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**TEMPLE AS A MODEL
OF STRUCTURAL CONSTRUCTION IN SYMBOLIC-FIGURATIVE
AND ARCHITECTURAL-SPATIAL ASPECTS**

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Received: 02.08.2021 / Revised: 17.08.2021 / Accepted: 02.09.2021

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<https://doi.org/10.23939/as2021.02.165>

Abstract. The article reveals the features of modelling the structure of the temple space, taking into account their symbolic-figurative and architectural-spatial implementation in church buildings of Byzantium and Rus-Ukraine. Sacralization of space and place through the manifested phenomenon of their consecration is created by the image and form of the temple building. The transformation of the planning and spatial solution of churches, from the domical bathylic to the form, shape, symbol, form creation, sacral, dome, bathylic, cross-domical structure, made it possible to combine them both in large metropolitan buildings and smaller churches while maintaining the ability to embody the essence of the “temple as an earthly heaven” closer to a person in this space. This essence is also present in modern temple buildings, which preserve the traditions of shaping their predecessors.

Key words: form, shape, symbol, form creation, sacral, dome, bathylic, cross-domical, structure, hierophany.

Problem statement

The understanding of the temple as a structure is considered in the aspect of its symbolic-figurative expression of the idea-image, which is manifested through the phenomenon of the consecrated place – space as a revealed hierophany, sacralizing the temple object itself. The formation of the church building in architectural and spatial manifestation is revealed through a transformed structure, from the domical bathylic to the cross-domical temple, which most fully expresses the idea of “the temple is the earthly heaven”, where a person is full of understanding that he/she was able to master this sacred space as a place of manifestation of the sacrum and the innermost being in God. The cross-domical structure of Ukrainian churches shows the originality of the interpretation of construction techniques, architectural forms and composition of volumes, which make them perfect examples in the temple building of their time and their transformation in future models that express the true image of the Ukrainian temple.

Analysis of research and publications

The study of the subject of the expression of the image, form and symbol as components that form certain foundations of the creation of the temple space, are quite consistently and comprehensively revealed in the works of R. Demchuk (2008), L. Ushkalov (2019), M. Eliade (2016), M.-P. Kripa (1999), S. Krymskyi

(2015), D. Stepovyk (2013), N. Nikitenko (1995), R. Gnidets (2019) and others. Planning, three-dimensional, structural in expressive, compositional and constructive aspects are indicated in the research of such scientists as I. Araujo (1982), O. Vodotyk (2006), R. Osterhout (2005), O. Ioanisyan (2016), S. Manho (1976), N. Lohvyn (1995), R. Gnidets (2011) and others. Although a generalized study on the structural construction of the temple as a model based on the symbolic-figurative and architectural-spatial foundations of the formative process, it is possible to successfully combine the structure of the domical bathylic and the cross-domical type of buildings, as a creative phenomenon in Ukrainian temple construction, developing in space and time.

Objective of the article

The purpose of the study is to determine the features of the formation of a certain structural model in temple construction with the aspects of symbolic-figurative and architectural-spatial manifestation in the creation of the temple as an object, spiritually accentuating the place where sacralization occurs in the space of the temple volume and the area of its location, in the appropriate form and design.

Research and discussion

The Eastern tradition of forming architecture in temple construction is not only a specific socio-cultural phenomenon but also an inexhaustible, boundless symbol, behind which a different being manifests itself. The temple image contains an invaluable experience of understanding ideas, things, concepts and forms. The temple has its way of being. The thousand-year period of its existence contained both prosperity and decline, but the sacred temple topos remained unchanged forever, which penetrated through new devices, a new image, gradually filling the surrounding space with its secret content and remaining either as a memory of the temple-place or as a hope for the revival of the temple. The location of the temple marks a certain space of placement and manifestation of the sacred essence – hierophany as an integral feature and property of this space. After all, it is hierophany, as a revelation or manifestation of the sacred, that sanctifies this place – space, through the figurative and iconic structure of the temple building and its undoubted impact on the environment and Urban Development. The idea of a sacred space implies the idea of repeating the original hierophany, which sanctified this place by transforming and isolating it from the profane, surrounding space. Therefore, hierophany not only sanctifies a certain part of the profane, noticed space, it also ensures the constancy of this sacralization in the future. In this spatiality, hierophany is reproduced again, and the place in a certain way receives an inexhaustible source of power and sacredness (holiness), which allow a person - provided that he can penetrate there – to become part of that power and holiness, joining the conscious sacredness (Demchuk, 2008).

Symbolism realizes the constant kinship and involvement of a person in the sacredness of spatial existence. The symbol identifies, absorbs, and unifies heterogeneous dimensions and seemingly incongruous realities. Sacrum manifests itself in dynamic images – signs that find their place in the liturgy and all its manifestations, being shown in images-forms that, with the help of signs-symbols, fix the perfect ideal in a pronounced expression (manifestation). Natural and artistic images represent, therefore, different levels (stages) of the hierarchy of being. And as the famous philosopher and religious figure, F. Prokopovich said that nature creates real things, and art creates imaginary things, in fact, not things but certain images of things. Therefore, drawing can be called a dream of those who do not sleep. Art is a manifested dream, and artistic images are equal to dream fantasies, with their different nature and characteristics. Anyway, it is quite obvious that the defining feature of the artistic image of our Baroque artists-writers was considered illusionism. Thus, this artistic image is a mimetic illusion, a fiction, a thing that belongs to the sphere of human activity as *homo ludens*, which, determines its meaning. However, this in no way detracts from its image, role and significance in human life. The image seems to “tear out” the things it depicts from the passage of time and introduces them to eternity. An artistic image can teach, excite and entertain the human soul because it reflects the subtleties of human perception and reflection visual and sensual subtleties of

beauty and harmony. Perhaps the most important is that it serves as a kind of bridge between the “visible” and “invisible” nature of the entities so characteristic of the sacrum in general and the temple in particular.

Such an image leads a person to the absolute, to being on the other side of sensory experience, that is, allowing a person to become involved in the noumenal level of things. This is the idea of the image as something that “elevates the mind to the first image”, as a “visible image of the invisible”. And the image's presence at the break of two natures reflects its structure. The unity of matter and form in the structure of the image is described using the trinomial opposition, which according to A. Radivilovsky. He asserts that in each image, three things must be reasonable: matter, that is, what we express; like-form as it manifests in outlines; the reflection of what is expressed in the image. We can also use the platonic terminology of “the image of the created” and “the image that is created”. To sum up, we can generalize that the image in the Baroque period was considered as a way of existence of the heavenly and earthly hierarchy, as a special mode of being, one of the manifestations of which is art in general, and the art of creating form and space in particular. Understanding the image is also very closely related to the concept of imitation. In the system of those times in baroque literature, “imitation”-“mimesis” played, undoubtedly, a key role. This concept probably appeared in the sense of a key category, even in the XIX–XX centuries, when in all spheres of human life, according to Kh. Ortega y Gasset, “a new system that is polar in relation to tradition”. In the European culture of the “reflex traditionalism” times (S. Averyntsev), in particular the Ukrainian baroque, “imitation” played a much more significant role. At that time, this concept was almost comprehensive, because culture lived then under the traditions, where everything “old” is good, and everything “new” is bad. Extrapolating this figurative model to the entire sphere of being, H. Skovoroda eventually reached the level of platonic universals stating that all three worlds (the macrocosm, microcosm, and the world of symbols) consist of two components called matter and form. These forms Plato called ideas, the essence of vision, types, images. In the big and small world, the material form lets you know about the forms or eternal images hidden in it. Similarly, in the symbolic or biblical world, the collections of creations make up matter. After all, all over the world, there is matter and form, the essence of flesh and spirit, death and life” (Ushkalov, 2019; Eliade, 2016).

The image, by its very nature, is not always an exhaustive reproduction, but it is always complete in its expression. Figurative reflection of wholeness in human consciousness is the most effective form founded by nature of resolving contradictions between the infinite diversity of the world and the limited ability to reproduce it in visual systems. The image of a work is made in the imagination. It is not a mechanical, mirror image, but a consequence (result) of perceptual (sensory) activity that actively reproduces its content. Art turns out to be the only product of human activity in which a person reproduces their structure – neither in technical nor scientific objects do we observe such a fusion of opposites. It is this fusion, which essentially repeats the complexity of the human personality, that is necessary to bring the form of works of architecture to integrity. N. Bor stated that only art opens the way to harmony, which is unattainable for material analysis. The image is individual. The general here is revealed through the living concreteness of manifestation; it is expressed as something with its soul. So, a work of architecture embodies a certain image and imagery, containing socially significant content as a necessary part of its function. But the image can also serve as a necessary tool to give architectural work integrity to an organized harmonious form. The artistic image acts in architecture as a means of integration, and as a means of expressing non-traditional problems, predicting what does not exist yet, but must be created to expand and enrich reality. The specificity of architecture as an art, first of all, is not in the imagery of its means of expression; they do not depict any non – architectural phenomena (that is, they do not “reflect life” in the forms of life itself). They express the content of images, first as a sign that carries the meaning accepted by this culture, and second, through associations caused by the nature of the structural organization of the whole and its components (Kripa, 1999; Stepovyk, 2013).

At the same time, it is essential that the historically concrete reflection of reality in the mind of the architect-builder also directs the practical transformation of the human environment and the embodiment of certain figurative content in its forms. Material elements of the form of works of architecture exist as parts of a practically used object, and at the same time as signs that carry information that serves to reflect artistic and figurative content. The sign system of architecture (an architectural form) is subject to the regularities of combining elements-signs

(i.e., it has something similar to the syntax). The form also has semantics that determines the relationship of elements with the semantic meaning. In this, we can see an analogy between the means of expression of architecture and natural language. The question of the formation of the artistic language of architecture is brought to the problem of style, the unity of the artistic system, which receives a specific identification in each sphere of formative activity. The style system is formed at a higher level of organization than the artistic language, combining the “blocks” of its elementary units and some archetypes of content, reflecting the specifics of this culture. The real artistic system exists for builders in the generally accepted, but rather broad criteria for choosing solutions, in the commonality of the artistic ideal, in a single strategy integrating the actions of the image-idea on the formation of specific samples. The means of figurative expression should not be illustrative, but metaphorical, not signs-allegories, but signs-symbols, as we see in temple architecture. The organization of space and its structuring determine the primary basis of architectural composition at any level of environmental systems. An artistic image-an idea embodied in a re-depicted architectural space turns it into an artistic space. And in sacred, temple architecture, sacrum as the embodied image of the temple building creates a sacred space – a place of manifestation of hierophany – a place of sanctification and holiness. The spatial structure lays the way for using all other mediums to bring an architectural work to harmonious integrity. Architectural space is not a material abstraction, because it is formed and receives its specific properties, its organization through a material, manifested components that essentially belong to the sphere of the immaterial. This is most clearly read in the sacred-temple architecture. The ratio of appropriately formed masses and the space that they structure in a certain form-forming process determines the primary system-forming properties of the shape of a temple building. In these relations, there is always a dialectic of the original opposites – openness and isolation. After all, the purpose of shaping is to create special qualities of the environment necessary for the implementation of the inherent functional purpose of temple architecture, and at the same time includes this work in systems of a higher level of worldview. Bright light creates the need for shading; the alternation of open, maximizing natural light, and enclosed parts of space create the equivalent of diversity and cyclicity that is inherent. The ratio of internal and external determines, along with this, the general emotional background of the perception of the form, the main “tonality” of the means of expression. Material structures, therefore, perform a double function – enclosing and protecting the internal space. They also organize the necessary connections with the external space (Araujo, 1982; Hnidets, 2019).

The formation of architectural objects mostly depends on the social and ideological content that their forms should have. Semantic conditionality of architectural forms and associations that are traditionally associated with them belong to very specific and deep traditions of national culture. The primary meaning and content that express these associations have virtually disappeared, and their concreteness has been somewhat forgotten, but at the same time, these associations exist quite steadily, acting primarily on a subconscious level. Paying first of all attention to the role of the object, which implies the plumpness (verticality) of its structure, the upward direction. Therefore, the choice of the type of three-dimensional construction of a building subordinate to development in an underground (horizontal) or vertical direction depends on the figurative content, as well as on other conditions. It is precisely this orientation of the three-dimensional structure of temple buildings in a vertical or extraterrestrial accent that significantly distinguishes the sacred architecture of Ukrainian churches both in internal and external structures, from analogues of Byzantine and Transcaucasian churches, and even more so North-Eastern, Moscow-Russian ones. According to researchers, it is hard to explain why there is a structural transformation of this system into cross-domical given the dominance of the central domical system in the architecture of temples in the entire Eastern Christian world, where Christian formative semantics was embodied. At the heart of the phenomenon, changes in the worldview begin with the iconoclastic crisis of the VII century, where the traditions of architectural art of the provinces receive emphasis, in particular, this process is accompanied by a sharp increase in values, purely symbolic moments that become dominant. The implementation of a cross-domical system is never a reverse step in architectural terms. On the contrary, this system allows for the implementation of large spatial units that guarantee the Prevention of static errors or miscalculations that could lead to disasters, as with the bathhouse of St. Sophia of Constantinople, which twice collapsed and

fell. The transformation of the Temple – Cosmos into the Temple-“Earthly Heaven” takes place with strict adherence to the rectangular shape of the temple plan, which made it possible to preserve the narthex (for meetings of the highest clergy, lithuania, baptism, etc.), choirs (for women and choristers), three-part altar (for small and large events) and increase the number of baths, to three or five (lighting the altar, choirs or side compartments) as conscious not so much functional as figurative-symbolic principles (Mango, 1976, Vodotyka, 2006, Logvyn, 1995, Ioannisyan, 2016) (Fig. 1).

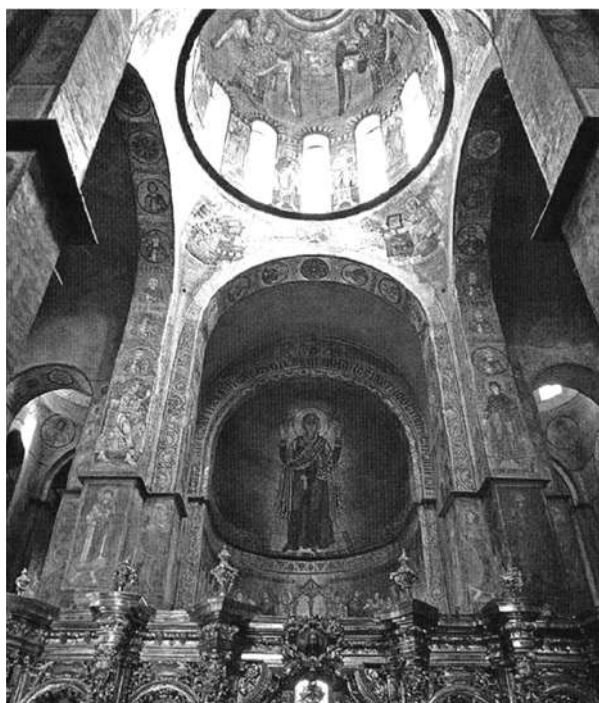


a



b

Fig. 1. Church of Sts. Sergius and Bacchus VI c. (a);
pantocrator (Almighty) Monastery XI–XII centuries. (b)



a



b

Fig. 2. St. Sophia Cathedral in Kiev in the XI century (a);
St. Sophia Cathedral in Novgorod XI century (b)



a



b

Fig. 3. Church of The Laying of the Blessed Virgin Belt in Lviv 1999 (a); Patriarchal Church of the Resurrection of the Cross 2013 (b)

The cross-domical building of “Heaven on earth”, even if it is a large five-tiered church as St. Sophia of Kyiv, is characterized by a small division of the inner space by numerous pillars, columns into compartments that allow a person to master this space, and not dissolve in it as happened previously in the Temple-Cosmos of St. Sophia of Constantinople or the Church of St. Sergius and Bacchus in the same city. An ideal three-dimensional correspondence to the complex structure of the celestial hierarchy became leading in the cross-domical system. Thanks to this it began to optimally reflect medieval worldview ideas and what, in the opinion of G. Due to that, it began to optimally reflect medieval worldview ideas and this, in the opinion of G. Wagner, caused its significant spread. The dome revealed the main underground (vertical) axis of the temple building. Although the dome grows out of the intersection of two other spatial coordinates, which turn out to be four cylindrical arches of the end of the spatial cross, thanks to this, the compositional basis of the cross-domical church formed a compact connection between the three main directions of space. In this sighting combination, all parts (from the corner cell to the bathhouse) form a hierarchical connection, none of which can be removed without violating the whole and structural space of the temple. Therefore, such unity should certainly seem natural and harmonious, because it was assimilated by world architectural thought and lasted until the twentieth century. During the IX–XI centuries, there was a period of intensive development of the process of searching for new forms of the Christian church, when it is not uncommon for the features of the domical basilica and the cross-domical church to interact in one architectural and spatial solution. The cross-domical building of the church turns out to be ideally adapted for small churches, while the Basilica made it possible to build quite large buildings. However, over time, the need for large temple spaces disappeared, since there were already enough amount of them. And churches, in the new typological version of the cross-domical structure, of large size are built mainly in the capital cities. The builder needed to adapt the cross-domical type, which was not very suitable for large churches, for the needs of a large church. This is why this type is not found in large-sized temples in Byzantine architecture. So, in the most significant buildings of churches of this period, we are faced with a combination of features of spatial construction inherent in both the cross-domical church and the domical basilica. Just at this time, with the construction of the Desiatynna Church, the period of development of ancient Ukrainian church architecture begins. At the same time, Rus-Ukraine was tasked with creating large churches. Therefore, we are not surprised that already in the first Cathedral Church of Rus – the Desiatynna church – the features inherent in both the domical basilica and the cross-domical structure of the church should have been shown. The monumental construction of the young and strong Kievan state faces ambitious challenges in the Princely era. It was intended to express the idea of statehood, military power and unity by architectural and artistic means. All these requirements, in general, were met by the cross-domical type of church building, which is what Kyiv builders

use. In the final period of the tenth century, the type of three-part, cross-domical structure was worked out (except St. Sophia Cathedral as a five-part church). However, a variant of the structure with underdomical supports is taken as a basis, which is being developed in the architectural practice of temple construction in Armenia and Georgia. It made it possible to increase the size of the cross-domical part both in planning and in a high-rise, spatial development, as well as to surround it, if necessary, with additional volumes-naves, galleries, which decreased with their distance from the central core and formed an expressive pyramidal composition of the masses of the temple, and inside to arrange spacious bright choirs. Characteristic features of the church buildings of the Kyiv school of architecture and construction are the completion of five tops-domes over the nine-part, cross-domical part of the church, as well as open external galleries surrounding it and round staircase towers from the inside, which are located in the nartex sections or attached to it from the outside. So, consisting of the same structural elements and architectural forms, the temple buildings of ancient Kyiv and the whole Ukraine-Rus were distinguished by their originality in the composition of planning and three-dimensional structures that are not found in the cross-domical churches of Byzantium and Transcaucasia (Nikitenko, 1995, Krymsky, 2015, Ousterhaut, 2005) (Fig. 2).

The originality of the interpretation of construction tools, architectural forms and composition of volumes, which is observed in the architecture of temple buildings of the late X century and first quarter of the XII century had a strong foundation, revealed in long-term practice and vast experience. It could be realized only in the presence of local high architectural and construction culture and the norms of folk architectural aesthetics developed over the centuries. And this is what led to such an original and unique interpretation of the cross-ban structure of churches in the architecture of the Princely era of Rus-Ukraine. Subsequent periods of formation and development of church construction indicate trends that in their development, enriched and improved in the formative process of temple architecture, were successfully implemented through the Renaissance, Baroque, Classicism and Art Nouveau eras. Their development can be observed at the turn of the XX–XXI century, discovered through new formative expressions, but preserving the traditional model of structural construction, creating a true image of the Ukrainian Temple, which through symbolic-iconic and architectural-spatial diversity, testifies to the phenomenon of a sacred building that consecrates the place and space of its presence in them (Hnidets, 2011, Yatsiv, Kryvoruchko, 2017). (Fig. 3).

Conclusions

1. The structure of the symbol is revealed in its figurative and geometric-formal expression of the sacred essence in temple construction. It is also revealed through the idea-Image, its functional and semantic content and a certain sign-symbolic manifestation in the space of temple volumes. The characteristic symbol in its practical use encourages the builder to feel a sense of formal perfection, harmony and aesthetics of content and sacred engagement, and it is the sign-symbolic expression that reveals the sacred essence in the construction of shrines of churches.

2. The organization of space, its structuring determine the primary basis of architectural composition at any level in the system and structure of space and environment. Artistic image-idea is embodied in this re-depicted architectural space, turning it into an artistic space. As for the sacred expression of temple buildings, sacrum, as a manifestation of the imagery of the formation of a church object, creates and sacralizes this space through its consecration - hierophany of the place where the temple is located.

3. The formative process in the temple architecture of the structured sacred space, in the architectural and planning solution, is revealed through the transformed structure -from the domical bathylic to the cross-domical type of churches, where a person is full of understanding that he/she has the opportunity to master this sacred space as a place of manifestation of the sacrum and the innermost being in God, as well as a creative phenomenon in Ukrainian temple construction, which has its development in space and time expression of image and form.

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ХРАМ ЯК МОДЕЛЬ СТРУКТУРНОЇ ПОБУДОВИ У СИМВОЛЬНО-ОБРАЗНОМУ ТА АРХІТЕКТУРНО-ПРОСТОРОВОМУ АСПЕКТАХ

Анотація. Висвітлено особливості моделювання структури храмового простору із урахуванням символічно-образного та архітектурно-просторового їх втілення у церковних будівлях Візантії та України-Руси. Сакралізація простору та місця через проявлений феномен їх освячення твориться образом та формою храмового об'єкта. Розглянуто простір як головний компонент формування храмової структури і як місце проявлення їхньої сакральної сутності. Адже саме образ і форма, функція і форма, конструкція і форма композиційно вирішують формотворчі завдання та креативну сутність сакральності простору в храмовуванні України. Цілісна форма архітектурного твору, зокрема церковної будівлі виражає особливість його організації та способу існування в контексті місця, середовища і культури. Оскільки сама форма є функціональною, тому формотворення, незалежно від напрямної його концепції розгортається як у напрямі від форми до функції, так і навпаки, у гармонійному їх поєднанні. Формотворення в архітектурній творчості здебільшого залежить від того соціального, світоглядного та ідеологічного змісту, яким наповнюється форма їх вираження. Це безумовно затримує архітектуру храмових будівель, які у своєму формотворенні структурно акумулюють у просторі духовно-соціальне начало та суспільно значущу роль їхнього образу-знаку присутності Сакруму. Трансформація планувально-просторового вирішення церков через баневу базиліку та хрестово-баневу структуру, дала можливість їх поєднання як у великих столичних будівлях, так і менших за розмірами церквах, зберігаючи можливість втілення сутності "храму – земне Небо" як ближчого для людини у його просторі, із розумінням його опанування, як місця проявлення Сакруму і сакровенності буття у Бозі.

Ключові слова: образ, форма, символ, формотворення, сакральний, баня, базиліка, хрестово-банева структура, ієрофанія.