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**KASTELIVKA: FOLK-ROMANTIC TENDENCIES  
DEVELOPMENT OF ARCHITECTURE IN LVIV  
AT THE TURN OF 19<sup>th</sup> – 20<sup>th</sup> CENTURIES**

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**Abstract.** The article analyzes the formation of the architecture of Katelivka in urban, typological and stylistic aspects. It is determined that the building of Kastelivka, created at the turn of the 19<sup>th</sup> and 20<sup>th</sup> centuries, became an exceptional creative experiment, which implemented new urban principles of ensemble building, the integrity of which was emphasized by unique stylistic solutions based on interpretations of folk motifs.

**Key words:** Kastelivka, folk-romantik tendencies, L'viv, the turn of 19<sup>th</sup> – 20<sup>th</sup> centuries.

**Problem statement**

The intensive construction in Lviv at the turn of the XIX–XX centuries caused the emergence of new urban planning, typological and stylistic trends in the development of the city's architecture. An example of the innovative solutions was the construction site of the Kastelivka. Unfortunately, later the urban structure and development of the site was significantly changed. However, in the theory and history of architecture, not only the implemented ideas are important, but also the ideas themselves, which indicate the depth and comprehensiveness of architectural searches. The situational scheme of Kastelivka created by Yu. Zakharevych and I. Levynsky was accidentally found in the Lviv regional state archive in 1998. With this scheme, it was possible to understand the original concept of the authors, to see the Kastelivka as it was represented by our architects at the turn of the XIX–XX centuries.

**Analysis of recent research and publications**

The peculiar development of a plot of villas and mansions, which is located within the boundaries of modern Chuprynka, Gorbachevsky, Kolberg, Nechuy-Levytsky, Kastelivka, Romanitsky streets, has attracted the attention of architecture researchers in Lviv for a long time. The authors of this publication Yu. Birliov, V. Vujtsik, O. Noha studied the development of Kastelivka. However, it is also important to summarize previous research, which is what the authors aimed to achieve in this publication.

## Objective of the article

The purpose of this article is to summarize the previous research and to create an image of the formation of Kastelivka architecture in urban planning, typological and stylistic aspects on its basis.

## Results and discussions

**Origin of the name.** The name of the site “Kastelivka” comes from the name of Castello (Castelli), especially since there are enough similar analogies in the toponymy of Lviv: Kortumivka, Paparivka, Levandivka, etc. For the first time the name Castello in Lviv history occurs in the XVII century and it is connected with a whole family of Italian architects and sculptors who came from the Tesino Canton of Switzerland. This is Peter Castello, builder (Castello Piotr Murator; Petrus Castilio Murator), mentioned in the city act at 1574 (W. Łoziński, 1898, s. 40) later the architect Zachariasz Castello de Zaccaria de Lugano, Sprawny, 1593–1635 (A. Мартинюк, 1996). Zachariasz Castello was a close relative of Tomasz Castello, the court builder of the Ostrog princes and a military engineer, whose title was indicated in the Lviv acts as Nobilis Serenissimi Regis Poloniae Sigismundi III Architectus (W. Łoziński, 1898, s. 211). There are also references to Matteo Castello, a Royal architect who worked in Krakow and Lviv. In the act of King Sigismund III of 1622, the talent and merits of the architect were highly appreciated: “... cuius prompta obsequia singularemque in Architectura peritiam optime perspectam habemus...” (W. Łoziński, 1898, s. 72). The title of Thomas and Mateusz Castello as Royal architects was a testament of the highest recognition of their services: they could work independently and they didn’t need to be members of the Lviv construction workshop (W. Łoziński, 1898, s. 20). However, other architects were required to join the workshop, and it was necessary to obtain city law, which was quite expensive and difficult (A. Мартинюк, 1996).

In the history of Lviv from the second half of the XVII century we also see the petty-bourgeois Castelli family and as its representatives, Stanislav and Jan Castelli (W. Łoziński, 1892, s. 207, 253, 262). Stanislav Castelli was a collector of paintings, and Jan was a poet. The life of the famous petty-bourgeois Castelli family was also connected with art. It is possible that the burghers were related to a family of Italian builders. They owned land in the suburbs of Lviv, where their estate was located (F. Baranowski, 1903, s. 72). In the second half of the 19<sup>th</sup> century Castelli family does not play a significant role in the life of the city, at least information about this has not yet been found.

**The background to Kastelivka.** The territory of the site became a part of Lviv at the end of the XVIII century when the city fortifications were dismantled, the suburb was merged with the city center and the first administrative division of the city was held (O. Czerner, 1997, s. 59). On the territory of the site gardens and small buildings are indicated. Then the modern Chuprynka street was already laid. On the map of 1844, i.e. the map of Kratokhvillya, in the Eastern part of the area, a complex of buildings (approximately at the intersection of modern Nechui-Levytsky and Sakharov streets) is marked, which may have been the estate of the Castelli family (O. Czerner, 1997, s. 59), although geographically it is located outside of Kastelivka, which we know from the end of the 19<sup>th</sup> century. More detailed information about the site can be obtained from the cadastral map of Lviv, compiled in 1849 ((CDIA Ukrainy u L’vovi), fond 186, description 8, case 630, pages 1–65). On the map for the first time we also see the name of the site – Kastelivka. Interestingly, the estate of Castelli family stretched far to the south. The eastern side of the land was swampy, the streams from there flew into Pelchynsky lake. The western side was dry, there were vegetable and fruit gardens and individual bourgeois houses. All subsequent plans of Lviv of 1860, 1871, 1877, 1887 (O. Czerner, 1997, il.175, 182, 185, 198), as well as cadastral map of Lviv of 1879 (CDIA Ukrainy u L’vovi, fond 720, description 1, case 616, pages 1–11) do not provide more detailed information about the site. On the plans, the plot is marked schematically, and the corresponding letter of the cadastral map is missing. On the map of Lviv from 1896 Kastelivka is marked with a newly laid network of streets and individual houses (O. Czerner, 1997, il. 205).

It is known that in 1885 the land was purchased by architects Yu. Zakharievych and I. Levynsky (O. Hora, 1993, c. 16). Since then, a new period of development of the site has begun, and it retained its historical name. There is no need to inform in detail about the creative tandem of Zakharievich and Levynsky. Enough has been written about this union (O. Hora, 1993). It was a fruitful creative tandem that played a huge role in the development of architecture and construction of Lviv in the second half of the 19<sup>th</sup> century.

The purchase of this particular plot and its designation for development of villas and mansions were not accidental. So traditionally, on the southern outskirts of the city (areas of modern Copernic, Doroshenko, and

Sichovi Striltsi streets) since the end of the 18<sup>th</sup> century wealthy burghers and gentry have built their palaces. However, in the 80's Lviv began to grow rapidly geographically. Green, surrounded by gardens Copernic, Sixtus (Doroshenko), and later Krashevsky (Krushelnitska) streets turned into blocks densely built up with apartment buildings and public buildings. Construction of Lviv Polytechnic on the Sapegi (Bandera) St in 1873–1876 contributed to the intensification of urban processes in the southern direction. The area of villas and mansions was pushed further south. In this respect, Kastelivka was promising. The development of the site should have been facilitated by the fact that nearby, along the even side of the Kshizhova (Chuprynka) St I. Levynsky bought several plots for the construction of a construction factor).

**Urban planning structure.** As can be seen from a situational scheme, the site on the east side limited by Kshizhova (Chuprynka) St., from the north side by Shkilna St., and later Mary Magdalene (Kohlberg) St., from the south by Strzala (Galicia) St., on the west side by the bouders of the Vulka site ((DALO) fond 2, description 2, case 2550) (Fig. 1).

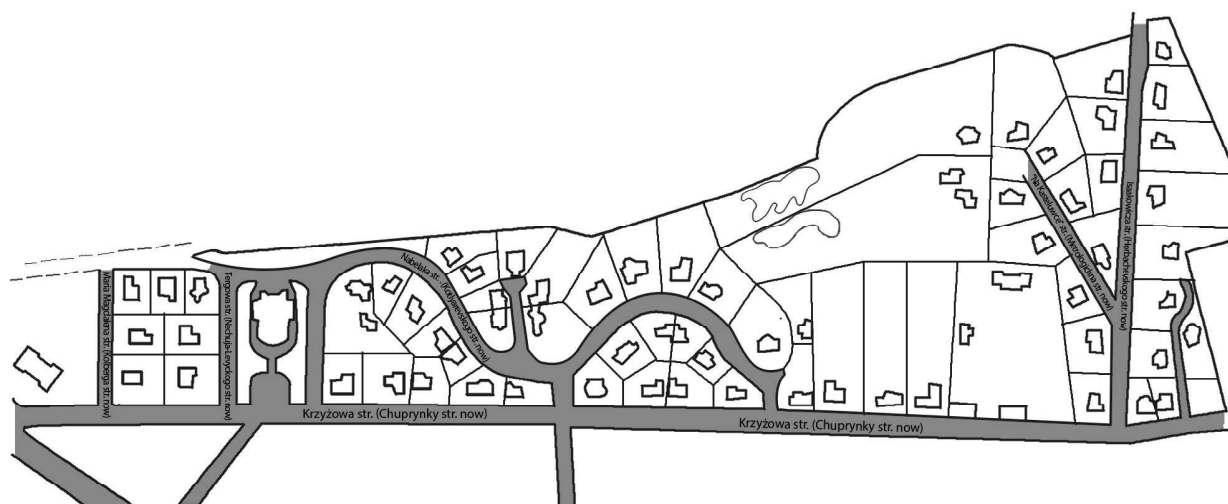


Fig. 1. A situational scheme of Kastelivka (a sheme is drawn by O. Linda)

The first mansions on Kastelivka were designed in 1889, therefore, in 1886–1888 architects developed the urban planning concept of the site, which was without a doubt, innovative and original. Kastelevka's urban planning idea was based on an attempt to create a humanized, built on a deep unity with nature environment for human habitation. This was a fundamental contrast to the architectural environment of the Central part of the city, entirely dressed in stone and brick, devoid of greenery and fresh air. The architects abandoned the common practice of dividing a section of parallel and perpendicular streets into identical rectangular blocks. Instead, a picturesque system of curved streets was designed, the backbone of which was created by the street "On villas", later Nabelyak (now Kotlyarevsky street). The street emphasized the complex terrain, obeying the natural environment. One more "Nad Kastelivkoyu" St (now Metrolohichna) came from the Strzala St. Streets divided the site into small irregular blocks, which in turn were divided into picturesque different-shaped areas for construction. Cottages, each according to an individual project, were located in the depth of the plots, the territory of which was divided by curved paths. The buildings either stood alone or were semi-detached. The structure of some sections includes natural small reservoirs. A total of 64 cottages were supposed to be built. Fundamentally new for Lviv was not only the concept of Kastelivka, it was the first project in Lviv that operated with urban planning categories. By this time, architects were designing separate public buildings, less often small complexes of similar structures (for example, the Lviv Polytechnic complex), and Kastelivka was the first attempt to organize a residential quarter. It was interesting that the residential quarter was conceived as a kind of autonomous unit in the structure of the city with its own service system: the Kastelivka complex included a grocery market.

In the 90s, the implementation of the urban planning structure of Kastelivka began. In 1894 Torhova, later Lenartovich (Nechuy-Levytsky), Nabelyak (Kotlyarevsky) streets were laid (F. Baranowski, 1903, s. 26, 98, 134). Modern urban planning structure of the plot corresponds to the projected, however, over time, adjustments were made: some sections of Kotlyarevsky street have become more geometrically correct, and this street was continued futhersouth and joined the Metrolohichna St, later streets were formed in the northern side of the site.

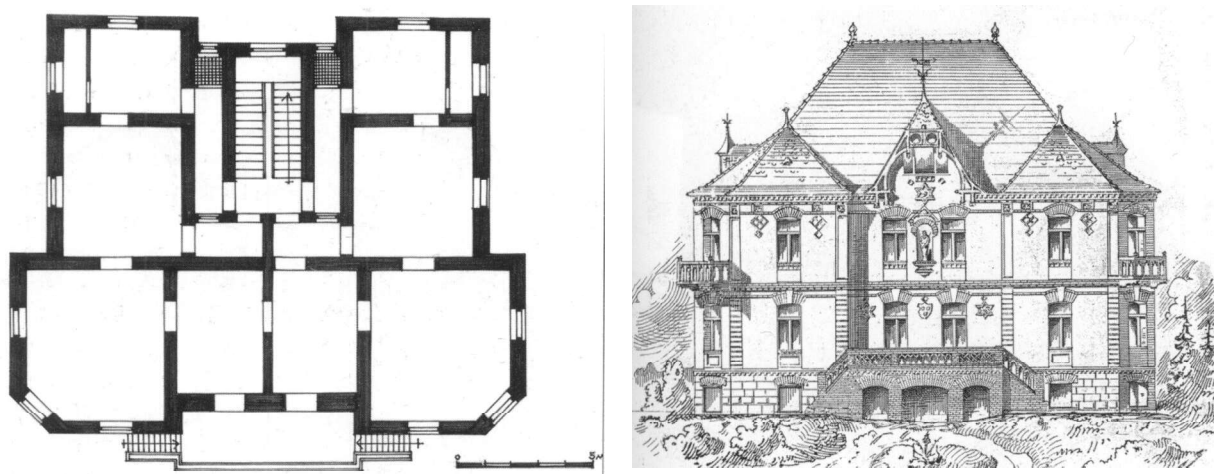
**Space-planning solutions.** In the architecture of mansions and villas of Kastelivka consistently continued the process of humanization of architecture, associated with a comprehensive and careful study of utilitarian and aesthetic requirements. The architecture of each building is exclusively individual, but they were united by a common approach to solving architectural problems.

The planning solution of buildings implemented the principles of functional expediency, which led to their overwhelming asymmetry. This made it possible to create convenient communication links inside the premises and make optimal orientation of rooms. Rooms are grouped into spatial groups based on functional characteristics and are usually organized around a corridor. Terraces, balconies, towers are functionally justified and enhance the comfort of the premises. The result of the implemented planning and compositional principles was a kind of versatility of the architectural and artistic image. Asymmetric volumes, cut by windows of different shapes, are supplemented by towers with characteristic completions, as well as the use of different building materials created a folding contrast and a picturesque game of architectural masses. The space of the building and the surrounding space have entered into a fundamentally new relationship: they do not compete, do not separate from each other, but interpenetrate, flow over and complement each other. The system of curved streets actively contributes to this, providing an opportunity to fully and dynamically inspect the facades, creating unexpected spectacular prospects.

Two stages of intensive construction activity can be clearly traced in the development of Kastelivka: 1889–1892 and 1897 – beginning of 20<sup>th</sup> century. The quarter between the modern streets of Chuprynka, Kolberg, Kotlyarevsky, Nechuy-Levytsky was developed primarily.

Villa of the Madejski family “Maria” on the 20 Nechuy-Levytsky St (DALO, fond 2, description 2, case 1780) was the first building that was built on the Kastelivka (on the situation diagram from the archives, it is marked as the only building on the territory of this quarter of Kastelivka) in 1889. The symmetry of the planning solution, and therefore the spatial composition, indicate that the building was intended for living (or hiring) for several families: on each floor there are 2 bathrooms, 2 kitchens, 4 living rooms and one large common room-salon with access to the balcony. Equivalent housing was provided in the basement. The composition of the facade fully reflects the internal structure of the building: paired narrow windows correspond to the location of bathrooms, the central risalit of the main facade, crowned with a hipped end, corresponds to the volume of the stairwell. The picturesque architectural image is achieved by combining open brickwork and tinkering surfaces of various textures, using wooden carved details of the structure of the canopy, fences of loggias and balconies, as well as using coloured majolica inserts.

In 1889 a set of three semi-detached mansions was designed on 4, 6, 8, Kolberg St. (DALO, fond 2, description 3, case 659. DALO, fond 2, description 3, case 660. DALO, fond 2, description 3, case 661). The planning structures of mansions were characterized by asymmetry, compactness, and small size. Each mansion was designed to house one family. In 1890 I. Levynski and Y. Zakharievych designed villa Switalski on 4 Kotlyarevsky St., (DALO, fond 2, description 1, case 5230) (Fig. 2). The symmetry of the planning and spatial structure, the material used, and the nature of the facades bring the building closer to villa Maria.



**Fig. 2.** The Plan and the elevation of villa Switalski on 4, Kotlyarevsky St.

Source: DALO, fond 2, description 1, case 5230

In the early 90's, several more houses were built. The most famous among them is Yu. Zakharievych's own villa "Julietta", designed in 1891, located on 14 Metrolohichna St (DALO, fond 2, description 2, case 706). The innovative, free planning structure, which dynamically unfolds around the central spiral staircases, is extremely interesting. The staircase divides the interior space into economic and representative parts, the second floor is reserved for own apartments. Each facade has its individual solution: the free drawing is as complex as the situation allows in terms of construction. The spatial composition is based on a balanced comparison of asymmetric masses, different in volume and configuration. However, the solidness and massiveness of the building block is striking, which is emphasized by the choice of material: the red brickwork is not tinkered, which becomes the unifying leitmotif of the facade composition. This is a non-trivial composition of a modernist character, brilliantly conceived and implemented by the leading Lviv architect.

Villa on 33 Kotlyarevsky St was designed in 1891 by Ya. Kudelsky – an architect from The Bureau of I. Levynsky (DALO, fond 2, description 1, case 5259). The planning solution is much simpler: it is based on a rectangle, which is flanked by a bay window on the north-east side, completed with a high tent roof with a weather vane, and on the south, there is an extension where the bathroom is located, directly to that kitchen is adjacent. The extension serves as an important three-dimensional accent of the southern facade, as it is completed with a gable roof with carved wooden elements of the roof structure.

During 1891–1892 the design of two semi-detached mansions on 27–29 Kotlyarevsky St continued according to the projects of I. Levynsky and Yu. Zakharievich (DALO, fond 2, description 1, case 5255). The planning solutions of both mansions are simple and functional. Stairwells, small vestibules, bathrooms and kitchens form blocks that are grouped near one common wall of both mansions, which were suitable from the point of view of laying communications. On the ground floor, there are living rooms and offices, and on the second floor, there are private apartments. Options for searching for facades make it possible to trace the development of the architectural process: from picturesque facade solutions and similar projects in 1899 to more restrained and rational ones. However, the modern look of both buildings acquired in the 20<sup>th</sup> century, and the house on 27, Kotlyarevsky St. was rebuilt in 1906 by architect V. Sadlovsky commissioned by the artist Z. Rozvadovsky (Львів: Туристичний путівник, 1999. С. 213).

At the same time, the Starchevsky villa was designed on 21, Chuprynka St. Traditional for the development of Kastelivka corner bay window with a characteristic tent end became not only an element of the three-dimensional composition of the structure but also an important urban visual accent, which organized the corner of Chuprynka and Kotlyarevsky streets (DALO, fond 2, description 2, case 2550). The large size of the projected building made it possible to provide a narrow vestibule – a corridor that leads to a spacious hall with a stairwell. An enfilade of state rooms is located along the Chuprynka St. It ends with an office with a traditional corner bay window (four-sided on the first floor and octagonal on the second). Bathrooms, kitchen, and servants' premises are located in the rear of the house. The composition of the facade is subordinated to the planning structure.

In the development of Chuprynka street, attention is drawn to another mansion #61. Geographically, it goes beyond the projected Kastelivka, although the architectural image of the structure suggests that the project was also developed in the architectural Bureau of I. Levynsky in the mid-90s. The picturesqueness and versatility of the composition attest to the high artistic level of the authors of the project. The tent end of the corner bay window, the plastic of which is enriched with numerous profiles, the spectacular covering of the verandah, the lucarna and many other architectural details create a generally dynamic three-dimensional solution, perhaps somewhat oversaturated.

In 1897 the Dashek family house on 41 Kotlyarevsky St was also designed in the design Bureau of I. Levynsky (DALO, fond 2, description 1, case 5266). In the plan, the building has an "L" – like structure, with two rooms on each floor (and there are three of them). I. Levynsky for the first time used glass with an etched pattern made at his own factory for finishing the building (O. Hora, 1993. С. 28).

Similarly, like some other mansions of Kastelivka, which have already been mentioned earlier, there is no exact information about the time of the design of the houses on 5 and 11 Chuprynka St. However, their architectural image more restrained, refined facade solution allows to assume about a new stage in the construction of Kastelivka. They are like a house on 19 Chuprynka St, which was designed in 1902 by the architect M. Kovalchuk (DALO, fond 2, description 2, case 2538). The almost symmetrical plan is divided into

two parts: representative, the rooms of which are located in the enfilade and have access to the bay window, and economic, the rooms of which are “strung on the corridor”. However, it is not the planning structure that is new, but the composition of the facade. The picturesqueness and vivacity gave place to rational restraint, diversity and complexity of the composition. Much less the division of the volumes. Ceramic panel inserts now look like jewels against a monochrome tinkered surface.

Already at the end of the 19<sup>th</sup> century, the city began to “absorb” Kastelivka, tirelessly extending the boundaries of dense high-rise construction development. Gradually Kastelivka began to be built up with apartment buildings: first along Chuprynka street (by the firm of I. Levynsky), then along Kotlyarevsky, Nechuy-Levytsky, Bogun streets. However, the construction of mansions on Metrolohichna and Kotlyarevsky streets continued.

In 1904 construction continued on Metrolohichna street. For 6 years, 6 mansions were designed and built according to the projects of A. Zakharievich. In the planning solution of the Verbytsky mansion on 2, Metrolohichna St. (DALO, fond 2, description 2, case 698) rationalistic tendencies were further developed. The desire for laconism is also observed in the volume-spatial solution, which is formed by several lapidar volumes. The only “attribute” belonging to Kastelivka was the carved wooden porch and the balcony on the south facade. In the planning and volumetric-spatial decision of the mansions on 4, 6, 8, 10 and 12, Metrolohichna St. (DALO, fond 2, description 2, case 700. DALO, fond 2, description 2, case 702. DALO, fond 2, description 2, case 703. DALO, fond 2, description 2, case 704. DALO, fond 2, description 2, case 705) the rationalistic trends are clearly traced. This is noticeable in the transformation of decorative details (they become not so big, structural) and in the rationalization of planning schemes. The surface begins to dominate the volume.

***Style characteristics of the site development.*** Despite the diversity and individuality of the facade solutions, the architects sought to create a complete architectural image of the site, which was fundamentally new in Lviv practice. Y. Zakharievych and I. Levynsky tried to create a single urban planning ensemble using a single style of buildings. The architects were several years ahead of the ideas proclaimed by K. Zitte in 1889. One of his most important achievements is not so much the creation of a new concept, but the statement of the fact that the city should be considered as a sphere of artistic creativity and as a practical conclusion – to include in urban planning, along with engineers, artists and architects (Savarenskaja, T., 1987. S. 1165). Of course, the city has already been considered as a whole, but only from the point of view of engineering communications: sewerage, water supply, transport. K. Zitte believed that the city is primarily a complete architectural image. As you can see, these ideas were not only declared a few years earlier but actually began to be implemented in the construction of Kastelivka.

But the question is: what is the architectural style of Kastelivka? There are no such analogies in the architecture of Lviv of the historicism epoch. This was a new romantic current in the stylistic polyphony of Lviv historicism, which was based on the interpretation of the motives of national construction. Therefore, a new term is proposed to describe this style direction: “folk romanticism”.

The development style of Kastelivka is inherently eclectic. There is no single source for imitation or reinterpretation of architectural forms. On the facades of some mansions, motifs of folk German, Polish, and Ukrainian architecture, as well as elements of Gothic, Renaissance, and Baroque architecture, are intricately and picturesquely intertwined.

A new powerful style direction in the architecture of Lviv, that focused on the use of prototypes of folk architecture, begins to form in the late 80s of the 19<sup>th</sup> century. This process was accompanied by a growing interest in folk decorative art and in particular Hutsul one (J. Zachariewicz, 1881. No. 235). It is obvious that an appeal to the motives of folk architecture in the building Kastelivka was not only a tribute to fashion, not only the search for new aesthetic forms but also the adequate expression with the specific language of architecture the idea of national self-identification – one of the most urgent social and ideological problems of Galicia in the late XIX century. It should be noted that mansions and villas were the most suitable functional and typological group of structures for the perception of new style innovations and it is in their architecture that the appeal to the forms of national architecture is traced for the first time in Lviv.

The search for national identity in architecture was not simple and was accompanied by a number of “creative experiments” of different levels of entertainment. A wide range of interpretations is already the first projects. In the complex of mansions on 4, 6, 8, Kolberg St., there is still a slight departure from classical

traditions in the shaping of the exterior, which is based on the use of neo-renaissance motifs (window decoration with profiled platbands, corner rustication of the walls, solid plaster of the facade surface). However, the structural elements of the porch and roof evoke certain associations with examples of folk architecture, although they are not identified with a specific national prototype.

Much richer range of such associations is caused by the architecture of buildings on 20 Nechuy-Levytsky St and 4, Kotlyarevsky St. Rapid, semi-palm roofs with large overhangs, covered with tiles, complete with wrought-iron spires and cut through by vertical chimneys create dynamic, picturesque silhouettes of structures, the outlines of which resemble Carpathian houses. The similarity of samples of folk housing is enhanced by the extensive use of wooden structural elements of the visor, bows, loggias on the rear facade, which are ambiguously associated with the open galleries of Hutsul and Lemkiv houses. For the first time in the architecture of these mansions, majolica inserts were used, decorated with peculiar brick frames. However, their colouristic solution (in particular, the introduction of blue and orange colours) and the nature of graphics (fluid, curved plant ornaments) do not fully correspond to the “Hutsul standard” developed at the end of the century. Polychromy facades enrich fragments of open brickwork on the corners of buildings and lintels of windows. The facades of houses along the street are a little similar in style characteristics on 33, 27 (former facade) and 29, Kotlyarevsky St. (Fig. 3).



**Fig. 3.** The facade of the house on 29, Kotlyarevsky St. (photo by Yu. Bogdanova, 2019)

Another example of a creative transformation of the forms of folk architecture is the mansion on 21, Chuprynka St. Here the “reverse technique” is used: plastered architectural details and elements are applied to the exposed brickwork. A little unexpected is the arched sculptural endings of rectangular windows – a motif borrowed from German Renaissance architecture. However, the composition of the facade is richly decorated with ceramic inserts: geometric ornaments on the window parapets and floral ornaments on the frieze of the octagonal bay window.

Unique in the style aspect is the villa “Julietka” (Fig. 4).



**Fig. 4.** The facade of the house on 14a Metrologichna St. – villa “Julietka”  
(photo by Yu. Bogdanova, 2019)

In the architecture of the building we find Gothic motifs: gable pediment of the main facade, lancet windows, decorative buttress, interesting wooden structure of the canopy (stylistically, the structure reminds another well-known work of Yuri Zakharievych – the mansion-studio of the artist Ya. Styka on 11, Lystopadovyi Chyn St., which was designed and built at the same time). The most surprising thing is that Yu. Zakharievych still managed to create a “national” image of the building, without resorting to direct quoting specific motives and forms, using a building material that is not typical for Ukrainian folk architecture: solid open brickwork. The only “informative examples” that specify the “nationality” of the structure are ceramic inserts.

A new example of the synthesis of motives of folk and classical architecture is found in the solution of facades of houses on 33 and 61, Chuprynka St. In the exterior of the mansion on 33, Chuprynka St., neo-baroque motifs in the decoration of the windows on the first and second floor and neo-renaissance in the decoration of the bay windows intertwined, but at the roof level, the elements are again borrowed from folk architecture:



carved windmills, balcony posts, balcony railings (Fig. 5). Even more eclectic is the decoration of the facade of the mansion on 61 Chuprynka St, which is mainly based on forms of German neo-renaissance. So, the last decade of the XIX century was a time of the empirical search for national identity in architecture, which was accompanied by the appearance of such dissimilar buildings.



**Fig. 5.** The facade of the house on 33 Chuprynka St. (photo by Yu. Bogdanova, 2019)

A different picture is observed at the beginning of the new century. In the exterior of the mansion on 19, Chuprynka St., already clearly delineated the features of both parallel stylistic national trends of Lviv art Nouveau “zakopian style” and Ukrainian art Nouveau. Finally, a picturesque tower appears on the facade, which is associated with the forms of the bell tower of the Hutsul church, and ceramic inserts that colouristically and graphically quote the motifs of Hutsul ceramics. After all, the “sun” motif used for the first time is the most characteristic element of the “zakopian style”. Similar trends are observed in the architecture of mansions on 5 and 11, Chuprynka St.

The development of Kastelivka in 1904–1910 was formed a bit differently. In the development of Metrolohichna street, one feels the influence of a new aesthetic – the rationalistic aesthetic, which was characterized by a departure from decorativeness and a transition to the rationalistic tradition. Only a few architectural elements-quotes (such as wooden carved fences, bows and pillars of balconies, loggias) form a link between this building and the previous one. Obviously, the author of these projects – Alfred Zakharievych, the son of Julian Zakharievych, rethinking from the standpoint of a new style-modern, creative principles of his father, tried to complete the implementation of his romantic plan.

## Conclusions

One of the most interesting trends in the development of Lviv historicism is reflected in the architecture of the Kastelivka site. At the time the new building was a unique creative experiment, where innovative ideas of prominent Lviv architects Yulian Zakharievich and Ivan Levynsky were implemented. During the modern period, the site was built up with apartment buildings and Kastelivka lost its architectural image, conceived by its creators. However, nothing disappears without a trace. Discovered in the Lviv regional state archive in 1998, the situational scheme of the Kastelivka helped to recreate the original concept of the authors, to see the Kastelivka as it was represented by Y. Zakharievych and I. Levynsky.

The architecture of Kastelivka became a special page in the development of Lviv: innovative was its urban planning structure, original style solutions that were based on the forms of folk architecture. In total, during the period 1889–1906, 23 mansions in the style of “folk romanticism” were built, and several more in the first decade of the twentieth century were built on Kotlyarevsky and Gorbachevsky streets, although their stylistic characteristics indicate a different direction in Lviv architecture.

We should realize the value and uniqueness of the development of Kastelivka, which indicates that the development of Lviv architecture not only organically fit the European architectural process but also in some aspects was at the forefront of architectural searches.

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## КАСТЕЛІВКА: НАРОДНО-РОМАНТИЧНІ ТЕНДЕНЦІЇ РОЗВИТКУ АРХІТЕКТУРИ ЛЬВОВА МЕЖІ XIX–XX СТОЛІТЬ

**Анотація.** Інтенсивний будівельний рух Львова межі XIX–XX століть зумовив виникнення нових містобудівельних, типологічних та стилізованих тенденцій у розвитку архітектури міста. Ситезуючим прикладом новаторських вирішень стала забудова ділянки Кастелівка. Тому метою цієї статті є узагальнити попередні дослідження та на їхній основі створити цілісний образ формування архітектури Кастелівки у містобудівельному, типологічному та стилізованому аспектах.

У 1885–р. ділянку придбали архітектори Ю. Захарієвич і І. Левинський, і відтоді почався новий період розбудови ділянки, яка зберегла свою історичну назву. Містобудівельна ідея Кастелівки ґрунтувалася на спробі створити гуманізоване, побудоване на глибокій єдності з природою середовище для проживання людини. Архітектори відмовилися від поширеної практики розбивки ділянки паралельними і перпендикулярними вулицями на однакові прямокутні квартали. Натомість була запроєктована мальовнича система криволінійних вулиць, які підкреслювали складний рельєф місцевості, підпорядковуючись природному оточенню. Вулиці розділили ділянку на невеликі, неправильної форми квартали, які, своєю чергою, були поділені на мальовничі різної форми ділянки під забудову. Котеджі, кожний за індивідуальним проєктом, розташовувалися в глибині ділянок, територія яких була розчленована криволінійними стежками. У планувальному вирішенні будівель реалізовані принципи функціональної доцільності, що зумовлювало переважну їх асиметрію. Це дозволяло створювати зручні комунікаційні зв'язки в середині приміщень, досягати оптимальної орієнтації кімнат. Приміщення об'єднані у просторові групи за функціональною ознакою й організовані, як правило, навколо коридору. Тераси, балкони, вежі функціонально виправдані і підсилюють комфорт приміщень. Наслідком реалізованих планувально-композиційних принципів стала своєрідна багатогранність архітектурно-художнього образу. Асиметричні об'єми, прорізані вікнами різних обрисів, доповнені вежами з характерними завершеннями, а також використання різнохарактерних будівельних матеріалів створили складноконтрастну і мальовничу гру архітектурних мас.

Архітектори прагнули створити цілісний архітектурний образ ділянки, що було принципово новим у львівській практиці. Ю. Захарієвич і І. Левинський намагалися створити єдиний містобудівельний ансамбль за допомогою єдиного стилю споруд. Це була нова, романтична течія у стилізовій поліфонії львівського історизму, яка базувалася на інтерпретації мотивів народного будівництва.

Архітектура Кастелівки стала особливою сторінкою розвитку Львова: новаторською була її містобудівельна структура, оригінальними стилізованими вирішеннями, які базувалися на формах народної архітектури. Всього за період з 1889 р. по 1906 р. було реалізовано 23 особняки у стилі "народного романтизму", ще кілька у першому десятилітті XX ст. було споруджено по вул. Котляревського і Горбачевського, хоча стилізові характеристики їх свідчать про інший напрямок у львівській архітектурі. Ми повинні усвідомити цінність і унікальність забудови Кастелівки, яка свідчить про те, що розвиток львівської архітектури не лише органічно вписувався у загальноєвропейський архітектурний процес, але й був у авангарді архітектурних пошуків.

**Ключові слова:** Кастелівка, народно-романтичні тенденції, Львів, межа XIX–XX століть.