

# THE PROBLEMS OF FORMATION OF PUBLIC SPACES IN THE STRUCTURE OF LVIV APARTMENT BUILDINGS

*Olha Lysenko*

LVIV POLYTECHNIC NATIONAL UNIVERSITY  
INSTITUTE OF ARCHITECTURE,  
DEPARTMENT OF DESIGN AND ARCHITECTURE BASICS  
12 Bandery Str., 79013, Lviv, Ukraine  
tel.+38(097)9662720,  
lysenko.olha@gmail.com

---

The article addresses the formation and preservation of the architecture of public spaces of Lviv apartment buildings of the end of the nineteenth – beginning of the twentieth centuries. The main factors of influence, the tendencies of evolution of public spaces and peculiarities of their design depending on the location of the building in the city's planning structure have been revealed. The planning, stylistic and compositional principles of the formation of public spaces of Lviv apartment buildings were determined.

KEYWORDS: public spaces of Lviv apartment buildings, factors of influence, planning, stylistic and compositional principles.

Public spaces are unique elements of urban historical architecture, which belong to the structure of apartment buildings. Research on such objects as entrances, lobbies, staircases, and courtyards is both complex and interesting. The complexity is that these building areas are accessible to everyone and suffer first because of everyday activities because of the imperfections of legislative regulations and unprofessional repair and restoration works. It means losing their authentic features and simultaneously acquiring new ones. The interest is in the possibility of architectural research that can reveal various stylistic layers, which more often appear during repair and reconstruction works of these building areas (in comparison to the façade). The most interesting is the research of the symbolism of the elements of these spaces, which enables us to explain the categories of

“space” and “character”. The doorstep as a transition between the inner and the outer spaces, the courtyard as the public core of the building, the staircase as a vertical structure connecting all the levels of the building together form the phenomenon of a special place with its unique atmosphere. The architecture of such spaces reveals the peculiarities of the architect's creative search, the client's and the tenant's tastes, the ideology of the historical period, technological changes, and by means of details accumulates the information for the understanding and analysis of the architectural heritage. This article helps us see architectural details as important cultural resources in their own right, objects that are well worthy of our efforts to preserve and protect them, objects that will repay our time and effort with the information only they possess.

The problems of public spaces as an integral part of an architectural space were partly highlighted in the works dedicated to the theory and history of architecture, urban planning and design. For example, works by Alexander Christopher, Lynch Kevin, Jan Gehl etc. are valuable for our research. Underscoring the importance of the quality of urban space and the human dimension of cities according to Jan Gehl concept of city planning and development should combine “life, space, buildings”, and prioritize them in that order. His “city at eye level” contributes to a people-centred perspective on how urban spaces can truly function. Gehl focuses on the importance of how buildings should be designed along identified paths (roads, alleys, etc.) and around identified places (market places, squares, etc.) to create an inviting urban space, a space that offers the right scale for urban dwellers to overlook it and to enjoy walking/biking through it, meeting people and staying in it, which basically makes it a diverse and dynamic place. In order to achieve such development, Gehl calls architects and planners to pay attention to the soft edges – for instance, designing buildings in a way that makes them interesting at eye level, appealing/inviting, rich in detail, contributing to the spatial character of the place, and providing a backdrop/secured wall that can support urban dwellers waiting, looking around, or taking a break.

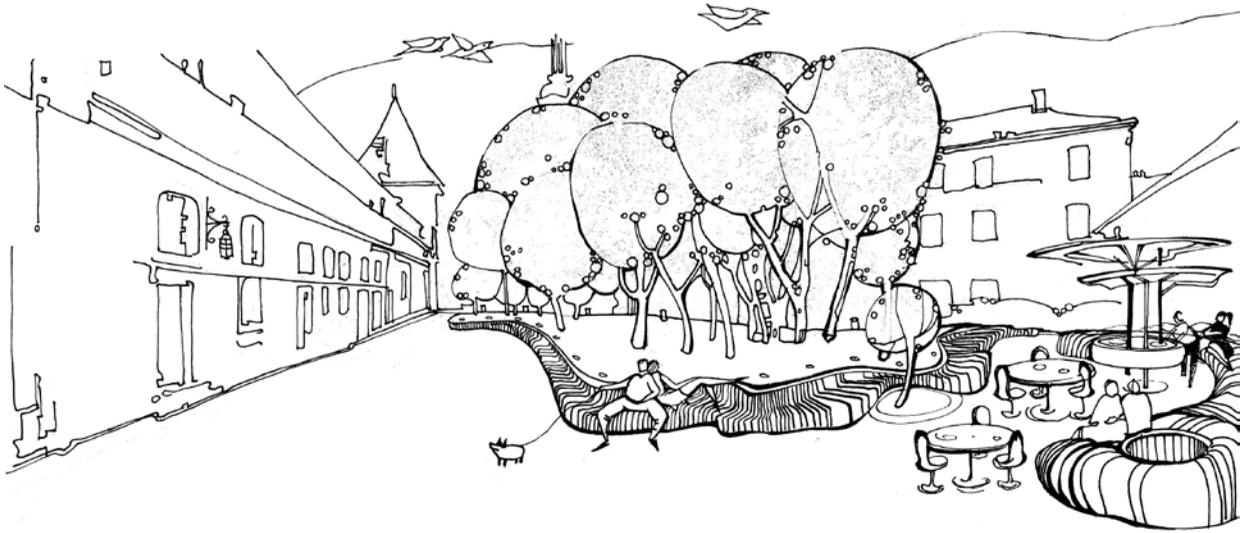
Ukrainian scholars write theses and monographs on architecture and urban planning, especially in the European context, the current housing trends, public spaces in central and eastern European cities, Austrian influences on the planning of the Galician cities and during the Imperial and Royal Monarchy.

The analysis of the works on the history of Lviv architecture revealed that the problems of formation of the architecture of public spaces of Lviv apartment buildings have not been considered comprehensively. However, many researchers address certain aspects of formation, architectural details or planning peculiarities of the architecture of public spaces of Lviv apartment buildings, namely, courtyards.

Each city has its specific architectural character, its spirit of place (*genius loci*) that appears in the details and peculiarities of buildings. It is often a tiniest detail that can turn a project from ordinary into spectacular. The *genius loci* is the pervading spirit of place. Defining the spirit of a place is the most difficult thing of all, but it is a crucial issue to be addressed if we are to create buildings with a particular and distinctive character. Decoration has interrelated purposes, namely, to enrich the decorative themes of a location and to enhance its social, physical and spiritual qualities with the aim to strengthen the *genius loci*.

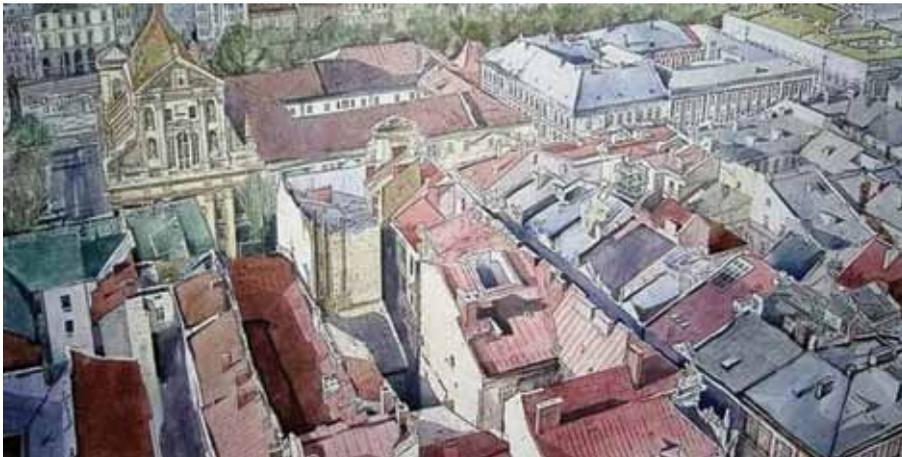
Not only tourists like to visit mysterious inner courtyards of Lviv houses, but also artists are searching for inspiration there. For example, Ukrainian artists Pavlo Fediv, Viktor Zmak, Oleg Rybchynskij, Maria Laecka, Olena Koroliuk and others in their works convey the magic of Lviv’s atmosphere combined with the unique style of the city. Besides unique exterior details seen by each tourist walking on Lviv streets, a very interesting space exists “behind the façade”. Public spaces in the structure of an apartment building include entrance halls, staircases, courtyards, sometimes trade shops. Public spaces where people interact provide a shared sense of ownership, and the qualities of these spaces influence how the communities evolve.

The design of spaces is not a process of organizing architectural and urban elements in abstract ways, but enabling places to function for people and nature. Design principles never change. They serve as the foundation for the designer’s thought process and are the essential tools that define a visual language. A wide range of factors influence how people use and experience spaces and therefore determines how they might be designed. Children, adults, elderly people, different ethnic groups and cultures, men and women – all experience and use places in different and distinct ways, as well as similarly. The design of spaces should always be informed and underpinned by the understanding of different people’s needs and activities and the experience of landscapes. Public spaces need to function for an extremely wide



### 1. Public spaces for social and recreational purposes

Viešosios erdvės socialiniams ir rekreaciniams tikslams



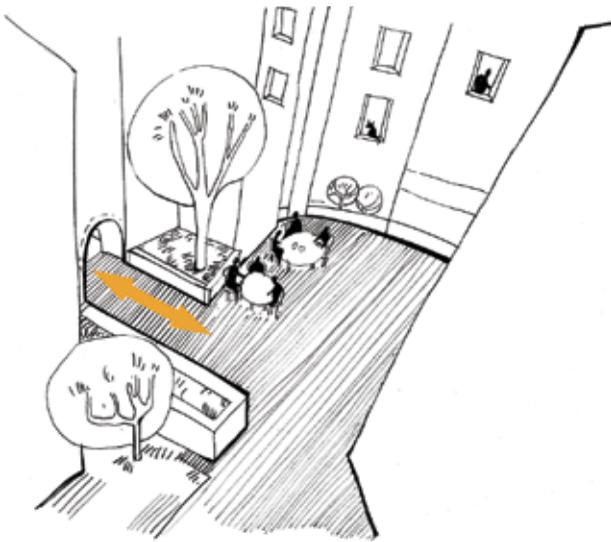
### 2. Bird's eye view of Lviv's historical urban structure

Lvovo istorinės urbanistinės struktūros vaizdas iš paukščio skrydžio

range of use including social and recreational purposes, e.g., gathering, eating, dancing, activities such as buying, selling, mending, studying, health and fitness, aesthetic and cultural purposes (linked to social and recreational), ecological and environmental purposes [fig. 1].

Lviv has a long history of development and that is why it is distinguished by a great amount of historical and architectural monuments. However, the largest number of buildings appeared in the beginning of the nineteenth century – the period of rapid population

growth. That is why the city image is characterized by multifamily apartment houses. Most of them have a typical planning design with accented staircase volumes. In the courtyards outbuildings were built, lavatories united in one vertical block were connected to apartments with the help of balconies-galleries. In this type of building plan, the inner public space is left free but surrounded with the building walls. For example, the typical planning design of Lviv medieval buildings is a city house with a courtyard and a long walkway leading to it [fig. 2].



3. The inner space of buildings in the central part of the city is often transformed into a hub of active social life

Miesto centrinės dalies pastatų vidinės erdvės dažnai yra paverčiamos aktyvaus socialinio gyvenimo centrais

We have considered the evolution of Lviv buildings in the nineteenth century and influences on the public spaces in the apartment house structure. Depending on the building's location in the city's structure, certain differences appeared in apartment buildings. The appearance of public objects (shops, cafés) on the ground floor of apartment buildings in the central part of Lviv provoked the peculiarities of formation of architecture of public spaces of Lviv apartment buildings. Therefore, the houses that are closer to the centre are more representative.

We have analyzed the architectural planning decisions of entrance halls in apartment houses of the nineteenth and early twentieth centuries. Therefore, in the Historicist style apartments were located on the main axis from the entrance to the courtyard, which was used for carriages. In addition, during the Secession, the planning structure became more complicated and underwent modern development. In the article we analyze

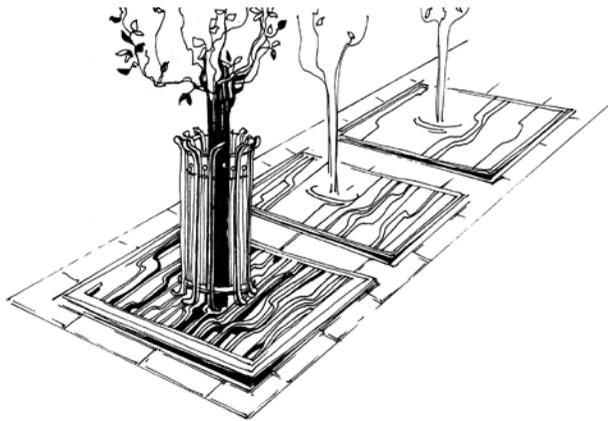


4. Traditional courtyard of nineteenth-century Lviv apartment houses

Tradicinis XIX a. Lvovo daugiabučio namo kiemas

the primary elements and principles of the design of spaces, their form and shape, including lighting, view, openings and enclosures, organization of spaces, and the elements and relationships of circulation, as well as proportion and scale, including proportioning systems.

The entrance to the residential units faces the inside of the building, while commercial units are lined up on the outside street. An atrium-cloister (from Latin *claustrum*, "enclosure") is a covered walkway, an open gallery forming a quadrangle. A courtyard house is a type of a house where the main part of the building is arranged around a central courtyard. A mixture of courtyards,

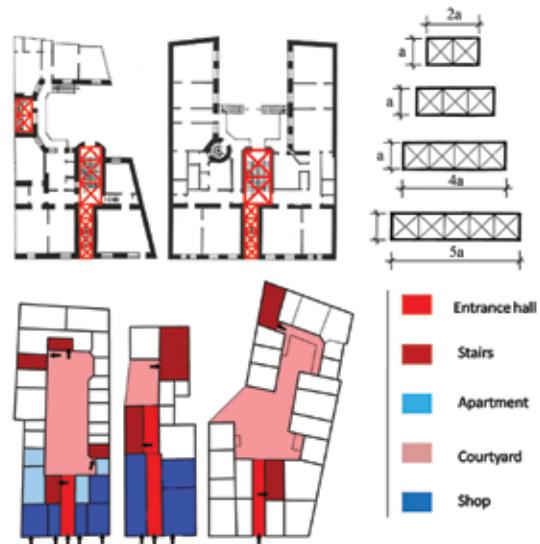


5. Elements of landscaping and greenery in the inner space of buildings

Aplinkos formavimo ir želdinių elementai pastatų vidinėje erdvėje

inner streets and flexible rooms create a multifaceted environment for its occupants. All buildings of the courtyard that create the spatial framework are interconnected and exist as an integrated system or independent organism. One of the most important elements of city design is the courtyard as a small version of a square. The courtyard is a place of rest within the busy street network, where people gather and rest. Activity in the courtyard is important for its visual attraction. We consider the interaction between building development and urban planning, resulting in neighbourhoods and city quarters that offer a higher quality of life. We identify which spaces were the more accessible and therefore more public, and which spaces were more segregated and consequently more private.

Today, businesspeople see the possibility to use the atmosphere of Lviv courtyards. Transforming Lviv into a tourist city, they actively begin to open cafés, art galleries, and souvenir shops, using the spirit of the ancient city and the comfort of its half-closed inner spaces. Residents of these buildings become the spectators of public



6. Proportional interrelation of the width of the hall and its length

Koridoriaus pločio ir ilgio proporcinis santykis

life without leaving their home [fig. 3]. As a rule, they create the urban design of courtyards. A traditional courtyard is the main structural element of the building [fig. 4]. Exterior architecture shows how architects are transforming outdoor spaces into places of habitation by means of design of courtyards and gardens, in response to people's desire to spend more leisure time outdoors [fig. 5].

Usually, to get into the courtyard, first you need to pass a narrow and dark hall (vestibule) [fig. 6]. It emphasizes the symbolism of transition from the outer street space to the inner house space. The vestibule can be considered as a driveway, and an open staircase gives representativeness [fig. 7]. The building combines various historical layers to create a resilient framework that can continue to adapt and evolve over time, regenerating both itself and the surrounding area. At all times during the organization of architectural space special attention was given to the structure of communication spaces, entrance areas which correspond to the concept of the union of utilitarian and aesthetic aspects [fig. 8].

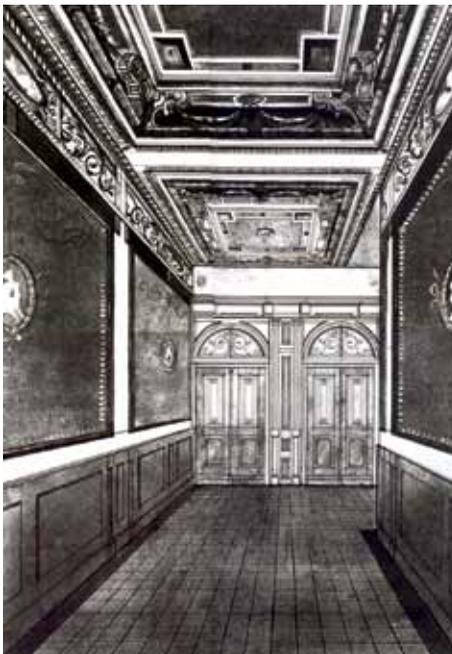


7. Vestibule plays an integral part as an intermediate area between the private residential space and the public street space

Vestibiulis vaidina esminį vaidmenį kaip tarpinė sritis tarp privačios gyvenamosios erdvės ir viešosios gatvės erdvės

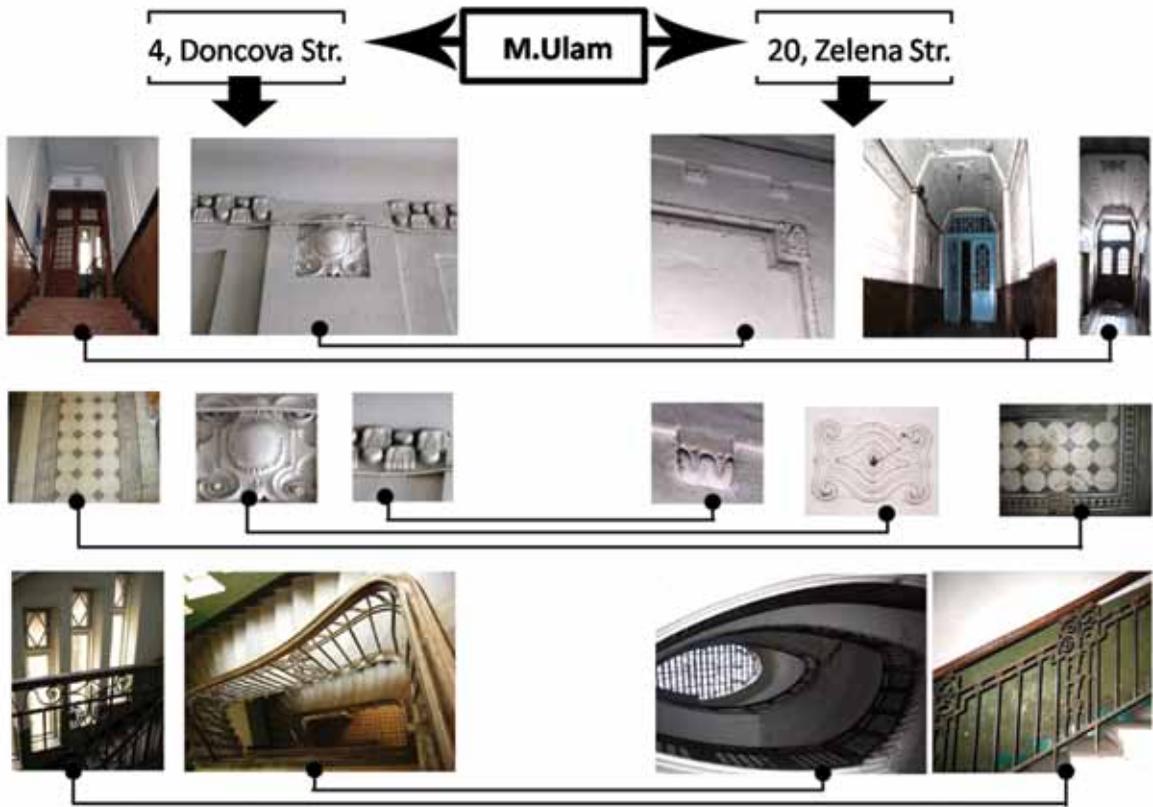
8. Buildings in the central part of the city were more representative, which was reflected in their interior decoration

Centrinėje miesto dalyje stovėjo labiau reprezentaciniai pastatai, kaip rodo jų interjero apdaila



9. Unique painting in the vestibule at 9 Krakivska Street in Lviv is an active colourful accent of the entire space

Unikali tapyba Krakivska g. 9 namo vestibulyje Lvove – aktyvus spalvingas bendros erdvės elementas



## 10. Individual author's manner by Michał Ulam

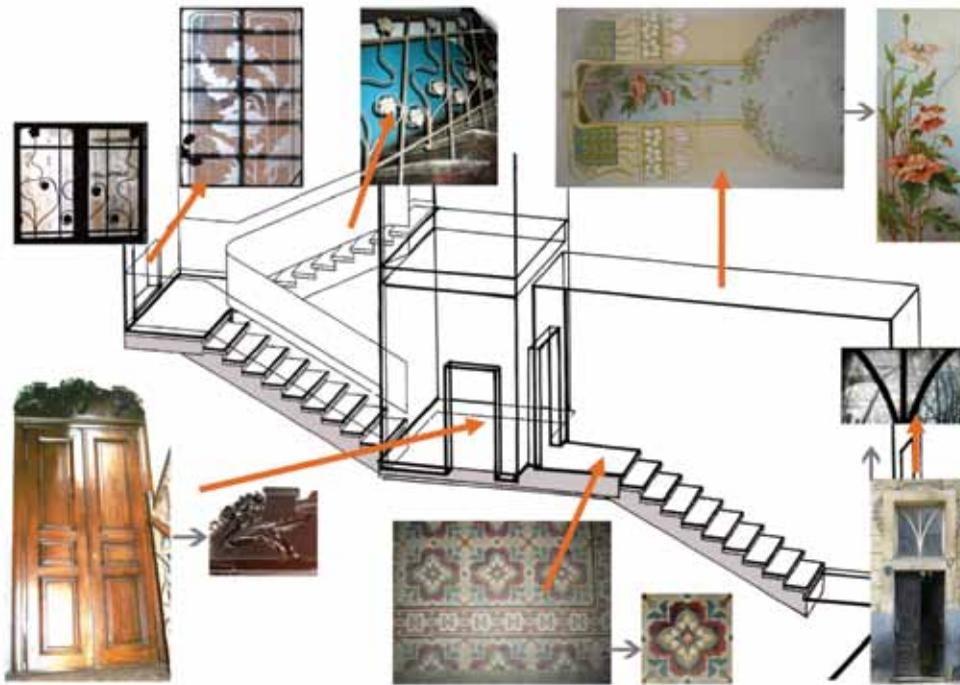
### Michało Ulamo autorinis stilius

At the beginning of the nineteenth century the long building lots and II-shaped plan were widespread. At the beginning of the twentieth century a simple, rectangular plan of the building, extending along the street to increase the area of shop windows became popular. The plan is the most important and the façade is subordinated to the inner structure, so the communication spaces influenced on the design of façade.

A specific and special cultural and historical role of the architectural development of public spaces in the structure of dwelling houses consists of original decisions, and the use of interesting materials and technologies to obtain maximally model qualities [fig. 9]. The example of creative interpretation of decoration is the changing of mouldings in vestibules. The subjective factor of the influence on the formation of architecture of

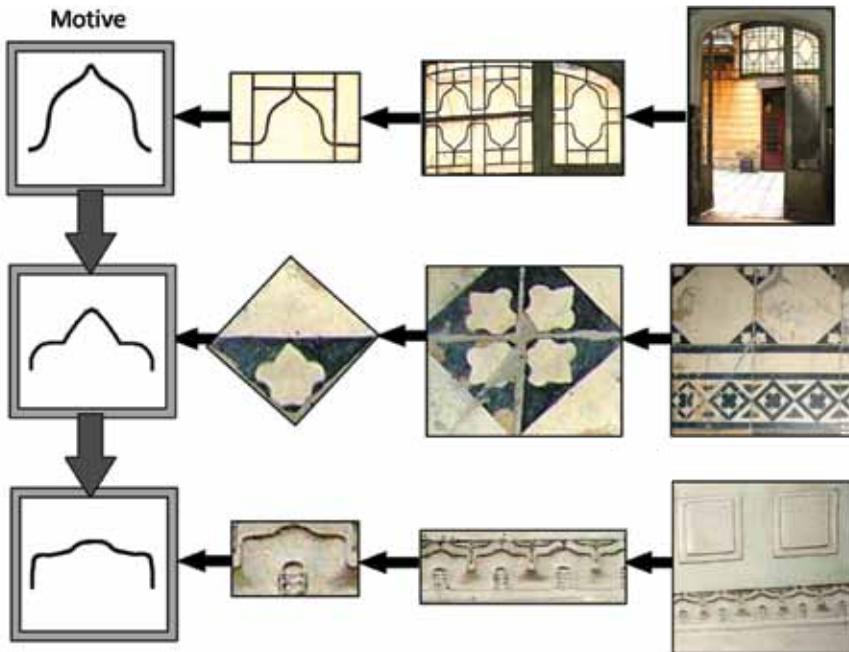
public spaces is the author's individual manner. Similar methods are used in the decoration of vestibules designed by M. Ulam [fig.10].

Decoration was formed on the basis of transformation of a single ornamental motive [figs. 11, 12]. Elements of public spaces in apartment buildings (closely located objects) are similar [fig. 13]. Entrances were emphasized by the use of columns and roof elements. For example, the stylization of Romanesque columns among the entrance elements of apartment houses was popular. Therefore, the city ensemble was formed because the elements of closely located buildings are similar. Identical portals were designed with different proportions. We can focus on the visual aspects of the front door. The front door of a house provides the first exclamation mark of the entry process. The door openings, which



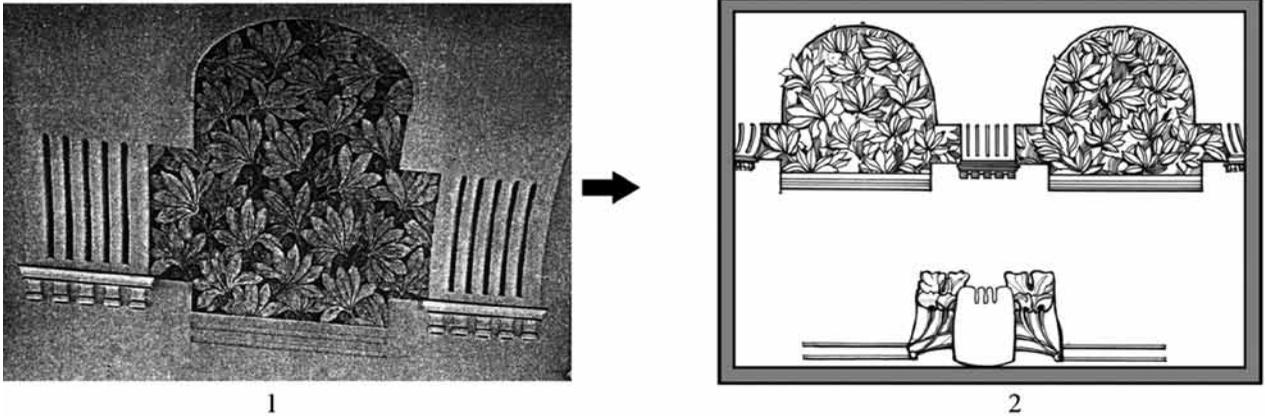
11. Decoration was formed on the basis of a transformed poppy ornamental motif

Puošyba sukurta pagal transformuotą aguonos ornamentinį motyvą



12. Basic ornamental motif and its interpretation in various materials – ceramics, moulding, false stained glass (Lviv, 20-22 Hryhorenka St.)

Pagrindinis ornamentinis motyvas ir jo interpretacija įvairiomis medžiagomis – keramika, lipdyba, vitražo imitacija, Hryhorenka g. 20–22, Lvovas



### 13. Influence of Vienna on Lviv architecture

#### Vienos įtaka Lvovo architektūrai

have as informative so symbolic meaning are full of the great sense of expressive transition from the outside to the interior space. Doors play a decisive role in this context because they prepare the visitor for the spatial event to come. The genius loci is in the system of visual signs of the space, namely, its architectural and design peculiarities. In fact, with the emergence of the first cities in the history of humanity, the principles of individual and social group identity with symbols and signs of society had been formed and materialized in architecture. Similar symbols can be found in different city houses. In that case, details are the carriers of meaning and transmit the necessary information. A cornucopia above the entrance gate symbolizes wealth and prosperity.

The architectural methods of accenting the entrances to apartment houses were determined by the building's style. In the Historicist style, the entrance was located on the central axis of the façade; it was emphasized with avant-corps, balconies, and bay windows. In the Secession style, the entrances were an integral part of the rich façade decoration, and were emphasized with overhangs, placement in a niche, and creating an ensemble with showcases.

We have analyzed the influence of architectural trends in different countries. In particular, the impact of

Vienna on Lviv architecture should be noted [fig. 13]. It is obvious in the formation of apartment buildings, public spaces and details. Vienna also made an influence on the architecture of communication spaces (structural changes). In the staircases of Secession apartment houses, the windows were positioned according to the stair-step method. The influence of Adolf Mucha's art can be seen in the ceiling paintings. Viennese details, namely, the ornaments of floor tiles, the shape of door latches, mouldings, door and window frames etc., were used as basic elements for copying and stylization in Lviv decoration [fig. 14].

The objects that surround us bear traces of not only the individual, but also the general cultural past. The objective world of humans is provided with markers of time, and everything bears its imprint.

Details form the individual face of the city and represent a significant value as a touristic object and an integral part of the city's architectural, intellectual and spiritual heritage. Places are understood to consist of material and social conditions, an appropriate combination of which creates the most ideal place.

The main problem generally is the disappearance of details, and the destruction of authentic parts due to easy accessibility of public spaces.



#### 14. Influence of Vienna on Lviv architecture (18-16 Biberstrasse, Vienna, and 6 Stecka Street, Lviv)

Vienos įtaka Lvovo architektūrai, Biberstrasse g. 18–16, Viena; Stecka g. 6, Lvovas

Understanding how elements interact in a layout is a critical step in stimulating visual thinking and compositional decision-making, and this article illustrates these principles in numerous drawings and practical examples of use. Colour illustrations, author's drawings and an illuminating text take the reader on a visual tour of these beautiful spaces.

#### CONCLUSIONS

1. In the article, we offer recommendations for the basic design features of open spaces in the structure of apartment buildings that can also be used when redeveloping or regenerating urban areas. We determined the basic principles of the formation of architecture of public spaces in apartment houses, showing how they respond uniquely to the surrounding context, environment, and inhabitants' needs. A variety of local architectural designs, materials and colours should be used to give them their own distinctive identity while maintaining the local character of the neighbourhood. Defining the spirit of place is the most difficult thing of all, but it is a crucial issue to be addressed if we are to create buildings

with a particular and distinctive character which such places have.

2. As a result of architectural and compositional analysis, we determined the largest quantity of buildings that were not richly decorated especially with mouldings; ceramic floor tiles were the most popular floor covering; the large variety of lanterns, latches, fences, mouldings, and stained glass confirmed that details are the main formative element of the stylistics of the public spaces of the period.

3. We determined the main factors of influence on the architecture of public spaces of Lviv apartment buildings: social, political and economic; historical and art context; law regulation; building and technology; functional; climatic; cultural; and individual peculiarities of the architect and the client.

4. To preserve and save the historical public spaces of Lviv apartment buildings we have to determine the priorities of their value for the national history and culture with the aim to know what we can sacrifice without losing the integrity of architectural and urban spaces.

Received 2017 01 19

## BIBLIOGRAPHY

- Alexander Christopher, *A Pattern Language*, New York: Oxford University Press, 1977.
- Biriulow J., *Secesja we Lwowie (Secession in Lviv)*, Warszawa: Wydawnictwo Krupski i S-ka, 1993.
- Biryul'ov Yuriy, "Viter peremin. Novi tendentsiyi v arkhitekturi L'vova 1890 – 1914 rr." (The Wind of Change. New Trends in Lviv Architecture 1890–1914), in: *Arkhitektura L'vova XIX st. (Nineteenth-Century Architecture of Lviv)*, Krakiv: Mizhnarodnyy tsentr kul'tury u Krakovi, 1997, pp. 55–74.
- Burton Elizabeth, Mitchell Lynne, *Inclusive Urban Design: Streets For Life*, Architectural Press, 2006.
- Edwards Brian, Sibley Magda, Hakmi Mohamad and Land Peter, *Courtyard Housing: Past, Present and Future*, Taylor & Francis, 2006.
- Fawcett Peter A., *Architecture: Design Notebook*, Architectural Press, 2003.
- Gehl Jan, *Life Between Buildings: Using Public Space*, Washington – Covelo – London: Island Press, 1987.
- Gehl J., *Cities for People*, Island Press, 2013.
- Grankin Pawel, "Imitacje witraży w kamienicach Lwowa z początku XX wieku" (The Imitation of Stained-Glass Windows in Lviv Houses of the Beginning of the Twentieth Century) in: *Okno*, 2004, No. 1 (36), pp. 162–166.
- Hrymaliuk Rostyslava, *Vitrazhi Lvova kintsya XIX – pochatku XX st. (Lviv Stained Glass of the End of the Nineteenth – Beginning of the Twentieth Centuries)*, Lviv: Instytut narodoznavstva NAN Ukrainy, 2004.
- Krier Rob, *Architectural Composition*, London: Academy Editions, 1991.
- Lynch Kevin, *Site Planning*, Cambridge, MA: The MIT Press, 1971.
- Lynch K., *The Image of the City*, Cambridge: The Technology Press & Harvard University Press, 1960.
- Lysenko Olha, "Arkhitekturna orhanizatsiya, konstruyuvannya i ozdoblennya pidloh vkhidnykh prymishchen u zhytlovykh budynkakh Lvova kin. XIX – poch. XX st." (Architectural Organizing, Construction and Decoration of the Floors of Entrance Spaces in Lviv Residential Buildings of the End of the Nineteenth – Beginning of the Twentieth centuries), in: *Visnyk Lvivskoho derzhavnoho ahrarneho universytetu. Arkhitektura i silskohospodarske budivnytstvo (Scientific Journal of Lviv State Agrarian University)*, 6, 2005, pp. 191–198.
- Lysenko Olha, *Formuvannya ta zberezhennya arkhitektury hromadskykh prostoriv u strukturi zhytlovykh budynkiv Lvova rubezhu XIX – XX stolit'*: Avtoreferat dysertatsii kandydata arkhitektury: spets.18.00.01 (*Formation and Preservation of Architecture of Public Spaces in the Structure of Apartment Houses of the Late Nineteenth and Early Twentieth Centuries in Lviv*, Ph. D. Thesis: specialty 18.00.01), Lviv: Natsionalnyi universytet "Lvivska politekhnika", 2006.
- Moughtin, Cliff, *Urban Design: Street and Square*, Architectural Press, 1992.
- Noha Oles, *Ivan Levynskyy: arkhitekto, pidpryyemets, metsenat, (Ivan Levynskii: The Architect, Entrepreneur, Philanthropist)*, Lviv: Tsentr Yevropy, 2009.
- Ostrowski Jan, *Lwyw: Dzieje i sztuka*, Krakow: Universitas, 1997.
- Saxon Richard, *Atrium Buildings*, Architectural Press, 1987.

## VIEŠŪJŲ ERDVIŲ FORMAVIMO PROBLEMOS LVOVO DAUGIABUČIŲ NAMŲ STRUKTŪROJE

*Olha Lysenko*

REIŠKMINIAI ŽODŽIAI: Lvovo daugiabučių namų viešosios erdvės, įtakos veiksniai, planavimas, stilistiniai ir kompoziciniai principai.

SANTRAUKA

Straipsnyje kalbama apie XIX a. pabaigos – XX a. pradžios Lvovo daugiabučių namų viešųjų erdvių architektūros formavimą ir išsaugojimą. Atskleidžiami svarbiausi įtakos veiksniai, viešųjų erdvių vystymosi tendencijos ir jų projektavimo bruožai atsižvelgiant į pastato lokaciją miesto planavimo struktūroje. Taip pat yra apibrėžiami Lvovo daugiabučių namų viešųjų erdvių formavimo planavimo, stilistiniai ir kompoziciniai principai.

Straipsnyje yra siūlomos rekomendacijos, kokie turėtų būti pagrindiniai atvirų erdvių projektavimo bruožai daugiabučių namų struktūroje, kuriuos taip pat galima panaudoti vystant arba atgaivinant urbanistines zonas. Apibrėžiami pagrindiniai daugiabučių namų viešųjų erdvių architektūros formavimo principai parodant, kaip unikaliai šios erdvės sąveikauja su jas supančiu kontekstu, aplinka ir gyventojų poreikiais. Reikia panaudoti vietinių architektūros resursų, medžiagų ir spalvų įvairovę, suteikiant jai išskirtinumo ir tuo pačiu išsaugant vietinius rajono bruožus. Sunkiausia yra apibrėžti vietos dvasią, tačiau tai yra esminis klausimas, kurį reikia išspręsti, norint kurti pastatus su konkrečiai vietai būdingais ypatingais ir išskirtiniais bruožais.

Remdamiesi architektūrine ir kompozicine analize, mes nustatėme, kad daugiausia pastatų buvo negausiai dekoruoti, ypač lipdiniais; populiariausia grindų danga buvo keraminės plytelės; didžiulė žibintų, skląsčių, tvorelių, lipdybos ir vitražų įvairovė patvirtino, kad nagrinėjamo laikotarpio viešųjų erdvių stilistikos pagrindinis formuojantis elementas buvo detalės.

Mes taip pat nustatėme svarbiausius Lvovo daugiabučių namų viešųjų erdvių architektūrą įtakojučius veiksniai: tai socialinis, politinis ir ekonominis, istorinis ir meninis kontekstas, įstatyminė bazė, statyba ir technologija, funkcinis, klimatinis ir kultūrinis veiksniai bei architekto ir kliento individualios savybės.

Siekiant išsaugoti ir konservuoti Lvovo daugiabučių namų istorines viešąsias erdves, reikia nustatyti jų vertės nacionalinei istorijai ir kultūrai prioritetus, norint suvokti, ką galima paaukoti neprarandant architektūrinių ir urbanistinių erdvių vientisumo.