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## **Architecture in the context of socio-cultural polarisation: The case of Lviv (1991-2025)**

**Abstract.** The relevance of the research lay in examining the contemporary architectural governance of Lviv, which required a developed media component and an established dialogue between groups with opposing cultural and aesthetic views. The aim of the study was to determine the dependence of urban architecture stylistics on the moderation of public opinion and the prevention of antagonistic and hostile narratives in professional and public environments. The article examined the relationship between sociocultural polarisation and stylistic evolution of urban architecture in Lviv during 1991-2025. The example of Lviv showed that the lack of effective mediation between traditionalist and liberal positions in architectural discourse led to conflicts of values and a decline in the quality of design decisions. Based on an analysis of media and professional materials, two main phases of architectural development have been identified: postmodernism (1991-2010), characterised by a rejection of Soviet modernism and a romanticisation of historical forms, and neomodernism (2011-2025), in which modernism was reinterpreted as a symbol of European identity. Sharp criticism of neomodernist projects by the public had become a social phenomenon that had influenced architectural decisions. An example of this was the conflict surrounding the reconstruction of St. George's Square, which ended with a compromise solution and initiated a trend toward "neutral" and prosaic forms. The practical value of the article lies in demonstrating how establishing mutual understanding between proponents of different architectural approaches can improve the quality of design decisions, avoid excessive simplification, and preserve architecture as a carrier of urban identity

**Keywords:** prosaic architecture; simplification; neomodernism; traditionalism; design moderation; aesthetic conflict; urban identity

### **INTRODUCTION**

Architectural design has become closely linked to narratives emerging within urban communities connected through horizontal networks. These narratives shaped the symbolic meanings of architectural projects, reflecting the transient mindset of society. Public engagement with

architecture had turned into a tool of political positioning, media influence, and cultural negotiation, making design itself a mirror of social reality. In Lviv, the historical traditionalist mentality and the aspiration for European reintegration entered into sharp opposition, resulting in two

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stylistic phases – postmodernist and neomodernist. The latter became the centre of polarised discourse, whose political and reputational consequences shifted neomodernist architecture toward neutrality and restraint. The architecture of Lviv in 1991–2025 appeared as a space of value interaction, where design was not only a technical act but also a reaction to the dynamics of the urban community. J. Kelly (2023) noted that a passive and reflective moderation between two poles of communication led to the dominance of “neutral” and compromise solutions in the spirit of prosaic architecture, and the absence of contemporary objects equivalent in symbolic role to historical monuments that identified the city. The interaction between architecture and public opinion was not new, but in modern media environment, it reflected the convergence of professional and mass cultures. With the growth of information exchange, public opinion began to position itself as more legitimate than the professional stance of architects. In a period of developed social communications, key architectural decisions were influenced not only by spatial or functional considerations but also by socio-cultural context. H. Jannièrè & P. Scrivano (2020) emphasised that society had become an active participant, contributing to the authenticity of design. The prestige of architecture and its authors often depended on their acceptance by public criticism, as noted by M. Tempestini (2025), who highlighted the spontaneity of public opinion and the need to establish boundaries for its effectiveness.

The influence of social media on architectural design had been widely examined. G. Lindsay *et al.* (2025) noted that online platforms can redefine architectural meaning and interpretation. In their introduction to a special issue, the authors emphasised that digital platforms have become not only a tool for disseminating information but also an active environment that redefined the meaning and interpretation of architecture. The study focused on how the virtual representation of objects shaped perceptions of them before, during, and after realisation, indicating a shift in the architect’s role within the media space. I.B. Kosasih & M.A.G. Sangaras (2022) demonstrated that clients shaped their design preferences under the influence of Instagram trends. This study showed a direct link between visual trends in social media and the formation of clients’ design preferences, who increasingly came to architects with ready-made ideas inspired by aesthetics popular online. Thus, Instagram functioned as a powerful, yet often informal, regulator of style in contemporary design. Likewise, B. Topdağı Yazıcı *et al.* (2025) analysed how social media aesthetics – light, colour, and framing – affected public reception of heritage restoration projects in Istanbul. The authors emphasised that a project’s success may depend less on its historical authenticity and more on its ability to generate positive “media content”. This illustrated how the visual appearance for social media became an integral part of assessing an architectural object in the age of advanced communication. Public media activity had become a decisive tool for shaping architectural

outcomes. M.E. Linko (2020) documented how strong public opposition led to the rejection of the Guggenheim Museum project in Helsinki. Researcher documented how media debates, which went far beyond professional circles, turned the architectural project into a political issue related to the use of public funds and urban identity. This case served as an important example of how public media activity became a decisive tool for shaping architectural outcomes, capable of leading to the cancellation of even high-profile international projects. J. Kubik (2024) emphasised that the growing divide between traditionalist and liberal positions reflected a broader reaction challenging Western liberal-democratic dominance through counter-narratives, sometimes neo-feudal in tone. Scientist I. Krasnodemska (2022) analysed the redevelopment project of St. George’s Square, intended to install a monument to Metropolitan Sheptytsky, a religious leader of Ukraine’s national revival. The project’s symbolism provoked a confrontation between liberal activists seeking preservation and traditionalists advocating transformation. Protests and online debates culminated in a compromise solution. Paradoxically, liberals defended historical continuity, while conservatives demanded change, referencing the square’s 19<sup>th</sup>-century origins (Petryshyn *et al.*, 2016). The aim of the study was to explore how the stylistic choices in urban architecture were influenced by the mediation of public opinion and the avoidance of conflicting and adversarial narratives in both professional and public spheres.

## MATERIALS AND METHODS

The methodology applied in this study was based on the integration of three interconnected analytical components: the relevance of architectural form within the professional design community, its perception in mass culture, and its actual morphological and symbolic content. These components were examined together within a chronological framework that covered the period between 1991 and 2025, allowing the research to trace the evolution of stylistic preferences, cultural attitudes, and socio-political tensions that shaped architectural decision-making in Lviv. This temporal lens made it possible to observe how architectural forms and their interpretations changed in response to broader socio-cultural polarisation. To achieve this, the study incorporated a wide range of heterogeneous sources. Professional publications from sources such as the *Architectural Herald* (n.d.), and *Building Differently* (n.d.) provided insights into expert discourse, while public debates, media narratives, manifestos, and residents’ reactions offered a broader cultural perspective. These sources revealed a consistent pattern: a widespread public rejection of the Soviet past, which resulted in a corresponding rejection of modernism and a reorientation of architectural form-making. Additionally, opinion-based materials – including user posts, detailed comments, and visual criticism found in Facebook groups such as *Lviv Architects Forum* (n.d.), *Controversial Developments in Lviv* (n.d.), and *Save Historical Lviv* (n.d.) – supply valuable data on



public sentiment and conflict between opposing cultural positions. The combined use of these materials allowed for tracing the dynamics of socio-cultural polarisation and its impact on architectural form-making.

The methodology also included a detailed analysis of communicative and morphological materials in order to identify the main phases of this process. Particular attention was given to shifts in semantic fields related to the reception of architectural projects, ranging from the romanticisation of historical heritage to the re-evaluation of modernism as a symbol of reintegration into the European cultural sphere. A binary structure of public debate – between liberal and traditionalist viewpoints – was examined to understand how ideological oppositions influenced architectural preferences and decision-making. For the conditional postmodern stage of development (1991-2010), the methodology incorporated a two-step analysis of semantic field interactions. Firstly, the narratives associated with the positive semantic field and its vectors of opposition were identified. Secondly, the architectural techniques that materialised these narratives in the built environment were outlined, focusing on how it shaped reality in accordance with contemporary ideals.

## RESULTS AND DISCUSSION

Architectural form in Lviv after 1991 cannot be considered outside the context of social attitudes and media interaction. During 1991-2010 period that social and cultural influence became more polarised, conflicts arose, and attempts were made to neutralise them by changing the dominant style. The main platform here was social media, which was forming a new, more inclusive, and multifaceted space for communication aimed at changing architectural reality. The information landscape of architectural discourse in Lviv from 1991 to 2025 was heterogeneous due to the rapid evolution of the media, primarily in terms of content creation and authorship. In the beginning, the dominant media were traditional print media, including specialised architectural magazines and daily newspapers. It generally featured

one-way communication from authors on specific topics, and discussion could only take place between authors, who were given the opportunity to express themselves. This format shaped the understanding of both urban development initiatives and the preservation of historical heritage. This period can be considered a step forward compared to the previous Soviet experience, as free professional criticism became possible after Ukraine gained independence. In this sense, Lviv's architecture became similar to that of the West, where important architectural structures became not only physical but also media events (O'Regan, 2013).

So, research was divided into two separate time phases: early – conditionally postmodernist (1991-2010) and late – conditionally neomodernist (2011-2025). This periodisation reflected not only the shift in the nature of public discourse and media accessibility but also a change in the dominant stylistics and ideas about the ideal lifestyle (Architectural Herald, n.d.). The former referred to the idea of the normality of architectural form, while the latter referred to a negative alternative that was intended to reinforce the belief in the truth of normality. Therefore, the analysis of the interaction of semantic fields helped to investigate the nature of socio-cultural polarisation and its influence on the architecture of Lviv, which underwent changes due to the radicalisation of the opposition vector. It should be noted that the influence of socio-cultural polarisation occurred through the evaluation of already constructed objects, which then influenced the nature of subsequent projects. Therefore, it was identified the key structures that provoked the greatest public reaction and analysed the content of the arguments put forward by various actors in media interaction. In particular, the most discussed object of the postmodernist trend was the UkrSotsbank building on Mitskevych Square in Lviv (Kos & Kharambura, 2017), and the neomodernist trend was the Ibis Hotel on Shukhevych Street. Several forms of discursive messages and determination of their percentage of distribution in the total mass of journalistic material related to the description of modern architectural problems of the period before 2010 were depicted in Figure 1.

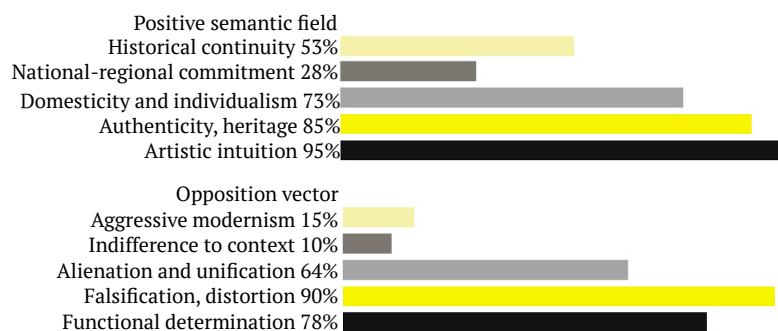


Figure 1. Forms of discursive messages

Source: Save Historical Lviv (n.d.)

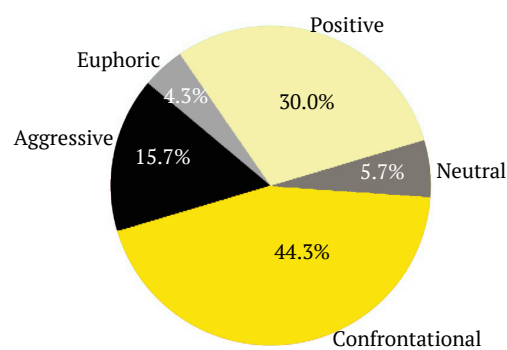
At the second stage of the research, it became important to determine the semantic fields related to the project proposals of Lviv architects in 1991-2025. In this context, it

was determined the shift towards the use of techniques that clearly signaled a break with modernist form creation and gave architecture not only postmodern but also anti-modern

features. Textual and visual material of 1991-2025 formed a positive semantic field, which had an openly pre-modern and romantic character, based on the idealisation of the past and the desire to revive the artistic significance of architectural form (Building Differently, n.d.). All these discursive messages should be seen as part of the overall process of “healing” architecture from the pathologies of the totalitarian past and a kind of decommunisation process, which remained relevant at least during 1991-2025 (Vlasenko & Ryan, 2022). The great attention paid to artistic intuition, not determined by a specific identity testified to a deeper sense of the crisis of modernism, not solely conditioned by political and ideological positions. Also, it was worth mentioning the characteristic styles of Lviv architects, which stemmed from their previous experience and ideas about “good architecture”, which had three trends: a) dynamic composition of geometric forms (a trend parallel to neo-futurism); b) post-modernist interpretation of classical form creation; c) post-modernist interpretation of traditional housing. Many objects showed signs of several of these trends at the same time. Traditionalist compilations were generally well received by the urban community, as it was perceived as a positive alternative to the limited and predictable lifestyle of Soviet dormitory districts built according to standard designs in a manner of radical utilitarianism (Gentile, 2015). The popular genre of sacred architecture of 1990-2000 testified to the existence of social expectations of linking the semiotic content of architecture with the means of realistic decorativeness and straightforward artistic expression, including on the basis of classical order templates, as an expression of spirituality and extraordinary nature (Znak & Znak, 2023).

The 2015-2025 period in Lviv architecture was characterised by a significant change in the positive semantic field, which had shifted towards integration with Western, and European design reality. Among influential professional circles, a new consensus emerged regarding a return to modernism as a style that reflected a more desirable lifestyle and liberal-progressive values. At the same time, the traditionalist camp relied on the conservative worldview of a significant part of the urban community, which had developed as a result of the specific historical development of the region (Lekhniuk, 2019). The emergence of new forms of public social communication significantly complicated the landscape of discourse around architecture. Now its participants included community activists, cultural figures, interested residents, amateurs, political and business actors, and others. A new information field had emerged, which had gradually gained the ability to influence decision-making by government institutions and project initiatives (Trefers, 2023). As a result, traditionalist and liberal views have become two opposing poles of assessment of architectural phenomena. Figure 2 indicated the percentage results of the types of public comments on architecture, which were divided into five main types: aggressive (threats, radical evaluative judgments, accusations of crimes), confrontational (accusations of bad taste, lack of professionalism,

lack of necessary aesthetic qualities, distortion of the environment), neutral (opinions about the objectivity of changes in architecture without personal approval, the non-priority of architectural topics in general, transfer of problems to another sphere – politics, economics), positive (approval within the framework of passive contemplation), euphoric (opinions have a strong emotional component, which indicated a readiness for active support).



**Figure 2.** Types of public comments on architecture  
**Source:** Controversial Developments in Lviv (n.d.)

So, data from Figure 2 indicated that for most members of the urban community, who participated in the discussion and evaluation of architectural projects, the formative content of modernism itself was not associated with art and cultural value. Accusations of destroying the historical image and authenticity of the environment were used as the ideal weapon to discredit modernist projects. Although the first experiments with neomodernist form creation in Lviv date back to the early 2000s, it became widespread in the mid-2010s, when two trends emerged: expressive-dynamic and static-geometric. At the initial stage, neomodernist objects gravitated toward the tradition of artistic content that had developed in postmodernism. Therefore, it was characterised by experiments with dynamics and expression, attempts at individualisation. It was at this time that a new polarisation model of urban discourse on architecture gradually emerged, focusing on criticism of projects that arose within the historical area of the city, as well as the lack of charisma and cultural value in new architecture equivalent to historical architecture (Habrel *et al.*, 2020).

One of the objects that received a noticeable reaction was the Ibis Hotel on Shukhevych Street, completed in 2015, built in the style of expressive neomodernism with elements of deconstructivism (Fig. 3, a). An analysis of reactions in thematic and professional discussions on Facebook showed a predominance of negative assessments, which were expressed mainly by representatives of the active non-architectural community (Lviv Architects Forum, n.d.). Positive assessments were generally not unambiguous, but came with certain reservations regarding individual spatial elements. As a result of acute polarisation, which also had political consequences due to criticism of the authorities and city leadership, the expressive manner underwent



reduction. A trend of prosaic neomodernism with a laconic and austere geometric language became widespread. It manifested itself, in particular, in the subsequent Ibiz Hotel, for which a building on the neighboring Ivan Franko Street was reconstructed in 2022. Its facade was distinguished by

its one-dimensionality and predictability, the simplicity of its geometric and compositional design, and conservatism in the use of materials (Fig. 3, b). The regularity of this process was also confirmed by the fact that both buildings were designed by the same design company “Shvets and Partners”.



**Figure 3.** An example of the transformation of neomodernist language

**Note:** a – the facade of “Ibiz” 2015, on Shukhevych Street, in the style of expressive neomodernism; b – the facade of “Ibiz” 2022, on Ivan Franko Street, in the style of prosaic neomodernism

**Source:** photos by the authors

In the context of the shift in architectural design towards prosaicness as a result of conflicting socio-cultural polarisation, it was also worth considering the development of Mitskevich Square, which had undergone a shift towards historical reproduction as a result of criticism of the Ukrsotsbank building. In 2023, the construction of a hotel designed by Kuryłowicz & Associates in the style of prosaic neomodernism was completed. Although the fate of the development on this site had long been a subject of intense interest and disagreement between supporters of the restoration of the historic building that previously stood there in the historicist style and the new building with a cut facade. As a result, the laconic, lapidary form of the new building significantly reduced the level of criticism and the effectiveness of counterarguments. During the period of conditional neomodernism (19<sup>th</sup>-20<sup>th</sup> centuries), criticism was directed not only at modernist objects, but also at some postmodernist ones, such as Ukrsotsbank building on Mitskevich Square (Fig. 4, a). While the journalism of the conventional

postmodern period expressed neutral and positive opinions about the future implementation at the design stage, after the emergence of social networks, the critical attitude of some residents and interested parties towards its architecture and cladding technology became apparent. As a result, during the subsequent reconstruction of the neighboring building for the needs of Ukreximbank, a strategy of returning to historicism was chosen, giving the functionalist facade a decorative language of eclecticism (Posatsky, 2015). A similar transformation also took place with other initiatives that shifted toward prosaicness. For example, between 2016 and 2018, a building was inserted into the historic development of Nova Motel LLC (architect O. Suvorov) on Hnatyuk Street in the manner of prosaic historicism, which provoked virtually no public reflection (Fig. 4, b). In 2008 this site had been the subject of heated debate provoked by neomodernist proposals for the planned Bristol Plaza hotel and office complex (architects B. Cherkes, E. Voronich, with the participation of M. Dubova) (Fig. 4, c).



**Figure 4.** Examples of the transformation of Lviv’s architecture under the influence of conflict discourse

**Note:** a – on the right is the postmodernist building of Ukrsotsbank, and on the left is a prosaic neomodernist building; b – house insert on Hnatyuk Street in the style of prosaic historicism; c – neomodernist proposal for the Bristol Plaza hotel and office complex on Hnatyuk Street

**Source:** photos and sketch by the authors



When considering the transformation that Lviv architecture underwent between 1991 and 2025, it was focused on the role of the contrast between traditionalist and modernist tendencies, which manifested themselves in different ways in the phases of postmodernism and neomodernism (Fig. 5). In the context of the former, it was found itself in the role of an unquestionably positive alternative to Soviet pathology, an expression of

local values, humanism, and individualisation. This position did not provoke resistance based on a general social consensus. The rethinking of modernism as a European and Western style of liberal society changed the vector of traditionalist positioning. Modernism began to be attacked as architecture that destroys the authenticity of the environment, and the approval of projects was seen as corrupt.

1991-2010	2010-2025
Modernism = Soviet legacy	Modernism = West/Europe
Value via ornamentation	Value via quality materials
Indifference to heritage	Heritage sensitivity
No civic response mechanisms	Civic critique shapes projects
Traditionalism unchallenged	Modernism opposed by traditionalism
Postmodernism naturally fading	Neutral design avoids conflict

Figure 5. Contrast between traditionalist and modernist tendencies

Source: developed by the authors

A new consensus gradually emerged regarding the optimal architectural form in Lviv. Both traditionalist and modernist projects received a prosaic interpretation without distinctive details or compositional twists. The style of strict laconicism made it possible to avoid attacks from various sides of the polarised urban discourse on architecture, reducing information tension and reputational risks for political actors. In addition, such projects reduced the costs of construction company owners, who stopped spending money on the implementation of complex projects and artistically motivated details. The main focus shifted to maintaining the existing image of the city (Idak, 2023) and ensuring the isolation and safety of residents through the creation of closed communities of residents. In addition to stylistic differences, it was also worth noting a change in typological orientation. While in 1990s, considerable attention was paid to sacred buildings, which appeared in all districts of Lviv, later on, residential construction and trade became dominant. Significant volumes of new housing often led to conflicts with local communities, which further radicalised polarisation and, consequently, activated mechanisms for its reduction.

So, analysis of the development of architecture in Lviv during the period 1991-2025, especially its neomodernist phase, demonstrated the importance of moderating public

discourse around architectural projects, especially those that affected the interests of a significant number of people. At the same time, it should be noted that the socio-cultural polarisation was a consequence of the unique historical development of Lviv and the entire Carpathian region. Although the Ukrainian population constituted a relative majority in the region, it effectively had only one "own" institution, which was the church. The region's long-standing provincial status provoked a compensatory movement toward forced reintegration into the cultural space of Europe, assimilating liberal and democratic social and artistic models, as well as corresponding ideas about lifestyle, which were directly related to architecture. As a result of neutralising the polarisation tension through the use of prosaicness, the overall state of architecture in Lviv underwent changes in its development. Unlike cities with similar historical development, such as Vilnius, Warsaw, Krakow, Bratislava, as of 2025, Lviv had not seen the emergence of high-rise areas or new spatial accents, nor have buildings appeared that could complement the already established associative series of iconic identifiers (Fig. 6). Attempts to develop high-rise construction, faced with sharp criticism from a polarised society, either ended up with modified and simplified implementations in a prosaic manner, or do not reach the stage of completion.



Figure 6. Panoramas of European cities and high-rise construction in Lviv

Note: a – panorama of Vilnius with a view of the historic centre and modern high-rise buildings; b – panorama of Warsaw with a view of the historic centre and modern high-rise buildings; c – panorama of Bratislava with a view of modern high-rise buildings; d – construction of high-rise building in Lviv

Source: Kapsuła Hostel (2019), Ateitis.lt (2024), Wanderlust Welsh (n.d.), Encyclopedia Novobudov (n.d.)



The practice of public debate on issues in a particular professional field had ceased to be seen as a problem and was regarded as a manifestation of democracy and freedom. As a result, the range of possibilities for political struggle had expanded significantly, with society's reflections on various areas of services and social security also being added to the mix. J.N. Druckman *et al.* (2013) noted that this process also had a reverse effect, when, under the influence of political struggle, certain highly specialised professional discussions underwent transformation and polarisation. R. Luck (2018) emphasised that attempts to respond to the media and social component of contemporary design became the source of the concept of participation, but it only partially balanced the two poles of interaction and remained an uncertain and controversial phenomenon. This was probably due to the fact that participation itself was not a priority goal, unlike the opportunity to express an opinion and saw it as important. Since public opinion was a political asset, the assessment of aesthetics had become an act of giving preference to the side, with which a particular decision in the public sphere was associated. R.-A. Thietart & J. Malaurent (2024) noted that criticism in traditional and social media caused major revisions to Paris's Tour Triangle and contributed to the cancellation of the Munger Hall dormitory in Santa Barbara after viral backlash on TikTok and Twitter. M. Lizzio-Wilson *et al.* (2022) explored the relationship between social media use and affective polarisation, focusing on how online exposure to political content can deepen emotional divides and hostility between groups in society. The authors highlighted mechanisms such as selective exposure and echo chambers that reinforced partisan sentiments on digital platforms, and proposed the thesis that social media dynamics played a significant role in intensifying social and political polarisation. Y. Lin & S. Geertman (2019) provided a systematic literature review on the role of social media in urban planning, showing that social media data have increasingly been used for urban analysis and modelling (e.g., activity patterns, land use, transport) and that social media platforms had emerged as new spaces for public participation, communication, and collective action in planning practices. However, researchers also identified challenges in using social media for planning – such as population and spatial biases, privacy issues, and difficulties in extracting useful information – and highlighted the need for careful methodological handling of such data.

### CONCLUSIONS

So, in research two main phases of the Lviv architectural development in the period 1991-2025 (postmodernist

and neomodernist), the origin of the process of media influence on different ways of expressing traditionalist and liberal views was determined. The intensification of the polarisation process after the emergence of the neomodernist trend, which provoked a sharp reaction on social networks and among media-active citizens, who gained additional leverage with the development of public communication technologies, was emphasised. Confrontational rhetoric, which occupied a significant part of the information interaction field, gradually turned into a tool for political lobbying. So, in order to reduce the negative projection of the traditionalist trend, the architecture of neomodernism in Lviv underwent changes towards greater prosaicism and ordinariness. It also affected projects that were still being carried out in a postmodernist manner, giving architectural solutions a strict laconicism and taciturnity. Therefore, the architecture of Lviv in the period 2015-2025 lacked spatial and symbolic accents, charismatic plots, and solutions that could complement the visual associative series of the city. The analysis showed that the Ibis Hotel on Shukhevych Street in 2015, the Ibis Hotel on Ivan Franko Street in 2022, the building on Mitskevich Square, and the new object on Hnatyuk Street underwent a transformation towards prosaic neomodernism due to polarisation in Lviv's architectural environment. Various initiatives to construct high-rise buildings became impossible in the city, as happened in other Eastern European cities (such as Vilnius, Warsaw, Bratislava) with similar histories and architectural heritage. The prosaic design style also had an impact on residential construction, which grew significantly due to the city's popularity as a cultural, business, and educational centre. The new districts had come closer to the aesthetic heritage of typical Soviet projects of the 1970s and 1980s. In further research, it is worth paying attention to the experience of overcoming alienation and the convergence of conflicting views on architectural form, by expanding the concept of ideal presence and ways of its architectural representation.

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## Архітектура в контексті соціокультурної поляризації: на прикладі міста Львів (1991-2025)

**Анотація.** Актуальність дослідження полягала у вивченні сучасного архітектурного врядування міста Львів, що потребувало розвиненої медіакомпоненти та налагодженого діалогу між групами з протилежними культурними й естетичними поглядами. Метою дослідження було визначення залежності стилістики міської архітектури від модерації громадської думки та запобігання антагоністичним і ворожим наративам у професійному й публічному середовищі. У статті розглянуто взаємозв'язок між соціокультурною поляризацією та стилістичною еволюцією міської архітектури Львова у 1991-2025 роках. На прикладі Львова показано, що відсутність ефективного посередництва між традиціоналістськими та ліберальними позиціями в архітектурному дискурсі призводила до конфліктів цінностей і зниження якості проектних рішень. На основі аналізу медійних і професійних матеріалів було виокремлено дві основні фази архітектурного розвитку: постмодернізм (1991-2010), що характеризувався відкиданням радянського модернізму та романтизацією історичних форм, і неомодернізм (2011-2025), у межах якого модернізм переосмислювався як символ європейської ідентичності. Різка критика неомодерністських проектів з боку громадськості стала соціальним явищем, що впливало на архітектурні рішення. Прикладом цього був конфлікт навколо реконструкції площі Святого Юра, який завершився компромісним рішенням і започаткував тенденцію до «нейтральних» та прозаїчних форм. Практична цінність статті полягає у демонстрації того, як налагодження взаєморозуміння між прихильниками різних архітектурних підходів може підвищити якість проектних рішень, уникнути надмірного спрощення та зберегти архітектуру як носій міської ідентичності

**Ключові слова:** прозаїчна архітектура; спрощення; неомодернізм; традиціоналізм; модерація проектування; естетичний конфлікт; міська ідентичність