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THE FORGOTTEN ARCHITECT SERHIY TYMOSHENKO: INVESTIGATION PROBLEMS

The research of the works of Ukrainian architects of the early 20th century has been started just after the war, however one of the comprehensive researches has been held in 1986 by H.O. Lebedev, Associate Professor of Arts, describing the works of such architects as O. Verbytskii, O. Beketov, V. Trotsenko (one of the students of S. Tymoshenko), P. Alioshyn, artists Krychevski and many others, the name of Serhiy Tymoshenko has not been mentioned yet [7]. The first articles during the times prior to the war on the activity of the architect were fairly critical regarding the development of the “Ukrainian style” in the architecture. Serhiy Tymoshenko has been mentioned several times in the foreign articles later on [18, s. 195], although they did not disclose his contribution properly. The latter researches of the late 20th – early 21st centuries as well as the works of V. Chepelyk [17, s. 313-318; 18], followed by V. Vlasenko [1] depicted the life and works of S. Tymoshenko unknown before as the “father” of Ukrainian architectural modern of the early 20th century. Regardless the present-day interest of the contemporaries [1; 9; 12] to this architect, his name might be considered to be forgotten not by his small or insufficient creative achievements, but because of the significant loss of information and materials directly related to its architectural and socio-political activities. This article aims to reveal some aspects and problems of research and artistic heritage of S. Tymoshenko.

It is important to mention the beginning of his career by gaining the professional education having graduated from St. Petersburg University for Civil Engineers in 1907 [16, s. 5] among the famous general facts of biography of S. Tymoshenko [6, s. 3206; 11]. Being a student S. Tymoshenko showed his great interest to Ukrainian folk architecture motives as the mean for the national identification in the professional environment, actively participating in the social life of the Ukrainian student community [17 s. 217-219]. Unfortunately, one failed to find his student project of that time. Having graduated the university, he focused on gaining the practical experience. He had the opportunity to realize his own architectural vision, obviously working both at the constructing of the railway hub in Kovel and in the local county council. S. Tymoshenko has moved to Kyiv in 1908, working as the engineer at the Department for Machineries of the headquarters of the South-Western Railway Bureau as well as providing the works for the private orders.

One of the important elements of the research of works of S. Tymoshenko is the division into periods of his activity according to the places of residence and work experience that have changed during his entire life under various circumstances, including those of the social and political ground. The next period of his life is connected to the moving of S. Tymoshenko to Kharkiv alongside with his family. This time of his life work might be considered as the most fruitful, analyzing his activity as of 1909 until 1918. He has designed and implemented over a dozen of residential and non-residential premises in the city of Kharkiv [18], which archive projects remain

lost; S. Tymoshenko implements about 40 (*calculated by the author*) constructions and buildings of the railway premises of Northern Donetsk and Kuban railway zones. They became possible to be identified by the explicit manner the author only as well as the brief memos at the archive institutions of Ukraine [4; 15]. The issue of loss of the materials of that time is hardly to be restored. All the materials connected to his workshop bureau alongside with the copies of the projects were seized after the rummage of Tymoshenko's house in 1921. Professor M. Sumtsov had managed to take back hardly anything as the witnesses recall. The found description of his activity of that time proves his high professional skills, impressive typological broadness of the object and kinds of works (urban premises, industrial, civic, residential and religious buildings, various technical solutions and engineering structures, railway constructions, small architectural forms etc.) and their stylistic originality [14; 15].

Serhiy Tymoshenko has moved to Lviv after 1922 and has started thereof the new period of his work architectural and civic activity. The exhibitions, organized by the Society for the Activists of Ukrainian Art in 1922, 1923 and 1924, performed over fifty architectural projects of various type [5p. 10-11; 13, p. 13], part of which were implemented, such as: churches in Levandivka, Klepariv districts, in the city of Lviv, in the town of Boryslav and in the village of Bronnyky. These projects are archived in Warsaw [19] and in the foundations of Andrey Sheptytskyi Lviv National Museum. However, the majority of the sketch projects and performed projects remain lost. This very Lviv period of his live, the architect has had all the available opportunities and favorable social and cultural circumstances to implement his ideas of the national identification in the architecture of Ukraine.

S. Tymoshenko resides in Czech Republic during 1923-1930, working for Ukrainian Economic Academy in Podebrady as the lecturer, the Professor later on, and as the President of Academy since 1927. The devotion of his research and development activity of that time has not ever impeded his architectural creative pursuits, which were positively influenced by providing the lectures on architecture and constructing art at the Academy and at the Studio for Plastic Art. The "archive of Prague" has an interesting fortune [8], part of which is located in the foundations of Central State Archive of Supreme Public Authorities and Government of Ukraine in Kyiv. Another part remained at Prague State Archive. S. Tymoshenko and his researches come across the issues and challenges of that temporary emigration of the architect to Czech Republic and foreign language environment. However, the documents of 1930s make the evidence that S. Tymoshenko has managed to study and use Polish and German languages only [4, p. 21].

Having come back to Volyn region in February 1930, S. Tymoshenko has been appointed for the job of the Manager of Department for Construction at District Land Bureau in Lutsk [3, p. 107]. The major part of the documents and materials on his activity of this "Volyn" or "Polish" period is saved in the foundations of Volyn Region State Archive, however one might assume that plenty of them have been lost. Polish was the official language of all the public authorities, therefore S. Tymoshenko had to study Polish rapidly, what he mentions while the appointment to the new job as a public servant and obtains the Polish citizenship with his wife in November 18, 1929 [4, p. 12]. The next phase of the career of S. Tymoshenko in Volyn became the appointment for the job of referendo of Department for Construction at Volyn

Voivodship Bureau until August 1935 [4, p. 91]. In 1935, he had been selected as the deputy to Polish Sejm, where he became the Head of Volyn Parliamentary Representation later on [2; 20]. Being the Ambassador, he starts the broad civic activity, while in 1938 he becomes the senator and is the member of supreme political elite of Rzeczpospolita [2; 21]. It hardly possible to research, study and evaluate his active architectural and civic political activity of this time without any skills of Polish because the very architectural projects and supporting documents are in Polish even. The new Polish architecture of that time has had a great impact on the architects in Volyn region, including S. Tymoshenko. We have a big possibility to observe the evolution of architectural and stylistic as well as the space planning solutions on the example of the certain architectural objects in the context of the modern tendencies of the architecture development of the interwar time [10].

One of the interesting but the least studied is the period of the postwar emigration of S. Tymoshenko to USA. The bad health conditions of the architect did not influence his creative activity. Hence, the churches in Vancouver, Toronto and Saskatoon were constructed according to his project. The materials and researches of this last period remain unstudied yet.

We can divide the following problems of S. Tymoshenko life works:

1) factors of territorial remoteness of the regions in different periods of life as his activity covers six countries (Russia, Ukraine, Czech Republic, Poland, the US and Canada); 2) fragmentation and integrity of archival materials and various archival institutions recorded a significant loss of project documentation, which is the basis of the study of architectural heritage of the architect; 3) Linguistic factors of various periods of activity (Ukrainian, Russian, Czech, Polish and English language environment); 4) typological breadth and stylistic differentiation of architectural objects, changing of the trends in style; 5) Inaccuracies and discrepancies of the facts in some already published works.

Despite the certain information gaps that eventually constantly filled up, the analysis of the lifework path of S. Tymoshenko at the various stages and different periods shows him as the outstanding Ukrainian architect, artist, engineer, and social and political activist, the founder of four artistic architectural organizations in different periods and actively working in these organizations, which greatly contributed to the development of Ukrainian architecture in the early 20th century. He has gone a long path from European art to modern nationally oriented architecture in its various forms and options from the neoclassical eclecticism to the modernistic functional principles, but always with the understanding of tectonic aspects and bases of artistic imagery.

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