

Pristupa O.V.,
*S. Lecturer, Department of Design,
Lutsk National Technical University of Ukraine*

COMPOSITION STYLISTIC AND SYMBOLIC FEATURES WOODEN DECORATION OF RESIDENTIAL BUILDINGS OF LUTSK LATE XIX - EARLY XX CENTURY

Abstract. This article is dedicated feature detection and symbolic decoration features residential architecture Lutsk late XIX - early XX century., Determination of forming the exterior in the context of socio-economic conditions of the i cultural region and grounding possibilities of practical use of modern art and design ideas in home building.

Keywords: wooden decor, style features, symbols, folk tradition.

Statement of the problem. Research program Multi-Ukrainian art history of the last quarter of XX - the beginning. Twenty-first century. As for the artistic phenomena that have pronounced local differences, with the goal of identifying and delineating national origins of ethnic identity.

Architectonic decoration (forming, cutting, carving, forging, etc) town homes, mansions, mansions Volyn end of XIX - the first third of the twentieth century. distinguished by special artistic style and expression. This artistic phenomenon that is closely related to architecture, primarily due to compositional characteristics belongs to the decorative arts.

A comprehensive study of residential architecture decoration will identify patterns of style at the local soil typology described and artistic features decorative elements that contribute to the introduction of new techniques in modern architectural and decorative design practice and private urban housing.

Buildings in Lutsk late XIX - early. XX century left a highly creative architectural designs that are fragmentary, partially preserved buildings from different time transformations. Especially important are issues of reconstruction preserved buildings, organic inclusion of historic buildings into a modern urban structure. Relevance of the research due to the need as quickly as possible to fix such and such a thing, and to give an assessment of art as its artistic components are lost. *Communications of academic programs.* Studies carried out in accordance with the plan of the GDR "Ukrainian styleutvorennya» Chair Design Lutsk National Technical University. Study and conservation of artistic monuments is one of the important issues in today's context as pam'yatkoohoronnyh regional programs and national historical and cultural heritage of Ukraine.

Analysis of recent research and publications. Primary source base work is preserved examples of architecture in Lutsk period of the late XIX - early XX century., Scientific, specialized and methodological literature, fundamental labor Zabolotnogo VG, ears BV, Koch B ., Lesik OV Logvina GN, Metelnytskoho RG, Nekrasov MA, Piasecki VE and others., material assets Volyn Regional Archives.

Some evidence of folk architecture, interior and crafts recorded in ethnographic research I.Vahylevycha, I.Franka, F.Vovka, V.Hnatyuka. Important historical, technological, artistic, architectural trim details submitted Shcherbakivsky D, S.Taranushenko, O.Tsynkalovskyy and M.Drahan. In 1960-70 he appeared P.Zholtovs'koho work, H.Lohvyna, V. Samoilo'vykh in which the features of decoration of buildings. Folk architecture, interior and furniture are devoted P.Makushenko, V.Malanchuk, O.Tyschenka, T.Kosminoyi, P.Kepeschuka. Closest to cover issues of artistic decoration in Volyn region came S.Lo'zko, H.Yurchenko, V.Samoilo'vykh, M.Seredyuk, A.Danylyuk.

Modern scholars of folk architecture carried out a comprehensive study of ethnographic and architectural heritage, including monuments of wooden monumental art I.Mohytych, L.Prybyeha, V.Samoilo'vykh, V.Slobodyan, R.Sulyk, Ya.Kravchenko et al.

History review of the literature shows that the vast majority of scientists works highlight the development of artistic craft in the traditional regions and cells, the work of individual artists, technicians and production technology without paying due attention to the system of artistic decoration of residential buildings. This confirms that the problem of detection, investigation and preservation of samples decorated folk housing in Ukrainian art criticism elaborated enough.

The wording of Article goals. Purpose of this publication is to define the artistic and symbolic features of decoration of residential buildings of Lutsk late XIX - early XX century., Local features wooden decor, study his system of material and spiritual culture, analysis of compositional styles and methods of forming the exterior EMU in the context of socio-economic conditions of the i cultural region to creative learning and implementing the artistic ideas of traditional decor in a modern architectural design.

The main part. Historically and culturally formed the subject-spatial environment accumulates architectural technology and art and decorative achievements of our people in the field of material culture and artistic craftsmanship.

The origins go back to the traditional building decoration time pre-Christian era. Woodcarving known East nations from ancient times, it was common in all regions of Ukraine, especially in the forest zone. In stylistic varieties, iconographic motifs architectural carving and decoration of household items, tools, combining high craftsmanship and artistic tradition.

With its decorative possibilities of wood and relatively stable physical and mechanical characteristics, masters successfully used it to harmonize structural parts of buildings, and this effect on artistic and aesthetic features of architectural decoration. Cunning severity characterized by wooden items, including flat and three-dimensional profiling pillars, wind boards, railings, trim the gables, shalyuvannya pryshilkiv, delicate carvings and patch building.

The style wooden architectural decoration - a combination of individual components, including carpentry profiling ploskorelyefnoho carving, artistic features slotted decor, sharpened plastic parts and decorative art

motifs. Architectural decoration art system based on national and local traditions. Profiled elements of the building emphasize the importance of supporting structures.

Among his favorite themes decoration - geometry: triangles, diamonds, squares, solar (stars, crosses, circles), and other signs; plant: curly branches, flowers, vases, zoomorphic: silhouettes of horse heads, birds and more. Ornamental motifs, symbols, signs indicate that the Ukrainian folk ornaments was an integral and very important part of the global sign of characters [1, 112].

Decorating in homes, usually the roof, windows, doors, "hearing" and gable windows, corners of walls and porch, porches and terraces (if they were).

The main element of the decoration of the roof were pryshilkovi boards, carved on one side, which nail on pryshilku and edges of the roof along the walls, and "wooden keepers" that nail at the highest point of the roof - ridge.

Among the most interesting symbolic images in a wooden carving of Lutsk returns the attention of the Great Mother Keeper, which is interesting because in the middle cut out two squares diagonally to bend as shown below Krinov. Krinov - a symbol of the seed that is dissolved, two crossed squares - symbol June penetrating circle - a symbol of water (B.Rybakovym). From this we can conclude that the image is retained magic rainmaking.

Often when carving boards used pryshilkovyh wavy pattern or ornament in the form of pyramids staircase. Sometimes tesinu seen uniformly cut down round hole, symbolizing the raindrops.

If we consider the box with the top and bottom tesinu as a three-level model of the world, it is the window frame is divided into rectangles, would land. So too had and shutters, which were divided into rectangles - symbols of the field.

Tesinu that were placed under a window frame, meant the world of night, evil forces, so all inverted image. Side tesinu let down slightly below the central and aggravated or z round outs as joint bones, hooves and paws of animals. Image of bones, we can assume a certain way was associated with the afterlife. Carried out at a window connection to the world of the dead (as carolers as conventional representatives of the world, served only through the [2, 246]).

Tesinu porches have interesting shapes with floral ornament propylene as Nodia resembled a snake, which, according to the creators of the first decorative element could act as a guard house.

You can trace the interesting symbolism windows in the veranda. Their vertical frame is likely to mean rain, and diamonds and crossed squares and rectangles - the land. In the top row of windows master wanted to pass overhead sky. It can be styled hemispheres or image Goddesses. Here came a series of triangles and crosses - low clouds, from which went straight down the frame, which seems to symbolize the rain. Below are passed in crossing diamonds and squares, which meant ideogram land. It should be noted that this scheme, with few exceptions, there was around Lutsk [3, 324].

Fronton roof divided into three areas: the upper triangle would see the sun in the middle of a trapezoid several rows of boards as a broken line, and the bottom -

vertical, pointed at the bottom of the border along the narrow wider planks, resembling rain. Such images are known since the Neolithic, where they were essential attributes of ceramics. Borrowing symbolism of ceramic ware - a sign of the universality of their magical effects. B.Rybakov saw this universalism in conjuring evil forces, so that "in architecture, and clothing was consistently embodied the same principle of placing the incantatory ornament - all ornamented with cracks all openings through which all kinds of misery could penetrate to man" [2, 216].

On the pediment often cut through one or two windows, which are also decorated. In addition, decorating "skylights" and mezzanines. By the nature of their decoration, we can conclude that they depicted three-tiered division of the world.

The houses wooden carvings decorating also mounted the porch that always have decorative pediment. Use in the construction of a porch of pillars led to the porches, the decoration of which can be traced all the same vertical division of the world. Sometimes pediment crowned goddess, from which came down two carved boards that were ending up in the form of a snake heads, snake. The serpent as a symbol of house security guard, could cut through also home to many things, it was considered a means of coax.

In the late XIX - early XX century. largely influenced by urban fashion are spreading carved geometric and floral shapes that overlap with the thread ozdobyuvani architectural and structural elements of the facade housing.

There remains a significant number of geometric ornamental motifs, which were of old magical content, were a kind of talisman against evil forces. However, with the passage of time forgotten their semantics, their original meaning was lost, carved decoration was only artistic decoration [1, 132].

The nature of architectural decoration in general shaping features and techniques depends on the creative personality of the master, using his composition, processing methods, for centuries formed symbolic sign system.

Conclusions. Wooden decorations residential architecture Lutsk late XIX - early XX century. has such typological groups: Poles, will release (brackets), strapping, tesinu, wind boards, railings, crown roof, window frames and doors. Each of them consists of several subgroups differing specific set of decorative and formal characteristics that facilitate their identification.

Artistic expression of architectural decoration wooden parts is achieved through integrity, tectonics, scale and contrast. The organization structure is made ornamental techniques of rhythm, symmetry and dynamics, as well as openwork, plasticity, less color. We use semantic means: symbol, a sign, etc.. The most common decorative elements of the building is to harness the extreme carpentry or porch rafters pryhilku following designs: Groin, rectangular, broken-notched, lukovydna, lukovydna rectangular, half-round and half-round twice.

This study showed that ignoring the tradition of artistic and decorative leading to loss of integrity utilitarian aesthetic and symbolic imagery systems. Learning the semantics of ornamental carved elements and their complex characteristics,

location in the system exterior to determine the role, value and ideological representation of the people in the past.

Achieving a high level of modern environment possible with a deep knowledge of the traditions of folk arts and crafts, the ability to creatively apply them in practice in accordance with modern manufacturing technologies, materials and formative principles.

Prospects for further research. Supposed to spend towards the study of historical stages of genesis and development of a typology of residential architecture decoration Lutsk late XIX - early XX century with the justification of practical use art and design ideas in the interior design and residential buildings.

Literature

1. Брайчевський М. Ю. Мистецтво східних стародавніх слов'ян // Історія українського мистецтва в шести томах: Мистецтво найдавніших часів та епохи Київської Русі. – К.: Академія наук УРСР. 1966. – Т. 1. – С. 112–134.
2. Войтович В. Українська міфологія. – К.: Либідь, 2002. – 664 с.; іл.
3. Давидюк В. Дерев'яний архітектурний декор Луцька // VI Міжнародний фестиваль українського фольклору “Берегиня” Фольклористичний зошит. – Луцьк, 2004. – Вип.7. – ст. 315–343.
4. Декоративно–ужиткове мистецтво. Словник. Т. 1. – Львів: Афіша, 2000. – 364 с.; іл.
5. Рыбаков Б.А. Язычество древних славян. – М.:Наука, 1981. – 608 с.; іл.
6. Селівачов М.Р. Лексикон української орнаментики (іконографія, номінація, стилістика, типологія). – Ніжин: ТОВ «Видавництво «Аспект–Поліграф», 2005. – 400 с.; іл.
7. Щербаківський В. Українське мистецтво: Вибрані неопубліковані праці. – К.: Либідь, 1995. – 288 с.

Аннотація

Приступа О.В. Композиційно–стильові і символічні особливості дерев'яного декору жилищних зданий Луцька кінця ХІХ – початку ХХ століття. Стаття присвячена виявленню художественних і символічних особливостей декору жилищної архітектури Луцька кінця ХІХ – початку ХХ ст., визначенню засобів формування екстер'єра в контексті соціально–економічних і культурних умов розвитку регіону і обґрунтуванню сучасних можливостей практичного використання, художественно проектних ідей в жилищному будівництві.

Ключевые слова: *деревянный декор, стилевые особенности, символика, народные традиции.*

Анотація

Приступа О.В. Композиційно-стильові та символічні особливості дерев'яного декору житлових будівель Луцька кінця XIX - початку XX століття. Статтю присвячено виявленню художніх і символічних особливостей декору житлової архітектури Луцька кінця XIX – початку XX ст., визначенню засобів формування екстер'єру у контексті соціально-економічних і культурних умов розвитку регіону та обґрунтуванню сучасних можливостей практичного використання художньо-проектних ідей у житловому будівництві.

Ключові слова: *дерев'яний декор, стильові особливості, символика, народні традиції.*