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Introductory Address

Dear friends,

I am pleased to welcome the first issue of the scientific journal “Architectural studies”, an English publication prepared by the Editing and Program Committees under the supervision of the Editor-in-Chief, Director of the Institute of Architecture, Professor Bohdan St. Cherkes.

The journal consists of scientific contributions created by the professorial teaching staff of the Institute of Architecture of Lviv National Polytechnic University and other Ukrainian architectural schools, as well as colleagues from abroad who raise the urgent theoretical and practical problems in the field of architecture, urban planning and design. The selected materials are the outcome of a profound study of these spheres, and are of vital, scientific interest, supported by practical, experimental and empirical research.

I hope to see the journal take an honorary place in the realm of leading architectural research publications, not only in Ukraine, but also in the world community as well. I wish the authors, the editing committee and readers success in their scientific and creative endeavours.

Sincerely yours,

Rector of Lviv National Polytechnic University
Professor Yuriy Bobalo

Bohdan Cherkes

DEVELOPMENT OF THE LARGEST RESIDENTIAL DISTRICT OF LVIV – SYKHIV

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Abstract. The article describes the peculiarities of formation of the largest socialistic residential district, Sykhiv of Lviv. The text reviews the transformational processes that had been taking place in Sykhiv during the contextual shifts of the last few decades.

Key words: large panel housing estate, residential district, micro district, urban transformation.

1. Introduction

In 2009, three years after the 750th anniversary of the founding of Lviv, the city of historic significance – the suburban village of Sykhiv celebrated its 600th anniversary. The biggest contemporary district of Lviv has been named after this village. All that is left now is its name, which is remembered today as the symbol of communist urban planning in Ukraine.

In 2001, Sykhiv with its 146,847 residents officially became an administrative district of Lviv. To date, the district is the largest large-panel housing estate in Lviv initially founded in 1970 as a workers' settlement for 12,000 people. Nonetheless, every fifth resident of Lviv lives in Sykhiv today and identifies him- or herself with this area. The district became an antipode to the historical city.

2. The Experimental

The aim of the article is to trace transformational processes that took place in Sykhiv during the three main periods of its contemporary formation:

- (1) The reorganization of the suburban villages in the 1960's;
- (2) The construction of the Soviet industrial hub and the emergence of a new workers' settlement in the 1970's and 1980's;
- (3) The transformation resulting from annexation of Sykhiv, together with Lviv, upon the declaration of Ukrainian independence.

3. The Results and Discussion

3.1. The Soviet Era

When Soviet Union annexed Lviv in July 1944, the Soviet government planned to turn the city into an industrial center. The first post-war master plan of the city, that reflected the principles of Stalin's classic urban planning, was developed in 1949.

The master plan of Lviv of 1956 makes a clear distinction between urban space and industrial zones. The initial plan was to construct a large housing estate with an area of 192.2 hectares in the southern part of the city. Subsequently, a new residential district of Sykhiv was built [4].

In 1958, it was made a decision was made to construct the three residential micro districts in three stages with a total living area of 521.200 square meters. With the standard of 9 square meters of living space per person, it was possible to settle 58.000 workers. The social and cultural facilities, as well as primary health care institutions and greenery areas, were also envisaged. This master plan became unsustainable after a few years, due to the unexpectedly rapid population growth. Ultimately, in 1966 it was adjusted to reach an estimated population of 700.000 people [5].

The city planning policy at that time aimed at the comprehensive development of new areas. This meant that industrial areas and housing estates for workers of the industrial enterprises had to develop simultaneously. The industrial zone began to form more quickly and an industrial ring was established around the future residential area. A shortage of manpower arose because of the rapid industrial development in the 1970s. Each day, 120,000 workers commuted to the industrial hub of Sykhiv, which created serious traffic problems. So, 390 hectares of housing estate were constructed in a two-phase construction project in order to ease these difficulties.



Fig. 1. Conceptual scheme of Sykhiv, 1970th, Yaroslav Novakivs'kyy, Zenoviy Pidlisnyy, Alla Petrova, Petro Krupa, Vitaliy Dubyna and others. (©Alina Petrova). A – main community center of Sykhiv, B – forest park Zubra, M-11 – M-23 – micro districts of housing estate of Sykhiv, 1-6 – enterprises of south industrial hub

The residential district was divided into four planning zones, with a T-shaped intersection of main roads at the center. The planning zones were divided into twelve smaller areas, known as the micro districts. At the heart of this area, a community center was to be built. Formally, it was to fulfill 6 functions: trade, health care, public services, administration, education, culture, sport, and hotel accommodation. Each micro district was planned for 7-10 thousand inhabitants. The first public services buildings formed the center of the micro districts. Each micro district had a kindergarten and almost every micro district had a school. Based on individual projects, certain important public buildings were also allowed to be built. Courtyards were established as the main recreational areas and an advanced network of pedestrian alleys and boulevards was developed to create all the necessary links between the different functions in the housing estate of Sykhiv. Schools, kindergartens, trade and public services were placed along the boulevards. Shopping centers and fourteen-story residential buildings were located at the crossroads of pedestrian boulevards and main roads.

The main elements of the new housing estate of Sykhiv were the groups of elongated, large-panel, eight-story buildings. Architects from the National Institute of Urban Design DIPROMIST improved the planning and constructional characteristics of standard projects. They added connecting passages on a ground level. Furthermore, they aimed to create a local identity and distinguish it from the typical Ukrainian housing estates. Active usage of colors became a main visual feature of the estate. Fourteen-story buildings, constructed with silicate brick based on individual projects, became the vertical accents of the estate [7].

Considering the political propaganda and technologies that were used for Soviet promotion, the aesthetics and the cultural heritage of a new Sykhiv housing estate architecture were perhaps even more lyrically praised than an ancient part of the city of Lviv.



Fig. 2. Photo of Sykhiv model, 1975 (©Alina Petrova)

3.2. The Post-Soviet Era

In 1993, a new master plan of Lviv was completed after the collapse of the Soviet Union. The process of the of a private property restoration began. This meant the drastic changes in urban planning, as the state no longer had the monopoly of ownership. The industrial situation changed dramatically. During the Soviet Era, large industrial enterprises were the backbone of the socialist planned economy, while small enterprises played only a secondary part. When the independence of Ukraine was proclaimed, large industrial enterprises found themselves in a crisis and smaller enterprises began mushrooming. Today, there are 21 industrial enterprises, 373 trade institutions, 8 restaurants and 109 cafés in Sykhiv.

A new master plan, named Lviv-2025, was approved in September 2010. It aims at the creation of the three specialized sub-centers of the city. They include commercial and business blocks, a sports sub-center on the base of stadium constructed for Football European Championship 2012, and a western sub-center of wholesale and retail. The proximity to the stadium served as a catalyst for further development of Sykhiv infrastructure.

Some significant changes of Sykhiv are evident: apartments on the ground floors of residential buildings along the main roads have been converted into shops and offices, the former Soviet apartments were transformed according to European standards. These changes enhanced the quality of life.

Several brick houses and a youth housing complex were also built in the existing micro districts as the result of available space, but also as the result of the amended service regulations of kindergartens and schools. At the beginning of the Sykhiv planning process, kindergartens had to provide 65 places per 1,000 inhabitants. Today, this number has declined to 30 places.

When the independence of Ukraine was proclaimed, the housing estate of Sykhiv began to struggle against its own cliché as a purely dormitory district. Despite the fact that its name appears in the statistics of the most disadvantaged housing estates in Ukraine and despite the stereotypical perception of residential areas with prefabricated housing, Sykhiv increasingly consolidates and identifies itself as a valuable urban formation integrated into the architectural and social life of the whole city.



Fig. 3. Micro district №22 of Sykhiv (©Natalia Mysak, 2013)

In contrast to other districts, residents of Sykhiv have formed a strong community and have resolved nearly all issues together. The self-governing non-governmental organization of Sykhiv was created even before the official founding of the Lviv Administrative District of Sykhiv. The NGO was founded by a group of residents, community leaders and religious institutional agents, who worked towards rapid growth of the district in all spheres, including cultural, religious and political ones.

Nowadays, Sykhiv is the fastest growing administrative district of Lviv. The City municipality and the district representatives are planning to increase the number of cultural events and leisure activities for young people and to construct architectural accents.

Based on Soviet ideology of urban planning, Sykhiv was expected to become a perfect Soviet settlement. Its public institutions and partially urban structure were to provide ideological reeducation of social groups in the communist spirit [1]. On a city-planning level, this goal was manifested through the enlargement of open public architectural spaces, with capacities for large mass meeting. The appropriate location of a community center would have emphasized the importance of such public institutions, such as the administrative party apparatus and the Palace of Pioneers.

The Soviet Union faced a deep economic and ideological crisis in the second half of the 1980s. As a result, the complex of a general community center was never built, leaving a large square in the center of the housing estate vacant until 1993.

The changing of the ideological emphasis was one of the most distinguished features of the transformation from Soviet Sykhiv to Sykhiv of independent Ukraine. After a period of atheism, it became possible to rebuild the churches and establish new religious communities. Sykhiv started an active religious life, which continues to grow today.

A general community center, which had to be located at the intersection of the main streets due to Soviet ideology, is now the religious center of the district. The largest church of Sykhiv was built there – the church of Nativity of the Holy Virgin, which became a symbol of a new life and identity of the district. The appearance of the church with its five golden domes is a vivid symbol of hope, a major landmark and a tourist attraction. The construction of the church was carried out under the project of Radoslaw Zhuk, a Canadian architect of Ukrainian origin, who won an international competition. It should be noted that the community actively participated in the construction process. The Monument to Pope John Paul II and a large park named after him are also located near the church.

The Catholic University and Seminary of the Ukrainian Greek Catholic Church were built in the administrative district of Sykhiv in 2005. The Evangelical house of prayer ‘Golgotha,’ one of the largest in the world, is also located here. Besides there are a number of sacred objects of other denominations. Altogether, there are 16 religious institutions of various faiths in the district.



Fig. 4. Phasing scheme of housing estate Sykhiv construction, 1979–2012. (©Bogdan Cherkes, Natalia Mysak)

The intensive development of the district, the rapid erection of new buildings and the formation of infrastructure are not typical for other similar prefabricated housing estates. Sykhiv requires new planning ideas to create the modern concept of development that would meet the urgent needs of the residents.

Under such circumstances, an international open competition for the best urban concept for a general community center was announced. Participants were tasked to resolve several problems, particularly to configure the central area along Chervona Kalyna Avenue, taking into account its future connection with the Lviv ring road. Participants were also expected to modernize transport and pedestrian links along the avenue, to create a multi-layer community center with an active use of underground space, and to provide the system of spaces of natural landscape areas interconnection.

Nine projects by participants from various countries (Ukraine, France, Poland, Sweden, and Greece) were presented for the competition. All the participants emphasized the importance of the place of the Soviet community center, where the church of Nativity of the Holy Virgin is now located [6].

According to the jury, the parallel principle of functional zoning proposed by the architectural firm Domorinthos was the most effective in this urban setting. This Greek architectural firm won the competition. According to the Greek project, a dividing strip of Chervona Kalyna Avenue should be broadened and filled with public buildings along the whole length, which totals approximately two miles. These constructions newly emphasized horizontal lines, which in combination with the existing vertical accents creates a contrast. The land around the Zubra river was to become an active recreation area and the community center was to provide basic services. Special attention was paid to improving transport infrastructure and its integration into the general transportation network of Lviv.

4. Conclusions

The Soviet panel housing estate of Sykhiv in Lviv with its nearly 50 years of design, construction and transformation has become one of the integral symbols of the city. This is the result of the activities of several generations of residents and architects. In an interview, one of Sykhiv architects, Vasy! Kamenshchuk, said, “Maybe someone does not like the political motives of the Soviet power, but the economic motives of district construction were very serious. A huge amount of housing was built in a very short time, and it will not be possible to repeat this project again. What is the service life of this housing estate? It is eternal in its existence and its capacity for transformation.”

Development of the district was often controversial (e.g. construction of big religious center on the square, which should become a representation of the communist ideology), but simultaneously it continuously consolidates as a holistic urban formation, being sensitive enough to the shifts and flexible enough to the new meanings and functions. Transformation proceeded both as a continuation of urban development and as its contraposition. Nevertheless, the district remains as an integral complex, which obtained features from the different contexts and has its own identity.

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Богдан Черкес

РОЗВИТОК НАЙБІЛЬШОГО ЖИТЛОВОГО РАЙОНУ ЛЬВОВА – СИХІВ

Анотація. Описано особливості формування соціалістичного району масової житлової забудови “Сихів” у Львові. Розглянуто трансформаційні процеси, які відбулись у районі в умовах зміни контекстів.

Ключові слова: район масової житлової забудови, житловий район, мікрорайон, міська трансформація.

Yuriy Biryulyov

**STYLISTIC EVOLUTION OF THE LVIV SCULPTURAL
AND ARCHITECTURAL ENSEMBLES
IN THE 19TH AND EARLY 20TH CENTURIES**

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Abstract. This research is focused on art-stylistic, formative and technological peculiarities of the sculptural works of Lviv from the 19th to early 20 centuries. It analyzes the character of interaction of architecture and sculpture as a phenomenon of the synthesis of spatial arts.

Key words: sculpture, style, carving studio, tombstones, bas-relief, architectural décor, composition, linear painting, form.

1. Introduction

The phenomenon of the sculpture connected with the architecture of Lviv lied in the complexity of its poly-ethnic structure; the accretion of themes and motives, enriched by various national and religious traditions; and also in the local cultural achievements. Today, the necessity of the research, restoration and conservation of these unique sculptural landmarks is of paramount importance. The study of the stylistic evolution of sculpture in the domain of Lviv architecture has not been the subject of the art history science yet and is suggested for consideration for the first time.

2. Basic Theory

Owing to the methodological application of aesthetic and critical analysis of the art, we have shown peculiarities of the formal structure of the works, interaction of the means of artistic expression and conceptual system of some artists. Historical developmental stages of the works, as well as their technological and stylistic changes in time have been brought to light and compared. Furthermore, the relationships between various artistic techniques and variants of plastic modeling have been studied at various stages of sculptural form creation.

Purpose of the article – to highlight the stylistic evolution peculiarities of Lviv sculpture, especially plastic art of the 19th and early 20th centuries, along with the formation of art languages within each historical period.

3. Results and Discussion

The first half of the 19th century is the age of development of Classicism in Lviv sculpture. This period was a significant moment in art. At the time, the Lviv sculptural school established itself as a brilliant artistic phenomenon of European importance. The artists transitioned to Classicism, which flourished from 1800 to the 1840s. The eminent representatives of Lviv Classicism were Hartmann Witwer, Anton and Johann Schimsers, their follower Paul Eutele and the master of the architectural plastics, Fryderyk Bauman. Their creative heritage is mostly full presented at the Lychakiv cemetery, where they have installed about 100 tombstones [1, 15–16; 2]. Some buildings in Lviv and in the Lviv region have been decorated with reliefs and statues.

Thus, in 1809, H. Witwer created the tombstone of Julianna Sivietlich of the Schragners family. The woman's figure is remarkable for its exquisite form and modeling. The face with classical antique features is filled with melancholic beauty. The sculptor has chiseled refined details: the hairstyle, the thin hand, the delicate foot and the garment detail, and a tunic with a fibula on the shoulder. The plastic arrangement of the folds of fabric enhances the sensual image of the work. This tombstone is a testament to high level of technique, keen attention to anatomical details (especially of the face and hands) and the poetic enchantment with the beauty of the human body. The masterpieces of H. Witwer also include the four statues that decorate the fountains in the Rynok (Market) square. They are symmetrical allegories of two elements: water, as Neptune and Amphitrite, and earth, as Diana and Adonis. Only slightly inspired by the fountain figures of the Austrian Martin Fischer, these masterpieces are an expression of the mature creativity of a skillful, experienced sculptor. They are remarkable for their perfect composition, tranquil motion, elevated monumentality and attention to detail.

Among the best works of A. Schimser between 1820 and 1825 are the two monuments in Lychakiv cemetery. Each of the original compositions consist of three figures. The first tombstone is erected on the common tomb of the three related families – the Breuers, Trenkels and Weigls (Fig. 1). The allegoric composition represents the procession to the land of Hypnos, God of eternal sleep; of the deceased young woman; and of the lamenting youth, supposedly the Genius of Life. Next to it is the tombstone on the grave of Julianna Nevather (Schabinger). Here again, the composition of three figures portrays the departure to the other world, except of three other characters: a young woman (the deceased Julianna herself), the Goddess of Night and the Genius of Death. Both those scenes from Lychakiv became a novelty in the sepulchral plastic art. They are marked by the tranquil and solemn rhythm of natural human movement and general sentimental mood. Their conceptual orientation and technique are also reminiscent of H. Witwer's works. Yet A. Schimser's chisel is less meticulous and subtle. The folds of garments are interpreted especially in a less decorative manner than that of Witwer – they are laconic and massive, in line with the direction of the figures' movement.

The decorative-monumental forms – such as decorative design of residential, public and administrative buildings, decor of churches, sepulchral plastic art – generally prevailed in Lviv throughout this entire period of time. With the occasional exceptions, the portrait and narrative indoor sculpture has not attracted any serious attention of the artists yet. The Lviv artists from the 1800 to 1840s strengthened their regular links with western countries, travelling across the continent and studying in the best studios and academies (including in Vienna, Munich, and many Italian cities). They also absorbed progressive inventions of the best masters of the European classicism, including A. Canova and B. Thorvaldsen. The new trends and technical innovations spread widely and quickly into the sculptures of Lviv. Local plastic art reacted in this manner to international art novelties, supplementing them with its own ideas.



Fig. 1. A. Schimser.
Tombstone of the Breuers, Trenkels
and Weigls families. 1820–1825

From the 1850s to 1870s, Romanticism was established in Lviv sculpture. The themes of spiritual sense of being, the complexity of human psyche and the history of the nation and state renaissance took root in Lviv's artistic outlook. Poetic, sentimental and patriotic ideas embodied Classic, Neo-Gothic and new Baroque styles. The items exemplary of these trends were the late works of Paul Eutele, the gravestones of the atelier of Leopold Schimser, monumental and easel sculptures of Cyprian Godebski (especially ones for the Military Invalids' House) and his follower Abel Maria Perier, and the works of Parys Filippi – which gathered a lot of pupils and followers in his workshop [3, 62–81].

The most important work of P. Filippi in the Lychakiv cemetery is the tombstone-monument of Maria Miączyńska (1867, sandstone), portraying a young woman in the lap of Thanatos in the grotto, symbolizing the other world. The ideas of romanticism and even early symbolism are rather expressive in the figurative structure of the monument. The sculptural techniques of this work are amazing with their perfection and refinement, especially of details of the female figure and her garments. The sorrowful, elegiac and sensual works of Filippi combined in them romantic content with the refined techniques of academic neoclassicism. Distinctive motives of romanticism – melancholy, dreams, silence – prevailed. The gesture of the angel of Miączyńska's tombstone – calling for silence and calmness – serves as the emblem of the entire heritage of this artist.

From 1858 to 1860, Godebski and Perier executed the sculptural decoration of the Military Invalids' House in Lviv in Kleparivska street. This architecture was built, according to the plans of the eminent Viennese architect, Theophil Hansen, in the trends of the 19th century general European romantic Round-arch style (*Rundbogenstil*). The artists had successfully reconciled the architect's plans to the details of numerous sculptures, which – by their stylistics and monumentality – were inspired by architecture.

For highly artistic work, the best example of romantic synthesis of the spatial arts in Lviv in the 1850s to 1860s is the Neo-Gothic tombstone-monument carved in stone on the grave of the Armenian Archbishop Samuel Cyryl Stefanowicz by Eutele, circa 1859 [4, 265] (Fig. 2). The statue of the Archbishop, with realistic facial features, rests on the sarcophagus, under the masterfully executed canopy. This monument is proof that Eutele was familiar with the sarcophagus of Kazimierz, the Great at Wawel Cathedral and the Italian and French sculpture of the 1840s to 1850s. A perfect interaction of the plastic and architectural elements in this work demonstrates collaboration with the architect – this, probably, was Wincent Rawski Senior.

A short period between the 1870s and 1900s has been the most significant, filled with important events and rich in the works of prominent artists. The works of the Lviv sculptors developed widely on a stylistic, thematic and genre level, supported with advanced theory and art criticism. In the works of Tadeusz Wiśniowiecki and Stefan Jarzymowski, Neo-Romantic motifs encouraged the earliest forms of symbolism. Kazimierz Ostrowski was the first to move from Romanticism to Realism. The echo of Romanticism co-existed with naturalistic and Neo-Baroque tendencies of Tadeusz Barącz's and Julian Markowski's works.

As seen in the works of Tomasz Dykas, Tadeusz Błotnicki, Stanisław Roman Lewandowski, and Juliusz Bełtowski, realism – the dominating method of those days – reached its peak, through compositional perfection and precision of lines.

The followers of Realism, Academism and Neo-Baroque were Anton Popiel, the artist of A. Mickiewicz's monument, and another sculptor, Piotr Wojtowicz (Petro Viytovych), nicknamed “Bernini of Lviv”, who was Ukrainian by birth. Anton Popiel was one of the most famous and most productive Lviv sculptors of the late 19th and early 20th century [5]. In his works, the influences of Academism, Verism and of the Neo-Baroque style were very apparent. At the end of the 19th century, these styles began to prevail in sculpture, especially those associated with architecture. The rich artistic output of Popiel primarily proved his talent for monumental sculpture. He made many architectonic sculptures in Lviv that skillfully combined with the buildings. The majority of them had been cast in a mixture of cement and hydraulic lime. He also carved in sandstone and in “artificial stone”. In the stylistics of those allegoric works, the Vienna Neo-Baroque style dominated, demonstrated through energetic modeling and dynamic movement of the figures. The best architectonic sculptures by Popiel should be considered: the figures on the facade of Hotel George (1899–1900), the statue of “The Tragedy” in the facade niche, the figures of muses Clio and Eutherpe, the tympanum of the City Theatre in Lviv (1898-1899), as well as the statues of “The Industry” and “The Trade” at the facade of the Railway Station (1902-1903). The particular characteristics of Popiel's sculptures were manifested through many of his chiseled monuments, such as the monument to Józef Korzeniowski in Brody (1896-1898), the monument to Kornel Ujejski in Lviv (1901, presently in Szczecin), and the monument to Tadeusz Kosciuszko in Washington (1907–1910). The monument to Adam Mickiewicz in Lviv (1898–1904) became

the most successful sculpture. Popiel has also chiseled several commemorating plates, architectural structures, and memory busts of eminent people, such as the epitaph of Leon and Jadwiga Sapieha in the Latin Cathedral in Lviv (1905–1907). The relief portrait busts and plaques by Popiel were characterized by near-photographic resemblance, realistic precision of details, and, at times, emphatic psychological characteristics (portrait of the painter Jan Styka, 1892). His reliefs were soft and painterly, with Neo-Baroque allegories and dynamics – most notably in his well-known group “The Dance” (1905). In the field of religious sculpture, the altar with the Pieta group in the sepulchral chapel of the Potocki Princes in Lancut (1904–1905) should be regarded as the most successful.

One of the most important monumental buildings of Lviv is the Opera House (former City Theatre), located in the very heart of the city. The building is crowned with three groups of figures cast in bronze, with the allegory of Fame in the middle (Fig. 3). The author of these figures, as well as of many other sculptures in the churches of Lviv and on the facades of town houses was Piotr Wojtowicz (Viytovych) [6, 189–210]. The artist, born in Przemyśl (Peremyshl), studied sculpture under the supervision of Leonard Marconi in Lviv (1882) and in the Academy of Fine Arts in Vienna (1883–1890). During his studies, he created the statues “The Slave” (1885, plaster), “Perseus with the head of Medusa” (1887, bronze), “Throwing the Spear” (1887, plaster), “After the Bath” (1887, bronze) and “Rape of the Sabine” (1890, plaster). They were all artistically mature works, mastered in the spirit of Vienna Academism, characterized with perfectly rendered anatomic details and excellently caught movement. Especially the group of the “Rape of the Sabine”, for which Wojtowicz was awarded with a two-year internship in Rome, strikes with strong expression of a dynamic, but compound and synthetic composition. The sculpture also earned a gold medal at the Exhibition of Contemporary Art in Lviv in 1894. This success prompted the artist to settle down in Lviv. Since then, the style of Wojtowicz’s sculptures stayed nearly unchanged until the end of his life. The specific combination of Baroque dynamics and theatricality, with naturalistic perfection, led to the artist’s nick-name, the “Bernini of Lviv”. Precision in details, subtle academic modeling and a tendency toward expressiveness originated from the Vienna New-Baroque style.

During 1899 to 1900, Wojtowicz created the statues on the fronton and inside the above mentioned City Theatre (Opera House). At the beginning of the 20th century, he created the figures on the facade of the railway station and on the front of the Museum of Art Industry. He also produced the statue of St. Florian crowning the Fire Station building, six allegoric figures on the front of a town house at 19 Sykstuska Street (now Doroshenko Street) and the atlantes on the building at 11 Romanowicz Street (now Saksaganski Street). The architect Teodor Talowski had engaged the sculptor to decorate the facade and interior of St. Elisabeth Church in Lviv. From 1908 to 1910, he created the “Crucifixion” group on the facade, before creating the three altars from 1913 to 1917, which included a huge altar of St. Joseph. The altar was composed of several dozen figures – these were original, monumental masterpieces. Unfortunately, they were destroyed after 1945. The architectural sculpture of the last third of the 19th century reflected its “free choice” of various historical stylistic prototypes.



Fig. 2. P. Eutele. Tombstone of the Archbishop Samuel Cyril Stefanowicz. Circa 1859

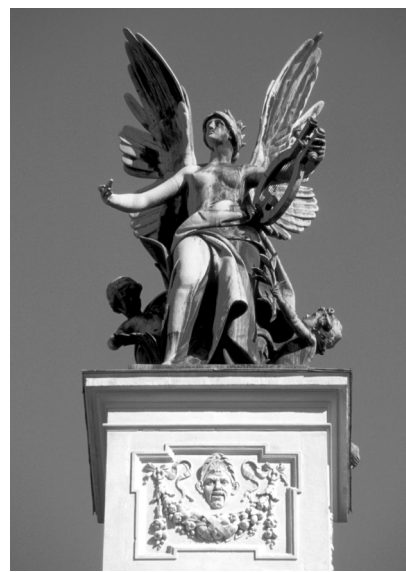


Fig. 3. P. Wojtowicz. Music. Statue on the fronton of the Opera House. 1899–1900

The monumental plastics combined with the architectural style of Historicism demonstrated an advanced skill level in such buildings as the Lviv Polytechnical University, Galician Sejm (Parliament), the Galician Savings Bank, pavilions of the General Regional Exhibition, the Noble Casino and the City Theatre (the Opera House today) [7]. Masters of ornamental sculpture, Leonard Marconi and Piotr Harasimowicz, who headed large workshops, achieved excellent synthesis with buildings. The workshops of Henryk Perier, Ludwik Tyrowicz, Teobald Orkasiewicz and other leading masters contributed to the ensembles of the Lychakiv and the Yaniv cemeteries.

The sculptured attics played the most significant role in the decor of buildings in the 1870s to 1900s. They were predominantly built according to the classical triangular plan with three figures, as exemplified by the buildings of the Polytechnical University and of the Diet of Galicia. A study of the austere plastic forms of the Polytechnical University's main facade reveals a noticeable predisposition to the classical buildings of the Italian Renaissance. The facade is noted for its well-balanced, proportionate grouping of architectural masses, as well as its artistic properties of the simple geometrical spaces. Symmetrical side wings link together in the middle of the facade, accentuating the main axis by the entrance portico of the Corinthian order – monumental, six-columned, with a developed entablature. The pediment is crowned with a stone sculptured group carved by Leonard Marconi (1876). Allegoric figures representing engineering science, architecture and mechanics (machine building) – the three predominant faculties of the period – thus describe the designation of the building (Fig. 4).

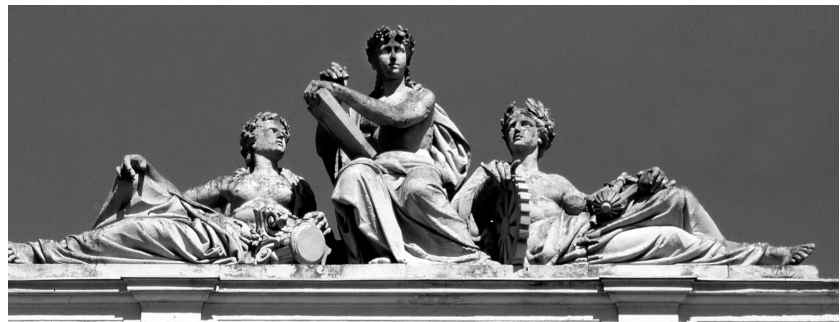


Fig. 4. L. Marconi. Group on the attic of the building of the Polytechnical University. 1876

An example of the effective interaction of architecture and monumental plastic art is another edifice in Lviv built in the Neo-Renaissance style – the former Diet (Sejm) of Galicia, now I. Franko National University of Lviv. It was built during 1877 to 1881, according to the plans of Julius Hochberger and influenced by the official Viennese architecture in the 1870s. The mandatory decor plan of the building envisaged a detailed narrative-allegoric definition of the main monumental sculptures. For example, the central composition of the attic had to symbolize the legislation that took Rus (Galician Ukraine) and Poland (Western Galicia) under patronage. The stylistics of the works was restricted as well: they had to be in line with the character of architecture and the function of the Parliament, and they had to be produced in the spirit of academicism and late classicism [8].

Produced during the period from 1880 to 1882, the artists who sculpted the main figures won a contest. The main figures made of hard sandstone were carved by Teodor Rygier. In 1881, he installed the large (4×7 m) group “Lawmaking patronage of Galicia,” which represented Galicia, Dnister (Galician Ukraine) and Vistula (the Polish part of the province) (Fig. 5).



Fig. 5. T. Rygier. Allegoric group on the attic of the former Diet of Galicia. 1881

This monumental, reserved composition of figures was altered by the sculptor more than once, as he searched for a harmony with the building's architecture [9, 172–173]. The plastic clarity prevails in the two allegoric groups created by Rygier – “Education” and “Labor” as well. These were installed in front of the pylons of the main entrance in March 1882. The softness of lines and delicate carving indicate an influence of Neo-Florentism. Rygier was awarded a prize of the Academy of Fine Arts of Florence.

New materials appeared for the creative work of sculptors and monumentalists in Lviv in the 1890s. Concrete, Roman cement (which were widely used for the decoration of buildings), gypsum plaster and terra cotta became more common for the decorative and indoor sculptures.

The artists of Lviv continued traditions of the regional artwork with stone from the quarries of Lviv region and Podolia. Family, inherited masonry-sculptural workshops were held sometimes for a century. Local woodcarving was also a traditional art here, particularly iconostasis carving, which was structurally and stylistically characteristic of Byzantine and Neo-Byzantine pattern.

After 1900, the development of the Lviv sculpture underwent considerable changes. The Rodinian tendencies prevailed in these changes of academic-naturalistic canons. In the modern sculpture of 1900 to 1918, Secession (Art Nouveau), Symbolism and Impressionism spread in the works of Stanisław Kazimierz Ostrowski, Luna Drexler, Kazimiera Małaczyńska, Wojciech Przedwojewski, Józef Chmieliński, as well as Ukrainian artists such as Hryhoriy Kuznevych, Mykhaylo Parashchuk, Vasyl Lysyk, Mykhaylo Havrylko, among many other masters. The author believes that largely thanks to those masters, Lviv became a centre of crystallization of new artistic orientation at the beginning of the 20th century. Based on Lviv's sculptural designs, faience statuettes had been produced since 1912 at a factory in the village of Patsykiv (Pacykow) near Stanislav (now known as Ivano-Frankivsk). The distinctive features of the Patsykiv faience were its pure ceramic mass, baked for three times, and a thin, even layer of spray-paint. Art Nouveau influences were evident in the refined lines and colors of these products. Representations of dancing women were the “specialty” of the factory's manager, Stanislaw Czapek. In the works of Luna Drexler, popular in Lviv at the beginning of the 20th century, color did not imitate a body's complexion. Rather, it was conventional, aiming to augment the expression and the similarities between three-dimensional sculpture and decorative art. This often determines the character of an interior. For the same purpose, the surfaces and asymmetrical solid shapes were used.

Preserving elements of their objective perception and reproduction of reality (which was understandable from the standpoint of the specific character of the means of artistic expression), Lviv sculptors advanced towards a subjective transformation and individual vision of the world. Along these lines, sculpturing began to resemble paintings of the early 20th century, manifested by the sketchiness of techniques. Imagination of the artist became the catalyst of form creation. They expressed an emotional-figurative genesis of sculptures through symbolic content, spontaneous modeling of spaces and surfaces, and impressionistic-modernistic fluctuation of contours. Inner emotions and aspirations were decisive of the final product. Instead of the accuracy of static forms and literary plots, sculptors of the new generation longed to create dematerialized spaces with enigmatic, multivocal content.

Various stylistic trends from the 1900s to 1910s found the meeting points between the elements of artistic morphology. Modernistic exquisite forms and fluctuating movement of lines expressed content, imbued with symbolism. Vibrating, unstable, open modernistic forms and lines were the symbols of boundlessness, volatility of life and the eternal life cycle. At the same time, they corresponded to the eccentric reductions of the objects, diffusing spaces with light. The impressionistic spontaneity and the grasp of the transient wave existed in the sculptures, in their purest form without invasion into the daily life of dreams and symbols.

The decorators, particularly the renowned Zygmunt Kurczyński, achieved a considerable success in creating perfect sculptural-architectural ensembles [10]. The perfect solution to problem of integrating sculpture and architecture was found in the building of the Chamber of Commerce and Industry at Akademicka Street (now Shevchenko Avenue) in Lviv. The Chamber of Commerce and Industry was built by Alfred Zachariewicz from 1908 to 1910. The main conference hall constitutes the centre of the entire complex. The interior walls, covered with green marble, are divided by white pilasters crowned in the capitals by a series of sculptures. These were designed by Zygmunt Kurczyński (1909) (Fig. 6).

A frieze composed of six panels and painted by Feliks Wygrzywalski encircled three walls. The compositional layout of its sculptures and paintings is tailored to the structure of the interior and emphasizes the room's characteristic tectonic transparency and precise rhythm. The paintings and bas-reliefs present the philosophical reflections on the meaning of life. These are symbolic representations of human existence. They constitute the two separate series. However, a visual aesthetic perception is ultimately achieved in unison, thus creating a new synthetic and artistic image. Accumulating the functional and aesthetic tasks of architecture, monumental art lent a unique artistic quality to this interior.

The complex of the T. Balaban Insurance Company and the Bank of Lviv may be regarded as a successful implementation of an architectonic and sculptural design. It was built in 1908-1910 on Valova Street by Alfred Zachariewicz in cooperation with Z. Kurczyński. The artists had carefully considered the unification of the sculptures with the building. Bas-reliefs were produced so as to give the impression of having been carved directly on the wall. They fused the sculptures with the wall, texturally and technically. The profiles of figures, symbolizing various states of the human psyche, have smooth, melodiously bent contours and elegant lines; they supplement the simple but "sophisticated" architectural divisions. As a result of close cooperation and mutual understanding, Zachariewicz and Kurczyński achieved excellent results with their final product. Their fruitful collaboration manifested itself in approximately twenty architectural-artistic ensembles in Lviv [11, 235-245, 271-289].

Harmonious interaction with the architectural space was characteristic of the monumental sculptures of the early 20th century. They were often filled with a sophisticated allegoric, fabulous-topical content. The form of sculptural attics essentially changes, in comparison to the preceding period. These forms become diverse patterns, creating important symbols for architecture (Fig. 7).



Fig. 6. Z. Kurczyński. Melancholy. Sculpture in the former Chamber of Commerce and Industry. 1909



Fig. 7. T. Orkasiewicz. Relief on the pediment of the house n. 54 of Tarnavs'kyi Street. 1913

Compared to the 19th century, sculptured portals, facade relief and decorations of the entrance space of the buildings are interpreted in a new and different way. Cement, concrete and especially artificial stone – a new material – are widely used for the monumental decorations.

Stylistic evolution accelerated in both monumental and indoor plastic art of Lviv in the years leading up to World War I. As a result, they attained a special degree of sophistication.

Early Expressionism, pioneered by Gustaw Gwozdecki, was developed from grotesque and non-logical Secessionist means of expression. After 1910, the influence of Neo-Classicism and the Bourdelle stylization of Archaism increased. Instead of dematerialization of spaces and fluctuating contours, artists readily worked with geometric planes and acute and angular contours, longing for the tectonic completeness in their works. The first cubist experiments emerged in Lviv, notably after the arrival of Yevhen Sahaydachny [12, 160–161].

4. Conclusions

Based on this analysis, it is reasonable to claim that in the 19th and the early 20th centuries, Lviv has played an important role in the development of sculpture in Western Ukraine. The artistic style tendencies, from Classicism during the first half of the 19th century to the first avant-garde styles of the early 20th century arose and developed according to defined laws and within certain historical periods.

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Юрій Бірюльов

СТИЛІСТИЧНА ЕВОЛЮЦІЯ СКУЛЬПТУРНО-АРХІТЕКТУРНИХ АНСАМБЛІВ ЛЬВОВА XIX – ПОЧАТКУ XX СТ.

***Анотація.** Досліджено художньо-стильові, формотворчі і технологічні особливості творів скульпторів Львова XIX – поч. XX ст., проаналізовано їх взаємодію з архітектурою на основі синтезу просторових мистецтв. Висвітлено історичні етапи генезису і формування у львівській скульптурі різних стильових напрямів: класицизму, романтизму, реалізму, академізму, неоренесансу, необароко, імпресіонізму, символізму, сецесії, неокласицизму, експресіонізму, кубізму. Розкрито типологію та жанровий тематизм львівської пластики, як станкових та прикладних, так і монументальних творів. Показано, що монументально-декоративна скульптура вступала у функціональну, композиційну, тектонічну та змістову координацію з архітектурою. З'ясовано, що у XIX – на початку XX ст. Львів відіграв визначну роль у розвитку скульптури на західноукраїнських землях.*

***Ключові слова:** скульптура, стиль, каменярска майстерня, нагробний пам'ятник, барельєф, архітектурний декор, композиція, лінійний рисунок, форма.*

Khrystyna Kramarchuk

TRANSFORMATION ARCHETYPE OF MADONNA IN ARCHITECTURAL SUBJECT ENVIRONMENT

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Abstract. The terms-concepts archetype – genotype – phenotype/kenotype as constituents of typological structure of image on the example of the figure Madonna in an art are revealed in this article.

Key words: archetype, genotype, phenotype, kenotype, typological structure of image, Madonna.

*Idea of the nation is not what nation thinks of itself in time,
but what God thinks of it in eternity.
(José Ortega y Gasset)*

*Over thousands of years – from Rublev to Leonardo da Vinci,
From Vyshgorod Madonna and to Sistine,
From Mary Oranta and to Atomic Japanese...
Is not it frightful for you to go with painter's case
Into this cosmic road, where artisans stay through the ages
And everyone possesses his own Madonna and such for ages.
Chornobyl Madonna.
(V. Yavorivsky, "Maria with wormwood in the end of the century")*

1. Introduction

Archetypes and stereotypes as primary categories, introduced recently in scientific discourse of the figure theory, do not exhaust the content of the cultural form and the structure of the image. Therefore, additional categories are created (interdisciplinary concepts) for typological analysis of the character: genotype, phenotype/kenotype.

The focus of our article is the definition of *genotype* and *phenotype/kenotype* concepts and their relationships in the process of analysis vis-a-vis figure formation. It should be mentioned that *archetype* refers to the genetically inherited construction outlines, while *genotype* refers to figurative form-building characteristics, laid in Word or essence of archetype in Word. Furthermore, *phenotype* is the product of relationships among hereditary information, reflection on the environment in individual creative work, and *kenotype*, which is a variety of phenotype. *Kenotype* is revealed as transformation of figurative and notional filling of archetype, also known as archetype mutation.

As an example, in the article were revealed phenotype and kenotype figures of Madonna (the Mother of God) in Ukrainian culture. In this research, we do not draw a distinction between the sacral character of the Mother of Jesus as Madonna and as the temporal character of Madonna in the meaning of "My Lady." However, we do adhere to the law of symbols addition, providing symbolic qualities of one object transferring to other objects. In particular, reverence of things is expressed in the quote: "the lower is similar to the higher character of which it acquires" [1] and resemblance is an essence.

2. Basic Theory

In the article, the typological structure of figure is analyzed step-by-step using analysis levels: from general (archetype) to specific (phenotype/genotype) in the figure. Typological structure of the image in sight is a cyclic structure, while the kenotype (specific) is a perspective of the archetype (general). (Refer to Fig. A)

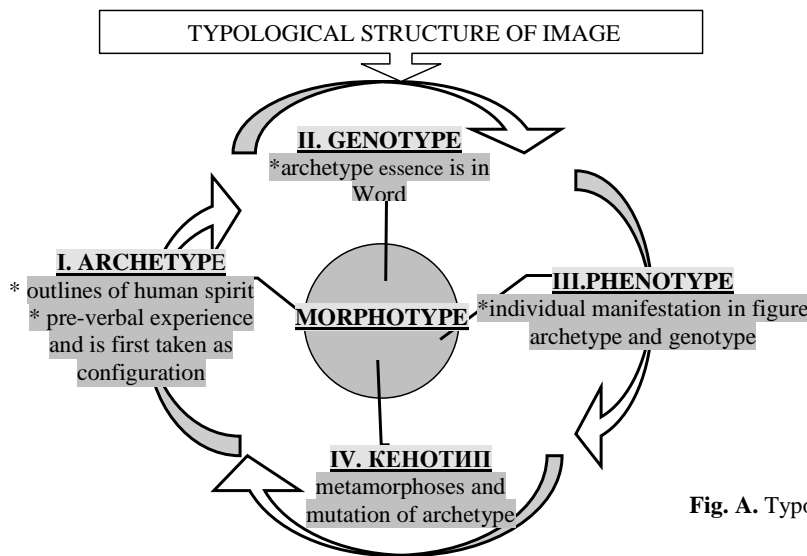


Fig. A. Typological structure of image

2.1. Structure Level – Archetype

Archetype is the experience of our ancestors putting chaos in order – both in oneself and in the world (human being and world are isomorphous). In other words, archetype is our hidden possibilities for creative work.

The archetype concept possesses a wide range of *potentiality* – hidden possibility (unconscious), which is formed, regulated in presupposition (disposition, tendency) → primary outline → *proto(arche)type* → *prototype*.

In the process of archetype determination the first, embryonic level can be discussed:

1) Mystic factor of archetype as demonstration of the Divine in human being with supernatural, transcendent, unconscious features

- archetype is Prototype [2] (God by Y. Chmelyovsky);
- archetype is “Thought about God” (Sanctus Augustinus);
- archetype is “outlines of human spirit” [3](P. Florensky).

2) Mental factor of archetype

a) Psychological (emotional) factor, when archetype possesses quality of high emotional potential:

- archetype with colossal mental energy, more often with suffering, “internal and unconscious mental drama” [4], is suffered as something divine that endlessly surpasses the human being and that transforms individual perception. The ambivalence of archetype – transition from demonic (cult nature) to divine (sacral in human being) [5] is embodied in conscience;
- archetype – psychological precondition of character [6] (S. K. Krymsky);
- archetype – collective unconscious phenomenon, concentrated expression of psychological energy (K. G. Jung)
- archetype appears as a pre-verbal experience and is first taken as a configuration, “form without principle” and serves as a course of embodiment and development of mentifact.

b) Notional factor of archetype:

- - notwithstanding primary notions, on the basis of which the outside world is divided, classified, put in order and modeled. Primary or initial notions are an abstraction about the ideal condition, which helps us see sense in its movement, self-revelation [7].

For example, the Madonna concept is constructed in (stereo)types, using archetype outlines, crystallized through thousands of centuries in art. Based on typical features contained in the concept, the name of the hairstyle with with a front part emerged as “Madonna,” along with Boyko dialectic name of the hood/headdress, as “the Diva”. The medieval figure of the mother with a child is defined not simply as Madonna, but as

Madonna with a child, which distinguishes these figures. Nowadays, frequently used figure types of Madonna is the portrayal of mother and child. The concept of Madonna, used to conceive certain types of figures, is borrowed from Italian *mia donna*, meaning My Lady, or in Christianity, the Diva, the Mother of God. In a figurative sense, Madonna is a woman or a mother with pure thoughts and a pious facial expression. The figure of Madonna, being either a sacred icon or picture, always serves as an object of pietism and love.

The archetype of the Madonna figure was introduced to the territory of Ukraine as a figurine in the Trypillian era of 5000 to 3000 B.C. It is a goddess with an infant by her left breast. The characteristic feature of the Trypillya Madonna is her hairstyle: long hair, tied back (Refer to Fig. 1). The next Madonna figure is the Egyptian Isis with Horus in her arms. Western European iconography of the Madonna and “Madonna” concepts are considered descendents from the iconographic type, present in Ancient Egyptian art. In particular, she was honored in medieval temples of France and Germany as the “Egyptian Madonna” and as “Mea Domina” in Latin, which means “My Lady”[8]. There is a full moon, which is a lunar disc and a new moon in the form of bullhorns pictured on Isis’s headdress (Refer to Fig. 2). Ancient portrayals of Madonna are characterized with certain symbolism: a full moon corresponds to Madonna as the Mother according to lunar symbolism, and new moon corresponds to Madonna as the Virgin. Another ancient figure with certain relation to Ukrainian-Rusyns is the Etruscan^{*} Madonna, known as Mater Matuta, on the throne with an infant and a sad, lyric, forlorn facial expression (Refer to Fig. 3). Matuta originates from the Italian *matutinum* meaning of dawn. Its epithet, “early dawn,” is “Stella Matutina” in Latin as the Christian Madonna. The Hodegetria type, particularly “She, who shows the Way,” possesses a semantic echo of early dawn, which also shows the way.

2.2. Second structural level in the image – genotype

Archetypes, as a primary outline of pre-verbal experiences, begin to possess configurations through a set of initial notions, penetrating into man’s conscience. They are filled with a material of deliberate experience and become apparent through word. This is where the second structural analysis level appears. Image formation, which is a genotype with notion and form-building characteristics in a word, is archetypal nature in Word.

The process of word-formative fixation of primary outline, recognition and comparison, such as “what is this?”, takes place on the second structural level. Genotype is a word-name that already is or will become over time a “verbal stereotype.” As a concept, it is borrowed from biology. Term-concept genotype as a constituent of a structural figure analysis is an information medium, *logos* in Word, in the nation’s language, and is a form-building determinant of the shown knowledge of the people through Word [9]. Word is a fixing value in the figure and calls figure into being in imagination. Word is a constituent of figure formation in conscience, which is determined by 1) outside subject world, 2) inner psychological life of human being, and 3) culture and language of the nation. Genotype constituents of the figure is a potential medium of the national form of symbol, its meaning and expressiveness, and is a criterion of symbol formation adding not only ontological, but also semiotic status.

We will trace genotype constituents through examples of the Madonna figure. The notional structure of the female origin of existence is determined by the following concepts: the Diva, the Virgin Mary and the Mother of God in iconic types of Madonna are represented together. Etymology of the Diva concept, sound form or root firstling “DV” (*dyvo*, *dyvyi*, *Dyv-Lado*, *Diva-Obyda*, *Diva Khersones’ka*) also means sanctity or divinity today [10].

The Mother of God figures in world culture contain the idea of liberation from all sin through light, enlightenment, and transformation. Considering that Ukrainian archetypes groups are formed on matriarchy culture, the Mother of God appears as a spiritual archetype with genotype characteristics — our Palladium: 1) Oranta-Voyevodine (Old Rus’ prince times); 2) Pokrova – (Cossack times) an expression of archetype outline “Madonna of Mercy (lat.*Misericordiae*)”; and 3) Panagea (Mother of God of the Sign) — present time. Therefore, it is not strange that Ukrainian people understand and express vivifying, blessed, and the most tragic pages of its history through the figure of Madonna, which is our Glory. Mother of God-Madonna is filled with all-triumphant love [11], life-asserting origin, no matter what falls to nation’s lot: Ave, Maria (Refer to Fig. 8).

Genotypes in the structure of the Madonna figure in Ukrainian culture reveal, for example, that such concepts are concept-determinants in most listed examples. For instance, these include **Trypillya** Madonna, “**Scythian**”^{**} (steppe) Madonna, **Baturyn** Madonna, “**Cossack Pokrova**” or “Saint Pokrova”, “**Catherine**” –

^{*} Etruscans are considered Slavyan tribe (dictionary of Stephan Byzantine) – Slavyan tribe, “rasens” – this is how Dionysius of Halicarnassus called Etruscans.

^{**} People call all ethnically polytypic sculptures as «Skythian babas»: Scythian statues, kypchak-polovets babas.

Madonna of T.G.Shevchenko, **Strilets'ka** Madonna (Sichovi Stril'tsi), **Holodomor** Madonna, **Chornobyl'** Madonna, Madonna of **"Golden ear"**, **"Ukrainian Madonna of golden ears"**, **Chumack** Madonna (picture 5), **"Gutsul** Madonna" (Refer to Fig 4), **"Lviv** Madonna", **Discernment** (Epiphany) Mother of God.

E. Neuman called archetypes the transpersonal dominants (postpersonal, superpersonal), which are later personalized, the "secondary personalization" [12] of the individual. This "secondary personalization" takes place in word formation (which is genotype), and simultaneously in phenotype and kenotype figures, which is creative rethinking.

2.3 The phenotype – the third structural level, which we reveal in image

Phenotype figure is a demonstration of archetype and genotype in individual, personal conditions of human personality. Phenotype (greek phaino – present) is a concept from biology.

Phenotype is the "ambitious gene" [13] in the individual. Phenotype is outer expression of archetype and genotype, but unlike archetype and genotype, it does not demonstrate everything. Archetype and genotype are more resistant to changes than phenotype. Genotype demonstrations of archetype in word, on the one hand, and phenotype demonstrations through the figure, on the other, are ends of a single process of realization of genetic information in individual creative work. In comparison to comparative mythology (world outlook from the inner world) of the individual soul, the archetype's development-transformation possesses metaphorical and significant symbolic figures, which is demonstrated both in genotype, and in phenotype.



Fig. 1. Settlement Krynchka. Prehistoric Madonna of Trypillya V-IV Millennium B. C



Fig. 2. Isis with Horus in her arms 2 300 years B. C.



Fig. 3. VI-VII century B. C. Etruscan* Madonna Goddess of dawn, married couples, procreation

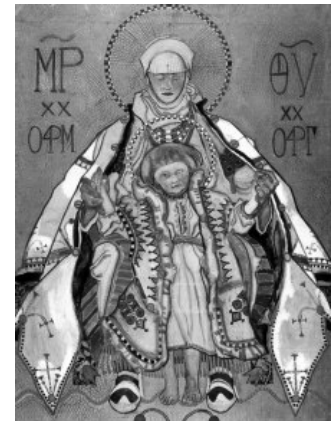


Fig. 4. Central part to Triptych Gutsul Madonna, 1914. Cazymyr Sikul'sky



Fig. 5. Mykola Telighenko – Chumack Madonna



Fig. 6. Kyiv, Mykhaylivs'ka square. 1993, V. Pereval'sky **Holodomor** Madonna



Fig. 7. Chornobyl' Madonna. 1992 p. M. Bidnyak

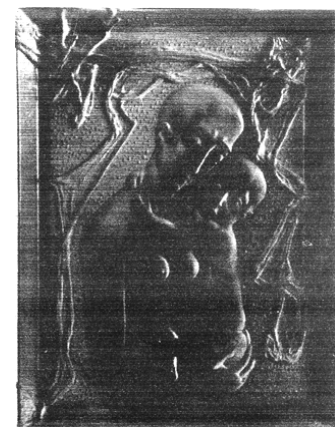


Fig. 8. "Ave, Maria". Hanna-Oksana Lypa, 1987

The archetype outlook of the Madonna concept, or “Notre-Dame” in notional plan as an ideal of woman and mother, results in different figurative demonstrations by artists, known as phenotypes: most often, they are national madonnas, ethnic, local protectresses of cities and people of different social status, artists’ madonnas are personified in the form of idealized figure. The “**Opishne Madonna**” comes from the Ukrainian pottery center Opishne, whereas the, “**Chumack Madonna**” represents the Mother of God on a fish-cart, with light creative fish symbolizing the word Christmas (Refer to Fig. 5). Additionally, there are the **Gutsul** madonna and Mother of God of “**Golden ear**” by O. Kulchytska, the “**Ukrainian Madonna of golden ears**» as a monument to Ukrainian Diaspora in Edmonton, Epiphany Mother of God by M. Bidnyak, and “**Countrywoman-madonna**” by Y. Pankevych. In the city of Lviv, the figure of the Mother of God appears to symbolize the guardian of the city. Two sculptures of Galyts’ka and Krakivs’ka brama are known from the 17th century. Madonna from Krakivs’ka brama stands on a lion. **Mother of God is holding a Lion** instead of Jesus Christ on Galyts’ka brama, an allegoric figure, “and this is very strange figure as for religious cult” [14]. The icon of the 14th century, which is brought to semiotic status of “**Lviv Madonna**” for its unique style, is the Palladium of Lviv. The sculpture of Madonna as defender of the city of Dublyany is supplemented with attributes of rural remnants.

Oksana Zabughko reveals the figure of **Lesya Ukrainka**, as “Notre-Dame D’Ukraine”, as **Madonna of Ukraine, our Madonna**, which “personifies figure of chivalrous and gentry Ukraine” [15]. The Notre-Dame concept is the French adaptation of the Madonna. Having constructed the “Our Lady” of Ukraine concept, the author inserts the archetype of the Diva-Madonna. This is Ukrainka’s moral imperative of serving to the Holy Spirit. As a woman-apostle, “her mission [is] of spiritual chivalry” and her talent is possession by the spirit of prophecy, where “glory” is seen as guarantee for “her people,” as evidenced by coming down of Spirit and staying on someone from people. Ukrainka’s chivalry is her rejection of the self, of individuality and of discreetness. The constructed Madonna concept also shows kenotype of the Lesya Ukrainka figure, namely possession by love. “My joy will not be ruined by prince of darkness himself, joy from not having the weight of Messiah blood, that He did not shed a drop of it for me.” Therefore, she is not demanding anything, but loves for the sake of love itself.

Phenotypes appear in the world famous paintings of L. Da Vinci’s “**Madonna and child with a cat**” of 1474, of Parmigianino’s “**Madonna of the long neck**,” of C.Crivelli’s “**Madonna of the swallow**”, and of Petrus Chrystus’s “**Our Lady of the barren tree**”, “**Madonna with partridge**”, and “**Madonna with coral**.” In these paintings, certain qualities of Madonna are revealed through symbols and signs. L. Da Vinci’s Madonna will possess phenotype characteristics, even in the case where the cat being pulled out from Christ’s arms is taken figuratively as Satan’s symbol. This was typical for medieval ideology, and though it was not straightforward, as a domestic animal, it was very honored in Florence during the times of L. Da Vinci.

2.4. The fourth structural level – kenotype in the image is a derivative from phenotype, its new quality. The kenotype [16] concept, relatively new compared to archetype and phenotype concepts, appeared in culturology not long ago. Kenotypes as new figures run through modern culture, especially in the 20th and 21st centuries. Kenotype originates from the Greek words, "kainos," meaning new, and "typos," meaning figure, therefore signifying a “new figure”. It generalized a figurative outline of intellectual activity, which does not have precedents in the collective unconsciousness. Such outlines, figures, and formulations are revealed, which do not have analogues in prehistoric unconsciousness, and relate to the future, according to its symbolic meaning. The kenotype is a cognitive and creative structure, reflecting new crystallizations of common experiences of all mankind. It appears to be the prototype of the possible or of the future. Therefore, kenotypes are metamorphoses or mutations of archetypes. The introduction of the kenotype concept does not contradict the theory of unconsciousness – K.G.Jung has himself foreseen the possibility of quick metamorphoses in archetype, which provides for historical displacements. From the physiologic point of view at the time, the phenomenon of archetypes were biologically inherited [17] (K.G.Jung), whereas kenotypes appear as “new images”, not seen in the history of classical art. Meanwhile, a change at the archetype level takes place.

For example, the painting and poem “Catherine” are kenotypical, where the figure of Shevchenko’s Madonna is personified as a whore, betrayed and abandoned (foresight of Ukrainian woman’s fate, her “catherinization” [18] in colonial Ukraine). The symbol of Catherine’s figure is betrayal of trust, and as a result, alienation from the generation of the illegitimate child. Typical in art is the figure of the pregnant Madonna, Piero della Francesca, who is the protector of pregnant women and women in childbirth during the 15th century (circa 1460). Here, the symbol of the figure of Madonna is the future happiness through continuation of mankind.

Among the kenotypes are the figures of Holodomor Madonna of 33 (Refer to Fig 6) and figures of Chernobyl's Madonna, mostly depicted by painters (Refer to Fig 6-8). As is known, the Madonna archetype represents woman, mother, pure in thoughts, with biblical features, which is the object of worship and love. Although there is another figure in those listed above, both in notional and in formative plans, the devout attitude to Madonna is unchanging. Unconsciousness, according to K.G. Jung, moves towards the creation of the new, historically movable and productive. Kenotypes are partial that tend towards the general as time goes by. In the same manner, the archetype would in the future become a form on a subconscious level, fitting into the archetype outlines.

Theorists of literature and art are using concept of "type" to understand a specific historical mechanism that is embodied in works of art. If phenotypes or kenotypes became authoritative, they would gradually transform into a level of type.

The "Figure of Holodomor Madonna" was formed in Ukrainian culture as a figure of mother with born and unborn child, and is crucified crosswise. The Monument to Victims of Holodomor of 1932-33 (Kyiv, Mykhaylivs'ka square) is presented in figure 6, depicting a Bronze figure, the Mother-Ukraine with child in Cross, 1993, by the author V. Pereval'sky. This figure is a scream of a crucified future, of discontinuity of cultural tradition and of possessions.

Chernobyl's tragedy is interpreted in the kenotypical character of "Chernobyl's Madonna" by Z. Ketsalo, and M. Bidnyak. The "Chernobyl's Mother of God" (Refer to Fig 7), by M. Bidnyak, carries a myrrh bearer with the look of boundless sorrow. She stands on parched ground, with flaccid, dying wildflowers and spikes. The Mother of God will bring the myrrh bearer to everyone whose death and deficient life were caused by terrible sorrow, and will continue to carry the myrrh bearer for centuries.

The figure of "Ave, Maria" by Hanna-Oksana Lypa (Refer to Fig 8) is Madonna with a child, which are both bald-headed. The hairstyle with the middle part, characteristic of the classical representations of Madonna, is absent. The baldness appears instead, as a result of the exposure to radiation. However, there is a life-asserting inscription that reads, "Be glad, Maria."

3. The Results and Discussion

The history of Ukraine is a row of kenotypical figures of Madonna, which require formation and construction. The new figure that requires a formation is Madonna of "Maydan."

Kenotypes are the "new figures", outlined by mental construction archetypes. A Diva, mother-Madonna with child, is changed. The archetype outlines pass through metamorphosis, mutation, repairs unnatural to human nature, his limit types of suffering and spiritual transformation, representing all that the Ukrainian people went through. They will gradually move into the status of archetype on a genic level. Those kenotypical figures of Ukrainian Madonnas are instructive and educational for mankind.

Significant figures of civilization, such as "Diva Obyda" of Old Rus' times, "Passionate" (Mother of God), "Mournful mother" in the times of Holodomor and the "Chernobyl' Madonna" of the 20th and 21st centuries is the same as mother Glory. The Book of Veles warns "[of] difficult times of drought and wholesale deaths of cattle" and compassionates. In Ukrainian culture, the figure of a woman-Knight or woman-Glory, who is self-devoting and is bearing life-asserting origin in her, prevails. Oranta-Znamennya, Sofiya-Logos in a notional perspective, became the spiritual archetype for Ukrainians of the 21st century. The task for the people of spiritual archetype is to seek high spiritual development, appealing for sanctity and power of Word, Knowledge, and Truth [19].

4. Conclusion

The novelty of the present searching is a detected cyclical structure of typological characteristics in an image: archetype, genotype, and phenotype/kenotype. These concepts serve as instruments for analysis-formation of image and gives an idea about the figurative-notional changes in a figure and the spiral intensification of archetypical values caused by kenotypical figures. The instruments are fixing the process of human transformation in the environment.

There is a definition for concepts in the theory of image: 1) archetype is data caused by a mystic or mental factor that appears on the conscious level and it is taken pre-verbally in the form of archetypical outlines and configurations; 2) genotype is the essence of archetype in Word; 3) phenotype is the appearance of an individual or a creative realization of archetype and genotype in a figure through certain symbols-signs or signs; 4) kenotype is a new, qualitative image, in which process of metamorphosis and archetypical outline mutation is embedded.

Kenotypes appearing from Ukrainian history are prophetic images, which gradually achieve global significance.

The world fight against evil is the fight of the Dragon and Diva-Wife and, as we can see, it is personified in the above-listed Madonna figures. Thus, it is important to reconsider forgotten pages of Ukrainian history, which will give many matters for rethinking, for production of archetypical values, which will be set and given in genic fund of descendants.

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Христина Крамарчук

ФЕНОТИПИ І КЕНОТИПИ ОБРАЗУ МАДОННИ В МИСТЕЦТВІ

Анотація. Розкрито поняття архетипу, генотипу, фенотипу і кенотипу як складових типологічної структури образу на прикладі образу Мадонни в архітектурно-предметному середовищі. Визначено: 1) архетип – даний, заданий містичний, ментальний чинник, проявляючись на свідомому рівні, схоплюється дословесно у вигляді архетипної схеми, конфігурації; 2) генотип ідіотип (ідіотип) – вловлена суть архетипу в Слові, 3) фенотип – це з'ява індивідуального, творча реалізація архетипу і генотипу в образі, через конкретні символи-знаки або знаки; 4) кенотип – якісно новий образ, у якому закладено процес метаморфози і мутації архетипної схеми.

Ключові слова: архетип, генотип, фенотип, кенотип, типологічна структура образу, Мадонна.

Svitlana Linda

**VALUE OF THE FORMAL AND ICONOLOGICAL APPROACHES
FOR CONCEPTUALIZATION OF STYLE PROBLEM
IN ARCHITECTURE**

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Abstract. The article deals with the principles of formal and iconological approaches in art studies by which analysis of style in architecture is made. The value of these approaches for conceptualization of style is demonstrated.

Key words: formal approach, iconological approach, style in architecture.

1. Introduction

The problem of style, as a main factor of cultural expression in architecture, is always highlighted when the major vectors of architectural development are being considered (in the past, the present and the future). In the classical understanding, the concept of architectural style is closely related to the criterion of architectural form. After all, the principle of form creation lies at the core of the traditional understanding of style evolution in architecture. Such a definition would suit the theory, were it not for the existing phenomena in the history of architecture that do not lend themselves to description from the point of view of form. One such instance is architecture of historicism. This style suggests the use of forms and signs from cultures of the previous epochs, originally dating back to the second half of the 19th century, but it also refers to the development of architecture throughout the 20th century with its presence attested in the new millennium. Historicism in its numerous manifestations suggested a concept where unity of form, as a distinctive feature of style, is absent. The criterion of architectural form alone turned out to be insufficient for analysis: the phenomenon did not fit into the defined canon terms, and thus, was either left out of the research scope and theory or was defined as a critical one. Modern methods of artistic analysis (by which the analysis of style in architecture is made) suggest different approaches that might be of use for the conceptualization of style in the architecture of historicism. In the modern meaning, a style is not a stable unity, as it was considered earlier, but a dynamic whole of content-and-form elements changeable over time.

2. Basic Theory Part

The objective of the article is to shed light on the problem of value of the formal and iconological approaches for conceptualization of style in architecture of historicism.

Unfortunately, the problem of style theory in architecture has not become a major object of interest for domestic historians and theorists of architecture (except for the works by A. Puchkova) yet. Therefore, the author has based this article on research of the Russian scientists (V. Arslanov, A. Kaploon, O. Krivcun, I. Shestakov, A. Yakimovich), and Russian translations of works by foreign art critics (H. Wölfflin).

3. Results and Discussion

The 19th century marked the end of formation of art studies as a science, which systematically encompassed a wide scope of artistic issues from all time periods and countries, possessed its own methodology and was based on philosophical and aesthetical thought. A great influence on the development of art studies was made by aesthetical concepts of I. Kant, F.W.J. von Schelling, brothers of Schlegel and, especially, G.V.F. Hegel. They contributed to an integral image of art, pervaded with ideas of historical development and interconnection of social and cultural phenomena. Establishment of art studies as an academic science was connected with theoretical developments of the “formal school”, where problems of style in art and sources of its development occupied an important place.

Formal approach. The “formal school” in art studies is a name given to theoretical developments of German and Austrian art critics at the end of the 19th and beginning of the 20th centuries.

The formal school suggested *the formal method – a theoretical concept supporting a view on artistic form as a category defining special features of art works and architecture, capable of independent development.* Conceptualization of the formal method is connected with establishment of German and Austrian “formal schools” of art studies at the end of the 19th century. The German school is recognized, thanks to works by K. Fidler, A. Hildebrandt, H. Wölfflin, W. Worringer, and the Austrian school is presented by F. Wickhoff, A. Riegl.

The 19th century was a very important time for the formation of art studies. The historians of art tried to explain human perception of a work of art from the scientific point of view. That is why the category of “artistic vision” or “visual perception” became very important for comprehension of this kind of interaction. This category was understood in the formal school from the point of view of psychophysiology and manifested itself, first of all, in the way of perception of form characterizing a work of art.

Henry Wölfflin (1864–1945) is a classic of the formal method. The peculiarity of his method consisted of reconceiving Hegel’s dialectics, typical of the 19th century German and Austrian art studies. It was based on the system of binary oppositions and described all processes as a history of change and a conflict of opposites. Wölfflin elaborated a table of five opposition concepts, which served as a basis for formal analysis and became classics of art studies. To these oppositions belonged: 1) linearity – picturesqueness; 2) planeness – depth; 3) closed form – open form; 4) tectonic base – atectonic base; and 5) absolute clarity – incomplete clarity. Wölfflin was not interested in Hegel’s idea of “unity and conflict of opposites.” Instead, the focus of his interest was the form and its study. He insisted on exclusiveness of formal analysis that should be brought to perfection.

Wölfflin’s contributions to art studies were not only confined to the development of methodology of formal analysis on the basis of oppositions; he also formulated a scientific concept of style in art as *an integral system of formal features*. For him, the architectural style was identical to architectural form, that is to say “a distinguishing and substantial feature (*of style – S. L.*)... is integrity of form perception” [2]. Thus, for the first time, the criterion of artistic form was defined as a criterion of style. It should be noted that Wölfflin’s definition is still actual at our time owing to its preciseness and unambiguity, despite its obvious narrowness.

The researcher was also interested in one of the key problems of art studies: what in art is the source and carrier of development, and thus, changes in style? For this purpose, based on K. Fidler’s “artistic vision,” which dealt with psychophysiological dimensions of vision and A. Hildebrandt’s study of spatial form, Wölfflin developed a specific construction of style evolution, which amounted to alternations of peculiar “modes of vision”. In his view, differences in styles amounted to differences in eye capacity to “grope” an object (form) and to perceive it optically that is integrally [3, p. 108–109]. From this stance, he explains the change from the Renaissance to the Baroque: “Renaissance forms lost their attractiveness. Something seen too often does not catch the eye anymore: a weakened perception of form needs stronger activating factors. Architecture creates them and becomes baroque in style.” Furthermore, “Style is an expression of its time, it changes with change in human perception.” However, the form changes occur immanently: “...the necessity of changes does not come to style from the outside, but rather from the inside: form perception develops by its own internal laws” [3]. Thus, *Wölfflin explained style evolution as an alteration in modes of form vision, transformations of which occur by their internal laws independently from the character of the epoch.* He stated that the “modes of human perception of form” improve and a form must immanently change to “satisfy” those new visions’ desires.

Wölfflin was aware of the limited nature of his theory. He said that this theory was applicable only to the art of those periods in which unique “methods of vision” existed. In his view, “a beautiful task of history of art was preservation of, at least, an idea about homogeneous vision, overcoming the unprecedented confusion, and eye orientation on the tangible and understandable in the viewed object”.

Researchers of his theoretical heritage emphasize the fact that Wölfflin, having lived a long life (he died only in 1945), “saw the development” of romantic classicism, historicism, modern architecture, modernism and various revivals of classics. However, he consciously ignored them, not considering them to be a style, but rather a fashion, while he viewed the 19th and 20th centuries as a period of great decline in art [4].

While representatives of the “formal school” unanimously treated form as the major criterion of style in art, their views differed on the issues of the source and carrier of style development, though commonly recognizing that changes in form occurred immanently. For this reason, H. Töve designated these theories as “immanent” [5, p. 8]. Wölfflin’s concept belonged to those theories (described above) and also the concept of A. Riegl – the founder of the Vienna school of art studies. Alois Riegl (1858-1905) is a key figure in 20th century western art studies. The scientist’s works proved to be innovative by their character and stimulated the development of theory of historical cognition. A. Riegl did not create a single synthetic work. Instead, he would consistently lay out his positions. His scientific heritage is exposed in separate articles and books, so systematization of A. Riegl’s heritage has also become an object of scientific interest [5]. A. Riegl’s fundamental work is *Problems of style. Fundamentals of ornament history*, published in 1893. In it, the scientist contests a factologic view of art history arguing with the “materialistic” historical artistic concept of the German architect and theoretician Gottfried Semper, according to which laws of form creation were determined by the material, technical possibilities and a well-defined pragmatic purpose. Those three elements became a “coefficient of friction” for Riegl. The researcher addressed the issue of an objective artistic will that developed independently, which further reminded him of Hegel’s absolute idea. For A. Riegl, form alteration in art referred to metamorphoses of human immanent artistic will (*Kunstwollen*), which is the human’s subconscious psychic organization prone to change over time and manifesting itself in the change of two kinds of visual perception – a “tactile one” (also “optical”, “close” or “tactile and plane”) and an “optical one” (also “distant” or “spatial”). As a result, different modes of space perception emerged, the evolution of which form the basis for the development and changes of style (which is related to Hegelian dialectics of “changes and conflict of opposites”), including in particular, the change and conflict of “tactile” and “optical” bases.

So, the birth of the formal school in art studies was led by the two eminent figures, H. Wölfflin and A. Riegl, putting an end to classicist theory-making and opening a new era in history of science and art. However, the establishment of theoretical art studies in the frame of the formal approach was accompanied by the loss of very valuable ideas, accumulated by classic philosophy and the esthetical thought from Aristotle to Hegel. Nevertheless, “the formal school” was a great step forward in comparison to the previous cultural historical school, which proved that form existed in art and that form should become an object of profound analysis. The influence of the scientific activity of these researchers was very significant, though controversial. At the core of these controversies lay Riegl’s fundamental idea about “artistic will” – a mysterious idea that posed far too many questions than it gave answers. Thanks to this idea, Riegl successfully demonstrated how an artistic style emerged from a historical environment, though the very nature of this phenomenon and the genetics of its cause and effect remained obscure [6]. The founders of the iconological approach attempted to find a solution to this problem.

The iconological approach. Iconology is a current in history and theory of art, aiming to discover the image-and-symbol meaning of a work of art (mainly in painting and architecture). Iconology was defined by a Dutch researcher G. Huger as “an attempt at determining cultural value or social meaning of certain forms, modes of their expression and imaging in a certain period of time” [7].

The iconological approach has a long genesis of formation and development. The interest for image symbolism and its systematization arose during the Renaissance period. Thus, the term “iconology” dates back to the 16th century. It was initially found in the title of the book by Italian humanist, C. Ripa, published in 1593, which discussed the meaning of any collection and description of images. The long forgotten term made its reappearance in the 19th century in Austria, in the works of F. Wickhoff and A. Riegl. The adherents of their cause were J. von Schlosser, F. Saxl, and M. Dvorak, who considered history of art as “History of Spirit.” In other words, they considered it as a mode of expression of the Spirit of the time. The work by E. Cassirer “Philosophy of Symbolic Forms,” in which the philosopher generalized the traditions of symbolic interpretation

of a culture in the thesis “man is a symbolic animal”, served as a philosophical basis of the iconological school. According to E. Cassirer, language, myth, religion, science images and art symbols are all symbolic forms created by our mind in the process of world perception, with which man organizes the surrounding chaos. This became the basis of iconology. The latter considers all history of art as a specific informational structure, which, through translation of symbolic signs, provides for the unity of all human culture [8].

Despite the fact that the iconological approach appeared to counterbalance the procedures of “the formal school,” not only did it not deny the achievements of formal scientists, but it also incorporated them, though focusing much more on “the problem of interpretation of art language and its meaning, search for the deriving point in comprehension of art independence, and at the same time, of its interconnection with other kinds of creative activities and intellectual efforts of a time period” [9]. The iconological approach was manifested in Hamburg in 1912 by the art historians Abu Warburg (1866–1929) and Fritz Saxl (1890–1948). Both scientists suggested studying an artistic form (Wölfflin’s object of research) not from the point of view of psychophysiology of its perception, but from the point of view of its representation as a certain general cultural meaning (emphasized by A. Riegl and F. Wickhoff). As a carrier of art meaning, it was suggested to consider not only its artistic compositional and stylistic embodiment (as did the formal school) or a concrete theme of a work (the object of interest in iconography), but also its specific image component – a “motif” as a certain trans-thematic “idea-form,” which interconnects with the thematic and esthetical sides of a work. However, unlike them, it is a manifestation or “icon” of its spiritual intention, “image wholeness”. It was A. Warburg who developed a symbolic approach to painting, defined as iconology and which presented all history of art as an alternation of extra-historical, latent, sacral symbols, appearing for the first time in the antiquity age and continuing to exist in the cultures of the subsequent periods. Symbolic protoforms, which act mainly in the field of social memory, can be appropriated by man only by means of their placement in the rational discourse of art history.

Iconology gained popularity thanks to A. Warburg’s pupil Erwin Panofsky (1892–1968), who presented works of art in the form of a meaning structure, where iconology as an approach aims at the analysis of the deepest level of meaning. According to Panofsky, “the task of art history is the search for a ‘hidden meaning,’ with the help of different scientific disciplines, connected by the iconological method”. The scientist described his approach in his most well-known work, “The Renaissance and Renaissances in Western Art” in 1960. The primary aim of the iconological approach is “a gradual penetration in a work of art, its formologic exposition from within and the outside, which can be achieved only after long intellectual observations.” To be an iconologist one should primarily be an erudite with wit and observance. Observance alone does not suffice, confining one to the level of formal analysis, meaning the level of iconographic analysis elaborated by H. Wölfflin. E. Panofsky presented the structure of integral exploration of art works in the form of a three-level system of ascent, from the concrete to the general. This was visually illustrated in his well-known “Table of Interpretation” published in his work *The Content and Interpretation of Painting*. The Table dealt with four positions: object of interpretation, kind of interpretation, means of interpretation and the controlling principle of interpretation. The “object of interpretation” included “the phenomenal meaning” – the primary or apparent theme created by the world of artistic motifs, “the significant meaning” – a secondary conditional theme created by the world of images, stories and allegories, and “the inner value” – the content which creates the world of symbolic values. The *kinds of interpretation* consisted of: *pre-iconographic description* – discovery of the primary semiotic meaning of a work; *iconographic analysis* – discovery of a secondary hidden meaning, creation of a work mythologeme; and *iconological interpretation* – explanation of the essence and content of a work in terms of “time symbols” in the wider cultural context. The *means of interpretation* consisted of practical experience, – that is acquaintance with the subject and event; written resources – acquaintance with certain topics and ideas; and “synthetic intuition” – characterized by an individual psyche and the world view. E. Panofsky also suggested a *correcting principle of interpretation*, based on the history of style (knowledge of how objects and events acquired this or that formal expression in changeable historical conditions), history of types (knowledge of how certain terms and ideas were expressed by these or those objects and events in changeable historical conditions), and general history of cultural symptoms or “symbols” (understanding of how the main trends of the human thought were expressed by these or those terms and ideas in changeable historical conditions). Thus, E. Panofsky formulated an exhaustive definition of artistic interpretation of an artwork, which became classical. Scientists stress that the third iconological level is very complex, as it requires “a deep erudition in different fields of the humanities, capability of singling out from the flow of phenomena the main

trends of the humanities thought, the understanding of how they correlate with concrete historical circumstances of a culture and with the individual psychology of the author.” The latter implies knowledge and understanding of literary and visual “texts” and “traditions” [10].

The middle of 20th century may be defined as a time of triumph of the iconological method in Western European science (in the former Soviet Union, iconology was viewed as a forbidden subject even more so than the formal approach, since the subject of “hidden symbolism” was perceived as an insidious and ambiguous hint). At that time, the number of special research and periodicals grew significantly. The iconological approach was further developed in works by E. Panofsky’s pupil, J. Byalostotsky, who used the term “framing subjects” (universal, extrahistorical ideas, motifs and themes). A great contribution to the development of iconology was made by Rudolf Wittkower (1901–1971), who distinguished four levels of “visual symbol” (literal, literary, figurative and expressive) and four levels of objectivity of interpretation (a subject level intuitively accessible to all, a literary level through knowledge, a figurative level through poetic perception and emotional experience, and an expressive level through capacity for co-creative activity). The iconological approach with respect to the history of architecture was used for the first time by J. Bandtmani (1917–1975). He interprets architecture as a “carrier of values” presented by four types (symbolic, allegoric, historical and aesthetic), which correspond to the four types of human conscience expressed historically in this or that architectural typology and morphology. Interpretation of iconology as psychologically tinged semiotics can be found in works by Ernst Hans Gombrich (1909–2001) and W. Hoffman (born in 1928).

From the mid-1970s, the iconological approach was confronted with criticism from art sociologists for ignoring the historical and social background; psychoanalysts criticized it for rationalism and exclusive reliance on verbal sources; and formal school representatives criticized it for idealism in treating form as an external shell, filled with symbolic intuition programs. Despite this, iconology remains one of the most influential currents in art studies till our days.

4. Conclusions

As a result of the developments of representatives of the formal school and iconology, art studies gained a status of a fundamental science in European cultural tradition. Representatives of the formal school treated works of art (architecture including) as a certain formal structure, which can be described by means of a set of procedures and rules. While the art critic of the formal school analyzed the texture, form and other specific parameters of an architectural work, history and psychology, economics and politics, religious movements and the development of technical means were left out of the scope of his analysis. Thus, the subject of analysis was limited, isolated from subjective and social factors. Yet, beyond any doubt, such a concrete object of analysis was one of the major theoretical achievements of the “formal school” [11]. The aim of formal art studies was to single out structures inherent to all artistic form independently from a work, an author or a school. The use of formal methods in architecture contributed to the development of compositional ideas, objective methods of form creation and harmonization, based on the laws of perception [12].

The iconological approach became a logical continuation and completion of the powerful formal approach, even though it appeared as an opposition to the latter. A scientist put a stress not on description, but on explanation. E. Panofsky raised a very serious problem of historical time existence of a true work of art, borrowed and assimilated from the preceding artistic experience and what effect it has on the contemporaries and descendants [13]. Iconology focused on the problem of art language interpretation and also on interconnection with other kinds of creative activity and intellectual efforts (context). The principal methodical approaches in iconology, which took over the achievements of the formal school, remain among the most important methods of artistic and architectural analyses until today and are irreplaceable in exploration of the problem of style in architecture.

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Світлан Лінда

ЗНАЧЕННЯ ФОРМАЛЬНОГО ТА ІКОНОЛОГІЧНОГО ПІДХОДІВ ДЛЯ КОНЦЕПТУАЛІЗАЦІЇ ПРОБЛЕМИ СТИЛЮ В АРХІТЕКТУРІ

***Анотація.** Розглянуто принципи формального та іконологічного підходів стосовно проблеми стилю у мистецтвознавчих дослідженнях. Показано значення цих підходів для концептуалізації проблеми стилю.*

***Ключові слова:** формальний підхід, іконологічний підхід, стиль в архітектурі.*

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ECOLOGICAL BALANCE IN THE DEVELOPMENT OF TOWN PLANNING SYSTEMS: HISTORICAL ASPECT

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Abstract. The concept of forming a system of natural components at the regional level (the natural frame) has been suggested in the article. Such a system is complementary to a settlement system and provides a balanced development of urban planning systems. The natural frame as a system of poorly developed areas existed in all the historical periods of settlement, its decline being caused by industrialization.

Key words: balanced development, settlement system, natural frame.

1. Introduction

A balanced development that marks today's approaches to solving urban planning problems is based on resolving environmental problems. The disturbance of a historically formed balance between a settlement system and poorly developed natural or reservation areas comes from the growth of cities, which consume natural resources. Since regeneration of nature increases with combining single areas in a system, the issue of the natural frame within a settlement network, especially a town or city, is of great importance.

2. Basic Theory

The history of urban development and the preservation of ecological balance are the subject of numerous scientific studies. The article deals with urban prognostication and its impact on natural systems. In the 1950s to 1960s, limitations on the size of large cities and the development of small- and medium-sized towns were suggested. Towns with populations ranging from 100,000 to 500,000 inhabitants appeared as optimal [1].

The radical "superurbanism" ideas of the capitalist world of that time, consisting of an excessive density of developing areas initiated by Le Corbusier, were continued by European, American and Japanese architects, especially in the 1960s. The ideas of concentrated settlement in different spatial solutions, such as nodular, structural or chain-like solutions, were typical for Poland, Slovakia, Bulgaria, and the former GDR in the 1980s [2]. Since then, a skeptical assessment of new forms of area settlement opportunities has been observed, with their decline being anticipated [3].

The approach to the creation of new forms of group settlement remains unchanged until the late 1990s, when group settlements were formed on the basis of other types of relations and labor places, taking on trans-regional form (see interstate character) [4]. This enables the use of fragments of large urban complexes, which have lost a system of communications previously formed (for example, the group of the socialist countries). The transformation of the economic conditions of a former USSR Single Settlement System (severed today) within the new sovereign countries is based on the principles formulated in the 1970s and 1980s, such as in Russia or with an opposite orientation of economic relations in the countries of the former socialist camp: Poland, Romania, Slovakia, Hungary, the Czech Republic, and Ukraine. The chain-like concentrated settlement program along the major transport axes, known as "bananas", is offered for the current EU structure, and can be traced through the development of independent Ukraine, with the organization of the "corridors" related to the transit system of European communications.

3. Results and Discussion

The information technologies allow for a change of view on the development of urbanization, giving up concentration models in favor of dispersed models.

Of special significance nowadays is a gradual change in the system of concepts from “city-land as an opposition” to “city-land as a continuum”. This is manifested in various forms:

- Physiomic urbanization, that is the spread of urban forms of residential architecture, public welfare standard into the rural area;
- Functional urbanization, that is the spread of all the organizational structures of urban production and distribution, elongation of labor relations, commuting, development of new communication and information networks;
- Sociological urbanization of rural space, assimilation to the living standards of urban population, its structures, organizational forms of work, consumption, etc. [5].

The analysis of the interaction of nature and the settlement system in Western Ukraine shows that the limits of the areal settlement have mainly been reached nowadays, and their transgression may lead to the deterioration of the natural base as an environment for the human being. It should be noted that the spatial density of the location of the main production assets in the USSR was eight times higher than the average in the Soviet Union, while the area of degraded land was 20 times higher [6].

The maintenance of natural balance between the urbanized and natural environments is achieved by the interaction of two basic approaches: functional and areal. The first approach corresponds to a set of measures, which are usually known as the rationalization of the use of nature. It consists of appropriate agricultural machinery, regulation of industrial and other economic pressures on the area, which lead to changes in the environment. The second way is the nature protective system, which is a systemically balanced method of the complete or partial preservation the areal complexes [7].

Under the natural frame, the development of areal elements are determined by natural components. The modeling of the natural frame is performed at different levels:

- The basic principles and mechanisms of forming the natural frame are developed at the regional level;
- The potential landscape of the natural frame: its components and their potential, structure and degree of relatedness are defined on the level of local settlement systems that are formed in the conditions of a mosaic of natural bases and limited by areas of natural landscape cells with relatively intact spatial characteristics of landscape components;
- The interaction of the town-planning structure with the natural base, along with the natural frame in each given natural landscape cell are researched at the town level. Finally, it allows for the elaboration of the town-planning measures at each level of realization.

In terms of current use for the purpose of urban planning, the characteristics of the region revealed a number of areas under heavy development that may become a basis for the natural frame of the region. These areas differ in the degree of their development potential, from the heavily developing ones by one of the factors to those that are not subject to landscape development. Yet, the total factor analysis of the region shows that the heavily developing areas are not homogeneous or continuous, are not interconnected, and are characterized by a different potential of naturalness. Thus, they do not make up a system that could be defined as a natural frame of the region. However, the property of integrity of the urban planning system, in fact, reflects two different qualities: balance and relatedness of elements [8].

The natural frame of a region as a planned (and to a certain degree designed) condition of natural environment, with a sufficient degree of naturalness for self-regeneration, can be achieved by a set of urban planning measures aimed at the strengthening, maintenance and development of the existing base of the natural frame of the region (Fig. 1).

In addition to the modern use of the natural basis of the region, stability of individual landscape components is essential. Firstly, the spaces correspond to the areas that comprised the natural settlement boundaries throughout the whole development period of the region (nodes of naturalness) and to the areas that performed this role during the first and second development periods, having possessed a lesser potential of naturalness. The natural ecologic systems were characterized by the “healing of the wounds”, which were not deep in the pre-industrial period, because they concern only surface landscape elements: land, vegetation, small hydrographic network, small elements of the relief. However, the refusal to use them even during one of the periods returns them to the status of natural areas.

The composition of natural frames of all the settlement periods of a region, including the modern one with the basis of the natural frame, reveals the total potential of naturalness as the principal criterion for evaluation of natural areas. The nodes of naturalness should serve as a basis for the upper level of the designed natural frame – reservation areas. All the levels of the natural frame are presented as a hierarchy of areas with varying degrees of protection, with the appropriate character and mode of use and, for this purpose, with necessary facilities and organizational measures. At the same time the geometry (figure) of the natural frame of the previous periods allows for the linking of the modern disparate non-developed areas into a single system (Fig. 2, 3).

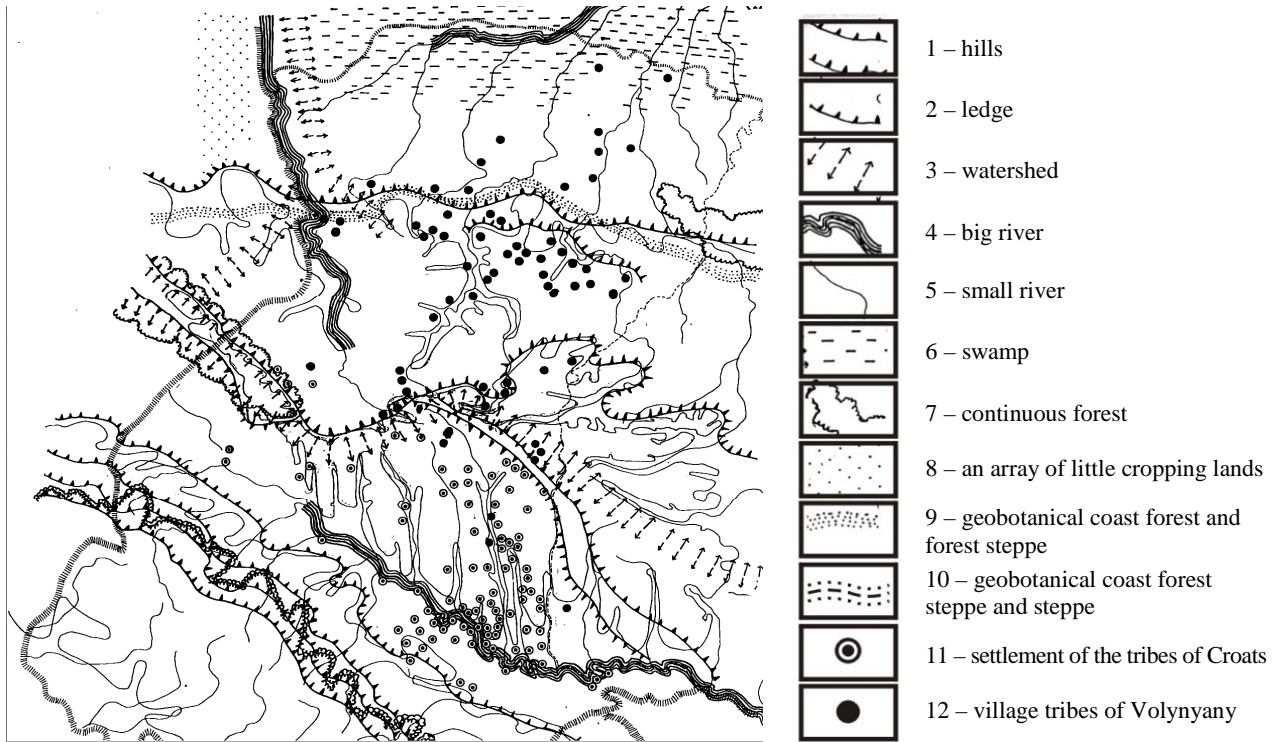


Fig. 1. Symbiosis of settlement and natural frame area in the early periods (today – the Western Ukrainian region, as of 10th century)

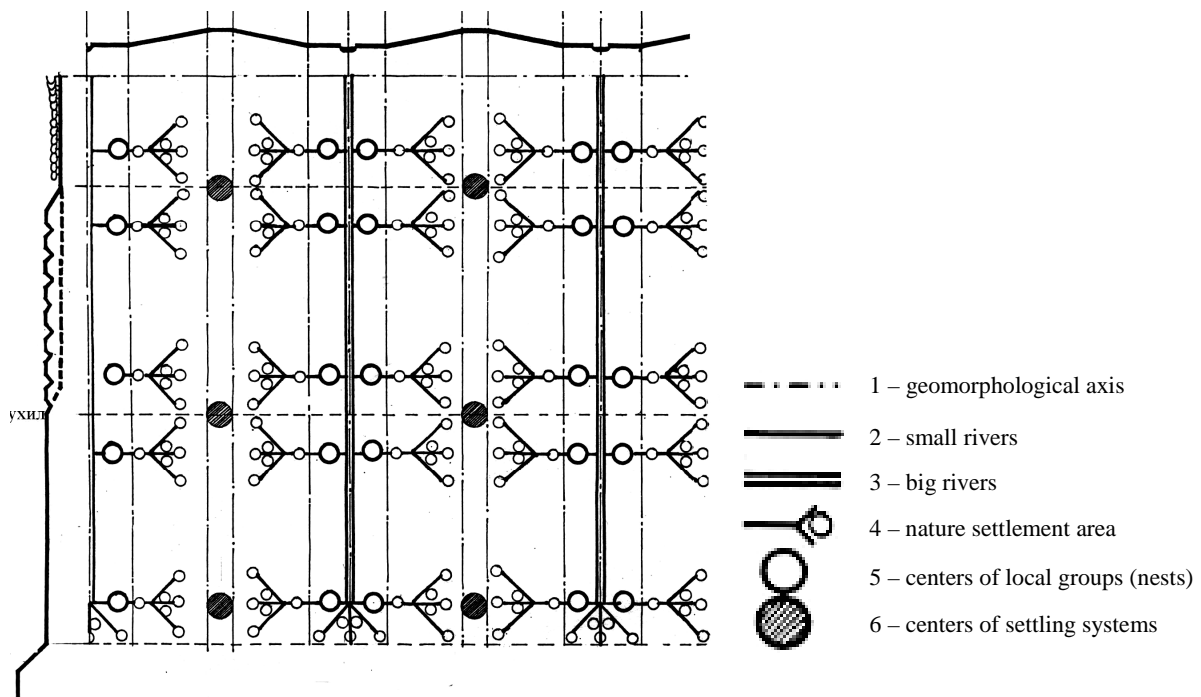


Fig. 2. An extensive settling system of Volyn', 13th century

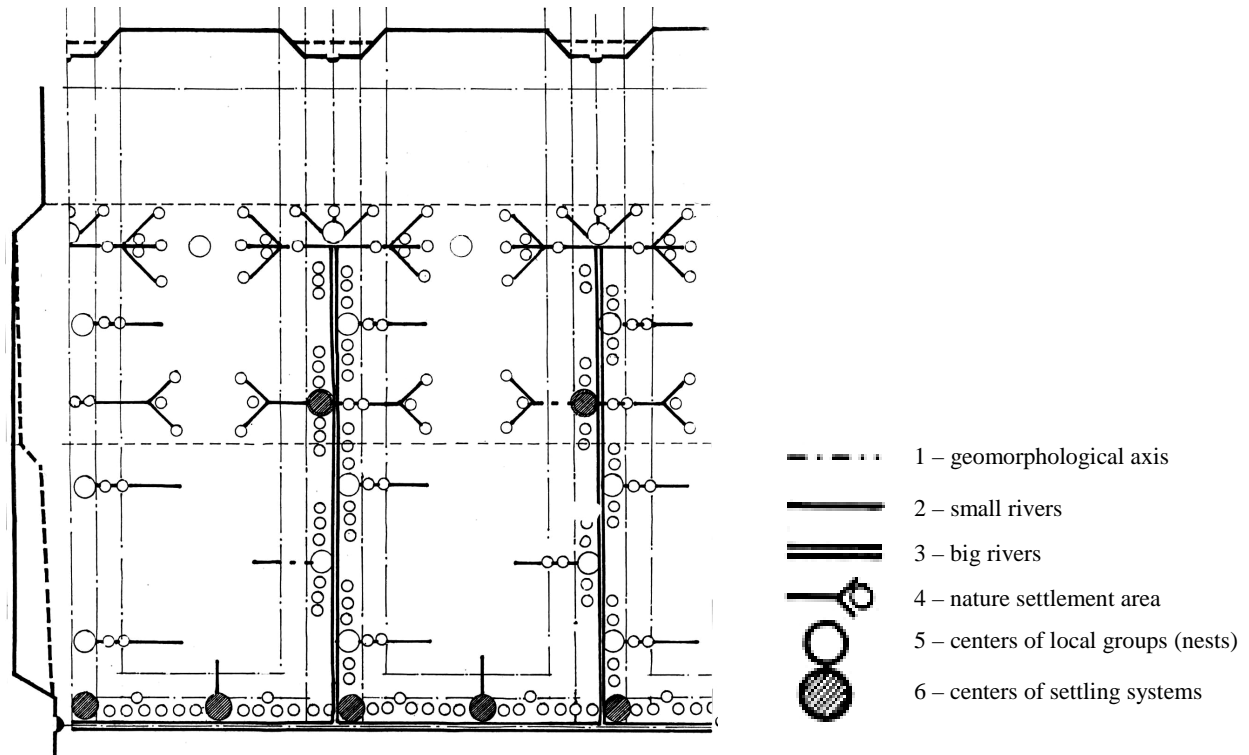


Fig. 3. Stream skirts settlement system, 13th century (Podolia)

The conditions of the area relatedness by the factor of naturalness permits for the allocation of spaces in the region. An anthropogenic pressure exceeds the capacity for regeneration of nature (mostly plain landscapes), in which the task of restoring elements of the natural frame is particularly complicated. Functional zoning of the area of the region should ensure recoverability of the natural frame. For this purpose, proposals should firstly be developed during the district planning of the region, as well as during the general planning for the entire set of settlements. It is necessary to solve the area-balance problem in functional zoning, where the ratio of urban and natural elements in which the ecological balance is kept.

The structural descriptions of a natural frame are determined by its geometry and the arrangement of separate elements. In the most general aspect, the natural frame can be considered as a system of axes, points, nodes, lines and areas. The “thinnest” structural elements, which provide relatedness, must be accurately determined according to environmental sustainability.

A natural landscape basis of a region, as well as its natural frame as a whole, should be described with the help of the system of spatial features, which are compared with the determining features of urban development structures. The relief as the main component of the landscape has two polar characteristics: the upper axes (watershed surfaces) and the lower axes (catchment surfaces). They are interrelated and exist in a single system on the principle of mutual complementarity (Fig. 4).

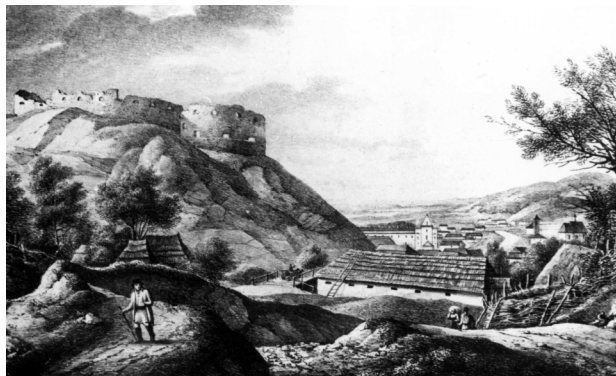


Fig. 4. Natural frame in the towns, 19th century. Left – Terebovly, the autor – A. Lange. Right – Zhovkva, the autor – N. Orda

The basis for the detection of the natural frame as a spatial system of non-developed areas are the lower and upper axes of the relief, which are materialized through specific structural elements of the landscape (slope, terrace, ledge) and content elements (types of tracts). All the elements of a natural frame are divided into two groups: long and compact. The geometric shapes include the axes that make up the beds of major rivers, large swampy valleys of small rivers, bands of wide swampy flood plains of rivers, hilly ridges, long ledges, points, areas and nodes. The form of elements derives within the natural frame: the axis (a small river) may gradually turn into the band while increasing its width (a large river, a river in a swampy flood plain); the same processes can occur in the upper axes (watershed ridge). Break may also appear in a line, converting it into points (vertices of some hills). The development of linear forms occurs by branching out of the component, and the density of the latter makes it possible for the natural frame to shift into homogeneous massifs to the porous or solid form. Districts are made into large areas with the similar landscape features: mountain ranges, forests, wetlands and lowlands. The points of a natural frame are the separate components of the landscape (hill, swamp, a wood) that can form a dispersed area (e.g. hills along the outliers of the Holohory Voronyaky ridge). Nodes are formed by an intersection of linear elements or by partial matches of solid elements.

4. Conclusion

The process of historical settlement is defined by successive changes in significance of the components and structural elements of the landscape in the development of productive forces, as well as by the possibility of using natural resources. As a result, regional urban systems are formed at different times, with some towns appearing and developing, and others declining. In relation to the settlement process, natural base elements are preserved, forming an independent system, known as the natural frame, which goes through all levels of urban development projects. In modern conditions, the activation of settling leads to the fact that, in areas outside the scope of urban planning development, the natural frame dismembers the city structure. In areas of moderate urban planning development, the natural frame in the city structure is manifested in the form of separate green areas. Furthermore, in areas of intensive urban planning development, such a frame does not exist. Finally, in areas of intensive urban planning development, dispersed green areas of the city are connected into a larger system with the help of different components of the landscape.

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Галина Петришин

ЕКОЛОГІЧНИЙ БАЛАНС У РОЗВИТКУ МІСТОБУДІВНИХ ПЛАНУВАЛЬНИХ СИСТЕМ: ІСТОРИЧНИЙ АСПЕКТ

***Анотація.** Запропоновано концепцію утворення системи природних компонентів на рівні регіону – природного каркасу. Така система є взаємодоповнювальною для мережі розселення і забезпечує урівноважений розвиток містобудівних утворень. Природний каркас як система слабокозовених територій існував у всі історичні періоди розселення, а його деградація була спричинена промисловою революцією.*

***Ключові слова:** урівноважений розвиток, система розселення, природний каркас.*

Bohdan Posatskyy

**TOWNSCAPE OF LVIV – PHASES
OF DEVELOPMENT (13th – 18th centuries)**

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Abstract. This article considers the evolution of the townscape of Lviv in connection with natural landscape, civil buildings and housing during the 13th – 18th century.

Key words: city, townscape, city landscape, city plan, architectural ensemble, architectural image.

1. Introduction

Lviv is one of the biggest Ukrainian cities, an industrial, transport and cultural centre of Western Ukraine. Since the middle of the 13th century, the city has been known as one of the capitals of Halych-Volyn Principality, the Western part of Kyivan Rus. The town is considered to be founded by Prince Danylo Halytsky (Daniel of Halycz) in the formerly populated land, at the crossroads of the important medieval trade routes, linking the towns of Central Europe with Kyiv and the towns of Baltic Sea coast with the Pontic littoral [1]. This article aims to carry out an analysis of the evolution of Lviv's image throughout the 13th to 18th century, and to show the distinctive features of the city development.

2. Basic Theory

Numerous archaeological and historical materials testify that Lviv during the 13th century consisted of several relatively separated areas. First and foremost, the fortified core constituted the town (13th c.) and was situated on Prince's Hill, whose general appearance can only be described rather hypothetically. A "pillar" defence tower, surrounded by earthen ramparts and wooden felling is assumed to be located there [2]. Secondly, there was a castle, known as the High Castle, which began to be constructed in the second half of the 14th century. It was built on a high hill to the east of Prince's Hill ("Knyazha Hora") and had been a large building of 120 metres long and more than 20 m wide, with the high walls and several towers [3].

East of the vicinity of Castle Hill was the steep Leo's Hill, which was free of buildings. There was also a fortified Prince's courtyard with a treasury, located on a terrace to the South of Prince's Hill and embraced by earthen and wooden fortifications. On the terraces, "the town outskirts" ("Pidhoroddy" or "Posad"), laid lower from the fortifications, consisting of wooden dwelling housings as well as stone and wooden churches.

The landscape of Lviv of that time was supposed to be a picturesque mixture of the fortifications on the hills and urban housing at their feet in typical environs: the hills, the terraces, and the Poltva-river valley. In the primary phase of the city's development, the Prince's and High Castles, due to their advantageous location, became the main architectural townscape dominants, commanding the environs.

3. Results and Discussion

Construction of numerous temples in the territory of Posad during the second half of the 13th century until the first half of the 14th century had significantly altered the general view of the town. It is known that at that time, there were more than ten Orthodox churches and monasteries, two Armenian churches, two Roman Catholic Cathedrals and presumably a mosque and a synagogue in the town [4].

Only the church of Saint Nicholas, the church of Saint Parasceve, the church of Saint Onufry, the cathedral of Saint John the Baptist and the cathedral of Saint Mary of Snows have been preserved until now, remaining as local architectural dominants. The central core of the territory of Posad was the Old Marketplace (still existing), which was mainly located along the former Volynsky Road (“VolynskyShlakh”), the site of the present Bohdan Khmelnytsky Street, and had the length of 1.5–2 km. The townscape of the territory of Posad was the largest part of the town at that time. From the West, the town was limited by the swampy Poltva river valley.

Thus, in the middle of the 14th century, the town landscape of Lviv possibly resembled other towns of the Kyivan Rus, such as Kyiv, Volodymyr, Halych, and Chernihiv. It should also be underlined that the architectural and urban elements, spontaneous planning of the territory, and stone and wooden housing formed a holistic unity.

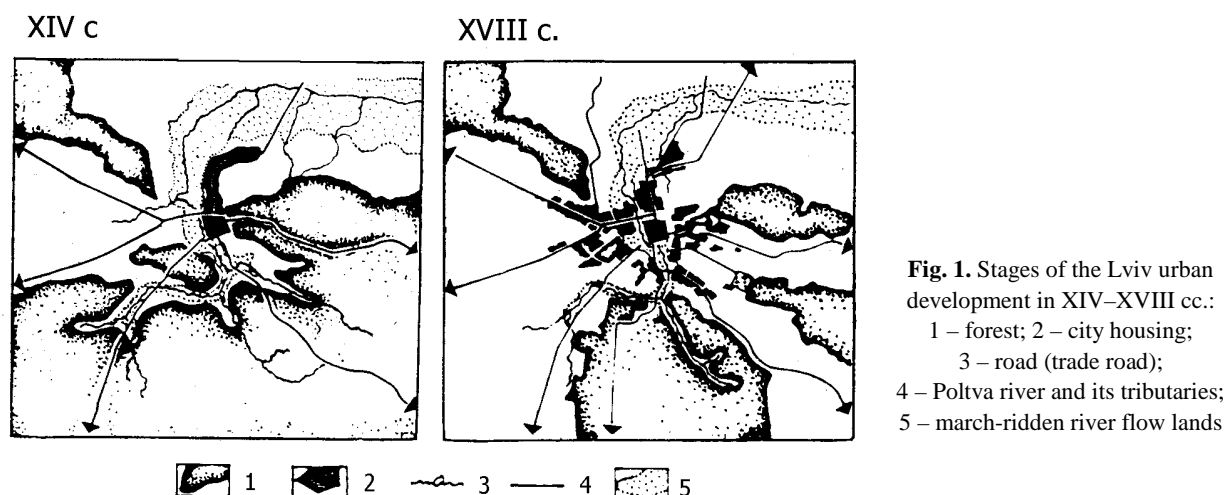


Fig. 1. Stages of the Lviv urban development in XIV–XVIII cc.:
1 – forest; 2 – city housing;
3 – road (trade road);
4 – Poltva river and its tributaries;
5 – march-ridden river flow lands

From the middle of the 14th century, a development of a new urban construction started on the plain territory, to the South of the Old Rus Posad [5]. One hypothesis supposes that mastering a new territory had commenced earlier, but its clear shaping took place only during reconstruction after the devastating fire in 1381 [6].

A new urban complex was created on the ground of typical planning with a rectangular Rynok Square (Market Square) at its centre. The square of the town, surrounded by a ring of fortified walls, totalled 18 hectares and contained about 250 built-up plots [7]. A regular urban planning system was typical for the central European towns of that time, as the sizes of urban plots were dictated by the Magdeburg Law.

The Market Square represented the compositional centre of Medieval Lviv, where the main streets, leading to the Halych and Cracow gates, crossed. The centre of the Market Square was occupied by the Town Hall with a lofty tower and a clock mounted on top, and along the perimeter of the square, the three-window houses of merchants and artisans were constructed. Buildings were bordered with pedestrian pavements of hewn stone, slightly lifted over the road. The Market Square and the main streets had cobble-stone roads.

There was no verdure beyond the town walls, except for the small gardens of monasteries. Such description of the general appearance of Lviv during the period between the 16th to 17th century appeared in the oldest reference to the city, left by Gdansk merchant Martin Gruneweg [8].

One can consider that during the 15th and 16th centuries, the town landscape of Lviv was shaped by regular Gothic planning and Gothic housing inside the rings of walls. The towers of the Town Hall, town fortifications, and church buildings used for worship dominated the silhouette of Lviv at the time, against the equal low-rise buildings of town-dwellers.

It may be said that during the 15th and 16th centuries, a total transformation of the town landscape's accents took place. The compactly built-up sites of similar dwelling blocks, separated by the straight streets, became the main factor of the town's impression from the "inside." Perspectives of the streets are completed with the towers of the Town Hall, churches, and town fortifications.

From the "outside," the town looked like a compact formation with a variegated silhouette, encircled by a ring of walls. Still, the High Castle located on the summit of the hill commanded a beautiful view of the town and continued to be a dominant element of the town's panorama and silhouette. This can be seen in the oldest general view of Lviv, in the early – 17th century engraving by Aurelio Passaroti [9].

The defence walls played an important role in the town landscape. Except for the High Castle mentioned above, the two rings of walls – the internal High Wall and the external Low Wall – encircled the town. The High Wall was fortified with 28 square towers and the low wall had 18 semi-circular towers [10].

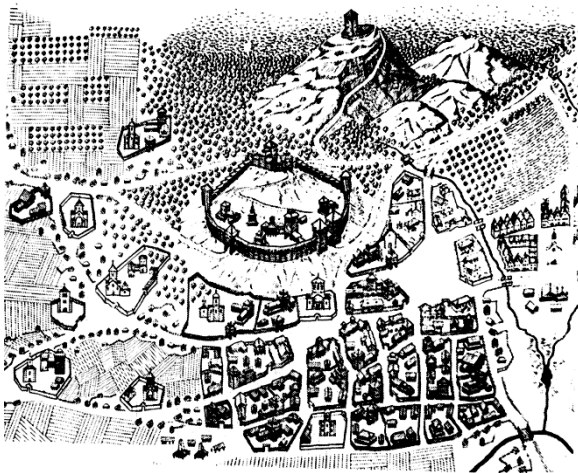


Fig. 2. The view of Lviv from the second part of 13th century.
According to J. Bazarnyk. 1984

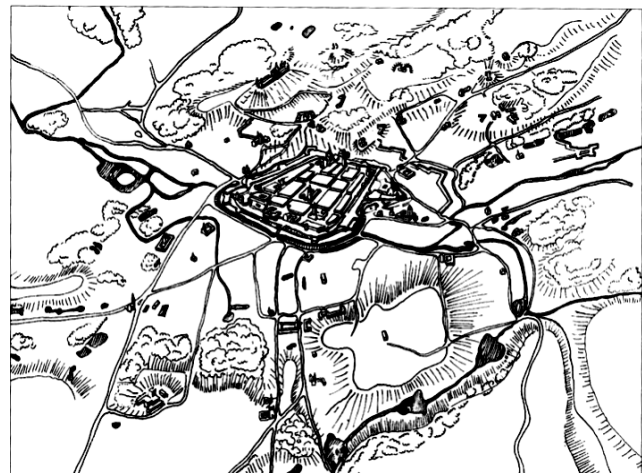


Fig. 3. The Lviv and suburbs in XV–XVIII cc.
According to J. Witwicki. 1936

It should be mentioned that one could judge the general aspect of Lviv townscape before the middle of the 16th century, mainly based on an analysis of the historical literary sources, since old Lviv housing construction suffered considerable damage in the fire in 1527[11].

Beyond the walls, unfortified town outskirts were located. One of them, is the Northern suburb, named "Under the Castle" ("Pidzamche"), is the site of the former Old Rus Posad, located on Volynsky Road. It became a part of the outskirts of Cracow. In the south, the Halytsky suburb was formed on trade routes to Kyiv and Halych (the present Lychakivska Street and Zelena Street). The appearance of the outskirts essentially differed from the general aspect of the very town inside the walls. The suburbs had small wooden houses with gardens and orchards as verdure. Buildings of the Orthodox and Catholic churches and monasteries stood out against this background.

Steadily increasing importance of the suburbs was the main reason of their fortification and creation of nearly separate towns that were independent on the city council. The King's engineers Aurelio Passaroti and Fryderyk Getkant created a special draft of new fortifications around the outskirts, though it was never realized [12].

From the second half of the 16th century until the end of the 19th century, a general aspect of the Lviv townscape was marked by the evolution of architectural and urban forms of the Renaissance, Baroque, Classicism and Eclecticism. The Old Rus churches – the church of St. Nicolas, the church of St. Onufry, the church of St. Parasceve and the Armenian Cathedral – were reconstructed. This also affected the oldest Catholic Cathedral of St. John the Baptist and the Cathedral of St. Mary of Snows, which underwent serious alterations. The Gothic Cathedral gained almost new architectural forms and became an example of evolution of forms of the classical architectural styles and their mutual supplement, beginning from Gothic through to Baroque styles.

One of Lviv's most revered monuments of the Renaissance style is the Ensemble of the Church of the Assumption, a masterpiece of the 16th and early – 17th century Ukrainian architecture. The ensemble

harmoniously combines the three constructions of different sizes: the 66-metre-high bell-tower, named the Kornyakt tower, the Church of the Assumption and the small Chapel of the Three Prelates.

The most significant Baroque constructions of Lviv in the 17th and 18th centuries include the church of St. Peter and St. Paul of the Jesuit Order, the church of St. Michael of the monastery of the Barefooted Carmelits, the church of St. Antonius, and the church of Mary Magdalene.

The Church of the Bernardines and a church of the Dominicans occupied a special place in the spatial composition of the historical centre of the town. These monumental edifices actively form the image of the adjoining streets and squares. Their towers are the last links of the perspectives of streets and play an important role in the formation of the townscape of the historical centre of the town.

Among the greatest achievements of the Lviv's Baroque style, the ensemble of the Greek-Catholic Cathedral of St. George should be mentioned [13]. It was built in the middle of the 18th century on a high hilltop, located to the west of the historical urban core, where a small wooden church of the 13th century once stood. The Cathedral of St. George has become one of the main elements in the town's phisionomy. Its dome is easily seen from a great distance.

The Renaissance and Baroque edifices have contributed new peculiar features to the town landscape of Lviv. They essentially enriched the composition of streets and squares, and formed a variegated and expressive townscape of the centre. In a densely built town, towers and belfries of edifices used for worship purposes became spatial reference points. They also informed on the national and religious affiliation of residential blocks, being typical features of multinational Lviv during the 13th to 18th centuries. Northern dwelling blocks were inhabited by Armenians (Orthodox and Catholic), central blocks by Poles and Germans (Roman Catholic), South-eastern districts by Jews (Israelite), and eastern dwelling blocks by Ruthenians or Ukrainians (Orthodox).



Fig. 4. North-east corner of the Rynok Square in Lviv



Fig. 5. Church of the Assumption. XVI–XVII cc.

In the 15th and 16th centuries, the Market Square was the largest open space in the centre of the town and was of great importance. The square (142m by 129m), was planned to meet the requirements of the Magdeburg Law. Since the end of the 14th century, it has been constructed by dwelling houses on 52 plots along the perimeter of the Square [14].

Before the fire in 1527, the buildings were built in the Gothic style. After the reconstruction, they took the Renaissance and Baroque forms. Initially and throughout the 16th and 17th centuries, buildings characteristically had three windows across the facades. Instead of the background of ordinary houses, large premises-palaces were erected. They emerged as a result of joining together several previous constructions.

Until today, the Market Square has preserved the unity of spatial composition and has remained as a compositional center of the late medieval part of the town.



Fig. 6. Halych suburb.

The Bernardine Monastery and Church. XVII c.

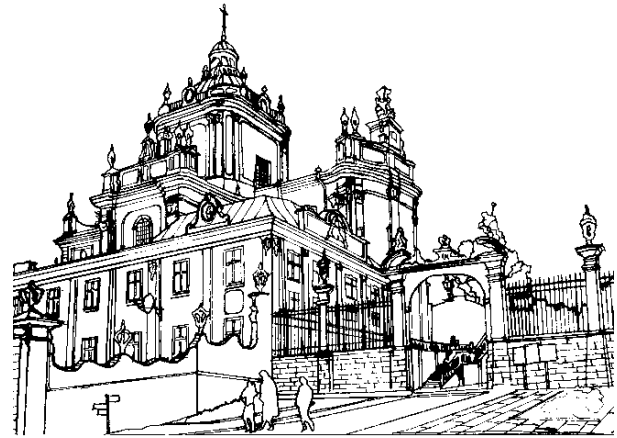


Fig. 7. Cracow suburb.

St. George Cathedral. XVIII c.

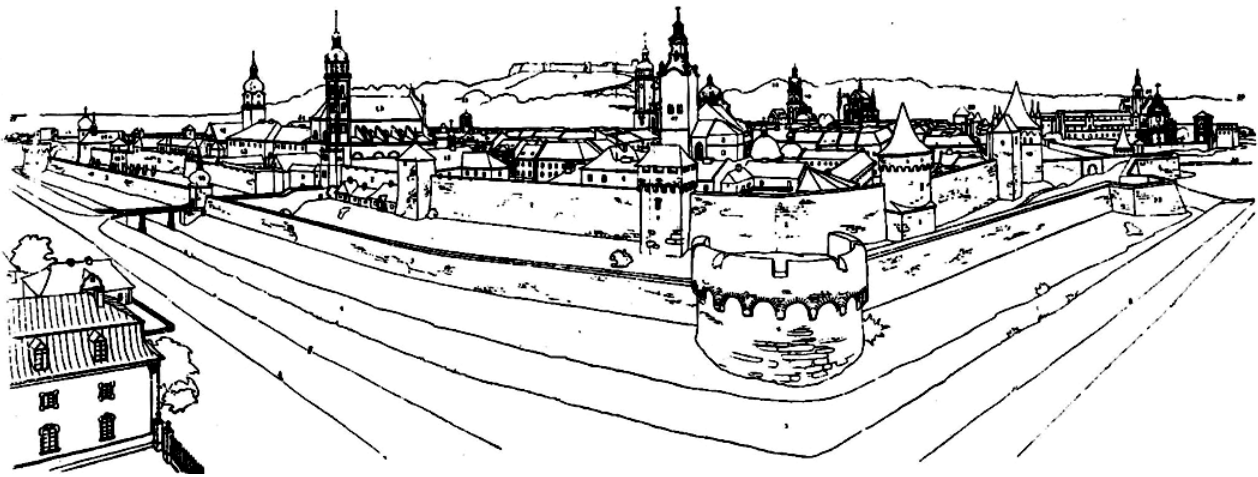


Fig. 8. The view of Lviv in XVIII c. According to W. Dolynskyy. 1929

4. Conclusion

At the end of the 18th century, the town landscape of Lviv was formed by the following constituent parts: the complex of the medieval town, encircled by the double ring of fortifications, and the strip of suburbs around it [15]. Among the suburban is Pidzamche (Under the Castle) with the Old Rus urban territory at the foot of the High Castle occupied a special place. Town's outskirts had their own spatial dominants, as for example, Cracow suburb with the St. George's Cathedral, Halych suburb with the Bernardine Monastery and Church, Lychakiv suburb with the St. Antonius church, which at the same time were important components of the general town landscape, as it has already been emphasized.

References

- [1] The first written reference to Lviv in the Halych-Volyn Chronicles dates back to 1256. Today Lviv has a population of 760000 and is the administrative centre of the Lviv region ("oblast"), important industrial, transport and cultural centre.
- [2] The view of the primeval urban core of Lviv during the days of Halych-Volyn Principality is described according to: Ivan Krypiakievych Istorychni prokhodyp o Lvovi. – Lviv, 1932. New edition 1991. – P. 13.
- [3] Ibidem. – P. 22.
- [4] Trehubova T. O., Mykh R. M. Lviv. Arhitekturno-istorychnyj narys. – Kyiv, 1989. – P. 45–51.
- [5] In the second half of the 14th century Lviv and suburban areas were incorporated into the Polish Kingdom. In 1356 the Lviv took on the Magdeburg Law.

- [6] This hypothesis was published by Andriy Rudnytsky in: *Istoria Lvova* // under red. V. V. Sekretariuk. – K., 1986. – P. 21.
- [7] According to researches by Tetiana Trehubova see note 4.
- [8] *Istoria Lvova v dokumentach i materialach*. – K., 1986. – P. 61–69.
- [9] *Katalog hraviur 17–20 st. (Architektura Lvova)*. – Kyiv, 1989.
- [10] Vujcyk V. S. *Derzhavnyj istoryko-architekturnyj zapovidnyk u Lvovi*. – Lviv, 1991. – Vydannia druhe. – P. 15.
- [11] *Ibidem*. – P. 30.
- [12] Trehubova T. O., Mych R. M. p. 51.
- [13] After the Church Union of Brest was endorsed (in 1596) the Greek Catholic (the Uniate) Church was formed. Ukrainian people were divided into Orthodox and Uniates.
- [14] Today 45 houses are located on the Market Square.
- [15] Houses beyond Lviv's walls, perhaps, were built already in the 16th c. and the end of the 18th c. built up.

Богдан Посацький

МІСЬКИЙ ЛАНДШАФТ ЛЬВОВА – ЕТАПИ РОЗВИТКУ (XIII–XVIII ст.)

***Анотація.** Розглянуто особливості еволюції міського краєвиду Львова в поєднанні з природним ландшафтом і комплексами громадської та житлової забудови впродовж XIII–XVIII ст.*

***Ключові слова:** місто, міський краєвид, міський ландшафт, розпланування міста, архітектурний ансамбль, архітектурний образ.*

Victor Proskuryakov

THE DEVELOPMENT OF A NEW TYPE OF BUILDING WITH THEATRICAL AND CULTURALLY-EDUCATIONAL FUNCTIONS

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Abstract. Preliminary research and proposals for creation of a new type of public building with theatrically-spectacular and culturally-educational functions have been highlighted in the article. The building is directed at accumulation, keeping, restoration and display of the outstanding works of scenographic art.

Key words: architecture, scenographer, newtypeofbuilding, theatricalperformance, worksofscenographicart.

1. Introduction

If one wishes to define a personal contribution of a scenographer to the spiritually-cultural sphere during the period from the end of 20th to the beginning of 21st century, one should look carefully at artists' creative achievements for a certain period of time. It is undoubtedly possible to see the results of creativity in the theatrical performances of a scenographer. However, monumental decorations created by an artist exist for only a certain period of time, thus they are temporary. After the performance, most monumental creations of a scenographer are kept in special depositories and storage rooms behind the scenes of the theatre. As their number is considerable and the size of sets is massive, namely from 10 to 20 metres, it is practically impossible to keep the monumental works of an artist's heritage in personal artistic studios and other buildings outside a theatre [1].

The art of a theatrical scenographer is a special type of art. It is a kind of a harmonious combination of music, light, acting in the background of sets and artist's creative work. Firstly, scenography embraces all aspects of visual perception of theatrical sets. Secondly, deep philosophy of scenography is hidden in the general impression from performance in a setting, decorated by a certain theatrical artist [2, 3] (Fig. 1).

Therefore, the need for creating a new type of building appeared long ago in Lviv and generally in Ukraine, a building which, apart from theatrically-spectacular function appearing during the play, would also perform culturally-educational function which personifies keeping, restoration and creation of museum expositions from the monumental scenographic works.

2. Basic Theory Part

It is worth mentioning that currently in Ukraine there are no such complex buildings that perform both theatrically spectacular and culturally educational functions. Therefore, the idea of creating "Lysyk's House" is an innovative project that is particularly interesting for both the theatrical audience, the museum visitors and the admirers of gallery art. The creation of such a culturological object in Lviv would significantly increase the city's spiritual and artistic potential at a high level. As a result, the city would receive considerable preferences in the sphere of education of young creative occupations and satisfy the curiosity and strict demands of the audience.

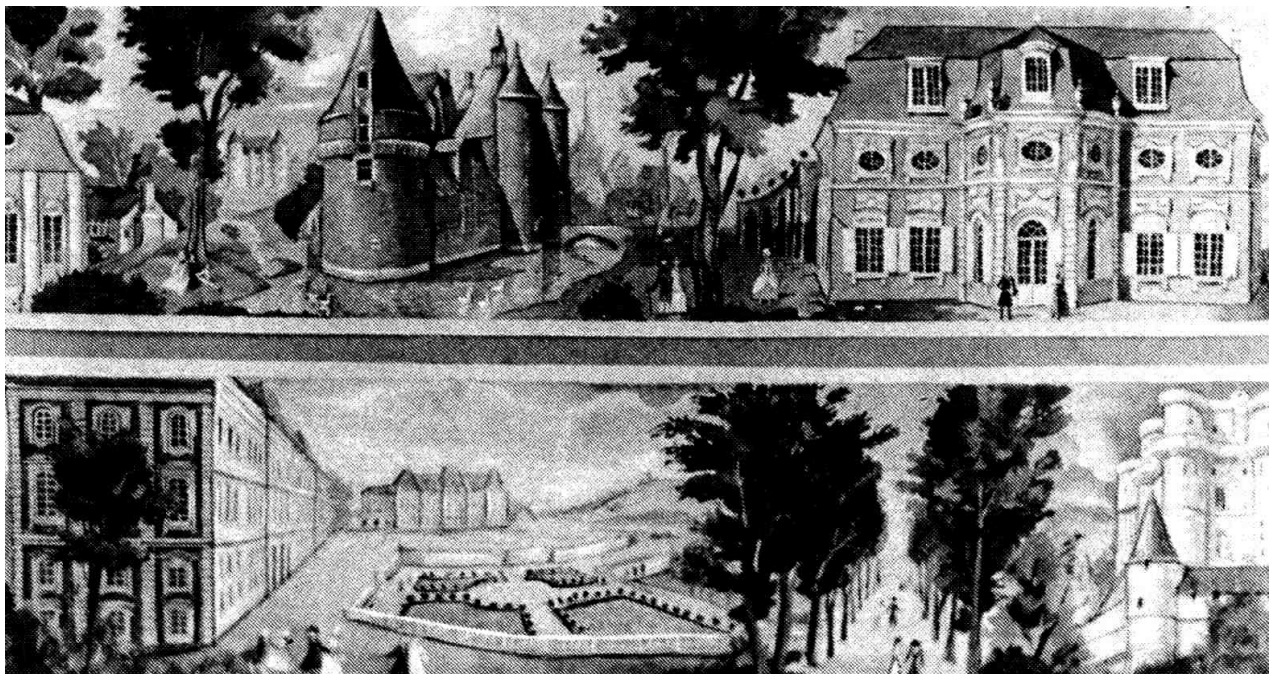
Thus, there is a topical question of creating special buildings and houses that would ensure project conditions for spiritual, culturally-educational and theatrical features of a house.

It was Yevgen Lysyk in national theatrical art who formed a special artistic world-view and made a significant contribution to the development of Western Ukrainian, and generally, world theatre [4, 5].

Yevgen Lysyk was born in 1930 and died in 1991, and is a famous Ukrainian scenographer whose artistic technique took into account fundamental means and architecture methodology. He is the author of 85 accomplished opera-ballet and drama performances in numerous theatres in Ukraine, Russia, Belarus, Macedonia, Turkey, Bulgaria and other countries [6].



a



b

Fig. 1. The example of best scenographic decisions:

- a – Ye. Lysyk, “Till Eulenspiegel”. Balletperformance, Ye. Hlebov, Opera and Ballet Theatre in Minsk, Belarus, 1978;
 b – S. Barkhin, “Cinderella”, T. Habbe. Puppet theatre, Yekaterinburg, Russia, 1976

Ye. M. Lysyk designed the means and measures concerning adaptation, integration, harmonization of the objects of his scenographic decisions in theatrical spaces and architecture of existing theatrically-spectacular buildings. In addition, he designed and conducted experiments in the direction of creation of his personal theatrical, architecturally-dimensional and active types of theatrical buildings. His work needs to be specially and scientifically researched.

The topicality of researching these particular aspects in Ye. Lysyk's creative work is confirmed not only by an incredible amount of his scenographic objects, namely of horizons, curtains, pallets, but also by a large amount of stage space for which they were created. They also worked just as well as buildings where theatrical performances took place [7].

Building of houses of modern complex type, apart from popularization of theatrical art as such, and apart from the very idea of perceiving the performance of a play, should also perform the culturally-educational function, the main idea of which lies in demonstrating scenographic works and artistic sets from the previous stagings. The exclusive exhibits kept in this type of building make it possible to use them as a visual agitation in the process of teaching art students and creating an incredibly emotional atmosphere where the theatrical acting makes a great impression on the spectator.

The role of a scenographer in theatrical art cannot be overestimated, as most prominent theatrical performances have been staged in an artistic tandem of a director and a scenographer. For instance, in the Moscow Taganka theatre, it was the cooperation between a famous director, Yuriy Lyubimov, and well-known scenographer, Davyd Borovskiy that brought world fame to such theatrical stagings as *Man of La Mancha*, *Ten days that shook the world* and *Hamlet*. At the same time, it is practically impossible to separate the role of a director from the contribution of a scenographer, since only such artistic cooperation can guarantee the success of a performance.

Why is it only "Lysyk's House" in Lviv and not a museum, a centre or exhibition complex? Owing to the name of the house, it is understandable that it is intended to keep, spread and inform visitors about everything that is connected with life of Yevgen Mykytovych and his creative path. It is a place where we can show respect to the artist that significantly contributed to the cultural development of national Ukrainian theatrical art.

One can not but agree that at the end of 20th and at the beginning of 21st centuries in Ukraine there were enough research works dedicated to the phenomenon of scenography in general, and to the scenographer Ye. M. Lysyk's phenomenon in particular. The most important of them were the works by V. Proskuryakov, P. Bosij, I. Dychenko, V. Berezkina and D. Yarema [8, 9].

Lviv, which was the home for Ukrainian, Jewish, Polish and Austro-Hungarian theatrical art, was the place where new types of buildings would appear for the first time. Yevgen Lysyk would become a symbol of artistic potential of achievements in the sphere of scenography at the end of 20th century and at the beginning of 21st century.

In addition, apart from keeping the heritage of an outstanding Galician scenographer, "Lysyk's House" would have to meet all the late-20th century and early-21st century requirements in various directions such as technology, multifunctioning. At the same time, it was to be the original building, which did not resemble other town buildings, both in construction and appearance.

The initial question of the future building's location caused a heated argument among the teachers and students of Lviv National Polytechnic University, who decided to sketch a building plan in spring 1992. Having analyzed all advantages and disadvantages, the authors of the project chose a square called "Vicheva," opposite M. Zankovetska Theatre. There are certain factors that particularly influenced the choice of this location. These factors are the following: If the building was located in Vicheva, its façade, which faces Teatralna Str., L. Ukrainky Str. and Kortnyaka Str., would complement the creation of an ensemble, in which Lviv theatre culture rose, developed and formed. It is worth mentioning the Late theatre in the Franciscan church, National M. Zankovetska Academy and Drama Theatre (former Theatre of count Skarbek), Lviv National Academic Opera and Ballet Theatre Named After S. Krushelnyska (former Great Theatre), Lviv Regional Puppet Theatre situated in a former House of Craftsmen.

The area corresponds to the calculations and sketches developed by architects Johann Salzmann and Ludvig Pikhel, who had designed the theatre of the count Skarbek. It seems to be situated in the centre of gravity between the corresponding above-mentioned theatrical buildings. The physical size of this square allowed for a

building that would be larger than the National Museum in the building of a former artistically-industrial museum, designed by architects Leonard Markoni and Yuzef Kaetan Yanovskyi, which forms the façade from the south. The particular location of the modern and massive “Lysyk’s House” Lviv’s historical centre would negatively influence the general landscape of the city centre. However, at the same time, Lviv dazzles spectators: if one would go up to the High Castle or to the Lion’s mountain, they would be fascinated by the views of roofs, domes, bell towers and chimneys; everything impresses from mansards, domes, cornices, lanterns to wind vanes and spires. All of it has been created by genius architects and Lviv residents.

3. Result and Discussion

One should not forget that all this architectural beauty did not appear overnight, but was created gradually over many years. When discussing the specific location chosen for the “Lysyk’s House,” it should be noted that the silhouette of an ensemble of this central part was being formed in 13th and later in 19th and 20th centuries. Ideally, the ensemble would be completed with a new building at the beginning of 21st century, as it would correspond to its authenticity. It would likely intensify its integrity, rather than destroy it, and would complement it without excessive overload. The roof of the building can be seen from the Lviv hills or from a bird’s eye view. As a rule, a person perceives architecture at a level of their height and feels it due to the appropriate comfort and beauty of the interior. The main solutions have been suggested for “Lysyk’s House.” All proposals had certain construction and technological decisions designed, a variety of recourses used and a search and realization of projected parameters conducted. Lviv’s designing practice has never had any similar buildings that could fulfill all the necessary specific conditions. Depiction of a soul and image in the appearance of a building and its architecture was the most complicated problem in the design process, since this house was projected as a symbol of a man’s life and the memory of him. The authors used experience of theatre leaders and professionals from different spheres to solve the architectural and industrial planning issues. However, every author had his own idea and architectural solutions concerning each proposal, which had been formed via acquaintance with Lysyk’s creative works during performances and artistic works. According to the first version of the authors (prof. V. Proskuryakov and arch. I. Romanyuk), the building of Lysyk’s House looked like a comet that fell in the middle of Lviv (Fig. 2).

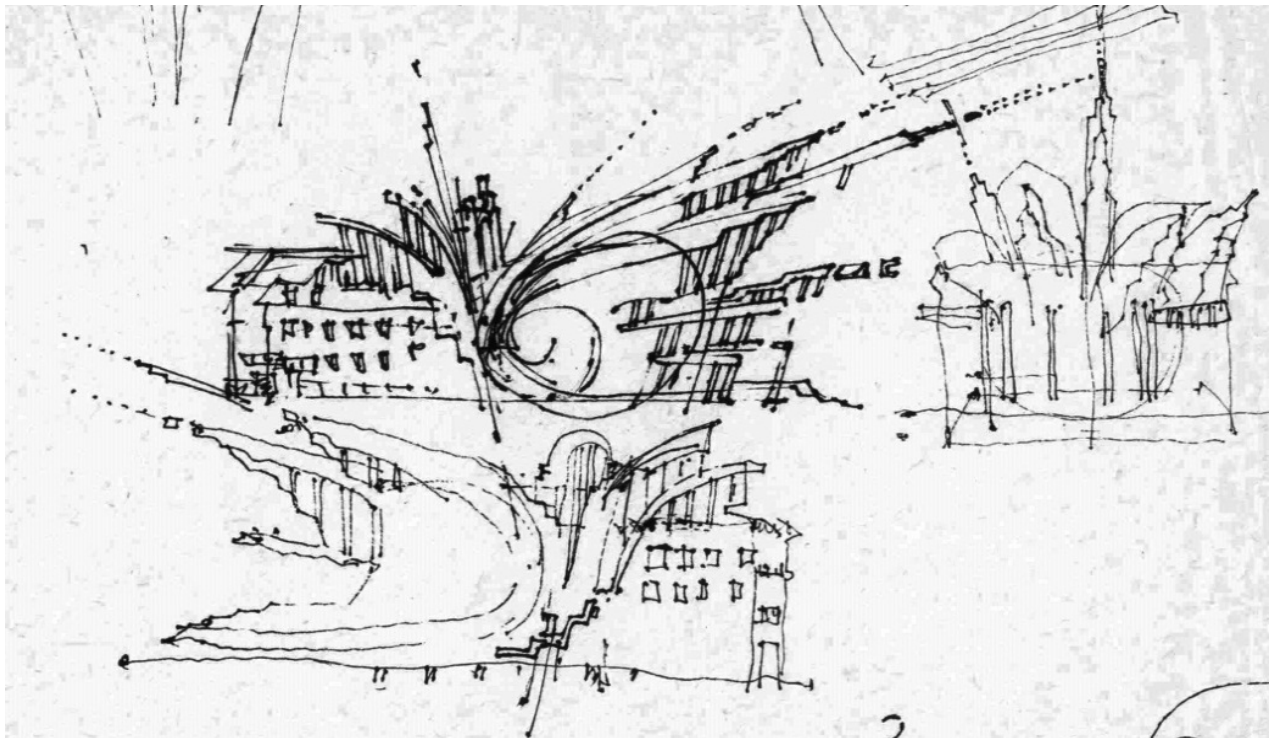


Fig. 2. Sketch of “Lysyk’s House” in Lviv. Authors: prof. V. Proskuryakov and arch. I. Romanyuk

A comet is a symbol of the dynamic, creative life of Yevgen Lysyk, who used space measuring. The comet left a trail and encountered an organ, which is a symbol of harmony that would change its direction. It had a shorter trajectory and transformed into an egg, which is a symbol of eternal universe, art, spirit and faith.

These symbols and images are the main elements of architectural planning and construction solutions of the building. The tail of the comet is the roof that covers the house, simultaneously serving as a special scenic space for the display of the stage sets that are kept in the rooms of the building. It could also be used as a stage, screen or communication system. The enormous egg is the space with a main hall, galleries, boxes, and balconies, all of which could be transformed into any kind of theatrical performance.

In the second version of Lysyk's House, designed by prof. V. Proskuryakov, the building is similar to a great theatre yard looking like an arch covered with a lantern-transformer. Balconies, audience seats and the roof are connected by a transparent passage, where the stage and some equipment are situated, allowing for exhibitions of many Lysyk's works. The author designed a system of different halls along the perimeter of the main space to meet the demands of the exhibition connected with theatrical process.

In the third version, author prof. V. Proskuryakov and architect M. Dmytryshyn decided to design "Lysyk's House" in simple cubic forms and suprematist details. The main exhibition space sphere is situated in a great cube, divided diagonally by an inclined surface. This idea of space sphere was the master's desire to fulfill one of his dreams – to see what theatrical sets look like inside and outside of theatrical sphere object.

The students of Lviv Polytechnic National University at the Department of Design of Architectural Environment completed the original projects of Lysyk's House. They were university graduates of the Institute of Architecture: Myroslav Horyn, Oleh Bonchuk, and Vladyslav Mastykash, under the supervision of V. Proskuryakov.

Having thoroughly analyzed all recent projects on the topic of Lysyk's House suggested by their precursors, they materialized their personal ideas in sketches and pictures which defined what the House would look like, what it would symbolize and where it would be located.

Myroslav Horyn considers that Lysyk's House has to be situated in the area of town bordered by Chornovola Str., Zernova Str., Kulisha Str. and Vagova Str. Yevgen Lysyk worked and created most of his pieces exactly there. The author sees this project as a syncretic complex of new and old buildings, combined to become the inside yard of hotel "Lviv." The new houses were aimed at accumulating, keeping, restoring and displaying famous works by Lysyk, where they would form the main part of the façade in Kulisha and Vagova Streets. The author decided to design the main entrance in Vagova Street so that the complex of the House and Opera House created an integral visual connection. Stylistics of architectural solution of new buildings had to support such decision since the author used architectural ornaments and decoration motives of the Opera House. The project foresaw the general reconstruction of hotel "Lviv" and partial reconstruction of the house with façades facing Vagova Street.

Similar ideas of a young architect coincided with the ideas of T. Picevych, who designed the development of an Opera House and artistic studios in the 20th century. The studios were built simultaneously with the Opera House for the needs of architect Z. Gorgolevskiy. At the time, this new building had some features of functionalism and consisted of two parts. The first part was aimed at creating scenic costumes for actors, while the second consisted of studios with shelves for storing theatrical props on the second and third floors and studios for different types of art on the fourth floor. According to the project, this fourth floor was connected with an old building by a gallery.

Oleh Bonchuk proceeded with the topic of "Lysyk's House" with its location in the square Nyzkyi Zamok between M. Zankovetska theatre and the building of the National Museum. According to O. Bonchuk's idea, a semi-transparent glass crystal capsule would form a three-dimensional projection of the House both during the day and at night. In the afternoon, its mirrored façades would transform into the continuation of a landscape of the whole city from the egg, as if integrated and built in this half-transparent crystal capsule.

The capsule is a constant exhibition space for Yevgen Lysyk's works and it is painted both inside and outside looking as an Easter egg. The inner space under the capsule is a great hall with seats for the audience. The best of Ye. Lysyk's works are carried through the hall in their original size and it is accompanied by corresponding music. The author has also planned compositional places on the first floor for exhibitions of other Lviv artists, open art days and artistically cultural installations. The author suggested using underground levels

of the house for archeological compositions, where there had been the construction of a castle, intended to be the main exhibit. The author suggested building 2500 metres by 3500 metres and the total area of the house had to be 66500 square metres.

The ideas stated above were developed in modern projects by K. Kovalchuk and O. Dub, students from the Department of Design of Architectural Environment of the Institute of Architecture of Lviv Polytechnic National University (Fig. 3).



a



b

Fig. 3. Project solutions to the “Lysyk’s House” in Lviv: a) the project of Artistic centre named after Ye. Lysyk in Lviv (Authors: prof. V. Proskuryakov, st.K. Kovalchuk); b) the project of the house for accumulating, keeping, restoration and display of significant works of scenographic art in Lviv (Authors: prof. V. Proskuryakov, st. O. Dub)

The heritage of outstanding scenographer Yevgen Lysyk is extremely interesting from both theoretical and practical points of view, since it was exactly his architecture and the fundamental rules of its formation that became constant means of creating high-quality environment of scenic theatrical acting.

Apart from that, Ye. Lysyk learned and practiced harmonization of his perspectives of scenographic solutions with the architecture of a stage, as well as a theatre. This was first demonstrated with the Lviv Opera and the Ballet theatre, and later with other theatres. Scenographic solutions for performances, such as *Demon, Spartacus, Romeo and Juliet, The Nutcracker, War and Peace* and others are a confirmation of this.

Lysyk Yevgen Mykytovych used architectural optical illusions as artistic means of intensification of the quality of scenographic solutions. Their purpose was either for the intensification of perceiving the scenographic forms or for their visual destructions. Such optical illusions include the laws of light irradiation, Zollner illusions, Muller-Lyer illusions and others. This was used either for the reduction or development of the space of scenic action in performances *Spartacus, World Creation, and Fern Blossom*.

The artist solved the plotter of the stage not only as a rectangular place of performance on a closed stage-box, but also as space of arenas, hippodromes, craters in the shape of circles, ovals, cylinders, spirals, etc. It can be noticed in the plays *Spartacus, World Creation, Medea, Holiday Suite In Honour of Astronauts, and Bolero*.

For construction and architecturally-scenographic forming, Lysyk used and developed contemporary and futuristic architectural styles. For instance, post-modern features are noticed in the play *War and Peace*, as the palace pillars are formed by projector lights. In *Othello*, the houses of Venice look like aquariums of ashen and greenish colors.

Ye. M. Lysyk used all of the above-mentioned means to adjust, integrate and arrange the devices of scenic action in stationary theatres and performance buildings [10].

Preserving the heritage of Yevgen Lysyk requires large areas for organization of meaningful display due to a considerable number of exhibits and monumentalism. For this purpose, the construction of a modern-type building was demanded. Selection of museum exhibits must be conducted by a committee consisting of theatrical experts, scenographers and professionals in the theatrical sphere, who, based on special criteria of artistic value estimation (by sketches, models, visual works) of exhibits, decide on the list of objects for exhibiting.

Moreover, "Lysyk's House" has to keep, restore and exhibit scenographic sets created not only by Yevgen Mykytovych, but also by other outstanding Ukrainian scenographers who have made substantial contribution to the theatrical culture of the country.

Lviv currently numbers 10 theatrical establishments. Therefore, the appearance of another object of a new type such as "Lysyk's House" would not create rivalry in theatrically-spectacular and culturally-educational satisfaction to the needs of residents of Lviv city with the population of over 800 000 people.

Thus, when choosing the objects for future expositions in "Lysyk's House," it is necessary to base oneself on high proficiency of artistic committee and over half a century experience of the author and his pupils in science and practical professional activity.

4. Conclusions

The historians of art have always rightfully attributed Ukrainian scenographic art to the elite, due to its external, formal characteristics. The theatrical scenography leaders, such as D. Lider, F. Nirod, Ye. Lysyk, M. Kuzhelev and their younger followers O. Zinchenko, T. and M. Ryndzak, O. Gavrysh, N. Gomon, V. Krashevskiy, M. Levytska, V. Bortnyakov, reached special heights and created magnificent objects of scenography. Their achievements show that the art of scenography is not only something that intensifies acting, but is a special kind of art which, apart from stage, also requires space for keeping and regular exhibitions.

Isolation from widespread principles of artistic arrangement of scenic space, which happened historically, has caused some stagnation of national scenography. It is true that no special buildings have been built in independent Ukraine, where the best heritage of Ukrainian scenographers could be accumulated, kept and exhibited. At the beginning of the 21st century, it is a great loss not only for national scenography but also for national Ukrainian culture in general.

Modern Ukrainian scenographic practice requires profound theoretical research and projects in the direction of development, addition of architectural typology of public buildings for spectacular shows (there are 17 main groups, 200 types and 700 kinds), and fulfilling culturally-educational functions.

It is necessary to immediately begin the real designing of new types of public buildings on the edge of theatrical and culturally-educational functions for demonstration of famous scenographic works and for their accumulation, restoration and systematization using the experience of Lviv architecture school, a bright example of which is variant projecting of “Lysyk’s House”.

All in all, since 2010, Lviv architecture school has started systemic theoretical research of the phenomenon of scenographic art and practical realization in the sphere of experimental projecting of theatrically-educational buildings of new type.

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Віктор Прокураков

ПРОПОЗИЦІЇ ЩОДО РОЗВИТКУ НОВОГО ТИПУ БУДІВЛІ З ТЕАТРАЛЬНОЮ І КУЛЬТУРНО-ПРОСВІТНИЦЬКОЮ ФУНКЦІЯМИ

Анотація. Висвітлено попередні дослідження та пропозиції щодо створення нового типу громадської будівлі з театральньо-видовищною і культурно-просвітницькою функціями, яка спрямована на накопичення, збереження, реставрацію та демонстрацію видатних творів сценографічного мистецтва.

Ключові слова: архітектура, сценограф, новий тип будівлі, театральна постановка, твори сценографічного мистецтва.

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[1] Kovalskiy D. and Plekhov V.: Neorganichna Khimiya. Naukova dumka, Kyiv 1990.

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Patents: Authors, country and patent number, date of publication

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Conference: author, title of the conference, country, city, year, initial page.

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