

# WORLD HERITAGE LIST NOMINATION

Name of property: **L'VIV - The Ensemble of the Historical Centre**  
State party: **UKRAINE**



Prepared by: Directorate for the protection of the historical environment  
in the City of L'viv, L'viv City Municipality  
Government of Ukraine

Date: May 1997

## 1. Specific location

a) Country	Ukraine
b) State, Province or Region	Halychyna, L'viv oblast'
c) Name of property	L'VIV - The Ensemble of the Historical Centre
d) Exact location on map and indication of geographical coordinates	The geographical coordinates are: Latitude 49° 51'N Longitude 24° 02'E

## 2. Juridical data

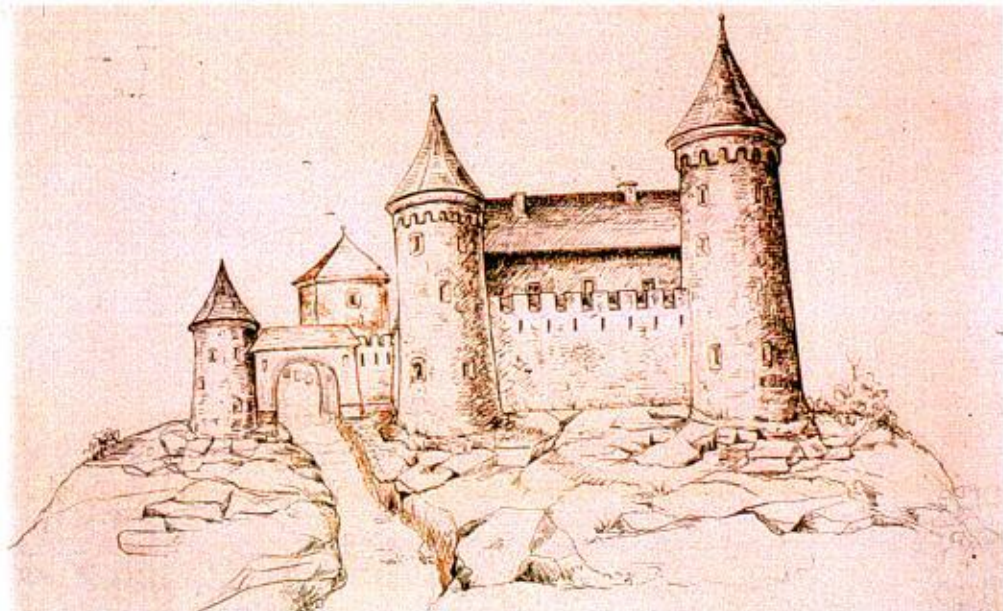
a) Owner	L'viv City Council Executive Committee
b) Legal status	State owned. It is protected by the state and has the status of a National Historical and Architectural Reserve (obtained in 1975).
c) Responsible administration	<ul style="list-style-type: none"><li>• National Committee on Urban Building and Architecture of Ukraine</li><li>• Directorate for the protection and restoration of architectural monuments at the National Committee on Urban Building and Architecture of Ukraine</li><li>• L'viv Oblast State Administration</li><li>• Executive Committee of L'viv City Council of People's Deputies</li><li>• L'viv City Council Executive Committee</li></ul> Ukraine L'viv 290008 1, Rynok sq. City Hall

## 3. Identification

### a) Description and inventory

L'viv is the only city in Ukraine that has completely preserved its Medieval planning scheme, peculiarities of urban building and greening. 2,000 historical monuments that illustrate the establishment and the history of city development have been included in the national register. They represent practically all styles and trends of urban building from the 13th to the 20th centuries. As a whole they create a unique natural and architectural ensemble of the city that came into being at the beginning of the 13th century on the site of the former settlement of the 5th-6th centuries. The Ensemble of heritage properties making up L'viv historical centre includes many distinct parts representing different historical stages of development of the city environment.

**1. Vysokyi Zamok (High Castle) and Pidzamche (Around-the-Castle Area):** the primary part of the town structure, appeared around the 5th century and by the 12th century was a well-developed urban settlement. Authentic historical monuments of the 13th-17th century, planning scheme of streets and squares, solid layer of archeological cultural stratum, natural and anthropologically-changed landscape are partly preserved. Natural geographical peculiarities of the cityscape are the following: location at the edge of Polissia lowland and Podillia highland, in L'viv hollow that was formed by the Poltva river basin, slopes of L'viv plato and hills of Rostochia through which the main European watershed between the Baltic sea and the Black sea basins runs.



Vysokyi Zamok /High Castle/ in the mid 17

These areas enclose the castle hill with the remains of the castle (dates from the 13th century) and the site which in the 13th-early 14th century housed ten Orthodox churches and monasteries, three Armenian churches, two Catholic cathedrals, a mosque and a synagogue. The following churches still remain:

- **St. Mykolai's Church** (the 13th-18th). First mentioned in 1292, rebuilt in the 17th and 19th centuries. It is considered to be a family church of Halychyna kings, the founders of the city. It has the original wall layers of hewn white stone blocks. The design is cruciform and domed. The church is crowned with domes featuring loop-hole skylights traditional for Ukrainian sacred architecture. The combination of classical cruciform design with Roman construction techniques creates a unique style, particular to ancient Halychyna architecture.
- **St. Paraskeva Piatnytsia's Church** - built in the 13th century, rebuilt in 1643-1645. It was constructed of hewn stones and bricks, with a nave, a small chancel. The upper tier features skylight openings that testify to its defense capabilities. The iconostasis of the church, created in the 1740's by L'viv painters and carvers of Fedor Senkovych's workshop, is of significant historical value.
- **St. Onufri's Church and Basilian monastery**. Initial records on this church date back to the 13th century wooden structure. A new stone construction was erected in the 16th century, extended and rebuilt in the period between the 18th and early 20th century. The interior of the church contains the wooden amvon of the 18th century made by Lazar Paslavskiy and iconostasis of the early 20th century some icons of which were painted by Modest Sosenko. The monastery dates from the 16th-19th centuries, the bell-tower from the 19th century and defense walls from the 17th century.
- **St. John the Baptist Cathedral** (the mid-13th century). It was meant for Konstance, the wife of Halychyna King Lev. She was a daughter of Hungarian King Bella IV. The facade of the church was changed in the course of numerous reconstructions. In 1887 it was rebuilt in Neo-Roman style, and after the restoration of 1989 the church retained its original appearance.
- **Maria Snizhna's Church**, founded by German colonists in the 14th century, its style changed by renovations of 1888-1892. At present it is a stone building of basilica design with the elliptical altar crowned by the apse. The interior preserves the details of wood carvings in Baroque style dated from the 18th century.

Like other Kniaz (the King) towns the layout of Pidzamche is in a linear scheme, demonstrated by the location of sacred buildings along the ancient trade route. The preserved toponym «Staryi Rynok» (Old Market) identifies the location of a trade square of the ancient city.

## 2. Seredmistia (Middletown).

Adjacent to Pidzamche is the Seredmistia that emerged in the mid-14th century on the site of Kniaz town. It is an entirely preserved example of regular urban building in the East Europe region. The character of the city environment is determined by buildings used for residential, public and religious purposes and owned by different national communities that resided in the city, but all these buildings were constructed in a concordant and harmonizing manner. Among monuments, Renaissance buildings predominate and incorporate relics of earlier constructions. Due to enrichment of local building traditions with elements of European architecture, L'viv developed a globally outstanding architectural environment in Renaissance and Baroque chefs-d'oeuvre.

Buildings of the 19th-20th centuries were skillfully inserted in the older historical environment. The central part of Seredmistia is girdled by parks that developed on sites of demolished Medieval city fortifications and by monasteries and residences of noblemen built mainly in Baroque style.

Main historical elements of Seredmistia site are:

- **Rynok Square Ensemble** - an example of housing construction of the 14th-19th centuries. The ensemble is formed by a square with the central tower. The tower dates from the 14th century, its present day appearance unchanged since the latest reconstruction in 1827-1835. On its perimeter the square is surrounded by a line of residential buildings - the best examples of Renaissance, Baroque and Empire archi-

tectural styles. Most of the buildings retain their original layout - a two-window living room and a one-window side room, both facing the square; their interior decorations have been partially preserved. Asymmetric facade of Medieval buildings is characteristic of L'viv city. Architects that designed and reconstructed square buildings originated from different parts of Europe. Notable architects include: Petro Poleiovskiy, Petro Barbon, Pavlo Rymlianyyn (from Rome), Pavlo Schaslyvvy (the Happy), Jan de Witte. The beauty and composite accent of the square are given by the four fountains, placed at each corner of the square, with stone sculptures of Greek gods and goddesses created by Hartman Witwer in 1793

The Seredmistia area contains.

- **The Ensemble of Uspenska (Assumption) Church** - consists of the church (1591-1629, arch. Petro Rymlianyyn and Woitich Kapinos), the chapel of Three Prelates (1578-1590, arch. Andrii Pidlisnyi), and Korniyak's tower (1572-1578, architect Petro Barbon). The Ensemble is a unique as an example of architecture that embraces Renaissance traditions and local traditions of triune wooden temples. Spatial composition of the church and chapel, built of large stone blocks, follows the example of the Ukrainian wooden three-part (babinets 'a narthex formally reserved for women', nave, chancel), three-top (three domes) temples. The church contains icons dating from 1630-1638 painted by Fedor Sen'kovych and M. Petrakhnovych, masterpieces of the 18th-19th centuries, and stained glass windows of 1920-1930 made by Petro Kholodnyi. The bell-tower is 65 meters high, it has four levels and a square foundation. After the fire of 1695 the original hipped roof was replaced by a Baroque helmet roof. The complex of Uspenska church is quite unique and the best preserved monument of Renaissance architecture in Ukraine. The Ensemble is also of great importance considering its connection with the activities of Stavropihiiske Bratstvo (the brotherhood), an organization for Orthodox citizens of L'viv. The Stavropihiiske Bratstvo conducted considerable political, cultural and educational activities and was a centre of publishing. Bratstvo produced prominent figures of Ukrainian Renaissance: Stefan and Lavrentii Zyzanii, Kyrilo Starovetskyi, Pamvo Berynda, Iov Boretskyi. In the 16th-18th centuries the church was the heart of the Ukrainian quarter in Seredmistia.

- **The Ensemble of the Armenian Church:** the Armenian church (1363, arch. Doring), the bell-tower (1571), the decorative column with the statue of St. Christopher (1726), the building of the former Armenian bank (17th c.), the palace of Armenian archbishops (17th-18th c.), Benedictine Armenian convent (17th c.). It was the heart of the quarter where Armenians settled and dwelt. The composition and the construction of the temple combine the techniques of Armenian and local architectures. It was built of white cut stones. The interior contains unique frescos of the 14th and early 15th centuries, painted in ancient Ukrainian manner. The church also contains examples of sacred objects, unique to Ukraine, including styled sacrificial crosses («khachkar), cut in stone and alabaster, dating from the 14th-15th centuries, as well as a carved head-stone of Armenian Patriarch Stefan V who died in L'viv in 1551. At the beginning of the 17th century L'viv had one of the oldest Armenian publishing houses.

- **The Ensemble of Latin Metropolitan Cathedral** which consists of the cathedral (14th-15th centuries), Kampians' chapel (1629), Boims' chapel (1609-1615). The cathedral has three naves, stretched presbyter, built of stone and bricks. The restoration that took place in 1760-1778 changed this Gothic temple and added some Baroque forms to its facade and interior. As for the construction and spatial composition of Boims' chapel, it is a cube building, crowned with a Renaissance dome on octad. The exterior and interior are richly ornated with stone carvings and sculptural decor. Jan Phister and Heinrich Horst worked on sculptural decoration of Boims' and Kampians' chapels.

- **The Ensemble of Bernardine monastery:** the cathedral from 1600-1630 that was built on the site of the earlier (15th c.) construction, the monastery, the bell-tower, rotunda, a decorative colon, defense walls - all together they form a fortified complex, that emerged outside the city fortifications. The cathedral is of Basilic type, it comprises the features of Italian and German Renaissance with Manneristic details. Cathedral's builders were Pavlo Rymlianyyn and Ambrosi Prykhylyni. The interior contains wall paintings of 1738-1740.



K. Auer, The Church of Bernardines, 19th c.

- **The Ensemble of Jesuits Cathedral and collegium:** the cathedral (1610-1630, arch. J. Briano) is a three-naves building with sculptural decor and interior frescos; Jesuits collegium dates from 1723.
- **The Ensemble of Dominican Church** (18th c., arch. Jan de Witte): the church is one of the most grandiose baroque building in the city, the interior of which preserves baroque wood carved statues of sanctimonious persons of St. Dominic order, a marble grave-stone cut by the chisel of Bertold Torwaldsen, a Danish sculptor, as well alabaster head-stones of the 16th century. The Ensemble includes the monastery (16th-17th c.) and the bell-tower (1865).
- **City fortification of the 14th - 17th centuries.** There remains the fragments of the eastern and western defense walls of the 14th century. The Eastern side of fortifications has preserved the city Arsenal (1574-1575) with Turners and Rope-makers' towers (14th c.), the Royal Arsenal (1639), bastion of the lower defense wall, Gun Powder Tower (1554-1556). At the end of the 18th century on the place of demolished fortification a number of boulevards and parks were designed.
- **The House of «Dnister» Insurance Company** (1905, arch. I. Levynskyi, T. Obminskyi) is the first construction in Ukrainian Modern style that was developed by the workshop of Ivan Levynskyi, Professor of L'viv Politechnic Institute, the founder of the company. The particular features of the style are Ukrainian folk ornaments and patterns used in architectural decor and facing ceramics.

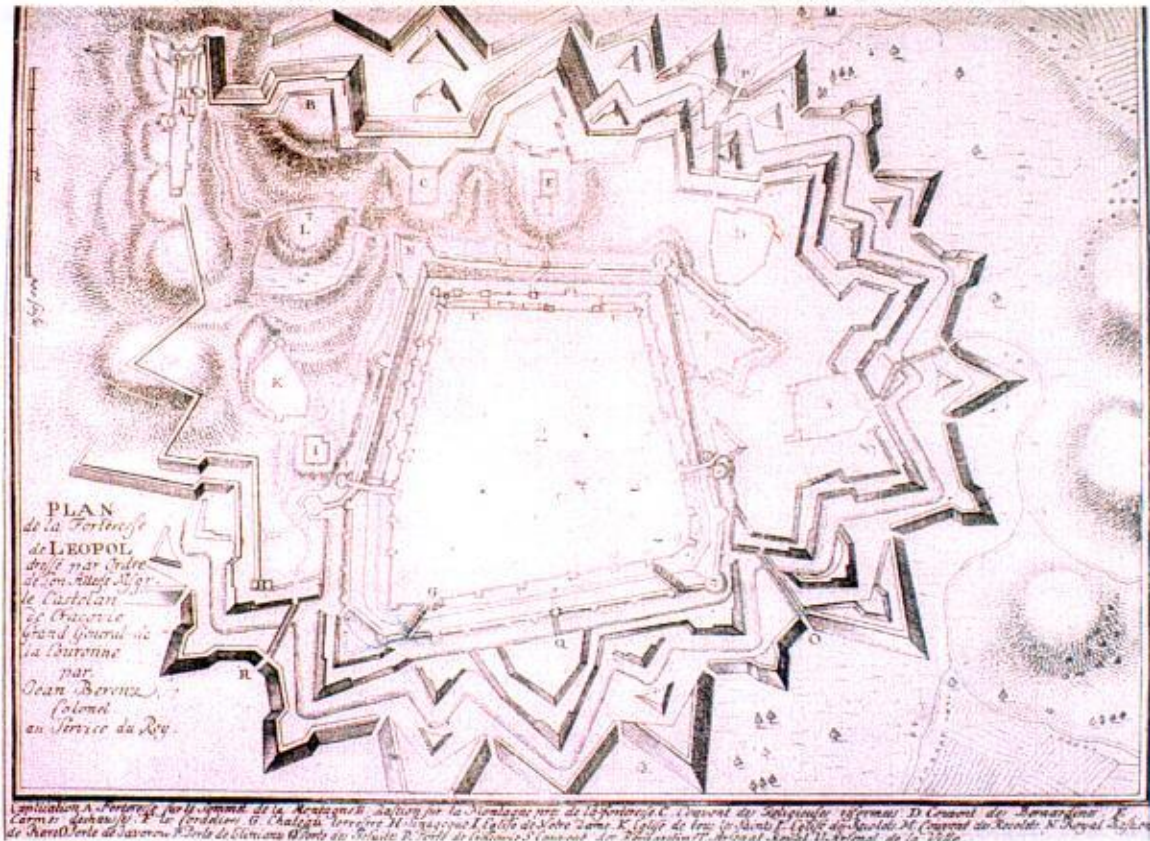
**3. The Ensemble of St. Yuri - the Dragonfighter Church,** located of the terrace of South-West mountain chain outside the Medieval city and it includes: St. Yuri's Church (1744-1770, arch. Bernard Meretyń), Metropolitan's Palace (1772-1774, arch. Sebastian Fessineger), capitular houses (1774-1866), the bell-tower (1828, arch. Gajek), the fence with two gates: one «from the bazaar» (1770, arch. M. Felevych), the other «from the city» (1772).

It is one of the most prominent architectural ensembles of late Baroque style in Ukraine. It emerged in the late 13th century and at that time it was a wooden church with a monastery. The existing church built of stones and bricks combines the features of Italian Baroque with the traditional for Ukraine spatial scheme. Richly ornated with carvings in stone, monumental sculptural masterpieces of the outstanding Baroque artist John Pinzel. In the burial place in the cellar of the church contains the

remains of Halychyna King Yaroslav Osmomysl and other prominent people of Ukrainian church. The bell-tower has the oldest product of Ukrainian foundry - the bell founded in 1341 by the craftsman Yakiv Skora.

The Ensemble of St. Yuri's Church is an architectural complex, built as a unit, in one style and of the highest artistic value. It was the heart of Halychyna Church Metropolis.

The area of the Ensemble of L'viv Historical Centre is 120 ha. The area of the National Historical and Architectural Reserve (buffer zone) including the Ensemble of Historical Centre is 3000 ha. The territory houses 2007 historical monuments, 214 of which have been determined as national landmarks (according to the Resolution of Ukraine Council of Ministers) and 1783 monument, are of local importance (by the Resolution of Oblast Administration they were taken under the protection). The property, nominated for inclusion, has 199 monuments of national importance.



Berentz, The Plan of Fortifications of Lviv, 1695

**b) Maps and/or plans**

See Appendix 1 for maps and plan included

1. Site Location Map, Europe
2. Site Location Map, Ukraine
3. Site Location Map, L'viv oblast
4. The map of L'viv
5. Nominated Property Location Map, L'viv M 1 : 10000
6. Location Map Pidzamche and Seredmistia, M 1 : 20000
7. Location Map the ensemble of st.Yuri, M 1 : 20000
8. Aerophoto of Pidzamche site (1:5000)
9. Aerophoto of Seredmistia (1:5000)
10. Aerophoto of St.Yuri's Church Complex (1:2000)

**c) Photographic and/or cinematographic documentation**

See Appendix 2 for photographs included

**d) History**

The settlement in the place of the future city of L'viv emerged in the mid-5th century on the banks of the Poltva river, at the foot of Zamkova Hill, at the crossroads of trade routes. Gradually the settlement grow into a well-developed city, that in the 13th

Danylo Halytskyi - became organically developed and impeccably fortified centre of Halychyna lands and obtained its name - L'viv. Halychyna, the lands of Eastern Slavs at the Bug, Sian and Dniester rivers, went at the historic stage in the 10th century as a separate administrative entity when Knyaz (the King) Volodymyr the Great joined the kniazivstvo (kingdom) to Kyiv Ukraina-Russ'. Knyaz Roman Mstyslavovych, who inherited this land in 1199 united Halychyna and Volyn' lands in one state. After the decay of Kyiv Russ' Halychyna and Volyn' kniazivstvo continued its cultural and governmental traditions. Halychyna and Volyn' kingdom stretched out in the basin of the Sian, Upper Dniester and Western Bug rivers. In the South-west this territory had natural borders formed by the Carpathian mountains.

In 1272 L'viv became the capital of Halychyna and Volyn' kingdom and remained its main city till the decay of the kniazivstvo in 1340. King Lev Danylovych (1264-1301) rebuilt and extended the capital city. King Yurji (1301-1308), Lev II (1308-1323), Boleslav-Yurii II (1323-1340) reigned in the city, the Councils of boyars was a unique phenomenon at that time. After Russ' kingdom lost its independence (1349) L'viv lost the status of a capital city but remained the main city of Western Ukraine. L'viv that lay at the junction of the roads from Western Europe to Kyiv and from Halych to Pomorie got from the hands of the King numerous privileges that secured its monopoly on trade with Eastern countries.

Privileges of Magdeburg City Right in 1356 given to L'viv by Kazimierz IV caused the separation of Seredmistia from other parts of the city and encouraged its intensive development. At that time all languages of the world could be heard in L'viv, city dwellers belonged to different nationalities and national communities. Communities of Ukrainians (called Russes), Armenians, Jews which possessed their own city quarters preserved their local self-government unlike Catholic communities, i.e. Germans, Poles, Italians and Hungarians. Contest among nationalities could be traced in architecture, public and cultural life and caused the emergence of peerless masterpieces that all together created the unique appearance of the city.

Neither numerous epidemics, nor fires, wars were harmful but the deep crisis of Rzecz Pospolita in the mid-17th century and had its dramatic effect on L'viv. After the massacre 1704 in the time of Swedish-Polish war, the city did not manage to regain its power. On the contrary, in the 18th century it flourished with chefs-d'oeuvre of buildings used for religious purposes, mainly monasteries.

In 1772 L'viv became the capital of Halychyna and Volodymyria Kingdom - a province of Austria. Unburdened with sentiments for historical heritage of L'viv new city authorities adopted the resolution to demolish city fortifications. They closed sacred buildings, monasteries, changed their functions, reconstructed medieval buildings without the slightest consideration to their artistic values. Fortunately, this process did not go too far. Serious damages of the central part were caused by the firing of Austrian soldiers in 1848 that happened during revolutionary rebellions. The formation of current unique appearance was in fact completed in the period from 1870 till the I World War in the time of the renovation of the local self-government. In a few decades intensive development turned L'viv into one of the best planned cities of Europe.

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#### 4. State of preservation/conservation

**a) Diagnosis**

The property nominated is guaranteed and provided with the proper archeological control and perpetuation of the planning structure. Most of the buildings are under the control of the state and have the status of architectural and cultural monuments of the national and local importance. Technical conditions of the buildings are mostly satisfactory.

**b) Agent responsible for preservation/conservation**

L'viv Directorate for the protection of historical environment in the City of L'viv  
20 Valova Street  
L'viv 290000  
Ukraine

**c) History of preservation/conservation**

In the mid-19th century the Central Commission on historical monuments started its activities, soon after that the Grono organization of conservators of Eastern Halychyna was established, and in the early 19th century the Department of conservation was created. They dealt with the protection and conservation of historical buildings in L'viv. In 1930 the national program of an Inventory of historical property was launched. The authorities adopted the resolution to maintain and preserve old buildings that got the status of historical monuments and became the property of the state. The concept of a city-reserve that would centre outstanding historical, architectural and cultural values was thoughtfully developed. In 1937 L'viv Seredmistia was recognized as a historical monument for its typical of the ancient urban construction scheme. The Directorate for building control of L'viv municipality was responsible for protection and restoration of historical buildings. In the 40s the inventory and the control were provided by the division of protection of historical buildings at the Office of City Chief Architect and by the architectural department of Oblast Executive Committee, as well as some other especially created commissions. 140 historical monuments were inscribed in the Inventory List, and L'viv was included into the list of cities which anticipated the protection of historical monuments while carrying out any city planning works. Since 50-70s all historical monuments were under the supervision of the oblast department of architecture and building which was responsible for their inventory, restoration, conservation and functions. The Gun Powder Tower, Royal Arsenal and Dominican Church and monastery were restored. Works were carried out by L'viv regional scientific and research workshop.

In 1975 the Council of Ministers of Ukrainian Soviet Socialist Republic adopted the Resolution to create a National Historical and Architectural Reserve in the city of L'viv. The territory of the Reserve of 120 ha encloses the ancient Russ and Medieval parts of the city, it has special security regime, that provides appropriate conservation and usage of the historical environment. The Directorate of the Reserve carried out studies, inventory and highlight the values of historical buildings monuments, organized restoration works. In 70-80s both Carmelite and Bernadine churches and monasteries, Stritenia church, St. John the Baptist church, Maria Snizhna's church, St. Onufrii's church were restored. The facades and interiors of buildings on Rynok square were renovated as well. Some archeological researches of the reserved territory were conducted. At present the fortifications, the complex of Jesuits' cathedral and St. Yurii's church are in the process of restoration.

In 1990 L'viv Oblast Council released the decision *On the historical and cultural reserved territory of the city of L'viv* that covers the historical site of the 13th-early 20th century and has the square of 200 ha. Since 1992 the Directorate for the protection of the historical environment of L'viv City Council Executive Committee is responsible for the preservation of historic architecture. Its main tasks are:

- to provide national inventory of historical monuments
- to protect and to provide the appropriate usage of historical buildings
- to restore the historical environment of the reserved territory.

**d) Means for preservation/conservation**

Laws and Resolutions:

1. The Law on Monuments of History and Culture (1970).
2. The UkrSSR Law of 13 July 1978 on The preservation and usage of monuments of History and Culture.
3. The Resolution of the UkrSSR Council of Ministers No.297 of 12 June 1975 on Creation of a National Historical and Architectural Reserve in the city of L'viv.

4. The decision of L'viv Oblast Council from 1990 on *The historical and Cultural reserved territory of the city of L'viv*.

Financial resources available:

- state budget
- fee for renting historic buildings

Specialists are trained at:

- the chair of restoration and reconstruction of architectural complexes at the faculty of architecture, L'viv Politechnic University.
- the faculty of paintings restoration of the Academy of Arts.

Scientific-research and design institutes:

- Regional Institute *ZakhidProektRestavratsia*
- L'viv archaeological expedition of the Institute of Ukrainian Studies at the National Academy of Sciences.

Restoration is carried out by:

- L'viv Regional Specialized Scientific and Restoration Office
- Repair and construction company No.2

**e) Management plans**

1. Functional re-orientation of the city of L'viv from an industrial centre into the centre of tourism, culture, education in accordance with the General Programme of Region development (*Tourism Programme* adopted by the Resolution of the City Council).
2. Creation of conservation zones in the historic site of the city in order to attract foreign investments that would enable to carry out repair/restoration works, to upgrade engineering systems, to improve the environment.
3. Privatization of enterprises that provide public services, and usage of consumers' and owners' finances for restoration needs.
4. Arrangement of up-to-date international transportation network: railway station (*Terminal Project*), highway (*Lisbon-Kyiv Project*), international airport.

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## 5. Justification for inclusion in the World Heritage List

**a) Cultural property**

**I. The property nominated is:**

**a)**

- a unique example of urban building environment both for the region and Eastern Europe
- a result of common influences of architectural traditions of different origins and a result of purposeful urban activities
- one of the examples of efficient conservation of historic environment and harmonized development of a large-scale city

**b)** Concentration of architectural and artistic masterpieces of the highest value, uniqueness of which is caused by the symbiosis of styles and traditions of local (Halychyna school of Old-Russ architecture), Eastern (Byzantine, Armenian), Western European (mainly Italian and German) cultures. Among the unique achievements are temples of Old Russ times, magnificent Renaissance ensembles, Baroque and Rococo architectures and sculptures, trends of Arts Nouveae, Secession, Ukrainian Modern in particular.

**c)** Preserved *in situ* interior, equipment, monumental paintings, historic relics.

**d)** Historical property of the city of L'viv belongs not only to Ukrainian culture but also to the national heritage of Armenians, Germans, Jews, Poles, Italians, Austrians.

The property nominated is the historic quarter of the living city that corresponds to the demands «a city should represent various character of the development and has preserved, in special natural surroundings, its spatial and structural organization that is typical of subsequent stages in the human history and meet the demands that the historic part should dominate over the contemporary surrounding».

The Ensemble of the historic centre of the city of L'viv is far better preserved than elsewhere in Ukraine.

The property nominated meets the criteria I, V and VI adopted by the World Heritage Committee

II. All above stated values of the nominated property meet the highest criteria of **authenticity**.

**a) Authenticity of design.**

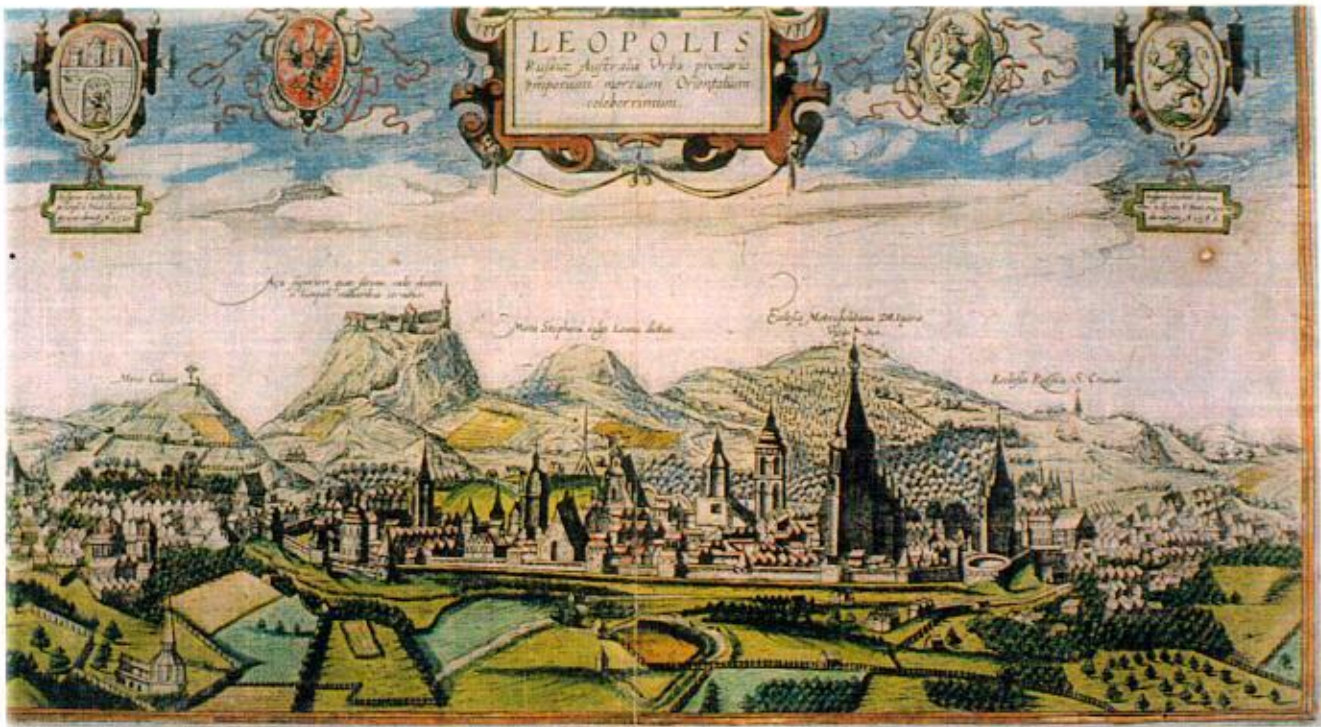
The authenticity of the urban ensemble of the historic centre of the city of L'viv is proved by the survived elements of its spatial structure, i.e. street and square planning, location and preservation of architectural dominants (temples), character of residential buildings, unchanged landscape and its association with the very architecture. The character of buildings of Kniaz city (the 13th c.) was determined first of all by its defense functions: this part of the city was located on the hilly, hard-to-reach site. The building of Pidzamche (around-the castle area) preserved its linear character that is proved by the location of the survived dominants (temples), as well as the location of the main streets and squares of the ancient city. First residential buildings of Pidzache were wooden so that they did not survive. Their allocation was not chaotic but followed the rule of *apocia* according to which each dweller had the right to prevent any construction at a neighboring site in case a new building would obstruct the view of the landscape or any monument. Architectural dominants intensified natural ones. Martin Gruneverg, a traveler described L'viv of his time: "The Castle Hill where King Lev erected the castle is not just a hill but also a world's wonder. It stands about the vacuous space and could be observed from any remote place. After the castle has been built the hill looks like its hat had been taken off and replaced by a crown". Further development of the city did not destroy the planning structure of Kniaz city but changed its vast and even neighborhood into a new Medieval centre fortified by two rows of defense walls and ramparts, with Rynok square (142x129 m) and regular street network. The Medieval city had a specific character of the location of national quarters: the Ukrainian quarter with the ensemble Uspenska (the Assumption) Church, the Jewish with the synagogue, the Armenian quarter around the Armenian temple. The borders of a site (parcels) for housing construction were strictly determined and were estimated according to their location in the city. In spite of numerous fires the system of parcels has survived. In the 18th century (after 1772) the city that went outside of the defense walls, developed along the main roads leading to the city and with the consideration to country mansions. Spatial scheme of the Medieval city became the basis for the formation of the city outside the defense walls and determined the main directions of its development. This site has created a buffer zone for the ensemble of the historical centre.

**b) Authenticity of architecture, materials and constructions.**

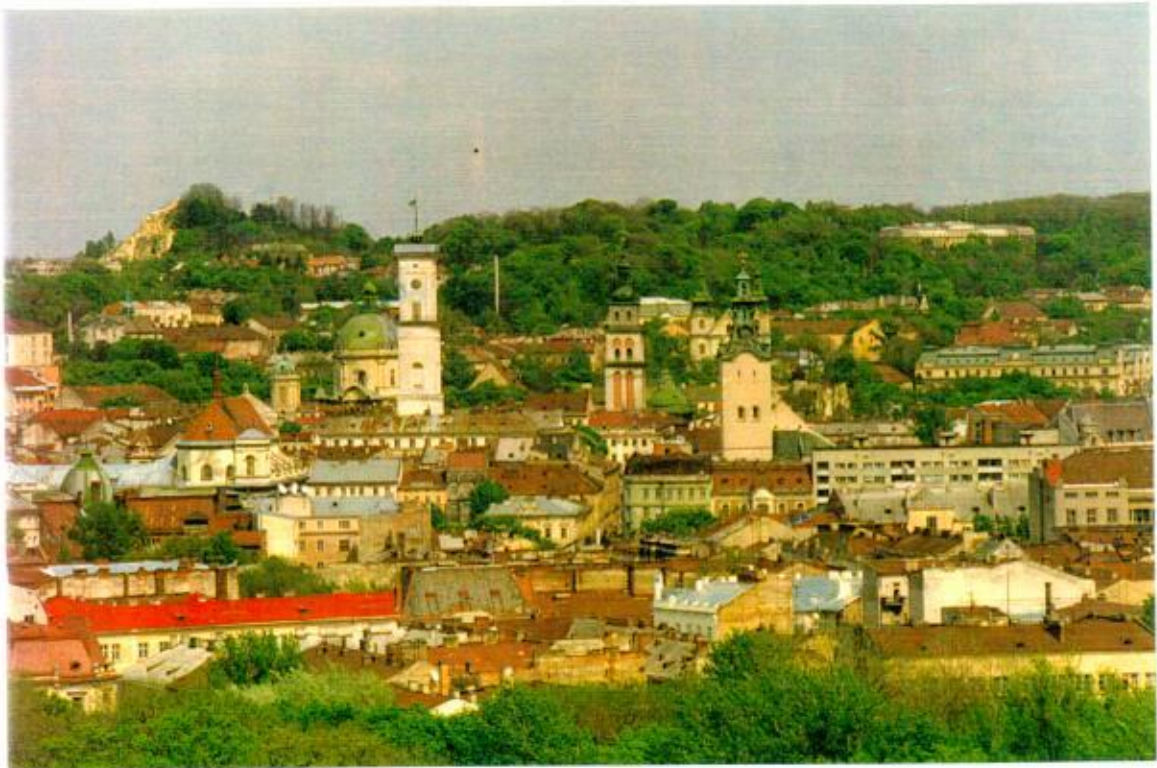
The ensemble of the historical centre of the city of L'viv is an example of the harmony of different styles and different times buildings that go with each other and complement one another. The architecture of Kniaz city, of Renaissance epoch with the survived Gothic elements, lavish Baroque, Rococo and Empire constructions create an eminent, unique appearance of the city. Single insertion of the building of latter times (Ukrainian Secession and Modern) were organically interwoven into the already-created ensemble. Restorations and reconstructions of buildings carried out in different times of their existence did not do any harm to either a separate building or to an architectural complex. The original design of certain buildings, as well as authentic interior and exterior decor have been preserved. Building have been made of bricks and large stone blocks, the decor is stone carving, stucco moulding, the interior decor is wood carving, stucco moulding, wall painting, stained glass.

**c) Authenticity of landscape.**

The cityscape that formed in the 13th-19th centuries preserved its authenticity and natural shape of the city hollow, directly related to the relief architectural city space, scale of building, directions and pavement of ancient roads, street network, perspectives, natural and architectural dominants. In current panorama of the central part of the historical city, the silhouette of the Medieval city reproduced by Aurelio Passarotti, an Italian engineer and architect, on his painting from life is completely preserved. The oldest graphic picture of L'viv was published in volume VI «*Civitates orbis terrarum*» the book of descriptions and pictures of the famous cities of the world. The book was brought out in 1618 in Cologne.



View of the city. Endrawing by A. Gogenberg after the drawing by A. Passarotti, 1618



The current panorama of the central part of the historical city.

**d) Authenticity of workmanship.**

The colours of the historical city have been preserved due to authentic creations of architecture crafts in exterior and interior of residential, sacral and public buildings:

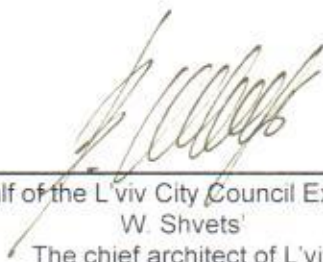
- stone works - elaborated portals, window frames, attics, minor plastics, decor;
- carpentry - wooden caved beams, wall benches, iconostasis constructions;
- portery - roof and facing tiles;
- forged and metal works - doors, window-shutters, lattice, crosses, decor.
- Unique artistic works, iconostasis, wall paintings, wood and stone carvings have been preserved as well.

III. The territory of the ensemble of the historical centre has the legal protection. It has been recognized as a National historical and architectural reserve in order to preserve historical appearance of the city, its planning structure, to study, to restore and to use historical environment, to highlight, to provide the access to the cultural heritage. The historical site has divided into a) a landscape protective zone, b) protective zones and c) zones of regulated building with the special regime of conservation and usage of the historical environment. The conservation zone of the historical part of the city provides the restoration and maintenance, reconstruction of dwellings, appropriate transport network, pedestrian spaces, places of attractions with the consideration to the prospects of the city development as a cultural, education and tourist centre.

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## 6. In the support of this initiative

1989 September - The government of Ukraine submitted for the consideration of the Committee of World Heritage Cities a number of historical monuments including the historical property of L'viv city. 1994 May - To carry out the necessary works for inclusion the city of L'viv in the List of World Heritage Cities, the initiative committee was established. 1996 May - L'viv hosted the International Symposium on the theme «Historical Cities of Ukraine. Problems of protection and restoration, on the example of L'viv city». 1996 November - Mr. Marcel Junius, Secretary General of the Organization of World Heritage Cities, and Mr. Boris Kischuk, Professor of the University of Saskatchewan visited L'viv in order to study the city and to provide with the technical assistance in preparing the necessary documents. 1997 January - The initiative was supported by the Head of the National Committee on UNESCO affairs, Vice-minister of Foreign Affairs 1997 February - L'viv City Council adopted the Resolution on *The Inclusion of the historical site of the city of L'viv into the List of World Heritage Cities* 1997 April -The support from the Ministry of Foreign Affairs of Italy.



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Signed on behalf of the L'viv City Council Executive Committee  
W. Shvets  
The chief architect of L'viv

## **Appendix 1:**

### **Maps and/or plans**

1. Site Location Map, Europe
2. Site Location Map, Ukraine
3. Site Location Map, L'viv oblast
4. The map of L'viv
5. Nominated Property Location Map, L'viv M 1 : 10000
6. Location Map Pidzamche and Seredmistia, M 1 : 20000
7. Location Map the ensemble of st.Yuri, M 1 : 20000
8. Aerophoto of Pidzamche site (1:5000)
9. Aerophoto of Seredmistia (1:5000)
10. Aerophoto of St.Yuri's Church Complex (1:2000)



Site Location Map, Europe



Site Location Map, Ukraine



Volyn' reg.

Rivne reg.

Site Location Map,  
L'viv oblast

Ternopil reg.

# Ukraine

Ivano-Frankivsk reg.

Karpatian reg.

150 Kilometers

100

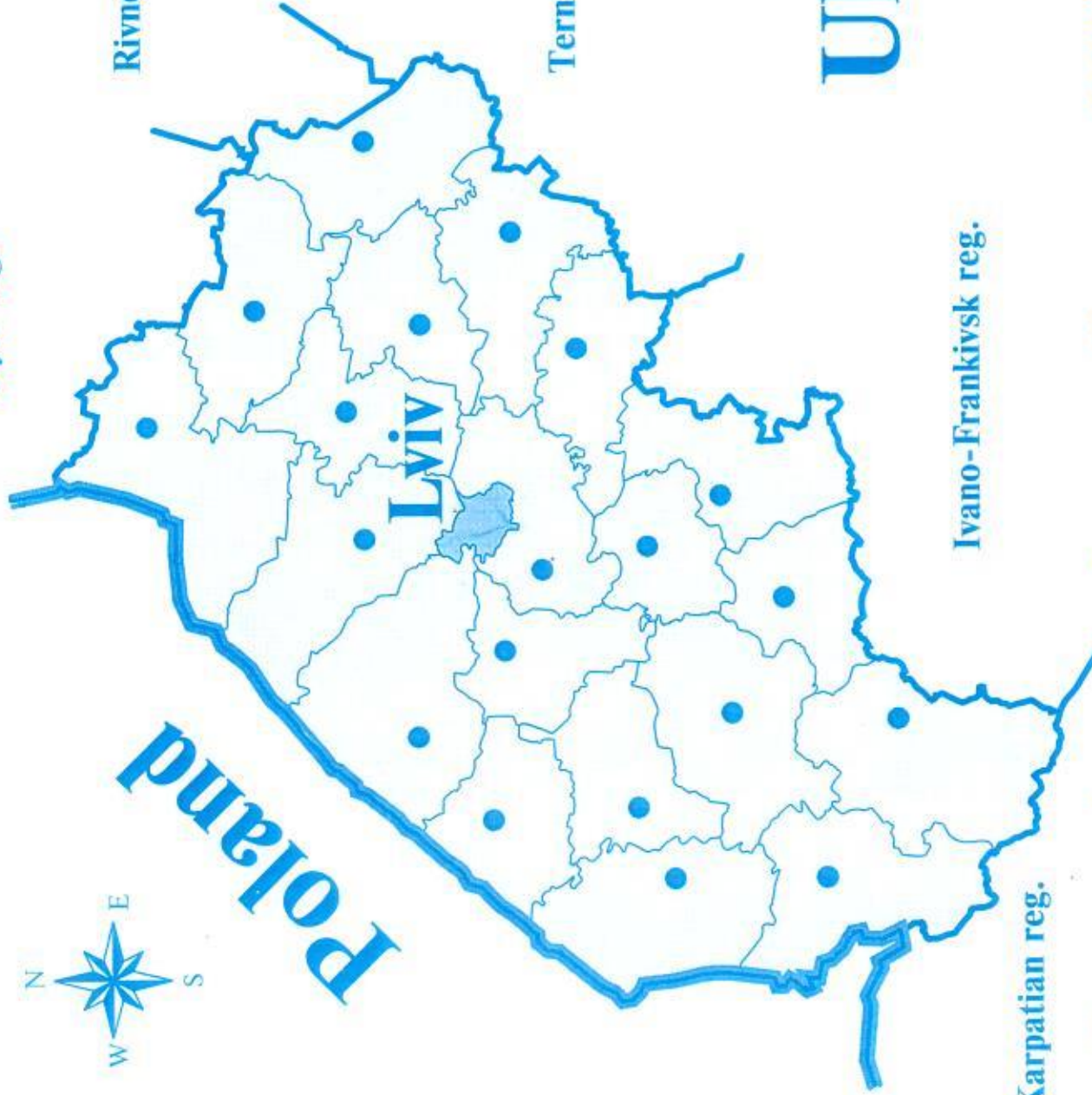
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# Poland

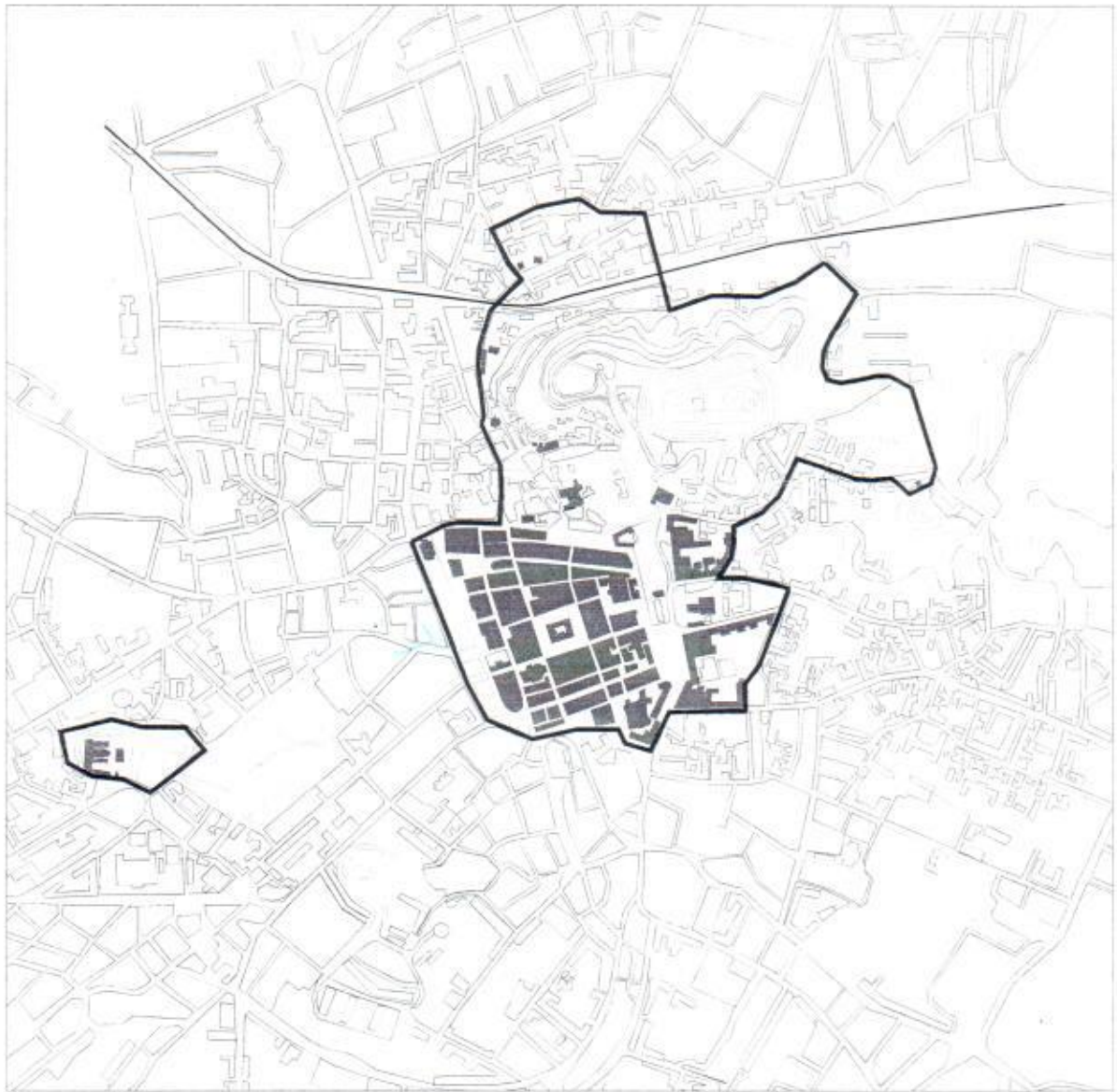




Location Map. The Ensemble of St. Yuri  
M 1:20000



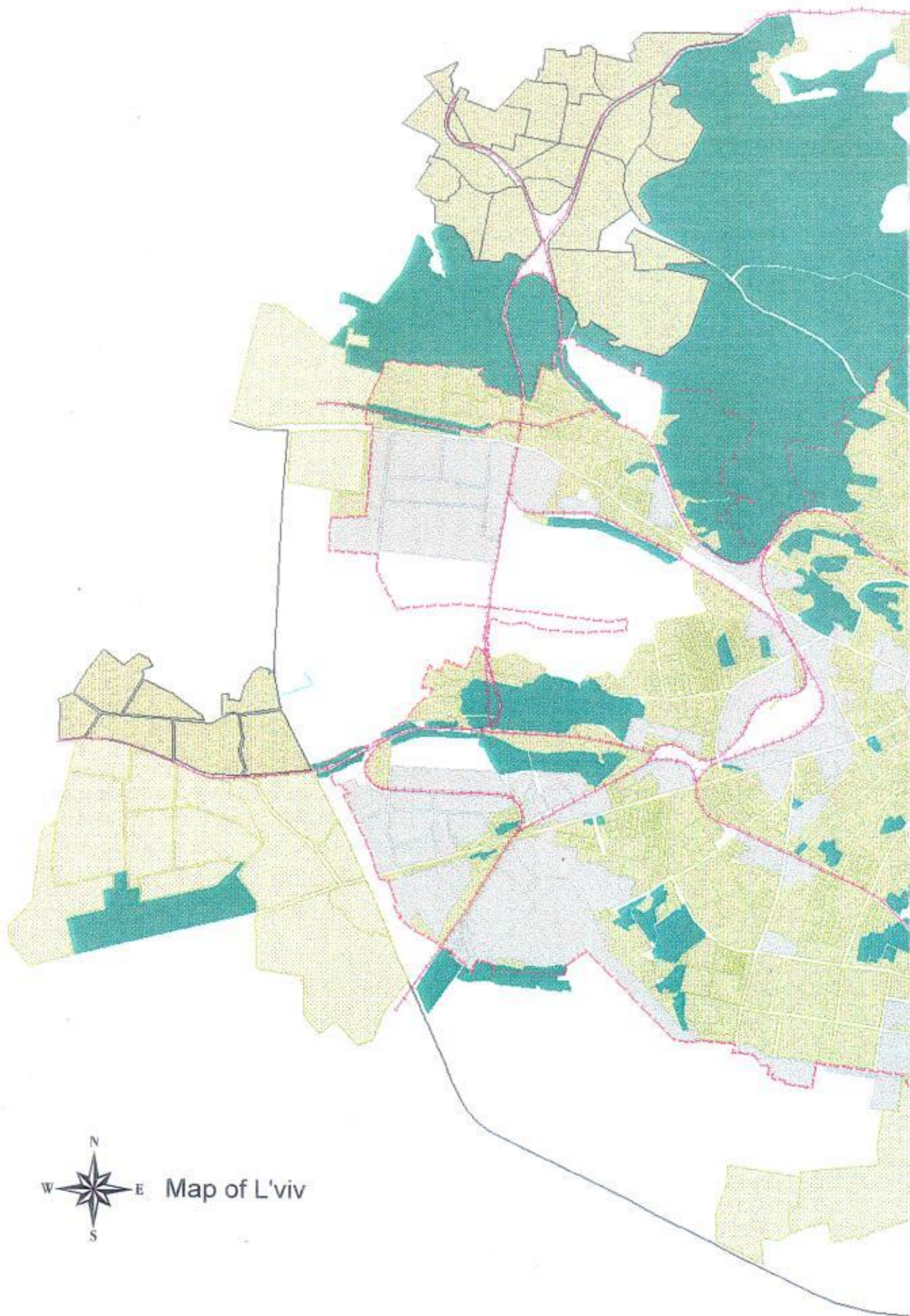
Aerophoto of Pizdamche site  
(1:5000)



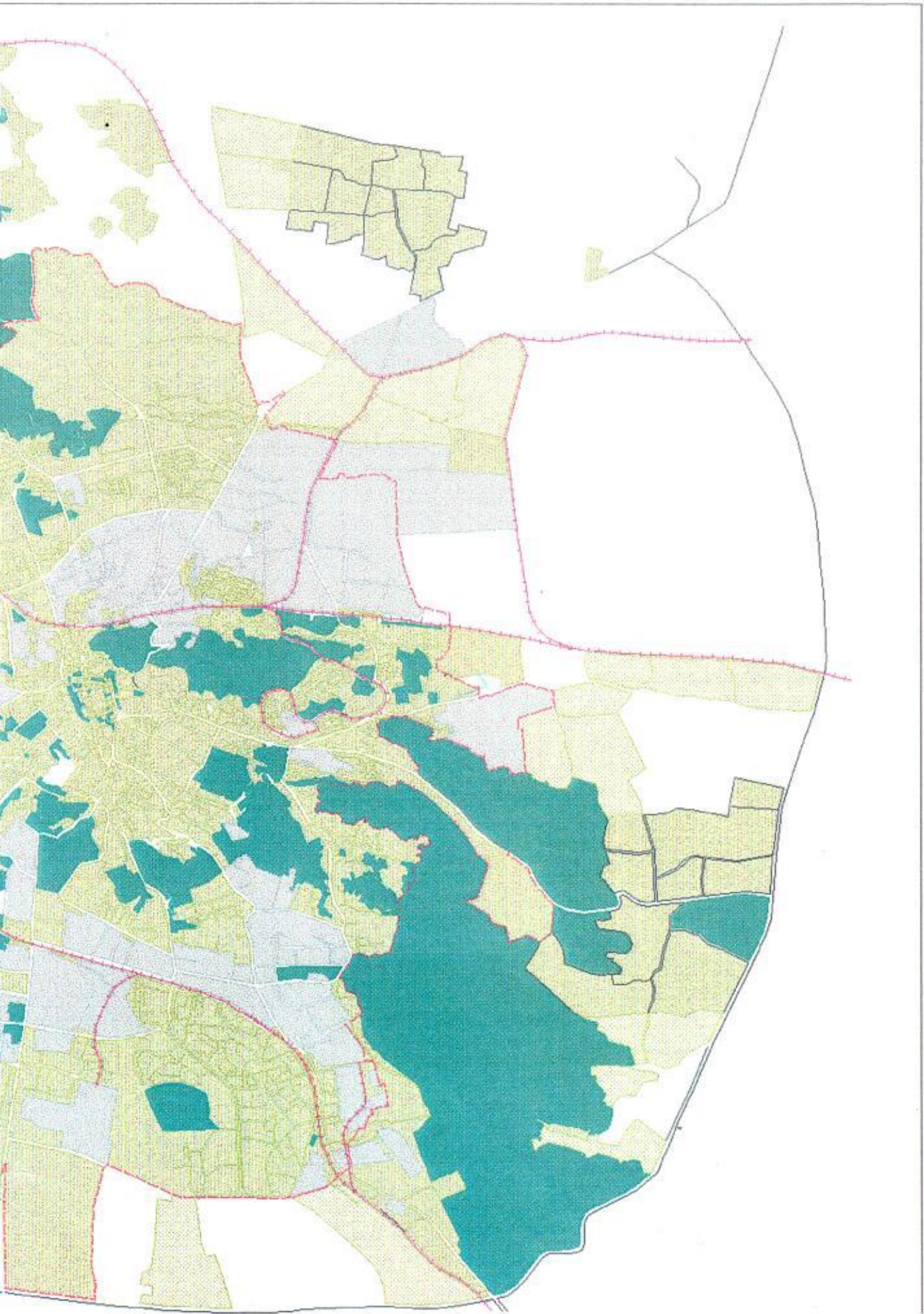
Nominated Property Location Map.  
M 1:10000







N  
W E S  
Map of L'viv





## Appendix 2:

### Photographic and/or cinematographic documentation

1. L'viv panorama from Vysoky zamok Hill.
2. L'viv panorama. View on the Vysoky zamok Hill
3. St. Mykolai's Church, the 13<sup>th</sup>-early 19<sup>th</sup> c.
4. St. Paraskeva Piatnytsia's Church, 1644-1645, the tower was rebuilt in 1908.
5. St. John the Baptist Church, the 13<sup>th</sup>-14<sup>th</sup> c., reconstructed in 1887, restored in 1990
6. The Ensemble of St. Onufri's Church and Basilian monastery, 16<sup>th</sup>-19<sup>th</sup> c.
7. Ensemble of the Cathedral of All Saints and Benedictine convent, late 16<sup>th</sup>-17<sup>th</sup> c.
8. Golden Rosa Sinagogue, 1582. Ruins are conserved
9. City Arsenal, 1555-1556
10. Royal Arsenal, 1639
11. Fragments of city fortifications.
12. Gun Powder Tower, 1554-1556
13. Rynok Square: buildings on the east side, 16<sup>th</sup>-18<sup>th</sup> c.
14. Residential Buildings 4 Rynok Square, 16<sup>th</sup>-20<sup>th</sup> c
15. Residential Buildings 6 Rynok Square, 16<sup>th</sup>-20<sup>th</sup> c
16. Courtyard, 6 Rynok Square
17. Residential Building, 10 Rynok Square, 17<sup>th</sup>-18<sup>th</sup> c.
18. Residential Building, 24 Rynok Square, 16<sup>th</sup>-18<sup>th</sup> c.
19. Rynok Square: buildings on the south side, 16<sup>th</sup>-20<sup>th</sup> c.;
20. Residential Building, 14 Rynok Square, 16<sup>th</sup>-19<sup>th</sup> c.
21. Rynok Square: buildings on the north side, 16<sup>th</sup>-20<sup>th</sup> c.;
22. Residential Building, 28 Rynok Square, 17<sup>th</sup> c.
23. The Ensemble of Latin Metropolitan Cathedral, 14<sup>th</sup>-18<sup>th</sup> c.
24. The Latin Metropolitan Cathedral
25. The Boims' Chapel, 1609-1615
26. The Campians' Chapel, early 17<sup>th</sup> c.
27. The Ensemble of Uspenska Church, Korniakt's Tower and the chapel of Three Prelates, 16<sup>th</sup>-17<sup>th</sup> c.
28. The details of the friese of Uspenska Church
29. The Uspenska Church and Korniakt's Tower
30. The details of the friese of Uspenska Church
31. The Chapel of Three Prelates, 16<sup>th</sup> c.
32. The details of the friese of Uspenska Church
33. The Ensemble of the Armenian Church, 14<sup>th</sup>-20<sup>th</sup> c.
34. The bell-tower of the Armenian Church, 1571
35. The Ensemble of Dominican Church and the monastery, 15<sup>th</sup>-19<sup>th</sup> c.
36. The Ensemble of Jesuits Cathedral and collegium, 17<sup>th</sup>-18<sup>th</sup> c.
37. The Ensemble of Bernardine Church and the monastery, 17<sup>th</sup>-18<sup>th</sup> c.
38. The Ensemble of Bernardine Church and the monastery, 17<sup>th</sup>-18<sup>th</sup> c.
39. The yard with the well, 1761
40. The building in Ruska str. 14<sup>th</sup>-18<sup>th</sup> c. restored 1996-1997
41. The Cathedral convent of Barefooted Carmelits, 17<sup>th</sup>-19<sup>th</sup> c.
42. The Ensemble of St. Yuri's Church, 18<sup>th</sup>-19<sup>th</sup> c.
43. Opera and Ballet Theatre, 1897-1900
44. The house of Dnister Insurance Company, 1905

### *List of engraving from the drawing collection of Lviv Historical Museum*

1. View of the city. Engraving by A. Gogenberg after the drawing by A. Passarotti, 1618
2. A. Lange, The View of Lviv from the Vronovski's hill, 1825
3. F. Perner, The General view of Lviv, 1775-1777.
4. F. Kovalyshyn, Hight Castle, end of XIX ct.
5. Topographic plan of Lviv, 1770
6. K. Auer, The City Hall in Lviv, 1837
7. L'viv City Hall in the mid 18<sup>th</sup> c. Water-colour by Y. Glogowski, early 19<sup>th</sup> c.
8. F. Kovalyshyn, The Churh and Monastery of Bernardines, the view from the North, 1902
9. F. Gerstenber, Hetman Ramparts in Lviv, 1807
10. Auer, Lviv, Karol Ludwig st. mid. of XIX ct.
11. Unknown artist, Scarbek's Theatre, 1845
12. Z. Veynich, The Churh and Monastery of Bernardines, 1795  
( the copy of F. Kovalyshyn, 1902)

13. K. Auer, St. George's Church, XIX ct.
14. T. Zykhovalch, The view of Lviv from the North, the 1-st part of XIX ct.
- Rittin d'Otto, The view of Lviv, 1772

### **Slides**

1. L'viv panorama from Vysokyi Zamok Hill: North-west view of the city
2. L'viv panorama from Korniakt's tower: West view of the city
3. L'viv panorama from Bernardine's bell-tower: East view of the city
4. L'viv panorama from the City Hall tower: East views of the city
5. L'viv panorama from the City Hall tower: South views of the city
6. L'viv panorama from the City Hall tower: North views of the city
7. L'viv panorama from the City Hall tower: West views of the city
8. Staryi Rynok Square: St. John the Baptist Church, 13th-16th. Reconstructed in 1887, restored in 1990
9. Zvenyhorodska Square: Maria Snizhna's Church, 14th-19th c.; buildings of the 18th - late 19th c.
10. Mytna Square: buildings of the 18th-19th c.
11. Soborna Square: the ensemble of Bernardine Cathedral and the monastery, 17th-17th c.; buildings of the early 20th c.
12. Mickiewicz Square: the monument to Adam Mickiewicz, 1905; buildings of the late 19th - early 20th c.
13. Pidkova Square: the monument to Ivan Pidkova, 1982
14. Rynok Square: buildings on the east side, 16th-18th c.
15. Rynok Square: buildings on the south side, 16th-20th c.;
16. Rynok Square: buildings on the north side, 16th-20th c.;
17. Rynok Square: buildings on the west side, 16th-20th c. Neptune fountain, 1793
18. Amphitrita fountain, 1793, on the Rynok Square
19. Arsenalna Square: fragments of Golden Rosa Synagogue, 16th c.; City Arsenal, 16th c.
20. Svoboda Prospect: the monument to Taras Shevchenko 1991-1996; the ensemble of Jesuits Cathedral and the monastery, 17th-18th c.; buildings of the 19th c.
21. Pidvalna Street - city fortifications: High wall with Builders' Tower of the late 14th c., Low wall with the bastion of the early 15th c., ramparts, Gun Powder Tower 1554-1556
22. Pidvalna Street with the Royal Arsenal, 1639
23. Ruska Street: residential buildings, 17th-18th c.
24. Valova Street: residential and public buildings, early 20th c.
25. Staroievreiska Street: residential buildings, 17th-19th c.
26. Fedorov Street: the complex of buildings of Stavropihiskyi Institute, 17th-19th c.
27. Stavropihiska Street: residential buildings, 16th-19th c.
28. Virmenska Street: residential buildings, 16th-19th c.
29. Virmenska Street: residential buildings, 16th-19th c.
30. Shevska Street: residential buildings, 18th-19th c.
31. Krakivska Street: residential buildings, 18th-19th c.
32. Halytska Street: residential buildings, 18th-19th c.
33. Latin Metropolitan Cathedral, 14th-18th c.
34. The interior of the Cathedral, 14th c.
35. Boims Chapel 1609-1615
36. The interior of the Boims Chapel
37. The Ensemble of Uspenska Church (the Church of the Assumption) and Korniakt's Tower, 16th-17th c.
38. The Ensemble of Uspenska Church (the Church of the Assumption) and Korniakt's Tower, 16th-17th c.
39. The interior of the Uspenska Church
40. The interior of the Uspenska Church
41. The Chapel of Three Prelates, 1578-1591
42. The Armenian Church, 14th-20th c.
43. The ensemble of Dominican Church and the monastery, 15th-19th c.
44. The ensemble of Dominican Church and the monastery, 15th-19th c.
45. The ensemble of St. Yuri's Church 1744-1764
46. The interior of the Church after the restoration of 1996
47. Clarissa's Order Cathedral, 1607, reconstructed in 1938-1939

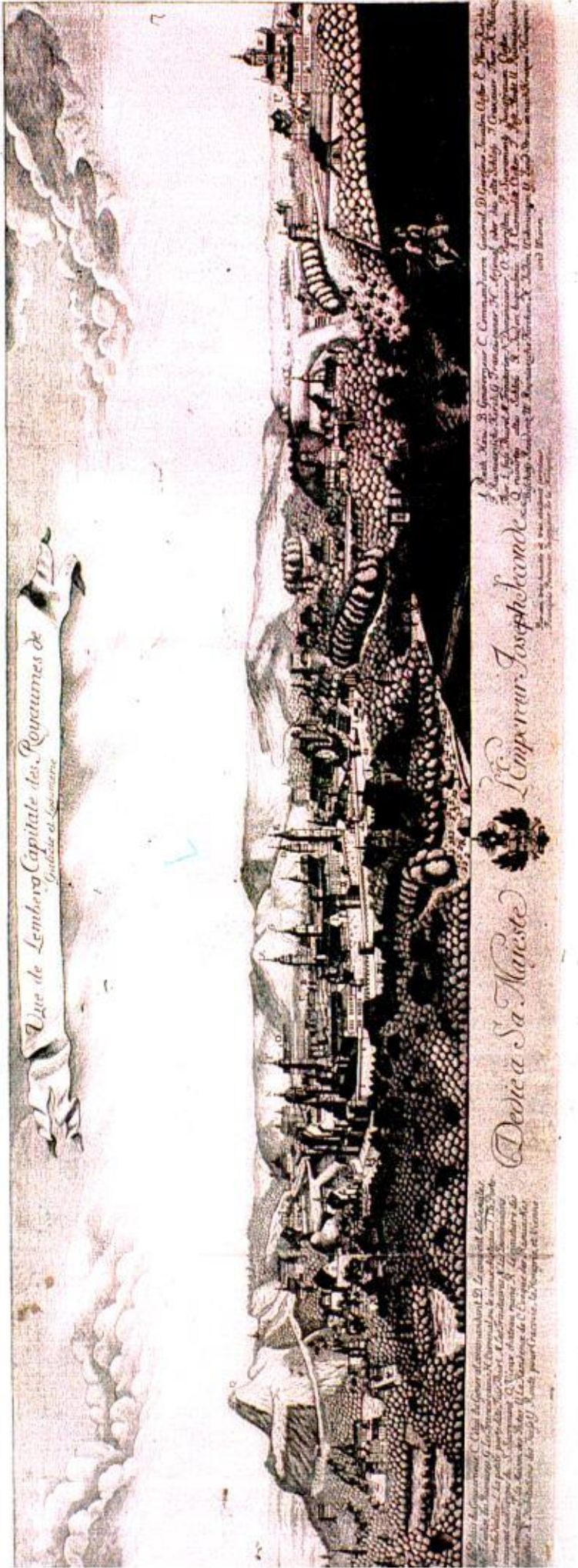
### **Cinematography**

«L'VIV- The Ensemble of the Historical Centre»

BETACAM video tape, 15 minutes TV Mist Company, 1997



2. A. Lange, THE VIEW OF LVIV FROM THE VRONOVSKI'S HILL, 1825



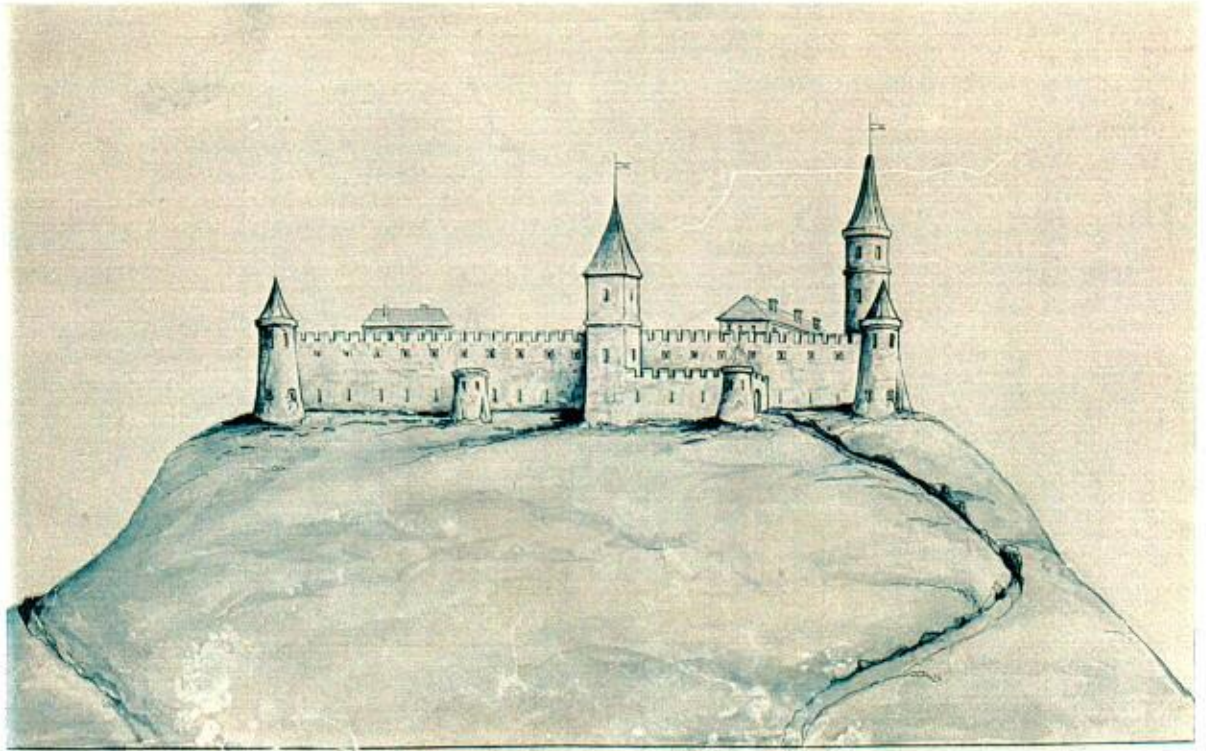
*Vue de Lomborg Capitale des Poyaumes de  
Gardie et Loumario*

*Dedicé à Sa Majesté L'Empereur Joseph le 2e*

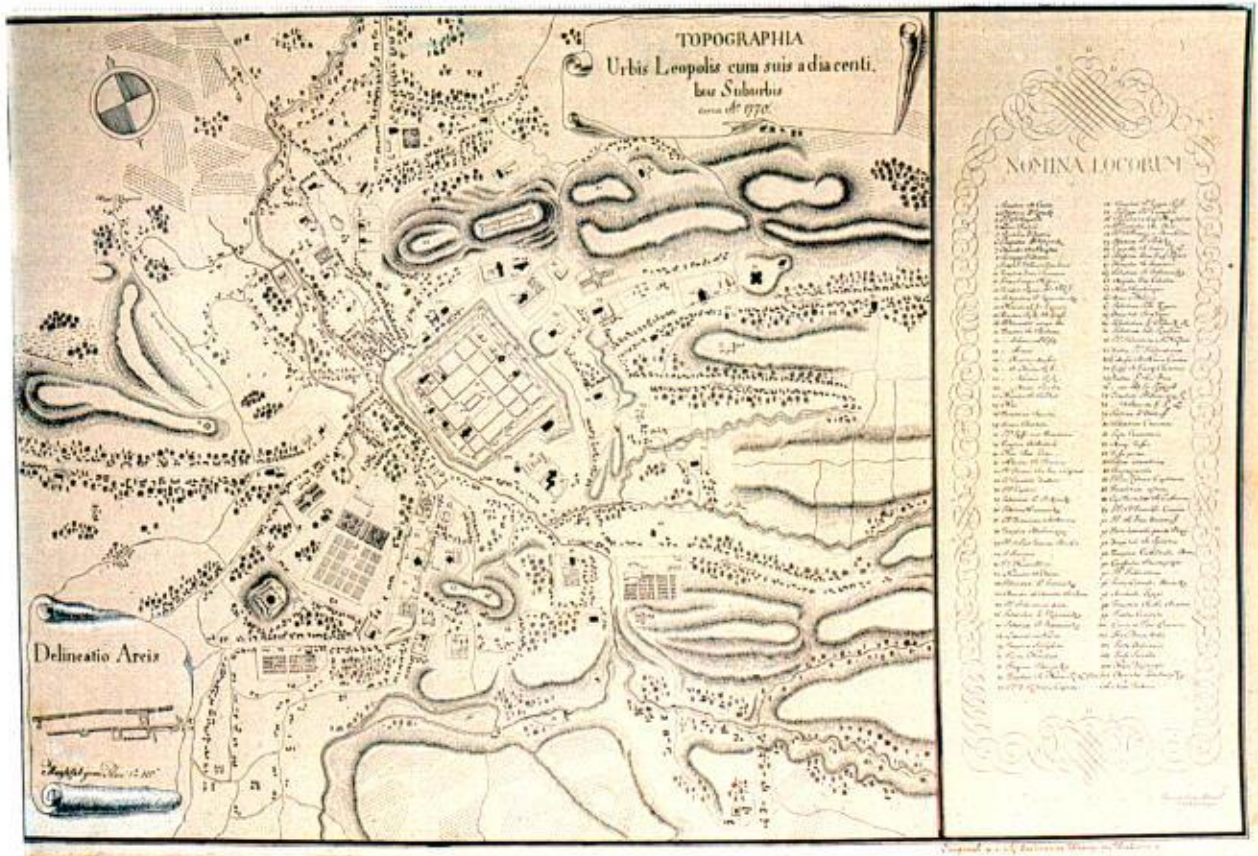
Par son Excellence le Comte de...  
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3. F. Perner, THE GENERAL VIEW OF LVIV, 1775-1777.



4. F.Kovalyshyn, HIGHT CASTLE, end of XIX ct.



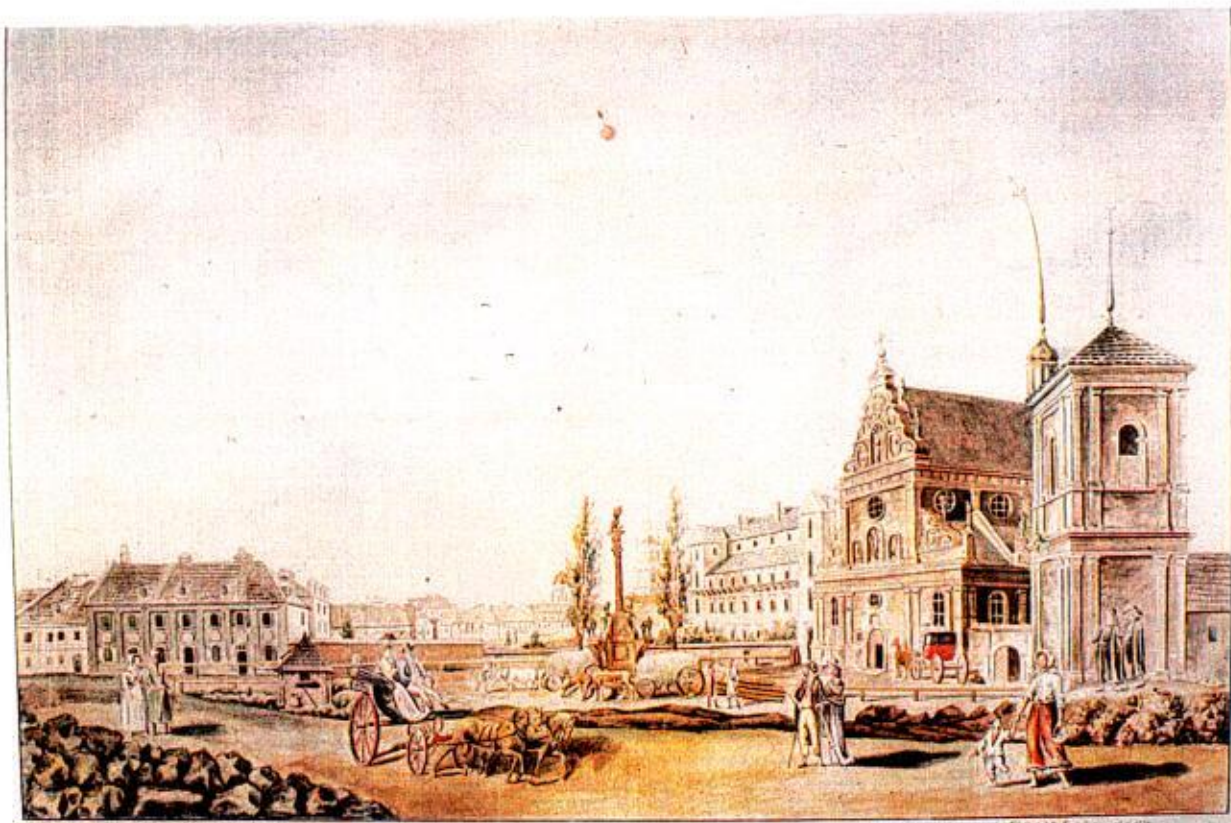
5. TOPOGRAPHIC PLAN OF LVIV, 1770



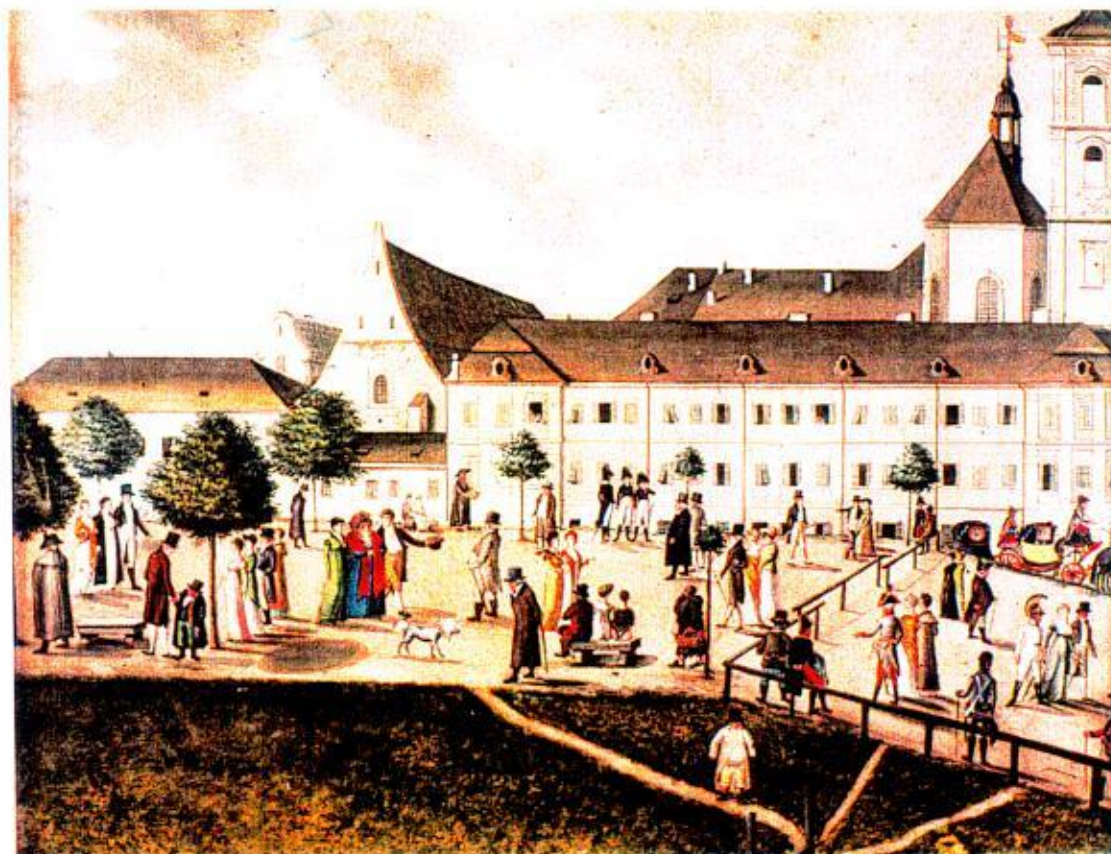
6. K.Auer, THE CITY HALL IN LVIV, 1837



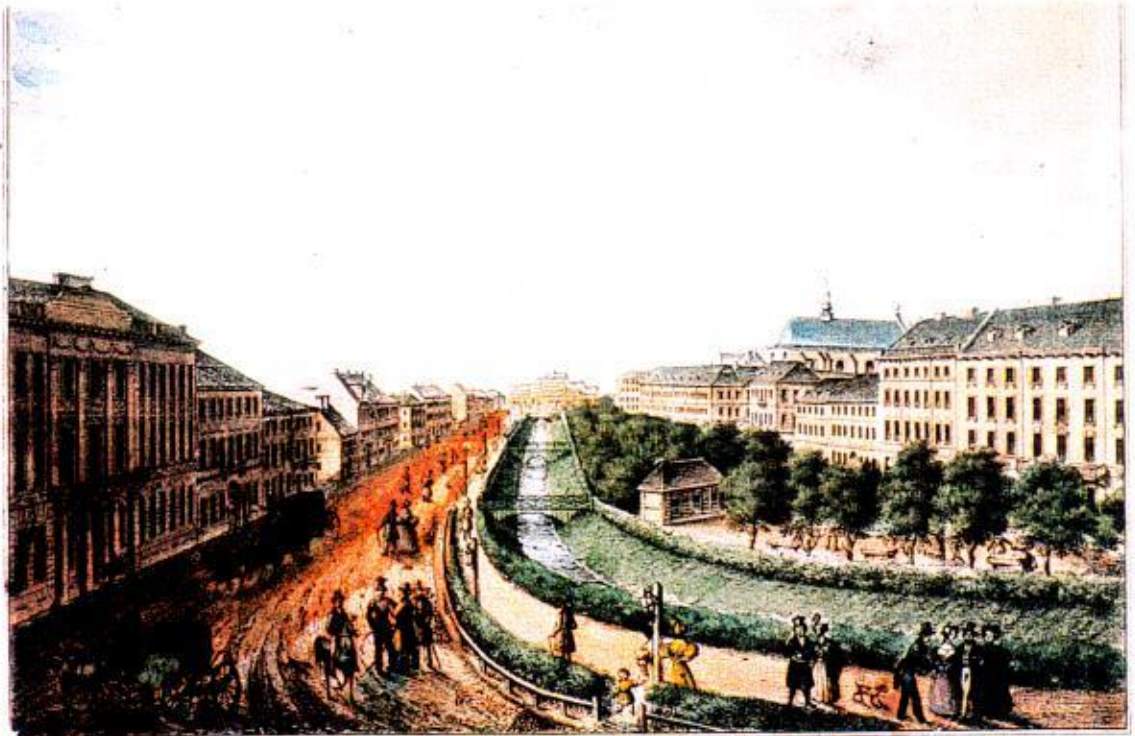
7. L'VIV CITY HALL IN THE MID 18TH C. Water-colour by Y.Glogowski, early 19th c.



8. F.Kovalyshyn, THE CHURH AND MONASTERY OF BERNARDINES  
the view from the North, 1902



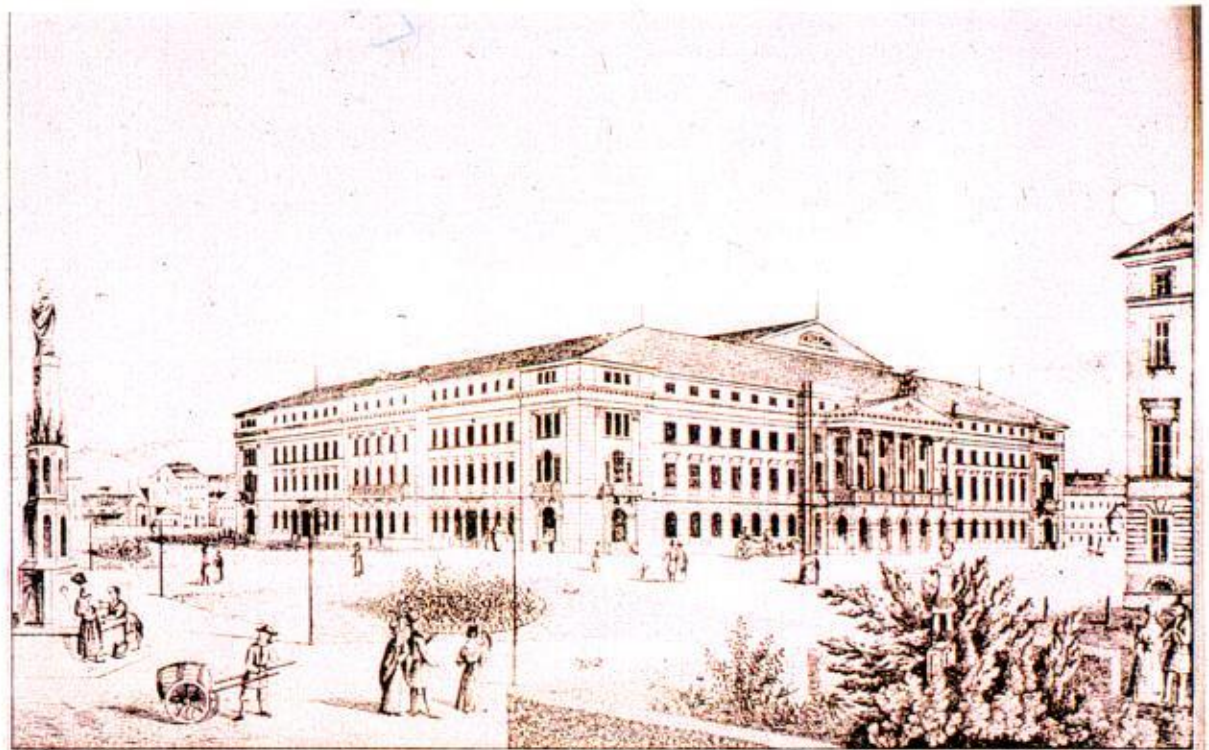
9. F.Gerstenber, HETMAN RAMPARTS IN LVIV, 1807



*Widok z górnij części Lwowa z plantacyami  
ku krakowskiemu przedmieściu.*

*Ansicht von Galizien-Lemberg von der Höhe  
gegen die Stadt im Vorstadt.*

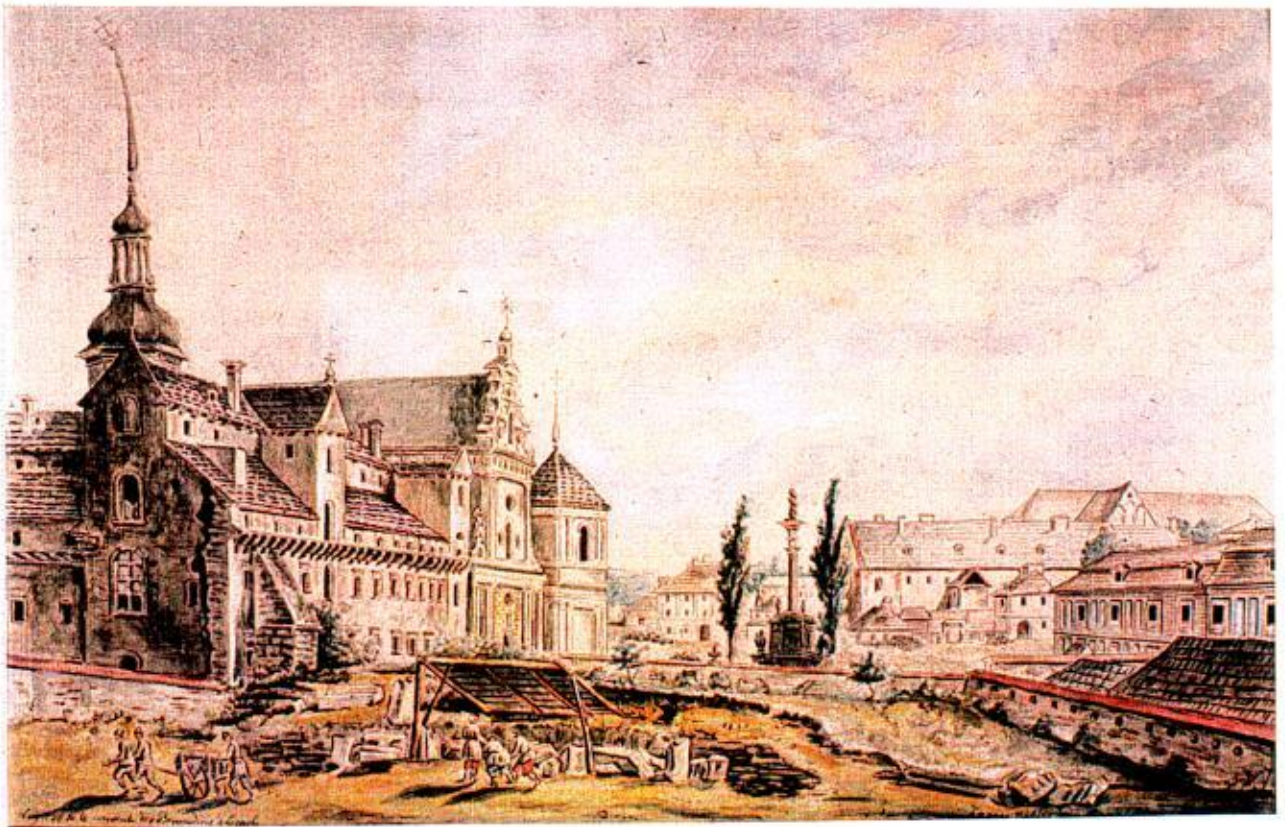
10. Auer, LVIV, KAROL LUDWIG ST. mid. of XIX ct.



*ИЗЪИСТЕРКА И. В. СТАТИОНЕРНА СКАРБЕВО АБДОНЪК СКАРБЕКА*

11. Unknown artist, SCARBEK'S THEATRE, 1845

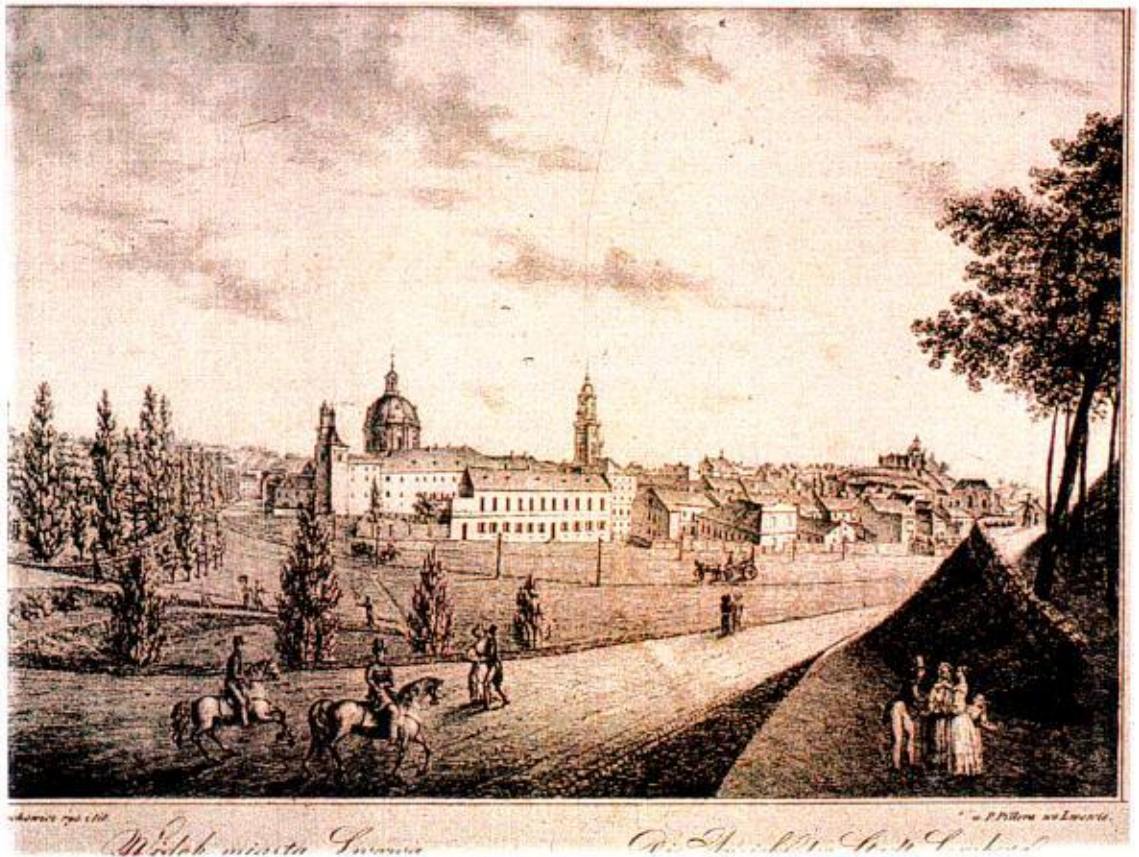




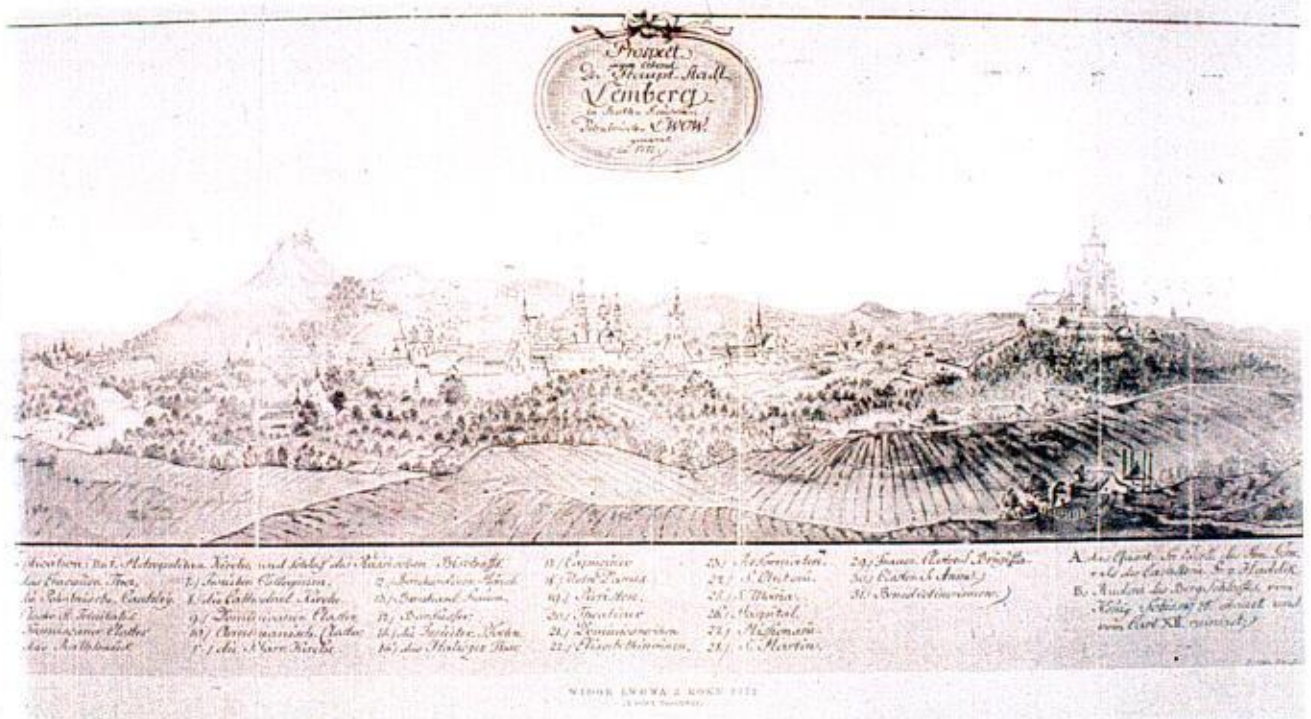
12. Z.Veynich, THE CHURH AND MONASTERY OF BERNARDINES  
1795 ( the copy of F.Kovalyshyn, 1902)



13. K.Auer, ST. GEORGE'S CHURH, XIX ct.



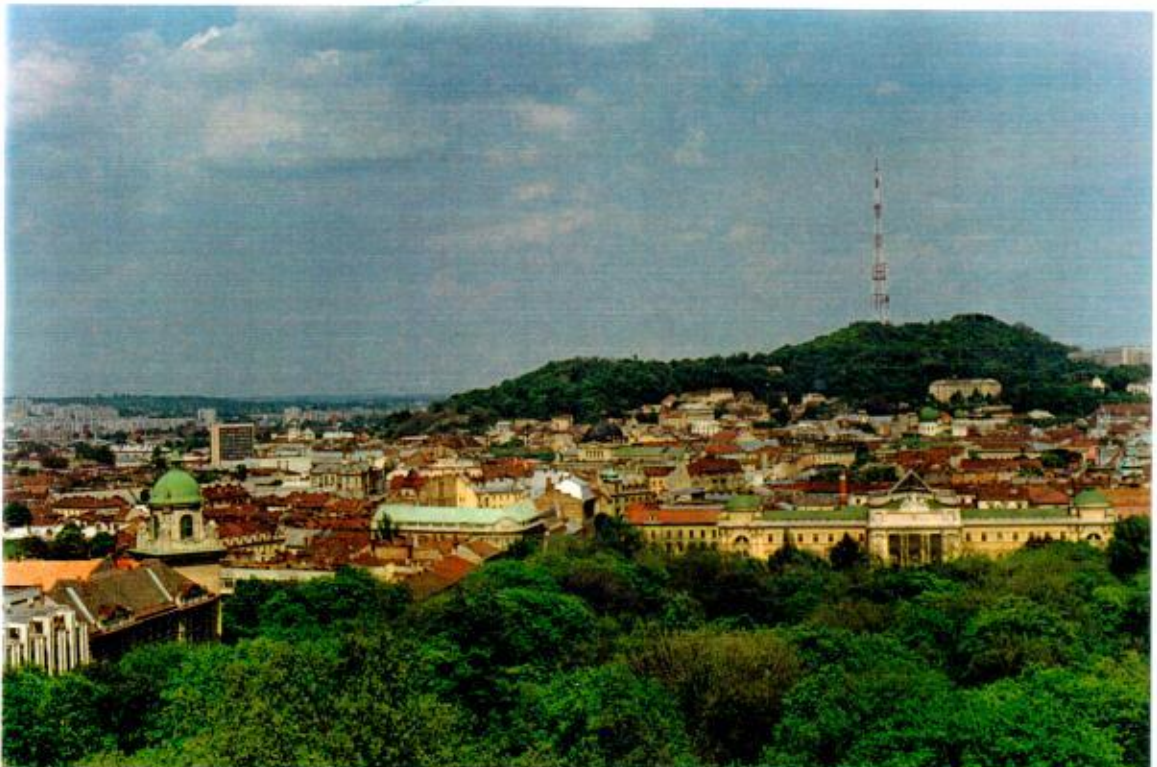
14. T.Zykhovych, THE VIEW OF LVIV FROM THE NORTH, the 1-st part of XIX ct.



15. Rittin d"Otto, THE VIEW OF LVIV, 1772



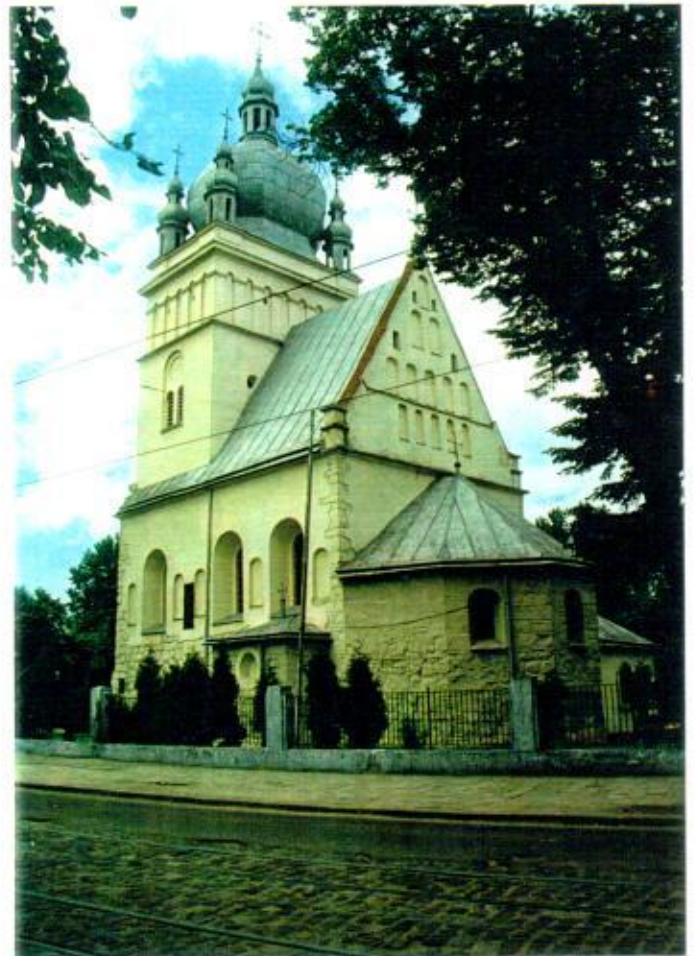
1. L'VIV PANORAMA FROM VYSOKY ZAMOK HILL



2. L'VIV PANORAMA VIEW ON THE VYSOKY ZAMOK HILL



3. ST. MYKOLAI'S CHURCH, the 18th-early 19th c.



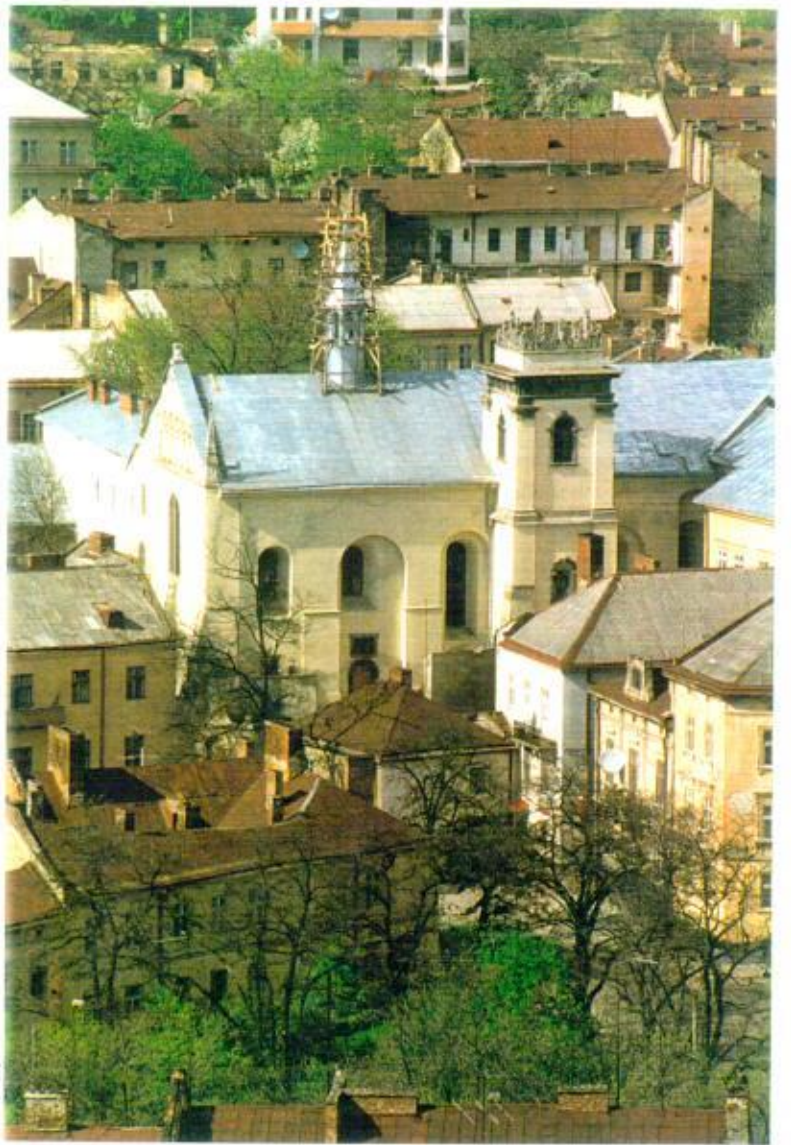
4. ST. PARASKEVA PIATNYTSIA'S CHURCH, 1644-1645,



5. ST. JOHN THE BAPTIST CHURCH, 13th-14th c.,  
RECONSTRUCTED IN 1887, RESTORED IN 1990



6. THE ENSEMBLE OF ST. ONUFRI'S CHURCH  
AND BASILIAN MONASTERY, 16th-19th c.

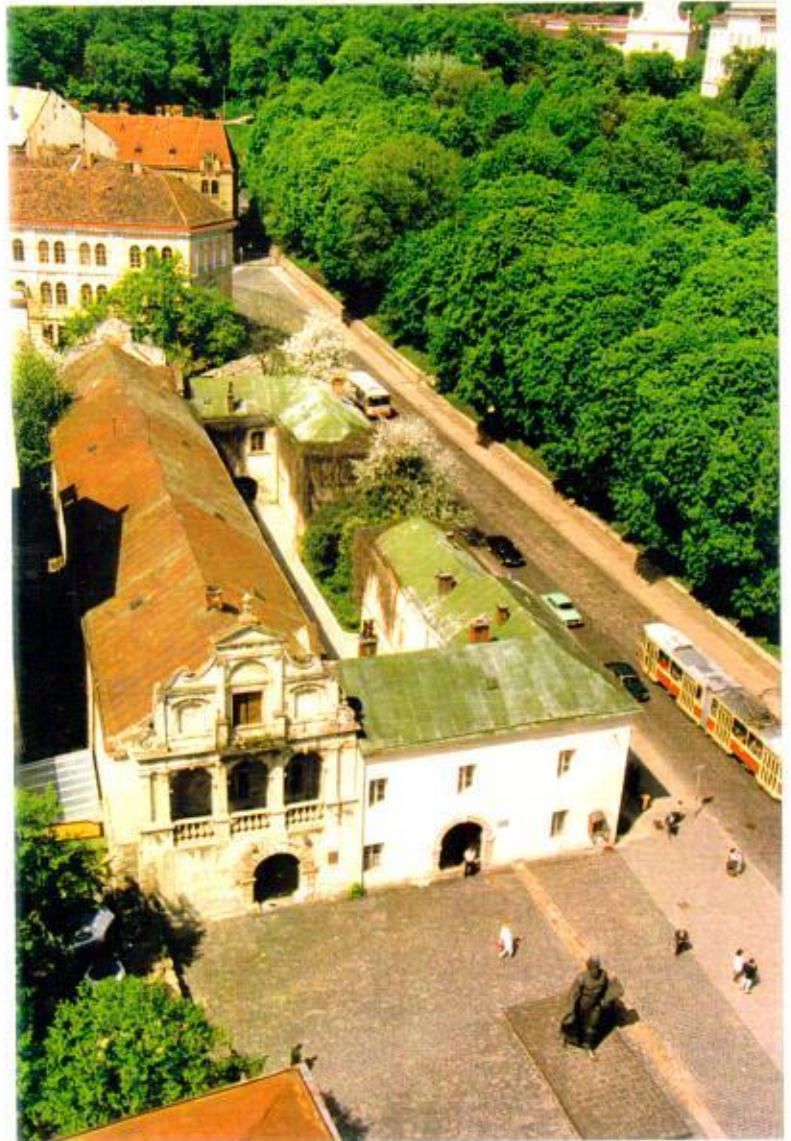


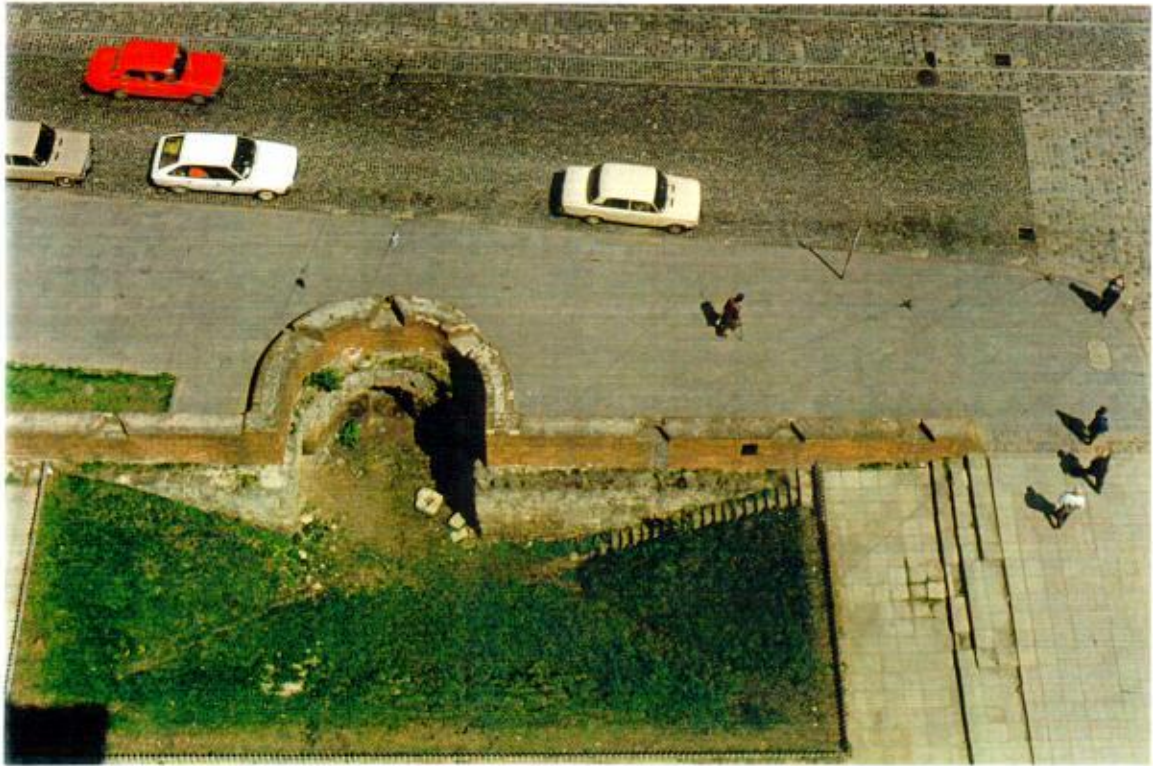
7. ENSEMBLE OF THE CATHEDRAL OF ALL SAINTS AND BENEDICTINE CONVENT, late 16th-17th c.





9. CITY ARSENAL, 1555-1556





11. FRAGMENTS OF CITY FORTIFICATIONS.



12. GUN POWDER TOWER, 1554-1556





13. RYNOK SQUARE: BUILDINGS ON THE EAST SIDE, 16th-18th c.

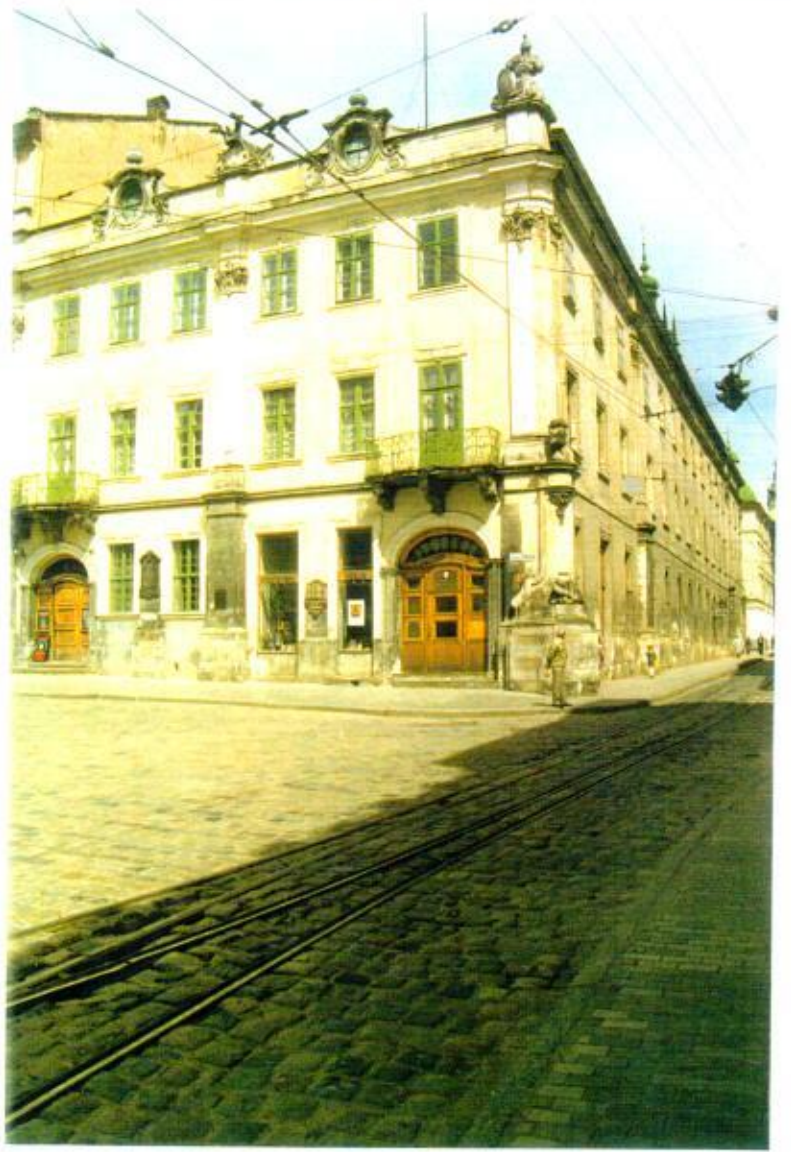


14. RESIDENTIAL BUILDING  
4 RYNOK SQUARE, 16th-20th c.

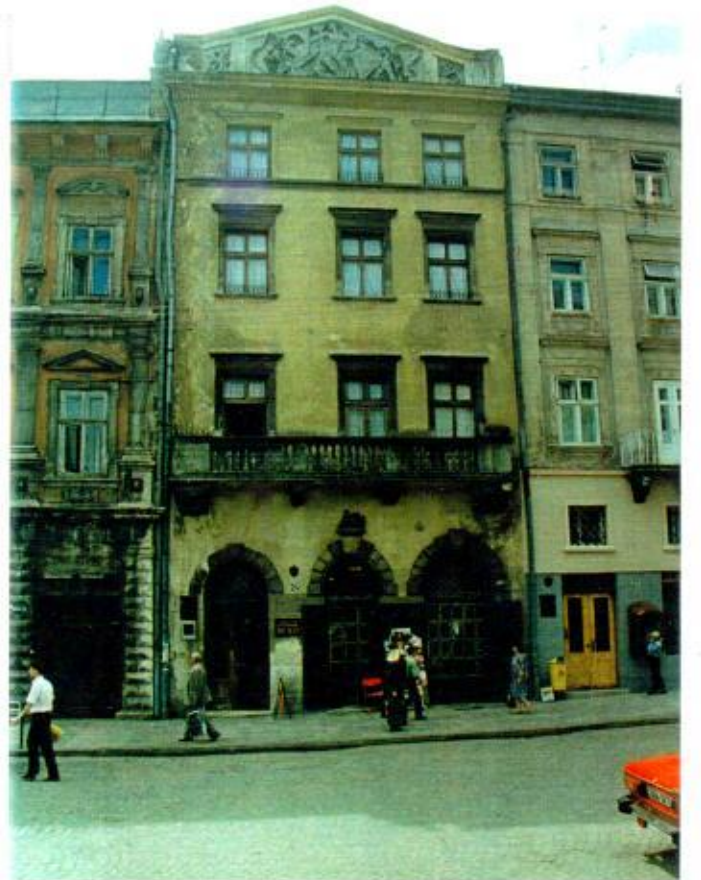


15. RESIDENTIAL BUILDINGS  
RYNOK SQUARE, 6 16th-20th c





17. RESIDENTIAL BUILDING  
RYNOK SQUARE, 10 17th-18th c.





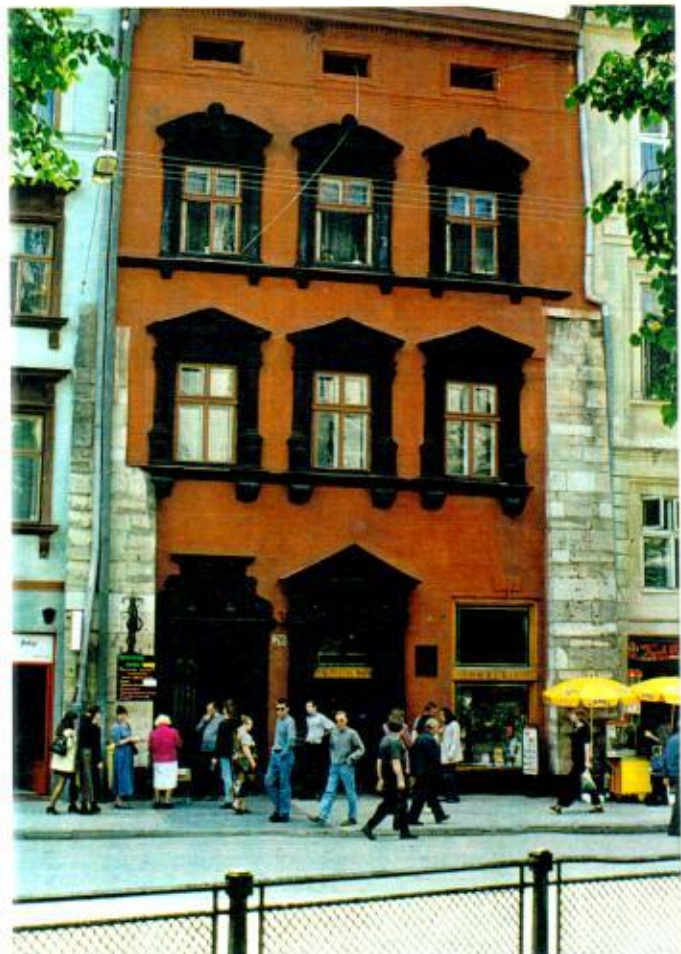
19. RYNOK SQUARE: BUILDINGS ON THE SOUTH SIDE, 16th-20th c



20. RESIDENTIAL BUILDING, 14 RYNOK SQUARE, 16th-19th c.



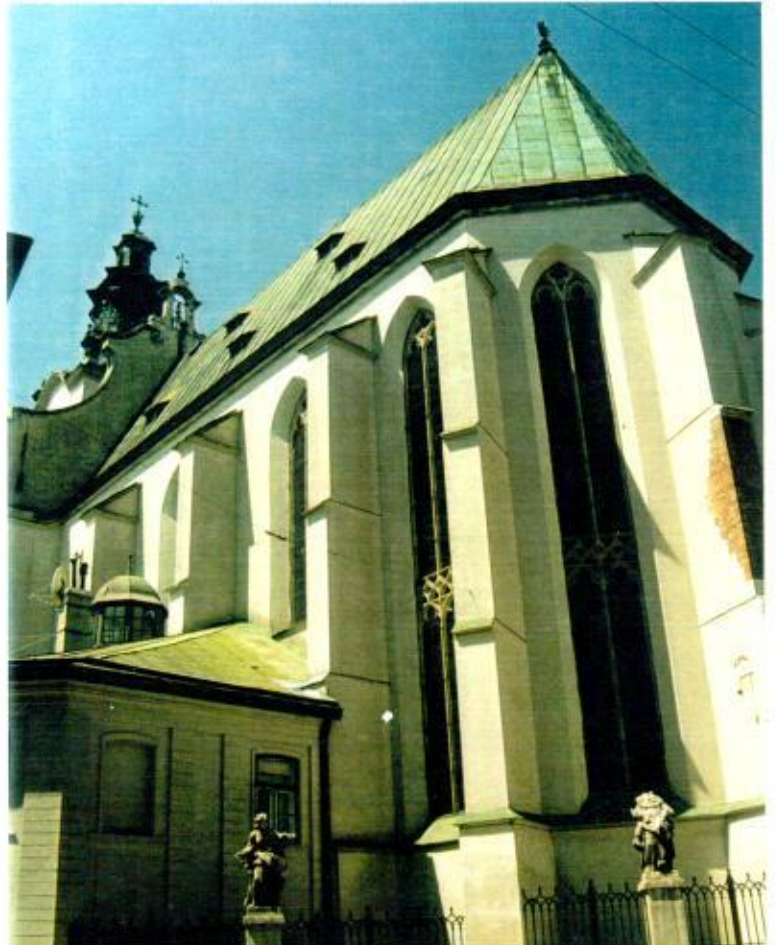
21. RYNOK SQUARE: BUILDINGS ON THE NORTH SIDE, 16th-20th c



22. RESIDENTIAL BUILDING, 28 RYNOK SQUARE, 17th c.

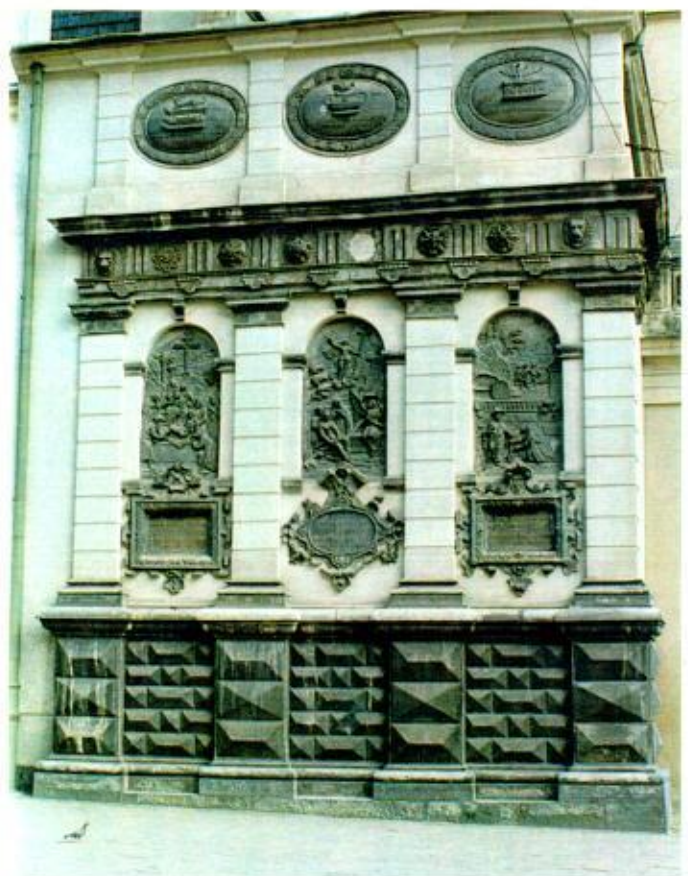


23. THE ENSEMBLE  
24. OF LATIN METROPOLITAN  
CATHEDRAL, 14th-18th c.





25. THE BOIMS' CHAPEL, 1609-1615



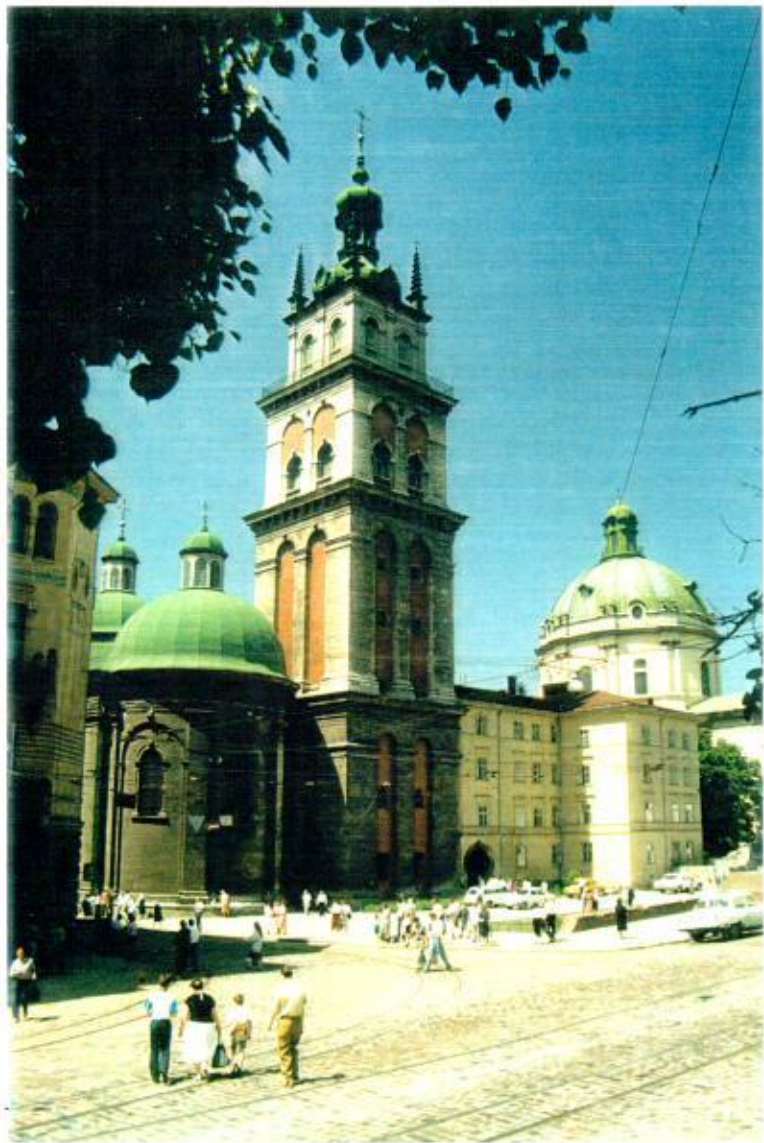


27. THE ENSEMBLE OF USPENSKA CHURCH, KORNIAKT'S TOWER AND THE CHAPEL OF THREE PRELATES, 16th-17th c.



28. THE DETAILS OF THE FRIESE OF USPENSKA CHURCH

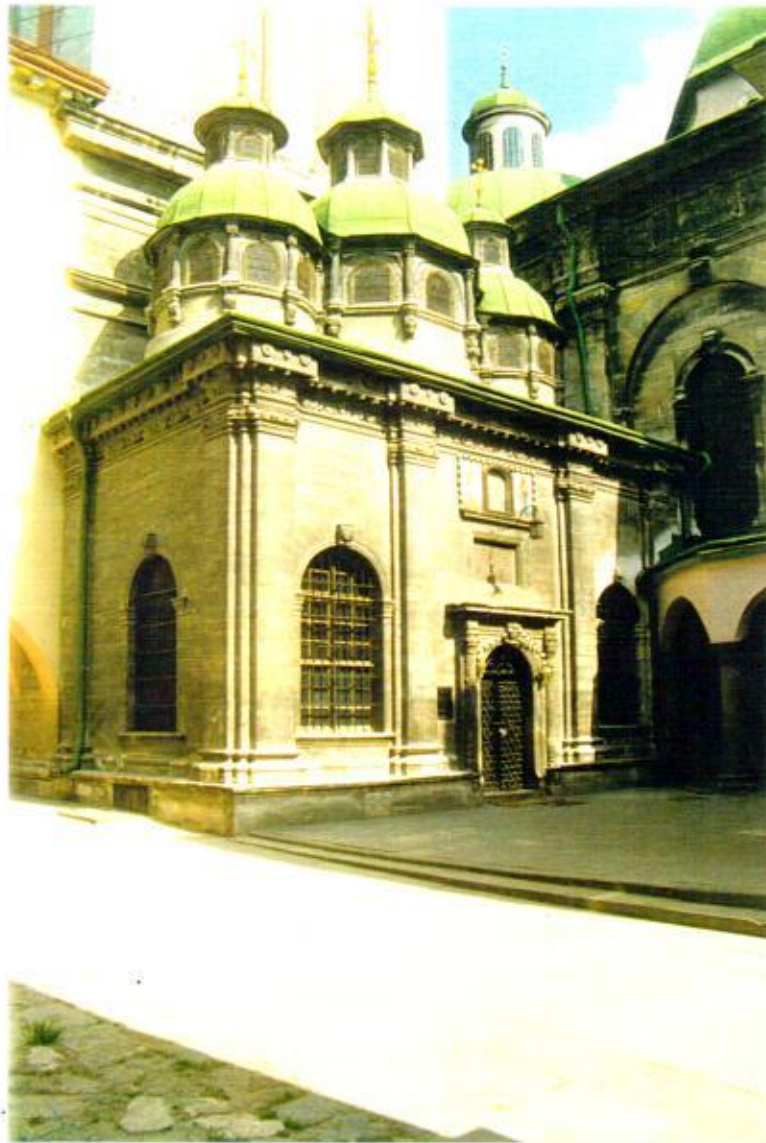




29. THE USPENSKA CHURCH AND KORNIAKT'S TOWER.



30. THE DETAILS OF THE FRIESE OF USPENSKA CHURCH



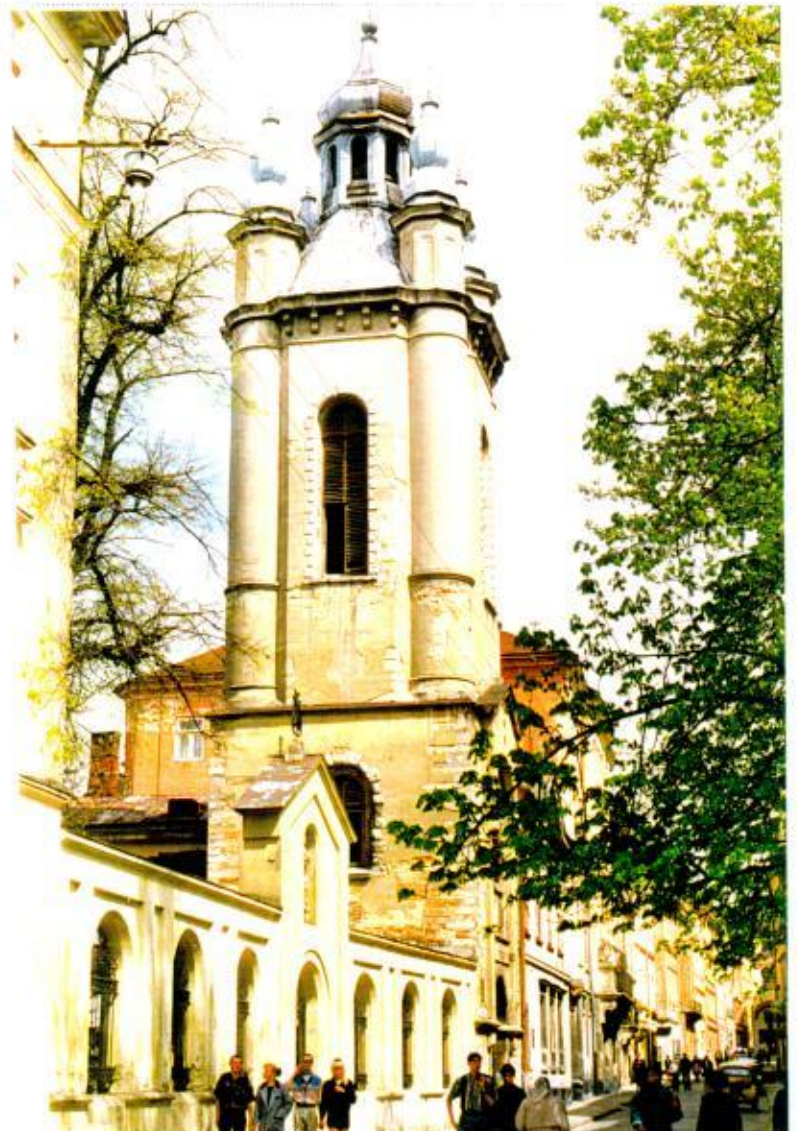
31. THE CHAPEL OF THREE PRELATES, 16th c.



32. THE DETAILS OF THE FRIESE OF USPENSKA CHURCH



33. THE ENSEMBLE OF THE ARMENIAN CHURCH, 14th-20th c..





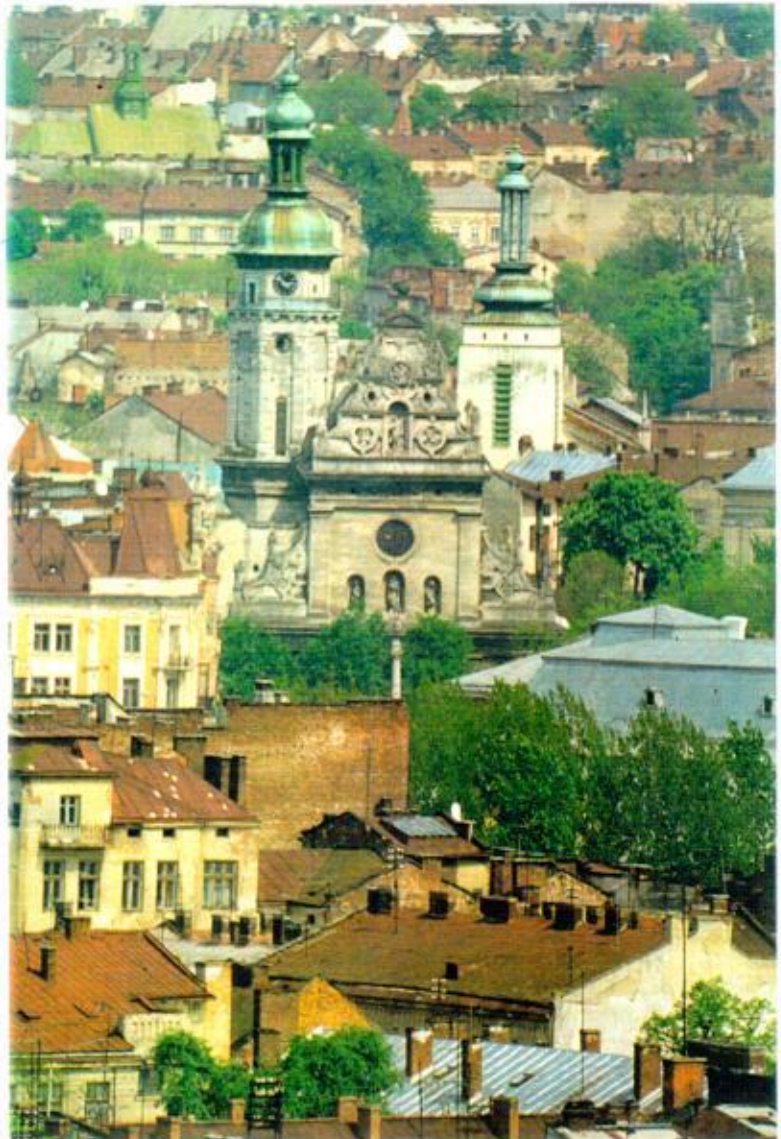
35. THE ENSEMBLE OF DOMINICAN CHURCH AND THE MONASTERY, 15th-19th c.



36. THE ENSEMBLE OF JESUITS CATHEDRAL AND COLLEGIUM, 17th-18th c.

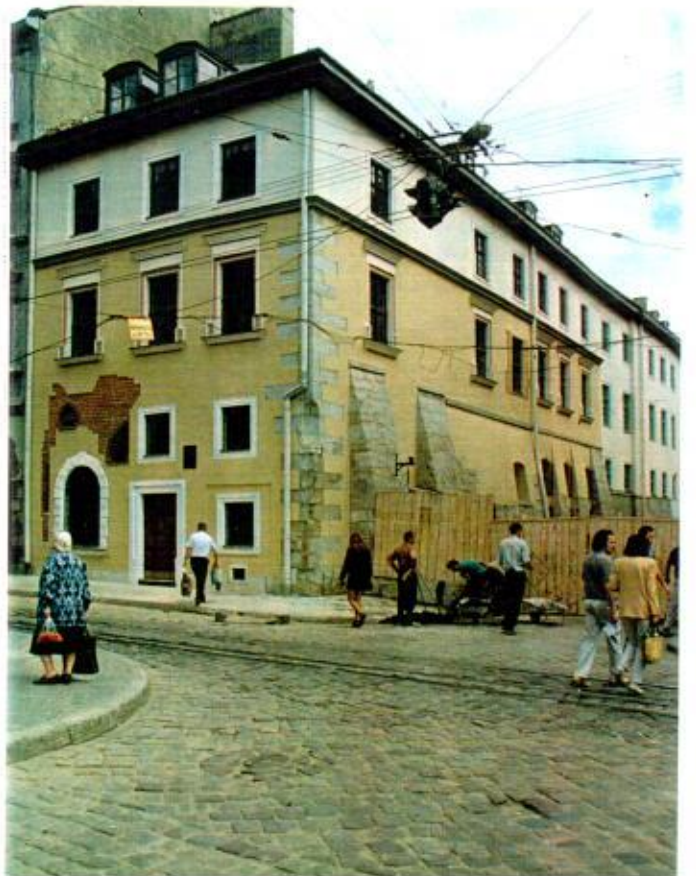


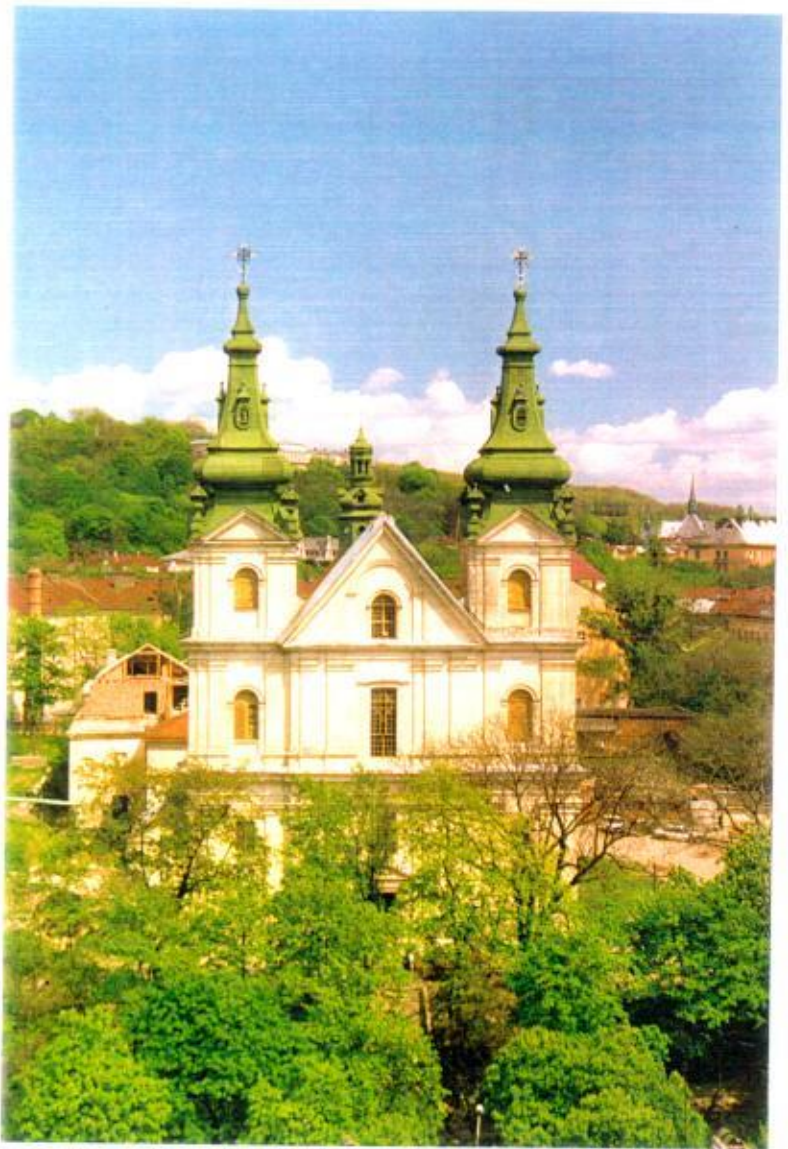
37. - 38. THE ENSEMBLE  
OF BERNARDINE CHURCH  
AND THE MONASTERY  
17th-18th c.





39. THE BERNARDINE MONASTERY'S  
YARD WITH THE WELL, 1761





41. THE CATHEDRAL CONVENT  
OF BAREFOOTED CARMELITS,  
17th-19th c.





43. OPERA AND BALLET THEATRE, 1897-1900

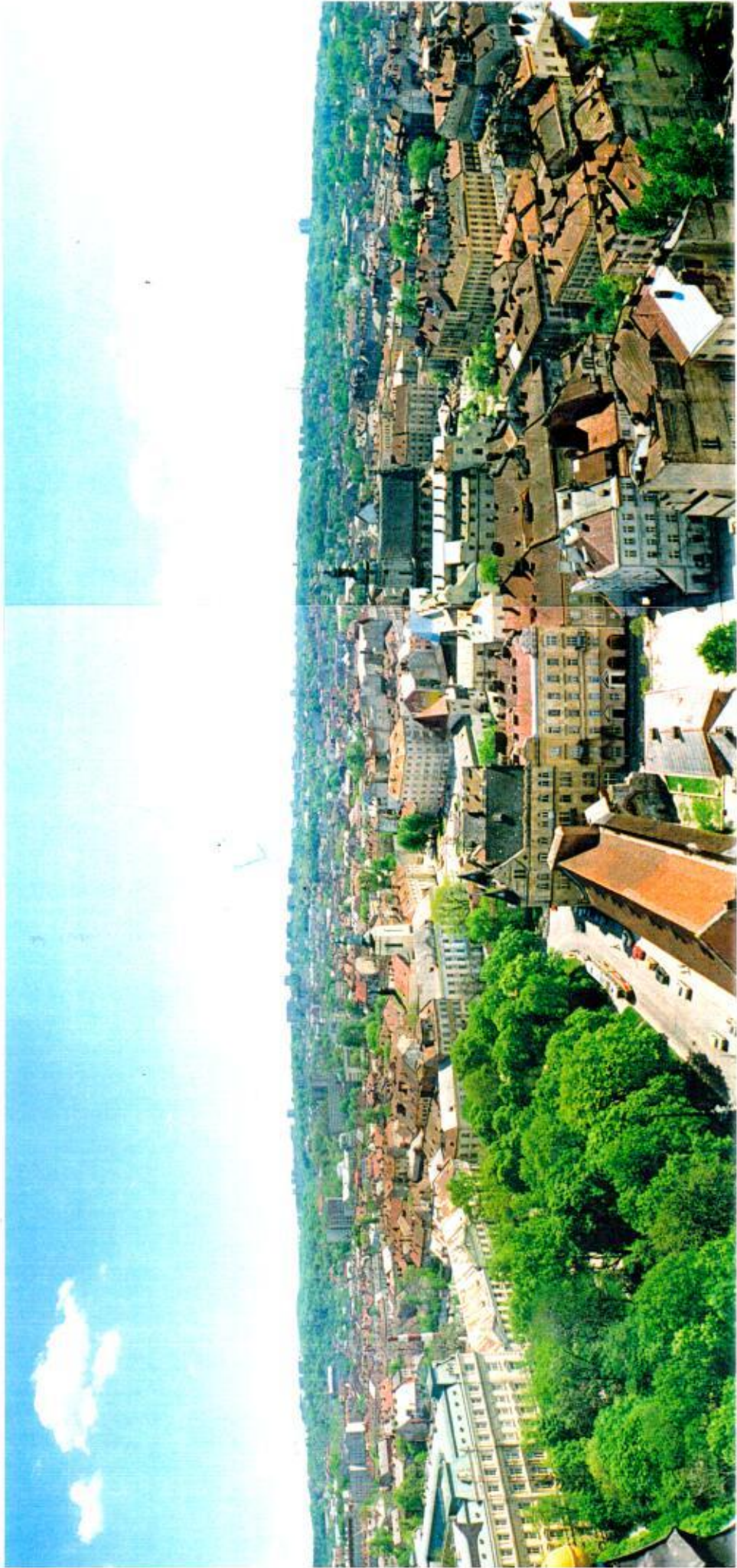


44. THE HOUSE OF DNISTER INSURANCE COMPANY, 1905





45. LVIV PANORAMA. EAST VIEW OF CITY.



46. LVIV PANORAMA. SOUTH VIEW OF CITY.



47. LVIV PANORAMA. WEST VIEW OF CITY.



48. LVIV PANORAMA. NORTH-EAST VIEW OF CITY.

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