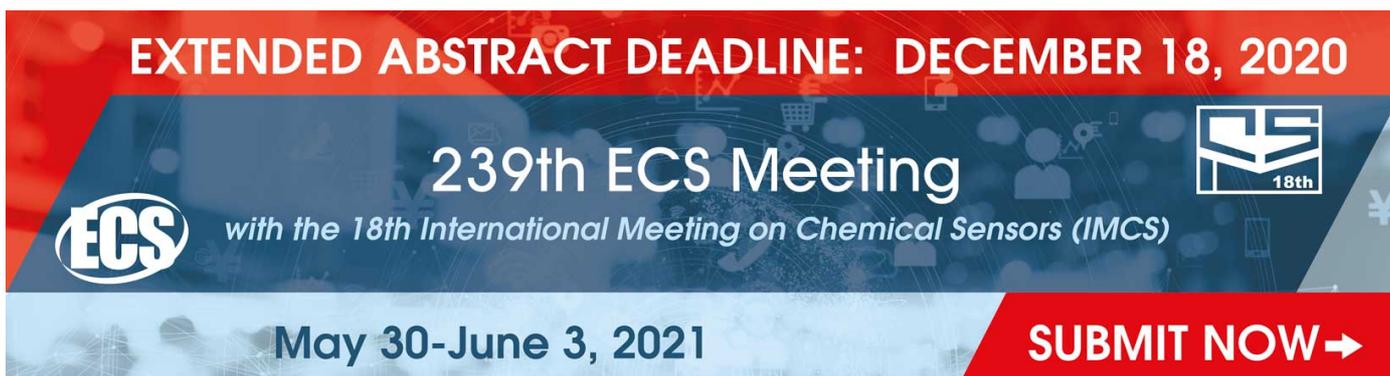


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Modern Church Architecture in East Galicia as a Search for New Forms and National Style

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Abstract. The article highlights some of the results of the scientific work on the study of sacral architecture in Western Ukraine, conducted by the Institute of Architecture and Design of Lviv Polytechnic National University in conjunction with the Department of Fine Arts and Design of Volodymyr Hnatiuk Ternopil National Pedagogical University. The purpose of the article is to investigate the process of revival of sacral construction in the territory of East Galicia and to determine the role of the leading Ternopil architects in this process. It has been established that due to the long-term ban of temple construction by communist regime, sacral construction skills have been lost in Ukraine, as in other post-Soviet countries. The task was complicated by the low technological level of the construction industry. Architects and builders often had to experimentally revive construction techniques to create vaults, domes, sails and other architectural elements that were widely used in the creation of temples. Therefore, the first sacral buildings on the territory of the region were marked by a tendency to reproduce forms and images that historically took place at the end of 19-th – beginning of 20-th centuries. The process of transition from the tendency of reproduction of historical forms and images of Ukrainian sacral architecture of the late 19-th - early 20-th centuries to modern experiments in the construction of temples is traced. An analysis of the creativity of the leading Ternopil architects showed that many of them were involved in this process. Using national heritage in architecture, architects have become actively involved in the world's processes of cultural development and in the search for Ukrainian identity in temple architecture. Usually, using traditional plans in the form of an elongated cross at the request of parish customers, architects after 1995 design modern buildings, the image of which is in harmony with the new trends in world sacral architecture. For the first time, data about some modern architects of Ternopil and new major temples in the territory of the region, created by their projects, have been introduced into the scientific circulation. Thus, the architecture of Ukrainian temples reflects ancient national traditions in combination with contemporary world trends in temple building.



1. Introduction

Temple construction has the ability to reflect the ideas and world outlook of society, its history of development, periods of decline and prosperity of the state. That is why this topic has long attracted the attention of researchers, both domestic and foreign.

In many cities of Ukraine and other post-Soviet countries, in the 1990s, there was a need to revive spiritual shrines, symbols of national identity, which had been destroyed in an extremely dramatic totalitarian period [2]. However, due to the long-term ban of temple construction by communist regime, sacral construction skills were lost in Ukraine. It required architects, designers, builders to look for new architectural and construction techniques when building temples, and the low technological level of construction made it difficult. Architects sought to find their way into the world cultural process, drawing on the architectural heritage of their nation.

2. Main material presentation

With the independence of Ukraine began the process of designing new, reconstruction and completion of existing temples. The construction of the first churches in Ternopil was marked by a tendency to reproduce the types of temple structures that historically formed at the end of the 19-th – beginning of 20-th centuries, using or directly quoting the stylistic characteristics of their architectural decisions. The most widespread was the construction of parish churches. Religious communities that were the main customers of the temples did not accept the current trends in architecture and the money of parishioners was limited [1].

Analyzing the designs of temples built in 1992-1995, we can see the traditional plans and forms, but only the endings on the pediments were modern. The buildings were usually unanimous, with a cross with short side arms in plan, with vaulted ceilings. The branches of the cross are connected to the middle crosses by wide arches, which are elastic to the dome placed on the octagonal drum [9]. The elongated altar ended with an apse, on the west side a rectangular vestibule with choirs on the second tier. The larger temples were five-nave, three-nave, which had Byzantine features. In the plan of rectangular building, in the eastern part there were three apses. In the west there was a porch [4].

Experiments with finding new forms in sacred art have increased since 1995. In the project of the main cathedral of the Marian Spiritual Center in the village of Zarvanytsya, Terebovlya district of Ternopil region, architect Mykhaylo Netrybyak created spaces where the modernized forms intertwine with the traditional ones [8](Figure 1)

Modern times require new architectural ideas and design solutions in the construction of temples. The widespread use of reinforced concrete and metal has made it possible for modern architects to facilitate the main bearing structures and forms, to expand the interior space, create new molding components of temples. In large cities, where the congregation and priests were more progressive, they succeeded in building interesting temples and moving away from images of past eras [3].

Among the architects whose sacred architecture plays an important role is the architect from Ternopil, Hora Serhiy, a member of the National Union of Architects of Ukraine since 1992. Among the architect's great number of awards there is the Pope's Gold Medal (2001). The most significant works of the master include: Church of St. Peter in Ternopil, Temple of Peace, Love and Unity of Christians in Kyiv, Cathedral of the High Apostles Peter and Paul, which resembles the Ukrainian coat of arms - Trident (Chortkiv) (Figure 2).

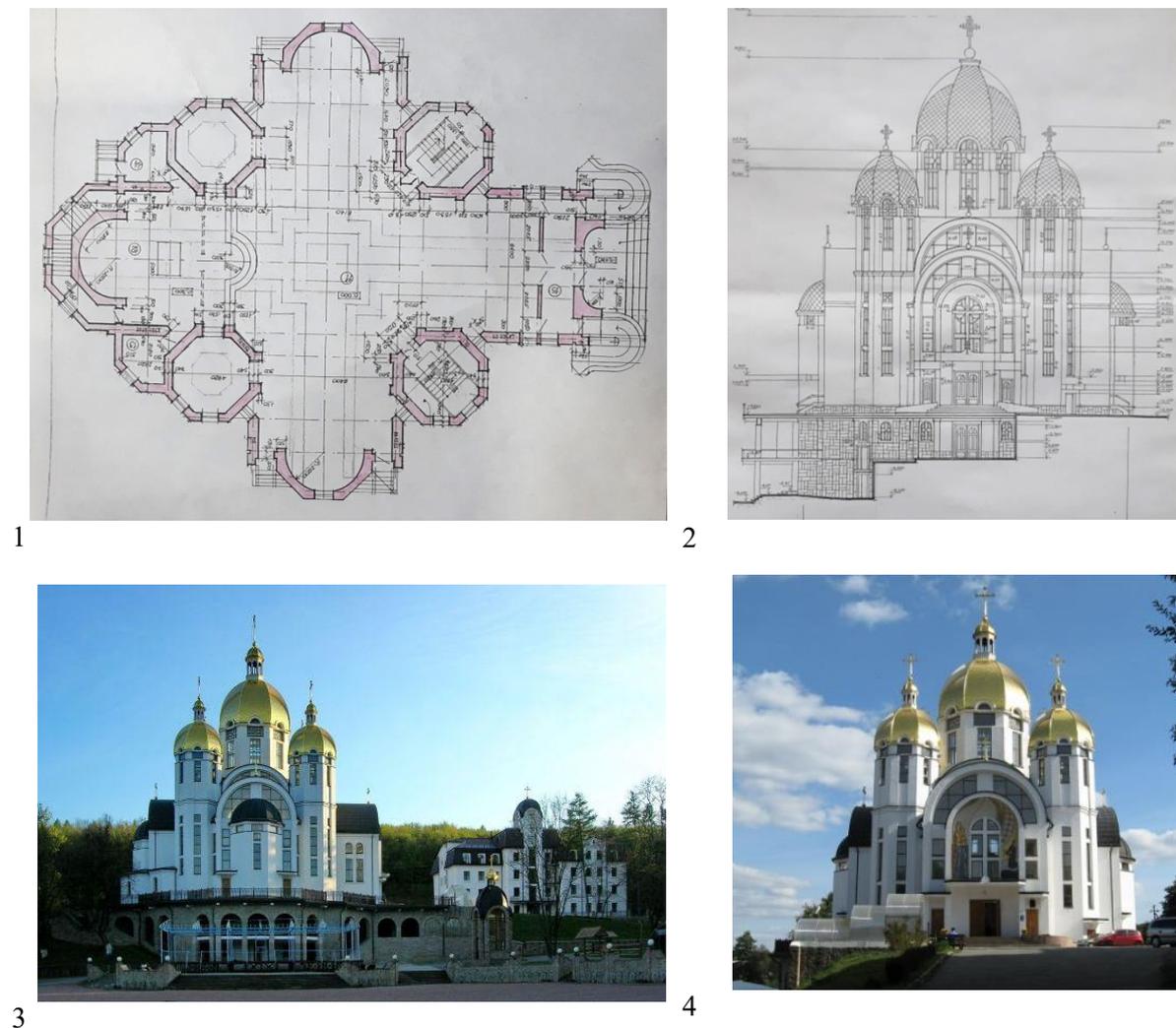


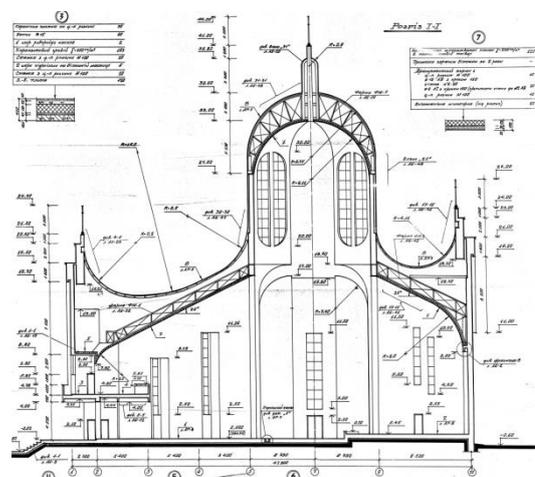
Figure 1. Main Cathedral of the Marian Spiritual Center in Zarvanytsya village: 1- plan of the temple at the mark of 0.000, 2 – facade in axes 1-8, 3, 4 – photo from the archive of the architect

St. Peter's Church in Ternopil is part of a single monastery complex, attracting the attention of scholars of sacred architecture with modern forms: simple lines, an open arcade. The lack of stucco decor underscores the asceticism and progressiveness of the Franciscan Order of the Friars Minor, who care for the temple [6; 7]. Despite the modern appearance of the temple, it has a traditional system of church planning: the plan resembles a Latin cross, the high raised central bath of the temple and the bell tower are located on the main axis of the complex. On the second floor there is the church choir stage, which is entered through a wide two-side staircase, located in the porch. The original engineering solution of the designer Yu. L. Zimels using metal trusses, allowed to create a vast space completely free of supports. A semicircular arcade with a bell tower in the center separates the church from the street [5].

The original by volume and space design is the church of St. Volodymyr and Olha in Ternopil, created by the project of Chepil D.V. and consecrated in 2018 (Figure 3).



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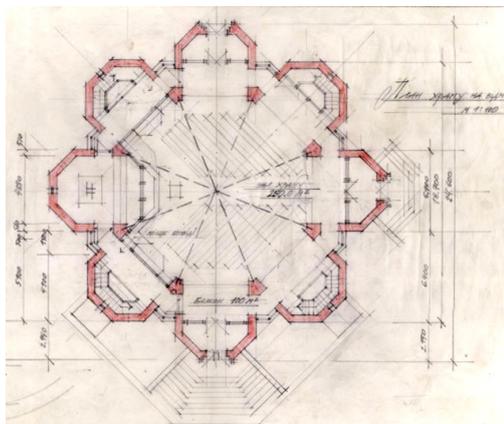
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Figure 2. Creative works of the architect Hora S.:

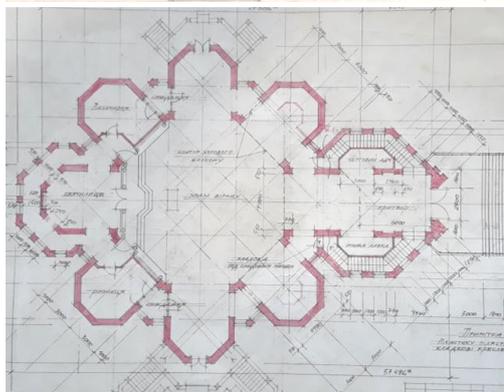
1-2 – St. Peter's Church in Ternopil; 3 - Temple of Peace, Love and Unity of Christians in Kyiv (layout); 4- St. Peter and Paul's Cathedral in Chortkiv (photo from architect's archive)

The project of the temple envisaged the construction of a centric eight-apse space, which would create the illusion of a circle inside the inner space, but during the construction at the request of the parishioners and the priest, one apse was transformed into a wide nave with an iconic bench and the administrator's room, leading from two sides to a wide staircase [10].

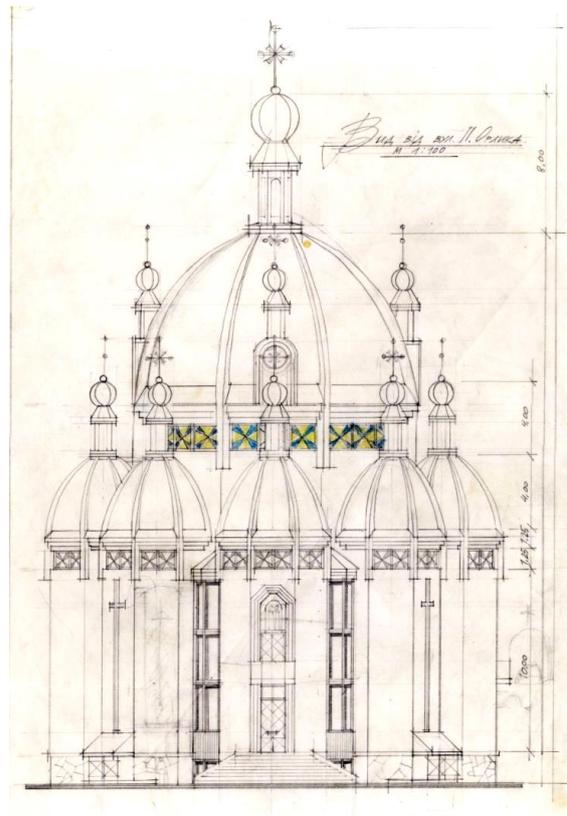
Thus, the plan took on a more traditional elongated appearance. There are three entrances to the church, which emphasize the multi-facade of the temple. The central dome rests on eight columns in a circle, with seven smaller domes crowning the seven apses that surround the temple.



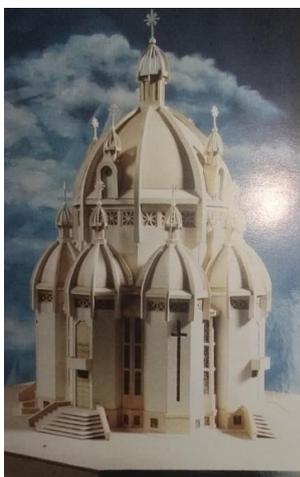
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Figure 3. Church of St. Volodymyr and Olha in Ternopil, architect Chepil D.
 1, 3, 4 – preliminary plan, facade and layout of the temple (author's vision), 2, 5-dimensional plan, photo from nature (changes by community decision)

The project of the church was approved by the distinguished Ukrainian architect of America Zenon Mazurkevych, who was initially invited to the design. In his letter to Ternopil residents, the architect expressed his opinion on the future style of the temple and the importance of moving away from traditionalism and persuaded "... to go forward with the spirit of the times", to actively create new Ukrainian architecture creating the "new symbols of the Resurrection".

Ternopil region has always been multi-denominational. Before the Second World War there were several churches in the regional center that were considered pearls of European architecture (today, unfortunately destroyed and rebuilt). The modern gothic and the only one in the city 42 (44?) meter Roman Catholic church of the Divine Mercy of the Virgin Mary of Perpetual Help, one of the highest cult buildings in the city [6]. The author of the project is Chuliy Ihor. In terms of plan, the temple has a traditional planning system but with a modern plasticity of facades that still emphasize the Roman Catholic affiliation of the church (Figure 4).

The experimental and innovative house of prayer, including the constructive decision, was the project of the Ukrainian Church of Christians of the Evangelical Faith in Ternopil and the project of the Church of the Ukrainian Orthodox Church Kyiv Patriarchate in the village of Ustechko, Kremenets district, designed by architect Dyachok Yu. The architect designed the hall for the Evangelical Church with a diameter of 48 meters and a capacity of 2,500 believers. Unfortunately, due to confessional strife in society, the project was not implemented [11].



Figure 4. Roman Catholic Church of the Divine Mercy of the Virgin Mary of Perpetual Help. Architect Chuliy I.

Thus, an analysis of the creativity of the leading Ternopil architects showed that many of them joined the process of revival, sacral construction, which began with the independence of Ukraine. It can be stated that the creative contribution of Ternopil architects to the culture and art of Ukraine is great [10,12]. Using national heritage for inspiration, architects have become actively involved in the world processes of cultural development and in finding their identity in temple architecture, found to be the symbol of a new nation.

3. Conclusions

The article shows that the most intensive temple construction in the Ternopil region was conducted during 1990-2000, but it continues today.

It has been established that due to the long-term ban by communists of temple building, sacral construction skills have been lost in Ukraine. Therefore, the first temple buildings on the territory of the region were marked by a tendency to reproduce the forms and images that historically took place at the end of the 19-th – the beginning of 20-th centuries.

Since 1995, experiments with the modernist form in sacral art have become more commonplace among architects. The architecture of Ukrainian temples reflects ancient national traditions in combination with contemporary world trends in temple building.

For the first time the data on some modern architects of Ternopil region and new major temples in the territory of the region, created by their projects, are introduced into the scientific circulation.

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