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National Romanticism in Ukrainian and Polish Architecture in the Early Twentieth Century: Poltava's Heritage

Narodowy romantyzm w ukraińskiej i polskiej architekturze początku XX wieku – dziedzictwo Połtawy

Keywords: National Romanticism, architecture, Ukraine, Poland, preservation, restoration

Słowa kluczowe: narodowy romantyzm, architektura, Ukraina, Polska, zachowanie, odnowa

Introduction

National Romanticism became a unique phenomenon of the late nineteenth and early twentieth centuries, existing in parallel with Art Nouveau and Historical Revival. This current in architecture spread mainly in countries that needed a unifying factor or were under the rule of other states. National Romanticism as a unifying factor was inherent in Germany, while it became a symbol of preserving national identity in Catalonia, the Baltic countries, Poland, Ukraine, and also in Finland. Therefore, although in some countries the style of Finnish architects Sonck, Saarinen, Lindgren and Gesellius is called Nordic Art Nouveau, in fact this is an incorrect name, since the dominant features of Art Nouveau, such as the flowing line, floral or anthropomorphic decor, oversaturation with exquisite décor and a specific colour palette, are not observed in Finnish architecture of this period.

Although National Romanticism appeared simultaneously in many countries and the reasons for

its spread were similar, each country relied on its own architectural forms. Therefore, National Romanticism in different countries is not connected by a commonality of forms, as was the case in Art Nouveau, but by a commonality of reasons of emergence and ideology.

Instead, the focus on large-scale, massive architecture, partly influenced by Richardsonian Romanesque style, with a dominant theme of untextured natural stone and stylized folk-style décor depicting mythical creatures and northern nature, is a vivid example of National Romanticism. This style proved to be so original and impressive in its imagery that it even spread to ruling countries, such as the Russian Empire, and played a significant role in the urban development of St. Petersburg, known as Northern Art Nouveau.

It is worth noting that the Catalan style of Modernisme is more accurately described not only as a form of Art Nouveau but also as a type of National Romanticism. None of Antoni Gaudí's buildings show

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signs of European Art Nouveau; instead, they combine symbolic imagery (such as Casa Batlló with a turret topped by a cross and a “scaly roof”—a symbol of Saint George, the patron saint of Catalonia, triumphing over the dragon, and the outlines of Casa Mila—the silhouette of Mount Montserrat near Barcelona), along with Mudéjar style and traditional Catalan decorative techniques and colors.

In Poland, this type of national identity is called the national style. It also has variations: the Zakopane style [Dardzińska 2018, pp. 30–32], the Vistula-Baltic style [Majdakowski 1992, pp. 303–327], the manor house style [Tejszerska, 2019, pp. 33–35], and in Ukraine—Ukrainian Art Nouveau (as referred to by researcher Viktor Chepelyk) [Чепелик 2000, p. 9].

Ukrainian National Romanticism—Ukrainian Art Nouveau—became the style of representing national culture and identity at the beginning of the century. The first center of this movement in terms of emergence (1903) was Poltava—the only administrative regional center in both Russian Empire-governed and Austrian-Hungarian Empire-governed Ukraine, where Ukrainians made up the majority of the population. Although Viktor Chepelyk identified several centers of Ukrainian National Romanticism—Poltava, Kharkiv, Kyiv, Lviv, and, oddly enough, St. Petersburg—it was the Poltava region that produced the most vibrant examples of Ukrainian National Romanticism—specifically, its folk-style variety. The main examples are two sites in Poltava—the Poltava Provincial Zemstvo and the chapel on the site of a peasant camp during the celebration of the 200th anniversary of the Battle of Poltava (now known as the Chapel of St. George). Both remain today but require restoration efforts, which have been complicated by the Russian-Ukrainian war.

The objectives of this research are as follows:

- to familiarize researchers with the buildings of National Romanticism in Poltava, their contemporary use, and the problems related to their conservation and functioning;
- to determine the role of the specified buildings in the heritage of National Romanticism in Ukraine;
- to determine the role of the specified buildings in the heritage of National Romanticism in Poland. In this field, it was decided to analyze the Zakopane style;
- to characterise selected buildings as unique examples of the synthesis of arts, which traditionally characterises Ukrainian National Romanticism and the Zakopane style;
- to determine the compositional techniques, morphology of forms, materials, and decoration techniques that characterise Ukrainian National Romanticism and the Zakopane style;
- to analyse the modern use of these buildings and the problems of their preservation;
- to determine the list of restoration problems, their causes, and technologies that can be successfully used to overcome them.

To address the research problems, the source database was processed in the following areas:

- 1) problems of preserving the historical environment—articles by L. Pujia [Pujia 2016, pp. 213–218], P. Spiridon, I. Sandu, L. Stratulat [Spiridon et al. 2017, pp. 81–88], J. Zilgalvis [Zilgalvis 2016, pp. 25–36], S. Zosim, V.A. Nikolaienko, V.V. Nikolaienko [Zosim et al. 2025, pp. 221–234];
- 2) research into the development of Ukrainian cities in the late nineteenth and early twentieth centuries—articles by M. Dyomin, Y. Ivashko [Dyomin, Ivashko 2020, pp. 79–84], M. Dyomin, Y. Ivashko, O. Ivashko, K. Kuśnierz, T. Kuzmenko [Dyomin et al. 2021, pp. 26–36], M. Orlenko, Y. Ivashko [Orlenko, Ivashko 2019a, pp. 52–60, Orlenko, Ivashko 2019b, pp. 38–44], B. Cherkes, M. Yasynskyi, I. Pohranychna [Cherkes et al. 2025, pp. 92–103];
- 3) architectural styles in Ukrainian cities of the late nineteenth and early twentieth centuries—monographs by V. Yasiievych [Ясиевич 1988], T. Skibitska [Скібіцька 2011], Yu. Biriuliov [Бірюльов 2005], M. Kariuk, O. Bieliavska, A. Dmytrenko, H. Nehai [Карюк et al. 2018], articles by M. Dyomin, Y. Ivashko [Dyomin, Ivashko 2020, pp. 79–84], Y. Ivashko, A. Dmytrenko, K. Paprzyca, M. Krupa, T. Kozłowski [Ivashko et al. 2020, pp. 953–964], Y. Ivashko, A. Korovkina, I. Yermolenko, V. Tovbych, D. Kuśnierz-Krupa, J. Kobylarczyk [Ivashko et al. 2021, pp. 935–960], Y. Ivashko, U. Shcheviouva, L. Zolotar, O. Ivashko, A. Dmytrenko, A. Urakina, M. Początko, S. Rubtsova [Ivashko et al. 2024, pp. 321–334], T. Savchenko, L. Shevchenko [Savchenko, Shevchenko et al. 2023, pp. 92–106];
- 4) experience in the restoration and use of architectural monuments of the late nineteenth and early twentieth centuries—articles by J. Kobylarczyk, D. Kuśnierz-Krupa, Y. Ivashko, L. Savelieva [Kobylarczyk et al. 2020, pp. 97–103], M. Orlenko, Y. Ivashko, D. Kuśnierz-Krupa, J. Kobylarczyk, O. Ivashko [Orlenko et al. 2021, pp. 507–528], K. Stefański, P. Gryglewski, Y. Ivashko, A. Dmytrenko, O. Ivashko [Stefański et al. 2020, pp. 715–730], V. Yatsenko, H. Osychenko, O. Tyshkevych, V. Toporkov [Yatsenko et al. 2024, pp. 73–88].
- 5) research into Ukrainian National Romanticism—monograph by V. Chepelyk [Чепелик 2000], article by S. Baiandin, A. Pawłowska, O. Ivashko, O. Pryimachenko, P. Baiandin, M. Kokoszko, A. Dmytrenko, V. Pavliuk [Baiandin et al. 2022, pp. 473–490].
- 6) knowledge of the Polish national style, including the Zakopane style, Vistula-Baltic style, and manor house style—primarily monographs by B. Tondos [Tondos, 2009]; Z. Moździerz [Moździerz, 2021] and by the same author [Moździerz, 2003], as well as selected scientific articles by K. Kwiatkowski [Kwiatkowski, 2020, pp. 57–66] and] by Z. Moździerz [Moździerz, 1996, pp. 107–114.], I. Dardzińska [Dardzińska, 2018, pp. 30–32],

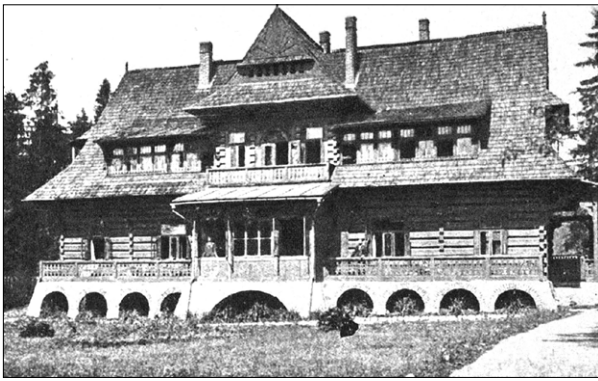


Fig. 1. Villa Oksza built in 1895–1896, in an archival photograph, early twentieth century; photo from the CUT FoA Archives

Ryc. 1. Willa Oksza zbudowana w latach 1895–1896, na fotografii archiwalnej z początku XX w.; fot. z archiwum WAPK



Fig. 2. Villa Pod Jedlami built in 1896–1897, in an archival photograph, early twentieth century; photo from the CUT FoA Archives

Ryc. 2. Willa Pod Jedlami zbudowana w latach 1896–1897, na fotografii archiwalnej z początku XX w.; fot. z archiwum WAPK

A. Majdakowski [Majdakowski 1992, pp. 303–327], A. Tejszerska [Tejszerska, 2019, pp. 33–35] and in Ukraine—Ukrainian Art Nouveau (according to the terminology of researcher Viktor Chepelyk) [Чепелик 2000, p. 9].

The novelty of the study is as follows:

- analyzing the phenomenon of Ukrainian National Romanticism against the backdrop of the Zakopane style as one of the unique varieties of the Polish National style and in the context of general stylistic trends, using examples from Poltava;
- the defining features of Ukrainian National Romanticism, materials, and designs are characterized;
- the problems of the emergency state are identified, and restoration methods that can correct them are presented.

Methods

To address the research problems, the following general scientific research methods were employed. The method of historical and cultural analysis enabled examination of the phenomenon of National Romanticism in Ukraine and Poland within the context of prevailing social and political processes, revealing the deep causes of its emergence, influenced by various external factors. The method of ethnographic analysis facilitated tracing the relationships among traditional polychromy, motifs, and decorations in Ukrainian National Romanticism buildings and folk art. The method of system-structural analysis enabled examining buildings based on different indicators: composition, planning, and form morphology. The method of system analysis enabled the exploration of the cause-and-effect relationships between the emergency state and its consequences, as well as the identification of necessary restoration measures.

Therefore, the phenomenon of Ukrainian National Romanticism is analyzed within the broader global context and in the territories of Ukraine that were part of the Russian Empire.

Results and discussion

Specific imagery of the Zakopane style

The founder of the Zakopane style, which first appeared in 1890, is Stanisław Witkiewicz. Similar to Ukraine, where a group of enthusiasts promoted National Romanticism, the ideas of the national style in Poland were promoted by Stanisław Witkiewicz, W. Matlakowski, W. Eljasz-Radzikowski, and J. Wojciechowski [Sznajik, 2021; Tondos, 2009; Możdzierz 2021]. Notably, the spread of the Zakopane style (1899–1906) overlaps with the emergence of Ukrainian National Romanticism (from 1903). The style draws on the traditional culture of the Tatra highlanders, combining traditional mountain motifs with Art Nouveau elements. Key features include foundations of rough, unprocessed stone, wooden log walls with jointed joints, shingle roofs, open verandas, and window and door decorations shaped like sunflowers. This style is especially popular in Zakopane's health resorts, with examples such as the guesthouses and villas Pepita, Skoczyska, Staszczkówka, Oksza, Zofiówka, Nałęcz, and Villa Pod Jedlami, designed by Stanisław Witkiewicz. To this day, buildings like Villa Koliba, Villa Oksza, Villa Pod Jedlami, Villa Rialto, Villa Konstantynówka, Villa Grażyna, along with several houses and chapels, remain in Zakopane [Moździerz, 2003; Tondos, 2009; Możdzierz 2021; Kwiatkowski, 2020, pp. 57–66; Możdzierz, 1996, pp. 107–114]. There are also such structures in other parts of Poland and Belarus.

This style more closely echoes the motifs of wooden architecture than the Ukrainian National Romanticism found in Poltava, Kharkiv, or Kyiv, where it appears in larger-scale buildings and does not directly resemble wooden architecture.

This difference is explained by the different tasks that architects set for themselves. If for the authors of Ukrainian and Finnish architectural romanticism, the creation of a style was a means of declaring the existence of their national cultures, the very existence of which was often denied in the Russian Empire (which



Fig. 3. The former Poltava Provincial Zemstvo building (now Vasyl Krychevskyi Poltava Local Lore Museum), state under restoration that began in 2021; photo by A. Dmytrenko, 2022

Ryc. 3. Dawny budynek Zemstwa Prowincji Połtawskiej (obecnie Muzeum Lokalnej Historii im. Wasyla Kryczewskiego w Połtawie), w trakcie renowacji rozpoczętej w 2021 r.; fot. A. Dmytrenko, 2022

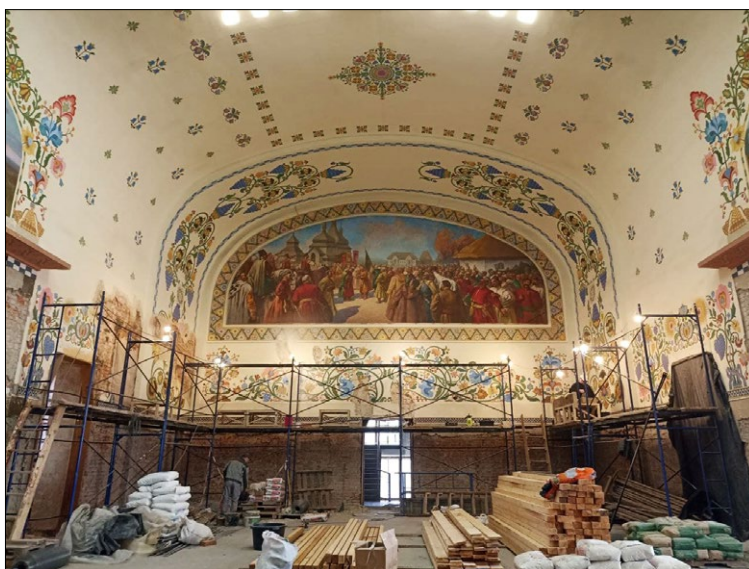


Fig. 4. Interior of the former assembly hall under restoration; photo by S. Baiandin, 2021

Ryc. 4. Wnętrze dawnej sali zgromadzeń w trakcie renowacji; fot. S. Baiandin, 2021

explains their use at the beginning mainly for public buildings), then the existence (in the past) of Polish national statehood and the presence of Polish national culture and Poles as a separate people was not denied in any of the empires—Germanian (Prussian), Austro-Hungarian, or Russian—that controlled the former lands of the Polish-Lithuanian Commonwealth at that time.

Restoration of the former building of the Poltava provincial zemstvo – now the Poltava Museum of Local Lore

The first and one of the most famous buildings of Ukrainian National Romanticism is the Poltava provincial zemstvo building, the author of which was the

thirty-year-old architect Vasyl Krychevskyi. We deliberately focus on this building, since the Poltava zemstvo building presents the quintessence of the national style, from the overall composition to the individual details. In this sense, this building is an example of a *Gesamtkunstwerk* (as understood, in particular, by Henry van de Velde), that is, a space of art in which each element is a corresponding stylistic part of the whole.

It was the Poltava Zemstvo building that became the impetus for the appearance of other buildings in the style of Ukrainian National Romanticism both in Poltava and the Poltava region (it is worth mentioning the public schools in Lohvytskyi district [Yatsenko et al. 2024, pp. 73–88] and the complex of the hydrotherapy centre in Myrhorod), in Kharkiv, Kyiv, Lviv,



Fig. 5. Chapel on the site of the peasant camp (now the chapel of St. George) at 16 Zinkivska Street in Poltava; photo by Y. Ivashko, 2025

Ryc. 5. Kaplica na terenie obozu chłopskiego (obecnie kaplica św. Jerzego) przy ulicy Zinkivskiej 16 w Poltavie; fot. Y. Ivashko, 2025

and even the emergence of a circle of this style supporters within the walls of the St. Petersburg Institute of Civil Engineers—in the very heart of the Russian Empire.

Conventionally, during this period, three types of Ukrainian National Romanticism can be distinguished: folk-style (Poltava Provincial Zemstvo, 1903–1908), rationalist (Ivan Kotliarevskyi School in Poltava, 1903–1905), and Secession-romantic (spread mainly in Western Ukraine, which was then part of the Austro-Hungarian Empire, an example of which is the building of the Dniester Bank in Lviv, 1903–1906) [Чепелик 2000, p. 29].

Not all Poltava buildings in the style of Ukrainian National Romanticism have survived (such as the Ivan Kotliarevskyi School on the slope of Ivanova Hill), but the main buildings, such as the Poltava Zemstvo and the chapel on the site of the peasant camp (the chapel of St. George), still exist today. Both belong to the folk style variety, a characteristic feature of which is the cladding of facades with ceramic tiles featuring decorative majolica inserts. The construction of the Poltava Zemstvo building took place in parallel with the establishment in the Poltava region (in the Zemstvo pottery workshop in Opishnia) of industrial production of majolica, ceramic tiles, and unique glazed roof tiles of rich blue-green shades under the lead-

ership of the famous Russian ceramist-technologist, artist of the Art Nouveau era Pyotr Vaulin [Капюк 2018, p. 46]. The most noticeable difference between the current appearance of the zemstvo building and its original appearance is the colour of the tiled roof. Unfortunately, the original roof of the zemstvo building, a rich blue-green colour, was lost in a fire in 1943, and subsequent restorations failed to find ready-made tiles or arrange the production of a batch in the same shade as the original.

The uniqueness of the building also lies in the fact that V. Krychevskyi was able to give the facades and interiors a fundamentally different imagery even at the stage when the planning was laid. In 1902, two Zemstvo building projects were developed, both in the Neo-Renaissance style, and construction even began, but in 1903, construction was stopped under public pressure, and an additional competition was announced, in which V. Krychevskyi's project won. It was decided not to change the original layout (the building plan resembled the letter E), but to completely change the figurative concept. The work continued in several stages from 1904 to 1908: first, construction and finishing work on the side wings, then the roof was installed, and from 1905–1908, work continued in the central part of the building and its middle wing.

This building can be analyzed for manifestations of national style features separately on the facades and in the interiors. Signs of stylistic reminiscence of Cossack tower-type churches and Opishnia ceramics include two towers with tent tops flanking the entrance, a folk-style four-pitched roof, trapezoidal window and door openings, and polychrome ceramic inserts. The folk-style theme continues in the interiors. In the assembly hall, three monumental paintings with historical themes were painted on canvas. The authors of the paintings were Serhii Vasylykivskyi and Mykola Samokysh.

It was Samokysh who researched a large body of authentic iconographic material: ornaments, embroidery, dishes, clothing, and paintings on the walls of houses. Based on his field studies of decoration, M. Samokysh published the album *Motifs of Ukrainian Ornament* (1902). Subsequently, in 1903 and 1904, several reprints were made.

It is no coincidence that we used the term *Gesamtkunstwerk*, meaning a total artistic space. Inside the Poltava Zemstvo, the constructive scheme and layout are organically integrated with the interior elements and decorations. The placement of paintings in specific areas of the assembly hall was dictated by the hall's vault structure. The walls feature a polychrome phytomorphic ornament by M. Samokysh, while S. Vasylykivskyi, in collaboration with M. Uvarov and M. Berkos, painted three thematic panels. Each depicts a scene with symbolic and historical significance. The main axis is highlighted by the panel *Elections of Poltava Colonel Martyr Pushkar*—this hall's central theme. To the



Fig. 6. Brickwork restored with modern bricks at the corner of the chapel; photo by Y. Ivashko, 2025

Ryc. 6. Odnowiona cegła przy narożniku kaplicy; fot. Y. Ivashko, 2025



Fig. 7. Current condition of ceramic tile cladding on the eastern facade of the chapel; photo by Y. Ivashko, 2025

Ryc. 7. Obecny stan okładziny ceramicznej na wschodniej fasadzie kaplicy; fot. Y. Ivashko, 2025

right is the mural Romodanivskyi Road; to the left are Cossack Holota and the Tatar. Each panel carries a hidden meaning: Elections of Poltava Colonel Martyn Pushkar symbolizes the democratic electoral process; Romodanivskyi Road represents entrepreneurship and trade in the Poltava region; Cossack Holota and Tatar stand for defending the homeland from enemies. Comparing the hall's ornamentation with folk designs, we see that M. Samokysh drew inspiration from Ukrainian embroidery, adding oriental motifs.

The murals were completed in 1908, and the Poltava zemstvo building itself was opened at the same time. The zemstvo building performed administrative functions until 1919; the lower floors were occupied by Soviet administrative institutions, and the second floor, as before the 1917 revolution, by a natural history museum. In 1920, the Central Proletarian Museum of the Poltava Region was opened here, and the building has retained its museum function under a different name to this day.

During World War II, the building remained intact until nearly the end of the German occupation. On September 21, 1943, as Soviet troops approached the city, a group of German soldiers systematically soaked the museum's upper floors with gasoline and set them on fire. That day and during the night of September 21–22, the first and second floors burned down, and on the morning of September 22, another group of Ger-

mans soaked the basements with gasoline and ignited them. The heat was so intense that the granite blocks of the basement cracked.

The post-war restoration of this building, known for its polychrome features and intricate decor, was a highly challenging project based on designs by architects P. Kostyrko, V. Krachmer, N. Kvitka, and others. It continued until 1963. As a result, most of the original forms of the building were preserved, though some parts of the roof were replaced, and the original glazed blue-green tiles were substituted with plain red ones. There were also modifications to the decoration and painting of the main hall.

After this restoration, several other projects were completed, notably in the 1990s and in 2008. The most recent restoration started in 2021 and is still in progress (Fig. 1). Currently, work is underway to restore the murals in the assembly hall (Fig. 2).

Problems of the emergency condition of the chapel on the site of the peasant camp (St. George's Chapel) and technologies for its restoration

The chapel was built between 1911 and 1914 based on the design by Ihor Kalbous, who was a student at the St. Petersburg Institute of Civil Engineers at the time. His design won second place in the related competition in 1911. The building is constructed

from local red brick, faced with Opishnia ceramic tiles, and decorated with majolica panels—ornamental inserts of phytomorphic and geometric patterns as well as religious scenes. All four facades are topped with polygonal gables, which feature majolica decorative panels at the upper sections. The chapel is capped with a helmet-shaped roof on a cylindrical drum. The main entrance is faced with gray and pink granite and includes stone carvings.

Throughout the period after 1945, the chapel gradually fell into disrepair, and by the late 1980s, it had become a dilapidated structure without a roof, with the brickwork at the corners damaged by waterlogging and a partially destroyed facade, along with decorative majolica fragments. The roof and the helmet-shaped top, covered with copper sheets, were restored only in the early 1990s, when the chapel was transferred to the local religious community (Fig. 3).

However, the full list of restoration measures was never completed due to a lack of funding; some lost fragments of brickwork were temporarily replaced with modern bricks, without proper connection to the original brickwork (Fig. 4), and the missing ceramic facing fragments have yet to be restored to their original design (Fig. 5). In other words, the work done mainly consisted of urgent emergency conservation efforts, and the restoration was limited to the roof.

Thus, today the main problems of the emergency condition of the St. George Chapel remain the loss of bricks and mortar, chips of the surface layer of bricks, surface contamination of bricks, granite and ceramic facing, the emergency condition of individual bricks and majolica inserts, and unaesthetic and structurally unreliable additions to the brickwork losses as the priority urgent measures.

Comprehensive restoration measures should include the following sequence of works:

- checking the condition of the waterproofing to exclude the foundation from becoming waterlogged;
- supplementing the lost masonry with modern bricks, as similar as possible to the authentic ones, ensuring structural integrity;
- cleaning the surface contamination of bricks, granite slabs, and ceramics;
- restoring the lost fragments of ceramic facing and majolica panels;
- restoring the interior according to the original design based on the study of archival sources.

Conclusions

The study of Ukrainian National Romanticism and the Zakopane style allowed us to assert that both stylistic trends arose under the influence of external factors, namely the need to express one's own national identity.

The main feature of National Romanticism as a whole is the essence of the forms and techniques that best represent the national identity of the people. For example, in Finnish National Romanticism, because

of the desire to develop their own style in the absence of iconic buildings of their own, a group of young architects-enthusiasts actually “collected” distinctive features from around the world that align with Finnish culture. This includes Richardsonian Romanesque, the architecture of Scotland characterized by restraint and simplicity, and local epic and construction techniques.

Based on V. Chepelyk's research and the authors' own field surveys of buildings, such national features can be identified in Ukrainian National Romanticism. Such features can be structured according to systemic-structural analysis.

Compositional characteristics:

- at the silhouette level—an active, developed silhouette, widespread use of towers as accents, in which continuity with towered Cossack churches can be traced;
- at the level of dismemberment—as a rule, a three-part division into a base, wall, and roof; tower endings play the role of compositional accents.

Morphological characteristics:

Roof: of a building as a whole—four-pitched, sometimes hipped, sometimes with folds; of a tower—on a square or faceted plan, with a tent or pear-shaped ending, often with folds, single or multi-tiered, sometimes with a helmet-shaped top (as in the chapel of St. George).

Wall: rich in elements: cornices, vertical and horizontal divisions, columns of various profiles, decor, more or less developed base.

As examples, we took the Poltava centky, based on the Poltava provincial zemstvo, and the chapel on the site of the peasant camp (now the chapel of St. George), since they most fully express the decorative properties of Ukrainian National Romanticism. It is because of this that Viktor Chepelyk especially singled out the Poltava centre, which influenced the spread of Ukrainian National Romanticism in other centres. In addition, the bright polychromy inherent in Ukrainian folk decorative and applied art is most pronounced in these two buildings, where the famous Opishnia ceramics are used.

In Ukrainian studies, this style, known as Ukrainian Art Nouveau, was treated separately. The authors used the term Ukrainian National Romanticism to consider this phenomenon in an international context. The history and architectural forms are analyzed in relation to the problems of restoring such buildings.

A comparison between the Ukrainian National Romanticism of the Poltava center and the Zakopane style shows how the same external factor can lead to different versions of folk-style architecture. Evidence that National Romanticism was an international phenomenon is the similarity in the forms of Ukrainian National Romanticism seen in Western Ukrainian cities and such buildings as the Batory Gymnasium in Warsaw (1922). In contrast, similarities to Northern National Romanticism are visible in the church in Limanowa (1909).

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Abstract

This article explores the phenomenon of National Romanticism in architecture in Ukraine and Poland at the start of the twentieth century. In Ukraine, this style is mainly represented by Ukrainian Art Nouveau, while in Poland, it is characterized by the national style and its variants, such as the Zakopane style, the Vistula-Baltic style, and the "manor house style." The focus of this study is on the "Zakopane style" and selected buildings exemplifying this style. Examining Ukrainian National Romanticism in architecture and the Zakopane style reveals that both trends were driven by external factors, specifically the desire to express national identity. Comparing the two shows that the same external influence results in different types of folk architecture, rooted in each nation's unique identity and culture. Ultimately, the authors observe that although National Romanticism developed alongside Art Nouveau, it is not based on European Art Nouveau features but on altered national traditions.

Streszczenie

Celem artykułu jest prezentacja badań nad zjawiskiem romantyzmu narodowego w architekturze na Ukrainie i w Polsce na początku XX w. Na Ukrainie nurt ten reprezentuje przede wszystkim ukraińska secesja, zaś w Polsce – styl narodowy i jego odmiany, takie jak styl zakopiański, styl wiślano-bałtycki oraz styl dworski. W przedmiotowych badaniach skupiono się na stylu zakopiańskim i wybranych obiektach go reprezentujących. Analiza zjawiska ukraińskiego romantyzmu narodowego oraz stylu zakopiańskiego pozwoliła na stwierdzenie, że oba nurty stylistyczne ukształtowały się pod wpływem podobnych czynników zewnętrznych, a mianowicie potrzeby wyrażenia tożsamości narodowej. Porównanie wykazało, że ten sam impuls prowadził do powstania odmiennych wariantów architektury ludowej, zakorzenionej w tożsamości i kulturze danego narodu. W konkluzji autorzy podkreślają ponadto, że choć romantyzm narodowy rozwijał się równolegle ze stylem secesyjnym, nie opierał się na cechach europejskiej secesji, lecz na przetworzonych formach narodowych.