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## THE ARCHITECTURE OF WOODEN TEMPLE BUILDINGS - MODERNITY AND THE FORM OF IDENTITY

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**Abstract:** Understanding the tradition, innovation and national identity of examples of wooden temple buildings, in particular, Ukrainian churches, certain trends are identified, which in their essence become the main ones, regarding the intensity of development in temple construction. The factors of tradition and innovation are identified as important mediums for establishing the national identity of the image of wooden temple buildings, and their expression in the modern temple-building process of creating a Christian shrine.

**Key words:** tradition, innovation, identification, sacral, principles, form creation, temple construction, phenomenon, national identity.

### 1. Introduction

In general, the concepts of tradition, innovation and national identity of examples of Ukrainian church architecture, and wooden temple buildings, in particular, reveal certain trends that are essentially the main ones in terms of the intensity of development in temple construction. They preserve the integral structure of the planning and spatial component of the church (temple) building and its important – or even the most important – feature of the expression and identification of the sign-image, the presence of sacrum in the spatial aspect of its creation. The same as in the structure of the architectural and artistic environment formation there is the autochthonous people and their national identity. Therefore, there is a need to identify the factors of tradition and innovation as important means of establishing the national image of the identity wooden temple buildings of Ukrainians and neighbouring territories of Poland, Slovakia, the Czech Republic or Romania, which through its inherent features of shaping, fixes places and territories inhabited by the Ukrainian ethnic group, creating at the same time an architectural-spatial and figurative phenomenon of wooden temple building of Ukrainians, Poles, Czechs, Romanians and others (Hnidets RB. 2007, P. 2–5).

### 2. Basic Theory Part

Tradition is one of the most important components and mediators of creation and progress in the development of church (temple) architecture. On a historical and national basis, we can, thanks to it, see ways of

creation on certain principles and means of expressing national features and signs that manifest themselves in the architecture of church buildings. In fact, through them, the temple building acquires certain outlined features and forms of its identification and integration in the existing spatial environment and a certain forming structure. Innovation in church and temple architecture, despite certain established canonical, figurative-symbolic and hierarchical foundations of creation, is a significant factor in the search for spatial planning solutions. In general, this is a modern approach to expressing an idea-form, materials, architectural and structural solutions and searches. It also manifests itself in the fundamental features and principles of shaping, planning and architectural and spatial structure, as well as the formation of the environment – the place of manifestation of all the sacred essence in the temple construction of shrines. And in the concepts of identity, national identity remains one of the most important and complete, since what is meant by national identity covers both the culture, ethnic and political components inherent in both political and cultural communities. In the modern understanding, it consists in belonging to a “people”, that is recognized as a “nation”, namely in aspects: mutual, common coexistence of people; common historical past; common active identity; permanent residence in one country and common characteristics, united by the concept of “national character” and form a national culture. Therefore, collective national identity presupposes the existence of a certain national community, which, by E. Smith, “has its name, its historical territory, common myths and historical memory, a common mass and social culture, a common economy, and the same legal rights and obligations for all its members.” Thus, the identity of a particular national community can be represented rather as its collective self-consciousness, self-determination, self-development of its image and content of self-consciousness, rather than as an outwardly constructed image of a “national character” (Vechersky V. 1994, P. 102–113).

Attachment to certain territories or localities within their borders is mythical, subjective in nature, attachment and association are more important for identification than living on a certain (territory) of land or owning it. This place to which we belong is more often interpreted as a sacred land, the land of our ancestors, our kings and sages, poets and priests, builders and our legislators – all this turns this region into our homeland. E. Smith also emphasized defining the role of art in shaping the nation. The language and symbols of the national revival help artists search for motifs, genres and forms that distinguish them from the classical ones. In architecture, along with the revival of historical styles, at the end of XVIII – the beginning of XX century began the search for their own “national” styles, like Ukrainian baroque, and later it went to the tradition of folk construction, hence the “zakopyansky” style, etc. There appeared Ukrainian architectural art nouveau or Ukrainian architectural style. Art in a general sense contributes to the establishment of identity and unity of the community, reminding fellow citizens of their cultural ties and political kinship. Through ceremonies, customs, traditions, and symbols, each member of the community participates in its life. Therefore, this customary symbolic aspect is extremely important for the success and stability of national identity. Symbolic ceremonies and Customs revive ethnic ties and ethnic identification, the spirit of sacrifice and heroism. So art, thanks to its immanently inherent capabilities of emotional and psychological influence, expresses one of the most powerful means by which national identity is formed or established in society. The specificity of architecture as an art determines the features of visualization of verbal and spatial myths and their transmission from one generation to the next. With the change of power political preferences in architecture, the search for new means of expressing social changes immediately begins, that is, the search for new vivid metaphors and understandable meanings and forms. The very process of changing (transforming) national identity can occur in both evolutionary and volitional (voluntaristic) ways. At the beginning of the twentieth century, in contrast to this, architectural forms of the modern architectural style were developed, which was carried out under the influence of the tradition of folk architecture and modern examples, and due to this, its creation did not allow it to drown in archaism or extreme nihilism. Therefore, a conscious appeal to the national traditions of creation was the approval of the mandatory identification of the national identity of the image and form of the building. (Zhuk R. 1991, P. 38–45).

The phenomenon of the Ukrainian wooden church, and in particular its architectural and constructive expression, reveals an outstanding phenomenon of not only European but also world architectural thought. The builders of these shrines developed the achievements of Ukrainian folk architecture, expressing the abilities, energy and achievements of their predecessors. The specific features of Ukrainian wooden temple construction consisted primarily in the fact that the buildings have a log structure made of underground (horizontal) logs connected in the corners by locks of various systems. In the West, in particular in northern Europe (Norway, Denmark and partly Finland), a frame system close to the classic “riser-beam” was widely used. This system limited the creative possibilities of builders because it did not reveal the internal space. On the contrary, the log system opened up a wide range of opportunities for searching for original solutions to both the volume-planning structure of the temple building and the high-rise disclosure of its internal space. The appearance of Ukrainian

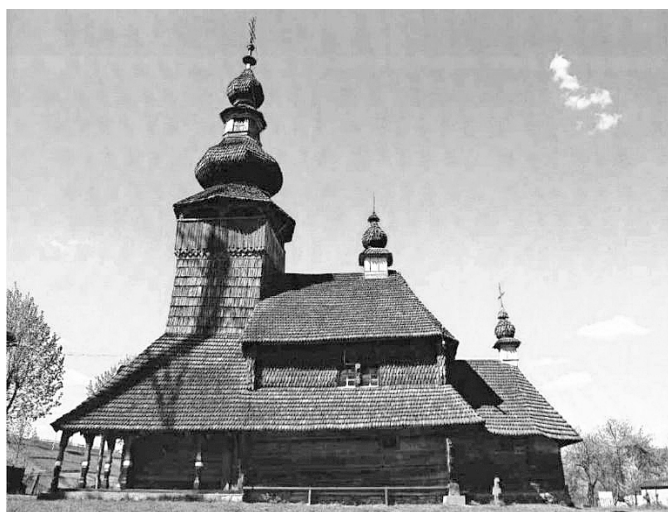
wooden churches is distinguished by an organic combination of forms, successful coexistence with the environment, which is a significant feature of almost every national construction art. But even more exciting is the temple's interior NOTHING. Its peculiarity lies in the specific artistic means of organization, which is determined by the order of grouping log cabins by axes, united by shaped gaps-cutouts and a harmonious combination of a small number of components-log cabins, tops with creases, subordinated to the unfolding and high-rise opening of the church space. NOTHING But even more exciting is the temple's interior NOTHING. NOTING. A special feature of the architecture of Ukrainian churches is the overlap of each part in the layout with a pyramidal top on a square base. Varieties of tops are combined, that is, the bottom is square, and the higher parts are faceted. Creases with different slopes, lighting, size ratios made it possible to create a peculiar tempo and rhythm of this unfolding of space, getting various architectural and artistic effects: tension or calmness, grandeur or lyricism, severity or joy. Here you can see an inexhaustible range of shades: harsh and heroic, restrained intimate or solemnly majestic. (Sirohman M. 2016, P. 154–176).

### **3. Results and Discussion**

The image and architectural-spatial expression of the temple building and the place of its localization thoroughly records and indisputably indicates that the Ukrainian ethnic group lives on this territory, city or town, which in this way in figurative and existential aspects confirmed and justified its identity and property in spiritual and mental identification. Churches become like fixators of the historically determined ethnic existence of the people among others, and thus confirm their original right to identify their place and its expression in this way in the sacred, spiritual and material dimensions. Ukrainian temple construction, the main component of which is its nature of origin, has developed its views, tastes, rules and norms. It has high stability, changes under various influences only in some details, but without changing its forms and its concept of their planning and compositional solutions. The “area of stability” of our sacred construction was so strong that the image of the Ukrainian church becomes a symbol of the nation, a threshold “beyond which the builders tried not to go, given that changing the concept of planning, compositional and architectural-figurative solutions become a betrayal of their faith and people. And this factor remained quite strong. The influences of historical styles that took place in Ukraine were subject to this concept, so the architecture of the Ukrainian church can be immediately distinguished from others. Temple construction of the late XIX – early XX centuries in Ukraine, and then in Galicia and Transcarpathia adhered to this rule, according to which artists and architects worked, namely V. Krichevsky, V. Sichinsky, I. Levynsky, S. Tymoshenko, O. Lushpynsky, I. Trush, K. Zhukov, V. and E. Nahirny, O. Slaktion and others. The existence of powerful internal factors in our temple construction is indicated by the fact that the Ukrainian style in the construction of churches has existed for many centuries, despite the lack of Ukrainian statehood and the intentions of the colonizers to destroy it in various ways. An important role in the emerging of the national and cultural movement in Galicia belonged to the UGCC (Ukrainian Greek Catholic Church), which was and remains the bearer of Ukrainian ethnicity and identity. (Gnidets R.B. 2009, P. 108–132).

If we look in more detail at the samples of the Ukrainian wooden church of the border in the west of Ukraine, in particular, Boykivshchyna, Bukovina, Hutsul region, Transcarpathia, Carpathian region of Poland, Slovakia, Czech Republic and Romania, we can see that they are dominated in temple construction by such types of churches and schools as Boykivsky – with developed come completion, with creases on three parts planning basis; Hutsul – predominant crossed basis, one– or five-storey completion of the main volumes of churches; Transcarpathian school it differs precisely in that on a two– or three-story layout, either one top is placed on a high square tower, or it fixes the entrance part and small additions in the form of a signature on a square base rise above the main altar. The Lemkiv type of church is a pronounced three-story planning structure with a high tower-dome and separate sloping roofs over the altar, ending in tiered spherical domes with lanterns. And finally, the Bukovyna School of temple construction is in most cases a home-type church, with a solid high roof over all the planned parts of the space and fixing the internal dome space on the outside with a signature or a small dome, on a square or faceted base. Such a variety of architectural types and schools in Ukrainian wooden temple construction only confirms such a fantastic richness in their three-dimensional, planning and figurative-expressive embodiment, as well as a natural symbiosis with the surrounding environment and harmony in general. The listed types and schools of wooden temple architecture are represented by the following examples of buildings that reflect the inherent national features and trends in temple construction. These are, in particular: the Church of St. Mikhail, 1869, Tysovets village, Skolivsky district, Lviv region; Church of the the Nativity of the Blessed Virgin Mary, 1838, Matkiv village, Turkivsky district, Lviv region;

Church of St. Nicholas, 1588, Svalyava town, Transcarpathian region; Church of the Intercession of the Blessed Virgin Mary, 1645, Kostryka village, Velykoberezhniansky district, Lviv region; Church of St. St. Nicholas, 1604, Dibrova village, Tyachivsky district, Transcarpathian region; Church of St. St. Nicholas, 1428-XVIII century, Serednie Vodiane village, Rakhiv district, Transcarpathian region; Church of the Nativity of the Blessed Virgin Mary, 1615, Vorokhta village, Yaremchansky district, Ivano-Frankivsk region; Church of the Annunciation to the Blessed Virgin Mary, 1587, Kolomyia town, Ivano-Frankivsk region; Church of the Holy Trinity, 1774, Chernivtsi city (suburb of Klokuchki); Church of St. Ivan Suchavsky, 1792, Vizhanka village, Vizhnytskyi district, Chernivtsi region. There are also examples of wooden churches, such as Annunciation of the Blessed Virgin Mary and St. Teklia, 1734, Tadani village, Kamianko-Buzky district in Lviv region; St. Michael's, 1765, Dmitrovichi village, Pustomytovsky district, Lviv region; Chapel of St. Peter and Paul, 1900, Vovche village, Turkovsky district in Lviv region or the Church of the Intercession of the Blessed Virgin Mary, 1938, Nyzhniy Komarnik village near Dukli town, eastern Slovakia, arch. V. Sichynsky (Lypka R. 2001, P. 432–448) (Fig. 1).



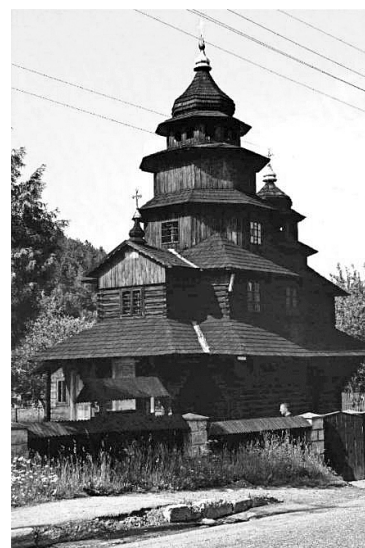
a



b



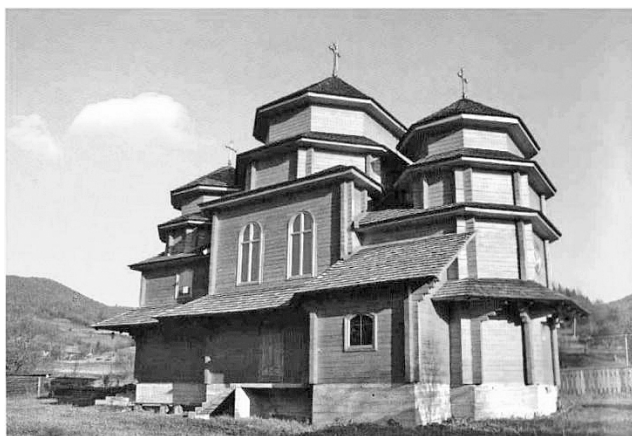
c



d

**Fig. 1.** Church of St. Nicholas, 1588, Svalyava town, Transcarpathian region (a); Church of the Nativity of the Blessed Virgin Mary, 1615, Vorokhta village, Yaremchansky district, Ivano-Frankivsk region (b); Church of the Intercession of the Blessed Virgin Mary, 1938, Nyzhniy Komarnik village near Dukli town, eastern Slovakia (c); Church of St. Illia, 1930, Dora village near Yaremche town, Ivano-Frankivsk region (d)

The features and principles of the formation of wooden temple buildings that we have revealed have allowed modern builders to take advantage of this architectural diversity and richness of traditional temple construction and expression that reflect one or another type of architectural school, in particular, Boykivska, Hutsul or Lemkivska, Transcarpathian and Bukovyna. This is the Church of the Assumption of the Blessed Virgin Mary, 2010, Zhnadiovo village, Volovets district, Transcarpathian region; Church of the Ascension of the Lord, 2006, Mezhhirya-Potochyna village, Mezhhirsky district in Transcarpathia; Church of Christ the Tsar, 2010, Luhy village of the Rakhiv district in Transcarpathia, arch. M. Kravchuk; Church of the Ascension of the Lord in Ternopil town, 2016, arch. O. Dzhula and D. Chepil; Church of Archangel Michael in the Plavye village (Plai Recreation Complex) in Lviv region and others (Fig. 2).. Considering rather rich heritage of wooden temple construction of our neighbours – Poland, Slovakia, the Czech Republic, Romania and Hungary – we are convinced that unfortunately, their wooden shrines remained as only a historical and artistic memory of the tradition of sacred architecture. And wood as the material embodiment of the temple for some reason turned into an archaic means of expressing ancient traditions, and not revealing modern trends in temple construction, where preference is given only to brick, concrete or various composite materials. There are only a few examples that reflect the trends of modern wooden construction of shrines, in particular in Poland, which was rich in traditional churches of various styles of the XVII–XIX centuries. This is the Church of Societas Divini Salvatoris in Zakopane 1958-1968, which in the 1980s became a parish and chapel in Tarnov na Mazovsha city, 2007–2011, arch. M. and L. Rovinsky. (Fig. 3). Simple forms, imagery close to Gothic temples (but only plays the role of constructiveness) and the creation of sacred spatiality and traditional structuring of the surface. Strangely, even those countries where wood was one of the main building materials, in particular, the North and East of Europe, wooden temple construction remained as a reference, with single examples of shrines, and then often only in “reserves” – skansens and open-air museums. Industrial production of various structural elements or entire structures in residential and public architecture is developing, but unfortunately, the poetics and aesthetics of wood as a material for the construction of temples are no longer there, and it is being lost or has already been lost (Shevtsova G. 2007, P. 324–356).



a



b



c

**Fig. 2.**

Church of the Assumption of the Blessed Virgin Mary, 2010, Zhnadiovo village, Volovets district (a);

Church of Christ the Tsar, 2010, Luhy village of the Rakhiv district in Transcarpathia (b)

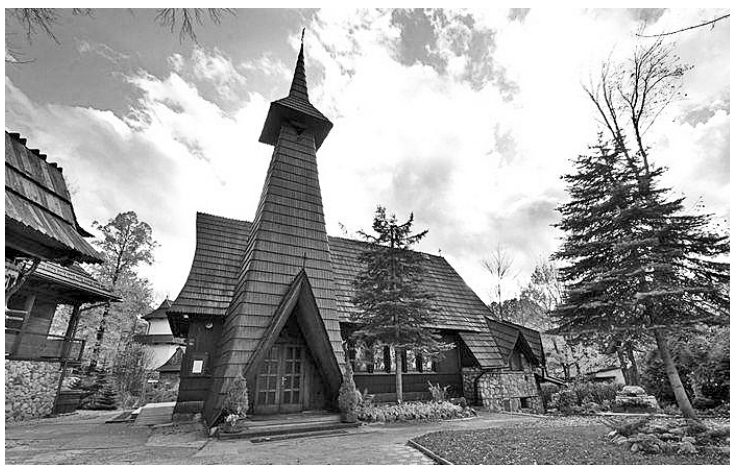
Interior of Church of Christ the Tsar, 2010, Luhy village of the Rakhiv district in Transcarpathia (c)



a



b



c

**Fig. 3.**

Main entrance side of chapel in Tarnov na Mazovsha city, 2007–2011 (a);  
Altar side of chapel in Tarnov na Mazovsha city, 2007–2011 (b)  
Church of Societas Divini Salvatoris in Zakopane 1958–1968 (c)

#### 4. Conclusions

The tradition of Ukrainian wooden churches is quite an important and integral factor in the formation of their typical models, in particular, three- or crossed-types of planning, high-altitude and spatial development of the temple structure, which ends with one, three or more domes. Their shape (namely dome endings), mainly pear-shaped, elongated up semicircular or pyramidal, create a characteristic national image of the Ukrainian temple. Innovation as a modern manifestation of the same tradition of temple building in Ukraine and abroad is a kind of attempt in modern times, under the means of the form of construction and material (namely wood), to give new life, a new interpretation of the established tradition, as a manifestation of respect for it in the implementation, not as a certain way of its vulgarization and simplification. These two factors – traditions and innovations – serve as an important basis for understanding and identifying the phenomenon of the national identity of the image of Ukrainian church wooden architecture and architecture in general in Ukraine and those spaces where Ukrainians and the Ukrainian ethnic group are located and live. This is the identification of certain cultural, historical-political and architectural-spatial features, which, of course, form this identity by the property of the place and territory inhabited by the Ukrainian autochthonous people, and is a reflection of this people through the materialized image and essence in temple construction as an expressive phenomenon of its creative potential.

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### АРХІТЕКТУРА ДЕРЕВ'ЯНИХ ХРАМОВИХ БУДІВЕЛЬ – СУЧАСНІСТЬ ТА ІДЕНТИЧНІСТЬ ОБРАЗУ

**Анотація.** В розумінні традиції, новаторства та національної ідентичності взірців дерев'яних храмових будівель, зокрема, українських дерев'яних церков виявляються певні тенденції, які за своєю сутністю стають головними, щодо тягlosti (тривалості) розвитку в храмубудуванні. Проявляються чинники традиції і новаторства, як важливі середники утвердження національної ідентичності образу дерев'яних храмових будівель, і їх вираження в сучасному храмубудівному процесі творення християнської святині. Традиція українських дерев'яних церков є достатньо важливим та невід'ємним чинником у формотворенні їхніх типових взірців, зокрема, тридільного або хрещатого типів розпланування, висотно-просторового розвитку храмової структури, що завершується однією, трьома або більше банями. Їх форма (саме баневих завершень), переважно грушевидна, видовжена догори, півциркулярна, пірамідальна або їх різновиди, творять властиво національний образ українського храму. Новаторство як сучасне втілення тієї ж традиції храмубудування в Україні та за її межами є своєрідним намаганням у новітні часи, під засобом форми конструкції та матеріалу – дерева, надати нове життя, нової інтерпретації усталеній традиції, як виявлення до неї поваги та пошани у втіленні, а не як певний спосіб її вульгаризації та спрощення. Ці два чинники – традиції та новаторства – виступають важливим підґрунтям для усвідомлення та ідентифікації феномену національної ідентичності образу української дерев'яної церковної архітектури і архітектури загалом, у просторі України, і тих просторів, де перебувають і живуть українці, український етнос.

**Ключові слова:** традиція, інновація, ідентифікація, сакральний, принципи, формотворення, образ, храмубудування, феномен, національна ідентичність.