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**TOWNSCAPE OF LVIV – PHASES
OF DEVELOPMENT (13th – 18th centuries)**

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Abstract. This article considers the evolution of the townscape of Lviv in connection with natural landscape, civil buildings and housing during the 13th – 18th century.

Key words: city, townscape, city landscape, city plan, architectural ensemble, architectural image.

1. Introduction

Lviv is one of the biggest Ukrainian cities, an industrial, transport and cultural centre of Western Ukraine. Since the middle of the 13th century, the city has been known as one of the capitals of Halych-Volyn Principality, the Western part of Kyivan Rus. The town is considered to be founded by Prince Danylo Halytsky (Daniel of Halycz) in the formerly populated land, at the crossroads of the important medieval trade routes, linking the towns of Central Europe with Kyiv and the towns of Baltic Sea coast with the Pontic littoral [1]. This article aims to carry out an analysis of the evolution of Lviv's image throughout the 13th to 18th century, and to show the distinctive features of the city development.

2. Basic Theory

Numerous archaeological and historical materials testify that Lviv during the 13th century consisted of several relatively separated areas. First and foremost, the fortified core constituted the town (13th c.) and was situated on Prince's Hill, whose general appearance can only be described rather hypothetically. A "pillar" defence tower, surrounded by earthen ramparts and wooden felling is assumed to be located there [2]. Secondly, there was a castle, known as the High Castle, which began to be constructed in the second half of the 14th century. It was built on a high hill to the east of Prince's Hill ("Knyazha Hora") and had been a large building of 120 metres long and more than 20 m wide, with the high walls and several towers [3].

East of the vicinity of Castle Hill was the steep Leo's Hill, which was free of buildings. There was also a fortified Prince's courtyard with a treasury, located on a terrace to the South of Prince's Hill and embraced by earthen and wooden fortifications. On the terraces, "the town outskirts" ("Pidhoroddy" or "Posad"), laid lower from the fortifications, consisting of wooden dwelling housings as well as stone and wooden churches.

The landscape of Lviv of that time was supposed to be a picturesque mixture of the fortifications on the hills and urban housing at their feet in typical environs: the hills, the terraces, and the Poltva-river valley. In the primary phase of the city's development, the Prince's and High Castles, due to their advantageous location, became the main architectural townscape dominants, commanding the environs.

3. Results and Discussion

Construction of numerous temples in the territory of Posad during the second half of the 13th century until the first half of the 14th century had significantly altered the general view of the town. It is known that at that time, there were more than ten Orthodox churches and monasteries, two Armenian churches, two Roman Catholic Cathedrals and presumably a mosque and a synagogue in the town [4].

Only the church of Saint Nicholas, the church of Saint Parasceve, the church of Saint Onufry, the cathedral of Saint John the Baptist and the cathedral of Saint Mary of Snows have been preserved until now, remaining as local architectural dominants. The central core of the territory of Posad was the Old Marketplace (still existing), which was mainly located along the former Volynsky Road (“VolynskyShlakh”), the site of the present Bohdan Khmelnytsky Street, and had the length of 1.5–2 km. The townscape of the territory of Posad was the largest part of the town at that time. From the West, the town was limited by the swampy Poltva river valley.

Thus, in the middle of the 14th century, the town landscape of Lviv possibly resembled other towns of the Kyivan Rus, such as Kyiv, Volodymyr, Halych, and Chernihiv. It should also be underlined that the architectural and urban elements, spontaneous planning of the territory, and stone and wooden housing formed a holistic unity.

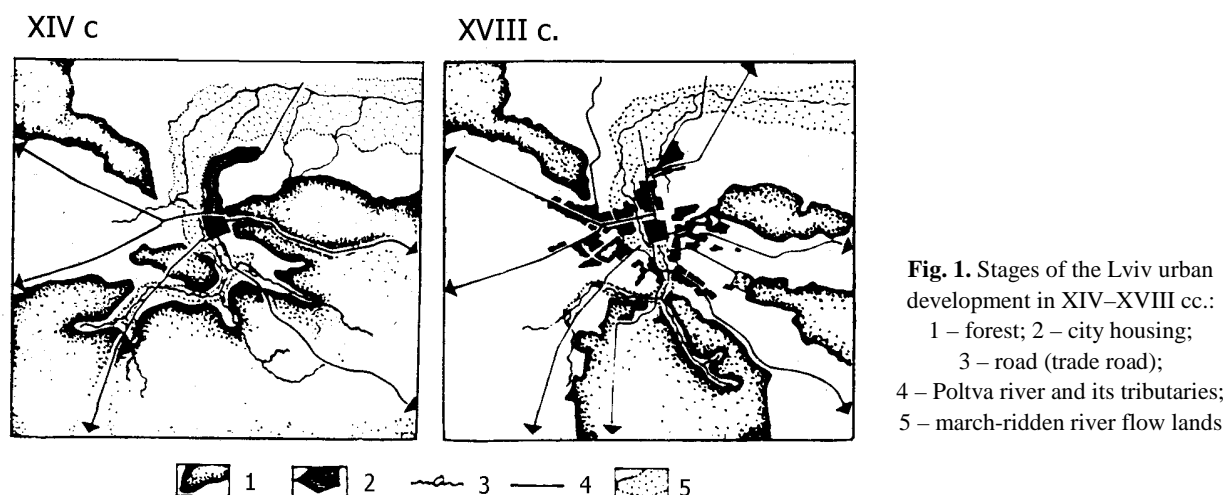


Fig. 1. Stages of the Lviv urban development in XIV–XVIII cc.:
 1 – forest; 2 – city housing;
 3 – road (trade road);
 4 – Poltva river and its tributaries;
 5 – march-ridden river flow lands

From the middle of the 14th century, a development of a new urban construction started on the plain territory, to the South of the Old Rus Posad [5]. One hypothesis supposes that mastering a new territory had commenced earlier, but its clear shaping took place only during reconstruction after the devastating fire in 1381 [6].

A new urban complex was created on the ground of typical planning with a rectangular Rynok Square (Market Square) at its centre. The square of the town, surrounded by a ring of fortified walls, totalled 18 hectares and contained about 250 built-up plots [7]. A regular urban planning system was typical for the central European towns of that time, as the sizes of urban plots were dictated by the Magdeburg Law.

The Market Square represented the compositional centre of Medieval Lviv, where the main streets, leading to the Halych and Cracow gates, crossed. The centre of the Market Square was occupied by the Town Hall with a lofty tower and a clock mounted on top, and along the perimeter of the square, the three-window houses of merchants and artisans were constructed. Buildings were bordered with pedestrian pavements of hewn stone, slightly lifted over the road. The Market Square and the main streets had cobble-stone roads.

There was no verdure beyond the town walls, except for the small gardens of monasteries. Such description of the general appearance of Lviv during the period between the 16th to 17th century appeared in the oldest reference to the city, left by Gdansk merchant Martin Gruneweg [8].

One can consider that during the 15th and 16th centuries, the town landscape of Lviv was shaped by regular Gothic planning and Gothic housing inside the rings of walls. The towers of the Town Hall, town fortifications, and church buildings used for worship dominated the silhouette of Lviv at the time, against the equal low-rise buildings of town-dwellers.

It may be said that during the 15th and 16th centuries, a total transformation of the town landscape's accents took place. The compactly built-up sites of similar dwelling blocks, separated by the straight streets, became the main factor of the town's impression from the "inside." Perspectives of the streets are completed with the towers of the Town Hall, churches, and town fortifications.

From the "outside," the town looked like a compact formation with a variegated silhouette, encircled by a ring of walls. Still, the High Castle located on the summit of the hill commanded a beautiful view of the town and continued to be a dominant element of the town's panorama and silhouette. This can be seen in the oldest general view of Lviv, in the early – 17th century engraving by Aurelio Passaroti [9].

The defence walls played an important role in the town landscape. Except for the High Castle mentioned above, the two rings of walls – the internal High Wall and the external Low Wall – encircled the town. The High Wall was fortified with 28 square towers and the low wall had 18 semi-circular towers [10].

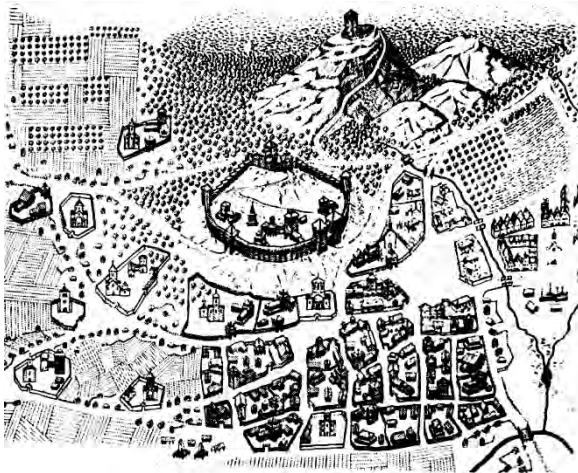


Fig. 2. The view of Lviv from the second part of 13th century.
According to J. Bazarnyk. 1984



Fig. 3. The Lviv and suburbs in XV–XVIII cc.
According to J. Witwicki. 1936

It should be mentioned that one could judge the general aspect of Lviv townscape before the middle of the 16th century, mainly based on an analysis of the historical literary sources, since old Lviv housing construction suffered considerable damage in the fire in 1527[11].

Beyond the walls, unfortified town outskirts were located. One of them, is the Northern suburb, named "Under the Castle" ("Pidzamche"), is the site of the former Old Rus Posad, located on Volynsky Road. It became a part of the outskirts of Cracow. In the south, the Halytsky suburb was formed on trade routes to Kyiv and Halych (the present Lychakivska Street and Zelena Street). The appearance of the outskirts essentially differed from the general aspect of the very town inside the walls. The suburbs had small wooden houses with gardens and orchards as verdure. Buildings of the Orthodox and Catholic churches and monasteries stood out against this background.

Steadily increasing importance of the suburbs was the main reason of their fortification and creation of nearly separate towns that were independent on the city council. The King's engineers Aurelio Passaroti and Fryderyk Getkant created a special draft of new fortifications around the outskirts, though it was never realized [12].

From the second half of the 16th century until the end of the 19th century, a general aspect of the Lviv townscape was marked by the evolution of architectural and urban forms of the Renaissance, Baroque, Classicism and Eclecticism. The Old Rus churches – the church of St. Nicolas, the church of St. Onufry, the church of St. Parasceve and the Armenian Cathedral – were reconstructed. This also affected the oldest Catholic Cathedral of St. John the Baptist and the Cathedral of St. Mary of Snows, which underwent serious alterations. The Gothic Cathedral gained almost new architectural forms and became an example of evolution of forms of the classical architectural styles and their mutual supplement, beginning from Gothic through to Baroque styles.

One of Lviv's most revered monuments of the Renaissance style is the Ensemble of the Church of the Assumption, a masterpiece of the 16th and early – 17th century Ukrainian architecture. The ensemble

harmoniously combines the three constructions of different sizes: the 66-metre-high bell-tower, named the Kornyakt tower, the Church of the Assumption and the small Chapel of the Three Prelates.

The most significant Baroque constructions of Lviv in the 17th and 18th centuries include the church of St. Peter and St. Paul of the Jesuit Order, the church of St. Michael of the monastery of the Barefooted Carmelits, the church of St. Antonius, and the church of Mary Magdalene.

The Church of the Bernardines and a church of the Dominicans occupied a special place in the spatial composition of the historical centre of the town. These monumental edifices actively form the image of the adjoining streets and squares. Their towers are the last links of the perspectives of streets and play an important role in the formation of the townscape of the historical centre of the town.

Among the greatest achievements of the Lviv's Baroque style, the ensemble of the Greek-Catholic Cathedral of St. George should be mentioned [13]. It was built in the middle of the 18th century on a high hilltop, located to the west of the historical urban core, where a small wooden church of the 13th century once stood. The Cathedral of St. George has become one of the main elements in the town's phisionomy. Its dome is easily seen from a great distance.

The Renaissance and Baroque edifices have contributed new peculiar features to the town landscape of Lviv. They essentially enriched the composition of streets and squares, and formed a variegated and expressive townscape of the centre. In a densely built town, towers and belfries of edifices used for worship purposes became spatial reference points. They also informed on the national and religious affiliation of residential blocks, being typical features of multinational Lviv during the 13th to 18th centuries. Northern dwelling blocks were inhabited by Armenians (Orthodox and Catholic), central blocks by Poles and Germans (Roman Catholic), South-eastern districts by Jews (Israelite), and eastern dwelling blocks by Ruthenians or Ukrainians (Orthodox).



Fig. 4. North-east corner of the Rynok Square in Lviv



Fig. 5. Church of the Assumption. XVI–XVII cc.

In the 15th and 16th centuries, the Market Square was the largest open space in the centre of the town and was of great importance. The square (142m by 129m), was planned to meet the requirements of the Magdeburg Law. Since the end of the 14th century, it has been constructed by dwelling houses on 52 plots along the perimeter of the Square [14].

Before the fire in 1527, the buildings were built in the Gothic style. After the reconstruction, they took the Renaissance and Baroque forms. Initially and throughout the 16th and 17th centuries, buildings characteristically had three windows across the facades. Instead of the background of ordinary houses, large premises-palaces were erected. They emerged as a result of joining together several previous constructions.

Until today, the Market Square has preserved the unity of spatial composition and has remained as a compositional center of the late medieval part of the town.



Fig. 6. Halych suburb.
The Bernardine Monastery and Church. XVII c.

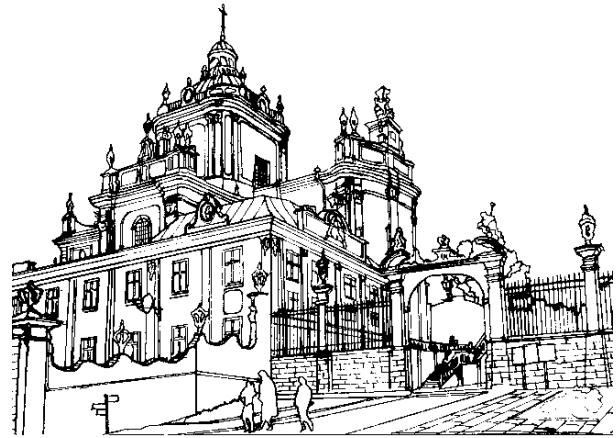


Fig. 7. Cracow suburb.
St. George Cathedral. XVIII c.

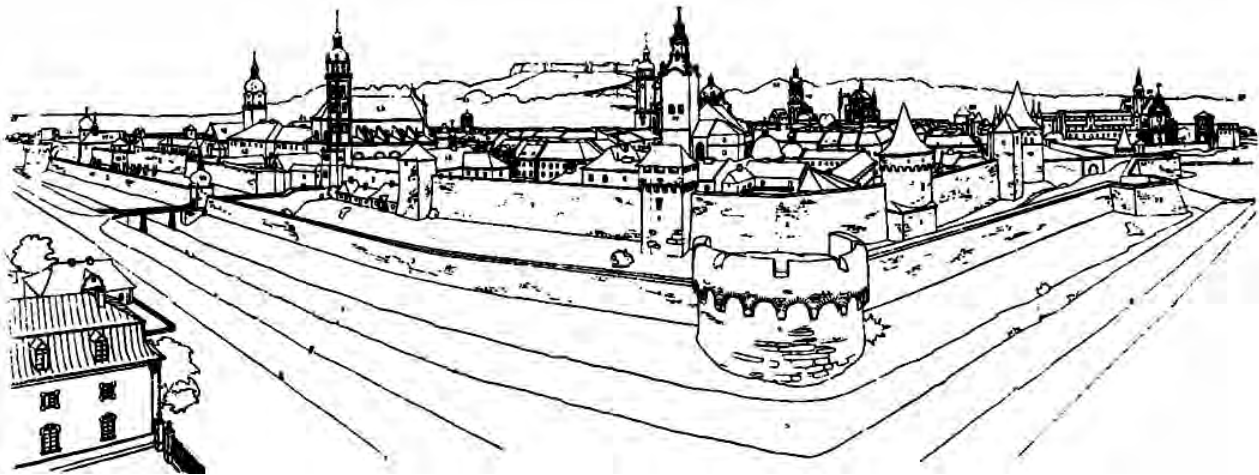


Fig. 8. The view of Lviv in XVIII c. According to W. Dolynskyy. 1929

4. Conclusion

At the end of the 18th century, the town landscape of Lviv was formed by the following constituent parts: the complex of the medieval town, encircled by the double ring of fortifications, and the strip of suburbs around it [15]. Among the suburban is Pidzamche (Under the Castle) with the Old Rus urban territory at the foot of the High Castle occupied a special place. Town's outskirts had their own spatial dominants, as for example, Cracow suburb with the St. George's Cathedral, Halych suburb with the Bernardine Monastery and Church, Lychakiv suburb with the St. Antonius church, which at the same time were important components of the general town landscape, as it has already been emphasized.

References

- [1] The first written reference to Lviv in the Halych-Volyn Chronicles dates back to 1256. Today Lviv has a population of 760000 and is the administrative centre of the Lviv region ("oblast"), important industrial, transport and cultural centre.
- [2] The view of the primeval urban core of Lviv during the days of Halych-Volyn Principality is described according to: Ivan Krypiakievych *Istorychni prokhodyp o Lvovi*. – Lviv, 1932. New edition 1991. – P. 13.
- [3] *Ibidem*. – P. 22.
- [4] Trehubova T. O., Mykh R. M. *Lviv. Arhitekturno-istorychnyj narys*. – Kyiv, 1989. – P. 45–51.
- [5] In the second half of the 14th century Lviv and suburban areas were incorporated into the Polish Kingdom. In 1356 the Lviv took on the Magdeburg Law.

- [6] This hypothesis was published by Andriy Rudnytsky in: *Istoria Lvova* // under red. V. V. Sekretariuk. – K., 1986. – P. 21.
- [7] According to researches by Tetiana Trehubova see note 4.
- [8] *Istoria Lvova v dokumentach i materialach*. – K., 1986. – P. 61–69.
- [9] *Katalog hraviur 17–20 st. (Architektura Lvova)*. – Kyiv, 1989.
- [10] Vujcyk V. S. *Derzhavnyj istoryko-architekturnyj zapovidnyk u Lvovi*. – Lviv, 1991. – Vydannia druhe. – P. 15.
- [11] *Ibidem*. – P. 30.
- [12] Trehubova T. O., Mych R. M. p. 51.
- [13] After the Church Union of Brest was endorsed (in 1596) the Greek Catholic (the Uniate) Church was formed. Ukrainian people were divided into Orthodox and Uniates.
- [14] Today 45 houses are located on the Market Square.
- [15] Houses beyond Lviv's walls, perhaps, were built already in the 16th c. and the end of the 18th c. built up.

Богдан Посацький

МІСЬКИЙ ЛАНДШАФТ ЛЬВОВА – ЕТАПИ РОЗВИТКУ (XIII–XVIII ст.)

***Анотація.** Розглянуто особливості еволюції міського краєвиду Львова в поєднанні з природним ландшафтом і комплексами громадської та житлової забудови впродовж XIII–XVIII ст.*

***Ключові слова:** місто, міський краєвид, міський ландшафт, розпланування міста, архітектурний ансамбль, архітектурний образ.*