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THE INFLUENCE OF HISTORICAL AND POLITICAL FACTORS ON THE DEVELOPMENT OF ORTHODOX ARCHITECTURE IN UKRAINE (10TH–19TH CENTURIES)

WPLYW CZYNNIKÓW HISTORYCZNYCH I POLITYCZNYCH NA ROZWÓJ ARCHITEKTURY PRAWOSŁAWNEJ NA UKRAINIE (X–XIX WIEK)

Abstract

The influence of historical and political factors on the architecture of Ukraine was greatest on the architecture of religious buildings, namely Orthodox architecture. The main stages of impact on the Orthodox architecture of Ukraine are characterized and analyzed: the Kyivan Rus period (10th–13th centuries), the period of “Cossack Baroque” of the 17th–18th centuries, the forced ban on the national style and the imposition of Classicism-Empire style in the 19th century, and historicism of the 19th–early 20th centuries. It is argued that certain stylistic preferences are not accidental, and it is proven how historical and political factors influenced the morphology of forms. The most significant historical periods of change were selected for analysis. Territorial boundaries of the study: the land of Kyivan Rus, the Hetmanate, and the territories that fell under the rule of the Russian Empire.

Keywords: influence, historical and political factors, development, Orthodox architecture, Ukraine

Streszczenie

Wpływ czynników historycznych i politycznych na architekturę Ukrainy był największy w przypadku architektury sakralnej, czyli architektury prawosławnej. W pracy scharakteryzowano i przeanalizowano główne etapy wpływów na architekturę prawosławną Ukrainy: okres staroruski (XXIII w.), okres „kozackiego baroku” XVII–XVIII w., przymusowy zakaz stylu narodowego i narzucenie klasycyzmu-stylu empire w XIX w. oraz historyzm XIX i początku XX w. Argumentowano, że pewne preferencje stylistyczne nie są przypadkowe i udowodniono, że czynniki historyczne i polityczne wpłynęły na morfologię form. Do analizy wybrano okresy historyczne, w których zaszły największe zmiany. Granice terytorialne badania: ziemia Rusi Kijowskiej, Hetmanat oraz tereny, które znalazły się pod panowaniem Imperium Rosyjskiego.

Słowa kluczowe: wpływy, czynniki historyczne i polityczne, rozwój, architektura prawosławna, Ukraina

1. INTRODUCTION

As is known, architecture has always been shaped under the direct influence of external factors – political, economic, natural and climatic, cultural, ethnographic, etc. In the present study, the authors analyze only one direction of influence, namely political factors on the nature of architecture, particularly on the architecture of Orthodox churches. The chronological boundaries of the study are set from Kyivan Rus to the beginning of the 20th century, and the territorial scope includes Right-Bank and Left-Bank Ukraine, where the Orthodox faith was dominant. A hypothesis was put forward regarding the direct determining influence of historical and political factors on the stylistics and imagery of Orthodox churches of Right-Bank and Left-Bank Ukraine. To prove this hypothesis, the architecture of churches of Kyivan Rus, the “Cossack Baroque”, the period of imperial unification in the 19th century, and the period of historicism-eclecticism of the 19th and early 20th centuries was analyzed.

To conduct the research, sources in the following areas were used:

- general issues of cultural heritage preservation¹,
- research into Kyivan Rus and Baroque heritage²,
- general issues related to the preservation and restoration of architectural monuments of Ukraine³,
- Polish restoration experience⁴.

¹ L. Pujia, *Cultural heritage and territory. Architectural tools for a sustainable conservation of cultural landscape*, “International Journal of Conservation Science” 2016, no. 1, pp. 213–218.

² S. Baiandin et al., *Use of Historical Painting Concepts by Modern Methods in the Restoration of Architectural Monuments*, “International Journal of Conservation Science” 2022, no. 2, pp. 381–394; Y. Ding, M. Orlenko, Y. Ivashko, *Fresco wall painting and its regional modifications*, “International Journal of Conservation Science” 2022, no. 1, pp. 57–72; A. Urakina, *Transformation of the church architectural composition of Ukraine in the 10th – 18th centuries as the theoretical basis of restoration*, “Wiadomości Konserwatorskie – Journal of Heritage Conservation” 2022, no. 69, pp. 15–25.

³ D. Chernyshev et al., *Role of natural landscape in perception of Ukrainian sacral architecture monuments*, “Landscape Architecture and Art” 2020, no. 17, pp. 13–21; M. Dyomin, Y. Ivashko, *Research, preservation and restoration of wooden churches in Ukraine*, “Wiadomości Konserwatorskie – Journal of Heritage Conservation” 2020, no. 61, pp. 85–90; M. Orlenko, *Methodology of studying the architectural construction systems of objects of conservation*, “European Journal of Technical and Natural Sciences” 2017, no. 4, pp. 6–8; M. Orlenko, *Restoration and conservation work technologies for sculptures*, “European Journal of Technical and Natural Sciences” 2017, no. 6, pp. 7–11; M. Orlenko, Y. Ivashko, *The concept of art and works of art in the theory of art and in the restoration industry*, “Art Inquiry. Recherches sur les arts” 2019, vol. 21, pp. 171–190; M. Orlenko et al., *Conservation of the residential and public architecture of the 19th – early 20th centuries (on the examples of Kyiv and Cracow)*, “International Journal of Conservation Science” 2021, no. 2, pp. 507–528; Sandu et al., *Scientific conservation of the outstanding theatres of the 19th century and their influence on the creation of modern art-space*, “International Journal of Conservation Science” 2021, no. 2, pp. 361–390; O. Slepsov et al., *The contemporary churches in the natural environment: modernization of landscape traditions* “Landscape architecture and Art” 2021, no. 19, 121–130.

⁴ T. Polak, *Koszty w budownictwie konserwatorskim: tablice do obliczania wstępnego kosztu robót budowlano-konserwatorskich w zabytkowych obiektach architektury*, Ośrodek Informacji Konserwatorskiej, Warszawa 1971; T. Polak, *Struktura organizacyjna przedsiębiorstwa państwowego*, Pracownia Konserwacji Zabytków, Warszawa 1971; T. Polak, *Zamki na kresach. Białoruś, Litwa, Ukraina*, Pagina, Warszawa 1997.

2. INFLUENCE OF STATE POLICY AND IDEOLOGY ON THE ARCHITECTURE OF THE KYIVAN RUS ERA

It should be noted that the periods of Kyivan Rus (10th–13th centuries) and Baroque (17th–18th centuries) are rightfully considered to be those in which the flourishing or decline of Orthodox architecture was determined exclusively by political events⁵. Thus, the baptism of Kyivan Rus by Prince Volodymyr in 988 was primarily a political event aimed at centralizing the state and strengthening princely power, modeled on the Byzantine Empire with the “divinity” of the emperor’s power. Accordingly, taking the Byzantine Empire as a model for imitating the format of government, Prince Volodymyr immediately banned paganism and began to stimulate the construction of churches. Since the role of the first Christian churches of Kyivan Rus – the Tithe Church and St. Sophia Cathedral – was primarily ideological, the churches of the so-called first Kyivan Rus period had to demonstrate this through architecture: large size, scale, monumentality, pyramidal composition with thirteen domes, and interiors luxuriously decorated with frescoes, mosaics, and marble⁶ (Ill. 1, 2).

During the time of Kyivan Rus, there is evidence of the construction of columnless churches and chapels, four-column, one-bay, six-column, seven-, nine-, and thirteen-bay churches.

Kyivan Rus structures belong to the following three periods, each of which has its own characteristics:

a) 2nd half of the 10th century – mid-11th century:



Ill. 1. Masonry of the apses of St. Sophia Cathedral in the “opus mixtum” technique. Photo by Y. Ivashko, 2024

⁵ A. Urakina, *op. cit.*

⁶ S. Baiandin et al., *op. cit.*; Y. Ding, M. Orlenko, Y. Ivashko, *op. cit.*; A. Urakina, *op. cit.*



Ill. 2. The central core of St. Sophia Cathedral. Photo by Y. Ivashko, 2024

Characteristics: the baptism of Rus, borrowing from Byzantium the experience of masonry construction, centralized power, and the state's flourishing during the rule of Volodymyr and Yaroslav, enabled large-scale church construction.

Churches: Tithe Church, St. Sophia Cathedral, St. George Church, St. Irene Church. The churches are large, pyramidal in composition, with ancient Roman masonry of the "opus mixtum" type – alternating stone and plinth on pink mortar – and decorated with frescoes and mosaics, with marble floors. The temples are multifunctional buildings for ceremonies, the reception of ambassadors, and the enthroning of kings; the largest libraries are also located here. The typical scheme is a three- or five-nave, multi-column, multi-domed temple with galleries, and smaller domes on the façade rising pyramidally to the main one.

b) 2nd half of the 11th century – 1130s:

Characteristics: struggle for the throne after the death of Yaroslav, the beginning of the state's decline, a decrease in the scale and number of temples, the last period of frescoes and mosaics, and construction is carried out by local craftsmen. The typical plan is a six-column, three-nave, one-domed temple.

Churches: St. Cyril's Church, the Assumption Cathedral of the Kyiv-Pechersk Lavra, St. Michael's Golden-Domed Cathedral.

c) 2nd half of the 12th century – 1240:

Characteristics: the final decline of the state due to strife, small scale of temples without frescoes and mosaics. The period was interrupted by the Tatar-Mongol invasion. Masonry is made of quadra (Halych) and red plinth (Chernihiv). Churches are four-column and single-domed.

Churches: Church of St. Basil in Ovruch, the Church of St. Panteleimon in Halych, St. Paraskevi Church in Chernihiv.

If we analyze the manifestations of any national features in the first period, we find none, since before the baptism of Rus, local craftsmen built only in wood. The first churches were built according to Byzantine canons, and the iconography of the paintings and mosaics in the interiors was likewise Byzantine.

It is worth noting that the early tradition of donor portraits also originated in Byzantium. Similar to the mosaic images of Emperor Justinian and Empress Theodora with courtiers in the church interior in Ravenna, a narrative composition of the family of Prince Yaroslav the Wise was placed on three walls in the central nave of St. Sophia Cathedral. The central part has not survived; it probably contained an image of Christ on a throne in the center, and on the sides, princes Volodymyr and his son Yaroslav with their wives.

We can form judgments about the subject of this composition based on sketches by A. van Westerveld. The two side panels depicted the prince's daughters and sons, respectively, holding candles in their hands. This inspired a 19th-century mistake when the figures were redrawn as images of martyrs.

The tradition of depicting iconic scenes from the life of the imperial family also originated in Byzantium. Such "secular" images are also found on the walls of the staircase connecting the lower tier with the galleries for the princely family and courtiers. These images were not available to the general public and depicted events of Princess Olga's visit to the Byzantine Emperor Justinian, the marriage of Prince Volodymyr to the Byzantine Princess Anna, and even the hunting scenes that some researchers see as symbolic messages to the events from the life of the princely family.

After the death of Prince Yaroslav, the prevailing principle of succession to the throne was not by the eldest son but by the eldest in the family, which led to the beginning of princely strife and ultimately to the decline of Kyivan Rus. In the so-called second and third Kyivan Rus periods, the influence of Byzantium no longer played such a significant role. Local craftsmen gradually mastered masonry techniques using plinth and stone and even created their own regional construction schemes. Negative political events caused the decline of the economy, and as a result, the scale and size of churches gradually decreased, from multi-domed they became single-domed, from five-nave and five-apse with galleries to three-nave and three-apse. Whereas the representative churches of the first period of Kyivan Rus were early examples of multifunctional object with a combination of religious and secular functions (receptions of delegations, coronations, libraries), the churches of the second and third periods performed purely religious functions of church service.

So, the defining features of Kyivan Rus architecture are as follows:⁷

- the genesis of churches, from a volumetric-spatial composition with a horizontal vector of development (a certain squatness due to a large number of naves, a perimeter extension of galleries, and numerous domes) to a composition with a vertical vector of development (verticality due to fewer naves, a single dome, and the absence of perimeter extensions);
- a departure from ideologically and politically determined monumentality and luxury towards intimacy and simplicity;
- a departure from complete imitation of Byzantine canons towards local traditions, which manifested in the types of masonry and structures;

⁷ S. Baiandin et al., *op. cit.*; Y. Ding, M. Orlenko, Y. Ivashko, *Cit.*; A. Urakina, *op. cit.*

- ideologically defined iconography of frescoes and mosaics, both purely canonical and secular;
- a departure from pyramidal compositions with a main dome and a series of smaller domes (as a symbol of centralized princely power) to a single-domed composition.

3. THE INFLUENCE OF NATIONAL LIBERATION STRUGGLE ON THE ARCHITECTURE OF THE 17TH–18TH CENTURIES (“COSSACK BAROQUE”)

The next significant period, in which political events became a determining factor in influencing the character of Orthodox architecture, was the period of the “Cossack Baroque” of the 17th–18th centuries. The creation of an independent state formation – the Hetmanate – as a result of the national liberation war of 1648–1654, in which the Cossack foremen became the new elite, necessitated the need for its own architecture, based on the quintessence of national cultural traditions. The cultural influences of this new architecture spread even to the territory of Slobozhanshchyna, which, although formally under the control of the Moscow state, nevertheless had a long-standing role for the Cossack settlers in developing the territory and defending it against the raids by the Crimean Tatars.

Although in the literature the architecture of this period is called “Cossack Baroque” or “Ukrainian Baroque”, this term is debatable. Such a definition is conditional due to the deep phenomenological differences of this style from, for example, the Italian Baroque, which became the organic culmination of the long Renaissance era. Having adopted certain plastic means of Baroque architecture towards the end of this stage, Ukrainian architecture nevertheless developed its own building tendencies. Therefore, the architecture of this period demonstrates a kind of synthesis under the conditions of chronological retardation of both European styles (Renaissance and Baroque) on Ukrainian lands. Three main factors can be distinguished as influencing the formation of the new style. These were the Western European Baroque experience (reflected mainly in the external décor); the practice of autochthonous wooden architecture, which influenced both the planning and the volumetric-spatial structure of buildings, primarily churches; and, finally, the architectural heritage of the times of Kyivan Rus, embodied mainly in the planning-spatial organization of many churches built exclusively on the territory of the Hetmanate. It is no coincidence that European Baroque is sometimes called “oval Baroque”, and Ukrainian Baroque “faceted”, since it was impossible to create oval shapes in wood (Ill. 3).

The liberation of part of the Ukrainian lands from the rule of the Polish-Lithuanian Commonwealth was marked by a sharp increase in the number of newly built Orthodox churches, both brick and wooden. It was in the 17th–18th centuries that a clear division into two large schools of Baroque took place – the Western school, with its center in Lviv, and the Central-Eastern school. The Western school was formed in line with the general trends of the European Baroque, while the Central-Eastern school had a large number of regional features that represent national identity⁸:

⁸ A. Urakina, *op. cit.*

- a characteristic volumetric-spatial composition is created by combining several tower volumes with their own dome endings, which in the interior are open to the zenith of the bath, creating the illusion of greater height (Il. 4);
- the traditional basilican the plan is replaced by layouts derived from folk wooden architecture – tripartite and in the form of an equal-armed Greek-cross;
- the domes acquire a characteristic pear-shaped outline;
- instead of sculptures typical of European Baroque, churches are decorated with stucco decoration of a predominantly phytomorphic nature, as well as modified orders and window and entrance platbands;
- the main decoration of the interior becomes a multi-tiered iconostasis with complex lace carving;
- the walls (interior and sometimes exterior) are decorated with murals;
- the traditional polychromy of the “Cossack Baroque” is formed: domes are gilded or green, occasionally, they are blue with gold stars; walls are white (sometimes blue with white décor), and the décor is white.

In the development of the Central-Eastern Baroque school, three main periods are distinguished: the early, when structures retained a hereditary connection with the Renaissance; the high, that is, the period of the maximum quintessence of the style; and the late, when the features of Baroque are gradually leveled and, under the imperial pressure of Russia, gradually replaced by international Classicism-Empire style, devoid of national features.



III. 3. Church of St. Nicholas the Prytysk in Podil. Photo by Y. Ivashko, 2025



Ill. 4. Interior of the Church of St. Nicholas the Prytysk in Podil. Photo by Y. Ivashko, 2025

The three periods of Baroque with the corresponding objects are as follows:

- 1 – Early Baroque (1648–1680) (architects J.-B. Sauer, M. Tomashevskiy), objects: the church in Subotiv, the house of Bohdan Khmelnytskyi in Subotiv, St. Nicholas Cathedral in Nizhyn, Trinity Cathedral in Chernihiv (the boundary between Early and High Baroque), the cathedral of the Mharskyi Monastery, the cathedral of the Hustynskyi Monastery, and the house of Artemykha in Kyiv;

- 2 – High Baroque (1680–1740) (architects: I. Zarudnyi, O. Startsev, J. G. Schädel, D. Aksamitov, B. Merettiner, J. de Witt, P. and M. Polejowski, F. Kulchyskyi), objects: St. George’s Cathedral of the Vydubetskyi Monastery, St. Catherine’s Church in Chernihiv, the church in Sokyryntsi, the Great Bell Tower of the Lavra, the bell tower of St. Sophia’s Cathedral, St. George’s Cathedral, the Cathedral of Pochaiv Lavra, and All Saints’ Church of the Economic Gate;
- 3 – Late Baroque (1740s–late 1770s) (architects: I. Hryhorovych-Barskyi, S. Kovnir), objects: the church in Kozelets, the Protection of the Holy Mary Church in Podil, the Samson Fountain in Podil, the Kovnir buildings in the Lavra, and the bell tower in the Far Caves of the Lavra.

Two main schools of Baroque are distinguished: Western and Central-Eastern (with regional schools in Kyiv, Chernihiv, Poltava, and Sloboda).

The Western school (Lviv, Buchach, Pochaiv) is represented by the following objects: the Church of the Exaltation of the Holy Cross in Buchach (1753–1770), the Church of the Intercession in Buchach (1764), the Town Hall in Buchach (1750–1751), the Cathedral of the Pochaiv Lavra (1771–1783), and the Cathedral of St. George in Lviv (1744–1770).

The Central-Eastern school should be analyzed by regional schools, since each of them has its own regional characteristics. Within the regional schools, the following objects are distinguished:

Kyiv School (Kyiv): Epiphany Cathedral of the Bratskyi Monastery (1690–1701), St. George Cathedral of the Vydubetskyi Monastery (1696–1701), the Kovnirovskyi building (18th–19th centuries), the bell tower on the Near Caves (1759–1762), the bell tower on the Far Caves (1754–1761), the Klovskyi Palace (1752–1756), the Mariinsky Palace (1745–1752), the Zaborovskyi Gate (1746), and St. Nicholas Military Cathedral (1690–1702), etc.;

Chernihiv School (Chernihiv, Sedniv, Kozelets, Novhorod-Siverskyi, Putyvl, Baturyn, Hlukhiv, Hustyn): St. Catherine’s Church in Chernihiv (1715), the Assumption Cathedral of the Yeletsykyi Monastery (late 11th–early 12th centuries, (1671–1679), St. Nicholas Cathedral in Nizhyn (1658), the cathedral in Kozelets (1753–1763), the collegium in Novhorod-Siverskyi, Lyzohub’s House in Sedniv, a stone house in Chernihiv (17th century), a church in Hlukhiv (1693), the Savior-Transfiguration Cathedral in Hlukhiv (1765), and the cathedral of the Hustynskyi Monastery (1672–1676);

Poltava School (Pereiaslav, Poltava, Velyki Sorochyntsi): the Exaltation of the Holy Cross Cathedral in Poltava (1699–1709), the cathedral of the Mharskyi Monastery (1684–1692), and the church in Velyki Sorochyntsi (1732); Sloboda School (Sumy, Kharkiv, Okhtyrka, Iziium): the Intercession Cathedral in Kharkiv (1689), the Assumption Cathedral in Kharkiv (1771–1777), the Transfiguration Cathedral in Iziium (1684), the Resurrection Church in Sumy (1702), and the Intercession Cathedral in Okhtyrka (1753–1762).

It is also possible to determine the change in Baroque style from one period to another. In the early Baroque, the style was still unformed and retained a connection with Renaissance architecture, while the High Baroque period was the time of stylistic flourishing; it was then that pear-shaped domes with an interception-“kovnir” spread. In the late Baroque period, domes become semicircular without an interception, symmetry dominates the composition, decoration disappears, restraint appears, and the lower floor is often rusticated.

On the territory of the Hetmanate and Slobozhanshchyna, starting from the mid-17th century, there was a flourishing of folk wooden architecture, particularly of church construction, which significantly influenced the formation of the so-called “Cossack Baroque” (Ill. 5).



Ill. 5. Church of St. Paraskeve from the village of Zarubyntsi (Kyiv region). Now in the museum of folk architecture and everyday life in the village of Pyrohiv. Watercolor by Y. Ivashko

Wooden church architecture embodies original folk traditions, typical of a given region, since, unlike brick architecture, it was much less dependent on borrowed influences. The culture of the people absorbs folk traditions, rituals, and song creativity, and together, all these components act as a single whole that creates the people's image and forms the basis of their mentality.

Wooden church architecture is an especially important element in the system of folk values and traditions; it is so closely connected with all other aspects of culture that it is almost impossible to consider it in isolation. Because wood is more vulnerable to negative atmospheric factors and fire than stone and brick, wooden temples were less durable, more frequently destroyed and rebuilt, and needed more regular repairs. That is why a significant part of wooden temples has not survived, and information about them remains preserved only in archival sources, and images – in drawings and old photographs.

The decorative appearance of a form was not characteristic of the psychology of Ukrainians, who recognized the pure harmony of forms both externally and internally in wooden construction. In the 18th century, this was expressed in the openness of interiors up to the top, the appearance of arched cutouts in the walls of log cabins to create a common space, and in the richness of ornamentation and the carving of wooden elements.

Despite the numerous wars and uprisings that the Kyiv region constantly experienced in the 17th–18th centuries and the devastation of the territories, wooden church construction did not die out; on the contrary, its culminating development occurred in the 18th century. The middle and second half of the 18th century were the times of the greatest flowering of wooden architecture, especially in the countryside. In addition, in the villages, until the beginning of the 19th century, there remained a nationally conscious local clergy, who contributed to the preservation of traditions in wooden church architecture.

The active life of the territories of Eastern Podillia, the advantageous location of their territory, coupled with fertile lands and a warm climate, led to the colonization of these lands and, as a result, migration processes, through which the autochthonous culture and architecture were mixed with those brought from outside.

Each ethnographic region of Ukraine has developed its regional types of wooden churches, which were formed under the influence of local natural and climatic conditions, cultural traditions, etc. In particular, the following types of wooden churches with relevant examples are distinguished:

- 1) house-type (Bukovyna, Polissia, Volyn) – St. Nicholas Church in Chernivtsi;
- 2) single-domed churches (Dnipro Region, Left Bank, Western Ukraine) – St. Nicholas Church in the city of Svirzh, St. Nicholas Church in the city of Torgovytsia;
- 3) two-domed churches (uncharacteristic) – Hnylets village church, Snizhky village church;
- 4) three-domed churches (the most common throughout Ukraine) – St. George's Cathedral in Tarascha, St. Paraskeve's Church in Zarubyntsi, St. Archangel Michael's Church in Dorohynka;
- 5) five-domed churches (Medium Dnipro Region, Podillia, Chernihiv Polissia) – Yaryshiv village church, Korop village church, Pakul village church, Velyka Berezianka village church;
- 6) seven-domed churches (Chernihiv Polissia) – Berezna village church;
- 7) nine-domed churches (Southern Dnipro region) – the Cathedral in Samar.

Accordingly, it is possible to compare the type of plan and the number of spires in churches, and to provide relevant examples:

- house type – St. Nicholas Church in Chernivtsi;
- 3-part 1-domed – St. George Church in Sedniv;
- 3-part 3-domed – Dorohynka village church, Tarashcha Cathedral, Kryvki village church, Zinkiv town church;
- 5-part 1-domed – Vorokhta village church, Novhorod-Siverskyi town church, Svirzh village church, Chervonyi Oskil village church;
- 5-part 5-domed – Yaryshiv village church, Velyka Berezianka village church, Pakul village church, Korop town church, Romny, church of the village of Artemivka, church of the village of Osynove;
- 5-part 7-domed – church of the village of Berezna;
- 9-part 9-domed – cathedral in the city of Samar.

In scientific sources, there are variants of ethnographic zoning, which differ from each other. Modern variants of ethnographic zoning and variants of the 20th century also differ. The boundaries of the presented study do not provide for a discussion of the boundaries of ethnographic regions, therefore, the main attention is paid to the characterization of church architecture as the most expressive for all regions.

Based on the study of church types within the ethnographic regions of Ukraine, the main regional features of wooden church construction can be formulated:

- 1) Western Ukraine (in some studies the region is called the Carpathians) – the bell tower could be higher than the domes, above the narthex, perimeter canopies and attics were used, and there was a large number of fractured relatively low tiers, with sheathing on the walls and tops made of shingles. This is a generalized characteristic of this region. However, within Western Ukraine, there are several ethnographic regions with their own features of church architecture: Galicia, Hutsulshchyna, Boykivshchyna, Lemkivshchyna, Transcarpathia, and Bukovyna;
- 2) Polissia (Western, Central, Eastern) – churches are low, undeveloped, the bell tower stands separately, with archaic, tent-shaped tops;
- 3) Middle Dnipro region – tiered churches, most often three-story log buildings, with tent-shaped or Baroque tops;
- 4) Podillia – a plan in the form of a cross with faceted log cabins, many churches had perimeter canopies, a separate type of church was a tower church (three and five log cabins, five upper ones), and the central upper one was higher;
- 5) Left Bank (Poltava region and Slobozhanshchyna) – tower-like character of churches, three- and one-domed churches, considerable height, complexity of composition.

The significant influence of the last three types of church construction on the formation of the so-called “Cossack Baroque” should be noted.

Bell towers at churches could be on pillars, two- or three-tiered, standing separately or attached (Carpathians). The log cabins, which made up the entire volume of the church, were square, faceted on one side or completely.

4. IMPERIAL POLICY AS A FACTOR IN THE DESTRUCTION OF UKRAINIAN INDEPENDENCE IN THE 19TH CENTURY

Regarding the period of the late 18th and first half of the 19th century, it is worth saying that this was a period when political and ideological factors determined the nature of architecture. Starting from the late 18th century, the gradual destruction of Ukrainian national identity began in accordance with the Russian Empire’s official policy.

The process of the Hetmanate losing its political and economic autonomy, which began after the defeat of Hetman Mazepa’s uprising against Russia in 1709, significantly accelerated in the second half of the 18th century. In 1764, by order of Empress Catherine II, the position of Hetman was abolished, and a year later, the Hetmanate was reformed into the Little Russian Province. In 1781, the regimental administrative structure of the Hetmanate was abolished, and the following governorates were established: Kyiv, Chernihiv, and Novhorod-Siverskyi. In 1783, the Cossack army was abolished, and serfdom was introduced in the Hetmanate and Slobozhanshchyna.

During this time, the Zaporizhian Sich experienced a series of successive destructions of its main fortified center by Russian troops and its revival in a new location, until it was finally destroyed in 1775.

Oppression from Russia included the division of the territory of Ukraine into provinces and counties, and the division of social ranks (nobility, officials, burghers, peasants – Cossacks, and serfs).

Since the beginning of the 19th century, a ban on printing books in the Ukrainian language and a ban on higher educational institutions in Ukraine were introduced. Architecture lost its national features and acquired a pan-European character. In 1801, the Synod banned the construction of Ukrainian-style churches, and typical synodal classical architecture was introduced. The type of order and the color of the walls were regulated in the building: hospitals, higher-education institutions – Ionic, palaces, administrative buildings – Corinthian, prisons – Doric, Tuscan, the walls were yellow, the order and details were white. Among the churches of this period were the following: St. Nicholas Church on Askold's Grave (architect A. Melenskyi, 1816), the Church of Nicholas the Good in Podil (architect A. Melenskyi, 1807), which do not contain national features. Churches were also used for monumental propaganda.

An example is the four-column, single-domed church of St. Sampsonius, built according to the design of I. Charlemagne between 1852 and 1856 in the Russian-Byzantine style near Poltava, next to the grave of Russian soldiers on the field of the Battle of Poltava. After the reconstruction in 1896, according to the project of M. Nikonov, it lost its original completeness and clarity of image, and the features of Moscow architecture were intensified in it. The church acquired its current appearance (Ill. 6) after the reconstruction in 1909, when, according to the project of the diocesan architect S. Nosov, a bell tower with a hipped roof was added to the western facade.



Ill. 6. Church of St. Sampsonius near the grave of Russian soldiers on the field of the Battle of Poltava (view from the south-east). Photo by Y. Ivashko, 2025

This policy led to the actual destruction of architecture based on national and regional characteristics. A wave of mass reconstructions of early objects, primarily Baroque, which were associated with the liberation movement of the Ukrainian people and with the Ukrainian national tradition, swept across Ukraine. Classical porticos were added to Baroque churches,

most wooden churches were essentially distorted by the addition of pseudo-classical elements under the guise of “giving them beauty”, or were destroyed with the construction in their place of synodal typical churches with a plan in the form of an elongated cross, one dome in the central transept, and a bell tower with a tented top above the narthex. A similar type was widely built until the very end of the Russian Empire in 1917, and the church of St. Macarius in Poltava (1903) is a characteristic example of it (Ill. 7).



Ill. 7. Church of St. Macarius in Poltava (1903). Photo by A. Dmytrenko, 2025

Starting from the second half of the 19th century, the requirements for approving new individual, rather than “model” projects were gradually simplified; such projects no longer required the signatures of many authorities, including the Emperor, and the function of their approval was transferred to the Construction Department of the City Authorities. This led to the diversification of urban development, especially against the backdrop of several rounds of “construction booms” in the last quarter of the 19th and early 20th centuries⁹. However, this period did not become a period of mass revival of nationally oriented architecture, it was a surge of historicism-eclecticism (pseudo-Gothic, pseudo-Moorish, pseudo-Renaissance styles, “brick style”). A certain surge of revival of nationally oriented architecture was Ukrainian national romanticism of the early 20th century, the most striking examples of which arose in Poltava (Ill. 8), Lviv, and Kharkiv, but these were also isolated ideological objects against the background of the general development of historicism-eclecticism, and later Art Nouveau.

⁹ M. Orlenko et al., *Conservation of the residential and public architecture...*, *op. cit.*; Sandu et al., *op. cit.*



Ill. 8. Chapel in Poltava on the site of a peasant camp during the celebration of the 200th anniversary of the Battle of Poltava (architect I. Kalbouss, 1911–1914). Photo by A. Dmytrenko, 2021

5. CONCLUSIONS

The study of the genesis of the architecture of Kyivan Rus and until the beginning of the 20th century on the Right-Bank and Left-Bank Ukraine has proved the following:

1. The architecture of the Kyivan Rus era developed under the direct influence of external factors, primarily political and ideological. During the time of Kyivan Rus, such external factors were the baptism of Rus to centralize the power of the prince and, consequently, the borrowing of the Byzantine scheme of state functioning. However, this model was never implemented on the territory of modern Ukraine directly according to the Byzantine model.

The next global period of the influence of historical and political events on the creation of a fundamentally new style of architecture was the 18th and 19th centuries. We deliberately limited the consideration to the territories of the Hetmanate, not paying the same attention to the territories of Western Ukraine, since a unique conglomerate of national traditions and borrowed Western European Baroque was formed on the lands of the Hetmanate, which has no analogues in other countries.

Instead, the gradual increase in oppression by the Russian Empire led to the decline of Ukrainian architectural traditions, which, compared with the Baroque era, had never been revived by the beginning of the 20th century.

2. Analysis of the formation of the architecture of Ukraine from the Old Russian period to the end of the 19th century proved that the types of volumetric and spatial compositions of churches and the morphology of forms were not random phenomena, and most of them had a certain ideological explanation.

Thus, the first stage of Kyivan Rus was marked by the literal imitation of both construction techniques, types of temples, forms of temple elements, and the iconography of murals and mosaics in interiors, which had primarily ideological significance. The decrease in the role of Byzantium in the life of the principalities in the second and third periods led to manifestations of local regionalism in the types of churches.

The largest-scale period of the national style in the history of Ukraine was the period called the “Ukrainian Baroque” of the 18th and 19th centuries, and the greatest number of regional features were formed in the territories under the Cossack rule of the Hetmanate. The forms of the temples of the High Baroque era maximally embodied local traditions – in the tower composition with faceted volumes, in pear-shaped domes with a “kovnir” interception, in the characteristic decoration of the platbands, in decoration and polychromy, etc.

In turn, the fall of Ukraine under the rule of the Russian Empire led to the destruction of folk-style architecture, which until the beginning of the 20th century was never able to revive on the scale of “Cossack Baroque”.

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