

THE VIENNESE INFLUENCE ON THE ARTISTIC ARRANGEMENT OF LVIV PUBLIC BUILDINGS INTERIORS BUILT IN THE SECOND HALF OF THE NINETEENTH CENTURY

Serhii Hetmanchuk

Lviv Polytechnic National University, Institute of Architecture and Design, Department of Architecture and Conservation,
12 Bandera Street, 79013 Lviv, Ukraine

E-mail: sergijgetmanchuk@gmail.com, ORCID: 000-0001-8831-9750

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Abstract

The article identifies the main characteristics and features of the artistic arrangement of representative public buildings in Vienna that influenced analogical objects of Lviv in the second half of the 19th century. The issue of Vienna's historicism and its peculiarities in interior decoration are also considered. The research involved selecting and analyzing key public buildings that are present in both cities, such as theaters, universities, the Diet (in case of Vienna – the Parliament), museums, courts and other sites with a broad representative group of rooms. These revealed common trends, direct and indirect quotations, both in artistic elements and in the overall order composition. The article also explores major public buildings in Vienna along with architects who have become role models and set some standards for the artistic design of the representative group of rooms. As a result, the influencing factors were identified, among which administrative, educational, cultural and economic issues are highlighted and reviewed.

Keywords: fine arts; historicism; artistic arrangement; public buildings; decoration

INTRODUCTION

In the second half of the 19th century public institutions developed in Lviv in connection with the change in the political and administrative structure of the Austro-Hungarian Empire. Since 1849, key public buildings have been built in a Neo-Renaissance style with an eclectic mix of classicism, baroque and rococo. In this respect, Lviv is fully following trends that appeared in Vienna. The planning and external arrangement of the facades of Lviv's public buildings is based on the same public buildings in the Austrian capital city. As for the interior decoration, analogies are not so obvious. The investigation of Viennese influence is an important element in the coverage of the cultural environment in which Lviv was in the second half of nineteenth century. Therefore, there is a need to find connections and influences on the formation of the artistic arrange-

ment. It will be useful for further research in the field of restoration and conservation of cultural heritage in these types of objects.

As the artistic decoration in the representative rooms of Lviv's public buildings is scarcely preserved and, in some cases, almost lost, as are lost archival photographs, descriptions and documentation - the study of objects that were models for Lviv buildings can provide important information on the restoration of various elements of artistic arrangement, or serve as an example of interior restoration as a whole, both in technological and aesthetic terms.

The purpose of the article is to identify and analyze the features and characteristics of Viennese public buildings that had an influence on the artistic arrangement of representative rooms of public buildings

in Lviv in the second half of the nineteenth century. Achieving the goal of the article involves the following tasks: covering the main stylistic trends in architecture and art in Vienna during the second half of the nineteenth century; determining the nature of borrowings or quotations in decorative elements; tracing the factors that influenced the formation of artistic arrangement in this period.

1. ARTISTIC ARRANGEMENTS OF THE INTERIORS IN VIENNA'S PUBLIC BUILDINGS

After a series of revolutionary events in the Austrian Empire, its form of government changed - it became a dualistic monarchy in the form of Austro-Hungary. Following the emergence of certain forms of democracy, subordinate lands gained some autonomy, but still remained loyal to the monarch. State policy exerted a much less forceful method of land retention, but was replaced by other levers of influence: economic, cultural, legal and administrative. Accordingly, in the 1860s Vienna authorities began to create the newest framing of the central part of the city with public buildings, the form and content of which would correspond to the latest model of government and look of the empire. The main ones include the Opera House (1869),

the Parliament House (1883), the Museum of Applied Arts (1867), the Art History Museum (1891) and the Natural History Museum (1889), the Vienna Stock Exchange (1861), the Theater House (1888), the Town Hall (1889), the Palace of Justice (1882) and many others. All these objects were realized in various stylistic directions and combined under the common term - historicism. In the second half of the nineteenth century it was a worldview, a way of thinking, that reflected a new vision through aesthetic forms of the earlier epochs that were formed at one time in a certain philosophical paradigm, which reflected on the social and political system of the European states and empires in the nineteenth century [Linda S.M., 2009, p. 76]. For both architecture and art, the most widespread method of expression during this period was the eclectic mix of contiguous styles in a chronological order of appearance (for example, a combination of Romanesque and Gothic styles or Renaissance, Baroque and Classicism) [Linda S.M., 2000, pp. 32-33].

One of the architects who had the greatest influence on national historicism was Theophil von Hansen. His contribution to shaping interior decorating trends is no less important than his works on urban architecture. The House of the Musical Society (Musikvereinsplatz 1), built by Hansen in 1867 in the



Fig. 1. Main concert hall of The House of the Musical Society in Vienna; source: <https://hiconsumption.com/the-14-best-concert-halls-in-the-world>

Neo-Renaissance style, is strikingly pleasant, where the main concert hall, called "gold", is a key room that emphasizes the splendor of the artistic arrangement. The hall is distinguished by the rhythm of the composition, which is formed from vertical axes around the perimeter of the room. In the lower tier, 16 gilded caryatids support the balcony, of which the vertical axis of the composition is continued by rectangular marble inlays, topped by niches with sculpture busts. Above them, there is a line in the third tier with decorating pilasters between arched windows (fig. 1). The hall is crowned with eaves with a three-dimensional gilded stucco that supports a caisson ceiling covered with gilding and inserts of picturesque allegorical figures (the ceiling frescoes depicting Apollo and the Nine Muses was painted by August Eisenmenger). The first and second tier girders are decorated with marble inlay in the form of laconic rectangles fringed with girdles using four types of stone. These are precisely such features that are found with some variability in many representative premises of Vienna and that are a characteristic regional feature of historicism [F. Grasberger F., L. Knessl L. 1971, p. 6]. This can be clearly seen in key public buildings (Parliamentary Hall, University Ceremonial Hall, Atrium of the Palace of Justice, Hall of the Museum of Art History, etc.).

Another architect who influenced the artistic appearance of public buildings in Viennese historicism was Heinrich von Ferstel. In 1868, he started working on a new Neo-Renaissance complex for the Imperial Museum of Art and Industry (Stubenring 5). November 15, 1871 saw the grand opening of the building, where the public gained access to the exhibits, and the building itself became the first museum building on Ringstrasse. Rooms from the representative group consist of a lobby, a large lobby (atrium type) with side galleries, and a two-story staircase. The characteristic features of the artistic arrangement of the rooms are the decoration of marble inlay and imitation in the form of laconic rectangular shapes, and the painting of sailing vaults of ornaments on the models of murals from Pompeii. The floor is encrusted with marble slabs on the ground floor and covered with parquet board on the rest of the floors. Lanterns and accessories are cast and covered with non-ferrous metal, and the staircase lanterns are adorned with decorative elements made of a combination of several types of metals. Stairs are made of carved handrails and a limestone balustrade. The two tiers of the hall and the gallery are separated by a colonnade, the first one of the Doric order and the second of the Ionic; the body of the columns is made of monolithic blocks of gray granite. Atrium arches are completed by a glazed light lantern, rectangular in shape, supported

by sails and arches trimmed with stucco and paint ornaments. During the second half of the nineteenth century, a number of major public buildings were built in Vienna, which had a complete representative group of rooms with rich artistic decoration.

The Opera House (Opernring 2), built in 1869 by Viennese architects August Zickard von Siekardsburg and Eduard van der Nüll in a Neo-Renaissance style, has a broad representative group consisting of a lobby, a foyer, an atrium, and an atrium main hall [A. Michálková and M. Kašpar, 2008, p. 50-51]. Artistic decoration is made in the Neo-Renaissance style, with a rich use of marble and gilding.

The buildings of the Museums of Art History (Maria-Theresien-Platz) and Natural History (Burgring 7) were built in 1889 by the German architect Gottfried Zemper and, being identical in design, they have the same representative group. However, there exist significant differences in artistic decoration both in terms of materials and stylistics.

The Austrian Parliament Building (Dr. Karl-Renner-Ring 3) was built in 1874-1883 in the Neo-Greek style by architect Theophil von Hansen. The representative group of premises includes a large list of rooms and consists of a lobby, a stairwell, an atrium, several meeting rooms and numerous meeting rooms. The styling of the decoration is classic, characterized by laconic forms and the richness of materials.

In its current form, the main building of the University of Vienna on Ringstrasse was built between 1877 and 1884 by Heinrich von Ferstel. It has a representative group consisting of a lobby, stairwells, galleries and a main ceremonial hall. Out of all the rooms, the hall is distinguished by a decoration that contains a full range of fine arts, unlike the other premises.

In 1873, Emperor Franz Joseph I decided to build the Palace of Justice. The jury selected the design of the Viennese architect Alexander Willemans Edler von Montefort. Work on the foundations began in May 1875. In 1881 the building and its interior was completed, and the emperor Franz Joseph I performed the ceremonial laying of the last stone on May 22, 1881. [N. Schoeller N. et al., 2014, p. 65]. The representative group of rooms consists of a hall leading to a large lobby with a two-story staircase and side galleries on the first and second floors. The premise is decorated with an eclectic mix of Renaissance and Classicism.

The main figures in the architecture of Vienna who influenced its formation were Theophil von Hansen, who worked in the Neo-Greek or Neoclassical style, and Heinrich von Ferstel, who preferred the Neo-Renaissance. It was the artistic arrangement of the Philharmonic by Hassen and Ferstel's Museum of

Applied Art that formed the main trending directions in the formation of artistic appearance in the representative rooms of the Ringstrasse public buildings in the second half of the nineteenth century. Viennese historicism in decorated rooms has a classic, laconic, rhythmic structure of spatial composition and a rich Renaissance content in the elements of artistic arrangement. The overall composition, the use of various decorative art techniques, along with works of fine arts, have become indicative of the formation of artistic arrangement in the representative rooms of public buildings in Vienna throughout the entire period of historicism.

Thus, changes brought to the model of the government and the monarchy and the democratization of social processes set new tasks in the formation of public institutions. Humanism, culture and justice were given the highest priority in the society of that time. Accordingly, this was reflected in public buildings, especially in the representative group of rooms, where all the artistic elements, from fittings to large paintings and sculptures, are accompanied by appropriate semantics. This adds certain sacredness and emphasizes the social importance of these public institutions.

2. COMMON FEATURES IN THE ARTISTIC ARRANGEMENTS OF LVIV PUBLIC BUILDINGS WITH ANALOGICAL OBJECTS IN VIENNA

By analogy with Vienna, similar processes took place in Lviv in terms of institutional development. From the 1860s until the end of the century, public buildings were built in the city in the stylistic directions of historicism [Y. Purkhliay., 1997, p. 31]. Among them there are such buildings as the Galician Sejm (1 Universytetska St.) and the main building of the Lviv Polytechnic (12 Stepana Bandery St.), both in the Neo-Renaissance style. By the end of the century, there were already more than 80 public buildings, most of which were built between 1860 and 1900 [Y. Biryulyov Y. et al., 2008, p. 239]. The main and key of those are the Opera House (28 Svobody Ave.), the Palace of Justice (1-3 Knyazya Romana St.), the Governor's House (18 Volodymyra Vynnychenka St.), the Museum of Art Crafts (20 Svobody Ave.), the Railway Management House (3 Sichovykh Striltsiv St.) and the Galician Savings Bank (15 Svobody Ave.). All these public buildings were built in Neo-Renaissance and Neoclassicism with an eclectic mix of baroque and rococo [M. V. Demkiv and S. M., Linda 1999, p. 29; S. M. Linda S. M., 1998, p. 80]. The artistic construction of these objects traces the borrowing, both in terms of architecture and elements of artistic construction, from the corresponding objects in Vienna [A.M. Rudnytskyi A.M., 2003, p. 11].

Although classic warrants were commonplace throughout the period of historicism in whole Europe, in Lviv the overall composition and the elements of the décor indicate direct quotations from other buildings in the capital of the Austrian Empire. Hence, in the Palace of Justice there is a small lobby and, although on the whole it has a distinctive outline, it contains borrowings from the atrium of the Palace of Justice in Vienna. One can see the similarity in the staircase, as in the planning as a whole, the stairs are three marches with the sculpture of Justice on the central axis (fig. 2). Decorative elements are made in a combination of two styles of classicism and Renaissance with modern variations. As an example of the columns with spiral stairs, the similarity in the alternation of decorative elements (handrails, balusters, acanthus brackets) is also seen (fig. 3). There is also a borrowing from other premises of the representative group, so there are Neo-Renaissance paintings, but they have somewhat different colors and features typical for Lviv masters.

One of the first buildings of the "new era" was the Lviv Polytechnic, which was designed by Y. Zakhariyevich in 1872. However, the formation of the artistic arrangement of a representative group of the premises took place after the completion of construction in 1877 and stretched till the end of the 19th century. The sculpture and stucco decoration of the interiors was laid out in the design and performed in conjunction with the construction of the building, but other elements of the artwork, such as paintings, decorative and applied arts, products of wood and metal were performed more than 10 years after. Unlike the exterior, which has similar features to the main building of the Technical University in Vienna, at every stage the formation of the artistic arrangement of the premises is followed by various, later influences and not just one, but several buildings.

Accordingly, the assembly hall of the Polytechnic exhibits borrowings of the decoration of the meeting room and the Ministers' Hall of the Austrian Parliament building in Vienna (fig. 4). This becomes more evident, given the fact that the design of the hall was approved by the Minister of Education and Religion [I. Petryi I. 2016, pp. 46, 73]. The lobby and the staircase with the vault bear similarities to the Art History Museum and the Museum of Applied Arts; this applies both to planning in general and to the architectural order, the application and combination of various materials and the semantics of decorative plastic elements, sculpture and artistic paintings (fig. 5).

Another building in which the influence of Vienna is marked is the Opera and Ballet Theater, where a representative group of rooms (lobby, stairwell, foy-



Fig. 2. Stairwells of the Supreme Court in Vienna **(a)** and the Palace of Justice in Lviv **(b)**; photos: by the author

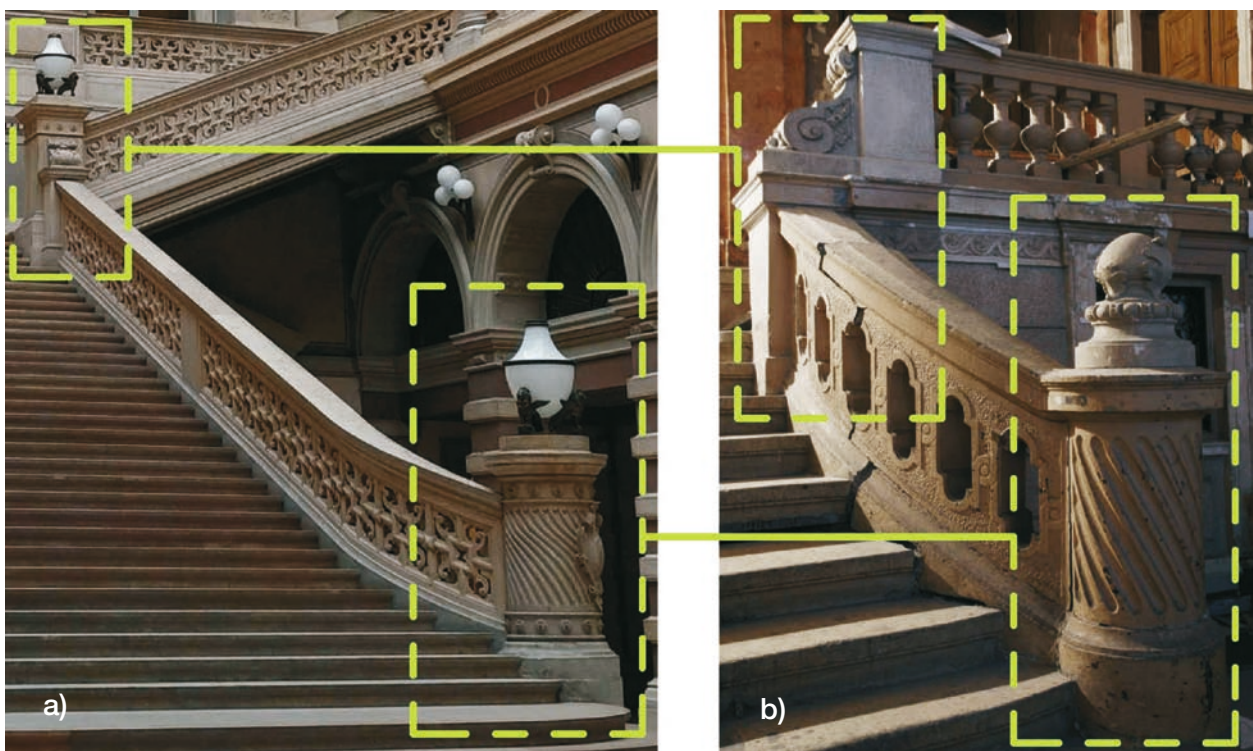


Fig. 3. Marked similar elements of the architectural decoration of the stairwell of the Supreme Court in Vienna **(a)** and the Palace of Justice in Lviv **(b)**; photos: by the author



Fig. 4. Marked elements of decoration of the meeting room **(a)**, the chamber of ministers **(b)** the Austrian parliament in Vienna and similar elements in the assembly hall of the Lviv Polytechnic **(c)**; photos by the author.

er, galleries and mirror hall) has a layout, architectural composition and artistic setting similar to the Austrian opera house. Between the buildings there are 32 years of time interval, which is to some extent reflected in the artistic construction, both in the aesthetics of decorative elements and in the technology of their execution. However, the general Neo-Renaissance composition is read in both buildings. This is especially evident in the mirror hall where, in comparison with the ceremonial hall of the Vienna Opera, sculpture, painting, plastic elements, stone decoration and its imitations, are arranged in a similar composition and executed in a similar color scheme (fig. 6).

The Galician Sejm was erected in 1881 under the design of Juliusz Hochberger selected out of the previously announced competition. But the design, which was finally realized, was out-of-competition. It included a combination of the main concepts of three prize places, among which was the Otto Wagner design. This factor is also reflected in the formation of the artistic appearance of the ceremonial group of rooms,

where borrowings and quotations from Viennese public buildings are not so evident. Considering that the Sejm is a regional equivalent to the Austrian Parliament building, the two buildings have little in common with the artistic arrangement of the representative group. Although there are some common features in the boardroom in the placement of a series of paintings behind the presidium, the semantics of works of high art (depictions of famous historical figures, lawmakers, politicians) and the overall design of the room indicate a common trend in the composition of decorative elements, although the style and color vary. It should also be borne in mind that the Galician Sejm was built 2 years earlier than the Parliament. Therefore, one should look for analogies with other public buildings that were executed in the Neo-Renaissance style in the time period up to 1880, and given that Hochberger was a pupil of the Munich School of Architecture, it is possible to look for borrowings and quotations from other public buildings in the cities of the German union.

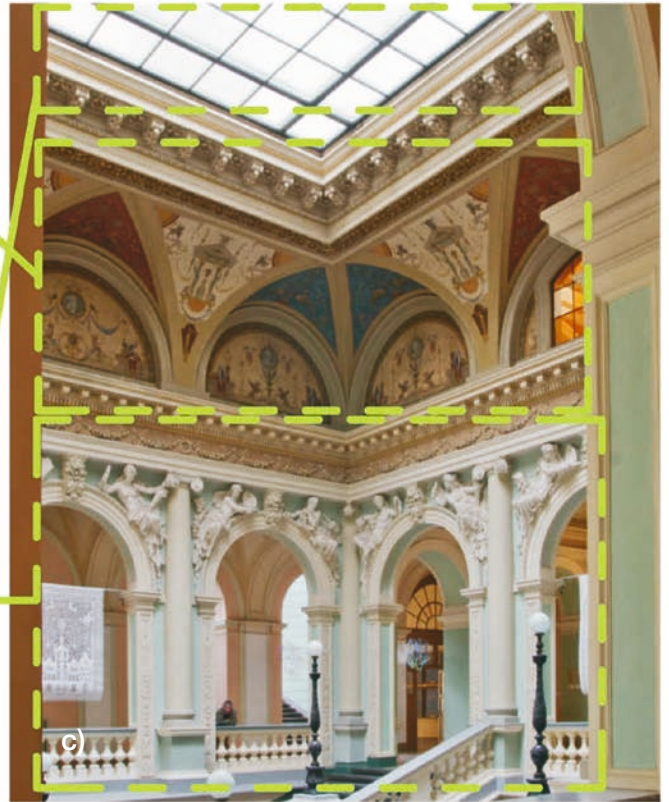
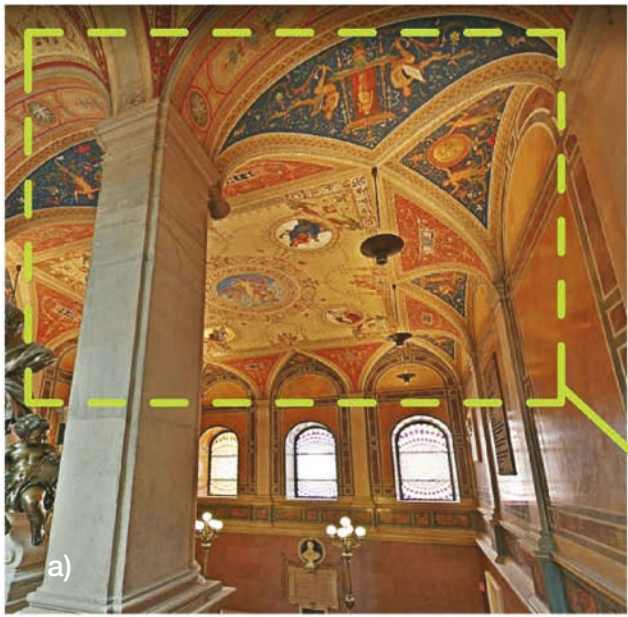


Fig. 5. Similar elements of the artistic arrangement of the ceremonial group of premises of the Museum of Applied Arts in Vienna **(a, b)** and the hall of the Lviv Polytechnic **(c)**; photos by the author



Fig. 6. The main hall of the Vienna Opera **(a)** and the Lviv Opera House **(b)**; source of photo **(a)**: <https://ivrpa.org/panorama/vienna-state-opera/>; photo **(b)** by author.

3. MAIN FACTORS WITH WHICH VIENNA INFLUENCED THE FORMATION OF ARTISTIC ARRANGEMENTS IN LVIV PUBLIC BUILDINGS

As a result, the main factors that influenced the formation of artistic appearance can be identified in the following areas: administrative, cultural, educational and economic. The administrative influence on the aesthetic interior decoration was at the level of suggestions and recommendations and at the level of direct directives. For example, in 1887, the Austrian government proposed the idea of organizing a separate “consensus” (patent, legal confirmation) for mason sculptors. However, after a meeting with the construction guild, its head, architect Vincent Ravsky Jr., formally rejected the proposal, considering it premature [Y.O. Biriulov Y. O., 2015, p. 212]. Another striking example of a direct administrative influence involves art designs of key Lviv public buildings that were approved at the level of the Ministry of Culture and Religion of the Austro-Hungarian Empire in Vienna. This is confirmed by the fact that the design of artistic construction of the assembly hall of the Lviv Polytechnic was approved by the Minister of Education and Religion, and Emperor Franz Joseph gave Jan Matejko an order for a series of 11 paintings, which crowned the premises. In this case, the influence on the formation of the artistic arrangement was an attempt to please the tastes of the officials of Vienna. For instance, the ministerial hall in the Austrian parliaments has a similar order composition and colorized stone imitation with the artistic appearance of the Assembly Hall of the Lviv Polytechnic (fig. 4).

Equally important is the educational and cultural factor. A whole pleiad of artists, sculptors and architects who lived and worked in Lviv in the second half of nineteenth century were graduates of Viennese high schools such as the Academy of Arts and the School of Applied Arts. Among them there are such famous names as: Tomasz Digas, Julian Markowski, Anton Popel, Tadeusz Popel, Kornilo Ustianovich, Petro Vii-tovych, Bogdan Lepky, Mykola Ivasyuk, Severin Obst, Theodogr Yakhimogovych, Theophilus Kopistynsky and many others. This can be considered a basic factor that shaped the standards in the architecture and art of Lviv of that time, which in turn influenced the aesthetics of the artistic arrangement of representative public buildings.

CONCLUSION

In stylistic terms, the artistic design of representative public buildings in Vienna followed the pan-European tendency of historicism, but stood out in its characteristic features. Namely, an eclectic combination of classicism and Renaissance, which is evident in the rhythmic compositions of the interiors with the use of a wide range of fine arts in decoration. Since Lviv was part of the administrative structure of the Austrian part of the empire, by analogy with the capital, it had a corresponding list of key public buildings. A comparative analysis reveals many similarities, from the layout of the premises, to the decorative and applied elements of artistic design, and in some cases there is a direct citation. Among the main factors are administrative, cultural, educational and economic, which are manifested both in the form of directives and in terms of following the current trend of the time in architecture and art.

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