

Oksana Oleksiivna Salata*

orcid.org/0000-0003-2498-1483

Bolesław Stelmach**

orcid.org/0000-0002-8392-5353

Architectural Images by Andrzej Bemera in Early Modern Lviv

Architektoniczne obrazy Andrzeja Bemera w nowożytnym Lwowie

Keywords: architectural heritage, Andrzej Bemera, early modern Lviv, Late Renaissance, Baroque, Northern Mannerism

Słowa kluczowe: dziedzictwo architektoniczne, Andrzej Bemera, nowożytny Lwów, późny renesans, barok, manieryzm północny

Introduction

The architectural images created on the territory of Ukraine are unique, as their special style and character have been formed over many centuries. This applies to both the oldest and modern architecture [Gosztyła and Oleszek 2009; Antoneko and Derebina 2020]. The style and form of pieces of architecture was formed under the influence of various architectural trends, from the Romanesque style to Post-modernism and architecture of those states in which the Ukrainian people lived and evolved. Among the large number of famous architectural monuments of Ukraine, there are many that were designed and built by foreigners, including Polish masters. Their unique works have enriched the treasury of common historical and architectural heritage.

Many of these architectural monuments were built in the early modern period, which was marked by the active development of cities in the history of Ukrainian culture: the growth of secular construction, namely residential stone buildings and residential architecture. It is noteworthy that during this period there were palace buildings among the city architectural ensemble which were incorporated into the compositional and planning structure of cities

[Mikulski 2019]. Currently, architectural historians show great interest in the peculiarities of the formation and development of modern forms of secular and ecclesiastical architecture in Lviv in the sixteenth and up to the early seventeenth centuries.

Architectural images of Lviv have attracted the attention of both domestic and foreign historians and architects for many centuries. Unique examples of architectural works of early modern Lviv were studied by V.Yu. Sichynskiy, who believed that the great construction movement of the late sixteenth and early seventeenth centuries owed its existence mainly to the organizations of fraternities, which were the representatives of the Ukrainian cultural and political movement in the struggle against foreign expansion. In his works he characterizes the architectural forms that began to take shape during the Renaissance [Sichynskiy n.d.]. T.O. Tregubova and R.M. Lypka also dedicated their works to the early modern architecture of Lviv. In these works, the authors come to the conclusion that the architecture of medieval Lviv differed significantly from modern in its canons, features and nuances. The architects had a difficult task to compactly place buildings necessary for city dwellers on a small area. They are also attracted by the sculptural compositions used to decorate the interiors of palaces and the facades of buildings. In their work, the

* Prof. Ph.D., Faculty of History and Philosophy, Borys Grinchenko Kyiv University

** Ph.D. D.Sc. Eng. Arch., Faculty of Civil Engineering, Architecture and Environmental Engineering, Łódź University of Technology

* prof. dr, Wydział Historyczno-Filozoficzny Kijowskiego Uniwersytetu Borysa Grinchenki

** dr hab. inż. arch., Wydział Budownictwa, Architektury i Inżynierii Środowiska Politechniki Łódzkiej

Cytowanie / Citation: Salata O.O., Stelmach B. Architectural Images by Andrzej Bemera in Early Modern Lviv. *Wiadomości Konserwatorskie – Journal of Heritage Conservation* 2022, 70:28–33

Otrzymano / Received: 7.03.2022 • **Zaakceptowano / Accepted:** 25.05.2022

doi: 10.48234/WK70BEMER

Praca dopuszczona do druku po recenzjach

Article accepted for publishing after reviews

researchers emphasize that the sculptural compositions made the buildings special and unique [Trehuhova 1983, p. 272; Krupa 1983, p. 110].

Well-known art historian Tadeusz Mańkowski, studying the art and artistic culture of Lviv, assessed the period when Baroque architecture was taking its first steps in the cultural space of the city. He revealed the special conditions for the construction of ecclesiastical architecture—its new images and solutions, shows semantic plots and compositional solutions of sculptural ensembles and facade decoration of temples, bas-reliefs in chapels and tombstones [Mańkowski 1974]. Hiding his strength, Oleg Rybchynsky in his work dedicated to the reconstruction of the Market Square in Lviv develops methods and approaches to the preservation and conservation of memorable architectural heritage [Rybchynskyi 2021].

It is important in this context to reveal the features of architectural images created by Andrzej Bemmer in Lviv, which were formed developed in early modern times sixteenth – early seventeenth centuries. Hence, the direction of research is due to the need to form the history of national architecture and monument studies on modern methodological principles, according to which all phenomena and processes of this era are studied within the modern national territory, regardless of ethnic, religious or state origin of certain phenomena and artifacts. The methodological basis of the study is the systemic approach, when research—architecture, sculpture of a certain era—is considered from the standpoint of origin and development. This approach makes it possible to comprehensively study an object as a specific unity of a multi-element system, to study which the methods of structural and genetic analysis and synthesis from decomposition systems have been used [Rodriguez-Lora et al. 2021].

Sculptural and compositional styles

Now, it should be noted that not only Ukrainian but also many foreign architects and sculptors worked in Lviv. They skillfully combined the Ukrainian national style with the best achievements of the European Renaissance in construction. Beautiful buildings were built, such as the house of an active member of the Lviv Brotherhood, merchant Constantin Korniyak (1580), the Korniyak Tower (1588), the Chapel of the Three Saints (1578) and the Cathedral of the Assumption (1598–1630). Together, these buildings created a unique ensemble and inimitable images in the architecture of the old city [Kotlobulatova 2002, p. 92].

Along with the development of a new architectural style, sculpture and carving, in particular the carving of iconostases, became widespread. City halls, chapels, monastic ensembles were decorated not only with religious subjects, but also with scenes from the secular life of the city's inhabitants.

Sculptural ensembles were filled with new content, changing their own structural composition. At this

stage, sculptural compositions acquired new forms, and thus formed a new architectonics of the city. Decorative modelling and wood carving were actively developed, which made it possible to create multi-figure scenes of altars, facades of temples and chapels. Casey clearly presented the value of decoration in architecture and confirmed the potential to create new images and planes [Casey 2021]. Such images were featured in the multi-figure compositions of Lviv's facades.

A new phenomenon in the plot compositions was the appearance of a sculptural image of the contemporary. One of the brightest examples of such a sculptural composition is *The Battle of Archangel Michael with Satan*. This sculptural composition was made as an emblem for the Polish Royal Arsenal.

The composition is based on the Biblical story about the struggle of angels led by Michael against Satan. The sculptural group consists of two figures that are made of different materials. The figure of the Archangel is made of tin. He appears as a handsome young man in a full suit of armor. Characteristic features of the then (first half of the seventeenth century) protective equipment are portrayed in stylized armor. Most researchers believe that the figures of the Archangel Michael and Satan were made at different times and by different masters. The authorship of the Archangel Michael is attributed to Casper Franke [Schneider 1870, p. 322].

Compositions and architectural images

One of the most interesting figures of early modern Lviv, the author of many architectural and sculptural compositions was Andrzej Bemmer—a sculptor and architect who gave us his work in stone, which became the decoration of early modern Lviv. Unfortunately, researchers have not paid enough attention to the artist's work, so we have few sources that could shed light on his biography and activities, but mentions of the artist are found in documents that were created later. It is known from them that Andrzej was born in the German city of Breslau (modern Polish city of Wrocław). From some Lviv documents concerning the granting of city rights to him, we find out that he was the son of Mateusz and Anna from Breslau. He was first mentioned in 1584 in the books of the Lviv Construction Guild, where his nickname is recorded—"Nerikhly" ("Slow"). However, despite this nickname, his work was quite successful. This is evidenced by his career growth. Thus, it is mentioned that in 1584–1625, Bemmer was a guild master and participated in the management of the guild. And in 1592, he was granted Lviv citizenship and connected the rest of his life with Lviv [Łoza 1931, p. 33].

As a result of a number of academic and artistic studies, researchers came to the conclusion that it was Andrzej Bemmer who made a sculpture of a lion with a heraldic shield in its paws, which was placed on a pillar in front of the city hall in 1591 and is known as

“Lev Lorentsovicha” (*Lorencowicz’s Lion*). The lion is named after Joannes Julius Lorencowicz, a city councilor who saved Mayor Bartholomew Uberovich from abduction by nobleman Samiil Nemyrych. The lion held a shield in its paws, on which a laurel wreath and an inscription in Latin glorifying the feat of the citizen were carved. However, after the destruction of the city hall in 1826, the lion was removed, and in 1874 it was moved to the Lviv High Castle, where it had stood until recently. Now it had to be preserved and today it is stored in the collection of the Lviv Historical Museum, in an Italian courtyard [Łoziński 1901, p. 94].

Andrzej is also mentioned in documents related to the lease of an alabaster quarry in Chernivtsi (a present-day village in the Tysmenytsia District of the Ivano-Frankivsk Oblast) from nobles Stanislav and Martin Bydlowski. It is also noted that part of the rent was paid in sculptures in 1596 [Kowalska 1965, p. 593].

His activity in the management of the guild is also evidenced by the mention of 1619, which states that he and Wilhelm Flagg were delegates from the guild in a dispute between Olbracht Ludzicki and Jakub Madlein on the cost of work done in Zbarazh. The year 1621 was also important for Andrzej Bemer. That year, apparently, for services to the city, in particular, for work during the reconstruction of the city hall tower, as a privilege, he was released for life from the duty to guard the city towers and gates. So far, the same document mentions that he owned part of the building on Zarvanska Street (now Staroyevreyska Street) [Onyshchenko and Bemer 2007, p. 207].

Composite elements of facades

One of the most famous architectural monuments of early modern Lviv in the early seventeenth century was a chapel, built in 1609–1615 over the family tomb of the family of the Boims, Lviv patricians, nationals of Hungary. According to V.S. Vuytsyk, the researcher of the history of architecture, the construction of the chapel was started and ordered by Georgy Boim, and completed by one of his sons, Pavlo Boim. Fourteen members of the Boim family were buried in the tomb [Vuytsyk 1991, p. 21].

Contemporary artists and researchers suggest that according to the style and manner of sculptural compositions, Bemer is apparently the author of the sculpture of the altar of the Scholz-Wolfovich family chapel in the Latin Cathedral in Lviv.

The facade of the Boim Chapel. According to scholars, it was Bemer who participated in the first stage of construction of the Boim Chapel during 1609–1611 [Voznytskyy 1979, p. 64].

At the beginning of the construction, the chapel was laid as a free-standing: its walls were oriented with respect to the cardinal directions. In the second half of the eighteenth century, there were changes in the architecture of the Latin Cathedral, its radical remodeling began, the cemetery was destroyed and all

the chapels except the Boim Chapel were demolished [Ostrovskiy 1975, p. 30–39, 32].

The original idea of the architect is that the northern facade of the chapel is divided by pilasters, between which there are also two frescoes—of the Virgin and Christ. One of the best Lviv reliefs named *Yuri Zmieborets* (*St. George the Dragon Slayer*) is at the top of these images, on one of the faces of the octagonal tholobate. Currently, the image of Georgy Boim’s patron saint—St. Yuriy (George) is found at least three times in the decoration of the chapel. Scholars believe that the author of the above-mentioned relief and frescoes, as well as sculptural images over the capitals is already mentioned Andrzej Bemer [Bilinska and Petriv 2011].

Another volume-spatial feature of the facades of the Boim Chapel, as well as the Church of the Three Saints, is that they have a three-part sectional division into a high socle, a wall divided by pilasters and a richly decorated entablature. Such sectional divisions, filling the field of the wall with pilasters, brought by Italian architects to Western Ukraine, are typical of Renaissance buildings in Lviv: The Church of the Assumption, the Chapel of the Three Saints, the Benedictine Church of the Monastery, the chapel of the Bernardine Monastery, the Church of Poor Clares and more [Bilinska and Petriv 2011].

In the seventeenth century, a cemetery was located around the Cathedral, and when the decision was made to relocate it, the liquidation of the chapels began. Some of them were completely destroyed, some of them were left with only slabs. Only one of the few remained—the Boim Chapel. Of great value is the slab left over from the neighboring chapel—the Scholz Chapel. It is of historical interest precisely because it depicts the large Scholz-Wolfovich family in prayer [Mańkowski 1974].

According to many researchers, Bemer’s most significant work was the reconstruction of Lviv City Hall, which lasted from 1617 to 1619 by order of Mayor Marcin Kampian. The building was built according to a new vision of late medieval urban development, which was used in many European cities [Wilczek 2022].

The construction of the chapel at the Latin Cathedral, in particular the attic and cartouches, is presented with figured scenes on the facade, the primary altar (partially preserved). In the middle of the Latin Cathedral, one of the most famous chapels, the chapel of Lviv’s wealthy patricians Kampians, was located. The Kampian family, like most wealthy families, worried about their status, so they began to build an original, magnificent tomb to demonstrate their influence in society, power and wealth. The head of the family, Kampian was once a wealthy citizen of the city, a very respectable man, well-known in medicine, a member of the council and even Mayor of Lviv. So, since the head of the family was an outstanding person, the chapel was ordered from one of the most prominent architects of the time, Paul the Roman. Construction began in 1585.

The project of the building was developed thoroughly for a long time, so the chapel was being built slowly. Architects and builders invested all their skills, abilities and talents in this project. Only high-quality and expensive materials were used to build the chapel. According to contemporaries, Paweł Kampian sought to build a chapel much better and more magnificent than the tomb of Georgy Boim constructed by Andrzej Bemer.

It is also important to note that the walls of the chapel were decorated with portraits, including not only images of the founders of the Kampian family, but also their descendants. Especially impressive is the original interior space—the interior of the tomb. On the outside of the Cathedral, there is a magnificent architectural design in the Renaissance style. Sculptural compositions and bas-relief images are also important in the design of the chapel.

According to H. Kowalska, the last phase of decoration was initiated by Paweł Kampian's son, Marcin, and occurred in 1619–1629, when three author's reliefs—*Descent from the Cross*, *Resurrection* and *Christ the Gardener*, as well as three symbols on the attic were created. She suggests that these relief compositions were created under the direction of architect Andrzej Bemer [Kowalska 1965, p. 593].

Full-fledged sculptural compositions in architectural forms

According to a number of researchers, Andrzej Bemer worked on the completion of the Bernardine Monastery, such famous architects as Paul the Roman and Belated Ambrose joined the architectural design. According to his project, a bell tower, western and eastern frontons were built in the style of Dutch Mannerism, which he decorated with more than twenty sculptures from his own workshop. The similarities between the octagonal tower of the church and the city hall are obvious, which confirms the opinion that Andrzej Bemer also took part in its construction. There are noticeable differences in the sculptures of Christ and the Mother of God in the niches on the main facade, which in their level stand out behind the rest of the sculptural ensemble. In this regard, Władysław Łoziński [1901, p. 142] and Mieczysław Gębarowicz [1968] suggested the authorship of Jan Pfister as the best sculptor in Lviv at that time. Volodymyr Lyubchenko is inclined to consider these statues closer to Bemer's primitive realism [Lubchenko 1981].

The monastery complex was built for thirty years, from 1600 to 1630, and at the end was a triangular perimeter of the walls with watchtowers and the defensive church of St. Andrew, adjacent to the city fortifications of Lviv. For a long time, the Bernardine Monastery was the external outpost of the city's fortifications, protecting its eastern borders. Only the eastern wall with the Hlyniany Gate has survived to this day.

It was extremely necessary to build a new church, so the Bernardines, without waiting for the royal per-

mission, began its construction, having consecrated the foundation stone in September 1600. It was built on the site of the previous wooden-brick church in the traditional way: the old half-timbered church was not destroyed by adding new brick walls from the outside. The old building was dismantled only after the new vaults were covered.

The author of the original construction project was Bernard Avelides, the Bernardine monk. In 1613, the construction of the church was proposed to the Lviv architect of Italian origin Paul the Roman, the famous master of Renaissance architecture. However, researchers still have not reached common views on their cooperation—some believe that the church was built by the Roman from the beginning, and Avelides only supervised the construction work. Anyway, Paul the Roman failed to fully implement his vision of the temple due to his premature death. During the architect's lifetime, the construction work was taken up by his student Belated Ambrose, and from 1618, the fourth architect, Wrocław sculptor and architect Andrzej Bemer, worked on the church, and under his leadership, the third tier was built and the church decoration was completed. Bemer had his own vision of the style and image of the building, other artistic styles. That is why the church continued to be built in the style of German-Dutch Mannerism.

At present, historians of architecture suggest that it was Andrzej Bemer who built the elegant baroque tower of the church [Krupa 2016, p. 205–206].

The construction of the church dedicated to St. Andrew the Apostle was completed in 1630, although the first services were held two decades earlier. The church, built of ashlar stone, 57.5 m long and 22 m high, looked like a three-nave basilica with elongated choirs and a faceted apse [Lubchenko 1981, p. 105–106]. Its main facade has three tiers, designed in a slightly different style. The two lower tiers are in the tradition of the Italian Renaissance, typical of the creative style of Paul the Roman. The division of the lower tiers of the façade with paired pilasters clearly reveals the three-nave composition of the church, in strict and clear forms, where the side facades are located. This is contrasted by the complicated outlines and plasticity of the pediment—the upper tier of the main facade—made by Andrzej Bemer. The facade of the church is richly decorated with sculptures. In the niches of the second tier, there are three sculptures, probably by Jan Pfister. The Mother of God with the baby Jesus stands in the middle, on either side of her are the Apostles Peter and Andrew. In the lower part of the pediment, there is a figure of Christ, over which God the Father and the Holy Spirit hover in the form of a dove. On both sides of Christ, we see reliefs of the Commonwealth Coat of Arms—the Polish Eagle and the Lithuanian Pahonia. Statues of saints of the Bernardine and Franciscan orders are placed on the crest of all three open facades of the church (the Bernardine order was a branch of the Franciscan order).

Conclusions

Thus, revealing the features of architectural images that architect and sculptor Andrzej Bemmer created in Lviv in the sixteenth–early seventeenth centuries, we can conclude that his architectural style can be recognized as the mature Renaissance, transforming into the early Baroque. The stylistic features embodied in the architecture of A. Bemmer characterize the standard of Northern Mannerism. In the Boim Chapel, the architect skillfully applied a centric Renaissance composition with pilasters on the outer wall. Also, it should be said that A. Bemmer's buildings and sculptural compositions demonstrate the example of the use of

Renaissance and Mannerist elements in sacred architecture, depending on their religion.

The architectural images created by the architect and sculptor in Lviv are unique, as they have been the decoration of the city for many centuries. Architectural masterpieces and sculptural compositions by Andrzej Bemmer show real stylistic searches, ideas and their embodiment in the most incredible forms. The artist tried to express the beauty and exquisiteness of each element of the interior and exterior facade of the building he began to create. He gained recognition in the sixteenth–early seventeenth centuries, when a number of famous Ukrainian and foreign architects were ready to create joint projects with him.

References

Opracowania / Secondary sources

- Antonenko Nadiia, Derebina Olga, *Preservation of Monuments of Modern Architecture in Ukraine (1990–2010)*, “Wiadomości Konserwatorskie – Journal of Heritage Conservation” 2020, No. 62, p. 7–15.
- Bilinska Oksana, Petriv Mari'ana, *Екстер'єр каплиці Боїмів у м. Львові. Геодезія, архітектура та будівництво*, Lviv 2011.
- Casey C., *Surface Value: Ways to See Decoration in Architecture*, “Architectural Histories” 2021, vol. 9, No. 1, p. 13.
- Cherkes Bohdan, *Ferdynand Kasler's architecture of harmonious modernism*, “Środowisko Mieszkania – Housing Environment” 2019, No. 28, p. 41–45.
- Gębarowicz Mieczysław, *Portret XVI-XVIII wieku we Lwowie*, Wrocław 1969.
- Gębarowicz Mieczysław, *Portret XVI-XVII w. na tle przemian społeczno-kulturalnych. Źródła – geneza – rozwój*, “Sprawozdanie z Posiedzeń Komisji Nauk. Oddz. PAN w Krakowie”, vol. 11/12, 1968.
- Goszyła Marek, Oleszek Rafał, *Katedra ormiańska we Lwowie*, “Wiadomości Konserwatorskie – Journal of Heritage Conservation” 2009, No. 25, p. 46–57.
- Kohutek Zdzisław, *Architekt Teodor Talowski – galicyjski Gaudí. Część II: Ars sacra, ars profana*, “Budownictwo, Technologie, Architektura” 2020, No. 1, p. 42–47.
- Kotlobulatova Irina Petrivna, *Львівські скарбниці*, Lviv 2002.
- Kowalska Halina, *Campian (Campianus, Novicampianus) Marcin (ok. 1574–1629)*, [in:] *Polski Słownik Biograficzny*, Kraków 1964–1965.
- Krupa Inna Petrivna, *Історико-архітектурна спадщина як складова туристської привабливості міста (на прикладі м. Львова)*, “Культурологічна думка: щоріч. наук. пр. Київ” 2016, No. 10, p. 202–203.
- Kryvoruchko Yurii, *Сакрал'на архітектура Л'вова 1991–2005.*, 1991–2005., “Zeszyty Naukowe Politechniki Białostockiej. Budownictwo” 2006, No. 30, p. 185–211.
- Kurek Jan, *Творчість а потреби ідеалне - проекти львівського архітекта Маріана Нікодемівича*, “Простір і Форма” 2012, No. 17, p. 469–484.
- Łoza Stanisław, *Słownik architektów i budowniczych polaków oraz cudzoziemców w Polsce pracujących*, Warszawa 1931.
- Łoziński Władysław, *Sztuka lwowska w XVI i XVII wieku. Architektura i rzeźba*, Lwów 1901.
- Lurka Roman Mikolayowich, *Ансамбль вулиці Вірменської*, Lviv 1983.
- Lubchenko Vladimir Filippovich, *Львівська скульптура XVI-XVII століть*, Kyiv 1981.
- Majka Stanisław, *Na ratunek budowłom - architekturze Lwowa, będącym pod patronatem UNESCO*, “Zeszyty Naukowe Politechniki Rzeszowskiej. Budownictwo i Inżynieria Środowiska” 2004, No. 27, part 1, p. 253–258.
- Mańkowski Tadeusz, *Dawny Lwów: jego sztuka i kultura artystyczna*, London 1974.
- Mikulski Daniel, “New” seats of landed gentry – remodelling or a new construction? *Studies on the identification and dating of manors and palaces in Greater Poland*, “Wiadomości Konserwatorskie – Journal of Heritage Conservation” 2019, No. 59, p. 49–60.
- Onyshchenko Lilija, Bemmer Andreas, *Енциклопедія Львова. За редакцією А. Козицького та І. Підкови*, Lviv 2007.
- Ostrovskiy Grigoriy, *Львов. Архитектурно-художественные памятники XIII-XX веков*, Leningrad 1975.
- Posatsky Bohdan, Hrytsak Mykhailo, *Museum complexes in the urban structure of metropolitan Lviv*, “Teka Komisji Urbanistyki i Architektury Oddział PAN w Krakowie” 2017, vol. 45, p. 301–308.

- Rodríguez-Lora Juan-Andrés, Navas-Carrillo Daniel, Pérez-Cano Maria Teresa, *Le Corbusier's urbanism: An urban characterisation of his proposals for inner cities*, "Frontiers of Architectural Research" 2021, vol. 10, No. 4, p. 701–714.
- Rybchynskyi Oleh, *Investigation and Restoration of the Black House on Rynok Square in Lviv*, "Wiadomości Konserwatorskie – Journal of Heritage Conservation" 2019, No. 68, p. 7–15.
- Schneider Antoni, *Encyklopedia do krajoznawstwa Galicji*, vol. 1, Lwów 1870.
- Treuhova Tetjana Oleksandrievna, *Львів. Архітектурно-історичний нарис*, Kyiv 1989.
- Wilczek Iwona, *Layers of history: new architectural interventions in castle ruins*, "Frontiers of Architectural Research" 2021, vol. 10, No. 4, p. 351–368.
- Voznytskyy Boris Grigorovich, *Каплиця Боїмів у Львові. Фотонарис*, Lviv 1979.
- Vuytsyk Volodymyr Stepanovich, *Державний історико-архітектурний заповідник у Львові*, Lviv 1991.

Electronic sources

- Volodymyr Sichynskyi, *Українська архітектура. Ізборник*, <http://litopys.org.ua/cultur/cult17.htm> (accessed on 7 III 2022)

Abstract

The study of cultural and historical heritage is extremely important in today's world. Many architectural monuments built by Polish, German and Italian builders and architects have been preserved in Ukraine. Many of them were built in the early modern period, marked by the active development of cities, including the growth of secular construction and ecclesiastical architecture. A special style and architectural forms were used by the little-known architect and sculptor Andrzej Bemera. He created unique complexes of secular and ecclesiastical architecture, which, in fact, became the hallmarks of Lviv. It is shown how the sculptural ensembles of the master were filled with new content, changing their own structural composition and forming a new architecture of the city. Early modern times were a period when Polish and Ukrainian architects and sculptors were seeking new forms. A number of architectural masterpieces presented by Ukrainian, Polish and German architects and builders are presented. Joint masterpieces of art are unique and should therefore be preserved for future generations.

Streszczenie

Badanie kulturowego i historycznego dziedzictwa jest bardzo ważne w obecnym świecie. Wiele zabytków architektonicznych zrealizowanych przez polskich, niemieckich i włoskich budowniczych i architektów zachowało się w Ukrainie. Większość z nich powstała w okresie nowożytnym, kiedy aktywny rozwój miast przyczynił się do budowy świeckiej i kościelnej architektury. Szczególny architektoniczny styl i formy były wykorzystywane przez mało znanego twórcę Andrzeja Bemera. Tworzył on unikalne zespoły świeckich i kościelnych budowli, które stały się wizytówkami Lwowa. Ukazano, jak rzeźbiarskie zespoły tego mistrza wypełniono nową treścią, zmieniając ich kompozycję strukturalną i tworząc nową architekturę miasta. Wczesna epoka nowożytna była okresem, kiedy polscy i ukraińscy architekci i rzeźbiarze poszukiwali nowych form. Przedstawiono kilka architektonicznych arcydzieł autorstwa ukraińskich, polskich i niemieckich architektów i budowniczych. Wspólne arcydzieła sztuki są unikalne i powinny być zachowane dla przyszłych pokoleń.