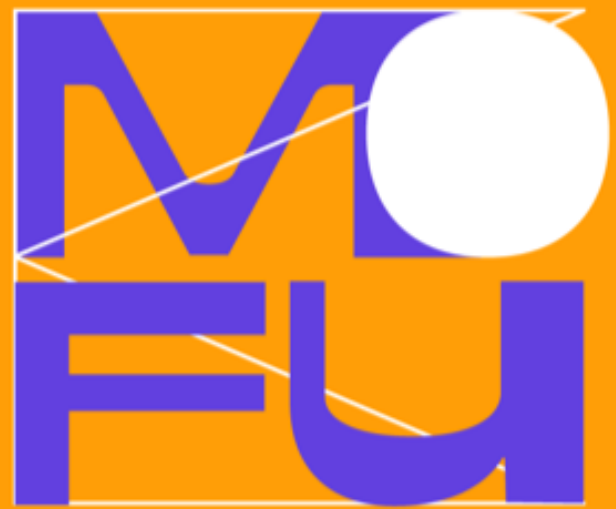
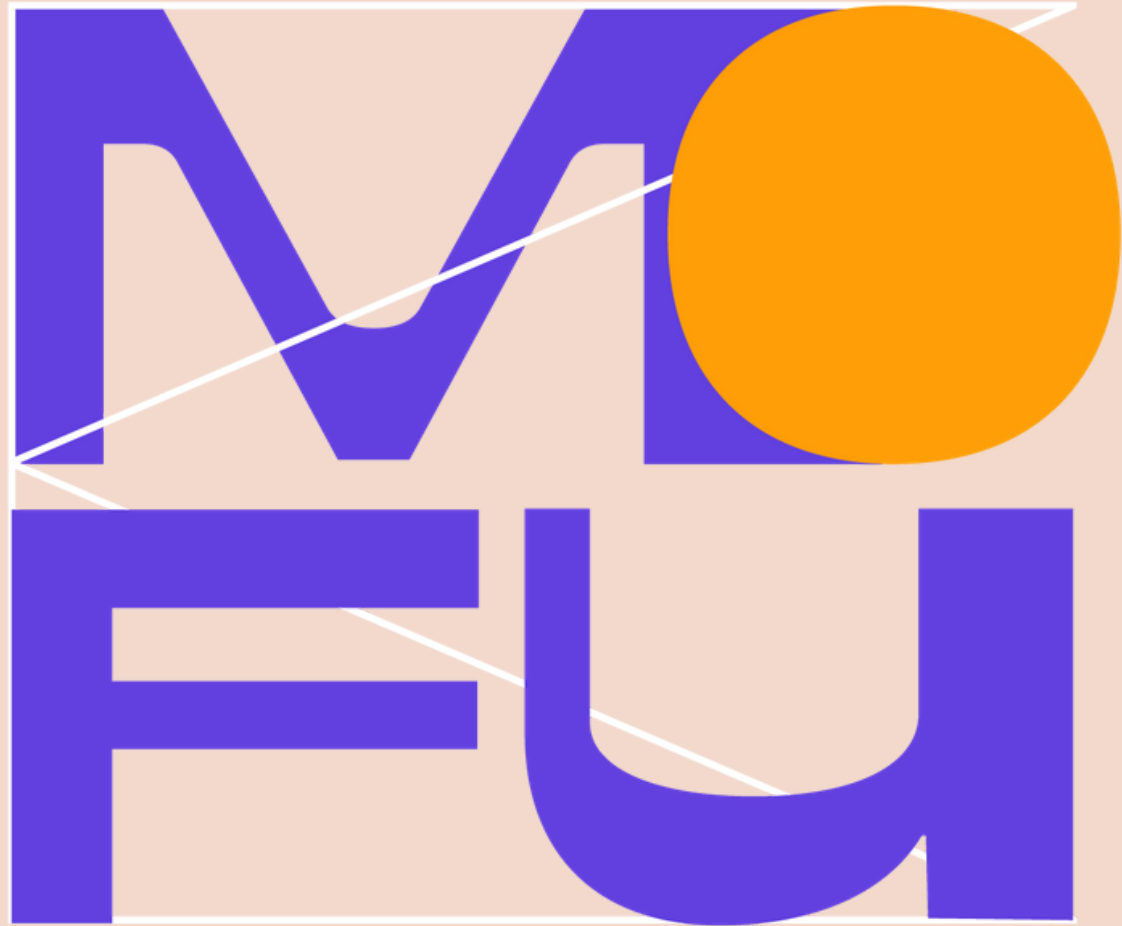


Modernism for the Future 365/360



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The Trade Unions Building

Address: 7 Shevchenko Avenue, Lviv (Ukraine)

Year of construction: 1929

Architect: Ferdynand Kassler

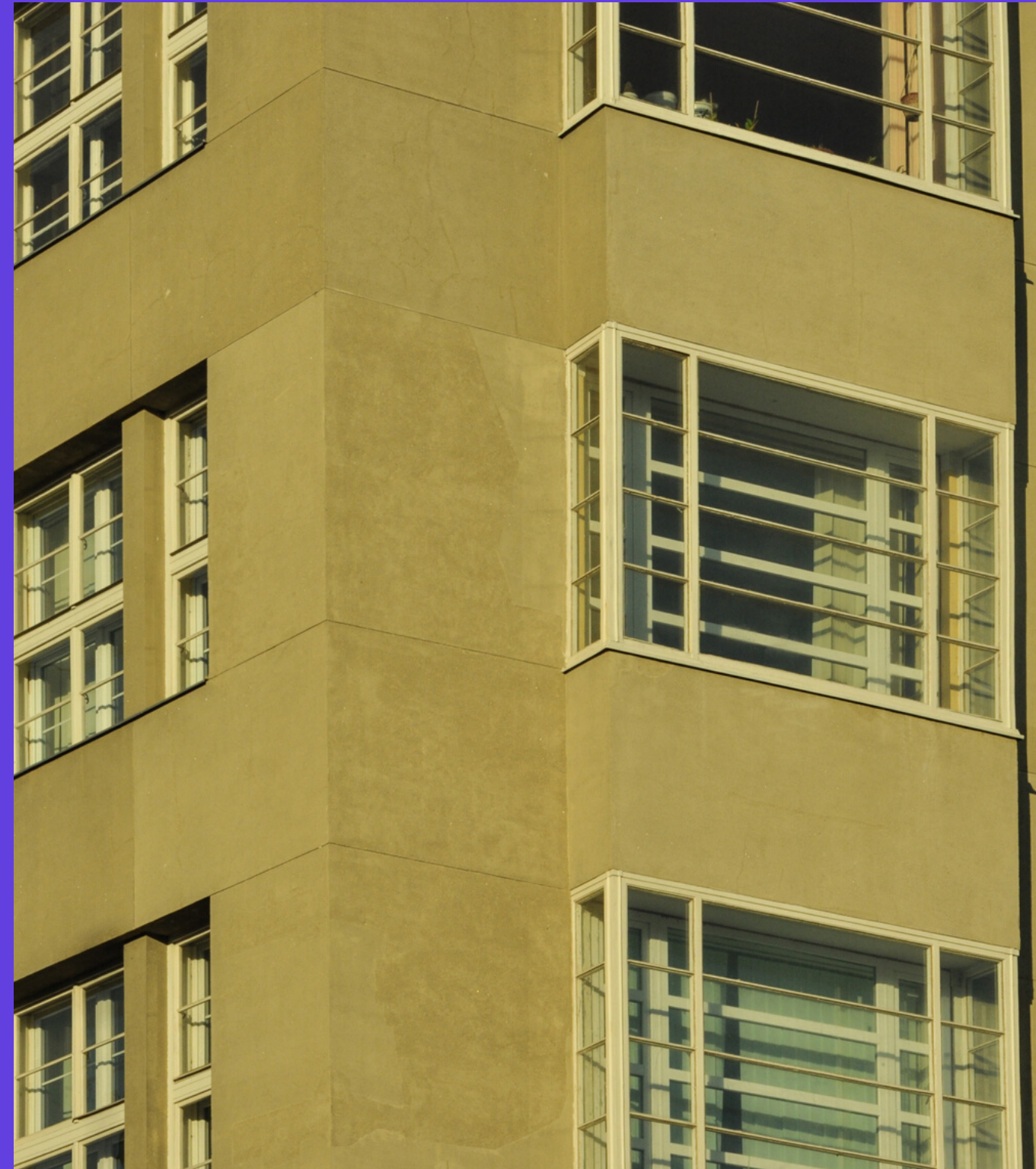
Style: functionalism, art deco

Ownership: public, rent spaces

The Trade Unions Building Lviv, Ukraine

The house belongs to the Trade Unions of Lviv region. The building at 7 Shevchenko Avenue (formerly Akademichna Street) was built for one of the richest Lviv entrepreneurs, Jojne Sprecher, so the house is also called "Sprecher's skyscraper".

It is considered one of the most representative in the style of functionalism. The house was used as an office, there were shops on the ground floor, part of the premises was rented for living.



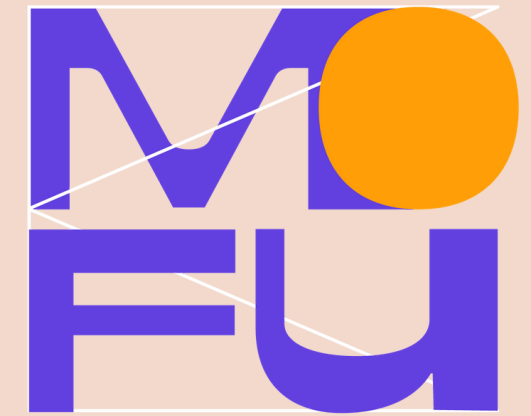


The height of the house is about 30 meters. The building has a reinforced concrete frame. Large windows are placed vertically along the entire height of the building. The entrance to the stairwell is accentuated by triangular lamps in the art deco style. The house is built of extremely high-quality materials. Therefore, to this day the house is in good condition. The original window joinery and plaster on the facade have been preserved everywhere. Entrance door with original grill and geometric pattern. The halls also have preserved doors in a solemn style with glass handles framed in metal.

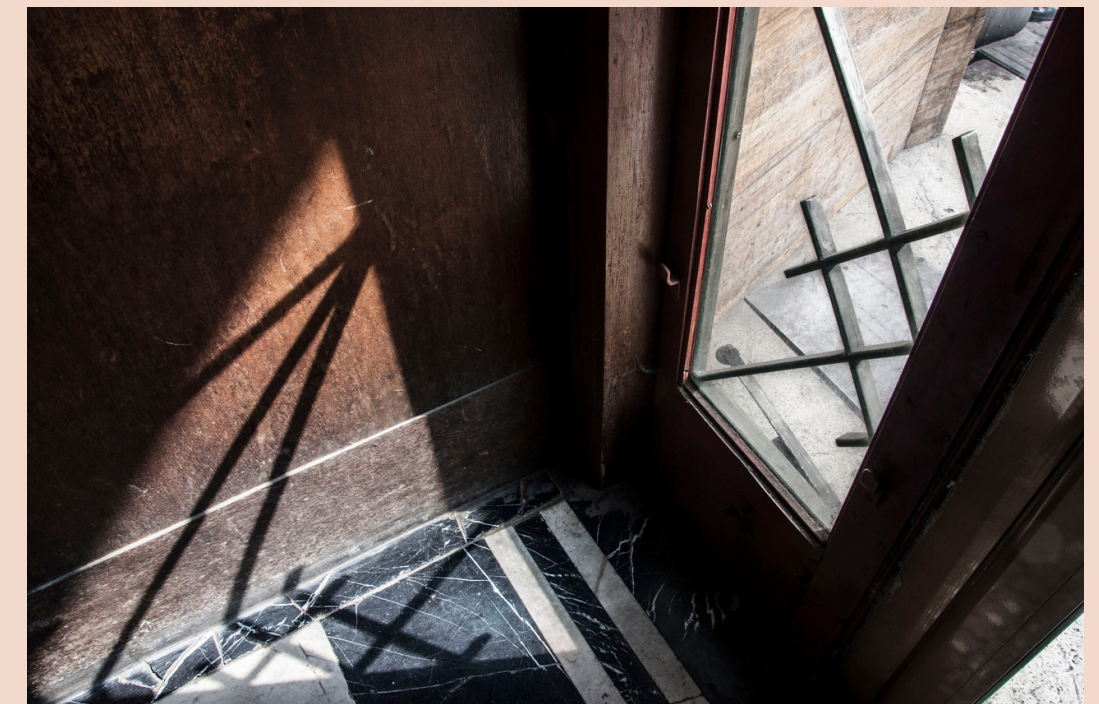
Decorations in the art deco style can be traced in the decoration of the door. The walls are lined with alabaster tiles.

The house had two elevators of the Viennese firm of Arthur Freisler. In 1968, a smaller elevator between the stairs was dismantled.

It is known that when the "skyscraper" was built, some citizens did not accept it and considered it a disgusting house, because it did not fit into the previous historic buildings of Akademichna Street. There are also rumors that several suicides were committed from the roof of the then new house.



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LVIV IN THE INTERWAR PERIOD



The structure of everyday life, the composition of the population and the policy of Lviv changed significantly after the First World War.



Until 1914, we can speak of a peripheral imperial city of Austria-Hungary, which was dominated by Polish culture, although the German-speaking culture of the empire occupied a prominent place in Lviv. Two other large ethnic groups in the city - Jews and Ukrainians - tried to compete with Poles for the "right to the city" and had ambitious plans to create their own cultural centers, theaters, and even architectural styles. Ivan Levynskyi's architectural bureau developed the so-called "Hutsul style" in architecture (for example, the building of the insurance company "Dnister" on the corner of Ruska Street), which offered folk elements in modern construction, and an example of a special "Moorish" style was a Jewish hospital on what is now Yakov Rappoport Street. Such examples of Lviv's cultural "variety of opinions" ceased after the end of the Great War.





LVIV

Ukrainians who tried to take over Lviv in November 1918 lost the battle for the city, and Jewish quarters suffered pogroms until the early 1920s. The city emerged from the crisis only in the mid-1920s, when a new modernist way of architectural planning and projecting began to spread actively in Europe. Modernism often became the official style of the countries that were formed on the ruins of former empires, and such was the interwar Polish Republic. Architectural modernism, which sometimes combined elements of Art Nouveau, or Art Deco and Secession, served as a marker of the new age and the new government, which tried to separate itself from the old empire.

LVIV

Interethnic disputes did not disappear in Lviv - Ukrainians continued to consider the city their own and had a sense of resentment after the failed creation of their own republic. Jews, who were important participants in the development of the imperial city and experienced horrific pogroms in Lviv, started realizing more and more that they "lacked" a place in the national state. The Zionist movement became more active, and many Jews accepted Polish as their own culture. Such was, for example, the poet and philosopher Deborah Vogel, the muse of Bruno Schulz and a friend of many avant-garde artists. Such intellectuals of interwar Lviv as Vogel, or Tytus Czyżewski, or Marek Włodarski added to the monthly edition of "Lviv Culture" ("Kultura Lwowska"), "Theatrical Life" (Życie Teatralne), "Musical and Literary News" (Lwowskie Wiadomości Literazi or "Signals". In addition, there were various sections of such newspapers as "Lviv Courier" (Kurier Lwowski), "New Age" (Wiek Nowy), "Evening Newspaper" (Gazeta Wieczorna), "Wave" (Chwila) or "Day", which often wrote about culture and art. Of course, the level and number of cultural phenomena of interwar Lviv changed after the city ceased to be an imperial regional capital and became a peripheral Polish city. However, interculturality and ethnical diversity, a well-arranged public space and active residents began to shape the culture of modern times.





LVIV

The latest discourses were formed in the city and artists, actors, philosophers and intellectuals reflected on the problems of modern times and avant-garde culture. The Lviv Photographic Society, UFOTO, Avangard Film Club and other communities that understood the phenomena of modernism and aesthetic experiments operated in the city. The strong environments that created theater, the music scene, the fine arts, and research before the Great War sought to keep cultural and scientific life at the proper level. Art societies were formed in the city, such as "artes" (artes, 1929-1935), ANUM (1931-1939), "Society of Friends of Art" (Towarzystwo Przyjaciół Sztuk Pięknych), "Circle of Ukrainian Artists" (1922-1926), "Socio-cultural society" (since 1934) and others.

LVIV

These societies "promoted" in Lviv modern phenomena both in culture and in science, organizing numerous exhibitions, concerts or public events. The city lived an active cultural and intellectual life not only in theaters, salons, exhibition and concert halls or publishing houses. Talks continued in the active public sphere of the city - in cafes, confectioneries, restaurants and pubs. New art was created in such places, daily affairs were discussed and even scientific discoveries were made (a well-known case of the Lviv mathematical school and a book from the "Shkotszka" cafe).

