

PRESERVING AUTHENTIC DECORATION IN THE ENTRANCE SPACES OF RESIDENTIAL BUILDINGS IN EASTERN GALICIA FROM THE LATE 19TH TO THE FIRST THIRD OF THE 20TH CENTURY: RESTORATION EXPERIENCE

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Abstract

The special role in shaping the entrance spaces of buildings, their artistic expressiveness belonged to decorative art, as architects used such materials as artistic wood, artistic metal, artistic glass, artistic ceramics, artistic paintings, sculptural forms, decorative stone and other elements for decorating entrance spaces. Sometimes, one motif could be the main focus in the decor of entrance spaces, echoing with artistic paintings, decor on ceramic tiles, etched pseudo-stained glass, supraports and wrought ironwork of stair railings according to the principle of interaction of arts. However, there are cases of staircases, artistic paintings or stained-glass windows that are not continued in the patterns of ceramic tiles, decor of walls and ceilings, railing enclosures, or artistic solutions of entrance gates. In such cases, these decorative elements act as an accent in the interior. Natural studies allow to systematize the typology of doors based on a number of characteristics: material of manufacture, stylistic execution, principles of decorative solution, location of artistic decoration, type of ornament of wrought iron grilles and so on. However, alongside negative examples of the state of entrance spaces, there is also positive experience of their preservation and restoration.

Keywords: Residential architecture; Entrance spaces; Preservation challenge; Restoration; Galicia; Secession.

Introduction

The vestibules and stairwell spaces of Secession-era buildings in Galicia are an important component of Ukraine's architectural heritage. However, the topic of their preservation and restoration remains understudied. This lack of research negatively impacts their preservation, leading to the loss of unique painted and sculptural decor, artistic metalwork and stained glass.

In multi-story residential buildings in Galicia, entrance spaces are situated between the entrance gate and the doors to private residences, comprising a vestibule, corridor, stairwell and sometimes auxiliary rooms. Architects and decorative artists of the late 19th to early 20th centuries faced the task of finding the best compositional solution and artistic decoration for the vestibule and stairwell spaces.

The relevance of the research topic is determined by three factors:

1) recognition of entrance spaces as part of Ukraine's historical and cultural heritage from the Secession era;

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2) absence of a systematic legislative approach to the preservation and professional restoration of such spaces;

3) lack of a specialized source base that would comprehensively highlight the architectural typological and decorative features of entrance spaces in Galician buildings, address their functioning issues in modern conditions and provide recommendations for solving these problems.

The specificity of preserving entrance spaces from the Secession era lies in the use of materials characteristic of this style, which must be taken into account unequivocally when implementing restoration measures.

The special role in shaping the entrance spaces of buildings and their artistic expressiveness belonged to decorative art. Architects used materials such as artistic wood, artistic metal, artistic glass, artistic ceramics, artistic paintings, sculptural forms, decorative stone and other elements for decorating entrance spaces. Sometimes, one motif could be dominant in the decoration of entrance spaces, echoing with artistic paintings, decorations on ceramic tiles, etched pseudo-stained glass, supraports and wrought iron fences of stairs according to the principle of interaction of arts. However, there are cases where staircases, artistic paintings, or stained-glass windows are not continued in the patterns of ceramic tiles, wall and ceiling decorations, railing enclosures, or artistic solutions of entrance gates. In such instances, these decorative elements serve as an accent in the interior.

Unauthorized works carried out in the area of entrance communications at the beginning of the last century were controlled by the municipal building authority. However, nowadays, there is often a lack of a structured approach in heritage conservation legislation regarding interventions in the historical space of such buildings. As a result, the authentic decorative embellishments in entrance spaces are currently at risk of disappearing due to repair works or unprofessional restoration carried out in the premises, highlighting the relevance of this research.

At present, there is a lack of comprehensive scientific research dedicated to the study of decorative solutions in entrance spaces of residential buildings in Eastern Galicia from the late 19th to the first third of the 20th century, as well as the issue of restoring their authentic artistic embellishments. Researchers have mainly focused on specific areas within Eastern Galicia and narrower chronological frames of study, or on individual types of decorative art (entrance doors and gates, ceramic tiles, stained glass). Therefore, the aim of our research is to analyze the artistic decoration of entrance spaces in residential architecture of Eastern Galicia from the late 19th to the first third of the 20th century based on materials and types of decorative art, emphasizing the preservation of authentic decor and the necessity of its professional restoration in modern conditions.

The goal of the study was to provide comprehensive information about the architectural-typological features of entrance spaces in Galician buildings, the techniques used for their decoration and the range of building materials applied. It aimed to identify issues related to their functioning and provide recommendations for their preservation and professional restoration.

To achieve this goal, sources were reviewed in the following areas:

- 1) urbanistic aspects of preserving the historical environment of cities and the interaction of the “object-environment” - publications by *S. Belenkova* [1, 2], *D. Chernyshev et al.* [3], *M. Dyomin et al.* [4], *Y. Ivashko et al.* [5,6], *V.A. Nikolaenko et al.* [7], *Ž. Komar* [8], *P. Rychkov* [9], *V. Yasiievich* [10] and *I. Zhuk* [11];
- 2) studies of the Secession style - works by *Yu. Biriulyov* [12], *R. Cielatkowska and L. Onyszczenko-Szwec* [13], *M. Dyomin and Y. Ivashko* [14], *P. Grymaluk* [15], *B. Gubal*

and N. Babiy [16], Y. Ivashko et al. [17-20], J. Lewicki [21], O.Yu. Lysenko [22, 23], O. Noha and P. Shmagalo [24], M. Orlenko et al. [25] and U. Shcheviouva [26].

- 3) restoration technologies and concepts of art in restoration, training of restorers - articles by P. Gryglewski et al. [27], D. Kuśnierz-Krupa [28], M. Orlenko and Y. Ivashko [29].

Materials and methods

The following research methods were used to address the research problem: historical analysis method (to study the prerequisites and stages of development of entrance spaces), iconographic analysis and art analysis (for an objective assessment of the stylistic techniques used), comparative analysis (to compare examples of entrance spaces with each other in order to identify commonalities and differences), methods of field surveys and photographic documentation (to obtain an evidence base for conclusions and judgments), grapho-analytical method (for the analysis of architectural drawings), synthesis methods and systemic-structural analysis (since the entrance space is analyzed as a set of individual components - doors, stairs, floors, walls, ceiling etc.). Accordingly, the materials obtained from the research can be used in the reconstruction and restoration of residential buildings in modern conditions.

Results and discussion

The analysis of existing archival drawings and field surveys of historical buildings in Galicia from the Secession period revealed that designers carefully thought out the design of entrance spaces from a holistic concept to individual details. They developed the design of decorative fragments and hardware for entrance doors and gates, integrating into the wrought ironwork the house number, construction date and owner's initials. The interaction of arts was ensured in project drawings and additional accents in the wall decor of entrance spaces included brass and copper details, such as postal and functionalist boxes, iron informational signs, marble tablets about founders and tables with residents' names.

Analyzing a significant number of objects and authentic works of decorative art in entrance spaces, we can conclude that the decoration of residential buildings from the late 19th to early 20th century was always designed and executed on three main levels: facade - entrance space - interior. Implementing this three-level artistic principle and achieving artistic integrity required great creative skill and high artistic culture among architects and decorator artists. Architects also sought to comprehensively address the decoration of entrance areas: ceiling - walls - floor, so artistic themes often continued from building facades into entrance spaces and residential interiors.

Since entrance doors and gates represent the visitor's first contact with a building, they became part of the overall architectural ensemble, important elements of the building's exterior appearance and visual focal points of the facade. Various materials and techniques were used in decorating entrance doors and gates and unique decorative solutions were achieved through their combination. Architects and designers developed both individual (with the owner's initials, house number, protective inscription, construction year) and standardized, often mass-produced samples of entrance doors and gates.

Field surveys allow for the systematization of door typology based on several criteria: material, stylistic execution, principles of decorative design, location of artistic decoration, type of wrought iron ornamentation and more. Specifically, it was found that ceramic medallions, stained and frosted glass, sculptural elements in bas-relief, relief and haut-relief techniques were

used to decorate entrance doors. The main themes of decor included geometric and floral ornaments, occasionally featuring mascarons and portrait sculptures. The main wrought iron ornaments on window grilles of door panels include geometric (circles, squares, diamonds), floral (flowers, branches, local plant leaves), combined (geometric-floral), animalistic (dragon images), narrative (perspective portal) types.

Field surveys of monuments allowed for the identification of master craftsmen, authors of door panels and metal details. Among the most common were the woodworking workshop "Bracia Wczelak", the blacksmithing company of Y. Dashek ("Daschek Lwów"), workshops of M. Stefanivsky, I. Hlynchak, Y. Stankovych and others. In Ivano-Frankivsk, there were "End i S-ka," "J. Weilzen Stanislawów," and in Drohobych, the "L. Russ Drohobycz" workshop specialized in door decor.

Over the decades of active use and the absence of professional repair and restoration work during this time, entrance doors and gates in towns and villages of Eastern Galicia are in poor condition and are often replaced with modern plastic or metal counterparts. Some owners unilaterally replace historical entrance doors in apartments with new ones, which often differ in size, color and are made of low-quality materials, resulting in the loss of the harmonious appearance of the stairwell.

Historical entrance doors and gates also often fall victim to acts of vandalism, such as graffiti painting, theft of authentic hardware, breaking glass and more. Residents paint over graphic images, replace hardware with modern samples and cover broken glass with wooden boards, plywood, or grilles. The overall color scheme of the facade is practically ignored, disrupting the integrity of the artistic concept. Wooden and metal door details often accumulate multiple layers of paint without removing old coatings beforehand. As a result, the paint often peels off and ruins the external appearance of the doors. Additionally, this significantly disrupts their normal functioning. Conversely, inadequate maintenance of painted gates lacks effective protection against moisture.

Over time, authentic historical hardware has been damaged, so in recent years, residents have begun actively installing coded locks and intercoms directly into the door panel, disregarding the artistic design and structure of the doors. Also, nowadays, some owners replace or repaint authentic apartment doors and sometimes supraports, in bright, non-characteristic interior colors such as green, blue, pink, or purple. This destroys the unity of the architectural concept of the entrance space.

However, alongside negative examples of the state of entrance spaces, there is also a positive experience of their preservation and restoration. In recent years, restorers have begun professionally restoring historical gates and doors in Lviv, Ivano-Frankivsk and Kolomyia. From 2009 to 2018, the restoration of gates in historical buildings in Lviv was carried out in cooperation with the German Government Bureau (GIZ) within the framework of the "Municipal Development and Renewal of the Old Town of Lviv" project. Since 2018, the restoration practice has been undertaken by the "Heritage Bureau", which is a structural unit of the Lviv City Council. During this time, dozens of authentic doors and gates have been restored in Lviv, including entrance doors and gates at addresses such as Lychakivska Street, 34; O. Kobylianska Street, 18 (one of the tallest gates in the city, with a construction height of 4.6 meters); L. Hlibova Street, 15 (carriage gate); Snopkivska Street, 28 and others. All work is carried out by local restorers specializing in artistic wood and metal craftsmanship, including Igor Dobryansky, Bohdan Herus, Yuriy Mykolaishyn, Pavlo Voytovych, Ostap Lyshak, Vasyl Hryshkanych and others.

It is worth noting that the "Heritage Bureau" plans to continue implementing the program for restoring authentic gates in buildings located in the historical part of Lviv. Regarding other

cities in Eastern Galicia, the "Frankivsk, which must be protected" initiative in Ivano-Frankivsk promotes the preservation of authentic doors and gates in the city for several years in a row. During this time, several dozen entrance doors in residential buildings in the city have been restored, including those on M. Hrushevsky Street, 17, 38, 42; V. Chornovola Street, 26, 28; Korolya Danyla Street, 1 (Fig. 1) and others. In Ternopil, there are plans to restore the gate of the building on Hetmana P. Sahaidachnoho Street, 11. In 2023, as part of the "Circle of Gates" project, craftsmen started the restoration of gates in Kolomyia at V. Chornovola Street, 9 and V. Chornovola Street, 49. Additionally, entrance doors were restored in a functionalist style building in Kolomyia at Teatralna Street, 23.



Fig. 1. Entrance doors in a residential building located at 1 Korolya Danyla Street, Ivano-Frankivsk (before and after restoration).

As part of the overall architectural concept, an important decorative element of the building is also the main staircase, which stands out in Secessionist buildings in Eastern Galicia due to the variety of compositional solutions and each type of staircase forms an individual shape of the entrance space: circle, semicircle, oval, square, rectangle, drop-shaped form etc. Designers and decorators paid special attention to the artistic solution of metal and wooden railings, particularly the ornaments using geometric motifs (circles, ovals, squares, diamonds, triangles, rectangles, polygons), floral motifs (images of flowers, leaves, branches), combined geometric-floral motifs.

Analyzing examples of stairwell enclosures, it was established that the enclosures, for the most part, are made using forging techniques, with symmetry and rhythm being characteristic compositional elements. However, since the desire to create something new was the creative creed of every artist or decorative art master, this explains the variety of ornaments for the railing decor of main staircases. Forged enclosures were created using endless undulating, dynamic and concise lines. Lines in Secessionist ornamentation became the main theme and the ornament acquired new sound and plastic expressiveness. Overall, Secessionism provided an opportunity

to reassess the importance of ornamentation and determine its place in all forms of art. Additionally, Secessionism blurs the line between structural and decorative elements, meaning that the metal detail primarily becomes a decorative element rather than just fulfilling its utilitarian function.

As a result of on-site inspections, it has been observed that the rate of destruction of authentic stairwells within the structure of entrance spaces of residential buildings is increasing each year. In particular, in today's conditions, railings are often subjected to repainting in non-characteristic bright colors (blue, green, red etc.), which disrupts the integrity of the conceptual design and significantly cheapens the appearance of the entrance space, for example, in the building located at 1 O. Kulchytska Street in Ternopil (Fig. 2). As for villas, some of them now house museums (3 S. Bandera Street in Truskavets), state clinics, or offices, which partially contributes to the preservation of the main staircases in the building.



Fig. 2. Fragment of the main staircase in a residential building located at 1 O. Kulchytska Street, Ternopil.

From 2009 to 2019, the "Municipal Development and Old Town Renewal" project implemented by the Deutsche Gesellschaft für internationale Zusammenarbeit (GIZ) in cooperation with the Lviv City Council carried out a series of initiatives aimed at restoring and preserving Lviv's architectural heritage. Together, they restored numerous staircases in residential buildings. Unfortunately, there are currently no such projects or initiatives and the problem of conservation and restoration of intact objects becomes increasingly critical with each passing year.

One of the important elements of entrance spaces is the flooring, which serves not only a practical but also an aesthetic function in a building, as it is one of the components of the overall compositional concept of the architectural object. The variety in color schemes and the use of diverse ornamental motifs often shape the overall impression of entrance spaces, dictating the character of their design solutions. Various materials were used for covering the floors of vestibules and staircases in residential buildings of Eastern Galicia from the late 19th to the early 20th century, including boards, hardwood parquet, artificial stone tiles, sandstone slabs, marble, concrete, concrete tiles, terrazzo etc.

Ceramic tiles were the predominant material used for covering the floors of vestibules and staircases. In the decoration of entrance spaces, we discovered around a thousand ornamental designs of ceramic Mettlach tiles from over 50 local and Western European firms. We identified a wide range of ornament patterns, but three main types can be distinguished: geometric (based on circles, squares, parallelepipeds, diamonds), floral (featuring decorative images of flowers, leaves, branches, petals) and combined (geometric-floral).

Since the vestibule and staircase are non-residential parts of the building, architects paid attention to several factors when choosing materials for flooring, including durability, resistance to wear and tear, compliance with sanitary requirements (ease of cleaning). In addition, the flooring solutions depended on the client's preferences and the architect's individual creative vision. Quite often, the economic factor was decisive in shaping the entrance space. Consequently, due to the fact that the low price was often the main criterion when choosing ceramic tiles, the floors of vestibules and staircases in many residential buildings in Eastern Galicia have a chaotic character in terms of ceramic tile laying and consist of several types of tiles in one space. Despite the large number of types of Mettlach ceramic tiles, they were products of mass production, so they could not be unique in every residential building in Eastern Galicia. Therefore, identical decorative flooring solutions are encountered, somewhat diversified by color schemes or combinations of borders.

In the Galician region, the priority in the production of ceramic tiles belonged to the I. Levinsky factory. An important reason that hindered the development of Mettlach enterprises in Galicia was competition from numerous firms that produced tiles made of concrete or natural stone and used them for flooring in residential buildings in Lviv, Ivano-Frankivsk, Ternopil and other cities. However, since the late 19th century, decorating entrance space floors with ceramic tiles has been widely used both in major cities of Eastern Galicia (Lviv, Ivano-Frankivsk, Ternopil) and in smaller towns such as Drohobych, Kolomyia, Stryi, Truskavets and others.

To distinguish similar products from different companies, special protective marks were introduced during production. In Galicia, as well as throughout the territory of the Austro-Hungarian Empire, they were legalized by an imperial decree in 1880. The protective mark was the so-called signature of the enterprise in the form of its full name, conditional abbreviation, acronym, or graphic symbol on ceramic tiles. Most enterprises included their branded tiles with the inscription in the vestibule floor composition (firms like "Przedsiębiorstwo Henryka Ebera we Lwowie", "Bracia Mund Lwów", "Adolf Kampel", "A. Gruber", "Wyrób Rakownicki", "Wilh. Arnold. Stanisławów", "Samuel Freudmann Tarnopol" and others). Since the branded tile served as a kind of advertising for the manufacturer, it was deliberately placed so that residents and visitors could see it as soon as they entered the interior, such as in the building at 8 V. Hnatiuka Street in Lviv (Fig. 3).

Usually, the main elements of the inscription were surnames, first names or initials and the name of the city from which the manufacturer originated or where the product was made. Companies started indicating their own names only in the interwar period, as before World War I, companies carried the surnames of their owners. There were even manufacturers with their own logo (for example, "Jan Lewiński Lwów za Barta & Tichý w Pradze"). It is worth noting that nowadays, tiles with the name of the company are particularly often damaged.

Ukrainian Galician ceramics not only successfully competed with Western European supplying firms, gradually displacing them from their markets, but also paved its way into Western Europe. Additionally, Galician educational institutions produced qualified specialists (technologists, educators, artists, highly skilled craftsmen) who could compete with European masters [24, 50]. The artistic qualities of ceramic Mettlach tiles (ornamental compositions,

stylistic solutions, color combinations) created by Galician artists in the early 20th century were a significant achievement in the art of artistic and industrial ceramics in the western Ukrainian lands.



Fig. 3. Ceramic Mettlach tile in the entrance space of a residential building located at 8 Acad. V. Hnatiuka Street, Lviv.

In conclusion, it can be argued that Mettlach tiles are much stronger and more durable than other decorative elements, which is why they have been preserved in good condition to this day. In our time, during the restoration of entrance doors in a residential building at 1 Korolya Danyla Street, Ivano-Frankivsk, the solution for the flooring inspired specialists to decorate the stained-glass windows of the entrance doors with numerous lemons according to the concept of interaction of arts in the entrance space (Fig. 1). However, in modern conditions, asphalt is often laid in driveways on damaged sections of flooring, or authentic tiles are replaced with modern ones without maintaining the integrity of the conceptual idea in the building's interior.

As for ceramic facing tiles used for wall decoration in interiors, they mostly did not duplicate the facades but developed their coloristic and ornamental theme inside. The division of facing tiles into exterior and interior was reflected in the use of ornamental motifs. Mostly, interior ceramic tiles adorned the lower part of vestibule walls and sometimes staircases similar to classical panels. In such a monochromatic wainscoting, often in green, blue, burgundy, or white, the walls in the vestibule of the building were faced. Their general placement could be frieze-like, as in the building at 31 Volynska Street, Lviv (Fig. 4), or chessboard-like, or individual tiles, similar to inlays.



Fig. 4. Ceramic facing tiles in the decoration of walls in the entrance space of a residential building located at 31 Volynska Street, Lviv.

Therefore, in interiors, ceramic tiles were mostly used in entrance corridors on walls in strips up to 1.5 meters wide. They were predominantly monochromatic or polychromatic with a simple pattern. Sometimes, entire surfaces of the baseboard or ornamental panels were created from such patterned tiles. Ceramic facing tiles can also be found in the upper part of vestibule walls or passageways or from the bottom to the middle of vestibule walls. Lower and upper tile friezes were predominantly unrelated in thematic imagery.

A special place in the ensemble decoration program of entrance spaces of residential buildings in Eastern Galicia, alongside exquisite wrought ironwork of stair balustrades and ornamental flooring, is occupied by artistic murals. Thus, vestibule ceilings, stairwell ceilings, walls in entrance areas, through passages, ceilings above entrance portals, ceilings under stair landings and the lower part of staircases were adorned with artistic murals.

The preserved artistic murals in residential buildings to this day are characterized by high-quality execution, diversity of themes and richness of color solutions. Unfortunately, the number of artistic murals in entrance spaces of residential buildings and villas decreases every year due to unskilled repair work, during which murals are often whitewashed or improperly restored. As a result of these factors, the authentic color palette of murals is lost and their artistic value is significantly reduced. Moreover, mural paintings are not long-lasting and often deteriorate due to the destructive effects of time, as seen in the building at 48 Pekarska Street, Lviv (Fig. 5).

A significant number of murals in residential buildings remain hidden under layers of paint from different periods, waiting to be uncovered. To encourage society to consciously preserve architectural heritage, which is an important part of our history, various activities are being undertaken, including professional restoration, cultural and artistic events and exhibitions. Special attention in this direction deserves the work of the restoration bureau "Karp Restorer" and the restoration workshop of Irina Hirna "Gadra", which promote the necessity of professional restoration of Lviv's historical monuments, particularly focusing on artistic murals.

Decorative stucco, more than painting, clearly expresses its connection with architecture, especially in the entrance areas of buildings. The entrances to buildings as well as the ceilings, walls of passages, vestibules and staircases were often adorned with plastic forms of plant or geometric nature. Sculptural decor was crafted from hydraulic lime, gypsum, cement and so-called artificial stone using the stucco technique, acquiring marble-like properties upon

hardening. Thanks to this technique, craftsmen were able to achieve various plastic and decorative effects.



Fig. 5. The artistic mural on the ceiling in the entrance space of a residential building located at 48 Pekarska Street, Lviv.

In the entrance space, the planes of sculptural decor are symmetrically arranged in relation to the entrance, aligning with the spatial composition of the building and harmonizing with the architecture through rhythmic “beats” and pauses [12, 71]. The artistic features of decorative stucco were largely developed in accordance with the building’s stylistic tendencies. There are preserved examples of polychrome decorative stucco in entrance spaces, but stucco and other decorative elements rarely contrasted in color with the wall. Unfortunately, deliberate damage or spray painting of decorative stucco with aerosol cans is encountered nowadays, which diminishes the artistic value of authentic design elements. Neglect and lack of regular maintenance sometimes led to the disappearance of valuable architectural details in entrance spaces, including sculptural decor. Consequently, if timely maintenance is not carried out, the condition of walls can significantly deteriorate, as seen in the building at 28 Hetmana I. Mazepy Street in Ivano-Frankivsk (Fig. 6) and the costs for professional restoration can increase substantially.

Important in creating aesthetically pleasing interior spaces was the art of stained glass, particularly the art of stained-glass windows. During the Secession period, stained glass windows flourished as they complemented well with other materials such as metal, wood, natural stone, concrete and more. Thanks to their vibrancy, stained glass windows almost always occupied a key place in the artistic decoration of residential interiors because colored glazing aimed primarily to aestheticize the everyday living environment of people. Since stained glass windows create a certain emotional atmosphere in entrance spaces, architects usually anticipated the placement, dimensions and color scheme of stained-glass windows in advance, as they were the element that harmonized the interior of the premises with the exterior of the building. Unfortunately, at present, a large number of stained-glass windows in the entrance spaces of residential buildings

has been lost or partially lost, as seen in the building at 2 Y. Malaniuka Street (Fig. 7) and this trend continues.



Fig. 6. The dilapidated condition of the entrance space of a residential building located at 28 Hetmana I. Mazepy Street, Ivano-Frankivsk.



Fig. 7. Stained glass window in the entrance space of a residential building located at 2 Y. Malaniuka Street, Lviv (manufactured by "Krakowski Zakład Witrażów, Oszkleń Artystycznych i Fabryka Mozaiki Szklanej S.G. Żeleński").

However, it is worth noting that in recent years there has been a positive trend in the restoration of stained-glass windows in residential buildings in Lviv, Ivano-Frankivsk and Drohobych. Thanks to the support of the German Society for International Cooperation (GIZ) and the professionalism of stained-glass master's from the Lviv National Academy of Arts, in 2015 a unique 11-meter-stained glass window depicting the Carpathian landscape in the Secession style was restored in a residential building at 6 I. Bilozir Street in Lviv. In 2021, restorer Maria Shumska-Barvinok restored a stained-glass window from a building at 26 K. Levitsky Street in Lviv (Fig. 8).

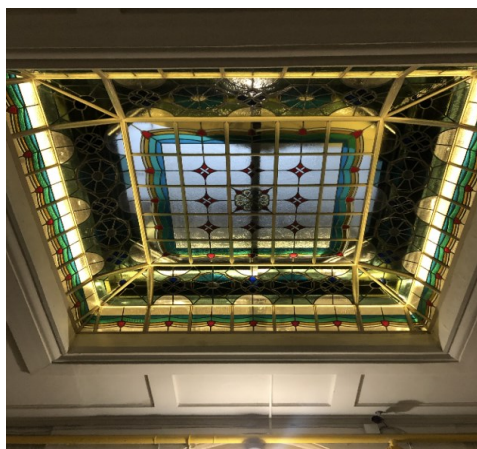


Fig. 8. Restored stained glass window on the second second-floor in the entrance space of a residential building located at 26 K. Levitsky Street, Lviv.

The uniqueness of this stained-glass window lies in the fact that it serves as both the ceiling of the vestibule on the first floor and the floor of the apartment on the second floor.

The initiative "Frankivsk, which must be protected" has been professionally restoring entrance gates in Ivano-Frankivsk for several years, including the overhead stained-glass windows. Moreover, residents often initiate the installation of modern equivalents in place of lost authentic stained-glass windows in stairwells and entrance doors to preserve the integrity of the entrance area of residential buildings. Modern stained-glass windows adorn entrance spaces and lend them an initial solemnity.

Conclusions

Leading Galician architects, when constructing residential buildings, adhered to the principles of integrating arts in decorating entrance areas and comprehensively designed all elements of artistic decoration in accordance with the requirements of contemporary construction. The program of artistic decoration of entrance spaces included embellishing doors, floors, stairs, walls, ceilings and windows. Therefore, during architectural planning of the building, the issue of complexity was crucial: ceiling-walls-floor.

Decorative art played a significant role in shaping the entrance area and its artistic expressiveness. The floor pattern, stained glass windows, staircases and color scheme of the interior were meant to contribute to the building's decoration as elements of the overall compositional design, aiding artistic clarity and clear perception of interior forms and volumes.

In other words, the artistic image of residential architecture was formed through the organic interaction of various spatial arts - sculpture, painting, decorative and applied arts.

In modern times, entrance spaces often lack regular care and cleaning. Repair works in these areas typically occur haphazardly, damaged details are replaced with modern cheap substitutes and sometimes there's unprofessional restoration of individual design elements. Such actions often result in the appearance of aesthetically questionable items in the interior and the destruction of authentic decorative samples. Currently, decorative elements require comprehensive scientific and restoration research, followed by conservation and restoration measures for their recovery and preservation.

At the same time, it is worth noting that in recent years, there has been increasing emphasis on the preservation and the necessity of restoration of entrance doors and gates, as well as authentic polychromy, including artistic paintings and stained-glass windows. Efforts initiated by architects, art historians and other specialists are being made in restoration, cultural and artistic activities and educational-exhibition activities. For instance, in Lviv, meetings of professional restorers and residents have started, where the importance of adhering to requirements for maintaining the facades of buildings within the historical area is discussed. Specialists also share methodological recommendations regarding the repair of walls, wooden structures and metal elements both in the exterior and interior, urging residents of residential buildings to seek consultation to preserve the artistic value of authentic decoration.

As a result of the conducted research, three main types of entrance spaces were identified based on their layout (inside the volume or section; offset to the right or left relative to the main axis of the building; corner placement) and four groups of entrance spaces based on the presence of decoration were established:

- entrance space with paintings and artistic metalwork on stairs;
- entrance space with sculpting and artistic metalwork on stairs;
- entrance space with paintings, sculpting and artistic metalwork on stairs;
- entrance space with paintings, sculpting, stained glass windows and artistic metalwork on stairs.

Regarding the placement locations, four placement techniques of decoration on surfaces were determined:

- decoration on the floor and with artistic metalwork (the most common variant);
- decoration on walls, floor and with artistic metalwork;
- decoration on the ceiling, floor and with artistic metalwork;
- decoration on the ceiling, walls, floor and with artistic metalwork.

The results of the research suggest that the reference to architectural heritage of past times is particularly relevant because the architecture of entrance spaces in residential buildings of Eastern Galicia from the late 19th to the early 20th century was created based on the principle of integrity of the architect's conceptual idea and the decorative arts masters, programmatically focused on implementing the principle of interaction of spatial arts.

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