

The castle baths are among the smallest exhibitions at the Łańcut Castle Museum, yet they are a very intriguing one. The attraction opened to the public in 2020, following the completion of a two-year comprehensive project involving construction, conservation and restoration works. For nearly a century, the castle baths were mainly accessible to the estate owner's guests.¹ Achieving the end objective, namely showcasing them to a wider audience, was a challenging and complex task.

The history of the baths started with the modernisations carried out by the fourth owner of the Łańcut entail, Alfred III Potocki. Following the First World War, he resumed the project launched by his parents.² A treatment-and-recreation complex arranged in the basement rooms on the northern side of the castle, under its west wing, was, for the 1920s, very modern.³ Electricity was supplied by a power station built in 1906 at the upper manor of the Łańcut estate.⁴ In 1928, the Joint Stock Electrical Society (Akcyjne Towarzystwo Elektryczne) constructed the necessary electrical equipment.⁵ A year earlier, water supply plans were drawn up by Antoni Kunz,⁶ which envisaged piping medicinal waters from Handzlówka to the castle.⁷ The existing basement rooms were considerably restructured.⁸ New elegant and comfortable rooms were created, along with communication passageways, their walls adorned with polychromes and oak panelling, all designed by Tadeusz Dachowski.⁹ The rooms were furnished with stylish and comfortable furniture in the nineteenth-century English Hepplewhite style, made with great attention to detail by craftsmen from Lvov (today: Lviv).¹⁰ The bath section itself, located to the back of the complex and fully tiled, was divided into a swimming pool, a Roman bath, a Turkish bath and a small toilet. Behind the wall there was a boiler

COMMUNICATION

MAINTENANCE AND CONSERVATION WORKS IN THE CASTLE BATHS AT THE ŁAŃCUT CASTLE MUSEUM

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1 M. Paterak, 'Łaźnie i elektroterapia w zamku w Łańcut', *Biuletyn Głównej Biblioteki Lekarskiej*, 1994, no 349, pp. 77, 80.

2 J. Piotrowski, *Zamek w Łańcut. Zwięzły opis dziejów i zbiorów* (Lwów, 1933), p. 44.

3 Paterak, 'Łaźnie i elektroterapia', p. 83.

4 *Studium historyczno-urbanistyczne dla miasta Łańcuta do Studium zagospodarowania przestrzennego i miejscowych planów zagospodarowania przestrzennego dla miasta Łańcuta*, vol. I., ed. J. Malczewski (Rzeszów, 1997), pp. 205–206.

5 Paterak, 'Łaźnie i elektroterapia', pp. 82–83.

6 *Rzut piwnic z 1927 roku z widocznymi pomieszczeniami Łaźni* [Ground plan of 1927, with the Baths rooms visible], Library Department and the Łańcut Castle Museum Archive.

7 Paterak, 'Łaźnie i elektroterapia', p. 80.

8 Ibidem, p. 78.

9 Ibidem, p. 78.

10 Piotrowski, *Zamek w Łańcut*, p. 45.

room, where the builders installed a boiler, water heater and stove built by the Strebel company.¹¹ The bath and shower equipment was provided by a Lvov-based firm run by the aforementioned Antoni Kunz.¹² The firm proudly showed this equipment in a 1934 catalogue,¹³ featuring photographs by Professor Józef Piotrowski.¹⁴ The elegant complex was accessible either by stairs leading from the ground floor or by a modern lift built by the American company Otis. This company's logo is still visible on the existing elements and equipment in the elevator shaft.

During the less than twenty years that they were in use, Alfred III Potocki would invite his guests to the baths, where they were looked after by doctors Jan Fleszar and Jan Jedliński.¹⁵ In the meantime, in 1925, the castle was entered in the register of immovable historical monuments.¹⁶ In 1927, the Łańcut collection was added to the register of museums and collections.¹⁷ It must be remembered that in those days, historical monuments were treated differently than they are now; but it was nevertheless an important step concerning the legal protection of the Castle.

The Potocki family left Łańcut in 1944. From that point, the baths started falling into disrepair. Despite the 1944 decree of the Polish National Liberation Committee, which stated that the Łańcut Castle was a historic building, no conservation or preservation efforts were carried out until 1954.¹⁸ The building was not heated,¹⁹ even though there were some attempts to take care of the Castle over these years. In 1945, the Voivodeship Department of Culture and the Arts in Rzeszów received a report stating that the castle interiors needed to be heated up in order to protect the baths from further deterioration, as the electric equipment was no longer operational or usable. Perhaps this is what prompted the renovation of the installations in the Castle in 1948, which was carried out by Stanisław Koziński's Bureau for Electric Equipment (Biuro dla Urzędzeń Elektrycznych inż. Stanisław Koziński). In the previous year, the Łańcut City Council ordered the spring at Handzlówka to be cleaned up and water to be supplied to the city. In 1951,

11 Paterak, 'Łaźnie i elektroterapia', pp. 85–86.

12 Ibidem, p. 80.

13 *Urządzenia zdrowotne*, Zakład budowy wodociągów i pomp Antoni Kunz sp. z o. o. (Lwów, 1934), p. 20.

14 Archival photographs, Inventory Department of the Łańcut Castle Museum Archive.

15 Paterak, 'Łaźnie i elektroterapia', p. 86.

16 *MONITOR POLSKI, Dziennik Urzędowy Rzeczypospolitej Polskiej*, no. 254 (Warszawa, 1925), p. 2. www.prawo.pl/akty/m-p-1925-254,17472157.html (accessed 11 July 2024).

17 E. Baranowicz, 'Muzea i zbiory o charakterze Muzealnym w Polsce', *Nauka Polska*, vol. 7, 1927, p. 130, www.sbc.org.pl/dlibra/publication/22951/edition/20201 (accessed 21 March 2024).

18 J. Kieszowska-Kotzowa, 'Prace remontowo-konserwatorskie w zamku łańcuckim', *Ochrona Zabytków*, vol. 12, 1959, no 3–4 (46–47), p. 271.

19 Ibidem, p. 271.

plans were made to renovate the baths and hand them over to local health resorts for use by the working class, but they never came to fruition.²⁰

In 1952, the circumstances surrounding the castle changed. Antoni Duda-Dziewierz was appointed the Director of the Museum.²¹ He discovered the internal chaos in the institution, with buildings in urgent need of renovation and conservation works.²² In his memoirs, he wrote about the baths that water was pooling in the basement, the panelling was wet and delaminated, and rubbish, shards of glass and straw were lying everywhere.²³ In 1953, the Museum staff issued a description of the baths' state of preservation. The castle basement was used as a storage space for various materials, furniture and equipment. The place was in a state of disrepair and the levels of moisture were characteristic of unused and unventilated spaces. The boiler room did not have the equipment required to operate the baths.²⁴ In the very same year, by decree of the supervisory institutions, the engines from the boiler room were donated to the State Auxiliary Workshops of the Oświęcim Museum, while the sanitary and electro-medical installations were transferred to the Municipal Hospital in Łańcut and the municipal baths.²⁵ The breakthrough came in 1954, when the legal system eventually stabilised. Thanks to the formal act of handing over the Castle to the Ministry of Culture and the Arts and the good organisation of the institution, the Museum was granted an increased subsidy.²⁶ The efforts of the new director resulted in the commencement of the first renovation works.²⁷ These were preceded by surveys, during which samples of plaster and wood from the basement and other places were sent to the Research Institute for Construction Technology and the Main Oversight Laboratory in Warsaw.²⁸ Analyses showed the presence of wood-destroying fungi: *Coniophora cerebella* and *Poria vaporaria*, while the panelling was infested by the *Anobium pertinax* beetle.²⁹ A plan for the reconstruction of the Castle was drafted by a committee and implemented step-by-step.³⁰ Once the issues leading to excessive moisture were resolved,

20 Paterak, 'Łaźnie i elektroterapia', pp. 89–90

21 Z. Guzel-Szczepiórkowska, *Antoni Duda-Dziewierz w Łańcutie 1952–1972* (Łańcut, 2023), p. 11.

22 Ibidem, p. 21.

23 Ibidem, p. 31.

24 Paterak, 'Łaźnie i elektroterapia', p. 90.

25 Ibidem, pp. 89–90.

26 Guzel-Szczepiórkowska, *Antoni Duda-Dziewierz*, p. 51.

27 Ibidem, pp. 39–40.

28 Kieszowska-Kotzowa, 'Prace remontowo-konserwatorskie', p. 272.

29 Ibidem, p. 273.

30 Guzel-Szczepiórkowska, *Antoni Duda-Dziewierz*, p. 422.

the disinfection of the basement could start. The wooden material was mostly discarded. Crumbling plaster and parts of the walls were removed, along with a layer of damp soil. Vents were punched through, the rooms were dried with coke burners, while the walls were covered with light cotton fabric soaked in hydrochloric acid.³¹ In 1957, the committee made the decision to replace air heaters with a central heating system based on water. The design was developed by Jarosław Bronikowski,³² and the related works lasted until 1959.³³ Unfortunately, they entailed boring holes in numerous spaces of the Castle,³⁴ including the basement, which was used as a space for the heating equipment needed to heat the ground floor and the first floor of the Castle.³⁵ Levels of destruction in the baths varied; the most affected was the bathing area, where ceramic tiles covering the northern and western walls, the vault and the Roman bath room were mostly removed.³⁶

Since then, no conservation works have been undertaken in the baths until the present day. Given the sheer size of the castle and park complex, there were much more urgent interventions and renovation projects that had to be carried out first. This can be gleaned from articles pertaining to the Museum's activities, written by conservation specialists: Jadwiga Kieszowska-Kotzowa in 1959,³⁷ Maria Cichorzewska-Drabik in 1970³⁸ and Urszula Brzozowska-Drozdowicz in 2005.³⁹ In addition, a serious shortage of storage facilities forced the use of the basement as a storage area.

Wit Karol Wojtowicz was appointed the Museum's director in 1990, holding that post until 2023, and Grażyna Ulma was deputy director from 1995 to 2020. The topic of the conservation and renovation of the castle baths was on the agenda from the very start of Director Wojtowicz's tenure, but the constant shortage of funding limited the possibilities.⁴⁰ Eventually, the Museum secured a grant from the European Regional

31 Kieszowska-Kotzowa, 'Prace remontowo-konserwatorskie', p. 273.

32 Ibidem, p. 275.

33 Kronika muzeum [Museum chronicle], Łańcut Castle Museum Archive.

34 Kieszowska-Kotzowa, 'Prace remontowo-konserwatorskie', p. 276.

35 Guzel-Szczepiórkowska, Antoni Duda-Dziewierz, p. 428.

36 *Dokumentacja z prac remontowo-konserwatorsko-rekonstrukcyjnych i budowlanych w Łaźniach Rzymskich w piwnicach zamkowych oraz przy nawierzchniach Wejścia Głównego, Dziedzińca Wewnętrznego i Dziedzińca Gospodarczego w Muzeum-Zamku w Łańcutcie*, vol. 1., eds B. Boba-Dyga, W. Kałwak (Kraków, 2019), p. 66.

37 Kieszowska-Kotzowa, 'Prace remontowo-konserwatorskie', pp. 269–279.

38 M. Cichorzewska-Drabik, 'Działalność Wojewódzkiej Pracowni Konserwatorskiej przy Muzeum w Łańcutcie', *Ochrona Zabytków*, vol. 23, 1970, no. 4 (91), pp. 314–315.

39 U. Brzozowska-Drozdowicz, 'Muzeum-Zamek w Łańcutcie: przegląd ważniejszych prac konserwatorskich', *Ochrona Zabytków*, vol. 3, 2005, no. 3, pp. 5–18.

40 Verbal report.

Development Fund, provided within the framework of the Infrastructure and Environment 2014–2020 Operational Programme.⁴¹ In 2018, the works started on the ‘Protection and development of the cultural heritage of the former Łańcut Entailed Estate through renovation and conservation work and building new exhibition spaces in the building of the Castle and the historic Park of the Łańcut Castle Museum, OR-KA II, III, IV, VII’, including the task ‘Renovation, conservation and construction works in the Castle building’. The castle baths underwent restoration and conservation procedures⁴² that lasted from March 2018 to October 2019.

The main objective of the project was to fully secure and increase the accessibility of the tangible and intangible cultural heritage of the Łańcut Castle Museum. The concept entailed carrying out reconstruction works in selected rooms of the basement level and their comprehensive restoration, including the ornamentation and furnishings from the period of use. In order to understand the interdisciplinary character and difficulty of the task of renovating the castle baths, it is necessary to discuss every aspect of them.

Architecture

An attempt at reconstructing how the Łańcut bath complex was built from an architectural point of view can be made thanks to the information contained in Marta Paterak’s paper and the illustration included therein.⁴³ Other helpful documentation includes the 1927 designs which survived in the Museum archives⁴⁴ and a survey by Professor Janusz Bogdanowski, carried out in 1976, a part of which describes the construction and interior of the basement.⁴⁵ It turns out that the basement, which followed the layout of the ground floor, included the following spaces: a staircase (today commonly referred to as ‘the stairs’), a waiting room (resting room), a bar, a hall leading to the elevator, with a bathroom to the side, a gymnasium (physiotherapy and electrotherapy room⁴⁶) and the baths themselves, that is, the bathing area,⁴⁷ Roman bath, Turkish bath (steam room) and a toilet.

41 mapadotacji.gov.pl/projekty/747087/ (accessed 15 March 2024).

42 www.zamek-lancut.pl/projekty-ue (accessed 15 March 2024).

43 Paterak, ‘Łaźnie i elektroterapia’, p. 78.

44 *Rzut piwnic z 1927 roku z widocznymi pomieszczeniami Łaźni* [Ground plan of 1927, with the Baths rooms visible], Library Department and the Łańcut Castle Museum Archive.

45 J. Bogdanowski, *Fortyfikacje łańcuckie na tle małopolskiej sztuki obronnej* (Łańcut, 1976), pp. 24–25.

46 *Urządzenia zdrowotne*, p. 20.

47 *Ibidem*, p. 20.

A passageway led to the baths from the north corridor of the ground floor, underneath the ceremonial staircase. After descending three steps and turning to the right on the landing, a visitor would enter the waiting room via a steep, single-axis, eighteen-step staircase.⁴⁸ The basement was additionally connected to the other floors by an elevator.⁴⁹ The elevator shaft was installed inside the eastern wall of the west wing. It connected all the floors and ran right next to the southern wall of the ceremonial staircase. The elevator led to an U-shaped corridor; the elevator entrance was installed on the shorter side, with a toilet adjacent to the longer side to the east. The elevator shaft is located in the part built in 1890–1915,⁵⁰ which is confirmed by the stone foundations unearthed during the recent renovation works, located on the side of the inner courtyard.⁵¹ It is not entirely clear how the corridor leading from the lift to the waiting room, with a toilet adjacent to it, came into being. During the preparatory phase for the renovation, it was assumed that a corridor was built in the basement by sectioning off a part of a larger space.⁵² It is likely that part of the room under the castle vestibule was filled in and the eastern wall of that room was opened.⁵³ During the renovation, the foundations were unearthed twice due to the necessary corrections to the already installed insulation; the walls of the corridor and the elevator shaft were exposed during the second attempt. The way the wall was built would indicate that this part of the corridor (i.e. the part on the side of the inner courtyard) was excavated from the basement side under the existing stone foundations. The wall was built out of bricks in two stages, and the wall line is set back from the foundations.⁵⁴

The waiting room was created by separating it with a partition wall to the west and closing off the passage to the corridor under the northern wing. Going farther, visitors could make their way to the bar (by turning left directly from the staircase) and to another room (opposite the staircase), the gymnasium. These were created in already existing spaces. It

48 Paterak, 'Łaźnie i elektroterapia', p. 83.

49 Ibidem, p. 77.

50 *Badania historyczne, inwentaryzacja konserwatorska, wyniki wstępnych badań strygraficzno-odkrywkowych, założenia konserwatorskie, oraz program prac konserwatorskich dla wnętrza i elewacji*, vol. 2, eds B. Boba-Dyga, S. Szkodlarska (Kraków, 2015), pp. 13, 23–15.

51 Consultation with Ms Monika Hozer, the Łańcut Castle Museum archeologist, archeological supervision.

52 *Badania historyczne, inwentaryzacja konserwatorska*, p. 27.

53 Ibidem, p. 31.

54 Consultation with Ms Monika Hozer.

is worth noting that the works carried out in the castle basement led to the discovery of a ventilation duct near the physiotherapy room.⁵⁵

The space at the extreme end in the north-west corner was divided to create a bathing area with Roman and Turkish baths and a small toilet. A partition wall was set up to create the boiler room, which could be accessed from another part of the basement, namely the corridor under the northern wing.

As part of the renovation and conservation works, horizontal waterproofing procedures were carried out in all the rooms making up the castle bath complex, using an injection system that ensured the continuity of the vertical waterproofing and removed the possibility of drawing in moisture via capillary action through the foundation walls. A new foundation with horizontal moisture-proofing was constructed. A new electrical system and an emergency evacuation system were installed. Some pipes, which had been routed in a less than optimal manner, were removed and a central heating system was installed. In addition, a new mechanical ventilation system was set up. The work was carried out in parallel with other works in the castle basement.

Interiors

Each room of the bath complex is unique and would merit a separate paper. In a nutshell, the important highlights of the interiors include polychrome decorations, wooden elements and ceramic tiles. The walls and ceilings in the staircase, waiting room, bar and gymnasium were plastered and decorated with polychromes with water-related motifs directly pertaining to the function of the baths. These include depictions of fantastic creatures and grotesque decoration in the Pompeiian style.⁵⁶ A painting depicting a fountain is also extant in the staircase above the entrance to the waiting room. The walls were fitted with oak panelling and entrance portals, all decorated with carvings and sculptural ornamentation. The waiting room was fitted with wardrobes and garment racks,⁵⁷ the pediment of the portal leading to the elevator corridor bore a cartouche with the date 1928 (Fig. 1). In the bar room, the top part of the panelling included a sculpture of a drinking satyr, with strands of grapes around the figure (Fig. 2). The floors of the rooms were covered with wooden boards. The rooms of the bathing area, Roman bath, Turkish bath and toilet were tiled in their entirety. The exceptions include the corridor leading to the elevator, where polychrome decorations, panelling and a tiled floor were installed, and the small toilet next to the corridor, where tiles were installed on the floor and walls (up to

⁵⁵ Consultation with Ms Monika Hozer.

⁵⁶ Paterak, 'Łaźnie i elektroterapia', p. 83.

⁵⁷ Ibidem, p. 83.



Fig. 1

Resting room, archival
photograph, Łańcut Castle
Museum Archive

the height of the panelling in the corridor) and the upper part of the walls and the ceiling were painted.

Not all of the elements mentioned above have survived to the present day.

Those that remained required urgent conservation work to prevent further degradation of the historic substance. Original elements that have survived to this day are the polychromes (ca. 60%), the staircase and the staircase panelling, door joinery and hardware, floor tiles, tiles on the walls and ceilings (ca. 85%). The restoration of the polychrome decorations and the wooden elements were planned to bring back the historical and aesthetic value of the exhibition. The work was based on archival photographs taken by Professor Piotrkowski, located in the Inventory Department of the Łańcut Castle Museum.

Prior to starting any works, the conservation contractor carried out stratigraphic surveys, as well as binder and pigment tests. The surveys enabled the experts to identify the technique used for the Pompeiian style paintings as casein tempera.⁵⁸ During the conservation works, the team discovered that the polychromes had been repainted at least once, either while the spaces were still in use or shortly after 1950.⁵⁹ They were restored with oil paint, partially following the shapes.⁶⁰ As a result of the location

⁵⁸ *Dokumentacja z prac*, p. 73.

⁵⁹ *Ibidem*, p. 72

⁶⁰ *Ibidem*, p. 73



Fig. 2

The bar, archival photograph, Łańcut Castle Museum Archive

of the bath complex in the castle's basement and the manner of its use, the climate conditions in the spaces led to degradation of painted ornaments. This was caused by increased relative humidity and temperature, as well as their fluctuations. In addition, gravity ventilation may have been insufficient for the purpose. Perhaps the paint was retouched and varnished at the time in an attempt to refresh and protect the works. As for pigments, zinc white, Prussian blue, iron pigments and ochre were found.⁶¹

The builders of the Łańcut Castle baths must have been aware of the moisture issues. The walls under the panelling and the entire western wall of the physical therapy room, including under the painted ornaments, were covered with a bitumen compound.⁶² Due to the moisture level ascertained in the wall, delamination of the bitumen compound from the structure, and the loss of adhesion between the plaster and the substrate, the decision was made to transfer the paintings.⁶³ Plasterwork in the corridor leading to the elevator was also in poor condition. The stratigraphic survey established that at least three colour variants had been applied in the corridor.⁶⁴ The oldest variant had not survived, with only a few small monochrome fragments remaining and preserved as residual witnesses. The survey was used to design the colour scheme for the reconstruction of the polychromes, based on the photographs by Professor Piotrowski (Fig. 1). Two secondary polychromes painted on thin mortar were left as witnesses following their conservation, since it turned out that the degraded plasterwork needed to be removed.⁶⁵

Leaving the original stairs in place was a difficult decision. This choice seemed obvious from a conservation standpoint; however, in the course of the project, new regulations concerning accessibility came into force.⁶⁶ The staircase remains in its original location, as designed, with the hope that a lift can be reinstalled in the near future, providing an alternative form of access. During conservation works on the surviving panelling and staircase, the panelling and floors were also restored, along with the carved decoration. The door joinery was also selected for conservation. Two doors at the entrance to the staircase from the ground floor and the elevator shaft doors were replaced with wooden fire doors, while the original doors were conserved and placed in storage. Only the wooden toilet door in the corridor leading to the elevator and the toilet door in the bathing area remained in their original locations.

⁶¹ Ibidem, pp. 76–82.

⁶² Ibidem, p. 73.

⁶³ Ibidem, pp. 104–105.

⁶⁴ Ibidem, p. 102.

⁶⁵ Ibidem, p. 102.

⁶⁶ *Ustawa z dnia 19 lipca 2019 r. o zapewnianiu dostępności osobom ze szczególnymi potrzebami.*



Fig. 3

Resting room after
conservation

The ceramic tiles also underwent conservation. Fortunately, some of the empty spaces could be filled in with original tiles coming from the Museum's storage rooms where they had been stored in one place for years, brought there by the Museum staff. These tiles have been installed in the passageway connecting the bathing area with the physiotherapy room and in the bathing area on the floor, walls and ceiling.⁶⁷ The remaining voids have been filled in with newly-made reconstructed tiles.

Equipment and furnishings

The project envisaged the reconstruction and conservation of original furnishings from the baths, as well as ceramic elements and showers. Since there were no plans to put the existing bath and shower facilities back in use, no new plumbing was installed. The focus was primarily on restoring the interiors as faithfully as possible. Items previously used in the baths and captured in archival photographs held by the Museum underwent conservation. These included seating furniture (a sofa and two armchairs) in the waiting room, a lamp, one of the bar chairs, a ceramic washbasin with pipes from the toilet, a wall clock, a stool, a metal basket, a set of scales and a wheeled electrotherapy device in

⁶⁷ *Dokumentacja z prac*, pp. 107–108.



Fig. 4

The bar after conservation

the gymnasium. In the bathing area, the list of items included a bathtub, a ceramic armchair with fittings, two censers, a stone shelf with a rail, a lounge with a marble top (which previously had been located in the Museum's conservation workshop). The list also includes various metal fittings, radiator hooks, ventilation grilles, wall sconces and metal doors leading to the Roman and Turkish baths. In the course of the work, the contractor carried out analyses of the metal and the corrosion layers, as well as an analysis of the chemical composition of metal fittings. The doors in the bathing area, which led to the Roman and Turkish baths, were made of brass and were originally nickel-plated using the



Fig. 5

Bathing area, archival photograph



Fig. 6

Bathing area after conservation

electroplating method.⁶⁸ During the works, attempts were made to restore the nickel layer without dismantling the brass elements, but the results were hardly satisfactory. The committee decided to preserve the brass layer on the door and to use this colour for other metal elements in the area, even though it is likely that most of the fittings were nickel-plated, and therefore silver-coloured. What is more, the electroplating protected them from the water.

Also noteworthy is the surviving electrical box with Bakelite switches manufactured by Siemens, located in the passage between the waiting room and the physiotherapy room, now hidden under panelling.

Other pieces of equipment were reconstructed or purchased from the art and antiques market. After the project was completed, just before the opening of the exhibition, items from the Museum's storage were installed and rugs were laid to protect the floors.

As a result of works that lasted nearly two years, a new exhibition was created in the popular tourist site of the Łańcut Castle Museum. The recently opened exhibition featuring the castle baths is the outcome of one of the more complex enterprises concerning the reconstruction of the historic spaces. The work had to be carried out with due respect for the historic structure, and while the Museum remained open. The task was multifaceted, involving many experts working in a variety of fields – not only in conservation and museum studies. The project was just one element of the Museum's activities aimed at safeguarding the heritage entrusted to it, as well as the creative use of this heritage in the Museum's cultural and educational endeavours. The conservation of the castle baths was necessary to protect them from the ravages of time. The restoration and reconstruction is intended to ensure their survival for future generations. The castle baths form a coherent architectural whole, and their ornamentation and furnishings complement the historical character of the magnate residence during the times of the Potocki family.

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⁶⁸ Ibidem, p. 88.

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