

YULIA IVASHKO

ORCID: 0000-0003-4525-9182

Kyiv National University of Construction and Architecture, Ukraine

ANDRII DMYTRENKO

ORCID: 0000-0003-4757-5218

National University "Yuri Kondratyuk Poltava Polytechnic", Ukraine

STABILITY OF MEANINGS AND CONNECTION WITH THE LEGENDS OF THE HISTORICAL ARCHITECTURE OF UKRAINE

STAŁOŚĆ ZNACZEŃ I ZWIĄZEK Z LEGENDAMI ZABYTKOWEJ ARCHITEKTURY UKRAINY

Abstract

The purpose of the article is to identify a well-established list of symbolic forms in Ukrainian folk architecture, especially in the architecture of traditional housing and religious buildings. Methods of historical and comparative analysis are used. In folk architecture, the building played a dual role: functional-pragmatic and sacred-spiritual, was a magical refuge from the forces of evil. Mythological representations (both pre-Christian and Christian) often played the role of rationalization, explaining in a symbolic form the objectively formed features of the building.

Keywords: stability, semantic meaning, legends, historical architecture, Ukraine

Streszczenie

Celem artykułu jest ustalenie powszechnie uznanej listy symbolicznych form w ukraińskiej architekturze ludowej, zwłaszcza w architekturze tradycyjnego budownictwa mieszkalnego i sakralnego. Wykorzystane zostały metody analizy historycznej i porównawczej. W architekturze ludowej budynek pełnił podwójną rolę: funkcjonalno-pragmatyczną i sakralno-duchową, stanowił magiczne schronienie przed siłami zła. Mitologiczne wyobrażenia (zarówno przedchrześcijańskie, jak i chrześcijańskie) pełniły często rolę racjonalizatorską, wyjaśniając w formie symbolicznej obiektywnie ukształtowane cechy budowli.

Słowa kluczowe: stabilność, znaczenie semantyczne, legendy, architektura historyczna, Ukraina

1. INTRODUCTION

In the culture of Ukraine, there are several of the most famous "patterns", mainly associated with the perception of folk culture and traditions. These patterns are: a three-domed three-frame wooden church tower among picturesque houses and cherry orchards, a whitewashed house under a high thatched roof, red and black folk embroidery, the hopak dance, borscht as the most popular dish. A feature of this template is the elevation of the most characteristic or colorful phenomena to the rank of characteristics projected throughout the country. In addition to the positive nature of such a phenomenon, which in a concentrated manner describes

the most striking signs of the culture of the people, it also has a downside. So, in Ukraine, not all folk dwellings were whitewashed under a thatched roof. In addition to three-frame tower-type churches, there were many other types: in addition to red and black embroidery there was, for example, white on white, white and blue and many others; the list of folk dances is not limited to hopak, nor is the menu of Ukrainian folk cuisine limited to borscht.

Since ancient times, the architecture of Ukraine has been characterized by two components – the symbolic meaning of main structural elements and, at the same time, the stability of the semantic meaning of certain forms.

The most common objects of folk architecture in Ukraine were folk housing, but the greatest artistic flowering of folk architecture reaches in religious buildings. Despite the variety of functional purposes (residential, administrative, educational, religious, medical institutions, industrial and commercial), all buildings of folk architecture, in fact, were variants of the building with log walls and a hipped roof. Common was a set of spiritual ideas about the building, which was conceived not only as a work of purely utilitarian purpose, but also as part of the spiritual essence of the world. The whole process of traditional construction (from the choice of building materials to settlement) was imbued with ancient folk animistic ideas, accompanied by a whole system of rules, divination and rituals. The building, erected with numerous reservations, played a dual role: functional-pragmatic and sacred-spiritual. The significance of the latter was to protect against the omnipotence of the infinite world, to create its small model, cleansed of the forces of evil. The harmony of the building with the environment, the pyramidity of its structure, the use of natural materials – these fundamental features of folk architecture are a reflection of ancient cosmogonic and worldviews about the unity of the building and the world.

So, starting from pre-Christian times in each region of Ukraine, a list of the main forms that characterize residential architecture has gradually formed: these signs have survived to this day in the folk dwelling – a rectangular one-story building with one entrance, covered with a pitched roof, divided by a partition into several living rooms and utility rooms. We can talk about the replication of the external appearance of houses and their layouts within the boundaries of certain ethnographic zones for centuries, since this set of forms and layouts was the most verified and optimal from the point of view of natural and climatic conditions and did not require improvements. Those regions that were most isolated from external influences (such as Volyn or Polissya), further retained the established forms of folk architecture.

A slightly different situation was characteristic of houses in cities, since the economic factor and external borrowing significantly influenced here. If the population in the villages was mainly mono-ethnic (Ukrainians), with the exception of the multinational regions of Western Ukraine, then the population in the cities, especially large ones, was multinational, and this could not but affect the image of the city house.

An established semantic set of forms was distinguished by Orthodox church building, which in the churches of the Moscow Patriarchate has been preserved in a fairly conservative set of forms to this day. The number of domes, the size and placement of windows were regulated, a symbolic meaning was laid in each part of the temple – both in the layout and in the elements of the interior space. At the same time, the history of almost every famous historical temple was associated with an Orthodox legend, tradition or event, which also had a direct impact on the name of the temple and its appearance.

The situation with the semantic meaning of the forms of public buildings was more complicated, since the functions of public buildings were constantly changing, for example,

gridnitsas for the meeting of the prince and the squad, Cossack regimental chancelleries, were replaced by others (clubs, hippodromes, stock exchanges, department stores, theaters, government agencies etc.). Thus, we can say that in the architecture of Ukraine, the “myth of architecture” to varying degrees manifested itself in buildings of various functional purposes.

2. “MYTH” OF A RURAL RESIDENTIAL BUILDING IN UKRAINE

The architecture of Ukraine has been closely related to mythology and legends since ancient times, namely, from the legend of the founding of Kyiv by three brothers Kyi, Shchek and Khoriv, and their sister Lybid, who settled on three hills, and named the river in honor of their sister. Even after adopting Christianity, Ukrainians preserved many pagan beliefs and holidays, these traditions turned out to be the most tenacious in villages and small towns, where they paid special attention to the correct choice of a place for construction and believed that this directly affects the energy of the house. It is in the villages that the semantic forms that have characterized residential architecture since ancient times have been most preserved unchanged and immediately made it possible to establish that this was a residential building. From this point of view, the most interesting for us is folk wooden architecture, the most archaic, since it takes its origins from pre-Christian times and Kyivan Rus.

Unfortunately, the topic of the semantic content of the image of traditional Ukrainian architecture today remains insufficiently known outside Ukraine, although a number of publications by Ukrainian and Polish authors on this topic have already appeared.¹

On the territory of Ukraine, several ethnographic zones have gradually formed with characteristic features in the people’s dwelling, in rituals, culture, clothing, and church building. Architects and art historians: V. Shcherbakivskyi,² S. Taranushenko,³ P. Yurchenko,⁴ H. Lohvyn,⁵ V. Zavada;⁶ ethnographers: F. Vovk,⁷ V. Samoilovych,⁸ V. Naulko, T. Kosmina,⁹

¹ M. Dyomin, Y. Ivashko, *Research, preservation and restoration of wooden churches in Ukraine*, Wiadomości Konserwatorskie, 2020, no. 61, pp. 85–90.

² V. Shcherbakivskyi, *Дерев’яні церкви на Україні і їх типи* [Wooden Churches in Ukraine and their Types], Zapysky naukovoho tovarystva imeni Shevchenka, 1906, no.74(6), pp. 10–32.

³ S.A. Taranushenko, *Монументальна дерев’яна архітектура Лівобережної України* [Monumental wooden architecture of the Left Bank of Ukraine], Budivelnyk, 1976.

⁴ P.H. Yurchenko, *Дерев’яна архітектура України* [Wooden architecture of Ukraine], Budivelnyk, Kyiv 1970.

⁵ H.N. Lohvyn, *По Україні: стародавні мистецькі пам’ятки* [Across Ukraine: ancient art monuments], Mystetstvo, 1968.

⁶ V.T. Zavada, *Локальные особенности в архитектуре деревянных храмов Украинского Полесья*. [Local features in the architecture of wooden temples of the Ukrainian Polesie]. Architectural Heritage, 1990, no. 37, pp. 133–145.

⁷ F. Vovk, *Студії з української етнографії та антропології* [Studies in Ukrainian ethnography and anthropology], Mystetstvo, 1995.

⁸ V.P. Samoilovych, *Українське народне житло (кінець XIX-початок XX ст.)* [Ukrainian folk housing (end of the XIX-beginning of the XX century)], Naukova dumka, 1972.

⁹ T.V. Kosmina, *Сільське житло Поділля: кінець XIX-XX ст.: Історико-етнографічні дослідження* [Rural housing in Podillya: the end of the XIX-XX centuries: Historical and ethnographic research], Naukova dumka, 1980.

K. Mateiko, T. Nikolaieva, V. Bondarchyk¹⁰ and a number of other researchers. It is worth noting the V. Chepelyk's outstanding contribution to the study of folk dwelling and architecture of Ukraine.

Each region of Ukraine has gradually formed its own system of distinctive features of the people's dwelling.¹¹ The houses were single-, two-, three- and multi-chamber, the house had at least 3 windows, there were two types of wall structures – log and frame, whitewash wall decoration was used (Polissia), carvings (Carpathians), murals (Dnipro region, South).

Certain types of construction of the household yard have developed: free (household buildings and a house without a regular order according to the requirements of the relief), single-row (household buildings in one row with the house, combined or not united by one roof), L-shaped, U-shaped, closed, mixed. In the western regions of Ukraine houses, due to climatic conditions, had high roofs, in the south they were low.

For example, in the north of the Kyiv province, where there was a lot of high-quality wood for construction, these were unbleached log houses, houses in the central regions of the Kyiv province were whitewashed, in the east of the Kyiv province, frame houses were built using reeds as a material, then they were coated with clay and whitewashed. P. Yurchenko noted the existence of log and frame houses from the borders of the Kyiv province in the north to the Zhytomyr-Kyiv line, while between the Zhytomyr-Kyiv and Balta-Kremenchuk lines, frame dwellings prevailed due to the lack of high-quality timber. T. Kosmina identified two types of houses on the territory of the Kyiv province – the Central Polissia and the Central Ukrainian right-bank South Kyiv region. Certain analogs can be traced when comparing the types of houses with wooden churches in these regions. Often, where there were few forests, houses were framed with brushwood or reeds, and churches were built of low-quality wood – linden, aspen, alder, with thatch or reed roofs. In territories isolated from external influences, archaic types of houses prevailed, which retained their appearance for centuries, and the same archaic types of wooden churches.

Gradually, an established type of traditional old Ukrainian house with whitewashed walls and a thatched roof with rounded edges was formed. Although in fact there were much more types of folk houses in different regions, here we are dealing precisely with the “myth of folk architecture” that arose thanks to folk songs, paintings, works of the classics of literature, and above all Mykola Hohol (Ill. 1). This “myth” as a whole accurately reflects the unity of the basic principles of traditional house.

Common features and elements of the construction of the house were:

- the same principles of building a plan;
- the same location in the interior of the stove, table, windows, doors (Ill. 2);
- unity of structural and construction means inherent in wooden construction.

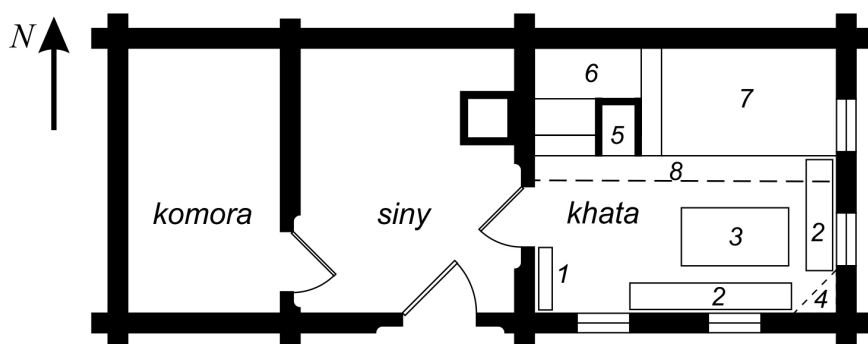
Many folk signs, legends and beliefs are connected with the construction of traditional houses. Virtually all the main elements of the building – the threshold, the svolok (the flooring main beam), the stove, the number of windows, etc. are associated with certain beliefs, legends or rituals.

¹⁰ V.K. Bondarchik, I.N. Braim, N.I. Burakovskaya et al., *Полесьє: Матеріальна культура* [Polesie: Material Culture] Naukova dumka, 1988.

¹¹ Yu.H. Hoshko, T.P. Kishchuk, *Народна архітектура українських Карпат XV-XX ст* [Folk architecture of the Ukrainian Carpathians of the XV-XX centuries], Naukova dumka, Kyiv 1987.



III. 1. An example of a traditional Ukrainian house (khata), which appearance is close to the formed stereotype of a typical Ukrainian folk housing. Photo by Yu. Ivashko.



III. 2. The main elements of traditional house, furniture and equipment: 1 – mysnyk (plate shelf); 2 – bench; 3 – table; 4 – place of honor with icons; 5 – stove; 6 – chyrin (place behind the stove); 7 – pil (place for sleeping); 8 – svolok (the flooring main beam).

Too often, beliefs play the role of rationalization to explain why certain elements of housing are arranged this way and not the other way around. There are beliefs in both pre-Christian and Christian times.

Since the most traditional building material was wood, it is only natural that certain signs concerned the choice of wood. The longevity of pine wood was explained by the fact that

pine is a blessed tree, it is always green, because its tree was unsuitable for nails for the crucifixion of Christ, and willow, on the contrary, is a cursed tree, because the same nails were made of it; Judas hung himself on an aspen, so its leaves are constantly shaking Saint Barbara the Great Martyr is hung on an elderberry, and that is why devils live in its bushes.¹²

¹² F. Vovk, *op. cit.*, p. 177.

Thus, the quality of wood tried to explain the mythological notions and folk legends. The house often had three windows – in memory of St. Barbara the Great Martyr.

The house always had a so-called “beautiful corner” or place of honor with icons (Ill. 3), the holiest place where the most honored family member or guest was seated, and where a special ritual dish was placed for the Holy Evening – *kutia* and *uzvar*. When entering the house, it was necessary to worship the images three times.



Ill. 3. Place of honor in traditional Ukrainian house. Photo by Yu. Ivashko.

Some parts of the house also had ritual significance. So, when a woman had a difficult birth, all the locks and doors in the house were opened at the same time, opening the royal gates in the church. The newborn baby was wrapped in a casing and placed on a bench under the icons, in the most honorable place. Since it was believed that from birth to baptism the child is in danger and may die, so all this time under the icons, a candle burned constantly.¹³

In the rite of courtship, the ritual role was played by the stove in the house, near which should stand an embarrassed girl who came to court. During the wedding ceremony, the bride's relative, standing with her right foot on the threshold of the house with bread and salt and a lit candle, met the groom's mother, who was also holding a lit candle and had to step on the threshold with her right foot. Standing on the doorstep of the house, the women who were now related by the marriage of their children glued the lit candles to merge into one and kissed over the doorway, symbolizing the union of two families into one. This indicates the mystical significance of the threshold in the house, which appears in most rites.

During the wedding, the most solemn was the ceremony of bringing a loaf from the barn and its distribution, followed by the blessing of the elders and, approaching the threshold of the house, asking for the blessing of the elder to cross the threshold.¹⁴ During the distribution of the wedding loaf, the senior boyar first touched the plate with the loaf of the main beam (*svolok*), and then, handing out a piece to everyone, lit a candle and walked around the house.

¹³ *Ibidem*, p. 192.

¹⁴ *Ibidem*, p. 204.

Thus, the main beam, decorated with protecting charm signs, retained its pre-Christian symbolic meaning.

When the wedding train came to the bridegroom's yard, it was transported through a clearing in front of the gate for purification,

at the door of her house the (bride) is met by her husband's parents with bread and salt, but she must not say a word; then she is taken to the house, where she brings the first sacrifice to the new house – first of all she releases the black chicken she brought with her under the stove, and all those present think that she should not look there, because then the mother-in-law may die.¹⁵

In some places at this time all the candles in the house were extinguished, so the bride in the dark let the chicken out under the stove, covered the table with a tablecloth, put on the bench the icon brought from the house, and on the table – bread, then jumped over the table and sat under the icons. Then they lit candles and everyone sat down at the table.

3. CANONICAL IMAGE AND SACRED MEANING OF UKRAINIAN ORTHODOX CHURCH

We can also talk about the prevailing stereotypical image of the traditional Ukrainian wooden church, which also developed under the influence of song and literary creativity (Ill. 4, 5).



Ill. 4. Church in the village of Vcheraishe. Watercolor by Yu. Ivashko based on an archival photo.

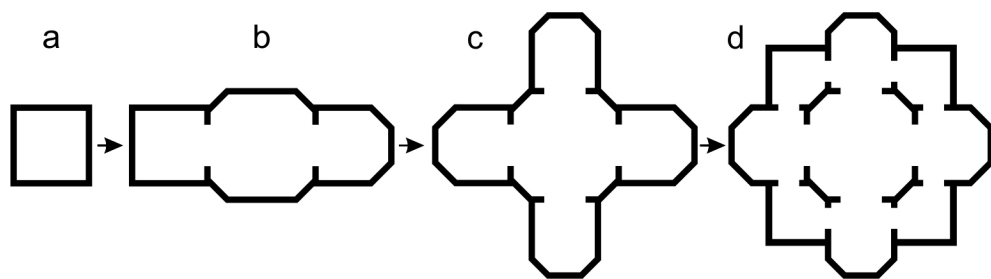
Such an image represented the Ukrainian three-domed church, among picturesquely located rural houses and blooming cherry orchards, such a symbolic quiet “heavenly place” on earth. At the same time, the types of wooden churches in different regions of the country were very different, since they were formed in different natural and climatic conditions. In Bukovyna, Polissia, Volyn, the type of church in the image of a rural house spread on the Dnipro region, Left Bank, in Western Ukraine, single-domed wooden churches were

¹⁵ *Ibidem*, p. 206.

widespread, two-domed churches turned out to be an uncharacteristic type, only two of them are known, the most common in all regions was the type of three-domed three-part church, there were also five-domed, uncharacteristic seven- and nine-domed temples.



Ill. 5. Church in the village of Luchyn. Watercolor by Y. Ivashko based on an archive photo.



Ill. 6. Evolution of Ukrainian wooden churches: a – one-part, b – three-part, c – five-part, d – nine-part.

All of these types of churches emerged as a result of the evolution and successive enlargement and complication of the one-part church, as shown in Ill. 6. The prevalence of the three-part church is explained by the fact that it had sufficient capacity for most religious communities and at the same time a reasonable cost and complexity of construction. As in the case of folk dwellings, beliefs and traditions are a kind of attempt to explain the established structure of the temple (this time – exclusively from the standpoint of Christianity).

The stability of the established image of the rural church and the real diversity of wooden churches in different regions of Ukraine according to their figurative qualities is evidenced by the characteristics of churches by region:

- Western Ukraine – a bell tower attached above the entrance to the church above the domes, a gallery on brackets or pillars is arranged around the church to protect it from rain, the composition of the volume of the church is built on a combination of a large number of broken relatively low tiers, the walls and tops are clad with shingles;
- Polissia – churches are low, undeveloped, the bell tower stands separately from the church, archaic hipped roofs;
- Middle Dnipro region – tiered churches, most often 3-part top of the completion hipped or domed baroque;
- Podillia – in some types, a bypass gallery was arranged around the church, a separate type of church was formed – tower (3- and 5-part with 5 domes), where each log house is completed with its own dome and, in fact, constitutes a separate volume;
- Left Bank – tower-like character of churches, 3- and 1-domed temples of considerable height and complex composition.

The bell towers were also dissimilar – among them were bell towers on pillars, two- and three-tier, detached or attached (Carpathians). Nevertheless, despite all the variety of types of churches, not only in different regions, but even within one district and even one village, the established “myth” of the traditional church of Ukraine limited it to a three-domed, tower type.

At the same time, a certain meaning was laid in the number, arrangement of elements, their outline, which was called the church canon. According to the teachings of the apostles, the term “churches in the form of a ship” meant a church with a plan stretched to the east and an apse from the east, the bell tower symbolized the mast in the ship of salvation, the domes played the role of symbolic sails. The three-part plan symbolized Noah’s ark and the trinity of God, the plan in the form of a cross – the passion of Christ, one dome – one God, two domes – the divine-human nature of Christ, three domes – the Trinity, five – Jesus Christ and four evangelists, seven – seven sacraments of the church and seven Ecumenical Councils. The two-part church symbolized: the altar – the Trinity God, the central part – the divine-human nature of Christ, the soul and body of man. The three-part temple symbolized: the altar – the sphere of the divine eternal, not limited in time and place, the middle part – the sphere of heavenly being, the human soul of Christ and the soul of man, the narthex (also called *babynets*) – the area of earthly existence, the human body of Christ and the body of man. There were also three steps in the church as a symbol of the trinity of God – the first step of the entrance is the porch, the second is solea, the third is the rise in front of the throne. The ambo symbolized the ship of salvation and the mountain from which Christ taught his followers, the kliros on both sides of the solea in front of the iconostasis – the fight against sinfulness. The altar part was separated from the premises where people stood by a lofty iconostasis, which meant the separation of the sphere of God’s existence from man, a lost paradise. A certain symbolism was also embedded in the ornamented arch-cutout between the entrance volume and the central volume – this was an interpretation of the quote from the Gospel about the narrow gates for the righteous.

The narthex-*babynets*, as a sphere of the sinful earthly world, differed in size compared to the central part, was dark to create contrast, and to intimidate the torment of sinners on the western wall above the entrance, the torments of sinners in hell were depicted in all colors. By contrast, the central part of the church was the lightest and most spacious, and the iconostasis, as a symbolic barrier between the sphere of the existence of God and man, was always magnificently decorated with gilded carved wood decor and rows of icons.

Even such an important element as lighting through windows, lamps and candles was not a means of comfort in the church, but had a symbolic meaning: the Light of the world (Christ), the Light from the Light (the Symbol of Faith) and the True Light, thereby supporting the idea of the trinity of God. That is why the old churches were poorly consecrated to create a chamber atmosphere with candles and lamps.

The long tradition of three windows on the facade of the church goes back to the life of Saint Barbara.

Church legends concerned not only the canonical principles of the organization of churches, but also the names and even the appearance of the churches themselves. The most striking example here is the legend about the construction of the Assumption Cathedral of the Kyiv-Pechersk Lavra, when the Mother of God appeared to four Byzantine builders in Blachernae, ordered them to go to Kyiv to Anthony and Theodosius and build a church in her honor on the banks of the Dnipro. She also showed them the image of the church in heaven, explaining what it should look like and the size of it, and handing them the relics of the martyrs and the main icon of the church. For three days Saint Anthony prayed to the Lord to show the construction site, and on the first day there was dew on all the earth, and at the construction site it was dry, on the second day everything was reversed, and on the third day fire blew out from the sky and burned all the trees and grass on the site of the future cathedral, and dried the dew, and marked the ditches for the foundations. Another legend is associated with the paintings inside the church by Byzantine artists ten years after the death of Anthony and Theodosius. The artists sailed to Kiev and claimed that Anthony and Theodosius, who had died by that time, had hired them, and when they saw the temple, they refused to paint it because of a small payment and wanted to return to Constantinople, but the boat kept returning back to Kiev against the current. And they saw a miraculous icon in the sky at night and heard the voice of the Mother of God that they did not submit to her, and therefore never return home, they would take tonsure in the Lavra and there they would be buried.

Another well-known legend is associated with the construction of the St. Michael's Golden-Domed Cathedral in honor of the patron saint of Kyiv – Archangel Michael, who, according to legend, with his heavenly army, frightened the Polovtsian enemies in the battle of 1113, in which Prince Sviatoslav Iziaslavovych emerged victorious. All this testifies to the stability of not only canonical patterns, but also legends in Orthodox churches since ancient times.

4. CONCLUSIONS

The “myth of architecture” as a system of existing semantic patterns was most clearly manifested in folk architecture and in wooden and stone church construction. It is the magic of folk architecture that has led to the fruitfulness of recourse to its achievements in the formation of such dissimilar but equally distinctive architectural styles as Ukrainian Baroque and Ukrainian Art Nouveau (Ukrainian folk style).

It can be said that the existing historical image of the Ukrainian church was forcibly changed at the beginning of the 19th century by a resolution of the Synod banning construction in Ukrainian traditions and replacing them with the traditional replicated synodal type of a cross-plan church with a bell tower above the entrance and a dome in the middle crossing. Changes in the prevailing image of popular dwellings were especially pronounced starting from the second half of the 19th century under the influence of urban trends in cities, which,

as a result, led to a denser setting, the disappearance of open courtyards with gardens, an increase in the number of storeys, the complication of structural schemes, the introduction of new building materials and engineering equipment. All this led to the complication and diversity of the set of forms that characterize a residential building, as a result of which the city house at the beginning of the twentieth century completely abandoned a set of fairly simple functional forms of low-rise folk dwellings, replacing them with complex decorated forms, new structural elements and multi-storey building volume. If you try to identify the semantic features common to residential architecture of Ukraine from ancient times to the beginning of the 20th century, it will be quite difficult, since with the development of technical thought starting from the second half of the 19th century, the semantic boundaries of forms between residential and public buildings are so blurred that sometimes it is quite difficult to determine the functional purpose of the building. As of the end of the 19th and beginning of the 20th centuries, such determinants remain – the increased number of storeys of residential buildings (profitable) and the fine-mesh structure that has developed in profitable construction, revealed on the facades by the rhythm of windows, doors, balconies and decor, revealing the division of the internal space into separate apartments. Consequently, it was this period that radically changed the pattern of residential architecture in Ukraine, which had remained unchanged for centuries.

References:

- [1] Bondarchik V.K., Braim I.N., Burakovskaya N.I. et al., *Полесьє: Матеріальна культура [Polesie: Material Culture]* Naukova dumka, 1988.
- [2] Danyliuk A.H., *Українська хата [Ukrainian traditional house]*, Naukova dumka, 1991.
- [3] Drahan M., *Українські дерев'яні церкви [Ukrainian wooden churches]*, Lviv 1937.
- [4] Dyomin M., Ivashko Y., *Research, preservation and restoration of wooden churches in Ukraine*, Wiadości Konserwatorskie, 2020, no. 61, pp. 85–90.
- [5] Hoshko Yu.H., Kishchuk T.P., *Народна архітектура українських Карпат XV–XX ст [Folk architecture of the Ukrainian Carpathians of the XV–XX centuries]*, Naukova dumka, Kyiv 1987.
- [6] Kosmina T.V., *Сільське житло Поділля: кінець XIX–XX ст.: Історико-етнографічні дослідження [Rural housing in Podillya: the end of the XIX–XX centuries: Historical and ethnographic research]*, Naukova dumka, 1980.
- [7] Lohvyn H.N., *По Україні: стародавні мистецькі пам'ятки [Across Ukraine: ancient art monuments]*, Mystetstvo, 1968.
- [8] Samoilovich V.P., *Українське народне житло (кінець XIX–початок XX ст.) [Ukrainian folk housing (end of the XIX–beginning of the XX century)]*, Naukova dumka, 1972.
- [9] Shcherbakovskyi V., *Дерев'яні церкви на Україні і їх типи [Wooden Churches in Ukraine and their Types]*, Zapysky naukovoho tovarystva imeni Shevchenka, 1906, no.74(6), pp. 10–32.
- [10] Taranushenko S.A., *Монументальна дерев'яна архітектура Лівобережної України [Monumental wooden architecture of the Left Bank of Ukraine]*, Budivelnik, 1976.
- [11] Vovk F., *Студії з української етнографії та антропології [Studies in Ukrainian ethnography and anthropology]*, Mystetstvo, 1995.
- [12] Yurchenko P.H., *Дерев'яна архітектура України [Wooden architecture of Ukraine]*, Budivelnik, Kyiv 1970.
- [13] Zavada V.T., *Локальные особенности в архитектуре деревянных храмов Украинского Полесья. [Local features in the architecture of wooden temples of the Ukrainian Polesie]*. Architectural Heritage, 1990, no. 37, pp. 133–145.

A u t h o r s ' N o t e :

Assoc. Prof. Yulia Ivashko, PhD, DSc, Arch.

A historian of architecture. Professor, recognised DSc, Kyiv National University of Construction and Architecture. Author of more than 550 scientific articles, 7 monographs. One of the leaders of international cooperation projects with universities in Poland. Fields of interest: wooden architecture, architecture of Art-nouveau style, architecture of the East, modern architecture.

yulia-ivashko@ukr.net

Assoc. Prof. Andrii Dmytrenko, PhD

Author of more than 190 scientific publications. Interests and fields of scientific activity: history of architecture, regional peculiarities of national architecture, architecture of buildings and structures, demographic aspects of spatial planning.

metr5555@ukr.net