

The main (grand) staircase in the architecture of the entrance spaces of residential buildings in Eastern Galicia in the late nineteenth century and first third of the twentieth century: typology, artistic solution of railings, manufacturers

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Abstract

Following the results of field research, the main (grand) staircase in the architecture of the entrance spaces of residential buildings in Eastern Galicia at the end of the nineteenth century and the first third of the twentieth century was analysed. Main (grand) staircases are classified according to the principles of shaping (single-marching, double-marching, and multi-marching, spiral), the material of manufacture (wood, metal, stone and concrete) and the stylistics of the artistic design of railings (using geometric motifs, with floral ornaments that are combined and plastered). The leading manufacturers of main staircases were identified, the products of which decorated the entrance spaces of residential buildings in Eastern Galicia in the late nineteenth and first third of the twentieth century. The relationship between the main staircase and other arts in the decor of the entrance spaces of residential buildings in Eastern Galicia from this period were traced.

Keywords: main (grand) staircase, stairways, railings, entrance space, residential architecture, synthesis of arts

1. Statement of the research problem

We focused on the analysis of the main (grand) stairs in the structure of the entrance spaces of residential buildings in Eastern Galicia in the late nineteenth and first third of the twentieth century. Because nowadays residents of apartment buildings often prefer to adapt the decoration of the entrance spaces to modern needs and their tastes, neglecting the preservation of original details, our task is to draw attention to the need for preserving authentic elements and their professional restoration in today's conditions in case of damage, replacement or modernisation taking into account the style of the building. Cataloguing the existing samples of stairs in residential buildings in the present, with the inclusion of detailed photographs, will help to preserve them, and if necessary, to restore or replace already lost elements of wood, stone, artistic metal, etc.

2. Connection with scientific or practical tasks

The article is produced in accordance with the theme of the dissertation research "Synthesis of arts in the entrance spaces of residential buildings of Eastern Galicia in the late XIXth – first third of the XXth century", approved by the Ministry of Education and Science of Ukraine.

3. Analysis of recent sources and publications

The architecture of Eastern Galicia in the late nineteenth and early twentieth century has been the subject of research of many scientists. Significant factual material about the decoration of Secession residential buildings in Lviv can be found in the works of Yu. Biryuliov (2005), T. Kazantseva, S. Linda, O. Silnyk, O. Noga (2009), I. Zhuk, M. Studnytska (2014) and other scientists. The study of the formation and development of the Secession architecture of Ivano-Frankivsk (Stanislawow) is devoted to the Architecture PhD research of L. Polishchuk (2003). In the monograph of A. Bantsekova (2008), the formation, specificity and stages of development of architecture of Lviv of the Art Deco period are thoroughly explored.

When considering the artistic and stylistic features of wrought iron in Lviv in the early XXth century, the monographs and articles of scientists from the Lviv National Academy of Arts by R. Shmagalo (2005), I. Frank (2018), O. Ivasiuta (2008) deserve special attention, but the researchers did not consider the analysis of the forging of stair railings in residential areas in buildings of Lviv at that time. Scientific works by O. Lysenko (2005, 2009) are devoted to the study of the main staircase in the entrance spaces of residential buildings in Lviv. An article jointly authored by O. Lysenko, Z. Senkiv and Ya. Didula is devoted to revealing the peculiarities of the influence of stairs on the formation of the city image (Lysenko, Senkiv, Didula, 2018).

Information on the classification of structures, the design of stairs and requirements for them can be found in the lecture notes of students by Z. Rutkovskiy and D. Gladyshev (Rutkovskiy, Hladyshev, 2007) and in the guidelines to classes in the courses "Modern finishing materials and accessories in the interior" and "Design of interior elements" for students studying Architecture of buildings and structures (Hrytsiuk, Pekarchuk, 2012), issued by employees of the National University Lviv Polytechnic.

In the collection of materials of the all-Ukrainian scientific-practical conference "Artistic metal in Ukraine: past, present, future", researcher E. Sidor considers the problems of the preservation of artistic metal in the architecture of Lviv in the first third of the XXth century (Sydor, 2008). Additionally, the scientist O. Ivasiuta studies the work of Jan Daszek – a master of artistic blacksmithing of the period of historicism in Lviv (Ivasiuta, 2008).

Our scientific article is a direct continuation of the research of the above-mentioned scientists. The topic has not yet been fully explored because the authors did not consider the analysis of the main (grand) staircase in the context of a complex architectural and spatial solution of residential interiors and did not trace the relationship between stairs and other kinds of art in the decor of the entrance spaces of residential buildings in Eastern Galicia in the late nineteenth and first third of the twentieth century. In addition, choosing the object of research of the scientific article as the main staircase and its significance in the context of the artistic decoration of the entrance spaces of residential buildings of Eastern Galicia in the studied time period, we found that these authors did not make reference to the analysis of the main staircases of residential buildings in Ivano-Frankivsk, Ternopil, Kolomyia, Drohobych, Truskavets because they were focused on researching the buildings in the city of Lviv only. This is why the given research topic will remain relevant in the future.

4. The purpose of the article

The purpose of the article is to typologize the main (grand) staircase in the architecture of the entrance spaces of residential buildings in Eastern Galicia in the late nineteenth and first third of the twentieth century according to the principles of shaping, the material of manufacture and the stylistics of artistic decision of railings; to identify leading manufacturers; to compare different typological series of stairs and other kinds of art in the decor of the entrance spaces of residential buildings in Eastern Galicia in the late nineteenth and first third of the twentieth century.

5. Presenting the main material

The main stairs play a great role in the entrance spaces of each multi-storey residential building because they serve as a means of communication between different levels of the premises. The main staircase is an important decorative element of the entrance space because of its variety with regard to shape and configuration.

In general, stairs in the interior of residential buildings can be classified as follows:

- 1) by purpose – entrance stairs, main (grand) stairs, auxiliary stairs;
- 2) by structure – with support on a bowstring or on a kosour, screw stairs, console stairs, suspended stairs, sliding stairs, etc.;
- 3) by shape – straight, straight with intermediate platforms, L-shaped with a turn of 90 degrees, U-shaped with a turn of 180 degrees, oval, curved, modular;
- 4) by the material of load-bearing structures – wood, metal (welded, forged, cast), stone, concrete, combined (stairs, in the construction of which combinations of different materials are used: wood-metal, metal-stone, etc.);
- 5) depending on the direction stairs can be right or left (Hrytsiuk, Pekarchuk, 2012: 5).

In residential buildings of Eastern Galicia in the late nineteenth and first third of the twentieth century, the design of the main stairs was determined by the planning of the entrance space, as well as the following factors: the height of the room, the intensity of movement on the stairs, economic calculations etc. Since the purpose of the stairs is to perform a connecting function between the floors inside the house, they must first of all be reliable, safe, and comfortable for residents when ascending and descending. Ease of use of stairs is facilitated through such strategies as the illumination of stairwells, appropriate slopes and step design and the arrangements of banisters and barriers.

The formation of stairs with planes of different directions plays an important role in emphasising parts of the architectural form, as a result of perspective and the quality of lighting. After all, the form of architecture can be articulated with the help of stairs – the alternation of dark and light planes creates a tonal contrast and highlights a clear linear construction that is most convenient for human perception. Thus, stairs help to form a system of orientation in space based on three-dimensional landmarks (Lysenko, Senkiv, Didula, 2018: 381).

The main staircase consists of marches and stairwells. A march is an inclined part of a staircase that is used for ascent or descent to certain levels of a building. Stair landings are structural elements that separate marches. They are located horizontally at the beginning or end of the march and are needed to enter and exit a march. Stair landings could be located at the floor level or located between floors. The stair march in its assembled form consists of steps and inclined beams that support them. Beams that support the steps only from below are known as kosour, and those that support the steps at the bottom and from the ends are bowstrings. In addition to marches and platforms, the construction of stairs can include banisters and handrails, as well as various protective and finishing elements (Hrytsiuk, Pekarchuk, 2012: 6).

At the level of the entrance gate in the residential building is the main entrance staircase (single, straight, on average 6–8 steps), surrounded on each side by walls that serve as a connecting link between the lobby (entrance hall) and the space of the staircase on the ground floor. These stairs are mostly made of stone. When the stairs are limited on both sides by walls, the need for railings is virtually eliminated. The presence of a handrail, in this case, is related to ease of movement on the stairs, not safety. In such cases, the handrails are mounted to the wall at a height that corresponds to the standard height of the railing (Hrytsiuk, Pekarchuk, 2012: 31).

Since the stairwell as a separate space in a residential building arose with the advent of apartment buildings, its formation and construction primarily depended on the area of the building and the number of square meters allocated for its implementation. In Lviv, the main principle of three-dimensional design solutions of entrance spaces is the separation of the lobby area and stairwells. However, the entrance spaces in residential buildings in Ivano-Frankivsk have some differences, as the volumes of the lobby and stairwells are mostly visually open, forming one space (9 Hetman Mazepa St) (Lysenko, 2005: 136).

In the entrance spaces of residential buildings in Eastern Galicia at the turn of the nineteenth and twentieth centuries, there were various types of solutions for the grand staircase:

- ▶ single-marching (straight, curved) – 2 O. Bogomolets St in Lviv; 4 Vichevy Maidan Pl in Kolomyia;
- ▶ with two or more marches – 5 Acad. Pavlov St, 4 Zdorovya St, 9 O. Konyskyi St in Lviv; 3 Acad. O. Brucknera St, 4 O. Kulchytska St in Ternopil; 56 Teatralna St, 7 I. Franko St in Kolomyia;
- ▶ spiral (round or oval in plan) – 3 M. Mentsynskyi St, 20 Zelena St, 28 A. Chekhov St in Lviv; 8, 30 Nezalezhnosti St, 19 Sichovykh Striltsiv St in Ivano-Frankivsk.

In curved and spiral staircases, it was popular to install winder stairs, which were used to save space. However, most often in residential buildings there were two-step stairs with intermediate small platforms on each level and a small internal space.

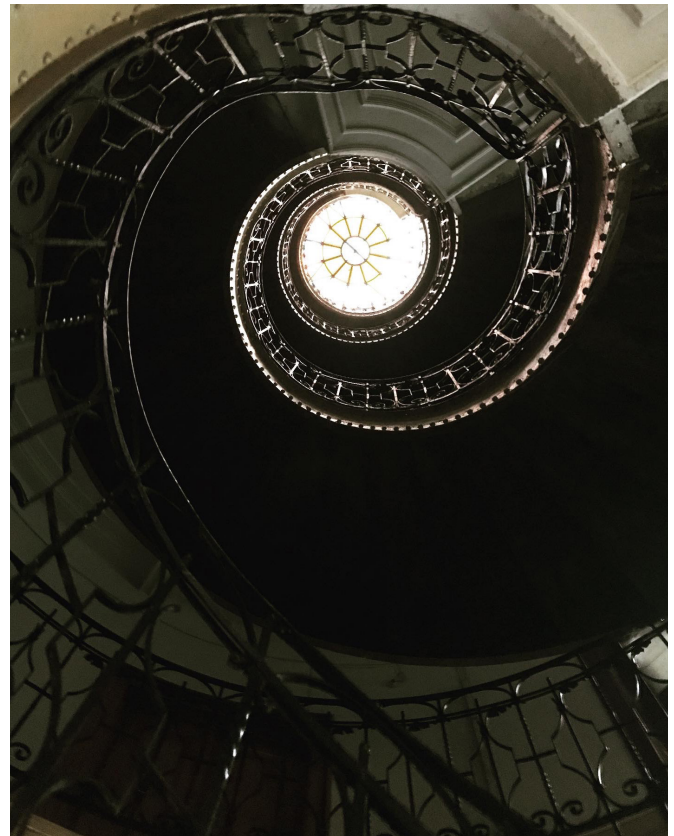


Fig. 1. Stairs in the shape of a circle –
1 Rusovkyh St in Lviv (photo by author)

Each type of staircase formed an entrance space with an individual shape: a circle (1 Rusovkyh St in Lviv) (Fig. 1), a semicircle (3 P. Kovzhun St in Lviv) (Fig. 2), an oval (20 Zelena St in Lviv) (Fig. 3), a square (8 A. Mickiewicz Sq in Lviv) (Fig. 4), a rectangle (8 Acad. Hnatiuk St in Lviv) (Fig. 5), the shape of a drop (24 S. Bandera St in Lviv) (Fig. 6) and others.

The location of elevator shafts inside the stairwells also affects the shape of stairs and is not always positively reflected in the functional convenience: the large curvature of marches does not enable making the necessary for normal ascent and descent widths of stairs (46 I. Franko St, 19 Halytska St, 9 Valova St, 11 Pekarska St in Lviv). This arrangement of elevator shafts was due to space saving, which was very important during the active construction of residential buildings, as well as allowing the highlighting of the elevator in the interior of the building and accentuating it. According to the researcher O. Lysenko, in the presence of elevators, the following constructive variants of mines are used: a metal frame with a mesh fence in the middle of the stairwell with stairs surrounding it (20–22 Gen. P. Hryhorenko Sq in Lviv); inside or outside the stairwell (11 P. Saksahanskyi St in Lviv); round elevator shafts (46 I. Franko St in Lviv) (Lysenko, 2005: 92).

The choice of material from which the main stairs were made in residential buildings of the late nineteenth and first third of the twentieth century was influenced by the following factors: durability, the high degree of strength, presentable appearance, convenience, and ease of operation. Thus, the main (grand) staircase can also be typed according to the material of manufacture: wood, metal, stone, concrete. By the beginning of the twentieth century, stairwells were made of wood and were made of hardwood or medium hardwood (oak, pine). Wooden stairs in residential buildings in Eastern Galicia in the late nineteenth and early twentieth century were found at: 2 Yu. Opilskyi St, 10 Cyril and Methodius St, 2 E. Malaniuk St in Lviv. Secession stairs are, in most cases, stone (natural or artificial stone was used), or metal (where wooden steps are attached to the metal frame) – not only to demonstrate the status and material capacity of the owner but also for fire safety and durability reasons (metal stairs with wooden steps – 5 Akad. Pavlov St, 12 Hlyboka St and stone stairs at 17 Pekarska St, 6 O. Bogomolets St in Lviv). To achieve a greater decorative effect in the metal stairs between the wooden steps, openwork details were installed, through which light seeped during the day and created a flickering play of light and shadow in the entrance space (6 Grunwaldska St, 4 Hlyboka St, 17 Gen. M. Tarnavskyi St in Lviv; 4 Ya. Osmomysl St in Drohobych). There are cases in which in one house the auxiliary stairs are made of wood, and the front stairs are made of stone (12 V. Filatov St in Lviv).

The beginning of a march of metal or stone stairs was often accentuated by a decorative column with a lamp (4a O. Fredro St, 38 P. Doroshenko St, 61 S. Bandera St in Lviv; 69 T. Shevchenko St in Ivano-Frankivsk; 15 Valova St, 20 Teatralna St in Kolomyia) or a special column from which the banister began. At the end of the nineteenth century, it was popular to install support poles for the installation of lighting elements. These were installed in the stair railings at the beginning of the march. Also, in many buildings of Eastern Galicia metal elements for fastening carpets were preserved on the steps, which, according to researcher O. Lysenko, acquired not only representative but also symbolic significance, because they are always associated with hospitality and respect for guests (18 S. Nalyvayko St, 34 Kn. Roman St, 6 Gen. M. Tarnavskyi St in Lviv; 3 T. Shevchenko St in Drohobych, etc.).

An obligatory attribute of the buildings of Eastern Galicia of the nineteenth and twentieth centuries was stair railings, which in the entrance spaces of residential buildings can be divided into two groups: by material (wood, metal, stone, and in the nineteen-thirties they were solid plaster); by the type of ornamentation (geometric, with floral ornaments, combined style).

Wooden railings are made of balusters of various sizes and shapes. Larger balusters served as a kind of accent and were placed at the beginning of the

stairways and the end. They can be made of wood from both softwood and hardwood tree species. Softwood was more commonly used because it was less dense, easier to process and significantly cheaper. In the early twentieth century, masters of arts and crafts rediscovered the possibilities of metal with regard to plasticity, lightness and openwork. Artistic metal, often in synthesis with other types of decor and various materials, showed a whole set of patterns and ornamental schemes. An architect or a master of arts and crafts created a drawing of such a scale and compositional completeness, which could be repeated, rotated or manipulated in other ways. There are cases of the combined use of metal and wooden railings in one stairwell, especially in individual buildings, for example, in a villa on 56 B. Khmelnytskyi St in Lviv; or the main staircase, the stair railings can be wooden, and in the auxiliary stairs, they could be metal, such as in the villa on the 47 E. Konovalets St in Lviv.

However, much more often the installation of combined metal and wooden railings is associated with the owner's wish to reduce the cost of making stairs. In such cases, metal railings are replaced with wooden railings on the top floors of the building, or attics (for example, as a staircase leading to the attic of the house at 12 G. Vitver St in Lviv).

Ornaments of drawings of metal railings can be classified as follows:

- ▶ geometric motifs – circles, squares, rhombuses, triangles, rectangles, hexagons. This type includes the grand staircase in the buildings of Eastern Galicia at the following addresses: 18 Nezalezhnosti St and 2 S. Hordynskyi St in Ivano-Frankivsk, 49 V. Chornovil St in Kolomyia, 5 Maly Rynok St in Drohobych (circle motif); 6 S. Bandera St in Lviv (square motif); 47 S. Bandera St in Lviv, 7 I. Franko St in Kolomyia (rhombus motif), 4 D. Dontsov St in Ivano-Frankivsk (hexagonal motif) (Figs. 7–12) and others.
- ▶ plant motifs – images of flowers, leaves, shoots, etc. Both the load-bearing elements of the balustrade and the handrails, and forged elements are stylised as plants, folded into curvilinear compositions. The motif of flowers was found at the following addresses: (sunflowers – 53 S. Bandera St in Lviv; poppies – 40 M. Vovchok St in Lviv; 4 Ya. Osmomysl St in Drohobych, 5 V. Chornovil St, 70 T. Shevchenko St in Ivano-Frankivsk, cornflowers, daisies (various flowers in the ornament) – 1 O. Kulchytska St in Ternopil;
- ▶ roses – 6 Gen. M. Tarnavskyi St in Lviv), leaves (oak leaves – 59 S. Bandera St in Lviv; 3 Valova St in Ternopil), shoots (30 Nezalezhnosti St in Ivano-Frankivsk) and others (Figs. 13–18);
- ▶ combined (geometric-floristic) – 26 K. Levitskyi St, 34 Kn. Roman St, 4 M. Konopnytska St in Lviv; 25 V. Chornovil St, 11 Nezalezhnosti St, 7 Sester Vasylianok St in Ivano-Frankivsk and others (Figs. 19–21).



Fig. 2. Stairs in the shape of a semicircle – 3 P. Kovzhun St in Lviv (photo by author)



Fig. 3. Stairs in the shape of an oval – 20 Zelena St in Lviv (photo by author)



Fig. 4. Stairs in the shape of a square –
8 A. Mickiewicz Sq in Lviv (photo by author)



Fig. 5. Stairs in the shape of a rectangle –
8 Acad. Hnatiuk St in Lviv (photo by author)



Fig. 6. Stairs in the shape of a drop –
24 S. Bandera St in Lviv (photo by author)

Since the desire to create something new was the creative credo of every artist or master of decorative and applied arts during the secession, this explains the variety of ornaments for the decoration of the railings of the main stairs. Wrought iron fences were created using endless wavy, dynamic and concise lines. The lines in the ornament set the main theme, and the ornament acquired a new plastic expression. In general, secession made it possible to reassess the importance of ornament and determine its place in all art (Yvanovskaia, 2007: 3). In addition, in secession, the boundary between constructive and decorative is levelled, i.e. the metal part primarily becomes an element of decor, and not only performs its utilitarian function.

In the architecture of Lviv and Eastern Galicia in general in the 1920s, the Art Deco style was closely interconnected with functionalism. Although the artistic performance of the railing of this time is still the noticeable influence of secession (7 T. Shevchenko Ave, 55 P. Doroshenko St, 8 P. Karmanskyi St in Lviv; 4 D. Dontsov St, 6 T. Shevchenko St in Ivano-Frankivsk). At this time, architectural details or decorative elements continued to play a role: alternations of winding lines and circles were often used, as were horizontal lines and semicircles (wave and solar disk motif), alternations of straight and winding lines, rhombuses and squares, and geometric shapes (rectangles, squares) in combination with vertical lines (Bantsekova, 2008: 30).

According to the researcher of ornaments V. Ivanovskaya, Art Deco ornamentation developed in two directions: constructive minimalism and eclectic decorativism (alternating circles, triangles and squares were overlapped to create an ornament of repetitive elements). For example, as we see in the house at 37 Gen. M. Tarnavskiy St in Lviv and the building on the corner of I. Mazepa and Belvedere st. in Ivano-Frankivsk, the ornamental composition was built taking the into account shape, with lines diverging at different angles. Instead, in the house at 52 Gen. M. Tarnavskiy St in Lviv, and the building at 50 Yu. Mushak St in Lviv, the same fragments are repeated a lot of times, filling the entire surface of the railing. Art Deco ornamentation has become very popular in blacksmithing: numerous zigzags, broken lines, triangles, squares, circles, and ellipses filled the plane of the stair railings, giving a sense of active, dynamic movement. In addition, in the nineteen twenties and thirties, the stairs were made of solid plaster (10 Tiutiunnykiv St, 19 Zelena St in Lviv), which is connected with the style of functionalism.

Stairways of the building have always been built taking into account the perspective view from the lobby. The space of the stairwell often became the centre of the composition, uniting the internal areas, giving the interior the dynamism that created a special atmosphere of the interior, as if opened to meet the visitor. The space of the stairwell, illuminated by the upper ceiling, became a kind of axis of the composition of the entrance space (Studnytska, 2014: 172). The placement of the spectator on the stairs affects the overall picture of the perception of the entrance space. Thus, when a person is at the beginning of the stairways, a visual series is formed based on the small rhythm of the steps. And when descending, a person sees the rhythmic alternation of large planes. At the same time, the perception of stairs in the context of the environment changes: when climbing – a dark mass of stairs against the background of light fencing structures; when descending – part of the stairs looks lighter than the surroundings, due to the emphasised edges of the horizontal plane. The principle of contrast “figure-background” works (Lysenko, Senkiv, Didula, 2018: 383). The natural lighting of stairwells



Fig. 7. Geometric motifs (circles) of drawings of metal railings – 18 Nezalezhnosti St in Ivano-Frankivsk (photo by author)



Fig. 8. Geometric motifs (circles) of drawings of metal railings – 49 V. Chornovol St in Kolomyia (photo by author)



Fig. 9. Geometric motifs (circles) of drawings of metal railings – 5 Maly Rynok St in Drohobych (photo by author)



Fig. 10. Geometric motifs (squares) of drawings of metal railings – 6 S. Bandera St in Lviv (photo by author)



Fig. 11. Geometric motifs (rhombus) of drawings of metal railings – 47 S. Bandera St in Lviv (photo by author)

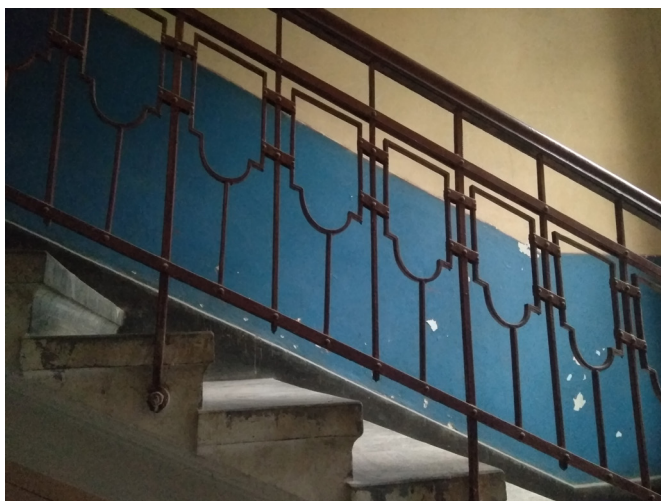


Fig. 12. Geometric motifs (hexagon) of drawings of metal railings – 4 D. Dontsov St in Ivano-Frankivsk (photo by author)



Fig. 13. Plant motifs (sunflowers) of drawings of metal railings – 53 S. Bandera St in Lviv (photo by author)



Fig. 14. Plant motifs (poppies) of drawings of metal railings – 4 Ya. Osmomysl St in Drohobych (photo by author)

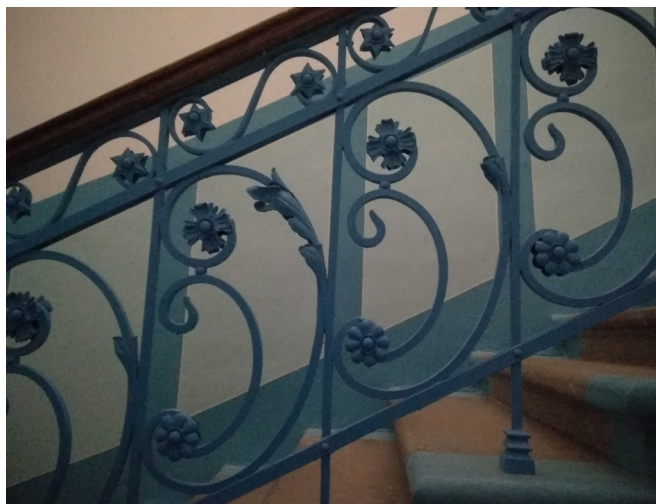


Fig. 15. Plant motifs (cornflowers, daisies) of drawings of metal railings – 1 O. Kulchytska St in Ternopil (photo by author)



Fig. 16. Plant motifs (roses) of drawings of metal railings – 6 Gen. M. Tarnavskiy St in Lviv (photo by author)



Fig. 17. Plant motifs (oak leaves) of drawings of metal railings – 59 S. Bandera St in Lviv (photo by author)

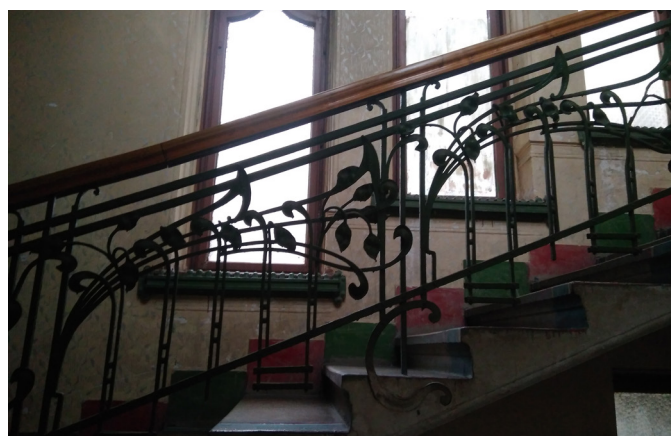


Fig. 18. Plant motifs (shoots) of drawings of metal railings – 30 Nezalezhnosti St in Ivano-Frankivsk (photo by author)



Fig. 19. Combined (geometric-floristic) motifs of drawings of metal railings – 34 Kn. Roman St in Lviv (photo by author)



Fig. 20. Combined (geometric-floristic) motifs of drawings of metal railings – 4 M. Konopnytska St in Lviv (photo by author)

was provided through side windows or a glass roof – a plafond (light lantern) (8 Pylnykarska St in Lviv). Some stairwells were heated with a central heating system (34 Kn. Roman St, 8 O. Novakivskyi St, 12 I. Kotlyarevskyi St in Lviv), which caused the appearance of new elements – special fireplaces made of artificial stone (Lysenko, 2005: 62).

The active use of metal in architecture led to an increase in the number of blacksmith and locksmith workshops in Galicia at the turn of the nineteenth and twentieth centuries. The leading centres were Lviv, Kraków, Stanisławów (Ivano-Frankivsk) and Ternopil. In particular, there were more than twenty companies and workshops in Lviv at that time, which indicates a great demand for architectural decorative metal and significant competition between Lviv companies and importers of artistic metal from Vienna, Kraków and other cities of Austria-Hungary (Shmahalo, 2005: 182). In the production facilities located in the territory of Galicia, various items were made in the field of artistic and construction metalwork and metalworking. These include works by: the “Piotrovych and Schumann” company of J. Daszek, M. Stefanivskyi, I. Levynskyi, and Stanisław Konopatskyi in Lviv; the S. Sulikowski factory of metal products from Kraków; the “Yarra” company (Kraków–Lviv) (Noha, 2009: 75). High-quality samples of wrought metal were also demonstrated by the enterprises of J. Stankevych, G. Pammer, I. Kosiba, J. Svoboda, S. Konopatskyi, I. Hlynchak and others, and the enterprises of I. Levynskyi and M. Stefanivskyi (Studnytska, 2014: 170).

Sometimes, in the residential buildings of different cities and towns of Eastern Galicia we find the same ornaments in the railings of stairways (such as in the house at 12 M. Krivonos St in Lviv and 2 S. Hordynskyi St in Ivano-Frankivsk) (Fig. 22); building at 19 V. Chornovil St in Lviv and 3 Acad. Bruckner St in Ternopil (Fig. 23). We assume that the practice of copying certain patterns of ornamentation for the decoration of new buildings was widespread among local workshops, as the work of Lviv architects and masters of decorative and applied arts played an important role in the formation of provincial “schools”. We also see the ornaments of stair railings typical only for a certain city (6, 8, 12 M. Lobachevskyi St and 4, 7 Sevastopolska St in Lviv; 5 V. Chornovil St and 33 T. Shevchenko St in Ivano-Frankivsk; 50, 56 Teatralna St in Kolomyia). Galician architects and builders, in particular Ju. and A. Zachariwicz, J.-T. Kudelskyi, T. Obminskyi, O. Lushpynskyi, L. Levynskyi, T. Münnich and



Fig. 21. Combined (geometric-floristic) motifs of drawings of metal railings – 7 Sisters Vasilianky St in Ivano-Frankivsk (photo by author)

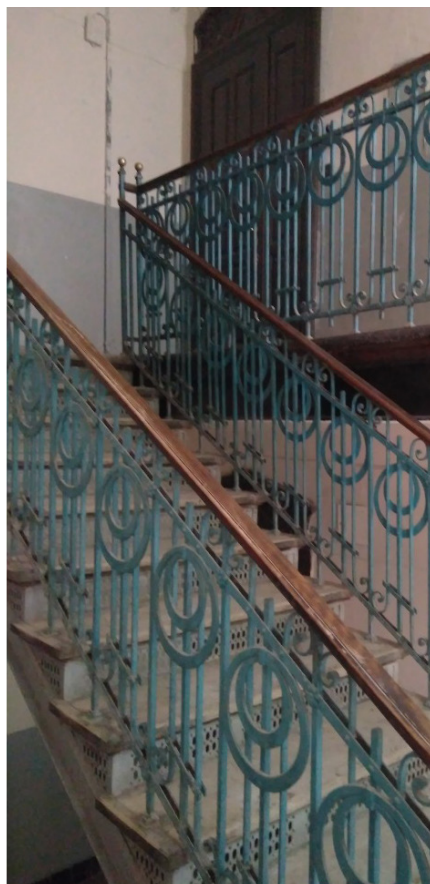


Fig. 22. Identical ornaments in solving the railings of stairways – 12 M. Krivonos St in Lviv and 2 S. Gordynskyi St in Ivano-Frankivsk (photo by author)



comprehensively designed all the decoration of the lobby and stairwell (as evidenced, for example, in the preserved sketches of architect P. Tarnawecki and implemented projects by M. Ulam at 4 D. Dontsov St in Lviv (Fig. 24); J. Rysiak at 17 I. Nechuy-Levytskyi St in Lviv) (Fig. 25) (Biriulov, 2005: 78). However, some stairwells do not have support in the patterns of earthenware tiles, wall and ceiling decor, railings, or the artistic design of the entrance gates. In such cases, the grand staircase acts like a plastic accent in the interior (13, 54 Gen. M. Tarnavskyi St, 19 I. Kotlyarevskyi St in Lviv, etc.).

others became the main suppliers of orders. This is why we assume that local workshops copied certain patterns of ornamentation for the decoration of new buildings.

Lviv architects of that time (O. Lushpynskyi together with L. Levynskyi, E. Nagirnyi, A. Zachariewicz, T. Obminskyi) took part in the design of metal works of art. Having developed original stylised compositions for artistic metal on the basis of the ornamental and formative schemes of Ukrainian folk art, they actually created a new direction in artistic metal of the early twentieth century, which was associated with the Ukrainian architectural style (Frank, 2018: 81). Geometry the wide operation of symbolic elements, which are inherent in folk art, has been transformed into a fascinating variety of compositional solutions of stair railings (11 a Gen. E. Chuprynska St, 14 M. Lysenko St in Lviv, etc.).

Leading Lviv architects during the secession period adhered to the principles of the synthesis of arts in decorating the entrance spaces and

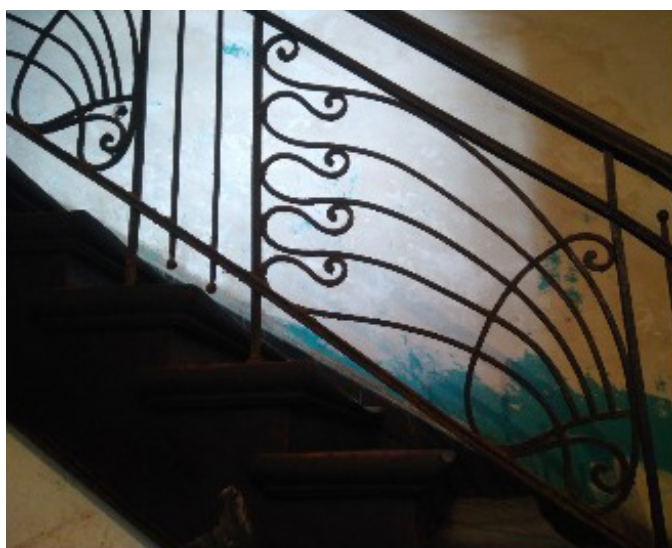


Fig. 23. Identical ornaments in solving the railings of stairways – 19 V. Chornovol St in Lviv and 3 Acad. Bruckner St in Ternopil (photo by author)

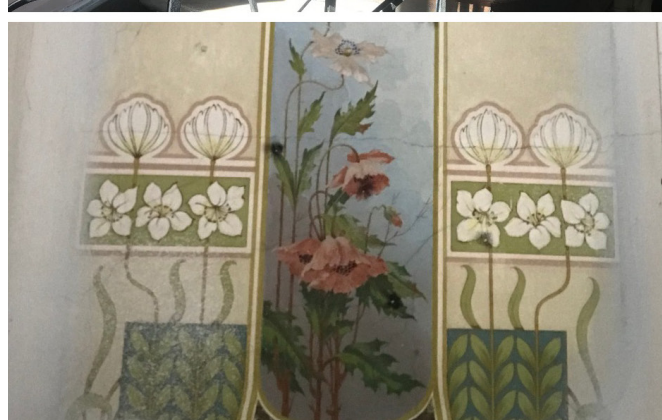
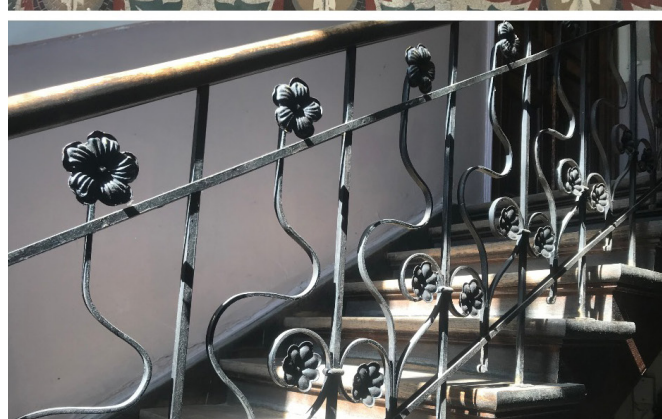
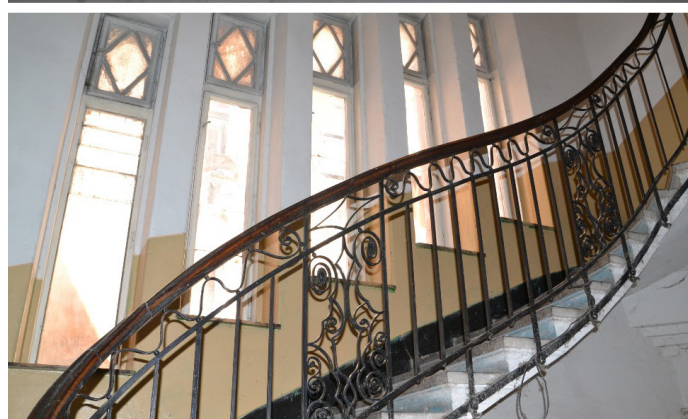


Fig. 24. Principle of synthesis of arts in decorating the entrance spaces and comprehensively designed all the decoration of the lobby and stairwell – 4 D. Dontsov St in Lviv (photo by author)

Fig. 25. Principle of synthesis of arts in decorating the entrance spaces and comprehensively designed all the decoration of the lobby and stairwell – 17 I. Nechuy-Levytskiy St in Lviv (photo by author)

Nowadays, residents often replace damaged sections of railings, mostly at the top of the stairways. The updated parts of the barriers stylistically and in terms of material, differ from the authentic blacksmithing, although there are cases of taking into consideration the type of ornamentation when installing modern analogues (5 Sichovykh Striltsiv St in Lviv). In addition, we have learnt from field research that railings in residential buildings are often repainted in bright colours that are uncharacteristic of the interiors (blue, green, yellow, etc.), which violates the integrity of the conceptual design in the entrance space of the building.

As for villas, some of these are now house museums (150–152 I. Franko St in Lviv; 3 S. Bandera St in Truskavets) and state polyclinics (47, 61 Gen. E. Chuprynka St in Lviv), which contributes to the preservation of the authentic decor, particularly the solution of the main stairs in the building. From 2009–2019, the project “Municipal Development and Renovation of the Old

Town of Lviv”, implemented by Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ) GmbH in cooperation with the Lviv City Council, implemented a number of measures to restore and preserve the architectural heritage of Lviv. In particular, a joint effort restored many stairwells in the residential buildings of the late nineteenth and first third of the twentieth century (10 K. Levitskyi St, 33 Svobody Ave, 12 Teatralna St, etc. in Lviv).

6. Conclusions

The choice of type and shape of stairs depends on the layout and style of the given building. Construction, material, colour — all of this forms the artistic solution of the stairs, which should harmonise with the overall style of the residential building. When choosing the design and material of the railing, the architect took into account how the stairs would be combined with other elements of the interior because the stairs are not only a means of moving from one level to another but also solve the complex connection of both levels as a whole. Thus, in this article we have compared different typological series — stairs and other arts in the decor of the entrance spaces of residential buildings in Eastern Galicia in the late nineteenth and first third of the twentieth century.

In addition to taking into account the mandatory design features of the stairs — such as the width of the steps, the number of steps — proportionality and size of the steps is an important aspect of providing structural elements of stairs; railings are not only a safety feature but also an artistic solution. The article proves that the main (grand) staircases in the residential buildings of the late nineteenth and early twentieth century are distinguished by a variety of compositional solutions. We distinguished the main staircase according to the principles of shaping (single-march, double-march, and multi-march, spiral), material (wooden, metal, stone, concrete, solid plaster), and the style of artistic design of railings (using geometric motifs, with floral ornaments, combined). We also managed to identify the leading manufacturers, whose products decorated the entrance spaces of residential buildings of this period in the specified area.

Unfortunately, the rate of destruction of authentic stairwells is increasing, and every year the problem of the protection and restoration of surviving objects becomes more urgent. This is why we need to emphasise the problem of preserving the grand staircase, which is part of the overall architectural design. Today, due to numerous repairs of architectural objects, design and restoration practice requires a comprehensive approach, taking into account the principles of preserving the authenticity and modernisation of damaged elements following the style of the building. To competently solve non-standard tasks, it is important to keep in mind that the perception of interiors depends on the successful choice and use of finishing materials.

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