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GENESIS OF UKRAINIAN WOODEN CHURCH: WORLD CONTEXT AND ORIGINALITY

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Abstract: article gives theoretical summary and new conclusion of Ukrainian wooden church genesis (origins and principles of architectural formation) scientific problem. The investigation results are achieved by the analytic of Ukrainian wooden church's main architecture-genetic characteristics such as its space-composition and shape-construction. This analytic was fulfilled from the global position of worldwide sacral architecture developing review. The scientific results point the authentic, originality and world-cultural significance of Ukrainian wooden church's architectural phenomenon showing the rare case of European Monotheistic temple inclining to the Eastern (Central and South Asian) compositional archetypes of Polytheistic architecture.

Key words: Ukrainian wooden church; genesis, architecture-genetic characteristics, space-composition, shape-construction, world sacral architecture, compositional archetype.

1. Introduction

Genesis of Ukrainian wooden sacral architecture is still a question of discussing. It is evident, that there are no shape-constructive analogies of Ukrainian wooden church in the neighbor countries and all over the world. Exceptions are only churches built by Ukrainians at their historical dwelling regions that due to political reasons finally became the part of neighbor countries[5]. This article is exactly devoted to the Ukrainian wooden church architectural genesis investigation and is based on our doctoral thesis of the same theme [1].

2. Analysis of recent researches and publications

The genesis of Ukrainian wooden church is a problem actively discussed from the beginning of 20th c. At that time there were arose such basic works of this theme like the investigations of M. Dragan, G. Pavlutskiy, J. Strzygovski and others that created a lot of different and mostly contradictory ideas of Ukrainian wooden church genesis deriving it from the source of rural house, Oriental-Aryan constructions, pre-Christian sacral and granaries architecture, European masonry buildings or so and finally could not answer sufficiently to the question. All of these works are topics of great interest having at the same time a lot of weak points but giving a rich base for the investigation of contemporary level.

By the middle of XX century due to Soviet Union unpleasant attitude to the Ukrainian identity researches the question of Ukrainian wooden church genesis almost not arose in the new scientific works but there were appeared a lot of talented names researching some special points or separated questions of this theme such as D. Buxton, V. Chepelyk, T. Gevryk, P. Makushenko, I. Mohytych, T. Lisenko, G. Lohvin, S. Taranuschenko, S. Vergovsliy, P. Yurchenko and others. By the end of 20th – beginning of 21th c. the different aspects of Ukrainian wooden church architecture were elaborated at the works of M. Bevz, V. Vecherskiy, V. Zavada, Y. Ivashko, L. Prybeha, P. Rychkov, V. Slobodyan, M. Syrohman, Y. Taras, O. Harlan and others. Mostly the point of attention of all these researches was focused at typology and restoration problems of Ukrainian wooden churches the same as at some details of regional architectural form's variations. Although it is also can be

[5] For example, we can observe such group of Ukrainian wooden churches of XVII–XVIII centuries in Southern Poland.

pointed there some development of ideas connected with the problem of Ukrainian wooden church source. From this point of view the most interesting are researches of V. Zavada, T. Lisenko, S. Taranuschenko and P. Yurchenko concerning shape-constructive aspect of Ukrainian wooden church genesis.

Generally we can see that for a very long time the architecture of Ukrainian wooden church was not investigated like the complex original phenomenon, mostly examined partly and in a random mosaic way. The same can be concluded for the aspect of Ukrainian wooden church genesis that still remains obscure and requires a new contemporary research. This research is really need to be actualized not only from the position of Ukrainian wooden church phenomenon's national identity and originality analyzing but also from the point of its involvement to the global mondial sacral architecture formation proses.

3. Basic Theory Part

The work gives a theoretical summary and new conclusion of Ukrainian wooden church genesis (origins, evolutional stages and principles of architectural formation) scientific problem. For the solution of the problem there was applied modern international theoretical experience mainly based on Japanese colleagues methods of wooden architecture genesis investigation [2, 3] as well as some original, elaborated spatially for this purpose approaches. The research results are achieved by analyzing of Ukrainian wooden church's formation preconditions and main genetic characteristics of its architecture that were examined from the global point of view of worldwide sacral architecture developing proses. Genetic characteristic of architecture is a new proposed by this investigation term. As the main genetic characteristics are understood the basic space-composition and shape-constructive form of the building, that allows analyzing its origin, evolution, way of formation and so. In the case of Ukrainian wooden church these features are very stable and conservative (at least from 15th c.) and mostly common for all buildings with no connection to their regional shape diversity (Fig. 1). The shape-constructive form of Ukrainian wooden church is mainly based on timber (blockhouse) system with really wide shape-formation potential created with jointing several timber cages in so called Ukrainian three-partial[6] or cross layout structures. Archaic, country border-line regional or late time churches' layouts can be of slight shape diversity, for example as at old Galician churches with two-partial layout. The same as Transcarpathian cross-board churches that having layout different from traditional Ukrainian tree-partial case where the same like entrance dimension nave-part is jointed with smaller altar cage. Another example is nine-caged Novomoskovsk late church. Local and late cases of such phenomenon are evidently the results of neighbor countries building traditions influences (Transcarpathian case) or personal designer's creativity (Novomoskovsk case). But the archaic cases (Galician and so) could be considered like precious witnesses of Ukrainian wooden church's layout formation way.

In our mind it is possible to highlight the two principal churches' composition types that are not connected directly with its layout shape. One of them has single timber tower rising over the central cage accompanied with lower roof-like coverings of the aisles cages (two cases possible – on the base of three-partial or cross layout). The other type consists of separated timber towers rising over all cages (three-partial and cross layouts accordingly produce three-tower and five-tower structures) jointing in the interior only in the ground level of the church. We marked these two structure variations accordingly as ***centric-subordinated*** and ***substantive-combined*** compositional types of Ukrainian wooden church and suppose their different genesis and way of formation (see below). It is also important that in the both cases the Ukrainian wooden church poses clearly centric and tectonic composition. These features also can be considered like typical peculiarities of Ukrainian wooden church architecture (see Fig. 1).

In the same time the specific of Ukrainian local wooden churches diversity is mostly lying inside general compositional traditions and is only superficially modified by local circumstances. The exceptions are Boyko, Lemko and some other churches where the influences of neighbor countries architecture are stronger exactly in the modifying the traditional for Ukrainian church centric composition to the rising of taller framework tower over entrance cage that is close to medieval architectural pattern of Western European (Poland and so) churches. This modified cross-border variation could be provisionally determined like a supplementary ***western-asymmetrical*** compositional type of Ukrainian wooden church (Fig. 1). At the same time Transcarpathian churches are mainly belonging to original Romanian Maramuresh province traditions.

[6] Ukrainian three-partial layout is a lateral joint of three timber cages with bigger one in the center. The timber cage itself also can be not only square or rectangular in its layout but also octagonal, hexagonal or even trapeze (for the aisles cages) shape.

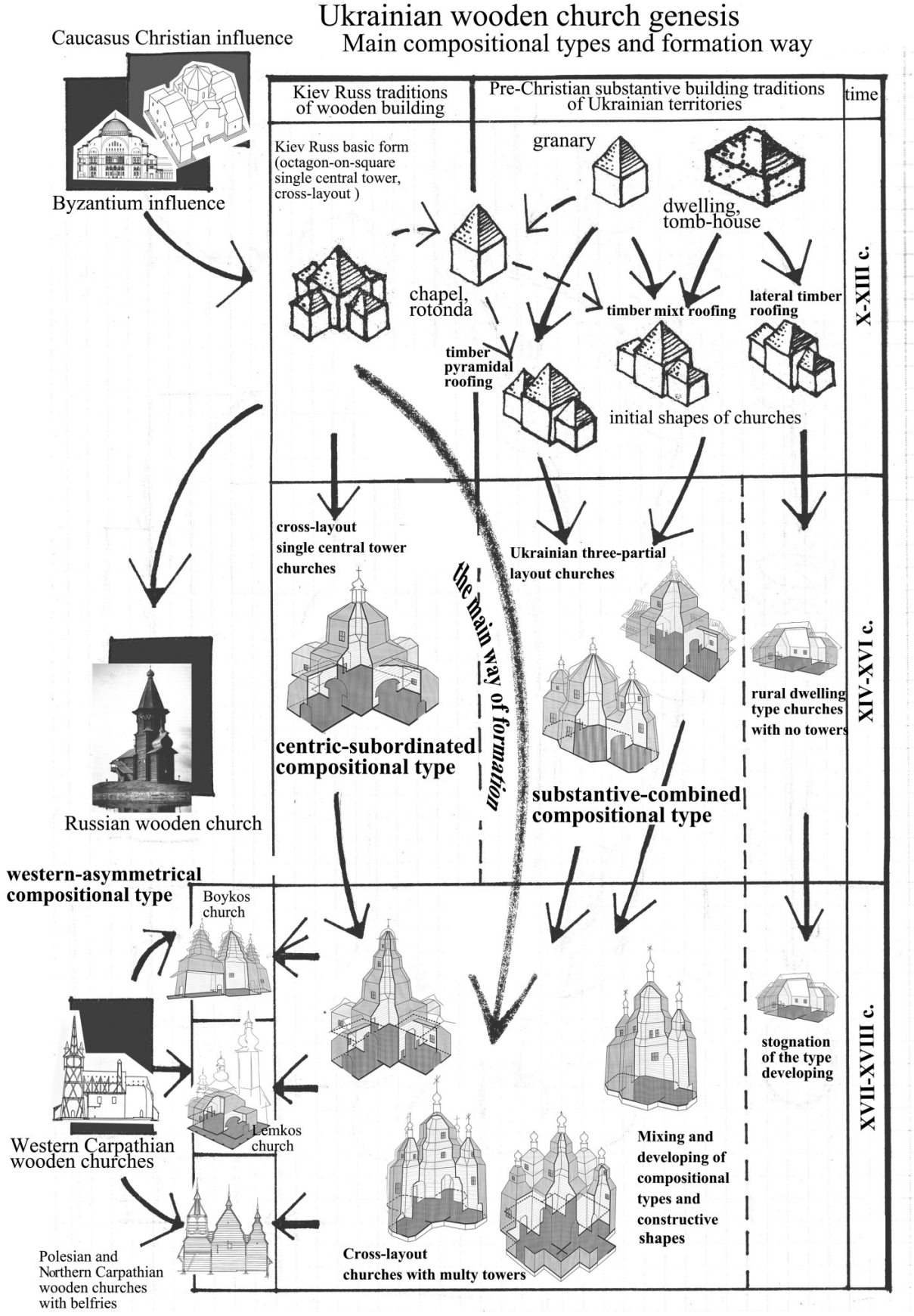

Fig. 1. Genesis of Ukrainian wooden church: main compositional types and the way of formation

The curious case also is Bukovyna churches that probably filled deep influence of peculiar Romanian Bukovina province church architecture.

As it was mentioned above, the base of Ukrainian wooden church construction is a timber cage that is generally common for wooden buildings of this geographic region. But the shape construction of Ukrainian wooden church's timber roofing is an original tower pattern that can be hardly seen at the architecture of Poland, Rumania, Russia or other neighbor countries. The timber tower's structure of Ukrainian wooden church itself is not homogeneous. There could be seen several stable space-constructive shapes of it that are spread all over Ukrainian lands. It is a point that all of them are not need interior horizontal support (beams or so) and can show inner space opened and lightened with windows from the top to the bottom of the building. It became possible because of high timber outwork space-construction systems. Some of them are unique, but some could be observed not only in Ukrainian land but also at the wooden church's architecture of neighbor countries. We could highlight five main types of Ukrainian wooden church tower's space-construction shapes (Fig. 2).

The first shape-constructional type of Ukrainian wooden church's tower is an archaic low lateral timber semi-circle or trapeze raised shape of roofing (Fig. 2). Now it can be observed as aisles coverings of *centric-subordinate* type of church's composition with central tower. It also can be used substantively in rare archaic so called "rural house" churches of Western Ukraine[7].

The second type is archaic simple centric pyramidal timber roofing (Fig. 2).

It has to be noticed that mentioned above two constructive shapes are really simple. But further Ukrainian wooden church tower's constructive shapes are much more elaborated and complicated.

The third type is an unique Ukrainian tower constructive shape called *zalom* (that literary means "a fold") where the timber cage is narrowed with pyramidal inclining covering that is catted at the half and then continued up without inclination (Fig. 2). *Zalom* top structures can be multiplied in vertical dimension several times shaping high and slim, faulty similar with the pagodas towers.

The fourth one is so called *octagon-on-square*. This is a space-constructive shape of a church tower created with the timber octagonal-layout cage that is posted on the timber square-layout cage base forming massive tower usually covered with pyramidal timber top (Fig. 2). This space-constructive shape can be used at Ukrainian church substantively or create the base for *zalom* type. *Octagon-on-square* tower construction also is common for Russian wooden church architecture.

The fifth type is a unique Ukrainian constructive joint of *zalom* and *octagon-on-square* shape that seems to be comparatively recently formed structure (Fig. 2).

Mentioned above five types of timber towers' shape-constructions can be combined freely in Ukrainian wooden churches' composition and are spreading all over Ukrainian territory[8]. But it is evident that their genesis is not homogeny. The first (lateral timber raised roofing) and second (timber pyramid) types are probably sourcing from pre-Christian times presenting the most archaic and primitive constructive shapes that could be considered like the initial archetypical inventions of timber building roofing able to appear substantively anywhere[9] sourcing just from the primitive constructive logic of human. So their presence on certain territory evidently cannot witness about any way of building tradition inheriting. The third (*zalom*), the fourth (*octagon-on-square*) and the fifth (*zalom* and *octagon-on-square* jointing) tower shape construction types are much more complicated and to our conclusion their presence in two different lands or cultures can witness the possibility of mutual influences or building traditions inheriting between them. As at Ukraine we have not wooden churches surviving examples oldest than XV century, it is impossible to determine the genesis priority and the ways of inheriting basing only on temporal analyze of the vestiges. So for resolve the problem of these timber constructive shapes origins we used a quite complicated deduction comparing Ukrainian, Russian, Western Slavic, Romanian and Caucasus shape-constructions of timber coverings. Finally it led us close to understanding the roots and ways of those tower constructive shapes' formation way.

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[7] This old type of lateral timber roofing shape can be easily replaced with rafter roof construction so its presence can be observed only in comparatively old examples of Ukrainian churches.

[8] Nevertheless it is possible to distinguish certain territories with one or another tower constructive shape preferences.

[9] These two initial timber roofing constructive shapes also can be widely observed at Russian, Western Slavic, Romanian, Caucasus, Central Asia and so wooden architecture.

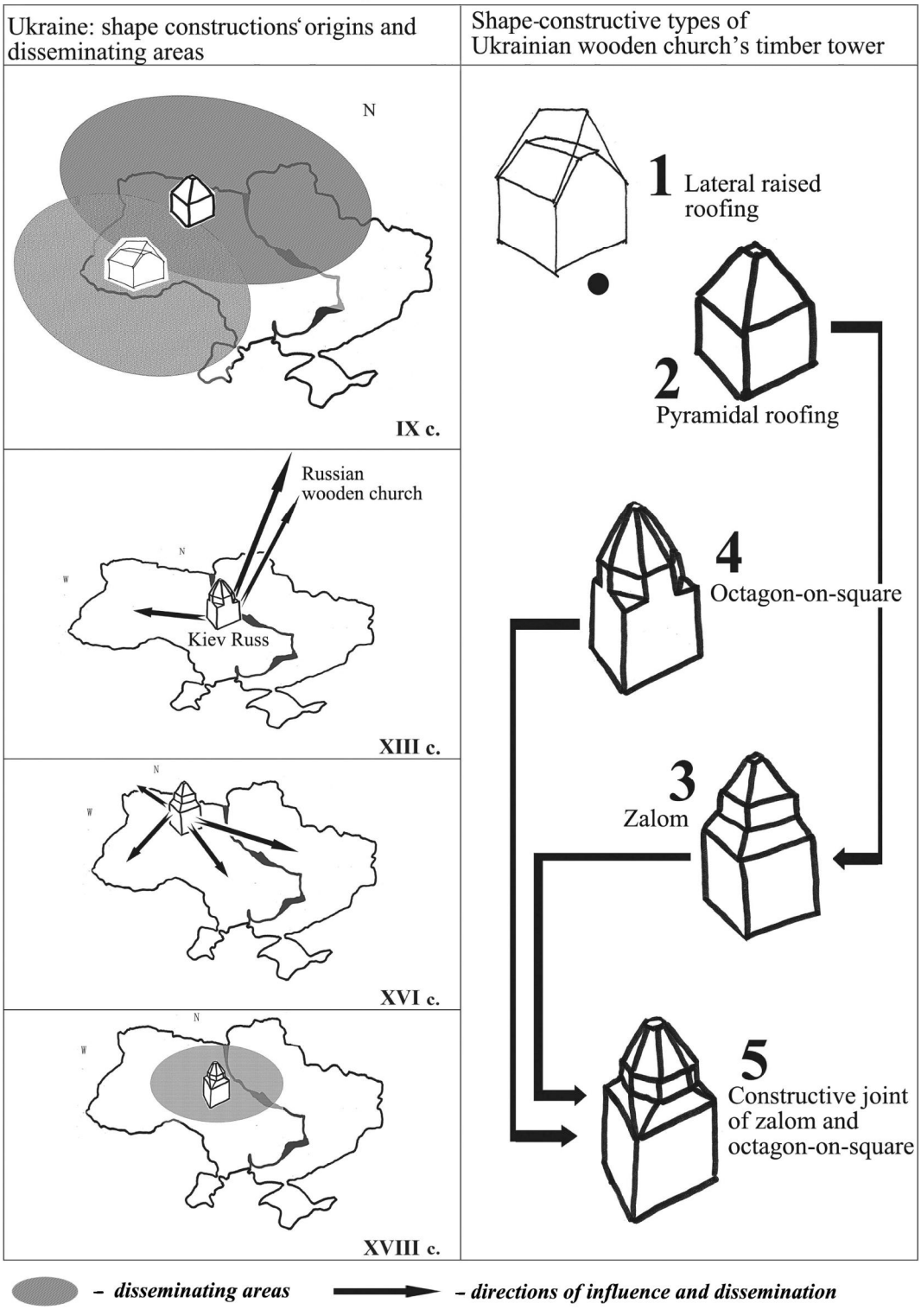

Fig. 2. Shape-constructive types of Ukrainian wooden church timber roofing.

Firstly having in the mind the conjoint history of Ukraine and Russian lands in the time of Kiev Russ we supposed that the constructive shapes common for the both traditions could be formed in Kiev Russ times and those seen only in one certain tradition could be recognized like a result of later independent development having place after Tatar invasion times (XII century) when Ukrainian and Russian cultures had started their separate existence. For example, the forth type of tower construction shape (*octagon-on-square*) can be widely

observed not only at Ukrainian but also at Russian wooden churches (Fig. 3). So we can suppose its relation to building traditions of Kiev Russ times[10]. From the other hand, we are not observing the same constructive shape in Western Slavic wooden architecture nor at the rural architecture of Ukraine and Russia[11] that can lead us to suppose of non-local origin of this element.

At the same time we can meet similar shapes of roofing construction in some Caucasus mountain rural houses[12]. The main room of such partly deepened in the ground dwellings has a fireplace in the center surrounded by square-plan beam-pillar framework serving as the base of an opened to the interior timber pyramidal tower that usually is square or octagonal in layout and has an opening for the fume on its top (Fig. 3). Georgian scholars argue this shape relativity to the Arian Zoroaster temples traditions finally transmitted also to the Caucasus stone Orthodox churches' shape having central octagonal opened into the interior tower, supported by fore pillars of square layout [4]. Further we consider possible to suggest the relativity of Caucasian roofing constructive shape with *octagon-on-square* timber tower space-constructive shape of Ukrainian wooden church, especially meaning the tight relationship of Kiev Russ with Caucasus Christians at that time. So we can finally suppose the *octagon-on-square* tower constructive shape genesis from the masonry architecture of Christian Caucasus church initially having connection with wooden rural roofing and in some meaning returned in Ukrainian land to their original material. So we can assume its non-local roots and X–XII centuries approximative time of formation (Fig. 1).

At the same time, the third type (*zalom*) can't be seen out of the territory of Ukraine[13] and thus may be considered like a unique original Ukrainian type (Fig. 4).

It could be supposed that it raised after Tatars invasion as a phenomenon of pre-Christian local building traditions partial reverse when vanished at Kiev Russ times Paganism building methods spontaneously rebirthed in close to rural traditions provincial church architecture while the center of Kiev Russ State building was moved from the territory of Ukraine to the new capital of Vladimir city (now the territory of Russia). Constructively it could be supposed like the later developing of timber pyramidal roofing (the second type of constructive shape probably sourcing from pre-Christian Slavic architecture) idea by cutting the top and continuing the timber tower erecting on this base. So temporally the appearance of *zalom* constructive shape could be considered between 13th (Tatar invasion time) and 15th centuries when we already could observe iconographic and real *zalom* type towers existence in Ukrainian wooden churches (Fig. 2, 4).

The fifth type (*zalom* and *octagon-on-square* jointing) can be considered like the youngest type of Ukrainian wooden church tower constructive shape (judging from existing examples approximate time of its formation was 17–18th c.) that raised of the third and fourth constructive shape types principles mixing.

The origin and the way of Ukrainian wooden church's formation is a very curious point. Main traditional theories suppose the early roots of Ukrainian multi-tower wooden church in rural dwellings [5] or in granaries [6, 7, 8]. But no one of these two points of view can be now considered finally proved[14].

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[10] The priority of this type spreading on the territories of former Kiev Russ principalities existing longer than Kiev capital (for example on former lands of Galicia principality) also support the credibility of this conclusion.

[11] The matter is that rural building constructions are very conservative and thus preserving (especially in supporting and secondary structures) the most archaic building tendencies of the land. In the case of wooden architecture when the excavation rarely can give some information about covering or roofing, the analysis of rural building's construction is a good way to understand the initial constructive shapes of local architecture.

[12] In Georgia they are named *darbaza*. The similar is *glhatun* for Armenian and *karadam* for Azerbaijan. There are also witnesses of this type dwelling spreading at Central Asia regions.

[13] The exclusion is some neighbor lands of historical habitation of Ukrainians.

[14] In the beginning of XX c. there were also some opinions of Ukrainian wooden church arising from copying the Byzantine type mural churches, as well as thoughts of their relativeness to mural Western Europe, Indian, wooden Scandinavian or

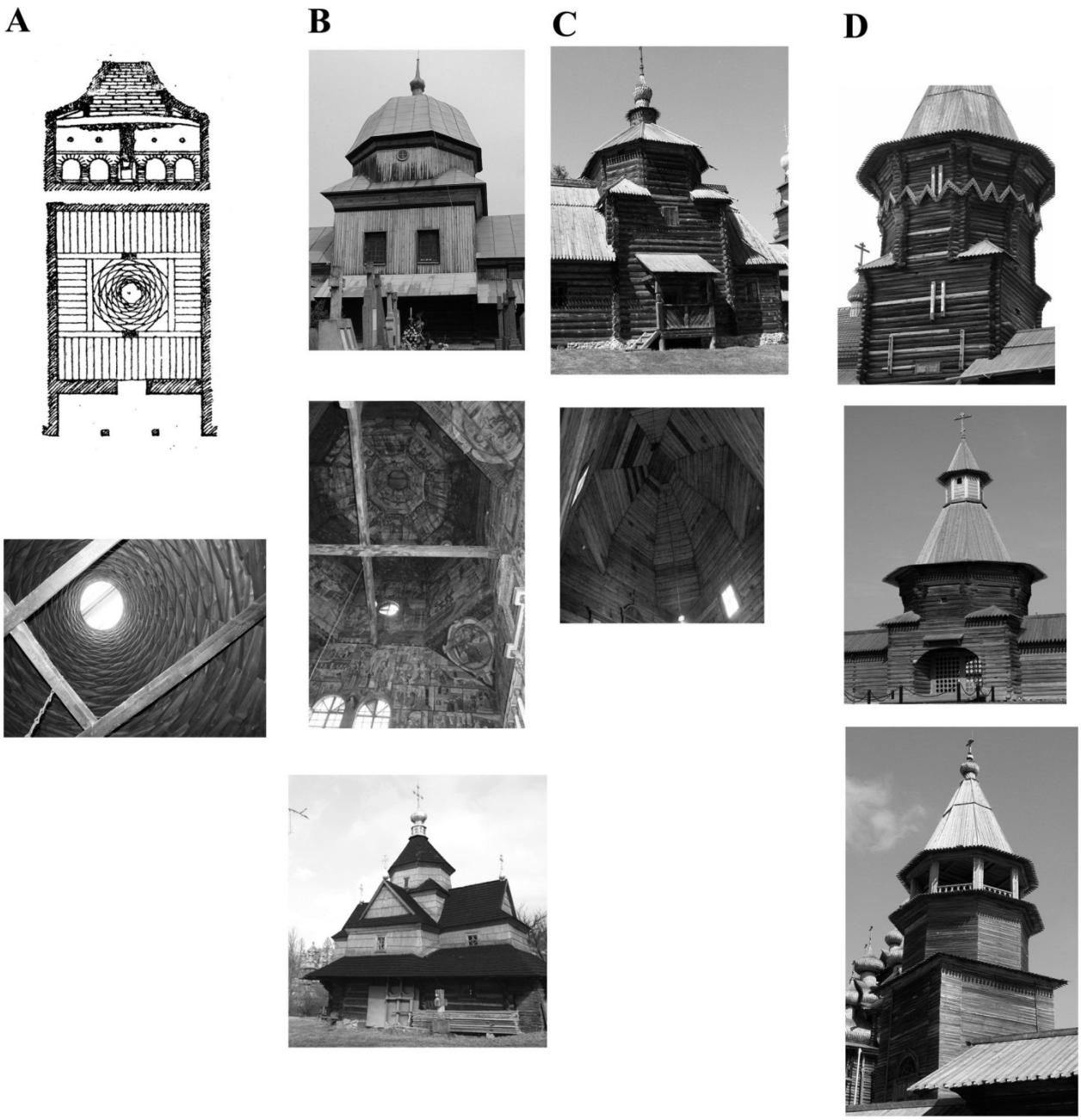

Fig. 3. Octagon-on-square timber tower shape construction. Origins and dissemination.
A. Old Caucasus examples of rural house timber roofing (Georgian darbaza type houses, the drawing is according L. Sumbadze [4]).
B. Examples of old Kiev Russ constructive shape transmission to Ukrainian wooden churches (Jovkwa town's Birth of the Holly Virgin, Drogobych town's St. Yura and Vorohta village's Birth of the Holly Virgin wooden churches, XVIII, XV–XVI, XVII centuried accordingly)
C. Examples of old Kiev Russ constructive shape transmission to Russian wooden church architecture of former principalities lands (Potakino village's Ascension wooden church at Suzdal's Wooden Architecture Open Air Museum, XVIII century)
D. Northern Russian wooden churches' examples (Kondopoga town's Assumption wooden church, Nikolo-Karelsliy monastery entrance fortress wooden church, Kiji Pogost's Transfiguration wooden church's belfry 17–18th cc.)

even Far East sacral architecture. Nevertheless that some of these opinions evidently had a lot of interesting points, till the end of 20th c. they were mostly abandoned by the scholars.

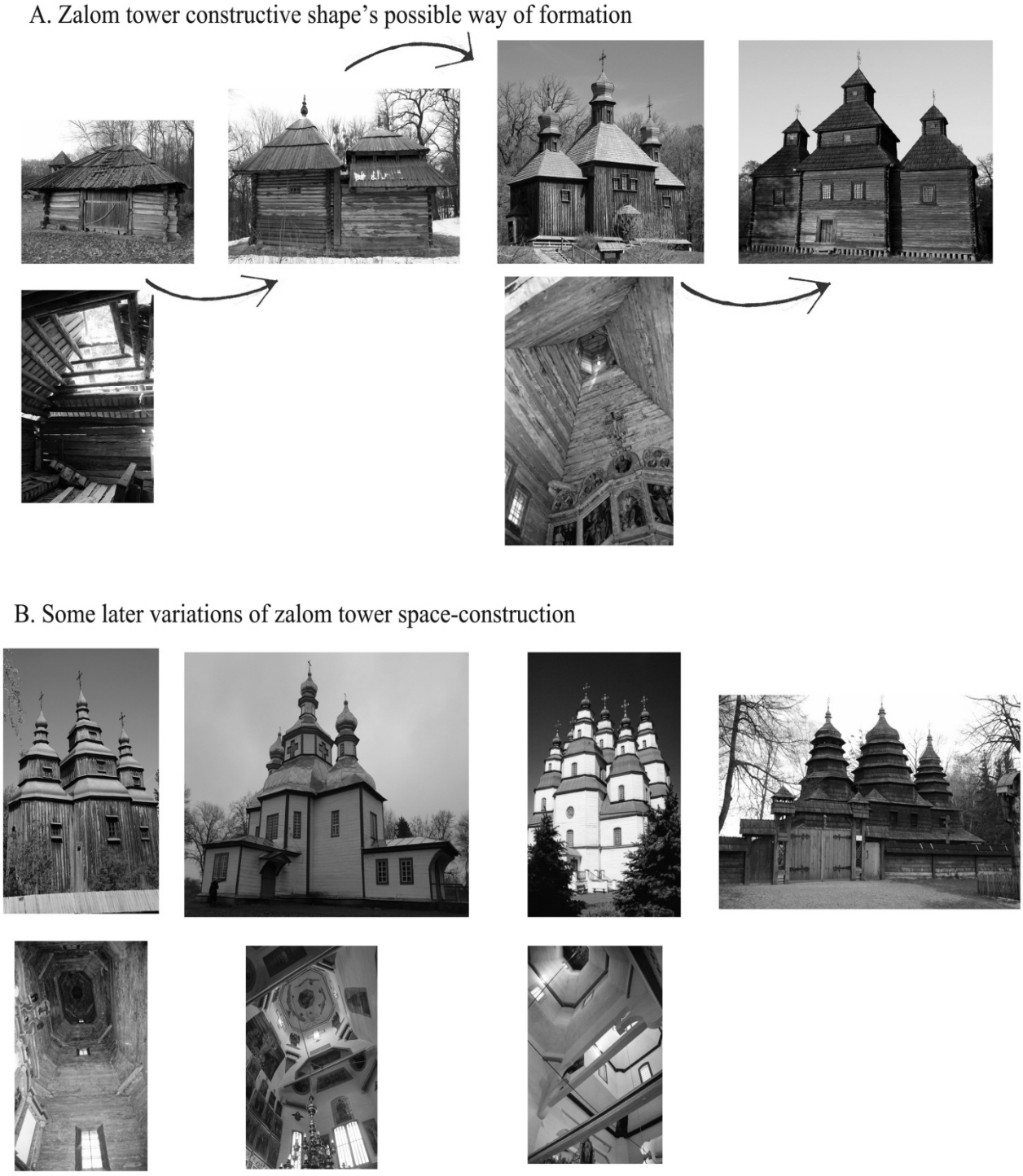

Fig. 4. Zalom timber tower shape construction. Origins and dissemination
A. Zalom tower's constructive shape possible way of formation.
(Left to the right: Polesia land's old pyramidal roofing granary, Klesiv village's chapel of XVII c., Dorohinka village's church of early XVII c., Kisorychi village's church of XVII c., all from the exposition of now at Pyrogovo Rural Architecture Open Air Museum,)
B. Some later variations of zalom tower shape construction.
(Left to the right: Zarubintsy village's church of 18th c., Sinyavka village's church of early XVIII c.; Novomoskovsk town's church of late XVIII c., Kryvka village's Boyko local type church of XVIII c.)

The rural house theory now seemed to be behind the time because of the shortage of scientific proving as well as the absence of churches' examples showing the transmission proses from literal roofing construction of rural house to elaborated centric timberwork towers of Ukrainian wooden church. The theory of granary origin seems much more interesting sowing relationship of Ukrainian wooden church to the centric cowered with pyramidal timber roofing granaries of Northern Ukraine. In the second part of XX century there were found in Polesia region the witnesses of such transmission proses: surviving churches evidently formed with assembling several independent wooden cages of pyramidal roofing (which is exactly the shape of local granary) to the united tree-partial plan churches [8]. But the logic of such transformation still remained not quite clear. We could restore the logic of granaries sacralization using the experience of Japanese architectural history where we can observe certain similarity of wooden architecture formation processes to the Ukrainian case.

Basically wooden architecture in Japan and Ukraine has different structure (framework and timber construction accordingly) but special atmosphere of poetical "beauty of sadness" and "close to nature spirit" of Ukrainian wooden churches is remarkably relative to Japanese aesthetic tradition. Although we have no information about any direct mutual influence between wooden architecture of these two countries, it is natural to suppose that those similar points could be caused by general likeness of culture and initial mentality[15]. Here we can argue to the grate similarity between Japanese Shinto and Ukrainian (Ancient Russ) so called Paganism animistic religion. Both ancient Slavic and Japanese peoples were pantheists who lived depending of the Spirits of nature sheltering in significant landscape's elements such as rivers, mountains, waterfalls, big rocks or old trees. Ancient rites and praying ways of old-time Japanese and Ukrainians were also nearly identical [9, 10]. It is widely known that the shape of Japanese so called ***takayuka*** type storehouse was inherited for primitive Shinto sanctuaries. It seems natural as in that time the unnamed Spirits of fields (patrons of rice harvest) were considered among the principal deities. No wonder that rice storehouses obtained sacral meaning and were worshiped like the places of field Spirits temporal dwellings. Then ***takayuka*** granary structure was adopted for Shinto sanctuaries design [11]. The logic of Ukrainian church genesis from the granary prototype can be explained by the same religious and cultural reasons as in Japan. Just let us turn to the pre-Christian times of Ukrainian history, when crop-deity dwelling also could be imagined in granary [12, 13] that resulted to appearing of small and simple granary-structured pre-Christian sanctuaries and further their constructive shape could be easily adopted as basic form for initial Ukrainian wooden churches.

From the other hand we can't deny completely also the possibility of rural house genesis, but restricting them only for the archaic cases of so called "rural-house" type churches with lateral timber coverings (the first type of roofing constructive shape) preserving in some Galicia lands (Fig. 1). In this situation the logic of rural house sacralization can have several explanations, such as the most simple of the first Christian worships fulfilling in dwellings to the deeper reasons of pre-Christian genesis, for example connected to dwelling's fire-place sacralization as well as to the cult of died people when according to the Slavic traditions the tombs were shaped as small primitive timber houses [14, 15]. And then of course it also can't be neglected the connection of Ukrainian wooden church composition and constructive shape with some Kiev Russ State building traditions inherited from Byzantine and Caucasus Christian sacral architecture (Fig. 1). At least like it was shown above, one of the Ukrainian wooden church's timber tower constructive shape types, so called ***octagon-on-square*** (the fourth type) evidently had the relativity to them[16].

Further we generally analyzed the process of Ukrainian wooden church formation from the temporal-historical point of view and can argue its revolutionary character. In this term we mean not smooth (evolutional) way of developing but existing of some historical brusque turning points of its formation way character. At our mind, this peculiarity was induced by unique geographical and historical circumstances of Ukrainian territory. The starting point is untypical preconditions of Ukrainian wooden church formation at geographical zone of

[15] From the other hand, it is curious that house-shaped clay models (so called ***haniwa***) found in Japanese tomb mounds are similar to the earthen models of houses and temples found during excavations of Trypillian culture flourished in Ukraine in 5400-2700 BC. So we can't deny the possibility of some historical intersection of our nations in the time when wooden architecture was born. Most of it, there are some witness of such possibility minding the fact that in the deep past southern Ukrainian territories belonged to Silk Road lands and so.

[16] In some cases the cross layout of Ukrainian wooden church also can be considered as a result of such heritage, but this question is still not clear completely because of the possibility of independent cross layout formation by subjoining the additional aisles to typical Ukrainian three-partial layout.

timber and framework construction spreading areas border [16], as well as at the border of eastern and western cultures historical intersection. Then the proses of Ukrainian wooden church's architecture formation due to the historical reasons two times changed its main vector. The basic turning points were the compulsory Christian belief spreading at Kiev Russ (X–XI c.) led to the local Paganism and Byzantium Christian building tradition mixing. It is a fact that here ancient religion of Slavic Paganism had great influence to Christian culture including sacral wooden architecture design mostly because of the State politic of new Christian churches erecting on the place of old animistic sanctuaries. The excavations also proved the fact of animistic religion sanctuaries clandestine existing on the territory of Ukraine parallel with Christian worship at least till 14th century [10]. The next turning point of Ukrainian wooden church formation way was Tatar invasion (XIII c.) that led at the territory of Ukraine to the Kiev Russ' State architecture falloff accompanied with the reversion of habitual Paganism building traditions in small rural churches.

Comparing the space-compositional shape of Ukrainian wooden church with basic archetypical compositions of world sacral buildings we also could argue that the coincidence is not homogeneous. Thus, determined above the *centric-subordinated* type of Ukrainian wooden church composition is generally corresponding to the main Central Asia (Caucasus, Iran and so, probably having the roots at Zoroaster tradition[17]) centric composition archetype of temples where central upper space is turned with lower aisles (Fig. 5).

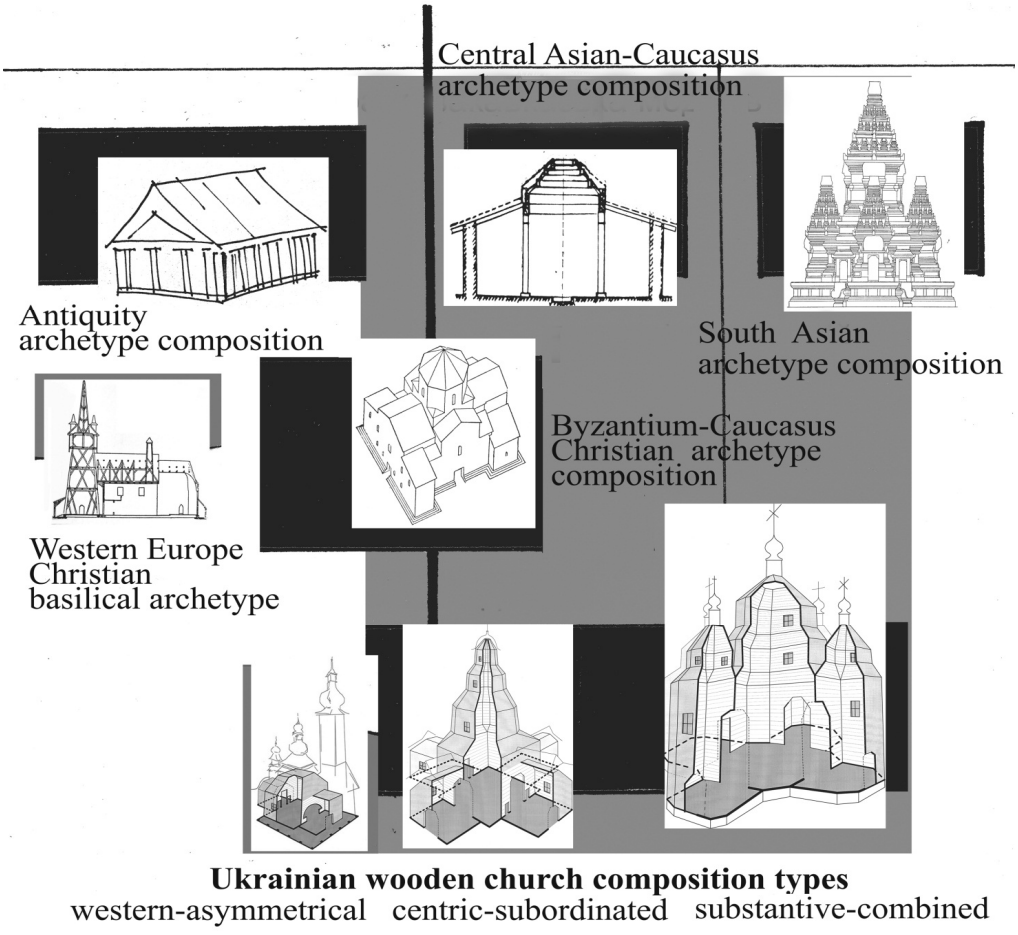

Fig. 5. Main compositional archetypes of world sacral architecture.
The place of Ukrainian wooden church.

It is interesting that this type of Ukrainian wooden church composition examples are mostly spread on the lands of former Russian principalities surviving longer then Kiev capital (for example at former Galicia

[17] It has to be noticed that the Byzantine temple tradition also is mostly inclining to this root.

principality territory[18]) and are tightly connected with ***octagon-on-square*** tower constructive shape mostly used in single central tower and evidently having origins in Kiev Russ and Caucasus sacral architecture traditions. This fact makes us to produce the preliminary idea of ***centric-subordinated*** Ukrainian wooden church type tight connection with Kiev Russ – Caucasus – Central Asia architecture traditions.

At the same time, the ***substantive-combined*** type of Ukrainian wooden church composition is equal to the Southern Asia (Hindu tradition) temple centric combinatory composition archetype combined with several jointed in ground level independent towers that initially could be devoted to the different deities. So we can see here the strong analogies of this type of Ukrainian wooden church composition to the Hindu polytheistic temple composition archetype. Remaining the mentioned above possible way of Ukrainian wooden church formation of several layout units (timber cages of pre-Christian small worship buildings or sacralized granaries) assembling, we can consider this analogy more than veritable. It is also curious that ***substantive-combined*** type of Ukrainian wooden church is predominantly using ***zalom*** constructive shape of multiplied towers that also can witness of it's close to pre-Christian genesis of the combinatory way of formation. Thus it is possible to assume the general inclination of Ukrainian wooden church composition to the Eastern Polytheistic archetypes.

The influence of Western Europe lateral (Antiquity pattern, basilica and so) temple archetype to the Ukrainian wooden church composition is comparatively weak and can be partly seen only at some local diversity shapes of Ukrainian wooden churches situated close to western border-line of Ukraine (Lemkos, Transcarpathian churches and so) and thus filling some traditions of close to Western Europe neighbor countries' (Poland, Romania and so) architecture (Fig. 1, 5).

4. Conclusions

As a result of this work there was elaborated a theory of Ukrainian wooden church genesis that briefly can be described with five basic principles such as: the principle of substantive syncretic genesis; the principle of conservative basic shapes; the principle of structure tectonic and centric; the principle of revolutionary developing character; the principle of combinatory formation way. The substantivity of Ukrainian wooden church genesis means the original formation way of its architecture. The architecture of Ukrainian wooden church has several principal unique traces. The most significant of them is its formation to monotheistic temple by pure polytheistic way of autonomy architecture units combinatory assembling (applicative only to the ***substantive-combined*** type of Ukrainian wooden church composition). The Ukrainian idea of multiplied ***zalom*** shape-construction timber tower's allowing creating high and stable, opened to the interior architectural spaces also is unique. The syncretic genesis of Ukrainian wooden church means an existing of several principally different (pre-Christian and Christian, eastern and western as well) prototypes of its shape-constructive form and space-composition. This is a unique to the Europe example of monotheistic temple ceaselessly keeping the spiritual national traditions from animistic times.

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ГЕНЕЗА УКРАЇНСЬКОЇ ДЕРЕВ'ЯНОЇ ЦЕРКВИ: СВІТОВИЙ КОНТЕКСТ І САМОБУТНІСТЬ

Анотація. *У статті наведено теоретичне узагальнення та нове рішення наукової проблеми генези української дерев'яної церкви (її витоків та принципів архітектурного формування). Наукові результати були досягнуті завдяки аналізу основних архітектурно-генетичних характеристик української дерев'яної церкви, таких як її композиція і просторова конструкція. Аналіз проведено у глобальному річищі огляду розвитку світової сакральної архітектури.*

Основні архітектурно-генетичні характеристики української дерев'яної церкви – її композиція і просторова конструкція є виключно консервативними (сформованими не пізніше XVI ст.) та загальновживаними на українських землях ознаками, що залишаються переважальною основою архітектури українських дерев'яних храмів незалежно від їх часу зведення та місця розташування. Зокрема, простежено генезу п'яти негомогенних за походженням базових типів конструктивно-просторової форми верхів українських дерев'яних церков (підвищений накат, намет, залом, восьмерик на четверику, конструктивне поєднання залому і восьмерика на четверику), що можуть комбінаторно поєднуватися в архітектурі однієї будівлі. Також виявлено два базових типи пов'язаної з інтер'єром просторової композиції українських дерев'яних церков. Ними є центрично-підпорядкований (з одним центральним верхом) та незалежно-комбінований (центрично-симетричний багатоверхий) типи, що кореспондуються з основними архетиповими композиційними моделями східного храмобудівництва: центральноазійською (зороастрійською) та південноазійською (індуїстською) відповідно. Це, у поєднанні з іншими ознаками, свідчить про генетичний зв'язок архітектури української дерев'яної церкви з традиціями культового зодчества східно-політеїстичного типу.

Процес формування української дерев'яної церкви відбувався різкими революційними стрибками, що було обумовлено унікальними географічними, культурними та історичними умовами регіону. Відправною точкою є нетипові передумови формування української дерев'яної культової архітектури в зоні територіального межування світових ареалів каркасного і зрубного дерев'яного будівництва, східних і західних культурних архетипів. Надалі процес формування двічі змінював напрямок. Ключовими зламами характеру розвитку були: примусове поширення християнства на Русі, що призвело до змішування архітектурних традицій місцевого анімізму та візантійського християнства, а також монголо-татарська навала, яка викликала послаблення християнського впливу та зумовила перевагу дохристиянських будівельних традицій. Саме це, вочевидь, ініціювало формування комбінаторної структури і багатоверхість українських дерев'яних церков.

На основі наведеного вище розроблено теорію генези української дерев'яної церкви, яка може бути описана п'ятьма базовими принципами: принципом самостійності і синкретичності генези, консервативності базових форм, тектоніки і центричності структури, комбінаторності шляху формотворення, революційності характеру розвитку. Самостійність генези української дерев'яної церкви розуміється як автентичність її архітектури, що має декілька принципово унікальних рис. Найбільш значущими з них є шлях формування у монотеїстичну будівлю суто політеїстичним шляхом комбінаторного поєднання автономних архітектурних одиниць (є чинним лише для випадку незалежно-комбінованого типу композиції). Також унікальною є ідея багатоступінчатого поєднання зрубних заломів у верхах, що дозволяє створювати високі і стабільно-міцні, відкриті в інтер'єрі тектонічні архітектурні простори. Під синкретичністю генези мається на увазі наявність декількох принципово різних прототипів (дохристиянський і християнський, східний і західний, тощо) її просторово-конструктивної форми і композиції.

Висновки дослідження стверджують автентичність, самобутність і всесвітньо культурне значення архітектурного феномену української дерев'яної церкви, що являє собою рідкісний випадок європейського монотеїстичного храму, який зберігає зв'язок з духовними традиціями нації з анімістичних часів.

Ключові слова: *українська дерев'яна церква, генезис, архітектурно-генетичні характеристики, композиція, просторова конструкція, світова сакральна архітектура, композиційний архетип.*