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## **Architectural and artistic features of the Church of the Most Holy Mother of God Cathedral in the village of Remeniv, Lviv region**

**Abstract.** The relevance of this study lay in the investigation of the Church of the Cathedral of the Most Holy Mother of God in the village of Remeniv, Lviv region, which belonged to the Galician authentic architecture of the early 20<sup>th</sup> century. Its design was based on the Byzantine cross-shaped structural type of churches, stylistically combined with traditional Ukrainian art. The purpose of the study was to analyse the spatial and planning structure of the church and to identify its characteristic architectural and artistic features. The research methodology was based on a comprehensive approach, using both theoretical and empirical research methods, including historical-architectural analysis (stylistic and architectural-compositional). This article was the first to explore the architectural-spatial structure of the Church of the Cathedral of the Most Holy Mother of God in Remeniv. The study identified the characteristic features of architectural expression, which were primarily manifested in the church's planning, its compositional, stylistic, and plastic solutions. It had been found that the architectural image of the Church of the Cathedral of the Most Holy Mother of God reflected the stylistic and constructive features typical of churches in Western Ukraine in the early 20<sup>th</sup> century. The plastic and stylistic design of the iconostasis and side altars of the church had also been analysed. It had been established that the church under investigation had significant architectural and artistic value, reflects national identity in architecture, and belongs to the cultural heritage of Ukraine. The monument not only reflected the spiritual and national cultural worldview of society during a specific historical period, but also demonstrated a high level of craftsmanship, building skill, and artistic quality. The practical value of this research lay in the application of its findings in the theory of Ukrainian architecture and in the further study of this sacred heritage site

**Keywords:** nave; facades; altars; church interior; paintings; iconostasis; stained glass windows

### **INTRODUCTION**

In the social life of the Ukrainian people, churches played a special role as the main spiritual and cultural centres of society. Accordingly, great attention was paid to the artistic

decoration of the shrines. Church architecture had special architectural imagery, stylistic richness, artistic and compositional features, and cultural and religious significance.

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Ukrainian churches are rich with architectural forms, compositional and constructive solutions, and have a majestic harmony created by ancient architects according to canons. Depending on the level of artistic craft and construction skill, the sacred building acquired artistic expressiveness. The Ukrainian churches built at the end of the 19<sup>th</sup> and the beginning of the 20<sup>th</sup> centuries had characteristic architectural, constructive, and artistic features that speak eloquently about that period. At the beginning of the 20<sup>th</sup> century, the Ukrainian Church actively supported artists, architects, and artists, and stimulated the development of contemporary art. The study of the peculiarities of the national architecture of Ukrainian churches at the beginning of the 20<sup>th</sup> century and their influence on the development of sacred architecture as a whole became especially relevant. Such churches included the Church of the Cathedral of the Most Holy Mother of God in the village of Remeniv near Lviv. The study of the church represented a cognitive aspect in the study of the national sacred architecture of the specified period.

The study of national identity in the sacred art of Galicia in the first half of the 20<sup>th</sup> century was devoted to the work of M. Studnytska & R. Studnytskyi (2021). The search for the national style of the churches of Western Ukraine was studied by O. Diachok (2020). N. Novoselchuk (2022), examining Ukrainian modernism in the context of overall cultural development, characterised churches in the Poltava and Kharkiv regions. B. Cherkes *et al.* (2019) analysed the work of western Ukrainian architects from the late 19<sup>th</sup> to early 20<sup>th</sup> century, noting the national church identity in their sacred heritage while considering the latest trends in European construction. In their work, B. Cherkes & O. Dyachok (2019) analysed the state of preservation of sacred structures in small towns and villages in the lands of Galician Podillia. O. Herii (2021), studying national ornamentation in the interiors of churches in Western Ukraine from the late 19<sup>th</sup> century, established that artists used medieval ornamentation combined with traditional Ukrainian patterns in their church decorations. S. Olianina (2019) in her work, studied the volumetric structure of monumental Ukrainian iconostases and the factors influencing their architectonics. M. Pelekh (2022) thoroughly investigated the stylistic and iconographic features of iconostases and altars of churches in Galicia in the period after the Zamoytski Cathedral. Artistic and figurative aspects and features of the manufacture of classical stained glass windows were studied by I. Gakh (2019).

The purpose of the article was to analyse the architectural-spatial structure and artistic qualities of the Church of the Cathedral of the Most Holy Mother of God in the village of Remeniv, Lviv region, to identify the characteristic features of the architectural-artistic solution of the church and to determine the value of the monument.

## MATERIALS AND METHODS

The methodology of the study of the Church of the Cathedral of the Most Holy Mother of God in Remeniv, built at

the beginning of the 20<sup>th</sup> century, was based on the application of general scientific (empirical, theoretical) and special professional methods and reveals ways of understanding the architectural and artistic image of the temple. At its core, the study contained a scientific search for studying the regularities of building a church in existing situational conditions, its artistic solution in the absence of a source base about the sacred structure under study.

The visual inspection of the sacred architectural monument carried out at the first stage of the study made it possible to determine the range of urgent problems of the phased study and allowed to schematically record the planning and spatial structure of the Church of the Holy Mother of God in Remeniv. The analysis of literary sources made it possible to determine the level of study of the object. In the process of analysing cartographic sources, it was possible to determine the topographic conditions of the area in which the Church of the Cathedral of the Most Holy Mother of God in Remeniv was built. By analysing archaeological excavations conducted on the territory of the village of Remeniv, its ancient origin of the cultures of the Early Scythian period, the Chernyakhiv and Princely periods (11<sup>th</sup>-13<sup>th</sup> centuries) was determined (Konoplia & Oprysk, 2009). Using the method of art analysis, the artistic features of the early 20<sup>th</sup>-century church architecture and decorative decoration were revealed, and the artistic value of the temple was determined. On the basis of the analysis of artistic and plastic means of solution, the characteristic features of architecture and artistic features of the solution of the Remeniv church were determined. The compositional analysis made it possible to reveal the volumetric architectural and constructive structure of the Church of the Cathedral of the Most Holy Mother of God and to reveal the regularities of its compositional solution. The stylistic analysis made it possible to study the individual features of the architectural and artistic solution of the church architectural monument. On the basis of the conducted stylistic and compositional analysis, the theoretical part of the study of the Church of the Cathedral of the Most Holy Mother of God in the village of Remeniv, Lviv Region was formed to study the features of the sacred building of the beginning of the 20<sup>th</sup> century.

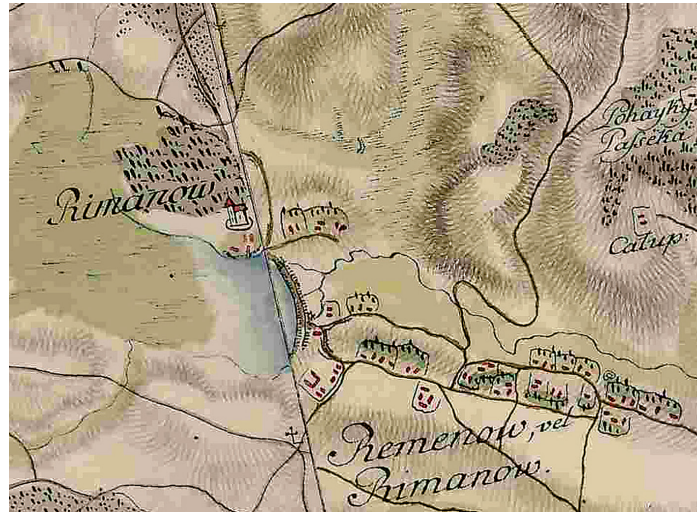
## RESULTS AND DISCUSSION

The ancient village of Remeniv of the Early Scythian, Chernyakhiv and Princely Cultures (11<sup>th</sup>-13<sup>th</sup> centuries), located on both sides of the Dumnytsia River, a tributary of the Poltava River, 21 km from the regional centre – the city of Lviv and 21 km from the Kamianka-Buz district centre (Konoplia & Oprysk, 2009) (Fig. 1). The village is located in favourable natural climatic conditions for population living and farming. Remeniv is located in the western part of the territory of modern Ukraine. The road from Lviv to Volyn passed near the village of Remeniv. The first mentions of the village date back to 1399. In 1649, the village had four acres of land, and the village belonged to Teofila Danylovych and Jacob Sobieski (the parents of the Polish



king Jan III Sobieski). The village was repeatedly resold and passed to different owners, whose estates suffered from

frequent fires due to the disobedience of the village community (Laba, 2020).

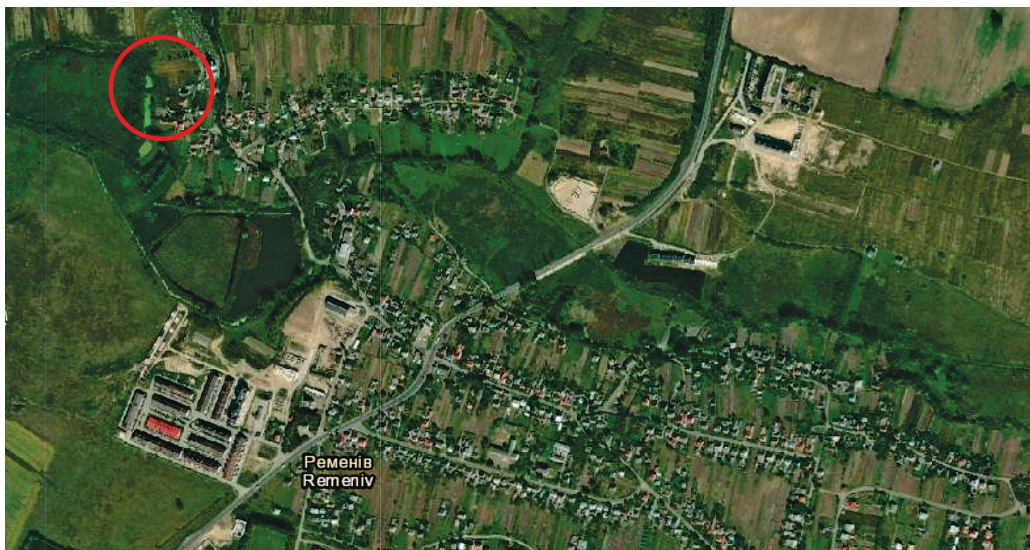


**Figure 1.** The original Church of the Cathedral of the Most Holy Mother of God on the map of F. von Mig in the village of Remeniv

**Source:** Remeniv – detailed printable paper map (n.d.)

On the western outskirts of the village of Remeniv, on a hill, stands the majestic Orthodox Church of the Cathedral of the Holy Virgin (Fig. 2), which dominates the village buildings. The establishment of the feast of the church of the Cathedral of the Most Holy Mother of God belongs to the early times of the Christian Church. In the 4<sup>th</sup> century, Bishop Epiphanius of Cyprus, as well as Saint Ambrose of Mediolanus and Blessed Augustine, in their teachings on

the Christmas of Christ, combined the praise of the newborn baby Jesus with the praise of the one who gave birth to him – the Virgin Mary. The Cathedral of the Holy Mother of God is celebrated on the second day after Christmas. This celebration was established by the VI Ecumenical Council held in 681. The holiday glorifies the Mother of God and celebrates all the privileges given by God to the Virgin Mary: incarnation, virginity, and motherhood.



**Figure 2.** Church of the Cathedral of the Most Holy Mother of God on the topographic map of the village Remeniv

**Source:** Satellite map of the village Remeniv (n.d.)

The brick church was built in 1908 according to the project of the architect Kazimir Rychytskyi (Kazimezh Zhechytskyi) next to the original wooden church

(Slobodian, 1998) as a Greek Catholic temple. Since July 31, 1991, the church had been registered as an Orthodox Church of the Cathedral of the Most Holy Mother of God

of the Kyiv Patriarchate, and since 2019 the church had been functioning as part of the Lviv-Sokal Diocese of the Orthodox Church of Ukraine (OCU). Initially, a wooden church was built in Remeniv in 1726 in honour of the Flight into Egypt of the Blessed Virgin Mary (Fig. 3). It was consecrated by the dean of Kulikiv, Father Ivan. The date of construction was engraved above the entrance door of the church and also indicated in the inventory of 1838 (Laba, 2020). The wooden church was three-log, one-story, the square log of the nave at the dome turned into an octagonal shape, oriented with the altar to the east. The plan of a three-log church with three log cabins arranged in a straight line from east to west had been known in the Ukrainian tradition of wooden church building since the 16<sup>th</sup> century (Antonovych, 1925). The three-story church in Remeniv was covered with one high dome above the middle log. The dome and the roofs above the babynets (women's vestibule) and altar were covered with shingles. The material for building the church was oak and pine. The floor of the temple was laid with boards. The church had an iconostasis decorated with carvings with four icons of the first tier. In the altar on the throne was a carved ark. There was a carved ark (ostensorium) for storing the Holy Mysteries of Antimins with relics. The altar was decorated with a large central icon of the Nativity of Christ on a wooden base in the shape of a sphere in a wooden carved frame. The image of the Transfiguration of the Lord on canvas was placed above the altar. On the left, in the wall transom, there was credence table, above which was placed an icon of the Virgin Mary on a wooden base, next to the Shroud, painted on canvas. The church had a carved wooden iconostasis, which was restored in 1874. The church was bright and spacious with two oak doors – from the west and from the south. When the wooden church was dismantled in 1910, the iconostasis was sold in the village of Zibolka (Laba, 2020).



**Figure 3.** The original wooden Church of the Cathedral of the Most Holy Mother of God in the village of Remeniv, 1726

**Note:** dismantled in 1910

**Source:** V. Slobodian (1998)

There was a cemetery near the church, surrounded by a fence, to which a gate from the priest's garden and

a door from the street led. A wooden belfry was placed on the side, sheathed with boards and covered with shingles, covered with a shingle roof, which had 3 bells. In 1906, due to the dilapidation of the wooden church, the parish committee headed by the rector of the church J. Ivanets decided to build a new brick church. Priest J. Ivanets asked the architect Kazimierz Zhechytsky to develop a project and estimate for a single-domed brick church. However, the community and other members of the parish committee wanted the church to have three domes over the narthex, nave, and altar. Priest J. Ivanets decided that the church should have one main dome and two front domes above the narthex. At the same time, an agreement was concluded with the church builder Vasyl Spodenko from Olesk, and materials (lime, brick, stone, and sand) for the construction of the new church began to be brought. In the spring of 1907, the construction of a new brick church in honor of the Cathedral of the Holy Virgin began next to the old wooden church. The construction of the temple was completed on November 7, 1908, although the finishing works continued until August 4, 1909 (Laba, 2020).

It was worth noting that Kazimierz Zhechytskyi was born in 1875 in Ivanivka, graduated from the architectural faculty of the Lviv Polytechnic, after which, in order to deepen his knowledge, he travelled to Germany, Italy, and France. He also developed the projects of the Church of the Transfiguration of the Lord in the village of Potorytsia, Sokal district (1909, destroyed in 1964) (Slobodian, 1998), in the village of Sknyliv, Zolochiv district (Laba, 2020) and the church in Sokolovtsi, Buska district (1904) (Lewicki, 2005). The Church of the Cathedral of the Most Holy Mother of God in Remeniv is located on a hill, on the outskirts of the western part of the village, and is the main town-planning dominant and is well visible from a long distance. Stairs leading to the church from Zarichna Street lead to a well-arranged courtyard, in the centre of which the church is located.

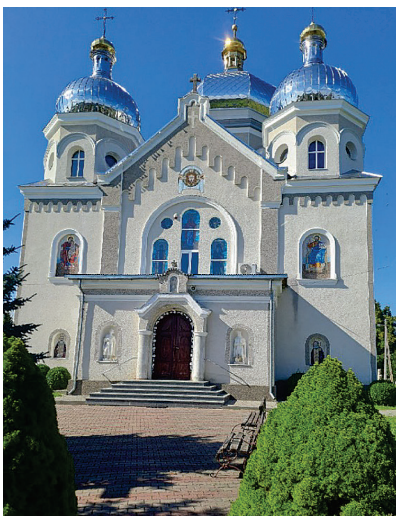
The architecture of the church was executed in the style of historicism of the beginning of the 20<sup>th</sup> century, characteristic of the Western Ukrainian region. According to the compositional solution, it is a three-part, three-bay cross-domed temple with a central high dome on an octagonal drum above the central cross and two domes crowning the corner towers adjacent to the nave (Figs. 4, 5). The three domes symbolise the Holy Trinity, and their bulbous shape symbolises the flame of a candle. All domes were crowned with crosses, which were a symbol of Christ's victory over death. According to the shape of the building, the brick church of the Cathedral of the Most Holy Mother of God was cruciform in plan, oriented with the altar to the north with the sacristy and palamarnya (a special room in the church for storing things that were used for the service and in which order the palamar), symmetrically attached to the east and west, and a small narthex adjoins it from the north. This orientation of the vaulted part of the temple was conditioned by the urban planning situation existing at that time. The Church of the Cathedral of the Most Holy



Mother of God in Remeniv had its own architectural and planning peculiarities, which were manifested in the proportionality and ratio of the various structural parts of the temple: narthex, nave, altar, as well as the nature of the domed finish. Proportionally, the narthex was very small compared to the nave and the altar. The cruciform shape of the plan indicates that the basis of the Christian church was the Lord's Cross, through which the faithful acquire salvation (Kodin & Panov, 2008). In the interior of the temple, there were three arms of a spatial cross, rectangular in plan, with the lateral ones short, and the southern one elongated, twice as long as the lateral ones. The apse was pentagonal, pierced by two arched windows, decorated with stained glass windows of the Mother of God with the baby Jesus in her arms and Christ the teacher.



**Figure 4.** Church of the Cathedral of the Most Holy Mother of God in the village of Remeniv, 1908  
**Source:** V. Slobodian (1998)



**Figure 5.** The modern view of the Church of the Cathedral of the Most Holy Mother of God in the village of Remeniv  
**Source:** photo by the authors

From the outside, the apse was crowned with a hollow lantern. All arms were of the same height and ended externally with triangular pediments decorated with dentils, triple elongated arched windows arranged in arched niches, and mosaic icons above them. All the mosaic icons on the facades of the church were made by the artist Mykhailo (Surname unknown). The central volume of the church was stretched along the north-south axis.

The main southern front facade with a protruding narthex was accented by a triangular pediment with triple elongated stained-glass windows in an arched niche, a mosaic icon of the Savior Not Made by Hands in a medallion. The main facade was flanked by two two-story towers topped by domes on octagonal drums. The towers on the first tier were decorated with mosaic icons in arched frames (they used to be windows). The octagons of the tholobate of the second tier of the towers cut through alternating arched and round windows. The characteristic features of the architectural and spatial structure of the Cathedral of the Most Holy Mother of God were that it appealed to Sophia of Kyiv with its domed two towers, and to the wooden Ukrainian churches with its three-spire.

A wide staircase led to the temple. The entrance to the church was highlighted by a portal decorated with two symmetrically placed columns, a wide broken cornice, a figured pediment with an icon of the Resurrection of Christ in a small elongated arched niche and symmetrically placed deep arched niches with sculptures of Saints Volodymyr and Olga. The towers on the main facade had their purpose: one tower served as a belfry, the other – for storing church items. Since 1991 only choristers climb the spiral staircases in the towers.

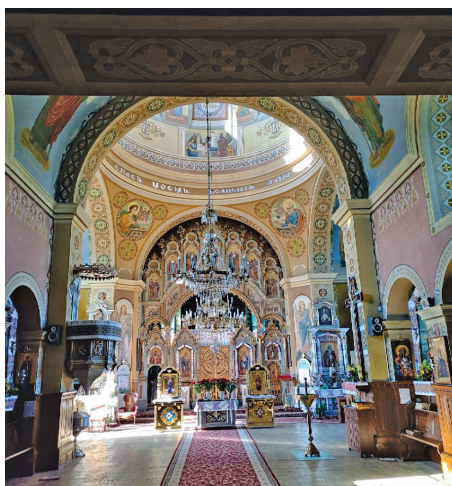
In order to understand the architectural and spatial solution of the church, it was worth noting that the creed and dogmatics in Orthodox churches in all regions of Ukraine remained unchanged, but there was regional specificity in the ritual sphere, which arose as a result of interaction with national cultures, therefore elements of local national culture, traditions, and rituals were included (Krasilnikova, 2017). As a result of Galicia being under the rule of Austria-Hungary, there was a religious and cultural borrowing of rites, and a religious and cultural phenomenon of ritual and artistic decoration of temples was created. In this way, regional peculiarities of the organisation of church life appeared, which, in turn, was reflected in the architectural and artistic structure of the temples, where icon painting, carving, and sculpture were combined both in the interior and in the external stylistic solution of the temples of the Eastern rite.

It should be emphasised that at the beginning of the 20<sup>th</sup> century, the architects of Galicia turned to the ancient national history of culture and Christian faith. They embodied the innovative ideas of temple construction, using the wealth of means of Christian architecture of previous periods. In the architectural image of the cross-domed three domes Church of the Cathedral of the Holy Mother of God, the architect K Zhechytzky managed to combine the



traditions of historical styles and Ukrainian national art, using elements of the spatial and plastic solution of brick and wooden architecture (Studnytsky, 2014). A characteristic feature of the planning-spatial solution of the cruciform Remeniv church was the emphasised centrality with a high central dome above the middle cross, complemented by two identical but smaller domes above the towers, which symbolised the mysterious Divine presence in three hypostases: the Father, the Son, and the Holy Spirit.

The interior of the church had harmonious and rich decorative decoration. It was full of side altars on both sides of the iconostasis in the spacious arms of the temple, sculptures of Jesus Christ and the Virgin, a tetrapod in front of the iconostasis, a pulpit (a kind of pulpit), church objects: analogies, transoms in the northern part of the nave with unique iconographic images of scenes of the Passion of Christ, wall frescoes of saints, icons which gave the inner space a special spiritual sublimity. The solemnity of the interior was emphasised by the height opening of the volume of the church (Fig. 6). The central high dome above the central cross, resting on four powerful pylons, was decorated with ornamental belts, story frescoes on evangelical themes and religious symbols. The drum of the dome was pierced by arched windows, through which streams of light poured in and created the impression of an unattainable “firm sky”. In the sacral space under the dome of the temple, people in joint prayer were filled with heavenly bliss. The unity of the internal space in the church was perceived as indivisible, integral, and harmonious.



**Figure 6.** The interior of the Church of the Cathedral Most Holy Mother of God in the village of Remeniv  
**Source:** photo by the authors

The main spiritual architectural and artistic accent in the interior of the temple was the five-tiered iconostasis (Fig. 7) on the elevated sole. Placed in a semicircular vault, the iconostasis of the church was made in the style of “national romanticism”, where the icons in the iconostasis were depicted in pictorial movement, filled with spirituality and harmonious aesthetics. The architectural scheme

of the iconostasis of the Cathedral of the Holy Mother of God, made in accordance with canonical requirements, had its own artistic features. The clear, expressive structure of the iconostasis, the vertical and scaled construction of its lower and upper tiers, the canonicity of the iconography, the noble harmonised rhythmicity of the decor, and the national identity of the carving with the use of Hutsul and Boikos ornamental motifs created its individual imagery (Stepovyk, 2008). The entire surface of the iconostasis was turquoise, and the columns between which the icons were placed were covered with ornaments of Hutsul and Boikos motifs. The first tier of the iconostasis was uniquely designed, where the four icons of the Mother of God with the child Jesus, Christ the teacher, Saint Nicholas, and the Nativity of Christ, were finished in a peculiar way, were finished with figured decorative pediments decorated with religious symbols in medallions and floral ornaments, crowned with crosses. The royal gate with the image of the scene of the Annunciation and the four evangelists Matthew, Mark, Luke, and John at the corners of the cross in small medallions and the deacon’s door – with the image of archdeacons Lavrentiy and Stephen were made in the national modern style with the use of geometric carvings of Boikos ornamental motifs. In the decor, openwork geometric carving was combined with small flat carving floral ornament and bouquets of lilies – a symbol of the purity and holiness of the Virgin Mary. In the plastic solution of the iconostasis, the impact of the new structure scheme is felt, when the tier of the twelfth feasts was separated from the first row and forms an arch (Tymkiv, 2012). Thanks to the arched space above the first tier, a view of the throne icon and the altar opened. The national motif was present in the decoration of the third tier, where between the icons of the apostles, separated by narrow columns, Hutsul and Boikos geometric ornaments were used.

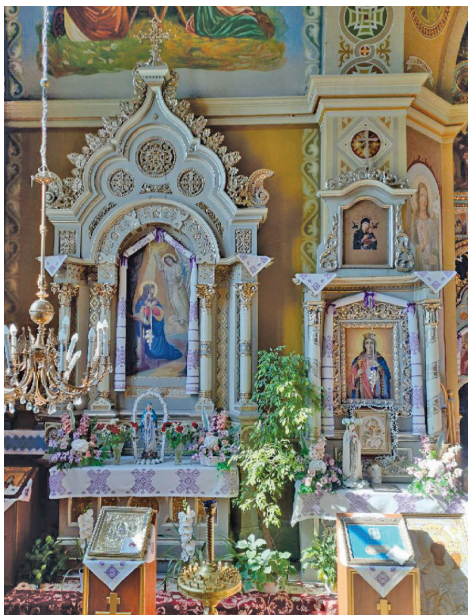


**Figure 7.** Iconostasis of the Church of the Cathedral of the Most Holy Mother of God in the village of Remeniv  
**Source:** photo by the authors



The internal space of the altar part of the temple was canonically and aesthetically resolved. Behind the iconostasis in the main altar part of the church, where the Holy Liturgy was performed and the bloodless sacrifice was offered, the holy throne was placed in the centre, on which the Sacrament of Holy Communion (holy eucharist) was performed. On the throne, the ark in the form of a seven-domed temple impressed with its scale and artistic solution. Behind the throne was a mountain place, and above it was a throne icon. On the left in the corner was a proskomidia table. Two stained-glass altar windows with a full-length image of Christ the teacher and the Virgin with Jesus, through which the sun's rays shone with coloured reflections, carried a religious meaning in the space of the altar and were perceived by people as divine light.

Additional side altars in the nave of the church were characteristic of churches of the 19<sup>th</sup> and early 20<sup>th</sup> centuries. They consisted of a small throne and an altar image in a decorative ark, which complemented the iconography of the iconostasis in the interior. The side altars of the Church of the Cathedral of the Most Holy Mother of God were originally dedicated to the "Heart of Christ", "The Perpetual Help of the Mother of God", and the icon of "Saint Nicholas". Since 1991, the side altars in the Church of the Cathedral of the Most Holy Mother of God were dedicated to the Annunciation of the Virgin Mary, the Great Martyr Barbara, Jesus Christ, and the prophet Elijah (Figs. 8, 9). The side altars were a continuation of the first tier of the iconostasis with identical architecture and national symbols that have survived to the modernity. The space under the dome and the walls of the temple with arches were decorated with frescoes of saints and stories on the Gospel theme and traditional ornaments with religious symbols.



**Figure 8.** Side altar of the Annunciation of the Virgin Mary in the village of Remeniv

**Source:** photo by the authors



**Figure 9.** Iconostasis of the Cathedral of the Most Holy Mother of God in the village of Remeniv

**Source:** photo by the authors

The church was decorated with modern stained-glass windows made by Bohdan Zadorozhny. Stained glass, as a special type of monumental and decorative art that originated in the Middle Ages and was actively developed in church architecture (Zadorozhny, 2013), was perceived by man as Divine light, something unearthly, which contributed to the elevation of his spiritual state. At the end of the 19<sup>th</sup> century and to the beginning of the 20<sup>th</sup> century, stained glass windows in the modern style were widely used in the western regions of Ukraine in the temples of the Western and Eastern rites. The stained-glass window was mounted on a metal frame made of pieces of glass (coloured, with a textured engraving, etching, etc. surface, painted with special paints) with the help of a lead or plastic tape that fills the seams between them (Marder, 1995). Special attention was drawn to the stained-glass windows of the Cathedral of the Most Holy Mother of God, which impressed with their aesthetics, composition, colouring, and artistic expression, making a powerful emotional impression on the believer. The stained-glass windows of the church were made in the Tiffany technique (Figs. 10-12). When using the "Tiffany" technique, pieces of glass are cut according to a given sketch, wrapped around the perimeter with copper foil, and soldered with tin. Its name comes from the creator Louis Comfort Tiffany. Stained glass windows of the "Tiffany" technique were characterised by a more detailed, sophisticated pattern and thinner and more refined lines. B. Zadorozhny in the stained-glass windows of the Remeniv Church combined the "Tiffany" technique, painting on glass and sintering at 640 degrees, as a result, the subject stained-glass windows acquired a picturesque character.



**Figure 10.** Stained glass windows in the altar of the Mother of God and Christ the teacher

Source: photo by the authors



**Figure 11.** Stained glass composition in choirs

Source: photo by the authors



**Figure 12.** Stained glass windows of the Intercession of the Virgin Mary, St. Amfilochius and St. Job of Pochaiv, in the choirs of the Cathedral of the Most Holy Mother of God in the village of Remeniv

Source: photo by the authors

The stained-glass windows in the altar with the image of the Mother of God with the child Jesus and Christ (Fig. 9) the teacher and the stained-glass composition in the choirs of the church with the image of the Intercession of the Most Holy Mother of God and Saints Job and Amfilochius of Pochaivsky (Figs. 10, 11) attracted attention with their spirituality, peacefulness, colour, aesthetics, composition and artistic expression. The belfry was an obligatory volumetric and spatial element through which the temporal organisation of the spiritual life of believers was carried out. The modern belfry, located from the east in front of the church, with three arched openings in which bells were suspended. It was a complementary spatial dominant of the temple complex. The territory of the Church of the Cathedral of the Most Holy Mother of God was surrounded by a fence around the perimeter.

The Church of the Cathedral of the Most Holy Mother of God in Remeniv, Lviv region, which remained largely unexplored in terms of architectural and artistic aspects, belonged to the churches of the early 20<sup>th</sup> century and was built in the Art Nouveau style. It was worth emphasising that Ukrainian churches in the Art Nouveau style were built during the period of socio-political and national upsurge and activation of the clergy, the emergence of artistic movements, which contributed to the development of education, science, architecture and art (Studnytska & Studnytskyi, 2021). Many architectural researchers had conducted research on churches in the Art Nouveau style in Ukraine, who, while revealing the characteristic features of modernist churches, emphasised the originality of their architectural and artistic solutions. H. Bobosh (2004) substantiated the formation of a new Ukrainian style of modernist churches based on an analysis of socio-political events and the emergence of artistic movements that took place in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries in Galicia and characterised the distinctive architectural features of the temples of that time.

R. Hnidets (2007) argued in his research that since Galicia in the second half of the 19<sup>th</sup> and early 20<sup>th</sup> centuries was the centre of national revival with a high spiritual and cultural outlook of society, this prompted architects to search for new forms in church architecture based on national traditions and medieval innovations, which demonstrated new volumetric and spatial and compositional solutions of temples in the style of Ukrainian modernism. During this period, the most acceptable for Ukrainians was the neo-Byzantine style, which prompted the viewer to reflect on the origins of Christian culture in Ukraine. B. Cherkes *et al.* (2019), based on a thorough analysis of Ukrainian churches in the Art Nouveau style, emphasised the search by architects for national identity in sacred architecture, taking into account the latest trends in European construction. They proved that one of the main principles of the development of form was stylisation under folk art, “eclecticism”, interpretation of historical prototypes, which contributed to the formation of a new Ukrainian style. N. Novoselchuk (2022) characterised the national



identity of Ukrainian architecture of the early 20<sup>th</sup> century, emphasising the new European influence on its development, which led to the emergence of new volumetric, spatial, artistic and compositional solutions of churches, the latest technologies and advanced engineering achievements.

The churches of the Galician region also had characteristic features of interior decoration with a characteristic ornamental and iconographic character. O. Herii (2021), studying the ornamentation of church interiors of the 19<sup>th</sup> and early 20<sup>th</sup> centuries, emphasised that artists used medieval ornamentation with the introduction of national motifs in the decoration of temples. Art critic D. Stepovyk (2008), in a thorough study of the stylistic concept of the development of the Ukrainian icon, argued that the Ukrainian tradition did not blindly imitate Byzantine or Latin models, but positively viewed the spiritual image and expressed a universal and national ideal subordinated to spiritual beauty.

All the above-mentioned researchers came to the conclusion that the new style of Ukrainian modernism in church architecture, which was adapted to a significant number of churches in the Galician region, had an original character with a variety of architectural expressiveness using the best features of previous eras, which were manifested in the neo-Romanesque and neo-Baroque styles. A distinct national identity was observed in the architectural and spatial arrangement of Ukrainian churches of modernism in Galicia. In the vast majority of Ukrainian modernism churches were single-nave (less often three-nave) and had a cross-shaped spatial structure with one central or three domes, combining the Byzantine cross-domed tradition and elements of Galician folk architecture. The philosophy of building modernist churches was based on the harmony of architectural forms, aesthetics, and a departure from historical styles in favour of developing a new original style with diverse architectural expressiveness, using the best features of previous eras and national elements (Denysenko *et al.*, 2022).

Such features were inherent in the Church of the Cathedral of the Most Holy Mother of God in Remeniv at the beginning of the 20<sup>th</sup> century. In the architectural and spatial structure of the church, architectural and artistic features characteristic of the Art Nouveau style were revealed (Veres, 2022), supplemented by peculiar decorative elements that give an original character to the architectural and artistic expressiveness of the church. It had been established that the basis of the construction of the Church of the Cathedral of the Most Holy Mother of God in Remeniv was a Byzantine cross-domed structure with two towers on the front facade. The neo-Romanesque decor of the church facades was emphasised by neo-Romanesque dentil elements on all triangular pediments of the church, compositions of arched windows, mosaic icons, sculptures of Saints Volodymyr and Olga in semicircular niches of the main facade, and an entrance portal with half-columns. Two towers on the main front facade, typical of the Romanesque style, were borrowed by Ukraine from Germany, which indicates the architect Kazymyr Zhechtytskyi's

familiarity with European trends in sacred construction, which were adapted in the architectural image of the Remeniv church. It had been established that the interior decoration of the Church of the Cathedral of the Most Holy Mother of God in Remeniv contained a synthesis of arts: decorative carving, monumental painting of the temple, iconostasis, side altars, decorative elements of national symbolism and ornament, which were a vivid expression of national art, Ukrainian traditions and rituals and created a unique, unrepeatable ensemble of the interior of the temple (Tymkiv, 2012). The interior of the Remeniv church was designed in the Ukrainian neo-Byzantine style, complemented by unique national decorative elements of Boyko and Hutsul folk ornamentation in the decoration of the iconostasis and side altars, which gave the building an original character. It had been proven that one of the main principles of the search for the architectural form of the church in Remeniv was the national originality of church architecture, which combined the Byzantine cross-domed tradition, European neo-Romanesque trends and elements of national ornament, which with its architectural image encouraged the development of the Ukrainian modern style.

## CONCLUSIONS

In the process of researching the Orthodox Church of the Cathedral of the Most Holy Mother of God in the village of Remeniv, Lviv Region, the architectural, planning and artistic features of the temple were revealed, combining traditional and innovative ideas in the construction of the temple. The construction history and artistic traditions of decoration of the investigated Remeniv church were considered. On the basis of the analysis of the planning and spatial structure of the church, characteristic features of architectural expressiveness were determined, which were manifested in the centrality of the cruciform shape plan of the early 20<sup>th</sup>-century church with a central dome above the middle cross and two towers above the narthex, crowned with identical domes. The architectural-spatial image of the Church of the Cathedral of the Most Holy Mother of God was characterised by distinct stylistic features typical of the churches of Western Ukraine at the beginning of the 20<sup>th</sup> century: tripartiteness, cruciformity and centricity, vertical opening of the space, ending with a high dome and complemented by two domes above the towers of the main facade, the shape of a bulbous dome ending. The interior decoration of the church was characterised by a combination of icon painting, national carvings, and sculptures. In the process of analysing the plastic and stylistic solution of the iconostasis of the investigated church and its side altars, distinctive features were determined in their architecture, imbued with national ideas, enriched with Ukrainian folk Hutsul and Boikos motifs of carving, colouring, and ornamentation. A combination of mosaic images of saints, sculptures, and decorative elements represented the artistic decoration of the church facades. The monument reflected not only the high spiritual and cultural worldview of the society of a certain historical era, but also the level





of artistic craft, construction skills, and artistic qualities and therefore constituted the national cultural heritage of Ukraine. The historically formed architectural and artistic image of the Church of the Cathedral of the Most Holy Theotokos in Remeniv demonstrated the characteristic features of the architecture of Ukrainian modernism of the Galician region and served as a vivid example for further research into the specifics of its characteristic features.

None.

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## Архітектурно-мистецькі особливості церкви Собору Пресвятої Богородиці в селі Ременів Львівської області

**Анотація.** Актуальність статті полягає у дослідженні церкви Собору Пресвятої Богородиці у селі Ременів Львівської області, яка належала до галицької автентичної архітектури початку ХХ ст. В основу її проектування було покладено візантійський хрещатий конструктивний тип храмів, стилістично поєднаний з традиційним українським мистецтвом. Мета дослідження – проаналізувати об'ємно-планувальну структуру церкви та виявити її характерні архітектурно-художні особливості. Методологія дослідження ґрунтувалася на комплексному підході з використанням як теоретичних, так і емпіричних методів дослідження, зокрема історико-архітектурного аналізу (стилістичного та архітектурно-композиційного). У статті вперше досліджено архітектурно-просторову структуру церкви Собору Пресвятої Богородиці в Ременіві, визначено характерні риси архітектурної виразності, які насамперед проявилися у плануванні храму, його композиційному, стилістичному та пластичному вирішенні. Встановлено, що в архітектурному образі церкви Собору Пресвятої Богородиці знайшли відображення стилістичні та конструктивні особливості, характерні для храмів Західної України початку ХХ ст. Проаналізовано пластичне та стилістичне вирішення іконостасу та бічних вітарів храму. Встановлено, що досліджувана церква має значну архітектурно-мистецьку цінність, відображає національну ідентичність в архітектурі та належить до культурної спадщини України. Пам'ятка не лише відобразила духовний та національно-культурний світогляд суспільства в певний історичний період, але й продемонструвала високий рівень майстерності, будівельної вправності та мистецької якості. Практичне значення дослідження полягає у застосуванні його результатів у теорії української архітектури та у подальшому вивченні цього об'єкта сакральної спадщини

**Ключові слова:** нава; фасади; вітари; інтер'єр церкви; розписи; іконостас; вітражі