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Portals and doors of residential buildings in Eastern Galicia in the late nineteenth century – first third of the twentieth century: typology, decorative features, manufacturers

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Abstract

In accordance with the findings obtained from field studies, the portals and doors in the structure of the entrance spaces of residential buildings in Eastern Galicia (the part of former Galicia and Lodomeria) in the late nineteenth century to the first third of the twentieth century were analysed. The doors were classified according to principles of location, decorative solution and placement of artistic decoration. Leading manufacturers whose products decorated the entrance spaces of residential buildings in Eastern Galicia in the late nineteenth century to the first third of the twentieth century were identified. The relationship between the artistic design of the entry doors and other kinds of art in the decor of the entrance spaces of residential buildings in Eastern Galicia in the late nineteenth century to the first third of the twentieth century was established. Modern restored samples in residential buildings of the specified period in the indicated area were found.

Keywords: portal, entry doors, vestibule and apartment doors, residential architecture, art synthesis

1. Main text introduction

Entry doors are the hallmarks of residential buildings which connect two worlds – external and internal, the exterior with the interior of a house. They are the first contact of a visitor with the house, so they are part of the overall architectural ensemble, important elements of the appearance of the building and the visual centre of the façade.

Our chosen topic is relevant since the number of authentic works of art including entry and apartment doors is decreasing every day; they are being replaced by their modern plastic or armoured counterparts. There is an obvious need to research, preserve and professionally restore and catalogue such pieces of art, as they are part of a complex environment that is integral to the architectural form of the building.

2. Materials and methods

In accordance with the topic of the article and the outlined goal, we consider historiography on the basis of typology, artistic features, and manufacturers of portals and doors of residential buildings in Eastern Galicia in the late nineteenth century and the first third of the twentieth century.

Information on the typology of portals and entry doors can be found in the works of the candidate of architecture O. Lysenko (2001) and scientist S. Ponkalo (2016). In particular, O. Lysenko explores the issue of introducing certain symbols into the entrance spaces of historic residential buildings as being the most endowed with philosophically symbolic and figuratively associative content. In the article by S. Ponkalo, based on the findings of field studies, the portals of secession buildings in Lviv were analysed, as well as the style of the portals, their composition and the problems of their preservation.

Artistic features of doors in architecture have been the subject of studies by authors including V. Chepelyk, I. Zhuk, V. Bazylevych, O. Bilinska, T. Kazantseva, K. Borodin and I. Honak (2015), O. Noga (2009) and Yu. Biriuliov (2005). Scientific papers contain material about the artistic and stylistic features and the manufacturers of doors in Lviv at the turn of the nineteenth – twentieth centuries. The monographs of art critics and architects V. Melnyk, Z. Sokolovskyi, L. Polishchuk, Ż. Komar, B. Hubal and N. Babii (2016), which are dedicated to the study of artistic, stylistic and design features of doors in Ivano-Frankivsk (Stanislaviv), are also of great importance.

The topic of the functioning of artistic and educational institutions on the territory of Eastern Galicia, in particular schools of art metal and wood processing – the products of which decorated the entrance spaces in residential buildings, is covered in the monograph by R. Shmahalo (2005).

Ukrainian scientists, in particular, A. Ikonnikov, S. Shubovych, H. Kramarchuk and others also covered the problem of the "exterior-interior" transition, focusing on the philosophically symbolic and figuratively associative meaning of the threshold doors in architecture.

However, there has not been sufficient research conducted on the question of the artistic and decorative solutions not only of entry doors, but also of vestibule and apartment doors in the architecture of entrance spaces of residential buildings of Eastern Galicia in the late nineteenth – first third of the twentieth century. In addition, the research of scientists was limited to residential buildings in the cities of Lviv and Ivano-Frankivsk, but there was no attention paid to the analysis of doors in the houses of Ternopil, Kolomyia, Sambir, Truskavets, Drohobych and others.

General scientific research methods were used – the comparative historical method, the method of synthesis and the method of art analysis.

On the basis of findings obtained from field studies, the portals and doors of residential buildings in Eastern Galicia in the late nineteenth century and first third of the twentieth century were analysed, their typology was provided,

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their decorative features were noted, and the manufacturers were identified. The relationship between the artistic design of the entry doors and other types of finishing materials in the entrance spaces of residential buildings was established. Modern restored examples in residential buildings of the specified period in the area of interest were found.

3. Results

The central and one of the most important elements of the constructive and decorative solution of an architectural object is the entrance into the building. Portals, which are architecturally framed entrances to the houses, and the entry doors played the role of specific compositional and architecturally plastic features of the given style. Accordingly, the formation of entry doors in residential buildings in Eastern Galicia during the period of interest was also largely dependent on the style of the building itself.

A portal is an architecturally designed main entrance of the building, which mostly has a large-scale frame with detailed ornamentation. The function of the portal is to maximise the impression and emphasise the entrance to the building.



Fig. 1. Decorative solution of the entry door at 8 Acad. O. Bogomolets St. in Lviv (photo by author)

Furthermore, the entry portal serves as a passage connecting the interior of the building with the outside environment (Poncalo, 2016: 92). In most Ukrainian dictionaries, the term “brama” is used to denote a separate building and is synonymous with the word “gate”. But in Galicia, the word “brama” is used to denote the entry door, which not only served as the entrance to the house, but also the entrance to the courtyard.



Fig. 2. Decorative solution of the entry door at 37 M. Lysenko St. in Lviv (photo by author)

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Architects and masters of decorative and applied arts used various artistic decorations in order to accentuate the doors as well as to highlight them on the plane of the façade, so that the entrance was an organic element of the façade of the building. Unique decorative solutions were achieved by architects through combining details and by changing their scale and artistic composition (20 Saksahanskyi St., 28 Heroiv Maidanu St., 2 Yu. Slovatskyi St., etc. in Lviv). It is worth mentioning that Galician architects during the secession focused on the capital's architectural school in Vienna. Prominent artists I. Levynskyi, T. Obminskyi, O. Lushpynskyi, V. Sadlovskyi, M. Uliam, K. Boublik, N. Lushchkevych and R. Felinskyi were influenced by the theory and works of O. Wagner, an Austrian architect of the modern period. It has been proven that in Eastern Galicia, secession existed as a style of pan-European model and reflected the main trends of contemporary European art (Frank, 2018: 78-79). However, the residential architecture of Eastern Galicia also took into account the rich historical experience of construction, local traditions and the preferences of local customers. Prime examples of the unique decoration of portals in the secession style are the samples found in Lviv: 6 Acad. O. Bogomolets St. (Fig. 1), 61 S. Bandera St., 2 L. Hlibov St., and others.

In the entrance spaces of residential buildings, the doors can be categorised according to location: entry (front), vestibule (corridor between the lobby and the staircase), apartment (door to the apartment) and a door leading to the courtyard. Being objects of daily use, doors play not only a utilitarian role but also serve a decorative purpose. Each type of door in the structure of the entrance space is a reflection of the aesthetic taste of the customer, as well as a demonstration of the creative ideas of the architects and the capabilities of the masters of decorative and applied arts. Preserved archival drawings confirm that the designers carefully considered the fragments of decor and accessories of entry doors, weaving a license plate, a date of construction and initials of the owner in the pattern of wrought iron grates (17 S. Krushelnytska St., 10 Yu. Romanchuk St. in Lviv; 28 Hetman Mazepa St. in Ivano-Frankivsk; 3 I. Franko St. in Drohobych, etc.). We can also see that the architects used signs-symbols, family coats of arms, inscriptions-charms – in particular, the inscription "Pod twoja obrone" ("Under your protection") above the front door at 37 M. Lysenko St. in Lviv (Fig. 2). Nevertheless, we often find the same solutions for the entry doors themselves, demonstrating their replication (for example, doors in houses at the addresses of 10 Acad. O. Bogomolets St. and 15 Acad. O. Bogomolets St. in Lviv).

According to the typology carried out by researchers of Ivano-Frankivsk architecture B. Hubal and N. Babii, the general model for the solution of entry doors in residential buildings is distributed within two main typological groups – a rectangle and an arch with a semicircular end. The basis is a rectangular door sash ending in a transom. The division of the door sashes is symmetrical, mainly in two rows. The bottom row is mostly in the form of perspective squares or rectangles. The upper row is more diverse in terms of the artistic solution (Hubal, Babii, 2016: 29). Quite rare is the option of a front door, where the passage is in the middle and stationary sashes are on the sides (10 and 12 I. Rutkovych St. in Lviv; 58 V. Chornovil St. in Ivano-Frankivsk), or vice versa – a sash in the middle and doors on the sides (7 I. Franko St. in Ivano-Frankivsk). The increasing height of the house led to the appearance of elongated, relatively narrow portals with high skylights. From the functional semicircular end of the door in the buildings of the late nineteenth century, designed to illuminate the stairwell, the transom eventually developed into an independent structural element of the portal, which determined its dimensions and stylistic parameters. With the same size and method of articulation of the door sashes, which proves the use of finished products of carpentry manufactories, we note an individual approach to the performance of transoms. They could be a continuation of the appropriate design of the door, occupy a separate constructive place on the portal, form a style and be a decorative element (Hubal, Babii, 2016: 34).

On the basis of field studies in the cities and towns of Eastern Galicia, we can classify the entry doors of residential buildings of the late nineteenth century and the first third of the twentieth century by: material; performance style; the principle of the decoration of portals, archivolts and door sashes; compositional solution of the portal; the nature of order forms; ornamental finishing and the shape of the transom; type of ornament of forged lattices. Art decorations of the entry door are classified by location: above the entrance and on the sides of the entrance, as well as on the door panels.

Hundreds of wooden, metal and brass doors have been preserved in residential buildings in Eastern Galicia to this day. Analysing the wooden doors, we found that some of the most typical were at the following addresses: 8, 10, 18 Valova St. in Ternopil; 15 Valova St., 30 Teatralna St. in Kolomyia; 8 I. Mazepa St., 4 J. Osmomysl St. in Drohobych; 2 S. Hordynskyi St., 33 M. Hrushevskyi St., 25 I. Franko St. in Ivano-Frankivsk. Regarding metal doors, some of the most typical examples were found at the addresses: 4, 5, 6, 8 Acad. O. Bogomolets St., 1, 3 Acad. I. Pavlov St., 1 Rusovykh St. in Lviv; 42 M. Hrushevskyi St. in Ivano-Frankivsk. Fully brass doors at the beginning of the twentieth century demonstrate a high level of prosperity of residents, so they are less common than wooden or metal equivalents (5, 17 Pekarska St. in Lviv). However, individual elements of the door panels were often decorated with brass inserts (49 Pekarska St. in Lviv).

We distinguish the entry door in the style of historicism (neogothic, neorenaissance, neobaroque, neoclassicism), secession, art deco or functionalism. The historicism of the 1880's was characterised by the use of elements of classicism, folk romanticism, and eclecticism in the architectural decor. The period from the 1890s had a broader stylistic characteristic. Motifs of portals with oversaturated decor, figured, curved and torn cornices (neobaroque – 2 Halytska St., 3, 5 Hetman Mazepa St., 46 T. Shevchenko St., 37 Nezalezhnosti St., 4 Sichovykh Striltsiv St. in Ivano-Frankivsk; neogothic style – 20, 33 D. Vitovskyi St., 22 M. Drahomanov St. in Lviv); arched corbels, semicircular ends of doorways, small patterns, heraldic elements (neoclassicism – 10 Sichovykh Striltsiv St., 10 Vichevy Maidan St. in Ivano-Frankivsk). The style of secession was most clearly established in the residential architecture of Eastern Galicia after 1900 (6 Acad. O. Bogomolets St., 12 Acad. M. Kravchuk St., 51 S. Bandera St.; 5, 7, 9 L. Kurbas St., 16, 18, 30 Independence St., 4 Gen. M. Tarnavskyi St., villas at 2 V. Hnatiuk St., 35, 37 B. Lepkyi in Ivano-Frankivsk). Throughout the period of the domination of secession, the practice of building in the folk style became widespread and developed. This direction is represented by a small number of preserved doors, and their placement in residential buildings of different styles within historicism does not confirm the complex design of buildings using folk motifs in the entry doors (38 Pekarska St. in Lviv, 1 Gen. M. Tarnavskyi St., 2 L. Bachynskyi in Ivano-Frankivsk). The residential architecture in the late nineteenth century and the first third of the twentieth century is characterised by the further rationalisation of architectural forms and the reduction of decorative details, which logically elevated the architecture of the East Galician secession to the functionalism of the nineteen-twenties (4 Kastelivka St. in Lviv; 5 L. Ukrainka St. in Ivano-Frankivsk). The development of historicism and traditionalism in the search for new aesthetics also continues in parallel. This is a kind of trend of rationalised neoclassicism and national romanticism (Hubal, Babii, 2016: 37). Features of rationalised secession are also present in Art deco architecture (32 I. Vyshenskyi St., 9 Heroiv Maidanu St., 55 P. Doroshenko St., 34 Kyivska St. in Lviv), and the Art deco style was connected with functionalism in the second half of the 1930s.

Entry doors are classified according to the decoration of portals, archivolts and door sashes, which is in the form of ceramic medallions, stained glass, pseudo stained glass (etched glass), textured or faceted glass, picturesque images, sculptural elements (stucco decoration, bas-reliefs (medallions), high reliefs, reliefs, mascarons and sculptures of patrons and mythological heroes).

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This subtype determines the nature of the decoration of the entry door:

- ceramic medallions – 16 Snopkivska St., 99 E. Konovalets St. in Lviv;
- stained glass and etched glass – 17 I. Nechuy-Levytskyi St., 6 Heroiv Maidanu St. in Lviv; 5, 7 L. Kurbas St., 18 Nezalezhnosti St. in Ivano-Frankivsk;
- picturesque images – 14 Barvinskykh St. in Lviv;
- sculptural elements (stucco decor with plant and anthropomorphic motifs);
- bas-reliefs and high-reliefs above the entrance – 8 Acad. M. Kravchuk St., 2 L. Hlibov St., 6 O. Konyskyi St. in Lviv;
- reliefs – 68 Gen. T. Chuprynki St., 43 Gen. M. Tarnavskyi St. in Lviv;
- mascarons – 29 M. Vovcok St., 10 Acad. M. Kravchuk St., 89, 124 I. Franko St. (Fig. 3), 6 Hlyboka St. in Lviv;
- portrait sculpture – 59 S. Bandera St. in Lviv;
- allegorical figures – 8 G. Smolskyi St. in Lviv (Fig. 4);
- full-length statues – 20-22 Acad. V. Hnatyuk St. in Lviv (Fig. 5).



Fig. 3. Decorative solution of the entry door at 124 I. Franko St. in Lviv (photo by author)



Fig. 4. Decorative solution of the entry door at 8 G. Smolskyi St. in Lviv (photo by author)

Stucco moulding in the decoration of the portals can be: a) historical: cartouches, volutes, castle stone, classical garlands, stylised Ionic (4, 5, 6, 8 Acad. O. Bogomolets St., 1 Acad. I. Pavlov St., 2–4 Gen. P. Hryhorenko Sq., 9 J. Dudaiev St., 4 S. Bandera St. in Lviv, etc.); cornice, which is mostly straight (19 J. Dudayev St. in Lviv) and is often supported by brackets (23 I. Kotlyarevskyi St., 12 M. Kravchuk St. in Lviv); acanthus leaves, palmettes (4, 5, Acad. O. Bogomolets St. in Lviv); rusting around portals (12 D. Dontsov St. in Lviv); b) natural: flora of local plants – stems and flowers of sunflower, camomile, cornflower, leaves of trefoil, chestnut, clover (2 L. Hlibov St., 83 V. Antonovych St. in Lviv, etc.), c) geometric: line, planar squares, circles, decorative rings (3 Acad. O. Bogomolets St., 2 Acad. I. Pavlov St. in Lviv), geometrized waves (6 S. Bandera St. in Lviv) (Ponkalo, 2016: 96).

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According to the compositional solution, the entry doors are placed in the plane of the façade wall, or are behind the protrusion of the portals from the plane of the façade. In the plane of the façade wall, they are in the form of a rectangle (the most common option), a semicircle (14 Acad. M. Kravchuk St. in Lviv), in the form of an omega shape (7 Kn. Sviatoslav St. in Lviv) (Fig. 6). Analysing the entry doors on the protrusion of the portals from the plane of the façade, we distinguish order portals: neorenaissance portico, based on a rectangular shape, spatial neoromanesque porch, based on a triangular shape (17-19 I. Kotlyarevskyi St. in Lviv), and a neoromanesque portico with a stepped pediment, the base for which is a rectangular shape (6 Gen. T. Chuprynka St. in Lviv). According to the nature of the order forms of the entry portals, we can distinguish the doors, which are framed by: neoromanesque columns (6 Gen. T. Chuprynka St., 17-19 I. Kotlyarevskyi St. in Lviv), neorenaissance pilasters (13 Zhovkivska St. in Lviv), Doric columns, as well as Art deco (104 K. Levitskyi St. in Lviv). The decorative interpretation of the order led to the creation of various art forms (Poncalo, 2016: 94, 96).

The transom above the door was usually decorated with plant motifs – flowers, leaves and stems (5 Acad. O. Bogomolets St., 15 P. Doroshenko St. in Lviv) and geometric motifs – lines, circles, squares, diamonds, Celtic crosses (4 S. Bandera St., 8-8a, 10-10a D. Dontsov St., 66 I. Franko St. in Lviv). As for the shape of the transom, it can be semicircular, round, square and plastic curvilinear, and can also have the shape of a biforium (6 O. Kolberg St., 5 Acad. O. Bogomolets St., 4 S. Bandera St., 5, 7 I. Bohun St., 9 J. Dudayev St., 60 Gen. T. Chuprynka St., 13, 15 I. Nechuy-Levytskyi St., 25 I. Kotlyarevskyi St., 4 S. Bandera St. in Lviv, etc.).



Fig. 5. Decorative solution of the entry door at 20-22 Acad. V. Hnatyuk St. in Lviv (photo by author)



Fig. 6. Decorative solution of the entry door at 7 Kn. Sviatoslav St. in Lviv (photo by author)

The ornament of wrought iron grates on the windows of the door leaf and the transom is divided into geometric, floral, combined, animalistic and narrative styles. The geometric type is characterised by the use of circles, squares and diamonds in the decor of the plane of the front door (45 K. Levytskyi St. in Lviv). Local flora (flowers, shoots, leaves) was most often used to decorate wrought iron grates of plant type. We find images of sunflowers (8 Acad. O. Bohomolets St. in Lviv), oak leaves (10, 15 Acad. O. Bohomolets St. in Lviv and Sichovykh Striltsiv St. in Sambir) and combined forms (8 O. Bohomolets St., 27 Chernihivska St. in Lviv). A metal grate with the image of a dragon was found at 7 D. Dontsov St. in Lviv, and an ornament with a narrative load (perspective portal) at 9 J. Dudaiev St. in Lviv.

Art decoration of the entry doors is also classified by location:

- sculptural elements above the entrance and on the sides of the entrance (decorative sculptures of saints, mythological heroes, as well as animalistic and ornithological images). Entry doors with images of saints were found at the following addresses: with figures of Saint Mary (37 M. Lysenko St. (Fig. 2), 14 Akad. M. Kravchuk St., 12 Kniazha St. in Lviv), Jesus Christ (48 V. Antonovych St., 5 Sheptytskykh St. in Lviv); with mythological heroes – 8 H. Smolskyi St. in Lviv (Fig. 4); with animalistic images – a lion (89 I. Franko St. in Lviv), with ornithological images – an eagle (71 I. Franko St. in Lviv), a swan (10 Halytska St. in Lviv),

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a peacock (6 O. Konyskyi St. in Lviv), owls (33 D. Vitovskyi St. in Lviv); with a combined image (lion and eagle at the same time) – 7 F. List St. in Lviv (Lysenko, 2001: 150, 151).

- sculptural elements on door panels – decorative elements cast from metal or carved from wood (portrait images – 23 Zelena St. in Lviv; lion carved from wood – 25 S. Krushelnytska St. in Lviv).

Great importance was attached to the artistic solution of door fittings. In particular, door handles by a company of Daschek ("Daschek Lwów") seem to grow from an eight-petalled flower (1 Soborna Sq., 1 Rusovykh St. in Lviv), and products from M. Stefanivskyi's factory are made in the folk style (14-14a M. Lysenko St. in Lviv). Usually, the fittings were made as just a single copy for a specific object and it was originally decorated, emphasising the individual creative style of the author (for example, a handmade door made in the shape of a snake at 24 Gen. M. Tarnavskyi St. or a lizard at 6 Kn. Roman St. in Lviv). With a simplified unified general view of the door structure, expensive materials were often used: nickel, bronze, aluminium, brass, in combination with solid hardwood. We find objects in which bronze, brass and nickel are simultaneously combined in the decorative grates of the entry structure (79 T. Shevchenko St. in Ivano-Frankivsk). The door handle contains the signature of a wizard "B ...? Slejcher " (Hubal, Babii, 2016: 40). In the late nineteen-thirties, the metal on the entry door's handles was replaced with ebonite – a new, black and warm to the touch material, which was more suitable for the Art deco period (3 M. Konopnytska St. in Lviv) (Bantsekova, 2008: 30). Architects and masters of arts and crafts also paid attention to brass details, such as letter boxes, with the inscription "Listy" at the bottom of the entry doors.

In the entrance space of the residential buildings, vestibule doors perform the function of thermal insulation in the house. One more feature of such doors is the opening system, which allows them to open both inward and outward. Such doors are diverse in the style of shaping and the nature of the decoration but are always made of wood. Wooden vestibule doors could be decorated with brass inserts (6 Acad. Bohomolets St. in Lviv), stained-glass windows (31 Volynska St., 2 L. Hlibov St. in Lviv) and pseudo-stained-glass windows (for example, decor with etched glass in the building at 22 S. Bandera St. in Lviv), textured or faceted glass (4 D. Dontsov St, 5 M. Verbytskyi St. in Lviv). For the most part, vestibule doors are made in a concisely linear manner and are not overloaded with decor. In the artistic and constructive solution of door sashes, we can identify ornamental motifs: a circle divided into smaller squares in the upper part (identical samples were found at the following addresses: 6, 35, 37 S. Bandera St., 8 Hlyboka St., 9 D. Dontsov St., 20 M. Tugan-Baranovskyi St., 4a O. Konyskyi St. in Lviv); a circle divided into segments in the upper part (53, 47 S. Bandera St. in Lviv); a rectangle (9 Valova St., 5 M. Verbytskyi St. in Lviv). There are vestibule doors that repeat the artistic design of the entry door (for example, at 23 Zelena St. in Lviv, 38 M. Hrushevskyi St.; 11, 30 Nezalezhnosti St. in Ivano-Frankivsk, etc.) or are decorated with the same desudeports as apartment doors (32 P. Doroshenko St., 7 Volynska St. in Lviv).

Textural and colour features of wood of different varieties were used in the decoration of apartment doors regardless of the stylistic periods (Biriulov, 2005: 80). They were often decorated with wooden or sculptural desudeports (plaster stucco with identical decor in houses at 6 Akad. M. Kravchuk St. and 12 Hlyboka St. in Lviv), images of putti (17 I. Nechuy-Levytskyi St. in Lviv), cartouches at 19 P. Doroshenko St., 2 Acad. M. Kravchuk St., 11 I. Verkhratskyi St., 10 Yu. Romanchuk St., 8 V. Hnatiuk St. in Lviv; 1 O. Kulchytska St. in Ternopil), garland (1 I. Levynskyi St. in Lviv), a shell (50 Horodotska St. in Lviv) and various images in medallions in combination with plant motifs (for example, decorative vases at 5 S. Bandera St. in Lviv). Often, apartment doors were decorated with mirrors on the sides (35 S. Bandera St. in Lviv). In the period from 1907 to 1912, doors were decorated with mother-of-pearl and coloured veneer using the marquetry technique (47 S. Bandera St., 26 Gen. M. Tarnavskyi St., 7a Kleparivska St. in

Lviv). Since the 1930s, authentic polychromy or painting that imitates wood (37 Gen. M. Tarnavskyi St. in Lviv) has been mandatory. The apartment door would contain a compartment for letters with the inscription "Listy" or with animal images (10 Gen. M. Kravchuk St. in Lviv), which was made of brass, a round eye and unique door fittings (for example, in the shape of a lion: 47 S. Bandera St. in Lviv). Door latches were mainly made of brass. The current apartment owners often try to give their apartment doors unique features and paint the preserved parts with bright colours, violating the integrity of the conceptual design of the entrance space (18 V. Antonovych St., 19 P. Doroshenko St., 7 Haydamatska St., etc. in Lviv), or destroy the authentic stucco or carpentry on desudeports. Also relevant is the problem of replacing authentic apartment doors with their modern counterparts, which are selected taking into account not the general style of the entrance area of the building, but the aesthetic tastes and financial capacity of the current residents.

In modern conditions, the doors leading to the courtyard of the house are being mercilessly destroyed. At the end of the nineteenth century, during the period of historicism, such doors were decorated with opaque glass (mostly etched and with stained glass, such as 23 D. Dontsov St., 10 I. Kotliarevskyi St., 15 L. Hlibov St., 39 Kyivska St. in Lviv), remnants of coloured glass have survived in some houses to the present day.

Architects and masters of decorative and applied arts have attached great importance to the complex solution of entrance spaces in residential buildings as well as to the idea of synthesis of arts in them. Therefore, the artistic design of all types of doors had to be consistent with the overall concept in the interior of the building. Such unity in the decision of entrance spaces is encountered in the houses at 38 D. Drahomanov St., 1 I. Levynskyi St. in Lviv and others. Since the early twentieth century, the design of entry doors, as well as interior doors, had to be inextricably linked to general architecture and be part of the appropriate ensemble façade-portal-vestibule – in the restoration of authentic doors modern masters take this principle into account. For instance, the theme of lemons on stained glass inserts in the transom of the entry door of the house at 1 Korol Danylo St. in Ivano-Frankivsk is in tune with the terrace decoration of the floors of the entrance space, so this solution for the entry door looks harmonious. However, we quite often find inconsistencies in the decoration of the façade of the building, the interior and the decor of the entry door. Only sometimes does the style of the door slightly resonate with the style of stair railings, ornaments on ceramic tiles or other design elements. This indicates that the entry door was often purchased separately at the factory, and the pattern of blacksmithing was chosen from the catalogue (for example, 21 K. Levytskyi St. in Lviv).

Speaking of the manufacturers of these products, we can note that the analysis of preserved door and grates confirms that in the late nineteenth century and early twentieth century, blacksmithing, metalwork and artistic woodworking were widespread. Most often, metal weaving was made in a metalwork way and with the help of blacksmith soldering. In many cases, several techniques were used. In addition, craft societies were established in the cities of Eastern Galicia, which had their own statutes with approved rights and responsibilities, and from the end of the nineteenth century, educational institutions were opened in which blacksmiths and locksmiths were trained and craft societies were founded (Hubal, Babii, 2016: 25). Albums, catalogues and magazines with engravings of applied art contributed to the spread of these techniques, and ready-made drawings were often published. The architectural office of Fellner and Gellner is particularly known for the development of sketches of metal products.

It is clear that due to various factors, the central place of production was Lviv. It was Lviv companies that determined the artistic and technical level of woodworking and artistic metalworking. At the beginning of its activity, Ivan Levynskyi's company actively cooperated with enterprises and workshops that manufactured furniture. The most fruitful cooperation took place with one of the most important woodworking manufacturers in Galicia – "Bracia Wczelak" (Noha, 2009: 69).

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The catalogues of exhibitions and specialised Lviv publications of that time contain interesting information about Lviv companies and manufacturers that produced architectural decorative metal. There were more than twenty such companies and manufacturers in Lviv at the turn of the century, which indicates a great demand for architectural decorative metal and significant competition between Lviv companies and importers of artistic metal from Vienna, Krakow and other cities of Austria-Hungary (Shmahalo, 2005: 182).

Highly artistic wrought iron doors in Lviv were made by the blacksmith and locksmith company of J. Daschek (Daschek Lwów), which was one of the leading Galician firms in this field. Typical products of that company were highly artistic door latches, forged mainly in the neorenaissance style. There was a popular design of the door in the house at 1 Soborna Sq., 52 Shevchenko St., 7, 8, 10, 12 I. Verkhratskyi St., and 7, 8, 9 Sevastopolska St. in Lviv. And although not all of these doors are marked with the signature "Daschek", due to the fact that the central element of the decoration is a Christmas flower (a poinsettia), it can be unmistakably distinguished from others (Borodin, Honak, 2015: 113). Almost the largest amount of Lviv metal sculpture in the folk style was made in the factory of M. Stefanivskyi. Among other manufacturers who were producing wrought iron grates on request of Ukrainian architects (including Lev Levynskyi) was Ivan Hlynchak's metal manufacture in Lviv. Stankevich's studio also performed all kinds of wrought metal works of art, including doors. The only example is the work of another master in Lviv – Karol Baloch (21 Ya. Mudryi St.). I. Kandel & W.Weitzman manufactured entry doors at the following addresses: 11a I. Nechuy-Levytskyi St., 14 Acad. M. Kravchuk St., 9 M. Nekrasov St., 5 Vesela St. in Lviv. W. Punim put its mark on the left door leaf (161 B. Khmelnytskyi St., 2 Volynska St. in Lviv). And the S. Unterberg company left its mark on the right side in the central lower part of the entry door at 7 S. Krushelnytska St. in Lviv. Master S. Führer placed his mark in the centre on two sides at the bottom of the composition (11 S. Krushelnytska St. in Lviv), and the mark of "J. Procko, Lwów" can be found at the entry door at 35 Zhovkivska St. in Lviv. The entry door in Drohobych (8 Shkilna St.) was also decorated with "L. Russ Drohobycz" products, as evidenced by the preserved brand of the manufacturer (Fig. 7). Numerous locksmith details of Stanislaviv (Ivano-Frankivsk) houses were also made by large Viennese companies. Among them is the well-known company "End i S-ka", which opened its branch in the city in 1908. In addition, the door



Fig. 7. Decorative solution of the entry door at 8 Shkilna St. in Drohobych (photo by author)

fittings with the brand "J. Weilzen Stanislawów" at the entry door at 9 L. Kurbas St. in Ivano-Frankivsk was also preserved. Moreover, the inscription on the door handle "Jaroszewski" at 72 T. Shevchenko St. in Ivano-Frankivsk indicates that the front door was made by the local locksmith, Peter Yaroshevskyi (the inscription was found during the restoration). Also among the carpentry factories we can identify Lviv factories "Parowa Fabryka wyrobow stolarskich i parkietow Marcin Prugar i Syn" and "Parowa Fabryka Braci Wczelak", as well as the Ivano-Frankivsk carpentry factory owned by V. Stelmashevskyi.

Nowadays, restorers continue to give new life to the historic doors of Lviv and Ivano-Frankivsk, using the same types of wood, but make noticeable modern interventions, sometimes consciously integrating a different colour of painting (blue, green, red). From 2009 to 2017, the restoration of doors in historic buildings in Lviv was carried out through cooperation with the German Government Office (GIZ) in the framework of the project "Municipal development and renovation of the old part of Lviv". And since 2018, the Heritage Bureau, which is a structural subdivision of the Lviv City Council, has been engaged in restoration practice. In 2018, LKP "Architectural and Archaeological Service" under the Department of Historic Environment Protection, co-financed the restoration of fifty entrance doors in the city of Lviv, and in 2020, another forty-six doors received new life.



Fig. 8. Decorative solution of the entry door on 34 Kniaz Roman St. in Lviv (photo by author).

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The Architectural and Archaeological Service has taken over the responsibilities of the Ukrainian-German project "Municipal Development and Renovation of the Old Town of Lviv" (GIZ), which has been operating in Lviv since 2009. In January 2021, the historic entry and vestibule doors at 1 L. Tolstoy St. in Lviv were also restored. Specialists, in particular Andrii Pulyk, restored the lost wooden elements and glazing and made and installed new latches. At the beginning of 2021, the restorer Vasyl Hryshkanych restored the vestibule doors with pseudo-stained glass in the house at 13 I. Kotlyarevskyi St. in Lviv. Also, the carpenter-restorer Rostyslav Maletskyi and a team of professionals restored the entry door in the



Fig. 9. Decorative solution of the entry door on 42 M. Hrushevskyi St. in Ivano-Frankivsk (photo by author)

house at 35 Kniaz Roman St. in Lviv (Fig. 8). As neither the drawings of the façade of the building nor the photos have been preserved, the specialists reproduced every detail, looking for appropriate elements in the decor of the interior doors, the decoration of the entrance space and the façade of the building. In February 2021, restorers, in particular Yuriy Mykolaishyn, restored the historic appearance of the metal entry door of the house at 27 Chernihivska St. in Lviv, installing a new latch and a restored Austrian lock. This year, LKP "Heritage Bureau" plans to restore about forty doors in houses located in the historic part of the city. All of the work is to be carried out by local restorers of art wood and metal. In Ivano-Frankivsk, the "Frankivsk to be Preserved" initiative, led by Mariia Kozakevych, has been concerned with preserving authentic doors in the city for several years in a row. During this time, about forty doors have been restored in residential buildings of the city during the period of secession and constructivism (72 T. Shevchenko St., 42 M. Hrushevskyi St. (Fig. 9), 7 L. Ukrainka St., etc.).

4. Conclusions

Artistic solutions of portals and doors in the structure of the entrance spaces of residential buildings express the continuity of traditions, fashion preferences, the specifics of technological and the material base. During the field studies we found a variety of plastic solutions for authentic entry, vestibule and apartment doors, which adorn residential buildings of the late nineteenth century and the first third of the twentieth century and attest to the high level of decorative and applied arts of that time. We classified doors according to location, decorative solutions and the placement of artistic decoration and discovered the leading manufacturers of entry doors, the products of which decorated the entrance spaces of residential buildings in Eastern Galicia in the late nineteenth century and the first third of the twentieth century. Nowadays, it is the authentic entry and apartment doors that are most often interfered with by residents since they are often replaced by their modern plastic or metal counterparts, or painted in colours that are not typical for the interior. We strive to draw attention to the problem of preserving the unique elements of decor in the interiors and exteriors of residential buildings in Eastern Galicia and to promote the idea of the need for their professional restoration. After all, the design elements laid out by the architect harmoniously coexist in the architecture of the entrance spaces and are in unison with the style of the building.

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