

*Scientific novelty* consists in systematization of the main national dissertation sources on the topic of research and emphasizes the necessity of studying of the international tourism as the important phenomenon by methods of contemporary social and cultural discourse taking into account the interdisciplinary methodology.

*Practical meaning.* The relevance of international tourism research in the post-Soviet space was substantiated, which, on the one hand, was freed from the characteristic of the socialist system of secrecy, stagnation in confronting different ideological formats and relevant socio-cultural practices, and on the other hand, its population was only able to become potential participants in the industry in recent decades of mass tourism, in particular international. The article may be useful for scholars in various spheres of scientific knowledge, in particular cultural scientists, historians, sociologists, etc., who are interested in problems of various aspects of tourism.

**Key words:** tourism, international tourism, dissertation, research, Ukrainian cultural studies.

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## HOSPITABLE CHERNIVTSI: CULTURAL AND HISTORICAL EXCURSION INTO THE EVOLUTION OF THE RESTAURANTS

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Applying the methodological basis of the interdisciplinary approach, the transformation Chernivtsi restaurants on the example of such «Panska Huralnia» is analysed in the context of hospitality. The research is based on the combination of the historical, art critical and cultural approaches and such scientific principles as authenticity and systematization, connection with external environment etc. In XX century, there were two art-stylistic trends in the restaurants' interior of Chernivtsi. They were eclecticism and modern. On one hand, they were opposite to each other, from other one they existed at the same time. Sometimes, people combined them and created rather strange stylistic interior decisions. All in all, the interior of the modern restaurant «Panska Huralnia» is made in such a way. It has been transformed many times. It has become the well-known element of Chernivtsi hospitality.

**Key words:** restaurants, hospitality, design, Chernivtsi, «Panska Huralnia».

In our opinion, we should remark that such concepts as an interior, a restaurant business, restaurant industry, industry of hospitality are the elements of the human culture, connected with the fundamental concept of the human civilization such as hospitality (from Ukrainian, Гість – *a guest*). Restaurants and their service are one of the most important elements of the industry of hospitality. In the article, we use the concept «service» to characterize the service in the researched sector, which is dealt with the decoration, the arrangements of people's free time. However, we avoid such issues as tableware, dishes, inventory, culture of service etc.

The interior is a well-used concept as well as a restaurant service in the context of hospitality. This fact makes us study the phenomenon in the restaurants.

There are many proposed definitions of an interior in the different fields of sciences. We have chosen the position of the cultural-artistic approach. The interior (from fr. *Intérieur* – an internal part; from lat. *Interior* – a middle) is an architecturally and artistically organized internal space of any room or building. In addition, we note that the concept of interior as an internal design of the establishment is closely connected with the exterior, which is the appearance of the building. Therefore, sometimes, during the work we should pay attention to this connection.

The specialists of the architectural environmental aesthetics and the design in the context of the cultural development in the various historical periods have devoted their works to the analysis of the restaurants' interiors. They are I. Afanasyev [10], G. Birulov [1], L. Vishnevska [2], M. Ivanenko [8], T. Ilyina [3], D. Sarabianov [7], J. Taylor [9], Y. Ustimenko [10], V. Chyzykov [13].

*The purpose of the article* is to analyse the evolution of the restaurants' interiors in Chernivtsi on the example of the restaurant «Panska Huralnia».

As for Western Ukraine, it is worth reminding such fact that at the beginning of the 20-th century the contemporaries accounted more than 20 thousand catering establishments. The majority of their clients were locals, although travellers visited them. Such places were useful for the poor people, who travelled around Bukovina and Galicia. It was very convenient to stay in such taverns, because the food was cheap (although the menu was very limited) and people could spend a night without any payment. Those buildings were mostly made of wood or clay. The roofs were straw. In winters, they were rounded by sheaves to make the buildings warm.

The predecessor of the modern hotels and inns appeared before the First World War. At that period the taverns lost the popularity among people.

Certainly, the development of restaurants of different cities of Western Ukraine is very interesting. The restaurants of Western Ukraine are characterized by unique refinement and beauty. Moreover, we must note that the architecture of Chernivtsi differs from other cities by its luxury beauty. The restaurant industry of the city began to develop at the beginning of the twentieth century. At the same time, the structure of the city has its own stylistic colour and a special architectural tradition. The artisans have used the decorative components of various styles, which harmoniously were combined in the masterpieces of architecture. Their refinement is still impressing by its uniqueness and originality [10; 271].

Today, «Panska Huralnia», one of the most original and the cosiest restaurants in Chernivtsi and Bukovina, is situated at the corner of Dobryi and Kobylyanska streets, in the building number 5.

The history of this restaurant is interesting and unusual. It was settled at the end of the XVIII century, when the Austrian authorities banned the trade of alcohol products in villages. Then, Sh. Guivas, a distiller, opened the hospitable courtyard «Three Crowns» in the street Molodievskaya (former name of the O. Kobilyanska street). The distillery is an enterprise, where the grain is processed for vodka. Today, it is a vodka factory.

«Three Crowns» was one of the first stone buildings in Chernivtsi, which was rebuilt many times. However, it always kept the round facade, framed by columns. The inhabitants of the city called this house «that on the corner, with the pillars».

Subsequently, a gurney and a brewery appeared near the hospitality yard. In 1883, the coffee shop «Europe» was built instead the «Three Crowns». Its entrance was decorated by the statue of Europe, which is the symbol of «Panska Huralnia» now.

In Soviet times, the design of the building changed many times. There, the restaurant «Dniester» was opened in 1980. The citizens of Chernivtsi and guests liked it very much.

In addition, we should say that according to D. Sarybyanov, at the beginning of twentieth century, the synthesis of neoclassical and modernist stylistics was especially popular in Ukraine [7; 244]. The interiors of the restaurant «Dniester» halls can be excellent illustration of such combination.

So, let's look at the design of the building. There are two buildings in Chernivtsi. They are in the street of O. Kobylanska – № 5 and № 7. Both of them are constructed simultaneously and by the same architect. That is why they are similar in architecture, particularly in the design of their windows and doors. The components of their external decoration consist of the elements of Romanesque, classical styles and Empire. The design of both houses has the variety of classical pilasters and arched ceilings, capitals. All of them are harmoniously combined and form an architectural ensemble.

The history of the buildings is full of unusual functional transformations. For example, the transport office, the association of the forest industry «Bukovina» was placed in the building of «Europe» cafe. At the same time, there were a coffee shop, a garment shop and a public company «Bukovina lamp» in the house № 7. At the period of 1930–1940 s a cafe and Y. Spervach's restaurant were situated.

The interior part of the house was occupied by the night restaurant, which worked from the evening till the morning. The clients could enter the restaurant only from the courtyard. It was private. J. Schnberger was the owner of it. There was a large oval hall on the second floor. The inhabitants of the city had a good time there. In this room, the managers held dancing evenings and various meetings. The hall was equipped for playing billiards, which was very popular among the citizens of Chernivtsi. In the beautifully decorated hall, the visitors felt comfortable. The candles created a romantic atmosphere and festive mood. Subsequently, such lighting replaced the trendy and stylish kerosene lamps. In the room, on both sides of the front door, there were small sculptural images of half-naked female figures, made of beautiful white marble, in the two wall niches. Such niches also decorated the central entrance to the house, which contained other sculptural images of female figures.

In the oldest building of the city, the magnificent long balcony on the second floor facade attracts our attention. It is decorated with a cast metal grille with ornaments. There was a stables and a place for carriages «parking» in the yard. The first owner of the building was a good manager and arranged courtyard very well. Previously, there was a large round flowerbed, but some old-timers insisted on a fountain on that place. There was a beautiful garden near the building. Unfortunately, only one cherry tree is left.

Today, it has retained a solid masonry stone in the courtyard of the building whereas its water is unsuitable for use because the pollution of the water, caused by the problems with canalisation. From Austrian time, a street lamp has been illuminating at the entrance to the house's courtyard at night. It worked on the oil oppression. In the Soviet period, there was an ice cream cafe. Nowadays, there is the «Chocolate» bar, which is popular among the citizens of Chernivtsi and its guests.

The first floor of the first building, where the restaurant «Dniester» was located, almost has not changed. Instead, the first floor of the second building with the cafe «Europe» has been rebuilt many times.

At the period of the Austro-Hungarian Empire, in 1903–1905 the old premises of the restaurant were redesigned. The owners changed the interior very much. The largest hall of the restaurant, located to the right of the entrance (in the café «Europe»), was decorated with large mirrors. The designers decorated with two mirrors in the beautiful and expensive frames the wall opposite the entrance. All of them were in a modern style. There were the mirrors of Bohemian glass without frames on the walls. The luxury bronze chandeliers lighted the hall. There were two large fixtures to illuminate each room in the oval wall niches. Today they are empty. The two halls were well furnished with elegant furniture in modern style. The doors were made of expensive red wood and complemented by bohemian polished glass. Such mirror design of walls created a sense of space and light [11]. Moreover, the drunk clients of the café «Europe» had to look for the exit from the mirror labyrinth [12].

At Khrushchev's regime, the restaurant «Dniester» had rather poor decoration because the old furniture and mirrors had been removed Khrushchev. Only two mirrors remained at the entrance, located on the main wall and one near the wardrobe. The certain elements of the restaurant's design have been serving since that time. They are the entrance door and the wooden screen, which separates the wardrobe from the halls. The owners bleached walls, using stencils. Despite attempts to return the former beauty of restaurant interior, the halls will never be so luxury and unique.

Having joined the «Soviets», the enormous destruction of old city architecture waved in Chernivtsi. The Soviet officials considered that the old architecture was bourgeois. Finally, Chernivtsi has lost its original elegant and sophisticated look and architecture, formed during its difficult history.

Subsequently, the trust, which ruled the catering, ordered to create still-life. Its width was five meters and the height was 120 cm. Irma Haymivna Rozenshtok had been creating that picture for two years. When the artist finished the work, a wooden and bronze frame decorated the picture. The still-life was posted above the entrance to the kitchen. It only strengthened the bulky look of that picture and distorted arrangement of the restaurant environment. The vegetables and fruits were painted in the style of socialist realism. They also were bigger than their natural size. The fruits seemed to be gigantic and unnatural.

In 1980 the restaurant's hall changed again. The administration removed the mentioned still-life and mirrors. The Viennese furniture was replaced by heavy sofas [11].

The visual evidence, preserved in the form of photos, prove a frankly stylistic ridiculous interior space of the halls, cabinets and buffets of the restaurant. Their interiors look like the neoclassical compositional system, whereas it is the synthesis of luxurious decorations in the baroque style and the modern style elements. We can see the tendency to visually expanse the space by huge mirrors and special metal and glass structures that ensure the penetration of natural light into the room. Electric chandeliers, sconces, tropical plants, parade and fringe window curtains form the general atmosphere of the restaurant.

We should remark the the three-dimensional spatial solution of the main hall, which combines a light structure of two graceful columns and the metal-glass ceiling in the form of a huge cylindrical vault, which is a popular constructive solution among the restaurant's design [4; 467].

Many plants and the upper light, which is coming through the ceiling, create an atmosphere of a greenhouse or winter garden in the hall. The decorative-tectonic warrant composition forms the image of the courtyard of the Italian palace in Renaissance style due to the difficult-profile cornice and high side nave (about 3 meters) and the smaller central ones (about 9 meters).

The glass protective structures and mirrors of the front walls visually extend the space of rooms. There is a large pop stage nearby the wall, which is decorated with sophisticated metal fence, magnificent flowers and a wooden facet with a classic slab.

Today, «Panska Huralnia» is a combination of traditions of Bukovina cuisine, the spirit of old Chernivtsi and modern European level of service. The restaurant managers have restored the best traditions of the beginning of XX century. The interior of the institution is made of natural wood. In «Panska Huralnia», you can see many interesting things such as the prototype of an ancient moonshine apparatus, a huge piano and old wooden boxes for Bukovynian liquor (The latter was very popular abroad) [6].

There is a reception at the entrance to the restaurant. Its style is too pomposity. It should be noted that the new owners of the premises absolutely do not pay attention to the saving the remnants of the former interior decoration. All in all, the big scene for «live» music remains.

The interior of the restaurant is designed by the design studio «ANDRIY ASANOV ARCHITECTURE & DESIGN STUDIO».

The main desire of the client is to arrange a restaurant with an functional brewery. The design of the establishment show the main idea by plenty of copper tanks that emit famous Scottish distilleries. There is the hall for 200 seats on the upper floor. It is decorated in a «vintage» without a specific style requirements and traditions. There is a place for smoking and a souvenir shop on the first floor. Moreover, in the basement apartments, you can know the history of the distiller and taste different alcoholic drinks [7].

All in all, there were two main artistic-style trends in the restaurant interiors of Chernivtsi in the twentieth century. They were eclecticism and modernism, which differed each other and coexisted simultaneously. Sometimes, they were united, forming contradictory stylistic combinations and complex figurative interior solutions. As for restaurant interiors, they must meet their functional demands of catering establishments as well as provide comfort and reflect the general thematic and stylistic characteristics of the premises. In addition, the interior is responsible for improving the everyday life, the convenience and efficiency of meeting the daily requirements, protection, and creates an chill-out atmosphere, aesthetic pleasures by the reasonable and unusual decorative solutions. In fact, the interior of the modern restaurant «Panska Huralnia» is executed according to these traditions. It is worth researching the transformation of interiors of other Chernivtsi restaurants to prove our conclusions.

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Applying the methodological basis of the interdisciplinary approach, the transformation of the Chernivtsi restaurants on the example of «Panska Huralnia» is analyzed in the context of hospitality. The research is based on the combination of the historical, art critical and cultural approaches and such scientific principles as authenticity and systematization, connection with external environment etc. In XX century, there were two art-stylistic trends in the restaurants' interior of Chernivtsi. They were eclecticism and modern. On the one hand, they were opposite to each other; on the other hand, they existed at the same time. Sometimes, people combined them and created rather strange stylistic interior decisions. All in all, the interior of the modern restaurant «Panska Huralnia» is made in such a way. It has been transformed many times. It has become the well-known element of Chernivtsi hospitality.

**Key words:** restaurants, hospitality, design, Chernivtsi, «Panska Huralnia».

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## ГОСТИННІ ЧЕРНІВЦІ: КУЛЬТУРНО-ІСТОРИЧНИЙ ЕКСКУРС В ЕВОЛЮЦІЮ РЕСТОРАННИХ ЗАКЛАДІВ

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**Мета** – у контексті гостинності проаналізувати трансформацію ресторанів Чернівців на прикладі закладу, який сьогодні має назву «Панська гуральня».

**Методологія дослідження** ґрунтується на міждисциплінарному поєднанні історичного, мистецтвознавчого і культурологічного підходів з обов'язковою орієнтацією на загальнонаукові принципи – достовірності, цілісності, взаємозв'язку з зовнішнім середовищем і под.

**Висновки.** У ресторанных закладах Чернівців, зокрема в їх дизайнерському вирішенні, у XX столітті яскраво відобразилися два основні художньо-стильові напрями – еkleктизм і модерн, які, з одного боку, концептуально відрізнялися один від одного, а з іншого – чудово сусідували. Іноді вони накладалися одне на одного, часом утворюючи вкрай суперечливі стилістичні поєднання й складні образні дизайнерські рішення. Фактично, у цих традиціях і реалізованій сучасній ресторанный заклад «Панська гуральня», який перетерпів низку трансформацій упродовж тривалої історії свого існування, змінюючи назву, але залишаючись чи не найбільш пізнаваним елементом гостинності Чернівців.

**Наукова новизна.** Стаття є спробою обґрунтування розуміння, що ресторани повинні не тільки відповідати своєму функціональному призначенню як заклади громадського харчування, а й створювати атмосферу для відпочинку, забезпечувати комфорт мешканців і гостей міста, їх потреби у побуті, зручності, безпеці тощо, а їх інтер'єри задовольняти естетичні уподобання за рахунок виразної естетики декоративних рішень. Власне, саме це у різні періоди існування закладів і визначало їх трансформацію, впливало на загальну тематично-стильову характеристику тощо.

**Практичне значення.** Дослідження поглиблює знання про ресторанный заклади міст України у контексті їх культурно-історичних трансформацій та відродження інтересу до їх можливостей задовольняти потреби відвідувачів. Стаття може бути корисною для культурологів – дослідників сфери гостинності та культури повсякденності, а також мистецтвознавців, істориків, дизайнерів.

**Ключові слова:** ресторанный заклади, гостинність, дизайн, Чернівці, «Панська гуральня».

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## ПЕДАГОГІЧНА СПАДЩИНА Б. ГРІНЧЕНКА В КОНТЕКСТІ КОНЦЕПЦІЇ LIFE-LONG-LEARNING

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Проаналізовано теоретико-методологічні засади концепції освіти впродовж життя (life-long-learning) крізь призму педагогічної спадщини Б. Грінченка. Стверджується, що в його особі українська педагогічна теорія і практика розвивалися не лише в руслі тогочасної європейської освітньо-виховної парадигми, а й містили вихідні положення, що актуалізувалися в стратегії life-long-learning. Українським Просвітителем розуміння людини, як вищої цінності, покладено в основу національної освіти, а одним із завдань «освіти впродовж життя», вибудованої на гуманістичних принципах, як і самої освітньо-просвітницької й