nałęczów, for example, merging a historical health resort with thermal waters, with less attractive neighborhoods, led to advancement and profits for the whole town (NISPH 2016, 13-16). Other cases, like the towns of Bydgoszcz and Połczyn-Zdrój, illustrate the benefits of rich cultural and educational public programmes, which in Połczyn-Zdrój target the local youth in particular. The towns exemplify the strategy of a thoughtful human capital building (NISPH 2016, 17-25). Finally, based on the example of the city of Poznań, the authors of the report advise stakeholders to clearly define the scope and anticipated outcomes of a revitalization (NISPH 2016, 97-100). General conclusions from the analysis of the report suggest that a well-grounded diagnosis and cooperation with local communities which converts into prioritizing their needs will lead to the most spectacular and desirable outcomes (NISPH 2016).

5.2 Virtual 3D exhibition and Geographic Information System

This year, on March 31, the town of Radzyń Podlaski celebrated 550 years of existence (Wasak 2018d). Earlier, in 2015, City Hall organized an exhibition to present more than six centuries of settlement in the area of today's town. The exhibition, which was a part of the European Heritage Days, was divided into two sections, one of which focused on the fifteenth century, and the other consisted of the first photographs of the town taken in the early twentieth century. The title of the exhibition was "Radzyń which does not exist anymore (Radzyń, którego już nie ma)" and it aimed to remind or inform citizens about the importance of memory regarding monuments and personal objects lost during numerous wars and conflicts. The exhibition included photographs, iconography, and archaeological finds from Radzyń district (Wasak 2015b).

As it was described in the first chapter of this study, Radzyń Podlaski has changed tremendously. According to written sources, until today, the town was most prominent and significant when the Potocki family managed its palace (Michalska, Michalski and Zwierzchowski 2011). Although Radzyń Podlaski is believed to have been a thriving and aesthetically attractive cultural spot in eighteenth-century Poland, it would be too arduous to attempt to transform modern buildings back to the eighteenth-century tenements. The palace will soon attain its former glory. However, if the town's authorities aspire to strengthen local patriotism and the residents' pride of their heritage, it is crucial to emphasize the splendid past of the entire town. The more creative and remarkable the method, the better. While the Potocki palace will return to its Baroque grandeur, it would be beneficial to place the monument in its historical context and initiate a temporary or permanent project which would inform about the past surroundings of the residence. Nowadays, if cultural institutions seek to enrich their audiences' experience and educate more innovatively, they often turn to new technologies

which appear as the most inexpensive and attractive solution. There are many online and digital tools which could be recommended to enhance the further promotion of the Potocki Palace and its heritage.

A virtual reconstruction can be used when a physical reconstruction is impossible or too expensive. It captures a site in a particular period and a set of virtual reconstructions is customarily used to present a historical development of a site (Cantar 2004, 121). There are a number of approaches and technological solutions which can be employed dependently on the desired outcome. A Computer Aided Design (CAD) is a computer-based drawing tool which gives geometrical and trigonometrical effects. Reconstruction with the use of CAD produces 2D or 3D images displayable on a screen of a computer, tablet or a smartphone (Cantar 2004, 121). It is a highly appropriate and accessible solution for virtual reconstruction of the historical Radzyń Podlaski.

Other technologies focus on a detail or require more advanced equipment. 3D laser scanning analyses a surface of an object and transfers the collected data to a computer. Complex software is required to produce accurate images of objects and their surfaces later. Further, photogrammetry helps to create a slideshow of 2D pictures which depict a site which has previously been depicted. This tool is applied to edit and amend images digitally (Cantar 2004, 121-122). Examples of applications and products of the photogrammetry are accessible on the website of “Cultural Heritage Imagining – CHI,” a non-profit organization which was established to promote high technology tools to save historical objects (CHI 2018). It is possible that 3D laser scanning or photogrammetry will be useful in the documentation of Redler’s sculptures. Finally, some forms of virtual reconstruction require complex equipment while accessing. Virtual Reality (VRLM) for example, is the latest technology tool to engage more than one human sense and create a unique visitor experience. To access it, though, a

receiver must be equipped with gloves, glasses, and headphones, which are all connected to a computer. Slightly less challenging but still able to create a memorable experience, is the use of simple 3D glasses (Cantar 2004, 122-123).



Figure 14 A still from The Met's video "Digital Reconstruction of the Northwest Palace, Nimrud, Assyria."

Source: The Metropolitan Museum of Art. 2014. "Digital Reconstruction of the Northwest Palace, Nimrud, Assyria." YouTube Video, 2:55. <https://www.youtube.com/watch?v=5VCldg1TdHc>.

Managers of museums and cultural institutions have widely accepted 3d technologies. Interesting examples of this type of museum education are the Canadian Museum of Nature and the Metropolitan Museum of Art in New York (Canadian Museum of Nature 2018; The Met 2018).

A prime example of utilizing 3D reconstruction to preserve tangible heritage in Lublin Voivodeship is the project "Wooden Treasure." It was organized in 2014-2015, by the "Grodzka Gate-NN Theatre" center in the city of Lublin, in cooperation with the Norwegian Institute for Cultural Heritage Research – NIKU, and Vestoldmuseene IKS or Larvik Museum in Norway (Teatr NN 2018a). The "Grodzka Gate-NN Theatre" is actively engaged in preserving and promoting cultural heritage in the Lublin region, with emphasis on Jewish heritage. Their interest in the history and traditions of local shtetls led to a drive to document the rapidly disappearing wooden vernacular architecture in eastern Poland as long as it is still possible (Teatr NN n.d.b). The center employed a multi-layered approach with a general aim to educate the public about wooden houses in small towns most appealingly and innovatively (Teatr NN 2018a).



Figure 15 An example of virtual reconstructions of the nineteenth century village of Dubienka, as a part of the “Wooden Treasure” project.

Source: Pietrasiewicz, Piotr, et al.. 2015. *Drewniany Skarb. Chroniąc dziedzictwo, kreujemy przyszłość. Podsumowanie projektu [Wooden Treasure. Preserving Heritage, Design Future. Project Conclusion]*. Lublin: Ośrodek “Brama Grodzka - Teatr NN,” 282.

The organizers of the “Wooden Treasure” project received a grant from Iceland, Liechtenstein and Norway through the EEA Grants within the “Promotion of Diversity in Culture and Arts within European Cultural Heritage” programme. It was also partially funded from Polish resources (Teatr NN 2018b).

Among many products of the project were study visits in Poland and Norway, a traveling exhibition, and multilingual publications. On the top of that, in cooperation with the Lublin University of Technology – which, notably, was involved in designing the management plan for the Potocki palace – there are five virtual reconstructions of towns involved in the study visits and 3D models of the Norwegian town of Larvik published on the project’s website. Owing to the multi-applicability of virtual reconstructions, the town of Larvik is depicted in three different periods in its history (Teatr NN 2018b).

Finally, following the example set by other similar institutions, such as the Museum of King Jan III's palace at Wilanów, traditional maps and printed plans of the Potocki Palace can be supplemented by a supremely accurate Geographical Information System – GIS, which is available on every personal device. In the mid-1990s, GIS, which was widely used in social sciences, became popular also in history, historical geography and museology (Gregory and

Ell 2007, 1). The purpose and applications of GIS are manifold. Primarily, the system manages geographical data like space and locations and utilizes the data to apply various types of information directly on them. Further, as a system it is capable of storing, processing, and presenting data. Owing to its features, GIS is a tool comparable to pictographic storytelling (Parker and Asencio 2008, xiv). Hence, it is natural for historians and historical sites managers to adopt a system which can enrich stories which they offer to their readers and audience respectively.

The Museum of King Jan III's palace at Wilanów exhibits royal baroque interiors and a rich collection of art. It is located in the former royal residence of King Jan III, in Wilanów, which today is a district of Warsaw. The history and profile of the museum are strongly related to the Potocki Palace. Both sites are examples of *cour et jardin*, and both residences represent rich Baroque stylization. The Potocki palace is considered a smaller version of its counterpart in Wilanów. Moreover, the most valuable part of the collection in Wilanów was donated by an important Polish politician and son of Eustachy Potocki – Stanislaw Kostka Potocki Pilawa Coat of Arms – in 1805 (MW n.d.b).

The management of the museum introduced GIS to combine diverse information about the site's terrain, architecture, parks, natural sculptures in gardens, façade, and interiors, rich vegetation, as well as results of archaeological investigations. A basic map of the site was merged with consistent documentation such as photographs, conservation reports, architectural details reports, and iconography. As a result, six thematically different maps were produced and published online (MW n.d.c). A visitor to the site can also access a website where they will find maps of the entire palace and park complex, architectural details of the façade, details of the interiors, a map of archaeological excavations in the site, and a map of studies on the biodiversity of the site's gardens. Finally, a mobile application called "StoryMap" is a part of the sixth map "Royal Wilanów in the past and today." The application leads the visitor through

the site, and by displaying historical photographs, tells the history of the residence's transformations (MW n.d.c). GIS assisted the management of the Museum of King Jan III's palace at Wilanów in overcoming a challenge of innovative storytelling and creating a compelling visitor experience with simultaneous loyalty to high standards of historical education. The future management of the Potocki Palace may face similar dilemmas.

Despite GIS' high applicability in historical geography, this method also entails certain obstacles. GIS functions flawlessly when it is built on the sufficient amount of data. Historical geography, however, as a discipline is not data-rich and the required information can be incomplete (Gregory and Ell 2007, 1). Thus, if employed to support historical sites, GIS must be based on careful qualitative and quantitative research.

5.3 Mobile application and physical infrastructure around the Aristocratic and Magnate Residences Trail

The “Aristocratic and Magnate Residences Trail” connects palaces and residences described in the first chapter and was established as a part of the “Noble Hospitality” product. The “Radzyń the Land of Warmth” brand promotes the trail on their website, through brief descriptions and two downloadable audio guides in Polish language. Interested visitors can also pass by the Tourist Information Office and collect a CD with the same audio guides, or pamphlets and publications available in Polish, English, and Russian (RLW 2013k).

All the amenities, however, are dedicated to visitors with cars, as most of the residences are relatively remote. There is also no sidewalk connecting the villages, nor are they in walking distance. A reliable public bus connects the town of Radzyń with other communes in the district. It is a commonly used and indispensable service but the bus does not stop exactly where the residences are located, which may cause difficulties for tourists coming from outside of the district. Also purchasing tickets might constitute a problem for foreign visitors or those who are not familiar with the local system. One of the solutions, and a very strong promotional

tool, would be establishing a special heritage bus which would stop directly at the residences included in the trail. If the initiative would be too expensive, this service can be incorporated into the already existing line. There are many solutions to the problem, like special fares for tourists who would like to be brought directly to their destinations, maps distributed on board, or voluntary tourist guides who would travel with visitors during the most intense period of the tourist season.

It will be highly beneficial, however, to begin the process of promotion of the trail even before the renovation works in the Potocki palace are finalized. What is more, along with the most recent positive news about the approved state grants for the Potocki palace renovations, many ideas of further promotion of the monument emerged. The voivode of Lublin Voivodeship endorsed a developing project referred to as “Beautiful East (Piękny Wschód).” The project is still in its planning phase and has been inspired by the soon-to-be-constructed road “Via Carpatia” which will connect major towns in eastern Poland. The road would lead through Białystok, Międzyrzec Podlaski, Radzyń Podlaski, Lubartów, Kozłówka, and Lublin, which all are homes to unique historical palaces or residences. The “Beautiful East” project would aim to promote the trail as an international tourist attraction (Wasak 2018b). The fact that the region has never been an established tourist destination is a backbone of the project and its biggest strength.

Moreover, there seem to be no uniform and distinct labeling or signpost systems on the way to the residences. A nationally used system of small brown arrow-shaped signpost informs drivers about a monument on their way. Nevertheless, it is very easy to overlook, and does not provide further details. There is no space on the official signpost, and it is forbidden, to indicate that the monument belongs to the “Aristocratic and Magnate Residences Trail” and is promoted by the “Radzyń the Land of Warmth” brand. In order to promote and further acknowledge the brand, it would be beneficial to clearly mark its scope of activities.

Nowadays, many of the residences on the trail are private properties, and it is impossible to impose on the owners a requirement to install the desired signposts. Nevertheless, since the cooperation with the owners was already initiated during the April 2017 conference, it would be constructive to continue discussions and elaborate on the idea of a clear, uniform, and originally designed signpost system. This would promote the brand “Radzyń the Land of Warmth” and each of the residences on the trail.

Establishing new physical infrastructure is often time- and resource-consuming, and requires advanced planning to ensure that new investments are sustainable and would not bring losses. Digital solutions are easier to introduce, refine, and update. Let me return to the case of the Almásy Castle of Gyula and present their example of utilizing the mobile application to enrich visitors’ experience. Nonetheless, a balance between the digital and real-life participation shall always be carefully measured and, ideally, consulted with a potential audience or good practice examples.

The management of the museum in the Almásy Castle of Gyula invested in attractive technological solutions and introduced a smartphone application and an interactive website. In order to convey their innovative approach appealingly, they decided to allow their visitors to explore the site and its services at their own speed. The mobile application is an interactive visual guide which offers information about the history of the castle in its many dimensions. It leads through the castle’s chambers, but also provides anecdotes and curious tales, and allows the user to choose a timeframe, a season, and a person in the castle’s historical life, which they would like to know more about. The visitor can choose to follow the tasks of various servants or the castle’s noble inhabitants. The application provides information about historical technicalities of each room and diverse activities, such as cooking, heating, or studying (Virag 2015, 310-311).

An abundance of legends and anecdotes and diverse level of the provided details makes the application a prime example of museum education. There are two time options. The longer one assists visitors throughout an all-day-long stay, while the shorter one lasts for ninety minutes (Virag 2015, 310). Likewise, the situation of the Potocki palace on the trail creates similar opportunities. Some visitors may be interested in a general overview of each of the residences; others, would like to explore the sites in detail and devote to the trail more than one day. Furthermore, many of the residences in Radzyń district have been inhabited by exceptional figures in Polish history, artists and politicians. There is a legend related to each of the sites, and all of them are examples of interesting architectural choices. It would be challenging to convey all the information in printed media, so a mobile application is an appealing form of modern education which entertains and allows the user to have a freedom of choice.

5.4 Joining international networks

There is strength in numbers. In case of international networks of cultural institutions, there is also prestige and a range of promotional tools. In Europe, there exists a long list of associations which connect cultural institutions of the continent and often beyond. Their profiles and objectives differ. International networks gather their members regarding their scope of activities or type of heritage, such as the “Association of European Open Air Museums” or “European Route of Industrial Heritage.” Often, they are oriented at professions like archaeologists, architects, or art directors, such as “Architects’ Council of Europe” or “Art Directors Club of Europe” (Creative Europe Desk Serbia 2015). Hence, it is an organization’s management which chooses an association that corresponds with their needs and priorities.

An international network can be found by various means. An online search can reveal independent networks like “Europe Jazz Network,” and those initiated by supranational organizations like the “Compendium of Cultural Policies and Trends in Europe,” which have been established by the Council of Europe (Council of Europe/ERICarts/Boekmanstichting

2018; Europe Jazz Network 2018). Furthermore, the management of a cultural institution, which is aware of the market and engaged in the development, should not avoid opportunities to network with their counterparts during significant conferences and summits in a field relevant for its institution. Finally, a suitable network can be discovered by analyzing operations of similar cultural institutions, which includes their membership in appropriate associations. I would like to recommend several international associations, which are highly applicable to the case of the Potocki Palace in Radzyń Podlaski. A brief description of one of them can serve as an example of potential benefits of membership in an international network of cultural institutions.

The Association of Cultural Encounter Centers (ACCR) connects cultural institutions located in historical sites. “The ACCR network aims to promote a contemporary view of heritage and creativity which is in harmony with modern society and contributes to the development of innovation, sustainability and inclusiveness within its territories” (ACCR n.d.). The goals of the ACCR association overlap with the potential direction of the Radzyń Podlaski development which was suggested in the previous chapters on the basis of the revitalization of the Potocki Palace; to promote a prosperous and creative cohabitation of local heritage and innovation within a community. As a building of a tremendous historical and identity-building value which is about to become a place to cultivate innovative education and creativity among the local community, Potocki Palace falls within the framework of the ACCR association.

Since its establishment in 1972, until today, the ACCR includes forty-four sites, half of which are located in the founding country – France (ACCR n.d.). In Poland, there are two members of the ACCR. The Ujazdowski Castle Center for Contemporary Art is located in a reconstruction of an early-Baroque royal residence in Warsaw, and the Małopolska Institute of Culture is a renaissance residence in a historical part of Cracow (Ujazdowski Castle Centre for Contemporary Art 2018; Małopolski Instytut Kultury n.d.). Asked about the benefits of the

ACCR membership, the deputy director of the Ujazdowski Castle Center for Contemporary Art, mentioned prestige and a feeling of belonging to an esteemed association, which was relevant at the beginning of the center's activity in the 1980s.

The opinion of the founder of the Joseph Karolyi Foundation in Fehérvárcsurgó in Hungary was similar (Accent Hotel Solutions Kft. n.d.a.). The foundation is located in a restored late-Baroque chateau, called the Károlyi Chateau, in a village around one hour drive from the capital Budapest. The chateau is also a luxurious hotel and restaurant with interiors allegiant with the original style. Given the situation of the monument in a rural area, its style and size which are comparable to the Potocki Palace in Radzyń Podlaski, the Károlyi Chateau constitutes an applicable example to correlate the management choices of both monuments.

As a part of the ACCR association, the Joseph Károlyi Foundation boasts being a European Cultural Meeting Center. Likewise Radzyń Podlaski City Hall, and collaterally with the objectives of the ACCR, the Károlyi Family aims to preserve the monument important for the local community, by adapting it to serve cultural and educational purposes. The Potocki Palace hosts a section of national archives and an educational center. Meanwhile the Károlyi Chateau made its rooms available for the European Documentation Centre based on the Ferenc Fejtő Library with a rich collection of resources related to the history and politics of Central Europe. There is also another collection, called the Szabolcs Vajay library, which presents historically significant documents compiled by a Hungarian historian and genealogist Vajay Szabolcs (Accent Hotel Solutions Kft. n.d.b.). Thus, the Joseph Károlyi Foundation's membership in an international network with priorities aligned with its own results in the foundation's durable presence on a European map of cultural institutions in historical monuments. The membership brought prestige and promotion to the relatively small and ambiguously located chateau, and legitimized its scope of activities.

A prestigious status is not the only asset of ACCR membership. The Association of Cultural Encounter Centres is a founder of Culture Action Europe, and a co-developer of “Raphaël” and Culture 2000, which are two heritage programmes of the European Union. Currently, the network is also engaged in designing the EU Culture Programme 2014-2020, and the ambassadorship of the European Agenda for Culture (ACCR n.d.). The network’s engagement and well-established position make it the most appropriate platform to share with a diverse audience Radzyń Podlaski City Hall’s potential efforts. Through establishing a thriving educational center in the most significant historical building in the area, the owners of the Potocki Palace have a chance to foster the cultural and intellectual development of the local community and simultaneously protect the identity-building monument. It is essential to seek international recognition which can lead to a wider audience, future international cooperation, and a reputation of being a place which treasures its local heritage.

Membership in other networks can also be considered. Among associations germane to the case are, for example, Europa Nostra (n.d.) and the European Association for the Education of Adults – EAEA (n.d.). Purpose-oriented international networks aim at sharing experience and ideas among their members. As a part of Europa Nostra, the Radzyń Podlaski town (as the owner of the Potocki Palace) would join a large group of cultural organizations from forty European countries. Therefore, it would open itself to influence from a great number of professionals who support development built on diversity, and cultural and natural heritage in Europe (Europa Nostra n.d.). The European Association for the Education of Adults is an equally large organization which connects and inspires organizations which support non-formal adult learning in Europe. Their activity is based primarily on publishing resources and creating links between the organizations (EAEA n.d.). The management plan of the Potocki Palace assumes a space for the education of citizens representing all generations. It is an

excellent and conscious approach, which, if developed, can bear highly desirable fruits, such as building local identity and establishing strong ties within the progressive community.

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Smart towns earn their status owing to leading-edge infrastructure and, above all, creative citizens. This study comprised of a selection of good practice examples and approaches, which, if applied, will lead to the presence of both. Knowledge-based economic development thrives in regional knowledge precincts, such as, perhaps, the future Radzyń Podlaski. Launching an urban revitalization process which encompasses the town's and the district's major resource the Potocki Palace was the first step towards leveraging the general standard of living in the area. Designing a management plan which assumes that the palace would become a modern educational and cultural institution helped to focus the objectives of the revitalization, which now involve leveraging the standard of living in Radzyń district by transforming its capital into a developing knowledge precinct.

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Glossary

Eustachy Potocki herbu Pilawa (herbu in Polish refers to the aristocratic clan bearing a certain coat of arms, which is often translated as “of the XY Clan” or “de armis XY”) – (ca 1720 – 1768) a butler on the king’s court and a general of the Lithuanian Artillery. As a child, he received an ownership over a small county from his father and was sent to receive education in the Jesuit College. Later, he departed to travel around Germany and France. At this time, in 1738, his father ceded to him another county in Rus, as well as, three villages. In December 1741 he got married to Marianna Kątska, a daughter of Jan Stanisław and Wiktoria Szczuka. Thanks to this marriage, Eustachy Potocki became an owner of the residence in Radzyń Podlaski, and therefore, one of the wealthiest people in contemporary Poland. Until 1749 he was an active soldier, however, did not hold any political positions. The situation changed when he became a senate member. Potocki’s career developed very quickly. After few years of promotions and a personal conflict of the Potocki and Czartoryski (another Polish aristocratic clan) families. In 1754, Potocki as a marshal received the merit-based Order of the White Eagle (a distinction granted by the king). His wealth, fame and valid contacts, made Potocki attractive in a view of French noblemen, who in 1755 suggested his candidature for the Polish king. He was not elected due to a complicated political situation in the country (a threat of war, the January Insurrection in 1763, and a kingless period). However, his political activity until its end, characterized itself by an apparent loyalty towards France. The last years of his life, Potocki spent in Radzyń Podlaski in his rococo residence (Internetowy Polski Słownik Biograficzny n.d.).

Podlasie – a historical area on both sides of the Bug river in the today eastern Poland. Since the 11th century it was a land belonging to Rus (the medieval Slavic state), later in the

14th century, it became a disputed area between Polish Masovia princedom and Lithuania. In 1520, Podlasie became a Polish voivodeship (PWN Encyclopedia n.d.).

Palazzo in Fortezza – inspired by Italian fashion building complex which became popular in Poland in the 17th and 18th centuries. Due to its very specific features, the term has never been translated into the Polish language. It describes a countryside noble residence, surrounded by a moat, fortifications, and very often a gate with a drawbridge. What is interesting, all the elements have a decorative function rather than a defensive one (Kajzer n.d., 67).

Appendices

Appendix 1 – Rustic mansions of the Radzyń district

*I did not find any photographs of palaces in Suchowola and Bojanówka.



Figure 16 Residence in Przegaliny Duże.

Source: Radzyńska Kraina Serdeczności [Radzyń the Land of Warmth]. 2013o. "Palaces and Manors." Accessed May 22, 2018. <http://www.krainaserdecznosci.pl/en/palaces-and-manors>.



Figure 17 Residence in Wola Osowińska.

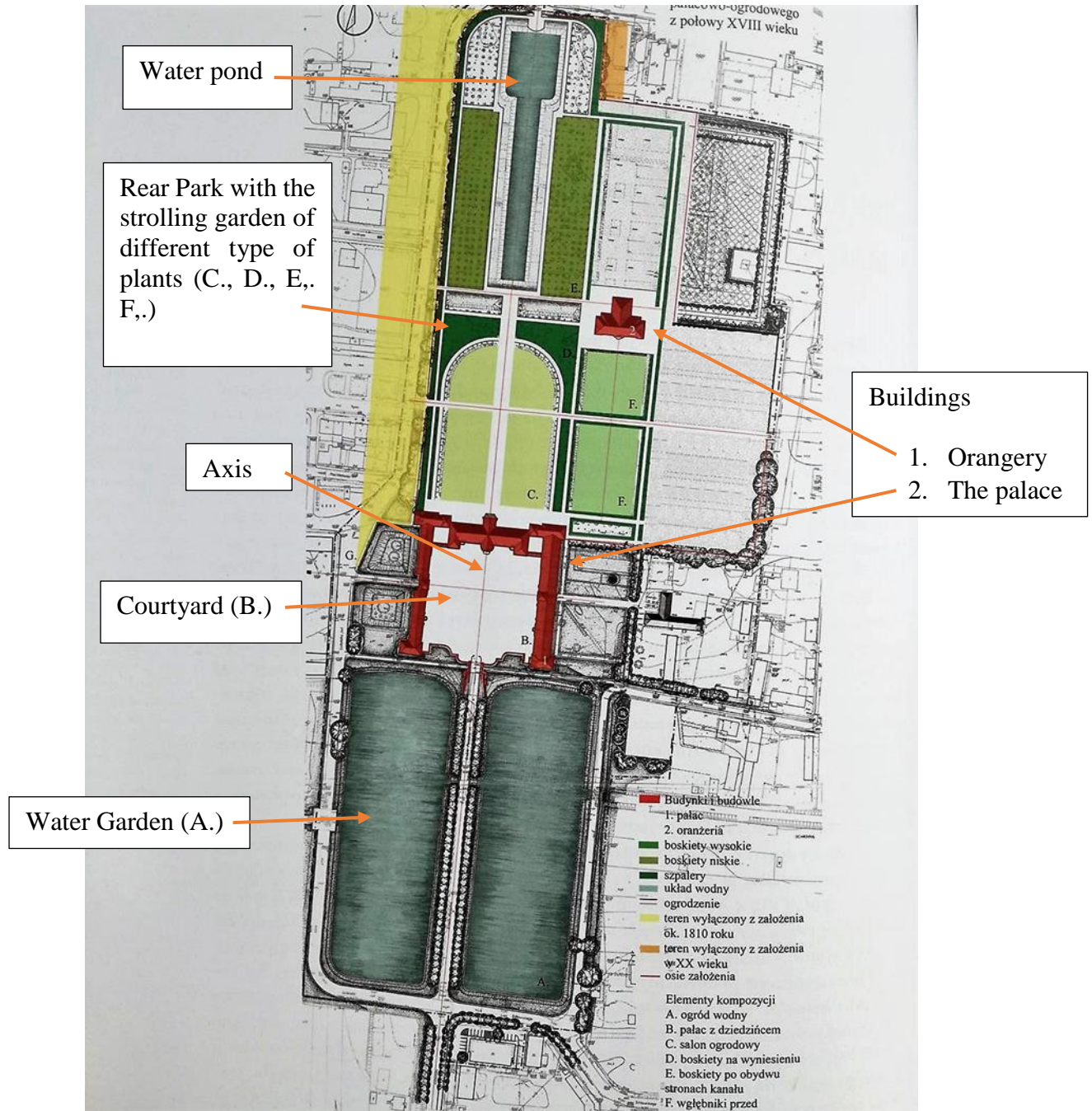
Source: Radzyńska Kraina Serdeczności [Radzyń the Land of Warmth]. 2013o. "Palaces and Manors." Accessed May 22, 2018. <http://www.krainaserdecznosci.pl/en/palaces-and-manors>.



Figure 18 Residence in Żabików.

Source: Radzyńska Kraina Serdeczności [Radzyń the Land of Warmth]. 2013o. "Palaces and Manors." Accessed May 22, 2018. <http://www.krainaserdecznosci.pl/en/palaces-and-manors>.

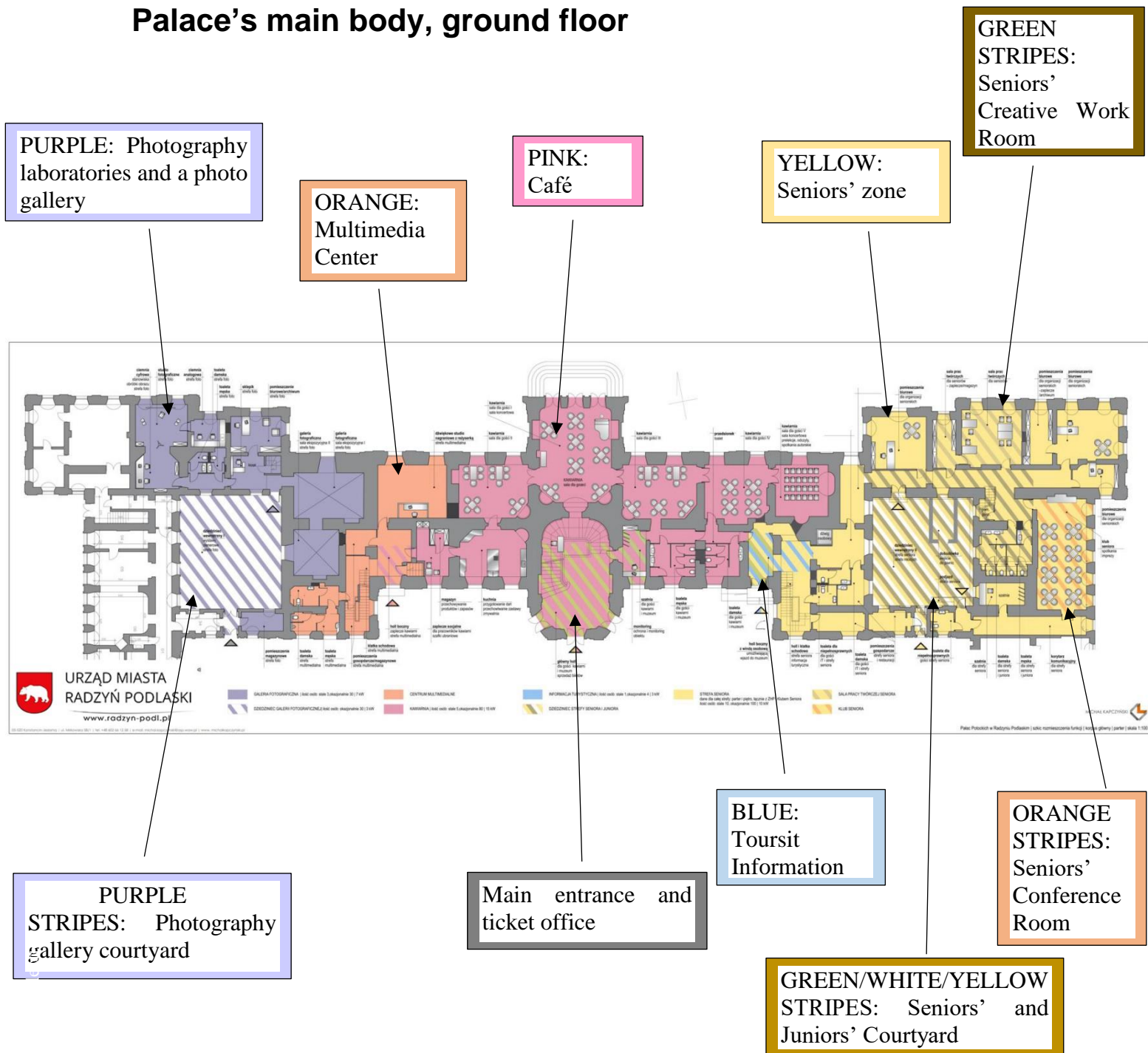
Appendix 2 – A hypothetical plan of the Potocki Palace in the eighteenth century



Source:

Pape, Dorota. 2011. "Radzyń Podlaski, schematic diagram of the park-and-palace complex, mid 18th century." In *Radzyń Podlaski. Miasto i rezydencja [Radzyń Podlaski. The town and Residence.]*, edited by Grażyna Michalska and Dominika Leszczyńska, 181. Radzyń Podlaski: Powiat Radzyński.

Appendix 3 – The management Plan of the Potocki Palace's main body, ground floor



Source:

Wasak, Anna. 2017a. "Koncepcja Zagospodarowania Korpusu Głównego Pałacu Potockich [The Management Concept of the Potocki Palace's Main Body]." Radzyń City Hall Official Website. Last modified August 24, 2017. <https://www.radzyn-podl.pl/9-informacje/1523-koncepcja-zagospodarowania-korpusu-glownego-palacu-potockich.html?highlight=WyJrb25jZXBjamEiLCJ6YWdvc3BvZGFyb3dhbmlhliwia29uY2VwY2phIHphZ29zcG9kYXJvd2FuaWEiXQ==>.

Appendix 4 – Informed consents of research participants and contributors

URZĄD MIASTA
RADZYN PODLASKI
ul. Warszawska 32
21-300 Radzyń Podlaski
tel. (83) 331-24-60

Radzyń Podlaski, 4 maja 2018 r.

Pani
Aleksandra Ćwik

Szanowna Pani,

w odpowiedzi na wniosek z dnia 3 maja 2018 r. przesłany pocztą elektroniczną, w imieniu Burmistrza Miasta Radzyń Podlaski wyrażam zgodę na wykorzystanie w Pani pracy materiałów dotyczących Pałacu Potockich w Radzynie Podlaskim zamieszczonych na oficjalnej stronie Miasta Radzyń Podlaski: radzyn-podl.pl.; oczywiście wraz z zamieszczaniem źródła informacji.

z up. BURMISTRZA MIASTA
Robert Turjanicki
SEKRETARZ MIASTA

Zgoda na wykorzystanie informacji, Cultural Heritage Studies Program, CEU

Zgoda na wykorzystanie informacji na temat Pałacu Potockich w Radzynie Podlaskim udostępnionych Aleksandrze Ćwik podczas rozmów oraz drogą mailową. Wiedza zdobyta podczas spotkań i wywiadów posłuży jako materiał do pracy magisterskiej *Polishing the pearl. Regional social and cultural benefits of the revitalization of the Potocki Palace in Radzyn Podlaski in Poland.* [Szlifowanie perły. Regionalne społeczne i kulturalne korzyści rewitalizacji Pałacu Potockich w Radzynie Podlaskim.], w ramach Cultural Heritage Studies Program na Central European University w Budapeszcie.

Ja, poniżej podpisany (uczestnik), potwierdzam, iż (proszę o zaznaczenie odpowiednich pól):

1.	W pełni zrozumiałam/em cel i założenia badań przedstawione mi przez badacza.	<input type="checkbox"/>
2.	Miałam/em możliwość zadawania pytań dotyczących badania.	<input type="checkbox"/>
3.	Dobrowolnie zgadzam się na uczestnictwo w projekcie.	<input type="checkbox"/>
4.	Mam świadomość, że w każdej chwili mogę zrezygnować z udziału w badaniu (udzielania informacji) bez konsekwencji lub podania powodu.	<input type="checkbox"/>
5.	Sposób udostępniania danych osobowych (imion, pseudonimów) oraz utajenie tożsamości zostały mi przedstawione w jasny i zrozumiały sposób.	<input type="checkbox"/>
6.	Mam świadomość w jaki sposób zostaną wykorzystane udostępnione przeze mnie informacje.	<input type="checkbox"/>
7.	Zgadzam się na opublikowanie udostępnionych przeze mnie informacji na potrzeby tej pracy magisterskiej.	<input type="checkbox"/>
8.	Zgadzam się na udostępnianie i przechowywanie udostępnionych przeze mnie informacji na potrzeby tej pracy magisterskiej.	<input type="checkbox"/>
9.	Mam świadomość, że inni badacze będą mieli dostęp do udostępnionych przeze mnie informacji tylko gdy wyrażą zgodę na utrzymanie zachowanie informacji oraz wszystkich założeń tej zgody.	<input type="checkbox"/>
10.	Proszę wybrać jeden z poniższych punktów: <ul style="list-style-type: none"> Zgadzam się na wykorzystanie mojego imienia i nazwiska (jeżeli tylko pseudonimu, proszę podać jakiego ...) oraz mam świadomość, iż informacje udostępnione przeze mnie werbalnie lub mailowo będą wykorzystane jako część tej pracy magisterskiej oraz reportów i publikacji, które składają się na ten projekt. Nie wyrażam zgody na wykorzystanie mojego imienia ani pseudonimu w tej pracy magisterskiej. 	<input type="checkbox"/> <input type="checkbox"/>
11.	Ja, wraz z niżej podpisanym badaczem, zgadzam się na podpisanie i nadanie daty tej zgodzie.	<input type="checkbox"/>

Uczestnik:

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22.03.2018
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12/03/2018
Data