The specifics of lighting of restoration objects (on the example of stave and stone church structures)

Abstract

The article deals with the specifics of lighting of stave churches of Ukraine and stone temples, erected or rebuilt during the 19th century. It explains how the approach to the lighting of Orthodox churches changed during the Synodal period. The Ukrainian experience of solving the issue of lighting of restoration and reconstruction objects was described. The specifics of lighting the interiors of church structures is illustrated by the examples of the Dormition Cathedral of the Kyiv-Pechersk Lavra and the Saint Vladimir Cathedral in Chernosew. The specifics of lighting of restoration objects is based on the need to combine the conformity to the authentic view of light fittings (according the photos from the archive) and modern lighting technologies, so in many cases light fittings are manufactured in the limited quantity under the author’s drawings.

Keywords: lighting issues, restoration objects, stave and stone churches and cathedrals, authentic

1. Introduction

It is a well-known fact that every significant historical era is distinguished by the specific architectural forms, a stable system of functional, spatial, aesthetic characteristics which are generalized by the notion of the era style. The era style — a notion that, beside architecture, covers a wide range of ethical, aesthetic, artistic forms and reflects the level of the society material and spiritual culture.

The history of architecture is the history of consistent changes of stylistics — the whole set of means of expression of architectural forms, objectively comprising semantic features, signs of architectural and artistic image. Just due to these properties architecture it is nearly the most reliable source of objective information about the history of civilization and culture.

The architecture of the Secession of the late 19th – early 20th centuries attracts the attention of various scientific specialists. The architecture of the Secession of the late 19th – early 20th centuries and impact of the external factors were highlighted by V. E. Iasievich, J. V. Ivashko, H. P. Serdiuk, G. S. Duhovichny, T. V. Skibitska, Iu. S. Birulov, S. V. Bilienko, L. K. Polischuk and M. M. Stakian. Specificity of the Secession as a style, features of this style manifestation in Ukraine as a whole and within individual centres, the Secession types with the description of typical objects were studied by V. E. Iasievich, Iu. S. Birulov, H. P. Serdiuk, T. V. Skibitska, S. V. Bilienko, L. K. Polischuk and M. M. Stakian. The causes of the Secession emergence in Ukraine on the background of the historical situation in Ukraine of the late 19th – early 20th centuries and impact of the external factors were highlighted by V. E. Iasievich, J. V. Ivashko, H. P. Serdiuk, G. S. Duhovichny, T. V. Skibitska, Iu. S. Birulov, S. V. Bilienko, L. K. Polischuk and M. M. Stakian. The Secession symbolism in the countries of Western Europe and the art and architecture of the Secession was based on the figurative language elements of oriental Orientalism and by the artistic heritage of Japan.

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The issues of the Secession research are reduced to the following by different Ukrainian and foreign scientists:

- cultural, aesthetic, artistic problems of the European Secession, its unique phenomenon were studied by F. Shmalenbah, R. Shmuier, M. Reims, M. Pezvner, V. Hoffman, G. Yu. Sternin, A. Borisova, V.G. Lisowsky, V.S. Goryunov, M.F. Tuli; - causes of emergence, specifics of manifesta- tion, style originality, periodization, compos- itional principles of the Secession, its innova- tion, communication between the Secession centres in different countries, Art Nouveau stylization on the elements were studied by G.Yu. Sternin, E. A. Borisova, J. V. Ivashko, E. I. Kryychenko, D. V. Sarabianov, V. G. Lisovsky, V. V. Krylyov, M. V. Nashchokina, A. A. Berseneva, O. V. Orel- ska, S. Grossa, S. S. Levoshvsko, O. B. Ushakova, G. A. Parkhomenko; - analysis of the impact of external factors and interstyle processes, the connection of the Secession with other styles are represented by the works of G. Yu. Sternin, E. A. Borisova, J. V. Ivashko, V.G. Lisowsky, Go- riiunov, M. P. Tuli, O. V. Orelksa, G. A. Park- homenko; - historical descriptions of the Secession ob- jects, biographies of architects were studied by J. V. Ivashko, V.G. Lisowsky, B. M. Kyrkov, S. S. Levoshvsko, O. B. Ushakova, M. V. Nashchokina,


The causes of the Secession emergence in Ukraine on the background of the historical situation in Ukraine of the late 19th – early 20th centuries and impact of the external factors were highlighted by V. E. Iasievich, J. V. Ivashko, H. P. Ser- diuk, G. S. Dukhovichny, T. V. Skibitska, Iu. S. Birulov, S. V. Bi- lenko, L. K. Polischuk and M. M. Stakian. The Secession and, at the same time, the Secession periodization – two periods, early and late – and related them to schools in the certain cities. The Secession centres in Ukraine were studied by V. E. Iasievich, Iu. S. Birulov, S. V. Bilienko, L. K. Polischuk, T. V. Skibitska, H. P. Serdiuk, M. M. Stakian, who classified the Secession centres by location in the cities, determined the specifics of the Secession in flexiblities within a single city and region. The first was the researcher to introduce the term “Ukrainian Art Nouveau”, as the name of the main kind of the national-romantic modernist style in Ukraine, and highlighted its specific features in detail.

2. Origins and specificity of the formation of Western European Secession and its manifestations in lighting design

The Secession symbolism in the countries of Western Euro- pe and the Russian has much in common: first of all, it is the opposition of rational and irrational, sublime and earthly, beautiful and ominous, life and death, which can be clearly seen in poetry, philosophy, art, and architecture [1, 2, 3]. The principal motto of this Secession became turning the useful into the beautiful. At its early stage, the Secession was charac- terized by highlighted decorativeness, which was espe- cial characteristic in the design of interior elements in particular, in lighting devices, which acquired the unique features of the works of art. Later, the style supporters started defending the form-creating value of design and material, and the func- tional and constructive basis of buildings started acquiring the style-forming sense.

The nature becomes the source of development of the inte- rior objects in the Secession, which leads to the emergence of mushroom-shaped stained glass lamps and chimerical flower-shaped lamps and lamps woven into sculptural water lilies. There are several explanations for this: first, the Secession artists adhered to the principle of avoiding using the architectural heritage of past centuries; se- cond, the very romantic, idyllic nature of Art Nouveau was encouraging this; thirdly, natu- ral sciences developed just in the late 19th – early 20th centuries evolved and reached perfection. Many scientists sources (in particular, in scientific works of K. Fremton, H. Fudziok, M. Spiegel) contain the issue of a special role of the Eastern, first of all, Japanese culture in the establishment of the European Secession ("Art Nouveau") as an architecture and art style [10, 11, 13]. According to D. V. Sarabianov dialogue with the East, initiated by romanti- cism, continued by impressionists in painting and especially developed during the Seces- sion period, was especially important for the Secession. Consequently, according to D. V. Sarabianov, the artistic trends that prece- ded the Secession and, at the same time, the discovery of the Eastern culture formed the historical preconditions of the Secession [7, p. 41]. According to E. I. Kryychenkov, styliza- tion allowed the Secession to address many different sources, including the Japanese art, not losing the integrity of style at the same time. She sees the influence of Japanese cul- ture, discovered by the Europeans in the late 19th – early 20th centuries and inspired by the Art Nouveau (which is seen also in flexible lines of the Secession lamps, each of them being unique) [4, c. 215]. The idea- lization of the artistic heritage of Japanese art impressed the Secession as well. Europeans saw the basic importance of Japanese art for Europe and the art and architecture of the Sec-ession was based on the figurative language elements of oriental nature. According to M. Voloshin, acquaintance with Japanese art developed in European artists the aspiration for schematics and generalization without following the es- tablished rules and dogmas (4, p. 217). Orient- al (in particular, Japanese) art quickly spread in the USA and Europe in the 1860s under the influence of the certain political events, social transformations and political unrest in Japan. M. V. Nashchokina also drew attention to the presence of Orientalism in the Seces- sion; she noted that the beginning of inter- est in Oriental art began from the Goncourt brothers. She emphasized that in many ways Orientalism favoured the development of the Secession aesthetics through borrowing the figurative language elements of oriental

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painting and applied and decorative arts, was asserting the refined aesthetics of asymmetry, important for Art Nouveau which resisted centuries of prevalence of classical regularity [5, p. 202–203].

Japanese culture influenced the European Secession in several directions [6, 11]. First of all, the Secession artists borrowed the tradition of poetizing nature in all its manifestations from the Japanese artists and poets. The usual lamp turns into flowers, on chimerically woven stems (as in the building of Kachkovsky Clinic at 33 Gonchara Street in Kyiv, designed by Polish architect Ignatii Ledochovsky) (ill. 3, 4).

A significant contribution to promote Japanese art, which had a special influence on interior design, including lighting, was made by a collector and a businessman Samuel Bing, who opened two stores in Paris, and in 1900, presented his “Art Nouveau” pavilion at the World Exhibition in Paris. Partly from the wildlife, partly from Japanese engravings and hieroglyphs, a line typical for the Secession, a ‘whiplash’, was borrowed, which became widespread in the patterns of lighting devices [6]. Later in their works, the Secession artists addressed the natural origins as symbols of a harmonious, perfect environment, although they were against the literal citation of natural forms. However, the Secession architectural forms were able to form indirect association with natural forms: natural motifs are well-seen in Art Nouveau stained glass, in silhouettes in the interior items, in lamps, in wrought iron grates. In Art Nouveau, the border between artificial and natural environment has gradually disappeared, because the artificial environment acquired the features of “naturalness”.

In the Secession, a special place is occupied not by some real object authenticity is especially important for the objects of modern items some real image and implementation, but as an immersion into the world of nature or unreal mysticism. That is why, the original lamps in Kyiv buildings was borrowed, which became widespread in the patterns of lighting devices of Art Nouveau age, examples of original Art Nouveau lamps in Kyiv are much less known – mostly due to the fact that in the most cities of modern Eastern Ukraine, Art Nouveau was expressed primarily as a facade style, and furniture components remained typical. That is why the original lamps in Kyiv buildings should be especially highlighted. There are several such objects. For example, the famous Polish architect Vladislav Gorodetsky, even having deviated from the Secession canons in the House of Chimaeras, however, kept the basic principle of the idea put forward by the apostle Henry Van de Velde; it was the idea of “Gesamtkunstwerk” – the total space of art, when the decoration of walls and ceilings, furnishings and even the inhabitants’ clothes are merged into one unit (ill. 2). In the House of Chimaeras, like in a house owned by A. Van de Velde in Ukkle, picturesque parfumier art forms walls and ceilings combine sculptures and bas-reliefs dedicated to animal underwater and terrestrial worlds and hunting attributes. Round in the plan, the hall is covered with the vaulted ceiling, divided into eight faces, along which a giant octopus spread its tentacles, and artificial fish swim in the shape of a shell is mounted (ill. 2). Four-storied parade staircases are illuminated with a large window from the side, and the centre of the staircase is a sculptural composition of two huge, swirling fish tails overtaken by water-lilies (ill. 3).

In the past, water lilies had white matte fixtures mounted into them in the form of bulbs with electric lamps. Kyiv residents know less about the interior of the former Kachkovsky Clinic on Gonchara Street, 33 with a flower lamp in the form of three intertwined plants and curved staircases of the front lobby. According to the general style of the premises, in 2001 the specialists of the “UkrNIDproektrestavratsiya” Institute developed the lighting devices of Rodzianko residential building at Yaroslavliv Val St., 14–b with modification of the homeowner’s apartment premises to be used as a chamber theatre “Susyriya” (ill. 4, 5).

3. The experience of restoration of lighting devices of modern items

The issue of the correlation of the required lighting and the object authenticity is especially important for the objects of restoration, many of which were illuminated in accordance with that time requirements. We should consider solving the issues of lighting on the example of the famous “House with Chimaeras”, modified to be used as the residence of the President of Ukraine. Since in the Soviet times, the government polyclinic was located in the house, typical standard Soviet lighting devices were installed everywhere and no original lamp from the time of V. Gorodetsky was preserved. Therefore, during the restoration and recovery work with the new building adaptation, our specialists had to study the enormous number of archival sources and perform the research of the original lighting system to provide the authentic look of the
The personal archive of J. V. Ivashko

In the first and second floors.

The most difficult task for restorers was to modify the former premises. In total, according to individual drawings, 66 chandeliers and lamp-brackets (15 chandeliers of ten types, 51 lamp-brackets of seven types) were made, besides 95 chandeliers and lamp-brackets (23 chandeliers of seventeen types, 72 lamp-brackets of thirteen types) were manufactured (ill. 6). Consequently, we can state that the lighting system of the building taking into consideration its uniqueness was exclusive, which determined the variety of types of lighting devices used.

The main solution of the lighting system of the House with Chimaeras was that, during the time of Gorodetsky, all the lamps were designed by the author, and the restorers of the "Ukrrestavratsiya" corporation, had to develop them according to the author's drawings. The authors of the designed devices were famous artists S. Adamenko and M. Raklo. The entire wiring was replaced, and all lighting devices were arranged in those places where they were installed at the time of V. Gorodetsky. The glass globes, identical to the original initial ones in design, were made in Italy from Venetian glass ("Murano") of various shades; other domestic chandeliers were adorned with Czech crystal in combination with bronze and brass. In cases where the archival photographs of the premises interiors were preserved, there was a possibility to manufacture lamps according to their initial appearance, including the use of horns of some particular animal (for Gorodetsky was a hunter), and lamps of minor premises were selected depending on the lamps (chandeliers and lamp-brackets) of the main premises and based on the general style of interiors. Moreover, chandeliers from alabaster RP268A and 268E, Alabastro crema and lamp-brackets from alabaster 268N Alabastro crema were used in the lobby and the rooms of the first and second floors.

The most difficult task for restorers was to modify the former profitable home of V. Gorodetsky to be used as the State residence; for example, in order to hide communication lines on the floor, its level was raised by 40 cm.

The project of electric lighting was developed on the basis of the customer's order, the order of Svetlotechnika Ltd. (whe-
power network zero wire. During solving the system of illumination of the house facades, the task was to reveal and emphasize maximally the unique architectural plastic of all facades and the individuality of the style of “House with Chimaeras”. A project of architectural external lighting was developed, which provided for the arrangement of the backlight on the windowsills and on separate pillars located around the house perimeter, where powerful searchlights are installed.

4. General conclusions
Lighting plays an important role in the perception of the architectural object and adds to its attractiveness for tourists to the large extent. This fact is successfully used to illuminate the unique objects of Krakow, Vienna, Budapest, and Prague. The complexity of the restoration of the Secession objects is in the fact that restorers have a task to achieve maximal authenticity, including the smallest details, and Secession is just characterized by the increased plasticity and complex detailing. Just in Secession that individual design of interior elements, especially lighting devices, becomes very significant, which is clearly seen from the examples of the objects restored by the specialists of “Ukrrestavratsiya” corporation [6].

The European Secession left a noticeable track in the world culture, in the first turn, due to the fact that it transformed every element into a work of art. In distinction from the previous historicism–eclecticism and the following functionalism–avant-garde trends, that actively used numerous elements of furnishings, the Secession praised the individual details, each of them was considered as an integral part of the continuous art space where all the components are equally important – a building in general, a lamp, a door handle, and the inhabitants’ clothes.

Such a refined and artistic attitude to the elements of furniture and the air of individuality had a special impact on the design of lighting devices that were turned in the work of art. The Ukrainian Secession covers fewer examples of the original lighting devices in comparison with the European countries, but the examples shown are considered the best examples of the interiors of Kyiv, Lviv, Kharkiv and Vinnitsa. Such prominent objects in Kyiv include “The House with Chimaeras” by the architect Vladislav Gorodetsky, and all the objects by Ignatii Ledohovsky, that is why the task of restoration of these buildings was assigned to the professionals, and all work was performed in accordance with the international restoration principles.

BIBLIOGRAPHY