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THE PARTERRE ON THE SVOBODY AVENUE – A “VISITING CARD” OF MODERN LVIV

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Abstract. At the turn of the 19th – 20th centuries Lviv underwent an active urban development, becoming a significant European cultural center. This period was marked by the construction of a number of interesting large-scale, highly artistic architectural and urban ensembles which until now play an important role in the architectural self-identification of the city and its inhabitants. A special place in Lviv is occupied by Prospect Svobody (Svobody Avenue or Liberty Avenue), which, unfortunately, does not have the status of a protected site.

Key words: Lviv, architecture and urban planning of early 20th century, Boulevard, landscape architecture, greenery, flower stalls.

1. Introduction

Since 1998 the downtown Lviv belongs to the world heritage protected by UNESCO [1]. The latter's urban studies and the architecture of the city document many evolutionary layers, however, not all are properly evaluated.

In the period between the end of the 18th and the early 20th centuries, when Lviv got the status of the administrative capital under the Austrian crown land, urban construction changes took place, based on contemporary urban principles embodied through detailed orders and regulations. In the years 1772–1914 there a permanent reconstruction of the medieval downtown was going on, which resulted in the complete elimination of the city walls, the expansion of functions of the city center in the former suburbs, the creation of public space and greenery, reconstruction, rehabilitation and sanitation of the urban planning structure within the historical downtown.

The first undertaken measures concerning reorganization and the “embellishment of the city (stadtverschönerung)” effected the territory of the old, obsolete and abandoned, defensive walls with the view to use that area for the city development. The demolition of the medieval fortifications began in 1777 and lasted until 1825. [2; 3] City plans of that time include proposals for the improvement of the downtown and its further development. [4] Concurrently, plans for reorganization and consolidation of the downtown area, as well as the creation of a green ring around it, at the example of other European cities, were worked out. Also, during the city's reorganization, the first steps were made towards development of active gardening in the city. They were followed by intensification and expansion of construction activities (namely, construction of blocks along Valova and Lesia Ukrainka Streets, the Skarbek Theatre). The green fortification ring was

reduced, being turned into a number of green areas and parks, mostly the Hetman Vally (Svoboda Avenue) and the Governor Vally (Vynnychenko Str.).

2. Basic Theory

Svoboda Avenue as an urban boulevard was developed through several stages, which, altogether, took about 80 years. Initially, at the beginning of the 19th century the city banks with walls were removed freeing, thus, 1.1 ha of space. The city banks with walls, the name of which was preserved in the newly created Untere Wallgasse Boulevard, had the character of two parallel ground embankments between which flowed the Poltva river, acting as a defensive moat. The exit near the Jesuits' cathedral led out of the city through the gate and the bridge. After the demolition of the city walls the river became accessible on both sides. A two-row boulevard with a pedestrian alley in the middle was constructed on the right bank of the Poltva from the city center. The arrangement of the left bank was slower because of the wet meadows stretching down to the foot of the Svyatoyurskyj Hill. [5] The boulevard over the Poltva surrounded, like a crescent, the western part of the downtown (Fig. 1). Although, Lombardy poplars dominated the landscape of of the late 18th – the first half of the 19th century Lviv, which can be seen from the numerous engravings [6], other species, such as lime-trees and ash-trees were planted, as well (Fig. 3).

At the next stage of the city development in the late 1830s, during construction of the Skarbek theater, the Poltva channel was put into an underground reservoir, forming a square in front of the theater (1839–1843), the so-called Theater Square. Similarly, the river was blocked on the south-western corner of the downtown, where Ferdinand Square was formed (Fig. 4). More bridges across the Poltva river were added, and the boulevards became wider with four lines on the right side, creating a luxurious Obere Karl Ludwig Straße and one line on the left side. The transport artery became a street on the left bank, called Untere Karl Ludwig Straße.



Fig. 1. Plan of the city of Lviv, 1828 [7]



Fig. 2. Plan of the city of Lviv, 1872 [8]



Fig. 3. Landscape of Krakow Suburb in Lviv, taken from Penthera House (lit. C. Auer). 1830 [9]



Fig. 4. The end of Square Ferdinand tunnelling and Poltva river channel. 1840 [10]

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*Lwów. Ulica Karola Ludwika.
Lemberg. Karl Ludwigs-Straße.*

Fig. 5. Lviv, Karl Ludwigs st., 1906 [12]

In the 80's of the 19th century an architectural arrangement of the Poltva river was carried out. In 1887–1888 the engineer Waclaw Ibiński covered the Poltva with concrete arches near the boulevard. The project of redevelopment of the area with the new planting of trees and flowers was developed by Arnold Röhring. A new imposing green interior of Lviv was formed, which became its visiting card. Maples, ashes and chestnut trees were planted [11]. This laying of the greenery, one of the most famous

of A. Röhring, was planned out as a boulevard with a central pedestrian alley and several flower stalls, designed in the historical tradition of landscape art. The completion of the City Theatre (today, the Opera House) in 1900 was an important focus in the spatial composition of the Avenue with the perspective view on the new theater being one of the most attractive ones in Lviv urban landscape.



Fig. 6. Lviv, Hetman Waly (city banks) [13], a great parterre in front of the City Theater



Fig. 7. Construction of the City Monument to King Jan III Sobeski, 1894-5 [14].
(Nowadays, there is a Monument to Taras Shevchenko)

Svoboda Avenue is, by its nature, a chamber space. Its landscape spatial composition is axial, formed by a longitudinal central pedestrian alley, on which there are beaded alley and parterre spaces and squares. Due to this combination, the dynamics of the space perception is changed and enriched (Fig. 8). The Avenue parterres changed their shape over time. Also, the urban artifacts and symbols of different historical periods varied [15]. All the greenery items had low forged fences (the original fence is preserved around the Figure of Virgin Mary). The Avenue was equipped with lights, benches, kiosks, toilets and formed the main public space of the city. It was planned to enrich the composition of the Avenue with a fountain. Michal Luzecki’s project of 1905, as well as a later light fountain plan of 1930, were not implemented.

- 1 – a small parterre with flowers in front of the theatre remained unchanged until 1953 when the monument to Lenin was erected; the ramps of the city were lost during the reconstruction of the area in the 1880s;
- 2 – a great pit in front of the Theater with lawns and flowers with a central focus existed unchanged until 1953, the year of erection of the monument to Lenin;
- 3 – the avenue with an internal alley formed by chestnut trees, the crown of the latter was trimmed along the central axis to improve the perception of the main theater façade. The avenue was crossed by paths and pedestrian passages, with traffic intensification it lost some of its fragments;
- 4 – an island boulevard, now converted into a roadway;
- 5 – the central parterre near the monument to J. Sobieski, 1898. The monument was dismantled in 1954 and the area was arranged, hence, for the erection of the monument to Taras Shevchenko in 1992–1995;
- 6 – modern Virgin Mary Square. The theme of the Avenue continued till here. The parterre and the removed well (the fountain) with the figure of Virgin Mary was combined with the “florists salon”. Lime trees formed a complete composition;
- 7 – the parterre on Virgin Mary Square is the only one with the well-preserved contour of the original inception;
- 8 – Statue of Virgin Mary, moved from the Ferdinand Square to make space for construction of the monument to Adam Mickiewicz, after WW II and replaced with a decorative fountain, returned and received a new view in 1990s.

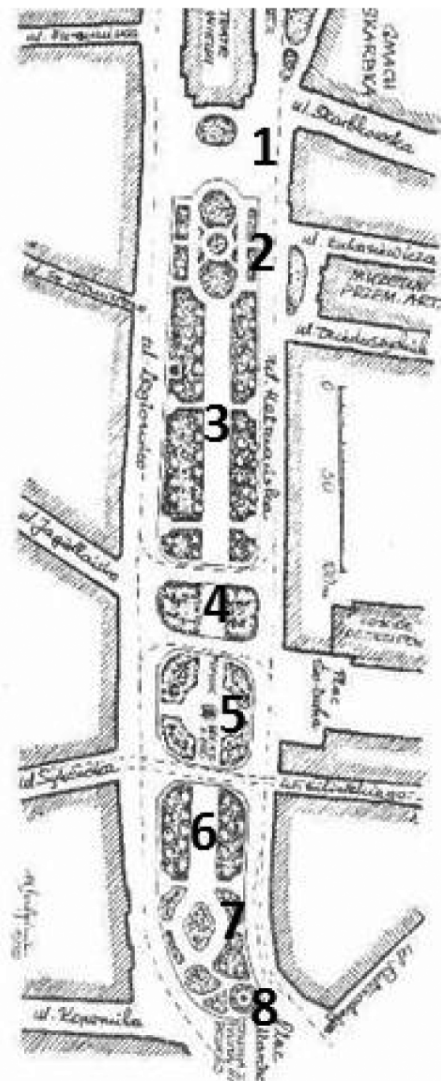


Fig. 8. Scheme of Spaces of Svobody Avenue and its Metamorphosis

Reconstruction of Svobody Avenue in 1980–2000

Reconstruction of the Theatre, which survived two world wars and whose building was in poor condition, started in 1979. The use of triangulation measurements showed that the Theater sagged 55 to 72 cm in the 80 years time [16]. Simultaneously, the square in front of the Theater was reconstructed, as well. It was raised and levelled. A decorative pavement of Horodenka sandstone with a total area of 4000 m² was laid there. In early 1980’s a fountain was built, however, it did not work for years, and in its place a flower bed was set. There was also a flower garden arranged around the monument to Lenin.

The pedestrian walkway of the main street was organically linked to the Theater. The reconstruction project of the square in front of the Theater was developed by the Lviv branch of the Institute "Dipromist"[17]. The profiles blocks of a marble fountain bowl were made using an especially designed machine equipped with nozzles with a diamond coating. The working out of the details by such a machine guaranteed that the installation of individual parts of the joints of the fountain were well matched. The placement of fountain pumps and other devices, being technologically cumbersome time-consuming remained contentious. A pump space was arranged under the lawn, and as a temporary solution it was proposed to use pots for flower plantings. In September 1990 the Lenin monument, standing in the square in front of the Theater, was dismantled.

According to the Head of the TMA-2 Mistoproject Vitalij Dubina, reconstruction of the Theater foundations was undertaken. After the dismantling of the monument to Lenin the idea of closing the passage and creating a square instead was suggested. The difficulty, however, lay in the fact that more than one meter height existed between the left and right side of the avenue. Therefore, the area became slightly raised above the previous level and hid the height of the Theater basement. Thus, the idea of placing the fountain in the square was proposed, which due to a deep water reservoir, would lower the level of perception of the Theater, lending it monumentality. The previous (Röhring's) design of the area was lost in 1950. The Monument to Lenin was surrounded with a modernist rectangular flower-bed planted with flowers of "proletarian color". Those were, as the photos of those times show, cannas.

The authors M. Fedyk and I. Ivanechko, using the historical research, proposed an improvement project, which was based on historical details such as the rounded endings of lawns, a drive-way to the theater, including a fountain bowl. All the finishing parts, by the suggestion of the authors, were to be made of durable granite and marble. Instead, it was decided to use sandstone as a local traditional material. So, the patterned tiling was made of sandstone panels, but, soon, it wore out and needed a replacement. The new tiling was made of marble.

The next repair of buildings and reconstruction of the square in front of the Theater took place in 1999 and was occasioned by the Summit of Heads of Central and Eastern Europe States. Nowadays, the whole area of Svobody Avenue requires a new architectural project of arrangement, green spaces would be of special importance.

3. Results and Discussion

In 2016 during an inventory of green spaces in Svobody Avenue area¹ 14 species of trees and shrubs belonging to 10 families were identified (Table 3). In total, 244 trees and shrubs: 77 specimens in good condition, 147 specimens – satisfactory and 20 specimens in poor condition (Table 3) grow there. Among them there are old-aged specimens of trees such as: oaks and maples (opposite the Grand Hotel), chestnut trees (the alley opposite the Opera House), maple trees (along the avenue) (Table 1).

There is a little number of bushes in the Avenue area. Among coniferous species there grow European spruce and Western arborvitae. Four specimens of European spruce (fir-tree) are in poor condition (two specimens are withered), the other two have a deformed crown on one side. Green fences and bunch plantings of Western arborvitae near the monument are damaged (62 specimens are in a satisfactory condition, five in a poor state). Due to an improper trimming some maple- and oak-trees got hollow and dried-out branches, some other trees became affected with tinder and white mistletoe. Virtually, there are no flowering bushes. Old-aged lilac bushes had totally lost their decorative effect and require replanting of young species.

The new planting of young specimens of trees, that were not previously present in the original composition, is made (namely, four young trees of the red oak were added). Unfortunately,

¹ H. Lukashchuk.

the spare lawns are planted with young specimens of trees without a proper compositional analysis (Table 1).

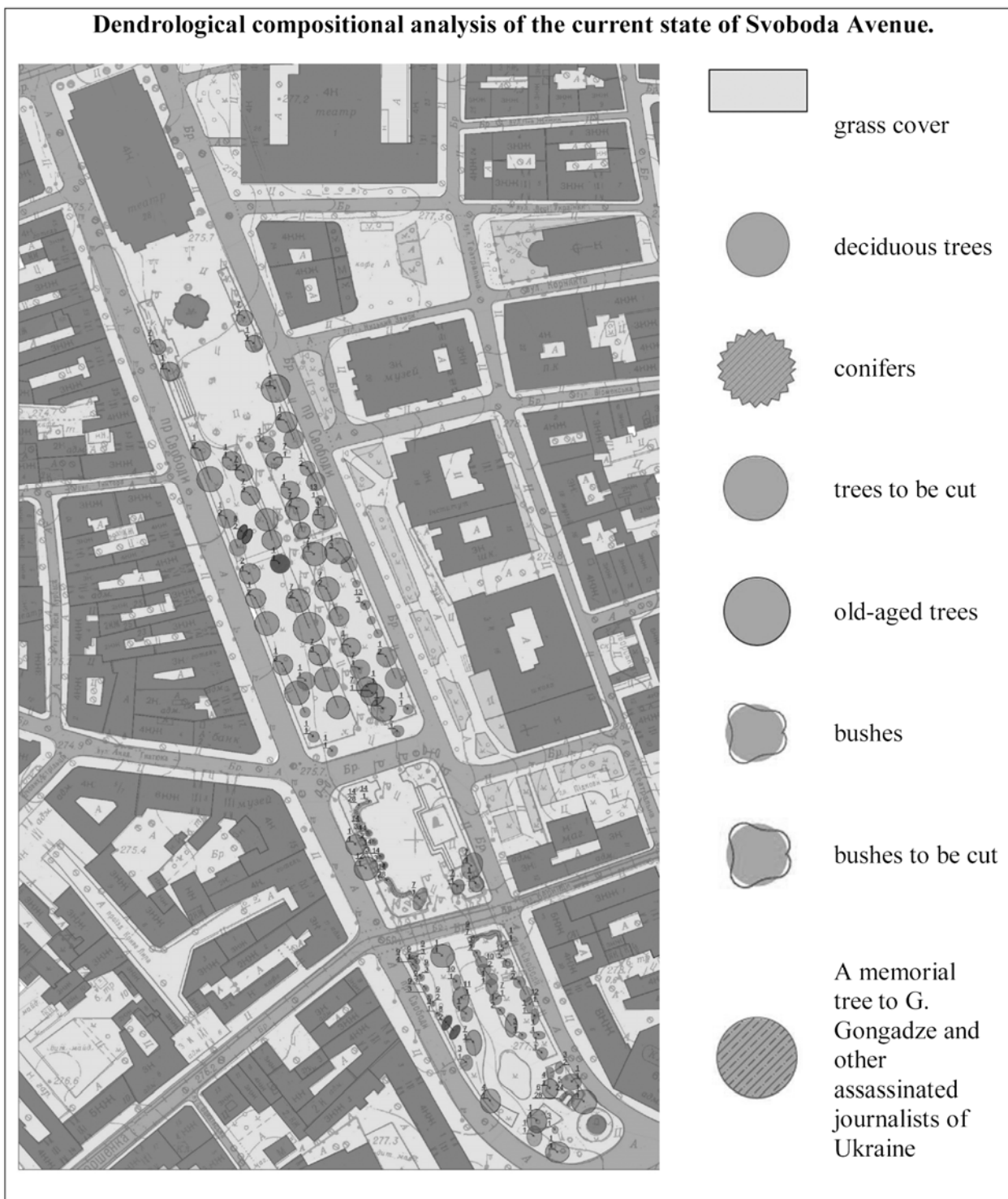


Fig. 9. Dendrological plan of Svoboda Avenue (H. Lukashchuk, 2016)

Table 1

Overall inventory sheet.

No. on the scheme	Species name (Lat.)	№ in the inventory sheet	Species present at the laying
1.	<i>Acer platanoides</i> L.	1, 2, 3, 5, 10, 13, 15, 16, 17, 30, 33, 34, 37, 38, 39, 45, 49, 55, 61, 62, 65, 66, 67, 70, 71, 77, 84, 87, 88, 89, 90, 91, 92, 94, 96, 97, 98, 102, 103, 104, 105, 106, 107, 108, 112, 113, 114, 115, 117, 118, 119	X
2.	<i>Acer pseudoplatanus</i> L.	101	X
3.	<i>Tilia cordata</i> Mill.	4, 11, 12, 14, 19, 43, 44	X
4.	<i>Tiliapla typhyllos</i> Scop.	6, 7	
5.	<i>Berberis thunbergii</i> 'Purpurea'	8	
6.	<i>Spiraea japonica</i> L.	9	
7.	<i>Aesculus hippocastanum</i> L.	18, 36, 47, 48, 50, 60, 63, 64, 68, 69, 72, 73, 74, 75, 76, 78, 79, 80, 81, 82, 83, 85, 86, 93, 95	X
8.	<i>Picea abies</i> (L.) Karst.	20, 21, 99, 100	X
9.	<i>Syringa vulgaris</i> L.	22, 23, 24, 25, 26, 27, 28, 29, 46	X
10.	<i>Fraxinus lanceniata</i> L.	31, 40, 42	
11.	<i>Fraxinus excelsior</i> L.	32	
12.	<i>Quercus robur</i> L.	35, 54	X
13.	<i>Quercus rubra</i> L.	109, 110, 111, 116	
14.	<i>Thuja occidentalis</i> 'Columna'	51, 52, 53, 56, 57, 58, 59	
15.	<i>Buxus sempervirens</i> L.	41	X

Table 2

Evaluation of the quality of trees and bushes on Svoboda Avenue

No. On the scheme	Species name (Lat.)	Quality condition			In total, units
		Good, units	Satisfactory, units	Poor, units	
1.	2	3	4	5	6
1.	<i>Acer platanoides</i> L.	19	25	7	51
2.	<i>Acer pseudoplatanus</i> L.	1	-	-	1
3.	<i>Tilia cordata</i> Mill.	6	1	-	7
4.	<i>Tiliapla typhyllos</i> Scop.	2	-	-	2
5.	<i>Berberis thunbergii</i> 'Purpurea'	-	28	-	28*
6.	<i>Spiraea japonica</i> L.	24	-	-	24*
7.	<i>Aesculus hippocastanum</i> L.	15	10	-	25
8.	<i>Picea abies</i> (L.) Karst.	-	-	4	4
9.	<i>Syringa vulgaris</i> L.	3	13	4	20
10.	<i>Fraxinus lanceniata</i> L.	1	2	-	3
11.	<i>Fraxinus excelsior</i> L.	1	-	-	1
12.	<i>Quercus robur</i> L.	1	1	-	2
13.	<i>Quercus rubra</i> L.	4	-	-	4
14.	<i>Thuja occidentalis</i> 'Columna'	-	62	5	67*
15.	<i>Buxus sempervirens</i> L.	-	5	-	5*
In total		77	147	20	244

*The number of species in hedges can be specified

Table 3

The distribution of trees and shrubs on Svobody Avenue according to families

No. on the scheme	Species name (Lat.)	Natural habitat	Total number, units
<i>Pinophyta</i>			
<i>Pinaceae</i> Lindl.			
8	<i>Picea abies</i> (L.) Karst	Europe	4
<i>Cupressaceae</i> F. W. Neder.			
14	<i>Thuja occidentalis</i> ‘Columna’	-	67*
Total gymnosperms			71
<i>Magnoliophyta</i>			
<i>Berberidaceae</i> TOR. ET GRAY.			
5	<i>Berberis thunbergii</i> DC ‘Purpurea’	-	28*
<i>Buxaceae</i> DUMORT.			
15	<i>Buxus sempervirens</i> L.	Southern Europe, West Asia, Northern Africa	5*
<i>Fagaceae</i> A.BR.			
12	<i>Quercus robur</i> L.	Europe, Caucasus	2
13	<i>Quercus rubra</i> L.	Northern America	4
<i>Tiliaceae</i> JUSS.			
3	<i>Tilia cordata</i> Mill.	Europe, West Сибір	7
4	<i>Tilia platyphyllos</i> Scop	Southern and Middle Europe, Caucasus	2
<i>Rosaceae</i> JUSS.			
6	<i>Spiraea japonica</i> L.	Japan	24*
<i>Aceraceae</i> LINDL.			
1	<i>Acer platanoides</i> L.	Europe	51
2	<i>Acer pseudoplatanus</i> L.	Middle Europe, Caucasus	1
<i>Hippocastanaceae</i> ET GRAY			
7	<i>Aesculus hippocastanum</i> L.	Southern Balkans	25
<i>Oleaceae</i> LINDL.			
11	<i>Fraxinus excelsior</i> L.	Europe, West Asia, Caucasus	1
10	<i>Fraxinus lanceolata</i> Borkh. (<i>F. viridis</i> Mishx)	Northern America	3
9	<i>Syringa vulgaris</i> L.	Balkans	20
Total of angiosperms			173
In total			244

* The number of species in hedges can be specified

Recovery of the parterre in the Virgin Mary Square.

Lviv is open to the world nowadays. We should watch over the condition of garden and park monuments of our city, especially downtown public spaces, which are experiencing more and more degradation.

For the opening of the Symposium dedicated to A. Röhring and his author’s style the Department of City Planning proposed to the Lviv City Council a project of parterre reconstruction in Virgin Maria Square on Svoboda Avenue (the so-called “flowerbed”). The given project was based on historical and urban studies carried out by H. Petryshyn, H. Lukashchuk, S. Tupis. This is the only parterre in Lviv, which preserved its overall shape and the authentic fence since the time of its creation. Therefore, it requires a special treatment. Especially so, after the rash plantings and installations made for football matches of Euro 2012.

The total area of the parterre is 277 square meters. The main coverage of the lawn (182 square meters), is strewn with white marble chippings with a geometric pattern (area – 50 square meters). To form ornament outlines and to support a decorative effect in autumn and winter seasons, it was proposed to use perennial

green plants, i.e. *Alternanthera amoeme* (with green leaves). The filling of the ornament is made of annual plantings selected in active mauve tones, like *Begonia semperflorens*-Hybrids (pink flowers, green leaves) and *Begonia semperflorens* 'Ascot F1 Rose' (red flowers, green leaves), some inclusions of *Heucherax hybrida* 'Rasberri Rippl' or 'Midnight Rose' (dark red leaves with pink spots) and *Cineraria maritima* (silver leaves). In the center of the parterre there the dominant on the lawn hill is formed with *Yucca filamentosa* (evergreen leaves, white flowers).



a 1898-99 (picture of bookseller)



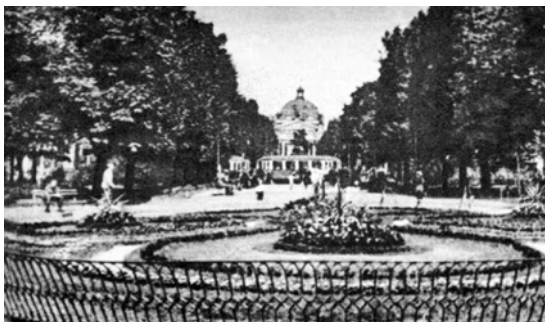
b 1925 [18]



c 1939 [19]



d 1940 [20]



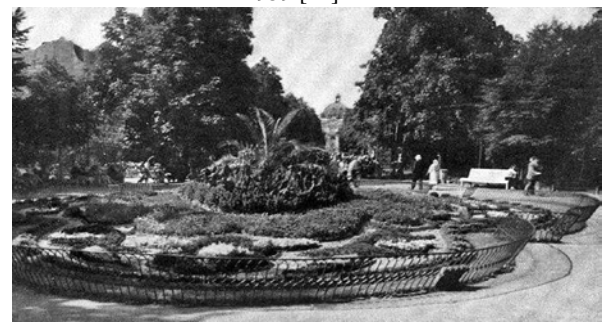
e 1942 [21]



f 1959 [22]



g 1960-1970



h 1960-1970

Fig. 10. Historical changes of the “flowerbed” in the area of Virgin Mary Square (a–h)



i 2009 [23]



j 2012 [24]



k 2005 (photo of H.Petryshyn)



l 2016

Fig. 10. Historical changes of the “flowerbed” in the area of Virgin Mary Square (i–l)

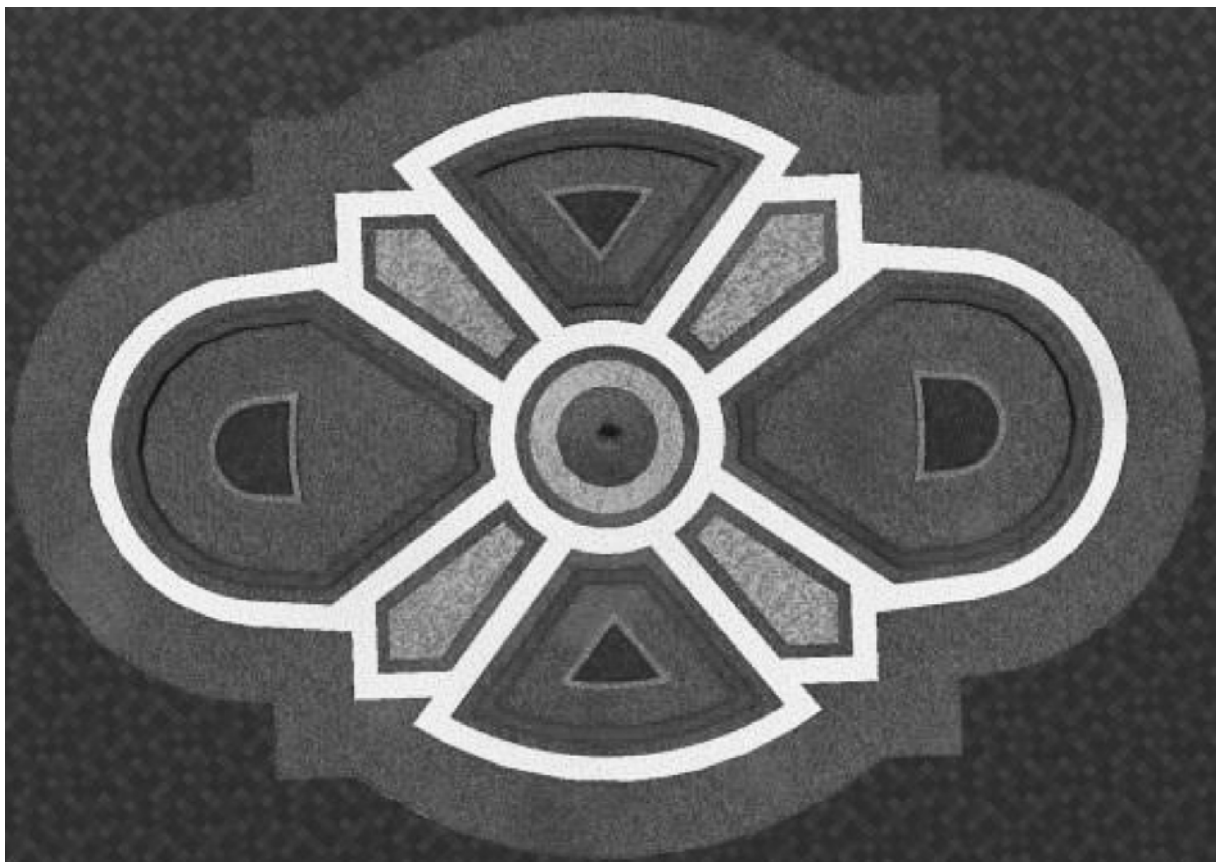


Fig. 11. The Project of the parterre on Virgin Mary Square
(by H. Petryshyn, H. Lukashchuk, S. Tupis)

We hope that after this pilot project has been implemented the city of Lviv will succeed to reconstruct the entire boulevard, restore its beauty and vitality, and return the appearance of the main representative area of the city.

4. Conclusions

Svoboda Avenue emerged as a major public and representative space of the city of Lviv during 1820–1900. The final arrangement of this area was completed by the City Gardener Arnold Röhring, the author of more than 100 landscape layings in Lviv and in Galicia (Halychyna).

The examination of Svoboda Avenue revealed its gradual urban, often useless transformations (a loss of the parterre, aging trees, a loss of shrubs, the decreasing number of decorative floral plantings) and increasing of gastronomic and entertaining functions which leads to the degradation of plantings and the loss of original foundation elements.

The dendrological analysis revealed that plantings are thoughtlessly complemented with nontypical species for the Avenue. Moreover, improper compositional tools are used.

In the design of Svoboda Avenue there is a lack of plants with decorative leaves and of flowering shrubs that would provide for attractiveness of the Avenue the whole year round. The authors of the article made the first step towards preservation of the heritage of Arnold Röhring by focusing attention of the restoring of the flower parterre in Virgin Maria Square.

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Галина Петришин, Галина Лукацук, Степан Тупісь

ПАРТЕРНІ САДИ НА ПРОСПЕКТІ СВОБОДИ – “ВІЗИТНА КАРТКА” СУЧАСНОГО ЛЬВОВА

***Анотація.** Львів на зламі XIX–XX століть зазнав активного містобудівного розвитку, перетворюючись у значний європейський культурний осередок. Цей період відзначений зведенням низки цікавих, масштабних високомистецьких архітектурно-містобудівних ансамблів, які до сьогодні відіграють важливу роль у побудові самоідентифікації міста та його мешканців. Особливе місце Львові займає проспект Свободи, який на жаль не посідає пам’ятко-охоронного статусу.*

***Ключові слова:** Львів, архітектура та містобудування початку XX століття, бульвар, садово-паркове мистецтво, зелені насадження.*