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AESTHETICS SHAPING SACRED SPACE

***Abstract:** investigated the aesthetics of shaping of sacred space by analyzing the churches of different eras. Viewed the influence of aesthetic categories at construction of the temple area. Discovered what categories were more common in different eras. Analyzed the attitude of people to beauty at different times, by examining the historical and cultural situation of a certain age.*

***Keywords:** church, harmony, sacred space, religion, tradition, beauty, age, era.*

Problem statement. In the conditions of the modern historical and cultural situation acquires importance the study of the aesthetics of shaping the sacred space. The problem of the sacred – it's not just a matter of religion. It also applies to the humanities and social sciences, including aesthetics. Equally important is the study of sacred space by the category of aesthetics and, therefore, appealing to tradition and religious consciousness of different ages. In the context of aesthetics, the research of sacred space shaping is needed, because directly related to understanding of the origins of our mentality.

Analysis of recent researches. L. T. Levchuk, A. I. Onishchenko [5] give a general description of categories of aesthetics, artistic images, shapes, style, artistic method, describes the basic functions of aesthetics. A. P. Marder [6] reveals basic aspects of aesthetic perception of architectural buildings, their proportions, shapes, sizes. He characterizes the essence of architecture, forms of development and aesthetic perception, and

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analyzes the architectural image. L. T. Levchuk [4] provides a detailed description of the development and establishment of culture. T. S. Glukhova [3] considers architecture as a kind of aesthetic activity, describes the prerequisites of formation of a culture of different eras.

Article purposes. Research of aesthetic shaping of sacral spaces through the major monuments of sacral architecture analysis in terms of aesthetic categories.

The main part. The man's relationship to religion in each of the periods is important, because it is a source of understanding aesthetic ideal of forming church architecture in different historical times. Aesthetic perfection of form of the temples is determined by embodiment stylistic features of a particular historical period, shaping trends, canonical and national traditions.

Aesthetic experience from antiquity was inherent in man and received its initial expression in the archaic era. Already in ancient India, China, Greece began to appear in treatises on art and philosophical texts, where aesthetic problems were raised to the level of theoretical comprehension [5].

The first attempts to use feelings as a basis for understanding certain aesthetic phenomenon associated with the Pythagoreans – philosophical school founded by Pythagoras in the VI century BC. Pythagoras identified the concept of harmony, perfection, beauty, and the basis of the harmony considered the number [5].

Analysis of sacred space requires the integration of scientific achievements of morphology in the solution of the problem of the formation of aesthetics.

In the study of morphology of churches firstly must be analyzed their forms for visual signs that directly depends on the objective characteristics such as size, weight, scale, geometry of the shape, proportion, material construction and finishing.

One of the first temples of the archaic period, which would later become prototype of Christian church – the Temple of Solomon, was dating from 950–586 years BC (Fig.1). In ancient Israel, the church building was permitted only during the great unity of the entire nation of Israel. Thus, according to the Scriptures, the first Jerusalem temple was built at a time when the Jewish people

radiate unity and self-awareness as a whole. Creator appears above any building. God is for archaic human is incarnation of the highest beauty – the temple is the peak of perfection.

In the decoration of the temple used the best materials, in the Sanctuary doors of olive trees. With massive hewn stone lined walls are decorated with white marble outside and inside – gold and wood. Gold also covered the ceiling and doors. The floor was made of cypress, so there was no stone inside the temple, ornaments in the form of various plants and images of cherubs on the walls [6].

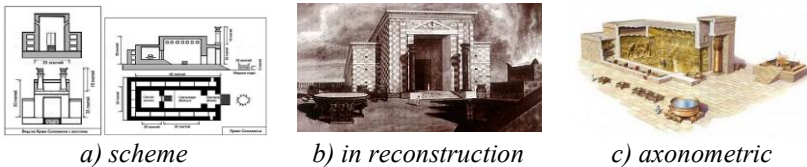


Fig.1. Solomon's Temple in Jerusalem

The scientific theory of aesthetic knowledge in ancient Greece consisted of VI to IV BC. The origins of the aesthetic ideas of the ancient Greeks associated with the mythological beliefs that have acquired a systematic nature in Homeric era, poetic expression and become source of holistic, artistic and imaginative view of the world as a harmonious, complete perfection. Cosmos arises as the basic concepts, personifies the harmony, proportionality, correctness of the processes that occur in it. Rhythmic decorating, structuring makes its basic characteristics: it is the epitome of the highest order, beauty and grandeur.



Fig.2. The Parthenon

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Architectural embodiment of ancient thought was the order system based on “three pillars” that became the basis of the entire period of the ancient civilization. Under them, it is customary to understand the Doric order, the Ionic and the Corinthian order

Parthenon (Fig.2) is one of the most iconic symbols of the classical era in ancient culture. The main temple of the Acropolis in Athens, dedicated to the goddess Athena Parthenos, patron of the city and Attica. It was built in 438 BC for 10 years [5].

Parthenon is a marble Doric peripter with columns. A distinctive feature of the Parthenon – the interior is divided into two parts. The main entrance was equipped in the east and led into a large room – Naos (prayer hall, main room (shrine) church), surrounded on three sides by a two-story colonnade. During antiquity between east and west halls were no doors, Christians arranged them when one of the main temples of paganism was converted. In the western hall there was only one door. A characteristic feature of the western extension – four columns in the middle, and darkness because there were not any windows [5].

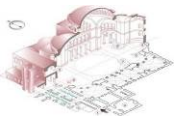
Inside the temple frieze and metopes on the front were decorated with images of mythological scenes. Parthenon differed by parts of proportionality, the synthesis of Doric and Ionic orders, grandeur of architectural and sculptural images.

The traditions of ancient aesthetics after the collapse of the Roman Empire continued to exist in the Byzantine state, but there was a transfer of emphasis on aesthetic categories such as harmony and measure to the category of the sublime.

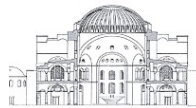
The development of aesthetic thought of the Middle Ages took place under the influence of Christian doctrine that led to its specificity, the subordination of religious requirements. The main place in the aesthetic system was occupied by divine beauty. A world filled with beauty, because it is a God's creation. The creative process was equal to the divine act for an artist – a mediator between the higher forces and people, the Co-Creator of beauty. The task of art was not to realistically reflect the world, but to use symbols, allegories and signs to remind of the eternal.

Church took control of politics, morality, science, education and art. All of the worldview of a man of the Middle Ages is theological.

According to Christian doctrine, the human person is formed in the image of God. Cognition of God as a path to salvation is through prayer communication in the temple. If we talk about the beginning of Christianity, then one of the main ideas that ensured the spread of a new religion was the idea of equality of people – equality as sinful created beings before the all-powerful Creator [3].



a) axonometric



b) in cross section



c) reconstruction



d) modern look

Fig.3. Temple Sophia of Constantinople

Church of St. Sophia in Constantinople (324 – 337rr.) in his reconstruction of Emperor Justinian held after fire January 13 532 gained even greater pomp than the famous temple of Solomon in Jerusalem (Fig.3). According to legend, the plan of the building was awarded by the angels. “I surpassed you, Solomon!” – exclaimed Emperor Justinian after the completion of construction. The divine service of that time is more theatrical – it is a peculiar means of ideological influence on the masses of the people. Already from the moment of construction the church was called “The Great” [6].

Numerous precious sacred vessels were used to perform divine services in the cathedral. For the manufacture of the precious throne of the cathedral “gold, silver, copper, electric, iron, glass, honest stones, jacinth, emerald, beads, magnet, diamonds and others” was used [6]. According to legend, in church of St. Sophia messengers of the Great Prince Vladimir who baptized Kiev Rus, acquainted with the Christian faith. Temple built of brick, but for the finish went more expensive materials. There were used stone, gold, silver, pearls, precious stones, ivory. Eight columns were brought from the temple of Artemis at Ephesus. The temple became a symbol of power and greatness of the empire. The height of the cathedral is the 55 meter, diameter of dome – 31 meters. This illusion is created by 40 windows through which light breaks through. For more than a thousand years, St. Sophia Cathedral in Constantinople remained the largest temple in the Christian world – until the construction of St. Peter's Basilica in Rome.

Romanesque architecture refers to the period of feudal disintegration that occurred after the collapse of the empire of Charlemagne.

During the invasions, monasteries were shelters, and therefore large Romanesque churches were built under the canopy and for the needs of monasteries. When building temples, they tried to protect themselves from persecution and, at the same time, adapt them to the needs of the monastery. Hence the traits that distinguishes them from the first basil.

Massiveness of temples and castles, city fortifications, large heavy walls with few details and ornaments, narrow arches are like fortresses. Romanesque temples were decorated mainly by sculptures and decorative reliefs.

One of the first structures of this type is the Saint-Martin church in Tours (Fig.4), built at the end of the 10th and the beginning of the 11th century. Later churches of similar planning were built around all France. They differed in strict forms and modest, even ascetic decoration [4].

The view on religion remains unchanged, characterized by simplicity, clarity, massiveness, proportionality, brevity.



Fig.4. The Church of Saint Martin of Tours

In the Gothic architecture of the 12th – 16th centuries, during the heyday of Christianity, divine themes were displayed. Gothic style developed in countries where the Catholic Church dominated and the feudal and church foundations were preserved in ideology and culture. Gothic art remained cultic in purpose and religious in subject matter: it was correlated with eternity, with “higher” irrational forces.

Unlike the Romanesque, Gothic art propagates interest in human feelings, appeals to beauty, from the real world returns to individuality. Gothic art is a symbol of trade and handicraft city communes that have achieved independence in the feudal world. Grandiose Gothic cathedrals were distinguished by their height, capacity and elegance, spectacular and rich decor.

A special place in the art of Gothic was occupied by the cathedral – the highest example of the synthesis of architecture, sculpture and painting (stained glass). Inappropriate size of human space cathedral, the verticals of its towers and arches, the subordination of the sculpture to dynamic architectural rhythms, the stained-glass windows created a strong emotional impact on the believers. An example of Gothic Notre-Dame de Paris Cathedral was built in 1163–1345 years (Fig.5).

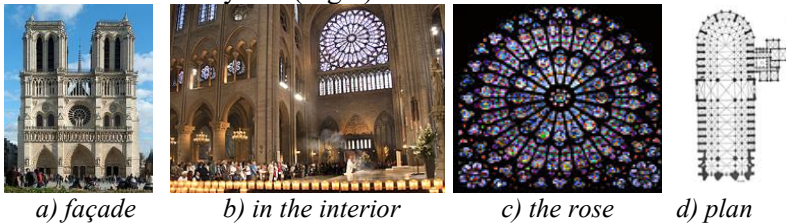


Fig.5. Cathedral of Notre-Dame de Paris, Paris

The powerful and majestic facade is divided vertically into three parts by pilasters, and horizontally by three tiers by galleries, while the lower tier, in turn, has three deep portals: the Portal of the Last Judgment, the portal of the Virgin and the portal of the Holy Virgin. Anna [2]. Above them is an arcade (the Gallery of Kings) with twenty-eight statues representing the kings of ancient Judea.

Like in other Gothic churches, there are no wall paintings, and the only light sources are numerous high stained glass lancet windows.

The philosophers of the Renaissance (XIV–XVII centuries) bowed before the mind and its power. The mind is the gift of nature, which distinguishes man from everything that exists, makes it godlike. For a humanist, wisdom was the highest good. Relying on antiquity, the world view of the revival developed as a culture and philosophy that went beyond Christianity. The epoch put man in the center of the world and declared that this place is occupied not by God's mercy, but by nature. The religiously directed activity of a medieval man was turned into her self-affirmations in earthly life. Man appears as a measure of all things.

An example of Renaissance architecture is St. Peter's Cathedral in Rome (Fig.6). Its facade is crowned with statues of Christ, John the Baptist and the eleven apostles. From the portico five portals lead to the cathedral. Inside the cathedral strikes a harmony of proportions, its size, richness of design – a mass of sculptures, side thrones, tombstones, many works of art [4].

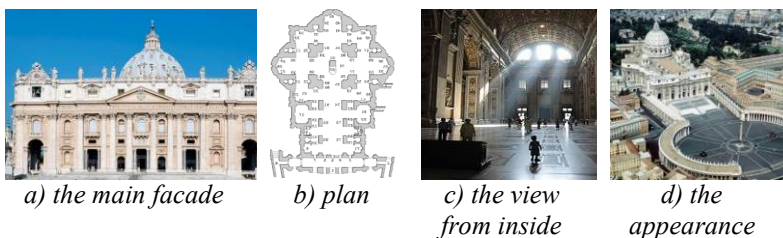


Fig.6. St. Peter's Basilica, Rome

The culture of the Enlightenment was a new stage in the development of the world culture and art of the New Time, but its

achievements were achieved at the cost of losing universal completeness in depicting spiritual life, wholeness in the embodiment of the aesthetic ideals of society inherent in the art of previous years. The hero of the art of enlightenment becomes a citizen, asserts freedom within the framework of politics.

From the standpoint of an empirical, rationalist worldview, cultural figures also attempted to solve the human problem. There was a reorientation of social ideals, they became more pragmatic, and they lost the heroic-romantic coloring. Mass consciousness, oriented to entrepreneurial success and business initiative, carried out not only creative but also destructive work in the sphere of the spirit, nihilistically rejecting moral and aesthetic values, if they were not needed to achieve mercantile interests [4].

Baroque and classicism are the most distinctive architectural styles of modern times.

The worldview of a Baroque man (the beginning of the 16th century – the end of the 18th century) is a tragic comparison of the idea of the infinity of the cosmos and the realization of the helplessness of a small man in the face of infinity. At the same time, the fear of death, the sense of transience of life, emphasized the fleeting joys of life. Baroque artists do not accept the idea of Renaissance harmony of mind and feelings; they believe that passion must obey reason. Common baroque themes were the physical and moral suffering of man, the terrible moments of his existence. Baroque characters are martyrs, heroes who die. Plots from secular life are also common. If the Renaissance is fond of man and his existence, then Baroque doubts the value of life, perceiving it as a theater.

Baroque is characterized by bold contrasts of scale, light and shadow, color, a combination of reality and fantasy, the fusion of various arts in a single ensemble [3]. Faith and skepticism, judiciousness and mystical images, individualism and motives of social unity, aesthetic equality of the sublime and the low, the beautiful and the terrible, the tragic and the comic, are found in baroque; an arbitrary fusion of ancient mythology and Christian symbolism. The cathedrals reflect the inadequate scale of architectural elements and decor with the dimensions of the human

body. An example is the Cathedral of San Carlo Alle Quattro Fontane (1638–1677r.) (Fig.7).



Fig.7. San Carlo alle Quattro Fontane

The main feature of classicism (XVII–XIX century): an appeal to the forms of ancient architecture as the standard of harmony, simplicity, rigor and logic. The architecture of classicism as a whole is inherent in the regularity of planning and the clarity of the three-dimensional form. The basis of the architectural language of classicism was the warrant, in proportions and forms close to antiquity. For classicism, symmetrical-axial compositions, restraint of decoration are characteristic. Architecture has regular geometric forms, pointedly static, organized into logically arranged ensembles. Classicism arises as the antithesis of baroque [4].

Ideas of Palladio are based on the ideas of the beautiful, and antiquity serves as a historical reference point. The aesthetics of classicism contributed to large-scale town-planning projects and led to the ordering of urban development in the scales of entire cities. Walls are treated as smooth surfaces that limit clear, symmetrically located volumes.

Creating in Venice the church of San Giorgio Maggiore (1566–1610 GG) (Fig.8) Palladio innovatively approached the planning of a cult Christian structure. The churches of Palladio are spacious and bright inside, with side chapels, with white walls and arches next to each other, the underwear of which is further emphasized by the luminous parts of the interior [3].

The man of classicism was fed up with the pompous beauty of the Baroque; he perceived the aesthetic views of antiquity with the addition of modern ones, in which the categories of aesthetics-measure, harmony-were marked out.



Fig.8. Church of San Giorgio Maggiore

Architects of the modern era on the one hand, strived for rational designs, using reinforced concrete, glass, facing ceramics, and on the other hand, the architects of Art Nouveau had the desire to overcome the rationalism of construction equipment, and the advantage of asymmetry in the grouping of building volumes and in the arrangement of window and door openings [5].

A person must have the ability to adapt to a changing environment. It sets a new rhythm of life. A person is forced to adapt to a new habitat, if in the old place he has lost the source of livelihood, it is necessary to establish contacts with strangers, to get used to new spiritual values characteristic of the society in which he joined [5].

The Church of Notre-Dame du-Ou or the Ronchamps Chapel is a concrete pilgrimage church, built in 1950–1955, France, the architect – Le Corbusier (Fig.9).

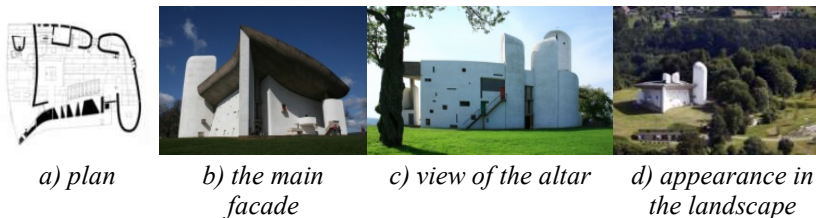


Fig.9. Chapel Notre Dame du Haut, France

Chapel Notre Dame du Haut refers to the period of mature creativity of Le Corbusier. The plan of the church already contains in itself its plastic and spatial characteristic: folded like the curls of the chapel's shell, combined with the space of the church proper and beyond the building of the zone, the altar that merges with the

surrounding space. The building reveals itself in nature smoothly, with that softness that gives it the naturalness of a living organism.

The modern man is in search of his place in the world, society, religion. Therefore, its aesthetic views are diverse, based on aesthetic categories of beauty, harmony, beauty.

Conclusions. On the basis of the analysis of the formation of space in the temple structure, it can be concluded that the shape of the sacral space corresponds to a common aesthetic concept that reigned in a certain period of time. The shape of a temple structure can be called an active whole, as the unity of its geometric form (constructive and planning structure), texture and color in each of the epochs. Samples of sacral architecture are endowed with the properties and qualities of a highly organized form, namely: they are integral, their elements are subordinated to each other, balanced, united in character, composition, and scale.

The main monuments of sacred architecture are analyzed from the point of view of such categories of aesthetics as: measure, harmony and beauty, value, tragic, sublime, base and ideal. The resulted examples with various typological features of various epochs taking into account priority in system of means of the organization and harmonization of objects of a temple space. In each of the eras, aesthetics arises in different ways, depending on the views of the individual, namely, the measure of high beauty and the priority of categories of aesthetics are changed.

Archaic: God is supreme in beauty. Categories – sublime, beauty, ideal.

Antiquity: the cosmos stands out in the highest degree of beauty. Categories – sublime, beauty.

The Middle Ages: God is supremely beautiful. Categories – sublime, tragic, ideal.

Renaissance: in the highest degree of beauty is a man. Categories – proportion, beautiful, tragic, harmony.

New time: the highest degree of beauty is science and its technical achievements. Categories – sublime, low, beauty, ideal, proportion, harmony.

Research perspectives. Study aesthetics formation of sacred space in different epochs on the territory of Ukraine.

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Аннотация:

**Гнатюк Л. Р., Терлецкая М. В. Эстетика
формообразования сакрального пространства.**
Проанализировано формообразование храмов разных эпох.
Рассмотрено пространство храма через эстетические
категории. Проведен анализ отношения человека к красоте в
разное время, путем изучения исторической и культурной
ситуации определенных эпох.

Ключевые слова: церковь, гармония, священное
пространство, религия, традиция, красота, эпоха.

Анотація:

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формотворення сакрального простору.** Проведено
дослідження естетики формотворення сакрального простору.
Проведено аналізуючи церкви різних епох. Розглянуто простір
храму через естетичних категорій. Проведено аналіз ставлення
людини до краси в різний час, на основі вивчення історичної та
культурної ситуації певної епохи.

Ключові слова: церква, гармонія, священний простір,
релігія, традиції, краси, епохи.

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