

Force of Nature

Alina Scholtz and the Empowerment of Women on Mid-Century Landscape Design

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figure 1 Photo by Alina Scholtz, from family archives



figure 2 Photo by Alina Scholtz, from family archives

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Abstract

To answer the question of women’s empowerment in mid-century landscape architecture, this essay will focus on the legacy of the “mother founder”¹ of Polish landscape architecture, Alina Scholtz admitted for her immense independence and involvement at work.

Scholtz was a designer and educator, serving as a professor of landscape architecture at the Warsaw University of Life Sciences. Alina Scholtz was one of the first female landscape architects trained in Poland. Her diverse portfolio ranged from palace gardens to housing estates and playgrounds. Her realisations were changeable in time, as a living matter of plants, which are led by the sun and water, create an architectural mass and systems of components in the urban landscape.

From the beginning, landscape architecture, similarly to interior design, was treated as a “decorative” addition to “prime” architecture.² Women dominated the discipline. Over the course of her career, Scholtz has worked with many aspiring women architects, landscape architects and urban planners whose names are unknown. Alina Scholtz was an exception to the rule. She was the leader of the landscape architecture team strongly feminised - in the „Zieleń” („Greenery”) studio at the Biuro Odbudowy Stolicy (BOS)³. She made major contributions to the International Federation of Landscape Architects⁴ and the SARP⁵ conferences, promoting the value of greenery designs in reconstructing cities after WWII and advocating Poland’s opinions on the subject on a global scale.

The methodology will include an analysis of the documents belonging to archives of the BOS in Warsaw, the Landscape Architecture department, archives of the Museum of Architecture in Wrocław, archives of the Fryderyk Chopin Museum in Żelazowa Wola and National Archive in Warsaw, Otwock section, an interview with the Centrala Group, Małgorzata Kuciewicz and Simone De Iacobi, who were part of the research group responsible for the exhibition on Alina Scholtz in Warsaw, in 2021, and study of photographs, official correspondence as well as letters to the Scholtz family and drawings and publications related to the subject.



figure 3 Alina Scholtz (on the right) in Paris, probably 1962, from family archives

1 Czerniewska-Andryszczyk, Klara, Ewa Perlińska-Kobierzyńska, Natalia Budnik, Małgorzata Kuciewicz, Simone De Iacobi. Alina Scholtz Projektantka warszawskiej zieleni. Warsaw: Muzeum Warszawy, 2021., P. 8

2 Czerniewska-Andryszczyk, Klara, Ewa Perlińska-Kobierzyńska, Natalia Budnik, Małgorzata Kuciewicz, Simone De Iacobi. Alina Scholtz Projektantka warszawskiej zieleni. Warsaw: Muzeum Warszawy, 2021., P. 9

3 Biuro Odbudowy Stolicy (BOS) - an institution established in 1945 by a decree of the National Council to rebuild Warsaw, destroyed during World War II.

4 Scholtz was a foundation member of IFLA in 1948

5 Stowarzyszenie Architektów Polskich (SARP) - founded in 1934, the national professional association for Polish architects.



figure 4 Right to Left, Alina Scholtzowna (Poland), Zvi Miller (Israel) and Hubert B. Owens (U.S.A.) experience Lake Zurich, Switzerland, during the World Congress of 1956

Introduction

Beyond the Shadow of Green

Warsaw is renowned for its abundant greenery, from parks, gardens, forests and wetlands to palaces decorated with botanical arrangements. A prominent Polish landscape designer, Alina Scholtz, played a crucial role in shaping the city's green scape following its reconstruction after World War II. However, while Scholtz's contributions to Warsaw's landscape design have recently been recognised through the naming of a public green plaza in her honour⁶, her legacy and impact on the field of landscape architecture still need to be discovered by many.

This essay offers insight into Scholtz's life, work, and long-lasting influence on urban landscape design. The architect's original design philosophy and landscape architecture approach might be better comprehended by evaluating her architectural language and reviewing archive drawings. Scholtz's concepts are presented in the context of outstanding layouts and her unique persona, a leader, activist and designer of distinguished achievements shrouded in a great mystery. By doing so, a greater understanding of the critical role of landscape architecture in defining cities and enhancing the quality of life of its inhabitants will be created.

Through a comprehensive examination of Scholtz's heritage, we can gain valuable insights into the enduring importance of landscape architecture and its power to shape our memories and experiences of the built environment.

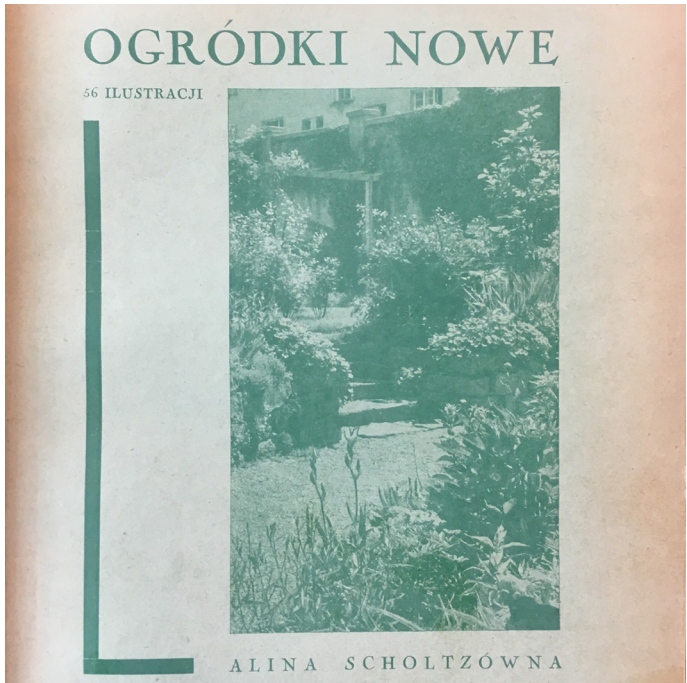


figure 5 "Ogródki Nowe. 56 Ilustracji" translation: New gardens. 56 illustrations, Book by Alina Scholtz, one of the few publications of the architect.

"from the author

This booklet is undoubtedly not exhaustive nor a textbook at its best. Writing such a booklet requires a great deal of experience and familiarity with plants over many years and, simultaneously, a deep and wide-ranging reflection on the planning of small gardens.

I would like to explain to you the reasons why I have decided to write this book. Namely, I think it is important to start thinking and talking about issues - which are, after all, now becoming more topical - as you move forward. So if this booklet raises a new issue, touches on a neglected area - gives at least some food for thought - I will consider it to have served its purpose.

I would like to point out that I have used illustrative material prepared in advance, which is why it is not strictly equivalent to the booklet's content. The examples provided are only correct rather than perfect."

Scholtzówna, Alina. Ogródki Nowe. Stowarzyszenie Pracowników Księgarskich, 1937, introduction page

⁶ On 28th November 2022, the square between Mariensztat, Nowy Zjazd and Boczna streets in the District of Śródmieście m.st. of Warsaw shall be named: Skwer Aliny Scholtz (abbreviated name: Skwer A. Scholtz).

INTERNATIONAL CONFERENCE OF LANDSCAPE ARCHITECTS, 1948.

Notes of Informal Meeting held at Jesus College, Cambridge,
14th August, 1948.

Present: Mr. G.A. Jellicoe (Great Britain) in the chair
M. René Latinne)
M. René Pechère (Belgium)
Mr. Edwin Kay (Canada)
Sr. Cariola (Chile)
Mr. Sven Hansen (Denmark)
Mr. Paul Olsson (Finland)
M. Ferdinand Duprat (France)
M. Maurice Thionnaire (")
Sr. Pietro Porcinai (Italy)
Miss Elise Sorsdal (Norway)
Miss Alina Scholtz (Poland)
Don Victor D'Ors (Spain)
Mr. Holger Blom (Sweden)
Mr. Walter Leder (Switzerland)
Mr. Loutrel W. Briggs (United States of America)

Miss Brenda Colvin (Hon. Secretary, I.L.A.)
Miss Sylvia Crowe (Chairman, I.L.A. Conference Committee)
Mrs. Douglas Browne (Secretary, I.L.A.)

1. The meeting was convened by Great Britain, to discuss the question of forming an International Federation of Landscape Architects. Each country attending the International Conference was represented by one or two delegates, with the exception of Austria, whose delegate, not being a practising landscape architect, refrained from attending, and Holland, whose delegates were unable to visit Cambridge.
2. The Chairman asked all delegates if they desired to form an International Federation. Agreed unanimously.
3. Mr. Loutrel Briggs (U.S.A.) qualified his support by saying he was speaking for himself and for Mr. Russell Butler (the other A.S.L.A. delegate to the conference) and not for his Association, which had informed the I.L.A. that they were "not sufficiently informed concerning the necessity for or the desirability of establishing such a federation to justify their taking any action which might seem to give encouragement to those proposing such an organisation." Agreed that all views expressed at this meeting were personal and not binding on associations.
4. The Chairman stated that present conference and exhibition was the result of more than a year's work; if prepared without voluntary effort and loan of premises it would have cost at least four thousand pounds. He asked if the meeting was prepared to appoint an international committee.
5. M. Pechère (Belgium): provisional committee could be formed but its composition must be referred back to the associations concerned. On behalf of Belgium he supported the idea of founding an International Federation.

1.

figure 6 Presence list of IFLA in Cambridge, 1948

6. Mr. Briggs (U.S.A.): costs of a future conference might be partly defrayed by combining the conference with education. Universities in the host country might hold short courses, with interchange of professors, conference being held during the course.
7. M. Pechère (Belgium): this meeting should decide on time and place of next conference. Conference might be costly, but international federation, which should be kept very simple, need not be expensive to run. It should produce a Year Book for the exchange of ideas. Supported by M. Latinne (Belgium).
8. Don Victor D'Ors (Spain): Federation and conference two different questions, of which the conference more important now. Permanent central committee should be established. This to be supported by all countries present, each country making a contribution towards the costs of the committee.
9. Miss Elise Sorsdal (Norway): Agreed with Spain but must refer back to her association.
10. Mr. Hansen (Denmark): supported the idea of the yearly publication.
11. Miss Scholtz (Poland): supported federation and year book, and the U.S.A. suggestion of combining the conference with education.
12. Mrs. Browne (Gt. Britain): had felt the need of an international committee in organising the present conference and therefore was in favour of an international federation. She thought its organisation should be small and simple, with one member from each country on the committee and a permanent secretary. Supported by M. Pechère.
13. Mr. Blom (Sweden): in favour of international federation and year book and to the holding of conferences every three years. Suggests a central international committee with paid secretary, funds to be provided by small contributions from all members. Emphasised importance of modest beginning.
14. Mr. Kay (Canada): agreed. Also suggested that accumulated information should not be confined to members of the federation but passed to other professions, governments etc., to be circulated at less than one-yearly intervals in the form of bulletins. Expenses to be met by a per capita payment from each member country, and, if possible, by government grants.
15. M. Duprat (France): The French Association of Landscape Architects had already agreed with enthusiasm to the suggested formation of an international federation. He proposed that each country represented at the conference send suggestions to the President of the I.L.A. who would correlate them and produce a suggested programme and (possibly) a draft constitution.
16. M. Thionnaire (France): Rules should be drawn up by central committee, who should meet again in a year's time to consider reports and agree constitution.
17. Mr. Olsson (Finland): agreed to proposals for international federation, central committee and year book, and proposed exchange of students.

figure 7 Notes from IFLA in Cambridge, 1948

Documented contribution to the IFLA foundation. Scholtz aimed to educate through IFLA.



figure 8 Alina Scholtz (on the left) and her sister Stanisława, 1914

"In terms of disposition [...] she was lively, easygoing, had many friends, various interests and could always have an interesting story to tell."

Halina Bujnicka (Szulc), Alina Scholtz relative

Alina Scholtz and the Power of Landscape Architecture: A Journey Through Her Life and Work

Context

While the term *landscape architect* as a professional title was first used in 1893 by two Americans, architects Calvert Vaux and Frederick Law Olmsted⁷, designers of Central Park, it was one attempt to distinguish the field from other related ones. In Poland, the first prompts landscape architecture as a separate area started 30 years later⁸. Eventually, the name caught on, and in 1899, the first organisation for specialists in the new profession was established in the United States - the American Society of Landscape Architects⁹.

The interwar period allowed Poland to create landscape architecture as a unique specialisation in Poland arose. It began with the lectures and exercises in park design conducted at SSGW¹⁰ from 1928/to 1929. Alina was one the first graduate students of Zakład Architektury Krajobrazu i Parkoznawstwa at SGGW, where she was recognised as the best student¹¹. It enabled her to start her career as a Professor Assistant. Nonetheless, her worries were mentioned in her letters to the family to become more appreciated and visible. She wanted her designs to be treated equally to architectural designs.¹²

„[...] I have done an important thing - I am in the process of applying - for admission to the University of Technology for architecture studies. Why do I care? Young architects in parks and things like that are starting to make us compete, not so much with their knowledge but with a Diploma more respected by people[...]”

Alina Scholtz to her mother, Aleksandra Scholtz, Żelazowa Wola, September 1934

7 «F. L. Olmsted is Dead; End Comes to Great Landscape Architect at Waverly, Mass. Designer of Central and Prospect Parks and Other Famous Garden Spots of American Cities». New York Times. August 29, 1903. Retrieved March 2023

8 “In Poland, the possibility of creating a new specialisation did not arise until the inter-war period. Its origins were in the lectures and exercises in park science conducted at the Faculty of Horticulture of the Warsaw University of Life Sciences from 1928/1929. A specialisation in designing and managing parks and gardens was established the following year. Finally, in the academic year 1930/1931, the Department of Landscape Architecture and Park Management was established, with its seat in Skierniewice, and from 1938 in Warsaw on Rakowiecka Street”, Czerniewska-Andryszczyk, Klara, Ewa Perlińska-Kobierzyńska, Natalia Budnik, Małgorzata Kuciewicz, Simone De Iacobis. Alina Scholtz Projektantka warszawskiej zieleni. Warsaw: Muzeum Warszawy, 2021., P. 18

9 Czerniewska-Andryszczyk, Klara, Ewa Perlińska-Kobierzyńska, Natalia Budnik, Małgorzata Kuciewicz, Simone De Iacobis. Alina Scholtz Projektantka warszawskiej zieleni. Warsaw: Muzeum Warszawy, 2021., P. 18-19

10 Szkoła Główna Gospodarstwa Wiejskiego w Warszawie (SGGW) - The Warsaw University of Life Sciences (Polish: Szkoła Główna Gospodarstwa Wiejskiego, lit. „Main School of Rural Homestead”, SGGW) is the largest agricultural university in Poland, established in 1816 in Warsaw.

11 30 June 1932 She earns a diploma in engineering. Her thesis was the design of the Strojny Garden at the Royal Castle in Warsaw, which she successfully defended despite critical reviewers’ criticism.

12 Alina Scholtz graduated as a horticultural engineer from the Warsaw University of Life Sciences (SGGW) in 1932. The following year she worked as an assistant at the Department of Landscape Architecture and Park Studies. She was hired as an assistant at the Department of Landscape Architecture and Park Studies a year later. However, she felt under pressure to supplement her Warsaw University of Technology education. „Czerniewska-Andryszczyk, Klara, Ewa Perlińska-Kobierzyńska, Natalia Budnik, Małgorzata Kuciewicz, Simone De Iacobis. Alina Scholtz Projektantka warszawskiej zieleni. Warsaw: Muzeum Warszawy, 2021., P. 20



figure 9 Student index of Alina Scholtz from SGGW (Student file no. 2623, Central archive of SGGW in Warsaw; scanned by Andrzej Leszczyński)

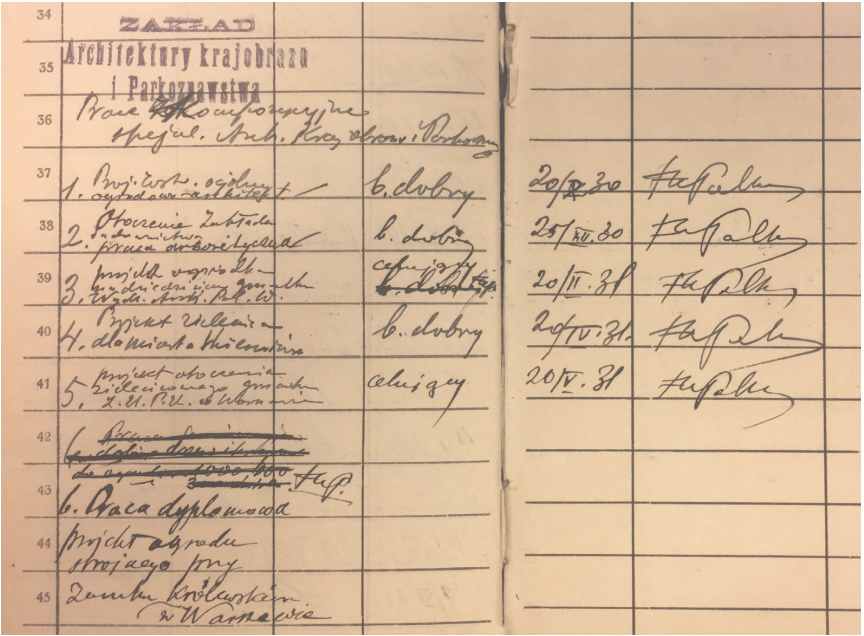


figure 11 Student index of Alina Scholtz from SGGW included only excellent and very good grades (Student file no. 2623, Central archive of SGGW in Warsaw; scanned by Andrzej Leszczyński)

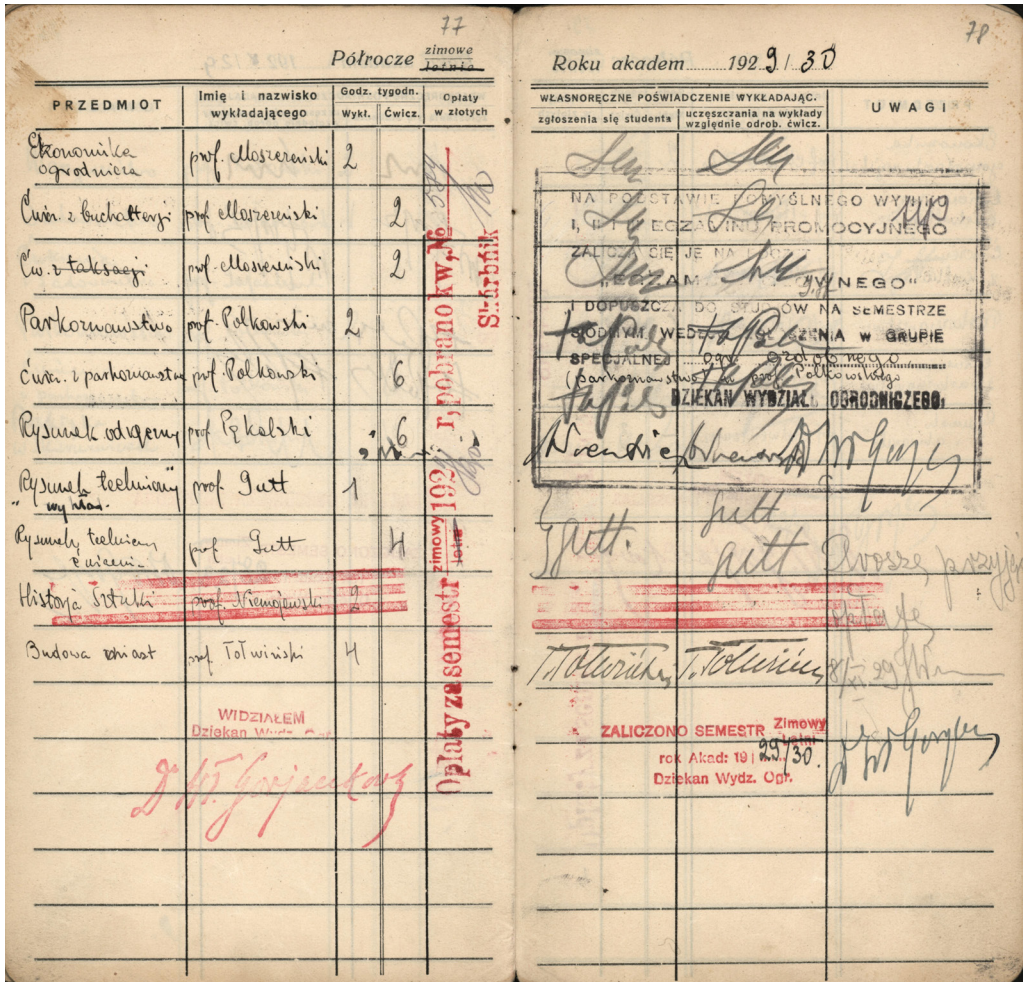


figure 10 A page from the Student index of Alina Scholtz from SGGW includes curses she took under the tutorship of famous professors at that time such as Polkowski and Gutt (Student file no. 2623, Central archive of SGGW in Warsaw; scanned by Andrzej Leszczyński)

This behaviour goes some way to confirm that to be treated on an equal footing, her male rivals especially graduated in architecture, believed she felt the pressure to gain a degree from the University of Technology. Alina started architecture studies at the Faculty of Architecture at the Warsaw University of Technology department to keep her advantage against others. However, she didn't graduate. She worked as an assistant professor in both faculties, which was common to start a professional career arm-in-arm with the professor. She collaborated with Franciszek – Krzywda-Polkowski (1881-1949) and Romuald Gutt (1888-1974). Their collaboration created the most crucial architecture – master planning before the war realisations of Scholtz.

At the time, much attention was paid to the design of parks - monuments. For example, the park monument in Żelazowa Wola was listed as one of the most interesting Polish garden projects of the 1930s. Also, the area around Marshal Józef Piłsudski's mound in Sowiniec in Kraków and Zułów - the surroundings of the site of the Piłsudskis' manor house are worth mentioning. Today, from a perspective of more than 80 years, these projects are still considered the most significant achievements of Polish landscape architecture in the interwar period. Scholtz presented their modern character and their approach to the theme of commemoration. All three were symbolic spatial forms using landscape architecture.

Alina Scholtz could be called the “mother founder” of landscape architecture design in Poland. She was the only woman mentioned in the wide pantheons “developers” of landscape architecture¹³. From 1938 she was a member of the Society of Polish Town Planners. By 1939 she had designed numerous private gardens, the green areas surrounding the Służewiec Race Track, the Niebieskie Źródła Park in Tomaszów Mazowiecki, and, together with Romuald Gutt, the green areas surrounding the Piłsudski Mound in Krakow, as well as the garden in Żelazowa Wola (together with Franciszek Krzywda-Polkowski).

13 Czerniewska-Andryszczyk, Klara, Ewa Perlińska-Kobierzyńska, Natalia Budnik, Małgorzata Kuciewicz, Simone De Iacobis. Alina Scholtz Projektantka warszawskiej zieleni. Warsaw: Muzeum Warszawy, 2021., P. 8

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ANNEX VI

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ATTENDANCE LIST OF DELEGATES AND OFFICERS AT IFLA GRAND COUNCIL MEETINGS
(updated December 1985)

YEAR	40	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87		
BLON, SWEDEN	H																																									
CROME, U.K.	H	M	M	M	M	M	V	S	S	S	S	M	M	V																												
HAIGEN, DENMARK	H	M			M	M	M	M	M	M	M	M	M	M	M	M	M	M	M	M	M																					
JELICOE, U. K.	P	P	P	P	P	P	N	M	M	M	M	M	M	M	M	M	M	M	M	M	M																					
LATTIERE, BELGIUM	H		M	M	M	M	M	M	M	M																																
O'DON, SPAIN	H		M	V	V	V																																				
PECHERE, BELGIUM	H	T	T	S	S	S	S	M	P																																	
POLAK DANIELS, NETHERLANDS	H	M			M																																					
PORTINAI, ITALY	H	M	M																																							
RIORDAN, SPAIN	H			M	N																																					
SCHOLTZOWIA, POLAND	H																																									
SOROKIN, NORMAY																																										
ARTOLI, SWITZERLAND		D	D																																							
CADRAL, PORTUGAL				D	D				D	D	D			D	V	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P		
HILLER, ISRAEL						D	D		D	D	V	V	V	V	V	V	V	V	V	V	V	V	V	V	V	V	V	V	V	V	V	V	V	V	V	V	V	V	V	V	V	
ONEIS, U.S.A.						D	D		D	D	D	D																														
SATO, JAPAN						D																																				
ASPESAETER, NORMAY																																										
DOER, NETHERLANDS																																										
DARIUS, GERMANY, FRP																																										

FAGUJI, NIGERIA																																										
HEBJORG, NORMAY																																										
KOAYACHI, JAPAN																																										
HEDINA, SPAIN																																										
INDREIRA, PORTUGAL																																										
HOOS, NETHERLANDS																																										
HAITO, JAPAN																																										
OGAHA, JAPAN																																										
OII, KOREA																																										
ROSENGREN, FINLAND																																										
HOERHNER, U.S.A.																																										
BRIGHT, U.S.A.																																										
CHANIAIGO, MALAYSIA																																										
DENSEM, NEW ZEALAND																																										
IUAU, FRANCE																																										

figure 12 Attendance List of IFLA in Years 1948-1985.

After participating as a Foundation member of IFLA in 1948, Alina Scholtz was taken few years' breaks to organise IFLA Conference in Warsaw, Poland, in 1963. After that, she attended conferences held in Stuttgart, Sardinia, Stockholm, Brussels, Paris and Istanbul.

ALINA SCHOLTZOWIA

MIĘDZYNARODOWY ZJAZD ARCHITEKTÓW KRAJOBRAZU

W dniach 6-12 czerwca 1948 r. odbył się w Londynie Międzynarodowy Zjazd Architektów Krajobrazu, poświęcony z wyjątkiem prac kongresu i 140 dniom, których przebieg był niezwykle ciekawy. W dniach 6-12 czerwca 1948 r. odbył się w Londynie Międzynarodowy Zjazd Architektów Krajobrazu, poświęcony z wyjątkiem prac kongresu i 140 dniom, których przebieg był niezwykle ciekawy. W dniach 6-12 czerwca 1948 r. odbył się w Londynie Międzynarodowy Zjazd Architektów Krajobrazu, poświęcony z wyjątkiem prac kongresu i 140 dniom, których przebieg był niezwykle ciekawy.

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figure 13 Alina Scholtz's article about IFLA Conference. Published in monthly newspaper "Architektura" number 3, Warsaw, 1949

She was especially noted for her contribution on the international stage and the representation of Poland on IFLA¹⁴. Scholtz is listed as a co-founder of IFLA in the Summer of 1948 in Cambridge, where she presented a paper on "The Planning and Design of Playgrounds." It is worth emphasising that IFLA had equal importance for landscape architects as CIAM¹⁵ for architects.¹⁶

Scholtz attended IFLA congresses throughout her career and was an active organisation member. She served as Poland's delegate to IFLA from 1951 to 1961 and was elected as an honorary member in 1976.¹⁷ She was also a member of several IFLA committees, including the Education and Training Committee and the Historical Landscapes and Gardens Committee. One of Scholtz's contributions to the ideas of IFLA was her advocacy for the protection and preservation of historic gardens and landscapes. In a paper submitted to the 1956 IFLA conference in Rome, she argued that these places are "repositories of the cultural heritage of humanity" and that landscape architects are responsible for their preservation.

- The International Federation of Landscape Architects (IFLA) is an organisation which represents the landscape architectural profession globally. It aims to provide leadership and networks to support the development of the domain and its effective participation in the realisation of attractive, equitable and sustainable environments.
- Congres international d'architecture modern - International Congress of Architecture Modern Architecture, established in 1928.
- Czerniewska-Andryszczyk, Klara, Ewa Perlińska-Kobierzyńska, Natalia Budnik, Małgorzata Kuciewicz, Simone De Iacobiis. Alina Scholtz Projektantka warszawskiej zieleni. Warsaw: Muzeum Warszawy, 2021., p. 8
- From Attendance List of IFLA in Years 1948-1985.

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figure 13 Alina Scholtz's article about IFLA Conference. Published in monthly newspaper "Architektura" number 3, Warsaw, 1949



figure 14 Żelazowa Wola water pond (photo A. Scholz, shared by Musuem of Warsaw)



figure 15 Żelazowa Wola, canopy (photo A. Scholz, shared by Musuem of Warsaw)

Projects (selected)

Alina Scholtz's career spanned several decades, during which she designed many green spaces in and around Warsaw but also designs abroad. While all her projects were unique, I focused on three to demonstrate her work's breadth and the challenges she encountered at various points in her professional life.

The first project, Park in Żelazowa Wola(1932-1945), was one of Scholtz's earliest designs, created while she was still working as an assistant to her Professor, Franciszek Krzywda-Polkowski. This garden was a considerable departure from the conventional formal, symmetrical gardens of the period. Instead, Scholtz incorporated natural elements such as water ponds and irregular curves into the project to create a more organic and flowing environment. This period began a new era for commemorating through the landscape architecture. Instead of traditional stone sculptures of a distinguished person, the memory was given through the park monument arrangement. The complex and the experiments around it helped to start a new language in landscape architecture, which Scholtz followed throughout her career.

The second project, Central Culture Parks (1950-1959), was designed during Scholtz's time at Biuro Odbudowy Stolicy, where she supervised a strongly feminised team of designers. This park was one of the most significant green spaces in Warsaw and was designed as part of a larger plan to revitalise the city after World War II. During this effort, Scholtz encountered several problems, including a need for more funding and resources and navigating through the complex political climate of post-war Poland. Yet, despite the obstacles, she built a space that provided much-needed greenery in the city's heart and became a symbol of hope and revival for the people of Warsaw.

The third project, the Estate Sady Żoliborskie (1958 - approx. 1976), was a collaboration between Scholtz and Halina Skibniewska. This project was different from Scholtz's earlier works, as it allowed her to draw from her extensive international experience and incorporate new design elements into her work. The Estate Sady was a complex landscape architecture that included everything from master planning to intricate details. Scholtz's ability to work on multiple scales and attention to detail made this project a remarkable example of her mature work.



figure 16 Part of the Park in Żelazowa Wola, 1968-1970, postcard, Biuro Wydawnicze Ruch, accessed on April 2023 at fotopolska.eu

Guided to success – the early career of Scholtz

“[...] I am very concerned about this garden. Now the retaining walls and paths are being fabricated, which I must look after. This year all the masonry and groundwork will be done, bulbs will be planted, and some perennials and grass—trees in the spring. The contractor who built the house is doing the garden stuff, I’m giving drawings, directions, and that’s how long it takes[...].”

Alina Scholtz to her mother, Aleksandra Scholtz, Żelazowa Wola, September 1934

Żelazowa Wola (1932-1945)

Throughout the interwar period, Poland launched programs to encourage and reflect on.¹⁸ Alina Scholtz’s career started with park monuments. Park at Żelazowa Wola, encircled by the outbuilding where Fryderyk Chopin was born, became one of the most recognisable from that period. She worked on the park with Professor Franciszek Krzywda-Polkowski from the Żelazowa Wola Landscape Division. Implementation of the project began in 1932 under Scholtz and Polkowski at the request of the Committee of Chopin Days in Poland.¹⁹ During the park’s establishment, the then students of the Faculty of Horticulture of the Warsaw University of Life Sciences (SGGW) worked or were undergoing students of the then Faculty of Horticulture of the Warsaw University of Life Sciences.²⁰

According to Stanisław Zamecznik’s article in “Architektura i Budownictwo” Journal from 1938, the project was strongly criticised²¹. He claimed that the monument park did not directly appropriate Chopin’s Epoque.

„I think that the park in Wola Żelazowa is precisely the monument to Chopin that was intended. Undoubtedly, it moves classically for emotion evoked by a work of art. That it does not move everyone, or in an unequal measure - it is impossible to part with this objection with more than a shrug of the shoulders. It may arouse objections in the details (‘Dutch’ farmhouse, gazebo, lectern) - but in this way, it bears only the mark of the artist’s temperament. [...] In the same passion, the conceived park in Wola Żelazowa bears witness to our veneration for Chopin far more effectively and simply than any documented elements of the landscape from another era of Chopin’s birth patiently tried on and compiled with cool reason.”

Stanisław Zamecznik, Architektura i Budownictwo, Czy Park w Woli Żelazowej jest Pomnikiem Chopina, 1938

The memorial park concept in Żelazowa Wola was founded on the symbolic function of vegetation and its relationship to the surrounding terrain. Chopin’s home would be turned into a museum. The idea was that the outbuilding of the previous manor house would be elevated to the status of the site’s focal point. Adding a columned porch, a feature typical of Polish manor estates, gave this modest building national design qualities. The overall composition evolved into a hybrid of a historic manor home and a contemporary park.²²

18 Concepts related to the reconstruction of Warsaw after World War II or, finally, the big propaganda realisations in the People’s People’s Republic - the green monuments, Czerniewska-Andrzejczyk, Klara, Ewa Perlińska-Kobierzyńska, Natalia Budnik, Małgorzata Kuciewicz, Simone De Iacobi. Alina Scholtz Projektantka warszawskiej zieleni. Warsaw: Muzeum Warszawy, 2021., P. 19

19 Tkaczyk-Piechna, Bożena Park – monument as contribution of interwar garden art into commemoration of distinguished Polish figures and important historical events, 1998

20 Dudek-Klimiuk, Joanna, Dolatowski, Jakub Notes on the plants and history of the park at Żelazowa Wola , 2015 p. 60

21 “This classification repeats itself exactly with regard to the critics of the Iron Will. Because, please. Some came up with ideas of a monument to Chopin of flowers and greenery, sufficiently specifying that what they found - and they found, of course, other things - did not provoke the most passionate objections. They left indignant that their dreams of Chopin expressed in flowers had been spoiled. Others came and let themselves be dazzled by the magic of the organised spectacle of blooming flowers, colourful trees and bushes. These, as enthusiasts, found in it a, by the way, a statue of Chopin. Who is there to believe in the end.” Zamecznik, Stanisław, Architektura i Budownictwo - Czy Park w Woli Żelazowej jest Pomnikiem Chopina, 1938, p. 380

22 Tarnawska, Anna; Wojtkiewicz, Mariola. The Memorial Park at Żelazowa Wola – culture made sacred, 2018



figure 18 Steps down from the terrace to the Utrata river in Żelazowa Wola, c.1934 (phot. by A. Scholz, shared by Musuem of Warsaw)



figure 19 Fragment of the park, c.1935 – composed from three photos (photo by A. Scholz, shared by Museum of Warsaw).

The atmosphere and memorial character were key points for the designers. Both the planning and architectural solutions emphasised this relief attitude. The entrance through the massive gateway to the walled park was handled metaphorically (a passage from the profane to the sacred) and was meant to elicit emotion. The layout was strongly geometrised. After entering through the majestic gate, the avenue extends long enough to prepare one for a meeting with an essential aspect emotionally the Chopin Birthplace Home.

The geometry of the design was obsessively repetitive. Sequences of steps and slopes of terrain followed by various greenery regarding its of colour and texture, finished off with strong accents in the form of tree rows, enhanced the experience full of consideration.²³ Drawings 21-24 show that the approach to the Chopin monument has decisively increased the effort to sculpt the trees and shrubs around or leading up to it.

Small architecture at Żelazowa Wola consisted of pilot solutions willingly used by Scholz in further projects: arbours, walls, pillars, pergolas, fences, and stage - all built of various materials, including coarse field granite, palmetto bricks field granite, burnt brick, clinker, and cement. A characteristic feature of these buildings was contrasting juxtapositions, such as combining red brick with grey concrete. They used various materials, colours and patterns for paving and edging paths to integrate building materials and nature. In Scholtz's and Polkowski's colourful sketches, it is apparent. That great over-age pieces the details, the combinations of materials in the small architecture. The formal language of Scholtz was also detailed on surfaces – unsealed pavement and circular shapes without kerbstones were very progressive solutions at the time (figure 18-19). The masonry walls built with engraved stones were filled with blue fugue, later covered with vines.

Water features were present in the design as the fountain and water pond. Figure 25 incorporates notes on its details. Scholtz connected visual aesthetics and practice use of her forms. The concrete stairs and slope filled with water provid-

23 Tarnawska, Anna; Wojtkiewicz, Mariola. The Memorial Park at Żelazowa Wola – culture made sacred, 2018

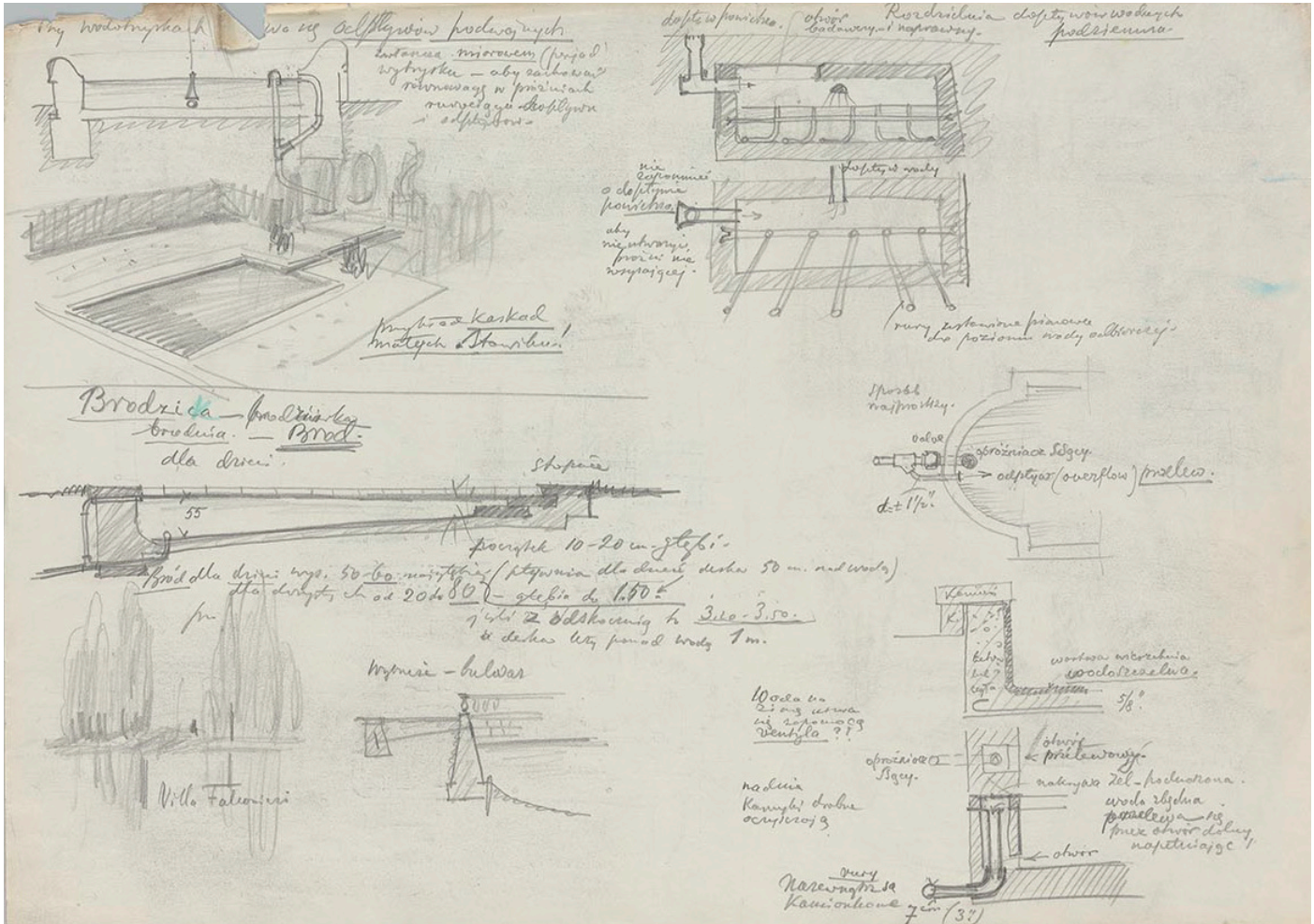


figure 20 Pencil sketch details of the water pond and linear drainage



figure 21 Crayon sketch of Chopin Monument sculpture and its location to greenery



figure 23 Pencil sketch of a triangle group of trees around the cross.

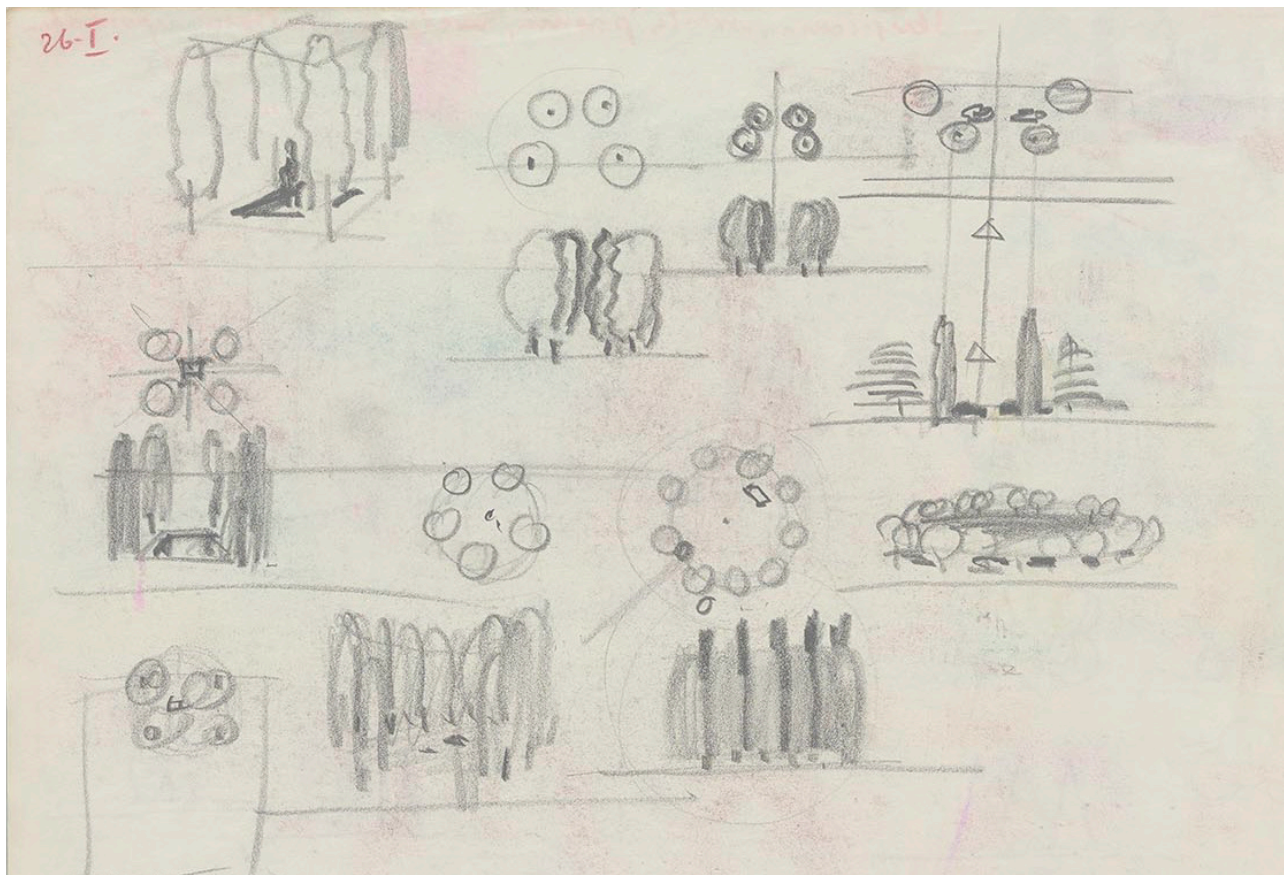


figure 22 Pencil sketch of trees arrangement around the sculpture

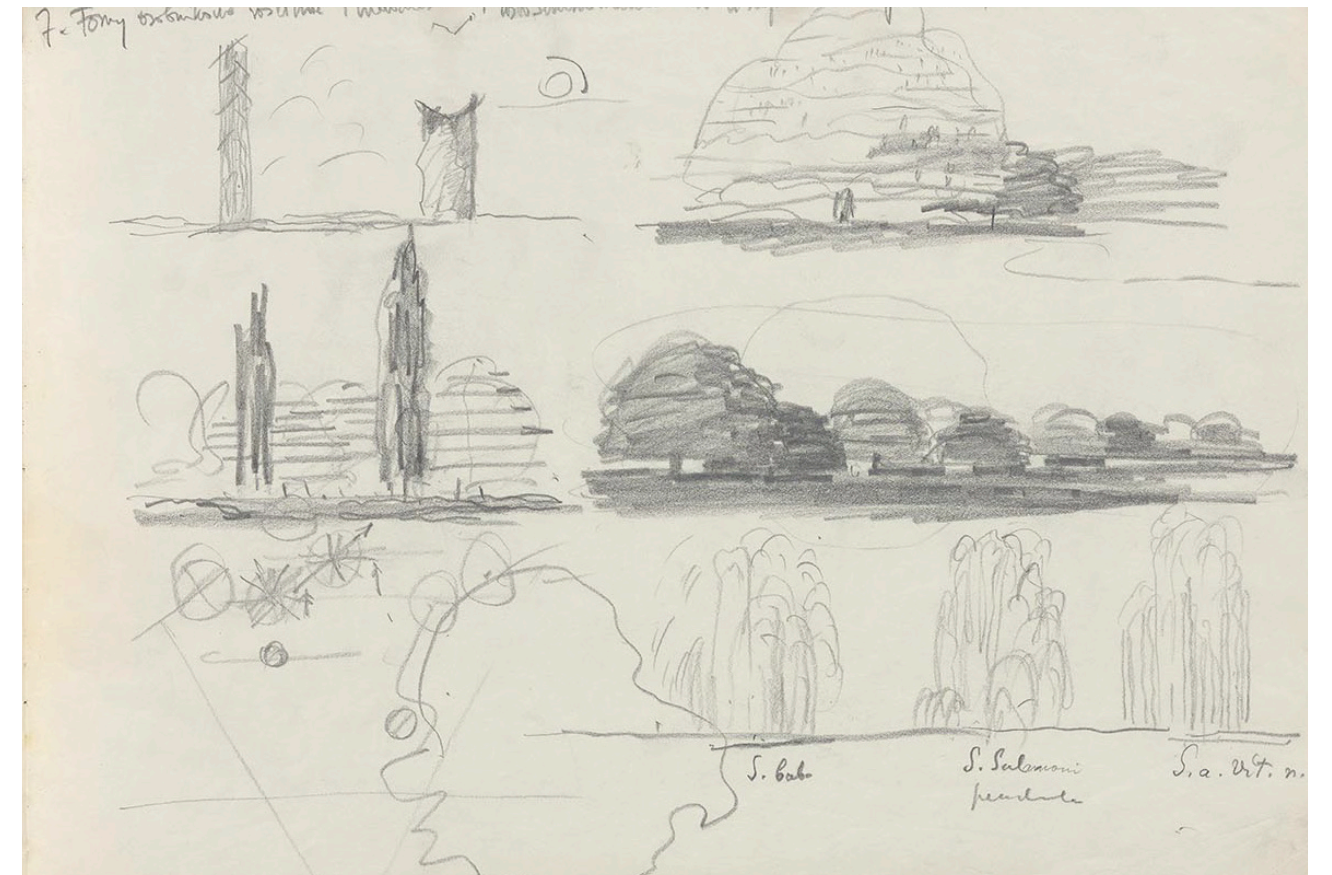


figure 24 Pencil sketch of a group of monumental trees.

ed elegant character and aimed for children to play in and create a healthier microclimate. The water pond was reached by the terrace, which also became a very unique form that was used in the latest projects.

figures 20-24 Shetches of Zelazowa Wola (photos shared by Warsaw Musuem)



figure 25 Alina Scholtz, probably 40s XX century, from family archives

For Scholtz, the trees had incredible significance.²⁴ She saw how vital shade is and how trees provide a majestic, noble quality to the design of the entire landscape centred on the trees. When she realised that many of the original trees were cut down against her concept, she strongly deplored it in the letters to Polkowski:

“Respected Professor!

I have been to Żelazowa Wola. I was delighted with the exuberance of the park and the visible efforts of care. However, I was seriously disturbed by the cutting down of old white trees next to the Chopin monument, carried out on the recommendation of the esteemed Professor, as well as the cutting down of the entire crown of a red beech tree, leaving a mottled branch.

This gave me the impression of an almost sadistic aversion to large and luxuriant plants, all the more so because they were not cut off lush, all the more inexplicable since the entire section of the park, especially the Chopin monument, had visually lost a great deal.

This white tree was so beautiful and, in addition, healthy and young, despite its size, that I consider its loss irreparable. Also, the red beech, which grew so well from year to year, blended in more and more beautiful with the monument. I will deeply regret it. But that is only one side of the issue. The most critical point, the one which even compelled me to write a letter, is the fact that the Dear Professor, who has so far taught students to respect every plant, and large and beautiful trees in particular, and who has so far fought against the principle of “cutting down”, who has hitherto fought against the direction of “cutting down trees to create a park”, is now starting to apply it himself, almost provocatively in the well-known and frequented place. What will be the pedagogical result? In addition, a severe concern arises in me about the fate of the valuable old trees at Łazienki Park and Natolin [...].”

Alina Scholtz to Franciszek – Krzywda-Polkowski, Żelazowa Wola, 12.V.1946

The drawings of Żelazowa Wola were found in Polkowski’s archives and were not specifically signed. It cannot be clearly said which part of the work was done by Alina Scholtz, but combining certain sketches and technical detail drawings, providing a comprehensive view of the work it is possible to observe there her characteristic way of drawing trees in form of the spiral, Polkowski drawn simple circles. It is assumed that they worked on the design together and simultaneously.

Alina Scholtz’s hand-drawn designs showcased her exceptional drawing skills as an artist and designer. Her drawings were made using a combination of watercolour, crayons, and grey pencils. Her visionary approach to drawing resulted in delicate yet strong lines. The archives contain sketches and technical detail drawings, providing a comprehensive view of her work. Scholtz’s ability to create intricate designs by hand demonstrates her talent as a skilled designer and artist. The sketches and the plans were executed with great care and a light hand; she used watercolour, giving the drawings a delicate appearance (figures 21-24).

The project was never realised in its entirety²⁵. Work on the park was interrupted by the outbreak of the Second World War. Sholtz spent the period of the war working in horticulture as a greenery conservator in Żelazowa Wola. In addition, she was engaged in park maintenance and farming smallholders. Under Polkowski’s tutoring, the work in Żelazowa Wola opened the gate for her career, where she gained horticultural expertise and created a coherent design concept.

24 Czerniewska-Andryszczyk, Klara, Ewa Perlińska-Kobierzyńska, Natalia Budnik, Małgorzata Kuciewicz, Simone De Iacobis. Alina Scholtz Projektantka warszawskiej zieleni. Warsaw: Muzeum Warszawy, 2021., P. 71

25 “Whatever has been written and said, and what will be written in the near future in an equally categorical will be written about the park in Wola Żelazowa, ignoring that it is actually an unfinished work. - it will always seem to me to be a fundamental misunderstanding “Zamecznik, Stanisław, Architektura i Budownictwo - Czy Park w Woli Żelazowej jest Pomnikiem Chopina, 1938, p. 377

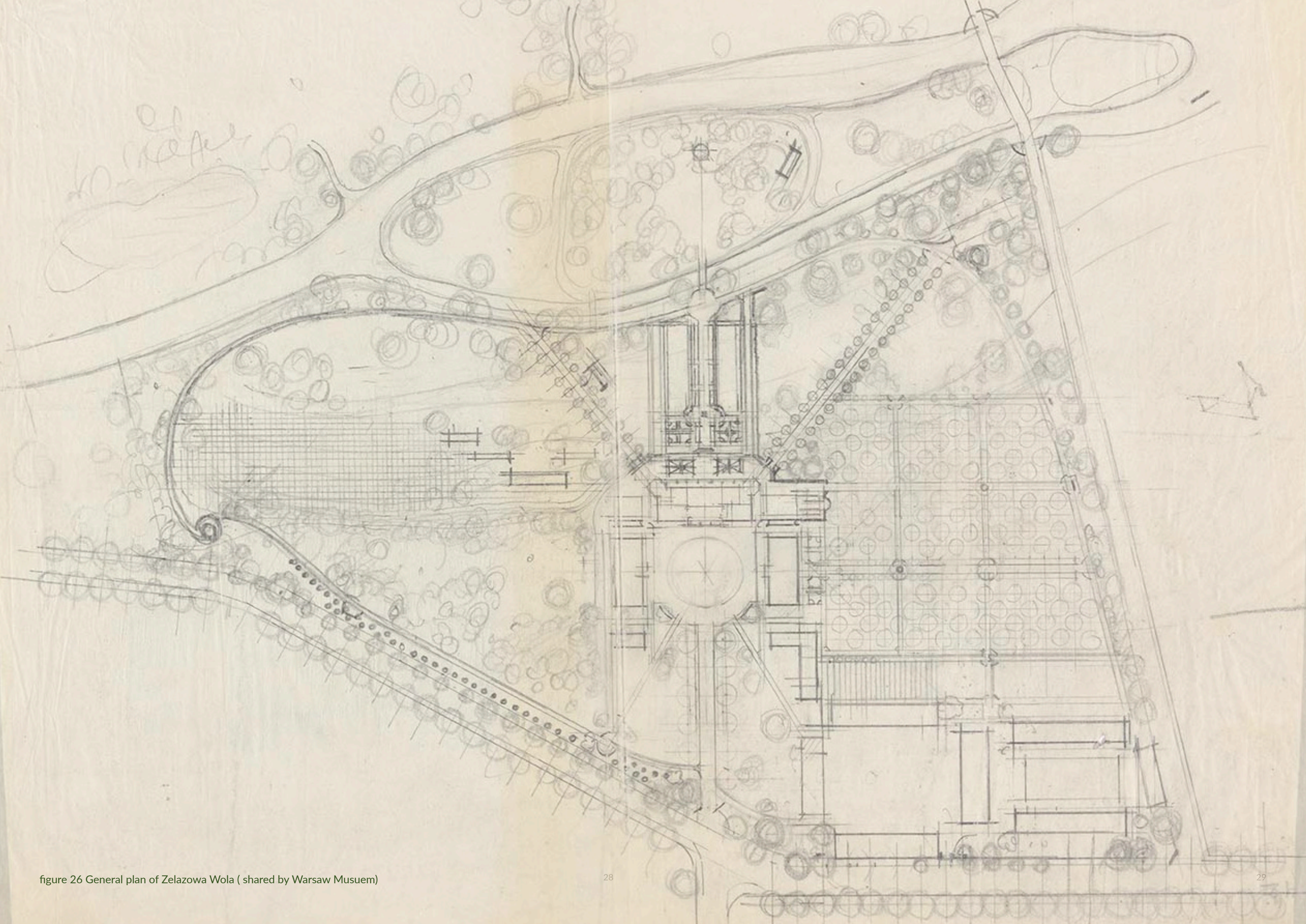


figure 26 General plan of Zelazowa Wola (shared by Warsaw Musuem)



figure 27 View on the main axis from the valley, Photo from Stolica Magazine, shared by Centrala

Alina Scholtz’s Warsaw: Rebuilding with Nature After WWII

In March 1945, Scholtz came back to Warsaw from Żelazowa Wola. She began working at the Urban Planning Department of the Bureau of Capital Reconstruction (BOS) in the “Green” Studio, initially as a referent-designer.

On 15 June 1946, she was appointed head of the strongly feminised “Zieleń” Studio, a post she held with one break (1953-1954) until 1955 (in the meantime, the structure of the office and its name changed, and then, after the liquidation of the BOS in 1950, the “Zieleń” Studio was transferred to the Urban Planning Bureau of Warsaw).

“[...] In the office²⁶ much work, I am working on a large drawing board with coloured pencils. That’s why it works, because on the 1st of February, we have to show the plans of Warsaw to be shown to the public on 1 February, and it’s a huge job, and we constantly have to change and improve things. [...]”

Alina Scholtz to her Father, Stanisław Scholtz, Warsaw, 27.I.1946.

Centralny Park Kultury (1950-1959)

The Central Park of Culture was one of the many years of the government’s Parks of Culture scheme, a crucial feature of Warsaw’s post-war rebuilding.²⁷ The Parks of Culture were designed to provide everyday enjoyment for the general public while preserving the most favourable natural, artistic, and cultural circumstances. The authorities anticipated a “general increase in the population’s level of culture”²⁸.

Although the Central Park of Culture had been under development since 1947, it is essential noting the continuity of the Vistula River area urban vision in Scholtz’s conceptual work both before and after WWII.

Tadeusz Tołwiński (1887-1951), the pioneer of contemporary urban planning, was one of her professors in the 1930s, emphasising the significance of the Vistula River as a wedge aerating Warsaw and the microclimatic value of vegetation in the city.

The Central Park of Culture was built on the capital’s greatest slope - the Warsaw Escarpment. The main building material of its topography is the rubble of Warsaw tenements. IFLA member states have pushed ruins comparable procedures have been utilized in Rotterdam. The scarp edge, slopes, and foothills were modified with rubble embankments on a large portion from the Piaseczyski Canal to the Poniatowski Bridge viaduct, which noticeably changed the escarpment’s original design. The traditional garden layouts on the escarpment inspired the design, which employed terraces and stairs to reduce the steepness. For Scholz, the land forming was as important as the design’s greenery and buildings. The avenues down the escarpment led to the water pond, similar to the Park in Żelazowa Wola, enabling sufficient water management (figure 28, 29).

Scholtz was involved in the early conceptual stages of the Central Cultural Park’s design. She primarily engaged with so-called green urban planning, which entails determining the proportions of open and woodland areas, the layout and orientation of green spaces and avenues, and the size of landscape interiors. The Central Park Culture was envisioned as an “open-air Palace of Culture,” with park interiors including a cinema, theatre, and dance circle.

26 Biuro Odbudowy Stolicy
27 The principles of Culture Parks were emohasized in the work of Zygmunt Hellwig: Założenia programowe parków ludowych (parków kultury). Podsumowanie opracowań i dyskusji., Ministerstwo Budownictwa Miast i Osiedli, Instytut Urbanistyki i Architektury, 1953
28 Grabowski, Jerzy. Architektura, 1953 p.293



figure 28 The Master Plan of Culture Park in Powiśle, Projekt Parku Ludowego na Powiślu, 11.11.1950; designers Alina Scholtz, Pracownia „Zieleń”; 1:2500; 95 × 110 cm; ozalide, watercolour State Archive in Warsaw, Otwock branch, sign. 2075/199

figure 29 The Master Plan of Culture Park in Powiśle, Projekt Parku Ludowego na Powiślu, 11.11.1950; designers Alina Scholtz, Pracownia „Zieleń”; 1 : 2500; 95 × 110 cm; ozalide, watercolour State Archive in Warsaw, Otwock branch, sign. 2075/199



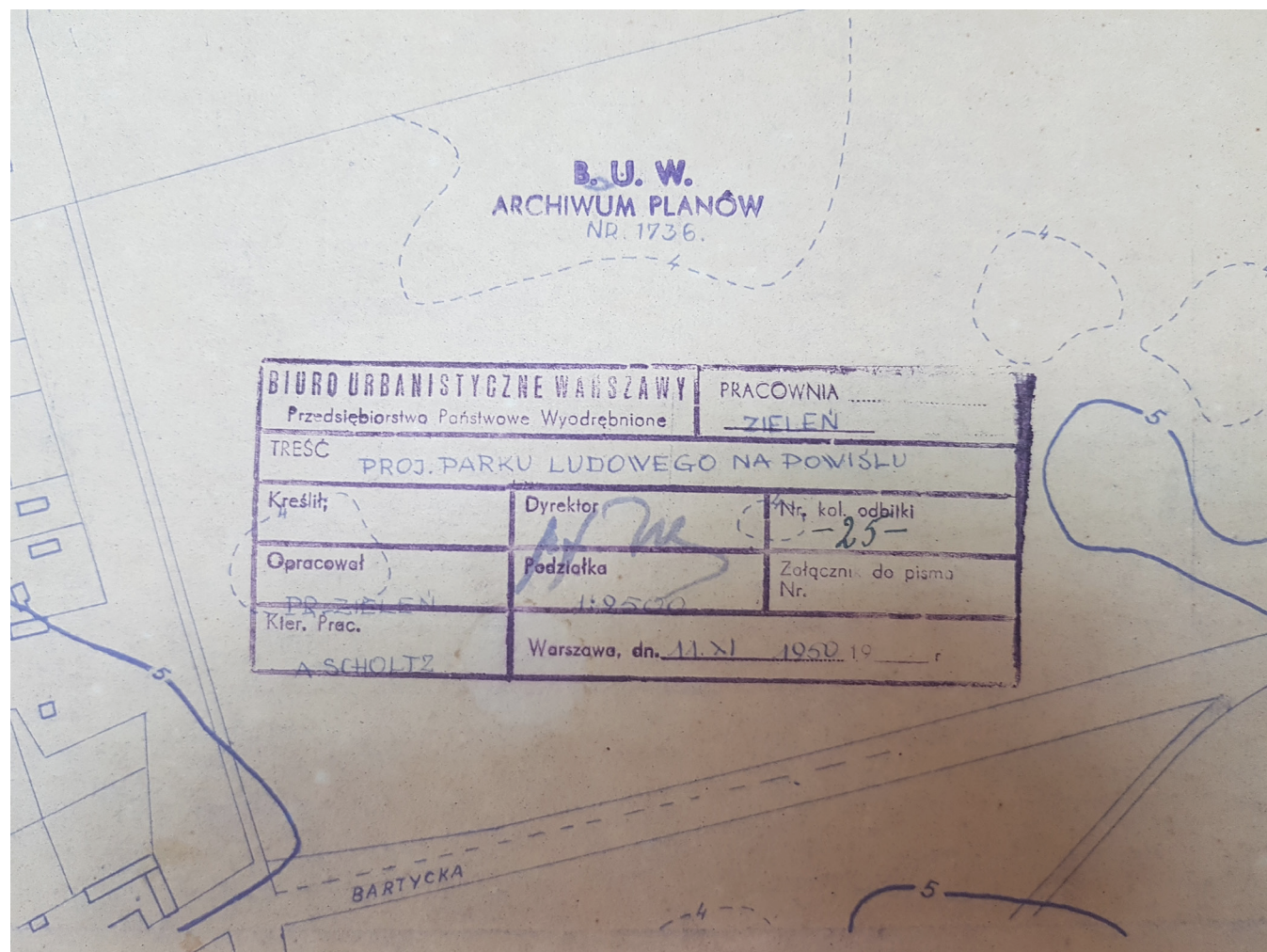


figure 30 The Master Plan of Culture Park in Powiśle stamp from drawing number 28, Scholtz mentioned as the leader of work

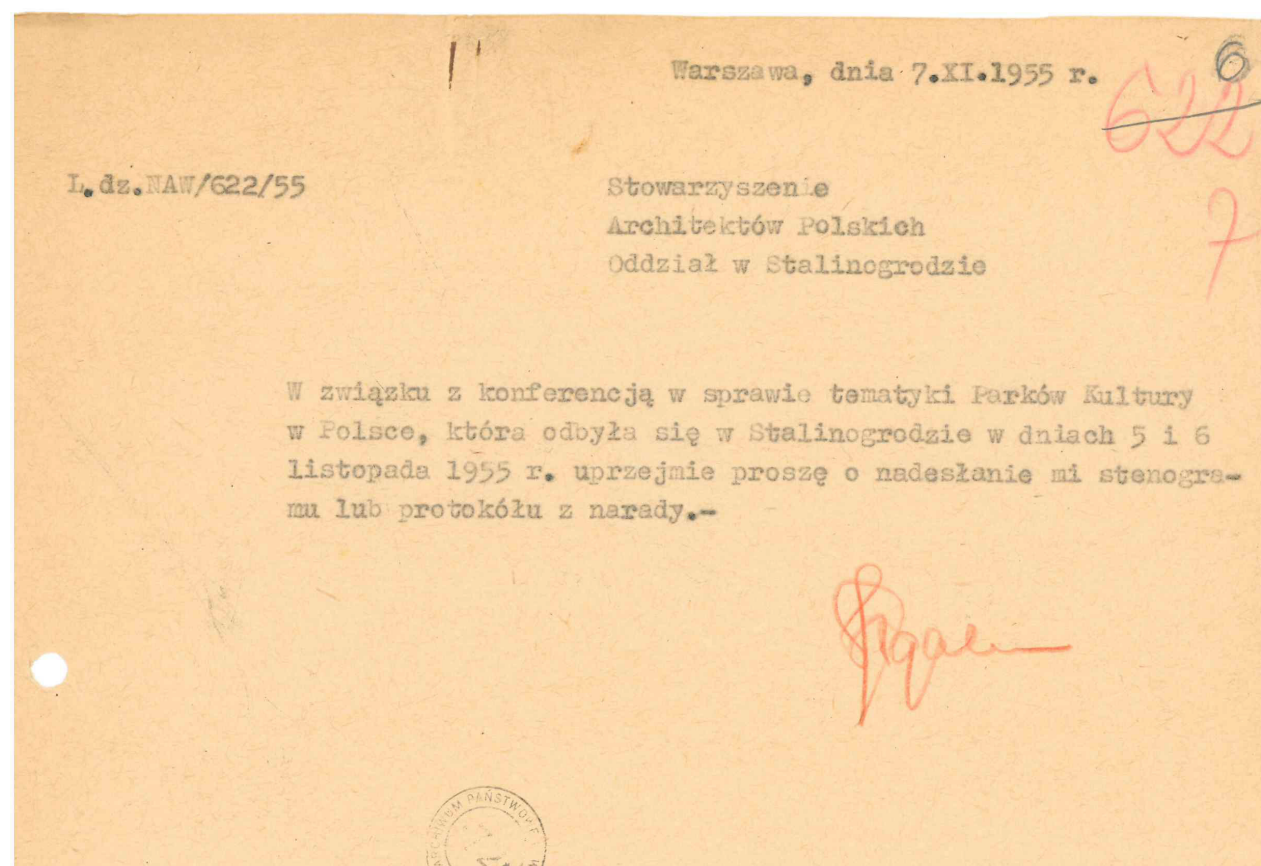


figure 31 Request to SARP about sharing the principles of Culture Parks, State Archive in Warsaw, Otwock branch

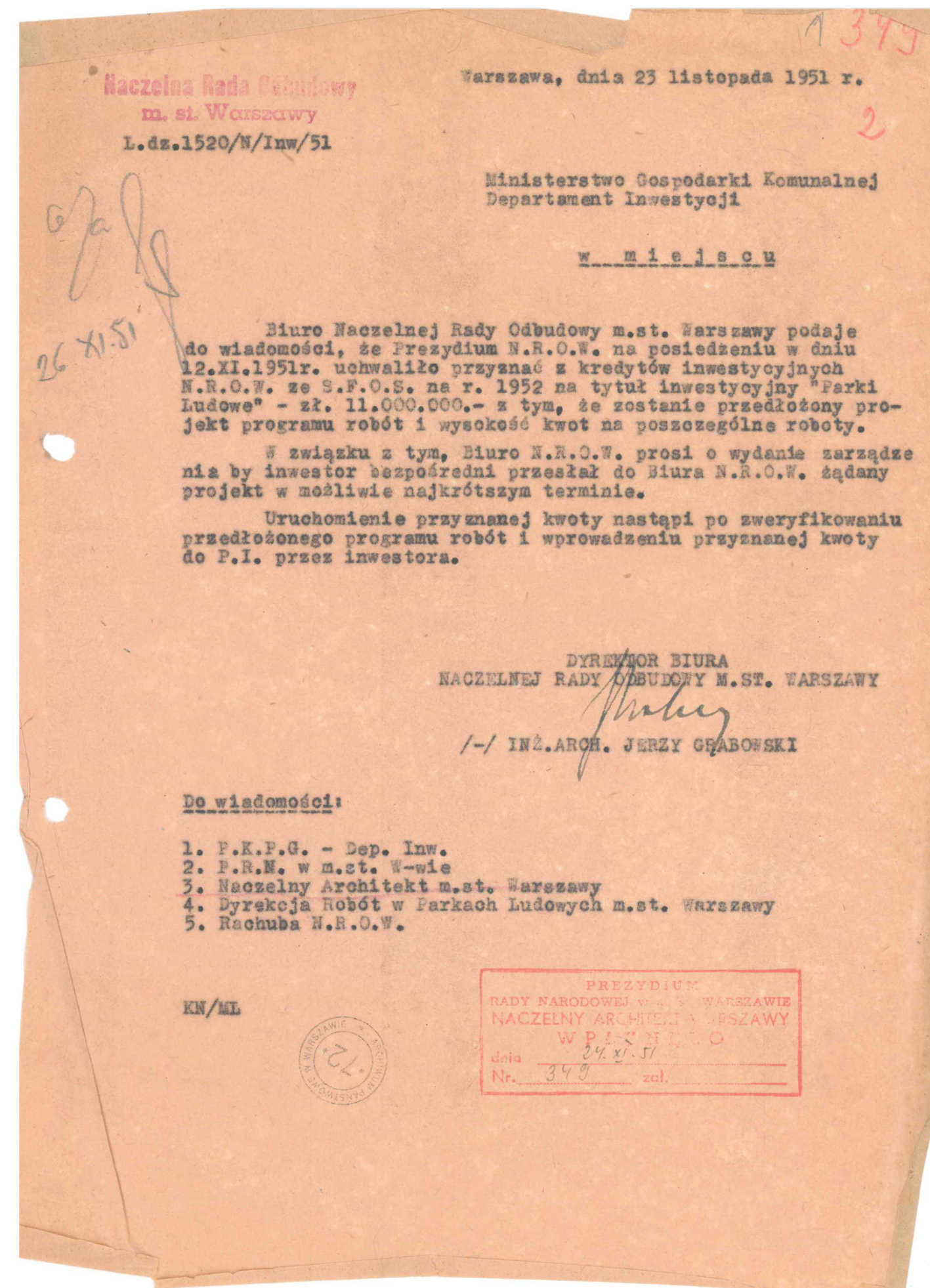


figure 32 Founding request for Culture Park, State Archive in Warsaw, Otwock branch



figure 33 The Master Plan of Culture Park in Powiśle in I, II, III stage of the design, Projekt Parku Ludowego na Powiślu, 11.11.1950; designers Alina Scholtz, Pracownia „Zieleń”; 1:2500; 95 × 110 cm; ozalide, watercolour State Archive in Warsaw, Otwock branch, sign. 2075/200

Although it is considered monumental due to its scale and architectural detailing, the Central Park of Culture has a more intimate woodland appearance. Multi-species and densely planted tree groupings provide intriguing and different interior sceneries. The forest glades have closed in and become human-scaled areas over time. Monumental poplar and spruce avenues are dwindling; younger ones will progressively replace ancient trees will be progressively replaced by younger ones by new ones (perhaps more diverse and smaller).²⁹ Scholtz was thinking about long-term greenery and how the mass of foliage would expand and transform. This must have required extraordinary sensitivity and imagination. The result entirely depended on the weather conditions and the users’ respect for the young greenery. Waiting several years or even decades for the actual results was necessary. Landscaping needs time³⁰. That is why Alina Scholtz can boldly be called a visionary.

29 Czerniewska-Andryszczyk, Klara, Ewa Perlińska-Kobierzyńska, Natalia Budnik, Małgorzata Kuciewicz, Simone De Iacobis. Alina Scholtz Projektantka warszawskiej zieleni. Warsaw: Muzeum Warszawy, 2021., P. 53-58

30 Czerniewska-Andryszczyk, Klara, Ewa Perlińska-Kobierzyńska, Natalia Budnik, Małgorzata Kuciewicz, Simone De Iacobis. Alina Scholtz Projektantka warszawskiej zieleni. Warsaw: Muzeum Warszawy, 2021., P. 106

figure 34 The Master Plan of Culture Park in Powiśle, Functional program: Greenery, Buildings, Equipment, Projekt Parku Ludowego na Powiślu, 11.11.1950; designers Alina Scholtz, Pracownia „Zieleń”; 1 : 2500; 96 × 116,5 cm; ozalide, watercolour State Archive in Warsaw, Otwock branch, sign. 2075/202





figure 35 Main axe in The Culture Park, photo by Alfred Funkiewicz, around 1970



figure 37 View of the Vistula escarpment , photo by Alfred Funkiewicz, around 1970



figure 36 Main axe in The Culture Park, 2021, from wikipedia



figure 38 View of the Vistula escarpment, 2022, from wikipedia

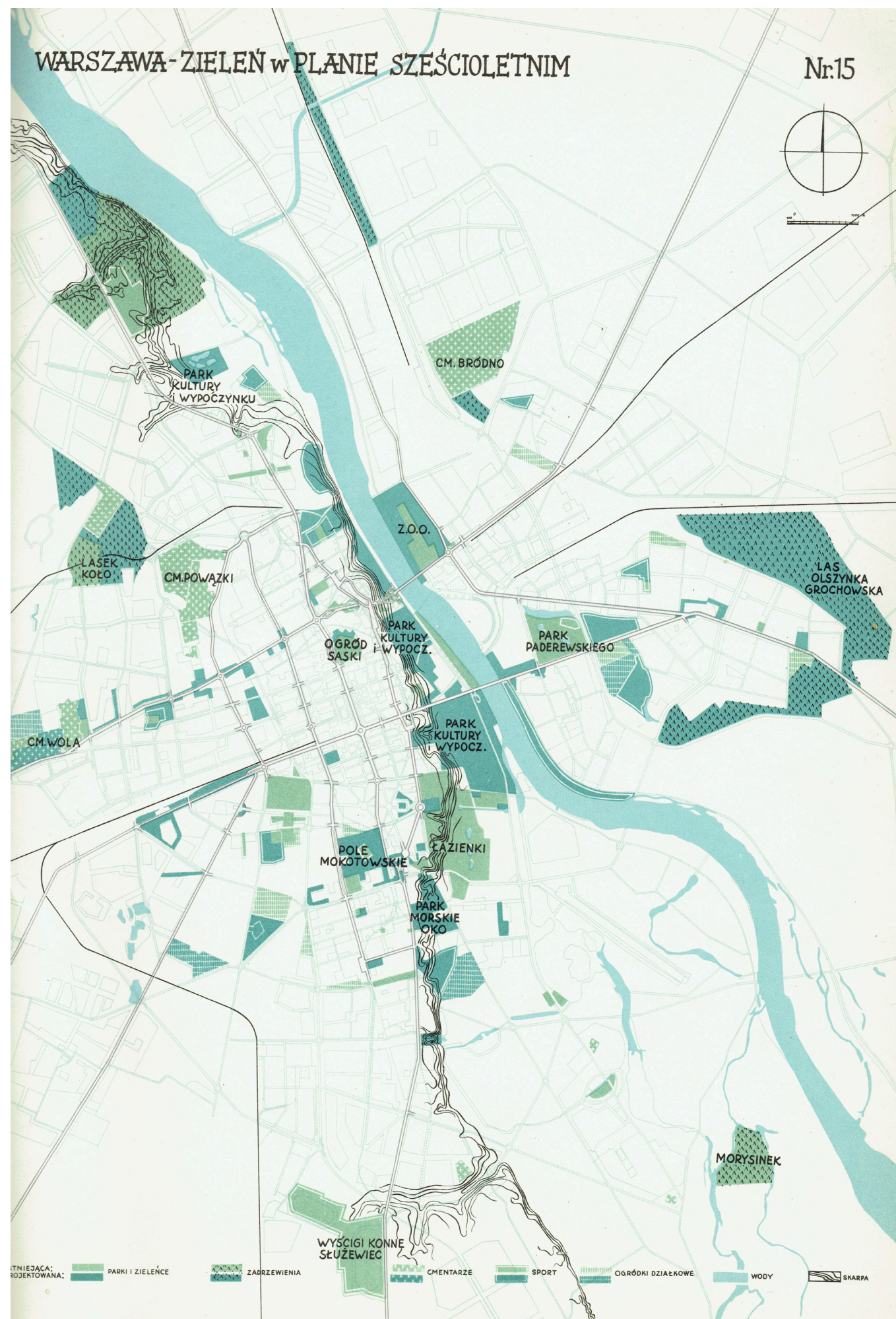


figure 39 Warsaw - green in the six-year plan 1949 - 1958 BOS, BUW, from BOS archive



figure 40 Community deed work, building a park, family archives around 1950



figure 41 The model of the Culture Park, from BOS archive



figure 42 The entrance level was raised to create terraces and was located in the inner part of the “nest” layout. That aimed to create community and encourage inhabitants to walk, from archives Museum of Architecture Wrocław

Building Warsaw from scratch, international inspiration

In the later stages of her career, Scholtz was engaged in greenery arrangements around Housing Estates in Warsaw. After leaving the team in Biuro Urbanistyczne Warszawy, Scholtz cooperated with Halina Skibniewska (1921-2011)³¹ and joined her design studio in 1958. Skibniewska was most likely introduced to Scholtz by Gutt³². Alina Scholtz participated in designs for Sady Żoliborskie Housing Estate, Swoleżerów Housing Estate and Sadyba Housing Estate.

“We’ve been in Shanghai for an hour; it’s 10 pm (3 pm in Warsaw). On the way from the station to the hotel, you can see that it is much more modern than Beijing. It has more than six million inhabitants. You can see the lights of the big city and river from the window. We are staying on the 15th floor. There is another residential one and a restaurant on the 17th. The room is enormous, the bathroom, the crowds of wardrobes. Furnishings are much more modern than in Beijing. Unfortunately, there is still no bridge across the Jang-tse-Kiang, so they take the whole train (12 carriages) on a ship - a ferry. They set up three lines of four carriages each; the crossing takes an hour.

[...]Today was a busy day - three parks, the zoo, a talk at the local “city project”, and an invited dinner with the architects. Gardens, very different, and ZOO is only under construction. What do you say about a chrysanthemum bush with 397 rather large flowers? Shanghai is a modern city with a Chinese flavour, while Beijing is primarily a giant-sized “their Wawel Castle” and a city that is absolutely Chinese and probably little changed since the Middle Ages. New buildings are just being born, mainly on the city’s outskirts. I photograph a lot and am curious to see what comes out. I’ll be developing in Warsaw because it’s pretty expensive here. Today we are watching and discussing. Tomorrow, at the crack of dawn, we are to go to Hang-dijon, which is supposed to be small but particularly charming.”

Alina Scholtz to her Sister, Stanisława Scholtz, Shanghai, 12.XI.1956.

Sady Żoliborskie (1958 - aprox. 1976)

However, Sady Żoliborskie is one of the most attractive places to live in Warsaw up until now,³³ and its name³⁴ comes from the landscape arrangement there. Alina Scholtz is not the first person to be mentioned as a co-author of the urban layout. In the popular consciousness, the Sady Żoliborskie and Swoleżerów estates are Skibniewska’s works. Members of her team are mentioned occasionally.³⁵

As the creator of the greenery, Alina Scholtz was featured separately in the information brochure accompanying the opening of the Sady Żoliborskie I estate, apart from a list of the team members. Her role in the realisation of Skibniewska’s vision seems impossible to overestimate. As Gutt’s students and collaborators, both designers were sensitive to the character of the place and its spatial context. They respected and made every effort to preserve the existing trees and other priceless natural features or to restore a natural balance. Gutt’s notion of ‘demonumentalisation’ fits perfectly with

31 Halina Skibniewska, the first architect to create independent housing for people with disabilities, created some of Poland’s most in-demand housing developments. She also taught architecture at the Warsaw University of Technology and served in the Sejm from 1965 to 1985. She was the first woman to hold the position of Deputy Marshal of the Sejm, which she had from 1971 until 1985. She was the Wife of Zygmunt Skibniewski, an architect and member of the parliament of the People’s Republic of Poland.

32 Both Scholtz and Skibniewska worked with Romuald Gutt. Skibniewska studied conspiracy with Gutt during the Second World War and was later hired as his assistant in 1945 and continued to work there until 1913.

33 “Sady Żoliborskie - one of the most attractive housing estates in Warsaw created during the communist era” Springer, Filip <https://weekend.gazeta.pl/weekend/7,152121,16701853,sady-zoliborskie-jedno-z-najbardziej-atrakcyjnych-do-zamieszkania.html>

34 Sady in polish means fruit orchard

35 Czerniewska-Andryszczyk, Klara, Ewa Perlińska-Kobierzyńska, Natalia Budnik, Małgorzata Kuciewicz, Simone De Iacobi. Alina Scholtz Projektantka warszawskiej zieleni. Warsaw: Muzeum Warszawy, 2021., P. 69



figure 43 Schematic masterplan of Sady Żoliborskie. The layout of blocks created three main nest shapes connected with pedestrian paths. Lines of trees form the boundary of the estate. According to then-current fashions, the broad spaces between the buildings and the southern exposure of the blocks generate inviting atmospheres and attributes. from archives Museum of Archietcture Wrocław

the architecture of Skibniewska's design³⁶, which was realised with the welfare of future users in mind, including giving them attractive, green-filled communal places for rest and leisure. This approach can be traced in all of Skibniewska's and Scholtz's collective projects.

In addition to modern, modernist blocks of flats, the multi-phase housing development included all the most necessary service functions such as a community centre, a neighbourhood activity centre, schools and shops. Elements of open spaces on a macro scale define the basic layout of the housing estate: "nests of residential buildings", point-like blocks of flats are arranged in the shape of nests, and the individual phases of development are subordinate to these open layouts. Continuous elements of open spaces dominated the estate: pedestrian routes enriched by a system of services and varied arrangements of park greenery linked to the attractively shaped fortification area. Children's services such as nurseries, schools, and playgrounds are contained within the green belts so that children can move and play safely around the school without collisions with cars. Retail and cultural services are located on the estate's perimeter and close to public transport stops. Enclosed within the estate, pedestrian traffic was separated from car traffic, with garages and car parks on the outskirts and in the neighbourhood. Garages and car parks are located peripherally, and services and commerce are near public transport stops.

The Sady II and III projects have seen the most substantial contribution from Alina Scholtz. Both architects Scholtz and Skibniewska are listed as authors on the portfolio for the conceptual development plan for the WSM Sady II estate's densification. The Sady III housing development and the nearby school are the subjects of the most thorough documentation of greenery. The Sady III housing development and the nearby school at 1 Braci Zauskich Street (currently Primary School No. 267, named after Juliusz Słowacki) are the sites of the best greenery documentation. In addition, the architects designed two botanical gardens: an experimental and a demonstration garden.

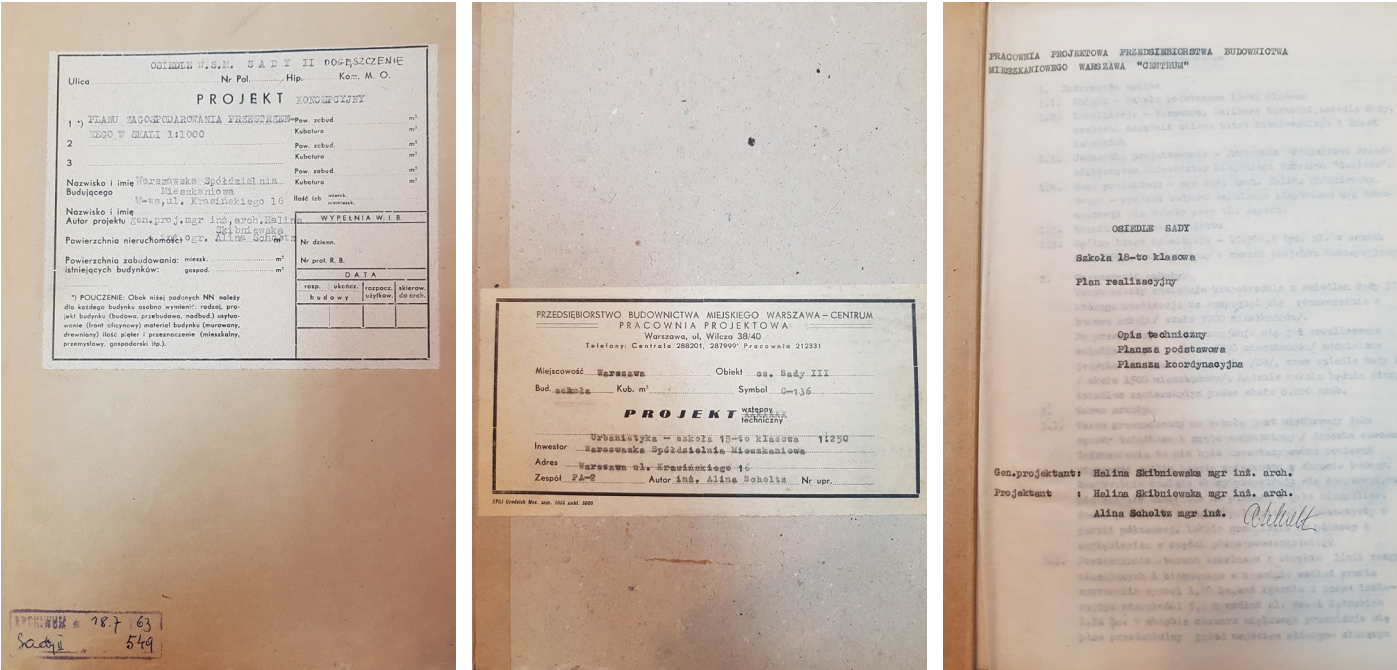
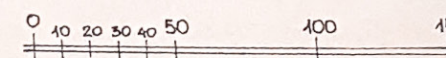
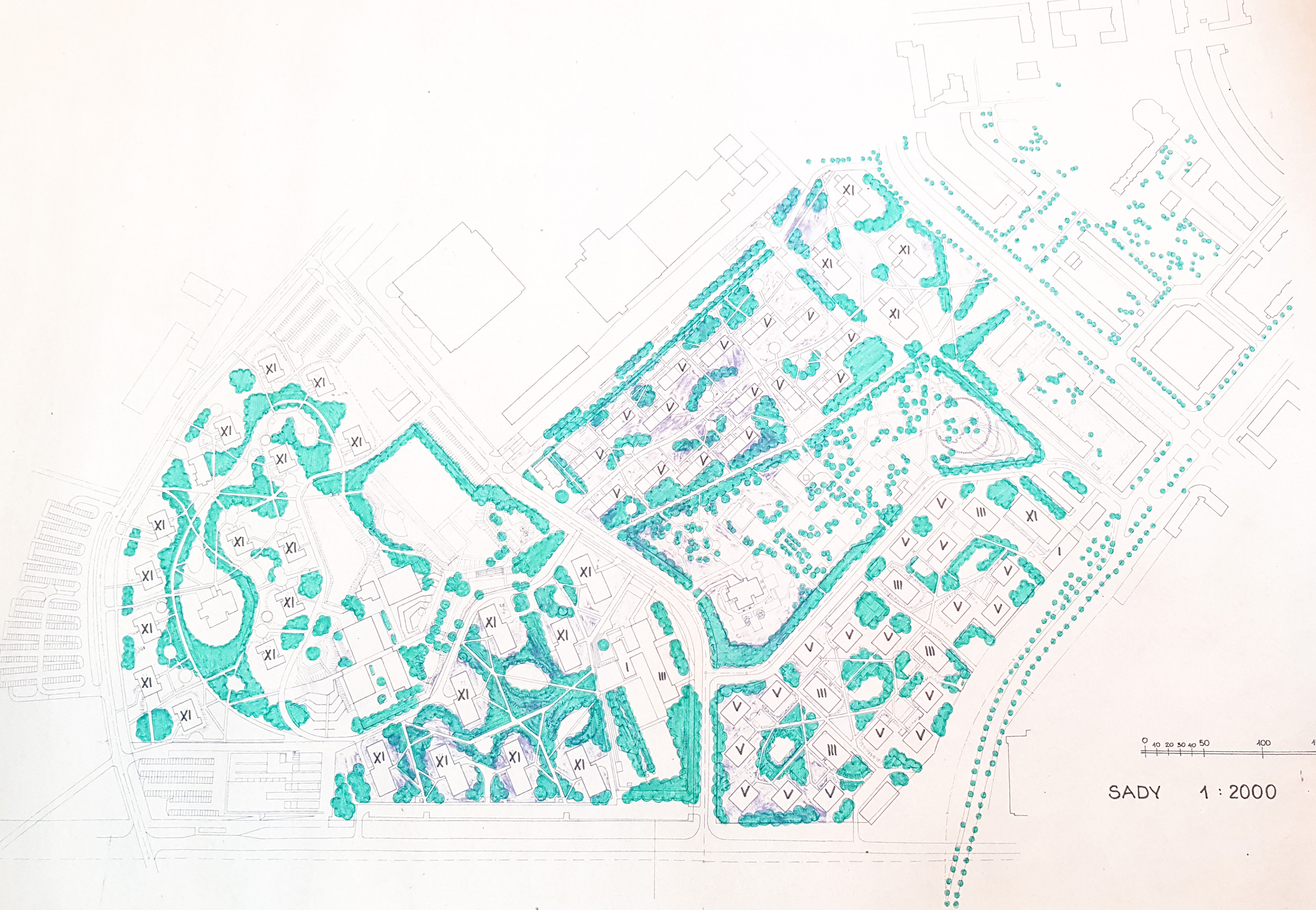


figure 44 Design folders as follows from left: Conceptual masterplan design for Sady Estate II and on it the signatures of both Skibniewska and Scholtz. Middle: Preliminary technical design for the development of the area around the primary school on the Sady Estate with the signature of Alina Scholtz as an author. Right: project file for the realisation project for the primary school building on the Sady Estate, signed by Skibniewska and Scholtz together with her handwritten signature. Phases II and III of the Sady estate project with the elementary school were where Scholtz was most heavily involved. from archives Museum of Archietcture Wrocław

36 Czerniewska-Andryszczyk, Klara, Ewa Perlińska-Kobierzyńska, Natalia Budnik, Małgorzata Kuciewicz, Simone De Iacobis. Alina Scholtz Projektantka warszawskiej zieleni. Warsaw: Muzeum Warszawy, 2021., P. 72

figure 45 next page. Hand-drawn masterplan of Sady Estate. Alina Scholtz employed lines of trees to highlight the pedestrian areas and strengthen the connections between the many functions across the estate. The author uses both a solution of linear rows and more free-flowing, distributed patterns around the land, resulting in a diverse vegetation layout. Such arrangements differ significantly from those she used earlier in her career, such as the imposing, axial arrangement first seen in Żelazowa Wola. Because of this, creating the vegetation at Sady could be referred to be "anty monument".



SADY 1 : 2000



TOGRAFIE CZARNO - BIAŁE: LUCJAN FOGIEL, JAN HAUSBRANDT, MAREK HOLZMAN, PAWEŁ ŁUCENKO, WŁADYSŁAW PIOTROWSKI,
ZBYSZKO SIEM ASZKO, JAN SIUDECKI, MIECZYŚLAW WIRKUS, ARCHIWUM Z SU „INWESTPROJEKT”
RACOWANIE GRAFICZNE: MICHAŁ PRZETACZNIK

figure 46 Picture from the portfolio of Sady Żoliborskie. A combination of axial and irregular layouts. Scholtz's assumptions became apparent after a few years of operation. The mass of trees becomes coherent with the architecture. from archives Museum of Archietcture Wrocław



figure 47 Pictures from the portfolio of Sady Żoliborskie. from archives Museum of Archietcture Wrocław



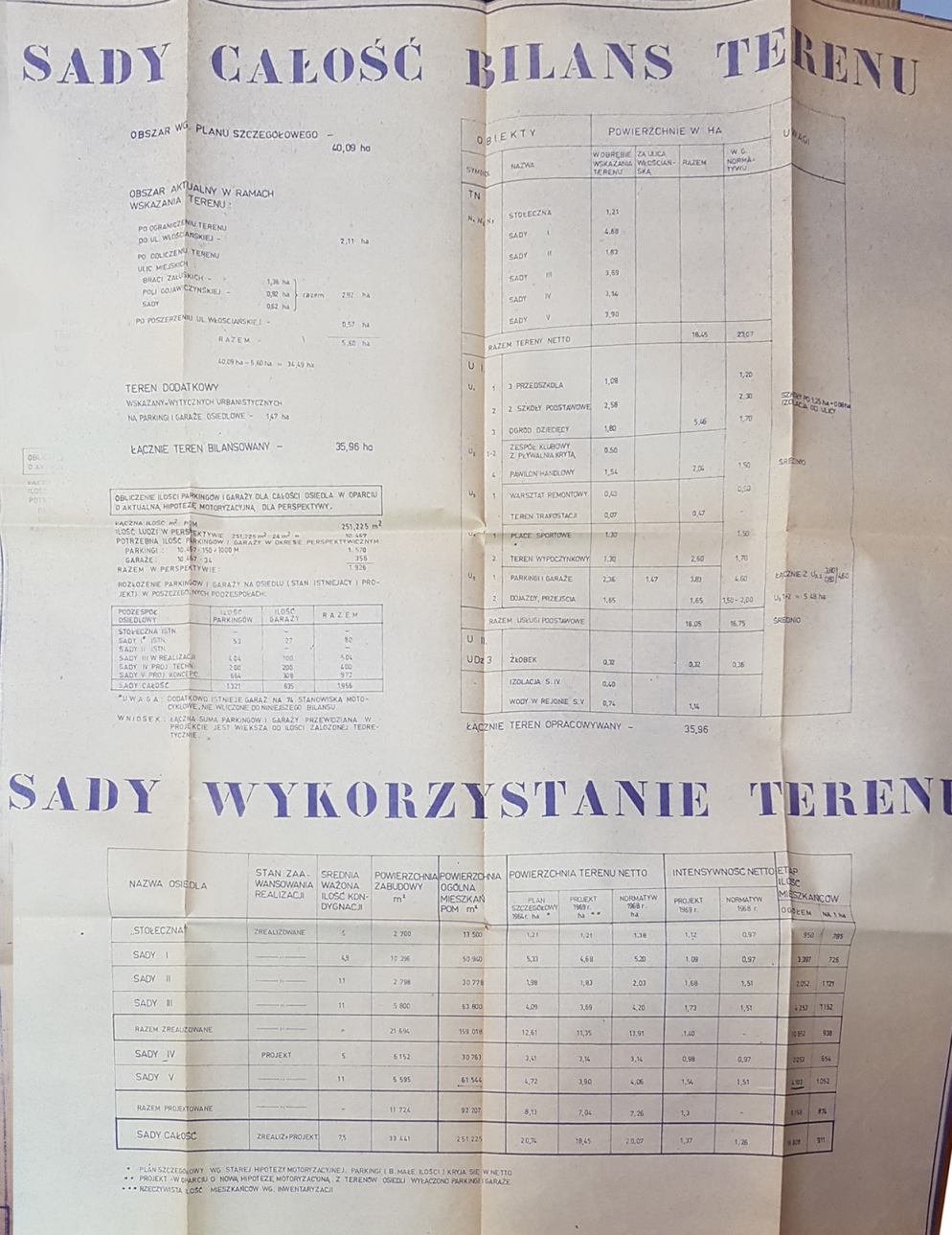
figure 48 Phase division Sady Estate, 06.1969; Halina Skibniewska, Alina Scholtz, Zbigniew Hummel; 1:1000; ozalide, from archives Museum of Archietcture Wrocław

The Development of the Sady estate was divided into stages. Each stage considered a change in the typology of the residential buildings. Still, the whole was bound together by the organic, networked layout of the paths and the embryonic shapes of the courtyards.(see figure 50)

On the following pages:

figure 49 Sady III 19.02.1964; Halina Skibniewska, Alina Scholtz, Zbigniew Hummel; 1:250; 97,3×169,8 cm, osalide from archives Museum of Archietcture Wrocław

figure 50 Terrain structure map, Sady I Halina Skibniewska, Alina Scholtz, Zbigniew Hummel,from archives Museum of Archietcture Wrocław





mapa sytuacyjno-wysokościowa

1:1000





figure 51



figure 52



figure 53

figures 51-53 Pictures from archives Museum of Architecture Wrocław

In one of the descriptions of the Sady II housing estate concept, designed by Skibniewska and Scholtz, we find information on the vegetation:

“Existing ornamental trees are envisaged to be retained apart from several ash-leaf maple seedlings. Fruit trees - only in locations that do not interfere with the construction site’s development and needs [...]. New planting is planned mainly on the northern side of the houses so that the trees do not. The new planting was planned mainly on the north side of the houses so that the trees would not shade the flats.”

Maples, lime trees, and other “typically Warsaw” tree species used by Scholtz were contrasted with exotic varieties like catalpa, American cherry, sumac, melliferous olives, and irises - the latter in several types to enhance the types, improving the perception of an accumulation of vegetation from small-leaved and low-trunked forms to tall and static trees.³⁷ The multi-story compositions also added to the fluidity of the horizontal layouts. This implies that Alina was considering immersive, drifting shapes and forms in space rather than just her hand-drawn master plans.

³⁷ Czerniewska-Andryszczyk, Klara, Ewa Perlińska-Kobierzyńska, Natalia Budnik, Małgorzata Kuciewicz, Simone De Iacobi. Alina Scholtz Projektantka warszawskiej zieleni. Warsaw: Muzeum Warszawy, 2021., P. 69

The Sady Estate achieves its full power years after implementation. The organic arrangement of the Estate covered the housing buildings, letting its citizens live in “a magical garden”. The mass of green probably overcalculated the mass of concrete there. Sady Estate was built in the era of the emerging architecture of metabolism³⁸. Travels to distant Asia, conference participation, and the design of the Polish People’s Republic embassy in Pyongyang (then Pyongyang) may have echoed ideas of new urbanism, the continuous development of structures, group forms, and the relationship between architecture and nature.

In the Sady III estate, Scholtz designed the characteristic green interiors (fig. 55-56)- slightly recessed lawns arranged at the foot of curved embankments forming irregular teardrops cut along the teardrops, cut lengthwise by pedestrian routes. Consistently, Scholtz sculpts the terrain(fig. 49). Residential buildings are placed on hills, and teardrop-shaped recreational areas are identified in valleys. Children’s play spaces have been set up in these “eyesores.” The mounds provided playful landscaping and muffled children’s laughter. Also, the game’s noises were muffled by it.

38 Metabolism was a post-war Japanese architectural movement that fused ideas about architectural megastructures with those of organic biological growth. It had its first international exposure during CIAM's 1959 meeting and its ideas were tentatively tested by Kenzo Tange's MIT studio students.



figure 55 Sady Żoliborskie, July 2020 picture by Jędrzej Sokołowski



figure 54 Court yard at Sady I Picture from archives Museum of Archietcture Wrocław



figure 56 Sady Żoliborskie, July 2020 picture by Jędrzej Sokołowski

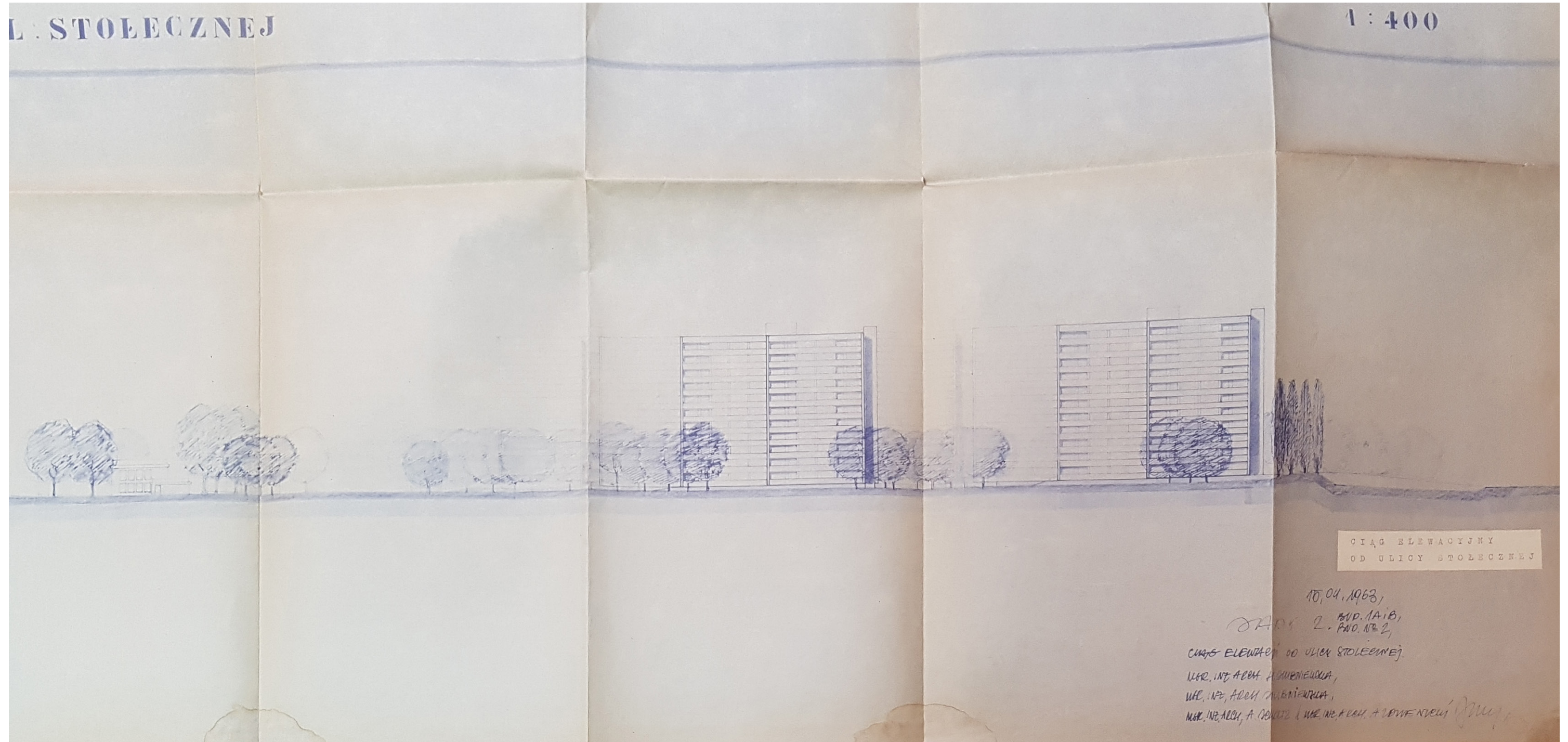


figure 57 Elevation drawing, Sady, Halina Skibniewska, Alina Scholtz, 15.07.1963, from archives Museum of Architecture Wrocław

UWAGA: SKALA PRZYBLIŻONA
MAPA NADAJE SIĘ WYŁĄCZNIE DO ODRZĄCZANIA

SADY II

STOLECZNA

LOKALIZACJA NIEWYKORZYSTANA



figure 58 Sady II -densification,1.04.1963; designed by.Halina Skibniewska,Alina Scholtz,W. Szczepanski,
1 : 1000;97.2 × 77.1 cm;ozalid, watercolour, archive of Museum of Architecture in Wrocław

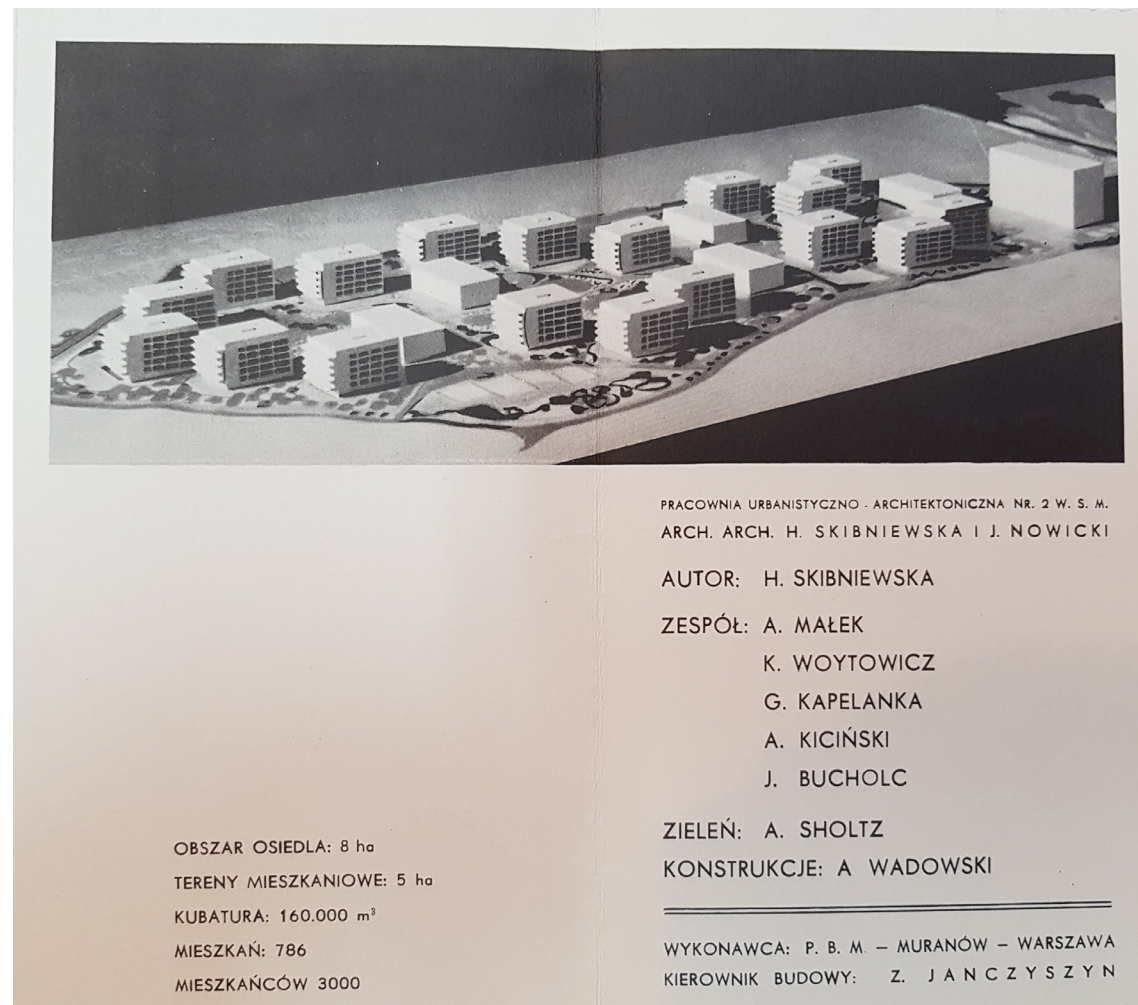


figure 59 Title brochure of Sady, archive of Museum of Architecture in Wrocław



figure 60 Model of Sady Estate archive of Museum of Architecture in Wrocław

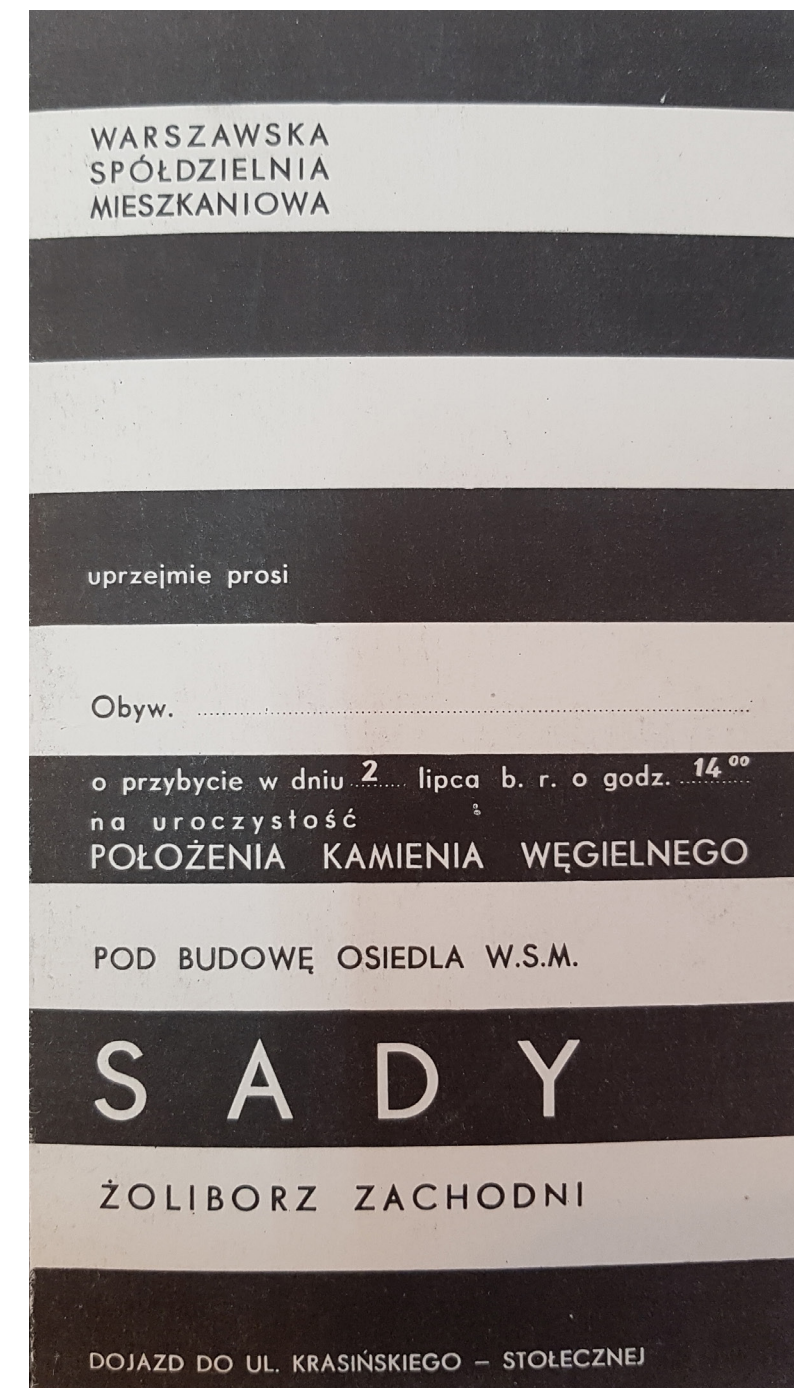


figure 61 Invitation (call) to residents to lay the symbolic foundation stone for the Sady Estate, archive of Museum of Architecture in Wrocław



figure 62 Sady Estate, unknown author, archive of Museum of Architecture in Wrocław



figure 63 Sady Estate, unknown author, archive of Museum of Architecture in Wrocław



figure 64 Sady Estate, unknown author, archive of Museum of Architecture in Wrocław



figure 65 Cover of the book
by Sholtz, Piątkowska and
Wirszydło



figure 66 Catalogue of sport
equipment produced locally in
Warsaw, found in the booklet
of Sady Żoliborskie

Alina Scholtz was highly interested in designing landscape forms for play and playgrounds. In the archives of Sady, not only her drawings but also worldwide references and brochures. In the book written with Krystyna Piątkowska and Romuald Wirszydło – “Rekreacja w Osiedlu”,³⁹ published in 1976, she meant case studies from Sweden, England, Japan, Germany or New York. The book also includes a description of Sady Estate playgrounds. The book raised topics such as society’s needs, the hygiene of rest within the natural environment, everyday leisure on the estate, norms and guidance regarding sports equipment design, functional programs, design pieces of advice and reference projects.

The attractiveness of recreational areas was determined by factors such as location in a green, healthy environment, separation of the recreational regions - usually with greenery - to ensure privacy, avoidance of boredom and catalogue equipment and instead the use of particular forms of landscaping and a variety of play facilities to allow for a choice of leisure activities.⁴⁰ Alina Scholtz devoted much attention to studying the effects of physical activity on the well-being of the residents.⁴¹ She introduced attractions for every age group and seasonal use. Shapes to play, terrain design, multi-seasonality, toboggan hills, water ponds, metal sports equipment. Many patents were born from international inspiration and vital participation in the discussion on blocks of flats, but she also experimented extensively.⁴²

39 Translation: Recreation in the Estate

40 Piątkowska, Krystyna, Alina Scholtz, and Romuald Wirszydło. Rekreacja w Osiedlu. Warsaw: Zakład Wydawnictw CRS, 1976. p.42

41 Piątkowska, Krystyna, Alina Scholtz, and Romuald Wirszydło. Rekreacja w Osiedlu. Warsaw: Zakład Wydawnictw CRS, 1976. p.17-18

42 From the interview with Centrala

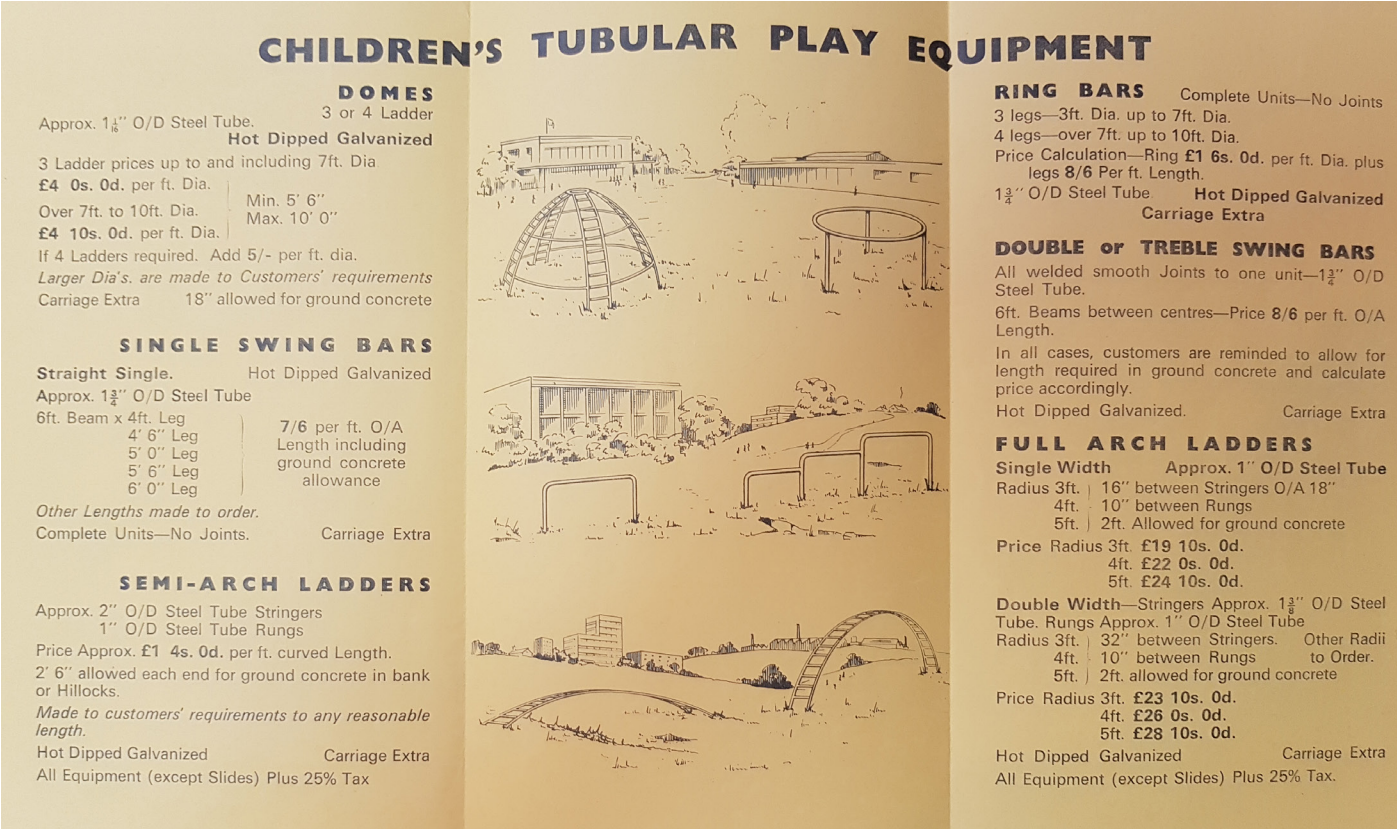


figure 67 Part of the brochure from: Products & Engineering LTD. – “Metal Fabrications and tubular play equipment” for Dawley Trading Estate, Stalling Lande, Kingswinford, Brierley Hill Staffs

Found in the album of Sady Estate

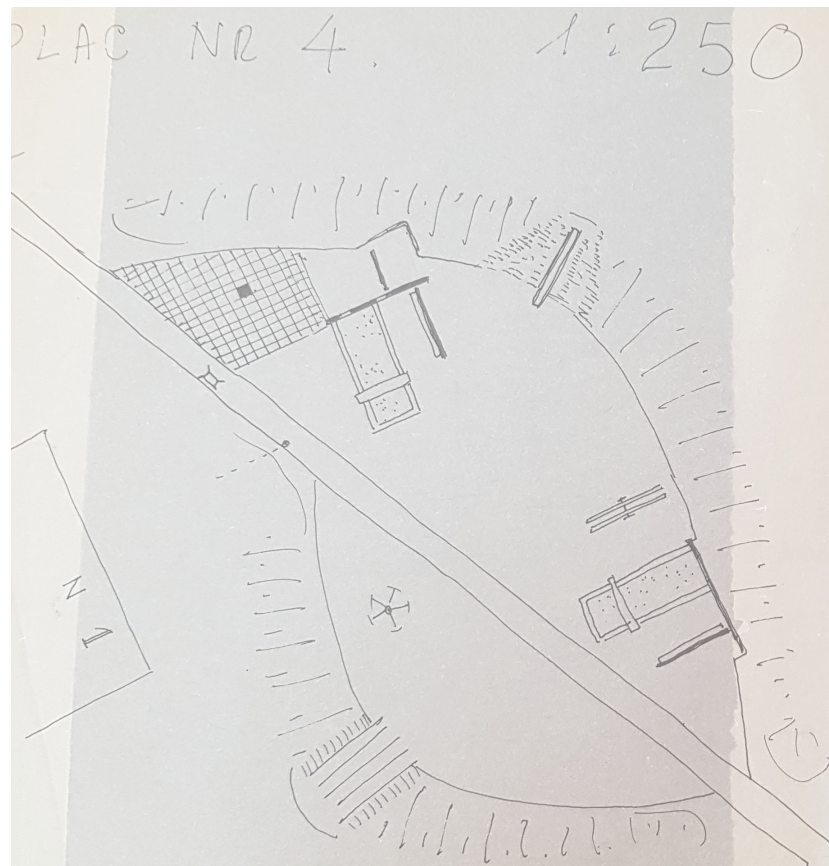


figure 68

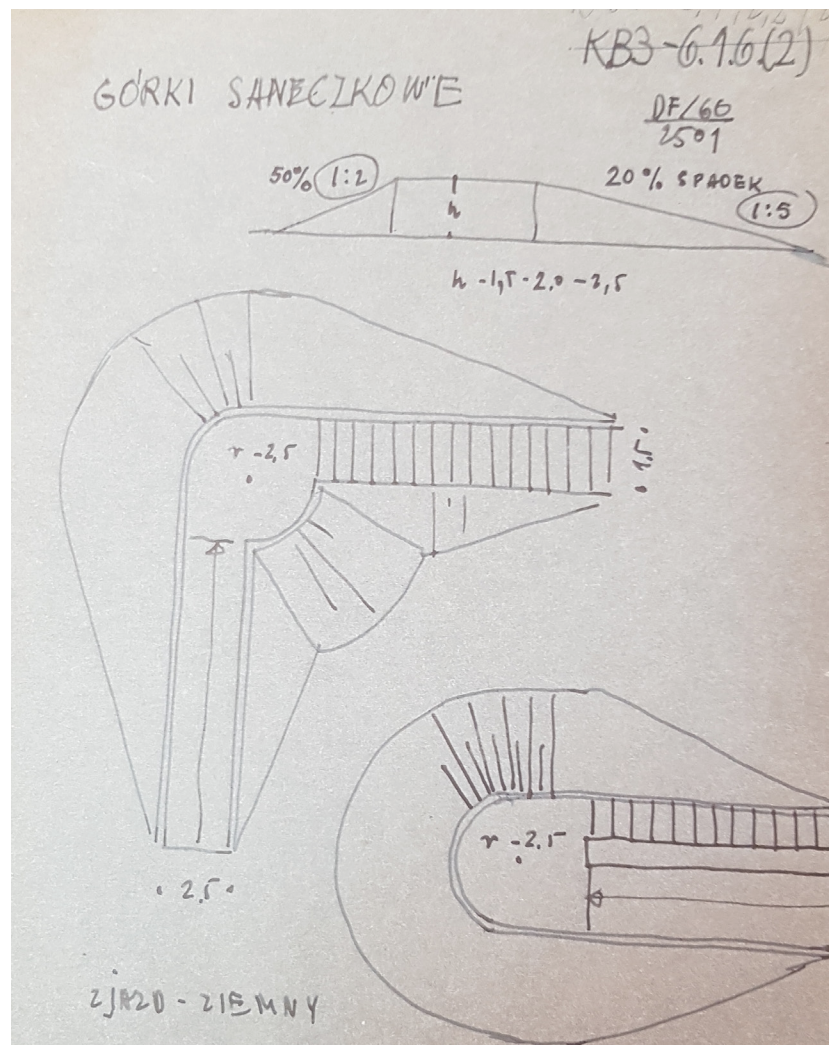


figure 69

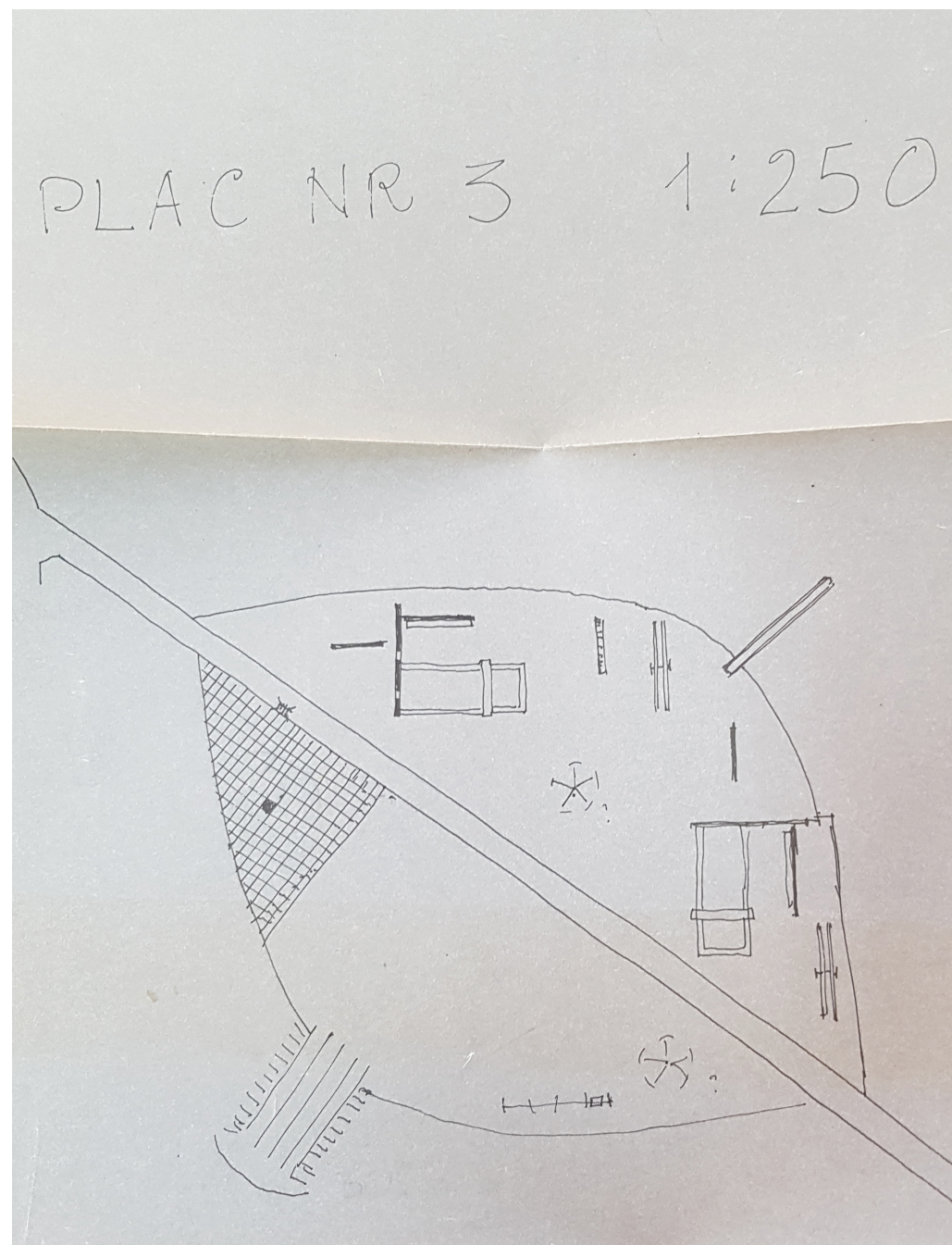


figure 70

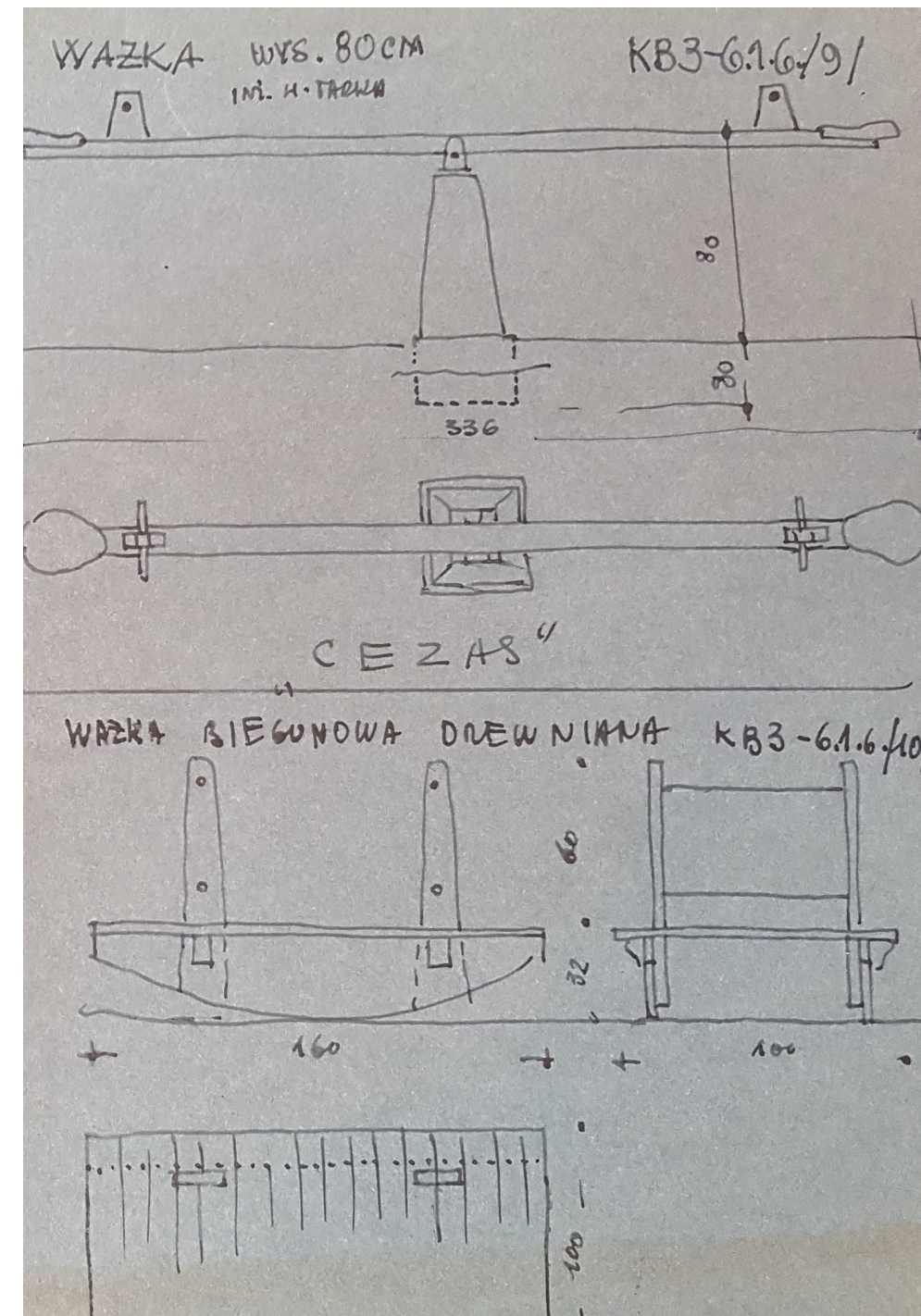


figure 71

figures 66-69 Sady Estate, sketches of sport equipment, Alina Scholtz, archive of Museum of Architecture in Wrocław



figure 72,73,74 Sady Estate, unknown author, archive of Museum of Architecture in Wrocław



X

("vezgecs")
 UNITÉ D'HABITATION "SADY" WSM -
 VARSOVIE

I ANALYSE - HALINA SKIBNIEWSKA

II REALISATION - HALINA SKIBNIEWSKA
 arch. en chef.

Les espaces verts - Alina Scholtz
 Equipe : atelier - K. Woytowicz
 d'architecture (de H. Skibniewska)
 A. Kuciński
 A. Małek

1. L'unité a reçu I prix d'Etat en 1961

2. Le bâtiment type à 5 niveaux primé "Mister de Varsovie 1961" - dans le concours pour le meilleur bâtiment de Varsovie en 1961.

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figure 75 Sady Estate, name and authors notes in french, probably for CIAM, archive of Museum of Architecture in Wrocław

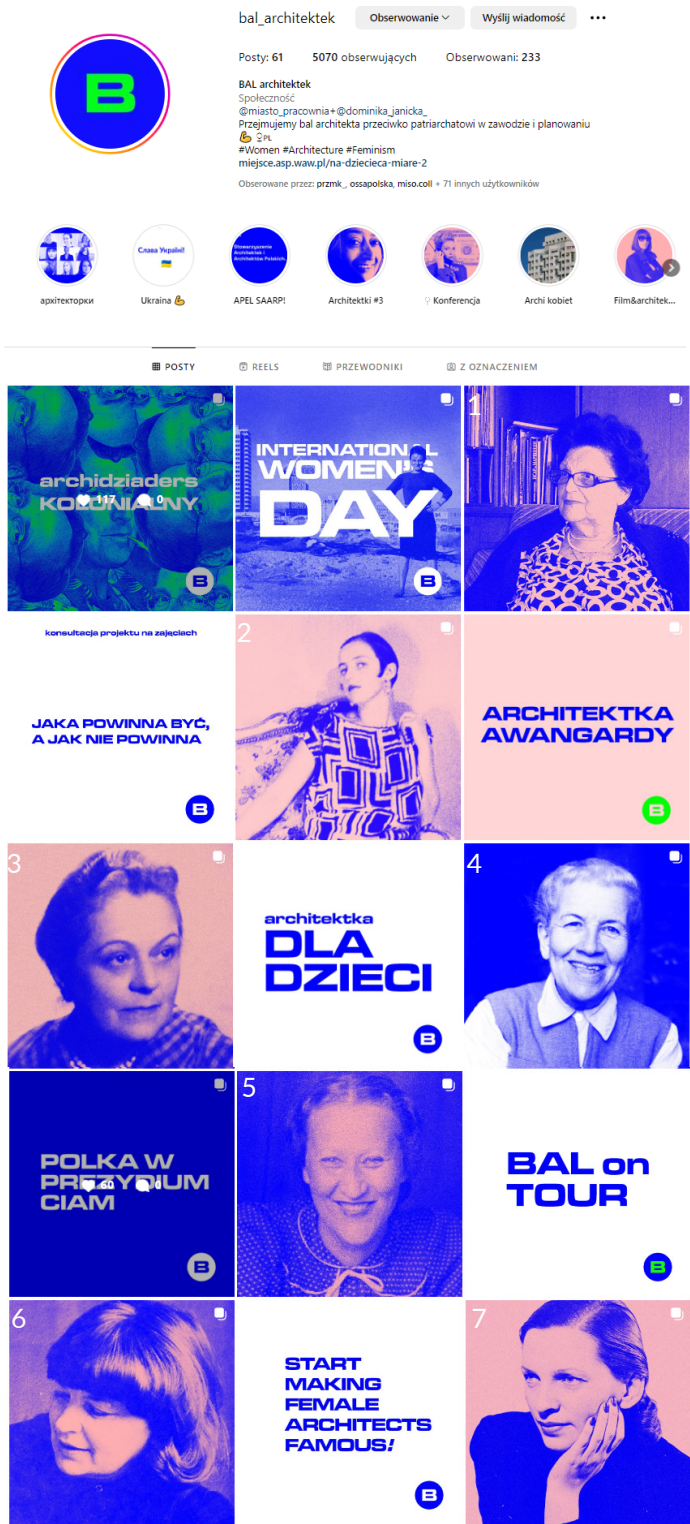


figure 76 @bal_architektek instagram profile created by Barbara Nawrocka, Dominika Wilczyńska and Dominika Janicka

Architektki on the instagram posts pictures:

1. Mimoza Nestrova-TomiK
2. Barbara Brukalska
3. Eliza Ungier
4. Nina Jankowska
5. Helena Syrkus
6. Jadwiga Grabowska-Hawrylak
7. Stanisława Nowicka

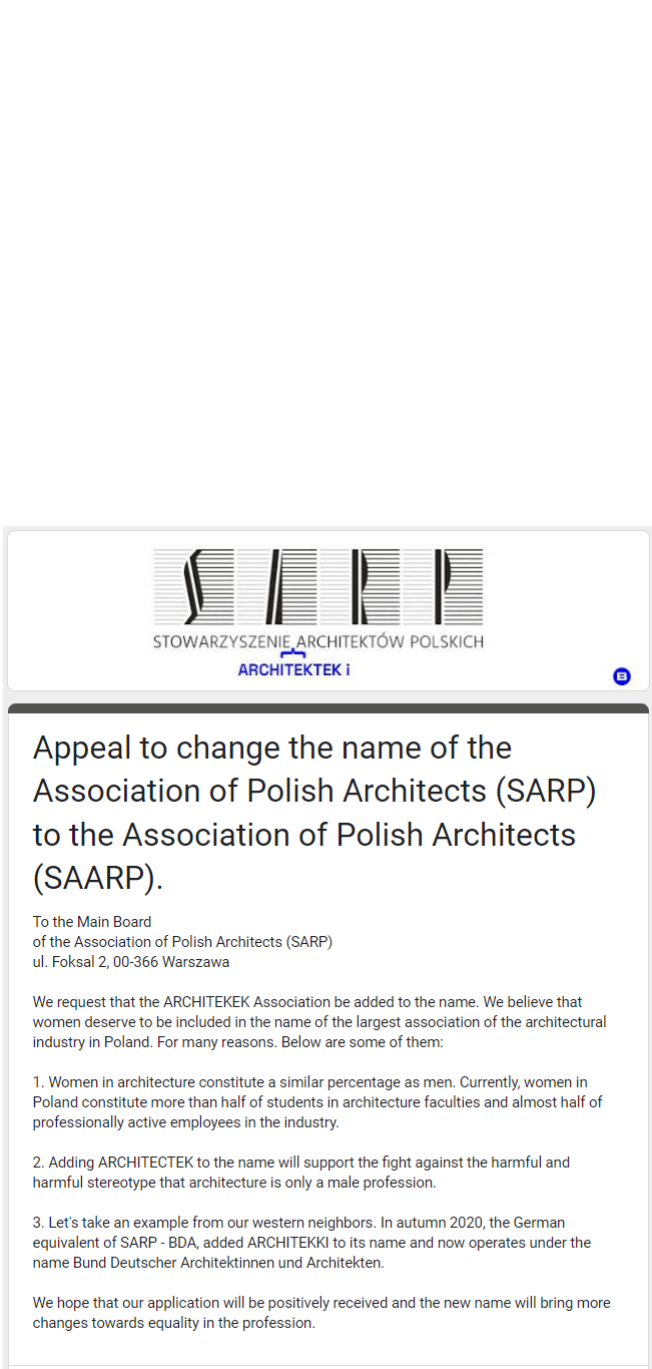


figure 77 Appeal to SARP to include femal archietcts in the name of the institution

Summary

Alina Scholtz is recognised as a prominent designer of the green landscape in Warsaw⁴³, gradually earning her a well-deserved reputation as a leading figure in the field.

Her legacy as a mid-century landscape architect and educator has been revealed as a force of nature in shaping the built environment of post-war Poland. Her exceptional design work for projects such as the Garden in Żelazowa Wola, the Central Culture Park and the Sady Estate in Warsaw showcased her ability to create diverse and functional green spaces while balancing natural needs and built elements. In addition, Scholtz’s leadership and collaboration skills were instrumental in advancing women’s role in landscape architecture, both through her work and her mentorship of other women designers.

Despite facing gender barriers and working within a political system that enforced anonymity⁴⁴, Scholtz emerged as a visionary leader and activist who championed sustainable and persistent outdoor spaces. Her progressive ideas, in combination with excellent vulnerability and communing with nature, should inspire many upcoming landscape designers and come to people responsible for city development. Particularly today, rebuilding cities devastated by war will again be a challenge.

The discussion

“It’s erasure, not an absence,” she says. “I was realising the richness of the history and the people, but I couldn’t see that world reflected in books and museums.”⁴⁵

Despina Stratigakos, Where Are the Women Architects? Where Are the Women Architects?, 2016

The recognition of women’s substantial contributions to architecture has been slowly rising in recent years. Numerous exhibits, conferences, and publications have focused on the hitherto underappreciated significance of women in the area. Initiatives such as Poland’s BAL ARCHITEKTEK⁴⁶, which sought to include the name of a notable Polish female architect into the institution’s name, have received widespread support. Furthermore, major conferences, such as the International Conference on Architecture and Gender, and Exhibitions like Seen/Unseen⁴⁷ at Het Nieuwe Instituut in Rotterdam have emphasised recognising and celebrating female architects’ accomplishments.

⁴³ Reference to the title of the book – “Alina Scholtz Projektantka warszawskiej zieleni.” by Czerniewska-Andrzejczyk, Klara, Ewa Perlińska-Kobierzyńska, Natalia Budnik, Małgorzata Kuciewicz, and Simone De Iacobi.

⁴⁴ As the country was under communist rule, the prevailing political climate heavily influenced post-war architectural practice in Poland. The new regime imposed strict rules and regulations on architecture to serve the needs of the state and the nation. This resulted in a focus on functionalist architecture and the creation of new building typologies, such as housing estates and public buildings. State or municipal governments frequently hired architects whose work was under strict guidelines and supervision. They were expected to follow socialist realism’s principles of simplicity, functionality, and depiction of people and their struggles. The post-war ‘design office’ system condemned her to near-anonymity: designs were usually signed by the entire team, making it impossible to identify the authorship of a concept. The „general designer” was credited with all the splendour of realisation.

⁴⁵ University at Buffalo School of Architecture and Planning professor and author of the 2016 book Where Are the Women Architects?, posed the question as a provocation, not as a kind of binders-full-of-women show-and-tell or call for statistics. <https://metropolismag.com/viewpoints/women-feminism-american-architecture/> access 20.04.2023

⁴⁶ Activists against patriarchy in the architecture and urban planning profession https://www.instagram.com/bal_architektek/ access 20.04.2023

⁴⁷ The conference has 6th edition in 2023 <https://icagvlc.webs.upv.es/call-for-papers/>

⁴⁸ Collectin Otherwise, before known as Seen/Unseen, opened in 2020. Existing, rediscovered archives and new acquisitions were examined with extra attention to the different roles assigned to female, queer and Black bodies and bodies of colour in the sub-archives of the National Collection. <https://nieuweinstituut.nl/en/projects/collecting-otherwise/seenunseen> access 20.04.2023

Conclusion

A Visionary in Green

In conclusion, the study of Alina Scholtz and her contributions to mid-century landscape design is important for two reasons. Firstly, as cities grow and urbanisation continues, protecting and preserving our green heritage becomes increasingly relevant. Through technical skill, artistic vision, and a deep understanding of ecological systems, Scholtz's legacy serves as an inspiration and a model for creating requirements for care and officially listing green works in Warsaw. Her use of hand drawings and watercolour paintings demonstrates precision and creativity that are often lost in today's digital age.

Secondly, female architects and designers have become a crucial discussion area in recent years, with numerous initiatives like BAL ARCHITEKTEK or the International Conference of Architecture and Gender highlighting the need for greater recognition and representation of women in the field. By examining her career in the context of Poland's political and social environment, it becomes clear that Scholtz's contributions were not only limited to landscape design but also played a vital role in women's empowerment during a pivotal moment in history.

Lastly, Alina Scholtz's life and work serve as a reminder of the critical role that women have played and continue to play in shaping the built environment. Her inheritance highlights the need for greater diversity and inclusivity in landscape architecture and stands as a testament to the power of nature to transform and enrich our lives.

End note:

I want to express my heartfelt gratitude to the research team, authors of the book "Alina Scholtz Projektantka Warszawskiej Zieleni": Klara Czerniewska-Andryszczyk, Ewa Perlińska-Kobierzyńska, Natalia Budnik, Małgorzata Kuciewicz and Simone De Iacobi for taking me on a journey into the world of Alina Scholtz. I would also like to sincerely thank these authors for their exceptional efforts in creating the "Więcej Zieleni" exhibition in Warsaw's Wola Museum in 2021, bringing Scholtz's legacy to light. Their invaluable contributions helped me navigate the complex world of Alina Scholtz's professional achievements and archives collected so far. Without their guidance and support, this essay would not have been possible.

I hope this work will commit to the scholarly understanding of Alina Scholtz's remarkable accomplishments and serve as a significant step forward in popularizing her legacy as a pioneering woman landscape architect, along with other talented female practitioners, on the international stage.



figure 78 Alina Scholtz, 60s, from family archive



figure 79 Alina Scholtz photographs of play, from family archive

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