

# CLASSIC PALACE ARCHITECTURE OF THE EASTERN PODILLIA IN UKRAINE: HISTORICAL BACKGROUND AND KEY FACTORS

Khorosha O <sup>a</sup>., Smoliak V. <sup>b</sup>.,

<sup>a</sup> Grad. Student; Faculty of Civil Engineering, Thermal Power Engineering and Gas Supply, Vinnytsia National Technical University, 95 Khmelnytske shose, Vinnytsia, Ukraine, 21021,

E-mail address: *ksyun\_@ukr.net*

<sup>b</sup> PhD; Faculty of Civil Engineering, Thermal Power Engineering and Gas Supply, Vinnytsia National Technical University, 95 Khmelnytske shose, Vinnytsia, Ukraine

Annotation

**The article deals with the palace architecture of the style of classicism in the Eastern Podillia in Ukraine of the late 18th and early 20th centuries, in the context of historical and socio-political backgrounds. This issue still remains poorly studied, because it was not considered comprehensively for Eastern Podillia. The purpose of the article is to establish the factors and historical preconditions of the architecture of the palace complexes in accordance with the world tendencies and regional features of Eastern Podillia. The complex of general scientific and special research methods was applied in the work.**

**It was established, that the palace architecture of Eastern Podillia was formed dependent on socio-economic and political changes in society, a complex of the main factors and worldview-cultural desires of the owners of estates. Determined, that the principles of the European classicism had impact on the creation of conceptual features and typical signs of the palace complexes of the Eastern Podillia in the context of regional architectural tendencies and belonging to the territory of the Polish-Lithuanian Commonwealth in the 18 century.**

**Key words: palace, ensemble, classicism, factors of influence, architectural features, Podillia, period, backgrounds.**

## 1. INTRODUCTION

The study of the cultural heritage of Ukraine has always attracted the interest of scientists, architects, restorers and cultural figures, such, as D.Malakov [1], V.Timofienko [2], V.Kolesnyk [3], L.Tomilovich, [4],M.Potupchik [5], A.Izotov [6], and also the Polish historians and researchers investigated our cultural heritage, such as W.Marczynsky [7], A.Przedziecky [8], A.Urbansky [9], E.A.Rolle [10], T.Jaroszewsky [11] because the sights of past generations left in fact need the deep analytical studies of specialists of different industries. The most voluminous factual work closely related to the topic of this article is the multidimensional edition of the Polish researcher R.Aftanazi [12], 10 and 9 volumes of this work are devoted

to the study of palace and manor construction within modern Vinnytsia region, where a historical context and careful searches of original sources come forward as main.

The palace and park estates of the Eastern Podillia of the late 18th and early 20th centuries, which are geographically the lands of Vinnytsia, in turn, represent a bright part of the architectural heritage of our country; they contain memories of significant historical events, important figures and cultural development of the region. The formation of the main architectural principles in the establishment of the palace complexes of the Eastern Podillia also is performed in the style of all Ukrainian trends and the combined socio-political system of that time.

The socio-historical peculiarity of the region based in its territorial belonging consistently to the Polish-Lithuanian Commonwealth and the Russian Empire.

Political changes led to the changes in the territorial distribution of Vinnytsia, in the social structure of the region, in the social structure of the population and, in accordance with changes in architecture in general, the palace architecture in the Eastern Podillia got changes as well.

Territorial boundaries covered the modern administrative division of the land of Vinnytsia region as part of Ukraine. In the historical context, these were the lands of the Bratslav Voivodship (during the Polish-Lithuanian Commonwealth) and the Podolsk province and partly the Kyiv province (during the Russian Empire).

The timeframe for the study begins at the end of the 18th century and continues until the beginning of the 20th century. From the end of the 18th to the middle of the 19th century it was the period of the emerging of the first manifestations of classicism, the rise and fall of the style features in palace architecture, and also from the end of the 19th to the beginning of the 20th century, it was the period of return to the classical style features (in the period of architecture of historicism ) here the stylistics of neoclassicism manifested itself in the architecture of individual palaces in the Vinnytsia region.

To highlight the objectives, the article developed a methodological sequence of research which consists of the following stages: at the first stage, it has been selected the objects of research, formulated the goal and determined its boundaries; at the second stage, the historical analysis of the formation of the classicism style at the world level has been made and its influence on the formation of the palace complexes of the Eastern Podillia has been traced; at the third stage, using the structural analysis of archival, iconographic, cartographic materials and the systematization of primary sources, it has been established the main socio-historical factors that influenced the development and growth of classic palaces in the region.

In this article all the objects of the classic palace architecture in Vinnytsia region are taken into consideration, namely 19 palace complexes. After all, they started the construction of palace ensembles in the region. According to the quantitative ratio, the palaces of classical style were the largest part among the palace complexes of other stylistic directions built in Vinnytsia region (39% of them belong to the classical style estates from all estates in the region). This tendency of the development of the classic palace architecture was also observed in Volynsk [13] Kyiv [14] and Galytsk [15] regions of Ukraine.

Having analyzed the source base for the palace architecture of the Eastern Podillia, the conclusion can be made that the information is characterized by selectivity in the context of the palace architecture of

Ukraine: individual estates are mentioned in various publications, most often it is the group of the most known objects, the information is more descriptive. The principles of the formation and development of classicism in the architecture of the Vinnytsia palaces remain to be discovered; the factors that influenced the volumetric organization of the classic estate haven't been determined; any scientific work hasn't been issued on the study of architectural and stylistic orientation, the history of construction and development of palaces of the classic style in the Eastern Podillia.



Fig.1. The location of palace complexes on the map of Vinnytsia region.

Scheme prepared by the authors 25.07.2018

## 2. FORMATION OF CLASSIC PALACE ARCHITECTURE OF THE EASTERN PODILLIA

### 2.1 Historical background and peculiarities of the formation of classicism in the Europe and in the Polish-Lithuanian Commonwealth

*Architecture in European countries* in the second half of the 18th century was characterized by the development of a style that in international terminology is called "classicism", the scope and grandeur of which actively spread to neighboring states. This style, based on the ideals of the ancient classics art, is characterized by majestic simplicity, the absence of unnecessary details, rigor and laconicism. The key element of style is the order [2].

During this period, the main tendencies of sociocultural development of Western Europe in different countries manifested themselves in different ways. However, on the whole, a broad social movement, the Enlightenment, was formed in the sphere of culture of the 18th century. New tasks were put forward in architecture, in search of an exquisitely simple, renewed and freed from unprofitable imposition. It formed a

specific type of private residential house, manor and ensemble of buildings. There was a fruitful interaction and mutual enrichment of various types of art – architecture, sculpture, painting, literature, theater, etc.

Classicism also arised here as the antithesis of baroque with its splendor, richness of decor and restless, as if slippery lines. As an architectural style, classicism was formed in France in the 17th century, but as a common European phenomenon, it became in the 18-19th centuries. The ideas of the beauty in this style underlied in the ideals of A.Palladio, the antiquity served as a historical reference point [13]. The architecture of classicism as a whole was inherent in the correct geometric forms, symmetry of space-planning decisions, regular and rhythmic division of the facade, balanced compositions, emphatically static and organized into logically arranged ensembles.

These principles were applied to garden and park art. French classicism developed the so-called "ordinary park", in which the strictly arranged flower beds and lawns formed symmetrical patterns that were clearly ordered in comparison with natural objects. English classicism developed the so-called English park, or a landscape park [14]. It becomes an ideal setting for a classic palace ensemble.

*The architecture in the Polish–Lithuanian Commonwealth* in the second half of the 18th century was also formed under the influence of the classic principles, which acquired its certain rise under the reign of King Stanislaus Augustus Poniatowski. In the seventies of the 18th century it was formed a type of a manor and a palace with a characteristic antique portico, modelled, as already mentioned, in the architecture of A.Palladio [17]. The palaces and manors were surrounded by gardens (parks), created in the spirit of sentimentality and romanticism and often associated with the surrounding landscape. The estates of the Polish landowners were raised under the influence of the classic principles during the reign of the King Stanislaw August Poniatowski [1]. Despite the significant number of Italian architects (D.Merlini, J.Fontana and others) working in the Polish-Lithuanian Commonwealth, the construction of the second half of the 18th century was focused on the architecture of France [4]. Large Polish magnates such as Chartorizky, Branicki and others maintained cultural ties with France and brought from Paris not only furniture, textiles, art crafts, but also architectural projects [4].

King Stanislaw August Poniatowski, even before his reign, commissioned the French architect Kushcha the palace project in the forms of classicism. In 1764 the French architect V.Louis drafted a reconstruction of the Warsaw Castle. Later, the reconstruction of the castle was conducted under the guidance of the architect J.Fontana, and then the court architect D.Merlini, who partially rebuilt the Ujazdowski Castle (1766-1771) and built the Palace on the water the White house and others in Lazenki [20]

Thus, in the Polish architecture in the second half of the 18th century, a circle of classicistic phenomena was formed, which was called" the style of King Stanislaw August ". It should also be noted that already in the Kingdom of Poland at the beginning of the 19th century classicism also acquired development with young architects such as Y. Kubinsky, S. Zavadsky and so on [14].

## **2.2 Historical background of the formation of classicism in Ukraine and of classic palace ensembles in the Eastern Podillia.**

*The architecture in Ukraine* at the end of the 18th century was also changed with the period of the domination of forms of classicism, which came from the Polish–Lithuanian Commonwealth, under the rule of which were the right-bank Ukrainian lands of the Russian Empire, under the authority of which were the left-bank Ukrainian lands. The right-bank Ukraine focused on the European version of classicism, which was characterized by monumentality, scale, Palladian motifs, a certain diversity, while in the left-bank Ukraine was established a Russian version of this style. It was marked by stereotypedness, uniformity, dryness and inexpressiveness of forms. It was due to a comprehensive interference of the authorities in architecture, which manifested itself in drawing up so-called "exemplary" projects for residential, educational and church buildings [17]. In the late 18th - first half of the 19th century, this style also dominated in the construction of Ukrainian cities.

A specific feature of the Eastern Podillia within the framework of this article is the entry of this region at different stages of historical development into the composition of different states - the Polish-Lithuanian Commonwealth and the Russian Empire that left its imprint on the character of the palace architecture in the period under study. And the development of manor and park ensembles of the investigated region from the end of the 18th to the beginning of the 20th century preceded by a number of political, socio-economic and ideological changes in Ukraine.

The chronological framework for the formation and development of classic palace buildings in Ukraine, particularly in the Eastern Podillia, covers the 70s and 80s of the 18th century – early classicism (Tulchin, Voronovytzia, Piatnychany, Serebryntsi, etc.), the first quarter of the 19th century – mature classicism (Murovani-Kurylivtzi, Chornomin, Sokolivka, etc), The second quarter of the 19th century - late classicism (Antopil, Dashiv, etc.) And the end of 19th century – early 20 century – historicism, with the spread of neoclassicism (Nemyriv, Khmilnyk).

At the end of the 18th century in the Eastern Podillia (the territory of the present Vinnytsia region), the active introduction of classicism took place in the palace architecture. After all, the Podillia lands, with the beginning of the Polish–Lithuanian Commonwealth rule, were intensely populated by Polish magnates, who increased their land holdings and engaged in the development of the region. Almost the entire territory of the Eastern Podillia concentrated in the hands of large landowners such as Potocki, Grocholski, Sobanski, Yaroshynski, Bzhozovski, Chetvertynski, and others [3].

In the possessions of the magnates of Eastern Podillia, in parallel with the estates, it was started the development of the agricultural food processing industry. Lots of farms included potash mines, nitrate production, cloth manufactories, huta (glass works). As a rule, foremen were hired, but the main workforce was serfs. There were well known large manufactories that belonged to the magnates, in particular the cloth manufacture of count S. Potocki in Tulchyn [22].

For the period of the late 18th - early 19th centuries, the largest number of large land holdings (10 and over thousand dessiatines) and medium (2-10 thousand dessiatins) of palace and park formations have to be formed [12].

Then as a result of the three divisions of the Polish-Lithuanian state ceased to exist. After distribution, almost all Ukrainian lands were under Russian rule. But in Podillia, Kyiv and Volyn region, the Russian

government didn't change the socio-economic system that was under the Polish authorities then [14]. According to N.Temirova, "In Podillia, the estates of Polish or Ukrainian-Polish magnates in the 19th century turned into powerful agricultural enterprises. Due to their economic potential, they continued to develop and found viability" [19].

The analysis of the division of the studied manor and park formations of the Eastern Podillia according to the ethnicity of their owners allows us to conclude that at the beginning of the 19 century 80% of the estates still belonged to the Polish magnates. A large concentration of landed estates was also achieved due to marriages of noble clans [17]. However, in the future, some estates were distributed among numerous descendants, resold or passed into the hands of Russian landowners in the already formed palaces of Polish owners.

Since the second half of the 19th century new trends and tendencies of the development of classicism brought new economic, political and cultural development of Ukraine in the Russian Empire. At that time, as a result of large-scale liberal reforms, there was a slight increase in industry, agriculture, urban development and urban culture. For the first time in previous centuries, Ukrainian cities were built up by a dense and high-storey series of residential, commercial and public buildings. Each house was built on the basis of the financial situation of the customer. The houses were built by the wealthiest segments of the population - aristocrats, businessmen, highly paid employees [2].




Because of the loss of power of the Polish magnates, at that time was outlined the tendency for the palace culture to fade. The construction of palaces on the Eastern Podillia did not stop at all, it just became more modest, acquired other features and did not impress with its quantity. The volume of the palace constructions became more rigidly outlined, the dimensions became smaller, the facades became more frontal, and the decor was quiet. Parks and gardens, as well as in previous periods, were placed around the palace with great scope and scale, having occupied a large territory.



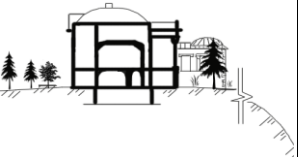








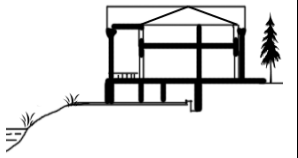


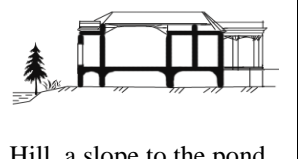


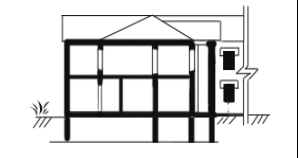




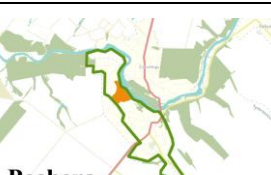

And only from the end of the 19 to the beginning of the 20th century the signs of classicism in the few palace and park ensembles in the Eastern Podillia were resumed in the style of neoclassicism (the period of historicism), where again occurred a return to the ancient motives in architecture .



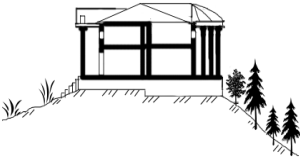

















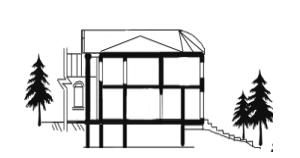



Thus, during the investigated period, a set of master class ensembles of the classical style in the Eastern Podillia was formed, which became a significant asset of the cultural heritage of Ukraine (Table 1).

Table 1



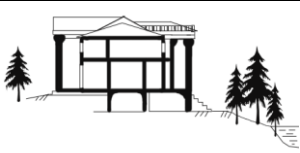


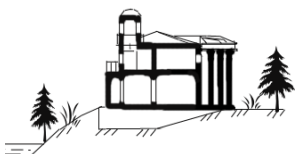
General characteristics of the classical palaces of Vinnytsia region. Prepared by the author 25.06.2018, photos by M.Rytus.

№	Historical name/ Modern name/ Years	Photo of the palace. Architect	Location within the settlement (M 1:150 000)	Section on the facade and relief (scheme)	Park
<b>EARLY CLASSICISM</b>					
1	The Palace of Potocky /  School of culture /  1775-1782	 Arch. Lacroix? Arch. Lyutur	 Tulchin	  The plain with a slope	Ang. Fran. Flow. Riv.



2	The Palace of Grokholsky-Mozhaisky / Museum of Aviation History / 1770-1777	 Arch. D.Merlinie? Lorenz Gedon	 Voronovytsia	 Hill, the highest point	Fran. Gar. Flow.
3	The Palace of Holonevsky / Boarding school / 1780	 Arch. unknown	 Ivaniv	 The slope to the river	Ang. Fran. Flow. Riv.
4	The Palace of Grocholsky / Endocrinological Regional Dispensary/ 1770-1782	 Arch. Loyfer Park - D.Mickler	 Piatnychany	 The plain with a slope	Ang. Flow. Gar.
5	The Palace of Chatsky / The village council / 1770-1780	 Arch. Unknown Park - D.Mickler	 Serebryntsi	 The slope to the pond	Ang. Flow. Po.
6	The Palace of the Tishkevych/ The remains of a building / 1770-1780	 Arch. unknown	 Andrushivka	 Hill, a slope to the pond	Ang. Flow. Po.
7	Small palace of Potocky / The veterinary technical school / 1775	 Arch. unknown	 Tulchin	 The plain with a slope	Gar. Flow.
<b>MATURE CLASSICISM</b>					
8	The Palace of S.Komar / Boarding school / 1805	 Owner – S.D. Komar Park – D.Mickler	 Murovan-Kurylytsi	 Hill, the highest point	Ang. Flow. Riv.
9	The Palace of Svekovsky / Hospitals-sanatorium / Поч. XIX century	 Arch.unknown . Service Buildings – Arch. Y.Hoyrikh	 Pechera	 Hill, a slope to the river	Ang. Fran. Flow. Riv.

10	The Palace of Charnomsky / Secondary school/  1820	 Arch. – F.Boffo	 Chornomin	 Hill, the highest point	Ang. Flow. Po. Gar.
11	The Palace of Pshylusky / Not used /  1820	 Arch. Workshop of A. Melensky	 Napadivka	 Hill, a slope to the river	Ang. Flow. Riv.
12	The Palace of Gizhytskym – Abamalek/ Not used/ early 19th century	 Arch. unknown	 Gushchyntsi	 The slope to the pond	Ang. Flow. Riv.
13	The Palace of Bzhozovsky / Boarding school/  1800-1810	 Arch. unknown	 Sokolivka	 The plain with a slope	Ang. Fran. Flow. Po.
14	The Palace of Groholsky / Ruined /  1810	 Arch.unknown [12]	 Stryzhavka	 Hill, a slope to the river	Ang. Fran. Flow. Riv.
15	The Palace of Krasovsky / The remains of the building/ early 19th century	 Arch. unknown	 Bilychyn	 The plain with a slope	Ang. Flow. Po.
<b>LATE CLASSICISM</b>					
16	The Palace of Chetvertinsky/ Boarding house for mentally ill /  1830	 Arch. unknown	 Antopil	 The plain with a slope	Den. Flow. Po.
17	The Palace of Potocki / Boarding school /  1825	 Arch. unknown	 Dashiv	 The slope to the river	Ang. Flow. Riv.
<b>NEOCLASSICISM (THE PERIOD OF HISTORICISM)</b>					



18	The Palace of Shcherbatova / Sanatorium "Avangard" / 1894-1917	 Arch. I.Stibrol	 Nemyriv	 Hill, a slope to the pond	Ang. Gar. Flow. Po.
19	The Palace of Ksido / Abandoned building / 1911-1915	 Arch. I.Fomin	 Khmilnyk	 The slope to the river	Ang. Flow. Riv.

**Marking :**

-  - The palace and park ensemble
-  - The boundaries of the settlement

- Ang.** – english park
- Fran.** – french park
- Den.** – dendrological park

- Gar.** – garden
- Riv./ Po.** – river / pond
- Flow.** – flower beds, bushes

### 3. THE ANALYSIS OF THE MAIN FACTORS, THAT INFLUENCED TO THE FORMATION AND ARCHITECTURE OF THE PALACE AND PARK COMPLEXES OF EASTERN PODILLIA

The erection of the palace and park complexes is a versatile process of interaction of the features of the historical period of the region's development, the features of the worldview, education and tastes of the owner of the estate. This was reflected in the stylistic decision of the palace architecture, in the general functional structure of the estate and in the compositional techniques of the organization of the park, because in the period of classicism, the palace and park were integral parts of each other.

Thus, the socio-economic, city-planning, geographical, functional-spatial and regional factors ,which appeared as a result of the historical prerequisites of the Vinnytsia region, influenced the formation of architecture and building of the palace and park complexes.

*The socio-economic factors* determined the rapid construction of landlord estates in the territory of Eastern Podillia, the formation of which was regulated by the European system of philosophical and aesthetic principles of classicism, mentioned in the previous section [1]. After all, the end of the 18th century was the time of the reign of King Stanislaw August Poniatowski in the Polish–Lithuanian Commonwealth: the time for the development of the classic palace and park ensemble, the time for fashion at the residence in the wilds, which sometimes was not to yield to "royal residences" [17].

After all, in the Eastern Podillia, the Polish magnates, being owners, thanks to their high social and property status, erected majestic buildings. Applying the best materials, using the most expensive decors, planning picturesque parks, did not limit themselves in the scope of building estates, it was additional evidence of their influence and power among Ukrainian peasants and a noble organization.

The Polish owners of the Podillia estates with their influential social status and financial resources were invited to create their palaces by famous architects F.Boffo, F.Mehovych, L.Haydon, A.Melensky [6], I.Stibrol and others, and parkers D.Michler, Zenggolz, F.Tomaier and others [1]. Palace and park construction caused a fairly branched typology of the object from a small manor to a monumental palace and park ensemble.

The multidimensionality of the manor culture, the polyfunctionality of the palace and park ensembles

and the high social and property status of their owners (the Polish magnates) caused a wide range of buildings and structures that are conventionally divided into the following groups: main (palace buildings, wings, house chapels); park (greenhouses, hothouses, pavilions, etc.), service and household buildings [14].

Thus, socio-economic factors influenced the origin of palace architecture, the scope and scale of palace and park ensembles, the choice of materials and a stylistic solution to the architecture of palace buildings.

*City-planning factors* influenced the formation of new objects in the structure of settlements, visual perception and the location of the palace and park ensembles in the area (Table 2).

Thus, choosing the position of future classical palace ensembles (both during the times of the Polish magnates and during the time of the Russian landlords), places were chosen in the vicinity of villages or towns and at the entrance to small towns. This allowed the magnates not to limit themselves in the building area and the size of the estate, emphasized the dominance of the palace in the settlement system. Formation of the spatial structure of estates outside populated areas allowed the use a large territory, involving water reservoirs, forests, gardens, creating artificial lakes and planting new parks (palace and park ensembles in Tulchyn, Antopil, Pyatnychany). After all, an obligatory part of the ensemble of style in classicism was the park, planned in the French regular style or English landscape style [2].

A distinctive feature of the palace complexes erected in the vicinity of the city or village was a rich assortment of buildings and structures, the park zone was surrounded by the palace more often on three sides, and sometimes the palace was in the middle of the park.

The study found out that the majority of the palace and park ensembles of the Eastern Podillia at the end of the 18th and the beginning of the 20th centuries was limited to rural areas and cities (72% - Antopil, Sokolivka, Serebryntsi, Napadivka, etc.), to a lesser extent – at entering small towns (28% - Voronovytsia, Tulchin, Murovani-Kurylivtsi, etc.), in the county towns classic estates weren't built. Therefore, taking into account the remoteness of the palace constructions from settlements, the urban planning structure did not have a significant influence on the formation of the architecture of manor estate. And already the settlement point (town, village). in future years, has grown and developed around the created estate.

Table 2

The combination of city planning and geographical factors of influence

Geographical factor / City-planning factor	On a slope to a reservoir	On the hill or at the highest point	On plain terrain with small slopes
In the vicinity of rural areas	Palace in Dashev Palace in Guschintsi Palace in Andrushivka	Palace in Nakadivka Palace in Chornomin	Palace in Antopil Palace in Pyatnychany Palace in Bilychyn
In the vicinity of small towns	Palace in Stryzhyvka Palace in Khmelnytski	Palace in Mur.-Kurylivtsi Palace in Nemyriv	Palace in Sokolivka
At entering small towns or villages	Palace in Serebryntsi Palace in Ivaniv	Palace in Voronovytsia Palace in Pechera	Palace in Tulchin Sm.Palace in Tulchin
In provincial town	-	-	-

Separately, we can single out an additional way to emphasize the dominant position of the manor and park complex, where in its planning scheme played the compositional and visual connections between the palace building and the cult building of the city [17].

To a concrete example of building with the idea of a "palace-temple" connection, the components of which were on the same axis, we refer to the representative of early classicism, the Stanislaw Szczęśny Potocki Palace in Tulchin, named Podolsky Versailles [5]. (Fig.2)



Fig.2. The location of the palace in Tulchin at the entrance to the settlement.

The cathedral is located on the same axis with the palace. Photo by the Ritus M. [23]

High stylistic degree of execution of the Potocki Palace in Tulchin (1782) began early classicism not only in the Eastern Podillia, but also in Ukraine as a whole [17]. The majestic central two-story building, with a loggia along the rhythm of ten columns of the ionic order [1], was connected by one-storey semicircular galleries to the side two-story high-grade outbuildings and formed by its volumes the space of a huge courdoner with flower beds and lawn [25].

Baths, stables, a riding school, a theater, ponds, lakes, canals, greenhouses, gazebos and numerous sculptures, together with a huge park, created a palace architectural ensemble on the Eastern Podillia of incredible scale and grandeur [17].

Stanislaw Szczęśny Potocki (the owner of the Tulchin manor) is one of the richest landowners on the territory of Ukraine in the Polish–Lithuanian Commonwealth, a political and public figure who took a pro-Russian position and supported the alliance with Catherine II.

**Geographical factors**, one of the most important factors that determined the choice of the location of the palace estates on the terrain, taking into account the characteristics of the natural landscape of the area. They determined the territory and volume of building of palace ensembles in the Eastern Podillia from the end of the 18th to the beginning of the 20th century, depending on the geographical characteristics of the Podilsk region.

And since most of the Vinnytsia region is located on the Volyn-Podilsk and Transnistrian highlands, its relief is wavy-flat with numerous valleys of rivers, ravines and gullies, especially in the south of the region [7]. So, the owners of the palaces could choose the most advantageous place for building their future estate whether on a hill or on an elevated plain or on a slope to a reservoir, or on a flat terrain with a picturesque park around. This all led to an overview of the palace and park ensemble from all sides and emphasized the

uniqueness of the residence, affirming the idea of the superiority of its owner, in the context of the domination of the lands and successfully emphasized the chosen style of classicism in the architecture of the buildings.

Through the entire territory of Vinnytsia region, from the north-west to south and south-east flows the river Southern Buh, which has got lots of tributaries. Therefore, this region, as before and now, is full of numerous ponds located in each district. Also Vinnytsia region is rich in large tracts of forests, a huge number of plant and tree species (forests occupy 313 thousand hectares, shrubs – 10.7 thousand hectares), especially in the southeast and central part of the region [4].

So, another characteristic feature of the formation of palace and park objects of classicism style by geographic factors was the placement of a reservoir on the main composition axis, in the immediate vicinity of the palace. Compositionally the estates were designed in such a way that from the windows of the park facade of the palace, which stood mainly on the hill, moderately fell to a pond or lake, where it overlooked a view of the surrounding landscape park or the panorama of the village, which was on the other hand. In some cases, it was used the method of to plan the terrace on the slope, which faced the park façade. These qualities of the location of the building were strengthened by the placing open lawn in front of the palace and outside it [14].

It is determined that the architectural ensembles of the classicism style in Vinnytsia region was created under the then influences of the French, Polish and Russian architectural schools and regional traditions [2]. They are characterized by peculiarity in solving the functional-spatial composition and harmonious unity with a variety of reliefs of the Podillia region, rich forests, gardens and the presence of many natural reservoirs. In a skillful combination of architecture and landscape, geometrically distinct volumes of buildings, their strictly symmetrical and balanced compositions contrasted with the picturesque crowns of deciduous and coniferous trees, creating impressive palace ensembles of the classicism style.

**Functional-spatial factors** primarily influenced the organization of the space of ensemble in accordance with all functional processes: living, work, household life, social life, recreation, etc. The specifics of these processes determine the functional-planning, and more often architectural and compositional solution of a building or structure. Since all the palace complexes in the Eastern Podillia, built in the classicism style, were suburban landlord ensemble, and functional and spatial factors determined the relative location of the main and auxiliary structures, the zoning of the palace and park zones, the spatial orientation of the architectural center of the ensemble relative to the sides of the world and the elevation of relief .

In general, the estate of the classicism style in the Eastern Podillia with symmetrical-axial organization of the territory, main and service buildings, where the palace was the core of the composition among the landscape park, which often merged into a forest or garden, with many types of ornamental and fruit trees, with rivers and lakes. The main attention was paid to the arrangement of the front part of the main volume (the palace), the rest of the building was subordinated to the main volume (wing) [14]. Dominant of the palace ensembles of Eastern Podillia remained the central core with the protruding portico of the antique warrant and the side vestibules. Economic, service buildings were located closer to the central object in one line or in a П-shaped form around a circle, less often – along the perimeter of the building.

The volumes of buildings, depending on the functional-spatial scheme of the palaces, were arranged in two versions:

- semicircular side wings (the Grokholsky-Mozhaisky, Palace in Voronovytsia) or lateral full-fledged wings that were connected by transitional galleries, due to which a ceremonial courdoner was formed (the Potocky Palace in Tulchin, the Grocholsky Palace in Pyatnychany)

- volumes of buildings were built in the form of a rectangle, but with the arrangement of the business premises in a П-shaped form, separately built on the same line with the central part of the palace (Kholonevsky Palace in Ivaniv, Chetvertynsky Palace in Antopil)



Fig.3. An example of the functional-spatial structure of estates in Voronovytsia and Antopil

Prepared by the author 25.06.2018. (Photos by M.Rytus [23])

**Regional features** of the territory of the Eastern Podillia and the socio-cultural characteristics of landowners affected the arrangement of the internal image of estates. In everyday life, everything was evidenced by their wealth: countless servants, collections of paintings, books with the golden spines in libraries, old furniture, architecture, parks, horses, hunting, luxurious carriages, balls, parties, receptions, where everything was very sophisticated. In the courtyards of poorer estates, which were only a few hundred acres, the way of life was more modest.

At a time when in Left Bank Ukraine, in the words of S. Ozhegov, "the phenomenon of the manor was the fact that it became a unique center for the development of the national culture of Russia, while on the Right Bank Ukraine, namely in the Eastern Podillia, the palace ensembles were the core for socio artistic and cultural Polish life, where among the guests it was always possible to meet well-known composers, writers, artists and poets of their era" [20]. A large number of Polish estates were famous for their libraries, related archives, and collections of antiquities and works of art [22].

Classic tradition of Podillia in the architecture of the palace complexes was not innovative, but only adapted to world trends and regional conditions. The characteristic graceful forms of classicism in the architecture of the palace complexes of the Eastern Podillia were: symmetrical-axial compositions of the layout of buildings; the main element of the facade was an antique portico, in which powerful columns with Ionic, Corinthian, less often Tuscan capitals were used; the main means of external decoration - order motifs (pilasters, garlands, denticles, relief friezes, and trophy motifs - compositions depicting antique weapons and armor) during the early classicism were used domes - wide hemispherical; the walls of the first floors were almost always decorated with rustic furniture, and the balconies were fenced with a balustrade; the window openings were graciously decorated and emphasized geometrically; the typical window was rectangular,

topped with laconic triangular pediments; in the everyday life there were rotundas and colonnades closed in a ring or semicircle; the walls were covered with plaster and painted in pale colors – white, pale pink, pale yellow.

The analysis of the main factors of the formation of palace and park complexes of the Eastern Podillia of the second half of the 18th - early 20th century showed that their influence was not limited only to the moments of creation, but continued throughout the whole existence of the palace. After all, over time, a number of political and economic factors conditioned the emergence of a new type of owner, with new concepts of style, taste and comfort. As a result, it led to both external and internal significant changes in the authentic appearance of the palace environment, changes in its function, and often – to decline and destruction.

Thus, the historically developed factors considered above influenced the building and architecture of the palace and park ensembles in such a way that these palace masterpieces of the era of classicism with majestic architecture were located on the outskirts with picturesque landscapes. And today, these are architectural monuments of Ukraine protected by the state and located in the Vinnytsia region in remote settlements without developed local infrastructure, without arranged roads, without due care and some in the state of unsatisfactory condition.

We hope that such modern factors of impact as: the development of science and technology, the growth of the tourist movement, new building materials, the country's technical capabilities, foreign relations and European integration of Ukrainian society will promote the restoration practice and revive the monuments of the palace architecture of the Eastern Podillia in Ukraine.

#### **4. CONCLUSIONS**

1. The Ukrainian history of architecture in the late 18th and early 19th century proved to be quite complicated, despite the unity of the style concepts of the day, and therefore the baroque estates of the Podolsk region of this period underwent a difficult evolutionary pathway and reflected the socio-political and socioeconomic relations of the region during its statelessness. It is examined that for the building of the palace and park complexes of the Eastern Podillia the classicism was influenced by such factors as: socio-economic, city-planning, geographical, regional and functional-spatial, formed in the context of belonging to the territory of the Polish–Lithuanian Commonwealth.

2. Analysis of socio-economic factors showed a directly proportional relationship between the prosperity of the owners of estates, their ideological orientation with the formation of the architectural and composition structure of the palace and park complexes and their vital functional processes. Dependence of the nomenclature of constructions on the volume of the area of estates is revealed with the allocation of: main, service and park groups of buildings.

3. The influence of city-planning factors was marked on the location of the palace and park ensembles of the Eastern Podillia in the late 18th and early 20th centuries: in most cases – were constructed in on outskirts rural of areas and small towns, to a lesser extent – at entering small towns, classic estates were not built in county towns.

4. Analysis of geographical factors allows us to conclude that in each individual object and in all palaces in general, it is the unique features of the geographical landscape and hydrography of Vinnytsia that were the basis for choosing compositional and planning solutions: on the slope to the reservoir; on a hill, on the highest point of the terrain among dense greenery; on a flat terrain with insignificant slopes and access to a reservoir. The dominant role of the placement of the local vegetation of the Eastern Podillia was recorded in the creation of the palace and park ensembles of the Classicism style.

5. The formation of style tendencies of classicism in the palace architecture of Eastern Podillia developed in sequence with the European culture, its main periods of development of classicism and a combination of local features of the region. As a result of this synthesis, landlord's palaces of the classicistic period in Vinnytsia appeared, taking a prominent place in the Ukrainian architectural heritage, they were granted the status of monuments of national importance and require further preservation, restoration and protection.

## REFERENCES

- [1] Malakov, D.V. (1988). *By Bratslavshchina: From Vinnitsia to Tulchin*. Moskov: Art.
- [2] Tymofiienko, V.I. ed., (2003). *The history of Ukrainian Architecture*. Kyiv: Technique.
- [3] Kolesnyk, V. (2007). *Famous Poles in the history of Vinnytsia. Biographical Dictionary*. Vinnytsia: Rozvytok
- [4] Tomilovych L. (2011). *Historic manors of Vinnitsa region*. Chernigiv: Desnianska pravda
- [5] Potupchik M.(2006). The historical information. *Passport of the cultural heritage object*, pp. 2-19
- [6] Izotov A.O. (2014). *The Pshiluski estate. Vol.II. The historical information*. Kyiv:Ukrdinproektretavatsiya.
- [7] Marczynski W. (1820). *Statystyczno-topograficzne s historyczne opisanie gybernii Podolskiej z rysunkami i mappami*. Wilno: Józef Zawadzki
- [8] Przędziecky A.(1840) *Podole, Wołyn, Ukraina. Obrazy mejst I czasow*. Wilno: Naklad I druk Teofila Glugksberga
- [9] A. Urbański (1928). *Podzwonne na zgliszczach Litwy i Rusi*. Warszawa:Nakladem autora
- [10] Rolle, E.A. (1864). *Zameczki Podolskie na kresach multańskich*. Krakov: Druk. WL.L.Anczyca I
- [11] Jaroszewsky T. (1982). *Materialy do dziejow palace Potockich w Tulczynie. Rocznik Muzeum narodowego w Warszawie*, T. 26, pp. 309-330.
- [12] Aftanazy R. (1996). *Dzieje rezydencji na dawnych kresach Rzeczypospolitej. T. 10. Wojewodstwo Braclawskie*. Wrocław: Zakład Narodowej im.Ossolinskich.
- [13] Mikhailishin O.L.(1999). *Palace parks of Volyn region of 2 half part XVIII-XIX centuries (preconditions, directions, patterns of architectural development)*. (Disser. cand. of arhitecture). Academy of Fine Arts and Architecture, Rivne
- [14] Malanyuk V.Ya. (2003). *Historical and social factors of the formation of manor and park formations of the Kyiv region of 2 half part XVIII - beginning XX century* Regional problems of architecture and town-planning. No. 5-6, pp. 336-349.

- [15] Sosnova N.S.(2003). The architectural-landscape style of garden complexes of Galytsk (late XVIII-early XX centuries). (Disser. cand. of architecture). National University "Lviv Polytechnic", Lviv
- [16] Svirida II (1999). Between St. Petersburg, Warsaw and Villeneuve: The artist in the Cultural Space. XVIII – mid. XIX century. Moskow: OGI.
- [17] Timofienko, V., Yeroshev, V. (1993). *The ukrainian manor architecture of the second half of the 18th century and the first half of the 19th century*. Kyiv: NDITIAM.
- [18] Setsynski, E. (1911) *Historical places of Podillia and their sights*. Kamenets-Podilskiy: Printing house of the svyatotoitskyi brotherhood.
- [19] Temirova, N. (2003). *The landowners of Ukraine in 1861-1917: social evolution*. Donetsk:
- [20] Ozhegov, S. (1993). *The History of landscape architecture: a short history*. Moskov: Stroizdat
- [21] Nemcevic, J. (1858). *Podróże historyczne po ziemiach polkich między rokiem 1811 a 1828 odbyte*. Paryż: A. Francke
- [22] Chubina, T. (2010). Tulchin palace, as a center of cultural and artistic life. *Scientific works. History*, 140(127), pp.149-157
- [23] Ritus, M. (2016). Heritage. *Tulchin The Palace of Potocki*. Retrieved from <http://m-a-d-m-a-x.livejournal.com/265091/>
- [24] Ritus, M. (2016). Heritage. *Project Ukrainian Architectural Monuments and Heritage*. Retrieved from <https://m-a-d-m-a-x.livejournal.com/>
- [25] Khorosha, O. (2017) The basic principles of the formation of the palace architecture of the Eastern Podillya in the period of early classicism. Lviv Politechnic National University. *International youth science forum "Litteris et artibus"*. Lviv, Ukraine, 23-25 November 2017. Lviv: Lviv Polytechnic Publishing House.