RE-USING AN UNWANTED HERITAGE – ON THE EXAMPLE “ALIVE OPEN-AIR MUSEUM – CENTER OF POLISH FOLKLORE IN NAGAWKI”

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Abstract. The development of the theory of heritage has caused changing in thinking about the heritage and monuments, which are used in today’s world mainly for tourism. To make the object more attractive for the viewers, owners often adapt monuments for the new functions, other than the original, which is interfering in authenticity of monuments. But authenticity may be associated with the use and function, traditions and techniques, location and environment, and with the spirit and feelings to the object.

An example of re-using the heritage in center Poland is the “Alive Open-Air Museum - Center of Polish Folklore”, located ap. 120km from the Warsaw, the capital of the Poland. The buildings that are in the museum were “unwanted” or inconvenient to the local governments. The main idea was to use this objects, and do not create another museum exhibition. This place offer you a wide range of services. There are: wooden manor house from 19/20th century, currently used as a Conference and Banquet Center; in wooden cottage from 18/19th century there is Cafeteria; in 20th century weaver’s house there restaurant and two apartments; a historic cottage was saved from devastation, now it is a central kitchen which provides catering; in a former Mariavite Presbytery from the early 20th century there is management center and in a reconstructed church originally combined with presbytery is a winter concert hall. The project was realized with the help of EU funding with the total value of the project 7.3 million $US.

This place is really an amusement park, which was a really big commercial success. Is it a new system of heritage protection when the commercial aspect of the complex of buildings has become more important than the cultural and educational function open-air museum?
1 INTRODUCTION

_Re-vita_ means revival, bringing something back to life. The term of revitalization should be used within actions undertaken on a large scale and related to many realms such as: architectonic, cultural or even economic. Revitalization should not therefore stand for restoration of a building tissue and be considered as renovation, modernization, reconstruction or adaptation. It should carry an idea of bringing a certain area back to life, and improving its quality. Revitalization is intimately connected with the cultural heritage, contractually divided in immaterial heritage – primarily passed via traditional verbal transmission, as well as material heritage consisting of fixed and movable tangible. It is an incredibly important factor for socio-economic development and measure for exploring ways of communication within regions conflicted by ethnic or religious background, as well as expression of world’s nations and regions cultural diversity.

Back in 90’s of the 20th century, the field of heritage protection had been greatly enriched by such terms like: protection of cultural landscapes, historical urban landscapes, the legacy of totalitarianism, hatred (ex. Holocaust), or the legacy of socially excluded (ex. Jewish culture). Chronological frames for heritage protection had been also extended by the era of modernism. The development of the heritage theory has led to the emergence of term _heritology_ defining the discipline which includes such sciences like: the humanities and economics, law and spatial planning, as well as management. The result of so many new apparitions is a simple change of thinking about the heritage, which is being considered as memory, choice and identity. Heritage can be described as everything that modern society gathers from the past, or to pass it to the future generations [1].

The ontological heritage change is clearly noticeable, because currently the most important are the social needs that this heritage is driven by. A monument is no longer considered as sacred, its attractiveness is defined by such values like ‘novelty’, ‘completeness’, ‘clarity’ and, perhaps above all – ‘usefulness’. It is obvious that a number of facilities or areas present the exemplar or qualitative value. These objects exemplify sacred in terms of perception of monuments and heritage, therefore their value is neither determined by development nor economic factors.

Heritage is an ongoing process, it should not therefore be treated within categories of matter – as a building, an artifact which requires renovation and protection against possible changes, and thus should maintain the form from the past.

In my opinion it is impossible to reconcile the conservation of past form with modern adoption and exploitation, which would stand for development and strictly related changes [2].

2 THE COMMERCIAL ASPECT OF HISTORICAL BUILDINGS

The nowadays’ model of democratic country, which is opened to all needs of a free market economy, is characterized by: state’s disposal of responsibilities in as many areas as possible, local governments’ takeover of an increasing number of functions and the privatization of all resources – including heritage.

The process of revitalization should be initiated and implemented by public authorities, in a way, to interact with the problematic area. Most of the times, however, such institutions do not possess sufficient resources that can be used for conservation of ‘less important’ monumental structures, for instance, those that have not been registered in the Register of Historic Monuments.

In order to overcome such problem, or to increase the income to the institutional budget, those structures are sold to private owners with a restriction of conservationist supervision.
Privatization, financial responsibility and protection of monument property inevitably lead to its commercialization [3]. This is an unavoidable process in realms of modern economics. What is more, it is quite obvious that in larger extent it is more a threat than a chance for an adequate protection, but what is most important - it is a challenge. Therefore, a certain questions should be asked: ‘whose heritage should be protected and used within commercial aspect?” With help in terms of decision-making and selection of objects, should definitely come conservationists who consider heritage as a value. The costs of heritage sharing and all related benefits is a concern of the Investors – mostly private, but institutional as well. Additional support comes from EU financial programs, which are based on engaging all areas that are considered as problematic and requiring innovative undertakings. Historical, monumental objects can directly generate a revenue from: tickets, catering services, accommodation, renting spaces for residential, commercial and business purposes. In case of private entities such revenues in many situations are the basis of their performance and are considered as motivating factor for investment in the property. In order to obtain or increase the income generated from sharing monumental structures, owners adapt them to either their own or customer needs.

The main threat to the monument protection is that the private owners may – but are not obliged to pursue the strategy proposed by the local authorities. Another possible way is to make the monumental spaces available to investors for commercial purposes, while retaining governmental ownership. The process of commercialization cannot be entirely stopped, it can, however, influence the sphere of undertaking decision-making project better adapted to the market needs and fairly consistent with conservation science [4].

The transformation of monument protection system is more than clearly noticeable. Its character is reflected by the modern market. Changes that take place on the tourism market foster the greater emphasis on commercialization, its exploitation and broader presentation of cultural heritage. Striving for the new ways of transmitting of the cultural heritage, innovative ways of financing have to be defined as well. Currently, it is being observed that cultural tourism becomes more popular. Moreover, there is a tendency for converting from delivering a simple tourism product to more complex experiences [5].

3 TOURISM PRODUCT AND REGIONAL POLICY

The field of tourism, in the modern economy is being considered as an opportunity for socio-economic development as well as an activation of local community. It is not only a crucial element in development of tourism-attractive regions, but also activates places, in which tourism has never played a greater role or has not performed at all [6].

The tourism potential determines the emergence of a new tourism product. The mentioned potential consists of all elements from the geographical environment and human behaviors that can be used to deal with tourism. Therefore, these are considered as material and immaterial assets, as well as structural assets (tourism management, communication accessibility) and functional assets (economic, political, cultural, socio-demographic, psychological, technological and ecological). Moreover, they determine the development of a given area [7].

The literature reflects a term of regional tourism product, defined as a ‘spatial product created basing on the regional attractions (cultural, historical and natural heritage), which occurs only in a certain area (region) and proves its authenticity, originality and uniqueness’ [8].

To define the manufacturer/creator a lot of subjects can be taken under consideration, for instance, local authorities, entrepreneurs, local inhabitants and tourists, who come from the private as well as the public sector. The existing, in a certain place, natural and social assets have a significant influence on tourism, which is considered as a domain of local economy. Therefore, the lowest territorial level, in this case municipality, is the most crucial element
regarding the tourism industry management [9]. English literature, as a manufacturer/creator of the tourism product indicates additionally the DMO (Destination Management Organization). An entity that manages regional tourism, integrates local authorities, tourism-related businesses, other entities involved in tourism development and enables the creation of a partnership focused on a vision of mutual development [10].

The undertaken action within ‘The Alive Open-Air Museum - Center of Polish Folklore in Nagawki’ in Lodz district, can be taken as a perfect example of how the regional politics influence the field of protection of the cultural heritage.

It is an object created within the ‘Regional Operational Programme of Lodz District for years 2007-2013, priority level III: Economy, Innovativeness, Entrepreneurship, Action, Tourism infrastructure.’ The initiative was funded by the RPO WL project by approximately 40%, which gives almost 10 million PLN of financial support in relation to the total project cost, established for 25 million PLN (almost 7.3 million US dollars).

The project’s applicant and its inventor was the Association of Friends of the Dmosinski Region in Nagawki (pl. Stowarzyszenie Przyjaciół Ziemi Dmosińskiej w Nagawkach). The project implemented by the Association is strictly connected with both the main strategic goals (included in the approved Plan for Local Development) regarding the development of Dmosin Municipality and the objectives of the Regional Operational Programme of Lodz District for years 2007-2013. The main goal of the Plan for Local Development of Dmosin Municipality is to ‘provide the inhabitants with the high quality of life by entrepreneurship and tourism development as well as create favorable living conditions. (...) The Dmosin community politics should in a greater extent than ever before support activities aimed for diversification of economic activeness of the rural population. The development of non-agricultural undertakings in rural areas may accelerate structural conversions [11].

It is also noted that the project complies with the strategic objective regarding the rural renewal – cultivation of culture and tradition by: undertaking actions in order to raise the cultural awareness of inhabitants and exploitation of the regional cultural legacy.

The RPO states, that Lodz Region has a very strong basis for the development of different forms of tourism. The Region possess many distinctive advantages: natural as well as cultural, and its variety of services is developed on their basis.

It has been observed that the basic barrier is built by the insufficient quality of infrastructure. Therefore, the program for tourism support has been redirected to increase the recreational and touristic attractiveness of the region. This has been done especially for: accommodation industry, gastronomy and recreation. Tourism projects, which fall within the scope of this priority, have to exhibit their remarkable influence on the economy. Moreover, only those projects, which drag the attention of tourists mainly from outside the region, and are included in the Strategy for Development of Lodz Region, should be prioritized [12].

The tourism product, that the ‘Alive Open-Air Museum’ definitely is, possesses all major elements of a product, such as: tourism added values, services and tourism infrastructure, conception understood as a key idea – Center of Polish Folklore, and what is more, an image of relaxation place and closeness to nature and folklore.

This varied and interesting offer of he ‘Alive Open-Air Museum’ has been appreciated by Online Tourism Expo awarding the Museum with a title of ‘Touristic Discovery of the year 2012’. This title was desired by more than 100 different projects within the field of tourism and accommodation industry. It was claimed in the final results, that the Museum is a wonderful place where the atmosphere of folklore connects with modernity.
4 CASE STUDY – “ALIVE OPEN-AIR MUSEUM – CENTER OF POLISH FOLKLORE IN NAGAWKI”

Dmosin Municipality is a rural region situated in central Poland, Lodz region, Brzeziny district. Village Nagawki, where the Museum is placed, lies approximately 30km from Lodz, 15km from Brzeziny and 8km from Głowno. There is an intersection of two main highways: A1 and A2. Therefore, thankfully to highway A2, there is an outstandingly quick connection with Warsaw, which is at a distance of approximately 110km. The Protected Landscape Area “Mroga and Mrożyca” as well as Natural and Landscape Association ‘Morga Valley’ have been established due to the fact, that river Mroga flows through the region.

The terrain is considered as unique in the region of Central Poland, mainly due to the floral diversity and the form of sloped valleys. It is a picturesque region with big tourism potential. In Lodz Region there are four such museums: Open-Air Museum of Łowicz Countryside in Maurzyce in cooperation with Łowicz Museum, Ethnographic Park in Sieradz, Open-Air Museum of Pilica River in Tomaszów Mazowiecki and Open-Air Museum of Wooden Architecture in cooperation with Textile Museum in Łódź. These are the typical exhibits on an open air, with a remarkable museum function. In the discussed case the title ‘open-air museum’ was used only for commercial purposes, because it can be associated with monumental elements, however this composition is way behind of what is in fact understood as a real heritage park.

The original idea was to save the wooden building from the late 19th and early 20th century - the country manor of Grodzisk located in the area of emerging A2 motorway. This building was to be demolished, hence the idea of moving it and using as a local resident of ‘Mróżanie’ Band. The Association’s board informed about the idea the Minister of National Culture and Heritage, which resulted in interest of the Regional Conservator of Monuments. He suggested applying for EU fund and in addition to save not only the endangered manor but
also other buildings in Łódź region which stood along the route of the motorway. Then an idea of having a settlement created which would consist of authentic XIX and XX century buildings of Łódź region. Except for the mentioned manor there were to be buildings like: 20th century Lipki presbytery, 20th century Dobra presbytery, wooden church from 2nd half of 18th century dedicated to Saint Margaret along with wooden belfry from Czerniewice, residence from the turn of 18th and 19th century, 20th century cottage from Dobroń and 1st half of the 19th century weaver house from Zgierz. Throughout the 2, 5 years of preparations of the application form the initial idea and choice of objects which were supposed to be a part of the museum had changed. In 2009 Entrepreneurs Service Center in Łódź announced a competition regarding all kinds of actions connected with tourism infrastructure, which turned out to be an adequate element for the idea of settlement creation. A prerequisite for obtaining funding was to get own resources, which prompted the Association to take a loan which resulted in defining the industry as income-oriented.

This moreover resulted in an idea of a ‘living museum’ [13], offering its products and services to the tourists, and hence – project of having translocated buildings to adapt new functions.

![Banquet and Conference Center in the old country manor from Grodzisk, White Stone Studio, 2012.](image)

The terrain of 22 461m² was donated by the citizens of Nagawki. The rectangular plot is situated near the unpaved local road, which is the northern boundary line of the area. South and eastern parts of the area are taken by fields and wastelands. From the west side, the plot is bordered with a forest, and the main paved road is situated approximately 200m to the east. The construction began in October of 2010 (Fig. 1). Firstly, the country manor from Grodzisk, which was located approx. 30km from Nagawki, was moved. It is estimated that the manor was built in the beginning of the 20th century, on a rectangular plan, with two rectangular alcoves. The two-storey, semi-basement, main body covered with gabled roof, similar to al-
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coves. At the front elevation there is a porch with a dais and single-speed stairs. The building was passed by the General Directorate of National Roads and Motorways Lodz department. It turned into the Banquet and Conference Center with halls in the ground floor and extended basement – respectively for 80 and 120 people. Currently it is a rehearsal space for ‘Mrożanie’ Band, as well as aerobic classes. The attic was adapted to serve a function of accommodation with five rooms (Fig.2).

The second translocated building was the old Presbytery of Old-catholic Church of Mariavite, Church under the call of The Blessed Virgin of Scapular and Saint Wojciech from Lipka, Stryków municipality (Fig.3). The neo-gothic building was built in early 20th century, on a rectangular plan, three-storey, with an attic. Initially, the building served as school and orphanage for children with a kitchen and canteen on the ground floor, classrooms on the first floor and residential rooms for the sisters on the attic. [14] Originally designed building, on a cross-shaped plan was attached to a wooden, single-hall church, covered with gabled roof with a small signature on the crest. Building was demolished after the World War I, probably in the 20’s, after building a new brick chapel, several meters from the original location. The Mariavite parish contains in its collection a photography from 20’s of the 20th century, which was used to re-build the church’s main structure and to create a winter concert hall with a stage for about 200 people.

Figure 3: Mariavite Presbytery, 1920’s of the 20th century (photo from parish’s collection), 2008. In position (photo by B. Andrzejczak) and currently (photo by White Stone Studio).

Another building which found its place in the museum was to be the weaver’s house from Zgierz. Originally the building that had been taken into account was registered under the No. A/1005/243, situated on the Dąbrowskiego 12 Street. A single-storey building with a residential attic, and a pediment gabled roof. Eventually, in the year 2010 it was the building from Dąbrowskiego 7 Street that had been moved. This building was registered under the No. A/1102. The cataloguing was done by a group of students from Technical University of Łódź. Finally, the building was adopted to serve as inn, which got situated on the first floor. Two apartments and one double-room were created at the attic.

The gastronomic function can be also assigned to the translocated larch manor from Brzeziny – 18th/19th century. It was a part of complex court households of Kałowizna grange. Registered in the Registry of Monuments in 1984 under the No. 731. Single-storey, wooden building with a log construction. Gabled, pediment roof with a ‘baba’ type chimney. The oldest surviving wooden building on the Piłsudskiego Street, Brzeziny was handed over to the museum by its owners because it has not performed its function for a considerable amount of time. Currently, it serves as a tea-house, to which one can enter via porch – in my opinion in a too massive form (Fig. 4). Additionally, an accommodation spaces have been dedicated, creating two rooms with bathrooms.
The building which closes the group of translocated and adapted to new function buildings, is a saved from the total destruction, due to Łódź – Pabianice highway reconstruction, single-storey residential building from Dobroń. It became a central kitchen, serving the entire museum, and only employees are allowed to access it. Traditional cuisines are being produced in this building, for which the Association has obtained a relevant certificates. The production in conventional manner applies for such products like: butter, which is kneaded out of milk from a cow that lives in one of the lots in stable.

Except for objects with ‘history’ a new creations have been included as well. One of such creations is a stable building with a coach house, built in a bricklaying technology – bricks and fieldstones. This building was designed to by its form correspond with the authentic 19th-20th century stables, basing on prints received from the monument conservator. There is a space for 10 horses and 4 carriages. The first floor was adapted for a series of hotel rooms. The discussed object is located in a small horse trail, which is a project implemented by the Łódź Marshall Office. What is more, the met terrain form was exploited as well, by forming a theater in a ravine that remained after gravel excavation. A scene with a backstage was built, on which during summer performances, concerts and exhibitions take place. In order to make the museum’s programme more attractive two open pools and a sauna were built. They are located in the back of the manor and are an unquestionable tourism attraction in the summer. It is crystal clear that all undertaken actions are aimed at meeting public expectations and intended to provide adequate revenue. Due to that case, two new objects have been created – the so called ‘Forester’s house’ and wedding hall. The first one was built in a wooden technology, has a polygonal form and a roof covered with shingle. Designed on an already non-existing forester’s house from Tadzin. What is more, traditional craft workshops take place in this building. Seven hotel rooms were created on its floors with capacity of 38 guests. The building which was not originally included in the project is a wedding hall, built in 2013. The structure with its standard differs from other buildings, made of YTONG bricks, column construction, plastered white elevations, and the fittings do not correspond with the cultural elements. Therefore, a clear inconsistency between cultural region and modern elements, such as: open pools, sauna or a wedding hall, is being noticed.

The commercial programme will be complemented by building a chapel, for which the construction permission has already been granted. This object was designed in imitation of a Białynin church. The example object was deconstructed in 1907 and on its place a brick church was build. A wooden building, oriented, with a three-nave, in a basilica arrangement.
The side naves are separated from the main nave with a pair of square columns, and the additional pair of pillars will hold up the choir. Orchid roof structure, shingled roof, and a tower over the roof. Two church-porches were designed as well. The chapel will be located near the shared by the stable and manor roundabouts. One will be able to receive there a sacrament of marriage or be baptized and after that celebrate in the nearest wedding hall. The original concept from 2009 (Fig. 5) considered a transfer of the wooden church under the call of Saint Margaret from Czerniewice, 2nd half of the 18th century, along with the wooden belfry, however, parishioners did not give the permission to do so [15]. It was supposed to be situated in the south part of the plot, between the manor and the theater. The implementation itself with a course of time has strongly deviated from the project, which assumed the existence of three huts in the place where currently the wedding hall is located. In the first hut there was to be an exhibition of interior fittings from the beginning of the 20th century, and made available as accommodation per tourists’ request. In the next hut, workshops of crafting wooden toys, embroidering, needlework or even textile milling, were to be held. The last hut there was to be a musically-oriented preschool. It has been discussed in a context of adapting for this purpose the presbytery from Dobra, which in one of the development concepts was to be near the roundabouts. What is more, the noteworthy is the change in land use of the parking space, which within the project was more structured and clear. It has been resigned from implementing an attractive runaway for animals in the part between the manor and the stable, by locating it in the south-western end of the parcel, near the playground and the ecological wastewater treatment plant. At this place the ‘Academy of Traditional Craft’ had been designed – which would take into account such vanishing trades like: carpentry, pottery, blacksmith, stove fitting, paving etc. The main building was supposed to be a huge, wooden barn in which workshops form traditional construction were to be held. The yard would contain a blacksmith – or rather its reconstruction with an original equipment, where blacksmith workshops could be held.

Figure 5: Visualization of the initial assumption of the ‘Living Museum, project MA, Engr. of architecture Joanna Kosatka-Kucharska, in cooperation with MA, Engr. of architecture Dariusz Markowicz, 2007.
In the realized ‘Living Open-Air Museum” the principles of free market came to the picture and the initially planned exploitation programme has changed from a unique in the whole region, to a more ‘mass-oriented’. Therefore, mass events are being organized within the area, such as: Gypsy evenings, feasts, the so called ‘lipcowki’, picnics, cycling tours, vacation schools and other special events. A business activity which does not distinguish itself by anything in particular.

Figure 6: Currently view, photo by White Stone Studio, 2013.

All earlier highlighted regional elements of the cultural heritage were lost, and their only substitute is to fit the inn with Lowicz themes. It is planned to expand the service offer in the future, and therefore to generate employment. The precedence for being employed in the “Living Museum” have the Association members who have been implementing the project ever since. The main goal of the project was and always will be the improvement of recreational and tourism attractiveness of the Brzeziny region, and thus lódzkie region. The main goal can be converted into direct goals, from which first is to improve the accessibility to the tourism objects including the buildings which are fall under responsibilities of Regional Monuments Conservator (translocation of objects, wooden architecture and to adapt their tourism functions). The second goal is based on improving the attractiveness of the lódzkie region by increasing tourism traffic. The third goal is to improve the image of Dmosin municipality, and the other goals are as follows: to decrease the number of unemployed within the region by creating employment offers in the fields of arts and culture, as well as to maintain the national legacy and to be particular about monument buildings. The project itself has an over-regional character – promotional activities are aimed at the inhabitants of other regions, including customers from abroad.” It is told that ‘Living Open-Air Museum – the Center of Polish Folklore’ in Nagawki has an opportunity to become as well-known brand as Zaanse Schans Museum in Netherlands or Vlkolinec village in Slovakia.
5 CONCLUSIONS

Making the heritage available in an active form, in many ways can affect the socio-economic conditions of the city or municipality. Therefore, we are forced to reconsider the economic relationship between honoring the past and implementing the future in the same landscape or place. The combination of values, exploitation of the past and the future may comprise to new leading idea for alternative scenarios in contrast to the imprisonment of the society in the past. In order to create the best future for the privatized cultural heritage conservation guidelines as well as the base of indicators, which fulfill such criteria like: identification of the essence of the conservation problem, defined social role and economic results of the project, have to be made. This will lead to a significant reduction in destruction of authenticity and integrity that is determined as essential characteristics of monumental value as historic documents. Therefore, the commercialization of monuments is possible only to a certain level, but it cannot be infantilized. It is obvious, that the historical objects have to expand their offer, otherwise they will become rotten, archaic and eventually will not survive. The boundaries of commercialization, however, need to be established in a way to create a theme park. The negative effects of the commercialization can be reduced by a constant reflection on the content of the heritage and undertaken actions. In presented case there seems to be a lack of such thought, which results in moving away from the originally assumed concept and deviation from the track leading to the valuable use of the potential. The idea to create the ‘Living Museum’ has emerged from social as well as direct local and regional tourism industry needs [16]. The local society engagement deserves a special approbation – we are talking here about the local citizen formation who has not only reached out to the state, but most of all they took the matters into their own hands. The Association of Friends of the Dmosinski Region with CEO – Maria Sadzewicz-Nowak has submitted valid questions ‘why?’ and ‘for whom?’ save this heritage above the archaic “how”. The whole project is undoubtedly a tourism attraction of Łódzkie region. The living Open-Air Museum except for the ‘Tourism Discovery of the year 2012’ title, was awarded with a Sabina Nowicka’s “Pro public bono’ medal in 2012; established by the Society of Friends of Lodz as well as the statuette for creating beauty awarded by the jury of the Movement ‘Beautiful Poland in the European Union’. Recently, it has been nominated to the title of ‘Strong in Business 2013’. This activity is a perfect example of how the local community can be involved in the revitalization and their awareness of the goals to achieve after this process. An outstanding impact on the present form of the project was to realize all the problems that had to be solved: protection of objects which fall under the Regional Monument Conservator, the unemployment, and low tourism traffic. The solutions have been achieved by translocation of endangered structures of wooden architecture and adapting them to serve new functions, creating 17 new employment opportunities and increasing the museum’s attractiveness by constant promotion in mass media. It has been managed to create a unique tourism product, ‘living museum’ vibrant and diverse (Fig.6). In my opinion, however, a boundary of good taste has been exceeded in terms of choice of a certain elements. This eventually gave the impression of an inconsistent project (architecture of the wedding hall, open pools, sauna). And I am asking myself, “what was supposed to be kept?” A complex of buildings without artifacts, or perhaps the knowledge of the regional traditions and customs? Why the educational function at this point is less important than entertainment? I think that in this case further development of the museum as a theme park and exploitation of the heritage as an engine for the development may eventually have a negative impact on both the legacy and identity of Łowicz region. To avoid this kind of situation, certain strategies, which would lead to a more harmonized balance between the aspirations to protect the heritage and to stimulate the socio-economic growth, have to be taken under consideration.
REFERENCES


