

# State of polish theatre architecture research in Ukraine

## Abstract

The article highlights studying the architecture of Polish theatre in Ukraine and in the world. Peculiarities and differences in researching this issue in foreign and domestic works have been demonstrated. Problems of the research, not taking into consideration versatility and complexity for a thorough presentation, are partially shown in modern works on a quality new level.

Key words: Sources, scientific researches, Polish theatre architecture, Ukraine, world

## Defining the problem

Polish ethnos history in Ukraine originates from the creation of the Kyivan Rus, however, 14<sup>th</sup> century may be considered the most significant stage of its formation on our lands. In the 14<sup>th</sup> century Kingdom of Galicia-Volhynia, and since mid 16<sup>th</sup> century – time of Poland and Lithuania uniting into one country – Polish-Lithuanian Commonwealth, according to Union of Lublin (1569) included Volhynia, Bratslavshchyna, Kyiv Region and partially Left-bank Ukraine. At that time mass relocation of Polish people into Ukraine took place and, respectfully, strengthening of Polish culture and education on the territory of our country.

History of both Polish and Ukrainian theatre has not been yet comprehensively presented in scientific works and explorations, therefore, any researches which discuss mentioned issues are still topical and required in Ukrainian, Polish and world scientific practice.

## Analysis of recent research and published works

Systematic and complex research of theatric architecture history in Ukraine has started at the end of the 20<sup>th</sup> century. Among modern domestic works on the topic it is worth mentioning the fundamental works of a professor V. Proskuriakov and researches by B. Goy, O. Dudka, Yu. Yamash and others [23;24;6;29]. Modern foreign and domestic scientific explorations do not show the research of Polish theatre in Ukraine completely but briefly dwell upon the questions of history, culture and art in Ukraine; among them there are works by A. Vypykh-Gavronska, A. Marshalek, O. Palamarchuk, G. Lyzhnytsky, O. Noga, O. Karlina, V. Vytkaiov, O. Volosatykh, M. Kostrytsia, P. Pylypchuk and others [28; 21; 18; 19; 22; 11]. In the course of these researches among domestic and foreign publications there has not been found any specific syncretic work dedicated solely to architecture of Polish theatre in Ukraine. For this reason all researched sources have contained only strokes to defining the problems of the work.

## Setting the task

The article is dedicated to research of domestic and foreign historiography of Polish theatre architecture in Ukraine, research of the main peculiarities and differences in presenting given issue in world and Ukrainian works.

## Presenting the main material

Architecture of Polish theatres in Ukraine as a special narrow topic, state of learning which is still on the embryonic level, requires a complex research of a diverse thematics of culture and history of Ukraine on the subject. Taking into consideration the absence of specific works dedicated to architecture of Polish theatres in Ukraine, study of the subject historiography is based on characteristics of works which reveal certain sides to a researched issue. Among domestic publications, most frequently these are works dedicated to history of Ukrainian culture, science and art in general and theatric art; in particular these are works by I. Ohienko, I. Khoma, V. Sheik, Ye. Godovany, G. Luzhnytsky, R. Pylypchuk etc [12;18;19]. History of Ukrainian theatre is not studied sufficiently till nowadays, however existing works, highlighting general problems of researched issues, also touch upon the question of the Polish people contribution into cultural and theatric life of Ukraine, in particular these are works by O. Palamarchuk, G. Luzhnytsky, O. Noga, O. Karlina and M. Kostrytsia [18;19;22;11]. For instance, strokes of showing the contribution of the Polish people to the culture and history of district cities in Volhynia in the first half of the 19<sup>th</sup> century can be found in the research by O. Karlina "Theatric life in

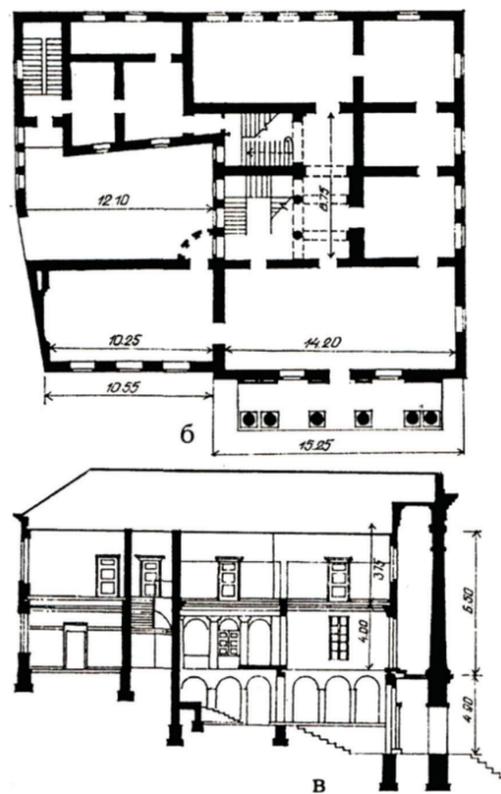
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district cities of Volhynia province in the first half of the 19<sup>th</sup> century”, in the work by G. Luzhnytsky “Ukrainian theatre” their role in theatric life of Ukraine is presented [11;18;19]. Scope of works dedicated to research of Polish theatre history in Ukraine is not significant, however, their majority being based on the research of primary sources, archive materials is a valuable scientific acquirement, in particular these are works by P. Gorbatowski, N. Tomazova, V. Filler, Ja. Komorowski, S. Kucherepa, T. Gorbachevsky and others [8-10;27;14;17;7]. Among these publications it is worth distinguishing the works dedicated to study of Polish theatre in Kyiv. In particular, these are the works by N. Bashyndzhahian, G. Stronsky, N. Tomazova [26;27]. Polish theatre in Kyiv as culturally-historical phenomenon was in more detail researched by the following Polish researchers: P. Gorbatowski, V. Filler, Ja. Komorowski [8-10;15;16]. Especially, Polish scientist P. Gorbatowski substantially researched Polish theatric life and functioning of Polish theatre in Kyiv and thematics of Ukrainian-Polish cultural connections at the beginning of the 20<sup>th</sup> century in his monographs “In claws of politics: Polish theatric life in Kyiv during 1919-1938” and “Polish theatric life in Kyiv during 1905-1918”. Presentation of Polish theatric life in Lviv can be found in the works by Ye. Got, P. Gorbatowski, T. Gorbachevsky, G. Chepnik and V. Kozytsky, Z. Rashevsky, A. Marshalek, A. Vypykh-Gavronska and others [4;8-10;3;25;21;28]. The works by Ye. Got “On Guaxary island: Wojciech Boguslawski and Lviv theatre during 1795-1799”, G. Chepnik and V. Kozytsky “Lviv stage (1780-1929)”, P. Gorbatowski “Polish theatre life during 1939-1946” and T. Gorbachevsky “Polish theatre in Lviv during interwar period of the 20<sup>th</sup> century” are different chronologically but connected thematically, they make it possible to draw rather detailed pictures of development and activity of Polish theatre in Lviv. In a fragmentary informational

Ill. 1. Polish folk theater in Lviv a) facade; a) the plan; b) cut [23]



mass on the discussed issue we find a lot of strokes for defining thematics of the research, for example information that in a former canteen of Bielsky palace in Kopernika street (pic. 1), built in the 30s of the 20<sup>th</sup> century, since 1959 together with various organizations Polish public theatre was working – one of the first Lviv theatres which functions out of theatric space. Building architect I. Bagensky couldn't even assume that the palace would perform both public and cultural functions. I. Bagensky created a unique, delicate in proportions and shape to-order system of a building which would integrally harmonize with surrounding architectural environment. Centrally placed staircase was the main interior element of the building and it was surrounded by chamber and bigger rooms and premises [4;9;7]. History of Polish theatre in Volhynia was researched by Ja. Komorowski, S. Kucherepa, A. Bar, in Kamianets-Podilsky by S. Komorowski, in Zhytomyr by S. Komorowski [15-17;1]. Zhytomyr Regional Philharmonic, founded in 1938, is one of interesting theatre buildings which would favour spreading of Polish theatric art (pic. 2). Philharmonic building is situated at 26, Pushkinska str. in a city of Zhytomyr, built in 1858, designed by the project of a famous architect I. Shtrom was originally a theatre building. Style – neo-baroque. Initiator of its construction and first director was a Polish writer-humanist, publisher, historian, philosopher Jozef Ignacy Kraszewski (1812-1887). In 1966 a new building was con-



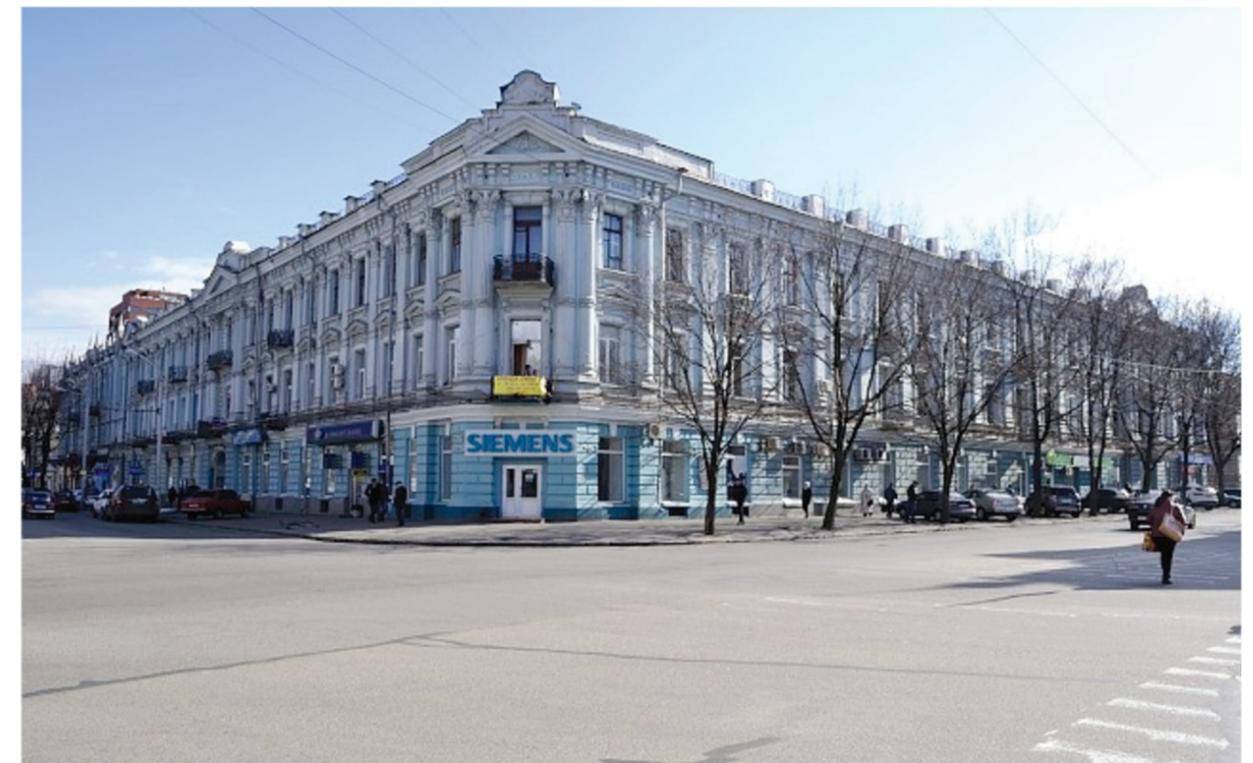
Ill. 2. Zhytomyr Regional Philharmonic named after S. Richter [16]  
Ill. 3. Polish House in Chernivtsi [19]



structed for musical and drama theatre, however, philharmonic has stayed in historic building of the theatre [7;15;16]. Research of contribution of the Polish people into culturally-social and theatric life of Ukraine is impossible without demonstrating the formation and activity of numerous Polish clubs, societies, groups, communities both amateur and professional ones which operated on its territory. Important factor of distinction of mentioned Polish communities and organizations from the others was their ethnic direction, willingness to highlight and develop Polish cultural space. Importance of keeping and continuing traditions can be found in such at first sight not most significant for functioning of any centre things as the question of building reconstruction. For instance, the author of reconstruction project of the Polish House in Chernivtsi (pic. 3) was supervised by a Polish architect Franc Skowron, while Konrad Gorecky took care of a big hall decoration. The hall was planned on the ground of a yard and a garden on two parcels for 600 people and 240 seats. The building was supposed to serve not only to society but was also used for holding theatre evenings, concerts and exhibitions. Separate details for studying the topic can also be found in the works of historically-ethnographic character which research history and culture of separate territories, cities, theatric build-

ings and constructions of Ukraine. These are in particular the works by O. Bosak and Ya. Serkiz, A. Bar, Ja. Komorowski and others. For example, there is information that in the 19<sup>th</sup> century the Polish theatre was located in Dnipro in a profitable house of a nobleman G. Mizko (pic. 4). Built in 1900-1910s by the project of G. I. Panafutin the house occupies the whole quarter of the city in the crossing of Shevchenko str. (Politseyska str. at that time) and Grushevskogo str. (earlier K. Liebknecht str., at that time – Kazanska str.). At the end of the 19<sup>th</sup> century this building was one of the most luxurious ones in Katerynoslav. Apart from the accommodations of wealthy residents there was a store of haberdashery of Zolotarewski from Warsaw as well as other institutions. In one of the parts of the building Polish society “Ognisko” and Polish theatre were situated which conducted an active culturally-educational activity, popularized Polish history and culture. After 1917 revolution Mizko building was nationalized by the Council [2;1;16].

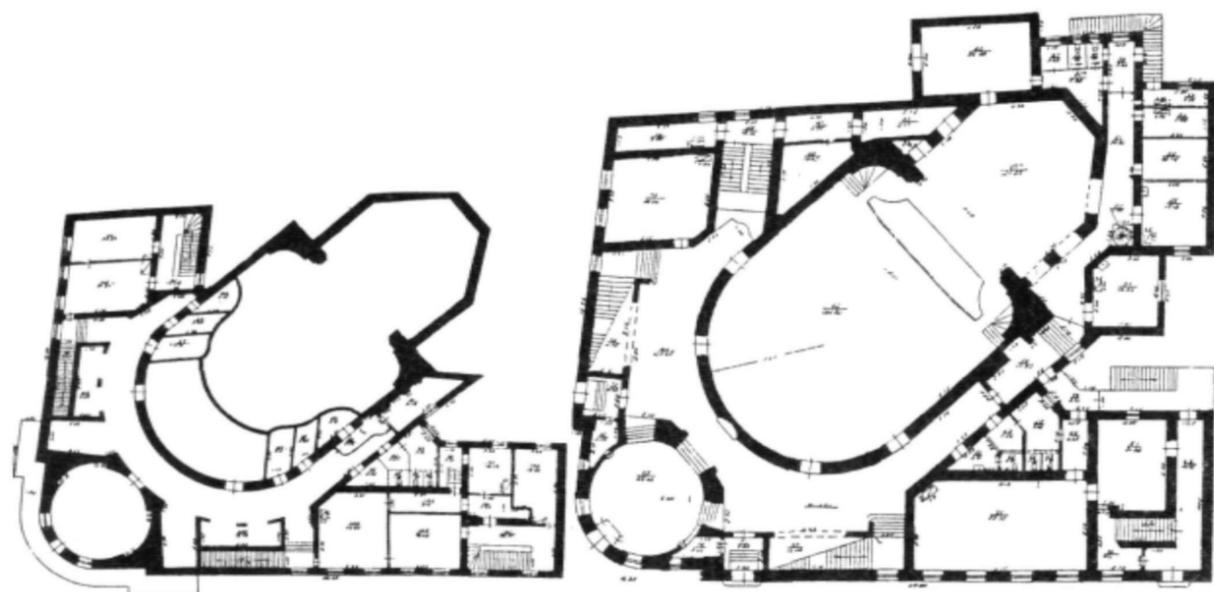
Ill. 4. The profitable house of a nobleman G. Mizko in Dnipro [18]



Important facts for highlighting the problems of the research can be drawn from the works dedicated to architecture of theatric buildings and constructions in Ukraine by V. Proskuriakov, L. Luchko, B. Goy, Yu. Yamash [23;24;5;29]. A fundamental work about Ukrainian theatre architecture by V. Proskuriakov "Architecture of Ukrainian theatre. Space and action" deserves special attention; not only does it reveal the principles of formation and development of Ukrainian theatric constructions, draws their very phenomenon in time, action and space compared to European theatric achievements, but also is one of the first works in domestic science which highlights the aspects of Polish theatre architecture as a separate cultural and artistic phenomenon. Among thematic variety dedicated to architecture history of Ukrainian theatre we have also found information about Polish theatric life in

Ivano-Frankivsk (former Stanislaviv) which started in 1891. At this time a real holiday of art took place in the city, the building of the theatre situated in Bieliiovskogo str. was consecrated (pic. 5). A local railway engineer Jozef Lapicki, who was working under the nickname Witold Milkowski, was chosen to be a designer. Architecturally-spatial arrangement of the theatre was both comfortable and unique. Through a round lobby with box office a spectator got into a horseshoe-shaped couloir-foyer with cloakrooms, toilets, buffets, which was in a shape of a semicircular hall. Stage part had its entrances, service rooms, make-up rooms and dressing rooms [23].

Ill. 5. Theater named after O. Fredro in Ivano-Frankivsk: a) a general view; b) a theater plan; c) the plan of the balcony [23]



In the array of foreign sources of a similar thematics there has not been found a separate work dedicated to the research topic. Such studied foreign publications as the works by Ya. Magosci, Z. Kogut, Z. Rashevsky by the example of domestic ones reveal mostly separate aspects of researched topic. Foreign authors usually attempt to find parallels with history and culture of their countries [20;13;25]. The peculiarity of these works in content and stylistic division of general conceptual categories into the ones which relate to history and culture of a certain country or the world in general. Among the authors of foreign works of a given thematics it is worth mentioning such Polish researchers as Ya. Got, A. Marshalek, Vypych-Gavrnska and others whose researches, apart from thematic will to reveal mostly national questions and problems in the light of ethnocentricity, contain a lot of useful information from archive and pre-war publications etc. [4;21;28].

### Conclusions

Distinguishing scientific research about architecture of Polish theatres from architecture history of Ukraine and Poland into a separate scientific direction is a natural phenomenon and it represents a new stage in the development of both Ukrainian and Polish science and culture. Including historically-architectural researches of Ukraine into a general cultural context of a state of Ukraine first and then into a world one will assist the development of science and culture and integration process into a world scientific and cultural environment. One of the aspects of researching theatric architecture of Polish community history is uncovering scientific methods of researchers and their conceptions as important constituents.

For a complete assessment of the research problems the elements of historiography, source-knowing, bibliographic and other works are combined. Without such a work a lot of Ukrainian historically-architectural science achievements are not included into a wide cultural process. Brief overview of works on theatric architecture shows that despite considerable acquirements on certain issues, there is no integral picture of Polish theatre architecture in Ukraine research development which would consider and systematize all approaches and directions. Therefore, this research of domestic and foreign Polish theatre architecture in Ukraine will make it possible to highlight the key sources for studying peculiarities and differences of the research question.

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