

SVITLANA LINDA

ORCID: 0000-0001-6963-6101

Opole University of Technology, Poland

Lviv Polytechnic National University, Ukraine

## ART WITHOUT LIMITS: MURAL IN THE SPACE OF A HISTORIC CITY

---

### SZTUKA BEZ OGRANICZEŃ: MURAL W PRZESTRZENI HISTORYCZNEGO MIASTA

#### Abstract

Mural art has been part of Lviv's urban landscape for just over a decade, forming a new visual layer and integrating historical memory. This study examines murals as both art and social text within the city space. Through systematisation, iconographic, and comparative analysis, over 20 murals were studied, revealing their aesthetic value and social significance.

*Keywords: mural, historic city, architectural space, Lviv, Ukraine*

#### Streszczenie

Sztuka muralu obecna jest we Lwowie od nieco ponad dekady, tworząc nową warstwę wizualnej kultury miejskiej i integrując pamięć historyczną. Niniejsze badanie analizuje murale jako sztukę i tekst społeczny w przestrzeni miasta. Przy użyciu metod systematyzacji, analizy ikonograficznej i porównawczej przebadano ponad 20 murali, ukazując ich wartość estetyczną i znaczenie społeczne.

*Słowa kluczowe: mural, miasto historyczne, przestrzeń architektoniczna, Lwów, Ukraina*

## 1. INTRODUCTION

The concept of the city plays an important role in the creative practices of the contemporary generation of artists. Street art has now become an integral part of urban culture, as it enlivens spaces, adds uniqueness to them, and allows artists to express social ideas directly in the urban environment. The development of street art is part of an ancient tradition of expression in public spaces. One form of street art is the mural. Murals have a long history, and frescoes, which were known even in the ancient world, are considered the predecessors of modern murals.<sup>1</sup> Contemporary murals became popular thanks to the Mexican muralist movement, which spanned the 1920s and 1970s. A group of artists known as the “Big Three” – Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros – began communicating with society through drawings on walls. The Mexican school influenced the development of mural

---

<sup>1</sup> N.A. Rahman, A.R. Ismail, R.A. Rahim, *Revolutions of Mural Painting*, “International Journal of Academic Research in Business and Social Sciences” 2020, no. 10, pp. 1195–1200.

art in the United States, which was reinforced by the school of Social Realism in the 1930s and 1940s, led by artist Ben Shahn<sup>2</sup>.

The 1960s and 1970s were a time of ideological and political conflict, which marked the beginning of a profound renewal of street art in many European countries. At that time, Europe was undergoing a great deal of historical change: a return to democracy, the development of artistic practices outside “official art”, a reaction to the industrialisation of the art market, and so on. Street art became a complex artistic movement characteristic of Europe and its cultural identity, and murals became an important part of it. In Western Europe, muralism became particularly widespread in the late 1980s, with the Berlin Wall – which was dismantled in 1989 – becoming the most famous landmark.<sup>3</sup>

The history of Ukrainian street art as a full-fledged artistic phenomenon began to develop later than in Western countries, but it quickly found its place in the global scene. Street art, including graffiti, posters, stickers, and stencils, started to spread actively across Ukraine in the 1990s, during the collapse of the Soviet Union and the country’s declaration of independence. While mural art began to gain traction in Ukraine in the 1990s, it has only been officially recognised in the past fifteen years. Over time, street art became more organised and seamlessly integrated into the urban landscapes of Ukrainian cities.<sup>4</sup>

Over the past decade, Lviv has emerged as one of Ukraine’s key street art centres, where murals have seamlessly blended with the city’s historical backdrop and have become a medium for expressing civic views, cultural identity, and collective memory. This article seeks to explore the role of murals within Lviv’s architectural space, particularly in its historical context, considering the city’s unique social and cultural environment. Examining murals as visual art objects requires an interdisciplinary approach, combining methods from art history, urban studies, sociology, and visual culture. The initial phase of the study focused on clearly defining the geographical scope and gathering primary data (20 murals). Based on a review of literary sources (primarily local media publications), the research concentrated on the historic Pidzamche district of Lviv, where the majority of murals are located, along with the streets surrounding the city centre.

## 2. THE BRIEF HISTORY OF MURAL ART IN LVIV: EVENTS AND NAMES

Lviv is a city with a rich history and a multi-layered architectural heritage. In the 21st century, another powerful cultural layer has been added to this heritage: street art, particularly murals. Contemporary frescoes on building façades have become new symbols of Lviv, reflecting social change, historical memory, and urban identity<sup>5</sup>. The first manifestations of street art

---

<sup>2</sup> *Ibidem*.

<sup>3</sup> B. Gavryliuk, *Ukrainskyi mural-art u konteksti svitovoho mystetstva [Ukrainian mural art in the context of world art]*, “Visnyk Lvivs’koi natsionalnoi akademii mystetstv” 2018, no. 37, pp. 241–254.

<sup>4</sup> Y. Shemenyova, *Muraly Ukrainy u svitovomu strit-arti: formotvorennia, plastychne modeliuвання, khudozhno-obrazni osoblyvosti. [Murals of Ukraine in world street art: form formation, plastic modeling, artistic and figurative features]*, PhD thesis, National Academy of Managers of Culture and Arts, Ministry of Culture and Information Policy of Ukraine, Kyiv 2021, pp. 119–120.

<sup>5</sup> V. Mostenets, *Mural-art v Ukrayini [Mural Art In Ukraine]* [in:] 101 Gallery, <https://gallery101.com.ua/mural-art/> (access: 11.05.2025).

in the form of graffiti appeared in Lviv in the early 2000s. The objects of activity were mainly abandoned premises, trains, trams, underpasses, and industrial zones on the outskirts the city.

Since the second decade of the 21st century, there has been a significant increase in the activity of street artists. In 2012, the Lviv Street Art Festival was founded – a periodic street art festival that combines murals, handmade crafts, live music and open-air performances in the centre of Lviv. The first festival took place on 7 October 2012 in the Bohdan Khmelnytskyi Culture Park. As part of the event, Lviv graffiti artists created a 12-metre canvas, which they donated to the Vynnykiv boarding school for children with tuberculosis. In 2013, the festival took place for the second time, this time over two days on Rynok Square in Lviv, and had already become a real city of art in the open air.<sup>6</sup>

The real start of the mural movement in Lviv can be linked to the Pidzamche district – an industrial part of the city that had long been overlooked by tourists and even local residents. In 2013–2014, as part of the Revitalisation of Pidzamche project, with the participation of public organisations, the Lviv City Council, and cultural institutions from Poland and Germany, the first artistic paintings were created on the façades of abandoned buildings. The goal was simple: to restore interest in neglected areas through art.<sup>7</sup>

The first project to be implemented was a joint composition by many Lviv artists: Arm, Rust, White, Tonek, Nais, Pedro, Feros, Dilk, Keno, and Viska, who worked according to the principle of graffiti combination – each artist worked in their own style, creating their own part and fitting it into the overall composition. This composition marked the beginning of systematic support for street art by the city administration<sup>8</sup> (Ill. 1). Gradually, street art emerged from the margins – murals began to be supported by city authorities, cultural foundations, and public initiatives.

The year 2015 was particularly important for the development of street art in Lviv. It was then that the first graffiti festival called “Alarm” was held in Lviv, which became one of the most deeply rooted and systematic initiatives in the field of street art in Ukraine. The festival also took place simultaneously in Uzhhorod and Lutsk, marking the start of a large Ukrainian graffiti scene. “In January 2015, the Farbovaniy Lys (Painted Fox) art cluster appeared in Lviv, bringing together several dozen street artists. It was located on the territory of a revitalised industrial facility. The main goal of the project was to become a platform for communication between street artists, authorities, and sponsors.”<sup>9</sup>

In June 2015, Lviv artists created art compositions in a new street-art format called “Lviv Street Gallery”<sup>10</sup> (Ill. 2). From the very beginning, the gallery was conceived as a place where contemporary art would be accessible to everyone – without the confines of museums,

---

<sup>6</sup> *II festyval' vulychnoho mystetstva Lviv Street Art [The Second Lviv Street Art Festival]* [in:] 032, [https://www.032.ua/afisha/9632/ii-festival-vulicnogo-mistectva-lviv-street-art?utm\\_source=chatgpt.com](https://www.032.ua/afisha/9632/ii-festival-vulicnogo-mistectva-lviv-street-art?utm_source=chatgpt.com) (access: 21.05.2025).

<sup>7</sup> M. Vereschaka, *Khto i yak peretvoryuye l'vivs'kyy Pidzamche na rayon strit-artu [Who and how is transforming Lviv's Pidzamche into a street art district]* [in:] BZH, 21.02.2018, <https://bzh.life/ua/gorod/lvivskiy-pidzamche-rayon-strit-artu/> (access: 19.06.2025).

<sup>8</sup> O. Yarlykova, *Navihator po muralakh: L'viv [Navigator for murals: Lviv]* [in:] Rubryka, 20.06.2018, <https://rubryka.com/photo/navigator-po-muralam-lviv/> (access: 11.05.2025).

<sup>9</sup> M. Vereschaka, *op. cit.*

<sup>10</sup> O. Perekhrest, *L'vivs'ku vulychnu halereyu prykrasly novymy hrafiti [Lviv street gallery decorated with new graffiti]* [in:] ZAXID.NET, 29.05.2016, [https://zaxid.net/lvivsku\\_vulichnu\\_galereyu\\_prykrasly\\_novymi\\_grafiti\\_n1393253](https://zaxid.net/lvivsku_vulichnu_galereyu_prykrasly_novymi_grafiti_n1393253) (access: 10.05.2025).



III. 1. The First Mural, 4 Pidzamche St., 2013. Arm, Rust, Tonek, Feros, Dilk, Keno (photo by S. Linda)



III. 2. Street Art Gallery, 29 Zamarstynivska St., 2015. Team work (photo by S. Linda)

without tickets, without barriers. It is the only permanent street gallery in Lviv, regularly updated with new works by Ukrainian street artists.

In the 2020s, Lviv artists and cultural organisations began to co-operate more actively with the city authorities. Murals began to be seen as a tool for revitalising neighbourhoods, particularly industrial and marginalised ones. There was a transition from spontaneous painting to curatorial programmes designed to improve the visual perception of uniform residential buildings, structures, and complexes built in the 1970s–1990s, of new buildings, and of the formation of an improved perception of the architectural environment and its creative visual interpretation. In the summer of 2024, as part of another international festival, MaLonNY. Lviv, seven artists from the United States, Great Britain, Lithuania, and Ukraine created a large mural in a children’s playground at 12 Chornomorska Street. The work is unified by a common theme – “The Tree of Life” – with the diverse styles of the artists coming together to form a single 20×10-metre panorama (Ill. 3). “The Tree of Life” mural has deep symbolic meaning. It is a manifestation of the global community’s solidarity with Ukraine, which is currently at war. The rainbow depicted above the tree symbolises peace, which, according to the organisers, will surely come.<sup>11</sup>



Ill. 3. Mural “The Tree of Life”, 3 Chornomorska St., 2024. An international team of seven artists from the USA, UK, Lithuania and Ukraine (photo by S. Linda)

<sup>11</sup> M. Dorotich, *Z-pid penzliv inozemnykh khudozhnykiv vyroslo «Derevo zhyttia»* [“Tree of Life” grew from the brushes of foreign artists] [in:] *Vysokyy Zamok*, 7.16.2024, [https://wz.lviv.ua/life/516379-z-pid-penzliv-inozemnykh-khudozhnykiv-vyroslo-derevo-zhyttia?utm\\_source=chatgpt.com](https://wz.lviv.ua/life/516379-z-pid-penzliv-inozemnykh-khudozhnykiv-vyroslo-derevo-zhyttia?utm_source=chatgpt.com) (access: 1.05.2025).

The creation of murals has become a vital part of street art, gaining significant popularity and support from local authorities. This dynamic form of artistic expression is rapidly developing, with murals increasingly integrated into urban spaces.

### 3. VISUAL NARRATIVES OF LVIV MURALS

Murals in Lviv form a powerful visual narrative that reflects historical, cultural, and social dynamics. Through their imagery, the artists convey not only aesthetic beauty but also core values – national, humanistic, and ecological. As part of the Revitalisation of Pidzamche project, murals were created that have become iconic for Lviv. These include “Social Gravity” by Serhii Radkevych (Ill. 4). The mural “Social Gravity” is a landmark example of contemporary Ukrainian street art. The images in the drawing are associated with sports competitions and gravity. With this, the author draws attention to the theme of games in society and compliance with them. Sometimes it is difficult to overcome yourself, understanding that you have chosen a certain role in society and now must follow the rules of the game.



Ill. 4. Mural “Social Gravity”, 49a Zhovkivska St., 2017. Serhii Radkevych, (photo by S. Linda)

The theme of nature is often intertwined with children’s themes. For example, the mural “Birds”, created in 2014 at 26 Y. Ostryanytsia Street, features images of sparrows – birds characteristic of Lviv – depicted on the walls surrounding a playground (Ill. 5). The birds resemble images from children’s dreams. The work exudes lightness and brightness. Ultimately, several murals were created by artists to improve the environment for children. The mural “Children’s



Ill. 5. Mural “Birds”, 26 Ya. Ostryanytsya St., 2014. Dilk, Mate, Keno, White, Arm, Tabu, Brat, Viska, (photo by S. Linda)

Games” (4 Haidamatska Street, 2017, V. Fedusiv) addresses the theme of children in a more philosophical context (Ill. 6). The main idea of the mural is the loss of simple childhood joys in today’s digital world. It depicts traditional children’s toys that are becoming increasingly rare in everyday life, especially near a kindergarten, as a reminder to a generation growing up in virtual space.

The mural at 29 Chornovola Avenue (2014) is an example of a unique abstract composition – a combination of modernism and graffiti culture (Ill. 7). Its author is Bartek Świątecki, a well-known Polish street artist. This mural is a vivid example of how artistic expression with a European graffiti character can be integrated into the Lviv street art environment. The mural was created in 2014 as part of a group exhibition by the Europejska Fundacja Kultury Miejskiej & Brain Damage Gallery, which took place in Paris, Berlin, Batumi, Lviv, Kyiv, Minsk, Lublin and Stockholm.<sup>12</sup>

In 2020, a mural dedicated to the outstanding Ukrainian opera singer Vasyl Slipak, who died in 2016 during combat, was created at 9 Doroshenka Street (Ill. 8). The contrasting portrait of V. Slipak as a warrior is reinforced by the emotional impression created by the figures of soldiers who seem to be marching out of the depths of the mural, giving the tonal-planar composition a sense of gradation and enhancing the perspective. On the other side, a silhouette of the hero appears in the form of an artist, with blue highlights adding depth to the otherwise achromatic figure.<sup>13</sup>

<sup>12</sup> T. Dovgalyuk, *Lviv Walking – vulychne mystetstvo L'vova [Lviv WallKing – street art of Lviv]* [in:] Unexploredcity, 17.04.2017, <https://unexploredcity.com/tour-view/129> (access: 1.05.2025).

<sup>13</sup> andriy, *19 stinopysiv L'vova, yaki varto pobachyty [19 murals in Lviv that are worth seeing]* [in:] L'viv – misto natkhnennya, 22.01.2018, <https://lviv1256.com/lists/19-stinopysiv-lvova-yaki-varto-pobachyty-foto/> (access: 15.05.2025).



Ill. 6. Mural "Children's Games", 4 Haidamatska Street, 2017. Volodymyr Fedusiv, (photo by S. Linda)



III. 7. Abstract composition, 29 Chornovola St., 2014. Bartek Świątecki, (photo by S. Linda)



Ill. 8. Mural dedicated to the outstanding Ukrainian opera singer Vasyl Slipak, 9 Doroshenko St., 2020. Svyatoslav Vladyka, Maksym Shymansky, Anastasia Rudneva, Valentyn Hrychishov, Natalia Palchynska, Mykola Kutsyk, Olga Dmytruk, Glafira Shcherbak and the group “Sacred Universe”, (photo by S. Linda)

In May 2022, a mural depicting a portrait of a Ukrainian girl was unveiled at 14 Horodotska Street (Ill. 9). The mural served not only as an art object but also as a relevant social action, especially in May 2022, when Lviv welcomed many people fleeing the war. Through the image of a child, the author conveyed a universal vision of pain and hope, making the mural emotionally profound and recognisable. This mural was created by French street artist Christian Guémy, better known under the pseudonym C215. It became part of the artistic support for Ukrainians after the invasion and a symbol of cultural solidarity between France and Ukraine.<sup>14</sup>



Ill. 9. A portrait of a Ukrainian girl, 14 Horodotska St., 2022. Christian Guémy C215, (photo by S. Linda)

A French street artist has created several more murals in Lviv. One of them, located at 3 Drukarskaya Street, is called “Love on the Front Line” (Ill. 10). The subject of the painting is a photograph by Associated Press photojournalist Andriy Andrienko, who captured the moment of farewell between lovers Vitaliy and Albina at the railway station in Kramatorsk. The event took place on the third day after the start of the full-scale invasion: Vitaliy saw Albina off on an evacuation train, while he remained to defend his homeland.<sup>15</sup>

The historical significance of Lviv’s murals is a complex and layered phenomenon that highlights the interplay between contemporary art and the city’s past, its cultural memory, social changes, and identity. They act as a kind of “window” into the past, but convey it through contemporary interpretations. Murals that reflect Lviv’s Jewish and Polish heritage, as well as its evolving identity within the city’s multicultural tapestry, including the Crimean Tatar community. These

<sup>14</sup> I. Ostapchuk, *Stiny, yaki zminyly zhyttya, – frantsuz'kyy vulychnyy khudozhnyk Kristian Hemi v Ukrayini [Walls that changed lives – French street artist Christian Ghemy in Ukraine]* [in:] Rayon Kul'tura, 10.01.2023, <https://kultura.rayon.in.ua/news/565345-stini-yaki-zminili-zhittya-frantsuzkiy-vulichniy-khudozhnik-kristian-gemi-v-ukraini> (access: 12.05.2025).

<sup>15</sup> *Ibidem*.



Ill. 10. Mural “Love on the Front Lin”, 3 Drukarskaya St., 2022. Christian Guémy C215, (photo by S. Linda)

murals remind us of the city’s lost voices, erased by totalitarian regimes, as well as the horrific events of recent history. One of the first murals directly related to multiculturalism was created by T. Dovgalyuk in 2016 on Benediktovych Street to commemorate the 72nd anniversary of the deportation of the Crimean Tatar people. The mural is an important symbol of remembrance and support for the Crimean Tatar people, who suffered greatly as a result of the deportation. It reminds us of the tragedy and the importance of preserving historical memory (Ill. 11).

In 2021, as part of a joint project with Katowice entitled “We don’t need other worlds. We need mirrors”, a mural was created to honour the Polish science fiction writer Stanislaw Lem, who was born in Lviv (the first part of the mural was created in Katowice). The project was carried out on the territory of the former tram depot in Lviv on Vitovskoho Street, which is now the cultural centre Lem Station. The mural was created by Vitaliy and Serhiy Hrehk (Ill. 12). The composition of the mural does not focus on a single work, but rather reproduces Lem’s overall oeuvre, images of human development, technology, imagination and fantasy. The open portal on the mural is like a book that invites you to immerse yourself in Lem’s texts and explore humanity and the universe.<sup>16</sup>

Another concise, professional and ideological mural, which harmoniously blends into the urban space of Lviv and complements the graceful stylistic line of previous works, was

<sup>16</sup> M. Świerczek, *W Katowicach powstał mural upamiętniający twórczość Stanisława Lema! [A mural commemorating the work of Stanislaw Lem has been created in Katowice!]* [in:] *Moje Katowice*, 24.09.2021, <https://mojekatowice.pl/i,w-katowicach-powstal-mural-upamietniajacy-tworczosc-stanislawa-lema,200274,897751.html> (access: 15.05.2025).



III. 11. Mural “When we return home as a people”, Benediktovych St., 2016 Taras Dovhalyuk (Arm), (photo by S. Linda)



III. 12. Mural dedicated to Polish writer Stanisław Lem, 35 Vitovsky St., 2021 Vitaly Grekh (Dilk), Serhiy Grekh (Feros), (photo by S. Linda)



Ill. 13. Mural dedicated to Israeli poet Naftali Herz Imber, 15 Kn. M. Udatnogo St., 2023 Andriy Savchyshyn (Stone), Taras Dovhalyuk (Arm), (photo by S. Linda)

created by A. Savchyshyn and T. Dovhalyuk on Knyaz M. Udatny Street in 2023. As part of the Art Meets History project, initiated by the Israeli Embassy in Ukraine, together with the Ukrainian-Israeli Friendship Society, the authors depicted a multifaceted wall composition dedicated to the poet and author of the Israeli national anthem, Naftali Herz Imber, who was born in the Zolochiv region (Ill. 13).<sup>17</sup>

Murals have created a new cultural layer of Lviv's image. They visually "soften" the environment, which reminds us of loss, anxiety, or danger (especially in recent years of large-scale war), creating "visual anchors" – places where you can stop, reflect, or simply feel calm. Murals breathe life into places that have lost their functional or aesthetic meaning: instead of decay, a new form of cultural presence emerges. This is especially important in areas such as Lviv's Pidzamche, where murals have transformed a forgotten environment into a hub of artistic activity. Murals have become distinctive markers of Lviv's urban environment, creating a unique 'meta-space' that disrupts or reshapes traditional spatial arrangements while introducing new symbolic meanings.

Murals have great tourist potential and therefore serve as a powerful stimulus for city branding. Thanks to the murals, a new form of urban tourism has emerged, drawing enthusiasts of contemporary art and urbanism. In Lviv, there are dedicated guided tours of murals in the Pidzamche district, supported by specially created guidebooks. Contemporary projects experiment with form, incorporating QR codes, audio guides, and augmented reality (AR) alongside the murals. Murals take tourists beyond the boundaries of "traditional" routes, enhancing the appeal of non-tourist areas. The city is turning into an open-air gallery. The synthesis of architecture and painting forms a new perspective on the value of art in public spaces.<sup>18</sup>

Thus, murals visualise various social narratives. The development of murals in Lviv marks a transition to a new phase – one that is more purposeful, integrated into urban policy, and focused on engaging young people. The city is increasingly viewing street art not only as art, but as a tool for urban transformation, civic engagement, and social dialogue.

#### 4. CONCLUSIONS

Over the past decade, murals in Lviv have become powerful symbols of local identity and urban transformation, reflecting the city's social moods and narratives.

An analysis of the chronology of Lviv's murals shows that their themes have evolved in response to changing social demands. Before 2014, the few existing works mainly featured abstract compositions, themes of freedom of expression, and environmental concerns. After the Revolution of Dignity, murals gained deeper meaning: the city became a space for expressing civic positions, and the first high-profile works emerged, attracting media attention. Between 2016 and 2020, murals began to be integrated into the city's cultural policy, with street art festivals involving Ukrainian and international artists and projects supported by the city administration. Since 2017, the themes of murals have increasingly focused

---

<sup>17</sup> B. Havrylyuk, *Muralart u kontseptual'nomu dialozi ukrayins'kykh myttsiv iz sotsiumom [Mural art in the conceptual dialogue of Ukrainian artists with society]*, PhD thesis, Lviv National Academy of Arts, Lviv 2024, p. 110.

<sup>18</sup> Havrylyuk B., *Ukrainskyi mural-art u konteksti svitovoho mystetstva, op. cit.*, pp. 241–254.

on national identity, and with the start of the full-scale war in 2022, dominant themes have become struggle, unity, and the honouring of new heroes. Contemporary murals not only preserve the memory of difficult events but also emphasise Lviv's multicultural character and the rethinking of its historical legacy.

Murals create a "living memory" in urban space, using colours and symbols to engage passersby emotionally. The communicative role of murals is evident in the collaborations between artists, authorities, and communities, fostering a sense of pride and solidarity. Preserving murals is crucial to maintaining cultural memory. Their destruction or neglect would erase a vital layer of the city's symbolic communication. Therefore, mural conservation should be seen as an integral part of safeguarding the city's cultural identity.

## References

- [1] *II festyval' vulychnoho mystetstva Lviv Street Art [The Second Lviv Street Art Festival]* [in:] 032, [https://www.032.ua/afisha/9632/ii-festival-vulicnogo-mistectva-lviv-street-art?utm\\_source=chatgpt.com](https://www.032.ua/afisha/9632/ii-festival-vulicnogo-mistectva-lviv-street-art?utm_source=chatgpt.com) (access: 21.05.2025).
- [2] andriy, *19 stinopysiv Lvova, yaki varto pobachyty [19 murals in Lviv that are worth seeing]* [in:] Lviv – misto natkhnennya, 22.01.2018, <https://lviv1256.com/lists/19-stinopysiv-lvova-yaki-var-to-pobachyty-foto/> (access: 15.05.2025).
- [3] Dorotich M., *Z-pid penzliv inozemnykh khudozhnykiv vyroslo «Derevo zhyttya» [“Tree of Life” grew from the brushes of foreign artists]* [in:] Vysokyy Zamok, 7.16.2024, [https://wz.lviv.ua/life/516379-z-pid-penzliv-inozemnykh-khudozhnykiv-vyroslo-derevo-zhyttia?utm\\_source=chatgpt.com](https://wz.lviv.ua/life/516379-z-pid-penzliv-inozemnykh-khudozhnykiv-vyroslo-derevo-zhyttia?utm_source=chatgpt.com) (access: 1.05.2025).
- [4] Dovgalyuk T., *Lviv Wallking – vulychne mystetstvo Lvova [Lviv WallKing – street art of Lviv]* [in:] Unexploredcity, 17.04.2017, <https://unexploredcity.com/tour-view/129> (access: 1.05.2025).
- [5] Havrylyuk B., *Muralart u kontseptual'nomu dialozi ukraïns'kykh myttsiv iz sotsiumom [Mural art in the conceptual dialogue of Ukrainian artists with society]*, PhD thesis, Lviv National Academy of Arts, Lviv 2024.
- [6] Havrylyuk B., *Ukraïnskyi mural-art u konteksti svitovoho mystetstva [Ukrainian mural art in the context of world art]*, “Visnyk Lvivs'koi natsionalnoi akademii mystetstv” 2018, no. 37, pp. 241–254.
- [7] Mostenets V., *Mural-art v Ukrayini [Mural Art In Ukraine]* [in:] 101 Gallery, <https://gallery101.com.ua/mural-art/> (access: 11.05.2025).
- [8] Ostapchuk I., *Stiny, yaki zminyly zhyttya, – frantsuz'kyi vulychnyy khudozhnyk Kristian Hemi v Ukrayini [Walls that changed lives – French street artist Christian Ghemy in Ukraine]* [in:] Rayon Kul'tura, 10.01.2023, <https://kultura.rayon.in.ua/news/565345-stini-yaki-zminili-zhyttia-frantsuzkiy-vulichniy-khudozhnik-kristian-gemi-v-ukraini> (access: 12.05.2025).
- [9] Perekhrest O., *Lvivs'ku vulychnu halereyu prykrasly novymi hrafiti [Lviv street gallery decorated with new graffiti]* [in:] ZAXID.NET, 29.05.2016, [https://zaxid.net/lvivsku\\_vulichnu\\_galereyu\\_prykrasili\\_novimi\\_grafiti\\_n1393253](https://zaxid.net/lvivsku_vulichnu_galereyu_prykrasili_novimi_grafiti_n1393253) (access: 10.05.2025).
- [10] Rahman N.A., Ismail A.R., Rahim R.A., *Revolutions of mural painting*, “International Journal of Academic Research in Business and Social Sciences” 2020, no. 10, pp. 1195–1200.
- [11] Shemenyova Y., *Muraly Ukrainy u svitovomu strit-arti: formotvorennia, plastychne modeliuvan-nia, khudozhno-obrazni osoblyvosti. [Murals of Ukraine in world street art: form formation, plastic modeling, artistic and figurative features]*, PhD thesis, National Academy of Managers of Culture and Arts, Ministry of Culture and Information Policy of Ukraine, Kyiv 2021.
- [12] Świerczek M., *W Katowicach powstał mural upamiętniający twórczość Stanisława Lema! [A mural commemorating the work of Stanislaw Lem has been created in Katowice!]* [in:] Moje

Katowice, 24.09.2021, <https://mojekatowice.pl/i,w-katowicach-powstal-mural-upamietniajacy-tworczosc-stanislawa- lema,200274,897751.html> (access: 15.05.2025).

- [13] Vereschaka M., *Khto i yak peretvoryuye l'viv's'kyy Pidzamche na rayon strit-artu [Who and how is transforming Lviv's Pidzamche into a street art district]* [in:] BZH, 21.02.2018, <https://bzh.life/ua/gorod/lvivskiy-pidzamche-rayon-strit-artu/> (access: 19.06.2025).
- [14] Yarlykova O., *Navihator po muralakh: L'viv [Navigator for murals: Lviv]* [in:] Rubryka, 20.06.2018, <https://rubryka.com/photo/navigator-po-muralam-lviv/> (access: 11.05.2025).

#### Author's Note

**Prof. Svitlana Linda, BEng, PhD, DSc, Architect**

Professor at the Department of Architecture and Urban Planning, Faculty of Civil Engineering and Architecture, Opole Polytechnic University (Poland) and Professor at the Department of Design and Fundamentals of Architecture, Institute of Architecture and Design, Lviv Polytechnic National University (Ukraine). Her research focuses on issues related to cultural heritage, with a special emphasis on architecture and urban planning of the 19th–21st centuries.

[svitlana.m.linda@lpnu.ua](mailto:svitlana.m.linda@lpnu.ua)