Creation of modern Orthodox churches in Ukraine - "as languages of Ukrainian autochthony" in the context of urban development"

O S Sleptsov¹, Y U Dunaevskiy²

¹Department of Fundamentals of Architecture and Architectural Design, Kyiv National University of Construction and Architecture, Kyiv, 01001 Ukraine
²Department of Architecture of Buildings and Structures, Odessa State Academy of Civil Engineering and Architecture, Odessa, 65125, Ukraine

O.sleptsov@me.com

Abstract. The article "Creation of modern Orthodox churches in Ukraine - "as languages of Ukrainian autochthony" in the context of urban development" is devoted to analysis of the process of revival of Ukrainian church building in the early 90s of XX century and today. It is pointed current research problems and issues. Research papers, publications, abstracts, dissertations, books of recent years by various artists, architects, founders of Ukrainian indigenous architecture are studied. Three main periods of the national architecture of the Ukrainian state (the era of Kievan Rus, Ukrainian Baroque, and Ukrainian Art Nouveau) are described. It is noted that concepts, approaches and methods of designing modern architects of Ukraine. The paper presents architectural psychotypes of the customer of the project, the architect and the priest, and also the model of interaction and influence of sociocultural tendencies on architecture of temples. The paper is supplied with figures and tables. The research provides practical and methodological advice and conclusions on the modern design of temples in Ukraine.

1. Introduction
The development of Orthodox architecture in Ukraine at the end of the XX – beginning of the XXI century was influenced by seven decades of Soviet policy. The ban on the construction of churches, the closure of religious educational institutions, and the mass repression of the clergy resulted in the destruction of the system of implicit religious knowledge, which provoked an identity crisis in the Ukrainian Orthodox Church. The post-Soviet development of the Orthodox Church, characterized by a synthesis of ideas of Russian national revival and Orthodox identity, formed both the views of temple theorists, expressed in the desire to restore tradition and canon, and the dominant architectural aesthetics that developed in the Russian Empire in the second half of XX century [14].

With the collapse of the Soviet Union and the formation of independent states – the Russian Federation, the Republic of Belarus and Ukraine – there have been changes in relation to religious renewal. Democratic Ukraine was given the opportunity to fully realize freedom of religion and freedom of church organization. Article 35 of the new Constitution of Ukraine [1] states: "Everyone has the right to freedom of thought and religion. This right includes the freedom to profess any religion or not to practice any religion..." But freedom of religion in Ukraine does not exclude the most important thing
the great ancient Orthodox tradition, which is the basis of the spiritual life of the Ukrainian people. Orthodoxy came to Kievan Rus in the IX century, and in 988 after the baptism of Prince Vladimir became the state religion of Kievan Rus. A new landmark in the history of Orthodoxy in Ukraine was marked, first of all, by the scale of church building of all Orthodox denominations in the 1990s. The Cabinet of Ministers of Ukraine approved the program of restoration of outstanding monuments of history and culture of Ukraine by the resolution of April 23, 1999 № 700. To date, many church buildings have been erected, in the appearance of which the architects sought to express the architectural idea of the Orthodox Church in modern language, without going beyond the canonical requirements.

Modern church architecture of Ukraine is experiencing a period of revival and renewal. Seventy years of banning church building have led to an acute shortage of churches, loss of architectural skills and building culture. In the early 1990s, this situation led to the need to forcibly fill the shortage of religious buildings. Ukraine was experiencing a boom in sacred construction. The design of new, reconstruction and completion of existing temples have become an important feature of the architectural life of an independent country [2].

2. Analysis of recent research, publications and methods

2.1. Historiography of the problems of tradition and innovation in sacred autochthonous architecture

In determining the sacred meaning of the identity of the Ukrainian church, the Holy Scriptures – the Bible, the works of the Holy Fathers of the Church, the works of religious scholars and art critics – were studied. The continuity of traditions in the temple architecture of Ukraine has interested such domestic researchers as: Linda S, Obidnyak M, Sleptsov O, Tretyak K, Chepelyk V, Lypynsky V, Trubetsky E, Florensky P, Gabrus T, Arabe V. In recent years, dissertations have been defended, which are related to this study: Ivashko Yu, 1997; Yatsiv M, 2002; Krivoruchko Yu, 2018; Goshovsky R, 2015; Pugachova M, 2015; Grigorovich L, 2007; Klimenko O, 2010. Potential interest in determining promising strategies for the evolution of church building, the author addresses the Belarusian researchers of modern Orthodox Church building: Ustinovich E., Balunenko I., Andreyuk A., Pospelovsky D. From Russian researchers addressed this issue – Mitrokhin N, Abbot Alexander (Fedorov AN), Kuznetsov S, Buseva-Davidova I, Berta A, Kudryavtsev M. and Kudryavtseva T, Sukhanova A, Shchenkov A, Ukhnalev A. They cover important issues of Orthodox Church building. Positions such as: tradition and innovation in Orthodox architecture, national identity; design methods.

2.2. Research methods and objectives

The relevance of the study lies in the need to identify promising ways to develop Orthodox Church building, based on the interpretation of centuries-old traditions of sacred architecture, mastering the worldview of modern society and conceptual ideas of modern architecture. The most acute problem is the search for expressive method of contemporary architecture that do not contradict the functional system of the Orthodox Church; which was formed due to the peculiarities of worship, established internal church traditions and the national specifics of Ukrainian cult architecture.

It is important to study, rethink and assess the prospects for the development of original architecture of modern Orthodox churches in Ukraine and the difficult processes that take place in architectural practice today and are related, in particular, to the need to harmonize the traditions of the Ukrainian Orthodox Church and modern design methods and construction technologies. After a break of almost seventy years, architects are again faced with the problem of the relationship of symbols, traditions, autochthony and innovation in such an area of architecture as temple construction.

3. Socio-economic and mental factors that affect the individual development of Ukrainian church building

Research in the field of psych type, national consciousness "archetype" of the Ukrainian mentality in-depth studies and covers the issues of identity of the Ukrainian nation.
There is no denying the well-known truth that national features are largely formed both by the natural environment and the type of folk mentality, both by objective factors and by the subjectivity of historical life and foreign policy conditions [4].

According to the psychological model of CG Jung [3], as present on table 1, there are four main groups of sociotypes in the hierarchy of socio-political relations, which are based on the tendency of individual peoples to logical or sensory, rational or intuitive, collective or individual self-affirmation.

**Table 1.** Socio-economic and mental factors that affect the individual development of Ukrainian church building

| Objective factors: | Subjective factors: |
|--------------------|---------------------|
| geographical and natural-climatic conditions of the environment; | socio-political system and historical living conditions (influences, contacts); |
| mentality; | features of material and spiritual culture; |
| natural-economic and resource bases of economy; | natural resource specifics of economic employment; |
| socio-ethnic structure of the people and the nation. | socio-ethnic trends of culture. |

But as an expression of the nation perceive the dominant type, the characteristics of which deduce the affiliation (of the whole people) to one of the following subtypes of self-realization:

1) Rational-logical, or patrimonial (male) – peoples of epic-historical type of culture, operational-evolutionary function.

2) Sensual-intuitive, or matrimonial (female) – peoples of the mythical-cyclical type of culture, conservative-traditional function.

Thus, according to the definition of belonging to the archetypes of spirituality, the majority of Ukrainians belong to the peoples with a pronounced ideal of the image-sensory model of worldview – poetic-intuitive, or matrimonial. According to the definition of belonging to the sociotype, Ukrainians in their ethnic integrity belong to ethical-intuitive introverts [6]. On the basis of the offered socionic analysis it is possible to allocate features of the Ukrainian national psychotype which become fundamental signs of national:

1) Ukrainian philosophical is based on the principles of "philosophy of the heart" – cordocentrism as the "wisdom" of the heart [7];

2) Ukrainian nature development is solved through urban planning implementation, not dominance in space;

3) Ukrainian spirituality (archetype) – on the pantheism (spiritualization) of the natural environment as a mental means of combining the real with the mystical [5];

4) Ukrainian aesthetics – on poeticization and synthesis of creative means [10];

5) Ukrainian folk life – on artistic "magic", ritual as a tradition [8].

The reasons for the predominant affiliation of Ukrainian church architecture to the "sensory-image" solution of the symbol [9] lie in the peculiarities of the fundamental foundations of the dominant (female) type of national mentality [10].

In folk architecture, these are the wooden temples that have preserved in their three-dimensional composition the figurative archetypes of the pre-Christian folk shrine [11] and which, under the influence of the state architecture of temples, have adapted to the centrally cruciform churches.

**4. Historiography of the main architectural periods of the Ukrainian temple structure**

On figure 1 are presented an important historical periods of Ukrainian church formation, namely three periods of independence and independent state-building periods, which caused three outbreaks of authentic architecture of the Ukrainian church and formed three figurative systems-archetypes of Ukrainian church architecture:
1) Ukrainian Byzantium – in Kievan Rus (P’yatnyts’ka Church in Chernihiv, St. Sophia Cathedral, 1037 - early 1040s). In these churches’ Ukrainian features and differences from Byzantine churches are traced;  
2) Ukrainian Baroque – with its two varieties: Hetman's Baroque and Cossack Baroque.  
3) Ukrainian Art Nouveau – in the early twentieth century.

Figure 1. Historical periods of Ukrainian temple formation

A characteristic feature of each of these epochs is not only that these were the periods of the greatest flowering of Ukrainian architecture, but also that each of them was not completed historically, namely didn’t move from one art system to another, but was suddenly stopped by public cataclysms [12].

After Vladimir’s baptism, his return to Christianity with the help of Chersonese and Constantinople monks became widespread in Russia [13]. With this political act, Kievan Rus entered the family of European states as an Orthodox state. The Metropolitan, appointed by Constantinople, was in the
Cathedral of St. Sophia in Kiev. The cathedral was originally made of wood and burned repeatedly, until a stone temple was built in the 1037s and 1040s.

The cathedrals of the Vydubetsky (1070–1088) and Kyiv-Pechersk (1073–1079) monasteries were built. In Chernihiv – Borysohlibs'kyy Cathedral of the Kremlin (1120–1123), in 1030 the Preobrazhens'kyy Cathedral was founded.

Most of the temples of the Kiev Rus were based on Byzantine prototypes and archetypes – cross-domed one-, three-, five-nave with one, three, five altar apses from the east, four- or six-column one-, three-, five-, thirteen floors. A rich variety of specific solutions allows us to distinguish Kyiv, Galicia, Chernihiv and Pereyaslav architectural schools. Famous architects from the chronicles – Peter Milonig and Obadiah.

In 1238–1240, the Mongol-Tatars managed to conquer Kiev Rus. Kyiv was destroyed and lost its significance as a cultural and religious center. The last stronghold of Christianity in western Russia was the Galician-Volyn principality [13].

The turning point for Ukrainian history and culture was definitely the time that came shortly after the liberation war led by Bohdan Khmelnytsky in 1648–1657. Then, at the end of the 17th–18th centuries, folk traditions of wooden architecture began to be embodied in brick construction.

In the culture of Europe XVII – XVIII centuries were marked as the Baroque era. In architecture - Baroque was distinguished by the play of light and shadow, rich plastic decor, curved lines of facades, ingenuity and richness of forms. Established types of Ukrainian wooden churches get a brick look. Monumental buildings of cross-domed temples and tetraconch churches appear. An indispensable detail of Ukrainian baroque temples are the original pear-shaped ends of the baths, wavy pediments and portals with characteristic decor. According to folk tradition, brick buildings were painted white, sometimes blue.

The cities of Kyiv, Chernihiv, Pereyaslav, Poltava, Lubny, Kharkiv and many other cities and villages of the Hetmanate, Slobozhanshchyna receive new dominants - majestic baroque churches, monastery complexes, bell towers.

Wooden church architecture is also marked by a variety of architectural forms and details: "opasannya" (covered gallery around the church), attic, galleries, carved columns around the whole church or just the porch, network doorposts, beams, wrought iron doors, crosses. The development of church architecture brought after the three-tier five- and nine-tiers types of temples with five and nine domes. Five-tier (cruciform) churches with five tops were built in Galicia, Podillya, Hutsul, Kyiv, Chernihiv, Poltava, Slobozhanshchyna, which testifies to their all-Ukrainian character and uniqueness in the European context [9].

At the beginning of the XX century, with the growth of the national movement in all Ukrainian lands, the style of Ukrainian Art Nouveau spread.

"Ukrainian style", "Ukrainian architectural style", "Ukrainian folk style", "new Ukrainian style" and others. The concepts of "Ukrainian architecture" and "Ukrainian style" have much broader meanings, and Ukrainian architectural modernism as a separate style had its own internal trends. In this regard, VV Chepelyk notes: "In the history of Ukrainian architecture, no other stylistic phenomenon has been marked by such diversity, diversity and inconsistency in the name as Ukrainian Art Nouveau". Beginning with the first publications on this topic in the 1900s and ending with the works of historians of recent years, the search for the optimal name, which is able to fully reveal the nature and features of the phenomenon under study.

Several examples violate the homogeneity of uncharacteristic stylistic forms for Ukrainian church buildings built in the late nineteenth and early twentieth centuries in Ukraine. These are St. George's Church-Mausoleum on the Cossack graves near country Berestechko in Volyn (1910 - 1914, architect V. Maksimov, paintings by I. Izhakevich), Church of St. John the Baptist, country Pryluky, Volyn (early XX century, architect S. Tymoshenko). These temples are attempts to revive national Ukrainian motifs in Art Nouveau architecture.

Another bright and the only cult building in the world, erected in the national traditions of Ukrainian Art Nouveau was built in 1911-14 in honour of the meeting of representatives of Poltava province with
Emperor Nicholas II during the celebration of the 200th anniversary of the Battle of Poltava in 1909. The chapel is a single-chamber building, square in plan (4.1 m x 4.1 m). The walls of the chapel are lined with ceramic tiles with numerous ornamental stripes, inserts. The gables are filled with plot panels. The eastern pediment is decorated with lush Ukrainian floral ornaments.

At the present transitional stage, the original basis of creativity can only be a skilful innovative use of the phenomenon of folk traditions of Ukrainian church architecture. But the society of the Catholic world took a new approach to the intellectual and aesthetic "challenge" of technological civilization.

5. Architectural innovative solutions of modern Catholic and Protestant churches

On figure 2 are presented the changes that sacred architecture underwent in the first half of the twentieth century were introduced by the Catholic Church at the Second Vatican Council, opened by Pope John XXIII on October 2, 1962 in Rome. The purpose of the Council was to comprehend the place of the Church in the modern world, to renew the cult and religious life of Christians "figure 2". The need to involve the faithful in worship is postulated in the "Constitution on the Holy Liturgy": "All parishioners must take full conscious and active participation in the liturgy" [14].

For example, the altar was raised, one of the traditional elements of the church, the rejection of which was recommended at the Second Vatican Council. [15]. The expressive language of the international style is based on the rejection of “architectural excesses” dictated by the specifics of regional culture, climate and relief, for the sake of minimalism of clear geometric shapes, straight lines, flat surfaces made of concrete, metal and glass.

Innovations in modern Catholic and Protestant sacred architecture are understood as excessively secular and fundamentally unsuitable for the needs of Orthodox worship in modern church building because of the desire to emphasize the originality of the Orthodox Church, to emphasize its differences from Catholic and Protestant models.

The methods of designing current architects and architectural bureaus in the context of modern temple building in Ukraine are relevant for further analysis of the research issues.

For the creation of today's architecture of the Ukrainian church is important not only the scientific basis for studying the history of formation and development of church architecture, but also a sense of this sacredness. After all, the architecture of the Ukrainian church should not be a repetition of the best examples, but a search, creativity, based not only on knowledge but also on feeling. Feelings depend on their formation, creative potential, energy, experience and knowledge, as well as the author's life hobbies in literature, culture, music.

6. The method of architectural style of modern Orthodox churches of Ukraine

On figure 3 are presented the main methods of designing religious buildings are related to the stylization of the historical prototype of temples of different types of interpretation of the author. There are several types of stylized architectural design approaches, namely:

1) Architectural styling method – accurate, or close copying, primarily of the architectural elements of the temples, rather than the image as a whole.
II Architectural styling method (female) – greatly increases some elements, reducing others, and even somewhat distorts the overall shape to achieve a holistic impression.

Table 2. The main directions of design methods of modern Orthodox churches in Ukraine.

| I ARTISTIC ARCHITECTURAL STYLING METHOD | II ARTISTIC ARCHITECTURAL STYLING METHOD |
|----------------------------------------|-----------------------------------------|
| Modern interpretation                  | Historical prototype                     |
| Tsmotiven Cathedral (Kiev, Ukraine)    | St. Nicholas Cathedral (Nizhyn, Chernihiv region of Ukraine, 1669) |
| Architect Grechina V M, 1997            | Church of St. Eugene, the village of Buki, Kiev region. Architect Bahch Yu L, 2010 |
| Imitation approach to the use of unique traditions of Ukrainian Baroque and Neo-Baroque |
| Imitation approach to the use of traditional Ukrainian folk and wooden church architecture |
| Imitation approach to the use of modern architectural forms and details aimed at the latest Protestant and Catholic churches |
| Imitation approach to other stylistic and typical features of cult architecture (neo-Russian, neo- or pseudo-Byzantine, postmodern, traditional style, eclectic) |

Table 3. Architectural styling method.

Widespread notion of the existence of a strict canon of temple, supported by a popular stereotype about the regulation of all aspects of Orthodox worship, including iconography and sacred architecture. Among practicing architects, the canon is often understood not as a model with outstanding artistic qualities, but as a system of rigid norms, subject to Christian dogma, which regulates all aspects of the external and internal structure of the church. But based on the research of many scientists and architects, including I Busev-Davidova, the existence of a rigid canon is denied: "the canon in the literal sense as a set of well-established rules in temple building has never been and does not exist" [15]. This point of view is presented in regulations that are applied on a voluntary basis in order to comply with the state system of standards.

The method used by architects is the concept of the tradition of Orthodox Church building, as features of the architectural and spatial organization of the cult object are largely determined by its function, carried out by worship. But for the convenience of a successful project combination of the relationship of dogma and established symbolic sets of a researcher of cult architecture M. Kessler introduced the term "canonical tradition" of Orthodox Church building, ie universal compositional-symbolic structure of the Orthodox Church and the system of proportional relations of its elements [16].

Table 2 presents the main directions of designing methods of modern Orthodox churches in Ukraine. Modern Orthodox architects, despite the wave of using the same Russian architectural forms in their projects since the beginning of the restoration of church construction in our country, are increasingly turning to the Ukrainian national style.

1) The first direction is characterized by the use of central and symmetrical architectural and figurative composition, the dominance of its central volume, the use of curved gables, which is characteristic of Baroque architecture.
2) The second direction is characterized by the use of central and symmetrical architectural composition, alternating walls and roof fractures, tiers of tops and their configuration, the slope of the outer walls, the use of modified window frames using national carvings, and brick ornaments in the plane of the wall.

3) The third direction is characterized by the use of cult construction experience of foreign architects of Ukrainian origin, who worked in the period of anti-clericalism, and – the experience of the modern spirit of church building in the Catholic and Protestant world, particularly in Europe.

4) The fourth direction is characterized by the use of historicism, and those areas that existed before 1917, when the development of temple formation was interrupted.

On figure 4 are presented the modern architects of Ukraine, namely: – Sleptsov O, Lositsky I, Rybenchuk M, Sivenky R, Zhezherin V, Chepelyk V.

| ARCHITECT   | Imitation approach to the use of unique traditions of Ukrainian Baroque and Neo-Baroque | Imitation approach to the use of traditional Ukrainian folk and wooden church architecture | Imitation approach to the use of modern architectural forms and details aimed at the latest Protestant and Catholic churches | Imitation approach (neo-Russian, pseudo-Byzantine, postmodern, eclectic and other derivatives) |
|-------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|
| O.S. Sleptsov | Church of the Holy Apostles Peter and Paul, Kyiv, 1819.                            | Temple and ethnographic museum. Museum of the Holy Great Martyr. Ukrainian architecture. |                                          | Church of the Holy Prophet and Athlete Elijah, 1992–2000, implementation since 1991. |
| YU. Lositsky  | Church of the Holy Apostles Peter and Paul, Kyiv, 1819.                            | Church of St. equal to the Apostles Peter, Synagogue, and the chapel-tall tower.    |                                          | Church of St. Andrew in Uzhhorod.                                                   |
| V. Zhezherin  |                                          |                                          |                                          |                                          |
| M. Ribenchuk  |                                          |                                          |                                          |                                          |

**Figure 4.** Formation of the architecture of modern Ukrainian churches in the country

Numerous religious buildings built either by immigrants from Ukraine or by foreigners of Ukrainian origin after 1917 abroad. The greatest flowering of national church architecture abroad came in the second half of the XX century in the United States, Canada and Australia. Ukrainian architects in the diaspora sought to preserve their identity in foreign lands, to express or idealize their native architectural
national traditions in the sacred. Among the influential luminaries-architects are: Zhuk R, Kodak Yu, Osadtsa A, Mazurkevich C, Nimtsiv MD and many other artists. Table 3 presents several basic methods of designing sacred architecture.

**Table 3. Methods of architects in the Ukrainian Diasporas of the world**

| M. Zhuk | Yu. Kodak | A. Osadtsa | Z. Mazurkevich | M.-D. Nimtsiv | M.-D. Nimtsiv |
|---------|-----------|------------|----------------|---------------|---------------|
| Ukrainian Catholic Church of the Holy Trinity (Kiev, Ukraine) | St. Andrew the First-Called Cathedral (South Bronx, New York, 1925-1929) | Church of St. John in New York | Church of St. Joseph in Chicago | Church of the Assumption of the Blessed Virgin (Washington, DC, 1941) | Holy Family Cathedral (Washington, DC, 1981) |

On Figure 5 are presented the main sacred objects of architects in the Ukrainian Diasporas of the world. After analyzing the church architecture of the Ukrainian Diasporas, it turns out that most of the architects are original in terms of original three-dimensional solutions, although they show the use of traditional national methods of religious buildings. This is due to the fact that the sacred architecture of the diaspora developed in the context of world sacred culture, despite 70 years of anticlericalism. In contrast to the Ukrainian practice of temple building, which is being revived, in the architecture of Ukrainian temples of the diaspora, their three-dimensional solution corresponds to modern forms of cultural identity of the time in the world, but sometimes contradicts the national mentality.

**Figure 5. Sacred objects of architects in the Ukrainian Diasporas of the world**

One of the main problems of modern design, particularly in Ukraine, is that modern church architecture is a young specialty, and very often inexperienced not only customers but also the architects themselves. In the best case, the fate of the architectural and figurative existence of the temple is decided by the abbot, but, as a rule, the customer also tries to dictate his will. It is good if the developer or future abbot has some knowledge of church architecture and art. And if he has no such ideas and they are based only on his taste, which was also formed in Soviet times, when churches were not built, then, of course, the situation is more complicated.

On Figure 6 are presented the dependence of the architecture of a modern church on the canon, the customer or consumer of the architecture of the church, government and secular culture.

**Figure 6. The process of forming the sphere of dependence of the temple architecture.**
7. Recommendations for the practical use of research results

The results obtained during the study can be used in research papers on the problems of modern Ukrainian religious architecture. The actual methods of combining traditional and innovative elements in the modern form of the church, fitting the architectural object into the global and local context identified in the study can be introduced into the design practice of Ukrainian church building. Actual methods of designing religious buildings that take into account the traditions of sacred architecture, sociotypes and mentality can be used in historical and theoretical refresher courses for practicing architects.

8. Conclusion

For modern trends in church architecture is characterized and important not so much compliance with traditional historical styles, as any stylization, as a sense and understanding of symbolism and sacredness, as key categories of architectural image of modern Ukrainian churches. Life needs an adequate modern architectural expression for sacred objects, especially in new areas of cities, where the traditional image of new temples is at odds with the language of modern space. Taking into account all key aspects of the historical development of Ukrainian church building and modern circumstances, it is possible to develop a model of an autochthonous church for Ukrainian society, so practical advice for architects will be not to copy other people's projects, but to think and create Ukrainian church architecture.

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