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MUSEUM COMPLEXES IN THE URBAN STRUCTURE OF METROPOLITAN LVIV

KOMPLEKSY MUZEALNE W STRUKTURZE URBANISTYCZNEJ METROPOLITALNEGO LWOWA

ABSTRACT

The article discusses the expansion of the influence of the museum as a culture forming structure on the example of one of the most beautiful cities in Eastern Europe. Lviv is considered a regional metropolis, its cultural influence extends across Western Ukraine. The paper presents the evolution of the museum's function in the spatial development of Lviv and urban conditions of expanding this function in a modern city. The need for the placement of museum complexes on the outskirts of Lviv's city center was determined.

Key words: Lviv, museum complex, museum, culture

STRESZCZENIE

W artykule zaprezentowano rozszerzenie sieci muzeów jako obiektów kultury na przykładzie Lwowa. Lwów obecnie jest uważany za metropolię regionalną, natomiast jego kulturalny wpływ rozprzestrzenił się na zachodnią Ukrainę. Przedstawiono ewolucję funkcji muzealnej w rozwoju przestrzennym Lwowa, a także urbanistyczne uwarunkowania rozszerzenia tej funkcji we współczesnym mieście. Określono potrzebę w lokalizacji muzealnych kompleksów na obrzeżach śródmieścia Lwowa.

Słowa kluczowe: Lwów, kompleks muzealny, muzeum, kultura

1. INTRODUCTION

In the modern world, culture and entertainment have become an important driving force behind the process of the development of cities, which has automatically led to an increase in the importance of museums, which, by design, fulfil a culture forming role¹.

Numerous new museums have been built all over the world, both in large metropolises, as well

as in small towns during the beginning of the XXI century – museums that specialise in a diverse range of subjects – we can even speak of a peculiar museum boom. In many cases museums become not only centres of culture, visited by residents and tourists, but also architectural and urban landmarks².

Sociologists believe that museums are currently being visited by more people than they have been over the course of their entire history. Despite the wide accessibility of museum collections on the

¹ B. Jałowiecki, *Przestrzeń ludyczna*, "Studia Regionalne i Lokalne", Iss. 3 (21), 2005, p. 11.

² Speech: museum, 2013, No. 11, p. 18.

Internet, many people prefer direct contact with works of art. It is nothing short of a paradox that the more a given piece of art gets popularised in the media, the more people want to see it directly. It is for this reason that the “experience economy” that materialises itself in cultural tourism has given museums the rank of important economic factors, often bringing cities considerable income³.

It became clear in the XX century that a cultural offering in combination with a tourism-related one can become a significant factor in the development of those cities that possess a rich cultural heritage – this is why, starting in 1985, the Council of Europe has been granting the title of the European Capital of Culture to a city of its choosing each year. For instance, cities that have so far been awarded the title include Paris (1989), Madrid (1992), Krakow (2000), Genoa (2004), Tallin (2011) and Wrocław (2016). Following this custom, Lviv was selected to be Ukraine’s capital of culture in 2009⁴.

Lviv is currently a de facto regional metropolis: the range of the influence and impact of the city in many areas (culture, science, university-level education, logistics and international communications) exceeds the administrative limits of the Lviv oblast and covers the entire region of Western Ukraine⁵. Due to unique compositional and landscape values, the Lviv metropolis is considered one of the most beautiful in Eastern Europe⁶.

2. PRESENTATION OF THE PROBLEM

There are 22 state and communal museums in Lviv’s city centre, with the largest including the Andrey Sheptytsky Lviv National Museum, the Lviv Arts Gallery (called the Lviv Painting Gallery up to 1998), the Lviv Historical Museum (formerly called the Lviv Lubomirski Family Museum) as well as the Lviv Ethnographic and Industrial Museum, which

has a rich and diverse collection of both professional and folk art, old prints, documents and furniture. It needs to be highlighted that the exhibition spaces of these museums were shaped in the beginning of the XX century and have to this day remained practically unchanged⁷. There are also around 20 small private galleries which feature works of art and sell them. The rich and diverse collections of Lviv’s museums have proven popular among domestic and foreign tourists: 2,5 million tourists visited Lviv in 2016, of which around 10% stated visiting museums and exhibitions as the goal of their trip⁸.

For historical reasons, the main part of the museums’ exhibitions (excluding the open air museum – “Shevchenkivskiy Grove” Folk Architecture Museum in Lviv) has been grouped in the strict city centre of Lviv. Today, when the flow of tourists from Ukraine and from abroad is constantly rising, it can be plainly seen that the existing conditions and capacity for exhibiting the cultural heritage that has been amassed in the city are unsatisfactory; this primarily applies to the museums’ collections. Furthermore, there are no modern exhibition structures in Lviv, structures that could be used to organise large cultural events, like the yearly Book Publishers Forum or an exhibition of modern sculpture and spatial installations. By the way, the aforementioned events are currently organised at the Palace of Art and in a number of additional museum spaces in the city centre, in halls that are too cramped and with no perspective of expanding exhibition space.

A considerable expansion of the Lviv city centre’s cultural offering was proposed already in the 1960’s in the form of arranging a large museum and exhibition complex on Citadel Hill. The author of this conceptual design, Yaroslav Novakivskiy (the son of the famous painter Oleksy Novakivskiy), proposed the expansion of the Ukrainian Arts Museum (currently the Andrey Sheptytsky Lviv National Museum) on the south-eastern slope of the Citadel and connecting it with the Library of the Ukrainian Academy of Sciences and the Lviv Painting Gallery, which are located beside the Citadel to the north east, through a park. It was also postulated to adapt the XIX-century buildings of the Citadel to accommodate exhibitions⁹.

³ N. Frolova, *The museum civilization*, Speech: museum, 2013, No. 11, p. 24.

⁴ B.S. Posatskyi, *Urbanistychni kontseptsii rozvytku funktsii kultury u znachnistom misti (na prykladi Lvova)*, *Dovid ta perspektyvy rozvytku mist Ukrainy. Problemy rekonstruktsii v teorii ta praktytsi mistobuduvannia: zbirnyk nauk.prats*, Vyp. 27, ed. Yu.M. Palekha, K.: DP UDNDIPM “Dipromisto”, 2014.

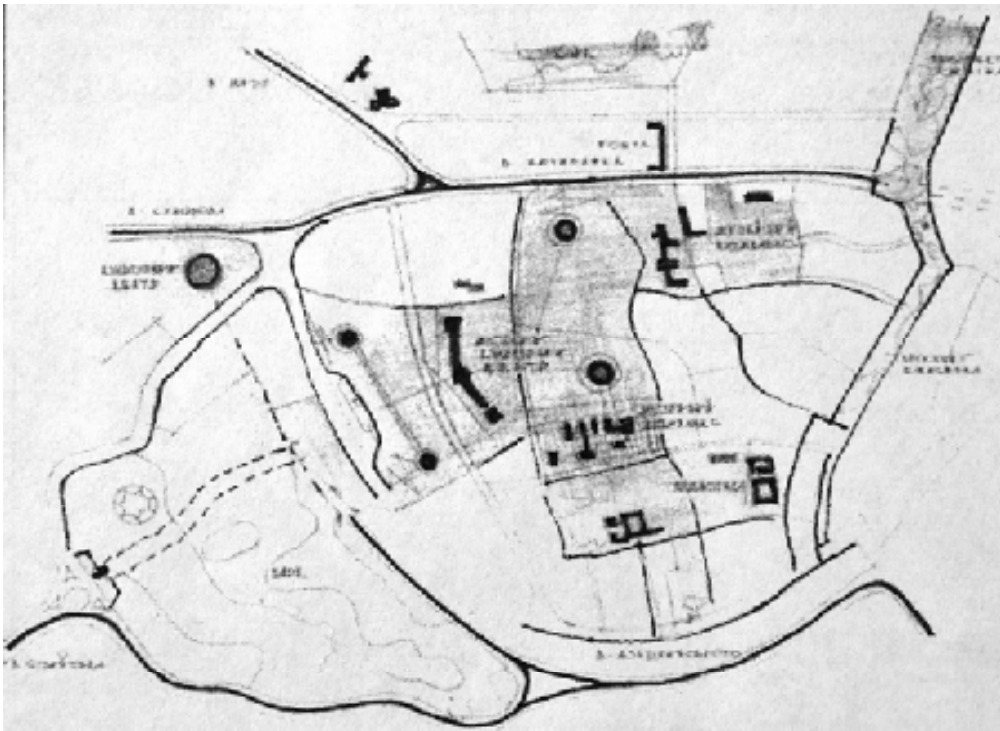
⁵ B.S. Posatskyi, *Problemy urbanistyczne Obszaru Metropolitalnego Lwowa/Procesy metropolizacji w Regionie Podkarpackim Rzeszów – Lwów*, Biuletyn KPZK, Vol. 230, Warszawa 2007, p. 215–228.

⁶ B. Podhalański, *Lwów w systemie sieci metropolitalnych Europy*, [in:] *Creative Urbanism*, International Scientific Conference dedicated to the Century Anniversary of Urban Planning Education at Lviv Politechnic, City of Lviv, May 24–25, 2013, p. 117.

⁷ *Lviv. A Guidebook for the Visitors*, The Centre of Europe Publishing House, Lviv 2007, p. 505.

⁸ <http://www.touristinfo.lviv.ua/uk/b2b/marketing%20surveys%20results> (access: 10.05.2017).

⁹ D. Posatska, *Ukrainskyi panteon. Plany rozbudovy Natsionalnoho muzeiu u Lvovi v 1920 – 60-h rr.*, “Narodoznavchi zoshyty”, Iss. 5–6, 2004, p. 870–877.



III. 1. The concept of expanding the cultural offering in Lviv's city centre by Yaroslav Novakivskiy, 1969

II. 1. Koncepcja rozszerzenia oferty kulturalnej w śródmieściu Lwowa autorstwa Jarosława Nowakowskiego, 1969

According to Novakivskiy, the construction of his conceptual design would have increased Lviv's rank, significantly aiding in establishing the role of the city as a regional centre of culture in Ukraine – and at the same time of such a centre in Eastern Europe. We can acknowledge that a fragment of Novakivskiy's conceptual design was implemented in the beginning of the 1990's – we are talking about the construction of the Palace of Art in the vicinity of the Art gallery and placing the neighbouring XIX-century Potocki Family Palace under its management; both buildings stand near Kopernyka street¹⁰.

The construction of many new structures serving the widely understood purpose of promoting culture and that stand out through their original – and sometimes even controversial – architecture in European cities has shown their immense popularity and the increase in communal income that it brings, especially from tourism. It is precisely due to the booming development of tourism that structures which serve to promote culture should be treated as ones that provide mass service, with appropriate criteria used in their design. First, this applies to urban planning criteria – the selection of a site for a building within a city (in the city centre or on the outskirts), as well as the selection of the functional scope of the structures that are to belong to a single complex. It would be beneficial to highlight the bold layouts that feature a high saturation of areas with buildings that serve culture, which causes entire districts to become its

conveyors – the City of Culture of Galicia in Santiago de Compostella in Spain or the Saadiyat Cultural District on Saadiyat Island in Abu Dhabi¹¹.

Due to the constantly increasing density of the built environment of Lviv's city centre and the absolute dominance of residential use in modern buildings, the deficit of culture forming forms of use increases and the lack of new and modern structures becomes a common phenomenon.

During the development of the large cities of Ukraine – including Lviv – in the second half of the XX century, polycentric systems of citywide service centres have been built, with each being composed of a main centre and a number of local centres situated on the border between city centres and new districts. These types of local centres offer various types of services, or are monofunctional (e.g. sports stadiums or exhibition grounds). Meanwhile, museums traditionally remain in the centre of Lviv and with the constantly ongoing densification of urban tissue with apartments and offices there remains practically no room for the development of museums.

¹¹ K. Januszkiewicz, *Centrum Kultury Globalnej, Saadyzat Dystrykt Kultury w Abu Dhabi, ZEA*, [in:] *Creative Urbanism*, International Scientific Conference dedicated to the Century Anniversary of Urban Planning Education at Lviv Politechnic, City of Lviv, May 24–25, 2013, p. 60–61; B.S. Posatskyi, *Muzei u prostori mista, Dosvid ta perspektyvy rozvytku mist Ukrainy. Problemy rekonstruktsii v teorii ta praktytsi mistobuduvannia: zbirnyk nauk.prats*, Vyp. 27, ed. Yu.M. Palekha, K.: DP UDNDIPM "Dipromisto", 2014, p. 83.

¹⁰ B.S. Posatskyi, *Urbanistychni kontseptsii...*, op. cit., p. 110.

Because the capacity to adapt historical buildings to the needs of museum exhibitions has been all but exhausted in Lviv, the necessity of shaping a polycentric system of museum complexes located outside of the historical city centre has become obvious.

Taking into account urban planning-related conditions and the actual capacity of the management of municipal land, we should discuss the possibilities of placing new museum complexes in the outlined local service centres, taking into account spatial development plans. This is supported by circulation conditions, namely: good accessibility using public transport from other parts of the city. The wide offering of services provided to clients is also an important factor, which attracts many people: seeing a museum's collection is proposed as if it is an addition, which is a particular quality of mass services.

It should be pointed out that in the conditions of modern spatial development and the shaping of the services networks in large Ukrainian cities, the role of museums can be discussed in two aspects. First – as traditional culture forming centres in need of development. Second, from an urban planning point of view, new museum complexes can be treated as specialised local centres within the polycentric system of an urban area. In the modern world, large museums become – to use a term by Peter Eisenman, an acclaimed designer of museums – “cultural supermarkets”. This is what causes the necessity of creating an appropriate circulation-oriented and technical infrastructure in their vicinity.

Apart from this – in the case of Lviv – we should not forget about the need to develop the cityscape beyond the borders of the city centre – new cultural facilities can significantly aid in its shaping and enrichment.

The shaping of the polycentric urban structure of Lviv (the central node in the historical city centre and the local centres outside of it) was first proposed in 1970 and since that time the idea has been developed and fleshed out in the city's spatial development plans of 1993 and 2010. The locations of the placement of three local centres have remained unchanged, these centres are: West – Gorodotska street (near the commuter rail train station), East – the crossing of Lychakivska street and Pasichna street; and South – Stryiska street (between Stryiskiy Park and the rail line)¹².

Taking into account the present economic and urban planning conditions, postulating the further

development of the polycentric structure of Lviv remains topical at the beginning of the XXI century; its “usable” area can be increased thanks to changing the form of use of former industrial areas¹³. Out of the urban nodes, only the one near Stryiska street – which is the main transport artery of the city in the north-south direction – can be considered for the actual development of culture forming forms of use. Construction began on a new regional and urban centre here in the 1980's. The construction of a large, fifteen storey office building combined with a conference hall, a complex of buildings for the Ukrainian Academy of Sciences and a Red Army Theatre were planned here. By the time the USSR dissolved in 1991, only the Academy of Sciences building complex was completed, while the two remaining structures were still in the frame stage (in the form of concrete structural frames). A Tax Office was established in the office building when it was finished towards the end of the 1990's.

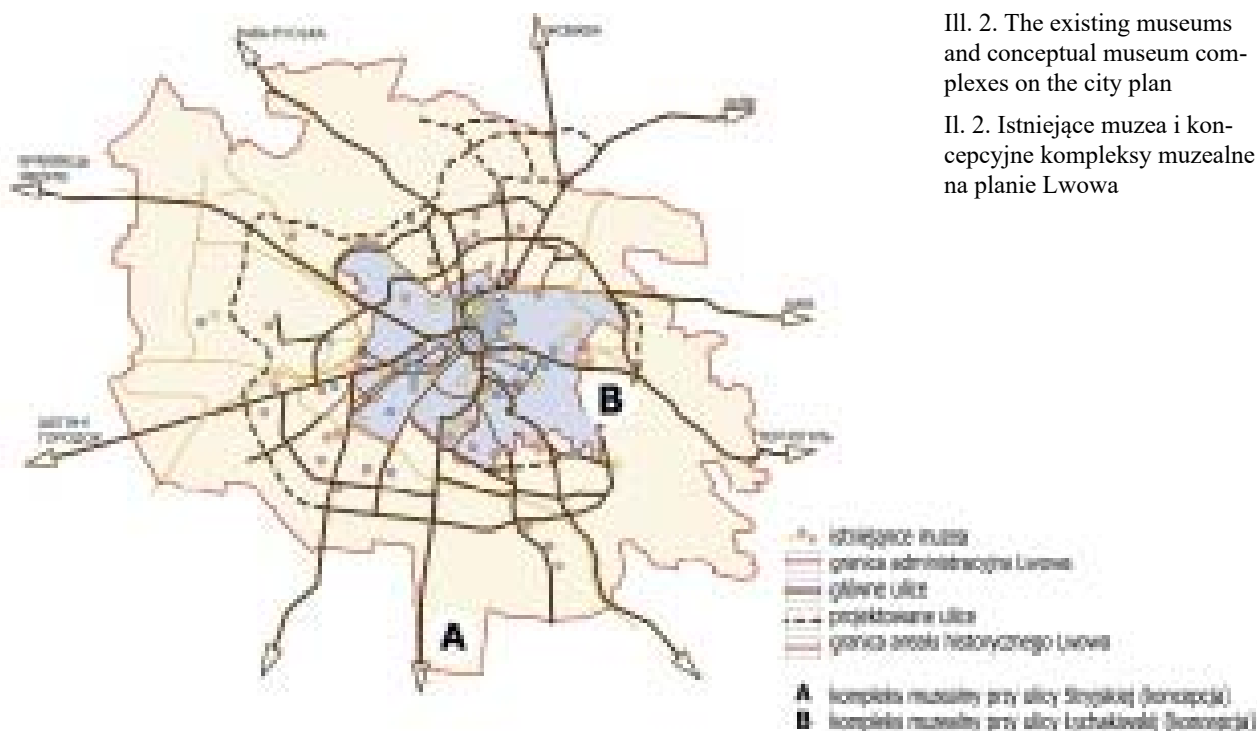
At the beginning of the XXI century, in place of the demolished structure of the theatre, work began on the construction of the Ukrainian Catholic University, which, taking into account its widely understood culture forming function (religious and secular culture) allows it to be included in the southern local centre. The spatial development plan for Lviv of 2010 features the further development of the southern local centre and the expansion of its area after incorporating the areas on the western side of Stryiska street.

Near the crossing between Stryiska street and the city's bypass to the west, a large shopping centre was built in the beginning of the XXI century (containing Auchan and Epicentr supermarkets), while to the east, near the hippodrome, the Lviv Arena football stadium was built before the EURO 2012 championships. Developed in 2008, the master spatial development plan of the adjacent area featured a division into a number of functional zones, with exhibition areas being preferred. The sources of a couple of streams and of the small Zubzha river – which belongs to the Black Sea drainage basin – are located here, as well as the European drainage divide line which runs through Lviv. For this reason, this area requires protection and appropriate development, with an exposition of natural elements.

Thus it appears to be logical to diversify and enrich the manner of use of this area through

¹² T.O. Trehubova, R.M. Mykh, *Lviv. Arkhitekturno-istorychnyi narys*, Budivelnyk, Kyiv 1989, p. 210.

¹³ B.S. Posatsky, *Transformacje przestrzenne centrum Lwowa (plany i realizacje w ciagu XX i na poczatku XXI wieku)*, “Zeszyty Naukowe Politechniki Czestochowskiej”, Iss. 169, Budownictwo, Vol. 20, 2014, p. 217.



introducing museums into buildings and open areas, while treating the entirety as a landscape work. The proposed urban conceptual plan called *Territory of Culture* features the shaping of a large museum and exhibition centre on the southern outskirts of Lviv, in which permanent and temporary exhibitions could be arranged both in and outdoors.

The conceptual urban plan of the development of the *Territory of Culture* was presented in 2011 in a master's thesis by V. Khoma, developed at the Chair of Urban Planning of the Lviv Polytechnic National University under the supervision of professor Bohdan Posatsky. It covers the elongated belt formed by an undeveloped area of around 200 ha, which is outlined from the north by Vernadskoho street, and by the bypass to the south. The western part of the area lies within the city limits, while the eastern one near the Zubzha river belongs to the suburban village of Zubzha, which borders on the largest of Lviv's residential districts – Sikhov, inhabited by 120 thousand residents.

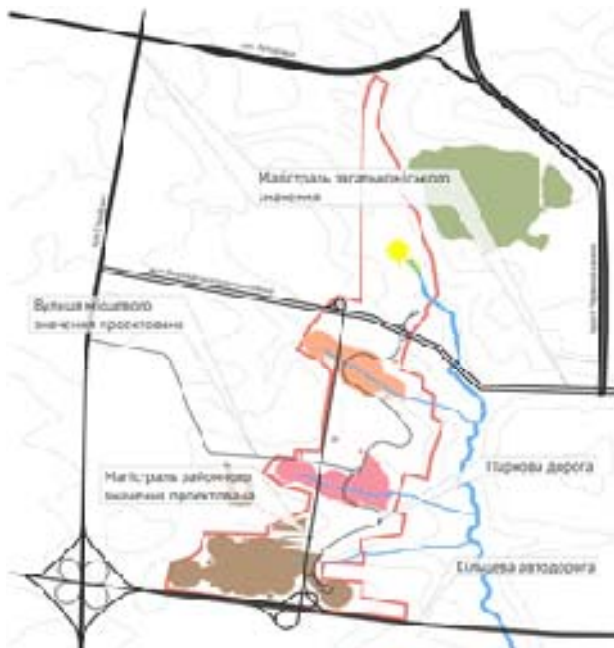
The planned *Territory of Culture* has convenient transport links with other districts and is connected to national and international transport nodes. The distance from the historical city centre is around 7 km, with a bus station being located near Stryiska street (which processes inter-city and international traffic), while the Lviv airport, which processes national and international air traffic, is 8 km away. A bus line is planned to connect the area with the city centre, the main train station and airport, as well as a bus and tram line to Sikhov.

The conceptual design has been based on the principle of mixed-use land development. The leading role is played by its culture forming aspects, supplemented by the aspects of the landscape and of recreation in open areas. The territory has been divided into a series of zones: section I, the northern one: “kids’ town”, devised as a combination of



III. 3. The territory along the Stryiska str. which is the site of the sources of several streams and the river Zubzha, edited by V. Khoma, 2011

II. 3. Obszar wzdłuż ul. Stryjskiej, na którym znajdują się źródła kilku potoków oraz rzeka Zubzha, oprac. W. Choma, 2011



Ill. 4. The transport system in the conceptual design of *The Territory of Culture*, edited by V. Khoma, 2011

Il. 4. Układ transportowy w koncepcji projektu *Terytorium Kultury*, oprac. W. Choma, 2011

small architectural forms within a landscape composition; section II, the southern one, with a broadly understood culture forming function, composed of three complexes: 1 – entertainment, 2 – museum and exhibition complex, and 3 – physical culture and active, open-air recreation. A comprehensive network of small squares, sidewalks and paths for pedestrians, as well as a separate network of bike lanes has been designed.

One important element of the *Territory of Culture* is the recultivation of small watercourses which serve as the source of the river Zubzha and which are among the oldest elements of the hydrological network of the Lviv area. An appropriate shaping of the landscape has been planned, exposing the local flora, which is distinct of the meadows in the Zubzha river valley. Taking into account the size of the *Territory of Culture* and the complexity of the functional programme that has been proposed, the design includes a division of its construction into phases, which are dependent on funding capabilities¹⁴.

The construction of the proposed conceptual design in the vicinity of already existing commercial and sports buildings will lead to the establishment of a large mixed-use centre with a wide and

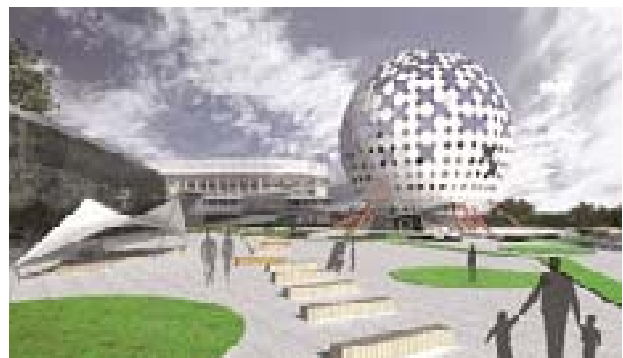


Ill. 5. The southern section – museum and exhibition complex, edited by V. Khoma, 2011

Il. 5. Część południowa – kompleks muzealno-wystawowy, oprac. W. Choma, 2011

diverse offering on the southern outskirts of Lviv, which will, in effect, make it possible to lessen the load on the historical city centre and create more comfortable conditions for experiencing culture by both the residents of Lviv, as well as large amounts of tourists.

As it has already been mentioned, the polycentric system of Lviv includes the eastern local centre on the crossing of Lychakivska and Pasichna streets – which are important transport arteries. The 30 ha area has convenient transport connections with other parts of the city and is currently the site of the final stop for commuter buses that travel in the eastern direction, while in the vicinity there is the Lychakiv Lviv train station (which only processes cargo



Ill. 6. Museum and exhibition complex – general view, edited by V. Khoma, 2011

Il. 6. Kompleks muzealno-wystawowy – widok ogólny, oprac. W. Choma, 2011

¹⁴ V.I. Khoma *Prostir kultury u znachnishomu misti (na prykladi Lvova)*, M.Sc. dissertation thesis written under the leadership of prof. B. Posatskyi, NU “Lvivska politekhni-ka”, Lviv 2011.



Ill. 7. Museum complex on Lychakivska st. – functional zoning, edited by A. Pizhovska, 2013

Il. 7. Projekt kompleksu muzealnego przy ul. Łyczakowskiej – podział na strefy funkcjonalne, oprac. A. Piżovska, 2013

trains), which can become an interchange hub for municipal and regional transport. The existing built environment of the site is composed of partially operational industrial plants (cargo truck refitting) and small single-family homes with small backyards. Many of these houses have been redeveloped into shops, bars, etc. during the last decade.

In the 1980's and 1990's a series of study designs of the spatial development of this site were developed, however none of them was implemented; unfortunately, none of them featured an appropriate scope of the aspect of culture. Its wider introduction was proposed in the master's thesis by Alisa Pizhovska, developed at the Chair of Urban Planning of the

Lviv Polytechnic National University in 2013 under the supervision of professor Bohdan Posatsky.

As far as the previous designs featured the placement of new commercial buildings mainly along Pasichna street, the exit Lychakivska street was not accentuated. According to the original conceptual design, spatial solutions were developed that included the industrial plants along Lychakivska street, with an area of 14 ha – this is in line with the current tendency of restructuring post-industrial areas in Lviv and searching for new forms of use for them. As far as the areas outside of the Lviv city centre are concerned, the new forms of use must meet ecological requirements – a requirement that is met in



Ill. 8. Museum complex on Lychakivska str. – general view, edited by A. Pizhovska, 2013

Il. 8. Projekt kompleksu muzealnego przy ul. Łyczakowskiej – widok ogólny, oprac. A. Piżovska, 2013

its entirety by structures that feature culture forming forms of use.

The area of the proposed museum complex near Lychakivska street would occupy an elongated plot with a length of around 700 m; in the design it has been divided into a number of functional zones: an entrance square, a museum and exhibition complex, a recreational zone and a business zone. The structures would be provided with driveways for vehicle traffic and would be connected by a branching network of bicycle lanes and pedestrian walkways. The open exhibition space has been designed to feature the option to host specialist industrial exhibitions (industrial machinery and equipment, transport vehicles etc.). An open area has been outlined for the outdoor exhibition of sculptures and various types of spatial installations¹⁵.

The functional and spatial structure of the complex would be shaped by the buildings of the museum centre, an interactive science and technology centre, a library and mediatheque, cinema and an information and service centre. The design also features the preservation of an open space for the hosting of exhibitions and for recreation. The area of the complex has been treated as a pedestrian traffic zone, with driveways leading to parking spots located from the side of Lychakivska st. The museum complex that is being designed is treated as a component of the eastern local centre, which is why providing it with transport links to other parts of Lviv – as well as other cities – is of fundamental importance. To this end, the design features an extension of the tram line and an expansion of the interchange node near the Lviv Lychakiv train station. The spatial structure of the complex is characterised by a combination of buildings with freely accessible open spaces with greenery and forms of street furniture. In the general spatial layout of Lviv, the new complex could play the part of a sort of gateway into the city from the east (Tarnopol, Vinnitsa).

CONCLUSION

Keeping in mind the significant cultural potential of Lviv and the constant increase of tourist traffic, it is advisable to search for opportunities for the spatial development of forms of use associated with culture outside of the city centre.

The conceptual urban plan of the polycentric layout of new large culture centres is in line with the general strategy of the spatial development of Lviv up to the year 2025 and is conducive to the further development of public space within the city, elevates the attractiveness of the city in terms of tourism and aids in its international promotion as an Eastern European metropolitan culture centre.

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