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## HARMONIZATION OF UNIQUE UNIVERSAL RELATION OF THREE DIMENSIONAL TEMPLE SOLUTIONS AS DOMINATING SPIRITUAL SACRED RENOVATION OF ARCHITECTURAL ENVIRONMENT IN UKRAINIAN VILLAGE

*Kiuntsli R. Harmonization of unique universal relation of three dimensional temple solutions as dominating spiritual sacred renovation of architectural environment in ukrainian village.*

*Creative rethinking of unique features of Ukrainian sacred architecture. Implementing them in new forms and materials — a task for modern architects.*

**Keywords:** *Harmonization of unique universal relation, Modern church architecture, Architectural environment of Ukrainian village.*

**Ключові слова:** *Гармонізація унікально-універсальних співвідношень об'ємно-просторових вирішень храму як домінуючої духовно-сакральної реновації архітектурного середовища українського села. Творче переосмислення унікальних рис української сакральної архітектури, втілення їх у нових формах і матеріалах — завдання для сучасних архітекторів. Власне унікальність української сакральної архітектури не повинна залишатися у фіксованому вигляді XVI — XIX століть. Архітектурні форми сакральної архітектури повинні розвиватися і виражати зміни і часу, і погляди сучасників. Кожен період нашого життя повинен бути оригінальним у своїй творчості, поповнювати і розвивати традиції в нових соціально-політичних умовах, підкреслювати унікальність та самобутність сакральної архітектури в архітектурному середовищі культурно-мистецького простору України.*

**Ключові слова:** *гармонізація унікально-універсальних співвідношень, сучасна церковна архітектура, архітектурне середовище українського села.*

**Ключові слова:** *Гармонизация уникально-универсальных соотношений объемно-пространственных решений храма как доминирующей духовной сакральной реновации архитектурной среды украинского села. Творческое переосмысление уникальных черт украинской сакральной архитектуры, воплощение их в новых формах и материалах — задача для современных архитекторов. Собственно уникальность украинской сакральной архитектуры*

*не должна оставаться в фиксированном виде XVI — XIX века. Архитектурные формы сакральной архитектуры должны развиваться и выражать изменения и времени, и взгляды современников. Каждый период нашей жизни должен быть оригинальным в своем творчестве, пополнять и развивать традиции в новых социально-политических условиях, подчеркивать уникальность и самобытность сакральной архитектуры в архитектурной среде культурно-художественного пространства Украины.*

**Ключевые слова:** *гармонизация уникально-универсальных соотношений, современная церковная архитектура, архитектурная среда украинского села.*

**Problem Staging.** The uniqueness of the Ukrainian sacred architecture cannot remain in a fixed form of architectural solutions in large styles from past centuries. Architectural forms of modern religious architecture must develop and express the changes taking place in society. Creative rethinking of past generations' achievements, transformation and shaping up to modern standards, the harmonious combination of unique and universal in three-dimensional solutions of church architecture, the return of the traditional visual silhouette with dominant church to Ukrainian village is a spiritual and sacred foundation of renovation architectural environment of Ukrainian village.

**Analysis of recent research and publications.** A number of scientists engaged in research of Ukrainian church architecture, place of church in architectural and spatial resolution and architectural environment of Ukrainian village. Those include: I. Mohytych, J. Taras, M. Rappaport, Y. Aseyev, P. Beletsky, V. Vechersky, O. Krushynska, L. Prybyeha, D. Shevtsov, A. Danyluk, R. Beetle and others.

This research is due to the emergence in church architectural practice of intuitive and subjective spatial planning solutions of temples without thorough historical analysis, knowledge and traditions. The author aims to share knowledge of cultural and artistic character and outline some considerations about the architectural and artistic solutions to the church and its place in the structure of rural settlement in modern conditions.

**Objectives.** Skillful combination of the traditional construction of the temple by folk craftsmen with modern requirements of three-dimensional spatial solutions and application of new materials, combining traditional and universal — the way to the creation of modern church architecture, harmonization of uniquely universal relationships. Returning of visual silhouette of traditional Ukrainian village with the dominant church is an important task for self-preservation of Ukrainian nation and restoration of its cultural and artistic memory.

**Main material.** Community center building in the Ukrainian village church deserves special attention. Visual silhouette of Ukrainian village with the dominant church was formed for centuries. The church has become a strong link connecting Ukrainian generations.

Ukrainian churches has been marked by a combination of organic forms, delicate relationship with the

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environment for centuries. Without them, the village in Ukraine was unthinkable. In fact, they were often the main dominant visual silhouette of rural landscape.

Architectural and landscaping organization of the Ukrainian village is, first, the form and content of its link with the natural fundamental principle, territorial, functional and compositional where the church occupies a dominant and worthy of its purpose place.

Church architecture of the Ukrainian village, which is mainly sacred wooden architecture, has its own historical development and is a unique phenomenon in the world of architecture. Ukrainian Christian church, the soul of the Ukrainian people, is embodied in visible and inherent forms. It outlines special composition solutions which have such a strong foundation in its architecture, that the image of the Ukrainian church becomes a symbol of the nation.

The rural church is predominant in the village and is raised up above the public, domestic and farm buildings. It emphasizes its architecturally strong spiritual ascents of the villagers, as well as the authority of the Church and its uniting powers. Rural churches form the main vertical architectural space of the village. However, its size is not oppressive to the surrounding village architecture. Rather, it compliments its harmonious rural idyll landscape created by local residents and the nature. As well, it emphasizes the role of unsurpassed talent of craftsmen. Ukrainian rural churches embody century-old tradition, craftsmanship of peasants, their skills, preferences, and belonging to a particular cultural community.

Without deep canonical knowledge, our ancestors built churches in beautifully landscaped places that spoke about the perfection of Lord's creation and gave rise to a sense of peace and harmony. Yaroslav Kravchenko wrote about preservation of the harmony between temple and the environment: "It would be wrong to view place of worship alone separate from the natural environment, because it is the natural environment itself was skillfully used by craftsman's hands (fences from local materials — stone, boards, entrance gate, bell tower, spreading mighty trees around the building) to create the whole picture, which provides Carpathian churches with unique picturesque characteristics.

To better view and understand the construction, the master builder paid special attention to its silhouette and high-altitude composition for better contrast with the space and the environment. Organic combination of churches with nature can be seen primarily in the configuration of the building, in the transition from heavy parts to the milder forms of completion with wooden shakes roofing in the description of church surrounding and creates a smooth transition from the enclosed space to the outside environment"[4: 468–469].

Describing harmonious perfection of the Ukrainian Church, Vladimir Sichynskyi wrote: "Finished integrity and harmonious, stylish amalgamation of individual architectural forms extended not only to the

whole structure of ancient Ukrainian Church, but transferred to all neighboring buildings and whole surrounding complex — tower, chapel entrance gate, fence" [7: 48].

Building material is one of the characteristics of the architectural structures in Ukrainian village and its architectural environment. The moderate climate of forest-steppe zone tied the Ukrainian peasant to the material from which he erects the building. It is only natural that all the rural churches in Ukraine were originally made out of wood, which indicated the level of wealth, cultivation method of building materials, and traditions. Warmth and softness of the wood provided comfort and cosines of buildings in the Ukrainian village, while urban stone structure were known for its coldness and high walls.

The building material of Ukrainian churches and wood particularly contributed to the emergence of a unique design for the top of the structure, the most distinctive feature of which is a specifically engineered dome. Doctor of Art Grigory Logvin believes that understanding of the internal space as a whole, where its individual components merging one into another, "creates an organic unity with the specific feature and disclosure of internal space with a design of dome which has no analogues in the world of architecture. Such design is called 'zalom'" [4: 18].

"Repeating several times, gradually decreasing the width, 'zalom' creates rhythmic tapering of the top, providing harmonic softness to the outlines of the dome. Artistic expression of the churches accomplished by plating upper shingles, eliminating stiff geometric lines from overall roofing" [2: 50].

The unique design of the top of Ukrainian churches has become not only an original work of Ukrainian architects but also an integral feature of the temple, which has received some symbolic meaning of "vozvysshennia" or spiritual rise, symbol of the heavens that are visible and accessible in the structure of the church's micro universe.

"Creating three-dimensional structure of the tower building, open from top to bottom (the inner space of the church is open to the light dome or lantern) framing in terms of churches, which have no analogues in any school of architecture in the world, shows the kind of unique and high culture of our people" [6: 81].

The essential foundation of the main building block of a wooden Ukrainian church architecture became a square frame or "zrub", stacked bars or logs connected in corners by locks of different types. This is the fundamental difference between what is accepted in Europe's west and north framework system (such as a stable beam), which limited the creative possibilities of builders, bypassing the problem of deep disclosure of internal space. Summarizing the research of their predecessors, Gregory Logvin argues that the symmetry of the composition in plans and volumes can be reduced to two types of three-compartment, cruciform plan and the number of tops from one to nine [5: 418].

If we take into account “zrub” size variations and their proportionality, then we must say that “we practically have never seen two completely identical churches” [5: 419]. Historically, the territory of Ukraine was divided into regions that had different governments but also due to different climatic conditions, Ukraine developed various types of folk church buildings. Only one requirement was mandatory for all — three-compartment and cruciform plan of the church. On Ukrainian ethnic territory, there are fifteen types of architectural wooden church building. The most pronounced in the architectural and spatial solution are those that convey the nature all types of wooden churches. Four main ones as follows: Lemko’s, Boiko’s, Hutsul’s, and Central-Eastern’s Ukraine.

It should be noted that the Ukrainian sacred architecture X–XIX centuries is a breath of its time, which absorbed opportunities, skill, practicality, aesthetic values of the Ukrainian nation. Actually, traditional wooden church architecture is the natural “baby” of Ukrainian nation, not spoiled by fashionable trends and foreign influences.

To date, no architectural creation captures the essence of Ukrainian soul more than wooden church architecture. The Soviet regime especially, brutally demonstrated its pressure on the most unique creation of the Ukrainian people — the church, where the destruction of temples and burning of icons was encouraged and rewarded. Although the Ukrainian religious spirit was not eradicated by Soviet system, some church traditions were lost.

Stagnation in the development of national temple construction was partially offset by the construction of the temple in the diaspora where active efforts were made to preserve Ukrainian traditions and embody the unique features of the Ukrainian sacred architecture in modern universal architecture in the postwar building boom.

Radoslav Zhuk, an architect in Ukrainian diaspora in his projects, promotes new forms of expression of traditional Ukrainian architecture, creatively transforming Ukrainian architectural heritage in the modern language. He focuses on the unique phenomenon of Ukrainian sacred architecture — visual rhythm of the silhouette, three-compartment plan and pyramid like structure in three-dimensional solutions.

In his study, Radoslav Zhuk applies the method of geometric abstraction and concludes that “despite the difference not only in general terms, these churches (four main types — Lemko, Boiko, Hutsul, Central and Eastern Ukraine — Ed.) but also well in their detailed shapes, geometric abstract schemes of these structures indicate essentially common rhythmic relationship of their main components” [3: 43]. According to the author, Radoslav Zhuk actually launched the method of combining unique with universal in three-dimensional solution of churches. He achieved this by implementing the method of rhythmic features in basic types of wooden church architecture and their visual silhouette interpretation in modern architecture of the temple.

In authors’ view, the harmony of uniquely-universal relations in three-dimensional resolution of churches, combination of traditional and modern not in mechanical repetition forms of the past but creative interpretation in contemporary language, is the most promising perspective.

Experiments of the Soviet era were not only ineffective but also confirmed the strength of the genetic memory of the people. Since independence, Ukraine experiences the rapid construction of temples which have positive impact on changes in the structural and rural planning organization of settlements. Along with the already formed village centers new sub-centers emerge with the dominant which is the church.

For example, in the village Vuzlove Radekhiv district, Lviv region (an exemplary village by Soviet classification) a water tower is designed as the dominant structure of the village community center which serves as a viewing tower as well. The temple, which was built since independence attracted new construction development with spiritual direction, and changed the visual landscape of the village by dominating in it.

The return of the visual silhouette of the traditional Ukrainian village with the dominant church is the path to revival of a spiritual and sacred, harmonized architectural environment. Without it, it is impossible to revive the Ukrainian village. One of the important challenges that must be addressed during the architectural planning in reconstruction of the modern village is the change of the three-dimensional environment by making space for the temple which will bring back traditional visual silhouette to the Ukrainian village.

This should be taken into account when choosing the location for the church in the countryside, where the natural landscape is one of the main factors in the background of low-rise buildings.

**Conclusions.** The current national-cultural revival in Ukraine pushed the process of rethinking the social role of religion and church. The church returns its position in public life as a unifying force of Ukrainian community and in architectural and spatial environment as an important structural element of architectural composition.

Christian culture is the main source and feeds rustic architectural landscape. High dominate buildings are not just architectural accents but an accent of modern town development. Traditional aesthetic concept based on Christian values has viability and contains deep sacred and symbolic content.

The concept of the church as the dominant high-rise modern media must be protected by rural traditionalism as a universal value independent from the context surrounding the new construction. Here we must take into account “the emotional possibilities of architectural symbolism“ that are “not less important in establishing a sense of human dignity and the respect for human values of the individual” [1: 101].

Despite the existence of various schools of sacred building, Ukrainian church architecture developed its

own standards, tastes and views on shaping and planning-composite solutions. Uniquely versatile proportions of Ukrainian church architecture based on the concept of established forms and planning solutions were deeply preserved and adhered to by national architects. They tried to improve shapes and proportionality. The historical styles also subordinated to this concept and this is why Ukrainian Church has always differed from others in its uniqueness.

Creative rethinking of unique features in Ukrainian sacred architecture, implementation of the new styles and materials — task for modern architects. The uniqueness of Ukrainian sacred architecture must not remain in a fixed form of XVI–XIX centuries. Architectural forms of sacred architecture must evolve and express changes of the time, and the views of contemporaries. Each period of our lives must be original in its creativity, enrich and develop traditions in the new socio-political conditions, underline the uniqueness and originality of religious architecture in the environment of cultural, artistic space of Ukraine.

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