ARCHITECTURAL STUDIES

Vol. 2, No. 2, 2016

Bohdan Cherkes, Svitlana Linda

THE PUBLIC SPACE AND THE REVIVAL OF MULTICULTURAL IDENTITY IN THE CITY OF LVIV

Lviv Polytechnic National University, 12, S. Bandery str., Lviv, 79013, Ukraine, tscher53@gmal.com, svitlanalinda@gmail.com

Received: January 09, 2017 / Revised: March 07, 2017 / Accepted:March 9, 2017

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Abstract. Models of architectural representation of multiculturalism related to the revival of historical myths about the "Polish" and "Jewish" Lviv are presented in this article.

Key words: Lviv, multiculturalism, identity.

1. Introduction

Lviv is a city with a multicultural phenomenon created throughout the centuries by different nationalities. Multiculturalism experienced several development periods through which it underwent drastic changes due to wars and geopolitical transformations or because of assimilation processes. The twentieth century was especially turbulent and it left us several important myths. They can serve as the defining points for modern multicultural development of the city of Lviv.

The myths of "Polish" and "Jewish" Lviv appeared during the interwar period (till 1939) when the population of Lviv consisted of three dominant ethnic groups, i.e., Poles, Jews and Ukrainians. After World War II, Lviv lost its historic multiculturalism: the Jews were killed by the Nazi, the Polish had to move from the country or were deported. The major part of the Ukrainian native population was repressed. In 1950s, it was the time when Lviv became almost a Russian city with a clear industrial and military development vector. It was the period of a strong ethnical transformation and an aggressive development of the new Soviet identity. In 1960s, the processes of new Ukranization began and it has continued, later on, in the days of independent Ukraine.

Independence of Ukraine has brought about revitalization of Polish, Jewish, as well as Armenian and Russian communities, the historical and cultural heritage of which is an integral part of Lviv cultural legacy.

2. Basic Theory Part

The article deals with the analysis of information concerning development of the city of Lviv in the 20th century and summarizes the most important facts and features of the multicultural representation evidenced in its monuments, memorials, and architectural complexes. They constitute the multicultural public space of the city.

3. Results and Discussion

Lviv as a multicultural city

About a hundred years ago, Lviv was the capital of a province as part of the Austro-Hungarian Empire. After World War I it became one of main cities of the Second Polish Republic. The new geopolitical importance of the renewed Polish state and a strategically and culturally important role of Lviv brought about a significant development of the city inclusing the architectural aspect, too.

The spatial development of the city during the interwar period was related to the implementation of the concept of "Grand Lviv", which was first clearly defined by Ignacy Drexler in 1920 in its monograph "Wielki

Lwów. Le Grand Léopol" [1]. Its introductory part says, "Today, after a 150-year break, Lviv successfully returned to Poland and the great and new tasks are put on it. They can be performed only by using great means, and it opens new opportunities for strong development. Now, begins the era of its development, let it be the happiest one". ("Obecnie, gdy Lwów, po półtorawiekowej przerwie, drugi raz szczęśliwie wrócił do Polski, przypadają mu nowe wielkie zadania, które tylko wielkimi środkami będzie mógł wypełnić, i otwierają się szlaki potężnego rozrostu. Tu zaczyna się piąta epoka rozwoju, oby najszczęśliwsza") [2]. These happy times were to begin both for the intellectuals and the politicians after the 150-year break during which Lviv was not part of the Polish state. The city image had to correspond to its great tasks in a happy future.

The project of "Grand Lviv" was worked out by I. Drexler in 1920–1930s. For the first time the problem of the future development of city suburbs arose (later, the territories of the surrounding communities were added to the city which resulted in doubling its area up to 6664 ha); for the first time the principle of the functional zoning of urban areas was used in the project; and the project of landscaping of streets and squares was scheduled.

However, the idea of a "Grand city" as a great one, happily returned to the Polish state, required additional means of representation. Those were primarily achieved by construction of new monuments. The first phase of monuments construction which most clearly identified the environment as the one belonging to a certain community, namely the Polish one, was completed in the late nineteenth and early twentieth centuries. Actually then, about 15 monuments in well-known parts of Lviv were built, e.g., the monuments to the King Jan III Sobieski, the governor of Galicia Ahenor Holuhovskyi. That was the first phase of monuments construction which reflected the Polish romantic and national vision of Lviv which was still under the rule of the Habsburg dynasty. In the interwar period, that theme was replaced by the theme of glorifying the struggle for Lviv and Eastern Galicia (Halytchyna). The soldiers who died for their Motherland and for Polish Lviv became new cultural cult personalities. Two monuments to very young defenders were built. The first one was put up not far from the railway station, as a lot of battles had taken place there, and the other one was erected in the yard of Lviv Polytechnic University, where the Polish soldiers had buried their comrades during the war. The most important cult place of dead heroes was the Cemetery of the Defenders of Lviv (or Eaglets Cemetery) which was designed by Rudolf Indruch next to the Lychakiv Cemetery (Fig. 1).

a b

Fig. 1. The Cemetery of the Defenders of Lviv:
a – the Chapel and the Triumphal arch, Rudolf Indruch: b – the French infantry monument [3]

At that time a committee was formed for construction of monuments to the military leaders Tadeusz Jordan-Rozwadowski and Czesław Machynski. And in 1935, a competition was held for construction of the monument to Józef Klemens Piłsudski. Besides that, by 1936, there had been put up at least 27 plaques with the Polish patriotic theme on them [4].

Despite the fact that the Jewish community did not build monuments, there were lots of evidence of their residence in Lviv, i.e., about a hundred of synagogues and houses of study, a Jewish cemetery located in the city centre, premises of productive and active work of numerous Jewish communities.

The Ukrainians did not have the right to put their own monuments in public spaces, at least, in the central part of the city. However, in June 1914, a monument to Taras Shevchenko was built in the suburbs of Lviv,

called Vynnyky, and was the first and the only one Ukrainian monument put up in a public space of the city. We should also mention that there were two statues placed in front of the entrance to the Seim of Galicia (the Local Parliament), which showed the historical Ukrainian personalities of King Danylo and Prince Yaroslav the Wise.

Soviet Lviv – Monocultural Ideology

On August 23, 1939, in Moscow, a non-aggression agreement between Germany and the Soviet Union was signed by the German Foreign Minister Joachim von Ribbentrop and the Chairman of the Council of People's Commissars, the People's Commissar for Foreign Affairs of the Soviet Union Vyacheslav Molotov. They issued a secret additional protocol which defined areas of mutual influence over both countries in Eastern Europe and the division of Poland between them. The German attack on Poland was expected in those days. West Ukraine with Galicia and its major city Lviv was included into the sphere of Soviet interests.

The September events, the decline of the Polish state and the first Soviet occupation created new conditions in which the city began to live. The most important task of communist propaganda after the arrival of Soviet troops in Lviv in 1939 was to deprive the city of its traditional multicultural character and make it "forget" its European history. When the Red Army came to the city, due to the Soviet statistics, about 345,000 people lived there. The Soviet regime and later World War II brought here, besides local emigration, a huge wave of emigration from the west, as well as from the east of the country. The above-mentioned Soviet statistics stated that at the start of the war time the population of Lviv reached as many as 500.000 people.

In 1939, there were 160.000 Polish and 100.000 Jewish inhabitants in Lviv. The number of Jews before the war even increased to 160.000 people because of the number of refugees from Nazi-occupied Poland. In fact, all Jews of Lviv, excluding 823 persons, were killed by the Germans during the occupation of the city in 1941–1944. Four waves of deportations in 1940–1941, war victims and, especially, a post-war mass deportation led to the fact that in 1946, only about 15,000 Polish people remained in the city. There was a relatively small number of Ukrainians in Lviv. Based on the city population census of 1931, only 16.2 % of the population was Ukrainian. Its number did not significantly increase by 1939 [5].

After the Soviet invasion, a group of architects from the Soviet part of Ukraine was sent to the city. Its supervisor, and later the chief architect of Lviv O. Kasyanov, who came from Kharkiv, defined the task of the group as the one that had to "convert the building system in Lviv according to social principles" [6].

The notion of a "social model" for Lviv image implied the total communization of public spaces and depriving them of signs of multiculturalism. The first city general plan, which remained unfinished, was developed under the guidance of O. Kasyanov and suggested a number of ideas according to which the "strong Communist power" had to change the city from a "consumption" one into a city of "industry" and "socialism". In addition to the proposals for the architectural and functional reorganization of the city structure, the authors designed an "architectural and landscape city cartogram", the aim of which was to "locate new monumental buildings, which together with the existing monuments would eventually create key points in the future architectural and landscape city composition" In terms of the ideas of the first Soviet master plan of Lviv, and due to the lack of time only the two projects were implemented. Namely, the city was divided into four administrative districts, and on the former street of Legions (modern Svoboda Avenue), a temporary monument "to Reunification" was erected in between the then existing equestrian statue of King Jan III Sobieski and the Opera House. Both of the implementations, especially the monumental one, were primarily of propaganda character. Newly formed districts were called according to new Soviet concepts: Stalin (Central) district, Red Army district, Zaliznychnyi district and Shevchenko district. The district names primarily reflected the "key symbols" and the "main ideas" which were to be imposed by the Soviet power in West Ukraine: the strengthening of Stalinism on the basis of the army and the proletariat by using the term "Ukrainization" (of course, in the Soviet sense). To celebrate the first anniversary of the entry of Soviet troops in West Ukraine (September 17, 1939), the cornerstone for the monument to Lenin in front of the Opera House was laid. The monument was to be completed in 1942, but its opening was delayed for 10 years and was connected with the next stage of communist transformation of the historic city [7].

In June 1941, Lviv was occupied by Nazi Germany and became the centre of Galicia district as part of General Government which was founded on the territory of the former Poland. The Nazis also offered their version of ideological and architectural transformation of the city. They developed an ambitious plan for Lviv urban change. As a model for German urban architects served the restructure design of Berlin of 1942,

developed by Albert Speer. They worked in the Central Technical Department and treated Lviv as "the last western city" which "once bloomed." The Germans tried to turn Lviv into an industrial centre (development of textile, salt, and metal industries) with keeping production facilities in the surburbs, while the city centre was aimed to be the centre of the visual representation of the new government [8].

As it usually happens, the streets and squares were renamed and the monument to Ad.Hitler was put on today's Svoboda Avenue. Actually, that was all that German occupation authorities managed to implement.

After the capitulation of Nazi Germany, the new inclusion of Lviv in the Soviet Union was followed by significant changes of the city life. A new arrival of the Soviet administration in July 1944 was accompanied by a new wave of repressions and arrests. Only in the period five days, from January, 3rd to 8th, about 17.300 people were arrested.

In 1944, right after the war, Lviv numbered 149.219 inhabitants. Deportation of about 120,000 Poles to the West in 1945–1946 meant the shortening of the number of local population. As a result of the communist and nazi violence in 1939–1946, out of 345.000 pre-war inhabitants of Lviv there remained only about 30.000 post-war local inhabitants. The old city was done away with. The problem was that it was not destroyed only demographically. The exile and liquidation of the largest ethnic groups of the historic Lviv, Poles and Jews, led to the fact that its peculiar feature of multiculturalism, focused on European culture, was ruined. Stalin's "iron curtain" only completed the subsequent isolation and devastation of the historical city. The demographic composition of the city changed significantly. During the first ten years after the war, about 270.000 new residents from Russia, Eastern Ukraine and local villagers moved to Lviv [9].

On April 13, 1945, a resolution "On the reconstruction and development of industry, transport and municipal economy of Lviv" was adopted by the Council of People's Commissars of the USSR. According to it, Lviv had to become the largest industrial centre of West Ukraine. A rapid development of industry in the post-war Lviv in contrast to rather insignificant and uncertain pre-war plans can be explained by three reasons, namely, the moving of the state border west of the city because of the victory in World War II, secondly, transformation of the city into an important military base for the control of newly formed satellite states and, thirdly, resistance to influence of the West, ethnic cleansing and transformation of the city into a typical Soviet city. In the light of the above-mentioned, the first Soviet postwar master plan was of significant importance for the city.

The authors of the general plan are architects Anatoliy Natalchenko and Henry Shvetskyy-Vinetskyy. One of the fundamental points of the postwar master plan was not only the search of new areas for the industrial development and the housing development associated with it, but the fact that its authors treated the historical part of the city with respect. It makes an honour to them that they immediately understood an immense value of the city historical architecture and in their design they tried to change it as little as possible. They were the first in the Soviet times who made a list of city architectural monuments and marked them using the terms of local, national and all-union value.

Concurrently, in the golden age of Stalin's dictatorship, the issue of city planning could not avoid being subjected to the goal of transformation of the city image. The city had to become Soviet, not only in its significance, but also in its form. The architectural ideas proposed by H. Shvetskyy-Vinetskyy and A. Natalchenko are rather interesting as they maintained the historical part of Lviv while giving it a socialist image.

To reorganize the city center, the authors proposed the idea of the so-called "city compositional axis" which is laid from the north to the south of the city and embraced May 1 Prospect (modern Svoboda Avenue) and Academichna str (modern Shevchenko Avenue). To the north direction, behind the Opera House, the "compositional axis" ran almost 1.5 km and finished with a new square and a public building in it in modern Lypynskyy str. Thus, a new planning axis of 3 km long appeared in Lviv and could successfully be used for ceremonial Soviet military parades and demonstrations.

The idea which crowned all that was the concept of a new Central Square of Lviv which they suggested locating just behind the Opera House in a place of the partially destroyed buildings of the Jewish ghetto during the German occupation and the territory of Krakiv market. The dimensions of the proposed square were 250mx160m and it had to become the largest area of the city. The new Central Square of Lviv had to become a distinguished square among the urban areas of the Soviet Union. Its planned territory of 4 ha exceeded even the dimensions of the Red Square in Moscow, which is 3 ha. A monument to Stalin had to be the central object of

the square and was aimed to be placed in front of the new headquarters for the Party and government authorities designed in classical architectural forms [10].

In 1945, the public space of Lviv preserved a lot of features of the former multiculturalism. Their liquidation started almost immediately. For instance, the monument to Yablonovskyi was demolished right in 1944. Other monuments were moved to Poland. The monument to Alexander Fredro was put upon a ring boulevard in Wroclaw in 1956, the monument to Corneliy Uyeyskyi was re-opened in Szczecin in the same year. In 1950, the monument to Jan Sobieski was removed, and it was long kept in the castle park of Vilyanov, near Warsaw, and only in 1965 it was put up in Gdansk. Some other Polish monuments were left in the city, such as the monument to Mickiewicz or Kilinski.

The Jewish Lviv was annihilated during the time of German occupation, when almost all the synagogues were pulled down (among them the well-known "Golden Rose") or closed down, the Jewish cemetery was devastated and finally eliminated to the ground, already during the Soviet times.

An intensive "sovietization" of Lviv continued. In 1952, the first monument that represented the new regime was built. It was a statue of Lenin placed on the main boulevard in front of the Opera House, the cornerstone of which was laid before the war. The same year a memorial complex to Soviet soldiers who perished in World War II, called the Hill of Glory, was opened. The memorial consisted of an entrance gate designed in the Classical style, a monument to the unknown soldier with the Soviet flag in the hands, and the Soviet Pieta, a sculpture of the Mother and a dead Soldier in her arms. Numerous Soviet holiday,s such as Soviet Army Day (on February 23), Victory Day (on May 9), or Lviv Liberation Day (on May 27), were celebrated there.

In 1960–80s a lot of Soviet monuments were built in Ukraine. In 1962, a monument to the Soviet Hero Nicolai Kuznetsov was put up. In 1970, the grand Monument of Glory was erected on the site of the memorial to the Soviet Army. In adition to this, the monuments which combined the Soviet features with local West Ukrainian ones were put up, e.g., a monument to Ivan Franko (1964), Vasyl Stefanyk (1975), Yaroslav Halan (1972). A monument to the doctors who participated in World War II was erected in 1975, a monument to the first printer Ivan Fedorov was put up in 1977, two more monuments were constructed in 1981, one to Stepan Tudor and the other to Olexander Havryliuk. Finally, in 1982, a monument commemorating the famous kozak Ivan Pidkova, beheaded in Lviv in 1578, was erected. In 1990, at the time of the revival of the Ukrainian Lviv, a monument to Markian Shashkevych, cherished by all Ukrainians since the 19th century, was inaugurated [11].

Post Soviet Lviv. Revival of Multiculturalism

A new phase of change in the city identity began by dismantling the monument to Lenin in 1991, which took place much prior to the proclamation of Ukraine's Independence. The leader of the world proletariat was the most odious figure at the beginning of the movement for independence. Because of that, the monument became the very first one to be demolished with the agreement of local authorities in September 1990. The bronze cast of the figure failed to survive. It was melted down.

The modern public space has been acquiring features of historic multiculturalism. Development of new identity, "Ukranization", of Lviv public spaces began with the renaming of streets and squares, ceasing the functions of Soviet buildings, demolishing old monuments and erecting new ones. In 1992, in the middle of the former Lenin Avenue, which was renamed Svoboda Avenue, a monument to Taras Shevchenko was put up. In 1996, a stele depicting scenes of Ukrainian history and life, commissioned by the Ukrainian diaspora from Argentina, was added to the monument.

The statue of God's Mother was returned to its original place in Svoboda Avenue. The triumphal rehabilitation of the Ukrainian Greek-Catholic Church, which had proved to be one of the most successful institutions that preserved and fostered West Ukrainian national identity, was accompanied by a boom in church construction and restoration of monuments, lost during the Soviet regime.

Construction of the monument to the legendary founder of the city, an outstanding military Knight and King Danylo Galician (2001) was not just another symbol of the national revival, but a new interpretation of the myth of Lviv's ancient origin and its "Golden Age". On the monument bears the inscription "King Danylo". In this way, the pro-European orientation of the city is emphasized, and the given historical figure is interpreted as an integrator of Ukraine in the western civilization (Fig. 2).

Fig. 2. The monument of King Danylo in Lviv.
Source: the authors' archive

The monument to Mykhailo Hrushevskyi was built on the site of the monument to a Polish playwright A. Fredro on Shevchenko Avenue. This monument continues the interrupted sequence of Ukrainian monuments marking the stages of the country development and referring to the times of the Ukrainian People's Republic and the West Ukrainian People's Republic.

At the same time, the evidence of the multi-ethnic history of the city is being revived. Popularization of the Polish past is evidenced in the outlines of the monument to the poet Adam Mickiewicz, built in 1905. At present, it is of no less importance that the Lviv city symbol – the Opera House. The inscriptions and advertisments in the Polish language on the old unpainted walls are informal reminders of the Polish presence in Lviv. The most intensive work to regenerate the historical memory of the Polish Lviv is carried out with the aim to arrange the Cemetery of the Defenders of Lviv and construct a memorial to honor the professors killed in Lviv in 1941.

The most important cult place of dead heroes, the Cemetery of the Defenders of Lviv, was erected next to the Lychakiv Cemetery. The first burial there took place in November 1918. As the number of graves grew steadily, a wooden chapel was built in March 1919. The work over it started in autumn 1920. And in spring 1921, a contest was announced and four projects were submitted. Rudolf Indruch (1892–1927), a 29-year-old student of Lviv Polytechnic, who was a participant of the battle for Lviv (1918) and of the Polish-Soviet War (1920), became the winner. The project by R. Indruch included the main entrance from the Pohulianka Park through a wide alley ending with an entrance gate to the cemetery. It was developed in the classic style, and a sculpture of an eagle with the outstretched wings crowned it. Three broad flights of stone stairs were constructed from the cemetery gate into its depth leading to the semi-circular terrace graves. The central part of the project was to be decorated with the monument in form of a triumphal arch surrounded by a colonnade with 12 Doric columns with an architrave [12].

The grand opening of the memorial was November 11, 1934 on Polish Independence Day. On the last peaceful day before World War II there were 2.859 tombs on the Cemetery of the Defenders.

During the war, the necropolis was not ruined, but gradually dismantled in the Soviet times. The monuments to the French and US troops were removed. Later, through part of the cemetery a road was paved. In 1956, the main tombstone of the Tomb of the Unknown Soldier was taken to Poland. In the 1970s, the colonnade and the majority of the tombs were razed with bulldozers. Only the pylons survived, as their foundation was very strong. "Catacombs" were put up on top and were turned into workshops for grave masons. At the turn of 1980–1990s, restoration of the memorial initiated by the director of a Warsaw firm *Energopol* Yu. Bobrowski was undertaken. In 1991, the first design of its reconstruction was developed by Ya. Skshypchyk. Draft

drawings of the designs were made by the Ukrzakhidproekt Restoration Institute. June 25, 1998 a protocol of the transfer of the cemetery land to the ***Energopol*** firm was signed, and reconstruction works began.

The Cemetery of the Defenders of Lviv was reopened on 24 June, 2005. The President of Poland Aleksander Kwaśniewski and the President of Ukraine Viktor Yushchenko attended the inauguration ceremony. At the opening the President of Poland said, "In the struggle for Lviv two desires, two patriotisms, two national prides confronted. Polish and Ukrainian people sought liberty, but had different ways to find it. Today, we meet at a place where once we had to part. Lviv sem to have been loved too much and each one wanted to keep it". In its turn, Victor Yushchenko said, "Today, Ukraine and Poland demonstrate a unique ability to distinguish the past from the future. Opening of the Eaglets' Cemetery is a historic moment which is equally important for the union of our two nations … There is no independent Polish state without independent Ukraine. Without independent Poland there is no independent Ukrainian state. Glory to the Polish and Ukrainian nations, let us live in unity and peace" [13].

A monument to the professors which were shot down on Vuletskyi hills was opened on July 3 in Lviv. This tragic event happened at the beginning of the city occupation by German troops. On 30 June 1941, the German division "Einsatzgruppe C" started a planned elimination of the so-called enemies of the state, among which they counted Jews, communists and "those who collaborated with the Soviet authorities". Since all Lviv higher educational institutions in the Soviet times were preserved and functioned in cooperation with the Soviet authorities, a lot of professors of Lviv higher schools were accused of collaboration with the Soviets. July 4, 1941 the Germans shot 22 Polish professors and associate professors of higher educational establishments of Lviv, some of them were shot with the members of their families, as they all were taken during the arrest [14].

In honor of these tragic events a memorial was opened in Lviv. The initiative to construct a monument belongs to the President of Wrocław city Rafał Dutkiewicz and Lviv Mayor Andriy Sadovyi. A design contest was announced on July 30, 2009. 28 projects were submitted to it, eight of which were projects from Ukraine. The design by the sculptor and prof. Aleksander Śliwa from Krakow was the winner. The architectural design of the project was guided by Lviv Polytechnic National University, namely with the assistance of the Institute of Architecture under the supervision of its Director Prof. Bohdan Cherkes.

The winner project shows the gate which is built of concrete blocks symbolizing Ten Commandments. The concept is that by eliminating a single unit (a commandment) of it the integrity is lost. The block marked by the Roman numeral V was partly put forward to symbolize a blatant violation of the fifth commandment "Thou shalt not kill", i.e., not to kill the scientists. On the monument there are no inscriptions, everything is clear and terrible in its horrible truth about the past (Fig. 3).

Fig. 3. The monument to the murdered professors of Lviv
on the Vuletski Hills in Lviv. Project
Source: the authors' archive of

The opening of the monument was held on July 4, 2011, on the 70th anniversary of the terrible events. At the ceremony, the President of Wrocław Rafał Dutkiewicz took the floor. He said that this monument is a good sign of friendship between the Ukrainian and Polish people, as "science does not belong to any nationality, as it is expressed in a language that no nation possesses". Lviv Mayor Andriy Sadovyi, who took part in the

ceremony, stated, "Today we commemorate people killed by the Nazis without any trial a few days after the city occupation. Wise and intelligent people are always a threat to totalitarian regimes, as they are the source of true knowledge and education. … Ukrainians and Poles should remind the world how the attempts to divide the world and the attempts to expand and build new empires may end.

The Rector of Lviv Polytechnic National University Yuriy Bobalo, who, in his opening speech told the story of the tragic events, stressed, "The tragedy of Vuletski Hills is an open wound of our modern history. It is the case when time does not heal". (Fig. 4).

At the same time the memory about the "Jewish Lviv" is revived. Back in 1988, the Society of Jewish Culture named after Sholem Aleichem initiated construction of the monument to Jews killed in Lviv ghetto. At that time the project of the monument was developed. Its author is the former resident of Lviv, later the resident of Jerusalem, the sculptor Louise Shterenshteyn. Despite the economic and political difficulties, construction was successfully completed, and the Memorial to the Victims of Lviv Ghetto (1941–1943) was officially opened on August 23, 1992.

To preserve the Jewish cultural heritage and the memory of its founders the city authorities and the public of the city in cooperation with the Centre for Urban History of Eastern Central Europe and the German Society for International Cooperation (Deutsche Gesellshaft für Internationalle Zusammenarbeit, GIZ) organized an international competition to preserve Jewish memorial sites in Ukraine. The competition lasted from August to December, 2010. For the contest three places associated with the history of the Jewish community before World War II and the history of its destruction during the war were chosen: the Space of Synagogues (the Jewish Quarter in the city centre), the Memorial Park Besoylem (on the site of a Jewish cemetery) and the Yaniv Concentration Camp (one of the main sites of the Holocaust in Halytchyna).

Fig. 4. The inauguration of the monument to the murdered professors of Lviv in the Vuletski Hills in Lviv
Source: the the authors' archive

146 candidates from 16 countries participated in the contest. An international jury nominated the winners in the period from 20th to 22nd December, 2010. The group of contestants from Germany was awarded a prize for the Space of Synagogues, the candidate from Israel won the prize for the Memorial Park Besoylem, and a participant from the United States for Yaniv Concentration Camp.

At present, the Space of Synagogues project is being implemented. The first part of the project was opened to the public on September 4, 2016. It includes the preserved remnants of the synagogue "Golden Rose", the foundations of the Jewish Beit Midrash House of Learning, and the setting of the memorial installation

"Perpetuation". The main idea suggetsed by Franz Reschke, Paul Reschke and Frederik Springer was to create different spaces with different characteristics in each part where, once, three important community buildings for Jewish social and religious life were located. Their task is to symbolize and reveal the historical traditions of each building, and to mark this public space with a new feature of the city daily life.

Implementation of the project began with an exhibition of *the Golden Rose* by a photographer Jason Francisco in July 2015. During the first year they managed to preserve the remains of the synagogue "Golden Rose" and to arrange a drainage system on the territory; the authentic foundations of Beit Midrash were cleared of concrete and marked by white stone "Venezian Terazzo"; also a memorial installation "Perpetuation" with city residents' quotations and those of Jewish people connected with the city's history was erected; a summer terrace of the neighboring restaurant was removed and new trees were planted instead (Fig. 5).

Fig. 5. The opening of the Space of Synagogues project. Source: the authors' archive

The city authorities, the government officials, the representatives of diplomatic missions, as well as partner organizations, research institutions, as well as city residents who survived the Holocaust together with their descendants, took part in the opening ceremony. The project's implementation is an important stage in the restoration of historic multiculturalism of public spaces of Lviv.

4. Conclusions

According to modern interpretation Lviv multiculturalism is viewed as an immensly valuable heritage, whose revival and preservation is the only way for our future development. Multiculturalism implies recognition of values, lifestyles and symbolic representations of various ethnic and religious communities. So one of our main goals, along with acquiring knowledge about our own nation, is to form a positive attitude to the cultural heritage of other nations. In this context Lviv sets an example to be followed, since historical multiculturalism embodied in form of memorials and monuments in the city's public spaces is being restored in Lviv with application of architectural means. Modern Lviv is portrayed as a complex of mosaic construction Leopolis-Львів-Lemberg-Lwów-לעמבערג-Львов, the city which simultaneously belongs to a number of cultures and nations. Multicultural history of the city does not only embrace our common past, but also means that we have a great responsibility for our common future.

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Богдан Черкес, Світлана Лінда

ГРОМАДСЬКИЙ ПРОСТІР І ВІДРОДЖЕННЯ МУЛЬТИКУЛЬТУРНОЇ ІДЕНТИЧНОСТІ ЛЬВОВА

Анотація. *У статті розглянуто приклади архітектурної репрезентації культурної поліетнічності сучасного Львова, пов'язані із відродженням історичних міфів про "польський" та "єврейський" Львів.*

Ключові слова: *Львів, мультикультурність, ідентичність.*