CULTURAL RELICS PRESERVED ON A GLOBAL MARKET, EXEMPLIFIED BY AN ACADEMIC CITY

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The aim of the article is to pay attention to built-in-the-past culture-related buildings seen from the angle of the modern global market. The authors illustrate Lublin, which is an academic city with rich history represented by historic buildings, provide outline history of cinemas and theatres, as well as demonstrate modern methods of refining such premises both by improving their technical conditions and by adapting them to accommodate different activities. All the discussed edifices were designed to serve specific functions and are, or were distinguished by particular architectural elements and furnishings, i.e. a stage, or a projection room. The Stary Theatre (The Old Theatre), the Miejski Theatre (The City Theatre), the Wyzwolenie Cinema (The Liberation Cinema), as well as The Kosmos Cinema (the Space Cinema) are important points on cultural map of Lublin. It is particularly important that culture-related premises are inextricably linked with municipal development and they represent what a particular civilisation achieved in arts, architecture, and others areas. The properties selected by the authors of this article exemplify solutions applied in preservation of old premises, including both historic buildings and constructions of particular importance to the identity of place. Moreover, the authors emphasize that it is crucial for young people to get involved into arts and culture in order to shape worldview in their minds. The age of digitalisation and globalisation changed people's former attitudes towards culture and arts and resulted in premises no longer meeting the society's expectations. In numerous cases it led to closing the institutions in question. Hence, contemporary architects face the problem of 'bringing buildings back to life.' The aforementioned edifices in Lublin exemplify various renovation methods. Furthermore, the authors of this article present the Kosmos Cinema illustrating demolition that is the most dramatic scenario that could be played out in case of a cultural relic. The discussed constructions are of particular interest not only due to their history, architectural form, but also the meaning they have in society's mind and the identity they create. The oldest theatre located in the heart of the city, the Stary Theatre, as well as younger buildings, and the Kosmos Cinema demolished in 2012 will always remain in the minds of Lublin citizens as important culture- and art-related premises. Moreover, the carried out renovation works indicate non-decreasing popularity of such edifices and the need for preserving them.

Keywords: Cultural relics, Theatre, Cinema, Global market, Adaptation.

Introduction

Although Poland was destroyed in the Second World War, it may be proud of numerous cities of great traditions. Many cultural events are organised in such characteristic metropolitan areas in which multiple buildings accommodate such activities. These premises are also associated with
business and trade and define a city's position in the 21st century. Ubiquitous globalisation defined new standards for cities located in moderately wealthy countries and new technologies allowed humans to build faster, better, and higher.

It should be particularly emphasized that the pace of development or affluence of a particular country affected neither historic buildings nor their position. It is impossible for modern substitutes to replace authentic, historic substance showing the history of a particular area. Any inspirations or replica are quickly noticed by society, as authenticity cannot be falsified.

Historic buildings associated with broadly defined culture should be particularly emphasised since they represent the level on which a society used to live in a specific period. Moreover, they exemplify technical, functional, and material solutions applied in public utility buildings in the past. They may also contribute to development of tourism based not only on 'admiring' edifices and pieces of art but also on participating in cultural events.

The authors of this article pay special attention to culture-related historic buildings and various ways of improving their technical conditions by applying diverse revitalization, modernization, and adaptation methods. The authors also discuss the influence that such methods exert on the identity of place with historic buildings and their meaning in educating future generations.

Lublin is a city with long history. Currently, it is one of the largest academic cities in Poland: there are five state universities and four private higher education institutions located in Lublin. Due to annually increasing number of students, the quantity of cultural events also rises. Lublin was a candidate for the title of European Capital of Culture and this fact reflects opportunities hidden in this nationally meaningful, yet internationally unknown centre. Moreover, it is worth mentioning that undergraduate and graduate programmes, i.e. Architecture and Urban Studies, were launched in Lublin in 2004 and in 2013 they were renamed Architecture. It is of utmost importance for students to observe properly conducted revitalisation and historic preservation projects.

Lublin was given town privileges in 1317 and the first significant development of the city was observed in the 16th century, when Lublin became a location of Crown Tribunal. Moreover, it is a

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1 “Cultural relics, relicts,” in Wielka Encyklopedia PWN vol. 22 (PWN: Warsaw, 2004) 467
4 “Non-public higher education institutions and associations of non-public higher education institution,” https://polon.nauka.gov.pl/rejestr-uczelnia-niepublicznych (as of 6 October 2013),
place where the Union of Lublin was signed. Additionally, Lublin is a multicultural city, where various religions meet. It also has well-preserved, authentic Old Town, enchanting tenements, a gothic castle chapel with Byzantine and Ruthenian frescos and plethora of palaces and churches. Valuable researches were conducted in these historic edifices. The authors of this article pay particular attention to buildings with shorter, but not less valuable history. Such premises are important for the city and are present in citizens' awareness. They can also exemplify the right and wrong methods of restoring buildings in poor technical conditions to their former brilliance.

After selecting edifices from a wide range of buildings located in the academic city, the authors of this article decided to focus on cinemas and theatres. Theatre traditions in Lublin date back to the 17th century. However, technology in the last decade has changed significantly, as have the society's expectations. Due to expansion of multiplex cinemas, numerous private, one- or two-auditorium theatres in Lublin had to be closed. Diminishing interest in culture inspired the authors of this article to analyse theatres that are small in comparison to multiplex cinemas, yet meaningful in the context of municipal areas or other commercial functions. There are numerous possibilities of how such premises may be used.

This article presents four edifices located in the centre of Lublin. Although all of them are of a similar character, they are used for dissimilar purposes. All premises have two aspects in common, i.e. their initial function and a stage. There are two buildings erected in the same period, the Stary Theatre (The Old Theatre) and the Miejski Theatre (The City Theatre), which nowadays fulfil similar purposes. A construction that has very little in common with the two previous buildings is the Wyzwolenie Cinema (The Liberation Cinema). The youngest edifice, the Kosmos Cinema (The Space Cinema) exemplifies the worst method of dealing with a historic building.

Examples of Cinemas and Theatres Located in the City Centre

The Juliusz Osterwa Theatre, designed by Karol Kozłowski and built in 1884-1886, is the main theatre in Lublin. Initially it was located on Namiestnikowska Street which was later renamed Narutowicza. The name of the institution in question was changed throughout the years: the Zimowy Theatre (The Winter Theatre), the Wielki Theatre (The Grand Theatre) – until 1921, and finally, in 1949, the name was changed to the Juliusz Osterwa Theatre (The Juliusz Osterwa City Theatre). The edifice functioned as a hospital during the 1st World War and in 1939 it started to host actors again, but those included mainly German front theatres that played their repertoires. In 1941 the

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[The Polish–Lithuanian Commonwealth: an international union between the Crown of the Kingdom of Poland and the Grand Duch of Lithuania was established at the Union of Lublin in July 1569]


8 Kruk S., *Życie teatralne w Lublinie (1782-1918)* (Wydawnictwo Lubelskie: Lublin, 1982) 14-15

9 Jackiewicz W., *Architektura Teatralna - Skrypty uczelniane nr 1165* (Politechnika Śląska im. W. Pstrowskiego: Gliwice, 1985) 17 [“Each building hosting theatre-related activities is characterized by two separate areas: stage, where action takes place and auditorium, where action is”]


German government established a Stadttheater in the building in question. In 1949 the edifice was nationalised and it has held this status until today.\footnote{12}

The theatre has not lost its character throughout the years. Moreover, neither architectural design nor the function of the edifice has been modified. In 2003 its facade was painted green, which was the original colour of the elevation.

Renovation works carried out in the discussed building aimed at improving its technical condition. In 2001 auditorium seats were replaced, interior of the entire premises was painted and in 2006 interior refurbishment works were continued. They aimed at preserving the original character of the edifice as well as improving its technical conditions.\footnote{13}

The Juliusz Osterwa Theatre is an idealistic example of a renovated historic building as due to its popularity in the past and at present it did not require carrying out any major, invasive works. A problem arises in case of other buildings functions of which need to be reorganised: to what extent the changes to be implemented are acceptable and allowed? What is more important: to preserve the building or to leave its original character? The authors of this article try to answer these and other questions by presenting two further premises and the scope of renovation works carried out in them.

The Stary Theatre, also known as the Zimowy Theatre, was built in 1822 and owned by Łukasz Rodakiewicz. Its original facade was decorated with relieves which can be admired even today. In 1856 Julia Makowska became the next owner of this institution. Actions performed by the new landlady resulted in creating the first Polish Museum of Theatre gathering not only props or furniture, but also letters and posters. The theatre was extended in 1884 and the works carried out involved decorating ceilings with frescos.

\begin{figure}[h]
\centering
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\caption{Jarocka-Mikrut, Aleksandra. View over the Juliusz Osterwa Theatre. Lublin, 2013}
\end{figure}

\footnotetext[12]{“Historia Teatru w skrócie,” http://www.teatrosterwy.pl/pl,0,s198,historia.html, (as of 21 November 2013)}
In 1907, due to the decreasing popularity of the institution in question, it was decided to open a "Theatre Optique Parisien" cinema in the Stary Theatre, which became the first cinema in the city visited by numerous long-standing viewers.

Year 1952 turned out to be exceptionally tragic for the presented edifice and the memorabilia collected in it since all props, details, and interior elements collected by the Makowscy family were destroyed. However, the same year also involved carrying out refurbishment works that resulted in removing the abovementioned frescos from 1884.14

Figure 3. Jarocka-Mikrut, Aleksandra. View over the Stary Theatre. Lublin, 2013

The building was renamed multiple times, but until 1981 its cinematographic function did not change. Unfortunately, after closing the cinema, its condition was increasingly deteriorating every year. However, a grant contract for implementing a “Renovating the Stary Theatre in Lublin” project was signed on 18 June 2010. Due to this, the tottery building was given a major overhaul which did not only prevent tragic collapse of the edifice but it included a vast array of refurbishment works conducted in accordance with the guidelines issued by the historic preservation officer. These included: replacing systems (e.g. electrical wiring, water pipes, sanitary sewers, etc.), reconstructing historic interior (including preservation of the greatest possible number of original elements), adding two underground technical storeys, refurbishing the façade,15 applying extensive glazing in new, previously non-glazed places. Currently, the function of the edifice is the same as in the past - it is a theatre, yet, as in the past, it hosts only guest troupes. One can even say that the Stary Theatre is a new generation theatre as the performances given there do not only include plays but also concerts and movie projections. The building also hosts various cultural events.

It is worth to mention the following works conducted on the facade: replacing old panels with large windows resulted in changing the location of bas-relieves; applying the abovementioned glazing uncovered a staircase which now can be seen from the outside; leaving the entrance door in

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the same, original place, but in a different (glazed) form; replacing roofing. Consequently, both the interior and the exterior were given a new, modern character defined by illumination and state-of-the-art equipment.

The works conducted within the renovation project are controversial since implementing the abovementioned colossal glazing gave the historic building a modern character. This operation is commonly applied in case of modern buildings, yet the question remains whether it was necessary in the case of the one of the oldest Polish theatres. Similarly, the bas-relieves did not have to be relocated. However, the positive effect of the conducted renovation works must not be negated since the forgotten, dilapidated edifice in the city centre became one of the main cultural centres in Lublin. All events are immensely popular with citizens who are given opportunities to watch shows performed by artists known only from TV. Each day of the week involves different activities: playing movies, concerts, or giving actor performances. The Old Theatre is a place of particular meaning for the academic city in which students are eager to have contact with culture.

The Wyzwolenie Cinema is a further example of a relic preserved in the modern city, even though its present purpose is radically different from the functions performed by the abovementioned premises. The edifice was erected later than Teatr Stary and the Teatr Miejski, i.e. in 1920. Initially it was a cinema and a theatre in one and it was named “Colosseum.” Its history could be presented in a separate article, as at the beginning there was a wooden house, which was later replaced with a brick building and its wooden extension, located on the plot of land in question. Moreover, there were also other farm and utility buildings, i.e. a barn, a cowshed, and a garden shed.

In 1930, the discussed building was renamed “Apollo.” It is worth mentioning that during the wars the building accommodated only theatre-related activities. It is particularly interesting that the building is adjacent to a tenement located on a neighbouring parcel and to a formerly residential building which now serves business purposes. By 2010 it had been a cinema located at 6

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Peowiaków Street (previously Szpitalna and Pstrowskiego) in a close proximity to the Miejski Theatre. Citizens considered it to be immensely elegant, there was even a neon sign installed at the entrance.¹⁸

The majority of small historic cinemas started to lose clients when the first Multiplex Cinema was erected in Lublin in 2007.¹⁹ The Wyzwolenie Cinema must have been closed as well. The edifice in question is characterised by such elements as arch roofing or a minuscule outbuilding, i.e. projection room.

The last film screening initiated a discussion concerning a new function of the building, which, due to its location in the city centre, is of great value. A cinematographic function has been deeply rooted in the building in question and, as a consequence, the edifice was renovated and adapted to serve new functions. This increased its functional values and improved its technical condition. Yet, two difficult questions still remain: to what extent can a building be modified and how radical the change of its functions can be? It is also unknown what problems may result from conducting the project and how it may influence the identity of place where the edifice is located. The Wyzwolenie Cinema is an ideal example that may be used for proving the aforementioned theses.

The previously planned renovation works do not affect the exterior of the premises, however, the project involves making extensive changes to the interior, e.g.: creating a small shopping centre with staff rooms and underground parking lots as well as installing an elevator that will allow the disabled to access all storeys. The suggested function, however, was not specified in the initial plans.

The final example of cultural relics is the Kosmos Cinema, which does not exist anymore. It was the youngest building from the group of the abovementioned premises, and, simultaneously, it was one of the most characteristic edifices in the city. The building was supposed to be a showpiece of Lublin and for numerous years it did successfully perform this function. It was built in an extraordinary and uncommon style, with a characteristic neon sign placed on the front facade.²⁰ Unfortunately, similarly to the Wyzwolenie Cinema, the Kosmos Cinema was losing its clients annually. The last film was screened in this institution in 2009. As a consequence, owner of the cinema changed, and in 2012 the building was demolished. The neon sign was saved and installed on the facade of Galeria Labirynt (the Maze Gallery) in order to remind the citizens of Lublin about the currently non-existent piece of the past.

¹⁸ Stachyra J., “Kinematografia w Lublinie do 1939,” http://teatrnn.pl/leksykon/node/216/kinematografia_w_lublinie_do_1939 (as of 24 November 2013)
Examples of Adapting Cultural Relics to the Needs of Contemporary Market in Lublin

As a dilapidated historic building exerts no fascination, “bringing premises back to life” and adapting them to the needs of the modern market is of utmost importance in monument preservation. According to prof. B. Rouba,

“adaptation that would result in preserving maximum level of authenticity of a building results in the fact that a historic building may perform its functions in an improved way, even if the only aim of such a construction is to be admired as a tourist attraction (…)”.

The Julliusz Osterwa theatre perfectly exemplifies the idea of this quotation since the edifice is not only used as a theatre but it became a characteristic point on cultural map of Lublin City. By adapting a construction to fulfil new functions, or modifying or preserving its original functions, an old edifice may become useful again. Projects involving implementation of such ideas are carried out in the whole country. Numerous historic buildings were changed into museums, offices, and restaurants. However, it must be emphasized that not every function can be served by such constructions. Most of them cannot undergo adaptation processes either because the majority of old buildings fail to meet requirements imposed by new functions or the new functions are in conflict with moral values of local societies. Perfect examples are sacral buildings that have been transformed and currently serve new functions, especially in well-developed countries. People either admire or hate such conversions and these attitudes pose a challenging question: what is better for culture-related buildings? Is it better to allow the technical condition to deteriorate on its own but preserve the original plan, or maybe carry out renovation works resulting in implementing functional

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changes? It is easy to give the right answer in case of citizen tenements. However, the issue becomes much more complicated in case of buildings with deeply imprinted functions.

The authors of this article provided numerous examples of edifices located in one city. It is worth to emphasize that Lublin is one of the main academic Polish cities. Broadly defined culture and its potential development is of utmost importance. All premises have multiple aspects in common, e.g. they were designed to serve specific functions, i.e. cinemas and theatres. For numerous years they were not radically changed. However, majority of cinemas had to be closed due to changing Polish reality, expansion of shopping malls with entertainment facilities, as well as rapid technical development. The premises presented in the article exemplify various methods of dealing with historic buildings related with culture. The function served by the first of the aforementioned constructions, the Stary Theatre, was preserved and has not been changed. Due to this, authenticity and external architectural details of the building remained unchanged. The building has unquestionable position in Lublin and is a subject of unfailing interest of Lublin citizens.

In spite of the differences in its functional character, the Stary Theatre may be compared to the Miejski Theatre, i.e. the building was erected to perform a specific function. Changes made over the years may be deemed as efforts aiming at adapting the edifice to the needs of the society. Contrary to the Miejski Theatre, however, this construction was not used for numerous years and recently it was tottery. The capital raised from the city budget as well as funds acquired from the European Regional Development Fund allowed to renovate the Stary Theatre, which is nowadays modern, more versatile, enjoys great popularity, and, simultaneously, respects both the history and the context of place. There is a great need for culture- and art-related premises and this fact may be confirmed by considerable number of youth bored with omnipresent mass media and, hence, coming back to 'old-fashioned' forms of entertainment. It cannot be unambiguously stated whether it was right to install considerable glazing of modern character. However, it is certain that due to the renovation works the building is no longer dilapidated. A new function includes the old purpose and it perfectly matches the architecture of the premises.

The history of the Apollo Cinema, also known as the Wyzwolenie Cinema is shorter. On the one hand the building has a different purpose, and on the other hand it is similar to the previously mentioned constructions. For numerous years it was considered the most comfortable cinema in Lublin. Not long ago it was purchased by one of Lublin entrepreneurs who closed the entertainment centre. Currently, it is considered to adapt the building to serve a new function, which, according to various sources, will not be related with arts as adaptation plans include a small shopping centre. Installing new windows on the facade turned out to be problematic in terms of design and consequently, the glazing was not applied. In some way it may be deemed a positive aspect since the body of the building will remain unchanged. Moreover, the building was erected as a cinema, so the amount of light getting into the edifice is marginal. These facts narrow the scope of functions that the building could serve.

The Wyzwolenie Cinema provides a visual landscape termination when viewing from Kościuszki Street, which is perpendicular to Peowiaków, where the cinema is located. The building can be seen from one of the thoroughfares in Lublin and, consequently, it is inextricably linked with the surrounding area. Only after changing the functions of the building will it be possible to observe the extent to which the adaptation may influence the identity of place. The authors of this article pay particular attention to hindrances resulting from dealing with a historic building. Architects coping with such constructions are aware of problems related with implementing such projects. Design-related difficulties are not the only ones that an architect has to face. As it turns out, it is difficult to gain citizens' acceptance. This hindrance results from strong social attachment to culture-related
premises, so memorable for a society. Further problems are ethics-related: to what extent can the new function differ from the original one and what can be done to harmonize the current function with the surrounding area? Although it would be easier to preserve the original functions, it is not always possible. The idea of adapting a former cinema to a commercial building was fiercely criticized by Lublin citizens yet there is a possibility that the new function may save the edifice from continuously deteriorating conditions and allow to use its potential.

The ultimate example provided by the authors of this article is the Kosmos Cinema that existed for the shortest period. Even though the construction was not officially entered into the register of monuments, it can be perceived as an evidence of the past cinematographic era. The body of the edifice was characteristic, easily recognizable, and it created the identity of place. Similarly to the aforementioned buildings, the Kosmos Cinema had to be closed due to new reality and decrease in the cinema’s popularity. Unfortunately, adapting the building to the new needs and requirements involved demolishing it. The empty space left after the demolition is still referred to as the Kosmos Cinema. The characteristic neon light mounted on the facade of the premises was removed and installed on the elevation of the Labirynt Gallery and is still turned on in the evenings. This fact particularly emphasizes the value the demolished building had for Lublin citizens. It was decided to erect luxurious apartments on the lot formerly occupied by the Kosmos Cinema.

Summary
This article presents various methods of adapting cultural relics, i.e. culture-related buildings, to perform new functions. The authors exemplify buildings which are most distinctive for the city: the Miejski theatre, the Stary theatre, the Wyzwolenie Cinema, and the Kosmos Cinema. Each edifice is the evidence of the past epoch and reality. Contemporary decisions on carrying out preservation refurbishment projects and adapting the premises to perform new functions may differ. This article demonstrates four characteristic methods of dealing with historic buildings, i.e.: preserving the original function and carrying out refurbishment projects aiming at preserving the original condition of a building; restoring the original functions in a modern form, or implementing a function related with modernizing premises by applying elements of contemporary architecture.

Definitely, preserving the existing functions served by a building or adapting it to accommodate new activities are the mostly advantageous solutions that may be applied in case of a historic, culture-related building. This idea may be confirmed by Zuzanna Adamska, who claims that:

“making minimal intervention in adaptation processes results in preserving qualities of a building, using its values, as well as providing an opportunity to bequeath the edifice and all its qualities to future generations.”

One needs to particularly emphasize characteristic architectural features that are closely related to functions the buildings serve, as such attributes are frequently undesired both by designers and investors. The problem is, however that it is not always possible to preserve original functions. Technical, functional, and architectural values of a building may be increased, depending on activities accommodated in the edifice. Moreover, it is particularly important that qualified persons respecting historic elements make the decisions concerning the future of historic buildings. The

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changes made to premises may be extremely profitable for a building unless they conceal or diminish its identity.

The most dramatic scenario for a building is demolition. Although frequently unavoidable, it is of particular importance for the identity and the context of place in which the building was located. Such destroyed constructions remain in memory of the local communities for which it is often problematic to accept new edifices erected on the lots formerly occupied by different buildings. The authors of this article draw the reader’s attention to the roles that cultural relics play both in architecture and local community. Contemporary reality and modern construction methods provide opportunities to increase the value of such artefacts.

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