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**LANDSCAPE ORGANIZATION OF MONUMENTAL SCULPTURE
IN THE CREATIVE WORK OF ARNOLD RÖHRING
(squares, streets and parks of the city)**

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Abstract. The article deals with the landscape arrangement of monumental sculptures in the creative work of Arnold Röhring. The text reviews the role and the importance of landscape arrangement of monumental sculptures in the architectural composition of the city of Lviv. Examples of works of monumental sculpture of the turn of the 19th and 20th centuries are described in the article.

Key words: monumental sculpture, Arnold Röhring, landscape organization, city parks.

1. Introduction

The city center of Lviv is characterized by richness and diversity of natural, urban and architectural forms, which, together, form a unique historical landscape-architectural complex.

At the turn of the 19th and 20th centuries, the city center developed rapidly by building up, mainly, the southern sector of the city. After construction of an underground reservoir for the Poltva river, a new central cell began to be formed. Construction of a considerable number of residential and public buildings led, among others, to erection of the building of the Diet of Galicia and Lodomeria. According to the principles of urban contemporary European development, the planning of planted boulevards and city parks was initiated.

On the boulevards, squares and parks there were located monumental sculptures, mostly the memorials of famous public figures, writers and poets. The tradition of combination of sculptures and objects of the landscape in Europe goes back to Ancient Rome. It was further developed in Italy, especially, during the Renaissance and Baroque in the 16th–17th century. Such formed architectural and landscape compositions are a combination of Nature's art and technology, only historic bird's-eye view engravings can provide a perspective of the overall composition [1].

2. Basic Theory Part

During the 19th and the early 20th century, on the squares, streets and parks of the city there were built a number of memorials, i.e., monumental sculptures and the landscape surrounding them was arranged by Arnold Röhring. They are the figures of Jan Kilinski in the Stryiskyi park, Aleksander Fredro on Academic Square (now Square at the intersection of Shevchenko avenue and Dragomanova street), Agenor Romuald Goluchowski on the edge of the Jesuit Park (now Ivan Franko Park), Adam Mickiewicz on Mariatska Square (now Mickiewicz Square), Kornel Ujejski on Akademicka street (now Taras Shevchenko Avenue)¹.

To the oldest surviving monumental sculptures, preserved till the present time, belongs the Jan Kilinski monument (sculptor Julian Markowski). It was set in the lower ground floor of the Stryiskyi park in 1894. The landscape arrangement surrounding the monument belongs to the authorship of Arnold Röhring.

The project plan of the Kilinski park (now the Stryiskyi park) was drawn up by A. Röhring much earlier, still in 1877. During its design the natural characteristics of the landscape of the city were taken into account, making it possible to create one of the most beautiful parks in contemporary Europe [2].

¹ It is noteworthy that all of the persons listed in the text representing the Polish part of the Galician society, which at the turn of 19th–20th centuries occupied the dominant position of that time province of Galicia and Lodomeria Austro-Hungarian monarchy.

It may be assumed that by providing a regular plan of the lower stalls of the park, Röhring made it possible to set up herein a sculpture. At present, the figure is set against an array of trees. In front of it there are traditionally formed symmetrical flower beds and herbalists.

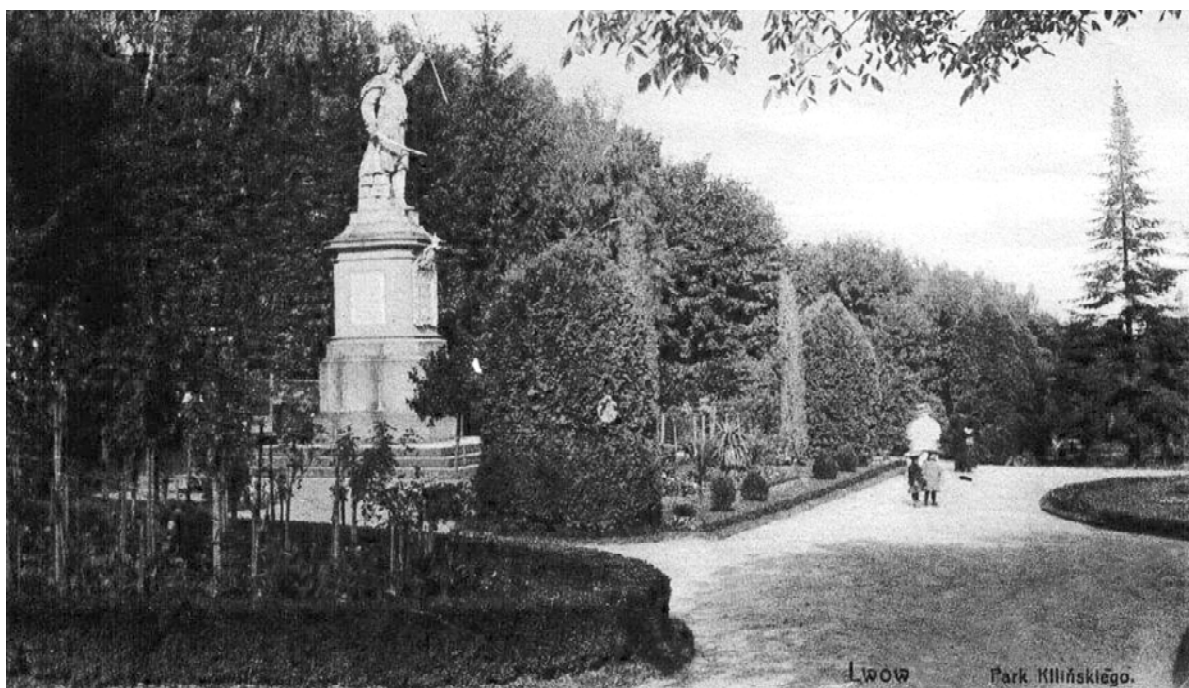


Fig. 1. Jan Kilinski monument in the lower ground floor of Stryiskyi park at 1895. Sculptor Julian Markowski, landscape organization – Arnold Röhring. Picture from private collection of Ihor Kotlobulatov

In the late 19th century, according to the project of Arnold Röhring, the terrace of the lower Jesuit Park parterre (Ivan Franko park) underwent alterations and was decorated with flower beds and flower gardens. A semicircular area was formed in the symmetrical composition, focused on the main entrance to the building of the Diet of Galicia and Lodomeria (the Main Building of Ivan Franko National University of Lviv). The building represented the Diet and personified the legislative power, being marked by monumental symmetrical forms. It was natural that the same approach was adopted in the formation of the lower parterre of the Jesuit Park.

Opposite the main entrance in the center of the square there was located a flowerbed with a large cast-iron vase, which dominated on the axis of the building entrance of the Diet of Galicia and Lodomeria. On it, there were designed several alleys [3].

During 1894–1896, in the perimeter of the square, around the vase, busts of the honored people in the city, i.e., the journalist and politician Jan Dobrzanski, the Director of Theater and actor Jan Kaminski, the Marshal of the Galician Diet Leon Sapiega, the artist Artur Grottger, the Bishop Samuel Growinski were set up. Close to the alley a bust of the poet and the researcher of antiquity Count Jozef Dunin-Borkowski was put up. The sculptures were made by Tadeush Baronch, Leonard Marconi and Antoni Popiel. After World War II, in the Soviet times, these sculptures disappeared. Nowadays, their fate is unknown [4].

On the left and right sides the composition was complemented with stone obelisks, stele-obelisks with images of lions' heads (today, not preserved). The flower-bed was separated from the green park massif by semicircular wallpaper, accented by a number of pedestals with busts of famous people of Lviv (today, not preserved). This approach to the formation of the park's parterre is believed to have been used by Röhring in front of the Diet, referring to the composite connection between the sculptures on the façade of the Diet and the sculptural figures in the park. These decorative plastic motifs are complemented by each other, substantially enriching the overall composition of the space. This is evidenced on the existing compositions of the parks surrounded by Baroque and Renaissance villas [5].

The original composition of the square with a cast-iron vase existed for some time still after the removal of the sculptures. A flower portrait of Ivan Franko was arranged on the symmetry axis. We can see it in one of the pictures of the late 1940s. During the 1960s, the architectural and landscape composition of this part of the park parterre changed. In 1964 a monument to Ivan Franko was set in this place.



a



b

Fig 2. Lower Jesuit Park parterre terrace (Ivan Franko park): a – Picture between 1912–1913, source: publisher “Centre of Europe”; b – Picture from the end of 1940s, with a flower portrait of Ivan Franko

In 1901, at the approach to the main alley of the park the monument to the Governor of Galicia Agenor Romuald Goluchowski (sculptor Cyprian Godebski) was set up. It became the dominant of the park's lower part and the intersection of Third of May Street (now Sichovi Striltsi Street) and Slovatskyi Street. The monument was removed by the Soviet authorities in 1947. In its place a bizarre flower vase was set. Here, today, you can see a large cast-iron vase with bas-reliefs of free interpretation of the work by B. Thorvaldsen "The Course of People Life" [6].

In addition to the park areas, the landscapes surrounding several monuments in the center of Lviv also belong to the authorship of Arnold Röhring. In 1897 in Akademicka Square (Shevchenko Avenue) a monument to the playwright Aleksander Fredro of Leonardo Marconi's authorship was set up. From the remaining photos it can be concluded that around the Fredro monument a round-shaped pedestrian zone was formed organized with three flowerbeds and trees. The flowerbed in the front side of the monument was fenced round with the same metal fence as the flowerbed on Hetmanski Valy (Hetman's Ramparts, present Svoboda Avenue). In the square, in front of the monument, a view of Akademicka with a silhouette of the bell tower of Latin Cathedral is revealed.



Fig. 3. Monument to the playwright Aleksander Fredro, Academic Square (Shevchenko Avenue), Lviv.

Photo: D. Mazur. – 1900–1904

In the landscape composition of Akademicka Street an oval flowerbed surrounded by a low fence was formed by Röhring. In 1901, for the purpose of setting the monument to the poet Kornel Ujejski (sculptor Anton Popel), the flowerbed was redesigned, i.e., its sectoral composition was simplified, the fence was removed and a monumental sculpture was placed in the middle [7]. After World War II the monument was transported to Poland and, in 1956, it was set up in Szczecin [8].

A distinct feature of the spatial dominant is the monument to the poet Adam Mickiewicz (sculptor Anton Popel, 1904), set up in the middle plaza of the same name in the first half of the twentieth century. It was considered the "most magnificent" monument in Lviv. [9]

After the opening of the monument to Adam Mickiewicz the landscape arrangement of Mariacka Square (Mickiewicz Square) was ordered. It was carried out by the architects A. Röhring and T. Talovski and S. Handel [7]. In different periods the landscape composition around the monument underwent changes.

Generally, it consisted of lawns, flowerbeds, borders, linear plantings of trees and shrubs. However, the feature of symmetrical construction and subordination of monumental sculpture remained.

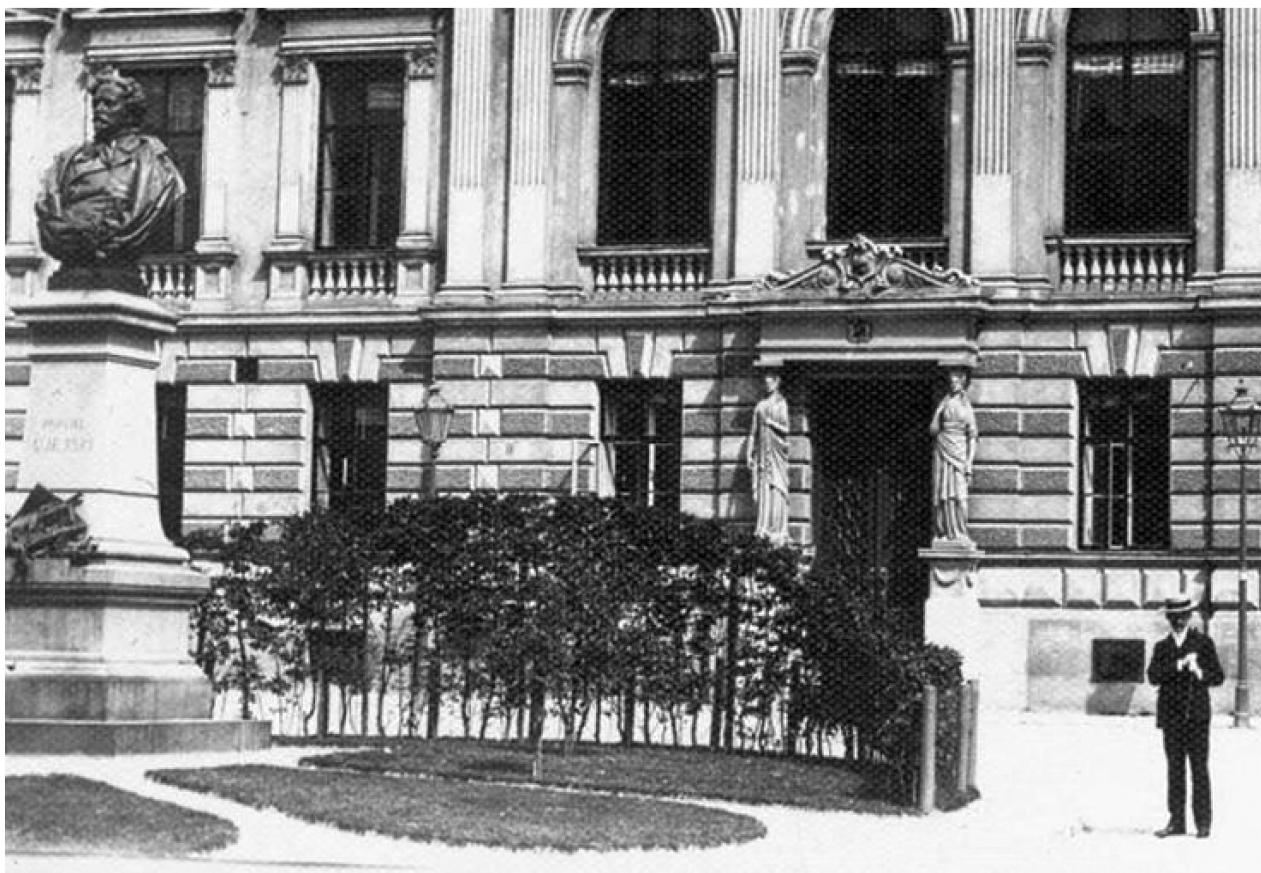


Fig. 4. Monument to the poet Kornel Ujejski, Akademicka Street (Shevchenko Avenue), Lviv. Photo of 1902

3. Conclusions

After reviewing examples of the landscape surrounding works of monumental sculpture in the center of Lviv of A. Röhring's authorship, it must be noted that at the turn of the 19th and 20th centuries, due to the combination of architecture, construction and the natural environment, the city became enriched with features of a large European city

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**ЛАНДШАФТНА ОРГАНІЗАЦІЯ ТВОРІВ МОНУМЕНТАЛЬНОЇ
СКУЛЬПТУРИ У ТВОРЧОСТІ РЕРІНГА
(на площах, вулицях та у парках Львова)**

***Анотація.** Статтю присвячено аналізу ландшафтного оточення монументальної скульптури у творчості Арнольда Рерінга. Розглянуто роль і значення ландшафтної організації монументальної скульптури у архітектурній композиції Львова. Наведено приклади організації творів монументальної скульптури на зламі XIX–XX ст.*

***Ключові слова:** монументальна скульптура, Арнольд Рерінг, ландшафтна організація, парки Львова.*