

# On the preservation of the image of the architectural and urban planning complex of Adam Mickiewicz Square in Lviv

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**Abstract:** In 2022–2023, a new hotel building appeared at Mickiewicz Square 9 in Lviv. It was built on the site of an architectural monument dating back to 1839. – the Gudec House. The project of the Gudec House was designed by Viennese architect Wilhelm Schmidt. The monument was dismantled despite the protests of the Lviv community and despite the decision of the Scientific and Methodological Council of the Ministry of Construction of Ukraine on the need for its restoration. In connection with the construction of the hotel, the city authorities announced plans to build an underground parking lot for 40 cars. This initiative sparked a great deal of discussion among monument conservationists and construction professionals. The site for the construction of the parking lot has a very complex hydrogeological structure, which greatly complicates the construction and can also negatively affect the entire historical environment of the square and the surrounding buildings. Another feature of the square is the presence of a number of archaeological sites. These are, first of all, the remains of two lines of fortifications – relics of the High Defense Wall of the 13<sup>th</sup>–16<sup>th</sup> centuries. (in the area of the square are the remains of the Butchers’ tower and the wall curtain from it to the Coopers’ tower) and the remains of the so-called “third” defensive belt of the city center (a defensive line built in 1522–1542 in the form of large artillery corner towers and bastions; the corner towers were connected to each other by a rampart and a wall). These two defense lines had their own moats filled with water. In the 17<sup>th</sup>-18<sup>th</sup> centuries, when the fortification function faded away, buildings for various purposes were added to the defensive walls. Their remains may also be present in the underground space of the square. In the center of the square there is a monument to Adam Mickiewicz from 1904 – an object of unique artistic and architectural work. The purpose of this publication is to show what archaeological heritage sites are under the square and to point out the value of these relics for the history of Lviv. The discovery and archaeological disclosure of these monuments will make it impossible to build an underground parking lot here.

**Keywords:** archaeological heritage, defense sites, 13th-18th century, Mickiewicz Square, Lviv

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## Introduction

Back when the disharmonious Ukrsofsbank building was being constructed, we published an article about the value of the historic building No. 10 in Mickiewicz Square in the magazine *Nazustrich*, which was published thanks to the enthusiasm of Volodymyr Savchuk – a talented artist and sincere admirer of Lviv. In the publication, we defended the historical architectural image of Mickiewicz Square. Unfortunately, neither our efforts nor the protests of many respected Lviv residents influenced the bank’s management or the decision of the city authorities. The building was demolished, and after that, the building-monument No. 9 was also dismantled. Today we have to return to the topic of preserving the unique urban planning complex and the image of this historic square (Fig. 1, 8, 9).

Despite the protests of the monument protection community (the decision of public hearings at the Ukrainian Society for the Protection of Historical and Cultural Monuments, a negative review by the Ukrainian National

Committee of ICOMOS), a new hotel building of disharmonious forms has appeared on Mickiewicz Square in Lviv, which is much higher than the dismantled Gudec house (MR, 2022). In addition, an underground parking lot may appear under the square itself. This idea was proposed to the “community” by the Lviv City Council. A detailed plan of the square with a parking lot was already discussed at a “public” hearing in early March 2023. The public hearings were very discriminating- only residents and owners of real estate adjacent to the site could speak and make suggestions. Experts, such as historians, urbanists, and monument preservationists, were not even allowed to attend the meeting. The spaces in the new parking lot are mainly planned to be given to the new hotel being built on the site of the previous Mickiewicz Square 9 building. It is to use 30 of the 40 planned parking spaces.

Despite many other opinions when discussing the possible construction of an underground parking lot, we believe that there is a position that should be taken into account above all – the position of restorers and monument preservationists. After all, Mickiewicz Square (once called Archduke Ferdinand Square, later Mariacka Square) is a particularly important section of the center of Lviv (Shyshka, O., 1997: 2–3). It is a UNESCO World Heritage Site and an important part of the historic center of Lviv.

## Purpose of work

The purpose of our publication is to reveal the unique architectural and urban planning features of the square as part of the new public center of the city created in the early nineteenth century at the initiative of the Austrian administration, as well as to show the archaeological component of the square, as the square emerged on the site of the ancient defensive structures of the city center.

## Presentation of research material

Any changes in the image of the square in the context of the valuable historical environment of the World Heritage site (the square is a part of the UNESCO heritage) should have been based on restoration and monument protection approaches in the past and now. Unfortunately, the unique historical image of Mickiewicz Square in Lviv has been lost, and these losses continue. In the square, between 1995 and 1998, two architectural monuments from the early nineteenth century – buildings No. 9 and 10 – were dismantled. According to the new version of the Law of Ukraine “On the Protection of Cultural Heritage,” new construction is prohibited on the territory of the UNESCO site, but as we can see, the law has no real effect.



**Fig. 1.** Mickiewicz Square in Lviv. 1909 (Lehin, S., 2023)

## Notes on the architectural and urban history of the square

Since the hotel is being built on the site of a dismantled architectural monument, the so-called Gudec House, we are providing information on what kind of building it was. The building at Mickiewicz Sq. 9 was an imposing, brick, three-story, rectangular, large residential building of a new type. Such buildings had been appearing in the city center since the early 19<sup>th</sup> century. The house is located on a corner plot, facing the square, and its side facades are on two equidistant streets perpendicular to the red line of the square's development (Fig. 2, 3). It was built in 1839 partially on the site of the so-called High Wall of the city fortifications, as well as on the site of two medieval stone houses (Fig. 3). White stone blocks and large-format finger-formed bricks from the dismantled fortifications were used in the foundations and masonry of the first floor. The facades were designed in the classicist style: The main architectural motif of the forehead was a delicate pilastered Corinthian order avant-corps with a balcony above the gate arch. The premises of the 1<sup>st</sup> floor were covered with cross vaults. The rooms of the higher floors had flat ceilings on wooden beams. The building was reconstructed in 1910 and 1922. In the Soviet era, it was declared an architectural monument of national importance under the protection number 1326 (Monuments, 1981: p. 54). During the 1990s, the foundations of this monument were reinforced due to the dilapidated state of some of the walls. In 1997, the back wall of the stairwell, located toward the courtyard, collapsed. That is, the collapse occurred only in a small part of the building. The rest of the building was in satisfactory condition. In early 1998, by order of the Lviv city authorities, the building was destroyed. At the same time, the demolition was carried out without project documentation for the demolition. Despite the decision of the State Construction Committee of Ukraine on the need to preserve the monument and its restoration (Buduiemo, 1998), the object was dismantled to the foundations. In addition to the foundations, fragments of the ground floor walls remained on the site in several places until recently.



**Fig. 2.** A fragment of the plan of Lviv from 1802, the territory on which Mickiewicz Square will emerge. (Plan der Stadt Lemberg samt ihren Vorstädten, 1802. (Kriegsarchiv, Wien, № Glih 372\_8) (<https://uma.lvivcenter.org/uk/maps/34440>))



**Fig. 3.** The High defensive wall on the model of Lviv by Janusz Witwicki. The place of the Mickiewicz Square in the 17<sup>th</sup> century (<https://photo-lviv.in.ua/malenkyj-lviv-u-vroslavi/#-jp-carousel-54092>)

The site of the building has its own history. The quarter to which building No. 9 belonged had a different shape originally. Its southwestern corner had a beveled shape (Fig. 2) because the High Defensive Wall ran through it and only a part of the plot from Kapitulna Street was developed. There was a stone house with conscription number 19 and its outbuilding in the courtyard facing the defensive wall. Relics of the High Defensive Wall were kept here in the early years of the nineteenth century. On the map of 1802, the High Wall was no longer marked, but a large building existed in its place, following its direction (Fig. 2). Maps of Lviv from the late eighteenth century also show some buildings attached to the defensive wall in this location, both from the inside and the outside. Thus, in order to make way for the construction of the Gudec house, not only the High Wall was dismantled, but also the medieval house on the side of the Kapitulna Street, its outbuilding, and the building with conscription number 399, which was built in the late eighteenth century on the site of the

section of the High Wall between the Butchers' Tower and the Coopers' Tower. The appearance of building No. 399 and the High Defense Wall can be seen in a model by Janusz Witwicki (Fig. 3).

First, house number 10 was built at the beginning of Teatralna Street. It was built between 1829 and 1836. After that, plots No. 9 and No. 11 were built up. On the map from 1844 we can see the already formed eastern section of the square with all the buildings (Fig. 4). It is worth retelling a few sentences about the history and the owners of the lost house at Mickiewicz Square 9. The first report of the building's construction in 1839 by architect Wilhelm Schmidt for Wenzel Gudec is found in a newspaper published in Lviv. In fact, *Gazeta Lwowska* wrote that the house of Gudec was very solidly built (Biryulev, Y., 1997), and that it had an interesting, noteworthy free-hanging stone staircase. Unfortunately, the archives do not contain a file on the construction of our object. The case of the house under the old conscription number 19/city center (No 19/środmieście), which was in the proceedings of the construction department of the Lviv magistrate, dates back to 1894, i.e. 55 years after the construction of our building (Bevz, V., 2005: 10). Thus, this case concerns the new building, not the one on the site of which the Gudec house was built.



**Fig. 4.** The development of Ferdinand Square on the map of Lviv from 1844 (Kratochwill, 1844)

In the first decades after its construction, the owners of the building changed: According to the census of 1863, they were already the heirs of Wenzel Gudec (Shyshka, O., 1998: 2). The land plot with the house was acquired by Karol Kisielka around 1880 from Gudec's son-in-law Edmund Sander (Kotlobulatova, I., 1997: 7), a brilliant entrepreneur known not only throughout Lviv, who started his career washing beer barrels and ended up as the owner of a Lviv brewery in Pidzamche and a hydropathical establishment well-known throughout Poland (Janicki, J., 1990: 127). It was around 1880 that Karol Kisielka was already a multimillionaire. His hydropathical establishment in Pidzamche was located not far from the High Castle, on the northeastern side. In Soviet times, a chemical pharmaceutical plant was located on its territory. After his death in 1893, the estate, according to construction records, passed to his three daughters Maria Strojnowska, Karolina Dulemba (Dulembina), and Gisela Baranska. In 1894, the problem of reconstructing the existing toilets arose, and one of the co-owners of the building applied to the magistrate for permission to "restore" them. The reconstruction project was designed by the famous architects Schultz brothers (DALO, 1894). The text of the document shows that the toilets were located in two corners near the rear outbuildings. The architects designed these utilitarian parts of the house quite effectively in the form of a powerful arch connecting them on the second tier, and a fountain with a bowl into which water from the lion's mouth poured was supposed to be below it. This arch at the rear of the courtyard was built according to the project, its traces are still visible on the firewall, and it has been recorded in photographic materials in 1997. The building file contains a technical condition report made by architect Adolf Weiss and engineer Stanisław Chołoniewski in July 1922 at the request of the people who rented apartments and premises in the building (DALO, 1894: 32–34). As this document is extremely detailed, it is of some value and may shed light on the reasons that led the building to its emergency state 83 years



after its construction. Since this document contains information not only about the building, we consider it appropriate to translate excerpts from case 77882/22 (DALO, 1894: 32–34):

### 1. Cellars.

*Cellars are located only under part of the house; one of them is located under room II, the entrance to which is on the ground floor from the side of room I, and two more cellars, one of which is under room XXI and the other under room VIII, the entrance to which is under the floor of corridor V.*

On the back of page 32:

*Apart from the above, there are no other cellars in the building.*

*2. The foundations of the house are made of bedded stone from ancient quarries of Lviv have an approximate depth – in relation to the sidewalks of the streets – of about 2 m for the part of the house that does not have cellars, and in parts of the house where there cellars are there it can reach up to 3.50 m. Whether the foundations were laid on oak piles was not determined on site, and no trace of plans (i.e. design – A.M.) was found in the archives of the city's construction department. Instead, it is known that the foundations of the house under the number 310, owned by Jonas Sprecher, are laid to a depth of 6.20 meters, and the vaulted Poltva river-bed crossing Mariacka Square in the direction of Hetmanski Ramparts has a foundation depth of about 9 meters with drainage pipes laid at a depth of about 8 meters, and they drain the surrounding soils that draw subcutaneous water.*

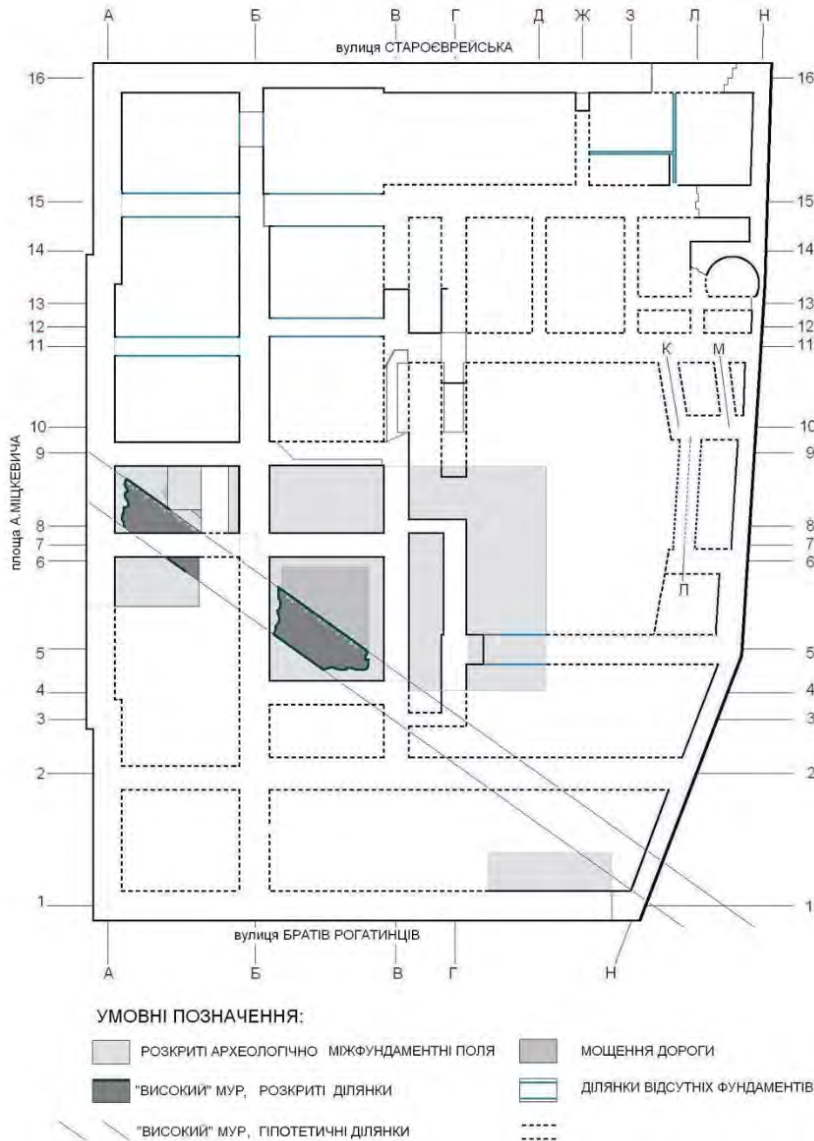
*We certify: The house on the plot No. 19 (i.e., Mieciewiczza Street 9) is a solid building with strong walls of considerable thickness, with no structural damage on the outside, i.e., from Mariacka Square, Boim and Sobieski Streets, or from the courtyard. The difference in the level of the heels of the vault above the entrance gate, which is marked on the plan as number 7, was caused by the wall's subsidence.*



**Fig. 5.** The condition of the building at Mickiewicz Square 9 after the collapse of a part of the wall in 1997. Photo by I. Kostetskyi (Bevz, 2005)

## СХЕМА - 1

ЛОКАЛІЗАЦІЯ НА ПЛАНІ "ВИСОКОГО" МУРУ



**Fig. 6.** Localization of the archaeologically investigated sections of the High Defensive Wall on the plan of the foundations of the building at Mickiewicz Sq. 10 (Bevz, V.V., 2005). Research of 2005

In 1878, Rudolf Heinrich's "hairdressing shop" was located in the ground floor. In 1878, the building was purchased by Karol Kisielka, and in the following years his family lived here. Since the 1880s, the ground floor (in the corner wing from the square) housed the famous Rudolf Dietmar lamp shop, a branch of a Viennese company of the same profile. Dietmar bought the right and became the first in the world mass-producer of petroleum lamps (Kotlobulatova, I., 1997, p. 7). His products, lamps and fixtures, had a wide range and could be found in almost every house in Lviv in the late 19<sup>th</sup> century. It is quite possible that the preserved lamps in the main building of Lviv Polytechnic belonged to his products. However, in the early 20<sup>th</sup> century they were converted to electric power. There was also another ironware shop (furniture, kitchen utensils, etc.) in the building No. 9. owned by Anton Halskyi's. The building has a rich history. From 1888 it housed the editorial office of the *Zwiazek* newspaper and the Grzywinski restaurant, and from 1894 it was used as a Voisey's restaurant. In 1909–1920, there was a delicatessen, breakfast rooms, and a restaurant by Marjan Liasocki. In the 1930s, the building housed the Czarni sports club, and after World War II until the 1980s it was home to the Lviv Hunters'

Club. In 1929–1939, the building housed the *Władysława* fashion salon, owned by Władysława Finze. Her son became a famous tenor who made his debut at the Lviv Opera. In 1937, a part of the building's premises (probably including the halls on the second floor) was acquired by the Lviv Professional Union of Plastics Artists, which started exhibiting here. The first exhibitions were those of L. Levyskyi and S. Osostovych, and later Waliszewski and others. After the war, the premises were occupied by the Union of Artists and the Directorate of the Art and Production Plant (Kotlobulatova, I., 1997, p. 7).

The house-monument at Mickiewicz Sq. 9 existed until the end of 1998. In the late 1990s, when the building of the Ukrsotsbank was being erected at Mickiewicz Square 10, there were large protests in Lviv against this construction. Unfortunately, they were not successful. At the same time, there was a story about the collapse of one wall in 1995 in the courtyard of the building at Mickiewicz Sq. 9. It was subsequently dismantled by the city authorities because of this local construction accident, which was not really large-scale and did not require mandatory dismantling of the building (Fig. 5). Before that, for several years, the foundations of the building had been strengthened at the expense of the city. When the city authorities did start dismantling the monument, it was done in violation of the norms – the house was dismantled without proper documentation for dismantling. This shows that from the very beginning there were illegal actions of the city authorities around this site. The building was owned by the Lviv Union of Artists in the last years of its existence. It housed a hall for temporary exhibitions. A part of the building was occupied by a children's art school, which educated dozens, maybe hundreds of talented artists.

In 2005, fragmentary archaeological research was conducted on the part of the plot at Mickiewicz Street 9 that still retained the remains of the building 5–6).



**Fig. 7.** Archaeological research of the building at Mickiewicz Square 9 in 2005. In the center, fragments of the High Defense Wall are preserved among the building's foundations. Remnants of the walls of other buildings and street paving are also visible. View towards Teatralna Street. Photo by V. Bezv (archive NDL-104 of the Department of Architecture and Restoration, Lviv Polytechnic National University): (Bezv, V.V., 2005)

The house on the site of which the building of the Ukrsotsbank was erected also had unique architectural features (Fig. 8). The residential building at Mickiewicz Square 10 / Rohatyntsyv Street 2 is a three-story brick building built in 1829–1835 on the site of a demolished section of the city fortifications, namely in the former space between walls, on the site of a filled-in moat. Its construction embodied a fundamentally new (after the locational principles) concept of downtown development. The facade and architectural structure of the building were preserved in an authentic state until the moment of destruction. In the planning and spatial aspect, this house reproduced the structure of a Florentine or Roman palazzo of the mature Renaissance: A rectangular block house with a courtyard. The architectural style was in the spirit of the Renaissance modification of classicism brought to Lviv by Viennese architects. By the decision of the Lviv Regional Executive Committee of



26.02.1980 No. 130, this house was declared an architectural monument of local importance with the protection number 137.

In 1991, the roof of the building burned down. After that, neither conservation nor restoration work was carried out on the monument, and it began to deteriorate. In 1998, the Department of Architecture and Urban Planning of the Lviv City Executive Committee granted the owner of the building, the Lviv branch of Ukrsotsbank, an illegal permit to demolish the monument and construct a new building. Ignoring the current legislation and the direct prohibition of the State Construction Committee of Ukraine, in 1998 the monument was completely destroyed, and in 2001 a massive building was erected in its place according to the project of the Lviv Mistoproekt Institute (architect O. Baziuk), a small-scale new building was erected in its place, which distorted the architectural image (Fig. 9).



**Fig. 8.** Mickiewicz Square (Maria Sq.) in the early 20-th century. (Czerner, O., 1997). The right side of the square is formed by buildings 9, 10, and 11



**Fig. 9.** Mickiewicz Square and the view on the Cathedral today (photo by M.Bevz, 2023, Desember)

At the end of March 1998, the issue of both buildings at Mickiewicz Square 9 and 10 was considered at the level of the State Construction Committee's Scientific and Methodological Council for the Protection and Restoration of Urban Planning and Architecture Monuments. And then the council decided that the building at Mickiewicz Square 9 should be restored. The decision read literally as follows: "to restore the building while



preserving its historic architecture and adapting it to new functions." In other words, the monument had to be restored while maintaining the parameters of this unique building and using the preserved authentic elements. We are talking about such elements as unique zinc lambrequins on the windows, a very interesting gate and balconies with brackets that reflected Austrian classicism of the 1830s, and other details. If there was a decision of the state body to recreate the object, it was absolutely possible for Lviv restorers to implement this task. Restoration practice knows a lot of methods to do it correctly. The archives of the Ukrzakhidproektrestavratsiya institute contained materials on the study of the stone building. The Department of Restoration at Lviv Polytechnic University carried out several diploma projects on the regeneration of Mickiewicz Square. There are studies on the history and restoration of this building. The house had detailed measurement drawings and photographs, which could be used to make restoration decisions and restore the building.

When assessing the plans to build a parking lot under Mickiewicz Square, it should be remembered that according to the law of Ukraine on the protection of cultural heritage, new construction is prohibited on the territory of the World Heritage Site. Only projects to recreate valuable lost objects closely related to the history of the site and intended to restore the compositional integrity of the urban planning and historical environment can be implemented here. Therefore, the construction of the parking lot is illegitimate from the very beginning.

In addition, when we talk about any projects of possible interventions in the central conservation area and on the UNESCO site, they must be supported by a very serious research and justification part. It is only on the basis of the conclusions of experts who will conduct a comprehensive study that certain proposals for the regeneration of the environment can be made. Historians, architects, archaeologists, geologists, monument conservationists, geotechnicians, and other specialists should be involved. Only on the basis of multilateral research and justification any decisions can be made. A few years ago (before the non-transparent hotel design process began), UNC ICOMOS and the Society for the Protection of Historical and Cultural Monuments held a round-table discussion, which emphasized the need for a balanced and restorative approach to the reconstruction of the architectural monument – building No. 9 on Mickiewicz Square, built in 1839 by architect Wilhelm Schmidt.

The new planned underground parking lot on Mickiewicz Square is a serious and unjustified intervention in the historic environment. What is very important: we can do without it. We are not planning to build a unique museum where all the discovered artifacts will be preserved. This is just an idea for another parking lot.

From a historical, architectural, and even transportation point of view, the idea of building this underground parking lot is illogical and unacceptable. There is simply no logical scientific justification for placing a parking lot here as a municipal facility. There are only the needs of the hotel. From the very beginning, such a facility should not have been designed here. Moreover, we are convinced that there are other solutions to the parking problem in this area. For example, let me remind you that there is a parking lot with about the same number of spaces under the UkrSotsbank, which is located nearby at Mickiewicz Square 10. It can be easily adapted to the parking lot of the new hotel. This is a problem for the administration and the hotel owners to negotiate. After all, from the very beginning of the hotel design, the design specification should have reflected the need for a mechanized parking lot in the projected body of the hotel. The designer had to solve this professionally. This is how hotels or other institutions are designed in a valuable historical environment.

A very wide scientific literature and vast proven experience on the topics of unloading city centers from traffic, optimizing its transport-intensive functions, and the logic of parking lot placement are available. The construction of parking lots and traffic control systems for various types of transport should always be addressed systematically for the entire central city district, not for a single facility. All European major cities have long implemented advanced traffic control systems. From this experience, it is known that the construction of parking lots in the heart of the city and even with interference in the historical environment is nonsense.

In general, when talking about any new construction in this area, it would be good to have a deeper understanding of what kind of area we are talking about and why it is so unique. And Mickiewicz Square is really very interesting in terms of architecture, archeology, and urbanism.

## A. Mickiewicz Square as a unique urban monument

The square is a special object in the urban planning history of Lviv and can be unquestionably declared an urban monument. It is of great historical and urban planning value as an example of urban transformation in

the early 19<sup>th</sup> century, when new public spaces were created on the site of city fortifications. The creation and development of the square laid the foundation for the creation of a new citywide public center in Lviv (in the form of a circular “ringstrasse” around the city center as a system of squares and promenades) to replace Rynok Square. The creation of such a ring center was an experiment by the Austrian authorities, since the famous Ringstrasse in Vienna was only implemented in the 1850s (Bevz, M., 1994).

Mickiewicz Square began to be shaped in the 1820s and 1830s, when Lviv was being rebuilt and transformed into a city capable of serving as the capital of a province of the state. It was the first public square of a new type created by the Austrian authorities in Lviv. The layout of the square was irregular, which also reflected the new trends of the time. It should be remembered that at that time there was no present-day Svobody Avenue. In parallel with the formation of the square, promenades were laid out on Hetmanski and Governor’s Ramparts, as well as the current Galytska, Krakivska, and Danylo Halytskyi squares. It is enough to look at an old photo to understand that this square had the face of Austrian urbanism and architecture of the first half of the 19<sup>th</sup> century. Mickiewicz Square had another specific role: it served as the beginning of a new administrative and cultural axis of Lviv, – Teatralna Street.



**Fig. 10.** Maria Square on October 16, 1851, during the arrival of the Austrian emperor (Czerner, O., 1997)

According to the Austrian authorities, Teatralna Street was originally intended to become the main ceremonial street of the center of Lviv. Prestigious objects were located here: After the liquidation of the Jesuits, the governor’s office was housed in the monastery buildings, and the first theater hall was located nearby in the Franciscan church building; later the Scarbeck Theater was built here; the Trinitarian buildings housed the University; the Ukrainian People’s House was built nearby; and a new large building of the technical school, the forerunner of the Polytechnic, was to be built here on Kastrum Square. At the same time, Rynok Square remained the city center with a new town hall designed and built. But Mickiewicz Square with its buildings was the vanguard of the main street complex. Therefore, in the 1830s, a plot was allocated at the end of the street for the construction of the current Zankovetska Theater. This entire space was very well organized in terms of the urban planning principles of the time.

It was on Mickiewicz Square that the first Lviv hotels and cafes, a shopping arcade, office buildings, and the public promenade of Lviv appeared. This is where the Poltva River was buried in an underground sewer in 1836–1840. A fountain was built in the middle of the square, and in 1851, since it was the most representative square in Lviv, a triumphal arch was built here, through which Emperor Franz Joseph I was to symbolically enter Lviv (Fig. 10).

In addition, we should not forget the architectural and typological value of most of the buildings that formed this square. They all had different functions and, accordingly, different architectures. It was buildings No. 9, 10 and 11, which were preserved here from the first period of the square’s formation, that formed its main facade, and their significance and importance cannot be overestimated.

The detailed history of the square's appearance is described by the restorer and researcher of Lviv architecture Alla Martyniuk-Medvetska, which allows us to cite excerpts from her work (Martyniuk-Medvetska, A., 2005):

The creation of the urban planning ensemble of the square was associated with the demolition of ancient fortification complexes around the medieval city (Fig. 3, 8, 10) and attempts to create a prestigious boulevard or promenade. This approach was characteristic of the European urban culture of the late eighteenth and early nineteenth centuries, which viewed the existence of fortifications as an obstacle to urban development. It was then that the idea of building a ring of new avenues or boulevards on the site of demolished fortifications with the construction of public buildings, such as theaters, hotels, municipal and government offices, museums, and educational institutions, was spreading in the society of all European countries. The dismantling of urban fortifications and the creation of attractive public spaces in their place in Lviv began in 1777 (Krypiakevych, I., 1991: 86), and these works were led by the architect K. Fessinger (Vuitsyk, V.S., Lypka R.M., 1987: 85). The dismantling of the walls and filling in of the ancient moats lasted until 1825, and after that the parceling for construction around the newly created Ferdinand Square was carried out, and in the late 1830s houses began to be built, including the house for Wenzel Gudec by architect Wilhelm Schmidt in 1839 (Biryulev, Yu., 1997: 12). Starting in the 1840s, this urban planning ensemble became the city's hallmark, depicted in numerous paintings that represented the new face of the ancient city, its newly created square with prestigious buildings. For example, Ferdinand Square is depicted in a watercolor by T. Czyszowski from 1840 (Czerner, O., 1997: 153), August Hutton's watercolor from 1847 (Catalogue, 1989), and a lithograph with watercolors based on Ignacy Golembiewski's own drawing from 1851, which recorded the historic meeting of Lviv residents with Emperor Franz Joseph I (Fig. 10) (Vydy, 1995). The square is also depicted in a panorama of Lviv's city center from 1866, which was made in the lithographic workshop of K. Piller (Catalogue, 1989: 19).



**Fig. 11.** The territory of the southwestern corner of the city center with fortifications in 1777, where Maria (Mickiewicz) Square would later appear. Fragment of a map of Lviv by D. Huber (Huber, D., 1777)

The demolition of the city fortifications was completed by 1830, and this can be seen on maps of the city of Lviv, namely on the plan by J. Trentsensky from around 1835, and similar plans from the 30s of the 19<sup>th</sup> century, which are kept in the Central State Historical Archives of Ukraine in Lviv (CSHAU, f. 742: 2023). The square as an ensemble did not exist in 1829–1835, but was a site bounded by chaotic buildings, two fragments of a green boulevard, and the river itself.



The newly created square was named in honor of Archduke Ferdinand d'Este, governor of Galicia and Lodomeria (1832–1846). Surrounded by buildings that were associated in the public consciousness with a new era, the era of enlightenment, it became – as one of the researchers of the history of Lviv architecture, Roman Lypka, aptly said – a city salon to which distinguished guests were invited (Vuitsyk, V., Lypka, R., 1987). It was demonstrated as a symbol of the newest era in the existence of the old city, a new dominant architectural style, a building that already introduced new public functions, and an arrangement of space dominated by new stereotypes of inhabitants' behavior. More information about the public buildings that surrounded Ferdinand-Maria Square, as well as their owners and historical events, can be found in the article by O. Shyshka (Shyshka, O., 1997). As the research by M. Bevz has shown that architectural and urban transformations of the ancient city fortifications in Lviv began even earlier than similar works in Vienna, and Lviv became a kind of "testing ground" where new methods of urban policy were tested and verified (Bevz, M., 1994). Thus, the development of this square, representing a new era and new urban planning approaches, has primarily historical value, which accumulates the cultural, social, and aesthetic foundations of the Austrian Empire in the formation of urban planning complexes implemented in the early 19<sup>th</sup> century.

The symbolic significance of this square was further enhanced when a statue of the Virgin Mary, donated to the city by Countess Seweryna Badeni, was installed over the existing well in 1862 (Shyshka, O., 1997a: 8). Since then, the square has been called Mariacki or Maria square. The public and symbolic significance of the square in the public consciousness of not only the citizens of the city, but also the entire region was further strengthened when a monument to A. Mickiewicz was erected there. The idea of its construction first appeared in the 1880s, and in 1889 resulted in the announcement of a competition for the best project, finally implemented in 1904 with the transfer of the fountain with the statue of the Virgin Mary to the place where it is now located and the erection in its original place of the monument to A. Mickiewicz designed by sculptor A. Popiel. Since then, the pink granite column with the bronze figure of the poet has become the main accent, and even the dominant feature of the square, while the buildings have become the background. However, the monument somewhat disturbed the scale of the square, but the situation improved after the construction of J. Sprecher's new house after 1912. Thus, the entire eastern side of Maria Square, i.e., the buildings numbered 9, 10, and 11, built in the same style of classicism, with their calm, balanced architecture, played the role of an ideal backdrop for one of the most well-designed monuments on the European continent, as well as the best monument among others erected in honor of the famous Polish poet in Poland, Lithuania, and western Ukraine.



**Fig. 12.** Fragment of a graphic reconstruction of the fortifications of Lviv in 1772. W. Doliński, 1929 (Czerner, 2007). We have marked the approximate direction of Teatralna Street and the place of Mickiewicz square with an arrow

Thus, the buildings constructed in the 1820s and 1830s on the then Ferdinand Square were valuable as an integral part of the urban planning ensemble completed in 1839 in the same architectural style, as part of one of the first and most successful ensembles of new public importance in the Austro-Hungarian Empire.

With the erection of the monument to A. Mickiewicz in the square, these buildings, along with other buildings in the western side, began to play the role of an ideal backdrop for the monument to A. Mickiewicz, which also had historical symbolism, as these buildings reflected the era in which the poet lived and worked.

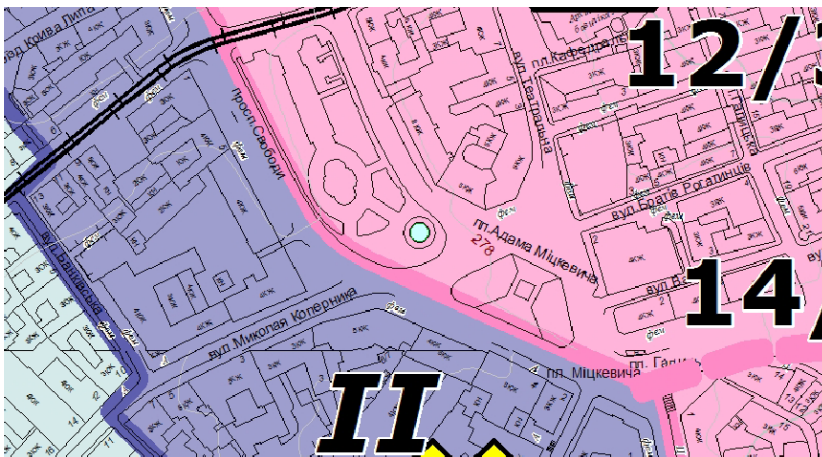
Interestingly, all previous urban planning projects, such as the General Plan for the Development of the City of Lviv and other projects for the study area, did not provide for any changes in the historical layout of Mickiewicz Square, changes in urban planning parameters, including height, or changes in the architectural composition of the facades of buildings in Mickiewicz Square.

An important part of this urban environment is also the typical 19<sup>th</sup>-century transportation scheme that was laid out on this square from the beginning of its creation. The construction of a parking lot will completely destroy it, and such interventions are the destruction of a valuable planning system of an urban monument. We do not consider them correct. It is absolutely illogical to remove the roadway from behind the monument. The proposed option will not ease the traffic situation, but will only cause an even greater traffic collapse. The square was designed with a certain balance of transport, green and pedestrian zones and it should be preserved. It can be changed in some adequate way by purely organizational measures, but not by complete redevelopment. After all, the architectural and urban design of this space is already history and an important part of our heritage.

Mickiewicz Square is a part of Lviv's unique urban history, and it is a pity that we do not have a proper assessment of it. Unfortunately, today this space has already been destroyed compositionally and figuratively by the dissonant building of UkrSotsbank, and now by the construction of a hotel at Mickiewicz Street 9. But it is important to prevent other irreversible changes.

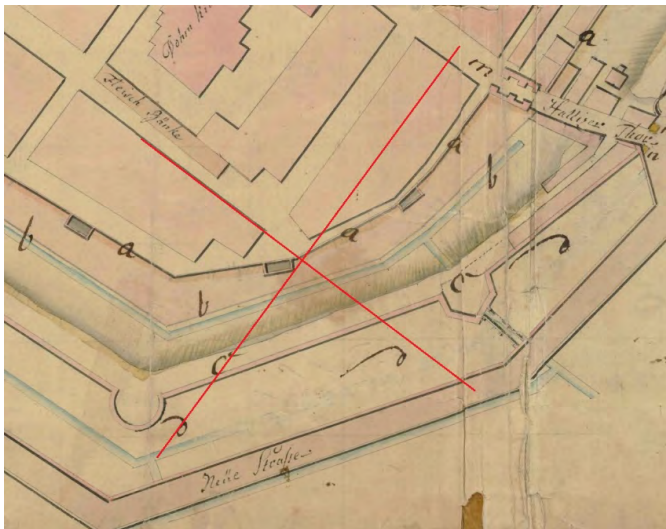
## Archaeological heritage in the area of A. Mickiewicz Square

The construction of an underground parking lot in this area will disturb a very valuable archaeological layer, as the remains of the High Defensive Wall and the wall and corner towers of the so-called 3<sup>rd</sup> defense line of the city center. The territory of the square belongs to the protection zone of the archaeological cultural layer of the first category (Fig. 13). Important is that the subject of research and protection in this case is not only the High Wall itself, but also the entire fortification system and the remains of historical buildings. This means that the moat, the bastion wall of the 3<sup>rd</sup> line, the fossa, the counterscarp, the remains of buildings (Fig. 12, 14, 15) etc., i.e. everything that is there, not just fragments of the wall. Historical maps also show that buildings were attached to the high wall in this place. It is enough to look at the map by Daniel Huber from 1777 (Fig. 11) or maps from 1766, 1780, and 1802. (Fig. 2, 12, 14, 15). Experts know that the remains of these structures are underground on the site that is proposed for parking. They can be easily detected by ground penetrating radar scanning. With the inevitable archaeological uncovering of these objects, the question will arise: should these valuable monuments of Lviv history be dismantled? After all, by building a parking lot we are not creating a museum for the sake of preservation, but initiating an intervention to eliminate archaeological sites and make parking spaces in their place.

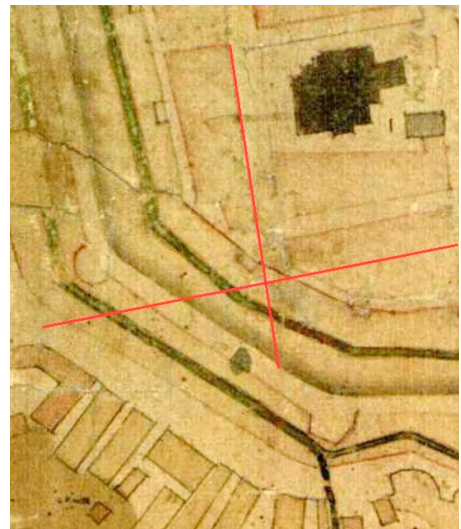


**Fig. 13.** The pink color marks the protection zone of the archaeological cultural layer of the first category. The entire territory of Mickiewicz Square belongs to this zone (IAOP, 2020)

In the archaeological research of this site, the High Wall and the Butchers' Tower will be a scientific priority. Especially because this part of the High Wall is the most interesting for researchers in terms of its history. The fact is that Lviv's city center has several phases of development. It is known that in this section the wall of the High Wall was connected to the Low Castle. Historians assume that the Low Castle was built before the city center was laid out. Thus, research into the nature of the High Wall's defensive line here, its profile, geometric characteristics, and correspondence with the rampart are very important for illuminating the early history of Lviv. It is interesting that the High Wall has a very specific planning structure: it is irregular in the western and southern parts and regular, i.e. rectangular, in the eastern part. And this irregular part (the rounded corner), which also falls on Mickiewicz Square, is more archaic and was most likely built on the basis of an earlier fortification connected to the rampart. After all, a rampart is always rounded, not rectangular. That is, here, on Mickiewicz Square, we have an archaic fragment of the High Wall, about which we know very little. Perhaps someday we will find out that it originates from even earlier fortifications, for example, from a time long before the foundation of the city center section of Lviv under German law. So it may be a part of the fortifications of an older pre-localization settlement that was modernized in the 14<sup>th</sup> century.



**Fig. 14.** The territory of the southwestern corner of the city center with city fortifications on the city plan from 1780. (Pinterhoffen, A. & d'Ertel, F., 1780), on the site of which later appeared Mickiewicz Square. We have drawn a line along the axis of the block where building 9 would stand and the line of the block's face along Teatralna street. These lines indicate the location of the tower of the Butchers' shop and the third defensive line in a different disposition than indicated in Janusz Witwicki's reconstruction plan (Fig. 11)



**Fig. 15.** The territory of the southwestern corner of the city center with city fortifications on the city plan from 1766. (Desfilles du, I., 1766). Here we have also drawn auxiliary lines to help identify the location of the fortifications in relation to the building blocks

During the architectural and archaeological research of the foundations of building 9, which was carried out with the participation of the department's specialists (Fig. 6, 7), it was found that the line of the High Defense Wall runs somewhat differently than it was depicted by researchers on the city plans. In Fig. 6, we use a dotted line to indicate the revised direction of the High Wall line, which was discovered during the excavations and "woven" into the foundations of the house. It is quite possible that the tower of the Butchers' guild also has a different location and may be located under the street pavement rather than under the buildings. Our analysis of the map by du Defi and Anton Pinterhoffen (figs. 14 and 15) also suggests that the location of the defensive structures under Mickiewicz Square would be in a different disposition than indicated on J. Witwicki's hypothetical plan (Fig. 16). The location of the Great Corner Tower, which was built in 1542 by the master Luka (probably an Italian) opposite Sokilnytska Street may also (Vuytsyk, V., 1998). This is a defense object of the so-called third defense line of the city center.



No research or partial preservation of archaeological finds on the territory of the new parking lot, which is allegedly promised, can justify its construction. Our analysis shows that if we find these archaeological sites, regardless of their condition, their uniqueness will require full preservation and make it impossible to build a parking lot. To reiterate, the parking lot in this place is not a critical structure for the city, but the destruction of the archaeological layer that it will provoke is critical.

In addition to the above, it is worth remembering that this part of the center of Lviv is geologically very difficult. I can draw these conclusions based on my experience in this part of Lviv. We have constant subsidence of the foundations due to difficult soils. Violation of the groundwater regime is very dangerous. This whole part of the city is at risk. And such large-scale interventions are undesirable even from this perspective. If we are talking about modern technologies that can be applied, then yes, they can protect the new parking lot from groundwater impact. But they will not protect the central part of Lviv, from Halytska Square to . Doroshenko Street from groundwater disruption due to the construction of the parking lot.



**Fig. 16.** A hypothetical scheme of the city center fortifications (the High Wall and the third bastion belt) in the area of Mickiewicz Square, superimposed on the building plan. Janusz Witwicki's version. The dotted line indicates the revised direction of the High Wall line, discovered by excavations on the territory of building No. 9. Number 87 marks the tower of the Butchers' guild, number 86 the tower of the Coopers' guild, number 26 the Wozhewyi bastion, and number 27 the large Sokilnytska corener Tower. (Witwicki, J., 1971; Witwicki, J., 2004)

Lviv, as a UNESCO World Heritage Site, is required to have a number of documents that regulate activities on the territory of the monument included into the List. As a reminder, our city was added to the UNESCO World Heritage List in 1998. Within the first five years, a full inventory of the heritage on the site was to be completed, a management body was to be established, and the so-called "Management Plan" for the UNESCO World Heritage Site and a number of other documents, including restoration programs, were to be prepared and adopted. 25 years have passed, but we still do not have these key documents. This creates big problems in ensuring the correct policy of activities on the territory of the UNESCO monument. And the construction on Mickiewicz Square is a reflection of this problem. It is not just about the construction in Mickiewicz Square. This problem can be observed in different scales throughout the entire territory of the monument. The community of restorers and monument conservationists constantly emphasizes the need to develop a World Heritage Site Management Plan. We also do not have an approved historical and architectural reference plan for the

UNESCO site, nor has a UNESCO management body been established, although there are relevant provisions of the law that require such actions. This body should have ensured the production of inventory and program documents on the basis of which the World Heritage Site should function. Officials of the city's Department of Historic Environment Protection insist that the city has no funds during the war to develop such documentation. However, the city budget suddenly has immeasurably more money for the construction of a parking lot under Mickiewicz Square.

If Lviv had a "Management Plan" for the World Heritage Site, the hotel at Mickiewicz Square 9 would not have been built in the form it is today. After all, there is a unique architectural and urban planning environment here and it needs to be preserved. Such a hotel in this form should not have appeared here. Now there are also plans to build a parking lot. According to the restoration plans, a unique monument with specific architectural features of the 19<sup>th</sup> century was to be recreated here.



**Fig. 17.** A fragment of the drawing of the historical and architectural reference plan for the city of Lviv in 2020. The authors labeled the UkrSotsbank building as dissonant. The monument to A. Mickiewicz is designated as a monument of art and history. The authors do not designate the remains of the High Defensive Wall, which exist on the site of building No. 9, as an archaeological monument (IAOP, 2020)

## Conclusions

Mickiewicz Square in Lviv is a unique urban complex in terms of its architectural and spatial characteristics and should be included in the register as an urban planning monument.

The facts we have presented also show the extremely high archaeological value of the Mickiewicz Square area. Architectural and archaeological research can provide very rich material here, especially in terms of revealing the stages of construction of fortifications around the city center. We have great doubts whether archaeological research will be conducted here in the proper scope and at the proper level if the parking lot under the square is built.

Archaeological research that has been conducted in the central part of Lviv in recent years in places intended for construction has shown that archaeological excavations are not carried out on the entire construction site, but only on a selected fragment that is convenient for research. According to scientific and legal standards of monument protection, archaeological research should be carried out on the entire territory to be occupied by future buildings or structures. Unfortunately, neither monument protection authorities nor investors take this requirement into account. Archaeologists, under pressure from investors and the authorities, agree to such schemes in order to at least partially conduct research. This was the case in Lesia Ukrainka Street, Y. Osmomysl Square, and Mickiewicz Square 10 and 9.

It should also be noted that conducting archaeological research in the area of the square will be a very difficult engineering task. The area is located in the floodplain of the Poltva River, the groundwater is quite high, and excavations will have to be carried out with constant water pumping.

Unfortunately, the construction of the hotel on Mickiewicz Street is an example of ignoring Ukrainian monument protection legislation at all levels. Moreover, it is an example of ignoring the recommendations of UNESCO bodies. After all, several years ago Ukraine received recommendations from the UNESCO World Heritage Center, which expressed serious concern about the project of a new building in Mickiewicz Square 9 and made a number of comments on the development of the historic center of Lviv. Thus, the voices of the public and foreign experts were in tune. We consider the destruction of the historical image of Mickiewicz Square to be a serious wake-up call that must have its consequences. The challenge for experts now is how to restore the lost harmony of the complex. Today we are still facing a difficult decision: What does the future hold for historic Lviv and Mickiewicz Square in particular? Continued destruction of original forms, styles, and proportions, consumerism in the architectural and urban heritage, or a tolerant attitude towards monuments and the historic environment?



**Fig. 18.** Lviv. View of the Latin Cathedral from Shevchenko Avenue in a painting by Viktor Zhmak, 2017 (from the private collection of M. Bevz). Such a view of the cathedral has already been lost today

Nowadays, at the level of the central bodies of ICOMOS (International Council on Monuments and Sites), new quality criteria for monument restoration are being discussed: from research and restoration decision-making at the level of urbanism to the restoration of the smallest details. These criteria are currently being discussed and should be adopted at the level of international recommendations for working with monuments in the European Union. This should be a kind of new charter that should be implemented at the level of national legislation so that they become the basis for decision-making in restoration work of various kinds – on individual monuments and in the context of valuable urban planning complexes. Working sessions on this issue are ongoing. Will we be able to implement these new principles if we allow such projects?

As a result of the changes that took place on the square, two monuments were most affected: the Mickiewicz monument, which lost its authentic surroundings, and the Latin Cathedral, which lost its visual view from the side of the square and from Shevchenko Avenue (Fig. 18).

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## O ochronie obrazu zespołu architektonicznego i urbanistycznego placu Adama Mickiewicza we Lwowie

**Streszczenie:** W 2023 r. przy placu Mickiewicza 9 we Lwowie pojawił się nowy budynek hotelowy. Powstał na miejscu zabytku architektury z 1839 r. – Domu Gudeca. Dom Gudeca był zaprojektowany przez wiedeńskiego architekta Wilhelma Schmidta. Zabytek rozebrano pomimo protestów społeczności lwowskiej i pomimo decyzji Rady Naukowo-Metodologicznej Ministerstwa Budownictwa Ukrainy o konieczności jego restauracji. W związku z budową hotelu władze miasta ogłosiły plany budowy podziemnego parkingu na 40 samochodów. Inicjatywa ta wywołała szeroką dyskusję wśród konserwatorów zabytków i specjalistów z branży budowlanej. Teren pod budowę parkingu ma bardzo złożoną strukturę hydrogeologiczną, co znacznie komplikuje budowę, a także może negatywnie wpłynąć na całe historyczne otoczenie placu i otaczającą zabudowę. Kolejną cechą placu jest obecność wielu stanowisk archeologicznych. Są to przede wszystkim pozostałości dwóch linii obwarowań – reliktów Wysokiego Muru Obronnego z XIV-XV w. (w rejonie placu znajdują się pozostałości wieży Rzeźników i kurtyny muru prowadzącej z niej do baszty Bednarzy) oraz pozostałości tzw. „trzeciego” pasa obronnego centrum miasta (linia obronna zbudowana w latach 1522–1542 w postaci dużych narożnych baszt artyleryjskich i bastionów; baszty narożne zostały połączone ze sobą wałem i murem). Te dwie linie obronne miały własne fosy wypełnione wodą. W XVII-XVIII wieku, kiedy zanikła funkcja fortyfikacyjna, do murów obronnych dobudowano budynki o różnym przeznaczeniu. Ich szczątki mogą znajdować się także w podziemnej przestrzeni placu. W centrum placu znajduje się pomnik Adamowi Mickiewiczowi z 1904 r. – obiekt unikalnego wykonawstwa artystycznego i architektonicznego. Celem niniejszej publikacji jest pokazanie, jakie obiekty dziedzictwa archeologicznego znajdują się pod placem oraz wskazanie wartości tych zabytków dla historii Lwowa. Odkrycie i odsłonięcie archeologiczne tych zabytków sprawi, że wybudowanie w tym miejscu parkingu podziemnego będzie niemożliwe.

**Słowa kluczowe:** dziedzictwo archeologiczne, obiekty obronne, XIV-XIX w., plac Mickiewicza, Lwów