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DECORATIVE POSSIBILITIES OF CARVED WOOD IN INTERIOR DESIGN SOLUTIONS (ON AN EXAMPLE OF KOSIV ARTIST S.BZUNKO)

Biluy V. Decorative possibilities of carved wood in interior design solutions (on an example of Kosiv artist S.Bzunko) The article discloses the decorative possibilities of carved wood in interior solutions of sacred and public purposes on the example of the creative heritage by contemporary Kosivschyna artist S.Bzunko, the creativity of whom is an embodiment of a new tradition. Based on art analysis, the author identifies the main trends present in the artist's interior solutions, caused by the interior purpose.

Keywords: Kosivschyna, woodworkss, interior, creativity, artist.

Білий В. Д. Декоративні можливості художнього дерева у оздобленні інтер'єрів (На прикладі творчості косівського митця С. Бзунька). У статті висвітлено декоративні можливості художнього дерева у оздобленні інтер'єрів сакрального та громадського призначення на прикладі творчої спадщини сучасного майстра Косівщини С. Бзунька, творчість якого є втіленням новітньої етномистецької традиції. На основі мистецтвознавчого аналізу автор визначає основні тенденції, які присутні при вирішенні внутрішнього середовища у творчості митця, що зумовлені призначенням інтер'єру.

Ключові слова: Косівщина, художні вироби з дерева, інтер'єр, творчість, майстер.

Билый В. Д. Декоративные возможности художественного дерева в отделке интерьеров (на примере творчества косовского художника С. Бзунько) В статье освещены декоративные возможности художественного дерева в отделке интерьеров сакрального и общественного назначения на примере творческого наследия современного мастера Косовщины С. Бзунько, творчество которого является воплощением новой традиции. На основе искусствоведческого анализа автор определяет основные тенденции, которые присутствуют при решении внутренней среды в творчестве художника, обусловленные назначением интерьера.

Ключевые слова: Косовщина, художественные изделия из дерева, интерьер, творчество, мастер.

Problem setting. Actuality. The events that took place in Ukraine's political life in the course of the last year caused the necessity of identifying national origins and ethnic identity. This can be realized through the study of the Ukrainian folk art as a whole and its particular branches. Thus, the study of Kosiv's woodcarving center demonstrates the possibilities of carved wood, interrelation between folk art and contemporary professional art as well as its aesthetic characteristics aimed at decorating modern interiors.

The folk art in the works of contemporary artists from Kosiv's center of woodcarving presents the basis, inexhaustible source of inspiration, the principles of which are complemented with modern technical facilities and imagination of professional artists; it helps implement a variety of tasks, such as: decoration of public and sacred spaces, child care institutions, creation of original interiors and preservation of national woodcarving traditions.

The study of these processes enables to get in-depth understanding of the phenomenon, taking place in modern artistic environment and to define directions and prospects of development.

Connection with scientific or practical tasks. The subject of the scientific work as well as the issues disclosed in the research are associated with the subject area of the scientific and research activity at Kosiv State Institute of Applied and Decorative Arts, in particular at specialty "Decorative-applied art".

Analysis of recent researches and publications. Currently the study of decorative possibilities of carved wood in Kosiv's woodcarving center is conducted in several directions:

- Overall study of folk carving with the references to the most outstanding works and artists of Kosiv's center [4; 6; 7; 9; 10];
- Works dedicated to decorating sacred interiors [8] and living quarters [2];
- Study of Hutsul woodworking and Kosiv's woodcarving center as one of the most prominent centers in this area [5];
- Study of particular Kosiv artists' works, spe-

cifically by S. Bzunko [1; 3].

The purpose of this article is to study decorative possibilities of carved wood of Kosiv's woodcarving center in design solutions of modern sacred and public interiors with the simultaneous application of folk woodcarving traditions. One of the most brilliant artists of woodcarving is S.Bzunko, whose work analysis demonstrates the achievements in this branch of contemporary art.

Connection with scientific and practical tasks. The scientific novelty of the present research work is to illustrate the processes, taking place in the field of interior design solutions as a complex phenomenon as well as to demonstrate the wide-spread application of dry carving and the development directions of the contemporary ethno-art tradition.

The practical importance of the research results lies in the possibility of implementing them into teacher-training programs for the specialists in the field "Art processing of wood" in Ukraine specialized educational establishments of different accreditation levels; the significance also consists in giving lectures on preservation and development of folk traditions in modern interiors.

Key research material presentation. S.Bzunko's creative works appear to be a bright page of Kosiv woodworking school, which initiated a new trend, aimed at the successful integration of plant, animal and anthropomorphic motifs into traditional Hutsul ornament, tactfully supplementing and enriching it without causing a sense of dissonance. "His daring compositional solutions provoked repeatedly surprise and prejudice of other artists, who strictly followed the traditional manner. By combining plastic openwork with dry carving, the author creates an interesting art approach, unique to him. The way to his perfect creativity is complex and thorny" [1:1].

Interior decorations, church designs, interior solutions in public spaces take an important place in the works of this outstanding personality.

It is there he fully embodied his aesthetic and ideological positions, realized his creative potential, demonstrated decorative possibilities of carved wood in the organization of internal space in the premises of different purposes both in the decorative and practical aspects, conceptually outlined the prospects of Hutsul folk ornamentation, enriched with a variety of ornamental motifs.

The interiors decorated by S.Bzunko are public spaces, child care institutions and premises of sacred purpose. It is necessary to point out, that working at the latter ones in collaboration with other artists, S.Bzunko creates not only iconostases, but he also, by using artistic means, creatively interprets and implements the concept of integrating all interior components around it, thus, setting the tone for the interior of the church.

The most significant aspect becomes the iconostasis made for the church in Maniavskiy Skyt

Monastery, church in Tarnavitsya village, Cathedral of Christ's Transfiguration in Kolomyia, chapel of Deacon College in Kolomyia.

The common feature of all interior decorations is the use of similar decorative elements, reasoned by the sacred purpose of these key ornamental elements and the church interior solutions, among which are the motifs of vine, flourished crosses, vase motifs, motifs of crowns, woven into a geometrically precise composition of the frieze, which divide considerable main areas. All iconostases are marked by the symbolic content, crisp and clear dividing lines, sense of lightness and, at the same time, by the significance of all before-mentioned elements during church ceremonies as well as compositions solutions by combining light and dark wood.

It is important to mention the peculiarities available in each of these works of art. Each of them is an embodiment of artistic searches; S.Bzunko avoids repeating or borrowing existing ideas, instead, he seeks to create a new and original composition, using traditional motifs.

The inherent feature in the artist's works is the combination of strict geometrical ornament with soft floral ornament; this combination allows to easily manipulate the shapes to achieve the best creative effect in each of them. Clear geometrical division of iconostases into appropriate zones and well as the evidence of all the components evoke the association with the best examples of Hutsul folk art, which is intensified by traditional ornamentation elements, used in designing symbolic crosses and vases in the holy doors.

The holy doors, taking into account their symbolic and ceremonial significance in each of these iconostases, is the center, around which the composition is demonstrated; they are extremely richly decorated, but not overloaded with an ornament, comprising the transparent openwork ornament, which fills the whole space. Not only does it fit in the mentioned space, but also predetermines it. To accomplish this task S.Bzunko applies reminiscences of the main motifs in the side doors, in decorative layers on both sides of iconostases.

It is necessary to notice the iconostasis made under the leadership of S. Bzunko for the church in Maniavskiy Skyt Monastery (Fig. 1).

The semicircular space, intended for the iconostasis, is divided by vertical lines, which visually elongate it, optically give the sense of dominance over the horizontal, direct the views of believers up, inspire them. The vertical line, dominating in the main division of all the surfaces, prevails in each of the ornamental motifs and elongated icon frames; it is balanced by slightly heavy lower part, which is divided into square elements with flourished crosses inside. The lower part is realized with the application of darker tone of wood, than light vertical surfaces, which, in addition, are filled with openwork ornament, while the lower part is made continuously without any gaps. The ornament decorates

not only the main surfaces, it goes outside the scope and it seems that the ornament is not subordinated to the strict geometrical shape of the iconostasis, but it creates the shape on its own, predetermines and decorates it at the same time.

The iconostasis for the chapel of the Deacon College in Kolomiya is designed in an unusual and original way. On one hand, it is structurally close to traditional Hutsul interior solutions, on the other hand, its accurate shapes, the proportion of unfilled surfaces with decorative surfaces, the use of semi-circular shapes distinguish it among others, made by S. Bzunko. (Fig. 2).

It is small in size, but its good compositional solution allows suggesting its monumentality and floral ornament is particularly elegant and rich. The semicircular holy doors are supplemented with segmental solutions applied in the deacon doors; the medallions with four Evangelists in the center of the composition are reproduced on side doors with flourished crosses inside. Openwork ornamental decoration gives the impression of a softening contrast to the strict vertical and horizontal lines, practically lack of any decoration.

Each iconostasis by S. Bzunko, made by him on his own or in collaboration, is a new demonstration of decorative possibilities of carved wood, music which is composed of harmonious octaves and melodious sounds, preservation of Hutsul traditions and a new word, a new vision, reflecting modern world.

A completely different approach of the artist is demonstrated in public interior solutions, made by S. Bzun'ko in cooperation with L. Yusypiv, I. Derkach, M. Zaviyskiy, V. Fundyur, I. Voronych, D. Rybak, A. Bzunko. They are the interiors of the tourist base "Carpathian stars" in Kosov city, tourist complex "Priyiteniya" in Bendera city (Moldova), interior assembly hall of the plant "Azovstal" in Mariupol city, Donetsk region, interiors of the Patriarchal Pilgrimage Center of the UGCC at the Cathedral Church in Ivano-Frankivsk city. In two latest cases, the artist pays special attention to the ceiling design, by decorating it with real decorative compositions, each of which is a monumental ornament, simple and solemn. He combines decorative and practical items, because lighting apparatus are a part of its structure and, thus, represent the only entity. In contrast to design of internal space of churches, where the dominant place, certainly, belongs to floral ornaments, the smooth delicate line of which fills key composite spaces, filled with deep sacred value and characterized by the aesthetic value, the interiors of public spaces are dominated by precise geometric structure, simple geometric shape with a minimum number of small elements.

In the assembly hall of the plant "Azovstal", the dominant feature is the square, which equally divides the space, appears to be similar to traditional Hutsul "windows", when considering the applied ornament. The ornament is simple and intuitive; the composition,

created on its basis, is easy and clear, even closer to the embroidery of Hutsul folk shirts than to traditional woodcarving.

Patriarchal Pilgrimage Center of the UGCC at the Cathedral Church in Ivano-Frankivsk city has structurally much more complex Quadrifolium, each of which is complemented by smaller motifs of "windows", "roses", "tears", floral ornament and dotted elements, richer and solemn at the same time (Fig. 3). In addition, the second sample shows that artists used wood in different colors. The central ornamental frieze contains chandeliers, as in the first sample. The rest of the composition in the ceiling proceeds with the stage design solution, decoration of icons, available in the premises.

Thus, it is necessary to outline that the main point in interior design solution consists in the purpose of the chosen premises, according to which the choice is made as to decorative elements, decoration structure, its position, definition of the whole composition. It is typical that S. Bzunko does not seek to simply decorate the interior but to realize its purpose by using decorative means and to give it a certain mood. Considering a church, the most dramatic element of which has remained iconostasis for centuries, its composition is based on sacral motifs; its construction is crisp and clear, with a clear dominant vertical line, while ornamental motifs evoke the sense of lightness. The iconostasis by the artist persuasively proves, that this is the only gate to the higher world, available for believers, the transition to which is possible only in a church. As B. Knysh aptly noted, that «ornaments of light open-work only prove the idea that an iconostasis is a window to the heavens. Natural texture of wood and its color impose mixed feelings of an archaic and modern design. The natural curves of lines used in the iconostasis composition directs to the main view – icon» [3:4]; the combination of the mentioned components allows creating a perfect work of art.

The artist has a completely different vision for public interior solutions. We can say that the decorative compositions, made for these institutions, are more restrained, strict and "official". They can be light, as in the case of the assembly hall "Azovstal" or in some way heavier, solemn, like Patriarchal Pilgrimage Center, but the inherent feature appropriate for all of them lies in decorating the whole space in premises, and not just some part of it, based on the traditional principles in decorating Hutsul internal spaces; reinterpreted and modernized traditional principles demonstrate inexhaustible source of folk art, life-time folk traditions. Besides, we have an example if the third trend in solving interiors by S. Bzunko, demonstrated in the decorative composition made for Dolynska boarding school (Fig. 4). Here there is no restraint inherent in addressing public spaces, also missing the lightness and solemnity of the iconostasis.

Here we point out simple interpretation of folk ornament combined with plant, zoomorphic and



Fig. 1. S. Bzunko. Iconostasis for the church in Maniavskiy Skyt Monastery



Fig. 2. S. Bzunko. Iconostasis for the chapel of the Deacon College in Kolomyia



Fig. 3. S. Bzunko, L. Yusypiv, I. Derkach, D. Rybak, A. Bzunko. Interior of Patriarchal Pilgrimage Center of the UGCC at the Cathedral Church in Ivano-Frankivsk



Fig. 4. S. Bzunko. Decorative composition. Dolynska boarding school

ornitomorphic elements, which the artist takes from folk tales well-known by children. In this way children gain an aesthetic sense on the example of outstanding woodcarving works; traditional motifs are gradually revealed in fairy tales, mastering of which from the early childhood is required to determine their ethnical identity.

Contrast and simple characters' images allow children to not get lost in a composition, and small details – to consider and study them, finding more and more details, each time evoking new interest. The author reduces the images of folk tale characters to a certain ornamental scheme, either symmetric or asymmetric, which is supplemented with the motifs of traditional Hutsul carving, rhythmic and balanced.

In addition to the mentioned three trends present in S. Bzunko's interior design solutions of different purposes, each with its own peculiar artistic language, it is necessary to outline the products of decorative purpose, intended for the space decoration. Such decorative products are: small shelves, decorative plates, wall or handmade crosses, decorative layers, chandeliers, etc. Through their embodiment, the artist aspires to the monumentality that enables the best perception of the product in a particular space, not allowing him to get lost, but on the contrary - to create a certain environment, to demonstrate the unity of the ancient, folk with contemporary traditions, and the actuality of this symbiosis.

Conclusions. To sum up it is necessary to outline that, according to the creative works by S. Bzunko, three trends are available in interior design solutions; the choice of a trend is conditioned by interior purposes, such as:

1. Sacred spaces solutions, carried out thanks to creating a single entity of an iconostasis with architectural ornaments, paintings, decor. Woodcarving works (iconostases) in this case are simple and well structured; ornamental motifs combine plant and geometric components with significant dominance of former motifs, directed upwards, complement and enrich the church interior, filled with symbolic meaning emphasizing their role in sacred ceremonies.

2. Public spaces with decorative layers. Plant motifs are used only as a complement to constrained, strict geometric shapes, which, in fact, predefine the space interior. Their lines are boring in some way; the author often places them on the ceiling, creating particular decorative friezes with chandeliers in their centers.

3. Child care institutions. They use decorative layers, the structure of which is completely different. They illustrate traditional Ukrainian folk tales, the

composition of which has a strict ornamental structure. Clear and simple for children, folk tales are realized in a perfect aesthetic form; plant, zoomorphic and ornitomorphic motifs are interrelated, supplemented with traditional motifs of Hutsul dry cutting.

We want to remind that an environment is a space filled with interrelations between people, a combination of spiritual and materialistic world. When such an environment is created by an artist owning extraordinary developed aesthetic sense, it gains its own face, which is able to transmit its mood to people staying in the environment. All interiors by S. Bzunko, without exceptions, are extremely bright and warm; they awaken the desire for beauty in every detail, remind about our roots and demonstrate the embodiment of new ethno-art tradition, its actuality.

Prospects for further research. The theoretical achievements in the study on the possibility of folk woodworking application in modern interior design solutions should be complemented with the study of creative works by A. Bzunko, M. Basystyy, B. Dileta, P. Korpanyuk, S. Korpanyuk, A. Krytskalyuk and the artists, who work in the mentioned direction. The results gained in the course of the research can become a reason for creating a new trend in interior design solutions inspired by folk art; the results can help avoid such a negative phenomenon as kitsch.

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