

DAAD Summer School
“Dialogue on Cultural Heritage in Times of Crisis”

REBUILDING OF WARSAW AFTER THE SECOND WORLD WAR

Director

Erwin Emmerling

Student

Maria Faustine Lorek

Organizing Committee

Dr. Roberta Fonti

Dr. Sara Saba

Dr. Anna Anguissola

ABSTRACT

There is over 70 years after the Second World War. Poland left this terrible time in a very bad condition as the country. Then the communist time came trying to close the minds for next 50 years. Despite of that, Polish nation was able to rebuild their nationality, identity and personality after and during these two political similar situations. In my essay I will try to describe the circumstances in which Polish culture was rebuilt and the process of rebuilding. As the example, that I chose will be Polish capital city Warsaw. Before the Second World War there was 1.350.000 of habitants, after war left only 500 people living in ruins. Nazi- German soldiers left 20.000.000 cubic meters of ruins in the area of the city, what means that over 90% of city was destroyed. The stolen and damaged material culture only of Warsaw people is estimated at an amount 45.300.000 billion of US dollars. Even though, that the losses were so huge Polish nation was strong enough to rebuild their capital city and country without any help or compensations. There were many of political difficulties after war to rebuild country as Polish people wanted actually to carry it out. The huge persona of the professor Jan Zachwatowicz (1900-1983) was *spiritus movens* of the rebuilding's action. He was manoeuvring very well between Russian communist government (making often rebuilding's process very difficult for him) and expectations of Polish nation that is why today we can admire the rebuilt capital city of Poland. In 1980 UNESCO listed the rebuilt historical Centre of Warsaw as a World Heritage site. It is precedent in the world's history.

ABOUT THE AUTHOR

I was born in 1988 in Cracow, Poland. I come from the family with artistic roots. In my family the cultural heritage was always present. I decided to study at the Academy of Fine Arts in Cracow, Faculty of Restoration and Conservation of the Works of Art. I worked in restoration's projects in many Polish churches and museums. In 2012, I came to Germany, where I wanted to know different techniques and technologies used in restoration and conservation. I was practicing in the German companies and museums and in the same time learning the language. In 2015, I have started Master Course in Restoration and Conservation at the Technical University in Munich. In September this year, I have taken part in the Summer School in Naples. This experience taught me a lot. I know, that as a young restorer I have some mission to fill in the world of cultural heritage. Our cultural heritage is a base of our civilization and it is our duty to preserve it in the best way.

INTRODUCTION

Over the forty-year period of communist Poland is now closed. From the historical perspective should be analyzed and judged. This judgement can be risky but on the other hand is very useful.

Risky, because of the short historical perspective it is impossible to give the most objective thesis about past.

Useful, because the past is over. In new political, economic reality it is important to make objective and honest evaluation of the past period. People who are responsible for this creation should research what from this period can stay and be developed in the new reality or be rejected.

From the group of fields to be analyzed is restoration and conservation of the works of art.

The past period 1945- 89 is very important for progress of this field in postwar Poland. Polish accomplishments aroused international criticism and interesting. The most important and interesting period for the polish restoration were exactly after the war till October 1956. The most important decisions and directions have been taken. Also in this time the biggest projects were made. The period after the October 56' was kind of continuation, development of this was made before. There is a question if it was always in the good directions and if it was good for the polish cultural heritage.

In first, dangerous, Stalinist period (1945-57) the person, who was responsible for restoration's field was Professor Jan Zachwatowicz¹.

Every operation in the field of national cultural heritage, first of all restoration of them is subordinated to a government, in any political system. Generally, decisions about restoration's project have the political character. In totalitarian- ideological countries they belong to the indoctrination- zone. Poland was such a country in this time. How was the dialogue between ideology, politics and restoration? Where was a border between the political- ideological and scientific and technical worlds? How the group represented of *la savoir* in front of *le pouvoir* group could work?

The postwar polish rebuilding, restoration and conservation of national heritage is a very wide subject. The initial issue is rebuilding of cultural heritage of Warsaw with the restoration with conservation in a few cases. Professor Zachwatowicz's alternative of rebuilding or leaving of the 'sea of ruins' was only apparent alternative. The west european countries in that time left the ruins as the symbol (Frauenkirche in Dresden, Friedrich- Wilhelm- Gedachtniskirche in Berlin)². Generally they oscillated between 'quiet' rebuilding or building new, modern formed architectural complexes.

¹ https://en.wikipedia.org/wiki/Jan_Zachwatowicz

² Tomaszewski Andrzej, Krakow, 2012

Stalinist socialistic style in architecture. In 1946 professor Zachwatowicz issued the restoration and rebuilding's programs in Poland. After that very quickly Piotr Bieganski (the then restorer of Warsaw) was delegated to Italy, where in front of restorers referred and published the intentions of rebuilding of the Old City. He created kind of 'policy of accomplished facts' in international opinion. The political decision about rebuilding came three years later. How in these years the battle about Old City proceeded? How in the 50s and 60s proceeded the huge battle about rebuilding of Royal Castle?

As we know this battle was frozen till the Gierek's Palace Revolution because of the political attentions. These questions have the biggest meaning for the understanding of restoration's way in postwar Poland.

1.1. DOCUMENTATION AS THE SOURCE FOR THE REBUILDING'S PROCESS

When the political decision of rebuilding has been made some theoretical rules have been left to be precised. In the literature and also many discussions, it has been said, that it was scientific rebuilding. It means it was based on preserved documentation and researches of the fragments (ruins) of every building. It allowed for a faithful creation of previous state of the object. Because 99% of the archives were destroyed during the Second World War, there is a question about documents on which rebuilding was based. Unfortunately also here the socialist influence was present. Because a practical side of rebuilding showed, that faithful rebuilding would be against to the social- political aims. These aims were impacted under the new, modern socialist society. Dictated by power flows.

Instead of trying to preserve faithfulness of the previous state, rebuilding must become kind of selective rebuilding. This action was based on the never verbal formed rules of selectivity. Concept of selectivity functioned in a few contexts³.

Choice by elimination:

A. Use criterion. From the state before the war there were eliminated those elements, which further preservation would be impossible for the reconciliation with the modern norms of society's survival.

In this way too narrow buildings were removed. It has been connected to the new Russian authority. In 1944 Warsaw was totally destroyed by Nazi Germans because of Warsaw Uprising. This Uprising created by young polish people showed for the next power, that narrow streets allow easy for barricades. That is why Russians wanted to avoid the next Uprising.

³ Tomaszewski Andrzej, Krakow, 2012

B. Historical- esthetical criterion. From the previous, prewar state there were eliminated the later elements, which have been decided to be not so precious. They just covered previous more precious elements. In this way the houses built direct on the city walls, old moats, inter walls. The subjective assessments were the main basis of decisions. The sooner the better. Historical and architectural value having a teaching exposition of the past in view.

Choice by superposition:

The historical-esthetical criterion. In case of revealing during the researches of different building's phases, it has been decided to make kind of an 'archeological' exposition on the façades and in interiors. The monuments became to be palimpsests⁴. And again here the same rule: the older the better. It could be regarded as a particular way of understanding of Alois Riegl theory, but here working opposite. Very seldom it was decided to rebuild the monument in style of spirit unity of its oldest phase.

Choice by correction:

Esthetical criterion. When some building belonging to the complex was recognized to be later from the rest of complex. In such cases this disfiguring, overwhelming elements were removed. If disposal would create a gap, the forms and shapes of already removed object were freely changed.

Because of above mentioned operations the rebuilding of complex of the Historical Centre of Warsaw was kind of creation not only in case modern materials and technologies. Also in case of esthetical and philosophical concept, which was very romantic and visionary. It was decided to rebuild the destroyed Old City but in a selective, ideal vision, being between the old and modern times.

Creation of such a vision required not only effort of researches of historical organism, which was brought back to life. Important in this situation was also the effort of an output. It required also a good, new solution of function and form. Where was no preserved documentation, the open space for *licentia poetica* was at once used. Times of rebuilding of the national heritage monuments in postwar Poland did not help to keep this ascetic attitude in this field. Invasion of socialistic style in 1950s caused sort of escape of architects and designers from this eclecticism imposed by socialistic power. These people willing to save face worked in areas where this Russian influence was not compulsory. Regional planning, town planning, industrial architecture, sport and landscape architecture and restoration. In restoration and rebuilding's field there was a huge request also for architects.

Thus to rebuilding's projects came lots of talented, ambitious architects. They brought not only good, functional, technical, solutions but also kind of dangerous of too high ambition of creation of pseudo historical forms. Their creative drive for restoration is very good concluded in a book of

⁴ Tomaszewski Andrzej, Krakow, 2012

Professor Zachwatowicz. He writes 'The inclinations towards restoration were communicable and dangerous and are still present sometimes in presented conservation and restoration projects'. (in: *Ochrona zabytkow w Polsce*, 1965; *Preservation of cultural heritage in Poland*, 1956). The future showed how much infectious and incurable was this disease.

1.1.1. MATERIAL RESULTS OF REBUILDING BEARING A FRUIT IN A NEW VIEW OF POLISH ARCHITECTURE'S LANDSCAPE

As a result of restoration activity in times of rebuilding, which was continued in the next decades, the transformation and reevaluation of polish architectural legacy took place. Accents in architectural landscape of Poland had been changed. The predilection for classification of epochs 'The older, the better' occurred. Priority had the Middle Ages. The Modern Age had a value only when there were rests of the whole building with fundamentals. If there were rests of damaged, covered with white or yellow plaster brick walls of Gothic, the effort of preservation of these later traces was not made. The second part of the XIXth century and beginning of the XXth century were very harassed, history of architecture ended then in the middle of the XIXth century.

In the process of architectural evaluation in Poland the proportions of contribution of particular epochs were total changed. Thanks to discoveries made in effect of war damages and postwar researches the re-establishing of Gothic caused an enhancement of medieval architecture. Some baroque damaged buildings disappeared. Pseudo- Baroque and pseudo- Classicism came out on the façades of new pseudo- monuments.

This visionary restoration and rebuilding caused also many valuable esthetical in architectural Polish landscape. What happened then in Poland was kind of creative reckoning with the architectural past. It showed how the architecture should be but could not be and not how it realistically had been. More beautiful as it actually was. *La restauratorin est feminine: si elle est fidele, elle n'est pas belle, si elle est belle, elle n'est pas fidele*⁵.

Profundity about Polish accomplishment in restoration of postwar time is very difficult but also very important searching topic. It is about trying to see this issue from different perspectives. The concurrence of outer and inner conditions of restoration as discipline. It was also kind of specific philosophy, which never and nowhere took a definite shape. This subject should be studied by architecture and art historian, historian, sociologist, psychologist, political scientist.

Was restoration in postwar Poland scientific discipline? The practical side of restoration and rebuilding it was. In sense of using results of researches. But these results were not the only help for making design decisions about rebuilding of previous state. The restoration, conservation,

⁵ Tomaszewski Andrzej, Krakow, 2012

rebuilding were scientific discipline as the whole. I mean there were required full researches and documentations of every single object before, during and after work. All these searching accomplishments were scientific material, which became to be heuristic of architectural history and town planning. There were clearly visible two actions. Historic monuments after rebuilding or restoration and conservation got the new look, different from the previous. They were modern creations on the historical background. While notation of their form and history in the guise of searching results and documentation was objective and fuller than before damages or changes. It was important compensation of accomplished changes in historic substance. Despite of these changes the view of Polish architecture was not deformed or erased but enriched.

Very often in many countries it was mentioned the fact, that restoration of historical monuments and history of architecture and art instead of to complement each other; they just are in opposite positions. Restoration and conservation without researches and made without documentation destroys the monument forever as the source for future researches. Medieval researchers trying to study the historic medieval object, which underwent purist changes in the XIXth century, they know that the best. Conservators and restorers in postwar Poland were the only in Europe, who tried consequently and pioneering carried out the principle of interdisciplinary researches of the object being absolutely necessary part of restoration's process. Should be answered also to a question what in postwar Polish restoration was new, resulting from concrete situation of tragic damages and necessity of adoption to new economical- political system together with its impossibilities and possibilities. Next question is what in this postwar conservation grew out of tradition and previous achievements? It should be mentioned, that Poland was conquered by German, Russian and Austrian neighbors from 1772 until 1918. In this time there was no chance to have Polish architecture, Polish culture, and Polish achievements in industry and so on. Of course there are many examples of signs of Polish character in cultural heritage but still main impact come from outside, was dictated. That is why when I mean previous achievements from which the postwar conservation grew out, I mean more the time between 1918- 1939. This time was very good, was rebirth of Polish nature in any field, also for architectural and cultural heritage revival. Important is also the individual and group experience in postwar time of rebuilding, in practice, of the whole country.

1.1.1.1 PERSONAGE *OF* PROFESSOR JAN ZACHWATOWICZ (1900- 1983)

I think that the whole process of rebuilding of Poland in these very difficult, postwar several years, which had big influence for the future development in restoration, shows the personal interests, experiences and views of professor Jan Zachwatowicz. Generally from his work in 1918-

1939 in Zakład Architektury Polskiej Oskar Sosnowski (Polish Institute of Architecture by Oskar Sosnowski). He connected an idea of Zakład Architektury Polskiej with new, different epoch giving the unknown possibilities, which he was able to use in new reality.

Scientific interests of Zachwatowicz as the architecture historian was mainly focused on the Middle Ages, despite he started from *architectura militaris* of the XIXth century. Professor Zachwatowicz described himself as the Middle Ages researcher. He studied the Middle Ages art in Poland, researched many objects from this time, wrote '*Dzieje budownictwa w Polsce*' PAN ('History of building industry in Poland' by PAN), '*Historia Sztuki Romanskiej w Polsce*', History of Romanesque Art in Poland and many different, important books about the Middle Ages art and architecture in Poland. As the interdisciplinary architecture's researcher he cooperated with many disciplines. But his education and interests in the Middle Ages put him on the position of researcher studying architectural object *in situ*. Process of historical monument's knowledge, reading of its history was made by archeological- technical methods. This attitude was also used by Zachwatowicz and Stanislaw Herbst by rebuilding many objects, for example: Zamosc and Modlin' fortress⁶.

As an architect Zachwatowicz was talented designer using modern forms. As great draftsman and graphic artist⁷ he was visionary causing in many perspectives visions not executed architectural projects. In his reconstruction drawings he resuscitated visions of old school of Polish architecture. These visions were not fantasies but results of real, through studies of architecture historian. As restorer and conservator he was not only theorist or particularly dogmatic person in restoration's field. He was more kind of sober analyst *ex post* of restoration's accomplishment. He held the universal rules of modern restoration of interwar period. After the Second World War he could responsibly sign the Venice Charter. He never tried to justify theoretically his practical nonadherences from doctrine, what was done by professors for example Friedrich Mielke in FRG or Kurt Milde in GDR.⁸

Pre-war practical restoration activity of Zachwatowicz is not only as the consequence of researches but also as the realization of visions, as the retrieval past view through elimination of existing view. Such a vision was unveiling of Old Warsaw town walls' fragment.

With such experiences professor Zachwatowicz took into office for twelve years. His mission was to give and name direction of theoretical and practical restoration in postwar Poland. From the beginning Zachwatowicz put the accent on scientific and research control in restoration and on interdisciplinary character both of them. As architecture historian he understood the responsibility of restoration relative to science. For the realization of this innovative and ambitious program came

⁶ Lech Krzyżanowski, Poznan, 2000

⁷ <https://wielcy.pl>

⁸ Tomaszewski Andrzej, Krakow, 2012

into being in postwar time unknown before possibilities and necessities. Damages of Polish cultural heritage were tragedy but in the same time enabled to important architectural researches, which should be continued and documented before rebuilding process. Money was found for these purposes, because the main idea of interdisciplinary researches, taken from ZAP⁹ was acclaimed by Russian power. They saw in this action kind of realization of methodological assumption for historical materialism.¹⁰ The medieval interests of professor Zachwatowicz caused his pressure on archeological researches. It was not always necessary for the restoration and rebuilding's processes but contributed to an enrichment of knowledge and view about past Polish architecture. After tragic ongoing almost hundred thirty years' time of 'to be partitioned' country¹¹ Poland received a chance for getting to know about its architectural past. Irony of the history. Professor Zachwatowicz took care about development of architectural researches and about their interdisciplinary character. He was engaged in many activities in this field. He was the chef of Kierownictwo Badan nad Początkami Państwa Polskiego (Researches of Beginning Polish Country), Komisja Badan Dawnej Warszawy (Commission for the researches of past Warsaw), Zespół Badan nad Polskim Średniowieczem Uniwersytetu Warszawskiego i Politechniki Warszawskiej (Team for researches of Polish Middle Ages at the Warsaw University and Technical University of Warsaw), *last but not least* in Pracownia Konserwacji Zabytków (Restoration, Conservation of Polish National Heritage)¹². Interdisciplinary character of these activities was established at the beginning of their existence.

1.1.1.1.1. IN WHICH DIRECTION DO WE GO WITH THIS REBUILDING'S PROCESS?

Tragic damages, but also elimination of ownership by new political regime gave also huge possibility to realization of historical visions. It was necessary to choose the way of rebuilding. In which direction do we want to go? As the answers to these questions following activities had consequences in: fruition of entirely vision of unveiling of medieval walls; changing of poor, dirty, dense ruins of the Old Town into romantic complex, connecting *charme* of historical forms with hygiene and modern requirements. In this way the 'mistakes of the past' were improved. The XIXth century- high rental houses' ruins were reduced. At least, putting the pseudohistorical filling or even all prosthesis in wholes in historical buildings allowed for 'enrichment' of architectural landscape. In some cases it was possible to bring the medieval unity in style in buildings which ruins had traces of changes made in Baroque.

⁹ Polish Institute of Architecture, after the Second World War was under influence of communist power.

¹⁰ T.I. Ojzerman, Warszawa, 1966

¹¹ https://en.wikipedia.org/wiki/Partitions_of_Poland

¹² Mieczysław Kurzątkowski, Warszawa, 1989

Professor Zachwatowicz was from one side rationalist in area of researches and science but on the other hand was romantic visionary in restoration and conservation practice. Structure of between *scientia* and *creation* has left its mark in postwar history of restoration and conservation in Poland. These fields were scientific and visionary in the same time. This second feature was kind of real danger for the general view of Polish architecture. Directly after the Second World War only a few of rebuilt monuments followed this visionary fashion. These objects had an alibi of tragic exception. Also the threat of socialistic influence gave for them possibility to be rebuilt more in this visionary way. Unfortunately, later this issue spread without any control. Restorers and architects created an assembly line of the new monuments. This in turn received a huge support from society, which was bored out of their's skull with the topic of Russian, socialistic fashion for everything also in architecture.¹³ But on the other hand we should look at this phenomenon, which professor Zachwatowicz could not of course predict, from different, wider perspective. In Poland we had modern, socio-cultural phenomenon leaving the restoration and rebuilding's scope. Because of Partitions of country, Poland could not live in the XIXth century through the euphoria of enrichment of it landscape by the romantic, historical architecture. In west-European countries this enrichment was a sign for the need of national identification. Did Poland speak up for rights and ordered some review?

One way or another, the polish neo-Historicism in architecture of the second half of the XXth century is the searching topic emerged from field history of culture and social psychology.¹⁴

As the general conservator professor Zachwatowicz in his ideas and activities was always faithful to scholar's principles. As the citizen he looked deeply at society's feelings and shared its opinion. Then he could not choose the different way of rebuilding and restoration than visionary. It was the makeshift, but the only one to pluck up the Polish's spirit of the nation. Polish nation suffered very grievous losses during the Nazi- German terror. The postwar, marked with Russian- communist dictatorship times was the next test for survival of real Polish spirit. The chosen way in restoration and rebuilding in concept of professor Zachwatowicz reminded and revived of many centuries history of the nation and in the same time unveiling if unknown roots. This way appealed to the person, who wanted to rescue its cultural identity.¹⁵ Also this way did not falsify of history because of meticulous researches and documentations carrying out with the aim to keep them in scientific awareness and through it in the memory of society. 2 September 1980 the rebuilt Historic Centre of Warsaw was inscribed on the UNESCO World Heritage List. It was international recognition for what Polish nation did for the world cultural heritage. Millions of Polish people were engaged in hard work in Warsaw and rest of the destroyed country, trying to bring their native identity back to

¹³ Andrzej Basista, Warszawa, 2001

¹⁴ Ryszard Dzieczyński, Jan L. Franczyk, Krakow, 2006

¹⁵ David McAvoy, 2012

life. 24 trillions of USD, such amount of money Poland lost during damages, plunders by Nazi-Germans during the Second World War. This money Poland has never received back, and that is why rebuilding of Poland after war has the very big meaning for each Pole. That is why every Pole wanted to be part of the rebuilding process; despite of the huge loses and later costs, because the preservation and restoration of the national identity has no costs.

1.1.1.1.1. CONCLUSION

Preservation and restoration of cultural heritage have two dimensions. The first is the sphere of philosophy, doctrines and techniques. The second one is social, when is sight lost it loses also the *raison d'être*. It is an art of compromise, which is addicted from concrete conditions, between the usually adopted rules and social-cultural needs. Is the art of compromise between the science, output, culture and politics; between the past, present and future; between the theory and practice. In this very difficult and dangerous historical conditions professor Zachwatowicz was the master of foreseeing strategy and wise compromise¹⁶.

Study of Polish restoration's way of this already closed period can be useful not only for the history of culture. It should bring the measurable, practical benefit. It should indicate or remind what we cannot lose from the past achievements under the pressure of new but also difficult conditions.

According to the professor Tomaszewski these all issues are waiting to be popularized abroad because of our common European past. As restorers we should take care about the world cultural heritage. We are responsible for spreading the knowledge about its beauty and past. Through the knowledge about our past, often very painful, we are able to create the world based on understanding and respect. Sometimes world forget very easily about the past and history repeats itself. This can be seen in our times.

As the Polish student of Restoration and Conservation Works of Art, I would like to contribute to spread of knowledge about my country abroad in the context of Restoration and Conservation, as well.

¹⁶ Tomaszewski, Krakow, 2012



Figure 1. Sea of ruins as the capital city of Poland in 1945. (*newsweek.pl*)



Figure 2. Rebuilding's process. Warsaw 1945. (*newsweek.pl*)



Figure 3. Rebuilt historical Centre of Warsaw. (stronawarszawa.pl)



Figure 4. Modern, rebuilt city. Warsaw in 2010. (<http://maciejmargas.com>)

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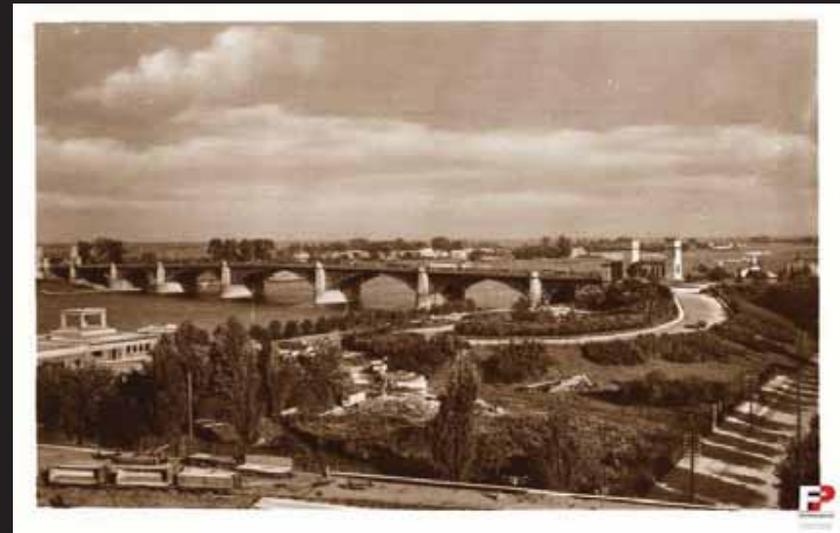
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Maria Faustine Lorek (mariefaustinelorek@gmail.com)
Technical University of Munich, Faculty of Architecture
The Chair of Restoration, Art Technology and Conservation Science

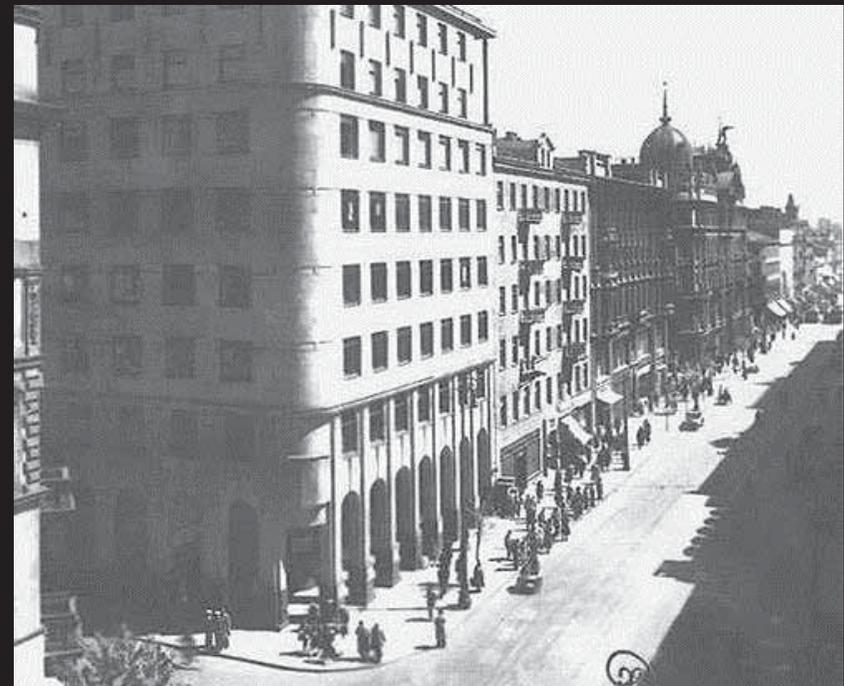
1. WARSZAWA BEFORE THE 2ND WORLD WAR.
2. WARSZAWA AFTER DESTROYING IT BY GERMANS IN 1939-45.
3. PLANS FOR THE RECONSTRUCTION OF WARSZAWA
4. WOULD I DID THE RECONSTRUCTION OF WARSZAWA AS THE CONSERVATOR/ RESTORER?
5. WARSAW TODAY.

WARSAW BEFORE THE 2ND WORLD WAR





<http://warszawa.przedwojenna.prv.pl/>



<http://warszawa.przedwojenna.prv.pl/>







<http://warszawa.przedwojenna.prv.pl/>

3. WARSAW 1945 (AFTER DESTROYING IT BY GERMANS IN 1939- 1945)

According to German plans, after the war Warsaw was to be turned into a lake. The demolition squads used flamethrowers and explosives to methodically destroy house after house. They paid special attention to historical monuments and places of interest: nothing was to be left of what used to be a city. 20 million cubic meters of ruins left.

Material losses are estimated at

20,455 buildings

1341 historical buildings (94%),

35 churches,

23 libraries including the National Library, millions of archives were destroyed (0,5% rescued)

91 primary schools,

78 high schools, University of Warsaw and Warsaw University of Technology, and most of the historical monuments.

26 450 wagons with works of art, furnitures, textiles, precioues were stolen from Warszawa and taken by Germans. 516 000 works of art were stolen and never came back to Poland.

Almost a million inhabitants lost all of their possessions.

The exact amount of losses of private and public property as well as pieces of art, monuments of science and culture is unknown but considered enormous.

In 2004, President of Warsaw Lech Kaczyński, later President of Poland, established a historical commission to estimate material losses that were inflicted upon the city by German authorities. The commission estimated the losses as at least US\$ 90 trillions at 2010 values.

In 1939 Warsaw had 1 milion of inhabitants, in 1945 only 500 persons . Hitler's idea was:

„ WARSAW AS THE CAPITAL CITY, BRAIN AND INTELLIGENCE OF POLISH NATION WILL BE CRUSHED, TOTAL DESTRUCTION OF WARSZAWA WILL GIVE ME SPECIAL PLEASURE, THIS IS THE RACIAL WAR”

4. PLANS FOR THE REBUILDING OF WARSAW

1. Professor Jan Zachwatowicz – Polish group
2. Russia- communist group of new power



<http://tpm.artmuseum.pl>



Fig. Proffessor Zachwatowicz during rebuilding's work.
He was the author of emblem of national heritage site



3. 2 SEPTEMBER 1980 UNESCO WORLD HERITAGE LIST

Criterion (ii): The initiation of comprehensive conservation activities on the scale of the entire historic city was a unique European experience and contributed to the verification of conservation doctrines and practices.

Criterion (vi): The Historic Centre of Warsaw is an exceptional example of the comprehensive reconstruction of a city that had been deliberately and totally destroyed. The foundation of the material reconstruction was the inner strength and determination of the nation, which brought about the reconstruction of the heritage on a unique scale in the history of the world.











<http://tpm.artmuseum.pl>





sacoapartments.com



warszawa.wikia.com



cosmo15.ncbj.gov.pl







wsandalachposwiecie.blogspot.com

Thank you for your attention!