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**ARCHITECTURAL IMAGE DEVELOPMENT  
IN THE CITIES OF WESTERN UKRAINE  
(AT THE TURN OF THE 20<sup>TH</sup> AND 21<sup>ST</sup> CENTURY)**

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**Abstract.** The article describes the formation peculiarities of the architectural image of the Western Ukraine cities during the second half of the 20<sup>th</sup> century and at the beginning of the 21<sup>st</sup> century in connection with historical and natural conditions, as well as general trends and tendencies of architectural development in Ukraine.

**Key words:** city, architectural image, Western Ukraine.

## **1. Introduction**

The cities of the beginning of the 21<sup>st</sup> century represent a complex mosaic of architectural images, which have been mutually superimposed over time according to the city progresses. The modern architectural image appears to us gradually, as a collection of spatial pictures that are significantly different in the center and in the peripheral districts of the city. As for historical cities, the general tendency demonstrates us the shift of accents – the emergence of new ones which coexist with the ones formed in the past.

The architectural image of the city (or the city landscape, or landscape in general) is constituent of the following components:

a) natural environment (climate, relief, green masses, aquatic spaces, etc.)

б) city-planning structure (planning of the territory, drawing of a street network, the ratio of built-up to non-built up territories)

в) architecture of houses and their complexes (the presence of dominant, architectural composition of the building). Among the features of the natural environment, the shape of the terrain on which the city is located is a determining factor.

In the Western Ukrainian region, we can talk about several specific features. Cities formed on the slopes of Podillia hills, as well as in the river valleys of the Ukrainian Carpathians, are characterized by a significant dismemberment of the surface and changes in the heights of the relief of 50–100 m. The cities of Buchach, Berezhany, Dolyna, Horodenka, Zbarazh, Irshava, Kamyanets-Podilskyi, Kremenets, Lviv, Rakhiv, Rohatyn, Sniatyn, Skala-Podilska, Terebovlia, Turka, Uzhhorod, Chortkiv, Yaremcha [1] are the representatives of this category. In addition, in many of these cities (Buchach, Zbarazh, Kamyanets-Podilskyi, Kremenets, Lviv, Skala Podilska, Terebovlya, Uzhhorod, Chortkiv) during the Kievan Rus and Principality of Galicia-Volhynia in the 12<sup>th</sup> and 13<sup>th</sup> centuries, and subsequently Polish Kingdom in the 14<sup>th</sup>–17<sup>th</sup> centuries, castles were located on the highest sections of the relief, which enhanced the expressiveness of their overall architectural image. Most of the princely castles that started the development of the cities of Kievan Rus and the Principality of Galicia-

Volhynia in the 12–13<sup>th</sup> centuries occupied the hills in the suburbs, for example, in Kremenets, Lutsk, Lviv, Mukachevo, Terebovlia, Ternopil, Uzhhorod [2]. Instead, the cities located mainly in the north of Lviv region, Volhyn and Rivne regions of Volhyn are characterized by plain relief, e.g., Berestechko, Brody, Busk, Dubno, Kamin-Kashyrskyy, Kovel, Radekhiv, Sokal.

Over the centuries of development of western Ukrainian cities, the diversity of forms of their urban structures (the territory's expansion) has survived to this day. The most characteristic are: – **centered** plans based on regular plans of medieval cities, for example: Berezhany, Brody, Busk, Buchach, Gorodok, Drohobych, Zhovkva, Zbarazh, Zolochiv, Kolomyia, Lviv, Mykolayiv, Ostroh, Radekhiv, Rohatyn, Sambir, Skole, Ternopil, Truskavets, Uzhhorod, Chernivtsi, Yavoriv (Fig. 1); – **linear** plans based on the factors of the surrounding landscape, such as: Dubno, Kremenets, Pustomyty, Rakhiv, Skala Podilska, Sokal, Straryi Sambir, Voda Vyshnya, Tyachiv, Yaremcha (Fig. 2); – **irregular (combined)** plans are developed on the basis of plans that evolved from both of these types and are typical for medium or large cities occupying vast territories, for example: Ivano-Frankivsk, Lutsk, and Rivne (Fig. 3). While preserving the area of historical centres, which continue to be the centres of the city plan, the town-planning structures of these cities over time have changed significantly and have increased geographically.



Fig. 1. Skole. Cadastral plan, 1853 [3]



Fig. 2. Kremenets. Town plan, 1853

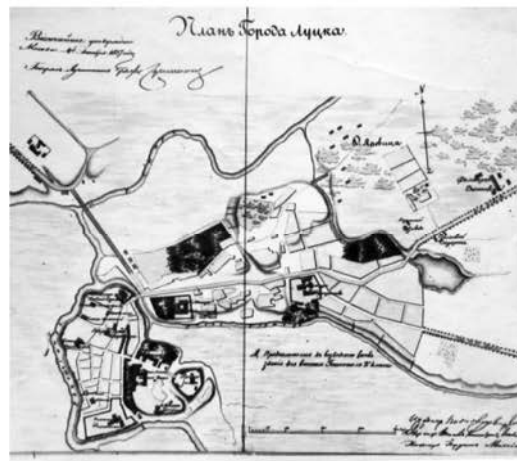


Fig. 3. Lutsk. Town plan, 1837.  
Source: the author's archive

Architecture of houses and their complexes in Western Ukrainian cities is characterized by a variety of forms typical to European architecture during the seventeenth and early twentieth centuries, which are combined in various configurations. In many small towns of the region, the architectural image of the city still is defined by both historical development and preservation of its dominant role, e.g., in Berezhany, Buchach, Horodok, Dobromyl, Zhovkva, Zbarazh, Rohatyn, Sambir, and Sudova Vyshnia.

## 2. Basic Theory Part

In the past and at the beginning of the 21<sup>st</sup> century, the above-mentioned components are organically interconnected in the cities of Western Ukraine and, due to centuries-old evolution, create their modern architectural image. Evolutionary processes in Western Ukrainian cities have gained considerable acceleration in the second half of the 20<sup>th</sup> century and at the beginning of the 21<sup>st</sup> century under the influence of radical political and socio-economic transformations. During this period, in the cities of the region, during the evolution of the architectural image, three distinct periods can be distinguished: 1) the first period (1945–1955) is the period of creative development of the classical heritage in Soviet architecture in the conditions of a totalitarian social and economic system; 2) the second period (1955–1990) is the period of industrialization of construction and typification as well as unification of

architectural and urban development solutions in Soviet architecture under conditions of limited evolution of the totalitarian social and economic system; 3) and the third period (1991–2016) is a period of pluralism of architectural and urban-type forms in the conditions of development of a market economy and parliamentary democracy.

After 1945, for most cities in Western Ukraine, general plans were developed, according to which the reconstruction of their centres was planned in accordance with the principles of regular formation of classical architectural ensembles. Large central squares were designed in cities (for party rallies and government demonstrations) with monumental public buildings and regular building blocks in their surroundings. Thus, a change in the architectural image of the Western Ukrainian cities was programmed, giving them space-spatial characteristics of the “Soviet city” according to the contemporary direction of the Soviet architecture development [4].

At the same time, in most of the cities centres of Western Ukraine, there was no broad potential for the creation of new ensembles, as they retained a rich historical and architectural heritage in one form or another. Forming the spatial structure of city centres, the monuments of urban planning and architecture significantly restricted the possibility of creating new ensembles. Accordingly, the requirements for a new image creation of the cities centres in an expanded form could only be carried out in those cities where the existing urban situation allowed for radical spatial transformations. Favourable preconditions for this were formed in Ternopil, Lutsk, and Rivne in 1945. Ternopil is a typical example, where an architectural-landscape system was formed in the city center during the post-war reconstruction of 1945-1955. It is marked by the unity and harmony of natural and architectural forms, is organized in space in accordance with the unified artistic conception that creates a rich and interesting architectural image. The reconstruction of Ternopil centre began on the basis of the general plan scheme of 1945, and then continued in accordance with the general plan of 1954, which provided the formation of new ensembles in the destroyed territory of the city centre. The basis of the space organization concept for both plans was the idea of creating a system of greened areas, squares and boulevards in the center of Ternopil in 1945–1955 (Fig. 4) [5].



**Fig. 4.** Ternopil. Central Square with the theatre, 1955.  
Source: photo by B. Posatsky, 1983



**Fig. 5.** Lutsk. Central square, 1955. Source:  
[www.volynpost.com/news/15600-luck-z-vysoty](http://www.volynpost.com/news/15600-luck-z-vysoty)

A post-war formation of a new city center in Lutsk took place somewhat differently. It was decided to transfer the new city centre to a new territory near the historical centre, which did not undergo significant military destruction. The first post-war general plan of Lutsk provided for the formation of a new urban centre system in the form of two squares, connected by a new main street on the shore terrace of Styr.

The first of the squares was located on the edge of the city centre of the early 20th century and was connected with the historical centre of the city – the main street at that time. According to the project, the new area should have had a rectangular shape with perimeter buildings and regular parterreal landscaping. However, the area space in the 1950's was not formed because then only one building of the hotel was built [6].

At the same time, one can talk about the completion of the ensemble of the second square, which became the new main city square on the new main street of Lutsk. The ensemble of the new square is formed on a high northern terrace of the Styr river floodplain with the opening of the space for the floodplain of the river. In the spatial composition of the square there is clearly a single artistic conception, the subordination of the whole and the individual components of the ensemble to the main axis of symmetry, carried out by classical architectural means (Fig. 5). Similarly, as in Ternopil, the new ensemble of the centre in Lutsk also received a significant spatial scale in comparison with the historical centre and the city centre of the early 20<sup>th</sup> century [7]. Similar opportunities for the formation of the new image of the city centre were formed in the late 1940s in Rivne. This was due to the situation that the city during the 19th and early 20<sup>th</sup> centuries lost "... all the traditional features of its long-standing architectural ensemble. In such circumstances, a decision was made on the new planning of the city centre in order to create a new ensemble of the public centre" [8].

The main focus of the new centre of Rivne was drawn to the theatrical square, located in the main street of the city. In its space the house of the theater dominates with a six-column portico, the perimeter of the square is built up with four-storey residential buildings. The facades of the buildings are decorated with classic pilasters. The theater and the perimeter of the building area are different in height, that is, one can not speak of the presence of unambiguous dominant (Fig. 6).

The complex nature of the planning and space-spatial structure preservation of the centre in Chernivtsi determined the main direction of its development in the first post-war decade (Fig. 7). The street network remained practically unchanged, and the building was supplemented by separate buildings – inserts. Their modest classical architectural forms were rather organically combined with eclectic and secessionist forms that prevailed in the construction of Chernivtsi centre [9].



**Fig. 6.** Rivne. The Theatrical Square.  
Source: photo by RATAU, 1970



**Fig. 7.** Lviv. The general view of the city centre.  
Source: photo by B. Posatskyy, 1995

A similar city-building situation has developed in the centre of Uzhhorod. The city was not ruined, its core – a spatial structure of the centre remained in the complex, only some elements of needed renovation. Small architectural forms were set up in small streets and squares, decorative herbalsists and flower beds were formed.

The first post-war decade also brought some changes to the space of the Ivano-Frankivsk centre. In its historical part, the main city boulevard was formed on the site of a building destroyed during the war. Unlike Ternopil's, the new Ivano-Frankivsk Boulevard does not have a clear axial symmetrical composition, and its construction initially consisted of renovated old buildings [10].

Complex city-building problems arose in the late 1940s in the centre of Lviv – the largest city in the region. The city centre preserved a historically complex space-based structure with a major building of numerous neighborhoods, which severely restricted any intentions of its redevelopment. According to modern concepts of city development, each city centre should have a new large central square – a venue for state festive celebrations. In addition to the ensemble of the main square, the new image of the centre of Lviv was supposed to develop a new monumental building, for which it was supposed to appoint "... the best high-altitude areas,

which are clearly read in the silhouette of the city, ruling over the suburbs ...”, that is, the High Castle, the Citadel mountain, the hills of Roztochya [11]. An important role in creating the image of “socialist Lviv” was given to parks and squares, as well as memorial complexes. The central position was occupied by the territory of the Park of Culture named after Bohdan Khmelnytskyi, which was built on a crossed relief and opened in 1953. The project of the park included the creation of a main hallway with fountains, water cascades, monumental staircases with balustrades and lanterns [12]. The project was not implemented in full, but the entrance arches, the cinema, the green theater and the temporary wooden pavilions for the agricultural exhibition were built.

Summing up, it may be concluded that the first post-war decade (1945–1955) did not significantly change the architectural image of the centre of Lviv, the new elements of planning and building in evolutionary way complemented the existing urban structure (Fig. 7). In general, it can be explained by the common sense of artistic language of architecture of different periods, which was based on classical forms.

Most of the cities of Western Ukraine were (and continue to be) small. After 1945, small towns were mostly centres of administrative districts and they also needed the formation of a new city image. It is quite clearly viewed in the first post-war projects of planning and development of small towns, especially those which were carried out in 1946–1947 for the development of small towns in Lviv region.

Almost all projects have had a design of regular plans for a city with a division of the territory into approximately equal quarters. Their authors mostly considered the development of historical centres of small cities with granting them the role of new public areas. Each city was provided with the main square for rallies and demonstrations in the days of public holidays, and building areas together with other constructions served the purpose of providing magnificence to the whole composition structure. The central areas in Brody, Vinnyky, Hlyniany, Peremyshliany, Rava-Ruska, Yavoriv and other cities are the bright examples of that idea implementation. It is interesting that the significant importance was given to existing religious buildings, which were considered as compositional accents in the space of the centres. This idea is fully applied to the projects in Zhovkva and Sokal [13]. At the same time, we should note that the implementation of the projects mentioned above was not realized, except some separate fragments.

New cities that arose as a result of the implementation of the Western Ukraine post-war industrialization programme are also worth considering. The first of these cities are Novovolynsk (founded in 1950) and Chervonograd (1951). New-born cities were supposed to demonstrate in their own way a new type of “socialist city”, and the basis of their planning and building design was the concept of “city-garden”. Plans of the cities were characterized by a regularity of construction, city centres were located at the intersection of the main streets and avenues, urban areas consisted of quarters with spacious courtyards, the height of residential buildings comprised three or four floors [14].

A radical change in landmarks of Soviet architecture and urban development in general took place during 1954–1955. It is stated in government decrees on the restructuring of the architectural and construction industry in the USSR. The creative method of the post-war decade in architecture was applied, and at the government level, a radical restructuring of the design and construction process was announced and it was based on modern scientific and technological achievements. Any appeal to the samples of the classical architectural heritage became inadmissible, new construction should be carried out only according to typical projects and using prefabricated reinforced concrete structures. The new technology, which included the installation of buildings from the factory-made constructions and its parts, has become a significant, even crucial factor in the formation of shapes in architecture. After 1957, local building plants began to work everywhere and their final product was not a “constructive-building elements but ... a finished house” [15].

The shift in priorities in architecture eliminated the problem of creation of architectural ensembles. Instead, the main problem was the rapid construction of a large number of buildings of the same type, located on the territory in the way of so-called “free planning”. During 1960s and 1980s, large areas in the cities of Western Ukraine were occupied by typical industrial, residential and office buildings.



**Fig. 6.** Lviv. New apartment buildings, 1970.  
Source: photo by B. Posatskyy, 1975



**Fig. 7.** Ivano-Frankivsk. New office and apartment buildings, 1985. Source: photo by B. Posatskyy, 1990

In large cities, two diverse city images were developed: 1) the image of the historic city centre with architectural monuments; 2) the image of new industrial and massive multi-storey residential developments. Industrial nodes and new residential areas have become self-sufficient elements of urban space with their own “industrial” architectural image, due to the wide use of large-panel structures. The designs of new residential areas in Lviv, Lutsk, Ivano-Frankivsk, Rivne, Ternopil, Uzhhorod, and Drohobych are good illustrations of the idea.



**Fig. 8.** Lviv. New residential district *North*, 1970s–1980s.  
Source: photo by B. Posatskyy, 1997



**Fig. 9.** Lutsk. New residential district 1970s–1980s. Source: [www.volynpost.com/news/15600-luck-z-vysoty](http://www.volynpost.com/news/15600-luck-z-vysoty)

The city ensemble of Lviv centre was enriched with the quarter of new buildings of Lviv Polytechnic (built from 1965 to 1978); the centre city of Ivano-Frankivsk was supplemented by the buildings of the main post office and the theater; Lutsk, Rivne, Ternopil, Uzhgorod received new hotels and department stores with the common design. In the mid-1970s, it became clear that the abstracted, “tied” from the “place” and the cultural context, “typical” architecture proved to be unable to form a complete spatial environment. In this situation, it was logical to apply architectural traditions, especially in those cities where the rich architectural heritage has been preserved. During the period of 1975-1986, state architectural preserves were organized in Lviv, Kamyanets-Podilskyi, Lutsk and Dubno, which included the territory of historical centres.

However, in the process of development of spatial environment in small cities, the stereotypes of “free planning” and “typical development” and the benefits of the “new” methods in comparison with the “old” ones continued to operate. According to such representations, the master plans of Western Ukrainian small cities were worked out in the 1960–1970s, which replaced the traditions of the post-war decade of construction. This was particularly the case for cities that were subject to military destruction and in which the first post-war master plans were not implemented. For example, in Brody, Rava-Ruska, and Sokal, in the 1960s–1970s, the regular quarterly structure of the historical centres destroyed by World War II was broken due to the changes in street network and the accidental location of new residential and public buildings (Fig. 10, 11). In addition, new buildings have become much larger in size than the old ones and became foreign dominant.



**Fig. 10.** Brody. New buildings in historic city centre, 1980.  
Source: photo by B. Posatsky, 1980



**Fig. 11.** Rava-Ruska. New building in historic city centre, 1980. Source: photo by B. Posatsky, 2015

The situation changed in the early 1980s under the influence of the critique of functionalism and the transition to postmodernist conceptions of the architectural and urban-type forms of creation. A wide variety of stylized architectural forms were widely distributed, designed to “decorate” and “regionalize” the building image. Similar decisions have gained much of popularity in the construction of the resort towns such as Truskavets, Morshyn, and Yaremche. The spatial forms of postmodern architecture of various design found their application in numerous buildings constructed on the site of amortized building. In this respect, the characteristic features have the centres of Drohobych, Ivano-Frankivsk, Lviv, and Zhovkva, where new buildings are organically fitted into the historical context.

Describing the period of the 1980s, the inspiring influence of the cultural regional heritage on the process of composite formation of spatial forms and architectural details has been immense. In the cities of Western Ukraine, the process of construction “sealing” often contributed to the restoration of the planning structure and spatial form of previously lost traditional urban neighborhoods (Fig. 12, 13). Extensive searches for regional forms based on local traditions of the 1980s gradually changed into “new eclecticism” of the 1990s due to the effects of commercial mass culture. Radical socio-political and economic changes which took place in Ukraine in 1991 significantly changed the conditions of urban development activities. Forms of ownership changed, and the abolition of lots of Soviet-era constraints led to a huge “explosion” of residential housing in cities. Unfortunately, the architectural image of the cities in western Ukrainian regions generally suffered heavy losses.



**Fig. 12.** Drohobych. Market Square, 1985.  
Source: photo by B. Posatsky, 1993



**Fig. 13.** Zhovkva. City centre, 1995.  
Source: photo by B. Posatsky, 1998

In large cities of the region, the chaotic building of free areas with multistory housing in the central parts of cities, and the placement of a blatant form of advertising became a negative factor in the development of urban landscape. Buildings having the aggressive coloured facades have become a casual alien background for historical development, especially distorting panoramas and silhouettes of historical centres. Moreover, such situations have arisen even then when the new building is quite distant from the monuments of architecture. An example of this is the analysis of panoramas of Lviv centre from the eastern direction, where the spiers of Greek Catholic and Roman Catholic churches are lost on the background of coloured massive facades of new residential multistory buildings. It indicates the deformation of the historical urban cultural landscape in the city, where the part of the historic centre is included onto the UNESCO World Heritage list and has become a significant tourist attraction.

Against the background of chaotic changes in the appearance of cities in Western Ukraine at the beginning of the 21<sup>st</sup> century, the city of Rivne has gained certain exceptions in that respect. Its purposeful development of architectural image has followed its master plan of 2003. It defines a landscape framework development of Rivne along the Ustya River (north-south direction) and the urbanist framework to the east-west direction. The street of Soborna was formed as the result of the city-building concept of a new public complex along the main highway in the western part of the city [16].



**Fig. 14.** Rivne. New complex with a rotunda (a); Rivne. Street view. Source (b): photo by B. Posatskyy, 2008

The main part of the complex (built during 2000–2007) consists of three six-seven-storeyed dwelling houses (the first floors are for shops and offices) and a decorative rotunda with a monument to Maria Nesvitska, the founder of Rivne (Fig. 14, *a, b*). The rotunda with a monument is located in a small square and the structure has a role of the compositional dominant of the complex as a whole. Its spatial construction is marked by simplicity and clarity, providing pedestrians with the street space easily perceived. On the other hand, the use of historical architectural forms adds the sense of the overall architectural image of the past being separated from the present.

### 3. Conclusions

During the studied period there was a gradual reduction of the ideological influence of state on architecture: from complete subordination during the 1945–1980s to the minimum regulation of the process in the 1990s and the first decade of the 21<sup>st</sup> century.

Gradual development of the architectural image of the cities took place in direct relation with the socio-economic changes and general cultural tendencies at the turn of the 20<sup>th</sup> and 21<sup>st</sup> centuries.

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### ЕВОЛЮЦІЯ АРХІТЕКТУРНОГО ОБРАЗУ МІСТ ЗАХІДНОЇ УКРАЇНИ (НА ЗЛАМІ XX–XXI СТ.)

**Анотація.** Архитектурний образ міста або міський пейзаж чи краєвид загалом формують такі складові: а) природний простір; б) містобудівна структура; в) архітектура будинків та їх комплексів. Еволюційні процеси у західноукраїнських містах набули значного прискорення у другій половині XX ст. і на початку XXI ст. під впливом радикальних політичних і суспільно-економічних перетворень. Можна виділити три характерні періоди: А. 1945–1955 рр. – період творчого освоєння класичної спадщини в радянській архітектурі в умовах тоталітарного суспільно-економічного ладу; Б. 1955–1990 рр. – період індустріалізації будівництва і типізації та уніфікації архітектурних і містобудівних вирішень в радянській архітектурі в умовах обмеженої еволюції тоталітарного суспільно-економічного ладу; В. 1991–2016 рр. – період плюралізму архітектурних і містобудівних форм в умовах розвитку ринкової економіки і парламентської демократії.

Після 1945 р. для більшості міст Західної України були розроблені генеральні плани, згідно з якими у містах проектувалися великі центральні площі (для партійних мітингів і урядових демонстрацій) з монументальними громадськими будинками і регулярними кварталами житлової забудови в їх оточенні для надання західноукраїнським містам архітектурного образу “радянського міста”. Сприятливі передумови для цього у 1945 р. склалися у Тернополі, Луцьку, Рівному. Водночас, у більшості центрів міст Західної України не існувало широких можливостей для їх перебудови, оскільки, формуючи просторову структуру міських центрів, пам’ятки містобудування і архітектури суттєво обмежували можливості створення нових ансамблів. Комплексний характер збереження планувальної та об’ємно-просторової структури центру у Чернівцях визначив основний напрямок його розвитку у перше післявоєнне десятиліття, схожа містобудівна ситуація склалася у центрах Ужгорода та Івано-Франківська. Перше післявоєнне десятиліття не внесло значних змін у архітектурний образ центру Львова, нові елементи планування і забудови еволюційним шляхом доповнили існуючу містобудівну структуру. Автори проектів реконструкції малих міст у більшості випадків бачили перспективу розвитку історичних осередків цих міст у наданні їм ролі нових громадських центрів зі збереженням існуючої містобудівної структури. У кожному місті передбачалося створення головної площі для мітингів і демонстрацій у дні державних свят, забудові площі намагалися надати парадності тощо. Прикладами можуть служити проекти площ у Жовкві, Бродах, Винниках, Глинянах, Перемишлянах, Раві-Руській, Сокалі, Яворові. Свідченням нових перетворень повинні були стати нові міста Новововлинськ і Червоноград, які у просторових формах демонстрували тип “соціалістичного міста”, в основу їх планування і забудови була покладена концепція “міста-саду”.

В урядових постановках 1954 р. і 1955 р. засуджувалося звертання до зразків класичної архітектурної спадщини, нове будівництво мало здійснюватися лише за типовими проектами і з використанням збірних залізобетонних

конструкції. Впродовж 1960–1980-х рр. значні території у містах Західної України були зайняті типовою промисловою і типовою багатоповерховою житловою забудовою. У великих містах сформувалися два різнохарактерні міські образи: а – образ історичного центру міста з пам'ятками архітектури; б – образ районів нової промислової і масової багатоповерхової житлової забудови. Прикладами описаної ситуації можуть служити Львів, Луцьк, Івано-Франківськ, Рівне, Тернопіль, Ужгород, Дрогобич.

Радикальні суспільно-політичні та економічні зміни, що відбулися в Україні у 1991 р., суттєво змінили умови містобудівної діяльності. Зміна форм власності та відміна багатьох обмежень попередніх періодів обумовили своєрідний “вибух” індивідуальної житлової забудови у містах. На жаль, архітектурний образ міст західноукраїнського регіону загалом зазнав при цьому великих втрат.

У великих містах регіону негативним чинником у формуванні міського ландшафту стала хаотична забудова вільних ділянок багатоповерховим житлом у центральних частинах міст. Прикладом може служити огляд панорам центру Львова зі східного напрямку, де сьогодні шпиль церков і костелів губляться на тлі кольорових масивних фасадів нових житлових багатоповерхівок. Це свідчить про деформування історичного міського культурного краєвиду у місті, де частина історичного центру вписана до списку Світової спадщини ЮНЕСКО.

**Ключові слова:** архітектурний образ, місто, Західноукраїнський регіон