

Sacred architecture in the residential landscape – the case of Wilanów

DOROTA SIKORA*, MAŁGORZATA KACZYŃSKA
Department of Landscape Art, Warsaw University of Life Sciences – SGGW

Abstract: *Sacred architecture in the residential landscape – the case of Wilanów.* This paper concerns spatial relations between a historical residence and sacral buildings, using the example of the Wilanów district in Warsaw. Historical churches and other sacral elements have been visible dominants within Polish residential areas and have been included in their composition. In Wilanów, this can be seen both in the geometrical, Baroque composition established in the 17th and 18th centuries, in which the local church was included, and in the subsequent Romantic composition established in the 19th century, where the church and other sacral buildings performed the role of dominants. At present, historical sacral buildings are becoming less visible within the Wilanów residential area and newly designed churches are not compositionally related to the residence.

Key words: sacred architecture in landscape, cultural landscape, Wilanów

INTRODUCTION

Polish residential complexes were often spatially related to the adjoining sacral buildings. These relations resulted from the foundation of sacral buildings by the affluent social class. It was a symptom of the revival of religious life in the late 16th and in the 17th century, after the Council of Trent in the Catholic part of Europe, and of the great role played by religion in everyday life in the 18th and 19th centu-

ries. Analysis of examples of Polish residences having sacral buildings within their surroundings shows that the relation between a residence and a church existed not only on a spiritual level, but also on a compositional level. The church became one of the dominants within the residential area, and the vistas from the palace or surrounding gardens were intentionally directed towards it. This phenomenon can be seen both in the Baroque, when a church or other sacral element closed the important compositional axis of the residence, as in the case of Choroszcz and Podhorce (church on the axis of the residence), Białystok (view from the most important palace apartments onto the so-called Old Church) and Rydzyna (votive column of the Divine Trinity on the palace axis), and also in later-established residences shaped in an informal way: Gucin (view of the church as the key element of the Romantic park composition), Puławy (church inspired by the architecture of the Roman Pantheon as one of the important elements of the Romantic landscape composition).

The landscape of the Wilanów residence and the Wilanów Estates combines the characteristics of both the Baroque and the informal residential landscape shaped in the 19th and 20th centuries. It

*e-mail: dorotasikora@poczta.onet.pl

is also an area where over the centuries many sacral elements have been established on different scales. Contemporary transformations related to the process of urbanization, begun at the start of the 21st century, allow one to evaluate the present significance of sacred architecture within the landscape (Fig. 1).

Gucin, where sacral landscape elements had special significance. The research also included selected sacral buildings founded by the Wilanów Estates owners within their other estates.

The research included analysis of archival sources and publications. The most important archival materials used in the



FIGURE 1. The formal relations between sacral elements and the Wilanów residence within the studied area (own elaboration)

MATERIAL AND METHODS

The subject of this research is the Wilanów residential landscape within its historical boundaries resulting from the development of the Wilanów Estates between 1677 and 1945. Within this area, an analysis has been made of the relation of the sacral buildings, founded by the Wilanów Estates owners, to the Wilanów residence and some of its filial residences. One of these is the filial residence in

analysis are: the collection of the Archives of Old Files in Warsaw, the Archives of the National Heritage Board of Poland, reports by 18th-century travelers (Friedrich Schultz and Johann Erich Biester) on their stay in Wilanów, and the 19th-century vistas of Wilanów from the album of Wojciech Gerson and Henryk Skimborowicz "Willanów – Album of Vistas and Souvenirs" from 1877. Among the contemporary publications used, the most important are the books of Wojciech Fijałkowski, one of the most renowned researchers into the

Wilanów residence, a set of publications about Gucin (one of the filial residences) by Piotr Sypczuk and Maciej Świątkowski, and an article by Tadeusz Bernatowicz about the Church of the Holy Lady Mary and Saint Catherine in Służew.

Another important group of analyzed publications consists of the books of Longin Majdecki [1965, 1996], which provide information about the phases of the Wilanów residence's spatial development and the spatial, compositional and visual connections between the residence and the important sacral buildings and filial residences in its surroundings. That author also analyzes in detail the composition of the Gucin residence and its spatial and visual relations to the dominant elements of the surrounding landscape.

Other analyzed publications include Marta Piber's dissertation concerning the circumstances of the establishment of the church and parish in Służew [Piber 2001], and books describing historical transformations of the former Wilanów Estates landscape and its spatial, functional and compositional connections [Lisowska et al. 1993, Kicińska 1993, Szpanowski 2006, 2009].

Useful information concerning transformations of the ownership structure within the Wilanów Estates is contained in the publications of Barbara Smoleńska [1979, 1984].

The information obtained from archival sources and publications was verified during field studies, which included the making of additional photographic documentation of the sacral buildings, recording of their relations to the Wilanów residence, and evaluation of the present condition both of the buildings and those relations.

An analysis was also made of the visual connections between the Wilanów residence and both historical and contemporary sacral buildings. It was investigated whether they are still perceived as the dominants in the former Wilanów Estates landscape. Wayside crosses and shrines were also documented, and the circumstances and dates of their establishment were identified.

RESULTS

The Wilanów Estates in the times of John Sobieski III

The beginnings of the Wilanów residence are connected with King John Sobieski III, who bought the estates (previously called Milanów) in 1677. According to an "assurance" signed on September 21, 1678, on the land purchased in Wilanów, Sobieski "found walls of the palace of which construction was just started" and which he decided to complete for his own comfort. He also decided to establish "a garden and raise other buildings and to bring in and settle there his subjects" [Fijałkowski 1973]. Apart from the palace walls, Sobieski also found in Milanów a wooden church, dating from the beginning of the 17th century [Fijałkowski 1973].

Sobieski's residence represented the Polish interpretation of the idea of the suburban Italian Villa, but was also strongly influenced by the French style. In the 17th century it included the palace, the *avant-cour* and *cour d'honneur*, the terrace garden, the two stretches of usable gardens – the so-called fruit gardens and the garden surrounding the "Bacchus Mountain" – the royal farm situated

to the south of the palace, and the royal deer-park on the eastern side of Wilanów Lake. The extension of the composition consisted of a canal, several hundred meters long, situated on the western side along a common axis with the royal seat, and the straight road leading to the Zawady farm and village located along the same axis on the eastern side of the palace [Cydzik and Fijałkowski 1975]. The royal farm was situated next to the Wilanów gardens¹.

The residence was surrounded by villages. The village of Wilanów stretched along the western bank of Wilanów Lake, within the area of the present-day Biedronki street. There, Sobieski settled craftsmen connected with his court. The former Wilanów village road system forms the basis for the present-day streets called Biedronki, Obornicka and Wiertnicza (formerly Czerniakowska Road).

Next to the royal residence, to the north, a small wooden parish church surrounded by a cemetery was established. The scheme of the church visible on Adolf Boy's plan from 1682² shows that it was probably a late Gothic building³ with a bipartite nave and elongated presbytery closed from three sides. Within the building there could also be distinguished a sacristy, a vestibule and a small side chapel. John Sobieski III was the church's benefactor [Fijałkowski and

Krawczyk 2002]. Due to the development of the royal garden in the 1680s, the church was displaced to the palace foreground. Around the new church building a new cemetery was established, and the Chapel of Saint Leonard, previously located there, was replaced with a wooden campanile covered by a pyramid hip roof [Fijałkowski, year of publication unknown].

The Wilanów church, although it was not located along a common axis with the royal seat, was undoubtedly visibly dominant within its foreground and the surrounding village.

The open spaces of meadows and fields surrounding the Wilanów residence provided easily perceived visual connections between the Wilanów royal seat and the new Saint Leonard's Church and the Church of the Holy Lady Mary and Saint Catherine in Służew, established much earlier.

The concern of Sobieski and his wife Maria Kazimiera for the spiritual dimension of their subjects' lives was typical of 17th-century European Catholic sovereigns and aristocrats. As Adam Miłobędzki wrote, describing the turn of the 16th and 17th centuries in architecture, "the common revival of the religious life especially manifested itself in a large increase in new sacral foundations. The religious devoutness of the more affluent social classes was expressed in building activity" [Miłobędzki 1988]. Sobieski and his wife, apart from supporting the modest church in Wilanów, were the founders of many splendid churches and cloisters of the First Polish Republic, like the Order of the Blessed Sacrament cloister in Warsaw (a foundation of Maria Kazimiera), the Warsaw cloister

¹Plan of Wilanów (1682) made by Adolf Boy, copied by Gerard Ciołek (1947).

²Plan of Wilanów made by the military engineer Adolf Boy (1682), known from Gerard Ciołek's and Juliusz Starzyński's copies. The original plan was burned during World War II.

³Wojciech Fijałkowski indicates a close analogy with the surviving 16th-century wooden church in Boguszyce [Fijałkowski, year of publication unknown].

of Capuchins (a foundation of John Sobieski III in gratitude for the victories of Vienna and Chocim), a small church in the former Marywil in Warsaw (a foundation of Maria Kazimiera), the church and cloister of Dominicans in Żółkiew (foundation of furnishings and re-development). These churches were skillfully incorporated into the existing urban tissue and constituted local dominants. Especially interesting is the small church in Marywil, located within a representative building complex which had a palatial character and served both residential and commercial functions, alluding to the Paris royal squares tradition. This church performed an important spatial role. It was located in the middle of an arcade gallery which closed the square, at the end of a compositional axis determined by a monumental gate and the church.

Within the Wilanów residence there was another important sacral feature – a stone column with the Maltese cross, raised in the 1680s at the edge of the royal gardens, next to the former road to Powsin village. It commemorated the king's military activities in the so-called Holy League against the Turkish army, and his most important victory, that of Vienna, which was perceived as liberating Christian Europe from the threat of the Ottoman Empire.

The Wilanów residence and its sacral elements in the second half of the 18th century

In 1720 the Wilanów Estates were bought by Elżbieta Sieniawska née Lubomirska. Between 1722 and 1725 Sieniawska also bought the villages of Kabaty, Lisy, Narty and Moczydło, and lands in Powsin, Wolica and Służew. In 1725 in Powsin she founded the new brick par-

ish church of Saint Elizabeth, designed by the well-known architect Józef Fontana. There is no indication that Sieniawska made any important changes to the Wilanów church.

The wooden Wilanów church from Sobieski's times existed until the second half of the 18th century. In 1772 the then owner of the Wilanów residence, August Czartoryski, commissioned the architect Jan Kotelnicki to design a new brick church in the same location. It was erected within an orthogonal square surrounded by trees⁴. The new temple received a Latin cross layout and modest late-Baroque architectural decoration. The church façade was made to resemble Saint Antoni's Church on Senatorska street in Warsaw⁵. Near the Wilanów church a brick priest's house and complex of administrative buildings were erected. Within the church surroundings a large quarter-garden was established. In the conservator's documentation, the so-called Green Card, the name of Józef Fontana, an 18th-century architect who worked in Poland during that period, appears as the builder of the priest's house⁶.

During this period, the Wilanów church was completely and intentionally

⁴The location of the new church is shown on a plan of Wilanów from the end of the 18th century: *Planta Jeneralna Pałacu Wilanowskiego z ogrodem* (19th-century copy of a plan from the late 18th century). AGAD Zb. Kart. 475-1.

⁵The Baroque architectural decoration of Saint Anne's Church in Wilanów can be seen in the 19th-century album of H. Skimborowicz and W. Gerson "Willanów – Album of Vistas and Souvenirs", Warsaw, 1877.

⁶Conservator's documentation, the so-called Green Card of the Wilanów priest's house, held by the National Heritage Board of Poland in Warsaw.

incorporated into the composition of the residence. A plan of Wilanów from the end of the 18th century shows that the area where the church was located was designed similarly to the other garden quarters of the palace foreground. All of them were planted with hedges and constituted a homogeneous composition. Also the width of the churchyard was matched on the eastern side to the width of the orangery garden, and on the western side to the width of the façade of the Wilanów inn, located in front of the church.

The 18th-century owners of the Wilanów Estates also took care of the quality of the surrounding landscape, including Wilanów village, which was described in the 18th century as rather large with a very fine inn [Biester 1963]. The roads which led there from Warsaw were traced within the fields and planted with trees. They offered open views of the surrounding landscape [Schulz 1963]. Along one of these roads (the present-day Wiertnicza street), within an area subject to seasonal flooding, the 18th-century statue of Saint John Nepomucene was erected. This was designed by Jan Jerzy Däring, and has survived to the present day.

Changes in the composition of the Wilanów residence and in the Wilanów sacral landscape in the 19th century

Changes in the way of thinking about spatial planning in the second half of the 18th century coincided with the destruction of the Wilanów palace surroundings caused by fighting during Kościuszko's Uprising (1794). Stanisław Kostka Potocki, contemporary owner of the Wilanów Estates, one of the leading representatives of the Polish Enlightenment,

a collector, a connoisseur and patron of fine arts, and propagator of Classicism, who restored the residence after its destruction, wished to give it a completely new character. As a result of these transformations, the Wilanów palace surroundings lost their former Baroque, formal character and took on the characteristics of a Romantic composition. The new picturesque northern part with the Chinese Bower, the Roman Bridge, the Triumphal Arc and the monument of the Battle of Raszyn, with its patriotic significance, were added. The Wilanów church, surrounded by trees and located in the vicinity of the park, was incorporated into the new composition.

The church building was not changed, although Potocki, who was also an amateur architect, was noted for designing, together with his friend the architect Piotr Aigner, another important sacral building – Saint Anne's Church in Warsaw – in 1788. Potocki was also involved in redesigning the other church belonging to the Wilanów Estates – the church in Służew. He was probably responsible for the transformation of the Baroque temple to the fashionable Neo-Gothic style [Bernatowicz 2013]. This is a reasonable assumption, because beneath the escarpment where the church was located he established the Romantic composition of the Gucin park, and the view towards the church became one of the most important elements of this composition. This view can be admired in the paintings of Wincenty Kasprzycki⁷ (Fig. 2) and Aleksander Majerski⁸.

⁷Wincenty Kasprzycki, View of the Church in Służew and a Pond in Gucin, 1834 [Sypczuk 2013]

⁸Aleksander Majerski, View of the Church in Służew, 1818 [Świątkowski 2013].



FIGURE 2. Church of the Holy Lady Mary and Saint Catherine – Wincenty Kasprzycki's painting [Sypczuk 2013]; present-day view from Wilanów (photo by author, 2005); present-day view from Służew (photo by author, 2013)

After Potocki's death, on the initiative of his wife, Aleksandra Potocka, in 1823–1826, in a new cemetery a short distance from the one previously established in the churchyard, a Neo-Gothic chapel was erected. The building was designed by Piotr Chrystian Aigner, and laid out in the shape of a Greek cross. Stanisław Kostka Potocki and his brother, the distinguished politician Ignacy Potocki, were buried in this chapel.

Important changes in the residential and sacral landscape of Wilanów can be observed during the second part of the 19th century, when the estates became the property of August and Aleksandra Potocki. Aleksandra in particular, a devout Catholic known for her puritanical habits, was responsible for many innovations [Fijałkowski 1973]. On her initiative, within the main body of the palace, a small chapel was built to commemorate John Sobieski III. The chapel was designed in Neo-Renaissance style by Franciszek Maria Lanci and Henryk Marconi. The central element was a statue of the Sistine Madonna. Another chapel was established in the hospi-

tal of Saint Alexander, built within the Wilanów park periphery. The hospital was founded by August and Aleksandra Potocki and built by Henryk Marconi in 1845–1847.

August and Aleksandra Potocki also decided to rebuild Wilanów's Baroque church, whose small capacity and modest architectural decoration did not satisfy their ambition. The new church was built in 1857 to a design of Henryk Marconi. It was given a Renaissance form with elements of early Italian Baroque [Fijałkowski 1973]. The churchyard was surrounded by a brick wall with 14 shrines depicting the Stations of the Cross with bas-reliefs brought from Munich (Fig. 3).

During this period, sacral accents were also introduced in the vicinity of many small buildings within the Wilanów residential area. In the late 1840s the old well, located in the corner of the palace courtyard, originally designed by Piotr Aigner, was rebuilt according to Franciszek Maria Lanci's design. Also at that time the road system within the palace foreground was redesigned. As a result,



FIGURE 3. Present-day view of Saint Anne's Church in Wilanów (photo by author, 2011); the historical visual axis, directed towards the church (photo by author, 2013); part of the brick wall around the churchyard with shrines depicting the Stations of the Cross (photo by author, 2014)

a complex of four regular quarters planted with trees was established. These quarters were partially surrounded by an openwork brick fence in which two shrines were built: one devoted to Saint Anne and the other to the Virgin Mary (Fig. 4). Details of the fence also strengthen the visual connections between the Wilanów church and the cemetery and the cemetery chapel.

The sacral landscape of Wilanów in the 20th and 21st centuries

During the 20th century, the sacral landscape of Wilanów became rather blurred. This process, more or less intentional, was caused by the changes in the political system following World War II or simply by a lack of financial resources for continued conservation. For exam-



FIGURE 4. Shrine to the Virgin Mary within the Wilanów residence foreground (photo by author, 2014); Neo-Gothic shrine to Saint Anne (photo by author, 2014); Neo-Gothic chapel in the new Wilanów cemetery (photo by author, 2005)

ple, in 1955, on the initiative of the director of Wilanów State Farm (PGR), the historic chapel located in Saint Alexander's hospital was removed. Its interior was transformed into a lodging, which involved the dismantling of the historical furnishings and hacking off of the historical molding and cornices [Fijałkowski 1973]. The historical visual relation between the Wilanów church and the cemetery became blurred as a result of uncontrolled tree growth and the introduction of many advertisement boards.

After 2000 a new sacral building was erected in the Wilanów landscape – the Temple of Divine Providence (Fig. 5). The cornerstone was laid on May 2, 2002. The idea of constructing a National Temple of Divine Providence dates back to 1792, when the Polish parliament and the king made a decision to erect a church in gratitude for the Constitution of the Third of May. The temple was planned to have patriotic significance. The 18th-century temple was to be built within the periphery of Royal Łazienki Park, but the subsequent loss of Poland's independence made construction impossible. The presently existing temple (still under construction) is a votive offering for the political transformation of 1989, the 20 years of John Paul II's pontificate and 2000 years of Christianity [Fijałkowski and Krawczyk 2002]. The location of the temple in the Wilanów landscape, as well as its form, have aroused controversy. For more than 200 years it was the Wilanów residence and Saint Anne's Church which performed the role of dominants within the area between the Vistula river bank and the Warsaw Escarpment. Up to the end of the 20th century, the palace and other

buildings belonging to the residential complex were the most important elements in the local landscape. The newly established Temple of Divine Providence⁹ is now a very strong dominant just a few hundred meters from the palace. Along with the temple a new road arrangement has been created. The main road leading to the Temple of Divine Providence is the Avenue of the Polish Republic, which constitutes a new very strong visual axis within the Wilanów landscape (Fig. 5). The area surrounding the Wilanów residence has been built up, and the fields and meadows formerly existing there have practically disappeared. Neither the Temple of Divine Providence nor the new housing development has been subordinated to the landscape context of the historical residence, and their scale has a degrading influence on the perception of the historical monuments.

Despite these unfavorable transformations in the former landscape of fields and meadows, the historical visual axis directed towards Saint Anne's Church in Wilanów (the present-day Klimczaka street) is still visible. Along its entire length, the church dome and the campanile surrounded by a massif of old trees constitute a strong visual dominant (Fig. 3).

Within the former Wolica village, which belonged to the Wilanów Estates, on the top of the Warsaw Escarpment where previously the Church of the

⁹The Temple of Divine Providence was designed by the architectural firm of Wojciech and Lech Szymborski. The church has a Greek cross layout and is topped with a dome with a cross. The four gates to the temple symbolize four ways which lead the Poles to freedom: Prayer, Suffering, Arms and Culture.



FIGURE 5. Temple of Divine Providence seen from the Avenue of the Polish Republic (photo by author, 2014); Church of Blessed Edmund Bojanowski in Wolica (photo by author, 2014)

Holy Lady Mary and Saint Catherine in Służew was located, in 2002 a new parish church dedicated to Blessed Edmund Bojanowski was erected (Fig. 5). Because of its not very distinct form it is not perceived as a dominant, although it was built at the same terrain elevation as the historical church in Służew.

Within the Służew churchyard, from the beginning of the 20th century, many new significant sacral elements were established. In front of the main entrance to the temple is the statue of Our Lady of Perpetual Help, founded in 1902 by the Latoszek family, who lived in the neighboring village. Another new sacral element is the statue of Our Lady Immaculate rescued from the Warsaw Ghetto, in front of which the Jews who wished to convert to Catholicism professed their faith.

The Służew church building is hardly visible in the contemporary landscape of the former Wilanów Estates. The housing estates built in the 1990s in the vicinity of the church blocked the view from the Wilanów residential complex onto the church and the remains of the Gucin filial residence. As a result of the

development of the former fields and meadows of western Wilanów at the turn of the 20th and 21st centuries, the church has lost its role of a local dominant. Both the Church of the Holy Lady Mary and Saint Catherine in Służew and the Church of Blessed Edmund Bojanowski in Wolica are visible from Wilanów only from within a narrow open area along the Warsaw Escarpment (Fig. 5).

Within the former Wilanów Estates, numerous wayside crosses and shrines are preserved. The majority of them were established in the second half of the 19th century and the first half of the 20th century. They were built as offerings of thanks, to commemorate events of importance for the inhabitants of Wilanów or to express their religiousness. Most of them are located along the historical routes and within the former villages of the Wilanów Estates (Wilanów, Wolica, Służew, Powsin, Zawady, Kępa Zawadowska), which have maintained their original spatial composition. Especially numerous are the crosses and shrines along Przychyłkowa street, which was laid out along the historical route leading to Czersk. One of the oldest preserved

sacral elements is the cross dating from 1848 (Fig. 6). Even in the present day the tradition of erecting wayside shrines and crosses still persists among Wilanów's inhabitants. An example is the shrine commemorating the Katyń massacre¹⁰ erected in 2010 beneath the Warsaw Esplanade, near Wolica village (Fig. 6).

ers such as Wojciech Fijałkowski and Tadeusz Bernatowicz mostly concentrate on the historical and architectural aspects of the sacral buildings within the Wilanów Estates, omitting the landscape aspect. Most of the existing publications concerning the compositional and visual connections between the Wilanów residence and the dominants of a sacral



FIGURE 6. Examples of wayside crosses and shrines located within the Wilanów Estates – cross dating from 1848 on Przyczółkowa street (photo by author, 2014); cross dating from 1930 in Wilanów village (photo by author, 2014); cross erected to commemorate John Paul II's beatification in 2011 (photo by author, 2014); shrine commemorating the Katyń massacre erected in 2010 (photo by author, 2014)

DISCUSSION

The existing literature on the Wilanów Estates does not contain any extensive discussion concerning the place of sacred architecture in the landscape. Research-

¹⁰A shrine erected to commemorate the series of mass executions of at least 21,768 Polish citizens, including over 10,000 army and police officers, by the Soviet Union. The massacre took place in Katyn forest in 1940. The executions were carried out by the People's Commissariat for Internal Affairs (NKVD), the Soviet secret police. The Soviet Union claimed the victims had been murdered by the Nazis, and continued to deny responsibility for the massacres until 1990, when it officially acknowledged that the killings had been perpetrated by the NKVD.

nature located in the surrounding landscape [Kicińska 1993, Lisowska et al. 1993, Majdecki 1996] refer to the historical relations and do not consider the new developments such as the Temple of Divine Providence and the Church of Blessed Edmund Bojanowski. Also they do not analyze how the housing estate newly established within the former Wilanów fields influences these relations. The elements of minor sacral architecture, such as wayside shrines and crosses, are rarely the subject of research concerning the landscape aspect. The present article therefore significantly broadens knowledge about the sacral

elements of Wilanów by analyzing their spatial context and their role in the Wilanów residential landscape, from both historical and contemporary standpoints.

CONCLUSIONS

Wilanów is an example of a historical Polish residence where sacral elements were incorporated into the surrounding landscape. The most important among them are the 17th-century wooden church of Saint Leonard and the chapel also dedicated to the same patron, the 18th-century brick church designed by Jan Kotelnicki which replaced the previous wooden church, the 19th-century Saint Anne's Church raised on the basis of the Baroque church by Henryk Marconi, the 19th-century cemetery chapel designed by Piotr Chrystian Aigner, and the numerous wayside crosses and shrines.

The identification of the formal relations between these elements and the residence, and determination of their significance in the surrounding landscape, allow one to conclude that their location and spatial form were intentional. They were determined by the composition of the residence as a whole and the landscape of the Wilanów Estates subordinated to it. The crucial element in these relations was the Wilanów church, located at the edge of the palace gardens, in its successive architectonic forms. The historical connections between the sacral elements and the Wilanów residence are not well-preserved. An example is the complete erasure of the visual and compositional relations between Saint Anne's Church and the cemetery chapel,

and the blurring of the visual relations among many crucial sites within the historical Wilanów Estates and Saint Anne's Church on a larger scale. This applies to the deterioration of the relations between Saint Anne's Church and the palace in Ursynów, the garden complex of Gucin-Gaj, the Wolica manorial estate and the historical sacral buildings such as the church in Służew. The only historical relation still visible in the Wilanów landscape is the vista of Saint Anne's Church from Klimczaka street, the historical road leading to the Wolica manorial estate.

The authors have also ascertained that the newly erected sacral buildings do not refer to the historical surroundings of the residence. Such relations were not taken into consideration when the locations of the Temple of Divine Providence and the Church of Blessed Edmund Bojanowski in Wolica were chosen.

Despite significant unfavorable changes in the Wilanów landscape, many elements of minor sacral architecture are preserved there. Their locations reinforce the historical spatial arrangement of the villages belonging to the Wilanów Estates and the routes of the historical roads.

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Streszczenie: *Sacrum w krajobrazie rezydencjonalnym – przykład Wilanowa.* Niniejszy tekst dotyczy relacji przestrzennych między rezydencją a obiektem sakralnym, przedstawionych na przykładzie Wilanowa. Historycznie bryła kościoła oraz inne obiekty sakralne stanowiły wyraźne dominanty w przestrzeni polskich rezydencji i były kompozycyjnie włączone do ich układu. W Wilanowie świadczą o tym zarówno zgeometryzowane, kwaternionowe rozwiązania barokowe,

zastosowane tu w wiekach XVII i XVIII, w które wkomponowano tutejszy kościół, jak i późniejsza, romantyczna kompozycja, wprowadzona w XIX wieku, w której kościół i inne obiekty sakralne pełniły rolę dominant. Współcześnie historyczne obiekty sakralne stają się coraz mniej czytelne w przestrzeni rezydencji wilanowskiej, a nowe tego typu realizacje nie pozostają z rezydencją w żadnych związkach kompozycyjnych.