

ARCHITECTURAL MONUMENTS OF THE MODERNISM BUILDING OF CITY LVIV: THE BORDERS OF REVALORIZATION

Mykola Bewz¹, Oresta Remeszylo-Rybachynska²

¹Department of Restoration and Reconstruction of Architectural Complexes, National University Lviv Polytechnic

²Department of Design and Basis of Architecture, National University Lviv Polytechnic
e-mail: ¹bevmist@polynet.lviv.ua, ²a23fish@yahoo.com

Abstract. Modernist architecture of Lviv is represented by the list of approximately three hundreds of monuments at the Ukrainian state register (local level objects). This architecture has its special traits. It is a valuable phenomenon on the field of European modernist culture. The distinguishing trait of this architecture is that it is represented by the objects which were created at one place but under the different social and political conditions and the city belonging to different states. Early modernist objects of Lviv were created at the time of city belonging to Austrian state before the first world war. Lviv architecture of inter war period is very interesting, when the city was the major leading architecture cell of Polish state. There are also examples of original modernist architecture at the city from times belonging to Soviet Union – years 1960–1970. In the article we would like to discuss where is the edge of the modernist monument revalorization? How to preserve the surrounding space, historically formed sight management and very often unique solutions of complex ensemble building sight at the historical city districts.

Key words: modernist architecture monuments, revalorization of modernist époque monuments, value and authenticity of modernist monuments, methods of revalorization

The great amount of modernist monuments at the monument register also reflects a great quantity of objects created in modernist style in Lviv and its very interesting history of origin and development. The common picture of Lviv modernist architecture is formed by the objects marked by external influences, as well as by own unique traits. On specialists' opinion modernist architecture of Lviv is a valuable phenomenon on the field of European modernist culture [Cielatkowska 1988, Chodorkowskyi 1997, Czerner 1989, Tymofienko 2003, Levi-cki 2004]. A trait of modernist architecture in Lviv is that it brings together objects created in one place but under different social-political circumstances and belonging to different states. Early modernist objects in Lviv were created at the time of city belonging to Austrian state before World War I. The modernist architecture of Lviv of inter war period is very interesting, this time the city was the leading architecture site of the state of Poland.

The article examines the state of preservation and revalorization of modernist monuments in Lviv and especially the cases which deal with legalized unrestorational modernization of modernist objects. How to preserve authenticity of modernist monument, it's surrounding, historically formed sight, and not rarely unique solutions of complex ensemble building sight at historical city districts? (fig. 4). The answer to this question is seen in combination of monument protectors, city administration and architects efforts in terms of specially created programs of conservation and revalorization of modernist objects.



Phot. 1, 2, 3. The fotos of building that was previously Administration of the City Electricity Network. Built in 1936, which was rebuilt and added new long wing in 1980-s.

Fot. 1, 2, 3. Zdjęcia budynków dawnej Administracji Miejskiej Sieci Energetycznej. Wzniesione w 1936, przebudowywane, w latach 80. XX w. dodane nowe długie skrzydło

Research on modernist architecture was done by number of specialists. Mainly there works were dedicated to describing history of modernist architecture in Lviv, considering phases of its development, characterization of certain works and there authors. Important to mention works of Roman and Taras Lypka, Wołodymyr Vuytsyk [1987], Romana Cielątkowska [1998], Olgerd Cherner [1989],

Juriy Chodorkowskyi [1997], Jakub Lewicki [2004], Volodymyr Tymofiyenko [2003], Jacek Wesołowski [2006] and others. As we can see this topic took the interest of Ukrainian, as well as polish researchers. The great work of modernist architecture object evaluation and there inscription to the monument register was done at the end of 1980th the beginning on 1990th by specialists of the institute named “Ukrzahidproektrestavraciya” and directory of Lviv historical-architectural preserve. Thanks to their efforts in year 1986 and 1991–1994 there was a large group of objects accounted for monument protection list.

Modernist architecture of Lviv is represented by the list of more then three hundreds of monuments at the Ukrainian state register. The majority of these monuments are accounted as local level objects. None of the modernist objects of Lviv is made the state level monument yet. This should be the first aspect to emphasize. Moreover, the raw of modernist objects in Lviv deserve not only Ukrainian level recognition, but the European level also. For these objects consider – the club of tram workers (fig. 3), the club of railroad workers, the advocate’s office (fig. 4), the office building of Kassler.

Origin of modernism in Lviv architecture and early modernist objects are fully analyzed in works of Jakub Lewicki [2004]. New conditions in rational architecture of modernism (functionalism), that came from west found their reflection in work of Ferdynand Kassler and project bureau of H. Ulam. Later – at creations of Roman Felins’kyi and Vitol’d Minkevicz. First one was an author of a project of trade house “Magnus” (1908) and raw of other objects. The second at the end of years 1930th realized modernist approaches in sight buildings at 32–38 Stryis’ka street and 24–28 Kyivs’ka Street. Except above mentioned works, modernist approaches were reflected at creations of such architects as Tadeusz Obminski, Ferdynand Kassler, Jozef Menker, Zbigniew Wardzala, Stefan Porembovycz, Adolf Kamieniobrodski, Jan Zaremba, Tadeusz Wrubel’, Leopold Karasinski, Wladyslaw Buc, Antoni Novatorski, Andrzej Frydecki, Jan Bagenski, Jozef Avin and others.

Thanks to the comfortable and rational planning and economy constructions multi-apartment residential complexes with the use of block building and courtyards with passages – becomes in some sense the standard of living space. At general spacial composition of building, for example the architect W. Minkevicz uses an effective mean of plastic expressiveness of simple geometry forms – vertical façade planes are combined with the rhythm of loggias and balconies.

Residential buildings had rational, comfortable planning, good management of apartments, expressiveness of volumes, use of new types of constructions (including concrete) and building technologies (plasters with the use of portlandcement) and high quality of building work. For them the most typical composition motives, linked to functional use were: effective location of window and balcony tractions on the corners of buildings, emphasize of staircase and entrance volumes, simple outstanding (simply geometrical) idea and careful performance of wooden and metal details etc. The important role in general

composition of façades was given to color or plastic accents that were underlined by brick masonry or use of materials of different invoice and script of vertical and horizontal cut through smooth terazzite plaster [Cielątkowska 1988]

Resolutely underlined horizontal tractions of long window and balcony raw and also – functional details and structure of the wall together with vertical



Phot. 4, 5, 6. The Tram-workers club; built in 1938. View of the External and the photo of interior after the modernization in 1970-s.

Fot. 4, 5, 6. Klub pracowników Tramwajów, wzniesiony w 1938. Widok zewnętrzny i wnętrze po modernizacji w latach 70. XX w.

dominants represented by vertical rows of glass in entrances, flag polls, complemented by originally thought through entrance zones to the buildings that are accented by elegant decoration of entrances with lightening, round windows that revive frontal composition of wall surface – all was original and highly professional [Cherner 1989].

The special attention at this period was brought to esthetical finishing of territories for leisure, treatment and education of grand society masses. In Galicia there was an intensive building of clubs for workers. The best one is considered to be the club for railway workers in Lviv on the Fed'kovycha street (1932–1936, architect R. Muller), that had an audience hall, club rooms and lecture – dance hall (fig. 2). A lot of attention was drawn to architectural appearance of the building, originality of which is predetermined by the rhythm of narrow pylons all story high and a vertical direction of volume that was underlined by placing an entrance with the stained-glass window. The original harmony of rectangular volumes, combination of stained-glass windows, brick surfaces and white plastered details – it's all peculiar for tram workers club (fig. 1), built on Vitovs'kogo street (1936, architect T. Wrubel', L. Karasiński).

The biggest treatment establishment of Lviv, built with money of patience cash desk mutual help was sanatorium-hospital (for 240 beds) at Lysenka street (1926–1930, architect A. Kamenibrodski). Five story complexes created in constructivism manner with the account of all conditions of medical service organization of that time. Original for this building was perfect planning of hospital rooms, cabinets and operating-rooms. Facades from the street sight were formed by balconies all corpus length which excluded the building between surrounding residential building sight [Chodorkowskyi 1997].

The purpose of our research was to analyze the condition of preservation, protection and restoration of monument objects of modernism, considering the negative tendency of unrestorational methods use – rebuilding and building on, cosmetic repairment, replacement of authentical exterior and interior elements for new created ones, unsuccessful adaptation tries etc. (fig. 9).

Regarding monument modernist architecture of Lviv in terms of restoration and revalorization, first of all we have to emphasize somewhat different meaning of term “Revalorization” in Ukrainian theory of architecture and restoration than in European or polish one. In Ukraine the theory of monument protection and restoration foresees, that the term of revalorization is used in urban planning aspect considering monument complexes and ensembles as one of the types of activity in terms of restoration urban-planning measures (of regeneration). There is a definition of the term accepted: revalorization – it's a combination of scientifically validated measures on protection and reproduction of historical urban structure and architectural-artistic value of urban-planning complex [Bevz 2004]. Therefore, it's an urban activity with return and rise of architecture-artistic value of historical urban environment. However, very often in scientific literature the term revalorization is also used in broader sense – as measures on



Phot. 7, 8, 9, 10. "Cosmetic" renovation, painting and change of the doors and windows of the monument of architecture of Train-workers Building (built in 1937), 1990-s.

Fot. 7, 8, 9, 10. "Kosmetyczna" renowacja i malowanie zabytkowego budynku pracowników Tramwajów (wzniesiony 1937), lata 90. XX w.

returning of the lost value of architecture works, artworks and urban complexes. In this broader sense we use this term in our publication concerning architecture monuments of the beginning of XX century.

In realization of the process on revalorization measures of architecture and urban-planning monuments disharmonic stratifications could be liquidated, therefore buildings, urban structures, their elements, that were not preserved, could be rebuild and marked in different way – symbolically with imitation of lost forms, tracing of lost buildings contours in pavement, lawns etc., with different bricks, parter plants, small architecture forms etc. In general process of revalorization has to take place on methodical conditions of passing restoration and conservation measures, but also could predict new compensational building works also with a purpose of rebuilding and reestablishment of lost dominants and refill of breaks in historical compositional structure of some urban complex – at continuous street ensemble front, palace-park or other ensemble, complex building sight of mid city etc. (Bevz M. , V. Vechers'kyi [Bevz 2004]). At the same time measures of such compensational building works could be applied,

from our point of view, in cases of scientifically validated necessity also in process of revalorization and restoration of separate monuments and their environment. Here also could be applied the way of signifying, symbolical or direct representation, together with conservational-restoration types of work.



Phot. 11. The Advocate Office, built in 1929. The new Shop-window of the soviet times of 1980-s
Fot. 11. Biuro adwokackie, wzniesione w 1929. Nowa witryna sklepowa z czasów ZSRR, lata 80. XX w.



Phot. 12, 13. New structures of the residential buildings in Levyckyj Street, 2008
Fot. 12, 13. Nowe konstrukcje zabudowy mieszkaniowej na ulicy Lewickiej, 2008

We want to draw the attention to some conditions of preservation and restoration of modernist monuments. The first one consists of owners of monument buildings very often not knowing rules of their maintenance don't understand their value and make illegal rebuilding and amelioration. The reason of this phenomenon is – not fully formed law bases and system of protection organization. The second condition is, that at the last year's city councils of monument protection gave up the permissions for building adjustments and changing of building appearance, amount of stories, interiors not only for some, but for multi monument objects. Therefore we deal with legal unrestorational modernization of the monument. The examples of such works are building on residential building at Levyts'kogo street 43 (fig. 5, rebuilding), reconstruction of interior of palace of culture named by G. Hotkevych (fig. 3; former club of tram workers, 1923), reconstruction of interiors and facades of railway workers club, multiple building additional stories on five-story residential buildings at the district of Novyi Lviv (fig. 7), Levyts'kogo street (fig. 3), Doroshenka street (fig. 6), Gvardiys'ka street and others. There is a lot of cases known on "free" interpretation of restoration conditions especially on XX century monuments, when instead of standard conservational work was done self-wanted or even documentally confirmed rebuilding of objects. At the end of years 1990 council of main city conservator had a try on putting in order the process of rebuilding of modernist residential complexes and innovationally developed special program and rules of modernization of the district created in years 1920–30 called "Novyi Lviv" – "Nowy Lwów (in polish; fig. 8). This district of prestige villa building sight that has a lot of objects accounted as modernist architecture monuments. Therefore this work was not finished.

How to treat phenomenon of monuments rebuilding? Obviously, regarding from strictly monument protection point of view they could not be permitted. However, how to convince the owners that they do not have the right to paint specific terazzite plasters of modernist buildings or do not have the right to install plastic windows? How to preserve the surrounding environment, historically formed sight of the territory, and not rarely the unique solutions of complex ensemble building sight in historical city districts. Therefore not to permit the compression of building environment by illegal building of nowadays? Important to mention, that in many cases unique solutions for modernist buildings are formal and far away from functional perfection and from good technological decisions. That's why today we observe multiple examples and aims to "make better" such architectural objects – starting from changing window frames or balcony rails, putting glass to loggias, building additional coverings above opened terraces and even whole mansard stories for exclusion of inconvenient of flat finishing (figs. 3–9).

Separate of these works if they are validated and done on the bases of legal documentation could be seen as revalorization. However in most cases similar works are provided without appropriate documentation and as result authentic



Phot. 14, 15, 16, 17. Rebuilding and construction of the villa's buildings in the "New Lviv" district
(examples of villas of 1930-s)

Fot. 14, 15, 16, 17. Odbudowa i konsytrukcja willi w dzielnicy "Nowy Lwów"
(przykłady willi z lat 30. XX w.)



Phot. 18, 19, 20, 21. The losses of the authentic details of the modernistic buildings in the Doroshenko St. district

Fot. 18, 19, 20, 21. Utrata autentycznego modernistycznego detalu na ulicy Doroszenki



Phot. 22. The painted authentic glass blocks on the ceiling of the stairs hall of the Kassler building in Lviv

Fot. 22. Zamalowane, oryginalne bloczki szklane na suficie klatki schodowej budynku Kassler we Lwowie

traits of the interesting modernist objects are being lost. Even though in general the style and appearance of architecture object stay allegedly the same but without a doubt smart ideas of the author are lost at the time of these rebuildings. So, the question of “where is the edge of revalorization of the monument?” is really significant from the position of restoration and monument protection. It is important to discuss it openly, argue and look for best ways of its solution.

CONCLUSIONS

1. Regardless of a great quantity of modernist architecture objects at Lviv city monument register (more than 300 monuments); preservation of these monuments is in the condition of a permanent threat of rebuilding and risk of authenticity loss.

2. The row of modernist objects in Lviv deserves not only all-Ukrainian but also all-European recognition. That's why the primary task is to transfer them to the rank of state meaning monuments. Such objects mean – club of tram workers, club of railroad workers, house of advocate, office building of Kassler.

3. Restoration works on Lviv modernist monuments do not have planned program character and often are lead to repair work. At last years there was not a single professional restoration on modernist monument done, except for the restoration of the hotel "Ukraine" (before 1944, former hotel "French"), restoration of which had a conclusion of not preservation of modernist monument, but a return (reestablishment) on the object facades from XIX century in style of historicism.

One of the most interesting modernist monuments – the building of railroad workers, was reconstructed, but not restored in 1997 with the change of authentic wooden window frames for plastic, addition of not-in-style elements, painting of outer walls, made of specific face brick, that does not need any painting. Another similar object – tram workers club, saved until now the unique architecture of facades, but interiors of the building are fundably reconstructed in years 1980. Especially the architecture of theater hall was changed. However, important to say, that the architect, making change of the interiors solutions tried to work in modernist style. As a result the authentic elements of decoration were lost.

4. All these examples mean the permanent tendency from investor's side to modernize the modernist architecture. We consider it to be a problem not only on a practical level, but also on the theoretical restoration. Method of preservation and restoration of modernist monuments with their specific clean surfaces from certain plasters, opened unprotected terraces, wide plastered façade surfaces unprotected from rain water, with other special traits, needs separate approach, which has to include:

a) explanation work with investors and owners about specific traits of modern style architecture and about importance of their protection (in this term very important are publications for waste society audience about unique and authentic measures in modernist-architecture palette);

b) research on local building traditions and techniques which were used in Lviv at first half of XX century, when creating modernist buildings;

c) creating of recommendations with the use of old and new-created techniques of modernist monument objects restoration;

d) special training of practical-restorators for work on modernist monuments with development of conservation skills for authentic elements of exterior and interior of modernist monuments;

e) development of special restoration methods (additions) in cases when it is necessary regarding imperfect and short time techniques or materials used when creating modernist buildings (horizontal waterproof of terraces and balconies, hydrofobization of surfaces, amelioration of large window openings for providing thermal loss protection, but with the preservation of authentic image.

5. Could be recommended development (combining with efforts of monument protectors, city administration and architects) special programs of conservation and revalorization of Lviv modernist objects. Such work would demand development of modernist architecture monuments restoration and revalorization recommendations and rules.

6. Necessary activation of Ukrainian national committee ICOMOS activity towards popularization of XX century heritage. In this aspect it would be important to organize in Ukraine the branch of DOCOMOMO (based on association of first of all Lviv and Kharkiv specialists), also preparation of international conferences and several detailed publications on the issue of modernist architecture of Lviv, Kharkiv, Kyiv, Ivano-Frankivsk and other cities.

REFERENCES

- Bevz M., 2004. *Methodological bases of regeneration of architecture monument complexes of historic cities (on the example of Western Ukraine)*. – Abstract of thesis – Dis. of doc. hab. arch. – Kharkiv: HDTUBA, p. 7.
- Cielątkowska R., 1998. *Architektura i urbanistyka Lwowa II Rzeczypospolitej*. Art-Styl, Warszawa, 387 s.
- Chodorkowskyi J., 1997. *Historical tradition and modernism in the architecture of Ukraine in the beginning of XX cent.* // *Architekturna spadshchyna Ukrainy*. Kyiv, p. 135–144.
- Cherner O., 1989. *Lwów na dawnej rycinie i planie*. – Wrocław–Warszawa–Kraków: Ossolineum, p. 85–89.
- Drexler I., 1820. *Wielki Lwów*. Lwów.
- Tymofienko V. ed., 2003. *History of Ukrainian architecture*. “Technique”, Kyiv, p. 401–419.
- Levicki J., 2004. *Architektura Lwowa między tradycją i nowoczesnością*. 600 s.
- Wesołowski J., 2006. *Lwów – rozwój urbanistyczny. Renowacje i zabytki*, 4, Kraków, 29–63.
- Vuytsyk V., Lypka R., 1987. *Zustrich zi Lvovom*. Kameniar, Lviv, 135 s.
- Zachwatowicz J., 1966. *Architektura polska*. Arkady, Warszawa, 527 s. (s. 423).

ARCHITEKTONICZNE ZABYTKI MODERNISTYCZNEJ ZABUDOWY MIASTA LWOWA: GRANICE REWALORYZACJI

Streszczenie. Modernistyczna architektura Lwowa jest reprezentowana przez około trzysta zabytków zarejestrowanych w państwowym ukraińskim rejestrze, na poziomie lokalnym. Architektura ta ma swoje specyficzne cechy. Jest to wartościowy fenomen na polu europejskiej architektury modernistycznej. Wyróżniające się cechy tej architektury są reprezentowane przez obiekty stworzone w jednym miejscu, lecz pod różnymi uwarunkowaniami społecznymi i politycznymi, w mieście należącym do różnych państw. Wczesnomodernistyczne budynki we Lwowie wznoszone były, gdy miasto należało do Austrii, przed pierwszą wojną światową. Bardzo interesująca była architektura okresu międzywojennego, wówczas miasto należało do wiodących ośrodków architektury w skali Polski. Również z okresu Związku Radzieckiego pochodzi kilka interesujących przykładów późnomodernistycznej architektury lat 60. i 70. XX w. W artykule chcieliśmy podjąć dyskusję, gdzie przebiega granica rewaloryzacji zabytków modernizmu? Jak chronić przestrzenie otaczające, historycznie uformowane otoczenie i często unikalne rozwiązania zespołów zabudowy w historycznych rejonach miasta.

Słowa kluczowe: zabytki architektury modernizmu, rewaloryzacja modernistycznych obiektów zabytkowych, wartość i autentyczność zabytków modernizmu, metody rewaloryzacji