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The architecture of Drohobych railway station buildings

Abstract. The relevance of this study stems from a professional interest and the need to understand the processes that have shaped the architecture of Drohobych railway station, which has undergone changes over more than 150 years. Attention to railway stations and rail transport has intensified against the backdrop of the ongoing armed aggression against Ukraine for over 12 years. In this context, the importance of rail transport for evacuation, supply, defence and offensive operations is well recognised; consequently, railway stations are among the state's vital infrastructure. At the same time, drawing attention to the country's historical and material heritage requires further knowledge to ensure their protection. The aim of this study was to examine the architecture of Drohobych railway station from functional, territorial-spatial, planning, structural, social and artistic perspectives. Particular attention was focused on the architecture of Drohobych railway station as represented in the 1911 design project discovered in the Central State Historical Archives of Lviv. Based on desk-based research methods, comparative analysis, photographic documentation techniques, and field observations, a study was conducted of the dynamics of change in the station buildings at Drohobych. Important information was obtained from both published and media sources. The position of the first station building within the context of similar railway structures in this foothill region of Galicia was established, as well as the connection between station buildings and other, primarily public, architecture. This allowed for generalisations to be drawn – on the one hand, regarding the typical nature of railway station construction, and on the other, its uniqueness specifically to Drohobych. In particular, it has been established that the 1911 drawings clearly reveal two distinct design concepts: clear functional zoning and the social and spatial determinants of the station building and its grounds. The consideration of the territorial and spatial layout of the structures within the urban context is evident. The findings contribute to a broader understanding of railway station construction in the city, the region and the region's transport links. At the same time, they provide further grounds for exploring other sources and research directions. These and other materials and findings form the basis for the future use of such important historical structures against the backdrop of social, transport, technical and other changes

Keywords: building; station; railway; space; Galicia

INTRODUCTION

Rail transport remains one of the priority modes of land transport. In Europe, its history dates back to the first half of the 19th century, which marked the beginning of the associated construction work. The passenger rail sector is undergoing constant development and improvement, which is reflected above all in the architecture of railway stations. Over the decades and centuries, a whole field of passenger building architecture has developed which, being linked to other types of public and residential architecture, embodies cutting-edge ideas and successful examples of completed projects. Interest in railway station architecture is relevant from various perspectives – the efficiency, safety and

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comfort of passenger transport; the formation of transport, social and commercial hubs in cities; the role of stations in the image of cities and towns; the preservation of monuments of public and transport construction, and so on. During wartime in Ukraine, rail transport has demonstrated its undeniable military, political, and social significance in national defence and protection. Timely evacuations from threatened areas enabled large numbers of citizens to be transported to safer locations and thereby saved. In this context, the railway station building in Drohobych deserves attention both as a monument to professional architectural thought and as a milestone in its development, representing a distinctive culmination of the monarchical era in the railway architecture of Galicia.

The architecture of 19th-century railway stations is of interest across various fields of research. German railway stations are examined in the work by J. Gympel (2020). It successfully showcases the stations themselves, which are substantively commented upon as distinctive reflections of different eras. The significant role of the architecture of these transport facilities is confirmed not only in a practical, everyday sense, but also in artistic, aesthetic, and historical-political terms. The "national space" in the railways of Czechoslovakia during the interwar period is discussed in the work by F. Jeschke (2021). Of particular interest is the study of the methods used to construct the national railway network within the physical landscape along the former routes of the Austro-Hungarian Monarchy. At the same time, the study highlights attempts to create a modern international transport network for the then-young state, which at that time included Subcarpathian Ruthenia/Carpathian Ukraine, corresponding to the present-day Zakarpattia region of Ukraine. The monograph by R. Kellermann (2021) addressed the philosophical and cultural foundations of the phenomenon of "waiting" within railway environments. The historical development of railway station buildings reflects the dynamics of this category during the period 1830-1935. The acceleration of travel processes opens up new avenues for research in this regard. The article by M. Nazaruk (2021) examined, within a historical context, the architecture of the railway stations at Holoby and Kovel in Volhynia (Lodomeria), which are notable works by the architect Oleksandr Verbytsky from the early 20th century.

There are references to contemporary issues in transport and railway station architecture. In particular, the article by V. Timokhin *et al.* (2023) discussed the design of underground spaces in transport interchanges. Such solutions facilitate the efficient use of land resources by freeing surface areas for pedestrian spaces, separating transport and pedestrian flows, providing the shortest routes between different modes of transport, and improving evacuation procedures when these spaces are used as shelters. In comparison with Leipzig and Kraków, the distinctive features and rational approaches to the development of Lviv's transport network are highlighted.

The visual publication by M. Oleksiienko (2025) deserved special attention, as it reveals the Ukrainian railway as a formative part of the landscape and demonstrates its not always obvious beauty. Through passenger services, freight logistics, industrial capacity and tourist appeal, the railway constantly connects the country's regions, transports goods, facilitates travel and brings people together. The author's personal background is noteworthy: originating from the Donetsk region, educated at the Kyiv-Mohyla Academy, and serving as a member of the armed forces.

The aim of this study was to examine the architecture of Drohobych's railway stations, with particular attention to the 1911 project, in terms of its functional, spatial, planning, structural, social and artistic aspects; to identify the most characteristic features of these buildings and establish their connection with other structures in the Pre-Carpathian region of Galicia.

MATERIALS AND METHODS

The primary source material for this study consists of archival drawings from the Central State Historical Archive of Ukraine in Lviv (n.d.a; n.d.b), which include original plans of the Drohobych railway station from 1911, as well as photographs of existing railway structures in the cities of Drohobych, Lviv, Sambir, Stryi, Truskavets and Khyriv. In addition, illustrative materials from academic and media publications were used, which highlight the historical development of railway stations and their architectural design. The cartographic basis was derived from data in the "Ukraine Atlas of Railways" (Kopylova & Khilchevska, 2008) and satellite imagery available via Google's online platforms, which enabled the precise location and spatial orientation of the sites to be determined.

To collect field data, direct photographic documentation of contemporary structures was carried out, enabling an assessment of the condition and layout of the stations at various stages of their existence. Desk-based processing of archival drawings and cartographic materials ensured the systematisation of information regarding the functional and structural characteristics of the buildings. The comparison method was applied in two ways: asynchronous comparison allowed for the juxtaposition of the layouts, structural and artistic-stylistic solutions of railway stations from different years, revealing the dynamics of architectural development; synchronous comparison was used to contrast Drohobych's railway stations with other public architecture sites in Galicia from the early 20th century, which helped identify the typical and unique features of the structures.

Functional zoning and spatial layouts were analysed by detailing the internal blocks of the administrative, residential and passenger areas. This made it possible to establish interrelationships between the various elements of the complex and to assess their effectiveness in the context of the technological and social needs of the time. The analysis of structural solutions included a study of foundations, wall systems, floor slabs and roof structures, whilst methods of compositional analysis and artistic-stylistic evaluation made it possible to identify the characteristic features

of the facades, decorative elements and spatial composition of the building, as well as its place within the urban context. The application of a comprehensive approach, combining field observations, desk research using archival materials, comparative analysis and the evaluation of structural and artistic solutions, provided a holistic understanding of the architecture of the 1911 Drohobych railway station, its functional organisation and aesthetic expressiveness, as well as to identify its interrelationship with other buildings in the region and determine its uniqueness among the structures of that time.

RESULTS

Historical context. The town of Drohobych was founded in the late 11th century in the foothills of the Carpathians within the territory of the Principality of Galicia. Subsequently, as part of the Kingdom of Ruthenia and later state formations, the city experienced all historical epochs that shaped the region. In 2026, it remains one of the administrative, industrial, educational, and cultural centres of Lviv region of Ukraine, with a population of around 75,000 (in 2020). Drohobych has a historic city centre layout characteristic of medieval European towns, with a central rectangular market square and a regular grid of streets (Rybchynsky, 2017). The city possesses a rich architectural and artistic heritage, partly due to various ethnic, religious, artistic and political influences. Due to its natural resources and trade links, the city has developed rapidly since ancient times into an important centre of trade and craftsmanship. Its own salt mines and proximity to oil deposits around the neighbouring town of Boryslav, as well as deposits near Stebnyk, made Drohobych, from the mid-19th century, a major centre for extraction, processing, crafts, trade, administration, culture and education. From the late 19th century, due to their healing water springs, Truskavets and Skhidnytsia developed into health resorts, transforming Drohobych into the regional centre of the conurbation, attracting and defining transport routes. This required reliable and convenient transport, initially provided by horse-drawn carriages and later by roads. However, the railway gave a major boost to the development of the town and the region.

Railway connections to Drohobych were established in 1872 with the construction of the "Dniester Railway" (Dniester Bahn; 112 km), which linked the towns of Khyriv, Sambir, Drohobych and Stryi. The Khyriv railway station is a junction through which the "First Hungarian-Galician Railway" (Erste Ungarisch-Galizische Eisenbahn (EUGE)) was laid in 1872, running from Peremyshl/Przemyśl via Zahiria/Zagórz, Lupkiv/Łupków, (now Poland) through the Vododilny Ridge tunnel (1874, border of the Crown Lands), Medgilabirtsi/Medzilaborce to the main line at Mykhalany/Michaľany station (now Slovakia).

Built as a double-track line from the outset, the First Hungarian-Galician Railway became the first crossing of the Carpathians and was of strategic importance, linking the Galician stronghold of Peremyshl with the territory beyond the Carpathians to the Hungarian-controlled lands, which were considered a deep rear. The railway enabled a fast and reliable connection across the mountain range in the north-eastern territories of the monarchy between its two parts – Austria and Hungary (in the sense of the names at that time). At the same time, this railway line was not on the very border, but at a sufficient distance from the eastern borders of the empire. Passing through Ukrainian ethnographic regions (Nadsyannya, Boikivshchyna, Lemkivshchyna), the section Nyzhankovychi – Dobromyl – Khyriv – Staryava is located in modern-day Ukraine. In its time, the First Hungarian-Galician Railway played a significant role in connecting the Priashiv/Prešov region with other historical lands of Ukraine, in particular, with the wider territory of Subcarpathian Ruthenia (Zakarpattia). (Vehesh, 2009).

At the same time, a branch line was laid from Drohobych to Boryslav (11 km), which from the mid-19th century became one of the world's largest centres of oil production. The Dniester Railway later became part of the "Galician Transversal Railway", completed in 1884-1885, running via Kraków/Čadca/Zwardoń – Nowy Sącz – Zahiria – Khyriv – Sambir – Drohobych – Stryi – Stanislaviv (from 1962 – Ivano-Frankivsk) – Buchach – Chortkiv – Husiatyn (Hrankin *et al.*, 1996; Bylina, 1999). The Galician Transversal Railway had a total length of 768 km and was a military transport project of Vienna to ensure connections between the western and eastern parts of the Crown Land of Galicia and Lodomeria to the eastern border on the Zbruch River. The line ran south of and approximately parallel to the already existing "Galician Railway of Archduke Charles Louis" (Galizische Carl Ludwig-Bahn, CLB), which already existed at that time: Kraków – Tarnów – Riashiv/Rzeszów – Peremyshl – Lviv – Ternopil – Pidvolochysk. In the event of war with Russia, the Transversal Railway was intended to facilitate troop and supply movements deeper within the territory, away from the frontier, through the mountainous and foothill regions (Tomin, 2011). In 1911, a line was laid from Drohobych to Truskavets (12 km), which was developing into a major health and leisure resort, and in 1912 a station was built in Truskavets. Consequently, the four railway branches made Drohobych station a regional hub. As of 2026, Drohobych is a junction railway station of the Lviv Directorate of the Lviv Railway.

Thus, the construction and operation of railway lines in this part of Galicia and neighbouring territories hold significant historical importance based on geographical, military, political, economic and other factors. The railway through Drohobych, its station and railway yard became the place and means of realising these processes. It is clear that the movement of goods and people required attention and proper architectural and construction implementation, which calls for a more detailed study.

Layout of the railway station and the station building in Drohobych. The railway station (1 Zluky Square) is situated in the eastern part of the city, approximately 2.5 km as the crow flies from the city centre. It comprises

a well-developed track network, which has been electrified since 1973, and railway facilities with associated structures. To the east of the station lies an industrial zone, whilst to the west of the tracks and the station are urban public and residential areas. M. Hrushevsky Street connects the station to the city centre, and in front of the station is a station square of approximately rectangular shape. Adjacent to the square is Vokzalna Street with a roundabout, and a wedge-shaped green square adjoining the station square. The station square features a coach station, as well as a stop for city buses and taxis (Fig. 1a).

At Drohobych station, there has been a railway station building since the construction of the Dniester Railway, known as "Drohobych Main (Station)" ("Large Station"). There was another station – "Drohobych City (Station)" ("Small Station") – near the junction of the Boryslav line with Truskavetska Street, which was demolished after the Second World War. During the imperial era, plans were drawn up to connect the two stations by tram, which was to run along Stryiska Street via the Rynok (Market) Square. However, the project was never realised (Pastukh, 1991). The main station building was similar to three other stations of the same type in the towns of Sambir, Stryi and Khyriv (Fig. 1b). The station in Khyriv has been preserved in its original form and has heritage protection status, whilst the remaining buildings, following the World Wars, continue to function only in altered forms (Fig. 1c). These stations are of the platform-side type, featuring side and island platforms with ground-level access.

According to the 1911 plans, the proposed railway station building was to be constructed in two phases. It was intended to occupy most of the station site, which at the time comprised five separate small structures on the northern side, and to create a new separate building on the southern side. Their replacement was planned for the First Construction Phase (I Bauperiode). The Second Construction Phase (II Bauperiode) involved replacing the existing passenger station building situated between the two planned structures, which was to be located in the middle. Judging by the drawings, the old station building was still in existence at the time the new one was being designed. Thus, a single large railway station building was to be created, combining an administrative and residential block (Bureaux u. Wohngebäude) to the north with three separate entrances – and a passenger block with through passages – to the south (Fig. 2). The overall dimensions of the structure were to be 116.7 m in length and 13.5 m in width along the main plane of the facades. The width of the adjacent boarding platform was to be 6.2 m. To the north of the station's passenger building, along the platform, there are two preserved separate station buildings – a two-storey service building, and opposite it, set back from the platform to the west, a three-storey residential building. These buildings are shown on the drawing under study and are still in use for their intended purpose.

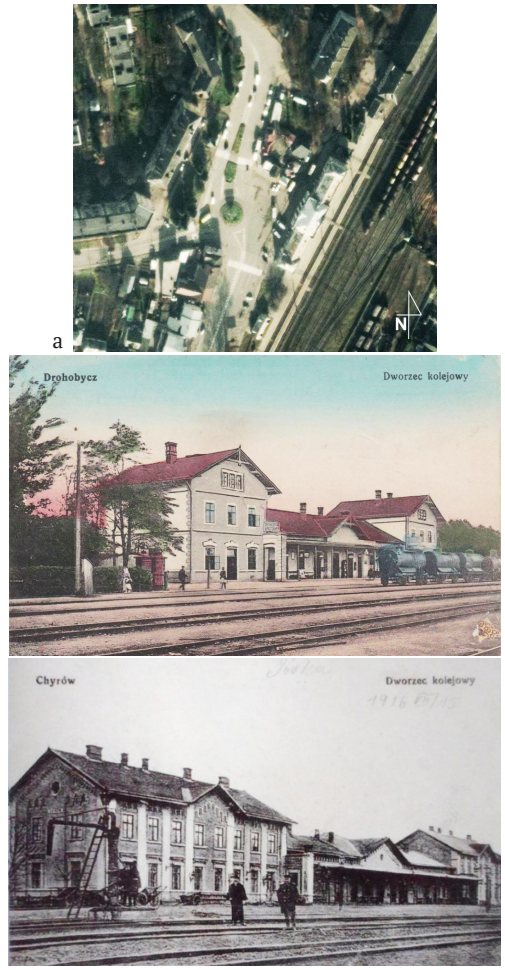

Figure 1. The railway stations of Drohobych and Khyriv
Note: a – a section of the railway station in Drohobych; b – the first railway station building in Drohobych. Photograph from 1915; c – the railway station building in Khyriv
Source: a – photo from Google (2025), b – Drohobych – railway station (2021), c – M. Kubinszki (2009)

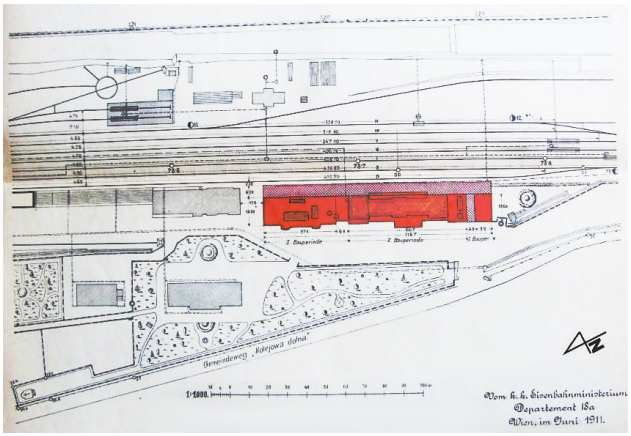

Figure 2. Detail from the drawing "Drohobych station. Station building design. Site plan"
Source: photo from Central State Historical Archive of Ukraine in Lviv, n.d.b)

The passenger area occupies a single level featuring a high-ceilinged ticket hall (Vestibül) (9.5 m), separate waiting rooms for 1st, 2nd and 3rd class passengers, and two separate dining rooms for the restaurant – one for 1st and 2nd class passengers near their waiting rooms and a separate room for 3rd class passengers. Access to the administrative and residential block was to be via the kitchen only, which was situated in two blocks at their junction. The passenger section of the building was planned to the south, as this provided closer access to the station forecourt and the city centre. For passengers, the connection between the platform and the station forecourt was to be provided in two ways – 1) a passage (entrance) to the platform through the building's passenger hall, past the ticket offices and the luggage drop-off area, and 2) exit from the platform via a covered passageway between this building and a small service building at the southern end of the entire structure (housing the concierge, baggage claim, post office and technical rooms) (Fig. 3a).

The administrative and residential block comprised two full storeys, a basement and an attic level. Two symmetrical stairwells were designed, with entrances from the station forecourt. A separate entrance from the northern end of the building led only to the workers' barracks (Arbeiterkaserne). Accordingly, the ground floor is occupied by service premises (railway station office, police, telegraph office, workers' barracks, training room) and the restaurant kitchen (Fig. 3b). The second floor comprises the stationmaster's accommodation with a separate access to the staircase (to the north) and two flats for staff and the restaurant manager – with another staircase (to the south) (Fig. 3c). The attic level was to have separate rooms for women and men (as a dormitory) with entrances from different stairwells.

The first level of the building was to have an enfilade layout in the administrative and residential block and a hall-corridor layout in the passenger block. The second and third levels of the administrative and residential block are residential, with an enfilade-corridor layout. The basement was located only beneath the administrative and residential block, accessed via staircases from two stairwells. This level was intended to house a fuel storage room and refrigerated food storage chambers; it also contained a laundry room, as well as offices (cubicles) for the station manager, the caterer and others. The passenger block of the building had no basements, but a duct for the heating network ran beneath the floor throughout it (width 1.2 m, height 1.6 m).

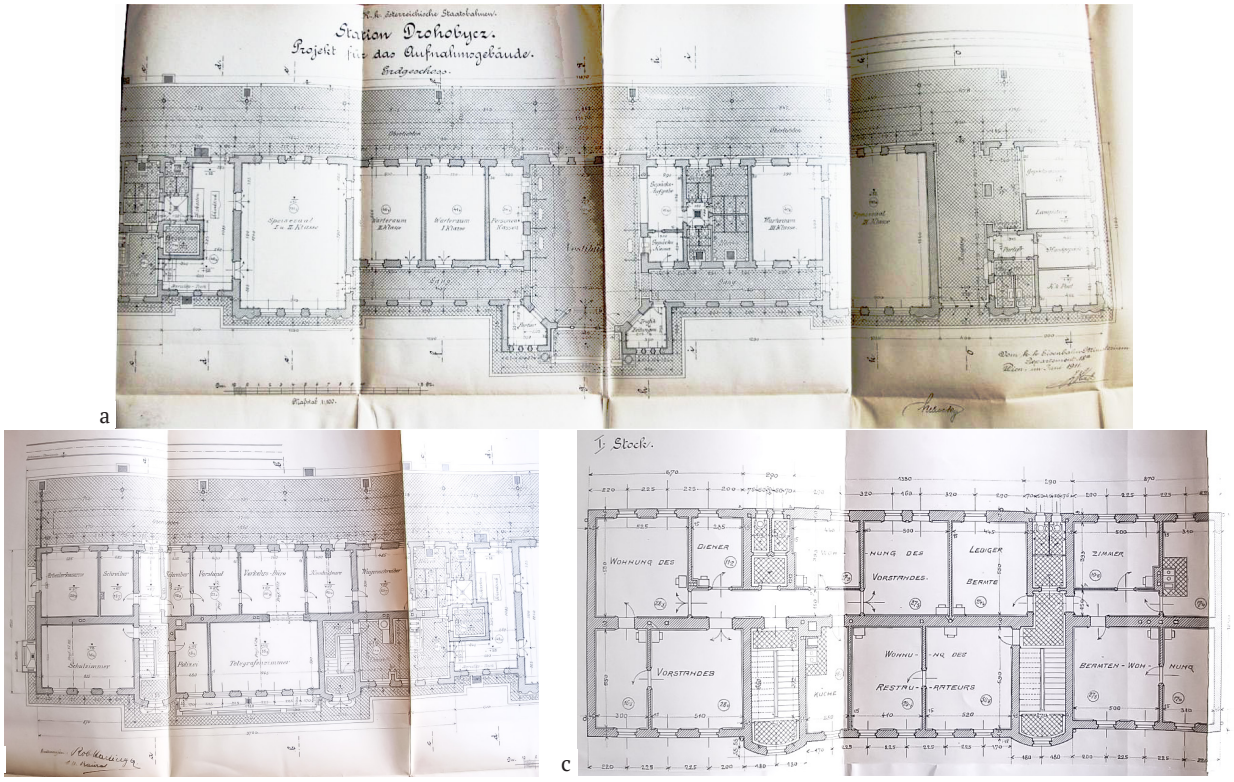

Figure 3. Floor plans of the Drohobych railway station building
Note: a – ground floor of the passenger block; b – ground floor of the administrative and residential block; c – first floor of the administrative and residential block
Source: Central State Historical Archive of Ukraine in Lviv (n.d.b)

Thus, the layout of the site and the station building features very clear functional zoning, a logical sequence of connections and the interconnectivity of the premises. They are almost entirely "enveloped" by separate "regular" defined spaces, rooms or halls according to their use. At the same time, there is a fairly clear distinction between the

background for movement and for stationary processes.

Structural, technical and artistic design of the Drohobych railway station building. The station building designed in 1911 was intended to have strip foundations and corresponding wall structures that were significantly wider than the perimeter of the walls of the first station building. Only the foundations of the two risalits of the first building are indicated as a single line along the facade on the platform side. The vertical wall structures were to have rectangular door and window openings; the basement level was to be vaulted, and the floor structure was to be supported by beams. The following structural systems were to be used: wall, post-and-beam and vaulted in the main body of the building; and a frame structure at roof level and in the canopy over the boarding platform. The high roof was to be constructed using a rafter and beam technique and envisaged a somewhat complex configuration in accordance with the layout and decoration. The stairwells of the administrative and residential block included straight flights of stairs and landings, connecting four levels – the basement, two storeys and the attic.

Water supply and drainage were compactly arranged across the two storeys of the administrative and residential block. Toilet facilities were located in both blocks of the building and were connected to the shore (adjacent) platform. Central heating was distributed on the ground floor of the blocks via an underground duct. Stove heating was designed for the second floor and the attic level of the administrative and residential block. A ventilation shaft was planned at the junction of the two blocks, adjacent to which were the toilet facilities and the kitchen. This shaft, without a roof covering, was to be enclosed and invisible from the outside. In the basement, on the north side beneath the classroom, a laundry room was planned with access from the stairwell.

The two blocks of the proposed building differ in number of storeys, length, roof dimensions and overall building outline. At the same time, the overall composition unites them (Fig. 4). The spatial axis along M. Hrushevsky Street, running from the city centre to the station, intersects the plane of the central risalit's facade at an angle of 56 degrees. It features a decorated portal and a tall tower-roof with a conical top on the passenger block of the station. The single-storey passenger block has a dominant visual form due to the central vertical axis (the risalit with the entrance portal and the tower with its finial) and the two symmetrical side risalits relative to this axis. The central vertical axis of the service block's facade is less pronounced, yet it reinforces the symmetry of its structure with two narrow risalits featuring entrances and a raised roof in the centre.

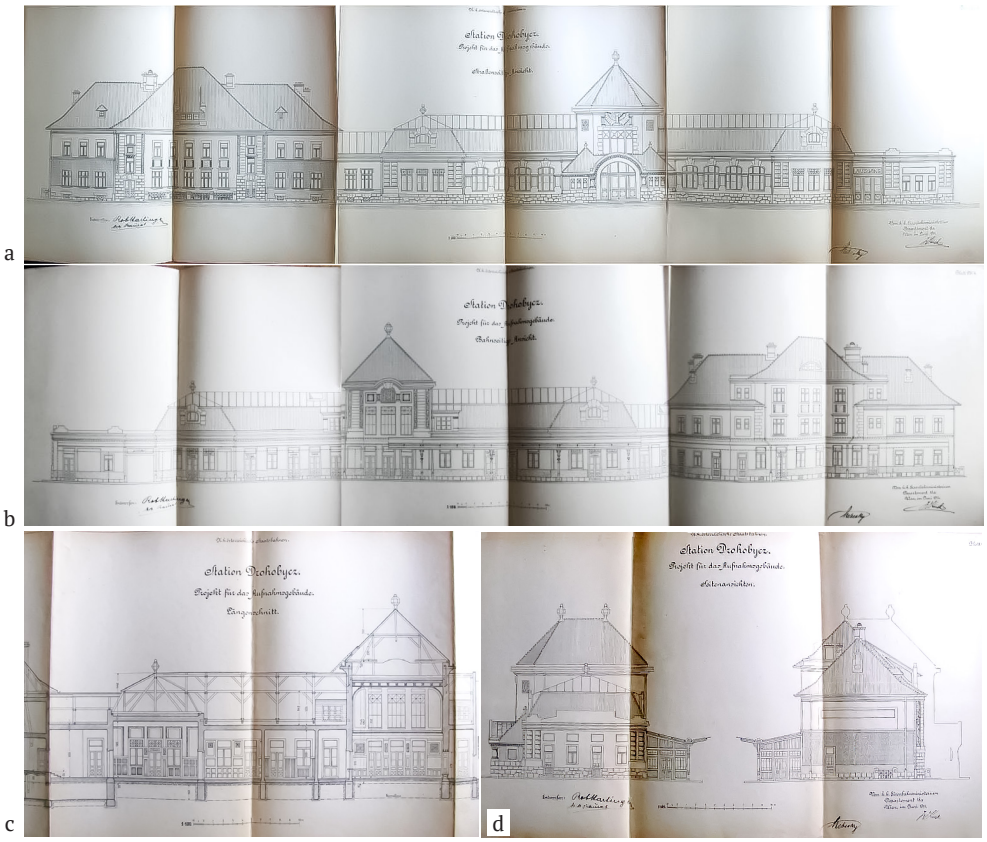

Figure 4. Blueprint of the Drohobych railway station from the 1911 design
Note: a – facade from the station square; b – facade from the track side; c – section showing the junction between the administrative and residential block (left) and the passenger block (right); d – side facades
Source: Central State Historical Archive of Ukraine in Lviv (n.d.b)

The similar rhythm of the vertical axes formed by the doors and windows on the facades of both blocks lends the building a strong visual unity. The compositional scale, understood as the degree of monumentality and perceived grandeur of the structure, is coherent throughout. The arched termination of the broad entrance portal to the passenger hall, together with the conical roof accent and the larger window openings, conveys a sense of importance and prominence in this part of the building. Various finishes are used on the external surfaces of the walls – smooth, decorative and rusticated. Due to the direct adjacency, the rhythm of the facade elements' articulation, and the similarity in the pitch of the roof slopes, there is a successful combination of two blocks that differ in function and size – the passenger and service blocks. At the same time, the facade facing the city centre – the station square – has greater visual prominence.

The overall volumetric and spatial structure of the station building is executed in a single style, combining features of rational (geometric) Modernism with those of the national Romanticism of Austria at the time. Unlike Secessionist techniques, the facades lack curved lines, plant motifs and additional ornate decoration. The elements and articulation of the facade lean more towards rationality, particularly in the station's service block. Such stylistic preferences developed around 1910. From the available drawings, one can partially see the artistic execution of the interiors, and particularly the ticket hall, which is usually a focal point for architects and artists when designing the interior.

On the surface of the wall of the main risalit above the entrance to the passenger block, there is a stylised depiction of a double-headed eagle – the coat of arms of the Habsburg Empire. Above the entrance to the building on the opposite side, facing the platform, a coat of arms is visible, which is likely associated with the city of Drohobych. The drawings show inscriptions on the facades of the passenger block in German indicating exits, toilets, waiting rooms and restaurant areas; most of the inscriptions are on the platform side. At the ends of the entire building, at the level of the second floor, there are spaces for station name signs; a long frame is clearly visible at the end of the administrative and residential block. It is possible that the inscription "Drohobych" was intended to be in two or three languages, as was customary in Galicia at the time.

A separate sheet shows the drawings for the finish of the walls and ceiling of the main passenger hall (lobby, Sheet No. 7). The building's cross-sections generally illustrate the attention paid to the interiors of the station building, the individual waiting rooms, and the two dining halls of the restaurant catering to three different classes of passengers (Sheet No. 5 in Fig. 4c; Sheets No. 8, 9, 10). It is likely that the station building in Drohobych was constructed entirely in accordance with the project under investigation. Unlike the drawing, it was given a mansard roof over the main passenger hall. No further detailed technical information regarding the architecture of the station building at that time has been found; however, there is a photograph with a caption in Polish – "From a journalistic trip: At the railway station in Drohobych" – in which the building under study can be seen in the background. This photograph was taken in the summer time of 1919, as the town was in the hands of the Ukrainian Galician Army (UGA) until 17 May (Fig. 5). In any case, the Drohobych railway station survived the First World War and the Ukrainian-Polish War in Galicia of 1918-1919, but was destroyed during the Second World War.

Figure 5. The Drohobych railway station building in 1919
Source: photo by S. Dąb-Biernacki (1919)

It is clear from all accounts that the station building employs a conventional load-bearing wall structure for the main structure itself, alongside a frame structure for the floor slabs and in the roof and attic levels. The sanitary and heating systems were constructed to the high standards of the time. The architectural design of the station building follows a logic rooted in the urban context, social needs, traditions and aesthetic tastes. Particular attention was paid to the proportions of the facades, the symmetry of the risalits and the shape of the roof, creating a harmonious visual image of the structure. Furthermore, the architectural solutions ensure a clear perception of the functional blocks and their interrelationships, emphasising the building's engineering and aesthetic integrity.

The modern building of Drohobych railway station. The current building is the third to be constructed and is situated on the same site as the first building from the 1870s, as well as the second, which was designed in 1911. This existing one- and two-storey building dates from 1954 and has a symmetrical layout with a central passageway running through the tall ticket hall and the side waiting rooms. The two outer two-storey side blocks at the ends contain service rooms. In the main hall, two spatial axes intersect perpendicularly: 1) a through-axis running through the building between the station forecourt and the platform, and 2) an internal axis connecting the enfilade of passenger halls and running parallel to the platform with the tracks. This is the very same compositional technique incorporated into the building designed in 1911. A characteristic feature is the uniform articulation of the facades by

tall, round-arched window and door openings. A distinctive feature of this building is the two external recessed longitudinal side niches behind the arcades on the columns, serving as waiting areas on the side of the boarding platform. A characteristic feature is the uniform division of the facades by tall round-arched window and door openings. The overall compositional and stylistic design corresponds to the "Soviet classicism" style prevalent at the time, featuring Renaissance and Baroque motifs in the small architectural elements (Fig. 6).

Figure 6. The existing building of Drohobych railway station
Note: a – view from the station forecourt; b – view from a railway carriage; c – section of the waiting room facing the ticket hall
Source: author's archive

It is clear that the existing railway station building in Drohobych was constructed as part of the wave of station-building projects across Ukraine following the Second World War, and reflects the way in which the new authorities of the time sought to establish their presence at the local level. This station is similar to other stations designed according to individual plans for stations in cities in western Ukraine: Zdolbuniv, Mukachevo, Rivne, Stryi, Chop and others, as well as to stations built to standard designs – Bryukhovychi, Volovets, Korolevo, Perechyn, Svalyava and others. Such buildings were erected throughout Ukraine, in many cases on the sites of former, destroyed.

Functional, spatial and structural features. Of the four stations on the former Dniester Railway, the station in Drohobych was to receive a new passenger and staff building. This was likely linked to the increase in passenger numbers and the laying of the railway line to Truskavets in 1911, which attests to the significant role and prosperity of the city and its agglomeration in the eastern crown lands. Similar "replacements" of existing station buildings had already taken place in Lviv (1904), Stanislaviv (Ivano-Frankivsk, 1906), Ternopil (1906) and Chernivtsi (1909) (Hrankin, 1996). In Volhynia (Lodomeria), amidst different political realities, a similar reconstruction took place at Kovel station (Nazaruk, 2021). Here, the new building (1907), along with the stations at Zhmerynka (1904) and Lviv in Galicia, were the most modern of their time due to the two-level design of the station buildings and the underground pedestrian passageway connecting to the boarding platforms (Hrankin, 1996; Rotchniak, 2021).

The layout of the site and the levels of the proposed station building in Drohobych is based on functional zoning and technological processes. There is a clear division of different activities and their locations. The administrative and residential block houses various operational functions on the ground floor – offices, a training room, police station, telegraph office, workers' quarters (workers' barracks) with their own separate side entrance, and part of the kitchen facilities. All railway service premises face the platform; the telegraph, police and kitchen premises face the station forecourt. Separate toilet facilities for office staff, kitchen staff and passengers are grouped together with entrances distributed throughout the building – for office and kitchen staff respectively, and from the platform side. Furthermore, the separation of toilet facilities by gender is provided only for the toilets on the platform side – for use by visitors and passengers. Food preparation areas for the restaurants are compactly arranged around a small enclosed courtyard to ensure good ventilation. The police room has a separate entrance from the stairwell and, at the same time, easy access from both the station forecourt and the platform. The post office and baggage claim areas are grouped near the external (southern) passageway between the platform and the station forecourt, adjacent to the passenger block.

In the passenger block of the building, two main perpendicular spatial axes for movement and customer service are clearly defined. One axis runs from the station forecourt to the platform, perpendicular to the tracks and through the building, with three ticket counters (on the left) and a baggage drop-off counter with a ticket office (on the right) located in the passenger hall. The second axis runs parallel to the platform and tracks inside the building, serving customer facilities (waiting rooms, restaurant areas, toilets). The axes intersect in the ticket hall, which facilitates orientation and movement.

The design of the railway station building in Drohobych demonstrates an attempt to combine two major functional blocks – the passenger and service areas – into a

single asymmetrical structure. This approach is rarely seen in the architecture of stations in Galicia or other neighbouring regions. A more common approach was a mirror-symmetrical overall layout along the central axis of the entrance to the passenger hall. This concept was apparently justified by the angular positioning of the spatial axis of the main city street, M. Hrushevsky Street, relative to the station building's facade. This visually distanced the taller and less visually prominent administrative and residential block, which had to stand behind the passenger block.

A similar approach to combining a single-storey passenger block with a two-storey service block of the station building was retained in the former, now disused but still standing, station building in Truskavets from 1912 (then known as "Truskawiec-Zdrój" station). Initially, the combination of the two blocks was rather contrasting in terms of their different sizes, number of storeys and their arrangement in the horizontal projection (plan). Subsequently, a symmetrical two-storey block was added to the opposite end of the passenger building, along with a second storey above the passenger block, giving it a more familiar mirrored appearance. Consequently, the resulting building resembles the early stations of the Dniester Railway – flanked at the ends by two taller service blocks on either side of a long, low passenger block (Fig. 1).

Thus, construction activity at the Drohobych railway station was higher than in other towns along the Dniester Railway, which can be explained by greater intensity of operations and high demand. The architecture of the station building was linked to stations in other towns of Galicia, which were also being rebuilt during the same period. At the same time, functional and compositional techniques are observed here that are not evident in other cases.

Architectural and stylistic equivalents of the Drohobych railway station building. At the beginning of the twentieth century, a considerable number of new railway station buildings appeared throughout the Crown Land of Galicia and Lodomeria (Volhynia), mostly replacing or supplementing existing facilities. These included stations in Bochnia, Lviv, Nowy Sącz, Stanislaviv, Tarnów, Ternopil, Truskavets, and others (Kubinszki, 2009; Rymar, 2009). A comparable new station building was also constructed in Chernivtsi, in Bukovina (Kubinszki, 2009). A common feature of these stations was the centrally positioned main passenger hall (vestibule), characterised by a lofty ceiling or vault and illuminated from both the station forecourt and the platform side through large, rounded upper-level windows. These windows, together with the hall itself, were externally emphasised by domed terminations or prominent high roofs, underscoring the importance of the building, expressing respect for passengers, and symbolically enhancing the status of the city. The architectural emphasis on the principal through-route of passenger movement and service within the station building – primarily associated with pre-journey activities – became a dominant spatial and compositional principle in station architecture for many decades.

This approach developed in various European countries from the late 19th century onwards, and despite structural and stylistic differences, the large, open-plan passenger hall of the station building remains the visually dominant architectural space. The Drohobych railway station building is very similar in its architectural design, for example, to a similar one in Darmstadt (Hesse) dating from 1912 (Radlbeck, 1981; Gerkan, 1996; Parissien, 1997). However, the main and essential space of any railway station has always been and remains the platform – the railway boarding platforms alongside the tracks. Contemporary railway station architecture pays significantly more attention to the design of platforms (Rotchniak, 2021).

In this context, the planned railway station in Drohobych reflected these early 20th-century trends, offering passengers, first and foremost, a large, light and artistically enriched main hall. On either side of this hall, with three ticket windows on one side and a ticket office and a luggage drop-off counter on the other, there were three separate waiting rooms for passengers of the three classes, each with adjoining dining rooms corresponding to their respective classes. It is noteworthy that the waiting room and dining room for third-class passengers (south wing) were on the opposite side from the first- and second-class facilities (north wing). One senses the project designer's attempt to ensure equality of opportunity for customers, taking into account the category of service payment: a shared main ticket and operations hall for all passengers and, at the same time, separate accompanying spaces.

Noteworthy is the small number of steps leading to the buildings of these stations on both sides – the concept of "accessibility" to the interiors and to the railway as a whole becomes both practical and symbolic. Stairs inside passenger station buildings from the turn of the century, if they exist at all, generally have no direct connection to the main hall and do not stand out in any particular way. For example, this is a significant and clearly visible feature in the changes to the layout of the two buildings of Lviv's main station: the first from 1861 and the second from 1904. The difference in floor level between the main hall of the planned station in Drohobych and its adjoining platform – as well as between the pavement of the station square – amounts to one to three steps. This brought the literal concept of a barrier-free space closer to reality over a century ago.

A characteristic feature of railway station building design around 1910 was the form of a high hipped roof with residential accommodation. Decorative gables were used on both long sides of the building. Two-storey station buildings, sometimes including habitable attic or mansard levels, can still be found at the stations of Boikivska, Vankovychi, Komarno, Staryi Sambir, Strilky, Rudky, and Yavora along the Lviv-Oboroshyn-Sambir-Sianky railway line. The buildings themselves follow a standard layout (two types) for the Imperial-Royal State Railways of Austria (K.k. Staatsbahn Normbauten) and were widespread throughout Cisleithania – the part of the Austro-Hungarian Empire under the authority of Vienna. Differences in the

finishing were used to adapt the buildings to the context of this, at the time, new architecture (Fig. 7).

Figure 7. Station buildings along the Lviv – Oboroshyn – Sambir – Sianky railway line based on the standard design of the imperial-royal Austrian railways
Note: a – Komarno station, view from a railway carriage; b – Rudky station, view from the station forecourt; c – Staryi Sambir station, view from a railway carriage; d – Strilky station, view from a railway carriage
Source: author's archive

The mountainous section of the Lviv – Oboroshyn – Sambir – Sianky railway line passes through the ethnographic region of Boikivshchyna, where vernacular architecture was characterised by buildings with steep roofs, predominantly covered with thatch. Consequently, the structural and plastic treatment of the high roofs of the railway station buildings helped them appear naturally integrated into the local architectural landscape (Fig. 8).

Figure 8. Typical 19th-century rural houses in the "Boikivshchyna" section of the Museum of Folk Architecture and Life in Lviv
Source: author's archive

The high longitudinal roof above the main passenger hall of the Drohobych station building was designed perpendicular to the principal axis of the building, thereby obscuring the view of the equally high longitudinal roof of the administrative and residential block (Fig. 10). In this way, the representational character of the public part of the building was emphasised in relation to the service functions. However, high roofs also became a favoured architectural motif in stations situated on the plains along the same railway line. Materials from the Central State Historical Archives of Ukraine in Lviv include drawings of the "Project for the reconstruction of the completely burnt reception (station) building at Velykyi Liubin station", in which a clear preference for high roofs on both the main station building and the ancillary structures can be observed (Fig. 9). A similarity can be discerned with the examples discussed above, particularly that of Rudky station (Fig. 7b).

Architectural and stylistic parallels to the Drohobych railway station can be seen in a number of public buildings in Lviv – the Lviv Puppet Theatre, administrative buildings on Shevchenko Avenue and Soborna Square, the technical college building on Josyf Slipyj Street, and others (Fig. 10). They appeared around 1910 and share architectural and sculptural similarities: fairly balanced and regular division of the facades by window and door openings, pilasters, and decorative elements; an active sculptural surface of the facades above the cornice line; the use of sculptural motifs; high roofs; and the accentuation of the building's corners and roof finials with "spike-like" sculptural elements, and so on. Visually, this architecture differs markedly from the

earlier eras of Secession and Historicism. It is widely represented in Lviv, notably in residential buildings on Halytska Square and on I. Franko Street, General M. Tarnavsky Street, K. Levytsky Street and others (Biriulov *et al.*, 2008).

Figure 9. "Project for the reconstruction of the completely burnt reception (*station*) building at Velykyi Liubin station"
Source: Central State Historical Archive of Ukraine in Lviv (n.d.a)

Figure 10. Public buildings in Lviv, constructed around 1910
Note: a – the building of the Lviv Regional Prosecutor's Office on T. Shevchenko Avenue; b – the south facade of the Technical College building (formerly the Grünwald College, 1910) on Josyf Slipyj Street
Source: author's archive

The stylistic approach to the railway stations of this historical era was generally realised in two main styles: 1) historicism with elements of early Modernism (Chernivtsi, Lviv, Stanislaviv, Zhmerynka) and 2) Modernism (Kovel, Ternopil). In this context, the architecture of the planned Drohobych railway station building is distinguished by features of rational (geometric) Modernism, the likes of which are no longer found on the railways of western Ukraine. At the same time, it was a striking example of this style of Modernism in Drohobych.

The Drohobych railway station building, designed in 1911, is perceived as a holistic complex comprising transport, public and residential functions. Through its constructional systems and technical installations, a wide range of different processes, the needs of various users, and the workplace and accommodation for staff are combined within a single building. Moreover, this building envelope is executed in refined artistic forms, displaying a distinctive stylistic expression. At the same time, visually, apart from the main passenger hall, the diversity mentioned is concealed through the rhythmic articulation of the facades by the arrangement of windows, doors and other elements, as well as the uniform plasticity of the walls. Consequently, the functional orientation and practicality of the processes within the spaces are enveloped by architectural techniques of visual unity that were traditional at the time. To put it simply, the ideas of functionalism had not yet gone beyond the accepted spatial, sculptural and structural frameworks. The overall impression of the architectural design of the Drohobych railway station gives the impression of a successful combination of the expressive and festive "palace" of the passenger block, and the more mundane "residential house" – the service section with accommodation for staff.

The execution of the architectural drawings for the Drohobych railway station building deserves special attention. They are presented mainly on a scale of 1:100 on sheets of thick paper of uniform format, which are folded in multiples and feature a consistent approach to the presentation of graphic materials. The drawings comprehensively depict the future structure through orthogonal projections of floor plans, elevations, sections and details, complete with corresponding captions and comments. The exquisite ink lines of the drawings and the standardised typeface create a perfect aesthetic image, just like that of the future station. The authors are indicated by

handwritten signatures in the bottom left corner of all drawing sheets. Most of the drawings indicate that the station was designed (drawn) by Rob Karlinger, Imperial-Royal Building Council (Entworfen: Rob Karlinger, k.k. Baurat), whilst some bear the handwritten signature of the architect G. Kulhavý, Imperial-Royal Chief Engineer (Arch. G. Kulhavý, k.k. Ob. Ing.). Some drawings bear the signatures of both individuals. The names of state institutions, officials' signatures, affixed postage stamps and official seals bearing various dates from 1911 to 1913 attest to the high level of detail and responsibility in the preparation of the drawings for the construction plans and approvals.

Based on the materials discovered and researched at the Central State Historical Archive in Lviv, and particularly the exceptionally well-preserved drawings, make it possible to reconstruct the station building designed in 1911 and destroyed during the Second World War. At least from the perspective of architectural conservation and restoration, such a task appears entirely feasible. Given its uniqueness in Galicia and indeed throughout Ukraine, this railway station building ought to have been restored and put back into use. However, in the realities of post-war devastation, a lack of resources, and, perhaps most importantly, a reluctance to restore this relatively new and, for its time, impressive structure, it was decided to build a new one. The Bolshevik ideology imposed upon the region was hostile to local achievements in culture and technology and sought to assert itself in the newly occupied territories through various forms of imperial standardisation. In this context, architecture, through construction activity, became a convenient instrument for propagating the "new world" and demonstrating visible "unity" and "grandeur" throughout the USSR and the countries within the Soviet sphere of influence. Examples of this can be seen throughout Ukraine, including in the western part of the country. As a result, a completely new and still-standing railway station building was constructed in Drohobych, which became one such symbol in the style of "Soviet classicism". Moreover, it possesses its own distinct character compared to other, similarly reconstructed railway stations in the Drohobych area from the post-World War II period – in Stryi and Sambir.

DISCUSSION

Academic research into the architecture of railway stations covers cities and regions across many European countries, as such structures are found in virtually every one of them. Consequently, the authors of such studies are most often associated with those cities or countries. Virtually all publications on this topic follow a chronological approach. The chronology of the emergence, development and changes in railway stations forms the natural backdrop to such research. Generally speaking, the architecture of railway stations is examined in the context of railway construction; less frequently, studies focus on individual structures.

The publications by the teams of authors P. Hrankin *et al*. (1996) and Yu. Tomin *et al.* (2011) are of great importance for the study of stations in Galicia. In addition to the crucial historical aspect of the development of the railways in western Ukraine, these works contain a wealth of illustrative material and related information regarding the stations. They therefore provide a solid foundation for further architectural research. Railway stations possess both territorial and chronological relationships through the railway lines upon which they were established. Because these lines were often constructed within similar periods, their stations frequently exhibit related typological characteristics. Station architecture is inseparably connected with railway networks, which themselves constitute independent subjects of study. Since every railway line was constructed under specific circumstances, with particular objectives, clients, and builders, the architecture of its stations became a reflection of the needs, aspirations, and capabilities of both owners and users. Consequently, the linear relationship between stations and the railway routes they served is a key determinant of their architectural development.

A. Borovková's (2013) work explores the architecture of railway stations belonging to the Austrian Northern Railway Company. In this context, the work is significant because the Northern Railway was part of the rail network connecting the crown lands of Galicia and Lodomeria (Volhynia) during the imperial era. Trains from Lviv westwards to Vienna ran on the Karl Ludwig Railway, whilst the Northern Railway itself operated from Kraków. Individual stations, their buildings and railway stations are considered as independent structures within the architectural and urban planning context. Among the general studies of railway station architecture, the works of K. Radlbeck (1981), M. von Gerkan (1996) and S. Parissien (1997) are worth mentioning. These are significant in terms of the organisation of these structures, their characteristics, and changes in the development of railway station architecture worldwide, based on economic, social, political, geographical, technical, artistic and other factors.

The results of the study on the development of the architecture of the Drohobych railway station provide grounds for understanding its role both as a specific building and its place within the phenomenon of public transport architecture. Based on the materials from the aforementioned publications, it can be argued that the 1911 design of the Drohobych railway station building is one of the most successful of all the station's structures from a professional standpoint, as it combines the accumulated experience of construction from the preceding 50-70 years. This high architectural standard was achieved through a careful analysis of urban planning conditions, transport requirements, spatial organisation, functional arrangements, and the effective preparation and execution of the project itself. At present, however, this station building remains virtually absent from scholarly discourse.

Compared with other station buildings of the period, the Drohobych project appears particularly thoughtful and innovative. The functional division of the station into two interconnected blocks, justified by the urban context, was reinforced through spatial, compositional, and

stylistic means. This characteristic makes the station genuinely unique, at least within the regional context, while from the perspective of innovation it may be regarded as exceptionally advanced. Furthermore, the successive station buildings erected on the same site in Drohobych differed substantially from one another. Overall, the architecture of the railway station buildings of Drohobych contributes significantly to the field of research concerned with transport and public architecture.

CONCLUSIONS

This article examines the architecture of the buildings at Drohobych railway station, focusing on the 1911 design, from historical, functional, spatial, planning, structural, social and artistic perspectives. Historically, railway connections in the Pre-Carpathian region of Ukraine began with the construction in 1872 of the Dniester Railway, which passed through Drohobych. The town was given one of the four standard stations on this railway. The 1911 design for the new Drohobych railway station, from the Central Historical Archive of Lviv, shows plans for a new building on the site of the original, which was subsequently realised. This new building was destroyed during the Second World War. The current Drohobych railway station building dates from 1954 and provides passenger services on three of the four existing railway lines.

The functional design of the proposed railway station in Drohobych in 1911 is based on two opposing considerations – 1) transport and station requirements arising from the needs and capabilities of the technical and technological processes of railway transport, and – 2) passenger and urban planning requirements, which combine location, access processes, and the preparation/conclusion of the journey. In this context, the organisation of the process of boarding and alighting from train carriages should have been reflected in the design of the railway platform. Instead, the presence of only a single side platform adjacent to the station building indicates that there was no such need at the time. The architects' full attention was focused on the station building, through which the railway of that era presented itself. In later times, architects turned their attention more actively to the railway platforms as well.

The building, designed with a focus on spatial layout, was intended to replace the previous one whilst retaining the main processes, circulation routes and building outlines. At the same time, these processes have increased in number, becoming more specific and clearly defined. In terms of layout, the processes are assigned to separate rooms, zones and circulation routes, which are most developed on the ground floor – approximately at the level of the platform and the station forecourt. At the same time, there is a noticeable grouping of spaces according to functional, technological, structural and social criteria. Structurally, the station's design is based on the traditional construction methods of the time, whilst technologically it incorporates the latest means and techniques to provide heating, cooling, ventilation, lighting, communications, water supply and drainage. All the technological and sanitary processes within the station building are spatially defined and logically arranged.

From a social perspective, the designed building reflects a clear division, broadly speaking, into: 1) staff of various services and 2) passengers. Service staff have their own entrances, zones and areas for waiting and working, without creating barriers or intersections between themselves and with passengers. Passengers of different classes are kept apart from one another, just as the movement routes of passengers and their luggage before and after the journey are separated. Furthermore, the building includes accommodation for staff of various services and ranks.

The artistic expression of the proposed station building demonstrates an understanding of compositional integrity within the then-contemporary stylistic forms of rational modernism and national romanticism. The external orderliness of the facades partly reflects the internal layout and function. There is a clear desire to create a positive impression on passengers, both within the premises and in the building's external appearance. The general character of the proposed "architecture of regulation" but also as an "architecture of expression". A connection has been established between the designed Drohobych railway station and other similar structures in the Pre-Carpathian region of Galicia. The design of the Drohobych railway station marks the final chapter in the history of active construction during the imperial period in Galicia. It is one of the defining stages in the subsequent development of this station, taking the form of the building that stands today.

Prospects for further research in this field may take several directions: further searches for materials in libraries and archives concerning the station and railway station in Drohobych, as well as in nearby towns; comparing similar structures with the architecture of their historical and territorial context; and examining how existing historic stations – which must undoubtedly be placed under heritage protection – should be integrated within the context of functional, social and other changes in transport and the community.

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Архітектура будівель залізничного вокзалу Дрогобича

Анотація. Актуальність даного дослідження викликане професійним зацікавленням і потребою розуміння процесів формування архітектури залізничного вокзалу Дрогобича, який набував змін протягом більш як 150 літ. Увага до вокзалів, станцій та залізничного сполучення підсилюється на тлі існуючої збройної агресії проти України понад 12 років. У цьому контексті добре усвідомлюється вага колійного транспорту при евакуації, постачанні, обороні та наступі; відтак вокзали є одним із життєво важливих об'єктів держави. Водночас, звернення уваги на історичних і матеріальних цінностях країни потребують доповнення знань для їхнього захисту. Метою роботи було вивчення архітектури залізничного вокзалу Дрогобича в функціональному, територіально-просторовому, розпланувальному, конструктивному, соціальному та художньому аспектах. При цьому увага загострена на архітектурі залізничного вокзалу Дрогобича у проєкті з 1911 року, який виявлено у Центральному державному історичному архіві Львова. На основі камеральних методів досліджень, методу порівняння, прийомів фотофіксації, а також польових спостережень проведено дослідження динаміки змін будівель вокзалів станції Дрогобич. Важливу інформацію отримано як з опублікованих, так і з медійних джерел. Було встановлено місце першої будівлі вокзалу в ряді подібних споруд залізничних сполучень цього передгірського регіону Галичини, а також пов'язаність будівель вокзалів з іншою насамперед громадською архітектурою. Це уможливлює робити узагальнення – з одного боку про типовість вокзального будівництва, а з іншого, – його унікальність власне для Дрогобича. Зокрема встановлено, як у кресленнях 1911 р. виразними є дві виразні концепції проєкту – чітке функціональне зонування та соціальна і просторова детермінації будівлі й території вокзалу. Помітним є врахування територіального і просторового укладу споруд на містобудівному тлі. Отримані результати доповнюють загальне розуміння вокзального будівництва міста, регіону та сполучень краю. Разом з тим, появляються додаткові підстави для пошуку інших джерел і напрямків досліджень. Ці та інші матеріали й результати стають підставою для майбутнього використання таких важливих історичних споруд на тлі суспільних, транспортних, технічних та інших змін

Ключові слова: будівля; станція; залізниця; простір; Галичина