

PECULIARITIES OF THE “PROVINCIAL SECESSION” STYLE DEVELOPMENT IN UKRAINE AT THE BEGINNING OF THE 20TH CENTURY AND MODERN PROBLEMS OF ITS MONUMENTS PRESERVATION IN WAR TIME

Yulia IVASHKO^{1*}, Uliana SHCHEVIOVA², Liudmyla ZOLOTAR¹, Oleksandr IVASHKO¹,
Andrii DMYTRENKO³, Anastasiia URAKINA¹, Marek PO CZĄTKO⁴, Svitlana RUBTSOVA¹

¹Kyiv National University of Construction and Architecture, 31 Povitroflotskyi Avenue, Kyiv, 03037, Ukraine

²Lviv National Academy of Arts 38 Kubiyovycha Street, Lviv, 79011, Ukraine

³National University “Yuri Kondratyuk Poltava Polytechnic”, 24 Pershotravnevyi Avenue, Poltava, 36011, Ukraine

⁴Cracow University of Technology, Faculty of Architecture, 24 Warszawska Street, 31-155, Cracow, Poland

Abstract

The article analyzes the specifics of the Secession period buildings in the regional centres of this style formation in Ukraine. Along with the four main centres (Lviv, Kyiv, Kharkiv, Odesa), there were smaller Secession centres in provincial cities. The character of the style in these centres was influenced by belonging to the Austro-Hungarian or Russian Empire. Compared to the European Secession and the Secession in the main centres, the Secession in the province felt the influence of local strata, which introduced the term “provincial secession”. However, these facilities are part of the historic environment of the former administrative centers of the provinces, medium and small towns. It was determined that the events of the Russian-Ukrainian war led to the destruction of many objects of valuable background buildings, and planned repairs and restoration of even non-destroyed objects are not carried out.

Keywords: War time; Secession; Ukraine; Regional centre; Provincial character; Stratification

Introduction

From the second half of the 19th century, several stages of the so-called “construction boom” led to the rapid development of Ukrainian cities, especially the administrative centers of provinces and industrial cities. This has led to an increase in urban population, intensification of urbanization processes and intensification of construction and compaction of urban development for various functional purposes. It was at this time that a significant part of the objects forming development of central part of the vast majority of historic Ukrainian cities were built. Secession (Art Nouveau) buildings are a significant part of this development, although significantly inferior to the number of buildings of historicism and eclecticism.

Naturally, the largest cities of Ukraine – both that part of it that was part of the Russian Empire and that which was part of the Austro-Hungarian Empire – Kyiv, Lviv, Kharkiv, Odesa became the main development centres of a new style in architecture. In the scientific literature, the development of Secession in these centres is relatively well covered, while the objects of the

* Corresponding author: yulia-ivashko@ukr.net

so-called “provincial Secession (Art Nouveau)” remain insufficiently studied. In this context, we call Secession “provincial” in those Ukrainian cities that are not among the four mentioned above. Therefore, the task was to pay attention to the peculiarities of stylistic development and, accordingly, the problem of preserving the historic buildings of the early twentieth century in Ukrainian cities – both those that belonged to the Austro-Hungarian Empire and those of Russia – to show the direct influence of metropolises on architectural trends in these cities.

A special place in the stylistic development of this period is given to the national-romantic trend in Secession, and Poltava as a city, which became the first center of this extremely interesting phenomenon, important not only for the development of architecture but also Ukrainian national culture in general. Two groups of sources were developed: modern scientometric sources devoted to the research topic, and Ukrainian scientific sources that are not indexed in scientometric databases, so their use is a way to present them to a wide range of foreign scientists.

Modern scientometric sources have been studied in the following areas:

- general problems of urban development of Ukraine from the 19th century to the present articles by M. Dyomin *et al.* [1] and V.A. Nikolaenko *et al.* [2];
- study of urban development of this period in the cities of Ukraine and Poland – articles by M. Dyomin and Y. Ivashko [3];
- external factors in the formation of urban development and style development – articles by D. Chernyshev *et al.* [4] and Y. Ivashko *et al.* [5];
- general principles of restoration, some aspects of restoration – articles by P. Gryglewski *et al.* [6], D. Kuśnierz-Krupa *et al.* [7], M. Orlenko and Y. Ivashko [8], and M. Orlenko *et al.* [9];
- issues of modern heritage research – articles by Y. Ivashko *et al.* [10], Y. Ivashko *et al.* [11] and Y. Ivashko *et al.* [12].

General issues of formation and formation of modernism were analyzed in detail by Ye. Kyrychenko [13].

Ukrainian scientific sources were analyzed according to the following aspects:

- study of urban development in Ukraine in the second half of the 19th – early 20th centuries – the works of S. Belenkova [14], O. Byrulia [15], V. Mashukov [16], B. Krasovytskyi [17], A. Myroshnychenko [18], P. Rychkov [19], K. Hladysh, [20], M. Kariuk *et al.*, [21], V. Yasiievych [22] and Ž. Komar [23];
- art and architecture of Secession era – publications by Yu. Biriuliov [24], A. Kovalenko [25], V. Chepelyk [26], S. Bilenkova [27] and J. Lewicki [28].

Elaboration of the source base proved the need for additional research on the situation of development of “provincial Secession (Art Nouveau)” in the cities of Ukraine in the early 20th century.

The range of unexplored questions determined the objectives of the study:

1. Based on the analysis of historical and archival sources and field survey to analyze the specifics of urban and architectural and stylistic development of “provincial Secession (Art Nouveau)” (including its national-romantic direction) in Ukraine in the early twentieth century.

2. Identify the most important architectural objects of this period, their importance in the urban structure and emphasize the need for their preservation and restoration.

Materials and methods

To solve these problems, the authors used such general scientific methods as the method of historical analysis (to analyze external factors influencing the formation of provincial cities in Ukraine in the early 20th century), culturological analysis (to analyze the influence of

cultural, artistic and ideological factors on the development of architectural styles in buildings of different functional purpose), graph-analytical method, method of photofixation, method of field surveys (to summarize the evidence base and argue the conclusions).

The involvement of selected general scientific methods is aimed at the following results:

- arrangement of information about insufficiently known objects of "provincial secession";
- argumentation of the importance of such objects of valuable background development in the urban fabric;
- drawing attention to the problems of valuable background development of small and medium-sized cities in connection with the events of the Russian-Ukrainian war.

Results and discussion

European trends in Secession (Art Nouveau)

The specificity of the manifestation of Secession in the architecture of Ukrainian cities should be traced from external factors of influence. The Austro-Hungarian Secession, first of all the Secession of Vienna, had a decisive influence on the western Ukrainian cities-centres of concentrated placement of modern objects [14, 23, 28, 29]. The formation of Austro-Hungarian Secession took place against the background of significant political, economic and cultural transformations, such as the transformation of Austria in 1867 into the Habsburg monarchy – Austria-Hungary, economic and industrial development, growing interest in national traditions and styles. As in Belgium, the Gothic heritage played a special role in the formation of the Viennese school of Secession. The symbol of the new style was the Vienna Secession Art Association, founded in 1897. Austro-Hungarian (Viennese) Secession acquired the features of both decorative and rationalist Art Nouveau.

Similar features were observed in the Secession architecture in Poland, which influenced the Secession architecture of Western Ukraine. Polish Secession in architecture was characterized by certain eclecticism, richness of stucco phytomorphic, anthropomorphic decor.

Secession architecture in Western Ukraine, which, as already mentioned, belonged to the Austro-Hungarian Empire, is most homogeneous, while in the territories of Ukraine, which belonged to the Russian Empire, there is a clear division into Secession architecture in large cities (Kyiv, Kharkiv, Odesa) and modern architecture in provincial cities.

In this case, we can talk about a qualitatively higher level of Secession architecture in large cities and a larger number of Secession objects, except when prominent masters of Secession were invited by customers to provincial cities. It is for this reason that the Secession architecture of Lviv, Stanislaviv, Stryi (where Ukrainian, Polish and Austrian architects worked), Kyiv and Cherkasy (due to the "author's" Secession by architect V. Horodetskyi), Kharkiv and Katerynoslav (thanks to the "author's" Secession of O. Ginzburg, O. Beketov, O. Rzhypishevskyi). Within the Secession array, there are zones of Secession concentration with the maximum number of objects. In the territory of Western Ukraine, it is the territory of Lviv – Stanislaviv – Chernivtsi, Central and Eastern Ukraine – Sumy – Kharkiv – Poltava – Katerynoslav.

In addition to the main centres of concentrated location of Secession objects in the main regions of Ukraine (West, Centre, East and South) in the early twentieth century there were many local regional centers of Secession – in Chernivtsi, Stanislaviv, Rivne, Kolomyia, Vinnytsia, Cherkasy, Uman, Katerynoslav, Poltava, Sumy and Crimea (southern coast). The peculiarity of the local centres of Secession was eclecticism, greater simplicity of forms in comparison with large centers of Secession, smaller size of buildings of this style.

The original Secession school was formed in the early twentieth century in Chernivtsi – the capital of the Austro-Hungarian province of Bukovina. The architectural specificity of Secession in Chernivtsi consisted in the coexistence for a certain period of time (1900 – 1914) and the traditions of historicism-eclecticism (Neo-Renaissance, Neo-Baroque), and the

traditions of Secession [27]. Among the most famous objects of the Chernivtsi center of Secession – the building of the Central Savings Banks, the city station, the Music and Drama Theater, the Railway Administration, “House of Owls” at the 45/21 Bohdan Khmelnytskyi Street, former hotel “Bristol”. S. Bilenkova believes that the architectural innovations of the Chernivtsi Secession in the first years of the twentieth century were most pronounced in the ornamental and decorative design of facades and lobbies with grand staircases. As in other centers of Secession in Ukraine, in Chernivtsi developed a national-romantic version of Secession, not only Ukrainian, in the traditional folk-Bukovinian version (mansion at 10 Orlovska Street), but also Polish, German, Jewish, which was explained specific ethno-cultural situation in Chernivtsi at the turn of the century. During this period, the Polish House and the German House were built, and in the early 1910s a specific Ukrainian-German version of national-romantic modernism was formed (a house at 4 Sidi Tal Street, a villa at 27a/27 Yuriiia Fedkovycha Street). In the early 1910s, neoclassical traditions spread, which influenced the formation of classicist Secession – a kind of late Secession, and neo-Baroque.

Joining the Austro-Hungarian Empire and economic and transport factors were decisive in the urban planning of Stanislaviv (Ivano-Frankivsk) in the 19th – early 20th centuries, although the scale of urban planning measures was inferior to Lviv and Chernivtsi [19] (Figs. 1 and 2).

As in Lviv and Chernivtsi, the construction of the railway between Lviv and Vienna contributed to the rapid urbanization of the city, compaction of the central districts and construction of streets along the “red lines” without gaps between houses, replacing wooden construction with stone. However, if in Chernivtsi and especially in Lviv there is a polycentric scheme, when there are several centers in the city, in Stanislaviv there was one city center.



Fig. 1. The building at 83 Ivana Mazepy Street in Ivano-Frankivsk



Fig. 2. The building at 16 Nezalezhnosti Street in Ivano-Frankivsk

The development of architecture in Galicia was shaped by the environment of architects, builders, artists, and decorators, many of whom were graduates of professional schools such as the Lviv Polytechnic and the School of Arts and Crafts. In virtually all cities of Eastern Galicia, architects from Lviv, Krakow, Vienna, and beyond, with diverse backgrounds, including Ukrainians, Austrians, Czechs, Jews, Poles, contributed to the architectural and artistic traditions. This diversity had a profound impact on the architectural and artistic diversity that architects drew upon. However, the research on the architecture of Eastern Galicia affirms that Galician architecture is not uniform. In particular, for the architecture of Lviv during the investigated period, the following characteristics stand out: variability and diversity in the decorative embellishments of entrance doors and gates, the use of thematic stained-glass panels, and the creation of artistic murals in the entrance spaces of buildings.

For the architecture of Ivano-Frankivsk, it is characterized by the opulence of artistic metalwork in the design of stair railings (more abundant and detailed ornaments), as well as the diversity of terrazzo floors with the use of coloured mosaic. The analysis of monuments in small towns provides grounds to assert that, in the vast majority of cases, typical and often mass-produced examples of ceramic floors, wrought or cast metalwork, akin to the decorative embellishments of entrance spaces in buildings in Lviv and Ivano-Frankivsk, were used for the decoration of entrance spaces in residential buildings. It can also be affirmed that, in devising the decorative concepts for entrance spaces, local architects drew inspiration from folk traditions, particularly the art of the Hutsul people (Fig. 3).

One of the centres of Secession in the West of Ukraine is Rivne. Despite the relatively small number of objects, it also enriched the heritage of Western Ukrainian Secession and manifested itself primarily in low-rise construction. From the list of Secession objects of Rivne, it is worth mentioning the mansion built in 1903 at the 17 Symona Petliury Street, along the red

line of the street, with a characteristic Secession architecture of the asymmetry of the main (end) facade, formed by a combination of three emphatically different volumes, gradually connected to each other.



Fig. 3. Ceramic mettlah tiles in the buildings of Ivano-Frankivsk and Kolomyia (identical to mettlah tiles in Lviv).

The Secession architecture of the historical provincial cities of Central Ukraine (Vinnytsia, Cherkasy, Uman) is characterized by eclecticism and simplification of Secession style through the use of elements of other styles, primarily “brick style” and local variations on the historicism. Architectural forms of Secession, if present, are usually generalized, without traditional phytomorphic or anthropomorphic decor, curvilinear attics.

In the early 20th century a notable architectural centre of Secession, marked with the high level of architecture, was formed in Vinnytsia [15]. The Vinnytsia Secession centre is represented of low-rise mansions designed by H. Artynov, M. Vaksman, and V. Lystovnychy.

The most famous representative of the Vinnytsia Secession was the architect H. Artynov, who built several objects in the style of the early and late Secession – both public and residential, including the mansion of Dr. L. Dlugolentskyi. This mansion at the 66 Mahistratska Street (former Torhova Street) has survived to this day, although some of its elements (exquisite Secession parapets, windows in the towers and the outlines of the towers) have been lost. The mansion is one of the best examples of decorative Secession, it is asymmetrical in plan and consists of separate volumes (one- and two-storey), connected by a two-storey entrance, accentuated by bay windows with turrets and an original curved window (Fig. 4).

Another example of Vinnytsia Secession architecture is the former mansion of Captain O. Chetkov at the 38 Hryhoriia Skovorody Street, (architect V. Listovnychy), which was built in the forms of the Austro-Hungarian Secession (Fig. 5). The asymmetrical composition of the three-storey building with an accentuated massive, rusted basement, decorated with window and door openings of various shapes, a four-storey tower and stucco geometric and phytomorphic decor, was designed for all-facade perception. The shapes of the slots, the roof of the tower and the decorative decoration are dominated by curved lines, characteristic of decorative Secession.



Fig. 4. The mansion of doctor L. Dlugolentskyi in Vinnytsia. General view of the main façade.



Fig. 5. View of O. Chetkov's mansion from the side of the main façade

Cherkasy in the late nineteenth and early twentieth centuries was a provincial city within the Kyiv province, which was under the influence of the same historical and cultural processes as the whole of Central Ukraine. The Secession period in Cherkasy was marked by the active construction of banks, residential buildings, trade and educational institutions. It is believed that

in the architecture of Cherkasy became widespread the kind of Secession, which is called the late “rationalist” Secession, because the main buildings in the Secession style were built here after 1910.

In addition to brick buildings with Secession elements, in 1900 – 1910 in Cherkasy several cottages in the style of the so-called “wooden Secession” (the term of O.V. Orejska) were built. As a rule, these are two-storey houses with open galleries on pillars, with facades decorated with phytomorphic-geometric ornaments and bay windows.

Uman, like Cherkasy, in the late nineteenth – early twentieth century was a provincial city with a mixed population. Among the largest objects of Uman Secession architecture include the buildings of the London Hotel (1901) at 10 Yevropeiska Street and the neighboring tenement house at the 12 Nebesnoi Sotni Street. Uman center of Secession, examples of which are the buildings at the 10, 12, 14 Nebesnoi Sotni Street, at the 18 Sadova Street, and mansions at the 17 Yevropeiska Street and 2 Shevchenka Street was marked by certain eclecticism. On the facades of these buildings, elements of Secession are combined with elements of “brick style” and other neo-styles. The architecture of the buildings of the Uman center is characterized by restraint of decor, originality of window and door openings, the presence of linear ornaments laid out in brick on the main facades. In some cases, the main facade is lined with ceramic tiles (building at the 10 Nebesnoi Sotni Street). In general, Secession buildings in Uman have retained their original appearance and are therefore interesting for further research.

The Katerynoslav (Dnipro) center was quite numerous. It is believed that the monuments of Dnipro are mainly rationalist and national-romantic Secession. The high professional level of the buildings of the Katerynoslav centre and their similarity to the Kharkiv Secession is explained by the creative contribution of prominent Kharkiv architects O. Beketov, O. Ginzburg, O. Rzhepishevskiy, who worked for Katerynoslav. Many Secession residential buildings were preserved until recently on the Andriia Fabra Street, Pisarzhevskoho Street, Sichovykh striltsiv Street, Lesi Ukrainky Avenue. The rationalist Secession of Katerynoslav (now Dnipro) was characterized by a restrained solution of facades with brick or plaster facing, a limited number of concrete details, exquisite metal fences and in some cases with ceramic inserts on the facades. The most striking example of a house in the style of national-romantic (Ukrainian) Secession is the now existing but rebuilt with the loss of the original national style elements of the former tenement house of V.M. Khrennikov. As noted in his scientific works, the researcher of Ukrainian Secession Professor V.V. Chepelyk [26], this house played the role of an urban dominant and had a distinct silhouette with towers, with high tent roofs and a dome. The white walls were decorated with windows of various (most often trapezoidal) shapes, the walls were completed with cornices on wooden carved brackets and a high tiled roof with characteristic auditory windows. Khrennikov’s house was a multifunctional building, in which the residential part (hotel and tenement) was functionally separated from the public part (shops, restaurant and theater, located on the lower floors). A bright polychrome accent on the facade was a majolica panel with flowers and peacocks, which decorated the entrance to the theatre [26].

Typical examples of the local architectural centre of Secession in Sumy are the buildings at 15 Nyzhnio-Voskresenska Street, and mansions at the 105 Petropavlivska Street and at the 15 Perekopska Street.

The one-storey rectangular in plan manor house at the 15 Perekopska Street is decorated with a corner tower. Its three-dimensional composition and decorative elements are characteristic of the late “classicized” Secession.

A special place in the architectural heritage of Ukrainian Secession style belongs to the Poltava centre. It was here that the first building in Ukraine in the style of national-romantic Ukrainian Art Nouveau was erected – the building of the Poltava Provincial Zemstvo (Fig. 6). The project of the young Kharkiv architect V. Krychevskiy won the competition announced by the provincial zemstvo in 1903.



Fig. 6. Poltava provincial zemstvo

Interestingly, the design in parallel with the construction of the zemstvo building began in the city in the same year 2 years before the first examples of European Secession, as exemplified by Kogan’s tenement house at 30 Kotliarevskoho Street (1905) or the tenement house of merchant Zeckel with shops in the ground floor, located at the 14/18 Nebesnoi Sotni Street (1906) (Fig. 7) (architect of both buildings – V. Veselli), the Lieshch’s tenement at the the 19 Hoholia Street (1905, architect P. Klein).



Fig. 7. Former tenement house of merchant Zeckel (architect V. Veselli, 1906)

In addition to tenement houses, other public buildings were erected, such as Dr. Gurevich’s clinic on the corner of Yuliana Matviichuka Street and Stritenska Street, where the doctor’s and his family’s rooms were located on the first floor (architect P. Klein). A new style – Secession – has become widespread in the architecture of urban mansions, which with their chamber scale and isolation imitate the landlord urban estates of the 18th century. Bright examples are the mansion of Lukianovych at 9 Hoholia Street (1906, architect V. Veselli) or the Neviant’s mansion at the 8 Sobornosti Street (1912) [21].

Along with the traditional Secession decoration with plaster finishing the so-called “brick style” with pronounced Secession elements also was used. Examples of its application are the Zaslavskiy’s tenement house at the 49 Stritenska Street and the tenement house of Samoilovich (now – a residential building with public service facilities on the ground floor at 12 Yevropeiska Street), built according to the project of architect P. Klein in the style of late Secession. The three-storey building with a corner solution in the plan is a sectional tenement building.

The fact that the house belongs to the late Secession is evidenced, in particular, by its exterior decor with the pilaster side of stairwells, bay window over the corner central entrance, pilaster side completion of parapets with roof windows, wrought-iron balcony railings. In the 1970s, the third floor was added.

Secession was also used in the architecture of representative public buildings, such as the one built in 1912 by architect M.F. Stasiukov and engineer S.V. Nosov in the style of the so-called “Northern Secession” building of the Russian Bank for Foreign Trade on the main city street – Oleksandrivska (now – 17 Sobornosti Street) [20].

The bright imagery of the provincial zemstvo building led to the appearance in Poltava of a number of objects in the style of Ukrainian Secession, the most significant of which were the I.P. Kotliarevskiy school (destroyed during the Second World War) on the southern slope of Ivanova Hill (45 Nebesnoi Sotni Street, 1905, architects E.N. Serdiuk and M.F. Stasiukov) and a memorial chapel on the site of a peasant camp built for the celebrations of the 200th anniversary of the Poltava Battle at the 16 Zinkivska Street (architect I.A. Kalbus, 1914). The conciseness of the architectural forms of the chapel is combined with the harmony of proportions, and the majolica panels on the pliers of the facades are a real decoration of the building (Fig. 8).

Secession style in the architecture of the southern centres, especially in the Crimea is less studied. It associated primarily with the work of M.P. Krasnov, who for 12 years served as city architect of Yalta. Secession objects designed by Krasnov were built in the period 1900s – 1910s.

Among the Secession objects in the Crimea, in which the eclectic layers of other styles are much less noticeable with other objects, we should first mention:

- in Yalta: the house of P.O. Shyryaev at the 5 Morska Street (Fig. 9), the house of M.P. Krasnov at the 7 Kommunariv Street, the house of E.O. Maitop at the 5 Pushkinska Street, F.K. Tatarynov’s hotel “Yalita” on Naberezhnaya Street (not preserved), A.L. Carbonier’s house at the 15 Lesi Ukrainky Street, and A.A. Schilling’s house at the 32 Sverdlova Street;
- in Alushta: M.D. Stakheev’s villa, N.A. Batuyev’s house;
- in Novyi Simeiz: the house of J.P. Semenov;
- in Yevpatoria: the house at the 13 Duvanovska Street, a palace in the estate “Kharaks” of Grand Duke Georgiy Mikhailovich.

If we analyze the features that are inherent in the Secession architecture of the Crimea, it is worth noting the following:

- 1) the spread of Secession objects, especially in 1905–1910 and a significant number of them (A.I. Kovalenko identifies 106 such objects in the Crimea);
- 2) the international nature of Secession architecture in characteristic objects without layers of historicism;
- 3) eclecticism of Secession in the architecture of Crimea: in many objects there is a layering of eclecticism, pseudo-styles (romanticism, neo-Gothic, neoclassicism), Crimean-Tatar oriental architecture;
- 4) manifestation of Secession in different varieties – in decorative European, classicized Secession, Secessionized eclecticism, in rationalist Secession (an example of the trends of English rationalist Secession are the buildings of the estate “Kharaks”);



Fig. 8. Memorial chapel at 16 Zinkivska Street (architect I.A. Kalbus, 1914).



Fig. 9. Ceramic decoration of the facade of the house at 5 Morska Street.

5) limitation of the architects' circle which designed in the Secession style, which led to a pronounced “authorial character” and a high level of their Secession objects in the Crimea. In particular, M.P. Krasnov's objects are characterized by the uniqueness of composition and stylistic solution, asymmetry of compositions, the presence of curvilinear forms of elements on the facades, the manifestation of Secession in interiors, the use of decor and artistic metal in Secession.

Conclusions

Analysis of the manifestation of “provincial Secession” features proves that due to its specific origin and short duration (on average up to twenty years) Secession did not have a city-forming significance, but manifested as an object style – in some cases at the ensemble level of individual streets or residential complexes (and then in individual architectural centers), and the manifestation of Secession as an object style is observed at the level of the facade (or facades) of the house, including a separate detail.

It is at the level of the facade that the main features of Secession varieties (decorative, rationalist, classicized) appear: decorativeness, asymmetry, polychromy, curvature of decorative Secession, lack of decor, monochrome, rectangularity, facet of rationalist Secession, symmetry, decorativeness and flatness of classicized Secession.

Summing up the results of the study, it is worth saying the following. It is possible to move to a new level of methods of protection and restoration of monuments of Secession architecture, with the establishment of areas of concentrated placement of Secession objects on various grounds, taking into account the role of urban planning, which is to protect not a single Secession building but also of neighboring buildings or part of the street, the whole street at the stage of design work, which increases the level of urban planning analysis.

Based on the specifics of the development of Secession in the architecture of Ukraine with its inherent specificity, a restoration technique of reproduction of the characteristic structure of Secession monuments (from detail to general composition) was proposed. To reproduce both individual lost fragments and the whole original appearance of the object, which is inherent in a certain cell of Secession. The use of such a technique for the restoration of monuments is most effective at the stage of studying analogues and historical and architectural sources, as well as at the stage of project implementation.

Thus, when reproducing a single lost element or the general structure of the facade of a modern house, one should focus not so much on the chronological period of construction of the object, but on the geographical affiliation to a particular region and the specifics of the variety.

The conditions of the Russian-Ukrainian war led to the destruction of many historical buildings of the specified period in various regions. The problem is that funds will be allocated primarily for the reconstruction of unique objects, while the problem of rebuilding valuable background buildings may not be a priority. Another problem associated with the war is the lack of planned restoration of even non-destroyed objects.

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