



DOI: 10.21005/pif.2016.28.E-01

## ORDER IN DECORATION OF THE FAÇADES OF LVIV ADMINISTRATIVE BUILDINGS OF HISTORICISM PERIOD

## WYKORZYSTANIE PORZĄDKU DO ZDOBIENIA ELEWACJI LWOWSKICH BUDYNKÓW ADMINISTRACYJNYCH OKRESU HISTORYZMU

**ANNA PAVLOVA**

Postgraduate student

Lviv Polytechnic National University  
Institute of Architecture  
Department of Architectural Design

### ABSTRACT

A detailed description of architectural order and the specifics of its positioning and use on the façades of Lviv administrative buildings in historicism period have been provided on the basis of on-site research and bibliographic material. Order accentuated the purpose of administrative buildings, giving them strength, substantiality and presentable look. The research showed that three types of order were used in Lviv at the time, namely column, pilaster and astylar, and each of them played a certain role in formation of the façade of building.

Key words: administrative buildings, columns, decor, historicism, order, pilasters

### STRESZCZENIE

Na podstawie przeprowadzonych badań terenowych i materiałów bibliograficznych wykonano szczegółowy opis porządku architektonicznego, zasady jego lokalizacja i wykorzystania na elewacjach budynków administracyjnych miasta Lwowa w okresie historyzmu. Porządek podkreślał funkcjonalne przeznaczenie budynków administracyjnych, nadając im solidności i stateczności. Przeprowadzone badanie wykazało, że w tym okresie we Lwowie były stosowane trzy rodzaje porządków, a mianowicie: kolumnowy, pilastrówy oraz bezkolumnowy, z których każdy odgrywał pewną rolę w kształtowaniu elewacji budynku.

Słowa kluczowe: budynki administracyjne, historyzm, kolumny, pilastry, porządek, wystrój

## 1. INTRODUCTION

Historicism as a combination of different retrospective trends appeared in Western Europe (in England first) due to crisis and decay of classicism as an artistic method. Architects were meticulously studying the great trends of past trying to simulate the style. Important for historicism was the principle of freedom of choice – unlimited personal subjective interpretation of historical forms and their free transformation.

In the late 19<sup>th</sup> century Lviv was an important administrative, trade and cultural centre, one of the greatest cities of Central Europe. In 1870 a new period in Lviv architecture began – the period of mature historicism. Lviv architectural community was actively integrating into general European process, which explains the influence of other architectural schools on its formation. Vienna architectural school became the leading school in Europe in 70s-80s, which is why construction in Lviv was based on the designs of both Vienna architects and Lviv architects who were guided by Vienna examples. In 1870s architects from Vienna and other European cities were invited to Lviv to design important buildings. Working in Lviv were such famous architects as Feliks Księżarski, Józef Kajetan Janowski, Juliusz Hochberger, Wincenty Rawski Junior, Julian Zachariewicz, Franciszek Skowron, Napoleon Łuszczkiewicz and others, who were educated in other European countries and used their experience in Lviv.

At that time a group of Lviv architects created major administrative, cultural and educational buildings. Numerous neostyles existed in Lviv in the second half of the 19<sup>th</sup> century which may be divided into two big groups: Classical and Romantic. The Classical trend, particularly its neostyles, which were formed on the basis of order historical styles, was used in construction of administrative buildings. Neo-Renaissance, Neo-Baroque and the so called "Second Empire" style were most often used.

Façades of buildings in the second half of the 19<sup>th</sup> century became expressions of a certain ideological programme, "encoded" in architectural forms. Every architectural work must be presented in a way in which its form attests to the idea behind it. Certain architectural styles became "assigned" to certain functional types of buildings. Forms of mature Renaissance, which was associated with the flourishing of humanism and enlightenment, and the splendour and solemnity of Baroque made them suitable for decoration of the façades of administrative buildings. The choice of style for a building was a serious problem, a subject for long debates, publications in press and numerous architectural contests [9, p. 244].

One of the most important characteristics of the second half of 19<sup>th</sup> century architecture was its symbolic or associative and informative content. The style of a building, its artistic decoration "told" a passer-by of the functional purpose of a building, its significance in the system of social life and urban planning structure [8]. Styles of the Classical trend dominated in Lviv architecture of 70s and 90s. Architects who represented different architectural schools of European capitals began their activities in the city. At the time the best buildings of historicism period were built in Lviv, among which a particular significance was placed on new, although few, large-scale administrative buildings. Administrative buildings stand out because of their decorative splendour and monumental character. A system of architectural orders was widely used in façade decoration which helped emphasize the significance of building through its strictness, preciseness and statics.

Lviv architecture of historicism period is the topic of research and separate papers by such architects as Z. Białkiewicz, Yu. Biriuliov, S. Linda, R. Lypka, O. Silnyk, V. Vuytskyk, O. Zhuk, and others. Yet, the problem of order use on the façades of public buildings, including administrative, has not been researched to a necessary degree. The use of architectural order requires a detailed description and systematization for further analysis and determining of its morphological and semantic properties.

The article aims at showing how important order was in creating the façades of administrative buildings during historicism period. The author has established how often, where

specifically and why order is used since no administrative building of the period did without order which highlighted uniqueness of each building due to its universal character and simultaneous individuality.

## 2. SPECIFIC FEATURES OF ARCHITECTURAL AND COMPOSITION SOLUTIONS OF THE FAÇADES OF ADMINISTRATIVE INSTITUTIONS OF HISTORICISM PERIOD

Development of the city as a big political and administrative centre of Halychyna stipulated concentration and operation of certain government institutions in Lviv. At the same time, it required design and construction of new functional types of buildings, the first ones being Halychyna Vice-Regency and Halychyna Sejm.

### 2.1. Halychyna Vice-Regency.

The building of Halychyna Vice-Regency was erected between 1877- 1880 at 18 Vynnychenka Street (fig. 1) according to the design of architect Feliks Księżarski from Kraków

The house on the plan is rectangular and has a closed inner yard. It is four-storeyed, made of brick, plastered and complete with a high mansard roof cut with a dormer and decorated with forging on the crest. The façade is styled in the forms of French Renaissance, which was a general European fashion at the time and was particularly popular. In accordance with principles of Renaissance, decoration of the façade becomes less intense with each subsequent storey [9, p. 270].



Fig. 1. Halychyna Vice-Regency (18 Vynnychenka St.), architect. F. Księżarski, 1877-1880. Source: photo by author (2016)

The façade of building is sectioned horizontally with lines of cornices. The first storey is accentuated with slanted rustication. The second and third ones are decorated with linear rustication. An aesthetic accent is made on the main façade which stands out due to its central and lightly marked side avant-corps. The central avant-corps is accentuated with rusticated pilasters on the first storey and the Giant order pilasters which embrace

the second and the third storeys. The central axis of façade is highlighted with a balcony on the second storey, placed on four columns of Tuscan order with pedestals, which bring attention to the front entrance. Side avant-corps are decorated with corner rustication.

Arched windows of the central avant-corps are decorated with Corinthian semi-columns and archivolt on the second storey and the rectangular windows of the central avant-corps on the third storey are separated by hermas with female masks. Stucco modelled decorations were made by sculptor Leonard Marconi.

The other windows are rectangular. The windows of the second storey are embellished with triangular pediments and pilasters on pedestals while the third storey windows are decorated with "eared" stucco moulding complete with straight pediments. The fourth storey, more modest in decoration, is separated with a cornice with console frieze. Fourth storey windows are decorated with pilasters without pedestals. The building is topped with a high mansard roof with dormers. Side avant-corps are complete with dormer windows and the central one – with a stucco cartouche.

Side façade at Prosvity Street, unlike the front façade, has not four but three storeys and a socle because of steep landscape. This façade has another entrance to the building, embellished with a portal with pilasters and a triangular pediment. The recessed part of side façade which connects the building to the neighbouring one has rectangular windows which are separated by pilasters on the second and third storeys.

With the help of orders used on Halychyna Vice-Residency, which accentuate the statics and monumental character of building, its author demonstrates the power and strength of the highest government body in Halychyna.

## 2.2. Halychyna Sejm.

The next monumental building constructed in 1877-1881 is the building of Halychyna Sejm at 1 Uniwersytetska Street designed by architect Juliusz Hochberger which uses Neo-Renaissance forms (fig. 2).

The building is complex; on the plan it approximates a pentagon. It has three storeys and a mansard roof. The composition of the main façade is symmetrical with respect to the main axis. The tectonics of main façade is highlighted with slanted rustication of the first storey and linear rustication of the second storey.

The façade of building, styled in the forms of mature Viennese Renaissance, impresses with richness of architectural decor and a variety of architectural composition elements. The composition of main façade is three-axial with central and two side avant-corps. The portal of central avant-corps consists of three arches which are supplemented by two allegorical compositions – Labour and Education, to the left and to the right, created by the famous sculptor Teodor Rygier. Above the portal, on the second storey, there is a deep recessed balcony decorated with paired columns of Corinthian order on the level of second and third storeys, supporting the developed entablature. There is an attic above the entablature, crowned with an allegorical sculpture group – Halychyna, Vistula and Dniester – by T. Rygier [14]. Three large arched windows are located in the recessed balcony, decorated with archivolt and separated by paired pilasters of Corinthian order. Four figures above the main frieze were made by Zygmunt Trembecki and Feliks Mikulski.



Fig. 2. Halychyna Sejm (1 Universytetska St.), architect J. Hochberger, 1877-1881. Source: photo by author (2016)

Façades of side avant-corps are styled with Corinthian columns of the Giant and Small order. There are two arched windows with archivolts on the second storey, separated by cariatyds. There is a semi-circular window above two arched windows on the third storey, which completes the window composition of façade. Side avant-corps are finished with two spherical domes of the roof.

Side avant-corps have portals of Doric order. The second storey windows are arched, decorated with semi-columns on pedestals and complete with triangular pediments. Below them there are window parapets in the form of balustrade. The first and third storey windows on the side wings of façade are rectangular; moreover, third storey windows are embellished with "eared" stucco moulding and separated with stucco Neo-Renaissance decor. Side wings of the main façade are complete with attic-balustrade separated by a cornice.

The impressive façade of Halychyna Sejm with its Giant Corinthian order and a developed entablature creates the image of grandeur and magnificence. The order gives the building statics and balance.

### **2.3. The building of Railways Directorate.**

At the same time, Second Empire style was developing in construction of municipal buildings. It was under the influence of Neo-Baroque and French Second Empire style that the building of State Railways Directorate was built in 1885-1887 at 3 Sichovykh Striltsiv Street. The author of project was architect Wincenty Rawski Junior (fig. 3).



Fig. 3. Railways Directorate (3 Sichovykh Street), architect W. Rawski Junior, 1885-1887. Source: photo by author (2016)



Fig. 4. Railways Directorate. Second storey window of the central façade. Source: photo by author (2016)

The building is three-storeyed, made of brick, plastered, with a mansard roof, L-shaped on the plan. It accentuates the perspective of Sichovykh Striltsiv Street. It is connected to Kryva Lypa pass – former Hausmann passage (1896) – through arch passage.

All the three storeys are rusticated, with the first one having the most defined grooved rustication, the second – rectangular and the third one – linear. With the help of such rustication, which becomes less intense with each subsequent storey, the tectonics of façade is accentuated.

The main façade, decorated with baroque and renaissance elements, is extremely rich. A three-level column portico adds particular plasticity and highlights the central avant-corps. The portico is crowned with a figured attic with the sculpture of flying Mercury (work of L. Marconi). Unfortunately, location of the house among ribbon buildings and absence of good scenery spots significantly decrease the effect of a very distinct façade made under the influence of Neo-Baroque style and the French Second Empire style [9, p. 274].

The arch of passage on the central axis of façade is flanked by two entrances with round skylights above them. The first storey of avant-corps is accentuated by four columns of Tuscan order, the second storey has four columns of Corinthian order and the third storey is complete with four columns of Composite order channeled with flutes. All the three storeys are separated by wide courses. First and second storey windows are rectangular; the third storey windows are bow-shaped and framed with "winged" moulding. Second storey windows are framed and have a window parapet in the form of balustrade below them. The windows are complete with triangular pediments with the avant-corps windows being framed with semi-columns and pilasters of Ionic order on pedestals. The central window of avant-corps on the second storey is decorated with archivolt (fig. 4), while the other two have complex reliefs above them. All the three avant-corps windows have mascarons of lions above them. Symbolic sculpture groups are located on pediments above all three windows of the second storey. On all the three storeys on the side wings of façade the windows are separated by pilasters, except that on the second and third storey the pilasters are of Corinthian and Composite orders respectively, while on the first storey rusticated pilasters are used for vertical sectioning. The central window of avant-corps on the third storey is framed with hermas with female masks. The façade is decorated with mascarons. The building is topped with a central pediment with dome which is almost hidden behind the pediment.

In contrast to the previous buildings, where order gave the impression of statics and stability (firmness), Railways Directorate has order in combination with different sculpture décor which imparts the building with dynamics and plasticity highlighting its splendour and richness.

#### **2.4. Police department building and gendarmerie barracks.**

In 1890 gendarmerie barracks were built at 1 S. Bandery Street. They were designed by architect Józef Kajetan Janowski with the use of French Neo-Renaissance elements (fig.5).

The construction is situated on the corner of S. Bandery and M. Kopernyka Streets and one of the façades faces Briullova Street. The large building is located along the perimeter of plot and creates an almost closed composition with a large inner yard. The building is three-storeyed, with a high socle and dormers on the roof. Façade decoration is very simple and laconic. The socle and the first storey are rusticated with linear rustication. It is interesting that such a large building which occupied almost a whole borough had only one front entrance from S. Bandery Street and one passage into the inner yard. The entrance is not particularly accentuated with architectural elements: there is a daylight above the front door framed with volutes and complete with semi-circular pediment. The second storey window on the axis of front entrance is decorated with a triangular pediment. A significantly more profound accent is made on the central axis of façade at Bandery Street. Here, on the level of socle and the first storey a rusticated portal of Dorian order can be found with a pediment and mascarons, yet there is no entrance to

the building here. The second storey window above the portal is highlighted by two pilasters with two Ionic order flutings. The third storey window is also accentuated with stucco décor. The central axis of façade is topped with a skylight complete with a triangular pediment.



Fig. 5. Police department building and gendarmerie barracks. 1 S. Bandery St.), architect J. K. Janowski, 1890. Source: photo by author (2016)

Socole windows of the building are bow-shaped, without decorations. The first, second and third storey windows are rectangular. The second and third storey windows are decorated with "eared" stucco moulding and straight pediments.

One more accent is a cut, slightly advanced angle rafter of the building with an avant-corps between S. Bandery and M. Kopernyka Streets. The avant-corps is embellished with two balconies on the second and third storey. The second storey balcony is supported by four big brackets which occupy the height of the first storey. The avant-corps is finished with a skylight with a sculpture on pediment.

Corner rustication on angle rafter and slightly marked avant-corps are used for vertical accentuation of façade areas. The only plastic accent on the building is a high pointed roof which highlights the corner of building.

Astylar order is characteristic for the building of police department and gendarmerie barracks. It is not opulent or particularly decorated, quite on the opposite it is laconic and demonstrates the strictness and stability of local police body.

## 2.5. High District Court.

Elements of Renaissance combined with classical elements were used in decoration of High District Court façades at 1-3 Kn. Romana Street (architect Franciszek Skowron, 1891-1895).

At first Calced Carmelite Monastery and St. Leonard Cathedral were situated here. A part of the territory was occupied by a private house. In mid 1870s the building was renovated upon the project of Julian Zachariewicz to house the District Powiat Court. Yet, the building had stood for only 15 years when it was taken to pieces together with the remnants

of the monastery and in 1891-1895 a more grandiose court building was erected as designed by Franciszek Skowron with façade decorations by Jan Zawiejski.

The building is three-storeyed with a socle. It is made of brick, plastered and elongated on the plan. The main (Western) façade of the building looks onto Kn. Romana Street and the side (North) façade looks onto Halytska Square. The façade at Kn. Romana Street occupies almost a half of the odd-numbered part of the street (up to 160 m) and practically forms its building system.

The façades of building are vertically sectioned by cornices and rusticated. The first storey is decorated with slanted rustication, the second and third storeys are decorated with rectangular rustication. The main accents of the building spatial composition are central and two side avant-corps.



Fig. 6. Central avant-corps of High District Court (1-3 Kn. Romana Street), architect F. Skowron, 1891-1895. Source: photo by author (2016)

The main axis of façade is accentuated with an avant-corps with the front entrance. The central avant-corps is advancing the most from all the bulk of building (fig. 6). The central entrance contains a portal with semi-circular completion and a cartouche. On both sides of this entrance there are two more entrances with round skylights above them. The second storey has arched windows framed with archivolts. The windows are separated by Ionic order columns which extend for two storeys (second and third). There are small rectangular framed windows on the third storey. The central avant-corps is complete with a pediment with balustrade and attic sculptural group Justice made by L. Marconi in 1893.



Fig. 7. Side (left) avant-corps of High District Court (1-3 Kn. Romana Street), architect F. Skowron, 1891-1895. Source: photo by author (2016)

Side avant-corps are almost identical but are different in entrance portals. The left avant-corps portal is highlighted by a protruded pediment on two rusticated pilasters (fig. 7). There is a round skylight embellished with stucco moulding above the rectangular door. In contrast, the front entrance of the right avant-corps is not decorated with pilasters but only crowned with protruded pediment with circular top above the door. Both side avant-corps have six Ionic order pilasters on pedestals each, with two end most pilasters being corner. These are pilasters of the Giant order on the level of the second and third storeys which separate the windows. The second storey windows are arched and framed with archivolts while the second and third storey windows are rectangular. The third storey windows are embellished with "eared" stucco moulding. Side avant-corps are complete with attic-balustrade.

Side wings of the façade have passages into the inner yard, which are located on the central axis of each of them. All the windows of the side wings of façade are rectangular. The first storey windows have no decorations, the second storey windows are decorated with pilasters on both sides and a triangular pediment above, and the third storey windows are decorated and complete with straight pediments.

The side façade of High District Court looking onto Halytska Square is distinguished with a long balcony resting on brackets. It is also embellished with six Corinthian order pilasters on pedestals on the level of the second and third storey windows. This façade is complete with attic-balustrade with cartouche.

There used to be two Neo-Baroque female sculptures – Justice and Law, on the façade (sculptors Leonard Marconi and Antoni Popiel), which unfortunately did not survive to this time.

Monumental Ionic order columns and pilasters as well as classical decorative elements, which were used to create the façades of High District Court, give a confident and just look to the building.

## 2.6. Building of Railways Directorate and Civil Court.

The second building of Railways Directorate at 5 Ohienka Street, like the first one, was build in Second Empire style. The project, made in Vienna, was enhanced by Michał Łużecki in 1895-1897 (fig. 8).

On the plan the building forms a square with a big inner yard and adjacent rectangular house in the rear. The building is located among ribbon buildings, which is why the central façade is a concentration of a very rich sculptural decor.

The composition of main façade is symmetrical with respect to the main axis. The building is three-storeyed with a socle and a mansard roof. Socole, the first and the second storey are decorated with linear rustication. Every storey is separated by inter-storey courses. The third storey is complete with a frieze course. Horizontal sectioning of the building highlights the second storey with its windows embellished with columns (on avant-corps) or pilasters of the Ionic order (on the side wings of façade) and is complete with stucco moulded pediments. All the first and second storey windows are rectangular, socole and third storey windows are bow-shaped. The façade is accentuated by central and two side avant-corps. Side avant-corps are protruding from the façade more than the central one.



Fig. 8. Building of Railways Directorate and Civil Court (5 Ohienka St.), M. Łużecki, 1895-1897. Source: photo by author (2016)

On the first storey of the central avant-corps a passage into the inner yard is designed and on the sides there are two entrances into the building. There are two round skylights above entrances. The avant-corps is decorated with four pilasters on Corinthian order pedestal. These are the Giant order pilasters, which separate central avant-corps windows and extend on the level of the second and the third storeys. The central avant-corps windows on the second storey are decorated with Ionic order columns on pedestals on the sides, pediments with baroque stucco moulding above and balusters below. The central avant-corps is topped with an attic with an allegorical sculpture of Mercury which is said to be made by L. Marconi.

Side avant-corps on the first, second and third storeys have three windows each, which are united into one group. The second storey windows are separated by Ionic order columns on pedestals, there are window parapets in the form of balustrade below the windows crowned with baroque pediments with stucco moulding. The third storey windows are decorated and separated by decor. Side avant-corps are also decorated by corner Ionic Giant order pilasters on pedestals. The avant-corps are complete with attics and high roofs with dormers.

Second storey windows of the side wings of building are embellished with Ionic order pilasters on pedestals and topped with pediments and the third storey windows are decorated with "eared" stucco moulding. Façade surfaces of side wings are complete with attic-balustrade.

Architectural order combined with rich sculpture decorations on the second building of Railways Directorate and Civil Court, just like it was with the first building of Railways Directorate, gives plasticity to the building and in such a way accentuates its high status.

## 2.7. Cavalry sheds.

Administrative management in Lviv was supported and effected by a great number of military men. In the 19<sup>th</sup> century the city was a big military post. Austrian government paid significant attention to construction of military objects in Lviv. An important element of urban development in the 2<sup>nd</sup> part of the 19th century was construction of barracks, maneges, shooting ranges, control stations and other military objects.



Fig. 9. Military barracks (74 Lychakivska St.). Source: photo by author (2016)

Most military barracks were built with Neo-Renaissance motives. These include Austrian army barracks at 74 Lychakivska Street (fig. 9), a complex of cavalry barracks at 103 Lychakivska Street, military barracks at 22 Kleparivska Street, horse manege of infantry regiment of Austria Hungary army at 1 Hen. Hrekova Street, barracks at 3-5 Hen. Hrekova Street and others. These buildings are usually two- or three-storeyed with the main façade composition symmetrical to central axis, usually with side avant-corps, rusticated. The storeys are usually separated by inter-storey courses. Bow-shaped windows are often used and the avant-corps are decorated with corner rustication on the corners.

Astylar order used in construction of military barracks is simultaneously modest and strict which points to the purpose of these buildings.

## 3. CONCLUSIONS

Lviv Administrative buildings of historicism period achieved presentable look and significance by using reminiscences of the past (Renaissance and Classicist motives). Similar to the previous epochs public character of a building was accentuated by order. Discrepancy between modern design schemes and old shapes and the desire to achieve magnitude in such a way was the main characteristics of eclectic executive buildings.

Façade decoration was of utmost importance when constructing administrative buildings. Neo-Renaissance elements in combination with classicist or baroque elements were mostly used in decoration. Characteristic for the compositions of main façades was symmetry as to central axis and accentuation of the central axis. The foundation for stylistic solution of a building was architectural detail and, respectively, order as one of the most important details. It was used as a symbol of formality.

Analysis of Lviv administrative buildings of historicism shows that administrative buildings of this period may be characterized by:

- monumental interpretation of order elements;
- the use of order for accentuating significance of an architectural object, demonstration of the role and representability of state administration institutions;
- the use of Corinthian and Ionic order columns and pilasters in façade decoration;
- the use of Giant order columns on central and side avant-corps façades;
- vertical separation of façade surface with columns and pilasters;
- highlighting of the second storey windows with pilasters or columns (often on pedestals).

However, it should be mentioned that order on façades of buildings is not only represented by columns and pilasters but also by other architectural means which create the general composition of façade. For instance, the astylar order was also often used. It represents the internal logics of a building: main part, backbone and crowning. Such logics is emphasized by small details: rustication, courses, pediments, embellishment of window and door openings.

Lviv administrative buildings of historicism period used rustication of storeys with less intense rustication of each subsequent storey, which underlined the tectonics of façade. Avant-corps were created to accentuate the symmetry of a building and they often had a characteristic corner rustication. Inter-storey courses underlined horizontal sectioning. Windows were often bow-shaped and embellished with “eared” stucco moulding. A special accent was placed on the second storey windows which had window parapets in the form of balustrades topped with triangular pediment. The buildings of historicism period were characterized by a rich stucco moulded façade décor: cornices, porticos, attics, pediments, balustrades, cartouches, stucco moulded decorations, sculptures and other classical elements which help identify the style of a building.

The research showed that three types of order were used in Lviv at the time, namely column, pilaster and astylar. Column order was used on avant-corps of a building, pilaster order – on the avant-corps and side wings of the façade, and astylar order highlighted the general composition of façade.

Architectural order combined with sculpture decorations performed not only the esthetic functions but also contained a complicated semantic programme. Thus, depending on the purpose of administrative building, order and other means of architectural expressiveness could bear a different meaning. In some cases, order gave tranquility, harmony and balance to buildings while in others the plasticity of order highlighted solemnity, grandiosity and richness of a building, while demonstrating stability, strength and power of government.

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**AUTHOR'S NOTE**

Anna Pavlova is an architect, postgraduate student of Lviv Polytechnic National University, Institute of Architecture, Department of Architectural Design. The principal sphere of her scientific research is specific features of order in architectural composition, artistic principles of establishment and development of order system in architecture.

Kontakt | Contact: [apavlova@i.ua](mailto:apavlova@i.ua)