

# The Old Theatre in Lublin

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## INTRODUCTION – HISTORY OF LUBLIN

Lublin is the largest Polish city east from Vistula river. It is regarded as an old-type colonial centre, as its origins date back to the 6th or 7th centuries. Since the early Middle Ages Lublin played an important role in the relations between the East and West. It owed its status to the favorable natural conditions and advantageous location at the crossing of the major commercial routes. In 1317, Lublin was granted the Magdeburg law by King Władysław Łokietek. Since then the city was one of the principal centres of the royal authority. As a former fortress it was gradually evolving into an important industrial and commercial centre, flourishing mostly between the 14th and 16th centuries. King Władysław Jagiełło appointed the city a permanent location of Polish-Lithuanian assemblies. His successor, King Władysław Jagiełłończyk, established Lublin a capital of the voivodship (Polish district). In 1569, Lublin hosted a historic event, i.e. conclusion of the Polish – Lithuanian union (also called “the Lublinian Union”). The union resulted in creating the Commonwealth Republic of the two nations. In 1578, King Stefan Batory established Lublin the seat of the Royal Tribunal, which was the highest supreme court for the nobles of Małopolska region. The wars of the 17th century brought this prosperous

period to its end and resulted in further stagnation. At the beginning of the 19th century, the city began showing signs of economic animation. An important cultural event of the 1822 was opening a theatre built by Łukasz Rodakiewicz. In 1877, Lublin got new rail links to Warsaw and Kovno, which contributed to the economic and urban development of the city. Poland's regaining of independence in 1918 animated the economic, urban, and cultural development of Lublin. The city's first university, the Catholic University of Lublin, was founded. After the Second World War Lublin went on gaining importance as an urban centre. Four following universities were established, resulting in the continued development of academic activity and improvement of the city economic and scientific potential.

Nowadays, population of Lublin counts over 350,000 inhabitants and ca. 76,000 academic society.

Throughout the centuries, Lublin has been a multicultural city. Constant penetration and co-existence of numerous traditions, including Polish, Jewish, Ukrainian, Russian, and many others, resulted in a vital cultural activity of the citizens. It also marked the historical architecture.

Lublin keeps amazing the numerous visitors with its astonishingly charming atmosphere.

## LUBLIN OLD TOWN – HEART OF THE CITY

The Lublin Old Town slopes north-east down the hillside. Given the proximity of the castle, it is also the part of the city where the first buildings were erected. Throughout the centuries, the Old Town preserved its central location within the expanding city. Its distinctive outline, unlike the typical medieval urban layout, results from its hilly location. The city contour stands out for the exquisite beauty of the ancient tenement houses, winding streets, squares and cul-de-sacs, medieval gates and towers. The Dominican church and cloister hang over the slope, and on the corner of Dominikańska and Jezuicka Streets there is an Old Theatre.

The major part of the Lublin Old Town survived the Second World War, yet it has been progressively deteriorating during the following epoch. This period of neglect, lack of respect and investment ended with the political outbreak of the 1989. Due to the efforts of the local authorities and the liberated private initiative, the Old Town is now reviving. Notwithstanding, a lot of its beauty is still to be revealed.

## HISTORY OF THE BUILDING

The Old Theatre in Lublin is located on the corner of Jezuicka and Dominikańska Streets in the Lublin Old Town.

The oldest known buildings that existed on the site where the present Old Theatre is located dated back to the beginning of the 16th century. However, the very first construction permit for the site ever registered was issued in 1611. The analysis of the history of the building reveals its complex architectural structure. It was developed in its basic shape in 1822 out of the back-annex of the tenement house located at 11 Main Square. The annex was adapted to host the stage and the back-office of the theatre. Meanwhile, the auditorium and the service area were located on the adjacent site, where a new building was erected. The elements of an ancient tenement house were included within the walls of the new structure.

Construction of the theatre was a private initiative of Łukasz Rodakiewicz, an officer in Prince Józef Poniatowski's armed services. The project was carried out when Rodakiewicz was the vice-deputy

construction officer of the Lublin District. He was the author of the project of the theatre and he himself was the construction manager. The first theatre performance took place on August 20, 1822.

Between 1833 and 1839, the theatre building was a brickwork, plastered and fired-clay-tiled, with “figurative ornamented walls”, the entrance door in the middle of the main façade, and a window illuminating the hallway. The southern façade is still decorated with the leaf-like feminine masks and gryphons, dating back to the beginning of the 19th century. On the left side of the hallway there was a buffet, and behind it - a stairway leading to the boxes on the first floor. On the right there was an entrance to the ground floor part of the auditorium and “a small windowed compartment to collect tickets”. The ground floor of the auditorium provisionally filled with benches and stools was later equipped with numbered chairs moved down from the first floor. Three upper stories of the auditorium were made of wood. Each of the four-seat first floor boxes and three-seat second floor boxes had a separate, inside-opening double door. The construction of the boxes rested upon nine wooden columns. The orchestra pit was situated in front of the stage, set aside with a silled ramp. Below the stage there was a trap door. The stairways leading to two artists’ dressing rooms were behind the ornamented wings, and the stage was equipped with a curtain. The auditorium was separated from the stage and backstage with a firewall. Stage lighting system consisted of 21 candlesticks and 2 lanterns. At that time, the theatre interior included four stories: the ground floor, two levels of box compartments, and a balcony. The stage lambrequin and the boxes’ interior were oil painted. The boxes’ sills and the orchestra ramp tapestry was made of cloth and canvas.

In 1857, due to the technical deterioration of the building the first refurbishment of the theatre was carried out. An important figure in the history of the theatre was Julia Rodakiewiczówna and her husband Romuald Makowski. Julia (Rodakiewiczówna) Makowska initiated the collection of the theatre memorabilia. Reparation was carried on throughout the 1860s.

The outbreak of “the January Uprising” (1863) resulted in an administrative warrant of suspension of the theatre’s activity. Restoration works and necessity to adapt the building to the security and communication requirements were given as an ostensible reason for that.

In 1875, the repairs were accomplished: the foundation of the building was reinforced, which prevented the walls from cracking. The orchestra pit and the stage were lowered, which improved the visibility from the ground floor.

In 1875, the oldest preserved project of renovation of the theatre was put forward by a Lublin based technician A. Zwierzchowski. This important project was aimed at the radical improvement of the functional performance of the building, its comfort and security for the audience and the actors. The project provided for the creation of two symmetrical staircases - one in the south-east, and the other in the south-west corner of the building, which corresponded with two symmetrical entrances located in the south façade of the theatre. In the central part of the hall between the stairways, there was a buffet. It was attached to the staircases leading directly to two symmetrical entrances to the auditorium. In addition, the project provided for the extension of the stage by diminution of the backstage and relocation of the storage-room to the north-west wing of the theatre building. The project rearranged internal circulation and improved the heating system. The preserved sketch of the ground floor reveals the value of the changes that can be credited to Zwierzchowski. Unfortunately, none of the major proposals included in his project was carried out. The works undertaken were mere reparations and minor amendments .

In the course of the following renovation in 1884, the number of stories was limited to three (ground floor, boxes, gallery). In order to enhance visibility, and to improve acoustics a false vault ceiling was made. The half-hipped roof over the south façade was transformed into a sloping one, which resulted in a triple-inclined roof. The façades remained unchanged. The interior of the front part of the building was substantially remodeled. On the axis of the main entrance, a new T-shaped stairway was built, preserving the anterior lateral staircases leading to the first floor and the gallery. Three box compartments, of which two were proscenium boxes, were located in the theatre hall. New gas lighting was installed but the oil lamps were retained for security purposes.

In 1886, a new theatre (at present, Juliusz Osterwa Theatre) which was gradually gaining popularity among the audience became a competitor for the so called "Mr. Makowski's theatre".

Further changes in the arrangement of the Old Theatre building were carried out in 1904-1905. In 1905, it began hosting cinema shows. Two years later the theatre started operating as a cinema on a regular basis, in an attempt to increase its popularity and profitability. The most recent French bioscope was provided, and the cinema shows went on attracting numerous spectators. At the same time, once again the municipal authorities commissioned updating the building's security standards, especially the fire-protection system. The limits for the number of spectators on each of the stories (the maximum of 300 spectators in the whole building) were set. A gas-propelled dynamo machine provided the cinema-theatre with its own electricity.

In 1910, a drawing giving an account of the state of the theatre was made in form of an inventory and now is a source of information about its looks at that time. In 1911, the next refurbishment, based on the project by A. Smoluchowski was carried out (this time again accomplished only partially). From 1912, the cinema was called Panteon. Before World War II it was renamed Rialto.

In September 1939, two bombs fell on the building, demolishing the part adjacent to Dominikańska Street. Yet already in October, reconstruction work was undertaken. In 1942 the building was taken over by the Germans. At that time, polychromes from the ceiling and from behind the stage were covered up and painted.

After the war, the collection of the theatre memorabilia was saved by Romuald Makowski. In 1952, the owners of the theatre were expropriated. The District Cinema Board renovated the building and the cinema Rialto began operating again. In 1956, it got a new name - Staromiejskie (Old Town) cinema - and went on operating until 1981. In 1967, the building was entered in the monument register. In 1993, a fire partly destroyed the antique wooden auditorium which was a precious architectural element of the interior.

## FUNDACJA GALERIA NA PROWINCJI (IN THE PROVINCE GALLERY FOUNDATION)

Galeria na Prowincji Foundation has been the owner of the Old Theatre since September 1994. The building has been protected from further devastation. The foundation established an operating plan for the property after the major overhaul is performed. The Old Theatre has already begun hosting the International Centre of Art (Międzynarodowe Centrum Sztuki). For the last few years, young artists from France have been visiting Lublin to perform their artistic activities, inspired by the building itself and the Lublin Old Town. Galeria na Prowincji Foundation co-operates with the local community, e.g. organizing educational activities for the children who live within the Old Town.

For the last three years, Autorskie Biuro Architektury Investprojekt-Partner 6, in co-operation with the Foundation, has been raising funds for the restoration and revitalization of the building. Due to their efforts, a Dutch province Gelderland, represented by Jan Klooster and co-operating with the Lublin authorities, has been attracted to this project.

An unquestionable achievement of the Foundation is having the Old Theatre in Lublin included on the "List of 100 Most Endangered Building Monuments of the Year 2004" in the world by the American organization "World Monument Fund" supporting restoration of the monuments all over the world. In order to attain sponsorship and funds to rescue the Old Theatre it is necessary to prepare the documentation of the current state of the building, as well as to put forward a project of restoration and revitalization of the building, and an estimated costs survey.

## CURRENT TECHNICAL STATE OF THE BUILDING

### THE ROOF COVER

The roof cover is in a poor condition. In many places the brass is rusty and apparently leaky. It is necessary to exchange the existing roof cover for a new one.

### THE ROOF STRUCTURE – WOODEN CONSTRUCTION

Roof rafters are excessively strained and bent beyond the standard. Especially where the roof has leaked for many years in the east tract, the rafters are completely decayed and rotten. The main plates of the roof structure are also decayed and rotten.

It is necessary to replace all the elements of the existing roof structure immediately.

### THE STAGE CEILING

The stage ceiling is made of steel beams supporting WPS plates. The steel beams are corroded and excessively bent. The ceiling is neither fit for usage or renovation.

It is necessary to replace the ceiling with a new one.

### THE DOME

A 3 meter long section of the dome structure at the east side is rotten due to flooding with rain water and melting snow. The rest of the dome structure is in a good technical condition.

The dome structure is fit for renovation providing the replacement of the destroyed elements if necessary.

### THE AUDITORIUM GALLERIES

The first and second floors – the gallery structure and decoration made of wood

The wooden gallery structure on both levels is in a poor technical condition due to the biological corrosion. In addition, a part of the construction elements, theatre boxes and decoration of the gallery was destroyed in a fire.

It is necessary to replace all the wooden elements of the audience equipment and to reconstruct the historical scheme and architectural detail - according to the preserved design.

### THE THEATRE WALLS

The walls are vertically cracked, in many cases over the entire height of the building, resulting from the uneven settling.

There is an urgent need to rebuild the walls and fix the cracks. The construction of a reinforced concrete crown on the level of the roof structure main plates is necessary.

#### THE FOUNDATION

90% of the foundation walls have been enforced and their technical condition is satisfactory. The foundation of the south wall and the internal wall between the foyer and the audience area, remain to be reinforced.

### DESIGN WORKS IN PROGRESS

Last August, we took up actions that aimed at providing the inventory of the Old Theatre. We gathered the output of the architectural and archeological research carried out in the 1970s, as well as the inventory and the archive study done at that time. The entire building has recently been measured including the aboveground and the accessible underground part, i.e. two-story cellars, unfortunately filled in. The geometry of the underground is yet unknown but will be subject to further studies during the construction works. All the data collected in the course of the recent research, compared with those from the archives, have been digitalized. Additionally, a digital photographic documentation of the building was made and arranged in the form of a presentation together with the drawings in the form of floor plans, sections, and elevations.

All these materials form a basis for the design works which are currently being carried out. A preliminary project of the architectural solutions is now in preparation. These solutions will serve as a basis for the following construction drawings of the major overhaul of the building. The functional plan enclosed in the project includes the following functions (according to the conservatory protection rules): theatre, cinema, opera, art gallery, organization of concerts, festivals, conferences, banquets, etc.

We're considering connecting the interior of the building with the exterior space for the time of cultural events. Another objective of ours will be to provide the structural means of the continuous expression of the events taking place in the building to the close exterior environment of the theatre in order to make it contribute to creating the atmosphere of the Old Town. The building underground now filled in will be recovered, thus allowing introduction of the associated functions. It will provide additional auxiliary and warehouse space. We're also planning to make room for the office premises and studios for artists.

The output of the so far design works is a cost survey which delivers the cost estimates of renovation and revitalization of the Old Theatre. The documented current state of the building, together with the project and the budget will form the basis of applying for funds in order to restore the Old Theatre to its former beauty.

### THE CONCEPT OF RENOVATION AND REVITALIZATION OF THE BUILDING

The objective of this conception is to provide architectural and functional solutions that will form a basis for the technical project of the major overhaul of the Old Theatre. In spite of the fact that the building is under conservatory protection, its technical condition is extremely poor and it requires immediate reparation.

The building was erected in 1822. It is the second oldest theatre building in Poland (after the Krakow Old Theatre). It had been performing its cultural functions until 1981. As a theatre it has been operating successfully till the end of 19th century. It lost its former importance in 1886, when a new, more comfortable and spacious theatre (at present, Juliusz Osterwa Theatre) was opened to the public. At that time, the building program was repositioned, and in 1905 the theatre began developing the cinematographic activity. In 1907, the building commenced operating as a cinema on a regular basis.

Nowadays, the awareness of the architectural and cultural value of the Old Theatre requires a particularly sensible and careful pursuit of a “new” and attractive function of the building. In order to achieve that we put forward the plan of revitalization of the building and of developing the space for such functions as theatre, cinema, opera, gallery, and club. It will open its ancient interior to various cultural activities including cinema and theatre performances, concerts, art presentations, festivals, conferences, banquets, etc. We believe that such an interdisciplinary program, engaging local, national, and international communities, will provide the most appropriate and noble character of the building’s future existence. The cultural heritage of the Old Theatre requires providing the building with the high profile aesthetics and architectural shape, as well as applying modern technologies to introduce the most functional solutions.

The major and most valuable part of the building constitutes the auditorium with its original architecture. It will be a key element of the conception of renovation and revitalization of the theatre, which will be given priority in the functional concept of the interior. The project preserves three levels of the auditorium accessible to the audience. The ground floor will be filled with rows of seats that will optionally enable easy adaptation of the interior to the changing functions of the hall. The orchestra pit will be reconstructed and equipped with a lift. The hall will be provided with additional exits leading directly to Dominikańska Street and to the external passage situated west of the building. The project maintains the compartment boxes of the first floor in the size subordinated to the partition rhythm of the internal construction pillars. It also provides for reconstruction of the middle part of the balustrade and the elimination of the amphitheatrical podium with seats. Such an arrangement will provide the space for a more exclusive part of the auditorium on the first floor. The second floor will be equipped with two tiers of seats, arranged amphitheatrically around the balustrade of the gallery. The wooden construction structure of the first and second floor balconies will be maintained. The architectural detail plan is aimed at preservation and renovation of the original elements. If necessary, reconstruction of the missing elements will be performed based on documentation or characteristic interior design of the analogous buildings from the 19th century. The project preserves a false barrel vault closed with a semi-cupula placed over the auditorium, as an architecturally and aesthetically interesting and acoustically valuable element of the interior.

Vertical circulation function will be principally located in the south zone of the building that will also serve as an exhibition area. Its interior design will be adapted to the partition rhythm of the construction structure. Pillars and the arched lintel above the passages and doors will be retained. The entrance hall will be provided with a small information and commercial unit with a ticket office, also accessible straight from the outside. The main entrance will be reestablished at the axis of the southern façade. The south-east corner of the entrance zone will be occupied by a triple-stacked stairway that will connect all the above- and underground levels of the building. The new stairway will replace the existing T-shape main stairway (uncomfortable and failing to meet the evacuation requirements) and two lateral staircases (also to be removed). The project provides for an elevator adapted to the needs of the disabled, placed in the south-west corner of the building. The circulation scheme is inspired by the project of

A. Zwierzchowski from 1875, which provided for two symmetrical staircases in the south-east and south-west corners of the building. Our project substitutes the west staircase with an elevator, as part of basic equipment of a modern public building.

The entrances to the auditorium on the ground and first floors will be located centrally. On the second floor the entrance will be shifted west-wise. The project provides for the cinema projector room and a dimmer room on the second floor. The staircase will connect this space with the attic shaped by the open wooden construction of the triple-inclined roof and false vault ceiling. The southern roof side will be steeper than at present, in order to improve its construction features. The horizontal line of the roof ridge will thus be cut directly above the south wall of the auditorium and will top an inclined southern roof side. This shape of the roof was formed during reconstruction carried out in 1884. At that time, the entire building was covered with “iron plate”. The present project assumes a high quality stannous-titanic plate, which is an increasingly popular material for restored roofs of antique buildings.

The northerly located stage will retain its function. The key feature of the solution proposed is to ensure high flexibility of its use. The stage level will be provided with regulatory mechanism (lift). It will allow its adaptability for varied types of performances or occasional events which might incur rearrangement of the entire auditorium or introduction of the stage equipment, musical instruments, or special scenography. The project assumes provision of appropriate technical equipment below and behind the stage level. The gate from the stage to Dominikańska Street will be reestablished. Thereby, the theatre backstage will gain a direct logistic channel in no way affecting the auditorium. In addition, the gate will enable opening the stage to the street. Similarly, the doors connecting the stage with the backstage will be reopened. The stage will also be connected with the backstage on the first and second floors, through special platforms rested upon the west wall of the stage zone.

The ceiling above the stage will be transformed to make room for two attic studios for artists.

The northerly situated backstage will host the office zone, dressing-rooms, as well as an auxiliary and circulation area. In order to ensure functionality, the stairways rested upon the western wall will be eliminated and replaced with a new one located centrally. Such a solution will allow multifunctional use and off-hour access to this zone and to the attic studios.

In order to gain additional auxiliary space for the theatre, the project provides for recuperation of the buried cellars. They will assume following functions:

1. -1 level: cloakroom and toilets for guests, the immediate stage supporting area;
2. -2 level: storage room, service area.

The existence of the cellars was confirmed by preliminary archeological study and historical analysis of the theatre's past. The project provides for their recovery, taken into account the future utility of this space and availability of technical measures. Apart from it, the recuperation of the cellars will enhance durability of the construction and water-resistance of the building.

The project developed is based on a high respect for the architectural value of the building, notwithstanding its current poor condition. Prospective renovation and major overhaul of the building opens up the opportunity to creatively approach the issue, as well as to apply the modern technologies and materials. The project provides for opening the bricked up niches in the entrance and auditorium part of the façade, and replacing them with the fully glazed vitrines. As a general rule, the solutions proposed are aimed at establishing a modern cultural centre on the ancient site and in the historical environment.



The theatre interior currently separated from the exterior will be opened to the street so that they can co-exist and inter-penetrate. For the last years, theatre performances and cinema shows have frequently taken place in the street in front of the theatre, due to the fact that the building has been closed to the public for its technical state and security reasons. Nonetheless, the Old Town community has got yet more familiar with the theatre which is considered as a synonym of art and culture, and an essential part of its quotidian surrounding. Our intention is to preserve this unique symbiosis of the building and the local community, and to enhance it with the use of architectural measures. By introduction of glazed vitrines, theatre events that do not require complete darkness in the auditorium will now be open to the street enriching the atmosphere of the Old Town.

The co-existence of the past and present within the building will be further encouraged through the introduction of curtain walls. The walls with minimal partitioning will protect the south and east façades providing the additional theatre space. The width of Jezuicka and Dominikańska Streets allow to distance the curtain walls from the façades by 150 cm and 150-300 cm, respectively. The advantages of such a solution list:

3. creation of additional exhibition space
4. raising the attractiveness of the public space by the temporary art exhibitions and advertising the coming cultural events
5. protection of the façades against destructive atmospheric impact and intentional devastation
6. break-even of the additional construction cost with utility and architectural value of the solution.

## CONSERVATORY EVALUATION OF THE PROJECT

Preservation of the historic function of the building was affirmed to be appropriate and to conform to the conservatory guidelines by the conservatory office. Conservation of the principal layout of the interior as well as exposition of the interior design and equipment of the auditorium will enhance the historical value of the building.

The project suggests transformation of the main hall and introduction of new stairways and an elevator in the lateral zones. As officially stated, these changes conform to the conservatory guidelines based on the historical studies, and to the resulting recommendations regarding the conservation of the building layout. The design providing for the introduction of transparent curtain walls along Dominikańska and Jezuicka Streets, is assumed as a solution alternative to the basic concept of conservation of the existent form of the façade. We recommend to reconsider the option of fully glazing the eastern façade arcades in reference to the usable levels of the building.

The Lublin District Office of Monument Conservation positively evaluates the functional and formal proposals put forward in the conception. Conclusive evaluation of the specific solutions will be issued based on the further stages of developing the project.

## THE SCALE OF ANTICIPATED RENOVATION WORKS AND THE SCHEDULE

1. Roof renovation:

- Deconstruction of the internal wall between the stage and the auditorium, up to the top level of building's longitudinal walls
- Construction of a reinforced concrete beam on this level of the internal wall, provided with reinforcement wires aligned with the outer walls
- Providing a corresponding reinforced concrete beam on the wall between the foyer and the auditorium
- Providing a new steel girder between the above mentioned beams, which shall be inline with the roof ridge and will support the entire roof structure
- Stamping the dome vault over the auditorium, supported on the ground level
- Replacement of the existing roof structure and the roof cover with new ones; execution of the reinforced concrete crown on the longitudinal and transversal external walls
- Replacement of the destroyed sections of the dome structure
- Binding the dome construction elements with the ridge beams of the replaced roof structure – the current one alike

2. The foundations:

- providing reinforcements below the southern wall and internal wall between the foyer and the auditorium, down to the loessial ground level

3. The underground:

- hanging up the existing walls
  - a) the external walls will be hung up using the stream injection method to be applied down to the depth of 70 cm below the floor of the lower underground level
  - b) the internal walls will be reinforced using the classical method or hung up as mentioned above (the stream injection method)
- construction of underground walls and ceilings
  - a) underground walls and columns will be founded on a reinforced concrete foundation slab
  - b) underground walls will be made of reinforced concrete and aligned with the injected ground under the existing walls
  - c) internal columns (aligned with the wooden columns of the auditorium) will be made of reinforced concrete

4. Foyer – walls, ceilings, stairs:

- substitution of the existing internal walls with the new ones, preserving geometry of the arched lintels
- construction of the new reinforced concrete ceilings and stairs

5. The stage ceiling – construction of a new reinforced concrete ceiling

6. The backstage – new reinforced concrete stairs and ceilings

7. Internal instalations
8. Finish works – walls, ceilings, and vaults
9. Elevations
10. New windows and doors
11. The auditorium
  - reconstruction of the wooden galleries of the first and the second floor
  - reconstruction of theatre boxes and balustrade
12. New floors
13. East and south system façades – curtain walls
  - realization of the construction frames
  - realization of the glass vitrines
14. Technical equipment
15. Interior design

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