

The 19th and 20th Century Architecture Seen as Products of Cultural Tourism in Bydgoszcz and its Surroundings

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ABSTRACT

In the following paper, the authors tried to analyse and describe possible development paths of cultural tourism on the basis of the collection of secular and sacred buildings with 19th and 20th century origins, which can be found in Bydgoszcz and its vicinity. Having listed the structures like palaces, mansions, temples, and public buildings, it became apparent that they may have a positive influence on the cultural tourism. Architectural features, cultural events, local history and traditions, all of those are undoubtedly products of cultural tourism. At the same time those aspects are not adequately evaluated in the promotion of Bydgoszcz and its surroundings, which is a direct cause of a limited tourism in this area.

Key words: cultural tourism, products of cultural tourism, architecture.

INTRODUCTION

Cultural tourism thrives on art and architecture perceived as cultural heritage of particular areas. It is the architecture which unfolds the truths about regional traditions, as well as present and past life of society. Through both architecture

and art, thanks to learning the urban layout of a city, a tourist may discover the history of a certain place, together with its unique cultural heritage. It could be claimed that the architecture, which is both an element and a product of culture, plays an important role in shaping educational tourism, in developing cultural tourism defined as "all activities performed by tourists in relation to their genuine interest in cultural heritage ... and in participating in contemporary cultural life in a broad sense" (Kowalczyk, 2008: 13).

Solid, useful, and beautiful are the three qualities that any structure should exhibit according to the concepts described in *De architectura* by Vitruvius (Bastista, 2000:8). It is through those three that tourists discover and appreciate local buildings. For this reason cradles of particular architectural styles like Aachen (Carolingian) and Florence (Renaissance), and cities renown for their masterpieces of architecture, e.g., Rome and Paris, attract millions of tourists every single year. Without any doubt architecture has an immense potential in generating tourist movement. Unfortunately, this potential is also commonly underrated. It seems that Bydgoszcz and its vicinity may suffer due to such a situation. The following analysis aims at estimating the possibility of developing cultural tourism in and around Bydgoszcz when various architectural structures from the 19th and 20th centuries are taken into account.

In the course of the investigation of sacred and secular buildings, it became quite apparent that generating and developing cultural tourism, on the basis of various structures erected within the last 200 years, should be more than plausible as most of those buildings are not utilised at all in the promotion of the region. Reaching those results was possible thanks to field studies when most of the sights were identified and listed. The scope encompasses various structures build between 1800 and 1939 in Bydgoszcz and surrounding areas. The list was also compiled after studying various publications on the history of the city, and on the history of its art and architecture. Also the database prepared by the town hall and the major was taken into consideration. Having established a number of possible locations, their current functions and relation to tourism was measured. Eventually, their impact on the development of cultural tourism was assessed in respect of their artistic and historical qualities.

In the course of this article, tourism product is understood as everything that can be 'bought' or 'consumed' by tourists (Kaczmarek, Liszewski, & Włodarczyk 2006:9). In terms of cultural tourism this product can be seen as heritage or cultural aspects that can be sold (Małek, 2003:25). Those will encompass all human artefacts as well as natural sites which have been redefined and

adapted by people (Rohrscheidt, 2008). Sacred buildings, on the other hand, can be related to cultural tourism due to the motivation behind tourists' visits (Dłużewska, 2009).

Secular and Sacred Architecture in European Urban Areas in the 19th Century and the First half of the 20th century.

The industrial revolution at the turn of the 19th century established a new order in the world creating new divisions and social classes, and spreading new ideologies. The patrons of the past, the nobility and the Church, were surpassed by bourgeoisie. Sacred architecture, which played a pivotal role in establishing artistic forms and goals, lost its influence (Koch, 1996:265). At the same time architecture started to convey national and ideological messages. Such a course of action was partially explained by the will to retain national identity in some countries facing difficult political situations, e.g., Hungary, Finland, and Poland, or by the drive to elevate the international perception in the case of Russia and Germany (Jastrzębska-Puzowska, 2009:192). Moreover, architecture became a tool in negotiating cultural identity; Gothic Revival was gaining a momentum in Europe (Jędrzejczyk, 2004). Other issues reflected in the architecture of the time are philosophical trends, ruling ideologies, and current social tensions, which is apparent in many instances of buildings erected in the 19th century and the beginning of the following 20th century.

The art of the 19th century was marked by recollecting past architectonic styles. The explanation for such trends can be found in the inability to reach one's own unique style, which was caused by tremendous social, political, and economic changes in Europe of the time (Koch, 1996:264-265). The most obvious tendency, at the beginning, was to return to the principles of Roman architecture, where secular and national ideologies dominated the urban landscape. In due course, the nature of sacred buildings had to become much more utilitarian, e.g., as view points located at particular points of the classical urban layout of streets, what can be seen in Turin and London (Koch, 1996:267).

The antiquity was not the only source of inspiration for the 19th century architects. Gradually, revivalism was gaining in importance. Its tenet was to reflect the styles of the past – Romanesque, Gothic, Renaissance, and Baroque – but at the same time transforming them thanks to the usage of new construction materials. The eclectic style was also becoming more widespread with its drive to mix many architectonic styles in one building. Also an individual architect's interpretation of Gothic influences was more than common, which was partially attributed to its nationalistic undertones (Ller, 2008:180). Conformity with Gothic influences was seen as “respecting national tradition” (Koch,

1996:268). This style in particular dominated in Europe due to English architects who cultivated centuries' long tradition of English Gothic. Both revivalism and eclecticism are still recognisable today due to such outstanding buildings as the Houses of Parliament in London, the Louvre and the Palais Garnier in Paris. In case of sacred architecture Sacré-Cœur Basilica in Paris is a perfect example of merging Romanesque and Byzantine styles.

The beginning of the 20th century was marked by the departure from reviving patterns and forms of past eras. Architects began to create new projects and "were aiming at designing buildings in which they could express the wealth of artistic achievements encompassing the abundance of human life" (Koch, 1996:275). The application of new materials and methods, but also finding inspiration in Gothic and Japanese art lead to the emergence of a new style called Art Nouveau, *Jugendstil*, *Modern*, *Secession* or *Stile Liberty*. The new approach was visible especially in housing estates and secular public buildings. It was rather rare in sacred structures, although there are such masterpieces as the unfinished Sagrada Familia designed by Antoni Gaudi. The first half of the 20th century was also marked by Modernism influencing architecture and fine arts. This particular movement discarded recollecting past styles in favour of functionality and modern technologies applied at the construction of new buildings (Jastrzębska-Puzowska, 2009:196)..

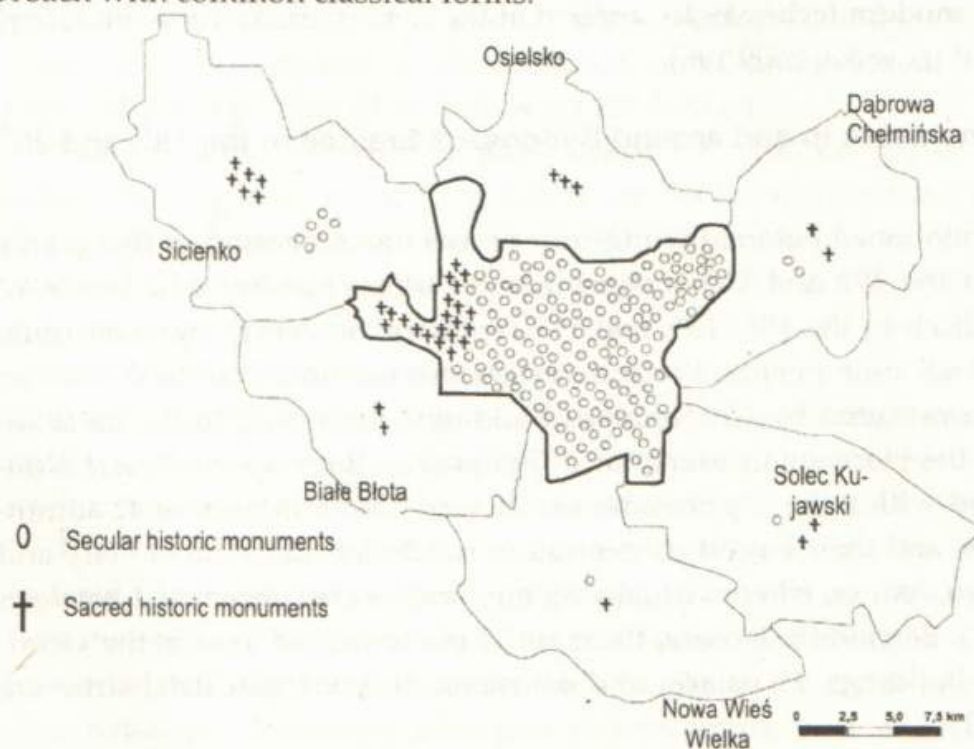
Historic Monuments in and around Bydgoszcz Erected in the 19th and 20th Centuries

As already mentioned before, the majority of monuments found in Bydgoszcz were built in the 19th and 20th century. Some earlier churches and tenement houses date back to the 15th, 16th, and 17th centuries; however, they constitute barely 6% of all monuments. For this reason the wealth of cultural tourism products is constituted by Art Nouveau buildings. According to the database compiled by the Heritage Conservator of Bydgoszcz, there were 181 Art Nouveau buildings within the city boundaries. They are found in 9 out of 42 administrative units, and their largest concentration can be found in the old city and the Bocianowo district, where virtually all buildings were constructed between 1865 and 1915. Beyond Bydgoszcz, there are 27 monuments found in the vicinity: 16 sacred buildings, 11 palaces and mansions, and one industrial structure (Pict. 1, Tab. 1)

19th century architecture of Bydgoszcz and of neighbouring communes marks the transformations of fine arts at the time. However, due to belonging to the Prussian Partition, the people of the region were subjected to germanisa-

tion both in the political sphere, social sphere (colonisation), economic sphere (stimulating economy growth through investment), and cultural sphere. The process of germanisation was characterised by the promotion of leading artistic movements present in the Kingdom of Prussia. The ultimate goal was to transform Bydgoszcz into a typical German city (Biskup, 1991:557).

Due to the substantial wealth of German citizens of Bydgoszcz, and to their devotion to traditional architecture, the majority of public buildings financed by Prussian authorities was designed by Berlin architects, e.g., Friedrich Adler and Heinrich Seeling. Naturally, they followed patterns and styles popular at their homeland. In the first half of the 19th century the designs reflected classical style, e.g., Regent's House in the past and Governor's Office at present, while the second half of the century was characterised by revival trends. Both in the city boundaries and in neighbouring areas, numerous sacred and secular buildings reflected typical Prussian Gothic revival with its red bricks: Evangelic churches, post offices, and schools; Romanesque revival: St Peter and St. Paul's Church in Bydgoszcz; as well as Baroque and Renaissance revival: the Court House. Palaces and parks in the vicinity of Bydgoszcz followed the eclectic approach with common classical forms.



Pict. 1. Distribution of historic monuments dating from 19th and 20th centuries in Bydgoszcz and neighbouring communes.

Source: Authors' studies conducted on the basis of the database compiled by the Heritage Conservator of Bydgoszcz in 2010

Table 1. Types of historical monuments, sacred and secular, erected in the 19th century and the beginning of the 20th century in Bydgoszcz and its vicinity

Communes	Sacred Monuments			Secular Monuments			
	Churches	Graveyards	Other	Palaces with Parks	Tenement Houses	Industrial Structures	Other
Bydgoszcz	11	6	4	0	123	7	30
Białe Błota	1	0	1	0	0	0	0
Dąbrowa Chełmińska	1	0	1	1	0	1	0
Nowa Wieś Wielka	1	0	0	0	0	0	1
Osielsko	1	1	1	0	0	0	0
Sicienko	3	2	1	5	0	0	1
Solec Kujawski	1	1	0	0	0	0	1

Source: Authors' studies conducted on the basis of the database compiled by the Heritage Conservator of Bydgoszcz in 2010

At the beginning of the 20th century, Bydgoszcz was often referred to as small Berlin (*kleine Berlin*) due to the impact of Prussian influences asserted by German architects. Most of buildings erected at the time followed Art Nouveau (*Jugendstil*) and Modern forms. Those movements were characterised by the wealth of details adorning façades of tenement houses, hotels, schools and other public buildings. Contemporary trends were also visible in urban concepts like E. Howard's 'city garden'. Tenement houses constitute the majority of Art Nouveau buildings constructed at the time. Even today 53.8% of those buildings retain the same function, while others house local authorities (5.6%), scientific institutions (3.8%) or schools (3.1%). Other structures encompass fences, parks and green areas, walls, gates, and gardens.

Such strong ties with the Prussian Kingdom are reflected in the architecture of Bydgoszcz and its surroundings as a result of a specific national melting pot. Until the end of WW I, more than 80% of citizens were of German origin. Also neighbouring communes were characterised by a high percentage of Germans, e.g., Białe Błota, as a result of large-scale constructions of the Bydgoszcz Canal linking the Vistula River and the Oder River. Moreover, the national distribution had a direct impact on the religious sphere (Biskup, 1999:407). The majority of German population was of Protestant denomination (Biskup, 1999:628), while the Poles were mostly of Roman Catholic creed. Therefore, temples constructed at the time in Łochowo, Ciele, Osielsko belonged to the Evangelical Church. Usually they conformed with features and forms characteristic for Protestant churches, e.g., Gothic elements (cross, starry or crystal vaults), ma-

troneum, stain glass presenting the figure of Christ in the presbytery. On the other hand, Roman Catholic temples followed revival trends reflecting Baroque and Classical features. More often than not they imitated well known structures, e.g., St. Vincent de Paul's church was based on Roman Pantheon, and the church of Most Sacred Heart of Jesus reflected the style of Baroque temples of the Northern Kingdom of Prussia. It may be concluded that the architecture of Bydgoszcz in the 19th century and the beginning of the 20th century reflected contemporary European artistic trends. The works of well known architects enabled Bydgoszcz to boast with buildings worth of Berlin and Cologne.

Some areas beyond the boundaries of Bydgoszcz were also a place of numerous constructions many of which fostered high artistic values and paid tribute to local history. In six communes surrounding Bydgoszcz there are three types of historic monuments which date back to the 19th and the beginning of the 20th centuries. These are palaces with parks, industrial constructions, and various religious sites.

As already mentioned, most temples of the time were commissioned by the Protestants; hence, they reflected Evangelical churches constructed in Bydgoszcz. It also worth investigating mansions and palaces with adjoining parks, which were extremely common in Polish rural areas. Revivalism was present in whole Europe not only in urbanised zones but also in the countryside with its splendid residential estates. It was in vogue to build "sentimental and proto-romantic castles, palaces, artificial ruins and English gardens" (Tołłoczko, 2011:226). Moreover, mansions and palaces in the partitioned Poland were seen as not only as architectural statements, but as centres of socio-cultural life, where Polish traditions and moral values were to be somehow reflected (Tołłoczko, 2011).

In the vicinity of Bydgoszcz, there is a dozen of well preserved mansions and palaces with parks and gardens. An abundance of those can be found in Sicienko, where the majority of eclectic sites dates back to the second half of the 19th century. Nevertheless, there are also mansions in Wojnowo and Słupowo, which mirror architectonic forms of classical buildings in order to reflect the achievements of Polish Enlightenment. Most of Polish mansions constructed by the nobility in the 19th century belong to the Classical Revival (Tołłoczko, 2011). The largest of those residential estates, located in Ostromecko, Dąbrowa Chełmińska commune, is the 'new' palace, which is just one of the structures of this complex property. This particular palace, surrounded by a vast English-

style park, was designed by a famous German architect Karl Friedrich Schinkel.

The third type of historic monuments on our list is constituted by industrial constructions and monuments of past technology. These are various machines like floodgates with neighbouring buildings around the Bydgoszcz Canal and Noteć Canal both dating back to the 19th century and the beginning of the 20th century. Other monuments are found at the Bottled Water Factory in Ostromecko, and the distillery in Wojnowo.

Consequently it seems more than possible to develop cultural tourism on the basis of the remaining 19th and 20th century structures, whether of sacred or secular origin, both in and around the city of Bydgoszcz. Factors that can be taken into consideration are: locations, architectural features, interiors, but also cultural and religious events (Tab. 2). Listing various features of architecture one could enumerate façades (shape, decorations, and fine details), surrounding grounds with their parks, gardens, graveyards or their remains, and also numerous examples of interior design. In some cases the personality of the designer may function as the vantage point. The mentioned elements should be valuable factors in defining products for educational and religious tourism.

Another major factor responsible for the development of cultural tourism is constituted by artistic masterpieces and souvenirs depicting the history of particular locations. It can be stated quite bluntly that sacred buildings are abundant in such items. Most of them retain their original interior with pipe organs, cult objects a the relics of saints. Mansions and palaces were nationalised after the WW 2, which led inevitably to their deterioration and ruin. Ostromecko is one of such sites which was transformed into a school with a dormitory. In order to adopt the buildings to new functions, their original interior was completely devastated. In Bydgoszcz itself, only a handful of sites have partially retained their original decorations and interior design, e.g., 'Pod Orłem' hotel, Copernicanum belonging to the Kazimierz Wielki University, or secondary schools no. 1 and no 6. The majority of remaining art, interior decorations from the turn of the century, photographs depicting everyday lives of city dwellers and the developing Bydgoszcz of the time tourists may see at numerous exhibitions and museums, e.g., Leon Wyczółkowski District Museum in Bydgoszcz, Bydgoszcz Canal Museum, the Pharmacy Museum working next to the oldest pharmacy in Bydgoszcz and the Chamber of Railway Traditions (Izba Tradycji Kolei) at the main railway station in Bydgoszcz.

Tab. 2. Possible paths of developing cultural tourism on the basis of various features of sacred and secular buildings in Bydgoszcz and its surroundings

19 th and 20 th century architecture		
Secular Monuments		Sacred Monuments
Inaccessible	Accessible	Accessible
Tenement houses mansions palaces and parks industrial sites	Public buildings palaces and parks industrial sites	Temples chapels graveyards morgues
Location surrounding exterior features of architecture	Location surrounding exterior features of architecture	Location, surrounding features of architecture interior events
Educational tourism	Educational tourism Event tourism tourism	Educational tourism, pilgrimages religious tourism
Cultural tourism		

Source: Authors' studies conducted on the basis of Kaczmarek, Liszewski, Włodarczyk 2006; Małek 2003; Rohrscheidt 2008; and Różycki 2009

The third element which may create products of cultural tourism may be found in cultural events. These reflect the history of Bydgoszcz at the turn of the century, e.g., anniversaries of some streets (Gdańska and Cieszkowskiego). Organisers try to bring the long gone history and make it accessible to city dwellers and tourists by presenting traditions, culture, and architectural designs from Bydgoszcz's past. In case of sacred buildings such cultural events are constituted by festivals and pipe organs concerts, and religious celebrations, which may easily become the stimuli to developing pilgrimage tourism. Classical music concerts, open air concerts and events, and periodical exhibitions at the Ostromecko palace are just a handful of additional ideas. Especially the palace, owned and renovated by the city authorities, with its historic com-

plex of parks functions as a favourite location for the dwellers of Bydgoszcz who want to enjoy their leisure time.

The possibility to create the product of tourism and to utilise the mentioned locations in developing cultural tourism depends on owners and on the condition of particular structures. Many sites belong to private owners, hence, they remain inaccessible to tourists despite their immense touristic values. In such cases only educational tourism may thrive, when only the sight of the façade, the vicinity of the location, and some architectonic features may be appreciated. On the other hand, most public buildings like temples and graveyards are widely accessible, which means that they can support the development of tourism, especially in its educational, event, pilgrimage and religious aspects.

CONCLUSION

Due to the simple fact that there is a limited number of older monuments, e.g., from the Middle Ages, Bydgoszcz with its neighbouring communes should base its tourism on sacred and secular buildings erected in the 19th century and the beginning of the 20th century. In the course of the investigation it was established that sacred buildings have the largest potential to develop the product of cultural tourism on the basis of their architecture, interior design, as well as religious and cultural events. In addition, secular 19th century structures such as public buildings, tenement houses, mansions, palaces, and industrial sites in and around Bydgoszcz, may become an asset in relation to emerging cultural tourism.

The majority of sacred and secular 19th century buildings present in Bydgoszcz are in no way inferior in terms of architecture to those found in Western Europe. Taking into account immaterial cultural heritage of the region like history, traditions, local identity, Bydgoszcz with its surrounding communes are predestined for developing various forms of cultural tourism ranging from pilgrimage to educational aspects.

Unfortunately, our studies are also conclusive in another matter. The current potential for developing tourism in Bydgoszcz and in its vicinity is unused despite the wide assortment of sacred and secular monuments. It seems that such a state of affairs is caused by the citizens' lack of knowledge about local history and monuments in their closest surroundings. As a result, in the public eye Bydgoszcz and neighbouring communes are perceived as unattractive and unappealing to tourists. Such harsh conclusions are supported by inadequate promotion of cultural assets and of various events which could popularize the

historical and cultural landscape of the city with neighbouring areas. Consequently, the majority of religious and cultural events are directed at the dwellers of Bydgoszcz. The neighbouring communes, with the exception of Ostromecko, organise only a handful of events connected to culture and local monuments. One of the reasons for such a situation may be found in private ownership of historical buildings, where the new proprietors want to keep a low profile and keep their properties inaccessible. Nevertheless, the lack of interest in those sites on the part of local societies plays also an important part in decreasing the potential.

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