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Rebirth of Multicultural Identity in Public Spaces of Lviv

Bohdan Cherkes [1], Svitlana Linda [1]

[1] Lviv Polytechnic National University, Institute of Architecture, Bandera str., 12, 79013, Lviv, Ukraine

svitlanalinda@gmail.com

Abstract. The general aspect of the national identity is understood to be a specific stability of the national or civilizational parameters and their self-identity. The problem of the national identity in the modern globalized world includes, first and foremost, the cultural identity, which enables the nation to define its place in a transnational space. However, nowadays, we should, obviously, speak about the multicultural identity as the phenomenon of peaceful coexistence of the different cultures within a certain society. The purpose of the article is to show the problem of the national identity representation as a multicultural brand of a city public space in an author's view. The formation and revival of a national identity have been considered by the example of an architectural environment of Lviv – the city, which was developing in the crossing of different (often opposite) geopolitical priorities, permanent rise and fall of the identification projects against the backdrop of a natural amplification or forcible reduction of a national diversification. The peculiarities of a contemporary level of the national identity forming in Ukraine are determined, on the one hand, by the need of the national idea realization on the basis of Ukrainian values, but, on the other hand, by the necessity of realizing the interests of citizens of other nationality despite to their class, ethnic, religious and political definiteness. This manifests itself in the architecture and public space of the city. Today, the public space of Lviv – a mono-cultural city according to the census (89% of the population consider themselves to be Ukrainians) is treated as a multicultural project, which provides for the organic insertion or revival of the elements of other cultures in its cultural area. It is manifested in a solicitous keeping of the «inherited identities» – the Austrian or Armenian visualization of the mythology concerning the «Polish Lviv» as well as in the formation of a new dialogue about the «Jewish Lviv». Architecture plays a key role in the design of the city multicultural identity, representing the appropriate symbols, myths and values in the buildings, monuments and memorial places.

1. Introduction

Lviv – is the city of a multicultural phenomenon, which was being created during the years by a great variety of people. There were several periods of the city development characterized by a cardinal change of cultural diversity due to either the wars and geopolitical transformations or the assimilation processes. The 20-th century was especially stormy. In the interwar period the population of Lviv consisted of the Poles (50%), the Jews (35%) and the Ukrainians (15%). After World War II Lviv lost its historic poly-ethnicity as the Jews were exterminated by Nazis and the Poles either left Lviv themselves or were deported. Most of native Ukrainians were subjected to repression. During the 50-s Lviv, in fact, became a Russian city (52% of the inhabitants formed the Russians came from Central Russia) with the distinct industrial and military vector of development. It was the period of a

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fundamental ethnic transformation and creation of a new Soviet identity. The processes of a new Ukrainization started in 60-s and continued at times of Independent Ukraine.

Nowadays Lviv is a mono-cultural city according to the census (89% of the inhabitants identify themselves as Ukrainians). At the same time, the independence of Ukraine caused the intensification of the activity of different communities, namely, the Polish, the Jewish, the Russian and the Armenian ones. Today their historic legacy is considered to be an integral part of the cultural heritage of Lviv. The arduous historic processes of the last two years (the annexation of the Crimea and the war in Donbas) led to the changes of the ethnic composition of population of Lviv: today about 2 thousand Crimean Tatars as well as about 10 thousand internally displaced from Eastern Ukraine persons (and in accordance with the other data about 50 thousand persons) dwell in Lviv. Just such mixture of various nationalities marks the city out and endows it with the special cultural values.

2. Poly-cultural identity of Lviv to the Year 1939

The signature of Lviv in the late XIX – early XX was its poly-ethnic character. The most numerous ethnic group of the Poles in the end of the 20-th century made 51.7% of population. The Polish population had not only the quantitative advantage but the qualitative one as well: its positions were strong almost in all spheres of a city life [1].

One of the most important factors of international relations in Lviv was the Jewish and the Ukrainian population. Austrian power was loyal to the dosed manifestations of a national self-consciousness displayed in a public space, in particular, through its marking as a Polish city at the turn of the 19-th and 20-th centuries. The confirmation of this is the construction of «Lublin Union mound», sifted on the High Castle mount in honour of the 300-th anniversary of the event and the erection of most monuments of the 19-th century in Lviv. Such «monument boom» of the second half of the 19-th century inherent in Europe found its reflection in Lviv. The monuments became a joining element of city publicity and the very city as a holistic organism. Just then, there were erected about 15 monuments (among them, for instance, the monument to the king Yan Sobesky III, the monuments to the ruler of Galicia Arhen Holuhovky). This first wave of monuments' erection was connected with the romantic and national visions of Polish character of Lviv, which still was under the authority of the Gabsbugs [2].

Almost one hundred years ago Lviv was the capital of the province as a part of Second Rzecz Pospolita – independent Polish State. A new geopolitical significance of a new state, strategic and cultural role of Lviv as its part became the new stimuli of the city development. In the interwar period the «romantic and national» theme of the urban area marking replaced the theme of heroic struggle for Lviv and Eastern Galicia. The fresh cultic objects became the soldiers died for their Motherland and for Polish Lviv. There were constructed the two monuments to these soldiers, many of which were, in fact, the children yet. The first monument was erected nearby the railway station, where a lot of numerous military operations took place and the second one – the territory of Polytechnic, where the Polish soldiers buried their sworn brothers. The most important cultic place of perished heroes – the "Memorial of Lviv Eaglets" was established by the project of Rudolf Indruh near Lychakiv cemetery [3], (Figure 1).



Figure 1. The "Memorial of Lviv Eaglets", erected by the project of Rudolf Indruh in 1922-1934

At this time there were organized the committees responsible for the construction of the monuments to military leaders Tadeush Rozvadovsky and Cheslav Machynsky. And yet, in 1935 a competition for a monument to Joseph Pilsudsky was held. Besides that, until 1936 the 27 memorial plaques of Polish patriotic background were set in Lviv.

As for Jewish Union, it didn't build the monuments, but there were quite a few evidences of the Jews presence in Lviv, namely, about 100 synagogues and study houses, a Jewish cemetery, practically in the city center, open and active functioning of numerous Jewish societies.

The Ukrainians hadn't got the opportunity to place their own monuments in a public space, at least in the central part of Lviv. However, in June 1914 in Vynnyky, the suburb of Lviv there was erected the monument in honor of Taras Shevchenko, the first and unitary Ukrainian monument in a public space. One can mention that in front of the Galician Seym entrance there were the two statues depicted the figures of Ukrainian national mythology: Grand Prince Volodymyr and his son Yaroslav Mudry [4].

3. Transformation of Lviv cultural identity after 1993

In 1939, according to the Pact by Molotov-Ribbentrop there were determined the spheres of reciprocal interests of Germany and the USSR in Eastern Europe. Galicia with its center in Lviv was incorporated into the zone of the Soviet interests. So, the September events, the decline of Polish state as well as the first Soviet occupation caused a new cultural situation for the life of the city. In 1939, after establishing Soviet power in Lviv the most important idea of the communist propaganda was to deprive the city of its traditional poly-cultural character and compel it «to forget» its European past.

At the moment of the Soviet army coming, here, according to the Soviet statistics, dwelled 345 thousand people. Soviet power and the beginning of the Second World War caused, apart from the local emigration, a great wave of emigration both from the west and from the east of the country. The same Soviet statistics stated that the number of population in the prewar years had, even, reached 500 thousand people. In 1939 Lviv was inhabited by 160 thousand Poles and 100 thousand Jews. The quantity of Jews on the eve of World War II, even, grew to 160 thousand persons, through the fugitives from Poland occupied by the Nazis. However, practically, all Lviv Jews, excluding the 823 ones, were killed by Germans during the occupation in 1941 – 1944. The four waves of deportations in 1940 – 1941, the victims of the war and, particularly, mass postwar deportation led to the fact that as at 1946 there had remained about 15 thousand Poles. As for Ukrainians, they were, relatively, not much in Lviv. According to the materials of the city population census 16.2%, Ukrainians had lived here since 1931. And it is obviously, that their number had not increased till 1939 [5].

After sending the Soviet corps a whole group of architects from Soviet Ukraine was sent to Lviv. According to the group leader and later, the chief-architect of Lviv O. Kasianov which came from Kharkiv this group was commissioned to «transform the Lviv building up on socialist way» [6]. Since the very beginning of Soviet power existence in Galicia it was underlined that: «There is a big detachment of architects in Western regions of Ukraine which command rather good building culture. But this culture has been acquired during the capitalistic period. After sending the Soviet corps a whole group of architects from Soviet Ukraine was sent to Lviv. According to the group leader and later, the chief-architect of Lviv O. Kasianov, which came from Kharkiv, this group was commissioned to «transform the Lviv building up on socialist way». From the architectural and artistic point of view it is ideologically emasculated …But all the tasks can be successfully solved only if the architects possess the theory of Marx-Engels-Lenin-Stalin, which is considered to be the key to the perception of any science. So, our colleges from the western regions of Ukraine should, primarily, take up the mastering of this theory». O. Kasianov in his article «Socialist reconstruction of Lviv», despite to an everyday collaboration with the Polish authors of the master plan, sharply criticized their qualification and design methods as well. And, in that regard: «Lviv, – in accordance with the Kasianov's ideas – under the authority of its planning will have to overtake its "elder brothers" – the cities of the USSR» [7].

From the standpoint of the first ideas of urban planning realization concerned Soviet Lviv the city was divided into the four administrative districts and there was erected a temporary monument to «Reunification» in the former Legion Street (today Svoboda Avenue) between the existing at that time the horse statue of the King Jan I Olbracht and the Opera House. Both realizations, especially the monument were, first and foremost, of a purely propagandistic character. The newly created districts were named, for instance, as: Stalinist (Central) District, Red Army District, Railroad and Shevchenko District. The very denominations reflected the «key symbols» and the «supporting myths», which Soviet power was going to implant in Galicia: the consolidation of Stalinism on the basics of the army and the proletariat and under the banner of Ukrainization (of course, in Soviet understanding). To the events of the same rank belonged the laying of foundation stone of the monument to Lenin that took place on the 17-th of September 1940 in front of the Opera House and was dedicated to the first anniversary of Soviet troops moving in Western Ukraine. The monument was expected to be completed in 1942, but the unveiling of the memorial happened 10 years late and this time it was already connected with the following communistic transformation stage of historic Lviv [8].

In June 1941 Lviv was occupied by Nazi Germany and became the center of Galician district as a part of the Governorate-General established in the territory of former Poland. On the night of 4 July1941 a great tragedy occurred in Lviv: on Vuglets Hills the Germans shot dozens of scholars including the professors [9]. It was an irreparable loss not for the Polish science but for world science as well. The Germans also suggested their version of the ideological and architectural transformation of the city. They elaborated an ambitious plan of Lviv urban modification according to the pattern of Berlin redevelopment since 1942, worked out by Albert Shpeier. The reconstructed road network, adapted to the heavy traffic (the streets were widened through pulling down the historic building) had to become the background of a new spatial organization. It was also envisaged the construction of a new traffic ring, which had to provide the organization of the sight axes directed to the complex of the «city crown» – a monumental complex of administrative and governmental buildings situated in Citadel. The plan clearly shows that for tracing and extension of the streets it was necessary to pull down a good few of a valuable building system, but it was not taken into account, as the main purpose was the creation of a «new German Lviv» [10]. Traditionally, the streets and the squares of the town were renamed and in the contemporary Svoboda Avenue it was erected the monument to A. Hitler. In fact, that's all the German power could implement. Nazi Germany capitulation and the new incorporation of Lviv into the USSR brought the grave changes to the city life. A new advent of Soviet administration was accompanied by the wave of the new repressions and arrests in July 1944. During five days – from 3 to 8 January – about 17300 persons were arrested [11].

Just after the war in 1944 Lviv numbered 149219 inhabitants. The deportation of about 120 Poles to the West in the following 1945 – 1946 gives grounds for asserting that as a result of the

communistic and social-nationalistic violence during the period 1939 – 1946 only 30 thousand of the postwar indigenous population from 345 thousand of the pre-war ones remained in Lviv. The old Lviv was lost. But the trouble is that the city perished not only in a demographic way. The expropriation and liquidation of the most numerous national groups of historic Lviv – the Poles and Jews led to the fact that a traditional for Lviv poly-national nature directed toward European culture ceased to exist. The Stalinist «iron curtain» only completed the following insularity and total dehelmintization of historic Lviv. The demographic composition of the city had appreciably changed: during the first ten postwar years about 270 thousand new inhabitants from Russia, Eastern Ukraine as well as local villages moved into Lviv [12].

Immediately after the establishment of Soviet power the activity of Lviv branch of Ukrainian Architectural Union was reactivated and the architects from different cities of Ukraine and the Soviet Union were sent to Lviv. The postwar composition of the branch was essentially different than the pre-war one: there had not, practically, left the local architectural staff since it was forming through the arrived architects. Thus, in 1946 there were already 49 architects – the members of the Union in Lviv, in 1947 – 45 members and the total number of the architects was 75. And these people were building quite another Lviv [13].

On 13 April 1945 the Council of People's Commissars of the USSR adopted the resolution “On the restoration and development of industry, transport and urban economy of Lviv”. According to this resolution the city of Lviv had to be changed into the largest industrial center of Western Ukraine. The authors of the postwar master plan were the architects A. Natalchenko and G. Shvetsko-Vinetskiy. Apart from the seeking for the new territories fit for the development of industry and related dwelling, one of the fundamental moments of the postwar master plan was the attitude of its authors to the historic part of Lviv. To their credit, they instantly conceived the immense value of the city historic architecture as well as strived to minimize the intervening in the formed center. They were the first ones in Soviet times to make the list of the Lviv architectural monuments, having divided them into the monuments of local, republican and All-Union significance. At the same time, the question of Lviv planning during the prosperity of Stalinist dictatorship could not but set goal of its image transformation. The city had to become Soviet one not only on the content but on the form as well. Therefore, the architectural ideas suggested by A. Natalchenko and G. Shvetsko-Vinetskiy are of special interest as they endowed Lviv with a new socialist image and preserved its historic part at the same time [14].

With the purpose of the reorganization of a central city part the authors proposed, so-called “City composition axis”, the most important element of which was the conception of the new Central square of Lviv and, which was suggested to be located just behind the Opera House. The size of the offered square amounts 250m x 160m, so this square had to become the largest one of the city. The new Lviv square was expected to be a noticeable phenomenon in the scale of Soviet urban squares, since its territory of a mere 4 hectares exceeded, even, the clearances of Red Square in Moscow with the area of 3 hectares. The composition background of the square had to become a giant monument to Stalin, which was placed on the axis of a new building for party and Soviet authorities, constructed in the architectural forms of classicism. Perpendicularly to the new Central Square and the Main composition axis of the city towards “North-South” it was laying the main “boulevard highway” towards “West-East”, which led to the mountain High Castle. On the mountain top at the point of 413 m above sea level it was offered the erection of the monument to Lenin about 50 meters high. However, unlike the design, the Stalinist architectural realizations in Lviv haven’t been introduced on a wide scale. The reason of it lied in the death of Stalin in 1953 and the following struggle of Nikita Khrushchev against both the personality cult of Stalin and his architecture. Thus, the grandiose architectural transformations had remained by and large only on paper [15].

Nevertheless, the intensive «Sovietization» of Lviv was continuing. In 1952 the first monument personified a new regime was erected. It was the monument to Lenin in the main boulevard in front of the Opera House having been laid even before the war (Figure 2).



Figure 2. The opening of the monument to Lenin in Lviv in 1952. The monument was erected by the project of V. Sharapenko and S.Frantsuz, sculptor – S. Merkurov

In the same year there was opened the memorial dedicated to the perished Soviet soldiers in the World War II – the Hill of Glory, which served simultaneously as a memorial complex. The memorial consisted of classicism front gates, the monument to unknown soldiers with Soviet flag and Soviet Pieta – the sculpture of the mother with the perished soldier in her arms. The memorial became the place of holding the numerous Soviet holidays such as the Soviet Army Day on 23 February, Victory Day on 9 May or the Day of Lviv Liberation on 27 May (Figure 3).



Figure 3. The Hill of Glory in Lviv – the memorial dedicated to the perished Soviet soldiers in the World War II, erected by the project of A. Natalchenko, G. Shvetsko-Vinetskiy and I. Persikov in 1948 – 1958

In 60th – 80th a lot of Soviet monuments arose in Lviv. Among them, the monument to the Hero of the Soviet Union N. Kuznetsov opened in 1962 and the most monumental Soviet Army memorial constructed in 1970 (Monument of Glory). Moreover, there were built the monuments, which combined the Soviet features with the local Western Ukrainian elements. Thus, in 1964 there was built the monument to Ivan Franko, in 1971 – the monument to Vasyl Stefanyk, in 1972 – the monument to Yaroslav Halan, in 1975 – the monument to the doctors that participated in WW II, in 1977 – the monument to printing pioneer Ivan Fedorov, in 1981 appeared the two monuments – to Stephan Tudor and Alexander Havriluk and, at last, in 1982 – the monument to the Cossack Ivan Pidkova, executed in Lviv in 1578 [16]. The year 1990 (transition to Ukrainian Lviv) is marked by the erection of Markiyan

Shashkevych, having been honored even in XIX. Furthermore, a lot of memorial plaques were established as well.

4. Return of multiculturalism: Lviv after 1990

A new stage of the city identity change started with dismantling the monument to Lenin even before the proclamation of independence in 1991. The person of the world proletariat leader became the most odious figure of the state sovereignty struggle. That's why just this monument was the first among those dismantled at the direction of the local power in September 1990. The bronze figure has not succeeded to survive time as it was melted.

Nowadays the public space of the town is regaining a historic poly-culturalism. The creation of a new identity – "Ukrainization" – of Lviv public space started with the change of streets and squares names, rooting-out Soviet functions of edifices, pulling-down the old monuments and erecting the new ones. One of the most noticeable among the new monuments is the monument to T. Shevchenko constructed in Svoboda Avenue. The statue of God's Mother was returned to its previous place in Svoboda Avenue. A triumphal rehabilitation of Ukrainian Greek Catholic Church, which appeared to be one of the most successful institutions preserving and transferring Western Ukrainian national identity is accompanied by the boom of church construction and the renewal of the monuments lost during Soviet regime.

The monument to the Ukrainian national poet – Taras Shevchenko – was opened in 1992. By 1996 it was complemented with a decorative stele with reliefs, which had to symbolize the wave of national revival (Figure 4).

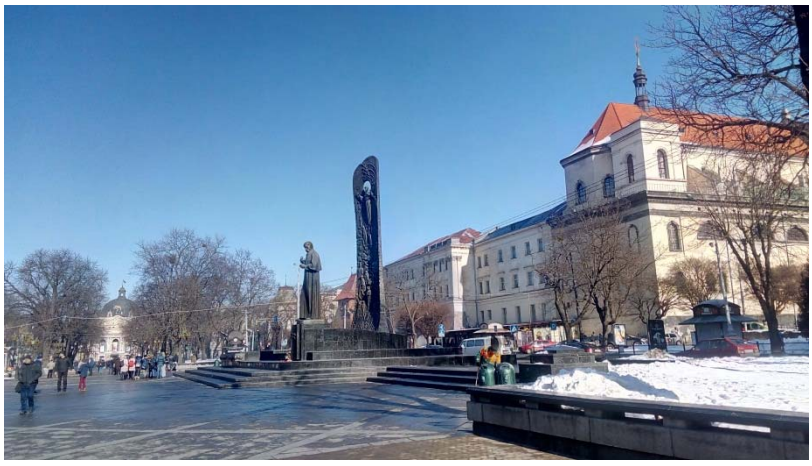

Figure 4. The monument to Taras Shevcheko in Lviv was opened in 1992 according to the project made by the sculptors brothers Syhorskih

The erection of the monument to Danilo Galitskiy – a legendary founder of Lviv, a famous military leader became not only the symbol of a national revival but a new interpretation of the myth about the ancient origin and the "Golden Age" as well. The inscription "Danilo the King" made on the monument emphasizes the European orientation, and the historic personage is interpreted as the integrator of Ukraine towards the Western civilization. The monument to Myhailo Hrushevskyi was placed in Shevchenko Avenue (formerly at this site the monument to A. Fredro – the famous Polish playwright was situated). This monument revives an interrupted succession of Ukrainian state forming as it refers to the times of Ukrainian National Republic and the People's Republic of Western Ukraine.

At the same time, the evidences of a multiethnic history of the city are being regenerated. The popularization of the Polish past can be found in the outlines of the monument to a poet Adam Mickiewicz built in 1905, which now is considered to have a great symbolic value. The inscriptions and advertisements written in Polish on the old unpainted walls are the informal reminders of the

Polish past of Lviv. But, the most extensive actions referred to the regeneration of a historical memory concerned Polish Lviv became the improvement of the «Memorial of Lviv Eaglets» and the erection of the memorial on honor of the professors shot in Lviv in 1941.

The most important cultic place of the perished heroes – the «Memorial of Lviv Eaglets» was established by the project of Rudolf Indruh in 1922 – 1934 near Lychakiv cemetery. On the last peaceful day before the Second World War there were 2859 tombs on Cemetery of the Defenders [17]. During the war, the necropolis was not ruined but slowly destroyed in Soviet times and the part of the cemetery was paved. In 1956, the headstone of the Tomb of the Unknown Soldier was taken to Poland. In the year 1970s, the colonnade and the majority of the tombs were razed by the tanks and bulldozers. Only the pylons survived, as their foundation was strengthened in a reliable way.

The renovation of the memorial started at the turn of 1980s and 1990s at the initiative of J. Bobrovsky – the director of Warsaw firm «Energopol». In 1991 the first reconstruction project by Y. Skshypchyk was developed. The memorial was opened anew on 24 June 2005 by the Polish President A. Kvasnevsky and Ukrainian President V. Yushchenko. At the memorial opening the President of Poland said, “In the struggle for Lviv the two desires, two patriotisms, two national prides confronted. Polish and Ukrainian people sought for liberty but had the different ways to find it. Today we have met at the place, where once we had to part. Lviv is likely to have been loved too much and each one wanted to keep it.” In its turn, Victor Yushchenko said, “Today, Ukraine and Poland demonstrate a unique ability to distinguish the past from the future. Opening of the Eaglets Cemetery is a historic moment, which is equally important for the union of our two nations…” [18].

A monument to professors, which were shot on the Vuletsky Hills was opened on July 3 in Lviv. The initiative to construct a monument belongs to president of Wrocław Rafał Dutkiewicz and Lviv Mayor Andriy Sadovy. The design contest was announced on July 30, 2009.There were submited 28 projects, eight of which were the projects from Ukraine. The design by a sculptor Prof. Aleksandr Śliwa from Krakow was the winner of the competition. The winner project shows the gate which is built of concrete blocks symbolizing the Ten Commandments. The idea is that by eliminating a single unit (a commandment) the integrity is lost. The block marked by the Roman Numeral V was partly put forward to symbolize a blatant violation of the fifth commandment “Thou shalt not kill”, i.e. shoot scientists. There are no inscriptions on the monument, as everything is clear and terrible in its horrible truth about the past. Opening of the monument was held on July 4, 2011 – on the 70th anniversary of the terrible events. At the ceremony, President of Wrocław Rafał Dutkiewicz said that this monument has been good sign of friendship between the Ukrainian and Polish people, since “science does not belong to any nationality as it is expressed in a language that no nation possesses”, [19] (Figure 5).



Figure 5. The monument to the murdered professors on the Vuletski hill in Lviv, erected according to the project made by A. Sliwa, 2009. Left: the visualization of the project; right: the opening of the monument in 2011

At the same time the memory about the "Jewish Lviv" is revived. Back in 1988, the Society of Jewish Culture named after Sholem Aleichem initiated the building of the monument to people killed in Lviv ghetto. At that time the project of the monument had been developed. Its author is a former resident of Lviv, later a resident of Jerusalem, sculptor Louise Shterenshteyn. Despite the economic and political difficulties, the construction was successfully completed, and the Memorial to the Victims of Lviv Ghetto (1941-1943) was officially opened on August 23, 1992.

To preserve Jewish cultural heritage and the memory of its founders the city authorities and the public of the city in cooperation with the Centre for Urban History of East Central Europe and the German Society for International Cooperation (Deutsche Gesellshaft für Internationalle Zusammenarbeit, Giz) organized an international competition to preserve Jewish memorial sites in Ukraine. The competition lasted from August to December, 2010. For the contest the three places associated with the history of the Jewish community before World War II and the history of its destruction during the war were chosen: The Space of Synagogues (the Jewish Quarter in the city center), the Memorial Park Besoylem (on the site of a Jewish cemetery) and Yaniv Concentration Camp (one of the main sites of the Holocaust in Halicia). The contest was entered by 146 candidates from 16 countries. An international jury was choosing the winners from 20 to 22 December 2010. The group of contestants from Germany was awarded a prize for the Space of Synagogues, the candidate from Israel won the prize for the Memorial Park Besoylem, and a participant from the United States – for Yaniv Concentration Camp [20].

At present, the Space of Synagogues project is implemented. The first part of the project was opened to the public on September 4, 2016. It includes the conserved remnants of the synagogue "Golden Rose," the marked foundation of the Jewish Beit Hamidrash House of Learning, and setting of the memorial installation "Perpetuation." The main idea offered by Franz Reschke, Paul Reschke and Frederik Springer was to create different spaces with different characteristics in each part, where once the three important community buildings for Jewish social and religious life were placed. Their task is to symbolize and reveal the historical traditions of each building, and to mark this public space with a new feature of the city daily life. Implementation of the project began with an exhibition Golden Rose by a photographer Jason Francisco in July 2015. During the first year they managed to preserve the remains of the synagogue "Golden Rose" and arrange a drainage system in the territory; an authentic foundation of Beit Hamidrashu was cleared of concrete and marked by white stone "Venezian Terazzo"; also a memorial installation "Perpetuation" with the quotations of city residents and Jewish people who are connected with the city was put; a summer terrace of the neighbouring restaurant was removed and the new trees were planted (Figure 6).



Figure 6. The opening of the project "The Space of Synagogues" in 2016

City authorities, government officials, representatives of diplomatic missions as well as the partner organizations, research institutions, city residents who survived the Holocaust, and their descendants took part in the opening ceremony. The project implementation is an important stage in the restoration of the historic multiculturalism of Lviv public spaces.

5. Results and discussions

City public space is a sophisticated construct that is formed not only under the influence of the general processes of urban planning and the economic factors but also reflects the peculiarities of the complicated interethnic relationship within the city and its alternation, the domination of certain national groups, the attempts to eliminate a national memory referred to the previous historic periods as well as a diligence renewal of this memory in the new social and cultural circumstances.

These mutual impacts have been shown by the example of Lviv – the city of the frequent changes of the population ethnic structure (sometimes in cardinal and dramatic way), which are extremely noticeable while considering the city history of XX century. Just these changes specified the radical transformation of urban environment and were manifested in the pulling-down and destructing the previous monuments and the renovation of the new ones. This, in turn, formed a new identity of the city public spaces.

6. Conclusions

Modern interpretation of Lviv multiculturalism is viewed to be the heritage of immense value, the revival and preservation of which is the only way of our future development. Multiculturalism implies the recognition of values, lifestyles and symbolic representations of various ethnic and religious communities. So, one of our main goals along with acquiring knowledge concerned our own nation is to form a positive attitude to the cultural heritage of other nations. In this context Lviv poses itself to be a good role model, since in the city public spaces with the application of architectural means, a historical multiculturalism embodied in the form of memorials and monuments is being restored. Modern Lviv is presented as a complex mosaic construction of the city, which simultaneously belongs to a number of cultures and nations. Multicultural history of the city does not only embrace our common past but also means that we are of great responsibility for our common future.

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