The basic principles of the formation of the palace architecture of the Eastern Podillya in the period of early classicism

Oksana Khorosha

I. Introduction

The palace complexes of Vinnytsia's early classicism occupy a significant place among the architecture of Ukraine among other regions not only in numbers and in variety, but also in stylistically compositional solutions. The Ukrainian history of architecture at the end of the eighteenth century proved to be quite complicated, despite the unity of the style concepts of that period, and therefore landlords' estates of the Podolsk region underwent a difficult evolutionary path and reflected the socio-political and socioeconomic relations of the region during its statelessness.

II. Formation of early classicism: Historical background

At the end of the 18th century, the map of Europe was reshaping: the Russian Empire invaded the Black Sea coast, and as a result of the 2nd and 3rd partitions of the Polish-Lithuanian Commonwealth, Volyn and Podillya were also appropriated. Architecture in European countries was characterized by the development of the classicism style, the scope and grandeur of which actively spread to neighboring states. The Russian Empire and the Polish-Lithuanian Commonwealth, under the rule of which the Ukrainian lands were in power, immediately approved the aesthetic concept of France's classicism. In the Eastern Podillya (the territory of the present Vinnytsia region), which was part of The Polish-Lithuanian Commonwealth, the active introduction of classicism took place in the palace architecture. After all, the Polish magnates did not limit themselves in the scale of building their estates and attracted to the design famous world architects, which served as additional evidence of their influence and power on ordinary Ukrainian peasants and among the noblemen.

III. Palaces of early classicism: Architectural features

The structures of early classicism and, in particular, palace architecture were characterized primarily by the symmetry of the composition and all its parts. The basic means of harmonizing the form were the rhythmic combinations of constructive and decorative elements. The main concern of the architect was the warrant, that expressed the scale of the palace and caught sight of the main axial central portico, which was completed by the entablature. The volumes of the buildings were semicircular with side wings or side full outhouses, which formed a court of honour, less often – in the form of a rectangle.

The architectural features of the palace buildings of the early classicism period were greatness and restraint, clarity and perfection, symmetry of volume and shape. But at the same time, decorative elements and some plastic motifs were preserved: triangular gables, pilasters, friezes, and garlands of antique themes.

The palaces of the early classicism period in the Eastern Podillya were often designed in combination with the natural environment and turned into palace ensembles, which were distinguished by their exquisite finish and harmonious matching with classical patterns. An example of French and English regular parks extended to the volumetric location of the palace in the middle of ornamental trees, often on the banks of rivers or ponds, supplemented by pavilions, rotundas, etc. The park and the palace were integral elements of each other and created an artistic and architectural integrity.

High stylistic level of the Potocki Palace in Tulchyn (1782) began early classicism not only in the Eastern Podillya, but also in Ukraine as a whole. The majestic central two-storey building, with a loggia along the rhythm of ten columns of the Ionic order, was connected by one-storey semi-circular galleries with side two-storey high-grade outbuildings and formed by its volumes the space of a huge court of honour with flower beds and lawn.

Fig.1 Ensemble in Tulchin. Reconstruction by L. Borisova.
Baths, stables, an arena, a theater, ponds, canals and greenhouses, together with a huge park, created a palace architectural ensemble of incredible scale and grandeur. The palace of such an extent worthy for comparison is Rumyantsev-Zadunaisky Palace in Kachanivka in Chernihiv Oblast.

The core of the residence in Voronovitsa (1770-1777) was a three-storey building with a massive rustic base and three arch-entrances, on which it was raised the eight-column portico of the composite order [3].

The lateral arched in plan two-storey wings touched the central volume and completed it. The palace was surrounded by outbuildings and auxiliary buildings and was located in the middle of a wide front yard in the middle of a large regular garden park [3].

The palace in the village of Serebryntsi (1770-1780), as a model of early classicism, was rectangular in plan and it was raised to a high base [4]. The structure also had a geometrically clear two-storey volume, underlined by porticos of the corinthian order with triangular pediments on the main and park facades and was located among the planned majestic park on the shore of the pond.

At the end of the 18th century, a palace in the village of Andrushivka was erected on the territory of Eastern Podillya, almost the only one, which was small, one-storey, asymmetrical, complex in plan and consisted of two different in time volumes. The old part of the palace was rectangular in plan with a central hall and rooms on both sides, the main façade of which was preceded by pilasters of the Ionic order, in the tympanum of the triangular gable there was a family coat of arms. The park facade was distinguished by a semicircular bay window, decorated with pilasters of the Ionic order with large arched windows. The main facade of the completed part of the palace accented with columns of the Ionic order, at the level of the second floor there were arranged decorative niches with plat bands [5]. Near the farm there was a park that had access to a pond.

The castles in the Eastern Podillya which experienced modifications of forms and already lost their functional-defensive significance, were modernized to palaces, such as the palace in Ivanov and the palace of the Grokholsky family in Pyatnychany. The latter was a palace ensemble with baths, greenhouses, stables and a menagerie [6].

At the center of the estate was a three-storey main building with lateral narrow risalits, from below connected by a colonnade. The composition of the building created a kind of open horseshoe. Around the palace there was a magnificent huge park with rare kinds of trees and plants [7].

The interior layout of the Vinnytsia palaces was respected by the front suite, in the interiors of the premises it eas often used artificial marble and plaster molding.

The architecture of Podilia's classicism was stylistically variegated, evidently because there were no authoritative and large-scale models like Tulchin, but the above mentioned palaces during the early classicism had graceful features and became examples of the classic architecture of that period like historical structures [8], associated with important events in the Podilsk region and with the life of famous figures of the past.

Conclusions

The architectural and artistic system of the early classicism period, preserving its viability and acquiring a wide scope, established stable principles of compositional solutions of palace constructions in the whole territory of Ukraine and especially in Eastern Podilia.

The development of style tendencies of early classicism developed in a sequence of common European culture with a combination of local features. Landlords’ palaces of this style period in Vinnytsya occupied a prominent place in the architectural heritage of Ukrainian culture and received the status of monuments of national importance.

The palaces of the Eastern Podillya of early classicism, which although did not impress by their size in comparison with other regions of Ukraine, like Chernigiv region or Poltava region, still presented the result of the high skill of world architects and talented masters of construction.

This was a special place where the Polish-Ukrainian intelligentsia existed – the world of literature, theater, architecture, art and music of drama, progressive ideas of that time.

Manor complexes that are preserved, serve as a kind of creative laboratory for studying and specifying stylistic devices in the practice of modern construction of similar objects (both landscape territory and structures). Therefore, the research and the analysis of the past, the revival of the lost will become the guarantee of the preservation of the individuality, the identity of the cities and villages of the harmonious combination of the old and the modern aspects in them.

Early classicism and the era of classicism in general became the "golden age" of manor construction, because being free from the duties the noblemen could create new and convert old palaces in accordance with the aesthetic principles of architecture of that period and local peculiarities of the region.

References


