

WAYS OF PERFORMANCE AND PRESERVATION OF MONUMENTAL ART WORKS ON THE FACADES OF ARCHITECTURAL MONUMENTS OF THE 19TH – EARLY 20TH CENTURY

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Abstract

One of the restoration important tasks is to preserve the original monumental art works on the historic building's facades. The stylistics of buildings in the Central Ukraine cities in the second half of the 19th – early 20th centuries were analyzed and it was proved that ceramic decor was used to a rather limited extent, mainly in the form of decorative inserts and cornice strips of one color. Polychrome majolica panels also did not become widespread. The exception is the direction of Ukrainian national romanticism, which can be called "ceramic Art Nouveau" and most vividly embodied in the Poltava Provincial Zemstvo building and the memorial chapel in Poltava. Original examples of Secession period monumental art have been preserved on the buildings' facades in Cracow and Lodz. A common technique is the combination of typical Art Nouveau forms with rich sculptural and ornamental decorations. In many cases there is Viennese Secession direct influence, especially when the facade decoration involved masters from Vienna. The research scientific novelty lies in determining the features of ceramic decor on the facades, in substantiating the uniqueness of Ukrainian national romanticism as a phenomenon, in covering the tried and tested technologies of restoration and conservation of ceramic decor.

Keywords: Monumental art; Restoration; Facades; Architectural monuments; Kyiv; Poltava; Cracow; Lodz.

Introduction

Studies of monumental artworks techniques on the facades of architectural monuments of the second half of 19th – early 20th centuries are directly related to the stylistic features of these objects, as works of monumental art directly influenced the formation of style defining features, which manifested itself in historicism-eclecticism and further in Secession and in the architecture of the XXI century. Unfortunately, much less attention is paid to this topic in the

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literature indexed in scientometric databases (if we talk about monuments in Ukraine and Poland) compared to the topics of historical zoning, research of restoration features and introduction of new restoration methods, etc. That is why the preparation of this study involved publications that help to solve this problem, including publications on the periods of historicism-eclecticism and Secession, architecture and art of the 19th–20th centuries, preservation of the historical environment and modern restoration techniques.

If we talk about the period of historicism-eclecticism, it should be noted that much more widespread on the facades of houses in Poland and Ukraine in the second half of the nineteenth century – early twentieth century was monumental art in the form of three-dimensional sculpture, bas-reliefs, decorative stucco inserts, while mosaics or murals were used only in isolated cases. The second half of the nineteenth century was marked by the flourishing of romanticized styles of the past, primarily pseudo-Gothic, and later neo-Gothic of the early twentieth century, which imposed certain stylistic restrictions on such a variety of monumental art on facades as three-dimensional sculpture, bas-reliefs, etc. both in Western Europe and in the Russian Empire, which adopted these traditions from Europe [1-4]. The application methods of monumental art works depended on the object function: if the facades of apartment buildings used secular subjects and ornaments in the Gothic style, then in Christian churches of this period (Catholic, as pseudo- and neo-Gothic were associated primarily with medieval Catholicism) was limited by the canon and was subject to religious restrictions [5-7]. On the example of Kyiv, Poltava, Krakow and Lodz [8-11], a conclusion was made about the reasons for the stylistic features of this period monumental decor and the widespread use of monumental art works in buildings of various functional purposes – churches, administrative and public buildings, residential buildings, even crypts [12-17].

The influence of pseudo-Gothic was so significant that it directly affected the work of artists who stood at the origins of Art Nouveau and later on Art Nouveau as a whole. Not accidentally one of the components of Art Nouveau in rethinking the design scheme, its discovery in the interior and transformation into a work of art is called the medieval constructive scheme of ribbed vaults with columns and pseudo-Gothic of the 19th century [18, 19].

An important place on the facades of the Secession period is also occupied by the decor, but the works of monumental art acquire a fundamentally different character than in the previous historicism-eclecticism. Due to the revival, first through the works of artists, and later in the architecture of the traditions of "golden backgrounds" (it is worth mentioning the paintings of G. Klimt and the direct influence of the Viennese Secession) [20] facade mosaics with images on a gold background spread in Poland. Multicolored polychrome majolica panels are becoming widespread in Ukraine. Despite certain national features, in general the development of monumental art on the facades of Ukrainian buildings corresponded to European trends [21, 22], but with a significant local layering and simplification of the decor compared to European models [23, 24]. The plots of these panels were sustained in the folk traditions of pottery in Ukraine, and the most widespread were folk-style ornaments. The leader in the number of such folk-style works of monumental art on the facades was Poltava region, where the most concentrated features of the Ukrainian version of national romanticism, which is also called "Ukrainian Art Nouveau". Objects of Art Nouveau with works of monumental romanticism on facades in the style of northern national romanticism and Russian national romanticism (the so-called pseudo-Russian and neo-Russian style) have been preserved in Ukraine. Such objects were created either by architects coming from Russia or by architects who worked in this style [25, 26].

The authors analyzed the sources that highlight the peculiarities of the monumental art works use on the facades of buildings in Cracow and Lodz. Scholars have paid special attention to the turn of the century: the methods of facade decoration in Polish cities, the work of prominent architects [27, 28] and the specifics of monumental art on the facades.

A separate block of analyzed publications covers general issues related to the preservation of the stylistic identity of the place and the individual object. The most authentic stylistic features are perceived in the area where they were formed, while the decorative decoration in a non-indigenous environment becomes an artificial decoration and is also strongly influenced by local extraneous features [29, 30]. Restoration of monumental art works on the facades of buildings is an integral part of the overall process of the object restoration, and the restoration activity itself should be perceived as a holistic system with an algorithm of actions [31 – 34]. Knowledge of this period building materials features allows to develop appropriate methods of preserving monumental art on the facades [35, 36]. That is why it is useful to compare restoration methods in Ukraine and Poland and consider restoration activities worldwide, not limited to the experience of the two countries [37].

Emphasis is placed on the sources that highlight the specifics of monumental art on the facades of unique buildings in Kyiv, Poltava, Cracow and Lodz. Such a broad overview allowed to widely present the specifics of mosaics, ceramic panels and bas-reliefs on the facades and show different styles, plot direction, characterize the techniques and analyze the existing experience of preservation and restoration of monumental art on the facades.

Recently, the trend of decorating the end facades of architectural monuments with monumental frescoes with aerosol paints has become widespread, this trend has become especially widespread in Poland in Lodz and Warsaw, in Ukraine – in Kyiv. Despite the fact that these objects belong to the valuable background buildings, it is believed that modern mural paintings do not spoil them, but are a modern form of monumental art, which performs the same function of complementing architecture as mosaics and paintings of historicism-eclecticism and Secession (Art Nouveau) [38, 39].

Summing up, we should note that the analyzed source base can be systematized by the following issues:

- a) sources that characterize the historical situation in the cities of the period under study as a factor influencing the formation of the figurative language of monumental art on the facades;
- b) sources that analyze the role of medieval Gothic in the architecture of historicism and Secession;
- c) sources devoted to the most famous objects of the studied period and varieties of monumental art on the facades;
- d) sources devoted to preserving the authenticity of the historical environment and the environment influences on the architectural style perception;
- f) sources that describe the restoration of monumental art works on the facades as part of a comprehensive process of the object restoration;
- g) sources that analyze the concept of an art work in the restoration industry.

Materials and Methods

The study used traditional scientific methods of historical analysis and comparative analysis, as well as materials from archival sources and restoration sources, which cover in detail the technology of restoration of monumental art at individual sites. After analyzing the basic sources, the authors identified the main tasks, which are as follows:

- i) To highlight the features of the application of works of monumental art in the times of historicism-eclecticism and Art Nouveau (Secession) in Ukraine and Poland, to compare them with each other, identifying regional trends;
- ii) Investigate existing technologies for the restoration of mosaics and murals.

The combination of scientists from two countries and different cities in this study allowed us to look more broadly at the issues of monumental art on the facades of architectural monuments and show regional traditions. The main task of the study was to comprehensively

cover the theme of monumental art on the facades of houses from the second half of the nineteenth century to modern times in order to identify the genesis of this phenomenon, changing approaches in different countries and different cities and stylistic preferences. Special attention is paid to the analysis of ceramic manufacturing technologies in the Abramtsevo workshop and in Opishnia in Poltava region and to the description of the obtained effects.

Such a broad coverage of the source base allowed us to identify the issues raised in this study. It is necessary to consider in one row the buildings of the era of historicism-eclecticism and Secession in different countries and different cities, which will be able to present different ways of decorating works of monumental art. The following statements should be checked on the examples of comparison of objects of Kyiv and Poltava, Cracow and Lodz, cities of Ukraine and Poland:

- i) the farther the city was from the centres of style distribution, the brighter the regional styles were manifested in it;
- ii) monumental art on the facades of buildings in Polish cities is generally more subordinate to European traditions of Secession, while in Ukraine monumental art on facades in large cities (Kyiv, Kharkiv) is clearly distinguished, which was a European or pseudo-Russian version borrowed from Europe or Russia decor, and monumental art in the provincial centers, which became the centers of formation of Ukrainian national romanticism (Poltava), which was formed exclusively in the national vein.

Results and discussion

Monumental art on the facades of Ukrainian buildings: from historicism-eclecticism o Secession (on the example of Kyiv and Poltava).

In general, the cities of Ukraine were not characterized by the widespread use of complex ceramic ornaments and panels, with the exception of the objects of the so-called Ukrainian national romanticism. At the same time, for the cities of Western Ukraine, which was under the general influence of the Austro-Hungarian Secession, ceramics on facades are more typical, and ceramics with a certain pattern, for other territories it is less typical, although such examples were even in Crimea, where on the facade gypsum and majolica decor (Fig. 1).



Fig. 1. Ceramic ornament on the facade of the building at 5 Morska Street in Yalta

Historicism-eclecticism in Kyiv was not affected by the use of frescoes or mosaics on the facades, instead the decoration of the facades with standardized stucco decoration was used mainly in the form of mascarons and ornamental inserts. More original examples are Moorish-style buildings using stylized "Moorish" windows and ornaments. The most famous "eastern" object of Kyiv by V. Horodetskyi – Karaite kenasa, as well as several tenement houses of the

turn of the century, which have a typical structure and differ only in stylized "Moorish" decor, are solved in this style. Isolated such objects, mostly mansions rather than apartment buildings, have survived in Kharkiv and Poltava.

The analysis of the distribution degree of mosaics and frescoes on the architectural monuments facades in Kyiv proves that in Art Nouveau they were also used very rarely and did not become particularly widespread, most often used sculpture, reliefs and bas-reliefs, and ceramics – in the form of monochromatic tiles strips on the Kachkovskyi Clinic building at 33 Honchara Street) (Fig. 2). Among the isolated examples is the majolica panel "Pan and Syringa" on the facade of the building at 15 Lutheran Street. On the facade of the building, one of the well-known paintings is reproduced in majolica – A. Böcklin's painting "Spring Evening" based on a Greek legend. The majolica panel was made by A. Kozlov in the Abramtsevo ceramic workshop.



Fig. 2. A fragment of the main facade of the former Kachkovskyi Clinic at 33 Honchara Street with contamination of the eaves with ceramic facing by a layer of cement and the emergency condition of the stained glass insert of the central piers.
Condition before restoration

Instead, stripes or planes of one-color majolica were more widely used, which served as a background for Secession ornaments in the bas-relief technique. An example is the house at 81 Turgenevka Street. The main entrance to the house was located in the central protrusion of the façade plane of a small extension,, topped by a trapezoidal gable with an elongated

rectangular attic window, on both sides of which are bas-relief images of two peacocks on a background of green glazed ceramic tiles (Fig. 3).

The most commonly used bands were burgundy, blue and green. The main problem is that over time, the ceramic facing crumbles, so in the case of non-professional repairs, it is simply knocked down or painted over. In general, in comparison with bas-reliefs and sculptures, majolica facades of Kyiv buildings were rarely lined, just as the practice of monumental frescoes was not introduced.



Fig. 3. Bas-relief images of two peacocks on a background of green glazed ceramic tiles on the tongs of the building at 81 Turgenevska Street

That is why it is worth paying attention to the rather rare for Kyiv example of a majolica panel on the facade of a building at 15 Luteranska Street, made in the Abramtsevo Ceramic Workshop. It is from there that the tradition of decorating facades with thematic plot images made in majolica came.

It should be noted that for Kyiv, in contrast to Poltava region, where the traditions of Ukrainian national romanticism – the original "ceramic style" – flourished, the use of majolica on the facades was not typical. Since Kyiv was under the direct influence of the Russian Empire, certain tendencies came from St. Petersburg and Moscow. This also applies to the tradition of decorating facades and interiors with polychrome majolica. This tradition was clearly manifested in the Moscow school, primarily through the ceramic workshop in

Abramtsevo, which turned majolica into the main feature of the Russian trend of national romanticism – the neo-Russian style.

Abramtsevo workshop was the first manufacture in Russia, which used in the production of architectural ceramics several artistic techniques and the main achievement of which was to spread in the construction of colored glazed ceramics, the use of the use of ceramic themed panels on facades and interiors and interiors and decorations.

Several factors contributed to the rapid and effective spread of such "national-style" majolica: raw material resources, the purchase of European ceramics, the experience of Russian workers in production in Europe and its further implementation in Russian practice.



Fig. 4. Ceramic panel on the facade of the house on the street. Lutheran, 15

These factors led to a sharp increase in the number of ceramics producers in Russia, including ceramics and pottery factories, workshops, factories, potters' guilds, and specialized educational institutions. Plant and factory owners were constantly modernizing production and purchasing foreign equipment and foreign technology. However, all thematic panels on the facades of Moscow buildings were made exclusively from materials by Russian manufacturers and sketches by Russian artists. At that time, facing tiles, non-ornamental or ornamented floor tiles, glazed facade bricks were made. In the days of early Art Nouveau in Russia, architects began to use majolica on the facades – as in the form of individual geometric, phytomorphic and zoomorphic ornaments, and complex plot panels. Decorative inserts vary in the way of relief, and the color gives the impression of monumentality or lightness. The ornament of this period, embodied in majolica, is built on curvature, with the embodiment of a certain symbolism and a solution in the colors characteristic of Art Nouveau. At the same time, researchers of Abramtsevo ceramics distinguish between "neo-Russian" majolica, built on the use of national figurative style, and majolica in the style of European Art Nouveau, primarily in the subject matter and nature of the images. The neo-Russian trend is characterized by a "fairy-tale" plot and imagery associated with the work of V. Vasnetsov and M. Vrubel. Researchers distinguish such techniques of ceramics applying as vertical inserts, filling the planes of tongs and attics, under cornice planes, accentuation of corners with majolica panels, as well as the use of inlay on plaster with ceramic paint or specially cast details and the use of large-scale plot majolica panels. Gradually, the ceramic elements of the facades are transformed from individual one-color inserts into large-scale polychrome inserts and the main accent of the main facade.

Abramtsevo experimental ceramics and art workshop was established around 1889 in Savva Mamontov's estate near Moscow, and its main task was to revive majolica, i.e. products made of colored fired clay, covered with opaque glaze. The main role in this workshop belonged to the creative union of artist Mikhail Vrubel and chemist-technologist Petr Vaulin. Vaulin developed a fundamentally new technological process, created several unique coating recipes and revived a forgotten method of regenerative firing based on chemical reduction, when under the influence of temperature and atmosphere in the furnace oxides of paint pigments are converted into metals, which achieves metallization products. It was Petr Vaulin who was the progenitor of Russian majolica with colored highlights of metallic glaze, and his technologies were generally implemented in expanded production at the Abramtsevo plant in Moscow (since 1896), which became famous for producing so-called "architectural ceramics" – majolica facade pas.

The main chemical and technological achievement of the Abramtsev workshop was the revival of the lost method of regenerative firing, which was used by the medieval Moors in the Caliphate of Cordoba. That is why Vaulin actually rediscovered the technology of regenerative firing, and also established the production of not only standard tiles, but also figured fragments, which gave them a resemblance to a mosaic. Due to such a complex firing technology, ceramics did not seem to be made of ordinary clay. The superiority of the artist Vrubel was to use majolica not from standard tiles, but from figured fragments on the model of mosaics. In this, researchers see a resemblance to the work of architect Antonio Gaudi, who also used a similar mosaic technique in Barcelona.

Poltava region has become much richer in style and palette of ceramic decor, which is considered the cradle of Ukrainian national romanticism, which, unlike the Secession, was formed exclusively on folk-style traditions. The quintessence of the ceramic decor of Ukrainian national romanticism should be considered two outstanding objects – the building of the Poltava provincial zemstvo and the memorial chapel, designed by architect I. Kalbus.

Ukrainian national romanticism (Ukrainian folk style) in architecture was born as a result of heated discussions, including the press, and the main role in shaping the concept of style was played not so much by architects as by artists (S. Vasylykivskyi, O. Slaktion) and writers and public figures (M. Dmitriev, L. Zhemchuzhnikov). It was S. Vasylykivsky who sharply criticized the first projects of the building of the Poltava provincial zemstvo in the style of neoclassicism (Ye. Shyrshov) and in the style of the Neo-Renaissance (V. Nikolaev). After the author of the first project Ye. Shyrshov refused to finalize the project at the end of 1902 according to the Zemstvo Council notes, the project was redesigned by Kyiv architect V. Nikolaev, approved for construction and in the spring of 1903 the foundations were laid. However, the public campaign for giving the administrative building features of national and regional originality prompted the zemstvo administration to hold two competitions for projects of the provincial zemstvo building (June 6 and 23, 1903). From 8 projects submitted to the competition, the competition commission chose the project of a young Kharkiv architect V. Krychevskyi, in which the author managed to combine the traditions of Ukrainian national architecture, morphological patterns of architectural heritage with Art Nouveau trends of the early 20th century [40]. The façade compositions include all morphological features of the Ukrainian folk style defined by O. Slaktion – roofs with folds, hexagonal trapezoidal windows and a recessed portal of the same shape, imitation of attics with carved brackets, twisted columns in the window sills. Facing the facades with majolica tiles with ornamental colorful inserts, in the form of flowerpots, "tree of life" (decorative element with symbolic meaning, characteristic of Ukrainian folk ornaments), images of coats of arms of county towns of Poltava province (Fig. 5). The roof was made of glazed greenish-blue tiles. Artistic ceramics was also widely used in the decoration of the interiors of the building, on which famous painters of that time S. Vasylykivskyi, M. Samokysh, M. Berkos, M. Uvarov worked [41]. In the Zemstvo

building, a true unity of interior and exterior, organic synthesis of painting, sculpture, arts and crafts and architecture, stylistic integrity of forms have achieved.



Fig. 5. The upper part of the building's central risalit with majolica panels depicting the "tree of life" and the coat of arms of Poltava province, the windows are flanked by decorative twisted columns

It should be noted that the construction of the Poltava Provincial Zemstvo building not only initiated the development of Ukrainian national romanticism (Ukrainian folk style) but also gave a powerful impetus to the development and modernization of traditional for Poltava folk crafts, including pottery. All ceramic tiles for facades and interiors are made in the Zemstvo pottery workshop in Opishnya, the work of which was restored in 1904 at the request of the Poltava Provincial Zemstvo by the famous Russian ceramist-technologist, artist of the modern era P. Vaulin. A total of 24,458 glazed tiles for interiors, 15 majolica (glazed) coats of arms of Poltava districts (povits), which were placed on the facade, as well as 12 majolica panels were made in Opishnya to decorate the Zemstvo building. The masters of the tile factory in Mali Budyshcha made 70,000 pieces of tiles. Former pupils of the Myrhorod Art and Industrial School made in Opishna 39,000 white, blue and green tiles for interior decoration.

It should be stressed the contribution of P. Vaulin in the development of artistic and professional education in the field of ceramics in Poltava region. In the 1900s he actively taught students from the Myrhorod Art and Industrial School – brothers Ivan and Serhii Sopko, Z. Syvash, H. Baidol, P. Dobroz, M. Shovkopljas.

During the Second World War, during the retreat of German troops from Poltava in September 1943, the building was burned and its interior and exterior were severely damaged. The complete restoration of the building (which has been used as a museum since 1920) still took about 20 years and was completed in 1964. Poltava architects V. Krachmer and P. Kostyrko, N. Kvitka, P. Goldinov, engineer H. Borsch and others took part in the restoration. During the restoration, most of the original forms were preserved. However, some parts of the roof and its color were changed (the unique blue-green tile was replaced by the usual red one), as well as the decoration and painting of the main hall. The building was again renovated in the 2000s, and its exterior and interior were brought back to their original appearance. However, the technology of making blue-green glazed tiles failed to be reproduced, although the modern color of the roof has become more similar to the original than after the first restoration.

The construction of the Zemstvo building was of great socio-political and ideological significance, which was understood not only by cultural and artistic figures, but also by the All-Russian Emperor Nicholas II. After visiting Poltava in 1909 on the occasion of the 200th anniversary

of the Battle of Poltava, His Majesty left the following review in the zemstvo reviews book: "The style of the building is executed as if to glorify the Ukrainians and their history, which is extremely unacceptable and harmful for the state."

Ironically, in the competition announced in 1911 for the design of a memorial chapel on the site of the peasant camp, where during the celebration the Emperor met with representatives of the peasants, took second place (but was eventually selected for implementation) project by I. Kalbus in such same "harmful to the state" style. It is noteworthy that at the time of the competition Kalbus was still a student at the St. Petersburg Institute of Civil Engineers.

Built in 1911 – 1914, the memorial chapel is distinguished by the harmony of proportions and at the same time the extreme conciseness of architectural forms. The chapel was decorated with monumental majolica art panels placed on the gables of the northern, western (Fig. 6) and southern facades, made in the Opishnya pottery workshop according to the sketches of one of the followers of the Russian artist of the "Silver Age" I. Bilibin. The author of geometric and plant drawings such as flowerpots (including the "tree of life", placed on the gable of the eastern, altar facade) was Yu. Lebyshchak, Ukrainian technologist-ceramist, organizer of the national pottery production.

During the Soviet period, the chapel was not used for its intended purpose and was in a dilapidated condition at the beginning of the restoration in 1987. During the restoration of 1987–1989 (head of the research team, chief architect of the project – V. Trehubov) the copper roof and the original helmet-shaped top with a cross were restored.



Fig. 6. Majolica panel on the memorial chapel western facade gable with the image of Christ and two angels

This halted the demolition of the chapel, but the complete restoration of the interior and exterior was not carried out, primarily due to a lack of funds from the religious community to which the chapel was transferred in the early 1990s.

Erected in the neo-Russian style at the corner of Sobornosti and Lyakhova streets, the building of the Noble and Peasant Land Bank in Poltava (1906 – 1909, architects O. Kobelev, S. Nosov), despite the characteristic asymmetrical layout, had equal street facades lined with

red ceramic tiles that mimicked brickwork, and a cut corner, where the main entrance was organized. The fairy-tale romantic modernized image of the bank building with wedge-shaped gables such as the kokoshnik, peacocks and sculptures of the fairy birds Sirin and Alkonost on the main facade, which is somewhat inappropriate for a serious banking institution, was not accidental. In a similar style with elements of Russian folk architecture, the buildings of this institution were erected in other cities (in particular, in Kyiv) in order to make them more understandable and attractive to the "common people". According to a number of researchers (Vaingort, Ignatkin and others), the construction of a neo-Russian-style bank building in Poltava was seen as a kind of response to the challenge posed to the Russian imperial ideology by the construction in 1903–1908 of the Poltava Provincial Zemstvo, the first administrative building in Ukraine, sustained in the national Ukrainian style. The decorative qualities of the building were ensured by the use of Poltava ceramics – red tiles and majolica panels depicting the coat of arms of Poltava province, which filled the planes of decorative gables of the two side facades, as well as a majolica panel placed on the pediment above the central entrance, which depicted peacocks (Fig. 7).



Fig. 7. Decorative majolica panel with the image of two pads above the main entrance to the building of the former Noble and Peasant Land Bank in Poltava

The building was also damaged during the Second World War, but in 1948 it was restored according to the project of architect M. Onyschenko. The last time the building was restored was in 2020, when decorative stucco details were repaired. It should be noted that ceramic cladding (including majolica panels) was not significantly restored after the war or now.

Methods of restoration of Ukraine architectural monuments ceramic decor

A study of the Kyiv buildings decor in the era of historicism-eclecticism and Art Nouveau allowed us to establish that until the beginning of the twentieth century gypsum stucco decor was used, and from the beginning of the twentieth century – also cement one. Restoration of the original ceramic decoration of the facades was one of the components of the overall reproduction process of the Kachkovskyi clinic original appearance. These works were carried out by specialists of Ukrrestavratsiia Corporation during 2005. The feature of this object facade decoration is the combination of ceramic decoration with a wide use of cement in decorative elements – in reliefs, sculptures and imitations of natural stone. In the decorative "mirrors"

under the crowning cornice, ceramic tiles with a rich green color ranging in size from 13 to 17.5 cm were used. As in many other buildings in Kyiv with ceramic facing, the ceramic strips of the former clinic facades were covered with a cement layer during the field inspections in 2002, so they needed to be cleaned. Ceramic inserts were successfully combined with a mosaic on the central a mosaic on the facade plane central protrusion of triangular bright yellow glasses, glued to a layer of plaster with animal glue (Fig. 8). At the time of the survey, both the ceramic inserts and the mosaic were in unsatisfactory condition, so along with the general set of restoration works, both ceramic tiles and mosaics were cleaned and supplemented at the places of loss.



Fig. 8. Restored ceramic decor of cornice planes. Condition after restoration

Conservation and restoration of ceramics is one of the restoration activities components. During the long practical and scientific and design activity of the Ukrrestavratsiia corporation a certain algorithm of work performance was developed, reflected in the special reference literature and in the scientific works of M. Orlenko. In the objects of Ukraine ceramics with glazing, with a list of hot drawing under glazing and over it was applied, and the durability of retention of pollution on it depends on a condition and character of a surface. Typical difficult-to-remove contaminants of ceramics include paint residues, natural resins, glued materials, because all these contaminants have adhesion to the ceramic surface and a fairly deep penetration into porous materials such as ceramic tiles. Mineral contaminants are removed mechanically, pre-layers with glue based on epoxy and polyvinyl adhesives swell in hot water and then easily cleaned with a scalpel. Organic contaminants are removed by solvents – ethyl alcohol, white spirit, acetone, chlorinated hydrocarbons. Special washes AFT-1, SMV-1, a mixture of dimethylformamide with toluene, an aqueous solution of sodium polyphosphates with impurities of surfactants are used. All of these detergents are toxic.

According to the practical experience of Ukrrestavratsiia corporation specialists, it gives good results for cleaning the use of special compositions based on film-forming polymers: carboxymethylcellulose, polyvinyl alcohol, polyvinyl acetate dispersion. Plasticizer-glycerin, ethyl alcohol and ammonia are added to the detergent compositions in order to enhance the cleaning effect. Heavy contaminants are eliminated by the composition of the following chemical composition in parts:

- Polyvinyl alcohol – 20–30
- Ethylenediamine – 5–10
- Dimethyl sulfate oxide – 5–10
- Cyclohexane – 5–10

Glycerin – 5

Surfactant (OP-1, OP-7, syntanol) – 0.1–0.7

Water – 100.

The effectiveness of the component's selection specified by the trial cleaning method. This viscous composition is applied to the contaminated surface in a layer 2–4 mm thick, covered with plastic wrap, after 30–40 minutes remove the plastic wrap, and the layer of the composition is removed along with the contamination with a spatula, swab or rinse under running water.

Gluten glues, wax-oil mastics, polyvinyl butyral, polybutyl methyl acrylate, epoxy resins, cyanoacrylates, organosilicon glues, sometimes in some cases lime-casein glues and silicate glue are used for gluing ceramics. Cyanoacrylate adhesives are the most commonly used, which are characterized by low viscosity, hardening in air from moisture, the formation of a thin adhesive film and rapid hardening. The following impregnating components are offered for strengthening of ceramics: 1% solution of cellulose nitrate in a mix of acetone and amyl acetate, 10–20% solution of polybutylmethyl acrylate in acetone or toluene, 2–15% solution of polyvinylbutyral in ethyl or isopropyl alcohol.

Sprayed paint layers and areas of partially destructed brittle ceramics are reinforced with a 5% solution of polyamide in methyl or ethyl alcohol.

Additional composition of ceramic losses is carried out on the basis of gypsum, adding to the water during mixing gluten glues, polyvinyl acetate dispersion and impurities to slow hardening and increase strength – nitric, oxalic, citric acid, ammonium hydroxynitrate AIOH (NO₃), borax and boric acid in the amount of 1–5%. Gypsum acquires high strength when added to water when mixing up to 20% polyvinyl acetate dispersion, gypsum is cast into a mold of silicone rubber and after complete hardening the mass is impregnated with an aqueous 10–20% solution of polyvinyl acetate dispersion, tinted with paints, if necessary, paint with gold paint and cover with a layer of colorless protective varnish. The use of 30–50% polymethyl methacrylate solution allows you to create a pre-composite mixture that hardens within 12–24 hours with the formation of a porcelain-like solid mass. The places of additions are additionally polished mechanically, polished, painted with paints and covered with a layer of colorless varnish.

In the practice of the Ukrrestavratsiia Corporation also used pre-composite mixtures for ceramics with the addition of filler (gypsum, marble and ceramic fines, stone flour) in the following solutions: polyvinyl butyral and polymethylphenylsiloxane resin (1: 2) in ethyl alcohol, ethanol varnish (1: 1) in xylene.

In order to accelerate curing and increase adhesion to the surface of the product is added to a mixture of 10–20% (relative to methylphenylsiloxane oligomer) polymethylsilosane MSN-7.

A composite mass of ceramic fines and binder is also obtained – a 50% solution in xylene or toluene of methylphenylsiloxane resin in a mixture with alkyloxysilane and ethyl silicate. The mechanical properties are regulated by varying the ratio of mineral and organosilicon components of the mixture.

Composites from a mixture of polymers and organosilicon compounds have low hygroscopicity, close in mechanical and optical properties to ceramics, marble, granite, have high adhesion to the surface, pre-impregnated with a solution of organosilicon polymers. High atmospheric resistance allows to apply such composites on facades for additions of ceramic facing.

As protective varnishes for ceramics use solutions of epoxyacrylate copolymers, including in a mixture with polymethylsiloxane and polymethylsilosane, you can also use varnishes based on cellulose esters with admixtures of polyvinylbutyrol, copolymer and polymethylsiloxane resin in ethyl.

It is practically confirmed that hard films with adhesion to ceramics are formed by 5–10% solutions of polyorganosiloxane resins in xylene or toluene when an equal volume of 10% solution of polymethylsilosane in xylene is added before coating.

Separate technologies are developed for different types of ceramic products – for unglazed ceramics, for ceramics with unburned pattern, for ceramics with glaze, for interior tiles.

Since glazed tiles were used on the facades of buildings, the process of its restoration should be covered, which includes the following stages:

- a. Fixing the loose surface with a chemical agent.
- b. Removal with a swab soaked in water or soap solution, clay solution or organic contaminants on the tile surface and the use of special organic washes to remove difficult to remove contaminants. At the same time these actions repeat until complete elimination of pollution and impregnation of washing off on drawing and gilding is not allowed.
- c. Removal of carbonate layers with a weak 3% hydrochloric acid solution, followed by thorough washing of the surface with water.
- d. Drying of the surface and coating in two stages with organosilicon liquid.

Monumental art on the facades of Polish buildings

(on the examples of Cracow and Lodz). Mosaic decoration in Cracow

Decorating the facades of Art Nouveau buildings in Cracow is a very interesting topic, mainly due to its diversity. We have examples of mosaics and bas-reliefs with goldsmithery. In the context of these considerations, it is worth mentioning the Palace of Arts at Szczepański Square with a beautiful, decorative frieze surrounding the building, as well as other objects that decorate, among others beautiful mosaics. Mosaics appear on the facades of such Cracow facilities of the Art Nouveau era as, for example, the building of the "Sokół" Gymnastic Society (Fig. 9), the Małachowski tenement house at ul. Piłsudskiego 36 (Fig. 10), designed by Sławomir Odrzywolski in 1908 [8, 9, 32], above the entrance portal to the Jesuit Church, built in 1909–1921 according to the design of F. Mączyński [28] and on the front elevation of the "Wanda" cinema building at 5 Gertrude Street from 1912, designed by Samuel Manber [35].

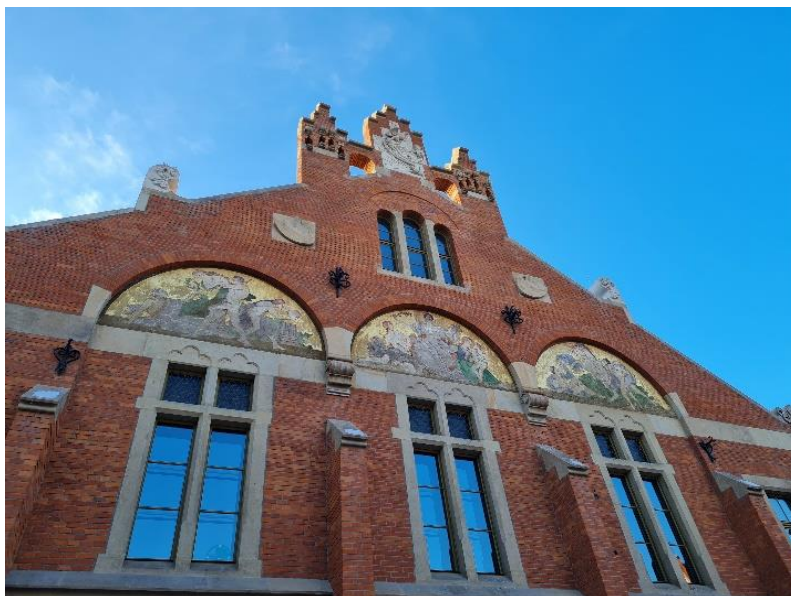


Fig. 9. View of the mosaic at the building of the "Sokół" Gymnastic Society today



Fig. 10. A view of the mosaic on the front elevation of the Małachowski tenement house at 36 Piłsudskiego Street now

The issue of protecting the facade decoration of historic buildings, among which mosaics or bas-reliefs are of great importance, is of universal importance because there are many historic buildings around the world, the value of which is influenced, among others, by rich ornamentation of facades [36]. In Polish cities, such as Cracow, but also in others, many mosaics and bas-reliefs have survived to this day as unique finishing elements with above-average artistic craftsmanship [10].

As mentioned above, when writing about Cracow in the context of decorating the facade of a building from the turn of the 19th and 20th centuries, it is especially worth analyzing the Palace of Art. Its front elevation is open to the Planty Park, while the rear elevation is adjacent to Szczepański Square. It was designed around 1901 by the famous Cracow architect Franciszek Mączyński as the building of the Society of Friends of Fine Arts (Fig.11). The facility is currently an art gallery. When designing the Palace of Arts in Craców, Mączyński probably followed the famous exhibition pavilion of the Secession Association in Vienna (Wiener Secessionsgebäude), which was erected in 1898–1899 by Joseph Maria Olbrich [27].

The design of the Palace of Arts combines classical-Art Nouveau forms with rich sculptural and ornamental decorations. Apart from the main designer, other recognized Cracow artists of the time (including Tadeusz Stryjeński, Teodor Talowski) and Jan Iwan from Vienna also participated in the work on the ornamentation of the building.

The façade of the Palace of Arts was originally unpainted, which is enhanced by the presence of a layer of atmospheric dirt. It was originally covered with a darker varnish, perhaps based on linseed varnish and shellac, which darkened the surface, giving it a glaze patina, and at the same time protected against the influence of moisture and external factors. This coating darkened quite quickly, which made it necessary to cover it with white plaster. A soft pinkish mortar based on screed plaster was also used on the facade of the building [27].

The facade of the building is decorated with rich ornaments, incl. a column portico with a figure of Apollo, pilasters, rounded windows and a magnificent Art Nouveau-symbolic frieze surrounding the building, by Jacek Malczewski, an outstanding painter at the turn of the 19th and 20th centuries. According to Malczewski, this frieze symbolizes the changing fate of the artist. Originally, it was assumed that the background of the frieze would imitate a golden

mosaic, but for financial reasons this important element for the project was not made right away, and almost 100 years later. One of the main decorations of the frieze, which runs at the level of the windows of the second floor, were figural reliefs attached. The frieze has gaps in the form of windows, pilasters and niches with artist's busts. In terms of color, it also stands out against the building's facade. As mentioned above, the background of the frieze is covered with gold flakes, which were supposed to imitate a mosaic, and the relief figural representations located against it are white [13, 14].



Fig. 11. The view of the frieze decorating the Palace of Arts today

Jadnak, together with the rich decor of the facade, due to the aforementioned defects during the construction of the Palace of Art, his first renovation of the building took place shortly after it was put into use. At that time, in many places on the facade, patches and putty was made of mortars based on gray Portland cements, and then the facades were "refreshed" and the facades were painted in warm white.

Another significant renovation of the façade of the Palace of Arts was carried out in the 1980s.

Conservation work that was carried out at the Palace of Art in recent years was preceded by extensive stratigraphic and analytical research [37].

The above works included, among others mineral paints were used on the facades for the comprehensive renovation of the facade of the building and the roof, and the adopted colors were consistent with the original. The frieze was also gilded by Jacek Malczewski. Previously, it analyzed the technology of its implementation. It was found that a smooth layer, almost devoid of filler, was made on the coarse-grained mortar, and the glued convex casts were carved and filled by hand on the facade. During the renovation in question, fragments of the plinth stonework were also replaced with identical ones. Non-breathable cement joints were also removed and replaced with sand-lime mortar [13, 15].

The Palace of Art in Cracow, designed by Franciszek Mączyński, is a very interesting example of monumental architecture, combining various fields of art such as architecture, sculpture, ornamentation, which create a monumental edifice with a harmonious and compact body [13–15].

Mosaic decoration in Łódź

Mosaic decorations are rarities in Łódź, only a few examples from the end of the 19th and early 20th centuries have survived to the present day. These pieces illustrate the artistic interests of Łódź factory owners living around 1900, often originating from Vienna and

Berlin. The best-known interior decorations of this type include a small composition depicting a woman with a tambourine in the office of Karol Wilhelm Scheibler's palace (Lodz, 2 Zwycięstwa Square). The mosaic was signed by A. Salviatti in 1886. The composition was made according to the design of Hans Schram [16]. Another, larger decoration of this type appeared inside the mausoleum of Izrael Poznański (1901–1903) in the Jewish cemetery in Lodz [17]. The composition, comprising about 2 million tesserae, is connected with the Berlin company of Johann Odorico. Another monumental example of the mosaic decoration from the same period is discussed below. The two works belong to the most valuable decorations of this type in the city.

The described mosaic decorates the façade of Juliusz Kindermann's palace at 137/139 Piotrkowska Street in Lodz (Fig. 12). In 1904, J. Kindermann bought a plot of land, where he planned to erect his mansion. The works were delayed due to strikes and unrest of the Revolution 1905, which had fairly dramatic course in Lodz. The construction process did not start until 1907 (the date can be found on the façade of the palace), but the finishing works could be continued until 1909. The designed residence was supposed to be extremely impressive. The building was going to have eleven axes with a gate, bay window and balcony on the central axis. Eventually, Kindermann completed only the southern part of the building with the entrance. The building was given restrained Neo-Renaissance forms referring to the Venetian architecture of the Adriatic coast. The design was made by the Viennese architect, Karl Seidl. In 2008 the missing wing was added to the palace, in an interesting way referring, due to its modern forms, to the part of the project that was not realised a century ago (arch. Iwona Gortel) [20].

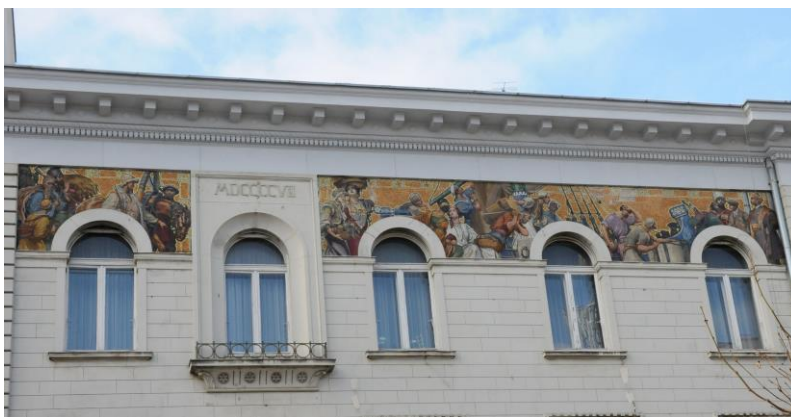


Fig. 12. General view of the panel on the main façade of Juliusz Kindermann's palace at 137/139 Piotrkowska Street in Lodz. Photo by P.Gryglewski, 2021

The analysed mosaic is located in the upper part of the façade, facing the main, representative street of the city. It was placed in the strip closing the last storey of the palace, at the base of the crowning cornice. The frieze, inscribed in the architectural divisions, is divided into two parts. The smaller one is situated on the left, south side of the façade and crowns the extreme axis of the building. The larger part was placed above three axes in the middle part of the wing. We can assume that the decoration was created after 1907, according to the date placed on the façade. However, its concept and design may have been created after 1904. It is known that the strip of mosaic decoration was supposed to cover both designed wings of the building. Its final appearance is depicted in an advertising vignette of the Juliusz Kindermann's factory. The composition was developed the Viennese artist, Alois Hans Schram. The mosaic itself was made by the famous "Compagna-Murano" company, founded by Antoni Salviati [20].

The composition has a figural and narrative character. The mosaic depicts twenty figures, most of whom are facing, or moving to the right towards the planned, central axis of the palace. Only the last three figures at the end of the frieze are facing the opposite, left side. This composition suggests movement from the left to the right and its culmination near the architectural axis of the complex. The male and female figures of various ages and poses are wearing colourful outfits (Fig. 13). The extreme left part of the composition comprises a group of five men with a horse-drawn carriage (a shaft bow characteristic for the Russian and Baltic coastal areas). The figures are wearing clothes characteristic for Central Asia. In the second part of the composition, there are female figures in traditional outfits with rich ornamental patterns. They have oriental features, but also those associated with southern Europe. This part of the composition is set against the background of a sailing ship with a moustached sailor at its mast. The central part of the composition is three males facing the others, as if receiving the transported agricultural commodities, including a bale of cotton. The group consists of two men in oriental clothes (one of them is dressed as a Circassian or a Don Cossack) and a man in western outfit standing between them (Fig. 14).



Fig. 13. Fragment of the mosaic



Fig. 14. Fragment of the mosaic

All the scenes and figures were set against the intense gold background, surrounded by an ornamental border. The continuation of the frieze on the other, originally uncompleted part of the building was going to depict scenes in the industrial interiors, referring to the realities of Lodz factories.

The interpretation of the mosaic's content in the literature has focused on the allegory of cotton trade. Undoubtedly, this cotton motif plays a leading role in the decoration and corresponds directly with the interests of Juliusz Kindermann, owning a factory which manufactured cotton fabrics. However, we should pay attention to the additional content threads that appear in this decoration. Clear orientalisation of the message aims to illustratively present the south-eastern territories of the Russian Empire. Apart from cotton, there are also other crops: grain, fruit, furs. The composition thus shows wealth of these lands as a source of raw materials and food. Another motif is transport symbolised by a horse-drawn carriage and a ship associated with a river waterway or the Black Sea itself. Oriental and European clothes illustrate a geographical scope of this narrative. There is also a motif of the meeting of tradition and modernity in the vast lands of the Russian Empire. It must be emphasised that in the late 19th century the Polish lands situated within the Russian borders were becoming more and more economically integrated with the Empire [11]. The Lodz textile mills' growing demand for cotton prompted interest in plantations in Central Asia and Transcaucasia. Exactly in 1903–1908, Lodz factory owners tried to obtain their own sources of raw material in these areas. Therefore, it is possible that apart from the general allegorical meaning, the mosaic illustrates a specific direction of activities of Lodz entrepreneurs just after 1900.

The interest in mosaic decoration in the second half of the 19th century was linked to a revival of the art of glass processing in Venice. This was largely due to Lorenzo Radi and Antonio Salviati, who rediscovered and improved the ancient techniques of glass processing. Popularity of these decorations increased significantly after 1860 as a result of the works associated with renovation of St Mark's Basilica and growing interest in Venice itself. From then on, Salviati's workshop began to fulfil numerous foreign orders. From the very beginning the mosaics impressed with their vivid colour and the unique shades of gold leaves embedded in the glass mass. The completed compositions were made on site. The tesserae were glued face-down to a backing paper. In this form, they could be transported to their destination, maintaining a high level of artistic composition. On site, the sheets were applied to the mortar-covered planes. After removing the backing paper, gaps in the mortar were filled and the mosaic surfaces were protected with resin. The mosaic created in Lodz covers more than 20 square metres. The used glass tesserae have an average size of about one square centimetre.

When analysing its state of preservation, we must note that the buildings in Lodz were neglected for many years, which particularly affected monuments of modern art. Deeper interest in objects from the historicist era and the turn of the 19th and 20th centuries did not emerge until the late 1960s and early 1970s. Gradually growing awareness of these monuments' importance resulted in relatively late conservation interventions. In the case of the frieze from Kindermann's Palace, the condition of the mosaics was relatively good. This was due to the exposed location at the main street of the city, at a considerable height. Thanks to that, the decoration avoided possible devastation. However, mechanical and atmospheric factors remained. The first ones were connected with the static of the whole building. Cracks in the upper parts of the walls were transferred to the mosaic, leading to visible damage. The biggest ones appeared above the arches of the window openings, radially crossing the entire height of the composition. Deep cracks opened up in these places. The second group of damage was related to weather conditions. Rain and temperature variations led to voids in the mortar, the loss of original elements and microbiological growth. It also contributed to formation of cavities and destabilised the base of the decoration. In addition, the glass pieces themselves became eroded, losing their original lustre and colour.

The first major restoration of the mosaic was carried out between 1983 and 1985, preceded by the necessary documentation of the initial condition, taking into account the damage and losses.

The conservation itself consisted in stabilising the ground, filling in the losses and replacing the damaged tesserae with new elements. The condition of the mosaic at the beginning of the 21st century was not satisfactory again. The most serious mechanical damages were still the cracks appearing on the walls of the building. The largest crack opened up in the southern part. The crack there runs between two extreme female figures. Besides, it turned out that the supplementary gold tesserae introduced in the central part of the background in 1983 – 1985 had become significantly discoloured under the influence of atmospheric conditions, stand out from the original parts.

The subsequent conservation works were carried out after 2000 and the last after 2016. The work carried out at this time consisted in cleaning the mosaic surface again. In the next stage, restorations were made to the mortar in places of cracks and in the spaces between the tesserae. In places of considerable discolouration in the areas reconstructed in the 1980s, glazed filler tiles were partly applied. This treatment emphasised the areas of conservation intervention. Unfortunately, the structural nature of some of the cracks prevented them from being fully filled.

The mosaic of the Kindermann's Palace remains the largest façade decoration of this type in Łódź. The frieze is undoubtedly an extremely valuable artistic object in the city space. This is due to its scale, state of preservation and outstanding artistic level associated with the most important artistic centres of Europe around 1900. In its form and content, the decoration was adapted to the Łódź realities. We should also emphasise realism of the outfits referring to the vast areas of Russia. In creating the composition, the Vienna-Venetian team must have used the supplied iconographic materials. Undoubtedly, the described monument is a valuable, well-preserved example of mosaic decoration made at the highest European level, remaining a testimony to the artistic ambitions of the Łódź bourgeoisie at the beginning of the 20th century.

Conclusions

Facade ceramics played a significant role in the establishment of national styles at the turn of the 19th – 20th centuries and became one of the main accents of facades and interiors of buildings of various functional purposes. On the example of the analyzed objects we can see its adaptation to buildings of different functions – administrative, residential, theatrical, church, and different regions have developed their own technologies for the production of "architectural ceramics" and its colors.

A study of buildings in the cities of Central Ukraine in the second half of the nineteenth and early twentieth centuries proved that ceramics on facades did not become as widespread as sculpture and bas-reliefs. We can talk about a certain spread of ceramics since the Art Nouveau era, but even then it is used in the form of mostly single-color inserts and stripes or serves as a background for bas-relief. Majolica panels have not become widespread in Kyiv. An exception is the original trend of Ukrainian national romanticism, where the widespread use of majolica is associated with the dominance of folk traditions, which is why this trend is a kind of "ceramic Art Nouveau". That is why the traditions of majolica panels on the facades of Kyiv should be considered a borrowing of the traditions of Moscow Abramtsevo (where they were actually made), and the organic use of such panels were primarily buildings in Poltava, where majolica had a folk style.

Unfortunately, due to unprofessional repairs and peeling of tiles from plaster, these ceramic stripes on the facades of houses are gradually lost. Only in cases when a professional complex restoration is carried out, we can talk about the preservation and restoration of the

original ceramic decor. As a result of the failed repair of the panel at 15 Luteranska Street in Kyiv, the lost and damaged tiles were not restored, and the panel itself was painted on ceramics, which distorted the original cold color scheme.

The scientific novelty of the study is that the authors drew attention to the little-covered aspect in the sources – ceramic decor on the facades of Ukrainian houses, identified the specifics of its location, colors, features of decor in Ukrainian national romanticism – a direction that existed in parallel with Art Nouveau, but and is still virtually unknown outside of Ukraine.

Unlike the objects of the European Art Nouveau in Kyiv, among which only a few objects can stand on the same level with European buildings, and most are a local simplified version of the style, the objects of Ukrainian national romanticism are unique and marked by original style.

The study combines a theoretical part related to the characteristics of monumental art on the facades of Ukrainian buildings, the history of objects, and a practical part, which describes the methods of restoration of ceramics as part of the general restoration process developed by Ukrrestavratsiia Corporation.

Original examples of monumental art of the Secession period have been preserved on the facades of buildings in Cracow and Lodz. In the case of Krakow, examples of mosaics and bas-reliefs with goldsmithery are of interests. The best examples are the Palace of Arts at Szczepański Square, the building of the "Sokół" Gymnastic Society, the Małachowski tenement house at 36 Piłsudskiego Street, the front elevation of the "Wanda" cinema building at 5 Gertrude Street, the entrance portal to the Jesuit Church. A common technique is a combination classical-Art Nouveau forms with rich sculptural and ornamental decorations, and in many cases the direct influence of the Viennese Secession is felt, especially when masters from Vienna took part in decoration of facades (such as Jan Iwan in Cracow and Alois Hans Schram in Lodz). A striking example of Viennese influences is the mosaic decorates the façade of Juliusz Kindermann's palace at 137/139 Piotrkowska Street in Lodz. The similarity was due to the fact that the composition was developed the Viennese artist, Alois Hans Schram and the mosaic itself was made by the famous "Compagna-Murano" company, founded by Antoni Salviati. The interpretation of the mosaic's content in the literature has focused on the allegory of cotton trade, due to the fact that most manufacturers in Lodz were engaged in the production of textiles, as well as Juliusz Kindermann, the owner of the factory which manufactured cotton fabrics; however, if we carefully analyze this mosaic, the topic becomes much broader, as it represents different peoples in national dress, with different tools and objects.

In fact, in Poland we observe a phenomenon similar to that which took place in Central Ukraine, where similar influences came from Moscow and St. Petersburg, determining the nature and style of the facade decor. In the case of Cracow and Lodz, we see a fascination with golden backgrounds and stylistics of the Viennese Secession, while in Kyiv and especially in Poltava polychrome majolica panels based on the technology of Abramtsevo ceramic workshop near Moscow became widespread, so there is a certain similarity between colors and style of individual panelson the facades of Kyiv and Poltava and, for example, on the facades of Moscow.

The scientific novelty of the study is as follows. A comparison in one line of stylistics and specifics of monumental art on the facades of houses in Ukraine and Poland proves that in general monumental art in Poland developed in line with European trends and had great similarity to Viennese traditions, while in Central Ukraine these traditions came primarily from Russia, therefore underwent some simplification and local extraneous features. In general, there are fewer differences in the styles, plots and ways of performing works of monumental art on the facades between different cities in Poland, while in Ukraine there was a difference between these trends in large cities (Kyiv, Kharkiv) and in administrative centers of provinces with strong national traditions (Poltava). If in Kyiv the monumental art on the facades did not have a

bright national expression, in Poltava the monumental art of the Ukrainian national direct centre of its appearance and development is most vividly represented, the more it obeys local traditions, sometimes replacing them altogether (as in Poltava).

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