

FROM SCULPTURE IN ANCIENT GREECE TO TRADE SYMBOLS IN THE ARCHITECTURE OF ODESA

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Annotation. The relevance of the topic is due to the need to study and reveal the historical objects of architecture of Greece and southern Ukraine, in particular the city of Odesa, which influenced the formation of a unique image of buildings and structures. Analysis of different styles in architecture can be useful in restoration works on the reconstruction of architectural monuments. The Greeks always believed that only in a beautiful body can live a beautiful soul. Therefore, the harmony of the body, external perfection is an indispensable condition and the basis of an ideal person. The Greek ideal is defined by the term *kalokagathia* (Greek: *kalos* - beautiful, *agathos* - good). Since *kalokagathia* includes the perfection of both bodily and spiritual and ethical makeup, the ideal carries justice, chastity, courage and intelligence along with beauty and strength.

Along the shores of the Black Sea, on the coast of Southern Italy, there was a group of slave states known in history as Ancient Greece, or Hellas. In the XII-VII centuries BC in Ancient Greece there was a decomposition of the primitive communal system and patriarchal slavery appeared, which in the VIII-VI centuries BC formed the basis of the economic and political life of society. The commodity-money economy developed, which was concentrated in slave cities-states (*polis*). The largest among them were Athens and Sparta, whose struggle for dominance in ancient Greece was simultaneously a struggle between democracy and aristocratic oligarchy, which led to the Peloponnesian War of 431-404 BC. The Greek *polis*, exhausted by the war, fell under the rule of Macedonia in 338 BC.

For the purpose of comparative analysis, the study includes buildings of the early period, which arose in Odesa from 1880 to 1910. The range of the studied buildings includes public buildings: commercial, entertainment and administrative, which were built in that period.

Each building of the central part of the city is unique in the range of elements and details used, in the compositional solution, in the unique decoration of facades and interiors. It is necessary to identify the characteristic features that were developed in the architecture of the city of different periods: modern, constructivism, minimalism. Identification of stylistic trends and directions makes it possible to avoid mistakes in the process of reproducing the executed elements and details on the example of trade symbols.

Keywords: ancient sculpture, architecture, ancient Greece, trade symbols.

Analysis of recent research and publications. The architecture of Odesa attracts many scholars, there are many fundamental works by prominent Ukrainian scholars V. Yasevych, V.

Chepelyk, V. Timofienko, and Y. Ivashko, but no detailed analysis of the architecture of Odesa has been conducted.

Initially, in the sixth century BC, Greek sculpture was significantly inferior to the sculpture of the Ancient East and was quite primitive. In the sixth century BC, sculptural depictions of human figures and faces in Greece became more sophisticated, but the figures were not yet dynamic. Only in the fifth century B.C. did Greek sculpture begin to flourish, not only correctly depicting human figures and faces, but also reproducing movement. In the fifth century BC, the sculptors Myron, Polycletus, and Phidias were especially famous. Myron is the author of the sculptural image of a discus. The sculptor depicted the movement so vividly that the viewer seems to see the moment when the young man throws the discus in a quick turn. The Argorean sculptor Polykletos depicted mainly beautiful young men - ideal citizens. His statues of the Spearman and Diodumenes (a young man adjusting his headband) are especially famous. One of Pericles' friends was the famous Greek sculptor Phidias. His works are beautiful and majestic. The most famous was his statue of the goddess Athena, made of gold, wood and ivory. It stood in the Parthenon. This statue was 12.5 meters high. In Olympia, Phidias created a statue of Zeus of Olympia sitting on a throne. Phidias depicted gods and goddesses, emphasizing their perfection and greatness.

The purpose of the study. To determine the features of sculptural works of Ancient Greece and to trace the evolution of sculptural symbols in the architecture of Odesa.

Objectives of the study. To consider the historical conditions for the development of ancient sculpture. To familiarize with the peculiarities of the work of talented masters, such as: Myron, Polycletus and Phidias. To teach to distinguish between the means of artistic and figurative language. To characterize sculptural works and compare their characteristic features. To develop the ability to analyze sculptures independently. To cultivate spirituality, respect for the sculptural monuments of mankind. To explore trade symbols in the architecture of Odesa.

Materials and methods. To structure the found material and formulate conclusions, methods were used that include empirical and theoretical research methods, such as: field surveys and photographic documentation of architectural monuments, compositional analysis of their volumetric and planning structure, analysis of architectural decor and architectural plasticity of the studied objects. The information base of the study includes materials from field surveys of architectural objects and the study of historical materials.

The research methods include: analysis of scientific literature on the research problem, synthesis, comparison; induction, deduction; historical, genetic, biographical, semantic methods of studying artistic phenomena.

The presentation of the main material. Polycletus of Argos, or Polycletus the Elder (Greek: Πολύκλειτος) was an ancient Greek sculptor and art theorist who worked in the second half of the fifth century BC. One of the leading representatives of the high classics. Polykletos' statues, mostly made of bronze, are lost and known only from copies and the testimonies of ancient authors. Under the influence of Pythagoreanism, Polycletus sought to substantiate and practically embody the law of ideal proportional relations, which is expressed in his desire for clear proportionality of the individual parts of a harmoniously composed, beautiful human body. The most striking artistic vision of Polycletus is manifested in his statue of Doriphorus (ca. 440 BC), where the plastically opposite states of external rest and hidden movement, internal tension are in an emphasized balance [1].

Similar principles are inherent in Polycletus' later works - The Wounded Amazon (ca. 440-430 BC) and Diadumenes (statue of a young man with a victor's bandage; ca. 420-410 BC). The latter work, which is freer in composition, probably shows the influence of Phidias. Polycletus also created colossal chrysoelephantine statues (for example, of Hera in the Argosy Heraion). Possible

historical authenticity and mythological idealization are combined in Polycletus' works so organically that their true themes are sometimes unclear (some scholars tend to see Achilles in Doriphorus and Apollo or Paris in the Diadumenes). Polycletus had numerous students and followers up to the Roman era, including his teacher Lysippus (Fig. 1).



Fig. 1. The wounded Amazon. Sculptor Polycletus. Roman copy of the Greek bronze original, 430 BC Height 198 cm



Fig. 2. Bust of Artemis. Sculptor Polycletus. 5th century BC

A talented sculptor, Myron was born in Eluterus, a small town on the ancient borders of Boeotia and Attica. He lived most of his life in Athens. Little is known about his life, and what we do know comes from ancient literary sources, primarily from the 1st century writer Pliny. According to Pliny, Myron absorbed the art of sculpture from Agelades of Argos, the same teacher who taught Phidias (488-431 BC) and Polycletus (5th century BC). Pliny wrote that Myron was the first to achieve life-like representations in figurative sculpture. No matter how correct this statement is, we can say that Myron mastered his craft and was gifted with the ability to create movement, harmony, and naturalism [2].

Myron's main activity took place in the period after the Greek victories over the Persians in 480-79 BC, when commissions were very common. It is said that his statues are scattered

throughout the Greek world, and some are concentrated in the Acropolis in Athens. Myron worked exclusively in bronze, with the exception of one statue of Hecate, which was carved in wood (Fig. 3, Fig. 4).



Fig. 3. Diskobol: a discus thrower.
Sculptor Myron. Approximately 476 BC



Fig. 4. "Athena". Sculptor Myron.
City gallery. Frankfurt am Main.
Approximately 456 BC

Phidias was born in Athens before 480 BC. He was one of the most gifted masters of ancient Greek art of the High Classical period. His father's name was Harmid. This name was once engraved on the pedestal of the sculpture of the god Zeus in Olympia ("Phidias, son of Harmid, created me").

Harmid was either a painter or a sculptor, because once the name of the father was mentioned with the name of the son, when both had the same profession. Phidias had a brother, Panen, who was a painter, and Phidias himself started out as an artist. As an apprentice, Phidias began in the workshop of a sculptor named Hegias, and then he was taken to his own workshop by the famous sculptor from Peloponnesus, Agelades. Agelades' workshop was also famous for its perfect technique of casting bronze sculptures, which would later distinguish Phidias [3].

There is no complete list of the master's works. It is clear that he could not work alone. The production of sculptures required the presence of specialists of various profiles, a team of assistants and students. Among the sculptor's first significant commissions were thirteen bronze sculptures for the Temple of Apollo in Delphi [4,5]. According to assumptions, the sculptor and a

team of assistants spent five years (465-460 BC) creating them. Among these sculptures was a memorial figure of the commander Miltiades, commander of the Greek soldiers in the Battle of Marathon. Most of the sculptor's commissions consisted of figures of the ancient Greek pantheon of gods, so soon Phidias was called the "creator of the gods" (Fig. 5, Fig. 6).

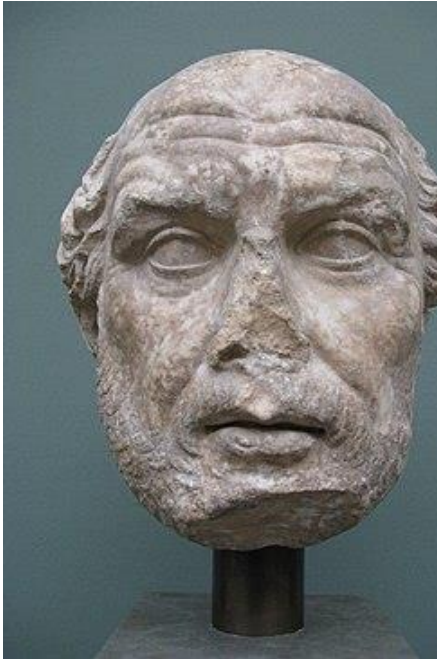


Fig. 5. Phidias (Greek: Φειδίας).
Ancient Greek sculptor.
5th century BC



Fig. 6. Athena Parthenos - the Virgin Goddess.
Sculptor Phidias. 460 BC

Few monuments have survived from the Homeric period because the main building materials were wood and unfired bricks. Monumental sculpture was also made of wood. The most striking monuments of this period are vases painted with geometric ornaments, as well as terracotta and bronze figurines.

During this period, realistic sculpture developed. Sculptural images were made mainly of marble and bronze. Prominent sculptors were: Phidias ("Zeus" - for the temple in Olympia), Myron ("Discobolus"), Polycleetus (statue of Hera made of gold and ivory), Praxiteles, Lysippus [6,7].

The main monuments of this period are paintings on vases. The ceramics of vase painting was characterized by a variety of styles - geometric, "carpet", black and red-figure methods. This period was also marked by outstanding architectural structures. The main public building was the temple (the Temple of Zeus in Olympia, temples in the city of Poseidonia). A special place in ancient architecture is occupied by the complex of buildings of the Acropolis of Athens (the temple of Nike Apteros, the main temple of Athens - the Parthenon) [8,9].

The famous buildings of the Hellenistic period include the Pharos Lighthouse in Alexandria and the Tower of the Winds in Athens.

The sculpture of this period shows an interest in human beings and their emotions. The characteristic features of Hellenistic sculpture are dynamism and expressiveness. The most prominent ones include Aphrodite of Milos (Venus of Milos), Nika of Samothrace, the Laocöen sculptural group, the For-Negean Bull, a portrait of Demosthenes, and one of the wonders of the world that has not survived, the Colossus of Rhodes (35 m high). A significant number of

monuments of ancient Greek art have been found on the territory of modern Ukraine (former ancient states of the Northern Black Sea region) [10,11].

A great sculptor in Greece in the fourth century BC was Praxiteles, who depicted gods and goddesses as beautiful, graceful young men and young women. He was especially famous for his work Hermes, a young god playing with the child Dionysus. His statue of Aphrodite of Cnidus is also known. If until the fourth century BC sculptors depicted women only in clothes, Praxiteles was the first to depict the goddess Aphrodite naked.

A special place in Greek sculpture is occupied by Scopas, who also lived in the fourth century B.C. He depicted the physical and spiritual suffering of people. His statues of Menade running in ecstasy and the suffering heads of wounded soldiers from the pediment group in Tegea are well-known. Unfortunately, these sculptures are poorly preserved.

On the verge of the classical and Hellenistic periods, in the middle and end of the fifth century BC, a famous sculptor was Lysippus. He depicted strong and strong-willed people, such as his Hercules and Apoximen, an athlete who cleanses his body with a scraper [12].

The complex development of the various Hellenistic states gave rise to the creation of many artistic schools in sculpture. And if the Athenian school of plastics flourished in the classical era, then in the Hellenistic period new centers of sculptural creativity came to the fore - Pergamum, Alexandria, Rhodes and Antioch. The works of the Pergamon school are best known for their characteristic pathos and emphasized drama of sculptural images. For example, the monumental frieze of the Pergamon Altar, executed in very high relief, depicts the battle between the Olympic gods and the sons of the Earth, the giants, who rebelled against them. The giants are dying, their figures express despair and suffering, while the figures of the Olympians, on the other hand, are calm and inspired. The round sculpture of the Pergamon school is also no less expressive and full of drama.

"The Dying Gaul" and "The Gaul Killing His Wife" are wonderful examples of the pathos and pathos of Pergamon art, courageous and beautiful.

The traditions of Scopas' art were inherited by one of the most famous Hellenistic statues, the Nike of Samothrace. The statue of the goddess of victory was erected on the island of Samothrace in honor of the victory of the Rhodesian fleet in 306 BC. Mounted on a pedestal resembling the bow of a ship, it once stood, blowing a horn, on a high cliff by the sea.

Sculptors of the Hellenistic era also turned to classical models. An example of this is the statue of Aphrodite of Milos by Agesander (2nd century BC). Contemporary statues of the goddess of love were more sensual and even prim, while Agesander managed to revive the spirit of classical art, creating an image of high moral strength.

A brilliant school of Hellenistic sculpture existed on the island of Rhodes. The sculptural group "Laocoön", sculpted by Rhodesian masters Agesander, Athenodorus and Polydorus (I century BC), was especially famous. The plot of this sculptural group is connected with one of the myths about the Trojan War. The Laocoön clearly demonstrates the pathos spirit of Hellenistic art and its taste for a certain theatricality. Hellenistic sculpture was not spared the passion for gigantomania: a striking example is the huge, 32-meter-high statue of the god Helios made of gilded bronze, installed at the entrance to the Rhodes harbor. The statue of the Colossus of Rhodes was created by Lysippus Hares' student from Lindos for 12 years, and this miracle of engineering art took the last place in the list of "wonders of the world".

Greek sculpture spread far beyond the borders of its homeland to Asia Minor and Italy, to Sicily and the Mediterranean islands, to North Africa and all the places where the Greeks founded their settlements. Greek cities were even located on the northern coast of the Black Sea.

Nowhere else did sculpture rise to such a height, nowhere else was a human being valued as much as in ancient Greek civilization. The creations of the sculptors of Ancient Greece are an ideal, a canon for the art of many later civilizations. It does not lose its relevance even today, when new types of sculptural art are being formed, and general views on it are repeatedly revised and changed.

Odesa was born as a port city, a trade hub of the Romantic era. Various trade routes converged here, and therefore, in the heyday of Odesa as a trading city, the owners of the buildings tried to emphasize their involvement in this craft. Hermes, the ancient Greek god of commerce, had ambivalent character qualities: on the one hand, he was the god of trade, income, and intelligence, and on the other hand, he was the patron saint of deception and theft.

There are quite a few images of Mercury in Odesa. For example, the ensemble on Dumska Square, on the facade of the Old Merchant Exchange building, which was built in 1820 (Fig. 1). There is a bas-relief of Mercury on the monument to the Duke de Richelieu, located on Prymorskyi Boulevard (Fig. 7, Fig. 8).



Fig. 7. Mercury on the facade of the Old Merchant Exchange building. Odesa



Fig. 8. Bas-relief Mercury on the monument to the Duke de Richelieu. Prymorskyi Boulevard. Odesa

Mercury was the god of commerce in ancient Greece. His symbol was a large purse, and he also had winged sandals, a traveling hat, a caduceus rod, and a money bag. Much later, Mercury took on a number of new and important functions: he became the patron saint of crafts and arts, and in the Middle Ages, he was the patron saint of alchemists, magicians, and astrologers.

Let's look at the symbols of the god of trade and income. He always has a caduceus. This is a winged rod of reconciliation, it was a symbol of a messenger who reconciled any enemies. The wings on Mercury's hat and sandals emphasized the speed of news delivery and the speed of making deals.

These signs were often combined and intertwined. For example, the caduceus, entwined with two snakes, was called the "sign of the messenger's authority". It was used as a symbol to protect the secrecy of commercial or political correspondence.

The image of Mercury on the Passage, the main shopping center of early twentieth-century Odesa, can be found in various guises. For example, the image of Mercury riding a steam locomotive, which symbolizes technological progress (Fig. 9, Fig. 10). Mercury can be seen on the facade of the building at 39 Bunina Street. Shops were located in this building (fig. 10).



Fig. 9. Mercury on the steam locomotive Passage, Odesa



Fig. 10. Mercury on the facade of the house

Symbol interpretation: According to legend, while walking in the forest, Mercury saw two snakes fighting and inserted a stick between them to reconcile them. The snakes calmly wrapped themselves around it on both sides.

A similar symbol can be seen on the Passage building in various variations, as well as on a number of other buildings, financial institutions, and private homes in Odesa.

To the left of the Opera House stands the imposing Navrotsky House (8 Lanzheronivska Street). The building is decorated with sculpture and stucco decoration and was built in 1891 by architect V. F. Yatsenko. From the first days of its existence, the house was decorated with a clock on the tower, and it was one of the few buildings in the city that had a clock. At the beginning of the 2nd century, only a hole in the attic area remained of the clock mechanism. The building was created on the site of the shop of the merchant Karl Mel, who was a member of the Palais Royal shopping arcade. This merchant was robbed of a large sum of money by Madame Blewstein, aka the criminal lady "Sonia the Golden Pen." However, this incident turned into a kind of advertisement for Mel, and his business, on the contrary, went uphill after the robbery in sandal-hungry Odesa. Since 1897, the house has housed the editorial office of the *Odesskyi Lystok* newspaper, along with a printing house and a reading room.

A striking symbol can be seen on the house of Vasyl Navrotskyi (known as the owner and editor of the *Odesskyi Lystok* newspaper), located near the Opera House at 8 Lanzheronivska Street (Fig. 11). Two male figures in pairs surrounded by plant symbols are growing, thus, symbols of fertility and prosperity are attached to the theme of trade.

The Philharmonic (formerly the New Exchange) also has a "snake caduceus" depicted with scales, crossed anchors, oak and laurel branches. Let's decipher these symbols: the scales mean balance and comparison of actions, the anchor indicates the nature of trade (maritime), and the oak and laurel branches symbolize power and fame. Many different depictions of the caduceus can be seen on the façade and in the interior decor of the Passage. Here, it is connected to a central rod

crowned with a cone, indicating the symbol's high status. Another symbol of trade can be seen on the building of the former Account Bank on the corner of Pushkinska and Hretska streets. The central pivot is topped with a torch, symbolizing knowledge and protection, while the branches of a laurel tree glorify banking, finance and credit. The building was constructed in the Neo-Renaissance style by Yurii Dmytrenko in 1904-1906.

Mercury's neighbor was Fortuna. The goddess was responsible for good luck, without which trade is hard to imagine. The classic image is on a ball or wheel, often blindfolded and with a horn of plenty. Again, the best place to spot good luck is the Passage, where there is an image of the goddess herself with a jug of gold coins and her symbols woven into the cartouches and column capitals. The most prominent image of Fortuna is her sculpture on the roof of the building, which is in harmony with Mercury sitting on a steam locomotive.



Fig. 11. A bright symbol - the Goddess Fortuna.
Vasyl Navrotskyi's house, 8 Lanzheronivska Street

Conclusions. A comprehensive analysis of the architectural plasticity of architectural monuments made it possible to identify patterns in the use of certain plastic means in specific buildings. As a result of the analysis of architectural monuments, regularities in the combination of different types of volumetric and surface plasticity were revealed: functional and constructive volume plasticity, artistic and tectonic volume plasticity, decorative and symbolic volume plasticity. The application of certain types of architectural plasticity in buildings of different periods is analyzed, taking into account certain compositional techniques.

Practical significance of the results. The results of the study can be used:

- In future research, a number of unaddressed issues should be raised for further study of the characteristic features of the architecture of Odesa in buildings of other functional purposes.
- The research materials can be used in the educational process for the preparation of lecture courses on the history of architecture of Ukraine, as well as in course and diploma design in the architectural disciplines "Restoration and reconstruction of architectural monuments".

In ancient times, compared to the ancient Eastern civilizations, a fundamental step forward was made in terms of the position of man in society and the understanding of artistic creativity - a humanistic tradition was formed. The difference lies in the degree of influence on other peoples of antiquity, and in the fact that Greek culture has never been forgotten and has directly influenced the further development of culture.

For all the unity of ancient culture, its Greek stage has its own peculiarities. The political and religious thinking, philosophical and legal views, literature and art of Western Europe were influenced by Greece. In the cultural tradition of Eastern Europe, including Ukraine, the Greek influence was the leading one through the mediation of Byzantium. In antiquity, phenomena emerged that would become crucial in culture in later stages, especially the Christian religion.

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ВІД СКУЛЬПТУРИ В СТАРОДАВНІЙ ГРЕЦІЇ ДО ТОРГІВЕЛЬНОЇ СИМВОЛІКИ В АРХІТЕКТУРІ ОДЕСИ

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Актуальність теми обумовлена необхідністю дослідження і розкриття історичних об'єктів архітектури Греції та півдня України, зокрема міста Одеси, які вплинули на формування неповторного образу будівель та споруд. Аналіз різноманітних стилів в архітектурі може бути корисним в реставраційних роботах по відтворенню пам'яток архітектури. Греки завжди вважали, що тільки в прекрасному тілі може жити прекрасна душа. Тому гармонія тіла, зовнішня досконалість - неодмінна умова і основа ідеальної людини. Грецький ідеал визначається терміном калокагатія (грец. kalos - прекрасний, agathos - добрий). Оскільки калокагатія включає досконалість і тілесного складання, і духовно етичного складу, то одночасно з красою і силою ідеал несе в собі справедливість, цнотливість, мужність і розумність.

По берегах Чорного морів, на узбережжі Південної Італії виникла група рабовласницьких держав, відомих в історії як Стародавня Греція, або Еллада. У XII-VII ст. до н. е. у Стародавній Греції відбувся розклад первіснообщинного ладу і з'явилося патріархальне рабовласництво, яке у VIII-VI ст. до н. е. склало основу економічного і політичного життя суспільства. Розвинулося товарно-грошове господарство, яке зосередилось у рабовласницьких містах-держав (полісах). Найбільшими серед них виступали Афіни і Спарта, боротьба між якими за панування в Стародавній Греції була водночас боротьбою між демократією і аристократичною олігархією, що призвело до Пелопоннеської війни 431-404 рр. до н. е. Знесилені війною грецькі поліси в 338 р. до н. е. підпали під владу Македонії.

Задля порівняльного аналізу в дослідженні включаються будівлі раннього періоду, які виникли в Одесі з 1880 по 1910 рр. До кола досліджуваних будівель потрапляють будівлі громадського призначення: торгові, видовищні та адміністративні, які були збудовані у той період.

Кожна будівля центральної частини міста є унікальною за діапазоном застосованих елементів і деталей, за композиційним рішенням, за неповторним оздобленням фасадів та інтер'єрів. Необхідно виявити характерні риси, які отримали розвиток в архітектурі міста різних періодів: модерну, конструктивізму, мінімалізму. Виявлення стилістичних течій та напрямів надає можливість уникнути помилок в процесі відтворення страчених елементів і деталей на прикладі торговельних символів.

Ключові слова: антична скульптура, архітектура, стародавня Греція, торгівельна символіка.

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RENOVATION OF INDUSTRIAL BUILDING AND ITS ADAPTATION TO THE MODERN URBAN ENVIRONMENT

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Annotation. Analysis of the features of the formation of urban public space through the renovation of industrial zones, as well as the identification of the prospects of this process and its impact on the existing structure of the city, based on existing domestic and foreign experience. Method. In modern conditions, with limited financial and material and technical resources of the state, the emergence of global and complex tasks of renovation of existing buildings is an expedient solution from the point of view of reducing costs for new construction. However, this is possible with the application of a comprehensive approach, which aims to preserve the originality, authenticity, identity and historical resources of the urban environment, and also allows to achieve a high predicted efficiency in the implementation of reconstruction projects in the shortest possible time. Renovation of industrial buildings refers to environmental praxeology - one of the content blocks of the theory of harmonization of the architectural environment, which investigates methods of effective organization of activities with the improvement of the artificially created environment.

The results. As a result of the study, a comparative analysis of the domestic and foreign experience of renovation of industrial areas was carried out, and a number of factors affecting the renovation processes in the existing urban planning situation with the influence of all existing and possible processes were identified. It was found that depending on the tasks, different functional adaptation and direction of this or that industrial building or complex is possible, as well as its subsequent adaptation into the insuring system of the city.

Scientific novelty. Different approaches to the process of renovation of industrial territories were identified and the principles of transforming the existing industrial function into a public space were substantiated.

Practical significance. The analysis of the real state of industrial zones was carried out with the aim of an effective process of renovation of outdated and irrationally used industrial territory, which is located both in the structure of the city and outside it. All objects of renovation are considered in view of the time frame, the functional purpose of the buildings, the subject of the implementation of the investment project. Problems were studied and recommendations were made for the development of renovation in the capital and Ukraine in general, based on foreign experience and works.

Keywords: renovation; industrial zone; urban space; public space; urban planning situation; directions of renovation; modern approaches.

Statement of the problem. In the context of society's transition to the post-industrial era, which is reflected in the crisis status in the economic and social sectors, the full or partial loss of industrial enterprises and their production functions is an acute issue. This leads to a violation of