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Stylistic Features of Secession Décor in Ukraine as the Basis for Its Restoration

Cechy stylistyczne dekoracji secesyjnej na Ukrainie jako podstawa rewaloryzacji

Keywords: Ukrainian secession, décor types, features of style, polychromy, texture variety

Słowa kluczowe: ukraińska secesja, rodzaje dekoracji, cechy stylu, polichromia, różnorodność faktur

Introduction

The style of Secession in Ukraine developed under the external influence of the Secession traditions from Poland and Austria-Hungary in Western Ukraine, while in Central and Eastern Ukraine, there was influence from the Russian Empire. The above concerns both the stylistic features in general and the décor of the Secession, which in Lviv and Ivano-Frankivsk had the character of flatness, and in Kyiv, Kharkiv and Odesa, of spatiality. Administrative and territorial affiliation directly influenced the figurative language of Secession décor; it was explained, among other things, by the practice of inviting architects either from Poland, Czechia, Austria, or from Moscow and Saint Petersburg.

In the academic works of Yu. Biriulyov,¹ O. Serdiuk,² T. Skibitska,³ V. Chepelyk,⁴ and V. Yasiievych,⁵ the décor of Secessionist buildings of different cities is described in detail, and researcher O. Sidorova directed her attention to the semantics of Secessionist images.⁶ The task of this study was not only to record the facts of the décor's use and to present main examples but also to determine the main options of the placement of the décor on the wall area in Secessionist-style houses, and the traditionality or originality of the methods of placing the décor on the facades of Secessionist buildings in Ukraine. Since the Secession in Ukraine was formed both under the influences of Western Europe and Northern Europe through Saint Petersburg, the appropriate sources were studied.⁷

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Fig. 1. Stucco decoration of the bay windows of the building at 4 Hrabovskoho Lane in Kharkiv; photo by Yu. Ivashko 2017.
Ryc. 1. Stiukowa dekoracja wykuszy budynku przy ul. Hrabovskoho 4 w Charkowie; fot. J. Iwaszko 2017.



Fig. 2. Majolica stripes on the main facade of the building at 6 Sumskaya Street in Kharkiv; photo by Yu. Ivashko 2017.
Ryc. 2. Pasy z majoliki na głównej fasadzie budynku przy ul. Sumskiej 6 w Charkowie; fot. J. Iwaszko 2017.

Also, the authors viewed the corresponding scientific sources dedicated to the Secession style in Ukraine. In particular, the Secession style found expression in buildings of various functional purposes, including industrial ones, which necessitates their preservation.⁸ A significant aspect of the perception of the Secession is the location in the environment; it directly determines the image of the building with its décor.⁹ In Ukrainian cities, the Secession was marked by particular regional features and the spread of some varieties.¹⁰ The issue of Secession décor directly relates to the issue of art in the restoration industry,¹¹ and the artistic rethinking of Secession décor allows diversifying modern buildings and opens up new ways of colorful solution of the city environment.¹²

Traditionally, the décor of Secessionist buildings of Ukraine means all kinds of facade and interior décor, and sometimes together with furniture, and this approach is used in this article.

Materials and methods

This study was based on the following methods: historical analysis (to determine the external factors of the formation of the figurative language of the Secession in Ukraine); comparative analysis (to compare the stylistics of Secession décor in different regions of Ukraine); system and structural analysis (to analyze Secession décor as a part of an integral facade); the graphical and analytical method (for arguing conclusions with a visual series). The principal part of the research was conducted according to the topic of the unpublished thesis of Doctor of Sciences Yulia Ivashko, the design documentation of the Ukrrestavratsiia Corporation and materials from Kyiv archives. The novelty of the study lies in its generalization of the types of décor of Secessionist buildings of different architectural schools. Previously, other authors either considered the décor along with other characteristics of Secessionist buildings in Ukraine, or confined themselves to the décor

of a particular region or city (Kyiv, Lviv, Kharkiv). The cooperation of researchers from different countries allowed us to analyze the décor of Secessionist buildings in Ukraine to a much greater extent and in conjunction with similar phenomena in Poland and Russia. The article also uses terms used in the analysis of buildings that belonged to the Russian Empire, for example, the term “rationalistic Secession” means a version of the Secession closer to the restrained English version of the Secession, i.e., the basis for both twentieth-century Rationalism and subsequent Functionalism.

The principal part of the research was conducted according to the topic of the thesis of Doctor of Sciences Yulia Ivashko; therefore, it was based on Yu. Ivashko’s field surveys, the project documentation of the Ukrrestavratsiia Corporation and materials from Kyiv archive sources. Since the Secession in Ukraine was characterized by a plurality of influences, theoretical studies by Tomasz Kozłowski and Przemysław Bigaj, which explore architecture from the point of view of its artistic value, and original studies of Northern National Romanticism (the so-called Baltic Art Nouveau) by Olga Ushakova were used as well. The study of color and the continuation of the Secession traditions in modern construction engaged in by V. Tovbych and O. Kondratska is a separate matter.

Results and Discussion

The elements of buildings in the Secession style are classified as decorative and functional, and the principle of stylization is the basis for Secessionist form-making. A significant feature of Secession décor is that in many cases it becomes nonfunctional and turns into a work of art—either in the form of a sculpture, or relief, or a ceramic panel, or majolica. So, in this case, it is advisable to see architecture and art as equivalent, and thus as a sign of their identity; it is another confirmation of the fusion of form and artistic image, as noted by Tomasz Kozłowski.¹³



Fig. 3. Majolica decoration of the facade of former Poltava provincial zemstvo (local government) building; photo by A. Dmytrenko 2021.

Ryc. 3. Dekoracja z majoliki na elewacji dawnej siedziby ziemstwa połtawskiego (samorządu); fot. A. Dmytrenko 2021.



Fig. 4. Majolica décor of the lateral risalit of the building of the former Poltava provincial zemstvo (local government); photo by A. Dmytrenko 2021.

Ryc. 4. Dekoracje z majoliki na bocznym ryzalicie dawnej siedziby ziemstwa połtawskiego (samorządu); fot. A. Dmytrenko 2021.

On the facades of Secessionist buildings, we can find décor in the plane of the wall and décor on protruding elements (bay windows, entrances, Fig. 1). The typical options stipulate placing the décor elements under the eaves, above, below or above and below the windows, and on the gable, if one is present. During the reign of the Secession style in architecture, wide majolica or relief plot or ornamental inter-floor strips appeared on facades.

One specific subject is the décor on the walls and on the protruding elements—risalits, bay windows and porch entrances in the buildings of Ukrainian National Romanticism.

The first structure built in this style in 1903–1908 in Poltava upon the project of V. Krychevskiy, the building of the Poltava provincial zemstvo (local government), is distinguished by a moderate spatial composition. There are no small-scale divisions of the main facade—only lateral risalits and the central risalit blocked by two towers.

The artistic expressiveness of the façade is achieved primarily by majolica décor with the use of the folk ornaments motifs typical for the Poltava region. At the same time, the main facade and lateral risalits differ not only in the shape and nature of window grouping but also in the character of the décor. The framing of the windows, above-window inserts-panels, decoration of the upper part of the facade located directly under the cornice—these decorative elements on the lateral risalits are much more complex and have a more intensive composition, though there are similar decorative elements—glazed twisted columns, plant décor in the form of so-called “flowerpots,” “the tree of life,” the elements of folk ornaments.

But in the building of the Kharkiv Art School (1911–1913, architects K. Zhukov, M. Piskunov), which belongs to the same trend of Ukrainian National Romanticism—folk decorative, according to V. Chepelyk’s classification, artistic expressiveness is largely achieved by relatively small facade divisions.

The Secession, at its core, is a linear style since it arose from graphic images, and that is why it has an affinity with Gothic, which, to a certain extent, also originated from small-scale, emphatically detailed book miniatures. The Secessionist line is fundamentally graphic.

Some changes took place during the transition from the historicism style to the Secession style in geomet-



Fig. 5. The fragment of the facade with the décor of the former Art School in Kharkiv at 8 Mystetstv Street; photo by Yu. Ivashko 2017.

Ryc. 5. Fragment elewacji przedstawiający dekorację dawnej Szkoły Artystycznej w Charkowie przy ul. Mystetstv 8; fot. J. Iwaszko 2017.



Fig. 6. The Secession style balcony balustrade in the former Kachkovskiy Clinic at 33 Honchara Street in Kyiv, as seen before the restoration; photo by Yu. Ivashko 1999.

Ryc. 6. Secesyjna balustrada balkonu dawnej Kliniki im. Kachkowskiego przy ul. Honchara 33 w Kijowie, stan przed renowacją; fot. J. Iwaszko 1999.

ric décor: the motif of curved lines and asymmetry appeared, the characteristic line of the Secession—the “whiplash line”—spread; balcony fences with motifs of swirling symmetrical curls, which oversaturated the fences of Historicism-Eclecticism, became uncharacteristic for Secession (Fig. 6).

The traditional motif of a circle and an oval underwent some transformations. Fences with motifs of circles and ovals, made based on metric rows and mass-producible according to a template and specified dimensions, became typical of the architecture of the Secession of Ukraine.

Compared to Historicism, the nature of phytomorphic inserts changed: asymmetry, stylization of flowers and stems according to the Secession’s architectural traditions began to appear, and such a widespread interior element as rosette, became varied.

In the Secession, the distribution and variety of zoomorphic décor in the form of decorative inserts, plot compositions, individual figures were associated with the ideological and philosophical concept of modernity, which provided for an appeal to nature and imitation and borrowing in a stylized form of natural motifs.

Images of owls, cats, frogs, fish, reptiles, insects,



Fig. 7. Sarah Bernhardt’s image framed by the Secession ornaments on the ceiling of one of the rooms of the so-called Chocolate House in Kyiv; photo by Yu. Ivashko 2017.

Ryc. 7. Wizerunek Sary Bernhardt otoczony secesyjnymi ornamentami na stropie wnętrza pokoju w tzw. Czekoladowym Domu w Kijowie; fot. J. Iwaszko 2017.

predatory animals, peacocks and swans, which have a particular symbolic meaning, became common. Phytomorphic and anthropomorphic décor were greatly widespread in the Secession.

There are significant differences between these varieties between Historicism and the Secession:

- 1) the images in Historicist medallions have a realistic character with a literal reproduction of a person, their costume and environment, while in Secessionist medallions, there is abstractness, a convention; the central image is the image of a woman with long hair, similar to intertwined stems or snakes; drawing of women’s curls is often represented by numerous variations of “whiplash” lines;
- 2) in the plot compositions of Historicism, there is realism, and there is no hidden meaning or mystery; instead of little angels, there are putti with cartouches, fruits and cornucopias and stylized ancient Greek plots; a plot appears, in the center of which is a woman as a simultaneous personification of beauty and death, beauty and danger in some cases, the plots are not fully understandable to the general public;
- 3) in the Secession style, the character of the plot décor in the form of individual figures changed; it realistically depicts a person with tools during work. The distinctive feature of the subject compositions of

the Secession was the depiction of scenes of labor, which is associated with the specificity of the bourgeoisie as the principal customer;

- 4) in the plots of the Secession era, an aestheticization of the mystical and a glorification of death are noticeable; however, in comparison with previous architectural styles, fundamentally different means of expressiveness were used;
- 5) in the décor of the Secession style, the character of the mascarons changed, although a particular connection with Historicist mascarons is noticeable; mascarons in the Secession style have personality traits, they depict a person in a moment of joy, anger or sadness, and the female mascarons, instead of an idealized abstract embodiment of female beauty, became an embodiment of a real woman with manifestations of emotions—even negative ones;
- 6) in Secessionist mascarons, both symmetrical and asymmetrical structures were applied; this is especially noticeable in the depiction of women's hair or jewelry.

The architectural samples of Lviv's decorative Secession were marked by a sophistication of the décor, the originality of the facade composition, and were similar to the Western European samples of the decorative Secession. Among the facades of multi-story buildings in Lviv with the most sophisticated solutions, one should mention the building of Segal at the corner of Tchaikovskoho Street and Shevchenko Avenue; buildings at 4, 6 and 8 Akademika Bohomoltsia Street; 11–13 and 17–19 Nechui-Levitskoho Street; 31–33 Stepana Bandery Street; 1 and 4 Akademika Pavlova Street; 5 Lesia Kurbasa Street, etc. The most significant example of the decorative Secessionist buildings in Chernivtsi is the building of the former Directorate of Savings Banks on Central Square.

Among the most sophisticated in terms of the solution of the facades of multi-story buildings in the Secession style of Kyiv, it should be mentioned the buildings at 10, 23 and 32 Velyka Zhytomyrska Street; 15 Arkhitekтора Horodetskoho Street; 21 Pushkinska Street; 7 Kostyolna Street; 14 and 14b Yaroslaviv Val Street. An example of a decorative Secession mansion is the building at 8 Melnikov Street.

It is worth mentioning here the specificity of the figurative language of the Northern National Romanticism, which was repeatedly stated in the publications of O. Ushakova.¹⁴ The main idea of Northern National Romanticism was to return to the values of nature, which led to specific approaches to the use of natural materials in architecture since in this type of style, texture and color of the material acquire peculiar importance as a means of artistic expression and specific imagery.

The difference between Northern National Romanticism and Western European Secession was in reducing the pretentiousness of the décor and making it of simple local materials, especially of roughly textured stones. Also, small sea pebbles or granite chips (crushed

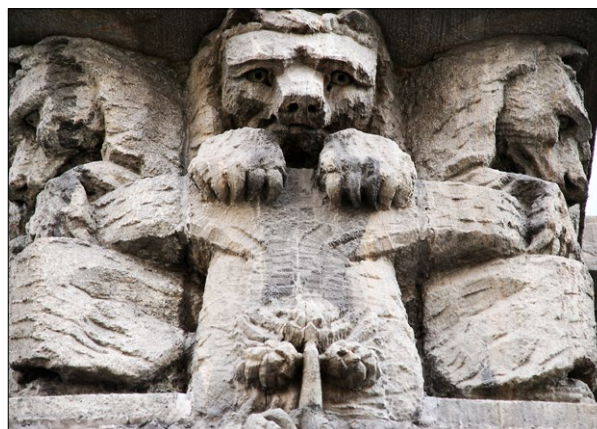


Fig. 8. The ornamental decoration of the facade of the Pohjola Insurance Company building in Helsinki, Finland; photo by O. Ushakova 2017.

Ryc. 8. Ozdobna dekoracja elewacji Zakładu Ubezpieczeń Pohjola w Helsinkach w Finlandii; fot. O. Uszakowa 2017.

stone of various fractions) were used in the form of a continuous facing of the surface and stone mosaics on plastered wall planes. This testifies to a fundamental change in the concept of simple building material and its aesthetic functions.

Often, Secessionist ornaments were polychromatic—on the facades in the form of ceramic panels, in the interior—in the form of paintings or stained-glass windows. The most common colors used in the Secession were blue, light blue, purple, green, yellow, gold, orange. Phytomorphic and anthropomorphic décor was the most widespread in the Secession. In the architectural centers of the Secession in Ukraine, the synthesis of arts on the facades and in the interiors of buildings had its peculiarities. In the buildings of the Kyiv Secession, the modernization of the order occurred either by hypertrophy and changing the proportions and decoration of the capital (as in the building at 7 Kostiolna Street), or a saturation of the order with elements of modernized Eclecticism (as in the building at 10 Bankova Street). Meanwhile, in the buildings of the Kharkiv Secession, most often the order system was found in slightly pronounced pilasters (in the late classicized Modern style), or saturated with such elements of Secession as water lilies (the building at 65 Sumska Street) or human figures (the building at 51 Sumska Street). In this case, we can talk about its combination with phytomorphic and anthropomorphic décor. The same is typical for buildings in the modernized Gothic style in Kharkiv (the building at 79 Chernyshevskoho Street).

Phytomorphic décor was present in most of the facades and interiors of houses in Lviv, Kyiv and Kharkiv Secession—in the form of individual flowers, flowers with leaves (the building at 2 Hlibova Street in Lviv; the building at 21 Pushkinska Street in Kyiv; the building at 65 Sumska Street in Kharkiv); flower garlands, wreaths and entwinement of stylized plant shoots, trees with fruits (the building at 4 Akademika Pavlova Street in Lviv), rosettes (the building at 47 Stepana Bandery









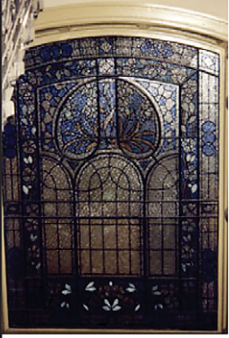




		Lviv	Kyiv	Kharkiv	Odesa
Characteristics of the Secession variety on various grounds	Flatness (three-dimensionality)	<p>1 Akademika Pavlova Street</p>  <p>Flatness</p>	<p>Three-dimensionality</p>  <p>33 Honchara Street</p>	 <p>Three-dimensionality</p> <p>10 Pavlivska Square</p>	 <p>Three-dimensionality</p> <p>2 Marazliivska Street</p>
	Majolica	 <p>5 Kurbasa Street</p> <p style="writing-mode: vertical-rl; transform: rotate(180deg);">Majolica facades, majolica inserts</p>	<p>Majolica inserts</p>  <p>8 Melnykova Street</p>	<p>8 Mystetstv Street</p>  <p>Majolica inserts</p>	<p>Majolica inserts</p>  <p>46 Hretska Street</p>
	Stained-glass windows	 <p>6 Bohomoltsia Street</p> <p style="writing-mode: vertical-rl; transform: rotate(180deg);">Stained-glass windows are common</p>	<p>Stained-glass windows are not typical</p>	<p>Stained-glass windows are not typical</p>	<p>Stained-glass windows are not typical</p>
	Artistic metalsmithing	<p>15 Doroshenka Street</p>  <p>A large amount of artistic metalsmithing, based on the "blow whip" line</p>	 <p>32 Velyka Zhytomyrska Street</p> <p style="writing-mode: vertical-rl; transform: rotate(180deg);">A large amount, modified European motifs</p>	<p>A small amount of artistic metalsmithing, the fence shape is simplified</p>  <p>Interior of the former Provincial Office</p>	<p>64 Nizhynska Street</p>  <p>Variety of line shapes</p>

Fig. 9. The comparative analysis of the manifestations of the Secession's diverse decorative variations in Lviv, Kyiv, Kharkiv and Odesa; by Yu. Ivashko 2021.

Ryc. 9. Analiza porównawcza różnych przejawów zróżnicowania wariacji dekoracyjnych w secesji we Lwowie, Charkowie i Odessie; opr. J. Iwaszko 2021.

Street in Lviv; the building at 81 Turhenivska Street in Kyiv; the building at 58 Myronosytska Street in Kharkiv); decorative inserts depicting vegetables (the building at 17 Nechui-Levytskoho Street in Lviv; the building at 59 Chernyshevskoho Street in Kharkiv), as well as abstract plant images (the building at 4 Desnyaka Street in Lviv; the building at 17/2 Shovkovychna Street in Kyiv; the building at 96 Sumska Street in Kharkiv).

The anthropomorphic décor of the Kyiv and Lviv Secessionist buildings can be categorized as follows: décor in the form of male, female and child figures in full length (in the form of bas-reliefs, round sculptures or mosaic panels); décor in the form of half-figures; décor in the form of mascarons depicting male, female and children's heads. For the buildings of the Kyiv and Lviv Secession, most of the monuments which belonged to the early decorative or the late rationalistic and classical Secession, the anthropomorphic décor was a characteristic feature, while for the Kharkiv and Odesa late-rationalistic and classical Secession—was atypical. Examples include the Kharkiv Secessionist buildings at 6 and 96 Sumska Street; 8 Marshala Bazhanova Street; 58 Myronosytska Street, and in Odesa, the Velykyi Moskovskiy Hotel at 29 Derybasivka Street.

Zoomorphic décor was less typical for the buildings of the Lviv and Kyiv Secession. Some examples of zoomorphic décor are found in Lviv in a modernized heraldic Gothic—at 6 Kniazia Romana Street where lions and a seahorse are depicted; on the facade of the Musical Society of Galicia building at 7 Tchaikovskoho Street, where two swans are depicted on the attics; and on the facade of the building at 24 Stepana Bandery Street, where fantastic lions and girls with lambs are depicted. The zoomorphic décor of western centers is much more broadly presented in interiors.

In the objects of Kyiv Secession, several samples of zoomorphic décor are known: the image of two peacocks in the building at 81 Turhenevska Street; two lion heads on the building facade at 10 Velyka Zhytomyrska Street; two eagles in the building at 12, Mala Zhytomyrska street; and the image of local Ukrainian and exotic African-Indian fauna in the "House with Chimaeras" at 10 Bankova Street, which was called the "house-menagerie." The zoomorphic décor is uncharacteristic of the buildings of Odesa and Kharkiv Secessionist architecture; it is found in the building at 4 Hrabovskoho Lane, as facade images of fish and salamander-lizards.

The building at 33 Honchara Street has a main facade that is richly decorated with Secession décor. The facade's central risalit ends with a curved attic with two sculptural images of sirens. Instead of traditional cornices, the windows on the ground floor are decorated with bouquets of cement water lilies. The under-cornice planes and that of the wall on the attic floor in the central projection are decorated with ceramic inserts. Balcony openings on the first floor are connected

by a long shared balcony with an original wrought-iron fence made in a decorative Secession style. The primary brackets around the edges of the balcony, which looked like giant pythons—traditional symbols of the attendants of medicine, have not survived to our time. The building's massive front entrance has flanking impostes with images of the head of a warrior in a helmet and the head of a woman with a magnificent hairstyle; and the corner of the gate of a brick wall-terrace from the right-wing of the facade is crowned with a majestic cement figure of a formidable lion with a grinning mouth. The gateway of the courtyard has an original wrought-iron gate, which is an exact copy of the gate of the Hôtel Béranger in Paris, designed by French Art Nouveau representative Hector Guimard. In Kyiv, there are two examples of literal citation of samples of Western European Secession: the ornament of the gate in the Kachkovskiy Clinic is a copy of the gate of the Hôtel Béranger in Paris, and in the Secession room in the building at 17/2 Shovkovychna Street, the image of the head of Sarah Bernhardt was copied from a plafond by A. Mukha. There is also one instance in Kharkiv—the entrance to the building at 96 Sumska Street is a repetition of the entrance to the building at 29 Avenue Rapp in Paris.

One peculiar feature of Secessionist ornaments in different countries was their direct connection with the visual arts, where there are many symbolic images: flowers (lilies, tulips, water lilies, irises); birds (peacocks, owls, swans); people (beauties with long snake-like hair, abstract figures completely wrapped in dark or light clothing); fantastic creatures (Nereids, centaurs, the god Pan). On the one hand, deeply mystical works are filled with philosophical messages (paintings by Arnold Böcklin); on the other hand, the idealized works were designed for a mass audience (posters by A. Mukha). This duality, a characteristic feature of the fine art of the Secession style, testified of the existence of the particular pessimism, the search for the meaning of life and the rethinking of the aesthetic ideals of the society in the late nineteenth–early twentieth century on the one hand, while on the other it showed the attempt of artists to create paintings understandable to the bourgeoisie, because the bourgeoisie became the spokesmen and customers of buildings in the Secession style.

The old ornaments of previous styles gradually lost their relevance; therefore, for ornaments of the era of multistyles and eclecticism of the second half of the nineteenth century, oversaturation with details, mixing elements of several styles in one ornament is a characteristic feature. Besides, the ornament was considered exclusively as a means of decorative finishing of a material object.

The ornament in the interiors of Kyiv Secession style buildings was marked by greater traditionalism and simplicity in comparison with the European samples. Plant motifs prevailed—the image of a water lily, stylized flowers, poppies; the phytomorphic ornament

itself was predominantly molded, based on metric divisions. Asymmetric phytomorphic ornament was rarely used in the interiors of Kyiv buildings; examples of such an ornament include those of majolica stove tiles and picturesque ornaments in a room in the Chocolate House in Pechersk. The linear ornament in the interiors of Secession-style Kyiv buildings was found mainly in the cast-iron railings of staircases and staircase floor patterns.

Today, there are many problems with the preservation of the interior and façade décor of Secessionist buildings in Ukraine, as it is the décor that often disappears or is distorted during repairs. One negative example of the repair of Secession décor is the example of the repair of a mosaic panel on the façade of the house at 15 Liuteranska Street, when the unique majolica panel “Pan and Syringa” was painted with oil paints.

One positive example of the preservation and restoration of décor from the Art Nouveau era is that of the House of Chimeras—an apartment building by architect Vladislav Horodetskyi. This house was richly decorated with cement décor on the façades and cement and picturesque décor in the interiors. The highlight of the interior was a large-scale sculptural composition of two fish intertwined with tails and wrapped in water lilies, which were complemented by flowers with balls of lamps. Even the balusters of the front stairs were in the form of bird claws. At the time of the survey in 2000–2002, the cement décor was destroyed, partially lost, and covered with cracks. Chips of glaze and ceramics were observed on the ceramic façades, dirt and efflorescence were recorded. Also as a result of repairs the color of a stucco décor was changed. The metal fittings of the façade sculptures rusted, and the previous anti-accident measures proved to be ineffective, some parts of the roof sculptures were kept only on the bare crowned fittings and were damp inside. In 2001–2003, Ukrrestavratsiya specialists preserved the sculptures on the roof, replaced the previously removed damaged fittings with stainless steel fittings, restored the damaged paintings and stucco décor of the premises and interiors, and restored the original stoves and fireplaces.

Conclusions

All types of Secession architectural décor can be categorized as follows:

- décor that uses elements of the order system (cornices, columns, pilasters and their fragments);
- anthropomorphic décor (female and children’s heads, atlants and caryatids, mascarons);
- zoomorphic décor (décor depicting birds and animals);
- teratological décor (décor with a fantastic combination of flora and fauna, as well as chimaeras and dragons);
- phytomorphic décor (décor based on plant motifs: individual flowers and flower garlands, plants with leaves, vines);

- geometric décor (décor with geometric shapes);
- heraldic décor during the Secession period did not become widespread; primarily because the customers of buildings in this style—merchants, industrialists and burghers—did not belong to aristocratic families and had no coats of arms. The exceptions here are the buildings of the National Ukrainian Romanticism (primarily the Poltava provincial zemstvo), where the heraldry of the Cossack cities of Ukraine became a sign of self-identity, in addition to the modernized Gothic buildings.

Each of these conclusions can be formulated by comparing the varieties of décor in the buildings of the various Secession centers of Ukraine.

The specificity of the Kyiv architectural center of Secession lied primarily in the fact that bas-reliefs and volumetric sculptures were widespread in the buildings of the Kyiv Secession, while the architects of the Viennese Secession, which influenced the Secession of Ukraine in the most noticeable manner out of all Western European Secession strands, preferred majolica and ceramics as the most hygienic and easy-to-clean types of décor. Besides, the buildings of Kyiv Secession had more decorative elements (often borrowed from other styles) compared to similar structures of the European Secession, where the style manifested itself primarily in the characteristic compositions of façades and plans, the proportions and patterns of window and door openings, and metal doors.

A deep analysis of the specificity of the décor of Secessionist buildings in Ukraine is impossible without a comparison with the décor of Secessionist buildings in Western Europe and Russia, since, as noted in the previous section, the Secession in Ukraine emerged as a secondary phenomenon through Austria-Hungary (in the western centers of this style) and Russia (in other centers). Like any secondary phenomenon, the décor of the Secession in the architectural centers of this style in Ukraine often differed markedly from the “pure” architectural samples of the Secession style of Brussels, Vienna, Cracow, Łódź, Saint Petersburg and Moscow as a result of the influence of local architectural and artistic traditions. However, it is stylistically combined with Secessionist décor in other countries from where it spread to Ukraine.

It was noted that there is a demand and potential for forming contemporary buildings in the style of the newest vision of Secession. On the example of a building project in Kyiv, the new possibilities and elements of a modern “Secessionist Revival” style (mass spatial composition, light, color, elements of the synthesis of arts, etc.) are demonstrated.

The Secession also inspires the authors of contemporary projects, since the introduction of the style’s characteristic elements in a postmodern, current interpretation, taking into account regional traditions (color, decorative elements, mass and spatial solution) allows one to create non-standard solutions, as illustrated by the unfortunately unrealized design of a mixed-use



Fig. 10. Office and residential building in Kyiv; design by V. Tovbych.
Ryc. 10. Budynek biurowo-mieszkalny w Kijowie; proj. V. Tovbych.

office and residential building at 13/15 Shovkovychna Street in Kyiv (architects V. Knysh, H. Kurovskyi, V. Tovbych). In 2003, this project was recognized as the best project of the year in a design competition hosted by the National Union of Architects of Ukraine. One of the authors of this project, V. Tovbych, is a co-author of this paper.

The design specificity was determined by responsibility for the site at Shovkovychna, since it is located in the historical center of Kyiv, which is full of architectural monuments, including those already mentioned and located along Shovkovychna Street. The building is designed in the area of Lypky, next to monuments of Historicist and modern era, and buildings from Soviet times.

In the design, the authors modernized the well-established figurative means of Secession, in particular: the smoothness and visual expression of the outlines, as the visual quality of the facade is achieved by a slight turn of each floor and is decorated with smooth cantilever lines and, accordingly, expressive light and shadow. The dynamism of the building's silhouette is combined with its facade's decorative finish, in which the influences of Secession décor are also felt with the widespread use of ceramics, majolica, and mosaic plot panels on the facades. In the contemporary design,

modernized colored ceramic panels on the facade and polychromy are essential elements of the figurative solution (Fig. 10).

The modernization of forms from historical styles in modern construction, especially the Secession, testifies to the possibility of maintaining a continuity between history and the present, and presents the methods of a contemporary use of traditional techniques in a historical environment. The authors of the study also extended their experiments to the application of the latest technologies to attain a synthesis of arts in the light and color design of facades using both traditional materials and modern media-visual means. It was determined by the fact that, in the Secession, light and color played an outstanding role, and the authors tried to revive the historical style at the contemporary level, with modern means, thus "updating" those figurative techniques that continue to astonish us in the architectural monuments of the Secession era.

In the design of buildings by prioritizing light and color in the formation of the image, a new group of colors was discovered that do not fall under the basic definitions of color and shades. In such color compositions, color is determined by the ratio of color spots, which when set together on a plane, produce an impression of a particular color (shade).

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Abstract

This article highlights the specificity of Secession décor in Ukraine. The synthesis of arts is clearly present in the buildings of the European decorative Secession in Ukraine, which include sculpture, bas-reliefs, artistic forging, artistic ceramics—majolica, painting, incrustation. There were various types of décor (in terms of relief—there were volumetric and planar variations; in terms of plots and style—décor with elements of the order system, as well as withwith anthropomorphic, zoomorphic, teratological, phytomorphic, and geometric elements). National Romantic Secession, as a variation of decorative Secession, had a planar décor in the form of inscriptions and majolica inserts, and reliefs in the form of the fine folk ornament—phytomorphic and geometric. Unlike many European buildings, in Ukraine, the synthesis of arts was also observed in rationalistic Secession, although not as noticeably as in its decorative variant.

Streszczenie

W artykule ukazano specyfikę dekoracji ukraińskiej secesji. Na Ukrainie synteza różnych sztuk jest wyraźnie obecna; można wyróżnić rzeźbę, płaskorzeźbę, kowalstwo artystyczne, ceramikę artystyczną – majolikę, polichromię, inkrustację. Istniały różne rodzaje dekoracji (w odniesieniu do reliefu – wolumetryczny i płaski; pod względem treści i stylu – wystrój z systemem porządków, z elementami antropomorficznymi, zoomorficznymi, teratologicznymi, fitomorficznymi, geometrycznymi). Narodowa secesja romantyczna jako odmiana secesji dekoracyjnej posiadała płaski wystrój w postaci inskrypcji i wstawek z majoliki oraz płaskorzeźby w postaci drobnowymiarowego ornamentu ludowego – fitomorficznego i geometrycznego. W odróżnieniu od wielu budowli europejskich, na Ukrainie syntezę sztuk zaobserwowano także w racjonalistycznej secesji, choć nie tak wyraźnie, jak w jej dekoracyjnym wariantcie.