

The contemporary churches in the natural environment: modernization of landscape traditions

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Abstract. The article analyzes and formulates the characteristic features of traditional Ukrainian landscape design, which had authentic roots and was based on minimal interference in the existing natural environment and its maximum use to enhance the properties of architecture. The purpose of the article is to identify traditional and innovative elements in the landscaping of modern Ukrainian Orthodox churches. The descriptive method, the graphical-and-analytical method, the methods of historical and comparative analysis were used. The main traditional methods of Ukrainian landscape design of the XVII–XVIII centuries are determined. Examples of traditional landscape design of Polish monasteries are given, taking into account the rather long influence of Polish culture on a large part of Ukrainian territories. The modern landscape techniques in Ukraine based on the use of folk traditions are described and analyzed. Two main directions of modern landscape design of territories around cult buildings are defined – repetition of the established receptions (in ethno-complexes) and creative modernization of architectural forms in combination with landscape design (on examples of newly built churches). It is shown how both methods enhance the properties and aesthetic expressiveness of architecture.

Keywords: historical landscape traditions, Ukraine, Poland, modernization, church-surrounding territories

Introduction

From ancient times in Ukraine great importance was attached to landscaping around the churches. Over the centuries, there has been a tradition to build an Orthodox church in the most advantageous place, in terms of picturesqueness and aesthetics of perception, so that the trees do not cover the church itself, but on the contrary, frame it like a frame frames a picture. This respect for the natural environment is due to its strong pre-Christian roots, when Slavic tribes worshiped sacred trees and believed that the natural world was inhabited by supernatural beings. That is why historically, even after the adoption of Christianity, the natural environment itself played an important role in Orthodox construction. Such accent natural components were steep slopes, banks of rivers and lakes, hills, cliffs, forests.

Objective judgments about how the parish influenced the perception of the image of the Orthodox church can be made on the basis of nineteenth-century literary sources, where various historians, writers, poets, and art critics have described ancient wooden churches. Most often, the church was placed not only on the highest place, but also on the banks of a river or lake, among the greenery and flowering gardens. If there were no such natural reservoirs, artificial ponds were created.

Landscape descriptions of churches among the natural environment in the works of T. Shevchenko, I. Nechui-Levytskyi allow us to imagine the natural environment in which there were wooden churches,

and the descriptions of villages impress with their picturesqueness.

The description of a small, darkened by time old wooden church in the village of Hnyli Budyshcha in Zvenyhorod region in one of Taras Shevchenko's novels [1] testifies to the role of a well-thought-out natural environment as a supplement to the artificial environment, i.e. architecture where old sprawling willows and tall poplars combined with sunlight creates an unforgettable impression of an ordinary wooden church.

In his stories [2], I. Nechui-Levytskyi singled out the picturesque nature of the Dnipro with the alternation of mountains and valleys with gardens, among which white houses peek out and old wooden churches with tower tops seem to float over the greenery.

Particular attention was paid to landscaping in monastic complexes – both urban, as Kyiv-Pechersk Lavra, and suburban, as Mharskyi monastery, Exaltation of the Cross monastery in Poltava, Kytaivska or Feofanivska hermitages. All these monasteries are still active today, and we can analyze how positively the natural environment affects the architecture. As you know, in ancient times the steep right bank of the Dnipro was crowned only by the most important churches – the Assumption Cathedral and the Great Bell Tower of the Kyiv-Pechersk Lavra, Military-St. Nicholas Cathedral, St. Michael's Golden-Domed Cathedral, St. Andrew's Church.



Fig. 1. Exaltation of the Cross Monastery in Poltava (view from Ivanova Hill) [photo by A. Dmytrenko, 2021]

Also on a steep hill away from the buildings of Poltava is located among the greenery of the Exaltation of the Cross Monastery, which can be seen from a distance and which is especially impressive from the observation deck of Ivanova Hill (the place where one of the bastions of the Poltava town fortress was located in the 17th – 18th centuries) [3], where white walls and golden domes grow among the dense greenery (Fig.1). In large cities like Kyiv, it is often not possible to preserve this tradition of the absence of other high-rise buildings near the temples, which is especially noticeable in the new churches on the Left Bank, around which there is almost no landscaping, and their walls surrounded by high-rise buildings seems small toys.

Information about the traditions of landscaping of old Orthodox churches and monasteries of Ukraine can be obtained from drawings and descriptions of de la Flise [4], H. Pavlutskyi [5], S. Taranushenko [6], F. Vovk [7], N. Zakrevskiy [8], as well as modern authors – D. Chernyshev, M. Dyomin, A. Dmytrenko, Yu. Ivashko, J. Kobylarczyk, D. Kuśnierz-Krupa, M. Orlenko [9 – 14]. At the same time, it should be noted that the topic of landscaping of old churches in Ukraine is still insufficiently disclosed and needs further study. Thus, de la Flise, a doctor by education, left behind several manuscript albums with pictures of villages, H. Pavlutskyi, S. Taranushenko were primarily interested in the architecture of temples and antiquities, N. Zakrevskiy – the history of outstanding temples, F. Vovk – folk life and ethnographic component. The landscape aspect is more widely covered in the publications of contemporary Ukrainian and Polish authors, who paid attention to the natural environment, including the man-made one, of the Ukrainian orthodox churches.

However, the realities of modern life have changed the appearance of Ukrainian cities and villages, and the preservation of established traditions of the natural environment can be said only in the case of suburban monasteries and

churches in the Carpathians, as there is a constant onset of building and reducing green spaces around temples. That is why it is important to consider and analyze examples of modernization of historical landscape traditions in accordance with today's conditions.

Materials and Methods

Traditional scientific methods such as descriptive method, graph-analytical method, methods of historical and comparative analysis were used for the research. The descriptive method was used to describe ancient and modern examples of landscaping around temple areas, the graph-analytical method was used to analyze drawings of modern temples, the method of historical analysis allowed to determine traditional Ukrainian landscape techniques in landscaping of temple areas, the method of comparative analysis allowed to compare modern landscape receptions and among themselves and the effect obtained.

Results and Discussion

Historical traditions of Ukrainian landscape design

As already mentioned, over the centuries, historical Ukrainian landscape traditions have developed, the development of which crossed the classicism of the late eighteenth century, which brought fashion to regular parks and romantic pavilions. If we analyze the Ukrainian landscape traditions before the appearance of regular parks, such as Sofiivka, Oleksandriia, Sokyryntsi, they were simpler and as close as possible to nature.

If we analyze the landscaping around the main village building – the church or around the cathedrals of country monasteries, it was a combination of trees of a certain region with water bodies and traditions stylistically close to the so-called "English parks". This can be clearly seen in the examples of the Mharskyi monastery, the Kytavivska and Feofanivska hermitages, village churches surrounded by fruit trees and flower beds.

And here it is worth mentioning certain folk beliefs, which concerned certain species of trees and which were mentioned by the famous ethnographer Fedir Vovk and which give some explanation of the tradition of minimal interference in the natural environment.

In particular, the longevity of pine was popularly explained by the fact that pine is a blessed and therefore evergreen tree, because its tree was unsuitable for nails for the crucifixion of Christ, and willow is a cursed tree, because those nails were made of it; according to legend, the traitor Judas hung himself on an aspen, and because of this its leaves flutter all the time. There was a similar respect for water, which also explains the prevalence of the theme in the works of orature. Since the baptism of Kyivan Rus did not completely eradicate pre-Christian beliefs and mystical ideas and they continued to

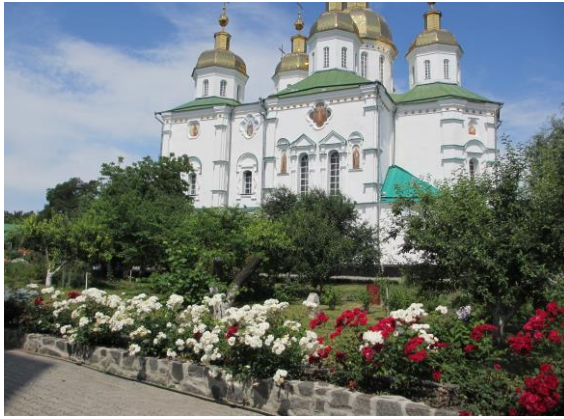


Fig. 2. The orchard in the Exaltation of the Cross Monastery in Poltava. [photo by A. Dmytrenko, 2021]

exist in the villages in the early twentieth century, this was reflected in a certain conservatism of landscape traditions in the countryside or in small towns.

Thus, on the basis of the analysis of villages drawings by D.P. de la Flise, scientific publications of H. Pavlutskyi, S. Taranushenko, F. Vovk, N. Zakrevskiy and full-scale researches of authors it is possible to define those characteristic features of landscape design which have developed in Ukraine during Hetmanate and not were borrowed from outside:

- 1) the dependence of architecture on the natural environment and subordination to it and the emphasis on the accent landscape of the most important buildings;
- 2) the natural factor often becomes the primary choice of place for the foundation of a monastery or the construction of a church (elevated place, proximity to water, fertile soils, favorable climate);
- 3) obligatory inclusion in the zones of the monastery complex of the orchard as a sacred symbol of the lost paradise with certain trees-symbols of moral virtues, a garden, flower beds (Fig. 2);
- 4) terrace-like layout of country monastery gardens with a system of stairs and transitions between levels and observation decks;
- 5) creation of chamber separate landscape scenes for prayer in solitude;
- 6) strengthening the steep slopes of the monastery areas with orchards;
- 7) the use of natural springs to create artificial ponds and lakes, the location of the main temples so that they are reflected in the water surface below them, with the arrangement of a system of paths between the lake or river and the territory of the monastery;
- 8) the formation of landscape paintings of several levels – from the water or valley, as you climb the hill, from the upper edge of the hill (classic examples are the Chinese desert, Svyatohirska Lavra and Kyiv-Pechersk Lavra);
- 9) giving especially picturesque local landscapes biblical names, generated by certain analogies,

giving the trees near the temples a certain sacred meaning, often associated with the name of the temple or the history of its origin (invention in 1060 of the miraculous icon of the Blessed Virgin on the spruce and founding Yeletskiy monastery in Chernihiv, a tree with three trunks in the Kytaivska hermitage as a symbol of the Trinity, etc.);

- 10) application of two main landscape techniques – when around the main buildings there is an open space without greenery, which allows you to view them from different points and from a distance (Feofanivska Church of the hermitage of the same name, Transfiguration Cathedral of Mharskyi Monastery and bell tower) a lot of greenery and it is impossible to see the whole temple, even from a distance, (Exaltation of the Cross Cathedral in Poltava, Trinity Church of the Kytaivska hermitage).

Camaldolese monastery complex in Cracow's Bielany

Characteristically, the most secluded monasteries have always been in the middle of untouched nature, away from the settlements, in a quiet place, which provided a life in silence. This tradition is characteristic not only of the Orthodox hermitages and deserts of Ukraine. A striking example is the Camaldolese Monastery near Cracow (Kongregacja Eremitów Kamedułów Góry Koronnej. Erem Srebrnej Góry) (Fig.3). This order is marked by a special austerity of the charter. The monastery complex is located on a high hill and surrounded by forest. Narrow roads lead to it among dense trees, but closer to the complex the forest recedes and behind a large open area the walls and domes of the temple open. Landscaping of the monastery is quite simple – green grass lawns and a few trees. Monks live in small houses with gardens.

One of the most interesting and culturally valuable church and monastery complexes in Poland is the Church of the Assumption of the Blessed Virgin Mary with the hermitage of the Camaldolese monks, located in Cracow-Bielany. The complex is located approximately 7 km from the centre of the medieval orthogonal urban layout of the city of Cracow [15], in a picturesque area on Srebrna Góra, in the Vistula River valley. It is surrounded by a vast forest with pathways and places for contemplation.

The history of the monastery began at the beginning of the 17th century, when the Grand Marshal of the Crown, Mikołaj of Podhajec Wolski, brought the first monks here. It is worth recalling that the rule of the Camaldolese Order is very strict, based on the rule of St. Benedict.

The complex consists of the aforementioned church of the Assumption of the Blessed Virgin Mary, the construction of which began in 1609 and was completed in 1630; and the monastery, the residential part of which was erected in the years



Fig. 3. The Camaldolese monastery complex in Cracow's Bielany [photo by M.Krupa, 2021]

1605–1609. To this day, monks have been living in small houses – hermitages or in single monastic cells.

The monastery was built on a similar principle to the Italian monasteries. The design uses the principle of spatial symmetry and the location along the east-west axis. The interior of the church is decorated with stucco by Jan Baptista Falconi, and paintings by Tommaso Dolabella and Michał Stachowicz. Two courtyards: the north and south, were designed next to the church. In the centre of the first there is a well, and it is surrounded by monastery buildings with a refectory and a kitchen. A guest house was built next to the second one. In the remaining area a solitude zone was planned, in which houses were built in rows – hermitages where the monks live [16 – 19].

This hermitage complex, located on a hill, despite a certain "separation from the world" related to the convent's rule, is visible from many locations in Cracow and is one of the undisputed landmarks in the city's cultural landscape.

Mhar Monastery as an example of traditional monastic landscape design

A typical traditional example of monastic landscape design in Ukraine is the Mhar Monastery with the Church of the Annunciation. Since the hermitage is traditionally a place of special prayerful solitude in nature, the modern landscape design of this area is also aimed at creating an appropriate prayer atmosphere and harmony with nature. Small compared to the main cathedral, the white temple with a blue roof stands on two stylobates – a natural green hill and a high ground floor, ie the entrance to the temple is on the stairs.

There are no tall trees around the temple, which reveals its architecture from a distance, as well as in front of a small chapel and spring. Here we have already used the technique of the open space around the temple by reducing the height of plants in the direction of the temple: right next to the church there are only green grass lawns and bright flower beds. To achieve the impression of maximum naturalness of

the environment, all paths are covered with grass, from the gate of the hermitage to the church there is a green path, on both sides of which there are flower beds of traditional Ukrainian garden irises – "roosters", behind which grow young pines. In addition to new coniferous and deciduous trees, old trees – oak and pine – have been preserved. On the territory of the hermitage there is a green recreation area with several flower beds, a grass lawn and low-growing plants. Alleys are laid along the territory, surrounded on both sides by thuja and lilies "royal crowns". In front of the cells in the hermitage there are flower beds made of traditional Ukrainian garden red poppies and garden irises.

Thus, it proves that in the authentic, not borrowed from Europe or Russia landscape design of Ukraine the main role was given to the maximum preservation of the existing natural environment and the use of its properties for the expressiveness of the artificial environment – architectural objects. There were two main techniques – open spaces without greenery around the main temple buildings and partial enclosed spaces and planting trees around the temples, which created the effect of intimacy and solitude in nature, but made it impossible to create landscape paintings with the disclosure of a considerable distance.

Revival of Ukrainian folk landscape traditions in the ethno-complex "Ukrainian village"

The revival of these traditions of maximum non-interference in the existing natural environment and the subordination of architecture to it is one of the directions of modern Ukrainian landscape design in ethno-style. Classic examples are the first-born ethno-complexes – the famous open-air museums in Pyrohovo and Pereiaslav.

Like other countries, the creation of ethno-complexes in national traditions, with relocated historical or reconstructed Ukrainian houses with household items and wooden temples in national traditions, counteracted the tendencies of globalization in Ukraine with the erasure of national features in architecture and landscape design. One of such ethno-complexes is the ethno-complex among the natural pine forest "Ukrainian Village", founded in 2008 and located 15 kilometers from Kyiv on the Zhytomyr highway, in the village of Buzova. According to L. Pokhylevych, the village got its name from a wild elder, which once grew densely in the valley where the village is located. The area of the ethno-complex is 3.5 hectares. The purpose of creating such an ethno-complex was to revive modern Ukrainians' interest in folk traditions and folk festivals that take place on the territory of the ethno-complex.

The authenticity of this ethno-complex is given by its subordination to the natural environment: in the middle of the pine forest there are log wooden buildings, and the complex itself is surrounded by

a low wooden fence, near which thuja trees are planted.

The territory is divided on three parts: the territory of the museum, the territory of the existing temple, the recreation area. There is a functioning museum, service facilities (mini-hotel and restaurant), a forest park with a mini zoo and the wooden church of St. Demetrius of Thessaloniki.

In fact, this ethno-corner of old Ukraine was created on the model of the famous ethnographic open-air museum "Pyrohovo" in Kyiv, but it is more compact and as a result makes a more cozy impression. As in the open-air museum in Pyrohovo, different regions of Ukraine are represented here, six old houses from the regions of Polissia, Podillia, South, Slobozhanshchyna, Carpathians, Serednia Naddnpirianshchyna, the oldest of which is almost two hundred years old, with corresponding old utensils were installed on the territory. The maximum naturalness of the environment gives an authentic impression, traditional Ukrainian plants grow around the houses – pines, maples, birches, viburnum bushes. Traditional Ukrainian flowers are planted along the paths – marigolds and strips of funk, garden lilies. There are also traditional Ukrainian apple orchards on the territory of the complex.

As already mentioned, since pre-Christian times, the Slavs believed in the healing properties of trees, and among them were conifers, so it was believed that living in a dry light pine forest has a positive effect on health. Staying in a pine forest is especially useful for people with breathing problems. That is why it is no coincidence that the landscaping of the complex is dominated by natural coniferous trees – pine and planted – thuja and juniper.

An important place in the planning of the territory is occupied by recreation areas, gazebos, playgrounds. To achieve an authentic fusion with nature, all the elements in them are made of wood. Paths paved with natural stone, surrounded by pine trees, lead to the exhibits – houses and utility rooms and workshops. A separate area where folk crafts are presented, called the "Town of Masters", it is highlighted by the fact that around the paths grow only old pines and birches and there is no low vegetation, so all the buildings are perceived from a distance. In addition, the availability of open spaces is due to the fact that there are wooden benches and tables near the houses and outdoor workshops on folk crafts are held, so there are crowds of people and, moreover, sufficient lighting is required.

Part of the ethno-complex is occupied directly by the ethnographic museum with houses, outbuildings and workshops, there are thematic tours "Architecture and life of rural housing in Ukraine in the late nineteenth century", master classes in folk crafts, mini-shows on pottery and blacksmithing, and also a mini zoo. Wooden mud-passages, a characteristic element of the Ukrainian estate, add authenticity. There are also greenhouses with tropical plants.



Fig. 4. The Church of St. Demetrius of Thessaloniki in the ethno-complex "Ukrainian village" [photo LICENSEARCH, 2019]

Near the ethno-hotel in five houses with all amenities and a restaurant is a small zoo, which presents the traditional Ukrainian rural livestock – sheep, piglets, wild boar, rabbits, nutria, pheasants, chickens and roosters, on the lake with fish – ducks and black swans.

Around the mini-zoo under the pines there are flower beds with red dahlias and sage, traditional Ukrainian mallows. The lake plays an important role in the planning of the territory, it is surrounded by pine trees, and in the middle there is a landscape wooden gazebo connected to the shore by a bridge.

Thus, the common eastern term "water pavilion" can be adapted to such a gazebo, as such pavilions were always located in the middle of the pond, were open, connected to the shore by a bridge and were designed to admire the shore, waterfowl and fish. Not far from the gazebo on the water there are houses for nesting black swans and ducks.

The lake and meadows become part of the rite for Ivan Kupala – an analogue of the Latvian pre-Christian holiday Ligo with the same meaning.

The peculiarity of natural motifs in the ethno-complex is that all the buildings are among the traditional non-man-made Ukrainian landscape, but there are greenhouses with exotic tropical plants – from the family of banana, citrus, fig.

As in the traditional Ukrainian village, the main building of the ethno-complex is the church of St. Demetrius of Thessaloniki, built of spruce wood (Fig.4).

The alley, surrounded by low coniferous trees, leads from the temple to the wooden gate bell tower, the main entrance to the ethnographic complex. Next to the temple is a healing natural spring.

The temple stands on a bright lawn, surrounded by tall pine trees. Low coniferous trees are planted near the temple, which do not cover it, the whole wooden temple itself seems to merge with the natural environment.

The area around the church is designed in such a way as to allow a roundabout, rites and at the same time not to cover the entire volume of the church,

so the closer to the temple are greenery, the lower they are, and near the walls seem to spread on the ground.

The presence of open space in front of the church has historically been determined by the need to hold processions around the church, consecration of water at the Epiphany, Easter cakes and Easter eggs, honey, flowers, wheat, fruit for the Honey and Apple Feast of the Saviour.

The main entrance to the church is decorated with bright flowers in hanging pots.

Thus, the main techniques of landscape design in ethno-style, which are used now, are as follows:

- use for landscaping only trees and flowers of the region where the ethno-complex is arranged;
- maximum preservation of existing trees and greenery on the site;
- use of water bodies – natural or artificial with gazebos on the water;
- subordination of the architecture style to the natural environment, dominance in the architecture of wood, shingles and straw roofs, traditional or modernized traditional folk forms;
- alternation of open spaces with low plants and closed spaces;
- design of recreation areas in ethno-style, from natural materials.

Modernized landscaping of modern temple areas: the experience of Scientific and Design Bureau "LICENCEARCH"

In modern conditions, there are two main lines of development of Orthodox church building: one – strictly canonical, built solely on continuity with the past, replication of forms of past centuries, the second – innovative, with a simultaneous combination of canonical elements and innovation within the canon, including landscape design. And if in ethno-complexes the natural environment actually determines the image and material of the church, the location of the new church on the plain opens up greater opportunities for a combination of greenery and architecture.

With certain reminiscences of individual elements of facades in Orthodox churches and temple complexes Scientific and Design Bureau "LICENCEARCH" (author of the project – O.S. Sleptsov) there is no direct copying of historical samples inspired by the architect, but modified national Ukrainian styles are used and attention is paid to design. The specificity of design solutions is that they are a bold experiment with the form of the plan, which, on the one hand, remains in line with Orthodox canons, and on the other is innovative, modern, non-archaic. The following list of modern temples plan types is used: rotunda in various variants (main), as a rule – on a stylobate with a possibility of a circular bypass (columnless, perimeter, with a colonnade on perimeter, with



Fig. 5. Landscape design of the Saint Nicolas Temple Complex in Deimanivka village [project of LICENCEARCH]

bypass gallery) – dominating type; square (columnless and columnar); octagonal (columnless and columnar); cross-domed; cross (pillar, with stylobate); rectangular; two-part; three-part; nine-part; basilica; centric (columnar and columnless); "ship" (in the form of a ship); temple-bell tower; composite. The design of a modern Orthodox church requires the use of modern materials and structures. Achievements of the architectural and construction industry allow erecting walls not only from a traditional tree, a stone, a brick, but also from reinforced concrete, to apply metal designs of a framework, covers, to apply new roofing materials.

The material of construction of the temple determines the nature of landscaping and greening.

The practice of forming temple complexes developed by a set of functions is widespread, which affects the development of the master plan. Now the functions of the Orthodox church are much wider, the church becomes the center of spiritual and cultural life of the faithful and may include additional functions – educational, museum, ethnographic, memorial, charitable, as part of the church complex there is a Sunday school with library, refectory, xenial, house parable, workshops, circles, lecture halls, bakeries, etc.

The functional and sacred content of the term "Orthodox temple complex" was reconsidered in accordance with today's conditions, when new functions, including a sports zone, appeared along with the historically present functions. This modernization of the set of functions of the Orthodox church complex means its importance both as a spiritual and cultural center and an important element of the urban environment (which



Fig. 6. Church of All Saints of the Ukrainian Land in Myronivka in the structure of the city park [photo LICENCEARCH, 2019]



Fig. 7. Natural environment of the church in the village of Oleksandrivka [photo LICENCEARCH, 2019]

is why such considerable attention is paid to the peculiarities of location and choice of construction site).

Scientific and Design Bureau "LICENCEARCH" developed a project to build Saint Nicolas Temple Complex in Deimanivka village, Poltava region in combination with the development of landscaping (Fig. 5).

The plot, unlike the previous ethnographic complex, is located on an open plain, near the river, among traditional rural buildings and fields. The prototype was the ancient monasteries, strongholds of the Middle Ages, surrounded by walls with towers with helmet-shaped ends at the corners.

The territory of the complex is also surrounded by such a symbolic wall with a number of towers. The main building is the temple itself, in front of which there are open green spaces. The rotunda plan of the temple caused the curvature of the outlines of the paths. The author of the project O. Sleptsov suggested landscaping the area with low trees, which will allow inspecting the architecture of the temple from a long distance. The plot is a triangle with one almost right angle. In the smallest corner is the main entrance to the complex, flanked by two towers, with a small offset from the axis of the entrance is the temple itself, the view of which is fully revealed from the entrance.

Since the temple is a rotunda, it has no direct paths, so from the entrance to the temple the visitor

goes through an intermediate viewing platform of a round shape, and the closer he approaches the temple, the angle in which he sees the temple and surrounding trees changes several times.

The theme of the modern wooden church as a combination of traditional building material and modernized forms of Ukrainian folk architecture is continued in the churches of Oleksandrivka in Kyiv region and the Church of All Saints of the Ukrainian Land in Myronivka (the project of Scientific and Design Bureau "LICENCEARCH", author O. Sleptsov). In both cases, the churches close the parks and become their main focus.

Since the plan of the Church of All Saints also begins in the form of a rotunda, this led to the planning of paths and space around the temple, which is dominated by semicircular forms (Fig. 6). The faceted outline of the church plan is enhanced by the curvilinear outline of the circular area around and the further paths and platforms, the clear geometry of which is enhanced by the trees planted around.

The temple closes the composition of almost rectangular in plan the main city park of Myronivka and is located on the side opposite the remote acute angle. The composition of the park uses the opposition of the densely landscaped part of the park and the open space close to the temple, with a grass lawn and several trees that flank the church on the sides. This technique allowed to emphasize the architectural dominance and at the same time by introducing the theme of green lawn and flower beds to include it in the park structure.

The merging with the natural environment is facilitated by the absence of very bright colors and the predominance of restrained warm ochre colors of natural wood, from which the church was built. The theme of unity with ancient traditions is continued in the interior, where the atmosphere of unpainted wooden log walls and corona lucis – "worldview" made of wooden carved elements in the form of stylized crosses is especially cozy. The compositional scheme of the corona lucis is four octagons – circles of the World, decorated with decorative Orthodox symbols with the functions of talismans. The unifying element of the corona lucis is an octagon with a stylized cross inscribed in it.

The number of circles of the corona lucis with a certain number of lamps includes Orthodox symbols: the first outer symbolizes the circle of the Father, the second circle – the circle of the Supreme Father, the third – the circle of the Supreme Father, the fourth circle – the circle of the Father and Lord. The circles are decorated with orthodox symbols carved in wood.

If in the church of Myronivka the technique of open space in front of the church was used, then in the church of Oleksandrivka a newly built wooden church stands in the open, but the park area with trees is close to it, and the spruce-shaped tier

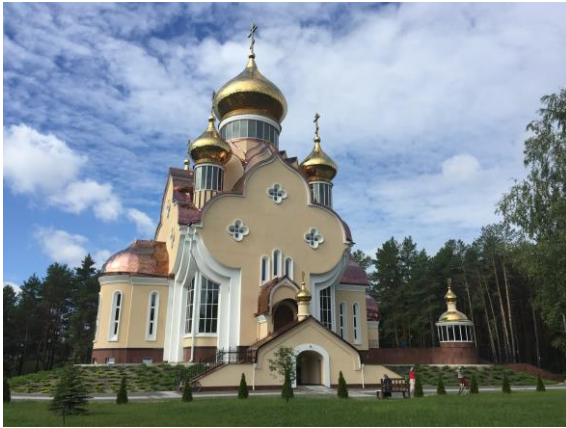


Fig. 8. St. Elijah's Memorial Church Complex in Slavutych [photo LICENCEARCH, 2019]



Fig. 9. Landscaping around the church of Sts. Apostles Peter and Paul at the Berkovetskyi Cemetery in Kyiv. [photo LICENCEARCH, 2019]

silhouette gives the impression of even greater merging with pines around (Fig. 7).

We can say that the plan of the church and the predominance of certain forms determine the layout of the surrounding area, the configuration of the paths, the type of coverage and the place of planting trees. The church is compositionally included in the structure of the village forest park with the burial of fallen soldiers.

Landscape design around the church in Myronivka gives the impression of man-made, around the church in the village of Oleksandrivka – untouched natural.

The form of the church of Myronivka derived from the rotunda determined the corresponding outlines of the paths. The square shape of the plan of the church in the village of Oleksandrivka determined the appropriate shape of the area around the church and the paths at right angles.

The open gallery around the church in the village of Oleksandrivka, which overlooks the forest park, is a continuation of the ancient Ukrainian church tradition of arranging galleries on consoles – attics or columns – "opasannia" for protection from the weather and the possibility of external ceremonies in bad weather.

A specific type of church is the so-called memorial temples in cemeteries or dedicated to the

dead. This is the St. Elijah Memorial Temple Complex in Slavutych, dedicated to the victims of the Chernobyl accident on April 26, 1986 (project of Scientific and Design Bureau "LICENCEARCH", author of the project O. Sleptsov). Suddenly, the old pine forest separates and a spacious meadow opens, among which the temple rises (Fig. 8). Involuntarily mentioned analogy with the ancient Ukrainian hermitages and monasteries – Kytaiivska and Feofanivska hermitages, Mharskyi monastery.

In plan, St. Elijah's Church has a favorite rotunda shape by the author of the project, stylized motifs of crosses are used on the facade, and this theme of the cross is supported by the arrangement of frescoes in the interior. The temple stands on a stylobate.

The landscape design uses the traditional method of lowering the height of the greenery in the direction of the temple in order to fully reveal it.

An alley lined with thuja leads to it. Closer to the temple, the trees part and the temple opens on all sides on a green stylobate hill with two stairs. The natural frame of this landscape picture are the pines located on the edges of the meadow.

The main idea was to reveal the volume of the temple as visually as possible, along with the maximum preservation of the untouched nature of Polissya. That is why around it is a green carpet of lawns without tall trees.

A special place among the modern temple construction is occupied by the church of Sts. Apostles Peter and Paul at the Berkovetskyi Cemetery in Kyiv. The peculiarity of the temple is that it stands at the beginning of the cemetery and determines the nature of the entrance group (Fig. 9). The temple in the cemetery is a special Pantheon of the dead, so the layout of the adjacent area was also specific.

The rotunda temple stands on a kind of podium, which leads to the stairs, surrounded by several thuja and flower beds. Around the church – an open space with grass lawns is emphasized. In landscape design there is restraint, determined by the specifics of the place, and at the same time harmony. The curved neo-baroque forms of the church seem to grow from a green hill.

Behind the church in the middle of a green lawn with paths a playground is placed.

Conclusion

In the conditions of globalization and erasure of national features, including in landscape design, successful attempts to modernize Ukrainian landscape traditions while preserving their authentic character are observed. It is proved that the architecture of the wooden building has been rethought in a new way.

The example of the ethno-complex "Ukrainian Village" shows how a multifunctional complex with the function of a mini-open-air museum was created

on the territory of the pine forest, where such traditional Ukrainian landscape techniques as:

- use only of trees typical of the Dnipro region (pines, spruces, birches, maples) and plants (viburnum bushes, marigold flowers, dahlias, mallows, sage);
- maximum preservation of existing trees;
- subordination of the style of architecture and scale of all buildings to the natural environment, including through construction of wood;
- creation of picturesque pictures and perspectives exclusively by trees and plants of this region;
- inclusion in the composition of the lake with a gazebo in the middle;
- alternation of open and closed spaces;
- emphasizing the emphasis of the temple in the environment by appropriate location and application of the technique of lowering the height of plants in the direction of the temple and thus opening the temple for inspection from all sides.

If we analyze the images of all the wooden and stone temples of different regions and compare them with the architectural heritage of the past, we can draw the following conclusions.

In the objects of different ethnographic territories of Ukraine over the centuries (including the synodal period) regional originality determined their image, each region formed a certain system of defining features, which were most pronounced in wooden architecture, but took place in the architecture of Kyivan Rus, Renaissance and the so-called

Ukrainian Baroque. For example, there are noticeable differences between the temples of the so-called. Ukrainian Baroque Kyiv, Chernihiv, Poltava, Slobozhanska regional schools (in plans, three-dimensional composition, forms of elements), but all together these regional schools are united by defining features in the enlarged Central-Eastern school (unlike the western, which was quite homogeneous, based on the traditions of the Catholic Baroque, but in a simplified version).

In the churches of different ethnographic regions of Ukraine, which were built according to the projects of O.S. Sleptsov, a noticeable tendency of modernized citation of historical forms characteristic of a particular region. Most often, various variations of the generalized image of the Ukrainian Orthodox Church are created, which is not rigidly tied to a particular region, as it is designed in forms that will not look alien to any territory of Ukraine, except where the region is historically dependent on established ethnographic canons (Transcarpathia, Bukovyna).

On the examples of all analyzed modern temples it is proved that in all cases the silhouette and image of the building was determined by the natural environment. Both identified traditional methods of Ukrainian landscape design were used – with an open space around the temple and the arrangement around only grass lawns and flower beds and with the maximum merging of the building with the trees, located quite close.

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