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Theoretical studies of identity in the sacral architecture of Ukraine

Abstract. Modern reconstruction of central districts in cities and villages with a historical environment raises discussions on the protection of cultural heritage. Architectural monuments are a reflection of changes in ideological and political transformations in society, and the attitude to them is a reflection of the culture of the nation. The need to protect the ancient Ukrainian holy places as the genetic memory of the nation, and to build modern churches that will have the features of the new Ukrainian church, became even more important in the times of the Russian invasion of Ukraine. The relevance of the study is conditioned by the aggravation of socio-political and national-cultural problems and insufficient coverage in studies of the process of creating and reflecting identity in Ukrainian churches. The purpose of the study was to investigate the process of shaping national identity and its visualisation by architectural means in the creation of Ukrainian churches. To achieve the goal, the following research methods were used: empirical (search for literary and archival sources, observation, comparison and description), theoretical (comparative and compositional analysis, classification and generalisation), and special research methods (full-scale survey of temples, their photo recording, identification of characteristic features and features, research of retrospective development). All this allowed investigating the process of development of the architecture of Ukrainian authentic churches in chronological order, to show the process of creating a new Ukrainian sacred style, which became the prototype of the creative search of modern architects. The researchers focused on the role of the artistic and creative elite in the creation of national identity; showed the problems of creating Ukrainian identity related to the historical past; analysed the influence of social and political factors on Ukrainian sacral architecture and the possibility of visualising the image of the national church through architecture; noted the importance of the image of Ukrainian sacral architecture for confirming national identity. The research demonstrates the importance of preserving ancient Ukrainian churches, which carry the genetic memory of the nation, supplement data on the development of sacral architecture, and open the way for further research. The practical significance of the study lies

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in the fact that the results obtained can be used by architects in the design of modern Ukrainian churches, will be useful in museum work and in educational activities for training architecture and design specialists

Keywords: authenticity; Ukrainian churches; spatial composition; cultural heritage; Ukrainian nation

INTRODUCTION

The current state of research on sacral architecture shows that until today (2024), theoretical aspects of the development of national identity in the architecture of the church have not been defined. However, the threat of loss of statehood, the revival of national culture, the importance of preserving monuments that have significant historical and cultural value makes the study relevant.

The problems of preserving architectural heritage and historical identity in a globalised world have been considered by researchers from many countries. The issues of nationalism and national identity were considered by N. Mišćević (2022). The researcher asks the question: is national identity important in modern society? Modern challenges in politics, real events in different countries of the world and the importance of critically assessing the situation in national states are highlighted by P. O'Neil *et al.* (2020). At the same time, the critical review by S. Pandya (2020) analyses scientific problems related to "architectural nationalism". The researchers suggest future areas for research on this issue.

The process of forming a national identity is necessary for the development of a nation. State governments use a variety of tools to link civil society with the state. One of these "nationalist tools" or "cultural means" is the construction of national monuments. M.H. Rahmat & A.S. Ismail (2022) concluded that personalising architecture that is consistent with national identity can "ignite the spirit of patriotism" and can strengthen multicultural relations in the country. Researchers review the architectural works of different countries and argue that national identity can be expressed in different socio-political conditions and it is necessary to create an ideology of national identity in architecture.

Identity is studied by Ukrainian specialists in various scientific fields: philosophy, history, psychology, sociology, cultural studies, art history, and architecture. The importance of national identity in the regional security of the state was formulated in the paper by V. Miroshnichenko (2022). L. Prybeha (2023) in the analysis of sacred buildings, points out the phenomenon of ancient Ukrainian wooden churches, which are an expression of national identity and notes their role in the development of modern Ukrainian architecture. The researcher identified the signs of national identity, summarising the results of field studies and proves that despite their regional diversity, all authentic wooden temples have common architectural forms that indicate the all-Ukrainian traditions of their creation.

H. Shevtsova & H. Ponomarenko (2020) analysed the modern achievements of Ukrainian architects who turned

to wooden church construction. In particular, the researchers considered the work of the Ukrainian architect Oleh Sleptsov, his romantic ideas, a combination of world and national ideas of shaping in sacral architecture. B. Cherkes & O. Diachok (2019), considering the importance of sacred complexes in the architectural and planning structure of Galician cities, pointed out the importance of their preservation and inclusion in the cultural heritage sites of the temples of architect Vasyl Nahirnyi. The question of identity in sacral architecture was raised by S. Linda *et al.* (2022). However, the analysis of research on the expression and visualisation of identity in the architecture of Ukrainian sacral architecture shows that the search for national style in the church architecture of Modern Ukraine is not completed, which determines the relevance of the study.

The purpose of the study was to determine the features of the creation of Ukrainian national identity and its expression in the architecture of churches. To achieve this goal, it is necessary: to reveal the concept of "national identity" and show the problems of creating Ukrainian identity related to the historical past; to conduct an art history analysis of three-dimensional compositions of sacral buildings of different periods of development of Ukrainian architecture; to show the influence of socio-political factors on Ukrainian sacral architecture.

The research methodology was determined by the multidimensional nature of this study and provided for a review of scientific literature in the following areas: history, philosophy, history and theory of architecture. The research was conducted based on archival sources, the materials of nature reserves, scientific institutions, and publications of leading scientists. The source base and the object of research was the sacral architecture of Ukraine, represented by wooden and stone temples. The following research methods were applied: general scientific (empirical and theoretical), and special ones. By the method of field surveys, the analysis of sacred complexes was carried out, sketches, photo recording and measurement drawings were made. In particular, the best wooden and stone churches on the territory of Ukraine were visually examined, photographed and described. Empirical research methods were used to define the concept of "national identity" and investigate the complex process of creating a national Ukrainian identity. Historical, comparative, and art history analyses revealed structural and decorative elements that are characteristic of national churches in chronological order. Theoretical methods (structural analysis, comparison, identification, abstraction) identified the characteristic features of the development of sacred complexes at different historical stages.





DEFINITION OF THE CONCEPT AND MARKERS OF NATIONAL IDENTITY

The issues of national and cultural identity have been addressed by A.D. Smith (1994) and O. Marquard & K. Stierle (1979), who defined the communities that form them. Their research was continued by S.P. Huntington (1997; 2005). C.P. Lee (2015) proved that the differences between peoples lie primarily in the cultural plane and indicate the important cultural and educational role of studying the history of a nation.

Among modern researchers, the issue of national identity was highlighted by P. O'Neil *et al.* (2020). The researchers note that the concept of national identity is inextricably linked with the concept of historical tradition. S. Pandya (2020) proved that national identity creates a sense of belonging, and to reflect the values and priorities of a nation's identity, symbols are usually used – the colours of the national flag, the words of the national anthem, promises of loyalty, etc. The researcher shows how national identity affects modern politics. That is why events that, although not personally happened to specific people, are important, but a strong national identity based on impersonal and distant connections helps to understand what others have experienced and make people influence political behaviour.

N. Mišćević (2022), in his study on national identity, examined the development of nations and states, and argued that the modern notion of nationality differs from the ancient notions of cultural differences between peoples by its emphasis on collective self-determination. The researcher asks questions: "...is national identity important for people's identity?" and proves that "...a stable nation generates stable personalities" and the value of freedom and the development of one's identity is important. O. Dahbour (2002) shows that two concepts of national identity are common in modern political philosophy: ethnic and free – based on the principle of national self-determination. The researcher analysed both forms, argued for the choice in favour of "strict" – ethnic identity. Many researchers consider regional problems related to national identity. Thus, Q. Liu & D. Turner (2018) in the history of international student mobility from China to other countries explored how individuals' goals respond to national policies and predict the implications for future development in a globalised context.

The importance of architecture for the development of a nation's identity was pointed out by H. Skotte (2010), analysing the theory of Norwegian architecture theorist Christian Norberg-Schultz, who defined architecture as a form of "PlaceArt". However, the researcher also points out a fundamental problem of a globalised world "...where more and more people are moving around and constantly need to reconnect with the environment", so, in his opinion, this idea of a "place" that can be a source of identity should be revised. E. Sistac (2022) examined the tools that the state uses to strengthen the collective identity of the nation, including cultural means – the creation of

national monuments, buildings, specific styles of architecture, and the protection of historical and cultural heritage. J. Walsh (n.d.), exploring the expression in architecture of national identity cites the example of Wellington Futuna Chapel in New Zealand as a key component of architectural identity. However, according to the author, the National difference of New Zealand is a clean and green environment. The researcher analysed how National countries were represented at the Venice Architecture Biennale, and how they coped with the challenge of showing a modern impact on the architectural identity of each country.

J. Latief (2018) argued that architecture shapes national identity and helps to understand history, and how "buildings shape people". G. Delanty & P.R. Jones (2002) discussed issues of "European post-national identity", beyond the nation-state, and its expression in residential space architecture. The researchers show that architecture can express contradictory and ambiguous national identities, which are illustrated by post-communist European societies.

National representation through visual form and the phenomenon of national style in architecture was studied by Ukrainian researchers S. Linda *et al.* (2022), who found a relationship between the development of a national idea in society and architectural form. Architecture researcher M. Habrel (2003) studied church construction after 1990 in Ukrainian cities, and emphasised the importance of this factor in the revival of the nation, the development of a new national identity, and the revival of multicultural identity.

A published interview of V. Belogolovsky (2022) with architect Oleh Drozdov considered the issue of rebuilding Ukraine's national identity, the struggle for collective freedom and the personal freedom of every Ukrainian. Oleh is convinced that the post-war world will be more cautious in seeking cooperation with authoritarian and dictatorial regimes, and the role of preserved Ukrainian architectural heritage in rebuilt cities is great.

Signs of national identity in wooden traditional churches of different ethnic regions of Ukraine are analysed by H. Shevtsova (2019) and L. Prybeha (2023). The importance and preservation of cultural heritage for the development of national identity was determined by R. Hnidets (2004). O. Diachok (2018) investigated the problems of forming the architecture of sacred complexes under the influence of socio-political processes and pointed out the importance of finding a national style in the modern architecture of the church.

As the literature review shows, researchers cover the philosophical concept of national identity quite widely. Its construction is connected with the idea of unity of the country, similarity in traditions, cultural kinship. Some aspects of national identity and its expression in architecture are also outlined, but the search for a modern national style in temple construction is not completed.

Markers of national identity are own historical territory, economy, responsibilities and legal rights of people, culture, language, common myths and the pantheon of



heroes, etc. (Marquard & Stierle, 1979; Smith, 1994). The studies also define the concept of “cultural identity”. Thus, S.P. Huntington (1997) notes: “...the most important differences between peoples are no longer ideological, political, or economic. They are on the cultural plane”. The elite of a nation has the ability to construct a national identity; changing the elite, its priorities and aspirations can lead to radical transformations in the development of national identity, which sometimes negates the former (Anderson, 1991). This happens when the political system changes, revolution or war; the construction of identity is based on the revision of history, the restoration, partial or complete falsification of the historical past – in a light favourable to a particular political regime. Thus, a new layer of collective memory is created, a new mythology, a set of symbols and values, a “new” cultural heritage and cultural kinship are formed. If the process of changing national identity takes place in an evolutionary way, it is accompanied by a gradual process of development of society and the formation of its new symbols and values. The other way is “imposed” by an act of will of a new political power as a result of a revolution or annexation of one country by another (Hnatenko & Pavlenko, 1999). As history shows, when the political elite changes or weakens, the identity “imposed”, not rooted in the historical traditions of the people, disintegrates. The role of the artistic and creative elite, including architects, in the process of forming national identity is outstanding, because it is architecture that is inseparable from the social order, serves the national and political elite, and thus helps to assert national identity.

Ukrainian scientists S. Linda (2003) and V. Pasichnyk (2019) claim that at the end of the 18th century, at the time of the emergence and development of nationalism, artists turned to “spiritual historicism”, reconstructed the “Golden Age”, its images and heroes by means of art. This was a testament to the continuity of the nation, its noble heritage, glorious past and future. In architecture, along with the revival of historical styles, the search for their own “national” styles began, which was Tudor Gothic in England, French Neo – Renaissance in France, German Renaissance in Germany, and at the turn of the 19th and 20th centuries – an appeal to the national construction of “Ukrainian Art Nouveau”.

According to Professor B. Cherkes (2008), after the establishment of a new political power in architecture, the search for means of expressing change, transformation and visualisation of identity by architectural means immediately begins according to the following scheme:

- the need to find a new paradigm for the development of society and a new national identity through the coming to power of a new political regime;
- development of a new paradigm of national identity, creation of a new mythology, revision of history, development of a new layer of historical memory;
- search for urban planning and architectural tools to read (often through competitions organised at the state level) the visual transformation of new myths;

● creation of works of architecture that visualise new myths and thereby assert a new identity.

The process of forming a national identity by architectural means is most pronounced in the development of architecture in the central public spaces of cities. These structures remain in existence even when political regimes change and transmit visual verbal and spatial myths to subsequent generations (Cherkes, 2008). An important component of the development of an environment that has a powerful symbolic and figurative potential, a means of asserting national identity is the image of sacral architecture.

THE PROCESS OF CREATING UKRAINIAN IDENTITY AND ITS EXPRESSION IN THE ARCHITECTURE OF CHURCHES

The Ukrainian nation is one of the oldest in Europe with its own language, culture, church, architecture, and art. Since the middle of the 14th century, the country with a thousand-year history was under the rule of different states, for a long time its territory was divided and was part of different empires. Discontinuity and inconsistency of Ukrainian statehood led to the problems of creating a single nation. Nevertheless, the Ukrainian elite managed not to fully assimilate, but to maintain a connection with its own historical past (Hnatenko & Pavlenko, 1999).

The catalyst for national identity in Western Ukraine was the intensification of cultural and religious pressure (since the Union of Lublin in 1569), and the unwillingness to renounce the mother tongue and parental faith (Serhiichuk, 2001; Novak, 2004). Latin Catholicism caused a “sense of resentment” among the Rusyns, an anti-Polish reaction arose on religious grounds, developed into recognition of the Rusyns’ own history, which was based on the glorification of Kievan Rus (Stotskyi, 2008; Kalach, 2011). In contrast to Catholicism, Ukrainians adopted the Greek Catholic faith, which since the end of the 18th century has represented a Western Ukrainian identity. However, it was only at the end of the 19th century that a national awakening took place in Galicia and, as a result, political separatism and awareness of own national identity developed (Sukhyi, 1999; Sladky, 2008).

The identity of the Left-Bank part of Ukraine was developed under the influence of the Cossacks, their freedoms, figures and heroes sung by Taras Shevchenko. In the 19th century, for the first time, the differences between Ukraine and Russia were noted, which consisted both in the political and cultural plane. The development of Ukrainian historiography and national identity was greatly influenced by M. Hrushevskyi, who argued that Ukrainian culture is much older than Russian; Ukrainian identity should be based not on the myth of the Cossacks, but on the existence of the Kievan Rus, which has existed since the end of the 9th century. Russia – Muscovy, which emerged much later, has no relation to it. Freed from Moscow’s influence, Ukraine is part of Europe, not part of the “Asian Rus”. Thus, “Europeanism” became the opposite of Russification (Novak, 2004).



The Ukrainian nation, although divided, emerged due to interaction and expansion of contacts between Ukrainians and the development of the literary Ukrainian language. Ukrainians have not lost their own national culture and have preserved their uniqueness, but the two parts of Ukraine had different models of national identity. Within the Russian Empire, a Little Russian regional identity was formed, and local nationalism developed in Galicia. In the Naddniproianshchyna Ukraine, a concept was formed that could be implemented in the context of the reforms of the Russian Empire (Sukhyi, 1999).

The short-term existence of the Ukrainian people's Republic in the Naddniproianshchyna Ukraine and the West Ukrainian People's Republic in Galicia ended with an even greater enslavement of Ukrainians by the Second Polish Republic and the Soviet Union – different ideologically and with different concepts of statehood. The post-war unification of the two parts of Ukraine required the creation of a common identity. Since 1957, a new Ukrainian historiography began to be created, which rejected Hrushevskiy's theory of the origin of Ukraine, but was based on the idea of "three peoples-brothers", on the "common origin", on the "eternal dream of the Ukrainian people to reunite with Russia", on the "partnership of Ukraine and a sovereign state within the USSR". However, M. Khrushchev developed the doctrine of "merging" nations into a single Soviet people, which led to important changes in language policy and a new wave of Russification, a new wave of anti-religious campaign (Merkatun, 1991). The policy of L. Brezhnev continued political arrests and repressions in the 1970s (Sukhyi, 1999).

The underground movement of the Greek Catholic Church actively opposed totalitarianism and contributed to the national revival (Perevezii, 1998; Serhiichuk, 2001). The rapid democratisation of political life in Russia in 1991 led to the collapse of the Soviet Union and the independence of Ukraine. However, the Ukrainian nation was not yet formed, and its two parts – the Eastern one with the centre in Donetsk and the Western one with the centre in Lviv – represented two identities, which was a sign of a transition period. According to S.P. Huntington (2005), this duality was the result of belonging to different cultural civilisations. They come from different historical experiences and different collective memories. Societies such as the Soviet Union, Yugoslavia, and Bosnia were either falling apart or undergoing severe upheavals. The peaceful transformation of the colonies into an independent state prevented the creation of important national myths, which are important for nation-building in general, a single pantheon of heroes, or even a single language in communication. A strong shock awaited the Ukrainian people in 2013 during the revolution of dignity, which began as a peaceful action, and resulted in the shooting of Ukrainian patriots, called the "Heavenly Hundred". No less dramatic events continued – the annexation of Crimea, the war in Eastern Ukraine with the participation of Russia, the full-scale invasion of Russian troops on the territory of Ukraine. The tragic events

that continue can consolidate Ukrainians, unite them into a politically mature nation, and give an impetus to the creation of a single national identity.

The visual image of the Ukrainian church is an important component in the development of national identity. A large number of churches that are built according to certain national canons and their own construction equipment are unique examples of Ukrainian architecture. Especially authentic are the wooden churches, the uniqueness of which was confirmed by the inclusion of 16 of them in the UNESCO World Heritage List (Prokaieva, 2011). In contrast, there are churches built or rebuilt on the territory of Zakarpattia, which was under the rule of the Austrian Empire, or on the lands of Naddniproianshchyna, which were captured by the Russian Empire: the so-called Teresian churches and those built according to diocesan projects and had pronounced features of Russian architecture, which contrasted sharply with Ukrainian churches in terms of their spatial and volumetric design and decoration (Slobodian, 1996). The spread of Imperial strategies was manifested in sacral architecture through the "marking" of the occupied territories with images that changed the authentic architecture to a foreign one (Taras, 2018). The sacred image of a large part of Ukraine is shaped by imposed architectural forms. Examples of churches of the Teresian type include the church in Liubytynsi, the church in Staryi Sambir, in Khust, in the villages of Yasynia and Poroshkovo, in the village of Ruska Dolyna, and in other towns and villages of Galicia and Carpathian Ukraine. In most cases, the ancient three-story temples were rebuilt according to the scheme developed by Austrian architects (Fig. 1).

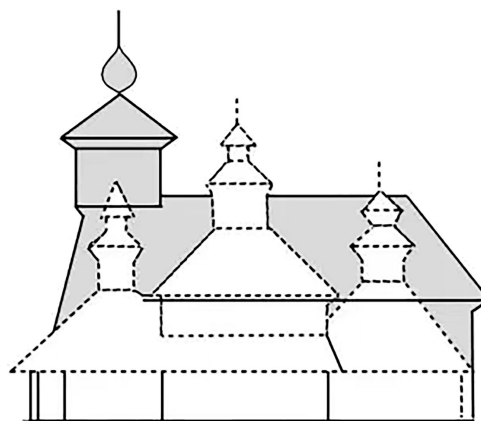


Figure 1. Reconstruction of the Ukrainian church in the village of Vyshniy Hrabovets

Source: Ya. Taras (2018)

In the territory controlled by the Russian Empire, after the National Liberation uprising (1863-1864) was suppressed, mass construction of churches of the Orthodox Church of the Moscow Patriarchate, which were popularly called "Muravyovka", took place. The newly built and rebuilt stone and wooden churches had pronounced Orthodox-Russian features: onion-shaped domes, hipped roofs,



kokoshniks, decorative ornaments, etc., and their architecture reflected Russian identity. These include the Church of St. Andrew the First-Called in Khmelnytskyi, the wooden

churches of the Exaltation of the Holy Cross in Kremenets and the Holy Trinity Cathedral in Vyshnivka, St. Volodymyr's Cathedral in Kyiv, and many others (Fig. 2).



Figure 2. Church of the Intercession of the Blessed Virgin Mary in the village of Zalitsi and the Church of the Holy Trinity in the village of Rakovets

Source: I. Punda (2007)

Russification also befell small and large monasteries. In 1831, the Russian autocrat Nicholas I transferred the monastery of the Pochaev Lavra to the Department of the Russian Orthodox Church. In 1833, the architect B. Mikhalovsky was sent to the monastery from St. Petersburg to begin the reconstruction of the complex. The most spectacular building of the monastery, which causes discussions between architects and art historians, was built according to the project of architect O. Shchusev – the Trinity Cathedral (1906-1912) (Fig. 3). A modern cube-shaped church with a helmet-shaped dome, decorated in the style of Novgorod-Pskov architecture, destroyed the integrity of the architectural ensemble that had been created over the centuries.

consciousness of the population. This period was defined by significant events, such as the search for national identity in the Austro-Hungarian Empire, which led to intensive temple construction and attempts to create their own national style. After the spring of the peoples, free rural and urban communities could finance the construction of their churches, and the intensification of the pace of church construction led to the need to create such architectural forms that would have the unique features of the Ukrainian church. One of the first architects who started a new stage of the revival of national church architecture in Western Ukraine was Sylvester Gavrishkevich (1834-1911), who worked as a senior adviser to the Department of the Galician governorate. The Transfiguration Church in Lviv, rebuilt according to his design, turned from a three-nave basilica into one of the best examples of single-domed cruciform Ukrainian churches.



Figure 3. Trinity Cathedral of the Pochaiv Lavra

Source: photo by the authors

In the final decade of the 19th and early 20th centuries, historical processes took place on the territory of Western Ukraine, which led to a sharp increase in the national

Vasyl Nahirnyi (1848-1921), an architect and public figure, continued to explore new forms in sacred construction. Focusing on the preservation of Byzantine traditions in the church rite, the architect took the cross-domed construction of the church as a basis. Its churches were characterised by simplicity and economy, but were significantly different from Catholic churches (Duda & Pindus, 2005). A striking example of such construction is the church in the village of Zavaliv, Ternopil Region, built in 1887, which has Eastern Byzantine forms. The building has a cross-shaped plan and an eight-sided nave. The temple is crowned by a large helmet-shaped dome with a crown placed on a high light drum. The main entrance is located in the Western part and is distinguished by the presence of a portal with a balcony. One-domed church designed by V. Nahirnyi was also built in the village of Dmytre, Pustomyivskyi district, in 1892. The temple is cruciform in plan with eight corner-stone pylons covered with small domes. The nave of the





building is topped by a dome with an openwork lantern, which stands on a luminous octagonal drum with arched windows. The roofs are gabled, and the walls are decorated

with plasterwork, lobes, and an arch frieze. The main entrance is highlighted using a portal with arched decor and a rosette window (Fig. 4).

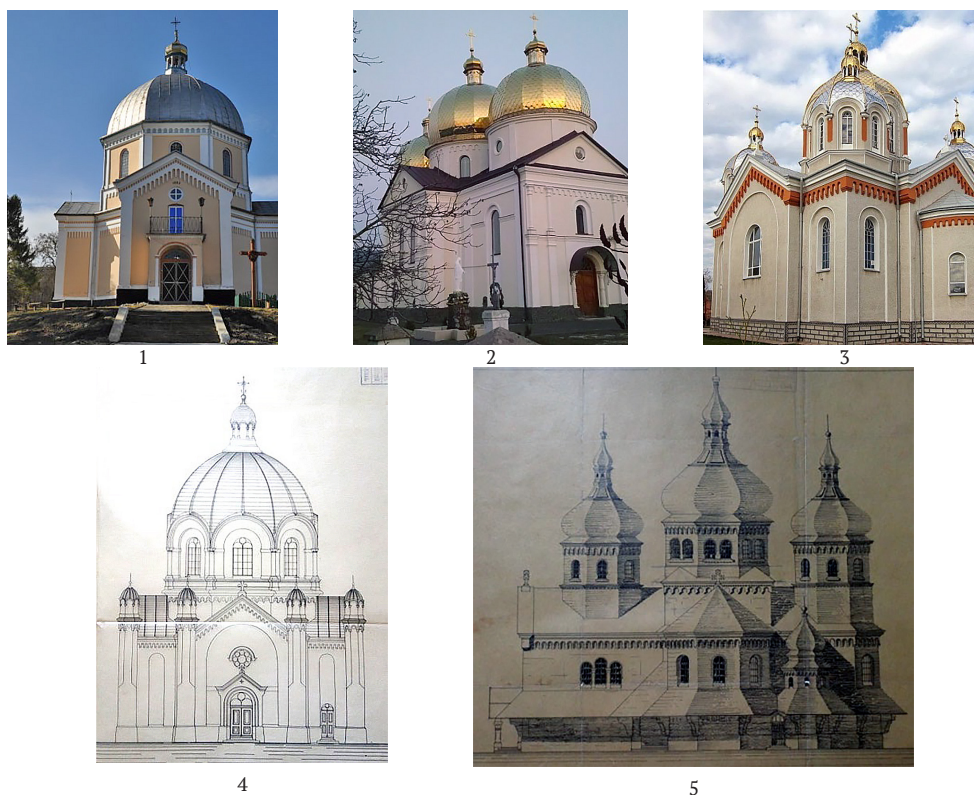


Figure 4. Churches by architect Vasyl Nahirnyi

Notes: 1 – Church of St. Michael the Archangel in Zavaliv village; 2 – Church in Chervone village; 3 – Church of St. Nicholas in Kopychenka; 4 – church project in Dmytre village; 5 – wooden church project in Bystre village

Source: 1-3 – photo by the authors; 4-5 – archives of Borys Voznytsky Lviv National Art Gallery (n.d.)

Churches that resemble authentic Ukrainian wooden churches in their three-dimensional design were built according to the project of V. Nahirnyi in the villages of Chervone, Utishkiv, and Mykolaiv. Their three-tiered structure is emphasised by the three domes, which are located above the babinets, the central nave, and the altar (Tarasushenko, 2017). The author is also responsible for the appearance of five-domed churches in Galicia, which are a feature of Ukrainian cities and large villages (Fig. 4). The archives of the National Museum of Lviv contain drawings of such churches for Kalush, Kopychenets, Skhidnytsia, Yavoriv, Hlynsko, etc. The analysis of Vasyl Nahirnyi's churches shows that, even though they are similar in their layout, each building has its own unique stylistic features. This is expressed in the plan, in the decoration, in the shapes of the domes and lanterns, in the different shapes and heights of the drums. The architect often used arcaded decoration, pilasters, lobes, and porticos, but despite all the variety, the image of Vasyl Nahirnyi's churches points to their original Ukrainian character and Byzantine church rite.

Vasyl Nahirnyi's son Yevhen also devoted his work to the search for a national modern style in church architecture. He was the author of more than 200 wooden and

stone temples (Fig. 5). Historical events in Galicia developed in such a way that most of the designed shrines remained undeveloped, but archival materials indicate a variety of stylistic trends in his work. The architect used the cross-bath type of the church in his design solutions, and Cossack Baroque architecture had a great influence on his work (Hrytsiuk, 2004; Cherkes & Diachok, 2019). The architect Yakov Rudnitskyi introduced elements of Byzantine architecture in temple construction (Fig. 6). He presented his creative works at competitions of projects of Greek Catholic churches and exhibitions (Slobodian, 2005). An analysis of the work of Western Ukrainian architects shows that the authors reinterpreted and combined the traditions of Byzantine and local centuries-old experience and considered the latest trends in European construction (Cherkes & Diachok, 2019). The growth of the national consciousness of the people led to the search for a modern Ukrainian artistic style, which in temple construction was expressed by stylisation of folk art as a key principle of its development. After the annexation of Western Ukraine by the USSR, architectural experiments and the construction of churches in general were stopped. Only after gaining Ukrainian independence did a new stage



of church construction begin. A significant number of modern architects are directly involved in the design and construction of new churches, and in the restoration of existing ones. The image of authentic sacral architecture

and the ideas of architects who created in the early 20th century became key for their creative implementation of their projects. Bolder experiments in church architecture began after 2000 (Diachok, 2018).



Figure 5. Creative works by architect Yevhen Nahirnyi

Notes: 1 – church project in Mokryany Velyki; 2 – church in Busk; 3-4 – church project in Dunkovychi; 5 – sketch for the church in Manayiv; 6 – sketch for the church in Didyliv

Source: archives of Borys Voznytsky Lviv National Art Gallery (n.d.)

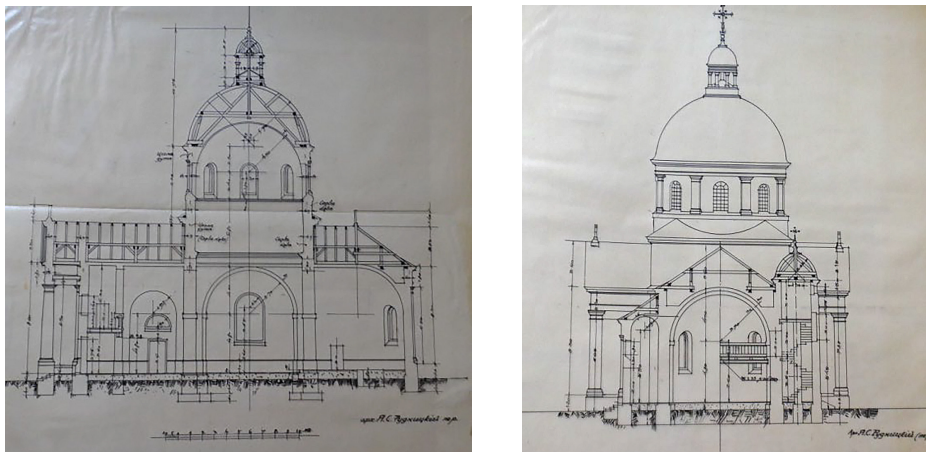


Figure 6. Church in Yuskovychi

Notes: architect – Y. Rudnytskyi

Source: archives of Borys Voznytsky Lviv National Art Gallery (n.d.)

Thus, a comparison of the results of the study with the data of other researchers shows that they focus on socio-political processes that influenced the development and expression of identity in the architecture of Ukrainian churches. Special attention was paid to Ukrainian architects,

who at the beginning of the 20th century were actively looking for a visual image of the Ukrainian church that could form the identity of the Ukrainian people. Many researchers point out that the search for a national style in the architecture of the church is not complete and continues.





CONCLUSIONS

The study reveals the concept of “national identity”; shows the process of creation and problems of Ukrainian identity related to the historical past. The role of the artistic and creative elite of the nation, including architects, in the process of forming national identity is determined; the reasons for changes, transformation and visualisation of identity by architectural means are shown. The importance of the image of Ukrainian sacral architecture for establishing national identity was determined. The influence of socio-political factors on Ukrainian sacral architecture was shown. This art history analysis of three-dimensional compositions of sacred buildings from different periods of development of Ukrainian architecture. The process of creating a national style in the church architecture of modern Ukraine was considered.

The conducted research shows the importance of reflecting national identity in architecture, the importance of its expression in the architecture of the church, preservation of Ukrainian churches as a genetic memory of the nation. A prospect for further research is the scientific search for a new modern visual image for the Ukrainian church, which is formed under the influence of such socio-political processes as: the receipt of the Tomos of

Autocephaly of the Orthodox Church of Ukraine, ecumenical trends and the war for independence, and the identity of the Ukrainian nation. Architects should get rid of other people’s architectural forms both in the East and in the West of the state. The struggle for a united, independent Ukraine requires that architecture have those markers that will indicate its national character. Modern architects and researchers of sacral architecture face a difficult task that builders did not have time to solve at the beginning of the 20th century, which they did not consider necessary to solve throughout the entire period of independence – to find architectural forms that will reflect and form the identity of the united, conciliar Ukraine.

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CONFLICT OF INTEREST

None.

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Теоретичні дослідження ідентичності в сакральній архітектурі України

Анотація. Сучасна реконструкція центральних районів у містах та селах з історичним довкіллям викликає дискусії щодо питань охорони культурної спадщини. Пам'ятки архітектури є відображенням зміни ідейно-політичних трансформацій в суспільстві, а відношення до них є віддзеркаленням культури нації. Необхідність бережного ставлення до старовинних українських святинь як генетичної пам'яті нації, будівництво сучасних храмів, які матимуть риси нової української церкви стали ще більш значимими у часи російського вторгнення в Україну. Актуальність дослідження зумовлена загостренням суспільно-політичних і національно-культурних проблем та недостатнім висвітленням у наукових працях процесу творення та відображення ідентичності в українських храмах. Метою статті є дослідження процесу формування національної ідентичності та її візуалізації архітектурними засобами при створенні українських храмів. Для досягнення мети були використані такі методи дослідження: емпіричні (пошук літературних та архівних джерел, спостереження, порівняння та опис), теоретичні (порівняльний та композиційний аналіз, класифікація та узагальнення) та спеціальні методи дослідження (натурне обстеження храмів, їх фотофіксація, виявлення характерних особливостей та ознак, дослідження ретроспективного розвитку). Усе це дало змогу дослідити процес становлення та розвитку архітектури українських автентичних церков у хронологічній послідовності, показати процес створення нового українського сакрального стилю, який став прообразом творчих пошуків сучасних архітекторів. Автори зосередили увагу на ролі художньої та творчої еліти у створенні національної ідентичності; показали проблеми творення української ідентичності, пов'язаної з історичним минулим; проаналізували вплив соціальних та політичних факторів на українську сакральну архітектуру та можливість візуалізації за допомогою архітектури образу національної церкви; відзначили важливість образу української сакральної архітектури для підтвердження національної ідентичності. Проведені дослідження переконують у важливості збереження давніх українських храмів, які несуть генетичну пам'ять нації, доповнюють дані про формування сакральної архітектури, відкривають шлях для подальших наукових пошуків. Практична цінність наукової роботи полягає в тому, що отримані результати можуть бути використані архітекторами при проектуванні сучасних українських храмів, будуть корисні в музейній праці та в навчальній діяльності з підготовки фахівців архітектури та дизайну

Ключові слова: автентичність; українські храми; об'ємно-просторова композиція; культурна спадщина; українська нація