

2-2022

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### Recommended Citation

Kuryliak, Valentyna; Dudarets, Volodymyr; and Bulatov, Valeriy (2022) "Landscape Design and Architecture of Wooden Churches in Ukraine," *Occasional Papers on Religion in Eastern Europe*: Vol. 42 : Iss. 1 , Article 4.

DOI: <https://doi.org/10.55221/2693-2148.2317>

Available at: <https://digitalcommons.georgefox.edu/ree/vol42/iss1/4>

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# LANDSCAPE DESIGN AND ARCHITECTURE OF WOODEN CHURCHES IN UKRAINE

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## Abstract

The article examines the features of landscape design and architecture of wooden churches in Ukraine. Analysis of literary sources shows that the sacred wooden architecture of Ukraine is a source of inspiration for artists, art historians, writers, and other people interested in church buildings made of wood. During the research process, it was found that the natural landscape exactly complements the architecture of wooden temples, creating a natural environment for worshipping God. It is important to emphasize the following features, highlighted in the study of temple structures made of wood on the territory of Ukraine. First, the builders carefully selected the site for the location of the temple, as they tried to avoid creating artificial landscaping around the church building. Secondly, this was an attempt to accurately combine a religious man-made building with the creation of God, namely with nature. Thirdly, there are common features and distinctive features of the examined wooden temples in the external architecture and internal design of buildings. The commonality of the architectural features of wooden churches is associated with the life of the people and mentality of the Ukrainians, and the differences, in turn, were formed because in different periods the historical territories of Ukraine belonged to empires that had significant religious differences. The article focuses on the fact that wooden churches are national monuments of Ukraine, which attract researchers from all over the world.

**Keywords:** wooden temples, architecture, natural design, landscape design, Ukraine.

## Introduction

The formation of harmony between the landscape design and architecture of wooden churches in Ukraine developed over different periods of Ukraine's religious history. Historically, individual parts of Ukraine belonged to different empires and states that each had unique dominant religious systems. This fragmentation of history under different imperial ideologies is vividly reflected in the styles of the church premises; namely this is articulated in the design, landscape environment, and architecture of the buildings. Today, wooden Christian buildings are a valuable historical and cultural heritage of Ukraine, which attract the attention of art critics all over the world. The styles and designs of the construction of wooden churches demonstrate the cultural heritage of the Ukrainian people, and their historical belief in God. Therefore, our goal is to outline the features of landscape design and architecture of wooden churches in Ukraine.

## Review of Literary Sources

A large number of works on the history of religion in Ukraine are devoted to the study of wooden churches in Ukraine. For example, the scientist Y. Taras noted that interest in wooden sacral structures in Ukraine has been observed in the literature since the moment of their creation, but a serious study of these structures began only in the middle of the 19th century.<sup>1</sup> Characterizing the church buildings of antiquity, the scientist V. Kurilyak pointed out that the sacred structures of Ukraine have special architectural features inherent only to her.<sup>2</sup> In contrast, the researcher V. Klapchuk carefully presents a description of the landscape and the characteristics of natural-territorial complexes and features of monumental architecture starting from the ancient period: specifically, before 1939.<sup>3</sup> Authors V. Klapchuk and D. Goberman, exploring the main traditions and folk art, noted a special skill in wood carving and inlaid, artistic metal processing, painted ceramics, and the like.<sup>4</sup> Scientists C. Bohdan., O.

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<sup>1</sup> Я. Тарас, *Сакральна дерев'яна архітектура Українців Карпат : культурнотрадиційний аспект* (Львів: Ін-т народознавства НАН України, 2007). [Y. Taras, *Sacral tree architecture of the Ukrainian Carpathians: cultural and traditional aspect*]

<sup>2</sup> Valentyna Kuryliak, Petro Kotliarov, and Mykhailo Fedorenko, "Architectural Features of Protestant Churches from the 16th to the 21st Centuries in Ukraine," *Occasional Papers on Religion in Eastern Europe* 40, no. 9 (2020): 55–75, <https://digitalcommons.georgefox.edu/ree/vol40/iss9/5/>.

<sup>3</sup> В. М. Клапчук, *Делятинщина: історико-географічне дослідження* (Делятин, 2007). [V. M. Klapchuk, *Delyatyn region: historical and geographical research*]

<sup>4</sup> В. М. Клапчук, *Гуцульщина та гуцули: економіка та народні промисли (друга половина XIX – перша третина XX ст.) : монографія*. (Львів, Івано-Франківськ: Інститут українознавства ім. І. Крип'якевича НАН України, Прикарпатський національний університет імені Василя Стефаника, 2009). [V. M. Klapchuk, *Hutsul region and Hutsuls: economy and folk crafts (second half of the XIX - first third of the XX century): monograph*. (Lviv, Ivano-Frankivsk: I. Krypyakevych Institute of Ukrainian Studies, National

Diachok O., and O. Kolodrubska. drew attention to the high architectural and design level of wooden churches in western Ukraine. There is, in particular, a special value in the formation of the architectural landscape. Notably, some architectural types of churches can be distinguished as “synodal” and “theresian.”<sup>5</sup> The author I. Grabar, analyzing the structure of wooden churches in the historical Hutsul region, marveled at the design features of structures, built according to plan, including the intentional fabrication of an uneven cross. Grabar also noticed the quality of some landscape architecture suggestive of European aesthetic influence dating to 1722.<sup>6</sup> Scientist M. Dragan, in his study of wooden churches in Ukraine, wrote a thorough architectural description of the buildings, presented the characteristics of each element of the sacred structure and their purpose, and described the formation of the landscape environment next to the churches.<sup>7</sup> Authors T. Malanyuk and V. Gavrilkov identified the main features of the Hutsul school of church folk construction. Hutsul creations are distinguished by the peculiarity of the architectural style, variety of extraordinary types, originality of decor, and even highlighted via the arrangement of churches in landscape space, their harmony, and fullness.<sup>8</sup>

Scientist S. Bonkovskaya investigated the general signs of the appearance of wooden churches in the Hutsul region, a hypothesis of origin, and analyzed sacred wooden church buildings in the Ivano-Frankivsk region.<sup>9</sup> Researchers V. Yaremchuk and I. Rybaruk noted the unique and historical value of the sacred wooden temples of Ukraine, as a special spiritual

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Academy of Sciences of Ukraine, Vasyl Stefanyk Precarpathian National University)]; Д. Н. Гоберман, *По Гуцульщине* (Киев, 1979). [D. N. Goberman, *On the Hutsul Region*]

<sup>5</sup> B. Cherkes, O. Diachok, and O. Kolodrubska, “Influence of Social and Political Factors on the Architecture of Wooden Temples in Western Ukraine from the End of the 18-Th by the Beginning of the 20-Th Century,” in *4th World Multidisciplinary Civil Engineering-Architecture-Urban Planning Symposium - WMCAUS (17–21 June 2019)* (Prague, 2019), 2–7, <http://dspace.tnpu.edu.ua/handle/123456789/14705>.

<sup>6</sup> І. Грабар, “Дерев’яна церковна архітектура Прикарпатської Русі,” *Пам’ятки України*, no. 2 (1997): 61–66. [I. Grabar, “Wooden Church Architecture of Precarpathian Russia,” *Sights of Ukraine*]

<sup>7</sup> М. Д. Драган, *Українські дерев’яні церкви. Генеза і розвій форм: в двох частинах* (Харків, 2014). [M.D. Dragan, *Ukrainian Wooden Churches. Genesis and development of forms: in two parts*]

<sup>8</sup> Т.З. Маланюк, “Хрещаті дерев’яні церкви як історико-культурні пам’ятки івано-франківської області,” *Карпатський край*, no. 2 (2014): 61–71, <http://lib.pnu.edu.ua:8080/handle/123456789/5324>. [Z. Malaniuk, “Cruciform wooden churches as historical and cultural monuments of Ivano-Frankivsk region,” *Carpathian region*]. Also В. Гаврилків, *Віхи Історії. Писаний камінь* (Косів, 2000). [V. Gavrilkov, *Milestones of History. Painted stone*]. Also С. Боньковська “Хрещаті храми України (Питання походження і розвитку)”. У *Записки наукового товариства імені Шевченка*. Т. 241, *Праці Комісії архітектури та містобудування*, (Львів: Наукове товариство імені Шевченка, 2001): 179–224. [S. Bonkovska “Cross Churches of Ukraine (Questions of Origin and Development)”. In the *Notes of the Shevchenko Scientific Society*. Vol. 241, *Proceedings of the Commission on Architecture and Urban Planning*, Lviv: Shevchenko Scientific Society].

<sup>9</sup> С. Боньковська “Хрещаті храми України (Питання походження і розвитку)”. У *Записки наукового товариства імені Шевченка*. Т. 241, *Праці Комісії архітектури та містобудування*, Львів: Наукове товариство імені Шевченка, 2001): 179–224. [S. Bonkovska “Cross Churches of Ukraine (Questions of Origin and Development)”. In the *Notes of the Shevchenko Scientific Society*. Vol. 241, *Proceedings of the Commission on Architecture and Urban Planning*, Lviv: Shevchenko Scientific Society]

phenomenon that reveals the past aspects of the life of the Ukrainian people.<sup>10</sup> Researchers D. Siyak and V. Vechersky investigated the features of the insignia of wooden churches in Ukraine, determining that our churches' wooden architecture is unique since it has no analogs in the world.<sup>11</sup> Authors G. Shevtsova and G. Ponomarenko analyzed the compositional and spatial-constructive aspects of the design of the main sacramental types of wooden churches in Ukraine. The authors categorized the signs of one-story, two-story, three-story churches built based on the traditional three-frame plan or according to the Christian plan, dividing all cases into two groups, which are conventionally designated as "centrically subordinate" and "independently-combined" types of the compositional group.<sup>12</sup> Researchers D. Chernyshev, Y. Ivashko, D. Kuśnierz-Krupa, and A. Dmytrenko analyzed the influence of the natural environment on the formation of sacred Christian church premises, citing the example of the right bank of the Dnieper in Kyiv, where many churches are located, which formed the appearance of the modern natural landscape. The authors noted the peculiarities of the design of churches as a unique phenomenon of the creativity of Ukrainian artists.<sup>13</sup> Scientists R. Hnidets and M. Yasynskyi investigated the historical trends in the development of the construction of church structures, defining their changes under the political circumstances in society, determining the factors of traditions and innovative ways of development of wooden sacral structures, as a reflection of the national identity. Consequently, the results of the work of many researchers indicate a significant problem of insufficient coverage of the theme of harmony of landscape design and architecture of wooden churches in Ukraine.

## Presentation of the Main Research Material

The building of the architecture of wooden churches in Ukraine began many centuries ago, therefore it has a thousand-year-old tradition. The form, design, and composition of wooden churches, in the process of various changes in society, continued to develop and

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<sup>10</sup> В. П. Яремчук, *Микуличин. Широкий світ малої батьківщини. історія населених пунктів Івано-Франківщини* (Брошнів, 2002). [V.P. Yaremchuk, Mikulichin. The wide world of a small homeland. history of settlements of Ivano-Frankivsk region]; А. Королько, ed., *Покуття. Історико-етнографічний нарис* (Київ: ТОВ "Майстерня книги," 2010). [A. Korolko, ed., Penance. Historical and ethnographic essay (Kyiv: Book Workshop LLC)]

<sup>11</sup> Сіяк, Д. "Дерев'яна архітектура на Гуцульщині". У *Історія Гуцульщини*. Т. 1 (1995): 291–306. [Siyak, D. "Wooden Architecture in the Hutsul Region". In the History of the Hutsul region]; В. В. Вечерський, *Українські дерев'яні храми* (Київ, 2008). [V.V. Vechersky, Ukrainian wooden temples]

<sup>12</sup> Г. Шевцова and Г. Пономаренко, "Романтичні твори дерев'яного сакрального зодчества архітектора Олега Слєпцова: світові та національні ідеї формотворення," *Архітектурний вісник КНУБА*, no. 20 (2020): 68–101. [G. Shevtsova and G. Ponomarenko, "Romantic works of wooden sacred architecture by architect Oleg Sleptsov: world and national ideas of formation,"]

<sup>13</sup> Denys Chernyshev et al., "Role of Natural Landscape in Perception of Ukrainian Sacral Architecture Monuments," *Landscape Architecture and Art* 17, no. 17 (2021): 13–21, <https://journals.llu.lv/laa/article/view/4>.



improve. These wooden church complexes still testify to the originality of folk art in the construction of architectural wooden churches and the formation of special design elements in the context of harmonious interaction with the landscape environment. Fig. 1 shows the "Church of the Holy Spirit" in the village of Potelich, which is located near the town of Rava Russka in the Lviv region. The construction of this church dates back to the period from roughly 1502-1555.

This church reflects the originality of folk art and harmonious interaction with the landscape environment due to the following factors:

1. It was built in a secluded place on a hill, that is, when the village was formed, fellow villagers gave the most beautiful place in this area for the construction of the church. This step of the founders of the church indicates that religion for Ukrainians occupies an honorable, namely the first place in life.

2. Place for the church and its construction Along with the design, materials should be combined with the terrain; more precisely, the natural landscape should emphasize the natural beauty of the church structure. In our case in figure 1, when all the leaves from the trees fall in winter, the church will also blend beautifully with bare trees.

3. The identity of the Ukrainian people, who mainly belong to the Orthodox confession, is reflected in the fact that the houses in the village are poor and small. And as a rule, the fellow villagers will spend all the money without regret on the construction of a beautiful church, which will be the only expensive building in such a settlement. The above statements refer to the period of the Middle Ages.



**Fig. 1. Church of the Holy Spirit in the village of Potelich<sup>14</sup>**

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<sup>14</sup> "Храми в Україні: 37 найцікавіших," Спецпроекти IGOTOWORLD, 2017, [https://ua.igotoworld.com/ua/article/1026\\_naikrashi-hrami-v-ukrajini.htm](https://ua.igotoworld.com/ua/article/1026_naikrashi-hrami-v-ukrajini.htm). ["Temples in Ukraine: 37 most interesting,"]

Throughout its centuries-old history, the territory of Ukraine was under the rule of various political regimes that significantly influenced the construction of temple complexes: Orthodoxy, Protestantism, Catholicism, Greek Catholicism, etc. As a result, the design and architecture of wooden churches in Ukraine combined foreign and Ukrainian elements (mixing styles of symbolism, baroque, classicism), which contributed to the emergence of the latest art movement<sup>15</sup> and opened a new milestone in the development of art in Ukraine.<sup>16</sup> Therefore, examining the design of temples, one can notice the harmony of the structure and the landscape of the area on which the temple was built. This can be seen in the wooden church of St. Nicholas the Wonderworker, located in the village of Danilovo in Transcarpathia, erected—according to the inscription on the door—on May 14, 1779. On a high hill in the center of Danivolo, where the Gothic Church of Khustinschina rises, there is notably observed a unity and harmony of the natural environment with the church. (Fig. 2).



**Fig. 2. Church of St. Nicholas the Wonderworker**

The hills are covered with forest, meadows, lakes, all of which are features of natural landscape design. These elements complement the ingenious building of the temple, forming a sense of peace, joy, and the presence of God in this place. Since ancient times, folk experts have built wooden temples, choosing places where they could harmoniously complement the

<sup>15</sup> The architecture of totalitarian states is a style in the art of designing, constructing and artistic decoration of buildings, inherent to one degree or another in architectural forms erected under the rule of a totalitarian regime in a country. This style gravitates toward monumentalism, often bordering on gigantomania, strict standardization of forms and techniques of artistic performance, characterized by the predominant use of straight lines, geometric shapes (often directed upwards).

<sup>16</sup> “Храми в Україні: 37 найцікавіших,” Спецпроекти IGOTOWORLD, 2017, [https://ua.igotoworld.com/ua/article/1026\\_naikrashi-hrami-v-ukrajini.htm](https://ua.igotoworld.com/ua/article/1026_naikrashi-hrami-v-ukrajini.htm). [“Temples in Ukraine: 37 most interesting,”]

building of the temple with landscape space. This ability to choose a spatial environment for building structures has been passed down from generation to generation since ancient times. Wooden churches were built in the most beautiful places – on steep slopes, near lakes and rivers, high hills, etc. They represent a masterpiece of the combination of the natural landscape and the architecture of the temple as a whole.

An old wooden church located in a village called "Green" in the Gusyatsinsky district of the Ternopil region is featured below. This building is included in the list of national monuments and is a museum of architecture and everyday life on the territory of Ukraine, (Fig. 3). It was not enough to find a picturesque place and build a church; it was necessary to form and preserve the elements of natural landscape design for future generations. The forms, location, and decoration of landscape design elements of wooden churches of Ukraine was decided in favor of the natural. Minimalism in the way of life of clergymen was reflected in the design of the landscape space of the places when the temples were located. Simplicity, purity, minimalism, closeness to nature - these are the main features of the landscape environment of wooden churches in Ukraine. The philosophy of the location of such temples in nature was that nothing should distract from the prayers of believers who came to worship God.

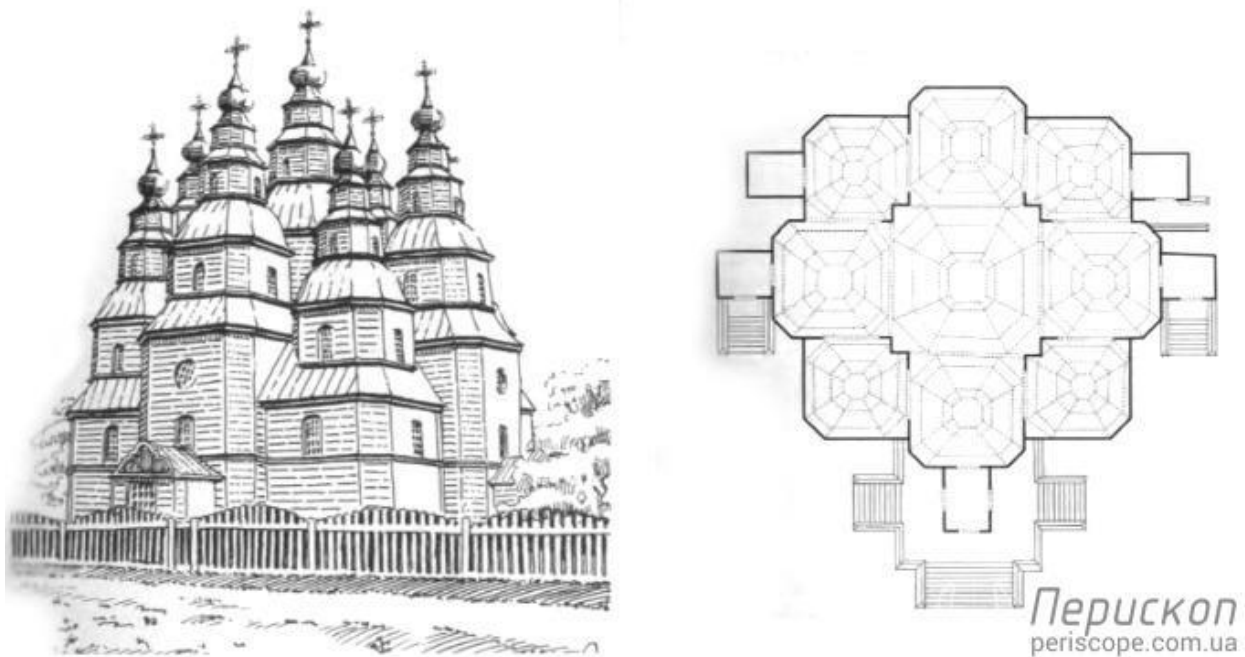


**Fig. 3. Museum of Folk Architecture and Life of Ukraine**

A special feature of the ancient wooden churches of Ukraine is that each of the surviving ones has a variety of shapes and designs. Scientist Y. Taras noted the main features that are inherent in wooden churches in Ukraine: a plan that is close to an equal cross with a slight reduction in the side frames with a rectangular shape; a plan in the form of a cross with straight



frames; a cross plan with reduced aisles of a rectangular shape with an elongated altar or narthex; a cross plan with small side straps; and finally, a cross plan with a slight reduction of rectangular side frames and an elongated rectangular narthex.<sup>17</sup> Fig. 4 and Fig. 5 show the model of the Holy Trinity Cathedral, built in 1778 in the city of Novoselitsa, Dnepropetrovsk region. The peculiarity of the temple is that it was built without the use of iron nails and was located on the territory of a Cossack settlement.



**Fig. 4. Plan of the location of the Holy Trinity Cathedral<sup>18</sup>**

<sup>17</sup> Я. Тарас, *Сакральна дерев'яна архітектура Українців Карпат : культурнотрадиційний аспект* (Львів: Ін-т народознавства НАН України, 2007). [Y. Taras, *Sacral tree architecture of the Ukrainian Carpathians: cultural and traditional aspect*].

<sup>18</sup> "Троицкий Собор в Новомосковске. Фотопутешествие", Перископ, 2016, <https://periscope.com.ua/v-kadre/troickiy-sobor-v-novomoskovske>. ["Троицкий Собор в Новомосковске. Фотопутешествие", Перископ]



**Fig. 5. Holy Trinity Cathedral in Novomoskovsk<sup>19</sup>**

The harmony of landscape design and architectural wooden churches of Ukraine is not possible without the peculiarities of the forms of the churches themselves. Their uniquenesses lie in the construction of the structures themselves, which are divided into several main compositional models. These are identified as : “independently combined,” “asymmetric or additional,” and “centrically subordinate.” The first type of model is called “independently-combined,” and is an internal space, which consists of several interconnected components. As a rule, these components are not compositionally subordinate to each other, but they are the equal in importance. Among these components, the central one is dominant. Example: The Church of St. George is one of the shrines of Lviv region. In it you can see that some elements of the temple are completed only on one side, (Fig. 6). The second model is “asymmetric,” which has signs of the presence of vertical dominance over the western part of the church building. This is atypical for Ukrainian temple buildings, which are often bell towers and towers. The third model can be attributed to the cross or three-toothed churches (Fig. 4,5,6).<sup>20</sup>

<sup>19</sup> "Троицкий Собор в Новомосковске. Фотопутешествие", Перископ, 2016, <https://periscope.com.ua/v-kadre/troickiy-sobor-v-novomoskovske>. ["Троицкий Собор в Новомосковске. Фотопутешествие", Перископ]

<sup>20</sup> Г. Шевцова and Г. Пономаренко, “Романтичні твори дерев’яного сакрального зодчества архітектора Олега Слєпцова: світові та національні ідеї формотворення,” *Архітектурний вісник КНУБА*, no. 20 (2020): 68–101. [G. Shevtsova and G. Ponomarenko, “Romantic works of wooden sacred architecture by architect Oleg Sleptsov: world and national ideas of formation,” *Architectural Bulletin of KNUBA*]



**Fig. 6. Church of St. George, Drahobych, Lviv region**

In addition to the differences in the architecture of wooden churches, many common features are inherent in all churches in Ukraine. First of all, roof slopes, known as "cinders," shift the visual perception of the structure, giving a sense of grandeur. The vectorized direction to the mountains that directs the image of the believer to the heavenly space (Fig. 7,8).



**Fig. 7. Church of St. Nicholas the Wonderworker**

In the Transcarpathian region, in the village of Kolodnoye, a building made of log walls belongs to the most ancient monuments of wooden sacred art and has many features characteristic of defensive structures that date back to 1470. Near the town of Khust, in several



villages, rare wooden churches are preserved, which are also called Marmaros Gothic, or wooden Gothic Potisia (Fig. 8).<sup>21</sup> Several such buildings have survived. They are architecturally very similar, but they are located in different places. The landscape on which these churches are located is in contrast with other churches because will not see areas of the landscape divided into rectangles or other geometric shapes and planted trees, flowers, shrubs, differing according to the request of the artist. Neither are there are any paths that are straight as an arrow for visitors. The only concept of a natural landscape is used here, in which a sacred wooden structure merges with the natural environment.



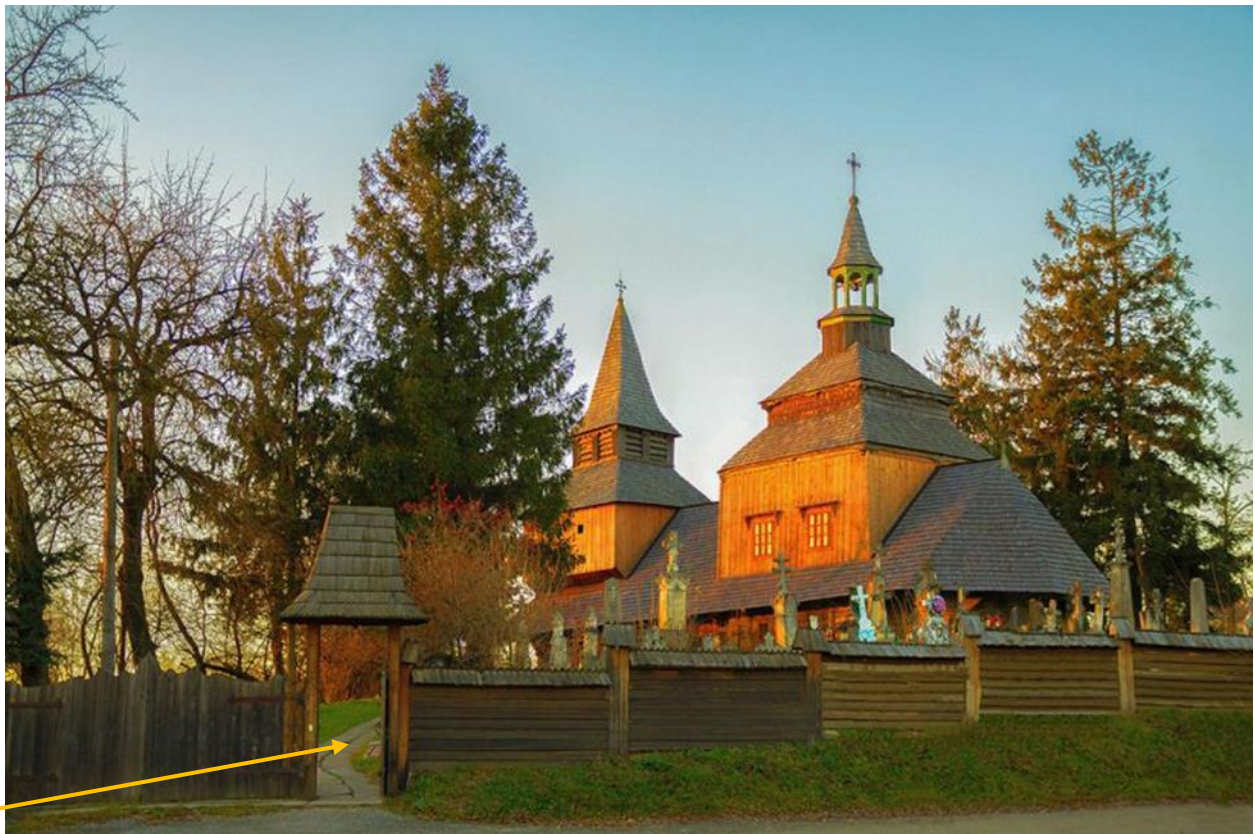
**Fig. 8. A wooden church is located near the city of Khust<sup>22</sup>**

Another element in the formation of the landscape space of wooden prayer buildings is the presence of paths for visitors in the "as convenient" format. One example is the Church of

<sup>21</sup> “Українська готика: Подорож по Золотому чотирикутнику Закарпаття (фото, відео),” Патріоти України, June 11, 2016, <http://patrioty.org.ua/society/ukrainska-hotyka-podorozh-po-zolotomu-chotyrykutnyku-zakarpattia-foto-122136.html>. [“Ukrainian Gothic: A Journey through the Golden Quadrangle of Transcarpathia (photo, video),” Patriots of Ukraine]

<sup>22</sup> “Українська готика: Подорож по Золотому чотирикутнику Закарпаття (фото, відео),” Патріоти України, June 11, 2016, <http://patrioty.org.ua/society/ukrainska-hotyka-podorozh-po-zolotomu-chotyrykutnyku-zakarpattia-foto-122136.html>. [“Ukrainian Gothic: A Journey through the Golden Quadrangle of Transcarpathia (photo, video),” Patriots of Ukraine].

the Holy Spirit of Rohatyn, which is located in the Ivano-Frankivsk region and is a museum-monument of wooden architecture of the 16th-19th centuries; the approximate date of construction is 1598 (Fig. 9).<sup>23</sup> Here, a lack of geometric proportions is observed in the planning of paths. Strictly convenience-minded paths are constructed in this style of design, centered around the landscapes on which the wooden church buildings were formed.



**Fig. 9. Holy Spirit shrine in Rohatyn, Ivano-Frankivsk region<sup>24</sup>**

Another detail that influences the formation of harmony in the landscape space of the temple environment is the spatially constructive forms of the tops of wooden churches in Ukraine. It can be noted that they are not homogeneous, but that there are five basic varieties. The main spatially constructive forms of the tops are identified by: a break at the combination of square and octagonal log cabins<sup>25</sup>: a log tent; increased log roll; by a break on a combination

<sup>23</sup> “Храми в Україні: 37 найцікавіших,” Спецпроекти IGOTOWORLD, 2017, [https://ua.igotoworld.com/ua/article/1026\\_naikrashi-hrami-v-ukrajini.htm](https://ua.igotoworld.com/ua/article/1026_naikrashi-hrami-v-ukrajini.htm). [“Temples in Ukraine: 37 most interesting”].

<sup>24</sup> “Храми в Україні: 37 найцікавіших,” Спецпроекти IGOTOWORLD, 2017, [https://ua.igotoworld.com/ua/article/1026\\_naikrashi-hrami-v-ukrajini.htm](https://ua.igotoworld.com/ua/article/1026_naikrashi-hrami-v-ukrajini.htm). [“Temples in Ukraine: 37 most interesting,”]

<sup>25</sup> Log cabin - a wooden building without a floor, floors, stairs, doors, which is made of logs or beams laid in several horizontal rows. At the intersection, they are connected by cuttings, that is, log cabins are built entirely from crowns. For many centuries in Ukraine, Russia and many other countries, it remained the "building unit" of everything that was built from wood - residential, utility, defense and religious buildings.



of square and octagonal log cabins without breaks; and <sup>26</sup> finally, total log breakage.<sup>27</sup> (Fig. 1-10).<sup>28</sup> The architectural forms of sacred church buildings are completely connected with the spatial environment.<sup>29</sup>



**Fig. 10. Church of St. Michael the Archangel**

The Church of the Holy Archangel Michael was built around 1528 and is located in the Pirogovo Museum of Folk Architecture and Life. This is the national museum of folk architecture and life of Ukraine, to which the church of St. Michael the Archangel was transferred from the village of Doroginka, the Fastovsky district of the Kyiv region. In general, the museum complex includes monuments from all the historical and ethnographic regions of

<sup>26</sup> Types of log cabins are,

*Gorodnya* is a log cabin filled with earth or stone. It is used in the construction of bridge supports, as well as dams of small hydroelectric power plants.

*Povalusha* is a large, tower-shaped log cabin under a separate roof in mansions and large residential wooden houses.

*Ryazh* is a wooden frame, immersed in the ground and filled with dry, viscous, greasy clay or cobblestone. It is mainly applied to hydraulic structures for the foundation of dams, breakwaters, embankments, sometimes bridge supports, etc.

*Chetverik* a rectangular frame.

*Shesterik* is a log house hexagonal in plan.

Octagon octagonal (octagonal) frame.

Five-wall construction of a log house with a cut (an internal log or timber wall or partition, made simultaneously with the main log house, cut in with the rest).

<sup>27</sup> Г. Шевцова and Г. Пономаренко, "Романтичні твори дерев'яного сакрального зодчества архітектора Олега Слєпцова: світові та національні ідеї формотворення," *Архітектурний вісник КНУБА*, no. 20 (2020): 68–101. [G. Shevtsova and G. Ponomarenko, "Romantic works of wooden sacred architecture by architect Oleg Sleptsov: world and national ideas of formation," *Architectural Bulletin of KNUBA*].

<sup>28</sup> A log house is a wooden structure, the walls of which are assembled from processed (chopped) logs.

Log cabins in Russia were houses, temples, spindles and towers of wooden kremlins and other structures of wooden architecture.

<sup>29</sup> "Храми в Україні: 37 найцікавіших," Спецпроекти IGOTOWORLD, 2017,

[https://ua.igotoworld.com/ua/article/1026\\_naikrashi-hrami-v-ukrajini.htm](https://ua.igotoworld.com/ua/article/1026_naikrashi-hrami-v-ukrajini.htm). ["Temples in Ukraine: 37 most interesting,"]

Ukraine: Polesie, Slobozhanshchyna, and Poltava oblasts, the Carpathians, Dnieper, Podolia, and the South. This museum was founded in 1969.<sup>30</sup>

Consequently, the peculiarity of the location of wooden churches in Ukraine is that they were usually built in places with beautiful nature. This was done to combine the man-made church building with the nature created by the Lord. This tradition of placing buildings in nature has influenced the fact that such attractions are kept in open (natural) museums in Ukraine.

## **Conclusions**

Considering the theme of the harmony of landscape design and architecture of wooden churches in Ukraine, we can state the fact that the harmony of landscape design and architecture of wooden churches was formed without replacing the natural landscape with an artificial one. On the contrary, the natural landscape, as a rule, complemented a human-made building, thereby emphasizing the worship of God in a human-made and God-created place. This reflects the so-called philosophy of combining the human and the divine.

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<sup>30</sup> “Храми в Україні: 37 найцікавіших,” Спецпроекти IGOTOWORLD, 2017, [https://ua.igotoworld.com/ua/article/1026\\_naikrashi-hrami-v-ukrajini.htm](https://ua.igotoworld.com/ua/article/1026_naikrashi-hrami-v-ukrajini.htm). ["Temples in Ukraine: 37 most interesting,"]

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