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Tetiana SAVCHENKO
Liudmyla SHEVCHENKO

National character in Poltava architecture of the beginning of the twentieth century

Ukrainian Art Nouveau is considered in the context of the pan-European development of Art Nouveau in the architecture of the late nineteenth and early twentieth centuries. This stylistic direction is a demonstration of the self-identification of nations. It is hypothesized that the development of Ukrainian Art Nouveau in the architecture of Poltava at the beginning of the twentieth century expresses the identity of the place and national identification of the population, and is a reflection of national consciousness through architecture. This article defines and illustrates the special features of Ukrainian Art Nouveau as a manifestation of national character in the architecture of Poltava at the beginning of the twentieth century. The research was conducted using a cultural

studies approach in the context of the general cultural development of the city. The general characteristics of the stylistic development of Poltava architecture at the beginning of the twentieth century are presented, and the place of Ukrainian Art Nouveau in the polystylism of the research period is revealed. The influence of Ukrainian Art Nouveau from the beginning of the twentieth century on the further development of Poltava architecture is analysed.

Keywords: Ukrainian Art Nouveau, place identity, polystylism, national traditions, patterns of folk architecture forms

1 Introduction

The Art Nouveau of the late nineteenth and early twentieth centuries had its individual features in each country where it developed. The common unifying feature of these regional trends was the expression of national architectural features. They were manifested in the use of traditional forms, materials, compositional means, and ornaments inherent in folk architecture. Based on its ideological content, Art Nouveau was opposed to symbolic (e.g., Secession, Liberty, and Jugendstil) and Rationalist directions in the architecture of the late nineteenth and early twentieth centuries, which sought to create a global style. The desire for identity in different European countries was caused by different socio-political factors. Thus, the northern Art Nouveau of northern Germany expressed the desire for national unification. In Sweden and Norway, Art Nouveau asserted national traditions. In Finland and the Baltic countries, it expressed its originality and desire for independence from the Russian Empire (Antoshchuk, 2018).

The expression of national self-consciousness in the development of Art Nouveau took place through the revival of folk traditions in the architecture of Ukraine. Similar processes took place among other nations in the early twentieth century (e.g., in the Baltic countries, Catalonia, Poland, Finland, Slovenia, and Serbia). The search for national identity in architecture and art took place in the context of the search for freedom in these countries (Ovsec, 2006). The most significant factor influencing the cultural development of these eastern European countries was the struggle for political and cultural independence from the Austro-Hungarian and Russian empires, which they were part of. The main centres were in Budapest, Prague, Warsaw, and Krakow. The concepts of western Art Nouveau were brought to Ukraine through the activities of Polish and German cultural centres. Ukrainian romantics strengthened the awareness of the Ukrainian people as a nation with its own history, language, aesthetic and ethical principles, culture, and historical purpose.

The most common term used for Art Nouveau in Ukraine is *Ukrainian architectural modernism* (Chepelyk, 2000). This reflects its parallel chronological development with the Secession, Liberty, and Jugendstil movements. It is similar in compositional and artistic means to these European styles. These means are the unity of external and internal space, a comprehensive approach to solving the whole and details, free planning, the possibility of transforming premises (a characteristic method used in *zemstvo* schools), synthesis of arts in the exterior and interior, decoration in the form of majolica and paintings, heraldry on facades, wood, and stone carvings. Along with this, Ukrainian Art Nouveau is related to Europe-

an Neo-Romantic currents based on the ideology of the Arts and Crafts movement by William Morris. This is manifested in the application of forms of folk architecture and the use of craftsmen's products in decorating buildings. The ideological basis of national revival and identity, used as the basis of the style, indicates that it should be attributed to Art Nouveau. Ukrainian Art Nouveau is closely linked to the mentality of the population. It was consciously formed by the creativity of Ukrainian intellectuals at the beginning of the twentieth century. Their main goal was to express the identification of the Ukrainian nation and the revival of folk traditions through architecture.

The spread of the ideas of Art Nouveau was embodied in various spheres of Ukrainian art at the beginning of the twentieth century. This happened almost simultaneously in different regions of Ukraine (Chepelyk, 2000). The artistic originality and regional features of different parts of the Ukrainian territory were reflected in the activities of regional centres of the spread of Art Nouveau. These centres are Poltava (starting in 1903), Lviv (starting in 1904), Kharkiv (starting in 1909), and Kyiv (starting in 1907), as well as St. Petersburg (starting in 1912), according to the research by Chepelyk (2000). Each of them was distinguished by the originality of architectural and compositional solutions and artistic and decorative techniques.

The place of national style in the architecture of the modern city is an important issue. Ukrainian Art Nouveau, along with other styles, preserves local character, characteristic aesthetics, and morphological features, which prevent the unification and depersonalization of the place (Apostolova-Sossa & Mamedov, 2017). The current political situation in Ukraine has raised national self-awareness and is contributing to the consolidation of the nation. Currently, many representatives of various spheres of culture demonstrate the world heritage of Ukrainian art, its character, and its uniqueness. Issues of national identity are most acute and relevant during times of pressure and the risk of losing independence.

2 Research methodology and stages

This study identifies the special features of the formation and development of Ukrainian Art Nouveau in the general stylistic development of Poltava architecture in the twentieth century and as a manifestation of place identity and national identification. Accordingly, it examines buildings that have special stylistic features reflecting the national style, along with the formation of Ukrainian Art Nouveau and its social significance. The study was carried out using a cultural studies approach. Special methods of architectural research are used: comparative, morphological, compositional, and graphic analyses. The

work also uses general research methods: empirical, general logical, and theoretical. Empirical research methods were used by the authors for measuring and photographing buildings.

According to the cultural approach, Ukrainian Art Nouveau is seen as a manifestation of cultural ideology and the population's mentality. It is based on social and political factors. This is why special attention is paid to the preconditions and factors of style formation. The study is based on the assumption that architecture is a synthesis of the intangible, artistic, and material culture of a certain historical period (Kagan, 1996). Ukrainian Art Nouveau was one of the directions of the stylistic development of Poltava architecture of the early twentieth century in the general polystylism of the era. The development of Ukrainian Art Nouveau in Poltava architecture at the beginning of the twentieth century expresses the identity of the place and national identification of the population. It is a reflection of national consciousness through architecture.

The methodology of the study has a step-by-step implementation. The research process required constant adjustment and verification depending on the results obtained. The re-

search was carried out in five stages. This corresponds to three stages of research: structural and predictive, technological, and verification.

The structural and predictive stage has a preparatory function. Its main task is to identify research objects, and to clarify unstudied or little-studied issues. At this stage, the subject of the research is defined, and the study's aim and objectives are formed. Theoretical and empirical material was collected and generalized, and previous studies were analysed. This stage provided the initial data for the study.

The technological stage involves the direct conduct of the research. It consists of several parts. During material analysis and empirical research on buildings, the information collected was analysed, synthesized, and systematized. The prerequisites and factors for the formation of Art Nouveau in Poltava architecture in the context of the pan-European development are presented. The location of the buildings studied was analysed. A site survey of buildings was carried out, including measurements, serial vision, and graphic representation. The results of this stage form the material base of the research.

Table 1: Review of previous research.

Subject	Authors	Focus	Purpose
Art Nouveau of northern and eastern Europe, Scandinavia, and the Baltic countries	Anteniške (2006), Grosa (2008, 2012), Hroch (2022), Miller Lane (2000), Omilanowska (1993), Ovsec (2006), Plummer (2012), Sokol (2008), Veress (2013)	Formation factors, development features, characteristic features of Art Nouveau of Scandinavian and Baltic countries, and northern and eastern Europe	Comparing Art Nouveau and its characteristic features
Development of Ukraine's architecture at the beginning of the twentieth century	Aseev et al. (1989, 2003), Vechersky (2005), Tymofienko (1989, 2006), Yasievych (1988)	Stylistic development of Ukrainian architecture at the beginning of the twentieth century, formation and development factors of various stylistic directions	Determining the place of Art Nouveau in the general stylistic development of Ukrainian architecture at the beginning of the twentieth century
Architecture of Poltava during the study period	Vadimov (1991, 2019), Gladyshev & Tsyurulnyk (1995), Kondel-Perminova (2007), Lebedynskyi (2012), Novoselchuk (2006), Novoselchuk (2022), Osychenko (2006), Tregubov (2012), Shevchenko (2009, 2010), Skibitska & Shuleshko (2016)	Prerequisites and factors of the formation of Poltava architecture at the beginning of the twentieth century, urban planning characteristics, typological, stylistic, and compositional development	Studying the features of stylistic and compositional development, identifying patterns of appearance and development of stylistic directions, characteristics of the urban environment formation, identifying the dependence of stylistic solutions of buildings on functional purpose
Ukrainian Art Nouveau	Antoshchuk (2017, 2018), Bozhynskyi (2007), Vitchenko (2018, 2019), Moiseenko (1995), Ivashko (2013), Dyomin & Ivashko (2020), Chepelyk (2000), Shumitskyi (1914), Yasievych (1988)	Emergence and development of Art Nouveau in the architecture of Ukraine, its main features, and special regional features	Studying stylistic features of Ukrainian Art Nouveau and means of identifying character
The Poltava school and buildings displaying Ukrainian Art Nouveau	Lehenkyi (2004), Khanko (2002), Chepelyk (2000)	Special regional features of the Poltava Art Nouveau school	Generalizing material from previous studies, identifying unstudied and understudied issues

Source: Tetiana Savchenko (2023).

The next stage is the systematization of data and putting forward a hypothesis. The special features of Art Nouveau in Poltava architecture were analysed morphologically and compositionally. Characteristic architectural details of the style were defined, and their classification was developed. The research identified the features of national character in the buildings studied.

The verification stage confirms the correctness of the studies conducted and their compliance with the initial objectives. It includes two parts. In verifying the veracity of the assumptions, conclusions are formed regarding the character of national features and their social value. The results obtained form a theoretical basis for the protection and restoration of monuments of Ukrainian Art Nouveau. A comparison of the results obtained with the assumptions and hypothesis makes it possible to evaluate the place's identity through the architectural formation of Art Nouveau. Finally, the current state of the buildings studied is analysed. Their role in the formation of the modern urban environment and influence on the further development of the city's architecture is presented. Possible applications of the results in creating regional features in Poltava's modern architecture are considered.

3 Literature review

The study draws upon works by general historians, local historians, art critics, and other researchers that examine the architecture of Ukraine and Poltava (Table 1).

4 Research

4.1 General characteristics of Poltava architecture at the beginning of the twentieth century

The development of architecture in Poltava in the early twentieth century corresponded to general Ukrainian trends in style. Ukraine's dependence on the Austro-Hungarian and Russian empires, which it was part of, led to the development of architecture related to the architecture of western European cities. This is primarily Secession and eclecticism (Ivashko, 2013). Poltava, together with cities such as Dnipro (then Rus. *Yekaterinoslav*, Ukr. *Katerynoslav*), Sumy, and Myrhorod, belongs to the eastern centre of the Secession movement with its centre in Kharkiv. Compared to Kharkiv, Poltava was a much smaller provincial city, with a lower level of economic and industrial development. Therefore, stylistic innovations were introduced there with a certain delay and were significantly influenced by local traditions.

The brick style became widespread in the architecture of Poltava in the period under study, which was characteristic of provincial cities of the Russian Empire at the time due to economic feasibility. The establishment of brick production contributed to the development of the brick style because the Poltava region is rich in ceramic clays. The production of curved figured bricks was launched, the use of which provided new opportunities for the creation of expressive compositions of facades.



Figure 1: Lashch Revenue House, 1905, Poltava, 19 Gogol Street (Ukr. *vulytsya Hoholya*). An example of decorative romanticism with Rationalist tendencies (illustration: Tetiana Savchenko).

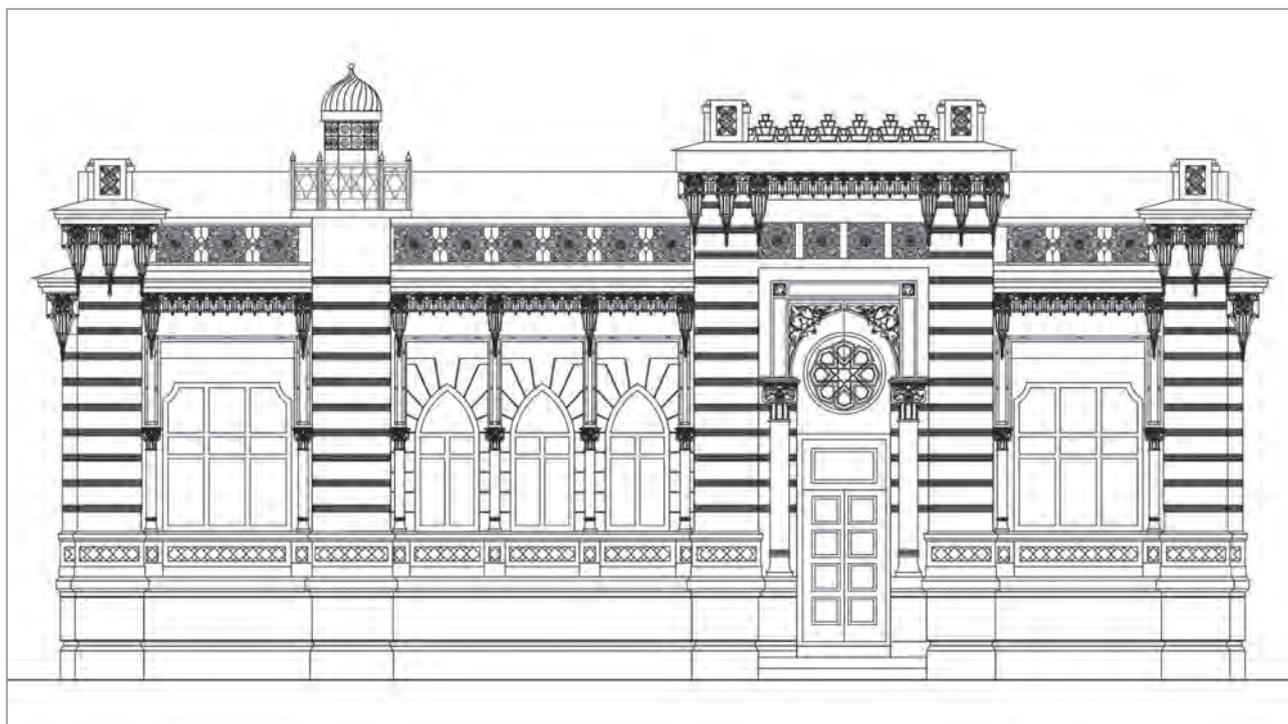


Figure 2: Bakhmutsky Mansion, 1906, Poltava, 15 Pylyp Orlyk Street (Ukr. *vulytsya Pylypa Orlyka*). Stylization of Moorish architecture (illustration: Tetiana Savchenko).

The increase in the number of entrepreneurs in the city was an effective factor in stylistic diversity in the architecture of Poltava in the early twentieth century. It was this social class that demanded the “new style” that the Secession became. There was borrowing of analogues of European contemporary styles of the time: Viennese Secession, German Jugendstil, and Belgian Art Nouveau. In combination with local traditions, this contributed to the spread of hybrid Secession styles (Korovkina, 2020; Figure 1). The desire of the bourgeoisie to follow European tendencies was manifested in the use of historical models of medieval and oriental architecture uncharacteristic of Poltava. These were mostly revenue houses and mansions, the artistic image of which reflected the tastes and social status of their owners (Figure 2). Mostly models of Renaissance and Classicism were used in the architecture of public administration buildings in Poltava during the period.

The revival of folk traditions in architecture was facilitated by the formation of the *zemstvo* and the development of culture. Of particular importance was the national liberation movement, which contributed to the formation and development of Ukrainian Art Nouveau. An analysis of the stylistic features of buildings in Poltava preserved from the beginning of the twentieth century (until 1917) was carried out. It showed that buildings in the historicism style (neoclassicism, neo-Moorish style, and eclecticism) account for 11% of the total, in the brick style 38%, in the Art Nouveau style (Ukrainian, five buildings; Russian and northern, one each) 10%; and in the Secession

style 41% (Savchenko, 2020a, 2020b, 2021). The variety of styles in the architecture of the city reflects the heterogeneity of the social and class composition of society. Buildings from the beginning of the twentieth century influenced a change in urban composition by increasing the number of storeys and building density (Figure 3).

4.2 Formation of Ukrainian Art Nouveau and its main features

The origins of Ukrainian Art Nouveau date back to around 1900. Its ideology was formed in Kharkiv. At that time, Kharkiv was a leading centre for the revival of national identity. It was there that the folklore movement and the Kharkiv School of Romantics, which collected Ukrainian folklore, was active. For the first time, the Kharkiv architect and artist Vasyl Krychevsky managed to embody the ideas of Ukrainian Art Nouveau in architecture in the Provincial Zemstvo Building (1903–1908). The Poltava provincial administration was famous for its unusualness and strong national consciousness. It gave rise to the idea of creating a building that would correspond to folk ideology. The Provincial Zemstvo Building was a reflection of the spirit of Poltava at the time, and the national self-consciousness of its residents, which were formed by their political, cultural, and educational activities. The opening of the monument to Ivan Kotliarevskyi was an important factor that became the impetus for the choice of the style solution

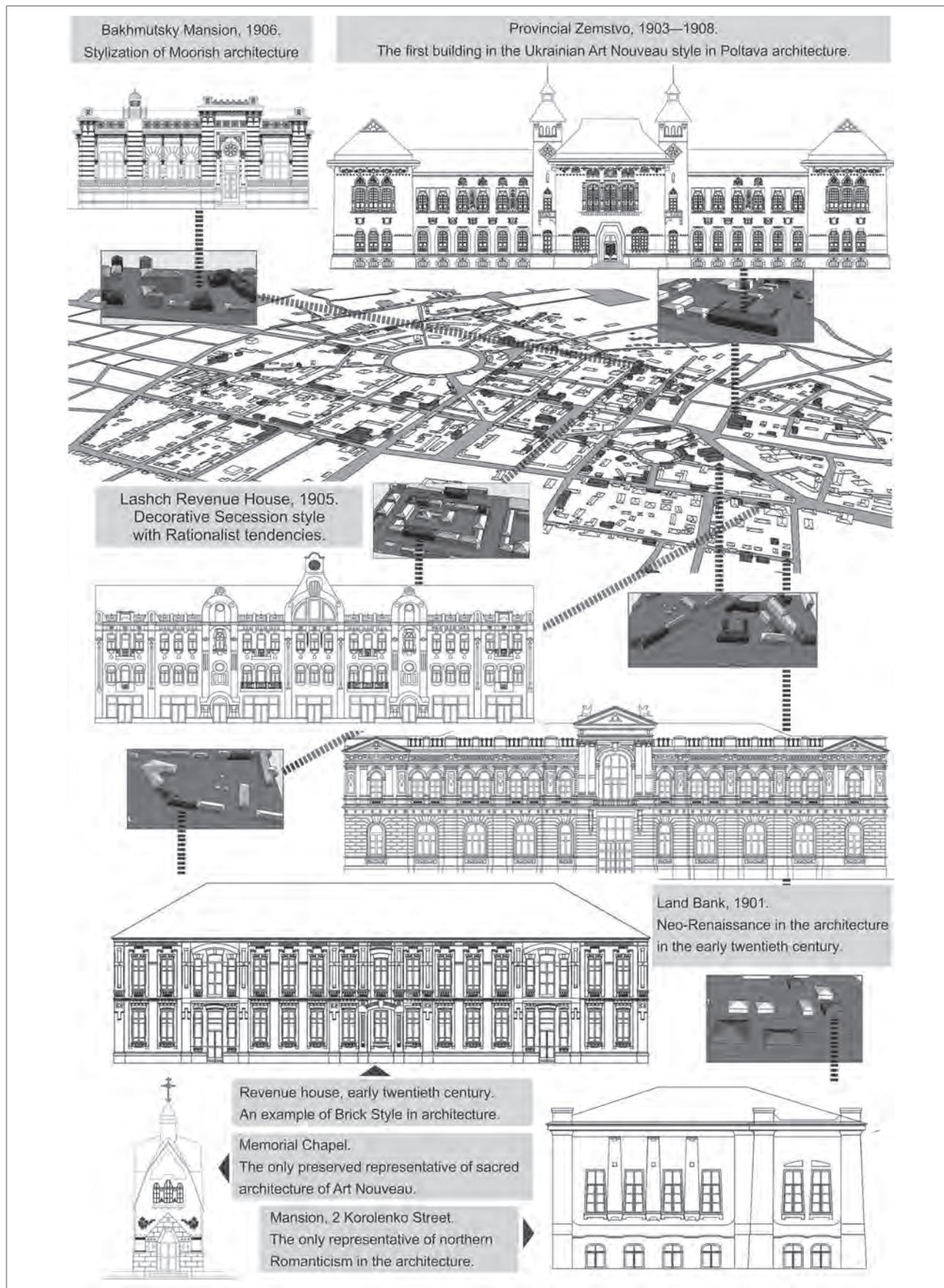


Figure 3: Influence of the buildings studied on the urban environment (illustration: Tetiana Savchenko).



Figure 4: Morphological analysis of buildings displaying Ukrainian Art Nouveau (illustration: Tetiana Savchenko).

of the Provincial Zemstvo Building. This event brought together leading representatives of Ukrainian culture in the city: Mykhailo Kotsyubynskyi, Lesya Ukrainka, Mykola Lysenko, Borys Hrinchenko, Vasyl Stefanyk, and others.

Decorativeness is characteristic of the Ukrainian Art Nouveau in central Poltava. This distinguishes it from the Rationalism inherent in central Kharkiv. Dynamic plastic compositions and developed decor are used in Poltava, and a synthesis of various art techniques (painting and majolica) is widely used. The Provincial Zemstvo Building had a significant symbolic meaning because it embodied a new stage in the development of Ukrainian culture.

The appearance of the Provincial Zemstvo Building on what was then Peter's Square (Ukr. *Petrovs'ka ploshcha*) concentrated public life in Poltava. The *zemstvo* building sought to move the centre from Russian-style Round Square (Ukr. *Kruhla ploshcha*) to the Ukrainian-style Provincial Zemstvo Building (Vadimov, 1991, 2019). In terms of social significance, it was the most important building of the beginning of the twentieth century. The location of the building is within the area where Poltava Fortress formerly stood. The administrative and religious centre of Poltava was located here until the nineteenth century (before Poltava obtained the status of a provincial city of the Russian Empire; Kovalenko, 2015). The location of the building of the city's self-government in the historical heart of the city indicates the desire to return to its history, to restore the identity of the place. It was a symbol of statehood as a guarantee of self-preservation, free development of the nation, and the national identification of Poltava residents at that time.

Intercession Church in the village of Plishevtsi (Hadiach district, Poltava region) became the second landmark building of Ukrainian Art Nouveau. The architect Ivan Kuznetsov used the famous monument of Ukrainian wooden architecture, Trinity Cathedral in Novoselyvka (1773–1778), as the basis of the model form. It was a nine-bay cross-shaped structure with a pyramidal silhouette. Similar compositional solutions were widely used in the sacred architecture of the eastern region of Ukraine during the spread of the Ukrainian Baroque. The church in Plishevtsi became a symbol of the revival of Ukrainian spirituality. Almost simultaneously with the Provincial Zemstvo Building from 1903 to 1905, based on a project of the Kharkiv architects Yevhen Serdyuk and Mikhail Stasiukov, a school was built and named after Ivan Kotliarevskyi (destroyed in 1943). The construction of the *zemstvo* school also had a symbolic meaning. It was the first public school intended for the children of workers and peasants. The building was a compact two-storey structure with an asymmetrical composition. These three buildings initiated the main directions of Ukrainian Art Nouveau development (as also suggested by

Chepeplyk, 2000): decorative and Romantic (the Provincial Zemstvo Building); Neo-Baroque (the church in Plishevtsi), and Rationalist (the school named after Kotliarevskyi).

These buildings expressed a symbolic trinity of social significance. These are aspirations for statehood, spirituality, and universally accessible public education. They are the key to the successful harmonious development of the nation (Chepeplyk, 2000). Later in Poltava the following buildings were built in the Ukrainian Art Nouveau style: Saint George's Chapel (1911–1914, by the architect Ihor Kalbus, 16a Zinkiv Street, Ukr. *vulytsya Zin'kivs'ka*), the city mansion at 37a Presentation Street (Ukr. *vulytsya Stritens'ka*, 1912), the Sergej Khrulyov Women's Art and Craft School of Poltava (1912, by the architects Oleksandr Varyanitsyn and Serhij Tymoshenko, destroyed during World War II; a modern communications building was built in its place), and the Folk Art School (1913, by the architect Serhij Tymoshenko).

Working on Poltava buildings, Kharkiv architects managed to reflect the local traditions of design. While working on the *zemstvo* project, Vasyl Krychevsky studied the folk architecture of the Poltava, Sumy, and Chernihiv regions and the Kharkiv suburbs (Vitchenko, 2019). The use of form patterns, details, decor, and ornaments of the traditional folk architecture of the Poltava region in the design of Art Nouveau buildings expresses the identity of the place and the conscious identification of the inhabitants of Poltava at that time as part of the Ukrainian nation.

Thus the Poltava centre of Ukrainian Art Nouveau was formed. The architects used the following regional means of compositional and artistic expressiveness: dynamic plastic compositions of buildings; stylistic unity of internal and external space; synthesis of arts in exteriors and interiors: majolica, painting, wood and stone carving, and so on; wealth of decoration; and a colour scheme based on the use of mainly warm shades.

4.3 Volumetric and spatial composition of Ukrainian Art Nouveau buildings

The volumetric and spatial composition of Ukrainian Art Nouveau buildings is based on folk architecture (patterns of form) that was characteristic of a certain region. On this basis, architects created a completely new image of a building that met the requirements and needs of the time. In Poltava, building construction was carried out through reproducing (fully or partially), combining, and borrowing other forms at the level of the total volume (patterns of morphogenesis, to use the terminology of Vitchenko, 2019). The architecture of the buildings was determined by the pattern of form that was chosen depending on the functional purpose of the

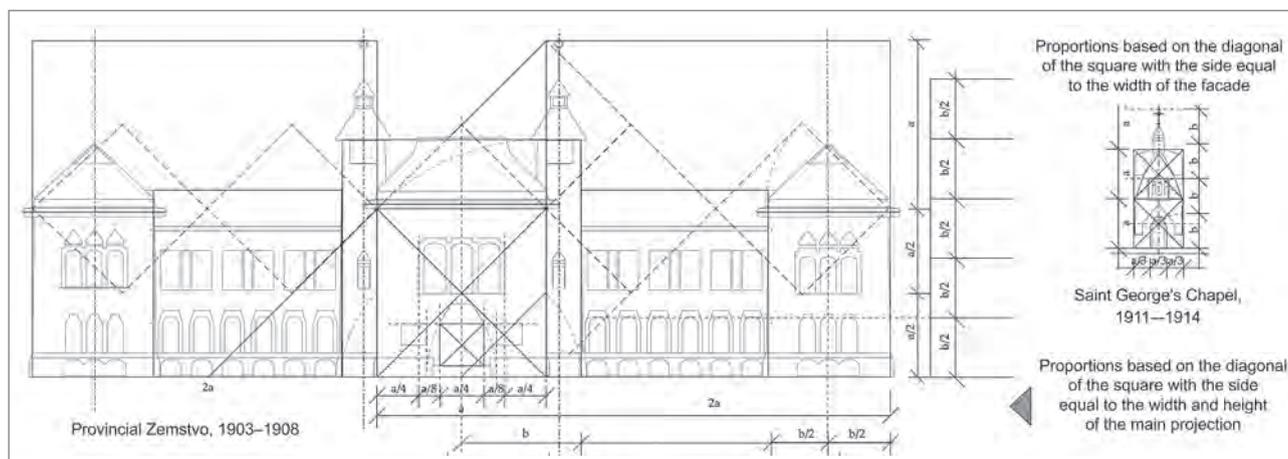


Figure 5: Proportional construction of facades of Ukrainian Art Nouveau buildings (illustration: Tetiana Savchenko).

building and its scale. Thus, in the Provincial Zemstvo Building, a combination of Ukrainian traditional forms of the house, belltower, and church was used, which is due to the scale of the building (Vitchenko, 2019). In creating Saint George's Chapel at 16a Zinkiv Street, a reproduction of the belltower pattern was used, and in the Folk Art School (2a Constitution Street, Ukr. *vulytsya Konstytutsiyi*) the house pattern (Figure 4).

The Ukrainian Art Nouveau buildings in Poltava are characterized by a scale variety of compositional organization. The variety of scale of the Provincial Zemstvo Building is manifested in the large divisions of the projection sections, the massive entrance portal, the grouping of windows, and the towers. All of this was combined with small divisions of the facade with lesenes, detailing of multi-tiered finishes, and decorative painting details.

The Poltava examples of Ukrainian Art Nouveau reveal the proportionality of the construction of the form. The application of the method of squares and its diagonals in the proportional organization of Ukrainian Art Nouveau buildings is described. In the Provincial Zemstvo Building, a square with a side equal to the width of the main projection of the building is taken as the basis of the proportional structure. In turn, the basis for building Saint George's Chapel on Zinkiv Street, which has a three-part division in height, was the width of the facade in its lower part (Figure 5; Savchenko, 2020a).

4.4 Architectural elements of Ukrainian Art Nouveau

In addition to composition, architectural elements play a decisive role in Ukrainian Art Nouveau buildings. They are the bearers of semantic features of architectural style (as also suggested by Antoshchuk, 2017, 2018). The architectural ele-

ments of Ukrainian Art Nouveau are formed by academic and modernized stylization of elements of traditional folk housing and churches. Iconic elements of Ukrainian Art Nouveau are towers and structured sculpted tops, characteristic of Ukrainian sacred wooden architecture. The active use of turrets and towers in the composite construction of buildings is typical. This demonstrates the desire of the architects to add a greater vertical character to the buildings. It symbolized the heroism of the Ukrainian people, and the triumph and rise of national consciousness. Roofs have an important place in the expression of the artistic image of buildings of this style, as a special manifestation of its uniqueness. The roof of the Provincial Zemstvo Building is traditional in Ukrainian folk architecture. It is a half-hip roof with four slopes and an attic window on the ridge. The towers have a two-part hip roof with a vertical spire at the top. The shape of the roof is a special stylistic feature of Ukrainian Art Nouveau. Such a roof with a steeper slope on the corners completes Saint George's Chapel on Zinkiv Street. It forms a tongs-like shape with five corners.

The facades of Ukrainian Art Nouveau buildings have a minimum number of horizontal elements; only plinths and cornices stand out. Usually, the cornice slab had a large ledge and was supported by brackets on both the Provincial Zemstvo Building and the Folk Art School. The latest principle introduced in the architecture of Ukrainian Art Nouveau buildings was the vertical divisions. The plane of the wall was divided by simple lesenes. They became trapezoidal arches, which created a flat frame of window openings (Chepeylyk, 2000). The following were used in the decoration of the walls: ceramic cladding (the main facade of Provincial Zemstvo Building, Saint George's Chapel on Zinkiv Street), whitewashing (the Folk Art School, the city mansion at 37a Presentation Street), and bare brickwork (the courtyard facades of the Provincial Zemstvo Building, as also suggested by Savchenko, 2020a). Flat decor in the form of paintings and majolica was used to decorate the facades of buildings in the Ukrainian Art Nouveau style (Figure 6).

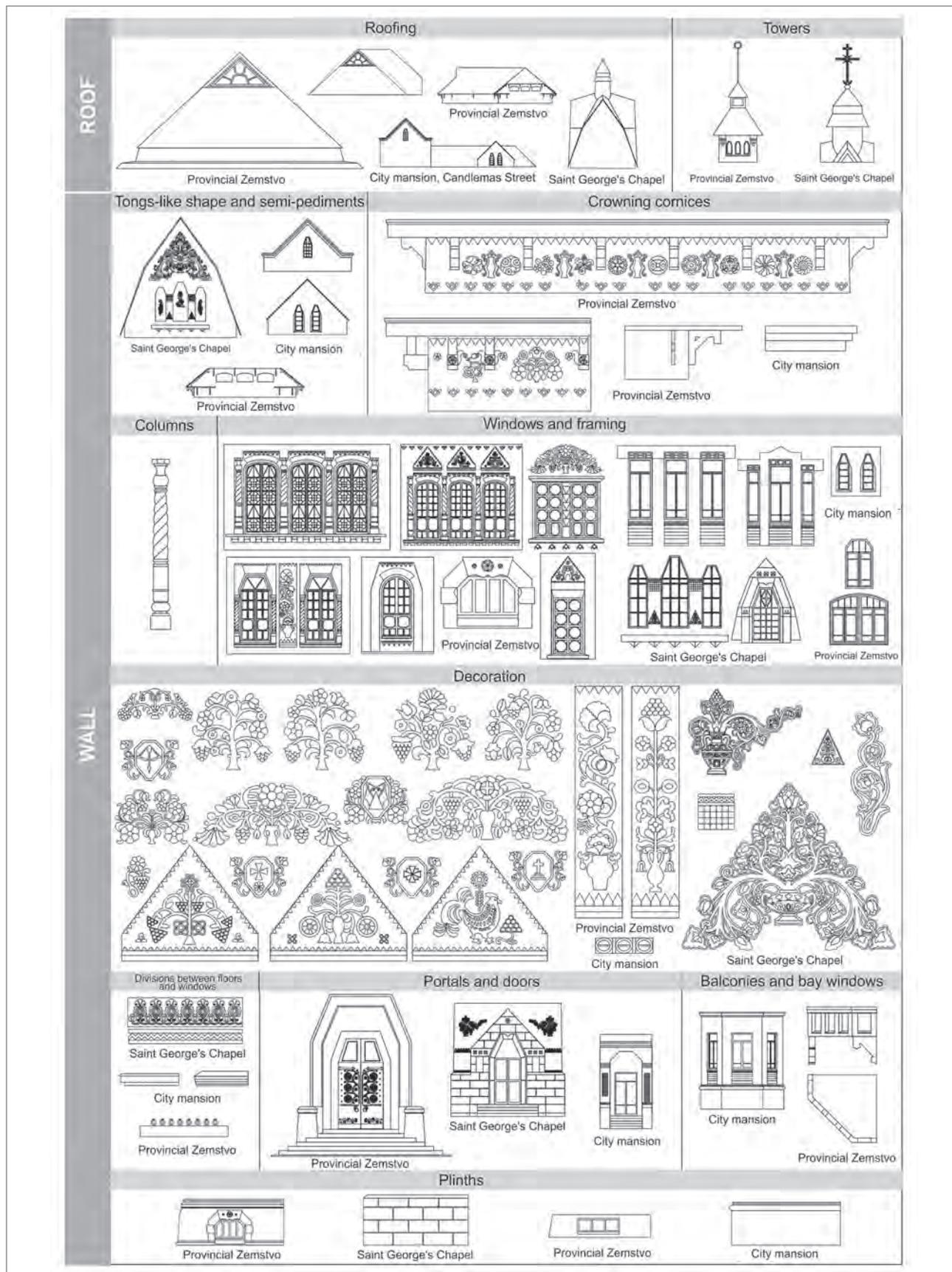


Figure 6: Architectural elements of the Ukrainian Art Nouveau style of Poltava at the end of the nineteenth century and in the early twentieth century (illustration: Tetiana Savchenko)

The emergence of Ukrainian Art Nouveau and the construction of the most outstanding buildings in Poltava contributed to the production of architectural and construction ceramics. These were mainly clay tiles with modernized Ukrainian ornamentation. During the construction of the Provincial Zemstvo Building, the pottery workshops in Opishna were restored. This was facilitated by the ceramist Peter Vaulin, who at that time (1904) worked as a teacher at the Myrhorod Industrial and Art School (Khanko, 2002). Facing bricks and decorative tiles were created here. It is known that the facing tiles for the facades of the building were made by the Opishnia potter Ivan Gladyshevskyi (Shcherban, 2010). Majolica panels, coats of arms, and tiles for interiors were made in Myrhorod, and roof tiles at a factory in the village of Malo-Budyshchansk. The second wave of restoration of pottery production in the Poltava region was caused by the construction of a chapel on the site of a peasant camp in honour of the meeting between the representatives of the province of Poltava and Russian Tsar Nicholas II. This happened during the celebrations of the two-hundredth anniversary of the Battle of Poltava. Due to the lack of experienced potters in Poltava, Yuriy Lebishchak was invited to Opishna. Before that, he worked at ceramic enterprises in Vienna and Lviv, and he headed a workshop for the production of facing tiles in Halych. He restored the work of local pottery workshops in the Zinkiv District Zemstvo Building. Mykhal Ivashkevich arrived with him. Ceramists from Myrhorod – Andrii Sydorenko and Petro Shumeiko – were also invited. In the activities of Yuriy Lebishchak in the Poltava region, a certain influence of Western Ukrainian traditions is felt. This contributed to a certain unity of the centres of Ukrainian Art Nouveau.

Ukrainian Art Nouveau is characterized by special forms of window openings. A trapezoidal hexagonal window became widespread in city buildings. It had several options of proportions: 1:2, 2:3, or close to a square (Provincial Zemstvo Building, Saint George's Chapel, and Folk Art School). Several unique compositions were used in the Provincial Zemstvo Building. First is a trapezoidal hexagonal window flanked by small columns supporting five trapezoids. Second is elliptical triforium window in combination with columns and rectangular niches (the window above the main portal) or triangular niches (on the side projections). The portals give expressiveness to the facades of buildings built in the Ukrainian Art Nouveau style. Their arrangement has its roots in the architecture of wooden churches, houses, and barns, as well as in the stone architecture of the seventeenth and eighteenth centuries (Khanko, 1991). Using Chepelyk's (2000) classification, in the architecture of Poltava of the late nineteenth and early twentieth centuries the following elements are distinguished:

- A portal in the form of an entrance loggia (the Provincial Zemstvo Building). It is a trapezoidal loggia with a front

entrance staircase and a trapezoidal doorway inside. In the middle of the slot there is a carved door, decorated with an ornamental "tree of life" composition. There is a ceramic decorative panel of the "vase" type on the inner side walls of the loggia;

- A portal in the form of a vestibule pushed forward and covered with a hip roof (courtyard entrances of the Provincial Zemstvo Building). A trapezoidal doorway is used;
- A portal-portico with columns with a square cross-section (the city mansion at 37a Presentation Street);
- A simple portal with a trapezoidal slot and framed by a stone platband (Saint George's Chapel at 16a Zinkiv Street).

The synthesis of art techniques, which manifested itself in the decoration of facades and interiors of buildings, became a characteristic feature of Ukrainian Art Nouveau. The creation of a "solid artistic space" from the inside and outside of buildings relates Ukrainian Art Nouveau to the styles prevalent in Europe at that time: Secession, Liberty, Jugendstil, and so on. The wide use of glazed ceramics in the artistic decoration of buildings was a characteristic and well-established folk tradition in various regions of Ukraine. This is a natural material, the use of which reflects the aesthetic ideals of the people and corresponds to local climate conditions (Selishcheva, 2007). Placing the coats of arms of the Cossack regiments of the Poltava Region on the main facade of the Provincial Zemstvo Building had an important symbolic meaning. The names of the cities were written in cursive in Ukrainian, which was banned by the Russian Empire at the time.

4.5 Further development of Ukrainian Art Nouveau

The second stage is represented by the Ukrainian Art Nouveau of the 1920s and 1930s. In the architecture of Poltava, its features are mainly found in the residential buildings at 15 Cathedral Street (Ukr. *vulytsya Sobornosti*), 16 and 18 Lysenko Street (Ukr. *vulytsya Lysenka*), and 36 Heaven's Hundred Street (Ukr. *vulytsya Nebesnoyi Sotni*), as well as in public ones, such as the Railway Club at 3 Glory Square (Ukr. *ploshcha Slavy*). Most of these buildings were located away from the historical city centre. Their three-dimensional solution and decoration were much more restrained and rational compared to the heyday of Ukrainian Art Nouveau in the early twentieth century. Ukrainian Art Nouveau did not become widespread due to ideological inconsistency with the state system and the prohibition of national traditions (Belyavska, 2013). Careful attempts to add national features were found in the architectural elements of multi-storey residential buildings of the late 1930s at 47 Anatoliy Kukoba Street (Ukr. *vulytsya Anatoliya*

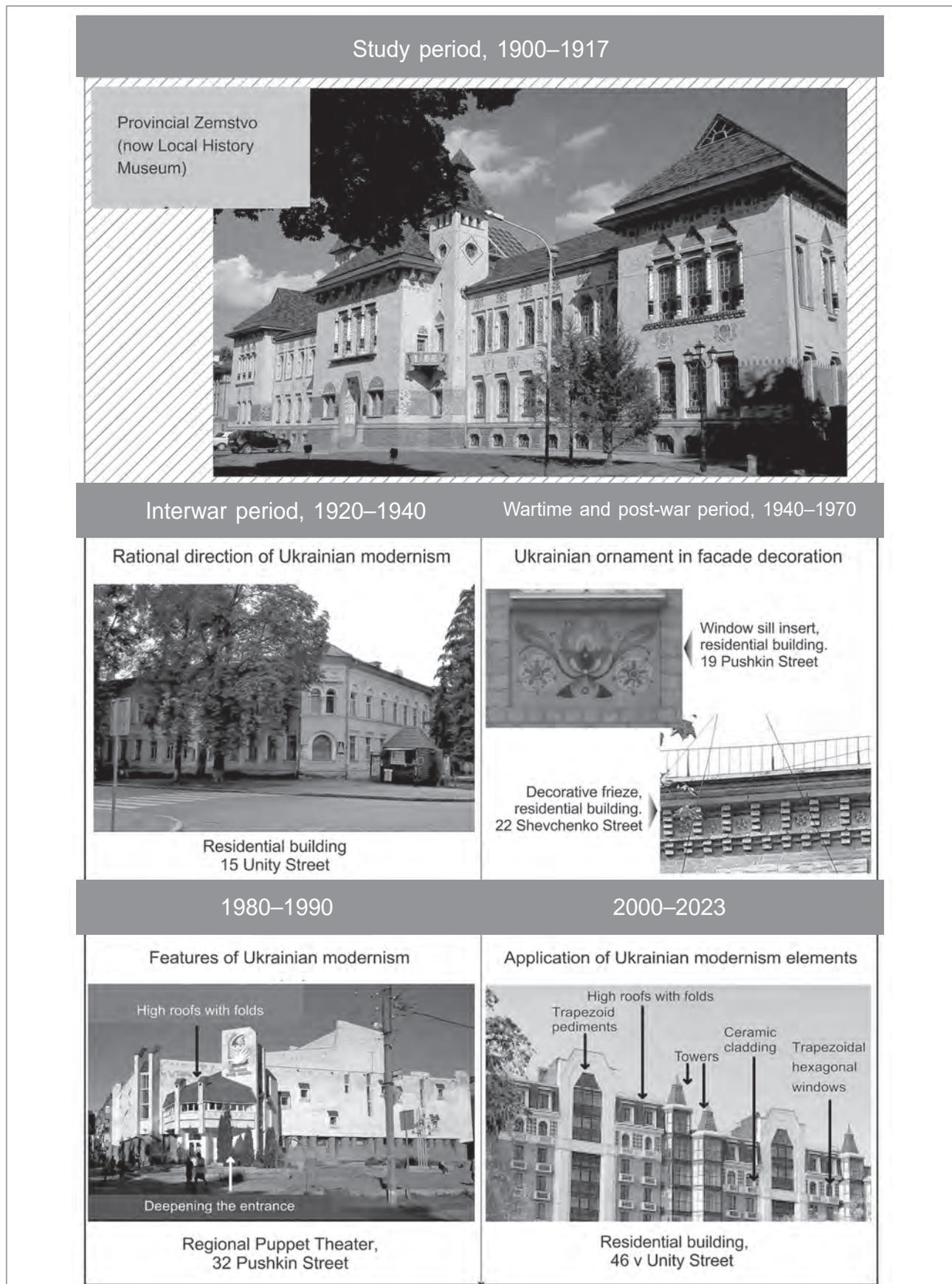


Figure 7: Features of Ukrainian Art Nouveau from the 1920s to the 2020s (illustration: Tetiana Savchenko)

Kukoby, 1938) and 27/24 European Street (Ukr. *Yevropeys'ka vulytsya*, 1940), and the preschool building at 7a Monastery Street (Ukr. *vulytsya Monastyr's'ka*, 1937). The restrained features of Ukrainian Art Nouveau were revealed in the use of decorative ornaments on the facades of residential buildings from 1950 to 1960, compositional solutions of some buildings of the 1980s (the Regional Puppet Theatre, 1983; Aseev, 1989), and stylistic interpretations of modern architecture (Figure 7).

5 Discussion

Modern Ukrainian architecture is in a formational stage. Since the declaration of Ukraine's independence in 1991, new opportunities for free creativity have opened up for Ukrainian architects. Under the influence of globalization and the attitude toward architecture as a product of mass consumption and mass culture, the balance between international style and national character in architecture has been disturbed (Vadimov, 2019). The loss of regional and national features in architecture makes the issue of identifying a place, identifying its *genius loci*, particularly relevant. The concept of *genius loci*, in addition to the material aspect, includes an intangible component. It creates a certain atmosphere (or unique character) of the urban environment, which corresponds to the mentality of the residents and the identity of the place. Attention to the intangible component of cultural heritage is increasingly emphasized at the world level. This is recorded in the Quebec Declaration on the protection of *genius loci* adopted in 2008.

Historical and cultural heritage is the basis of the morphology of the modern urban environment. Its preservation is an important issue in the formation of urban culture. According to modern researchers, the main resource for the sustainable development of cities during globalization is preservation of the uniqueness of the environment (Blinova, 2016). To solve the problem of the city's identity and give modern architecture regional characteristics, we suggest using architectural and compositional means and techniques characteristic of Ukrainian Art Nouveau of the beginning of the twentieth century. This contributes to solving the problem of preserving the character of national culture, passing on the "code" of the nation to later generations.

Currently, the preservation of historical and cultural heritage in Poltava, including Ukrainian Art Nouveau buildings, is problematic. Only one of them is included in the state register of cultural heritage monuments of national importance (the Provincial Zemstvo Building, no. 160034-H) and two in the register of local importance (the Folk Art School, no. 20-PL and Saint George's Chapel, no. 11-PL). Even though these

buildings are protected as monuments, this does not prevent their deterioration. Currently, Saint George's Chapel at the site of the peasant camp at 16a Zinkiv Street is in unsatisfactory technical condition. The decorative cladding, which expresses the national character of the Poltava region, is actively deteriorating. The condition of other Ukrainian Art Nouveau buildings also demands attention. Taking into account the problems of preserving the architectural monuments of Ukrainian Art Nouveau and with the aim of continuing national traditions in the architecture of Poltava, the following should be carried out:

- Entering all preserved monuments of Ukrainian Art Nouveau from the beginning of the twentieth century into the state register;
- Form a list of buildings that have signs of Ukrainian Art Nouveau and were built later (throughout the twentieth century) with the aim of their further inclusion in the state register;
- Holding public events to popularize knowledge about the special features of the city's historical construction, including buildings displaying Art Nouveau, as a manifestation of national character;
- Using compositional means formed by Ukrainian Art Nouveau in modern design, which will contribute to preserving the identity of the place.

Recommendations for introducing features of Ukrainian Art Nouveau have been developed by Antoshchuk (2018) and Vitchenko (2019). As Antoshchuk (2018: 15) concludes, the hereditary approach is one of the most promising approaches to applying national traditions in modern architecture. It is based on a creative rethinking of the achievements of the previous periods and their embodiment in architecture with the help of modern design solutions and the use of modern building materials. The application of such an approach to folk architecture during the formation and flourishing of Ukrainian Art Nouveau of the early twentieth century makes it related to modernity.

Vitchenko (2019: 19) suggests using traditional design patterns to create new works, such as churches, belfries, chapels, huts, cloisters, storerooms, gates, and tenements. By employing patterns of morphogenesis (reproduction, transformation, combination, integration, and borrowing) at all levels of the structural hierarchy, the formation of a new creation (volume, elements, and details) is possible. This needs further application in modern design with an analysis of the results. There has been a continuation of research on the national character of the architecture of Poltava in the twenty-first century. The main result of this study can be proposals to enter buildings into the state register of cultural heritage and thus protect them as monuments.

6 Conclusion

Ukrainian Art Nouveau developed in the context of pan-European Art Nouveau. Like the Scandinavian and Baltic countries, it reflected the need for national revival in conditions of territorial dependence on other countries. In terms of its ideology and artistic solutions, Ukrainian Art Nouveau fully corresponded to the international currents that spread in Europe at the end of the nineteenth and beginning of the twentieth centuries. At the same time, it is the most original national style, a result of the rise of national consciousness. The ideology of the revival of folk traditions and national identification place it in the broad context of the development of Art Nouveau in eastern and northern Europe. In the architecture of Poltava, Ukrainian Art Nouveau was formed against the background of the development of international styles (Secession, Neoclassicism, and Brick Style). It reflected the level of development of the society at that time, and it became the embodiment of the views of creative intellectuals.

Ukrainian Art Nouveau expressed the identity of a place and national identification. It is an important part of the historical and cultural heritage of Poltava. Its preservation is one of the main tasks of the modern development of the city. Hopefully, the semantic features and methods of shaping Ukrainian Art Nouveau will be reflected in the development of modern architecture with a national character and will help strengthen national cultural values. Original national character is one of the main issues of modern architecture. In addition to material needs, architecture must satisfy the intangible needs of the nation.

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 Tetiana Savchenko, Poltava National Technical University, Institute of Architecture, Civil Engineering and Land Management, Department of Town Planning and Architecture, Poltava, Ukraine
 E-mail: stv-26@ukr.net

Liudmyla Shevchenko, Poltava National Technical University, Institute of Architecture, Civil Engineering and Land Management, Department of Architecture of Buildings and Design, Poltava, Ukraine
 E-mail: Ls.shevchenko@ukr.net

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