

CHURCH CONSTRUCTION AND THE CITY IN UKRAINE AFTER 1990: SOCIAL AND SEMANTIC DIMENSIONS

Abstract:

Ukraine's independence in 1991 changed the direction of society's development, the most important of which was the revival of the spirituality of the Ukrainian nation, which is connected with thousands of years of religious traditions. The purpose of the article is to demonstrate the development of sacred construction in the environment of modern Ukrainian cities as an important factor of reviving the nation and building a new national identity. The article analyzes selected realized objects in the residential environment, systematizes architectural prototypes, which architects turn to nowadays in search of a modern image of a sacred building. Based on the methods of comparative, synchronic and semiotic analysis, the significance of new sacred objects for the formation of the image of the city was revealed, and their social and symbolic meanings was also clarified.

Keywords: modern sacred architecture, Ukraine, social and semantic meanings, residential environment

INTRODUCTION

The 20th century presented to the mankind a huge experience of the revived and re-established states. Ukraine is one of them. It is one of the most ancient, and one of the youngest European countries. Despite the 50 mln of population (as of 1991) its uninterrupted, although, passive, presence in Europe, authentic history and highly developed culture, Ukraine had no long experience of its own statehood. On December, 1, 1991, 90.3% of voters in the referendum supported the independence. Back then, Ukraine was transformed from the colony into an independent state. Andrew Wilson, in his history study, referred to this fact when he called Ukrainians the unexpected nation, since it is most obvious that "the emergence of an independent Ukrainian state in 1991 came as a great surprise in the chancelleries, universities, and boardrooms of the West – a surprise that many are still adjusting to". However, an "unexpected nation is still a nation – no more and no less than many others" (Wilson A., 2000, 3). Building of the independent state changed development priorities of Ukrainian society, with the key focus shifting to the revival of spirituality of the Ukrainian nation related to the millennial religious tradition. The church building itself has become one of the most important signs of the modern architectural development and the most important objects of the residential environment of cities in Ukraine. The speed of its spread and the scale of construction allow it to be interpreted as a separate, specific phenomenon that accompanies the process of formation of modern Ukrainian cities.

THE PURPOSE AND METHODS OF RESEARCH

The purpose of the article is to demonstrate the development of sacred construction in the environment of modern Ukrainian cities as an important factor in the revival of the nation and the development of a new

national identity. Special importance is given to the role of modern churches in reforming the residential environment of Ukrainian cities. For this purpose, the significance of sacred construction objects in the residential environment, and especially in the environment of newly built districts, is determined. Taking into account the great importance of sacred objects, which perform not only a utilitarian function, but also a social and symbolic ones, the article analyzes the main directions of the search for an architectural image of the new Ukrainian church, identifies trends in the appeal to the architecture of past times and the reasons for this appeal.

The main cities for the study were Kyiv and Lviv – the two most important centers of the revival of Ukrainian statehood. Additionally, as necessary, characteristic objects from other cities of Ukraine were also involved (Kharkiv, Odesa, Povitava). On the basis of selected examples, an analysis of the symbolic meaning of reconstructed and newly built churches in residential environment was determined, and a systematization of the stylistic development of modern sacred construction and the methodological approaches to the use of historical prototypes were carried out. All objects presented in this article were examined by the authors personally. Considering the complexity of the subject, the authors turned to sociological research to determine the scope of the development of church construction, as well as to such discipline as semiotics of architectural form and architectural space. The work uses the methods of systematization, comparative and synchronous analysis.

The developed methodology became the basis for summarizing the results of the work and formulating conclusions, which are presented at the end of the article.

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THE POLITICAL AND SOCIOLOGICAL BACKGROUND OF THE DEVELOPMENT OF SACRED CONSTRUCTION

As of the beginning of 1999, Ukraine had 21,500 religious organizations. Of them, over 20,500 were Christian. As far as denominations, Ukrainian Orthodox Church of the Moscow Patriarchy prevailed in the territory of the country. Historically, it developed as an officially dominating orthodox church in the entire USSR, including Ukraine, where over 80% of all believers of the Russian Orthodox church were found in the Soviet times. Other large Orthodox denominations also included the Ukrainian Orthodox Church of Kyiv Patriarchy, and the Ukrainian Autocephalous Church. In 1989, they resumed the operations of the Ukrainian Greek Catholic Church that stayed underground in the Soviet times (Cherkes B., 2003).

In 2005, during the official meeting of the delegation of the Ecumenical Patriarchate with the President of Ukraine Viktor Yushchenko, the head of the delegation, Archbishop Vsevolod Skopelskyi, conveyed the message of the patriarchy with a request for independence from Moscow: "The Mother Church, the Constantinople Patriarchy, believes that her daughter, the Moscow Patriarchy, has the same canonical territory that it used to have before 1686. The subordination of the Kyiv Metropoly to the Moscow Church was carried out by Patriarch Dionysius, without the consent and approval of the Holy and Sacred Synod of the Great Church of Christ." In 2018, the President of Ukraine, Petro Poroshenko, re-appealed to the Patriarch of Constantinople to ask to grant autocephaly to the Ukrainian Church, which was also supported by the Verkhovna Rada of Ukraine, the Parliament. As soon as on January, 5, 2019, at the Church of St. George in the residence of the Ecumenical Patriarchy in Constantinople (Istanbul), the official signing of Tomos by the Ecumenical Patriarch took place (Lopushynskyi I. P., 2019).

As of April, 30, 2019, 527 religious communities and monasteries that used to be part of the Orthodox Church of Ukraine of Moscow Patriarchate have been transferred to the Orthodox Church of Ukraine. In addition, as of January 1, 2019, there were 12,437 parishes and 215 monasteries within the Orthodox Church of Ukraine of Moscow Patriarchate, thus, a little more than 4 % of them transferred to the Orthodox Church of Ukraine (Lopushynskyi I. P., 2019). The process of transition to the Orthodox Church of Ukraine intensified after February, 24, 2022, when a full-scale war between Russia and Ukraine started. Thus, as of June, 2022, more than 200 communities in 15 regions and the city of Kyiv have left the Moscow Patriarchy¹. Thus, the structure of churches in Ukraine has been changing, maintaining the trend of a gradual but certain departure from Moscow.

Modern studies show that the church plays a huge role in modern Ukrainian society. Thus, the data of the monitoring carried out in 2000-2020 indicate that citizens highly valued the positive social role of the Church. It was interesting that most often the positive role of the Church is pointed out by the faithful of the Ukrainian Greek Catholic Church (89%), as well as the Orthodox Church of Ukraine of Moscow Patriarchate (68%) and

the Orthodox Church of Ukraine (66%), the least - by those who do not identify themselves with any religion (11%) . At the same time, a situation has developed in Ukraine where the identification of a part of the citizens with one or another religion or confession (primarily Christianity, Orthodoxy) is connected to a greater extent with socio-cultural or ethnic identity than with the actual religious one. And even religious identity itself is less important for citizens than civic identity. When answering the question: "Which social community do you first of all identify yourself with?", 68% of respondents answered "with citizens of Ukraine"². All this indicates that a civil society with a pronounced civic identity has been formed in Ukraine. However, the Church also plays a very important role and is one of the components of the formation of the civil position for the majority of the population. In this context, the development of sacred construction also becomes an important act of demonstrating a civic position and affirming Ukrainian identity.

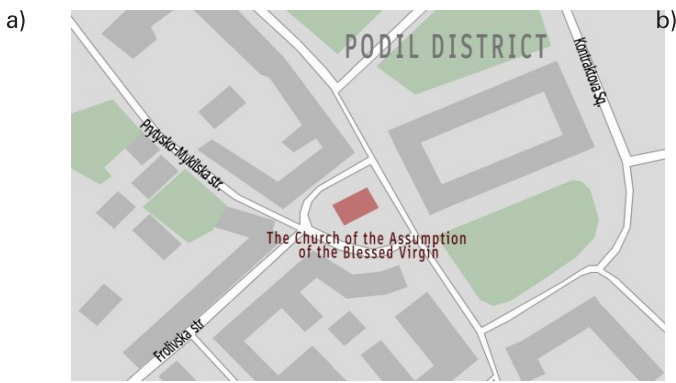
RENAISSANCE OF RELIGIOUS BUILDING EFFORTS AFTER 1999

The first sign of the renaissance of religious life in Ukraine after decades of the communist regime was the 1998 celebration of the 1000th anniversary of the Baptism of Kyivan Rus by the Kyivan Prince Volodymyr. However, the real construction of the first sacral sites began with independence, in 1991. The revival of religious construction took place faster where more temple buildings were physically preserved, mostly in Western Ukrainian lands. This is primarily due to the fact that the Soviet authorities eventually came to Western Ukraine 30 years later (in 1939) than to the rest of the territory, which made it possible to avoid repression and destruction fatal for religion and sacral sites of the 1920-30s. It was from the West of Ukraine that the ideas of new traditionalism and church revival spread throughout the entire territory of Ukraine in the 1990s (Kryvoruchko, 2002).

Of all the former Soviet republics, Ukraine is distinct by the largest number of restored, rebuilt, and newly built churches. During the first decade of Ukrainian independence, 2,187 new churches were built in the country, and 1,850 were in the process of completion. Around 5,000 new churches and chapels were still under design. Thus, we were dealing with the construction and design of 9,037 churches, i.e., with the boom of church building (Tscherkes, 2005).

However, it should be noted that in the 1990s, architects had to revive a forgotten type of building, because in the atheistic Soviet Union it was forbidden to design and build churches (Tscherkes, Linda, 2012). After 50-70 years of oblivion, it was necessary to restore the principles of their location in the residential environment, to develop requirements for architectural and planning solutions. An equally important task was the search for an image of the modern Ukrainian church (Kryvoruchko, 2018).

"Orthodox traditionalism" in the modern sacral architecture. One of the characteristic trends in the development of sacred construction was the direct



III. 1. The Church of the Assumption of the Blessed Virgin Mary known as Pyrogoshchaya in Podil District in Kyiv. The reconstruction, 1996-1998, arch. V. Otchenashenko.

a – site plan, drawn by S.Linda, b – photo by S. Linda, 2020

reproduction/revival of the forms of traditional architecture with extremely accurate and detailed citation of proportions, details, and colors. An example of the “orthodox traditionalism” of modern Ukrainian temple architecture can be found in the revival of religious buildings that were destroyed in Soviet times. The national awakening naturally put on the agenda the problem of the rehabilitation of lost monuments, and especially those that were milestones in national history, created the framework of spirituality of Ukrainian society.

The first church restored since Independence in Kyiv in the form of the 12th century was the Church of the Assumption of the Blessed Virgin Mary known as Pyrogoshchaya, located in the north-western part of the Kontraktova Square in Podil area (III. 1). Podil is one of the oldest historical districts of Kyiv and the church was one of the most important urban dominants of this area. The church was destroyed by the Soviet regime in

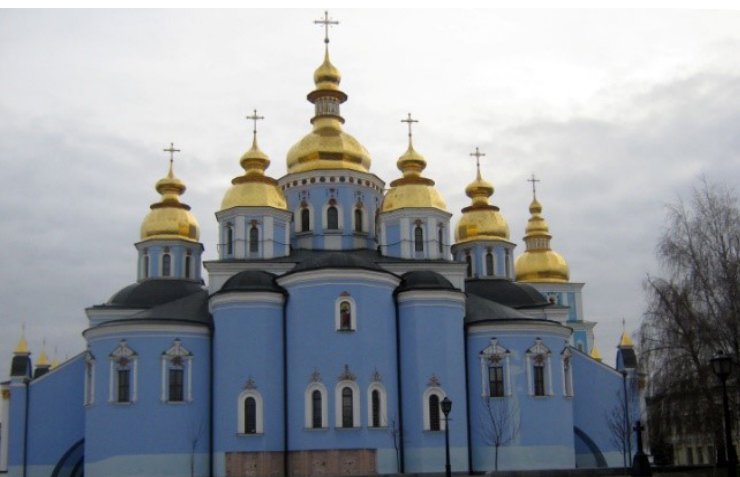
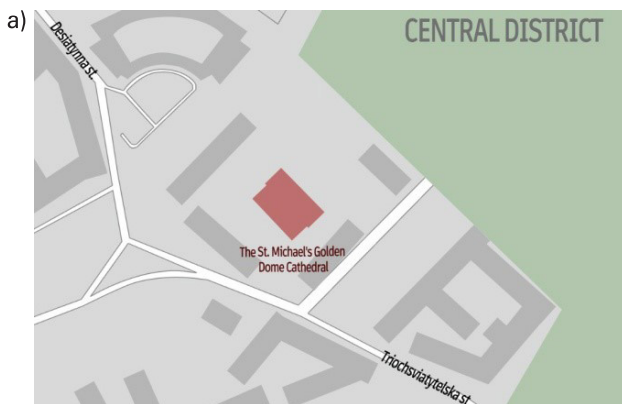
1934, but this was preceded by a detailed study of the preserved appearance of the monument. Architect V.Otchenashenko restored it on the basis of a reconstruction of Yu. Aseev. The reconstruction took from 1996 to 1998, the church was consecrated on Easter, by Metropolitan Filaret of Ukraine. The question of restoring the church in the ensemble of Kontraktova Square first arose in the project of reconstruction of the square in 1972, and later – in 1976. In the 1990s, a crowdfunding campaign was held to cover the costs of restoring the monument and competitive design. The design and estimate documentation was prepared by specialists of the Institute ‘Ukrproektrestavratsiya’ under the scientific supervision of Yu. Aseev.

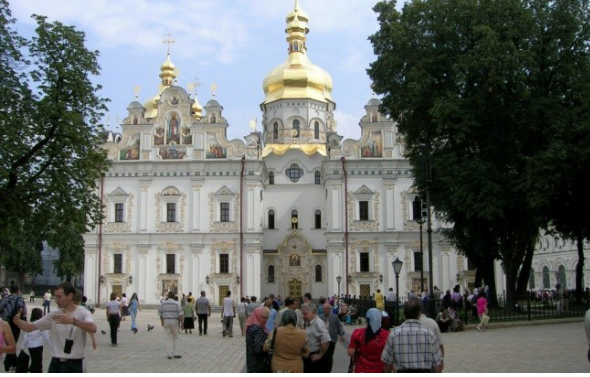
However, the project caused a lot of protests, both among specialists and the general public. The scientifically sound concept of church reproduction was approved at the expanded meeting of the Committee for Urban Planning and Architecture and adopted as a program for the development of the project design in its optimal version. This task was assigned to the specialists of the “Ukrproektrestavratsiya” Institute, in particular to an architectural and restoration workshop headed by V.Smyrnov. The working documentation on the restoration of the church was finalized by a group of architects under the supervision of the then chief architect of the institute, V.Otchenashko. The battle of ideas around Pirogoshchaya lasted several years, until the beginning of 1997. However, the reconstruction began in 1996, and ended in 1998. The Church was consecrated on Easter, by Metropolitan Filaret of Ukraine (Tscherkes B., Linda S., 2009). The restoration of the church was an important stage in the reconstruction of the historical appearance of the environment of Kontraktova Square and marked the beginning of the restoration of the lost sacred monuments of Kyiv. The process of recreating the sacred dominants of the visual framework of the capital of Ukraine has begun.

It is quite illustrative to see into the story of the St. Michael’s Golden Dome Cathedral: it was destroyed in 1937 to vacate the site for the construction of the Government Center of the Ukrainian SSR (Cherkes B., 2008, 49–50) (III. 2). With independence, the idea of restoring the cathedral began to be seen as an important socio-political and cultural effort. In 1996, the President of Ukraine, L. Kuchma, adopted the decree “On priority measures for the restoration of the complex of the

III. 2. The St. Michael’s Golden Dome Cathedral in Kyiv. The reconstruction, 1997-2000, arch. Yu.Losytsky.

a – site plan, drawn by S.Linda, b – photo by S.Linda, 2020





Ill. 3. The Assumption Cathedral of Kyiv-Pechersk Lavra in Kyiv. The reconstruction, 1998-2000, arch. O. Grauzys. Overall view. Photo by S.Linda, 2020

St. Michael's Golden Dome Monastery and the Assumption Cathedral of the Kyiv-Pechersk Lavra in the city of Kyiv". After detailed archaeological research, St. Michael's Cathedral and its bell tower were restored in 1997–2000, under the project design by Yu. Losytsky. Although the restoration process was accompanied by extensive discussions in the professional publications, in May, 2000, the central part of the cathedral was consecrated (Cherkes B., 2008, 50–65). Reconstruction of the St. Michael's Golden Dome Cathedral was of great importance for Kyiv: it was not only the restoration of the historical urban structure of the capital, it was also a symbolic act that demonstrated the return to its roots, the glorification of its history and victory over the Soviet past.

The second cathedral that was restored thanks to the government program for the restoration of historical heritage was the Assumption Cathedral of Kyiv-Pechersk Lavra, which in November, 1941, was blown up by Soviet partisans (Ill. 3, 4).

In 1998-2000, the Assumption Cathedral was restored

Ill. 4. Preserved original ruins which were integrated into the new structure of The Assumption Cathedral of Kyiv-Pechersk Lavra. Photo by S.Linda, 2020



by a group of architects and restorers under the supervision of O. Grauzys. Some of the preserved original ruins were integrated into the new structure of the Cathedral, which was a rather complex engineering task, given the critical emergency condition of the ruins (Tscherkes B., Linda S., 2009). One of the most consistent initiators of the reconstruction of both cathedrals was Kyiv Mayor of that period O. Omelchenko who prioritized this cause. He wrote that: "The restoration of sacral sites is the highest manifestation of public consciousness and the spiritual revival of the nation" (Omelchenko, 2001). The restoration of churches destroyed by the Soviet regime has become an all-Ukrainian practice. Such example is the Assumption Cathedral in Poltava – a landmark of the Cossack Baroque of the 2nd half of the 18th century. The Cathedral played an extremely important urban planning role, shaping the identity of the urban landscape of Poltava. However, it was destroyed in 1934. In 1999, in honor of the 1100th anniversary of Poltava, the restoration of the Cathedral began. The blessing for the construction was given by the President of Ukraine. In 2005 the construction was completed and the cathedral was restored to its original form (Urakina, 2022). A similar story happened to the Cathedral of the Transfiguration of the Savior, in Odessa, which was destroyed in 1936. In 1999, the Cabinet of Ministers of Ukraine decided to include the Odessa Cathedral in the "Program for the restoration of outstanding lost monuments of history and culture of Ukraine." In the same year, the results of the competition for the Cathedral restoration project design were summarized, and work on its reconstruction under the project design by V.Meshcheriakov began. In 2001, the lower temple was consecrated and the bell tower completed. In 2005, a complex of buildings and structures of the cathedral was put into action. The cathedral has already become an important visual dominant landmark of the Cathedral Square of Odessa (Kovalchuk, 2006).

The reconstruction of the churches destroyed by the Soviet regime is important in many aspects: it is the restoration of the historical urban structure, the return of the system of urban dominants, the filling of the living environment with characteristic symbols and signs. The accuracy of reconstruction, adherence to the historical model is of fundamental importance here and symbolizes loyalty to the Christian and national tradition.

The process of reconstruction of destroyed temples will continue. According to statistics, 60 religious sites were destroyed in Ukraine during the Russian aggression; 44 of them are temples, churches, and cathedrals. They include some unique sites such as the Assumption Cathedral of Kharkiv (1771) and a modern facility – the Church of the Holy Myrrh-Bearing Women (2015), the Holy Assumption Sviatohirsk Lavra (1526)³. These buildings will be restored and returned to the Ukrainian cities.

The interpretation of traditional forms of sacred architecture. If in the restoration of the lost churches in the historical quarters of the cities architects use the direct revival technique, the situation is different in the new areas. Many new churches are being built in residential areas of the 1970s-1990s of Ukrainian cities, filling

the living environment with a new sacred meaning. In residential areas that were planned after independence, sacred objects began to occupy an important dominant position. Great importance was given to the architectural prototype of the modern church. What sources do modern architects of Ukraine refer to? The trends of modern Ukrainian temple building are based on three distinct "reference points" for their design (Kryvoruchko, 2018):

- the architecture of Kyivan Rus, 10-14th century;
- the architecture of Ukrainian Baroque, 16-17th century;
- samples of the Ukrainian style of early 20th century, which continued the traditions of the Byzantine school – Neo-Byzantism.

We can explain the appeal to these periods in the development of Ukrainian architecture on the basis of the analysis of the mythological layer of Ukrainian culture. Myths are powerful sources of formation, development and functioning of a nation. As E. Smith notes, "the need to forge... a coherent mythology and symbolism of a cultural and historical community always becomes the most important condition for national survival and unity" (Smith, 1994, 23).

One of the most relevant myths, which is actively developed by almost all philosophers, historians, and politicians of modern Ukraine, is the myth about the historical heritage of Ukraine - Kyivan Rus (10-14th century). Its interpretation has changed many times in accordance with the political conjuncture. The myth of Kyivan Rus began to be constructed at the beginning of the 19th century by Russian historians M. Karamzin, S. Solovyov and others, who formulated the concept of Russia as the direct heir of Kyivan Rus. The purpose of this was to legitimize Russia's right to Ukraine. Subsequently, this interpretation of the myth was developed in the

III. 6. The Church of Martyrs Boris and Glib in Lviv, 1995-2007, arch. R.Syvenkyi. Photo by S.Linda, 2015



III. 5. Church of the Tithes in Kyiv. Reconstruction of Yu. Aseev. Source: *Collection of Monuments of History and Culture of Ukraine*, p. 81

Soviet Union. The new situation – the gaining of independence by Ukraine – requires a new look at history and the revision of many mythologies. Academician V. Serhiychuk declares: "... it is necessary to establish in the consciousness of our population the thousand-year-old traditions of Ukrainian statehood... In order to properly educate the younger generation, it is necessary to give them such a vision of the Ukrainian past that could captivate and inspire, so that it would be their own, native and well understood by all" (Halperin, 1980). In this situation, reading the history of Kyivan

III. 7. The Church of St. George the Victorious for the workers of the Ukrainian Railway in Kyiv, 1998-2001, arch. R. Syvenkyi. Photo by S.Linda, 2022





III. 8. The Church of St. Elijah in Subotiv, Cherkasy region, 1653. The church is considered the first monument of Ukrainian Baroque. Photo by S.Linda, 2018

Rus as exclusively Ukrainian, and developing the issue of the “civilizational heritage of Kyivan Rus” becomes an important task of national construction (Yakovenko, 1997, 15). Today’s vision of the myth is based on the concept of the outstanding Ukrainian historian M. Hrushevskiy, who interprets Kyivan Rus as the immediate predecessor of Ukrainian statehood. The popularization of such vision of the ancient period of Ukrainian history became a powerful stimulus for the use of forms of the architectural heritage of the 10th-14th centuries in art, including architecture (Linda, 2010).

The first church that dared to be restored since independence in Kyiv in the form of the 12th century became the Church of the Assumption of the Blessed Virgin Mary in Kyiv, which was already discussed above. Its restoration caused a huge wave of interest in the heritage of the Kyivan Rus. Discussions about the rebuilding of the Desyatynna Church (Church of the Tithes) in Kyiv were of great importance for the popularization of the heritage of Kyivan Rus. It was the first stone church of Kyivan Rus, built by Rus and Byzantine masters in 988-996 in honor of the Nativity of the Virgin Mary during the reign of Volodymyr Svyatoslavovych. The study of the monument began in the 19th century. Since then, about 30 reconstructions of the temple have been created (only the foundations have survived from it). The church was not rebuilt, the foundations are preserved at the moment, but reconstructions (especially by Yu. Aseev) became a source for finding the form of a modern sacred building (III. 5).

Theoretical reconstructions of Yu. Aseev, with his idealized idea of ancient Rus’ architecture, had a great impact on the construction of new Ukrainian temples in new residential areas (Tscherkes, 2005). Examples of the use of forms of architecture of the Princely Age were the Church of Martyrs Boris and Glib in Lviv (1995-2007, R. Syvenkyi) (III. 6), the Church of St. George the Victorious for the workers of the Ukrainian Railway, near the South Railway Station of Kyiv (1998-2001, R. Syvenkyi) (III. 7), St. Sergius Church in Kharkiv (1998-2001, V. Mozheyko, L. Cherkashyna), the Cathedral of St. George the Victorious in Makiivka (1990-2000, D. Yablonskyi).

The morphological structure of all objects is related to the ancient tradition: they are cross-domed temples with an odd number of tops, a high pyramidal composition,

with a characteristic helmet-like doms. The architects do not copy preserved ancient monuments, but try to creatively interpret the samples. It remains easily recognizable, but looks “modernized”, adapted to the new cultural environment.

Baroque architecture is one of the most popular themes for the latest architectural experiments in all regions of Ukraine. The heritage of Ukrainian Baroque or Cossack Baroque is one of the brightest pages of the development of national architecture. The type of church is obviously taken from Western models, in particular – stone churches. The church has the peculiarities of Catholic church buildings of that time: the conventional form of a basilica, an altar in a semicircle or an apse, which has six faces inside and out. From the outside, the building is decorated with a luxurious baroque pediment (the upper part of the front facade of the building, which is limited by two roof slopes and a cornice), which was a new architectural phenomenon at that time. Innovative and at the same time traditional composition techniques with harmony and a sense of proportion, revealing the internal space organically combined with external forms became a feature of the style. Thus, the Byzantine motifs of the architecture of Kyivan Rus were felt in Ukrainian Baroque architecture.

The first church in which the features of Ukrainian Baroque were formed is considered to be the Church of St. Elijah in Subotiv, Cherkasy region (III. 8). According to historical data, it was built in 1653 by order of Bohdan Khmelnytsky as a family church-tomb. The temple consists of a rectangular nave, to which a faceted apse adjoins from the east. The western and eastern facades are completed with curly pediments, which have become one of the most characteristic details of the Ukrainian Baroque.

New artistic preferences were most clearly manifested in the buildings of the Kyiv-Pechersk Lavra (III. 3) and Kyiv itself, which had a decisive influence on the entire Ukrainian architecture of the 1720s-1750s (Darenska, 2013).

However, it is not only the originality and beauty of forms that make the Cossack Baroque theme so popular today. It should be mentioned that Bohdan Khmelnytskyi was the founder of the Cossack state – Zaporizhzhya Army or the Hetmanship. It was a specific form of government based on democratic principles and suffrage. It was the time of relative independence of Ukraine. Therefore, the forms of Ukrainian Baroque today are filled with many connotations: they are the heirs of the culture of Kievan Rus, they are a direct connection with Western civilization, and they are also the personification of the idea of independence (Kryvoruchko, 2018).

The sacral architecture of Ukraine presents us with many examples of the modern interpretation of Ukrainian baroque forms: the Church in the village of Zubra near Lviv (1992-1995, R. Syvenkyi), the Church of St. Mykola in the village of Cherneshchyna, Kharkiv region (1995-2000, S. Popova, A. Tkachenko), churches designed by the “Temple” Poltava group. For the architect M. Rybenchuk from Lviv, the adaptation of Ukrainian Baroque forms to the new context became the main creative credo. Such an example is the Church of the Ascension



III. 9. The Church of the Ascension of the Lord in Lviv, 1993-2002, M.Rybenchuk.

a – site plan, drawn by S.Linda; b – photo by S. Linda, 2022

of the Lord in Lviv (1993-2002, M.Rybenchuk) (III. 9). Located at the intersection of streets, the church actively dominates the surrounding buildings thanks to its active silhouette, the special shape of the domes. The church was built in a relatively new residential area of Lviv – Levandivka (1990s) and brings not only aesthetic variety to a rather monotonous environment, but also fills it with new meanings, preserving the connection with the glorious historical past. Several thousand people can pray in the spacious church with balconies at the same time. In the basement there is a modern lecture hall, workshops, refectory, etc. On the third floor there are offices of the School of Family, youth organization “Posvit”. On the fourth floor there is a catechetical school. The church has become an extremely important center of public life in Levandivka, performing the function of socialization, strengthening the community and national education⁴.

Neo-Byzantism in the modern sacral construction of Ukraine is also filled with its own myths. Byzantine architecture has an extremely long tradition on the territory of Ukraine. After all, the architecture of Kyivan Rus was formed under the influence of the authority of the Byzantine Empire. Today, Neo-Byzantism acts as a kind of cultural bridge between the tradition of Ukrainian architecture and Eastern civilization, simultaneously affirming the idea of the millennial presence of Christianity. The development of sacred construction of early 20th centuries, which largest number of samples survived in the West of Ukraine, is connected with Neo-Byzantism. An example of this is the work of Vasyl and Yevhen Nagirnyy, who left a huge legacy of hundreds of realized objects. It is their creativity that today is a source of inspiration for many architects (Cherkes, Hrytsyuk, 1991). The principles of Neo-Byzantism are widely used in the project designs of churches of different denominations: these are the Church of All Saints of the Ukrainian People in Lviv (1997-2007, L. Skoryk), the Orthodox Church of the Nativity of the Blessed Virgin Mary in Lviv (1995-2000, R. Syvenkyi). A typical example is the Greek Catholic churches of St. Volodymyr and Olha (1991-2000, M.Vendzylowych, O.Vendzylowych) (III. 10).

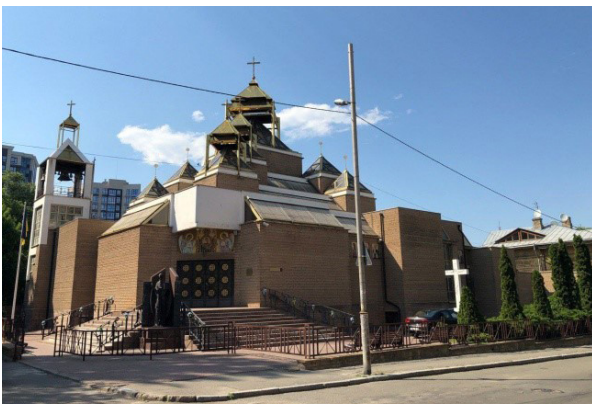
The Church for two thousand faithful is located on the southern outskirts of Lviv in the Southern residential



district of Lviv, which was built in the 1970s-1980s. To build the district, the Church of the Presentation of the Blessed Virgin Mary was destroyed in 1973. The new church was designed on the site of the lost church. It was the first post-Soviet church in Lviv. The architecture of the church is filled with symbolic meaning: the four domes that crown the temple symbolize the evangelists – Matthew, Mark, Luke and John. However, the church is a multifunctional building: on the ground floor there is a religious, cultural and educational center, a library; on the first floor there are three altars: the main and two side altars. A special chapel was built on the territory of the church for the Jordanian Water Consecration. Around the bell tower there is an administrative and economic house, which will house: administrative premises, a workshop and a refectory for the disabled, premises for clubs, a Christian cafe, a bookstore, etc. The church of St. Volodymyr and Olha actively operates as a religious, cultural and educational center, which covers most of the faithful, among whom the youth and children are in the first place. There are catechetical school, prayer rooms, evangelistic and youth communities, communities of alcohol and drug addicts⁵. Today the church has become the center of not only religious,

III. 10. The Greek Catholic churches of St. Volodymyr and Olha in Lviv, 1991-2000, arch. M.Vendzylowych, O.Vendzylowych. Photo by S. Linda, 2022





Ill. 11. The Church of Basil the Great in Kyiv, 1997-2000, arch. L. Skoryk. Photo by S. Linda, 2022



Ill. 12. The Greek Catholic Church of the Assignment of the Belt of the Blessed Virgin Mary in Lviv, 1995-1999, arch. M. Obidnyak. Photo by S.Linda, 2022



Ill. 13. The Patriarchal Cathedral of the Resurrection of Christ in Kyiv, 2000-2005, arch. M. Levchuk. a - photo by S.Linda, 2022, b - <https://map.ugcc.ua/view/8-patriarshyy-sobor-voskresinnya-hrystovogo-kyiv>

but also social, cultural, educational and public life of the residential district of Lviv.

The transformation of traditional forms of sacred architecture. The search for the latest architectural forms and the departure from the conventional approaches in its formal solution was the result of the architects' desire to introduce modern sacral architecture of Ukraine into the pan-European domain of temple building. The historical sources for interpretations remain the same: architectural forms of the Kyivan Rus, Ukrainian Baroque, and Neo-Byzantism. However, the reading of these forms changes significantly. These are bold, sometimes unexpected interpretations of traditional architecture. The prototype remains still recognizable, but the transformation of the architectural image can become radical, thus reflecting the desire for total renewal.

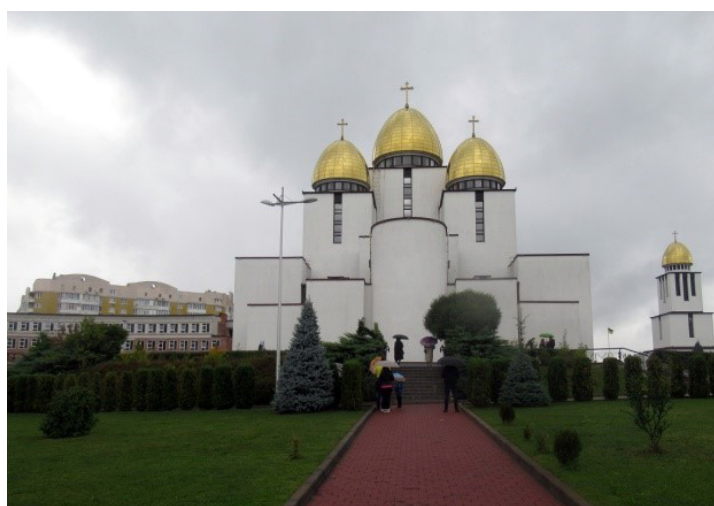
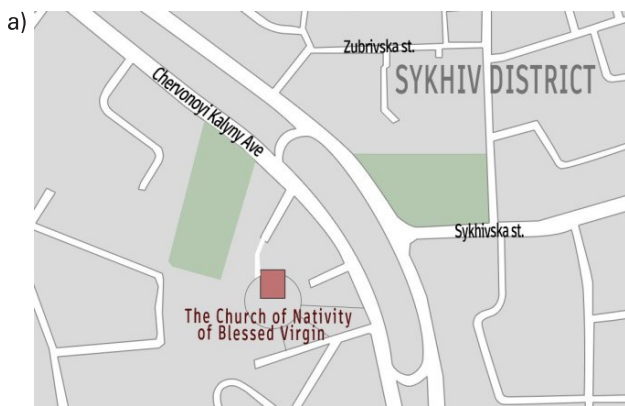
Ukrainian architects experimented with historical architecture, trying to give it a new modern expression. In the Church of Basil the Great built in 1997-2000 in Kyiv, L.Skoryk used in the perfections the quotations from wooden Ukrainian architecture (Ill. 11). M. Obidnyak, in the architecture of the Greek Catholic Church of the Assignment of the Belt of the Blessed Virgin Mary in Lviv (1995-1999), transformed the traditional three-top Ukrainian church (Ill. 12). The project designs of the Lviv architect O.Matviiv stand out for their peculiarity and innovation, an example of which is the Roman Catholic Church of the Tireless Help of the Most Holy Lady Mary (the construction began in 1997). The building is distinct

in the expression of lines and shapes, in the search for individual author's symbols. Bold and simple forms are common for the St. George church in Lviv (1995-1998, R. Syvenkyi).

Peculiarity and distinctiveness of the Patriarchal Cathedral of the Resurrection of Christ in Kyiv (2000-2005, M. Levchuk) has been achieved by means of a volumetric-spatial solution. Traditions have been preserved in this project design but an attempt was made to express the temporal context of the 21st century (Ill. 13).

The Patriarchal Cathedral has become not only the most important architectural dominant of the new residential area of Darnytsia, but also serves as a community center: Corner of Mercy and assistance with humanitarian clothing. The social volunteer initiative, which aims to help people in need to purchase food, medicines, as well as other assistance to lonely elderly people and people with disabilities⁶.

The Church of Nativity of Blessed Virgin Mary in Lviv is one of the largest in the country and very different from other shrines in Ukraine. The site was given to the Greek Catholic Church in 1990, and was blessed on 17 April 1990. The construction works started in 1995 and finished in 2007. The church was designed by Radoslav Zhuk, a Canadian architect of Ukrainian origin. The church is located in the Sykhiv district, which arose in the 1990s - 2000s and forms the accent of a generally monotonous residential development (Ill. 14). The church is located at the intersection of two main visual



III. 14. The Church of Nativity of Blessed Virgin Mary in Sykhiv District in Lviv, 1995-2007, arch. R. Zhuk. a – site plan, drawn by S. Linda; b – photo by S. Linda, 2022

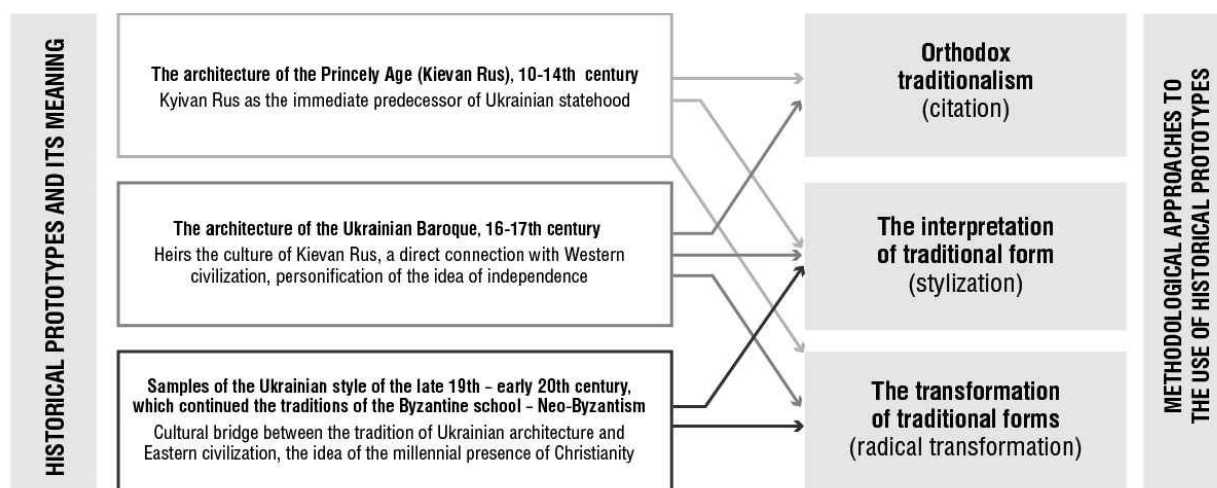
and functional axes of the district and is its architectural dominant. The volumetric and spatial solution of the church – a harmonious combination of purist, mostly rectangular volumes topped with five gilded domes – was successfully integrated into the context of the modernist residential complex with its laconic geometry. The architecture of the church is an example of the minimalistic use of forms of Byzantine architecture. Minimum number of parts, as if it is made of cubes, which culminates with the dome of the parabolic shape (Naumescu, 2006). In July, 2001, Pope John Paul II chose this church as a place for the liturgy for hundreds of thousands of Ukrainian and Polish young people. The building is not only perfectly integrated into the urban context of the district, but also integrated into its social dimension. The church in Sykhiv is a spatial magnet and a center of cultural life of of the modernist residential complex. In particular, many children’s groups, studios, ensembles are located in the premises of the semi-underground floor of the church. The church has a catechetical school, a choir, the Association of Sacred Art, etc⁷.

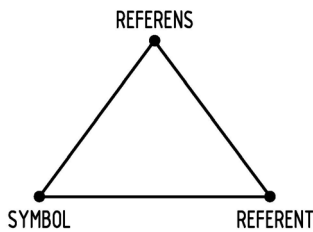
RESULTS AND DISCUSSION

Despite the large number of implemented objects, it is possible to systematize them according to the criteria of the used architectural prototypes and methodological approaches to the use of these prototypes. As it was

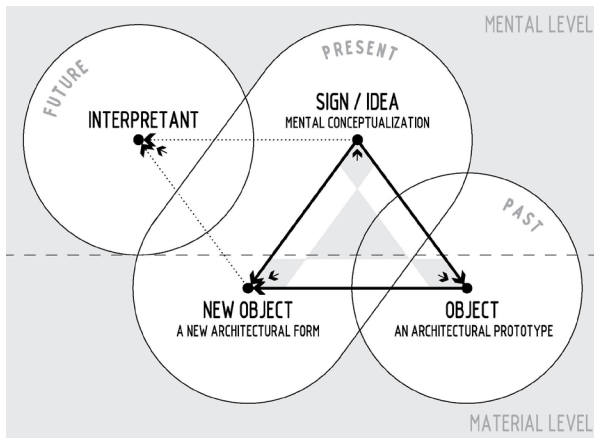
mentioned above, the development of modern sacred architecture is characterized by an appeal to the heritage of three periods of the development of Ukrainian architecture. Their use is connected with the circulation of certain ideas related to these periods in the semantic genetic space of modern Ukraine. Thus, the interpretation of the time of Kyivan Rus as the period of the first Ukrainian statehood, power and significance in the European context was also projected onto architecture. Therefore, these forms today symbolize for Ukrainian society the revival of statehood, the return of its former significance and power. Similarly, the time of the Hetmanship came to personify the ideas of struggle, independence, striving for freedom and self-determination. The forms of the Cossack Baroque, which developed at the crossroads of European influences and its own architectural heritage, also began to symbolize Ukraine’s belonging to Western civilization. Neo-Byzantine forms, saturated with connotations about the Byzantine traditions of Christianity, and the connection with the East, were extremely popular in Ukrainian construction of the early 20th centuries. This time was also important for Ukrainians: it was a time of active formation of national identity, awareness of the importance of their place in the global historical process. A characteristic feature of each of these eras was not only that they were periods of the greatest flourishing of Ukrainian architecture, but also that each of them was not historically complete. In

III. 15. The relationship between historical prototypes and methodological approaches to their use. Drawn by S.Linda





Ill. 16. The semiotic triangle (also known as the triangle of meaning). The semiotic triangle models how a symbol relates to the object (i.e., referent) it represents. Note that the symbol does not directly relate to the object it represents, but is always mediated through thought or reference. Source:VOGT, 2011



Ill. 17. Presentation of the search for the architectural form of the sacred building in the form of a semiotic triangle. Drawn by S. Linda

other words, it did not move from one artistic and figurative system to another, but was disrupted by social catastrophes. Nostalgia for the imperfect and unspoken is also an important one in the development of modern church architecture in Ukraine.

At the same time, we observe different ways of using architectural heritage: from direct citation, stylization to radically changing the architectural image (Ill. 14).

In the article, we express the opinion that the way of using the architectural prototype reflects the relationship to the past and the future, it is a specific visual embodiment in the forms of architecture of the evaluation and significance of the past for today. "Orthodox traditionalism" is a citation, an exact repetition of the pattern. Exact repetition, the impossibility of changing the prototype are the main features of the creative method of "orthodox traditionalism". We can observe its implementation in the reconstruction of sacred monuments of the era of Kyivan Rus or Ukrainian Baroque.

Interpretation, change of architectural forms is a reflection on the past and, accordingly, a certain rethinking of the prototype, adaptation of traditional forms to new living conditions. The idea of radical *transformation* is a reflection of the concept of total renewal. Keeping the closeness to the original prototype at the level of allusion, a new architectural image is proposed. The past is highly valued, but it is only a starting point for building the future. In the practice of sacred construction in Ukraine, the

method of interpretation dominates. Considering the fact that the method of citation (orthodox traditionalism) is used only to rebuild destroyed objects, it is possible to explain why interpretation is the most popular creative method today. This is explained by the conservatism of the religious life of Ukrainian society. Studies have shown that the faithful do not believe that something needs to be changed or modernized in the activities of the religious community. 69% of respondents answered that nothing needs to be changed⁸. These data correlate with the fact that the majority of the faithful want to see a traditional sacred building, the idea of a total change of the architectural image does not find a big response in society.

Semiotic analysis gives us an opportunity to understand how the process of finding and changing a prototype occurs. Adaptation to the object of research of the well-known semiotic triangle (Ill. 16) (Richards, Ogden, 1989) gives us the following picture (Ill. 17).

At the top of the triangle (referens) we place the concept of the future sacred building, the ideas that it should embody. The formulation of the idea directly determines the referent, which in our case is an architectural prototype from a defined range, the forms of which correspond to the concept. We place a new sacred object in place of the symbol. It is formed under the influence of the concept and changed (or unchanged) forms of the prototype. This semiotic model is supplemented by one more element – an interpreter, since the built object must be "deciphered", the contents embedded in its image must be adequately read. This model not only demonstrates the way of formation of a new architectural form and its connection with referens and referent, but also shows the combination of all three modes of time in one object: past, present and future. The formation of the concept takes place in the present, however, for the material expression of this idea, it is necessary to turn to the past, the decoded idea will be in the future.

The next important question is what role sacred buildings play in the living environment of the modern Ukrainian city. We can note several important features:

- firstly, it is of great urban planning and architectural importance. The newly built churches either restore the historical structure of urban dominants (Ill. 18) or form a new silhouette of the modern city and thus continue the tradition, according to which the outlines of the city were determined primarily by the verticals of sacred buildings (Ill. 19). Reconstructed churches organically fill the urban fabric of historic cities, taking their original place. In new districts, particularly in residential areas, newly built churches become new urban centers of attraction that structure and visually organize the environment. New churches are becoming important architectural accents in the otherwise plain environment of modern residential neighborhoods. Often they are the most interesting buildings that enliven the general monotonous background formed by typical "boxes" of apartment buildings (especially in the buildings of the 1970s-1990s);



Ill. 18. The vertical of the bell tower of the St. Michael's Golden Dome Cathedral in Kyiv restores the historical visual axis of princely Kyiv: St. Sophia Cathedral - St. Michael's Golden-Domed Cathedral. Foto by S. Linda, 2020



Ill. 19. The silhouettes of new churches actively dominate the outlines of the modern city. Domes of the Greek Catholic Church of the Assignment of the Belt of the Blessed Virgin Mary in the outlines of Lviv. Foto by S. Linda, 2021

- secondly, sacred buildings perform their direct function as shrines. The temple is a visible form, a place where, thanks to sacred symbols, signs, images, the believer can experience real spiritual contact with the supernatural. However, their importance is not limited to this. They also perform an important social function and become centers of public life in residential areas, concentrating educational, cultural, and charitable functions. Thus, they are often visited by people of different age groups, social statuses and professions. This integrates society, forming sustainable local communities. Joint celebrations, fairs and charity events contribute to the establishment of social ties, interaction and good neighborly relations;
- thirdly, sacred buildings become important identification and symbolic markers of residential development. Thanks to these buildings, the environment becomes recognizable and semantically important. This is due to their semantic function. Through the architectural forms that appeal to the historically significant past, they become material embodiments of historical memory and important factors in ensuring the time continuum, giving our cities not only imaginative uniqueness, but also semantic depth (Cherkes, Linda, 2019). Thus, they become important components of the process of formation and strengthening of national identity through symbols and signs important for every citizen.

CONCLUSION

Ukraine's independence in 1991 changed the direction of the development of society, the most important of which was the revival of the spirituality of the Ukrainian nation, associated with thousands of years of religious traditions. Today, sacred buildings, like hundreds of years ago, are becoming an integral part of the urban landscape of Ukrainian cities.

The Ukrainian church is characterized by a certain conservatism, loyalty to traditional art forms, oriented to the historical heritage. However, the orientation to the

actual use of architectural opposites causes the problem of choice and its justification. Such points of reference are the "glorious" periods of their own history, and the architectural forms belonging to these periods become the embodiment of all the best that happened then. In modern church architecture there are three periods of such points of reference: the architecture of Kyivan Rus, 10-14th century; the architecture of the Ukrainian Baroque, 16-17th century; samples of the Ukrainian style of early 20th century, which continued the traditions of the Byzantine school – Neo-Byzantism. The architecture of those times becomes the embodiment of the idea of statehood or the struggle for independence, power, strength and democracy, demonstrates the place of Ukraine in the context of Europe.

Methodological approaches to the use of architectural prototypes are important: citation, interpretation and transformation. The method of working with the prototype reflects the relationship to the past and the future, it is a specific visual embodiment in the forms of architecture of the evaluation and significance of the past for today. In this sense, the architectural image of the new church appears not only as an appeal to important ideas for the nation, but also as a form of interpretation of these ideas and the search for their place in the present and future.

Church buildings perform important urban planning and architectural functions in the environment of our cities: they structure urban space, form a system of important visual dominants and aesthetically enrich the living environment. However, it is wrong to reduce the importance of new sacred objects only to utilitarian, artistic and aesthetic functions. Equally important is the social role of sacred objects, which consists in the formation of a sustainable local community of residential areas, which are united by common sacred rituals, as well as social, cultural, charitable activities. Equally important is the level of ideas and concepts visualized through the material forms of churches, the new meanings they fill the living environment of Ukrainian cities with.

PRZYPISY / ENDNOTES

- ¹ <https://www.ukrinform.ua/rubric-society/3482612-vid-pocatku-vijni-do-pcu-z-moskovskogo-patriarhatu-perejsli-ponad-200-gromad.html> (in Ukrainian) [Access 08.05.2022].
- ² https://razumkov.org.ua/uploads/article/2021_Religiya.pdf (in Ukrainian) [Access 15.05.2022].
- ³ <https://forbes.ua/inside/tserkvi-22042022-5599> (in Ukrainian) [Access 14.06.2022].
- ⁴ <https://map.ugcc.ua/view/267-tserkva-vozniesinnya-gnih-lviv> (in Ukrainian) [Access 18.05.2022].

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- ⁵ <https://map.ugcc.ua/view/168-tserkva-svyatyh-volodymyra-i-olgy-m-lviv> (in Ukrainian) [Access 18.05.2022].
- ⁶ <https://map.ugcc.ua/view/8-patriarshyy-sobor-voskresinnya-hrystovogo-kyyv> (in Ukrainian) [Access 18.05.2022].
- ⁷ <https://lia.lvivcenter.org/uk/objects/cher-v-kalyny-70-church/> (in Ukrainian) [Access 21.05.2022].
- ⁸ https://razumkov.org.ua/uploads/article/2021_Religiya.pdf (in Ukrainian) [Access 15.05.2022].

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