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## **PECULIARITIES OF THE FORMATION OF THE MOORISH STYLE IN YELISAVETGRAD (USING THE EXAMPLE OF THE BUILDINGS OF I. A. GOLDENBERG'S WATER CLINIC AND THE CHORAL SINAGOGE)**

**Tetyana Penyaz**

Master of Science in Architecture  
Author's Orcid number: 0000-0001-6048-2564

Kropyvnytskyi Ukraine

**Oleg Sleptsov**

Doctor of Science (Architecture), Professor, Academician of the Ukrainian Architectural Academy,  
State Prize winner in Architecture  
Author's Orcid number: 0000-0001-5441-5453

Head of Department of Fundamentals of Architecture and Architectural Design, Kyiv National University of Construction and Architecture. Ukraine

### **ABSTRACT**

The article analyses the peculiarities of the application of elements of Moorish architecture on the example of two buildings built in the town Kropyvnytsky (Yelysavetgrad) at the end of the 19th and the beginning of the 20th century.

During the twentieth century, the architecture of the historysm (eclecticism) received little attention because it was considered to be imitative, it was not distinguished by clearly defined compositional and stylistic methods. Since the end of the 20th century, with the development of the postmodern paradigm, the principles of the formation and application of stylistic features of the styles of past eras in the architectural and planning decisions of buildings of the late 19th - early 20th centuries have become the subject of comprehensive research.

Keywords: brick style, historysm, Kropyvnytsky, Moorish style, Yelisavetgrad.

## 1. INTRODUCTION

In recent years, Ukrainian society has undergone significant changes in its worldview, leading to the formation of a new Ukrainian identity and a rethinking of the meaning of national values. The material reflection of the spiritual heritage are the architectural monuments, which express the dominant ideas of the development of society.

An important tool for building a holistic concept of the development of national culture is the study of the development of regional cultural heritage. The peculiarities of the socio-economic and ethno-cultural development of Central Ukraine led to the formation of original architectural and urban spaces, such as the town Kropyvnytsky (Yelysavetgrad), which is an example of the formation of cultural and national authenticity of Central Ukraine. The purpose of the article is to determine the influence of the creativity of architects from European centres and Russian metropolises on the manifestation of the Moorish style in the buildings of the town Kropyvnytsky (Yelysavetgrad), as well as to study the peculiarities of their architectural and planning solutions and the use of stylistic details.

## 2. STATE OF STUDIES AND RESEARCH METHODS

The work is based on a complex use of general scientific and specialised research methods, which has allowed a comprehensive study of the sources, an analysis of the state of research and the identification of the uncertain problems. A comparative analysis of the layout structure of the buildings of the hall type has shown that the application of the different techniques of this type of planning depends on the functional purposes of these buildings and the conditions of their placement in the environment. It has also been defined that the objects studied have imitated elements of various well known prototypes of Moorish architecture, and that they were given original architectural solutions. The structural analysis of the forms of the buildings studied revealed the compositional regularities of the buildings. The systematisation of the results obtained has made it possible to identify the main methods of the Moorish style that influenced the image of the city at the end of the 19th and beginning of the 20th centuries.

On the basis of the analysis of literary sources it was found out that in the middle of the 20th century there were studies of architectural trends of the second half of the 19th century and the beginning of the 20th century of Western European scientists (E. Hombrich, N. Pevzner, Yu. Edike), in which the prerequisites and regularities of the development of the style of historicism, the characteristic functional and planning features of the architectural objects of the second half of the 19th and the beginning of the 20th century were examined. At the beginning of the XXI century the works of V.I. Timofeenko (2003), T.F. Davydych (2019), S.M. Linda (2013), in which the conditions and peculiarities of the formation of historicism architecture in Ukraine are studied. The studies of A. Nadezhdin (2000), V. Polishchuk (2022), I. Trebunskiy, O. Goncharova (2022), O. Kirichenko (2020), based on the study of archival documents and art-historical literature, are devoted to certain questions of the development of the architecture of the city Kropyvnytsky (Yelysavetgrad).

## 3. THE PECULIARITIES OF THE ORIGIN AND THE DIFFUSION OF THE MOORISH STYLE IN UKRAINE

In the twentieth of the XIX century, under the influence of romantic trends of the world-view and the deepened knowledge of the architecture of the Eastern countries and the medieval architecture, with the strengthening of the role of industry and trade, with the development of the typologies of buildings and structures, new architectural solutions based on the eclectic combination of elements of "pertinent" historical styles in the decoration of the facades to reflect their functional purpose and the social status of the client appeared in the European culture (T. Davydych, 2019, pp. 206-208).

The buildings of medical institutions, religious buildings and mansions were characterised by the "Oriental" style, which combined the methods of construction and elements of facade decoration of all Eastern cultures: from India and China to North Africa and the Middle East (V. Vecherskyi, 2020). The Moorish style, as an event of the Oriental style, became popular in Europe from the 1870s and

existed between 1877 and 1910 (T. Davydych, 2019, p. 266). The study of the peculiarities of the application of the Moorish style in the buildings of the cities of Central Ukraine will deepen the knowledge of its development.

As a result of the economic and political reforms that led to the rapid economic growth of the cities of the Russian Empire, the links of the regional cultural and economic centres of Central Ukraine (Kropyvnytsky (Yelysavetgrad)) with the cultural centres of Europe and Russia (Odesa, Kherson, Kharkiv, Dnipro (Ekaterinoslav), Kyiv, St Petersburg, Vienna, Berlin, etc.) were deepened and developed.

As a result of the economic and political reforms the population of Kropyvnytsky (Yelysavetgrad) increased significantly, and at the end of the 19th century there was a rapid construction of commercial and financial institutions, commercial houses and villas, sacred buildings, and the establishment of public and private medical institutions.



Fig. 1. I. A. Goldenberg's water clinic in Yelisavetgrad and its prototypes: a). I. Goldenberg's water clinic; b). Karaim kenasa in the city of Kyiv (arch. V. Horodetskyi); c) Commercial building on 21 Olhinska St. (arch. M. Yaskevich) d) Details of the facade of the house on Olhinska St. Source: a) T. Penyaz's photo; b-d) I. Trebunskyi, 2012

#### 4. PROTOTYPES OF THE BUILDINGS I. A. GOLDENBERG'S WATER CLINIC AND OF THE CHORAL SINAGOGUE IN KROPYVNYTSKYI (ELISAVETGRAD)

On the border between the 19th and 20th centuries, the most famous buildings in the Moorish style in Ukraine were the Karaim kenasa at str. Yaroslaviv Val, 7 (1898 - 1902, arch. V. Horodetskyi) (D. Malakov, 1999, pp. 92 - 98) and a commercial building at str. Olhynskiy, 21 (1898 - arch. M. Yaskevich) in Kyiv (I. Trebunskiy, 2022). They gave rise to a wave of imitations in various cities of Ukraine (V. Tregubov, 2012, p. 21 - 26), including the Yelysavetgrad water clinic built in 1903 at the expense of the doctor I.A. Goldenberg. The authorship of the project is unknown.

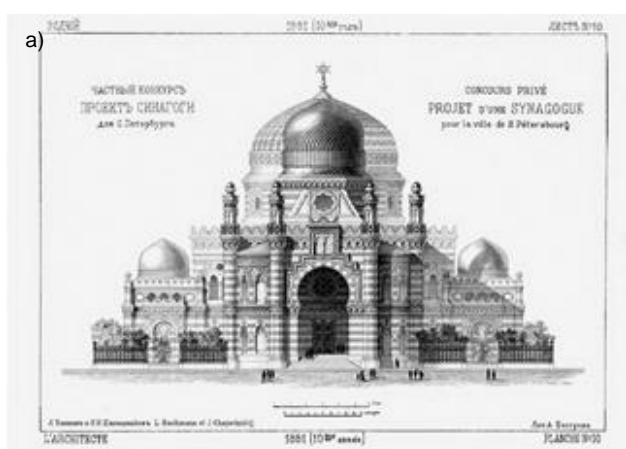


Fig. 2 Choral synagogue in Yelisavetgrad and its prototypes: a) New Choral Synagogue in Berlin (arch. E. Knoblauch); b) Project of a great choral synagogue in St. Petersburg (arch. L. Bachman, N. Benoit, I. Shaporshnikov); c) Yelisavetgrad Choral Synagogue. Source: a, b) I. Kleinmann, 2019; c) S. Nevesolov V. Polishchuk, 2022

In the obituary of the architect Ya. V. Pauchenko in the newspaper "Voice of the South" in 1915, it was noted that he carried out the construction of the water clinic of I. Goldenberg (V. Polishchuk 2022, p.70).

The building of the Kropyvnytsky (Yelysavetgrad) Choral Synagogue has well-known European and St. Petersburg prototypes: in 1856, the architect Eduard Knoblauch created a project for a new synagogue in Berlin based on the Alhambra Palace, which recalls the heyday of the Jewish community in Spain.

In 1883 the Russian Emperor Alexander III approved the project for the construction of a great choral synagogue in St Petersburg (arch. L. Bachman, N. Benoit and I. Shaposhnikov), which was based on a project by E. Knoblauch (I. Kleinmann, 2019). L.I. Bachman had extensive experience in designing synagogues in the Russian Empire. He is known to have designed a number of synagogue projects for the south of the Russian Empire in the 1870s and 1890s. The Great Choral Synagogue in St Petersburg was built under the supervision of the famous St Petersburg architect B.I. Hirshovich and was completed in 1893.

The Kropyvnytsky (Yelysavetgrad) Choral Synagogue was completely rebuilt in 1895-1896 on the site of the old synagogue built in 1850-1853, which was in a wrecking state, on the land belonging to the Jewish community (SAKirO. F 78. i. 4, f. 409, p. 1, 7). The new project of the synagogue was approved on 21 August 1889 (S. Nevesyolov, V. Polishchuk, 2022, p.91), but the funds for its construction were collected by the Jewish community of the city only in 1895. The author of the project is not known.

In 1895, according to the decision of the City Council, the synagogue was built on the remains of the foundations of the previous building. The construction was supervised by the city architect O. L. Lishnevsky, a graduate of the St. Petersburg Academy of Arts, who during his studies had worked in the St. Petersburg office of the architect B. I. Hirschowitsch during his studies and could have gained experience by participating in the supervision of the construction of the St. Petersburg Synagogue. (A. Chepel, O. Kyrychenko, O. Turkovskaya, 2020, p. 15 - 18). In 1897 the construction of the Choral Synagogue in Kropyvnytsky (Yelysavetgrad) was completed.

Thus, the buildings under consideration, which have different functional purposes, were built according to well-known European and metropolitan prototypes of sacred buildings (Fig. 1, Fig. 2).

## **5. CHARACTERISTICS OF THE SPATIAL PLANNING SOLUTIONS OF THE BUILDINGS BEING RESEARCHED**

The building of the clinic and the building of the synagogue are situated on str. Pashutinska, which runs parallel to the main axis of the city, str. V. Perspektivna.

The building of the Water Clinic is situated on the corner of str. Dvortsova, which served as a city promenade (arch. Ya. Pauchenko) and str. Pashutynska, accentuating the corner of the streets and defining the boundary of the central part of the city. Due to its size and architectural expressiveness, the building stood out from the surrounding private buildings, which were lost in the greenery.

The building of the Choral Synagogue is located on the corner of St. Moskovska (V. Chmilenko), 90a, a quarter away from the Water Clinic on Str. Pashutinska. The building is separated from the surrounding buildings by a spatial pause (a square and a street on Pashutinska and Moskovska (v. Chmilenko Streets), which increases the scale of the building among the surrounding buildings (fig. 5). The main facade of the synagogue is oriented towards the inside of the site. The common compositional methods of decoration of all the facades contribute to the integrity of the building's form.

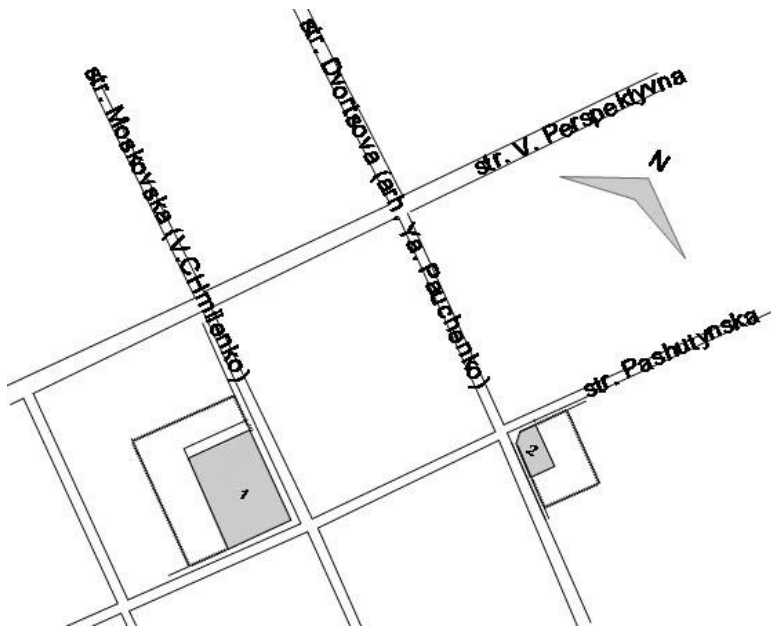
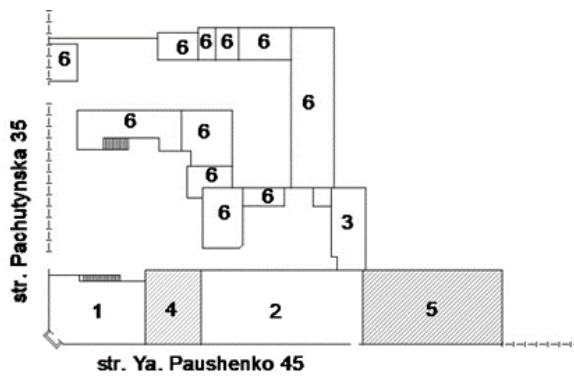
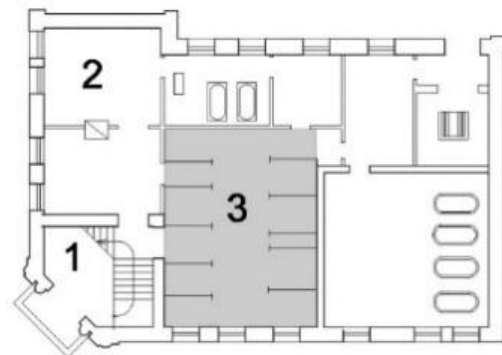


Fig. 3 Location scheme of the I. A. Goldenberg water clinic building (2) and the choral synagogue building (1). Source: T. Penyaz's drawing



- Explication
- 1 water clinic building;
  - 2. building of M. Makedonskyi;
  - 3. household the building of M. Makedonskyi;
  - 4. building part built in 1954
  - 5. building part built in 1956 \*
  - 6. household clinic building



- Explication
- 1. Input group
  - 2. doctor's office
  - 3. hall of medical procedures
  - 4. medical boxes

Fig. 4 Planning of the I.A. Goldenberg water clinic building; and the plan of the 1st floor of the I.A. Goldenberg water hospital; \* - F.№ 13738 KRUI, p.40; 48. Source: T. Penyaz's drawing from the archives of the F.№ 13738 KRUI, p.40; 48

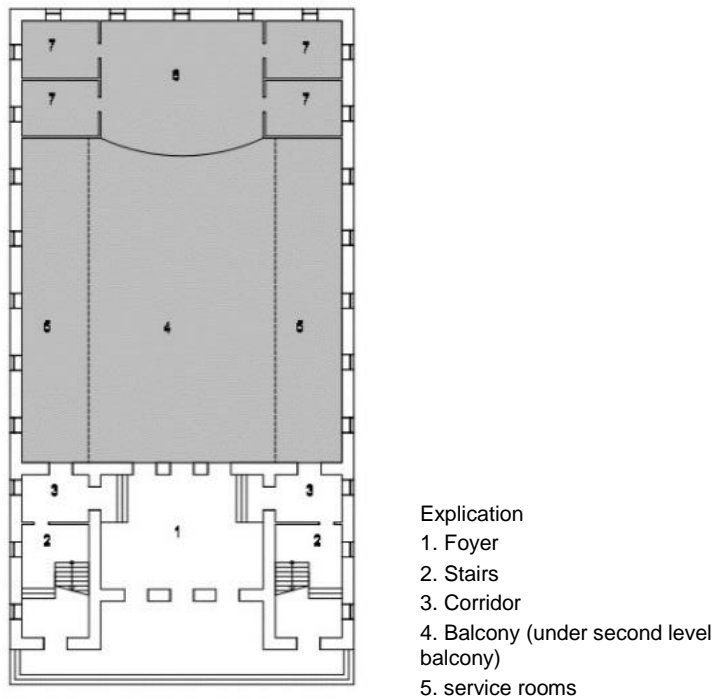
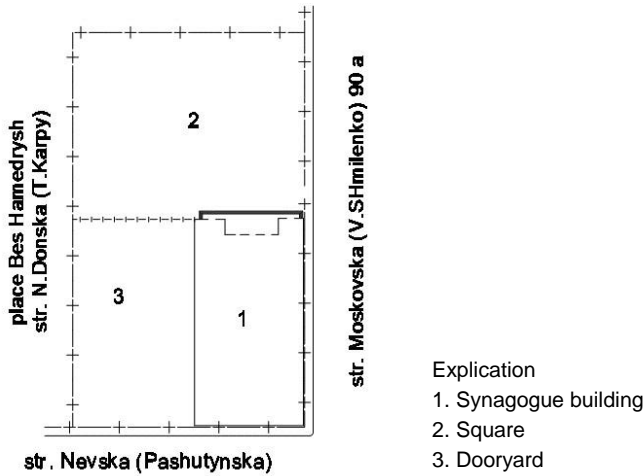


Fig. 5 Planning of the building of the Choral Synagogue: and plan of the Choral Synagogue Source: T. Penyaz's drawing from the archives of the F. № 6623 KRUTI, p. 34; 84.

The building of the Water Clinic is two-storied, has a rectangular shape with a truncated corner, measures 20x14 m. The first floor has a combined type of spacing: an entrance hall and a doctor's office - enfilade planning, the room for medical procedures is a hall planning: the central room of bathtubs, around which the medical boxes are grouped. The owner's apartment on the second floor had a corridor plan (Fig. 4).

## 6. THE FACADE DESIGN CHARACTERISTIC OF THE BUILDINGS I. A. GOLDENBERG'S WATER CLINIC

The corner façade is decorated with a portal in the shape of an Islamic mihrab, reminiscent of the portal of the Karaite Kenasa in Kyiv. It is flanked by lizenas filled with relief ceramic tiles that form a

continuous oriental geometric ornament. In the upper part there is a fillet frieze in the recess of which the name of the institution has been set. An attic with a two-storey brick arcade in the form of lambréquins is located above the frieze. The center of the portal is marked by an opening with the outline of a saddle shape arch which is framed by two-tone brickwork, resting on composite half-columns with a simplified base, a sleeky body and a two-storey capital.



Fig. 6. Facades of I. Goldenberg water clinic. Source: T. Penyaz's photo

The capital has a papyrus-like lower part and a square upper part of Romanesque type decorated with floral ornaments. The filling of the opening consists of a double - sashes door with a transom and an upper stained glass window. The sashes are decorated with oriental geometric motifs in gold on a black background (preserved in their original form). The transom has four arched windows divided with Romanesque semi-columns. The stained glass has a division in the form of a centric geometric ornament. The socle of the portal is lowered.

The street facades are a combination of Islamic and Romanesque forms and are separated from the corner portal by a section of wall decorated with two-tone brick rustication. The granite socle of the square masonry is raised. The facade along str. Pashutynska is divided into two parts. The upper part on the left is marked by an attic with shaped brick consoles. The first floor of the left part has a



double window with a complex pentagonal upper part divided by a Romanesque semi-column, and the second, with the same dividing, consists of has a window and an exit to the balcony. They have a saddle shape arches framed by two-tone brick rustication. The fence of the balcony is a decorative metal mesh (partially preserved). The left part of facade is bordered by two large filleted lizena, in whose recesses are ceramic tiles with floral ornamentation.

The right part of the facade is similar to the elements of the facades of the commercial building at 21, Olhinska str. Olhinska, 21 in Kiev (arch. M. Yaskevich), which also resemble the elements of the facades of the Karaim Kenasa (arch. V. Horodetskyi). The windows on the first floor have a complex pentagonal upper part. Above the windows there are niches which repeat the contours of the window from below. The walls between the windows are decorated with large lizenas with double cantilevered semi-columns with two-storey capitals. The upper parts of the lizenas have panels filled with ceramic tiles with a continuous floral majolica ornament. The windows on the second floor have saddle shape arches framed by two-tone brick rustication. Below these windows there are rectangular niches with panels filled with two rows of ceramic tiles with relief rosettes. The frieze of the façades is in the form of a single-storey arcature - a lambrequin. The facade along str. Dvortsova (arch. Ya. Pauchenko) has a similar symmetrical solution (Fig. 6), except for the part of the wall near the right end with the windows of the first and second floors, which is bordered by a two-color brick rustication.

## 7. THE FACADE DESIGN CHARACTERISTIC OF THE CHORAL SINAGOGUE

The design of the synagogue building, which measures 20.7 x 38.6 meters, tends towards the basilica type. Rectangular in plan, it is flanked on either side of the main entrance by two protruding rectangular volumes that house staircases leading from the basement to the attic. The building has a combined plan: the entrance section is three storeys high: the first floor - the entrance, the second - the lobby, and the attic - a rest room. The hall section is one-storied, with balconies on the sides at two levels. In the basement of the synagogue there were storerooms, utility rooms and bathrooms (Fig. 5)

The facades of the building are two storeys high. Grey granite socle of square masonry. The walls are decorated with a rustication of two-colored bricks. The windows of the lower storey are set in rectangular Niches. They are pentagonal in shape, and they are divided into three parts with a similar central outline. The division in the side parts is at right angles to the central outline. The windows are flanked by angular half-columns, slightly larger than half the height of the window, supporting flat yellow brick filletes that intersect with the outline of the niche at the top of the window, forming an ornamental geometric composition.

Underneath the windows there are niches with rhombic flat relief. The storeys are divided by a band with an ornamented relief that imitates the character of the decoration under the windows on the lower storey. The windows on the upper storey with the outline saddle arches in shape They have a division similar to that of the lower windows, set in rectangular niches, and framed in two-tone brickwork resting on semi-columns with bases located on the band between the storeys. Between the bases, underneath the windows, there are rectangular niches. The walls have an entablature with a complex decorative frieze made up of alternating motifs of two-storeyed stalactite arches and filleted rectangular frames.

The protruding rectangular volumes of the main façade have trapezoidal pediments at the upper part, the sides of which are covered with stepped pandativas. The pediments and pandativas support corrugated domes in the Iranian style. In the tympanum of the pediments there are round openings in which there were sets an clocks, and in the wall of the attic there are round windows with a hexagonal star pattern. Between the windows in the attic are set rusticated pilasters. The upper part of the attic wall has a simplified cornice. The second level of the main facade has five windows. They have the same decoration and form as windows of the second level of the other facades. The first level of the main facade has five doorways: three in the central part and two in the side volumes. The door openings imitate the decoration of the windows on the first storey of the rest facades, with a change in the proportions. The corners of the building of the synagogue at str. Pashutynska have stepped pediments, imitating the decoration of the pediments of the main facade.

The volume of the building is covered by a combined pitched roof, which is bordered by a fence like a small column with balustrades in between (Fig. 7).



Fig. 7. Facades and a fragment of the facade of the Elisavetgrad Choral Synagogue. Source: T.Penyaz's photo;

## 8. THE CURRENT STATE OF THE BUILDINGS BEING RESEARCHED

In the 1920s and 1930s the functional purpose of the buildings was changed according to the requirements of the time, based on the existing planning decisions, without changing the architectural style. The Water Clinic of I.A. Goldenberg became the Hospital №3 named after Ya. Sverdlov. From 1935 to 1941 the building of the Choral Synagogue was a club of the Craftsmen's Association named after M. Kalinin. In 1951, the building was restored (architect Mr. Sheremet). (SAKirO F.4919, i.2, f. 45 p. 84 - 86).

In the middle of the 20th century (1950-1960s) one of the directions of the historical center formation was to fill the "empty spaces" in the development of the city center with objects of new architecture imitating of the features of the surrounding historical buildings. This is how the additions between the building of the Water Clinic and the house of M. Makedonsky and later the ensemble of the Municipal Hospital No. 3 was created (SAKirO f. 4919 i. 2 f. 90 p 70 - 72). Today the managers of the hospital №. 3 make great efforts to preserve the architectural monument.

Another direction was to emphasize the features of buildings - monuments of architecture by using alternative modernist designs. The club named after Kalinin was connected with the gymnasium of

the "Hydrosila" factory by such a covered passage The building of Choral Synagogue was renovated in 1998. Today the center of Jewish culture is located in the synagogue building.

## 9. SUMMARY

Today Kropyvnytsky is one of the developed cities of Central Ukraine, the administrative and territorial center of the Kirovohrad region. In the city, the problem of creating means and methods for the restoration of historical buildings and their integration into the modern urban space is ripe.

The traditional Soviet principles and methods of architectural heritage conservation in the mid-20th century were regulated and ideologically charged. In modern conditions, the original features of Ukrainian cities should be supported by more careful and attentive methods of architectural heritage preservation, on the basis of which a unique architectural and artistic image of the city can be formed. Research into the peculiarities of the planning structure and stylistic methods of architectural heritage objects is necessary for this, the results of which can be applied to the further development of the modern urban environment.



Fig. 8. Decoration of frieze and cornice elements, that repeated in the architecture of other buildings of Kropyvnytskyi: Of the choral Synagogue - 1. Hoholya str. 44; 2. Shulgyinikh str. 32; Of the I. A. Goldenberg's water clinic - 3. T. Karpy str., 55; Source: T. Penyaz's photo;

Based on the research carried out, it was found that

- Buildings for different functional purposes require different methods of laying out a hall type planning structure.
- The skillful use of colored bricks of different shapes combines these two buildings.
- In the buildings studied, different methods of applying compositional and decorative elements of facade decoration were used by the elements of Moorish architecture: a combination of Islamic and Romanesque motifs in the building of the Water Clinic; a combination of Islamic and Minor Asian motifs in the choral synagogue. In the decoration of the Water Clinic, in addition to the brick decoration, a variety of relief and painted ceramic tiles are used. In the decoration of the Choral Synagogue, only brick decoration is used.
- The abundant decoration emphasizes the functional purpose of the buildings and their importance in the development of the city.
- The buildings of I.A. Goldenberg's Water Clinic and the Choral Synagogue became bright accents in the city's development and components of its kaleidoscopic image.
- The elements of building decoration (decoration of frieze and cornice elements) are repeated in the architecture of other buildings of Kropyvnytsky (Yelisavetgrad) of the late 19th - early 20th centuries (fig. 8.), which contributes to the integrity and uniqueness of the town image.

- The results obtained can be used in the preparation of regional and popular scientific publications; in professional training programmes for architects; in the adjustment and addition of the historical-architectural reference plan.

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## AUTHOR'S NOTE

**Tetyana Penyaz**, individual entrepreneur, architect, Kropyvnytskyi, the main area of research is the problems of preserving the architectural heritage of central Ukraine, stylistic and compositional features of the development of eclectic and modern architecture.

**Oleg Sleptsov**, Doctor of Science (Architecture), Professor, Academician of the Ukrainian Architectural Academy, State Prize winner in Architecture, Head of Department of Fundamentals of Architecture and Architectural Design, Kyiv National University of Construction and Architecture, the main area of research is urban complexes, architecture of residential and public buildings, reconstruction of buildings, sacred architecture, invention, development and implementation of experimental architectural and structural systems

Contacts | Kontakt: [tatianapenjaz@gmail.com](mailto:tatianapenjaz@gmail.com); [nfo@licencearch.com.ua](mailto:nfo@licencearch.com.ua)