

planning institutions, a part of their work was connected with tourism issues and geographers contributed a great deal to planning research. The regional plan of Podhale was prepared at the Geographical Institute, under the supervision of J. Smoleński and S. Leszczycki. S. Smoleński held the position of chairman of the Regional Planning Commission for the Kraków District (Komisji Regionalnego Planu Zabudowania Okręgu Krakowskiego) and the works then written are still referred to by today's planners. We should mention the study by Leszczycki (1938) [12], entitled Region Podhala – podstawy geograficzno-gospodarcze planu regionalnego (The Podhale Region – the Geographical-Economic Basis of the Regional Plan), the first methodological study on planning in Polish literature [10, p. 89 – 92].

Geographers also took an active part in spatial and regional planning after the Second World War and tourism was included in nearly all planning works. One of the founders of the Polish school in this field was Antoni Wrzosek who supervised planning in Lower Silesia for many years. He educated many distinguished geographer-planners, such as Olaf Rogalewski who became famous in turn for his own planning ideas regarding tourism. Moreover, in the first years after the war, spatial and regional planning institutions were directed by Stanisław Leszczycki, Franciszek Uhorczak, Ludwik Straszewicz and Rajmund Galon.

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ORNAMENTAL WALL PAINTING IN TRADITIONAL UKRAINIAN FOLK HOUSES

ALISA NESTERENKO

Poltava National Technical University named after Yuri Kondratyuk, Ukraine

This article describes the main characteristics of ornamental wall painting in Ukrainian folk houses. The article describes the historical and cultural aspects of the painting as a kind of folk art. A comparison of the ornamental decoration of the interiors in different regions of Ukraine is also presented.

The science research of ornamental traditions in wall painting is topical for the further preservation of folk art. Understanding the principles of traditional house's decoration allows people to create the modern architectural art objects.

Wall painting is a part of the traditional Ukrainian house's interior decoration, which is always used. An example of old traditions is articles of Tripoli culture, especially clay models of people's dwellings which were painted in both sides outside and inside. According to archaeological materials, house's floors were painted with red clay and the walls in white with colored decoration. The inside doors, floors, threshold and the front ledge ornamented with black monochrome painting.

At the beginning the wall painting had a ritual and magical meaning, but eventually it took on a purely decorative purpose. Although it should be noted that some elements of ornamental compositions which decorated Ukrainian houses further had a symbolic character and represented as a talisman or creed. The most common type of folk painting was used for huts decoration and had a special extension in Dnipropetrovsk, Podillya, Bukovina. Wall painting became widespread in the second half of XIXth century - the third of XXth. Traditionally, the authors were women, hostesses of these houses. A hostess decorated her house every year and sometimes even several times a year usually before major religious holidays. Whitewashed walls created a nice background for ornaments. Large sized light "canvas" inspired masters and encouraged to perform fancy patterns with bright colors using. Though traditional motifs and elements were popular, everything depended on imagination and taste of the author. The important place in the dwelling's decoration took patterns of plants and animal elements [1].

The main motives were "pots" and "bouquet" consisting of fantastic flowers, asters, mallows, peony, marvelous trees with birds, cocks, guilder roses. It should be noted that wall art painting ornaments of each Ukrainian region were similar to other types of ornamental art: carpets, ceramics, towels and clothes' embroidery. So a hostess created a harmonious, esthetic environment for her family. It was caused by common basis for the origin kinds of folk art and close contact of national traditions and everyday life of Ukrainian population [2].

Originally natural and mineral dyes (soot, leaves, barks, and berries) were used for decoration but the main painting material was different colors and shades of clay. With the advent of synthetic materials, aniline dyes came into use. Painting was performed with a help of handmade brushes (made from domestic's feathers, fur), stick wrapped with a cloth or just by fingers. Compositions were created quickly without the prior outline, they didn't have the full symmetry or clear rhythm. "Live", dynamic, full of emotion ornament was made by an inspired hostess [3].

During interior decoration, a hostess usually painted the oven at first as the space around it was completely subordinate to women. The chimney of the stove was especially richly decorated where they usually created individual ornamental composition. In the centre a large flower was placed or a pair of birds, occasionally also painted with stories. Frequently wavy lines were used for decoration, they ornamented the ceiling, created the window frames and doors. If the house had no carpet, then a hostess instead of real painted one in the traditional place – above the bed.

A house's interior is usually richer than exterior, such as in Dnipropetrovsk region where the whole ceiling area was decorated. Outside friezes under the wall were decorated, also the front door and windows, pilasters, everything depended on the region and traditions of the area. Besides the house, a barn, cellars, gates were also painted that made the common decorative ensemble of homestead.

It should be noted, that ornamental wall painting in each area had its own characteristics: different colors, ornament itself, and decor placing. Khmelnytsky's art is more geometrical: large ornament in white-red tones on a dark background. In Vinnichina there were complicated floral designs that were shown on light gray background with white dye using. In Kherson and Kirovograd regions the wall paintings are close to the Podillya's region but less loaded with ornaments, that is typical of the whole South of Ukraine. In Chernihiv and northern regions of Ukraine paintings were barely used. In Poltava area wall painting is typical and if it was used had no primary decorating load: ceramics, tapestries and embroidered towels occupied dominant place in interior decoration. Painting of Dnipropetrovsk region is not big in size and had larger number of little details (Fig. 1). It is mural of Dnipropetrovsk on a white background became a strong basis for the entire ornamental school. Village Petrikivka in Dnipropetrovsk region since the beginning of XXth century became the centre of decorative painting in Ukraine [4].

Painting of walls was used along with walls embroidery towel decoration, shelves for dishes, carpets, that are not inferior in decor brightness. Each house in Pokuttya was decorated with icons, and on the floor colorful decorated chest, so it should be noted that wall painted was only a part of interior decor. But painting has played an important role in creating the harmonious and comfortable interior space, helped to combine all the interior elements into a single composition [5].

Nowadays the tradition of house decoration is not followed; wall painting is saved in small objects of folk architecture (Fig. 2).



Fig. 1. Ornamental wall painting of Petrikivka



Fig. 2. Example of how ornamental wall painting is used in modern interior

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