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Orthodox Architecture of Rostov-on-Don

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Abstract

Introduction. The issue of preserving cultural traditions in the architecture of urban environment is especially relevant in the conditions of high growth of urbanisation of the urban environment. The tasks of the article include identifying the peculiarities of temple construction, in particular, the use of metropolitan and monastery temple architecture as a model, identifying the main stylistic features, determining the colour uniqueness of urban temples of Rostov-on-Don through the study of historical architectural monuments and modern objects.

Materials and Methods. To investigate the colour language of architecture in the context of the architectural environment of the region, the researchers chose such methodology as content analysis and systematisation of the temporal completion of buildings. General theoretical research methods, comparative-historical and dialectical approaches are applied.

Results. The interaction of style directions in the temple architecture of Rostov-on-Don diocese is presented, the prototypes of metropolitan and monastery temple architecture used in temple construction are revealed, correlated with the analogues used as a sample, the main colour combinations are revealed, the definition of colour originality of city temples, the techniques used and colour accents.

Discussion and Conclusion. The periodisation of temple construction in Rostov-on-Don is defined, temples as monuments of architectural heritage and modern temples from the 90s of the 20th century to our time are considered, as well as names of the architects engaged in construction in Rostov-on-Don diocese.

Keywords: temple architecture, cultural traditions, prototypes in architecture, colour symbolism, cultural heritage, urban environment

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Оригинальное теоретическое исследование

Православное зодчество Ростова-на-Дону

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Аннотация

Введение. Вопрос сохранения культурных традиций в архитектуре городской среды особенно актуален в условиях высокого роста урбанизации городской среды. В задачи статьи входит выявление особенностей храмового строительства, в частности, использования в качестве образца столичной и монастырской храмовой архитектуры, выявление основных стилистических особенностей, определение цветового своеобразия городских храмов г. Ростова-на-Дону через исследование исторических архитектурных памятников и современных объектов.

Материалы и методы. Для исследования цветового языка архитектуры в контексте архитектурной среды региона выбрана такая методика, как контент-анализ и систематизация временного завершения построек. Применяются общетеоретические методы исследования, сравнительно-исторический и диалектический подходы.

Результаты исследования. Представлено взаимодействие стилевых направлений в храмовом зодчестве Ростовской-на-Дону епархии. Выявлены прототипы столичной и монастырской храмовой архитектуры, применявшиеся в храмовом строительстве Ростовской-на-Дону епархии, соотнесены с аналогами, использованными в качестве образца, выявлены основные цветовые сочетания, определено цветовое своеобразие городских храмов, приемы и цветовые акценты.

Обсуждение и заключение. Определена периодизация храмового строительства Ростова-на-Дону, рассмотрены храмы как памятники архитектурного наследия, так и современные храмы с 90-х гг. XX в. по настоящее время, определены архитекторы, занимавшиеся строительством в Ростовской-на-Дону епархии.

Ключевые слова: храмовая архитектура, культурные традиции, прототипы в архитектуре, цветовая символика, культурное наследие, городская среда

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Introduction. Nowadays, in the conditions of high growth of urbanisation, the issue of preserving cultural traditions in the architecture of urban environment-preservation of historical buildings and erection of modern harmonious architectural objects – occupies a special place. Temples as architectural dominants are significant factors in the formation of the colouristic solution of the urban environment. The objectives of the article were to identify the peculiarities of construction, in particular, the use of metropolitan and monastery temple architecture as a model in the church construction of the Rostov-on-Don diocese; to identify the main stylistic features of temple construction in Rostov-on-Don; to determine the colour uniqueness of urban temples of Rostov-on-Don through the study of historical architectural monuments and modern objects.

In the studies of V.V. Pischulina ‘Features of the architecture of the Don village temple (17th – early 20th)’ [1], ‘Christian temple architecture of the North Caucasus 6th – 16th centuries’ [2] and the article ‘The origins of temple building traditions on the Don’ [3] considered the historical origins of the temple building traditions in the North Caucasus considered the historical origins of the originality of regional Orthodox architecture of the 17 – 19th centuries, its connection with Byzantine and world Christian architecture. Historical, local history, art history studies on the development of architecture of the city of Rostov-on-Don – Voloshinova, Esaulov [4, 5, 6]. The studies of individual styles and monuments of Rostov church architecture were carried out by: E.M. Kishkinova, R.A. Subbotina, M.G. Evenko, V.B. Makhaev, A.V. Lyudmirskaya. The article by V.V. Pischulina ‘Retro-Russian Style and its peculiarities’ is devoted to the Neo-Russian style. Pischulina ‘Retrospectivism in the temple architecture of the Don’ [7], which compares the volume of the Neo-Russian style and its peculiarities, which compares volumetric and spatial compositions and decor, common features and differences. E.M. Kishkinova, D.A. Grin [8] analyse the temples built in the Neo-Russian style according to the designs of G.N. Vasiliev, they note the ornamental abundance of decorative decoration, planning types, methods of interior space organization, the use of Art Nouveau techniques.

Byzantine style in Russian architecture is considered in the article by I.Y. Astakhova, V.V. Pischulina [9]. The authors say that it is characterised by the complication of volumes and compositions of buildings, style mix, multi-dome, cross-dome planning type, to the cross compositions often attached bell towers. Surface decoration – drums and central zakomars, various modifications of the Byzantine style and basilica forms are used. E.M. Kishkinova in her article ‘Traditions and innovations in monumental painting of Byzantine style temples of the Lower Don and the North Caucasus’ [10] notes that the paintings and decoration of Byzantine style churches do not always stylistically correlate with their architecture. R.A. Subbotina, E.M. Kishkinova ‘Byzantine tradition in the temple architecture of the South of the Russian Empire of the second half of the 19th – early 20th century’ [11] considers volumetric-spatial compositions and monumental painting of ‘Byzantine’ temples.

The stylistic features of the projects of the main army temples of the late 19th – early 20th century are considered in the article by M.G. Evenko ‘Orthodox temples of the “Byzantine” style in the work of academician of architecture A.A. Yashchenko’ [12]. Neo-Byzantine types of churches are considered by V.B. Makhaev [13] and speaks about such signs of Byzantine style in the architecture of Russian churches as gentle domes, numerous arches, perspective portals, paired and triple windows, arcature friezes and belts on facades, horizontal rows of coloured masonry facade. He distinguishes types of churches in the Neo-Byzantine style: the first type is five-domed centric churches, whose composition is dominated by a central dome supported at the corners by half-domes and small chapels. Sometimes a bell tower was added to the main volume of the temple, the plan is built in a traditional ‘ship’, the refectory is absent and a centric composition is formed, complicated by a bell tower; the second type is a single-domed ‘ship’: a centric composition with three or four half-domes with a low bell tower attached to it.

E.M. Kishkinova analyses the monuments of the Russian and Neo-Russian style in Rostov-on-Don in her article ‘Transformation of the Russian Revival style in the architecture of Rostov-on-Don in the late 19th – early 20th century on the example of public and residential buildings’ [14]. The systematisation of the work of architect N.M. Sokolov, the compositional and form-forming significance of his work in the historical appearance of Rostov, preference for brick style is considered by A.V. Lyudmirskaya in the article ‘Architect Nikolai Sokolov’ [15].

Materials and methods. To investigate the colour language of architecture in the context of the architectural environment of the region, the research used such a methodology as content analysis and systematization of the temporary completion of buildings: the ensemble of the building, the colours of the facade and interior decoration, the colour of decorative elements, the presence of paintings, the colour of decorative elements. There was a deep analysis of the development, formation and transformation of Orthodox architecture with the use of general theoretical methods, comparative historical and dialectical approaches.

Results. The temple architecture of modern Rostov-on-Don represents historical monuments of the cultural heritage of the peoples of the Russian Federation of regional significance:

The Cathedral of the Nativity of the Theotokos (1854–1860, design of Konstantin Ton). The cathedral in Rostov-on-Don was built and consecrated in 1860. The cathedral was built in the *Russian-Byzantine style* and is a cross-domed four-column five-domed church. The facade is white, and the heads are golden. The interior is made in yellow hues with an admixture of blue, white and gold. The iconostasis is in the form of a chapel crowned with a cross. There is a large amount of gold in the decoration: it is found in the altar, candlesticks, etc. On the west side of the cathedral there is the bell tower designed by A. Campioni. In front of the cathedral is the Cathedral Square with a monument to St. Demetrius of Rostov.

The temple in honour of the icon Panagia Portaitissa of **the Iverskiy nunnery** (1903–1908, architect N.M. Sokolov), in the *Russian Revival style*. It is built in the shape of a ‘ship’ with white façade and blue hipped roofs. In the interior, the architect preferred white and blue colour and carved light wood as details of architectural decoration.

St Alexandra’s Church (1904 – architect V.V. Popov), in the *Russian Revival style* in the shape of a ‘ship’, the facade is blue, with a gilded hipped bell tower and a golden domed end of the main volume. In the interior and paintings there is a lot of ochre and blue colour.

Church of the Purification of the Blessed Virgin Mary (190–1911, architect G.N. Vasiliev) was built in 1778. The temple was constructed in the *Russian Revival style* and represents the shape of a ‘ship’. The facade is brown, and the heads are blue with gold small stars, which is usual for temples dedicated to the Virgin Mary. The interior is rich in colours and frescoes. One can see colours such as yellow, blue, green and some elements of red in the painting and gold elements in the base of the frescoes.

Church of the Ascension of the Lord (1910–1913, architect G.N. Vasiliev). The temple is located in the Bratsk cemetery. The temple is in the *Russian Revival style* and represents the shape of a ‘ship’. The facade of the temple is red with the addition of white elements, and the domes are purple. The interior is rich in colours and paintings. One can see such colours as yellow, red, elements of blue and gold in the base of the painting.

Temple of Saint Seraphim Sarovsky (1904–1911, architect B.A. Raichenkov) was built in the *Russian Revival style* and represents the shape of a ‘ship’. The facade is presented in green hues, which is traditional for temples dedicated to Reverends (the saint is from the monks), with golden heads. Inside the temple, green hues are present, with the addition of gold. Green is originally attributed as a symbol of the ‘surface of the earth’ (i. e. plants) or of ‘eternal life’ in Orthodox culture.

Church of Mid-Pentecost (1996–2000, architects Y.N. Solnyshkin, I.V. Ganus) was built in 1820–1824 and destroyed after 1933. Later it was restored. The temple was built in the *style of classicism* also in the shape of a ‘ship’ with white façade and golden heads. The interior of the temple is rich in colours and frescoes, the basis of the paintings is green, white (not only in the painting of the walls, but the altar is entirely of white stone), blue and gold, both in the paintings and in the elements of decoration.

All of them, with the exception of the Cathedral of the Nativity of the Blessed Virgin Mary, built in the Russian-Byzantine style, and the Church of the Epiphany of Pentecost in the Classicism style, are characteristic features of architecture in the Russian Revival style with reference to the 16th century. They are constructed in the form of a ‘ship’, with hipped roofs, the colour of the facade and interiors is done in a restrained scale in blue or green or red-brown shades with rich paintings in the interior.

Modern temples of the 90s of the 20th century:

Church of St George the Victorious (1994 – one-storey church, 2003–2007 major extension and interior painting by architect Boris Vinnikov). Having built in the *Russian Revival style*, it represents the shape of a ‘ship’, the colour of the facade is muted pink, with a green pitched roof and a golden tent of the bell tower, a collar, a head, a golden dome ending,

and a rectangular apse. There is a lot of red and brown colour in the interior, as well as paintings, decorative elements in the form of ornament of flowers. It is executed in Byzantine and Old Russian traditions.

Church in the name of the Great Martyr Panteleimon the Healer (1997, architect G. Begalov) was built in the *Neo-Russian style* and is a 'cross-dome'. The facade is white in colour and the heads are gold. There is an abundance of frescoes on various biblical subjects on the facade of the temple, mostly in yellow, red and green hues. Red is a symbol of life, energy, strength, without which life is impossible. Green is earth, plants, denoting the earthly path that Jesus passed. However, unlike the facade of the temple, the interior is not particularly rich in a variety of colours: the main colour is white with the addition of gold.

Church of the Intercession of the Blessed Virgin Mary (1999, designed by architects: G. Chekmarev and B. Raichenkov). The temple is located at 10a Orbitalnaya Street. It is built in the *Russian Revival style* and looks like a 'ship'. The facade is white, the heads are gold, but the roof is blue. This combination is not accidental, because usually in the temples dedicated to the Virgin Mary, they use blue colour in the design, as it symbolizes her purity. On the facade you can notice a fresco with the image of the Virgin Mary. The interior of the church is not rich in colours and hues: the main colour is white.

Chapel in the name of Saints Methodius and Cyril, Teachers of Slovenia (1999, architect S. Sulimenko) in the *Russian Revival style*. The stone three-domed hipped chapel. Small heads are set on octagonal drums above the western facade, which is white.

The prevalence of the Russian Revival style is evident in these temples.

Modern temples of the early 21st century:

Church of St John the Warrior (2003, there is a similar wooden church designed by architect A. Barabanov in Moscow) is built in the *Russian Revival style*. It is a wooden hipped church, based on a wooden baptismal log, on it an octagon with a hipped roof, with a collar and a gilded head. The transverse and longitudinal nave are finished with barrels. Saint John is a martyr, that is why the colour of the hipped roof and the covering of the barrels are scarlet. The church is similar in plan to the Church of the Assumption of the Most Holy Mother-of-God from the Holy Assumption Alexander-Kusht Monastery of the Vologda region, a monument of architecture of the 16th century of federal importance.

Chapel in the name of St. Theodore the Warrior-Sailor, Russian Admiral F.F. Ushakov (2003) at Sedov Water Transport Institute. It is a stone chapel in *eclectic style*, cross-shaped in plan (features of Byzantine style), the branches of the cross are covered with cylindrical vaults, facades with semicircular zakomars, crowned with a low octagonal dome, columns emphasise the entrance. There is a similar chapel of the icon Panagia Portaitissa in the town of Bologoye.

Church of the Mother of God of Kazan (2004–2007) was originally built in *Classicism style*, destroyed and reconstructed. The facade is in grey and beige hues, the heads are blue with small gold stars. There is a mosaic depicting Jesus Christ on the apse of the temple. Inside the temple, blue tones prevail. In Christianity, blue colour is considered a symbol of 'heaven' or 'submission to the will of God', 'wisdom' and a symbol of the Mother of God (Virgin Mary).

Church in the name of the Holy Life-Giving Trinity (2004). The church is built in the *Russian Revival style* and represents a 'ship'. The facade is in white colour with light green hues added, while the head is dark green. Such domes can be found at temples or churches, which are dedicated to the Holy Trinity. On the gate before the entrance to the church there is a mosaic with the image of the Holy Trinity. The interior is rich in paintings and colours as red and yellow, with elements of green, blue and gold.

Church in the name of the Cathedral of the New Martyrs and Confessors of Russia (2004). The rectangular in plan temple in *Classicism style* is covered with a spherical vault on a drum, the semicircular apse is covered with a half-dome, the quadrangle of the bell tower is crowned with a pyramidal four-sided spire. The facade is white, traditional for classicism, the dome is scarlet (as a symbol of spilled blood and martyrdom, red is the colour of Easter, a symbol of the victory of life over death), the chapter and the spire are gilded. A similar temple is St Andrew's Cathedral in Kronshtadt, built according to the project of A.D. Zakharov (1817), on the model of which there are temples in other Russian cities.

Church in the name of St. Righteous John of Kronstadt (2001–2010, G. Ivanov). The temple was built in the *style of Classicism* and represents a 'ship'. The facade is presented in beige, light yellow shades, with black elements in the decoration. There are mouldings with different ornaments above the door to the temple. The heads are gold. On the facade of the temple there are two frescoes and one mosaic: two images dedicated to St John of Kronstadt and one depicting Saint Peter and Saint Paul. The interior of the church is not rich in colours. The walls are white: in Orthodoxy, this colour symbolises light, God, purity, belonging to the divine world.

Temple in honour of the Serafino-Diveyev Icon of the Mother of God 'Tenderness' (2005, A. Onishchenko) in the *Russian Revival style*, a 'ship', five-domed, hipped roofs with collars and chapels with a faceted apse, two-tiered bell

tower and the main volume is an octagon on a quatrefoil, the facade is white with blue, the colour of pitched roofs and hipped roofs is blue.

Church of the Protection of the Blessed Virgin Mary (2005–2007, G.A. Shevchenko). It is a cross-domed church in *Neo-Russian style*, one-nave, with semicircular cloisters and girt arches, a light drum and a dome ending, the colour of the facade is white.

Church in honour of the Molchen Icon of the Mother of God called ‘Healer’ (in 2007, V. Blagorodov) The temple was built in the *Neo-Russian style* and represents a ‘ship’. The facade is white and the heads are gold. The facade also features frescoes depicting Virgin Mary and Jesus. The interior is not particularly rich in a variety of colours: the main colour is white (as well as the altar).

Church of Dmitry Rostovsky (2000–2008, Zh. Voloshina). The church was built in 2003 according to the project of architect Zh. Voloshina. The church is in the *Neo-Russian style* and represents a ‘ship’. The facade is made in light beige hues, the heads are gold, which is typical for Russian Orthodox temple architecture. On the facade of the church, you can also see a mosaic depicting Saint Dmitry of Rostov. The interior is predominantly in white colour with the addition of gold and brown elements. The church is not rich in colours and shades.

Annunciation Greek Church (2007–2014, architect G.A. Shevchenko). Cross-domed temple in *Neo-Byzantine style*, centric composition, complicated by a bell tower, hemispherical dome, it is supported by an arcade, paired arched windows. One of its features is the so-called Byzantine masonry: the walls are made of interspersed stone and ceramic bricks, creating beautiful patterns. The facade is brick-coloured with light and dark patterns.

Church of Sergius of Radonezh (2007–2014, G.A. Shevchenko). Cross-domed temple in *Neo-Byzantine style*, centric composition, complicated by a bell tower, hemispherical dome, it is supported by an arcade, paired arched windows. One of its features is the so-called Byzantine masonry: the walls are made of alternating stone and ceramic bricks, creating beautiful patterns. The facade is painted in brick colour with light and dark patterns.

The predominant architectural styles are Russian Revival, Neo-Russian, Russian-Byzantine, fewer temples in the Classicism style.

Y. Griber in his monograph [16] cites such a methodology for the study of the colour language of architecture as content analysis and systematisation of the temporary completion of buildings. The authors of this article also analysed the development, formation and transformation of Orthodox architecture of Rostov-on-Don.

The theoretical study was carried out by the method of analysing architectural objects. Specified: architectural styles, volume-planning solutions and colour originality of architecture. The research specifies analogues of design solutions of temples built on the model and summarizes the information about the circle of Rostov architects and periodisation of temple construction.

Discussion and conclusion. Scientific studies of Don Orthodox architecture represent one research school; the most significant are the works of Doctor of Architecture V.V. Pishchulina. Pishchulina, art history and cultural studies by candidate of art history E.M. Kishkinova and R.A. Subbotina, candidate of architecture M.G. Evenko, architects A.V. Lyudmirskaya and V.B. Makhaev All authors see the origins of the originality of regional Orthodox church building in connection with Byzantine architecture, the great influence of the Russian Revival style and some features of Art Nouveau. Chronologically, the Orthodox churches of Rostov-on-Don belong to several historical periods:

- the oldest building is The Cathedral of the Nativity of the Theotokos from the mid–19th century;
- the beginning of the 20th century includes historical monuments regional cultural heritage of the Russian Federation people’ significance, created by architects N.M. Sokolov, V.V. Popov, G.N. Vasiliev, B.A. Raichenkov;
- to the end of the 20th century belongs the Church of Mid-Pentecost created by architects Y.N. Solnyshkin and I.V. Ganus, objects of regional cultural heritage of the Russian Federation people’ significance;
- modern temples of the 90s of the 20th century by architects B. Vinnikov, G. Begalov, G. Chekmarev, B.A. Raichenkov, S.D. Sulimenko.

Modern temples of the early XXI century represent the work of architects Zh. Voloshina, G.A. Shevchenko, A. Onishchenko.

Temples built according to the designs of existing metropolitan and monastery temple architecture, which was taken as a model:

The Cathedral of the Nativity of the Theotokos is a building designed by K. Ton; a typical brick tent Church of the Intercession of the Blessed Virgin Mary designed by architects: G. Chekmarev and B. Raichenkov. A similar wooden church of the Icon of the Mother of God Derzhavnaya designed by architect A. Barabanov is located in Moscow (1995); the Church in honour of the Molchen Icon of the Mother of God called ‘Healer’ designed by architect V. Blagorodov; the Church of St. Sergius of Radonezh built according to Karelian architectural models.

The following architectural styles represent the Orthodox architecture of Rostov-on-Don:

The Annunciation Greek Church bears *the traits of the Byzantine style*, characteristic striped masonry facade, cross-shaped in plan with an attached bell tower, hemispherical dome, which supports the arcade, paired arched windows. Colour peculiarity: brick facade, light and dark shades of brick, brown ornaments, white window cills.

The Cathedral of the Nativity of the Theotokos and the Holy Trinity Church of the Iversky Monastery bear *the traits of the Russian-Byzantine style*. They are cross-domed with a huge central dome on four inner pillars, as well as four small 'apostolic' domes on the corners, with zakomars over the three-part facades. *Colour peculiarities*: necessarily white facade, gilded dome tops, light shades of gold, yellow, ochre, blue in the decoration, plant and geometric ornaments.

Traits of the Russian Revival style are represented by the following temples: Temple in honour of the icon Panagia Portaitissa of the Iverskiy nunnery, St Alexandra's Church, Church of the Presentation of the Lord, Church of the Ascension of the Lord, Church of St George the Victorious, Church in the name of the Holy Life-Giving Trinity and many other temples of the city. These are pillarless churches with a quadrilateral plan, with many decorative elements and an abundance of exterior decoration, such as an abundance of decorative rows of zakomars, many domes and complexly shaped drum and windows. *Colour peculiarities*: predominantly white facade, dark blue or dark green pitched roofs and hipped ones, interior decoration is rich in colour and decorative plant ornaments.

Traits of Neo-Russian style can be seen in the temples: Church of Dmitry Rostovsky, Church in honour of the Molchen icon of the Mother of God called 'Healer', Church of the Protection of the Blessed Virgin Mary, Church in the name of the Cathedral of the New Martyrs and Confessors of Russia. A characteristic feature is the combination of Byzantine and Old Russian architecture traditions. For inspiration, Old Russian wooden carvings and lace were used, the likeness of which was used to clad most of the facades (both wooden and stone). The Neo-Russian style was also characterised by: facade, abundance of decorative elements, asymmetry in the construction of volumes, abundance of colour spots, contrasts of smooth surfaces, emphasised massiveness of walls. *Colour peculiarities*: white facade, gilding of domes, in the interior white and gold predominate.

Traits of Classicism are churches: the Church of the Epiphany of Pentecost, the Church of St. Righteous John of Kronstadt, the Church of the Mother of God of Kazan. Simple and strict forms, harmony and orderliness, reminiscent of ancient antique architecture: columns, pilasters, triangular fronts, porticoes, colonnades, statues and reliefs on the walls. Classicism is also characterised by a combination of ancient and national traditions. *Colour peculiarities*: white facades, gilded domes, green or blue pitched roofs, muted colour palette, i.e. complex hues of blue, blue, gold, burgundy, gilded decorative elements.

Orthodox churches in pre-revolutionary Russia were one of the main dominants of the city. In the modern urban planning situation, many of them are located in the depths of neighbourhoods, the height of surrounding buildings exceeds their height, and the density of buildings does not allow to preserve the ensemble. Many churches emphasise the architectural identity of Rostov-on-Don, formed over the centuries. It is possible to form new dominants of the city by organising the spaces adjacent to the temples and changing the colour of the adjacent buildings.

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