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Ostrogski-Lubomirski Castle in Dubno, Ukraine: Revalorization Stages and Development Projects in the Twentieth and Twenty-First Centuries

Zamek Ostrogskich i Lubomirskich w Dubnie (Ukraina). Etapy renowacji i projekty rozwoju w XX i XXI w.

Keywords: castle, renovation, revalorization, Poland, Ukraine.

Słowa kluczowe: zamek, renowacja, rewitalizacja, Polska, Ukraina

Introduction

The castle of the princes Ostrogski-Lubomirski in Dubno is one of the oldest masonry fortification complexes and the only two-bastion castle in modern Ukraine. It holds a special place in Ukrainian and European cultural heritage for many reasons. The castle exemplifies early modern fortification construction, featuring a unique architectural and spatial design. Built by Konstantin Ostrogski in 1492, the castle allowed the village of Dubno to gain city status, and later, in 1507, it received Magdeburg rights, along with permission to hold weekly fairs and annual markets. Under the new owners, the princes Lubomirski, by the late 18th century, the trades had expanded into large-scale, four-week Dubno Contracts, which were visited three times by the Polish king Stanisław August. Additionally, the castle played a key role in mobilizing forces and deterring Tatar attacks on Volhynia, supporting military campaigns from 1648 into the 1660s, and storing a massive arsenal of weapons and treasures in its casemates.

This refers to the so-called “new castle,” which was located next to the “old castle,” dating back to the fourteenth century and built on the site of a settlement from the time of the Kyivan Rus [Rychkov 1989, pp. 125–126]. The construction of the new castle was started by Prince Vasyl Ostrogski’s eldest son, Janusz, possibly after dividing the estates with his brother in 1603. It is challenging to trace the castle’s defenses’ chronological development. Overall, a major issue in documenting its complete architectural and urban history is the limited number of known historical records from the sixteenth and seventeenth centuries [Pshechnychnyi 2017, pp. 29–30].

The well-known Polish heritage conservator J. Dutkiewicz asserted in the 1930s that the bastion castle in Dubno was constructed at the end of the sixteenth century [Dutkiewicz 1934, p. 233]. The dating was based on the style and spatial-planning structure, characteristic of the new Italian defensive architecture, which influenced Ukrainian lands in the second half of the sixteenth century. Another Polish histori-

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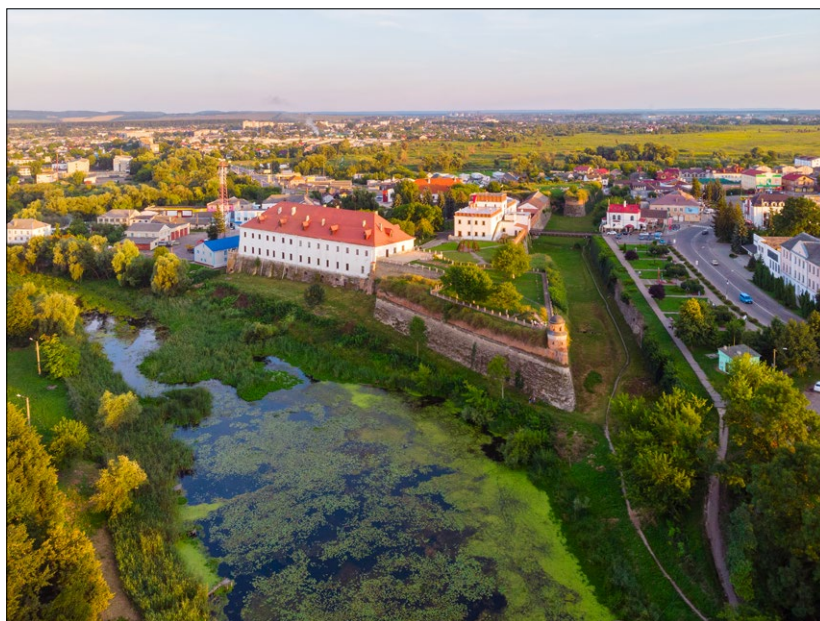


Fig. 1. Ostrogski-Lubomirski Castle in Dubno, 2021; photo by Rbrechko, CC BY-SA 4.0, <https://commons.wikimedia.org/w/index.php?curid=154468050>

Ryc. 1. Zamek książąt Ostrogskich i Lubomirskich w Dubnie z lotu ptaka, 2021; fot. Rbrechko, CC BY-SA 4.0, <https://commons.wikimedia.org/w/index.php?curid=154468050>

an, T. Kempa, believed that the castle was rebuilt at the beginning of the seventeenth century [Kempa 2009, p. 102]. Ukrainian scholar P. Rychkov pointed out that the architecture of the castle's entrance gate imitates Sebastiano Serlio's design (1475–1554), taken nearly unchanged from the seventh book of his treatise [Rychkov 2012, p. 126]. Therefore, researchers agree that the bastion castle dates from the late sixteenth to early seventeenth centuries.

Ukrainian archaeologist, one of the leading modern researchers of the history of the castle's formation in Dubno, Yu. Pshenychnyi gives the spatial characteristics of the castle after the reconstruction: the area of its courtyard together with the buildings was 15,400 m², the area of the northern bastion was 1,810 m², and the area of the southern bastion was 2,536 m². Semi-curtains extended from the bastions: the southern one was 80 m long, the northern (110 m long) and the frontal one (190 m long) [Pshenychnyi 2020, p. 60]. Two side buildings adjoined the semi-curtains from the south and north of the castle courtyard. The only entrance to the castle was through the gate of the gatehouse.

According to R. Afanazy, the castle underwent reconstruction during the reigns of Stanisław and Michał Lubomirski, starting in 1755 [Afanazy 1994, p. 108], when the above-mentioned buildings were reconstructed (in both cases, the second floor was added) as part of transforming the castle into a palace complex. The buildings went down in history as the Ostrogski Palace (*stara oficyna*) and the Lubomirski Palace. It was during this period that the castle ensemble that has survived to this day was finally formed, consisting of three buildings around the castle courtyard. In the 1780s, the northern building (Lubomirski Palace) was redesigned

for formal purposes. The vestibule of the first, main floor was decorated with a heraldic frieze with the coats of arms of the Ostrogski and Lubomirski families, the double-height ballroom was decorated with a Corinthian colonnade and architectural decor in the spirit of early classicism, and the dining room located next to it, with a unique sculptural frieze depicting the feast of Bacchus.

In the second half of the nineteenth century, already during the Russian Empire, the castle in Dubno underwent reconstruction as the Selenga Infantry Regiment was deployed on its premises. In particular, a regimental church was arranged in the ballroom of the Lubomirski Palace (since 1875) [Dmytrenko 2015, p. 166], and the cellars were repurposed for military needs.

The twentieth and early twenty-first centuries were a difficult period in the history of the castle: damage during the First and Second World Wars, an attempt at restoration, adaptation to new functions, and, finally, the designation of the castle as a historical and cultural reserve. At each stage, different tasks were set regarding the transformation, preservation, or development of the historical substance of the castle complex.

Therefore, the purpose of the article is to characterize the factors, features, and stages of the revalorization of the Ostrogski-Lubomirski castle in Dubno (Ukraine) in the twentieth and twenty-first centuries and the development of its environment at the present stage.

Materials and methods

The article is based on the analysis and synthesis of information from various sources related to the preservation of the Ostrogski-Lubomirski Castle within



Fig. 2. Bird's-eye view of the castle, 1920s; from the collection of the Historical and Cultural Reserve in Dubno
Ryc. 2. Widok na zamek z lotu ptaka, lata 20. XX w.; ze zbiorów Rezerwatu Historyczno-Kulturalnego w Dubnie

the above-defined chronological framework: archival materials from the interwar period (1919–1939). Of particular importance for this material are documents stored in the Archive of New Acts (Warsaw): inventory drawings of castle buildings and individual interiors, design documentation for their restoration or adaptive reuse to the needs of the city administration [AAN, MSW, sygn. 2516, 2517, 2518]. Of great importance for understanding the state policy of monument protection in the interwar period are the documents of the protection department of the Congress of Conservationists of 1927, which concern the preservation of the castle and Dubno [APL, sygn. 3255]. Among modern publications, the monograph of P. Dettloff stands out, which comprehensively presents the directions and activities of monument protection in the Second Polish Republic [Dettloff, 2006], the fundamental work of R. Aftanazy *Dzieje rezydencji na dawnych kresach Rzeczypospolitej* with an article about the castle residence in Dubno [Aftanazy, 1994], publications by P. Rychkov [Rychkov 1989, 2012], Yu. Pshenychnyi and A. Bardecki [Pshenychnyi 2017, 2020; Pshenychnyi, Bardecki 2022], devoted to historical-architectural and historical-archaeological research of the castle in Dubno.

The article uses project materials from the restoration of the ballroom and throne hall of Dubno Castle in 2010–2020, as well as student contest projects.

The historical-genetic and historical-logical methods were used, which allow us to distinguish two important periods of renovation/revalorization of the castle in Dubno. The first period is inventory and restoration work in 1925–1938; the second period is design, repair, and restoration work in 2015–2024.

Castle renovation projects in the interwar period

The castle in Dubno suffered significant damage during the First World War and remained in this condition until 1921, when the Volhynian Voivodeship became part of the Second Polish Republic. It was during the interwar period that the only attempt in the twentieth century to comprehensively restore this castle was made, based on a thorough inventory and historical and architectural research carried out by Polish specialists.

A number of legislative acts and orders of the President of Poland regulated the procedure for preserving sites of historical and architectural value. In addition, at all levels of administrative authority, units were formed to carry out a complex of works for their protection¹. Such functions were initially performed by the Department of Art of the Ministry of Art and Culture (since 1918), and since 1922, they were transferred to the department of the same name of the Ministry of Religious Confessions and Public Education [“Ochrona Zabytków Sztuki” 1930–1931, p. 16]. Conservation districts were formed on the ground, headed by architects or art historians. The head of the Lublin district, which covered the territories of the Lublin, Volhynian, and Polessian voivodeships, was the architect Jerzy Siennicki (1886–1956). It was during his tenure as district conservationist that the castle of the Ostrogski-Lubomirski princes in Dubno, as well as a significant number of other architectural monuments of Volhynia, became the objects of research and the first repair and restoration works.

The activation of research work was also facilitated by the annual congresses of the Council of Conservationists, which played a significant role in shaping views

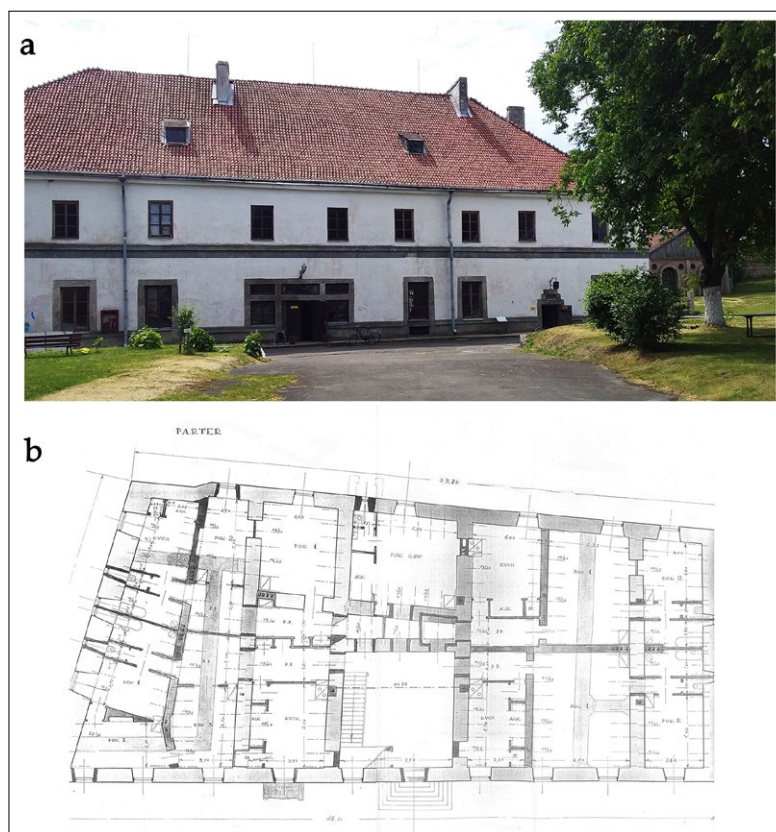


Fig. 3. Ostrogski Palace: a) overall view, 2023, photo by O. Mykhaylyshyn; b) ground floor plan, by T. Bursche, 1925
Ryc. 3. Pałac Ostrogskich: a) widok ogólny, 2023, fot. O. Mykhaylyshyn; b) rzut parteru, proj. T. Bursche, 1925

and developing conservation methods during the inter-war period. Each of these forums was dedicated to a specific problem or region and took place in Warsaw or in the voivodeship capitals. The 12th congress, which took place in Lutsk on September 20–24, 1927, was dedicated to determining the physical condition of Volhynian monuments [APL, sygn. 3255, p. 1]. The preparation for this important event was carried out by J. Sennicki, who participated in a meeting of the district directorate of public works, where the project for the reconstruction of the Lubomirski Palace in the Dubno castle was approved [APOW, f. 46, op. 1, spr. 3354, p. 56].

Military operations during the First World War in 1914–1918 led to partial destruction of the castle buildings. The gatehouse was significantly damaged. After the fires, only the bastions, fragments of the curtain wall, and the walls of both palaces survived. The roofs, interfloor ceilings, and interiors burned down. “Stara oficyna”—the southern building of the castle—was somewhat better preserved. It was from this object that work on the restoration of the castle began.

In September 1925, the Ministry of Public Works approved the design documentation to adapt this building (designated building No. 4) for housing for civil servants, executed by the Warsaw architect Teodor Bursche² [AAN, MSW, sygn. 2518].

The reconstruction project provided for an identical layout of two residential floors: to the left of the main staircase (their appearance in the planning struc-

ture of the building was also determined by the project) there were two three-room apartments with kitchens and all amenities, opposite the entrance along the main axis of the building was a room for employees who did not have a family, and to the right were two two-room apartments. To ensure lighting of the premises, it was proposed to make several additional window openings in the walls and to move the entrance to the right of the existing one. The entrance to the high basements (4.50 m) was supposed to be combined with the designed staircase, moving it from the eastern part of the building. The surfaces of all facades were divided by a strict profiled cornice. The house was covered by a high shingle roof, in which square dormer windows were arranged on the side of the main façade.

The next step in the revival of Dubno Castle was the aforementioned approval of the project for the restoration of the Lubomirski Palace—building No. 1. The Archive of New Acts in Warsaw also preserves this project, executed in 1927 by the famous Warsaw architect Julian Lisiecki [AAN, MSW, sygn. 2517]. The premises of the county council, the local parliament, and the residence of the district headman were to be located within the walls, which remembered the scope and turbulent days of the Dubno Contracts. Despite the almost complete loss of ceilings, the first floor of the palace partially preserved decoration by architect Dominic Merlini (1730–1797), an Italian master and court architect of king Stanisław August. A unique ball-

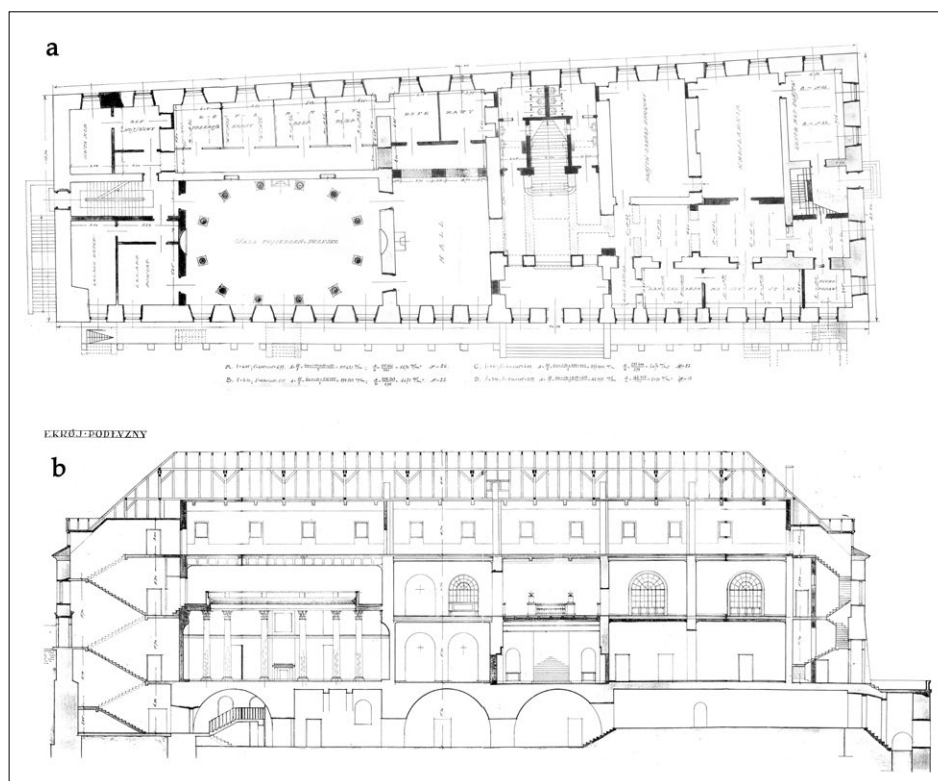


Fig. 4. Lubomirski Palace, by J. Lisiecki, 1927: a) ground floor plan, b) longitudinal section
Ryc. 4. Pałac Lubomirskich, proj. J. Lisiecki, 1927: a) rzut parteru, b) przekrój podłużny

room decorated with a Corinthian colonnade, a dining room decorated with a luxurious frieze depicting dancing Bacchantes, and a small vestibule decorated with a heraldic frieze of the founding princes (the Ostrogskis) and the owning princes (the Lubomirski). The project, based on detailed measurements, proposed retaining only one entrance to the building, rather than the five existing ones. The entrance led to the main vestibule with a heraldic frieze, and from there to the main staircase and a small vestibule in front of the former ballroom. In general, the first floor contained: the services of the veterinary and district doctors, the industrial, military, passport departments, the security and road departments, a drawing room, and the largest and highest room—the former ballroom—was intended for holding ceremonial receptions and meetings. The headman's office was located on the second floor, along with the staircase, which functionally divided the space into an office and a residential area. The headman's apartment could also be accessed from a separate staircase located at the end of the building. Another staircase, located at the opposite end of the building, led to the offices of the chancery, the state police, and the economic department. Under the high roof, in the attic, an archive and guest rooms for visitors on official business were arranged.

In the project of J. Lisiecki, submitted for consideration to the district directorate of public works, the sectional drawing is of particular interest for its designation

of the preserved elements of the ceremonial ballroom interior. Here, not only are the locations of the twelve columns that formed the oval colonnade and the gallery above it shown in detail—a vivid example of interior design in the style of early Classicism—but also the scale of their destruction is depicted. Measurements of the decoration details, removal of stucco samples, later allowed for the development of a perfectly accurate project for the restoration of this room.

In 1927, J. Lisiecki designed a reconstruction project [AAN, sygn. MSW 2516] of the entrance gate (the oldest surviving building in the castle, from between the sixteenth and seventeenth century) and the gatehouse. The arched Renaissance portal, faced with hewn stone blocks and featuring the Ostrogski coat-of-arms cartouche set in the torn triangular pediment, miraculously survived the numerous reconstructions of previous centuries. Other elements of the volume were in a deplorable state. J. Lisiecki, proposing a reconstruction option, chose a radical change to the building's mass. It was planned to dismantle the sloping sections of the walls of the main facade of the gate building and the extension on the eastern side. As a result, the gate acquired clearly defined outlines of a separate building, to which a two-story building with a three-story central part adjoined from the castle courtyard. The steep four-pitched roof above the protruding volume served as a height accent and resembled the defensive towers of medieval fortifications. It was proposed to preserve



Fig. 5. Entrance gate, view from the castle courtyard, 1930s; from the collection of the Historical and Cultural Reserve in Dubno

Ryc. 5. Brama wjazdowa, widok od strony dziedzińca zamkowego, lata 30. XX w.; ze zbiorów Rezerwatu Historyczno-Kulturalnego w Dubnie



Fig. 6. Entrance gate, view from the town, 2017; photo by O. Mykhaylyshyn

Ryc. 6. Brama wjazdowa, widok od strony miasta, 2017; fot. O. Mykhaylyshyn

the bow-shaped pediment above the gate portal, and to arrange terraces above its side wings. The premises on the first floor were intended to accommodate the commandant's office, police barracks, a detention center, and a kitchen; on the second floor, a reception room and the office of the school inspector; and on the third floor, a reserve space. The undated photo is undeniable proof of the implementation of this project—a new roof has already been erected over the central part of the gatehouse, and the warehouses of building materials and workers working nearby testify to the ongoing construction process.

The implementation of the project raises a number of questions we currently cannot answer. It was not possible to determine why the reconstruction of the entrance gate, carried out according to J. Lisecki's design, was stopped in the early 1930s. It is known that in 1933, the county department in Dubno, through the Circle of Architects in Luts'k, announced a closed competition for the reconstruction of the castle entrance gate in Dubno. The competition conditions, developed with the participation of the new Volhynian heritage conservator Józef Dutkiewicz (1903–1968), provided for the reconstruction of the building from the “disorganized block of walls that currently comprise this building” and giving it its original appearance as of the beginning of the seventeenth century [Dutkiewicz 1933–1934, p. 301].

The hearings on the projects took place on April 26, 1934. The jury included: Eng. J. Wojciechowski—chairman, Engineer A. Raniecki—head of the department of the Ministry of Religious Confessions and Public Education, Eng. R. Miller—head of the department of the Ministry of Internal Affairs, member of the Union of Architects of Poland, Eng. Gordziałkowski—head of the communication and construction department of the Volhynian Voivodeship Board, Dubno district headman J. Sittauer-Bonkiewicz and conservationist of the Volhynia district J. Dutkiewicz. The first and second awards were received, respectively, by the projects

of architects Władysław Stachoń and Frantyszek Kokesz from Luts'k. Outside the competition, a separate distinction was awarded to the work of the Luts'k architect Józef Nowak. This very project was then approved for implementation. The jury's decision emphasized that it was in this project that the historicism and monumentality of the restored building were best reflected. Probably, J. Nowak's experience in the restoration of other castles in Poland became an argument in favor of such a decision [Mykhaylyshyn 2024, p. 26].

In the magazine “Buletyn Historii Sztuki i Kultury” for 1937, it was reported about the restoration of the central building of the castle in Dubno that the work was being completed and carried out “according to the old project;” the restoration and reproduction of the sgraffito frieze was planned, and the curtain walls were being strengthened and rebuilt [Rewski 1937, p. 252]. The work was mostly completed by 1939, and the oldest building of the castle acquired a modern appearance. The strict linear attics of the building, decorated with flat arcades, were probably considered a stylistic allusion, intended to indicate a connection with the Renaissance architecture of the Polish-Lithuanian Commonwealth of the 16th century and, accordingly, with the previous period of the common history of Volhynia and Greater Poland. The attics, made of open brickwork, were stylistically combined with rusticated corners and rectangular windows with lightly accented framing. A white stone portal stood out against the massive dark background of the gate walls.

Repair and restoration work on the Lubomirski Palace took place in 1934–1937: new floor structures were installed between the first and second floors in place of the original ones, destroyed by fire after artillery hits. The ceiling of the second floor was covered, a high tiled roof with dormer windows was built. The facades were also plastered and whitewashed, and the area adjacent to the northern wall of the building was planned and terraced. Simultaneously with these works, a project for the restoration of the palace ballroom was devel-



Fig. 7. Ballroom, sections, 1930s

Ryc.7. Sala balowa, przekroje, lata 30. XX w.

oped [AAN, sygn. 2518]. The restoration project could not be implemented before the beginning of World War II. However, it was these documents that became the basis for the implementation of the modern renovation project.

A new constructive solution for the ceiling above the ballroom (the room dimensions in plan are 17.13 × 11.25 m, with a height of 10 m) is also worth mentioning. The project provided for a large-span ceiling made of reinforced concrete ribbed slabs, which were only gaining popularity in civil construction in interwar Poland and had no analogues in the architectural and construction practice of Volhynia.

In the late 1930s, the effort of restoring the sculptural frieze depicting the feast of Bacchus in the ancient palace dining room and the heraldic frieze in the palace lobby succeeded.

From the publications of 1938, we learn about another attempt to adapt the *stara oficyna*: “[...] thanks to loans from the Ministry of Finance, it is possible to implement the project of rebuilding the second side wing of the castle in Dubno to accommodate financial institutions. In the project of the architect J. Novak, supplemented by the Ministry of Internal Affairs in accordance with the conservationist’s comments, an attempt was made to bring the needs of the monument into line with the possibilities of its adaptation” [Rewski 1938, p. 224].

The above information, provided by the Volhynian conservationist Z. Rewski, was the latest discovered

reference to the reconstruction of Dubno Castle during the interwar period.

During the Soviet period, the historical value of the Dubno Castle was not considered a priority for its preservation. No professional design or restoration work was carried out to reconstruct the historical appearance. Starting in 1949, the castle buildings were adapted, as during the Russian Empire, to the deployment of army units. In 1986, the military left the castle’s curtilage and buildings, which needed repairs. Work to replace the roof began in the late 1980s by removing the tiles laid in the 1930s. In 1990, the palace roof was opened, and the repair works were completed only in 1993. The facades of the Lubomirski Palace were repaired by 2000 [Pshenichnyi, Bardecki, 2022, pp. 4–5].

Castle Building Restoration Projects in 2015–2024

The main factor in increasing attention to the restoration and revalorization of the Dubno Castle in the 2010s was the active growth of its tourism potential. The growth of interest in the city’s historical and architectural heritage was facilitated by the campaign “Seven Wonders of the Rivne Region,” which was part of the nationwide campaign “Seven Wonders of Ukraine” (2007), initiated by the public foundation “Ridna krayina.”

The master’s thesis on the formation of interiors in palaces of the Classicist era in Volhynia, completed in 2016 by Yuliia Yahodka (supervised by Professor



Fig. 8. Lubomirski Palace, view from the castle courtyard, 2023; photo by O. Mykhaylyshyn

Ryc. 8. Pałac Lubomirskich, widok od strony dziedzińca zamkowego, 2023; fot. O. Mykhaylyshyn

Olga Mykhaylyshyn), was the first attempt to address the problem and develop a concept for the renovation of the ballroom in the Lubomirski Palace. Based on the Polish experience of restoring palace interiors and the above-mentioned projects for restoring castle buildings, a design proposal was developed, and a model of the interior was also created. The thoroughness and high research level of the work were among the factors that influenced the inclusion of Dubno Castle in the state project “Great Restoration” (2021–2023). The project was aimed at carrying out emergency works, restoration, and renewal of cultural monuments on the territory of Ukraine [“Велика реставрація” 2022]. The castle in Dubno was among 100 sites that were planned to be restored in 2022–2023. The analytical material obtained became the basis for the development of working design documentation for the renovation of the ballroom and banquet hall (former state dining room). However, the implementation of the project was prevented by the full-scale Russian invasion of Ukraine.

In 2018, specialists from the Dubno Historical and Architectural Reserve and the Department of Architecture and Environmental Design of the National University of Water and Environmental Engineering (Rivne, Ukraine) developed a concept for the renovation of the interior of the “Throne hall” in the gate building. It is currently unknown what function was intended in the 1930s for the largest and highest room on the third tier of the building, today the Throne hall. However, the wooden coffered ceiling, constructed during the reconstruction at that time and preserved to this day, may indicate the room’s planned ceremonial/representative nature.

According to the concept of interior restoration, the ceiling structure was to retain its dominant meaning as a decorative element and symbolic meaning as an element of premises for a special ceremonial purpose. Taking into account the dating of the building and the socio-political status of the owners, the Princes Konstanty, Konstanty Wasyl, and Janusz Ostrogski, who built and modernized the castle between the fifteenth and early seventeenth centuries, the authors of the concept and project (Professor O. Mykhaylyshyn and Yu. Yahodka) proposed to use the method of stylistic analogy. In accordance with this method, elements of architectural decoration characteristic of similar premises in the castle complexes of the Polish-Lithuanian Commonwealth were introduced into the interior. In particular, the prototypes were: the interiors of the state rooms of the Royal Castle in Wawel (Cracow) of the mid-sixteenth century, the halls of the castle in Szydłowiec (first third of the sixteenth century), the dining halls of the castle in Szamotul, reconstructed in the Renaissance style at the beginning of the sixteenth century [Krassowski 1995, pp. 69–70, 112, 399], which are close in chronology and content to the interior of the Throne hall.

In particular, it was proposed to supplement the ceiling coffers with massive decorative rosettes, as well as small ones, to visually fix the intersections of wooden beams. The next element of the interior decoration of the Throne hall, typical of the ceremonial Renaissance interior, is a wide frieze formed from heraldic (coats of arms of the owners of Dubno Castle) and plant elements (by O. Samchuk and A. Kazmiruk). An important element of the interior is the floor, whose pattern is a regular grid, reminiscent of the marble floors of



Fig. 9. Ballroom, model, 2016; by Yu. Yahodka

Ryc. 9. Sala balowa, makieta, 2016; oprac. Yu. Yahodka

Central European and Polish castles of the early Modern period, and which repeats the rhythm of the ceiling coffers. Massive carved doors complete the interior ensemble. The successful implementation of the project, which was based on the most correct and scientifically sound introduction of historicizing elements into the interior of the Throne hall, became an unprecedented event in the monument preservation of the Rivne region and Ukraine.

The next task to be solved today is the revalorization and expansion of the castle courtyard's functions. It is not known for certain what its planning structure was in the eighteenth century. Aerial photography materials from the late 1910s indicate the presence of buildings and structures on the territory, probably for economic purposes, and the lack of orderly planning. An aerial photo of the castle from 1935 shows a large hexagonal parterre next to the Lubomirski Palace, the shape of which is partly defined by fragments of the historical pavement—limestone paving stones—exposed during the repair work.

To find the optimal solution, an international student competition was held in 2024, organized by the University of Agriculture in Krakow, National University of Water and Environmental Engineering (NUWEE, Rivne, Ukraine), and State Historical and Cultural Reserve in Dubno (Ukraine). The aim of the Contest was to develop a concept project for landscaping of the area at the Ostrogski-Lubomirski Castle in Dubno (Ukraine), with a playground [Konkurs na koncepcję 2024].

A total of 19 projects were submitted to the Competition. However, the first place remained vacant. The second place went to the project of the creative tandem of Jakub Miśniakiewicz and Szymon Misiak from the Faculty of Architecture of the Cracow University of Technology (Poland). The award was given for the most successful contextual solution. The third place was shared by two teams. The project by Anastasiia Sokol and Katya Krochak (National University of Water and Environmental Engineering, Institute of Construction and Architecture, Rivne, Ukraine) was awarded for the most successful attempt to emphasize



Fig. 10. Throne hall, 2022; photo by O. Mykhaylyshyn

Ryc. 10. Sala tronowa, 2022; fot. O. Mykhaylyshyn

the continuity of tradition while modernizing the castle courtyard. The work of Małgorzata Musiał and Karolina Zabiega from Rzeszów University of Technology, Faculty of Civil Engineering, Environmental Engineering and Architecture (Poland), was recognized for its innovative approach to the design of a multifunctional space on the premises of the Dubno Castle. A special distinction was awarded to the projects of Magdalena Kwitek from the Faculty of Architecture of the Silesian University of Technology (Poland), and the team of Jakub Lewandowski, Karolina Cieślak, Aleksandra Chrzastek and Daria Brzuskiewicz from the Warsaw University of Life Sciences, Faculty of Civil and Environmental Engineering (Poland). The results of the competition confirmed the complexity of the task and encouraged us to continue the search for a high-quality concept for the revalorization of the environment of the castle courtyard in Dubno based on the study of the historical context of the place as well as Polish and European experience.

Conclusions

Research into the reconstruction and restoration of the Castle of the Ostrogski-Lubomirski Princes in Dubno in the twentieth and first quarter of the twenty-first century has shown that the works carried out in the

1920s and 1930s were of decisive importance for the preservation of this unique object. The work was carried out in accordance with the concept of “reconstructive restoration” (“valuable monuments of architecture, if they were not destroyed by time, not only can, but must be rebuilt” [Dettloff 2006, p. 93]) and the official position of the Ministry of Arts and Culture, set out in the book *Opieka nad zabytkami i ich konserwacja* [1920]. In addition to the pragmatic approach—adapting the monument to the needs of state institutions—ideological and socio-cultural motivations were no less important. The restoration of a heritage site was considered an element of the system of national values, a representative of the individual features of national culture, a source of motives for the development of art, one of the main means of historical and national education [Remer 1949, p. 22].

After the Second World War, the historical and architectural value of the Dubno Castle was confirmed by granting this object the status of a monument of architecture and urban planning of republican significance (at that time, Ukraine was a republic within the

Soviet Union). But the unusual use to which the castle was adapted between the 1940s and 80s completely excluded the possibility of any restoration work.

Real actions to restore the Dubno Castle began in independent Ukraine at the turn of the twentieth and twenty-first centuries and were of a fixation-preserving nature. Only in the middle of the second decade of the twenty-first century did archaeological, historical, and architectural research resume for the subsequent revalorization of the castle complex as a whole. And although the research was carried out not as part of any comprehensive state programs, but fragmentarily by Ukrainian scientists in the fields of archeology, history, and architecture, the results obtained became a fundamental scientific basis for the development of restoration and renovation projects for the castle and its environment. An important stage was the internationalization of the problem, the search for creative solutions within the framework of an international student architectural competition, which demonstrated acceptable modern approaches to the transformation of a historically formed space.

¹ For example, Dekret Rady Regencyjnej z dnia 31 października 1918 roku o opiece nad zabytkami sztuki i kultury, Dziennik Praw Państwa Polskiego z 1918 r. Nr 16, poz. 36; Rozporządzenie Prezydenta Rzeczypospolitej z dnia 6 marca 1928 roku o opiece nad zabytkami, Dz.U. z 1928 r. Nr 29, poz. 265; Rozporządzenie Ministra Wyznań Religij-

nych i Oświecenia Publicznego z dnia 17 lipca 1928 roku o prowadzeniu rejestru zabytków, Dz.U. z 1928 r. Nr 76, poz. 675.

² The project is signed by two authors. However, the name of the second architect could not be identified from the signature.

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Streszczenie

Zamek książąt Ostrogskich i Lubomirskich w Dubnie jest unikatowym zabytkiem architektury obronnej z XV–XVIII w., położonym na terenie Ukrainy. Na początku XX w. kompleks został zniszczony podczas I wojny światowej. W artykule wyróżniono dwa główne etapy renowacji zespołu zamkowego – w XX i XXI w. W okresie międzywojennym przeprowadzono kompleksowe badania oraz zrealizowano projekty rekonstrukcji i adaptacji obiektów zamkowych w kontekście doktryny ochrony zabytków obowiązującej w Drugiej Rzeczypospolitej. Badania i projekty polskich specjalistów odegrały główną rolę w ukształtowaniu koncepcji odrestaurowania elementów zabudowy zamku w drugim etapie – w okresie niepodległej Ukrainy (od 1991 r.). W artykule podkreślono również rolę międzynarodowego konkursu studenckiego w kształtowaniu koncepcji organizacji przestrzeni wewnętrznej zespołu zamkowego.

Abstract

The Castle of the Ostrogski-Lubomirski Princes in Dubno, Ukraine, is a unique example of defensive architecture from the period between the fifteenth and eighteenth centuries in Ukraine. The complex was destroyed during World War I. This article highlights two main periods of renovation of the castle complex in the twentieth and twenty-first centuries. During the interwar period, extensive research was conducted, and reconstruction and adaptation projects of the castle's buildings were completed based on the monument protection doctrine of the Second Polish Republic. Research and design documentation by Polish specialists played a key role in shaping the restoration concept for castle elements during the second period—in independent Ukraine (after 1991). The role of the international student contest in shaping the internal layout of the castle complex is also noted.