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## **ARCHITECTURAL ENSEMBLE OF THE POTOTSKYI IN TULCHYN, AS THE STANDARD OF CLASSICISM IN EASTERN PODILLIA**

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**Abstract.** A historic and cultural as well as urban planning architectural analysis of the main periods of the prosperity, decline and renovation of the Pototskyi palace in Tulchyn on Vinnitsia area at the end of 18<sup>th</sup> century have been reviewed in the article. The stylistic features of the palace's architecture have been determined. The influence of early classicism on the formation of the principal aspects of the palace ensemble architecture surrounding has been analyzed. The main artistic and decorative methods as well as the regularities, compositional and spatial solutions to the architecture of palace complex have been revealed.

**Key words:** palace, architectural monument, early classicism, Pototskyi, ensemble, estate, order, style, wing.

### **1. Introduction**

It is impossible to imagine the development of Ukrainian architecture during a number of centuries without the unique works that are in need of studying and analyzing in a deep and meaningful way. The palace complexes located in Eastern Podillia with their great variety of stylistic solutions constituted a considerable part of the edifices built in the style of classicism – the style approved by the tsar's power that was creating the specific trends of estate architecture development for years.

The social and economic as well as political changes in Ukraine and the period without statehood lasted from the 19<sup>th</sup> to the late 20<sup>th</sup> century extremely influenced the condition of the architectural monuments and their preservation. Among the numerous masterpieces of Vinnitsia area a leading position takes up the palace in Tulchyn built in the identities of the exquisite early classicism aped by the architects of Europe and tsar's Russia. The matter is that at the end of the 18<sup>th</sup> century the map of Europe was redrawn: Russian Empire (which included Slobozhanshchyna, Left-Bank Ukraine and Kyiv) went out to the Black Sea coasts and as result of the 2-nd and 3-rd territorial division of Polish-Lithuanian Commonwealth it also appropriated Volyn and Podillia (Aseev, 2003).

The architecture of European countries was characterized by the development of classicism the swing and grandeur of which was actively spreading towards neighbouring states. Russian Empire and Polish-Lithuanian Commonwealth having the Ukrainian lands under their authority had immediately approved of the aesthetic concept of French classicism.

In Eastern Podillia (the territory of modern Vinnitsia region) which was a part of Polish-Lithuanian Commonwealth an active introduction of classicism happened just in the palace architecture. After all, the Polish magnates did not limit themselves in the scope of building their estates and involved the world architects in the design, that additionally suggested their powerfulness and authority over the mere Ukrainian peasants and a nobility environment as well.

The purpose of this article is a profound analysis of a nation's foremost architectural landmarks – the palace ensemble of Pototskyi family in the city of Tulchyn of Vinnitsia region as a pattern of classicism architecture in Eastern Podillia. A research subject is the existent palace and the park of the late 18<sup>th</sup> century.

The main tasks set in this article are to consider the historic aspects of the palace formation from the foundation to its present day partial restoration; to specify the composition and spatial design of the estate; to analyze the architecture and planning peculiarities of the palace in the context of landscape architecture development of different representatives of the early classicism in Vinnitsia; to determine the current conditions state of an edifice conservation.

## **2. Basic Theory Part**

For the realization of the tasks set in the article as well as while processing the material there were used the general scientific and special professional research methods. Among the general scientific methods were the empiric ones (observation, description) and theoretical (historic approach, analysis, system method and the method of generalization). As for special professional methods, they included the method of on-location observation, the method of photo-fixation and the method of morphological analysis. The complex methodology of the research stipulates studying and analyzing the preceding scientific works and sources concerned the subject of the article.

The Tulchyn Palace has not almost been studied in the Ukrainian architecture and none fundamental work dedicated to the history of its construction and development has not been published. To characterize the period of the late 18<sup>th</sup> century including the period till 50-s of the 19<sup>th</sup> century there exist only limited information content at our disposal. The incompleteness of research is caused by the loss or stealing the archival documents concerned the construction of the entire ensemble from the fund of Pototskyi family that is preserved in Central State Historical Archives of Ukraine in Kyiv during their lifetime. Despite the considerable number of published historic works related to the history of the palace ensemble in Tulchyn, all these works deal mainly with the history of Tulchyn and the family of Pototskyi but just the history of palace creation and the park foundation are not made clear enough well.

Among the pre-revolutionary publications written in Russian and Polish we should note the works of Setsinski (1911), Guldman (1901), Ohocki (1857). In the history of contemporary Ukrainian architecture such authors as Malakov (1980), Timofienko (1993), Kolesnik (2007), Lobro (2008), Potupchik (2006) devoted their works to the study of this monument. The most significant and complete works of the Polish authors are the monograph of the doctor Rolle (1864), published in Krakow, a monumental work dedicated to the palaces and farmsteads research in the territory of Polish-Lithuanian Commonwealth by Aftanazy (1996) and the fundamental articles of Jaroszewski (1982).

## **3. Results and Discussion**

The architectural special features of the palace edifices of the early classicism epoch were the grandeur and restraint, the exactness and perfection, the symmetry between the volume and the shape. At the same time the decorative elements and certain plastic motives, namely, the triangular pediments, pilasters, freezes, garlands of ancient themes were retained.

The main means of the shape harmonization became the rhythmical combinations of the constructive and decorative elements. The major concern of an architect lied in the order (Aseev, 2003), which expressed the scale of the palace and focused on the principal axial central portico, which crowned the entablature. The size of the buildings often accompanied by the side wings, creating the court of honour performed sometimes in the form of rectangle.

Due to the variety of the relief and the ground, the palaces of the early classicism in Eastern Podillia were planned in combination with nature surrounding and, then, were transformed into the palace ensembles. The example of the French and English parks spread out on volumetric-spatial arrangement of the palace amidst the decorative trees and, often, on the banks of the rivers or ponds, amplified with the pavilions, rotundas etc. Therefore, a high stylish level of Pototskyi palace in Tulchyn implementation (where the park and the palace were the integral parts of each other and created their artistic and architectural holistic nature), in turn, originated the early classicism not only in Eastern Podillia, but, generally, in Ukraine.

Since, creation to nowadays, the Pototskyi palace in Tulchyn in Vinnitsia region almost retained its completeness as well as its architectural and decorative adorning, having passed a long way of the

redevelopment, the modification of the functional purpose and the row of restorations. As two hundred years ago, so now, the Tulchyn estate yet impresses the viewers by the skillfully calculated effect of unexpected emergence of a majestic and dimensioned edifice within the low-rise urban construction on the lift of the relief at the entrance of the town, among the thick green plantations (Fig. 1).

The historic preconditions of creating the palace ensemble in Tulchyn trace their roots to the 15<sup>th</sup> century. Modern Tulchyn is a district center located in the south part of Podillia Plateau, 82 km from the region center of Vinnitsia. The town came into being in the 15<sup>th</sup> century in the territory that at first constituted the Grand Prince Land Fund of Lithuanian state (Setsinski, 1911). The Polish historians of the 17<sup>th</sup> century assume that this settlement had the name of Nestervar and was built on the bank of the river Silnitsia. The main and the first mentions of this settlement date back to the early 17<sup>th</sup> century, the time of its belonging to the major Polish magnates Kallinovski by which the castle and a wooden Catholic church were erected (Krzyżanowski, 1862). Due to Zboriv Agreements signed in 1667 Nestervar was added to Cossack regiment of Bratslav Voivodeship, and after Andrusiv agreement signed in 1667 joined Polish-Lithuanian Commonwealth (Guldmann, 1901).



**Fig. 1.** The Pototskyi Palace in the town Tulchyn. Photo by M. Rytus (2017)

In consequence of the long-drawn liberation war of the Ukrainian people against the Polish nobles domination (1648–1654) the Nestervar castle was destroyed finally and the town was burnt down. Polish and then Ukrainian magnates returned to the estates. Uman and Tulchyn passed into the ownership of Stanislaw Pototskyi, which died being childless (Aftanazy, 1996). The estate carried over his nephew – the Kyiv voivode Frantsishek Selezy Pototskyi – the “little Rus king”, which owned the lands of Podillia province.

In 1775–1776 his son – the count Stanislaw Shchesny (Felix) Pototskyi transferred his residence from Khrystonopil (which passed into the ownership of Austro-Hungary after the division of Polish-Lithuanian Commonwealth) to Nestervar and renamed it Tulchyn (Malakov, 1980).

The new owner erects a new “huge” palace instead of the old wooden house, which was radiant with its royal luxury and takes abode there with his wife Josephina Mnishek. The Polish researcher Aftanazy (1996) wrote that Pototskyi firstly settled the deteriorated small town and expanded his possession, having retained the Tulchyn court as an economic and administrative center of his estates (F. 49, 1760–1799). Except for the palace, Shchesny built in the town a row of the cultic structures: in 1779 the Mikholay and Assumption Churches and in 1780 restored the existing but ruined by the Tatars the Dominican Cathedral, which in the miniature resembles the St. Peter’s Cathedral in Rome (Potupchik, 2006). In the year of 1805 he built the Roman-Catholic Cathedral of St. Stanislaw.

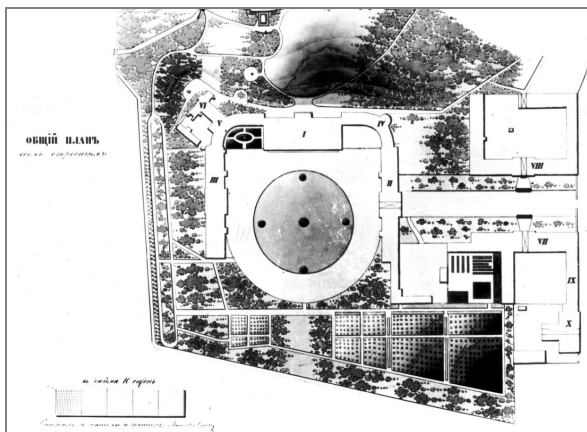
The town as well as the palace were building up according to the name Edict of Stanislaw Shchesny Pototskyi and by the hands of the peasants belonged to the Tulchyn estate. The quarries and the brick factory built in Tulchyn provided the construction sites with the building materials (Chubina, 2010).

Apart from the latter, Pototskyi laid out the park, and for this purpose, he delivered one million of pyramidal poplars from Italy, which were planted in the form of the alleys at the entrance to the town and in all the estates of the owner as well (Aftanazy, 1996). In addition to the park Stanislaw also founded the forest and caretaking service, skillfully managed agriculture and cultural life of the peasants that promoted the increase of

his authority among the inhabitants. Therefore, after all the placemaking arrangements for his lands and construction of an incredibly beautiful palace, the turbulent life was pulsing through Tulchyn.

Ensemble planning in Tulchyn is empowered with the scheme being typical for the palace and park complexes of the second half of the 18<sup>th</sup> century (Fig. 1). The tremendous central size was connected with the semicircular galleries and side wings. Considering the date of the edifice (1782), that is, two years before the erection of the similar south façade of the palace in Lazenki (Poland), this palace had risen to a level of the most important monuments of classicism (Rolle, 1864).

The palace is supposed to be built in 1775 or in 1782, depending on the different data. The main problem concerned the authorship determination of the palace ensemble erection as well as the other questions lies in the utter absence of the early sketching of the original primary sources. In the pre-revolutionary monographs about the Tulchyn palace there often are mentioned the names of the architect Lecrua and his co-author known as a famous courtier architect of Pototskyi, the Italian painter Lampi (Krzyżanowski, 1862). The data of the Universal Illustrated Encyclopedia, published in Madrid in 1967 have been of the particular interest for the monument authorship determination. The priority, may be, could be given to the French engineers Francysk Migel Lecrua and Francysk De La Tour. However, the question concerned the Tulchyn palace design authorship has not been solved yet.



**Fig. 2.** The plan of the estate.  
(Atlas Stroganova M., 1872)



**Fig. 3.** The palace.  
Watercolor by Rikhter, 1835

In Lenin Street in Tulchyn there is another palace built by Shchesny Pototskyi for his wife Josephine, so called the “new” one, which is less by the size and is inferior in architecture and grandeur but, at the same time, is no less well-known (Malakov, 1980). The old and the new palaces were linked by the underground passage with the width that let take a ride of the four horses.

The architectural ensemble in Tulchyn of Vinnitsia region has in its center the two-storey palace and the two wings, which are united with the main building by the arched one-storey galleries (Timofienko, 1993). The court of honor between them has the parameters of 120×80 m and commands a big round grass lawn in the middle, opened in the south towards the town (Fig. 2). Such way of modelling and designing the lawns one can often see in the contemporary cities, as it is described in the article of the candidate of architecture, professor Petryshyn (2016).

Originally, the straight alley, that changed into the street, connected the palace and the Roman Catholic Church in the center of Tulchyn. It expresses the principal axis of the construction, namely: the palace as the symbol of a leadership power and the church as the symbol of a religious one (Malakov, 1980). The second axis is perpendicular to the first one and intersects the court of honor to the side wings along their central porticos of the Doric order, which are crowned by the triangular pediments (Fig. 3). Just this axis comes to the passage arch in the central part of the right wing and past the road, which runs among the economic buildings and leads to the street. This road served the function of compositional symmetrical axis of the entire service complex: it had the stables to the right and the theatre and the riding-hall to the left.

The architectural composition of the main building is performed on the basics of the rhythmical vertical partition of the facades by the Ionic columns and pilasters. The façade is notable for the showy loggia to the rhythm of the ten Ionic columns, which support the entablature and the parapet. The pilasters of the same order

are present on the side risalits and engird the whole palace. Beneath the parapet of the main façade one can read the inscription: “May always be the dwelling for the free and the virtuous” (Jaroszewski, 1982). The inscription was melted in 1863 into the bells for the Assumption Cathedral. The roof of the main building was covered with the gilded copper, which was being polished during the great solemn events so, that their sparkling was seen several miles from the palace (Potupchik, 2006).

There were the three massive entrance carved doors and the front marble staircase. The middle door was embossed with the gilded blazonry of Pototskyi family. Prior to the 20<sup>th</sup> century the plastic walls, cornices and insertions made of white and pink marble.

One of the rooms contained a beautiful fireplace made of pink marble (Ohocki, 1857). The palace halls were divided into the staterooms located on the second floor and intended for the official representation and residential ones situated on the ground floor. The furnishing of the interior salons was beautiful, rich and with tasteful European elegance. Prior to, 1863 there was a large art gallery, which contained the works by Raphael, Tizian, Michelangelo and other well-known painters (Chubina, 2010). The room of numismatics as well as the library with more than 10 000 volumes, were of great value too. Polish writer U. Nemtsevyh (1848), which visited the palace said that “just the suburbs of this big town testify to its landlord, the excellent roads, bridges and unprecedented in this area plantations, and, of course, a huge park with Italian poplar trees and unknown here pine trees impress the traveler... Furniture, paintings, crystal, bronze, marble could only be brought from distant lands by those landlords that didn’t measure their wealth, everything is of luxury splendor and I have never seen such a rich gateway”(Fig. 4).

The lateral buildings of the palace are extremely elongated towards the axis, the facades emphasized by the Doric porticos have the tall triangular pediments and pierced with the arch openings.

The pediment tympanum of the eastern and western wings was filled with a high relief heraldic composition and weapon attributes included ancient torsos wearing the cuirass and the helmet with count crown flanked the weapon and prolonged shields (Fig. 5). The latter contained the monogram of the letters “SP” meaning Stanislav Pototskyi. From the side of accessed road the shield of the tympanum have the family arms: to the left – “Pilawa” of Pototskyi family, to the right the fan of seven ostrich feathers – the arms of the Mnishkek family (Lobko, 2008).



**Fig. 4.** Estate reconstruction  
(Borisova, 1974 )



**Fig. 5.** Main axis palace-cathedral”.  
(Rytus, 2016)

The problem of sewerage and heating systems in the palace was solved in up-to-date way. The water closets had to be situated in a middle part of the main building as well as in the three places of the wings. The vertical canals joint with the horizontal ones led up to the ground floor of each building under the floor. Further canals connected them with the reservoirs hidden in the ground at the bottom of the garden. The heating was provided due to the canals placed in the inner walls of both floors. Apart from the marble fireplaces, which gave only inconsiderable increase in temperature, some premises of the palace contained the stoves. Several such stoves had been preserved yet to the postwar period (Rolle, 1864).

From the very steps of a park facade, decorated with a classical four-column portico, there set in the glade with the easy slope towards the pond, where a beautiful park had been laid up. The park “Khoroshe” was

one of the masterpieces of gardens and parks design and one of the first patterns of a free landscape composition in Ukraine. According to the most of information sources the name “Khoroshe” or “Khoroshyi” was often met, but one can suppose that such name came as the transformation of a quondam, forgotten first name “La Roche” or “La Rochelle”, given by the builder of the park Pierre Lenro (Aftanazy, 1996).

A view of the park one can contemplate in the on-location photo album of the second half of 19<sup>th</sup> century kept in the department of reproduction of Ukrainian National library by V. Vernadskyi. Landscape English park had the image edge of a natural park with the alleys, the groups of trees and scrubs beautifully arranged in different parts of the park with the majestic trees around, among which the water of an artificial pond gleamed from time to time. As the trees reached, almost, gigantic proportions and later on, wholly eclipsed the palace façade, they had to be cut (Fig. 6). In the middle of the Park, there were canals which divided it into several parts. The graceful wooden bridges joint the islands and the bank. One could get to the island by barge or ferry (Chubina, 2010). There were the several man-made ponds in the park. The artificial decorative structures, such as the alcoves, the copies of marble ancient statues – the works by masters of those times, adorned the park.

Such personalities as the best Polish poet Stanislav Trembetskyi, Italian painter Lampi, famous Polish writer Joseph Krashevskyi and Hungarian composer F. List created their works in Tulchyn. Among the guests of the Tulchyn palace were the Polish King August Poniatovskyi, Turkish sultan, prince Potyomkin, military leader Suvorov, Russian emperor Alexander II, national Polish heroes Tadeush Kostyushko and Joseph Poniatovskyi (Aftanazy, 1996).

In 1788, Shchesny Pototskyi left to Italy and Switzerland for a long time (Krzyżanovski, 1862). Being abroad, he attracted his attention to a beauty Greek woman Sophia de Witt. Over the complex social and political situation and his strained relations with Polish King August Poniatovskyi, Shchesny Pototskyi in his views became in favour of Catherine II and returned to his estate in Tulchyn in 1795, when Podillia lands were the part of Russian Empire. Pototskyi got a divorce from Josephine and got married Sophia Pototska (Kolesnyk, 2007).

A distant cousin of the owner of Tulchyn, Leon Pototskyi (1876), as a child participated in one of the annual family meetings and left his recollections: “Life in Tulchyn proceeded with a royal swing. The house was always crowded... The most intensive period of fashionable life in Tulchyn was always May, as all the relatives and numerous invited guests gathered there for several weeks, since, apart from numerous kin, the landlords of all the surrounding, even from Austria and Prussia came to the estate of Pototskyi...” However, the owner of the estate did not happen to live there for a long time.

The death of Stanislav Pototskyi in 1805 became a beginning of the end of the Pototskyi family. After a while, on 18 October 1807, there was accepted a settlement agreement between the heirs concerned the distribution of the count Stanislav Pototskyi inheritance. In accordance to the agreement, his son Yerzi got the Bratslav Key, but he could not manage the household and even did not want to do it, and therefore, only wasted money, as well as got rid of the lands (Malakov, 1980). In 1809, after the death of Yerzi, the Tulchyn estate was inherited by Mechyslav, the son of Sophia and Stanislav (Rolle, 1964). From 1853 to 1856 the palace was used as a military hospital (Potupchik, 2006).

In 1869, Mechyslav Pototskyi sold the Tulchyn estate Maria, the daughter of his brother Boleslav. At that time, she already assumed the surname of Stroganova. So far as, Maria and her husband, the count Stroganov, chose the Nemyriv to be their main residence, they decided to sell the estate in Tulchyn. For a long time, the palace did not serve a particular function (Lobko, 2008). Since 1892 and up to the revolution it housed the officers’ casino (Fig. 7).



Fig. 6. Park. Watercolor. Early 19<sup>th</sup> century



Fig. 7. Photo of the palace in 1912



In 1911, the palace together with a large garden were changed into the caserns and the officers' sitting of the 76<sup>th</sup> Kuban infantry regiment (Chubina, 2010).

During the period of 1916–1918, it was carrying out a current renovation of the buildings and since then, for the last decades, no building had not been considerably changed in structure, except the interior alteration, old bulkheads elimination and setting the new ones, etc., (Potupchik, 2006).

After 1918 and up to 1974, the palace was used for the placement of different military units and in 1928, the fire destroyed the top floor. In 1975–1978, the architect L. Borisova developed the project on the palace buildings restoration with the purpose of housing there the city cultural and educational college, which still functions. In 2004, the project on the left wing conservation was developed, in 2005 – the emergency project for a central portico of the eastern wing (Potupchik, 2006). In 2016 – the emergency project for renovation of a central portico of the eastern wing from the street side of the palace were developed, as well The left gallery was destroyed in 2008 and to date no reconstructions concerned it have been implemented.

Stanislav Shchesny left us a unique historic and architecture heritage: the Dendrological park “Sophiyivka”, the Tulchyn estate, called “Podillia Versailles”, the book collection of a unique value, a great number of religious buildings, etc.

The special features of Tulchyn palace and Park architecture reflected to varying degrees the life, tastes and cultural level of the owners. It was an incomparable art world – the communication environment for artists, writers, philosophers, musicians etc. The singularity of the estate architecture as well as the park and garden art of the Pototskyi family in Tulchyn lied in the development of these masteries in the context of all-European culture and architecture, mirrored the ideological and artistic accordance with the classicistic canons.

The question of a present-day conditions and the restoration of the monument is being highlighted by the journalists of Vinnitsia periodicals in order to attract the Ukrainian society attention to the problems of preservation of the state cultural heritage.

Architectural and cultural system of the early classicism keeping its vitality and gaining momentum, established the steadfast principles of composition solutions just concerned the palace edifices in all the territory of Ukraine and in Eastern Podillia in particular.

The palace ensemble of Pototskyi family in Tulchyn is a monument of nation's foremost architectural landmarks and a brilliant representative of the classicism period among the seigniorial estates constructed in Vinnitsia region. It finds its particular niche, being unique and, at the same time, a benchmark pattern of the early classicism style.

#### **4. Conclusion**

The article reveals and highlights the question of the palace formation and development as well as its stylistic features and the change of its functional application from the late 18<sup>th</sup> to early 21<sup>st</sup> century. Theoretical processing the results of carried on generalized research gives the opportunity to show totally the typical architectural and planning as well as compositional and spatial peculiarities of the development of the Pototskyi palace in Tulchyn inherent the style of the early classicism and its established principles.

The palace and park ensemble was being created like the synthesis of architecture, art and nature and was a real museum, since it housed an invaluable collection of cultural works. Stanislav Shchesny Pototskyi became the creator of social and politic, economic and cultural processes and the founder of traditions and his era trends in Podillia region as well.

It was determined that the style trends used in the architecture of the palace developed according to the succession of all European established tendency of the early classicism accompanied by the specific regional peculiarities.

Prospective further restoration of the palace could attract the tourists coming not only from central Ukraine, but also, from its other parts and promote future revival of entire architectural ensemble “Podillia Versailles”, since, the preserved palace of Pototskyi in Tulchyn serves as a creative laboratory for the study and refinement of the stylistic techniques of the era in the practice of modern construction. Therefore, the study and analysis of the past as well as the revival of the lost would become the guarantee of preserving the uniqueness and singularity of Podillia towns and villages, harmonious combination of ancient and modern in them.

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### АРХІТЕКТУРНИЙ АНСАМБЛЬ ПОТОЦЬКОГО В ТУЛЬЧИНІ, ЯК ЕТАЛОН ЕПОХИ КЛАСИЦИЗМУ НА СХІДНОМУ

**Анотація.** У статті проведено історико-архітектурний аналіз палацово-паркового ансамблю Потоцьких в Тульчині на Вінниччині. Проаналізовано джерельну базу, попередні наукові праці та визначено, що питання дослідження палацово-паркового ансамблю в Тульчині не було розглянуто комплексно для Східного Поділля та в контексті європейського впливу. Доцільно провести подальше вивчення даної пам'ятки архітектури, її декоративних деталей та архітектурних форм, притаманних стилю класицизм.

Метою статті є дослідження та комплексний аналіз пам'ятки архітектури національного значення – палацово-паркового ансамблю родини Потоцьких у місті Тульчин Вінницької області. У статті розглянуто основні періоди еволюції палацу: забудови, розквіту, занепаду та відновлення, з кінця XVIII століття до сьогодення.

Прослідковано вплив періоду європейського раннього класицизму на формування головних аспектів архітектурного середовища палацового ансамблю. Визначено, що палац Потоцьких у Тульчині є зразком ранньої класицистичної архітектури на Східному Поділлі та відображає суспільно-культурний розвиток даного регіону. Досліджено історичні аспекти становлення палацу та стан збереженості споруди від заснування до сучасної часткової реставрації. Проаналізовано композиційно-просторову схему маєтку та архітектурно-планувальні особливості палацу в контексті розвитку інших представників садибної архітектури раннього класицизму Вінниччини.

Розкрито питання забудови палацу з ідеєю зв'язку будівель “палац-храм”, де головні складові знаходились на одній композиційній осі. Прослідковано, що від свого створення та до сьогодення палац Потоцьких майже зберіг свою цілісність та архітектурно-декоративне оздоблення, пройшовши довгий шлях часткових перепланувань та реставрацій.

На основі проведеного дослідження зроблено висновок, що серед чималої кількості садиб на Східному Поділлі, архітектурний ансамбль родини Потоцьких у Тульчині започаткував класицизм у палацовій архітектурі у цьому регіоні та є неповторним і одночасно еталонним зразком раннього класицизму Вінниччини та України загалом.

**Ключові слова:** палац, архітектурна пам'ятка, ранній класицизм, Потоцький, ансамбль, маєток, ордер, стиль, флігель.