



UDC 726.5:130.2
DOI: 10.63009/noac/1.2026.05

Article's History: Received: 20.02.2026 Revised: 25.05.2026
Accepted 22.06.2026 Published: 29.06.2026

Ivan Hutsul*

PhD

Kamianets-Podilskyi Ivan Ohienko National University
32300, 61 Ohienko Str., Kamianets-Podilskyi, Ukraine
<https://orcid.org/0000-0002-4797-5812>

Metaphorical structure of the interior space in modern Protestant churches in Ukraine

Abstract. The study aimed to explore the distinctive features of the symbolic and metaphorical design of the interior spaces of Protestant churches in Ukraine in their contemporary context. The research methodology combined art-historical analysis with a comparative study of six Protestant churches in Ukraine (the “Bethel” Evangelical Christian Church in Chernivtsi, the Reformed Presbyterian Church in Odesa, the Seventh-day Adventist Church in Uman, the “Golgotha” Evangelical Christian Baptist Church in Kramatorsk, the “Golgotha” House of Prayer of the Evangelical Christians-Baptists in Lviv, and the Reformed Church in the village of Derzen, Zakarpattia region), a structural-functional approach to assessing the organisation of interior space, and an analysis of restoration and reconstruction practices in historic buildings. Art-historical analysis has shown that the interior space of Protestant churches in Ukraine is organised around a central worship area, where the pulpit or ambo serves as a key compositional element, ensuring the congregation’s visual and acoustic focus on the sermon; the lighting design emphasises the geometry of the interior, with light colours and natural materials combined with minimalist decor, which aids concentration on spiritual content, whilst the layout takes into account ritual and communication needs, demonstrating functionality, symbolism and aesthetics. A comparative analysis has shown that modern churches in Ukraine are characterised by an open-plan layout, the use of modern building materials and a combination of natural and artificial lighting, which encourages community participation and makes worship more interactive, whereas historic buildings combine classical architecture with minimalist decoration, demonstrating flexibility and acoustic adaptability, whilst traditional symbols are integrated with functional elements in accordance with denominational identity and architectural traditions. The results obtained can be used by architects, art historians and researchers of religious culture for the design and restoration of Protestant churches, as well as by educators and cultural managers for organising educational and social events, considering spatial symbolism and denominational specifics

Keywords: house of prayer; visual culture; sacred architecture; restoration practices; perception of sacred interiors

Introduction

The growing role of sacred architecture in shaping the spiritual, cultural and communicative environment of religious communities in Ukraine highlights the distinctive features of the interior layout of Protestant churches. In the Protestant tradition, the space of the church fulfils not only a functional role as a place of worship, but also serves as a vehicle for symbolic and meaningful significance, reflecting theological ideas, community

values and the nature of religious practice. Through the composition of the space, the positioning of the pulpit, the arrangement of seating for worshippers, and the use of light and acoustics, a unique metaphorical system is formed, which contributes to the creation of a special spiritual environment and influences the perception of the sacredness of the space. An examination of the metaphorical organisation of the interior space of Protestant

Suggest Citation:

Hutsul, I. (2026). Metaphorical structure of the interior space in modern Protestant churches in Ukraine. *Notes on Art Criticism*, 26(1), 55-69. doi: 10.63009/noac/1.2026.05.

*Corresponding author (iiivanhutsul@outlook.com)



Copyright © The Author(s). This is an open access article distributed under the terms of the Creative Commons Attribution License 4.0 (<https://creativecommons.org/licenses/by/4.0/>)

churches in Ukraine can be used for further research of the principles governing the formation of their architectural environment, the symbolic language of space, and the specific nature of the interaction between architectural form and religious content.

An academic examination of metaphorical language within the religious and socio-cultural sphere provides a substantial theoretical foundation for studying the organisation of the interior space of Protestant churches in Ukraine. In their study, M. Balaklytskyi & O. Polumysna (2025) analysed the results of an expert survey on the self-perception of Ukrainian Protestantism between 2018 and 2024. The authors examined the characteristics of the formation of the image of Protestant communities, described the key features of their identity, and traced changes in the perception of Protestantism within the Ukrainian religious milieu. A synthesis of theoretical approaches to organisational metaphor broadens the possibilities for interpreting spatial structures in various social systems. M.I. Beane & P.M. Leonardi (2022) explored the “tempo layering” metaphor as a model for organising activity in the context of technological change. The researchers analysed how metaphorical models help explain complex organisational processes and shape new approaches to interpretation the structure of social institutions. A deeper analysis of symbolic models of religious discourse contributes to research of metaphorical mechanisms in the religious sphere. O. Cherkhava *et al.* (2025) examined the reconstruction and interpretation of theolinguistic matrices in popular religious discourse across different languages. The researchers investigated the formation of stereotypical linguistic models and described their role in conveying religious meanings within the cultural sphere.

The historical context of the development of Protestant communities in Ukraine provides the basis for analysis of the distinctive features of their architectural and spiritual environment. H.W. Kim & J.K. Chung (2023) analysed the history of the emergence of Protestantism in Ukraine, traced the main stages of its development, and examined the influence of social and cultural factors on the formation of Protestant religious traditions. The linguistic and stylistic features of religious discourse shape the symbolic system of sacred space. T. Kots (2024) examined the religious style of the Ukrainian literary language within a pan-Slavic context. The traditions and challenges of the development of religious language have been analysed, and its functioning in the cultural and spiritual environment has been described. Theoretical reflection on organisational identity broadens approaches to interpreting the structure of religious institutions. K. Knorr & F. Hein-Pensel (2024) examined the development of the concept of organisational identity. The researchers analysed the dissemination of this theory in academic discourse and described its significance for determination of the internal structure and values of various organisations. L. Lozova (2025) analysed the so-

cio-ethical motifs in Ukrainian wartime icons. Symbolic images were examined, and how social and spiritual experiences are reflected in religious art were described. An analysis of the functioning of internal structures in various organisational systems contributes to research of the principles of spatial organisation. R. Lenz & F. Hoos (2023) investigated the future role of internal functional units within organisational structures. They analysed their support, development and advisory functions, outlining the transformation of internal organisational processes.

Metaphorical models form the interpretation of complex phenomena and influence the process of interpreting information. The search for new models of organisational structure in the humanities contributes to a rethinking of the interaction between space and social communities. T.G. Page & L.W. Capizzo (2024) proposed the concept of the tent model of organisation as a metaphor for an open structure of interaction. The researchers examined the principles of permeability, multi-level identity and the interaction of different groups within the organisational space.

Despite the aspects highlighted by the aforementioned authors, there remain gaps in research into the metaphorical organisation of the interior space of Protestant churches in Ukraine regarding the relationship between architectural choices and the perception of sacredness by worshippers. There has been insufficient research into how spatial metaphors influence the formation of a religious community's identity and communication among worshippers. There is a lack of systematic comparative analysis of different churches and styles of spatial organisation, which would demonstrate the specific nature of the Ukrainian Protestant environment. The study aimed to highlight the specific metaphorical resonance of the interior space of Protestant churches in Ukraine at the present stage of their existence. The research objectives were to conduct an art-historical analysis of the interior space of Protestant churches; to conduct a comparative analysis of the architecture and interior space of Protestant churches in Ukraine; and to examine the practices of restoration and reconstruction of historic Protestant churches.

Materials and Methods

The type of research is theoretical, aimed at analysing and summarising academic approaches to research of the church. The methodological framework of the study was based on a comprehensive combination of several academic methods and stages. The first stage was an art-historical analysis based on academic sources from the State Service of Ukraine for Ethnic Policy and Freedom of Conscience (2022) and S. Scroope (2022). M. Kulik *et al.* (2022) were also considered, and these were used to study the compositional, stylistic, and symbolic characteristics of the interior space of churches. These sources were selected based on their scientific

relevance and comprehensive coverage of the architectural, functional and symbolic features of the interior space of modern churches in various cultural and confessional contexts. Within the framework of this method, the study examines the features of sacred architectural composition, the organisation of the lighting environment, the use of colour, materials, decorative elements and stage space, and acoustics, which shape the metaphorical perception of the sacred interior. In addition, the principles of Protestant theology are presented, in particular the ideas of simplicity, openness of space and the priority of preaching.

The second stage involved a comparative analysis of several Protestant churches in Ukraine. The comparative analysis included the “Bethel” Evangelical Christian Church in Chernivtsi, the Reformed Presbyterian Church in Odesa, the Seventh-day Adventist Church in Uman, the “Golgotha” Evangelical Christian Baptist Church in Kramatorsk, the “Golgotha” House of Prayer of the Evangelical Christians of the Evangelical Faith (Evangelical Christians) “Golgotha” in Lviv, and the Reformed Church in the village of Derzen. These churches were selected for comparison as they represent various Protestant denominations (Pentecostals, Presbyterians, Adventists and Baptists) and reflect the specific architectural and interior features of both historic and contemporary buildings in various regions of Ukraine, which can be used for an analysis of the influence of liturgical traditions, socio-cultural context and functional requirements on the formation of the sacred environment. The sources included studies by J.H. Kilde (2008), C. Norberg-Schulz (1980) and J. Summerson (1993). In addition, studies by G. Marti (2012) & N. Mysak (2014) were analysed, as they provide an analytical and theoretical context regarding the architectural features, interior space and symbolism of Protestant buildings. These buildings were compared based on art-historical and architectural criteria, specifically the principles governing the organisation of the interior space, the compositional structure of the interior, the positioning of the pulpit or stage as the central element of worship, the use of light, colour schemes and materials, as well as the presence of symbolic or decorative elements. Additionally, the functional characteristics of the space, the interaction between the preacher and the congregation, the influence of Reformation ideas on the simplicity and openness of the interior, as well as the specific features of adapting modern churches and restoring historic buildings to the needs of the religious community, were considered. This approach made it possible to identify common principles underlying the metaphorical design of the interior spaces of Protestant churches and to determine the specific features of architectural and design solutions in different regions of Ukraine.

In the third stage, a structural-functional approach was employed, which can be used for an examination of the relationship between the architectural form of the

church and its liturgical functions. Within this approach, the adaptation of interior space to various forms of worship, musical accompaniment, collective prayer and educational activities were analysed. The elements of spatial transformation were also examined, in particular the use of mobile structures, multimedia screens, lighting and sound systems, which shape the contemporary metaphorical nature of the sacred environment.

In the fourth stage, an analysis of restoration and reconstruction practices was conducted based on academic sources, which was applied to the study of historic Protestant buildings. The criteria for including sources in the study of the reconstruction of Protestant churches were the presence of a detailed description of modern restoration methods, the practical application of conservation techniques and interior refurbishment, as well as evidence of the combination of historical authenticity with the functional and aesthetic adaptation of the space. Within this approach, the principles of preserving authentic architectural elements, adapting historic churches to contemporary liturgical needs, and combining traditional structures with new materials and technologies were examined.

Results

In Protestant churches, the layout of the interior is often centred around the central part of the space, where the pulpit is situated, reflecting the theological emphasis on preaching as the core element of worship. The space is organised to ensure that the congregation's gaze is directed towards the central part of the interior, where the main liturgical action occurs. The organisation of the lighting environment forms part of the architectural composition and shapes the atmosphere of the sacred interior. Natural light entering through large window openings or skylights creates a sense of openness and spatial depth. The light emphasises the geometry of the architectural forms, highlights the central elements of the interior and contributes to the creation of a balanced visual environment. In Protestant places of worship, lighting design is typically characterised by uniformity and the absence of complex decorative effects, in keeping with the principles of restraint and functional practicality of the architectural space (Scroope, 2022).

The colour scheme of the interior and the choice of materials shape the aesthetic character of the sacred space. The predominance of light or neutral shades creates an atmosphere of simplicity and contemplation. Many Protestant churches use natural materials, such as wood, stone or brick, which can be left exposed without elaborate decorative finishes. This use of materials emphasises the structural logic of the building and creates visual unity within the architectural environment. The colour and texture of the materials interact with the lighting and the form of the space, creating a harmonious artistic solution for the interior. The system of decorative elements in Protestant churches is characterised by

restraint and conciseness. The interior space does not usually contain a large number of iconographic images or complex decorative compositions. Symbolic accents may be represented by individual architectural elements, in particular a cross placed in the central part of the interior or above the pulpit (Hutsul, 2018). The geometric

organisation of space, the rhythm of structural elements, and the proportionality of architectural forms also acquire symbolic significance, forming an orderly and harmonious interior structure. Table 1 presents the characteristic features of the organisation of the interior space of modern Protestant churches in Ukraine.

Table 1. Characteristic features of the interior design of modern Protestant churches in Ukraine

Element of spatial organisation	Key features	Implementation example
Central feature of the interior	Space is organised around a central worship area	Placement of the lectern or pulpit in the centre or along the axis of the hall
Priority of preaching	Architectural features draw the congregation's attention to the pulpit	Department's central location, with the seating facing the stage
Open plan layout	Absence of complex partitions and the division into numerous zones	Spacious hall for community gatherings
Stage layout	Designated area for preaching, musical accompaniment and the choir	Raised platform or stage
Lighting	Predominance of natural or uniform artificial lighting	Large windows, overhead lighting
Colour scheme	Use of light and neutral colours	White, light beige, natural wood tones
Materials	Predominance of natural or simple building materials	Wood, stone, brick, and concrete
Decorative elements	Minimalism in interior design	Cross on the central wall, simple geometric shapes
Space for the community	Arrangements for communal worship	Rows of benches or chairs facing the centre
Acoustics	Space is designed for preaching and music	Open-plan hall with excellent acoustics

Source: compiled by the author based on M. Kulik *et al.* (2022)

The layout of the church's interior is determined by the interplay between architectural form and liturgical practice. The space for preaching, musical accompaniment or choral performance is arranged in such a way as to ensure clear visibility and acoustic interaction with the congregation. The pews or seating for worshippers are oriented towards the central part of the interior, creating a single spatial focal point. This interior layout helps to create a shared gathering space, in which the architecture and the worship service form a cohesive whole. The architectural organisation of the interior of Protestant churches is linked to the principles of Protestant theology, which are reflected in the spatial structure and artistic design elements. The ideas of simplicity, openness and functional clarity form the basis of the architectural concept of such buildings. The absence of excessive ornamentation, the use of clear geometric forms and the rational organisation of space help to focus attention on the sermon and communal worship (State Service of Ukraine for Ethnic Policy and Freedom of Conscience, 2022). As a result, the interior of the church emerges as an artistically organised environment in which architectural, lighting and symbolic elements interact with one another, forming a holistic perception of the sacred interior.

The "Bethel" Evangelical Christian Church in Chernivtsi is a typical example of modern Pentecostal sa-

cred architecture, in which the principles of functional practicality and symbolic expressiveness are combined (Fig. 1). The building is a hall-type structure with a large capacity for mass worship and active community participation, and this determines its spatial and compositional organization. The architectural language of the church is formed by the synthesis of neo-historical motifs, post-modern trends and features of modern public architecture, which emphasises the openness and communicativeness of the sacred space. The interior is a multi-level, amphitheatre-style hall with a stage-and-pulpit in the centre, where the sacredness is placed in the sermon and shared experience of faith, rather than traditional religious imagery (Kilde, 2008).

The Reformed Presbyterian Church in Odesa is distinguished from other Protestant buildings by its striking historic structure, featuring a façade with neo-Gothic elements that combine understated ornamentation with a functional interior layout. The central positioning of the worship space, particularly the pulpit, defines the compositional focus of the hall, whilst the lighting scheme relies on natural light through large window openings (Fig. 2). The limited use of decorative symbols and the neutral colour scheme of the interior correspond to the Protestant aesthetic of modesty and an emphasis on the sermon and communal prayer (Norberg-Schulz, 1980).



Figure 1. The “Bethel” Evangelical Christian Church in Chernivtsi

Note: a – facade, b – interior layout

Source: compiled by the author based on the Religious Information Service of Ukraine (2010)



Figure 2. The Reformed Presbyterian Church in Odesa

Note: a – facade, b – interior layout

Source: compiled by the author based on Otdyhaem (n.d.)

The Seventh-day Adventist Church in Uman is a prime example of modern Protestant sacred architecture in Ukraine from the late 20th to the early 21st century, combining the principles of functionality, architectural minimalism and theologically informed artistic restraint (Fig. 3). The building is designed in simple geometric forms without excessive ornamentation, reflecting the Adventist tradition's focus on inner spirituality and the priority of the Word of God over visual symbolism; the façades are accentuated by the rhythm of the windows and the restrained contrast of planes, whilst the absence of domes or striking vertical features emphasises a departure from the historical canons of church

architecture. The interior is organised on a hall-style principle, with the pulpit dominating as the centre of worship, a clear arrangement of seating for the congregation, and minimal decoration, which promotes acoustic and visual focus. Uniform natural and artificial lighting is substantial, embodying the symbolism of light as spiritual enlightenment, whilst the neutral colour scheme enhances the sense of space and tranquillity. In addition to its religious function, the building fulfils an educational and social role, including spaces for learning and community activities, thereby serving not only as a religious centre but also as an element of the city's cultural environment (Summerson, 1993).



Figure 3. The Seventh-day Adventist Church in Uman

Note: a) facade; b) interior layout

Source: compiled by the author based on Seventh-Day Adventist Church, Uman, Ukraine (n.d.)

The “Golgotha” Evangelical Baptist Church in Kramatorsk is a prime example of the adaptation of a secular building to the needs of a Protestant congregation, illustrating the process of sacralising a space without radically altering its architectural form: the exterior combines features of late Neoclassicism and Socialist Realism with vertical volumes, arched finishes and a cross installed as a sacred marker, whilst the interior is organised as a large hall with the pulpit and music stage facing the congregation,

ensuring the visual and acoustic unity of the community; the decorative ceiling system and chandeliers, drawing on secular traditions, become a neutral backdrop for spiritual contemplation, and the large-scale monumental painting of Golgotha serves as a visual sermon, emphasising the dominance of the biblical Word, which shapes the hierarchy of space and integrates architecture, image and text into a single semantic system characteristic of the Baptist denomination (Marti, 2012) (Fig. 4).



Figure 4. The “Golgotha” Evangelical Christian Baptist Church in Kramatorsk

Note: a – facade, b – interior layout

Source: compiled by the author

The “Golgotha” House of Prayer of the Evangelical Christians-Baptists in Lviv is a multifunctional Protestant complex that combines a prayer hall, seminary classrooms and social and educational spaces, creating a cohesive architectural ensemble in the style of a megachurch. The exterior is designed in a contemporary modernist style with vertically dynamic ribs and large glass surfaces, symbolising openness, spiritual growth and communication with the world. The interior is organised on an amphitheatre principle with no columns in the central space, which promotes the visual unity of the congregation and active participation in worship, whilst the unusual window openings provide abundant

natural light, symbolically linked to the work of the Holy Spirit. The presence of lecture halls, a library, computer rooms, a sports hall and a hall of residence for seminarians demonstrates the integration of the spiritual, educational and social dimensions of the Pentecostal worldview, whilst its location in the Sykhiv district of Lviv ensures the complex serves as a local spiritual and cultural centre (Norberg-Schulz, 1980). Figure 5 illustrates the “Golgotha” House of Prayer for Christians of the Evangelical Faith in Lviv as a modern Protestant building with an open interior, designed for the functional conduct of worship services and the active participation of the congregation.



Figure 5. The “Golgotha” House of Prayer of the Evangelical Christians-Baptists in Lviv

Note: a – facade, b – interior layout

Source: compiled by the author based on N. Mysak (2014)

The village of Derzen (Transcarpathian region) is first mentioned in 11th-century sources, and from the 14th century onwards it is recorded as a relevant

parish centre; the Reformed community was established in the mid-16th century during the Reformation, thanks to the efforts of Martin Sant Kalmanchehi and

the support of the local nobility. The new stone church was built between 1810 and 1814 to a design by Matthias Fischeder as a single-nave structure with classical elements; the 38-metre-high bell tower was completed in 1823, giving the building a striking vertical presence. During the 19th and 20th centuries, the church underwent alterations; in particular, the interior was significantly altered in the 1930s (Reformed Church of Dercen, n.d.). The architectural design combines classical restraint with Protestant functionality; the single-nave plan is elongated along the longitudinal axis, typical of Reformed churches in Hungary and Transcarpathia in the early 19th century, whilst the dominant feature of the exterior is the bell tower with a spire, which forms a vertical accent in the village's silhouette and marks the

sacred space (Fig. 6). The interior is organised as a large hall-like space with an “auditorium” layout, the central axis directed towards the pulpit, emphasising the priority of the sermon; the construction of gallery balconies in 1930 increased the church's capacity to over 1,000 seats and created an enclosed acoustic space for church singing and organ music. The 1932 pipe organ, situated in the west gallery and restored in 1997, highlights the European tradition and the community's sacred and cultural identity, whilst the minimalist decorative finish, wooden pews, pulpit, gallery balustrades and carved panels featuring biblical texts and symbols of bread adhere to the Reformed principle of “iconographic restraint”, where the word and the sign take precedence over images (Dercen, n.d.).

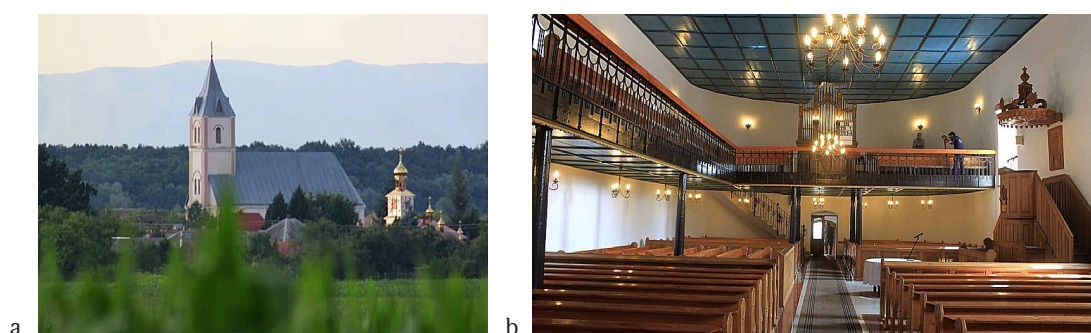


Figure 6. Reformed Church in the village of Dercen

Note: a – facade, b – interior layout

Source: compiled by the author based on Mukachevo (2020)

The featured churches are notable for their unique architectural features and symbolic imagery, which reflect the spiritual identity and values of their respective communities; their spatial layout, building forms and decorative elements create a symbolic embodiment of faith, communal worship and the historical traditions of Protestant denominations, transforming the buildings

into visual and spiritual markers of religious culture. Table 2 summarises the comparative characteristics of the interior spaces of various Protestant churches in Ukraine, demonstrating the features of layout, functional zoning and architectural elements that reflect denominational specificity and the organisation of worship services.

Table 2. Comparative analysis of the interior spaces of Protestant churches in Ukraine

Church	Type of interior design	Location of the department/stage	Lighting	Colour scheme and materials	Symbolic and decorative elements	Functional features
“Bethel” Evangelical Christian Church in Chernivtsi	Spacious room layout centred around a central axis	Central stage with the lectern	Large windows, a combination of natural and artificial lighting	Light colours, the use of wood and modern materials	Minimalist décor, with a cross as the central symbol	The space is designed for preaching, musical accompaniment and community gatherings
Reformed Presbyterian Church, Odesa	Clear, symmetrical composition	The chapel is in the central part of the city	Even lighting through the window openings	Neutral colour scheme, combining wood and light-coloured walls	Subtle symbolic elements	Space designed for preaching and communal prayer
Seventh-day Adventist Church, Uman	Open-plan layout	Stage with a lectern and a space for the choir	Mixed lighting	Light colours, modern finishing materials	Minimalist décor	Space is designed for preaching and musical worship

Table 2, Continued

Church	Type of interior design	Location of the department/ stage	Lighting	Colour scheme and materials	Symbolic and decorative elements	Functional features
Evangelical Christian Baptist Church, Kramatorsk	A spacious interior with a central feature	Central cathedral	Large windows and even artificial lighting	Neutral colour palette, wood and light-coloured materials	Minimalist symbols	Space is designed to facilitate interaction between the preacher and the congregation.
Reformed Church, Derzen	Historical composition with a traditional structure	The Cathedral is the focal point of the interior	Natural light coming through the windows of the historic building	Stone, wood, traditional materials	Subtle historical decorative elements	Blend of historic architecture and modern use
Protestant church, Lviv	Contemporary open-plan layout	Stage or lectern in the centre	A combination of natural and artificial lighting	Light colours, wood and modern materials	Minimalist decor	Space is designed for preaching, music and community gatherings

Source: compiled by the author

The interior layout of Protestant churches demonstrates a high degree of adaptability to various forms of worship, including traditional sermons, musical accompaniment and communal prayer. The layout of the halls commonly features an open central area with minimal barriers to visual and acoustic contact with the preacher, ensuring interactivity and active participation by the congregation. Seating is often arranged in semi-circular or sector configurations, emphasising the horizontal nature of the community and the accessibility of the space for every participant. The functional layout also covers the needs of musical accompaniment and educational activities (Rachman, 2023). The use of multimedia screens, sound systems and specialised lighting combines a spiritual atmosphere with modern technological capabilities, contributing to the formation of an emotional and ritual experience. Mobile structures, such as transformable benches or partitions, provide flexibility to the space,

which can be used to quickly adapt the hall's configuration to the specific needs of worship services, musical performances or educational programmes. Thanks to this approach, the interior space takes on a contemporary metaphor for the sacred environment, combining traditional symbols of faith with a functional organisation of space that supports communication, community and participation in religious life (Gnatiuk, 2025). The space becomes not only a place of worship but also an environment that shapes the cultural and spiritual experience of participants, reflecting individual and collective needs.

Modern theory on the restoration of Protestant churches is based on the principles of minimal intervention, preservation of authenticity and reversibility of restoration solutions, which involves the use of techniques that do not alter the building's original architectural structure and can be removed without damaging the historic features.

Table 3. Modern techniques for the restoration of Protestant religious buildings

Restoration techniques	Method description	Practical application in church buildings
Injection treatment of masonry	Filling cracks and voids in stone or brickwork using special lime or microcement mortars	Reinforcing the historic walls, stabilising the load-bearing structures and preventing further deterioration
Anchoring of structures	Installation of metal or composite rods in damaged sections of walls	Reinforcing the load-bearing capacity of historic walls and vaults without dismantling the original features
Bracing the masonry	Partial replacement of damaged bricks or stone using materials similar to the original ones	Restoration of the integrity of the walls and preserving the original appearance of the façades
Wood consolidation	Impregnation of wooden components with polymer resins or special strengthening solutions	Restoration of beams, floor joists, galleries and other wooden structures
Wood restoration	Replacement of damaged parts of wooden components with new inserts made from the same type of wood	Restoration of historic beams and floor joists whilst preserving as much of the original material as possible

Table 3, Continued

Restoration techniques	Method description	Practical application in church buildings
Micro-abrasive surface cleaning	Gentle cleaning of walls and decorative elements using a fine-grained abrasive	Removal of old layers of paint, dirt or deposits without damaging historic surfaces
Stratigraphic analysis of paints	Analysis of paint layers to determine the original colour scheme of the interior	Recreation of the historical colour scheme of the church's walls and ceiling
Modular furniture systems	Use of mobile benches, chairs or convertible structures	Flexible layout for worship services, concerts and community events
Acoustic panels	Installation of special sound-absorbing materials on walls or ceilings	Improved acoustics during sermons and musical performances
LED lighting systems	Use of energy-efficient LED systems with dimmable lighting	Creation of various lighting scenarios during worship services without interfering with the historic structures
3D laser scanning	Digital scanning of a building to create an accurate 3D model	Documenting the condition of the church prior to restoration and planning the repairs
Photogrammetry	Creation of accurate digital models of a site using photographs	Documentation of architectural details and decorative elements for future restoration

Note: LED – Light Emitting Diode

Source: compiled by the author based on G. Melika *et al.* (2025)

One of the key practices is the structural conservation of historic buildings, which involves techniques for reinforcing foundations, stabilising load-bearing walls and restoring brick or stone masonry. In such cases, injection techniques are used to fill cracks in walls with special lime or micro-cement mortars, which can reinforce the structure without dismantling the historic elements. To restore stone or brickwork, the anchoring method is often used, whereby metal or composite rods are embedded into damaged areas to reinforce the load-bearing capacity of the walls. Another popular technique is the repointing of masonry, where damaged sections are replaced with new elements made from materials that are as close as possible to the historical ones in terms of composition and texture. At the “Bethel” Evangelical Christian Church in Chernivtsi, modern approaches to spatial organisation are employed, including modular furniture systems, acoustic panels and LED lighting systems, ensuring the interior's functionality and adaptability for various types of worship services. At the Reformed Presbyterian Church in Odesa and the Reformed Church in the village of Derzen, the main focus is on preservation of historical authenticity, using injection conservation of masonry, structural anchoring, masonry reinforcement and stratigraphic analysis of paints to restore the original appearance. The Seventh-day Adventist Church in Uman combines restoration work with modern technical solutions, including LED lighting, sound systems and partial structural reinforcement. At the “Golgotha” Evangelical Christian Baptist Church in Kramatorsk and the “Golgotha” House of Prayer of the Evangelical Christians-Baptists in Lviv, the focus is on modernisation and functional refurbishment, utilising acoustic panels, movable furniture and digital technologies such as 3D laser scanning and photogrammetry, which combine modern spatial requirements with the need to preserve the structural integrity of the buildings.

Another common practice is the restoration of historic timber structures, which are often found in Protestant churches in the form of ceilings, beams or galleries. To restore such elements, timber consolidation techniques are used, in particular impregnation with special polymer resins that strengthen the structure of the material. In cases of significant damage, the method of timber replacement is used, whereby damaged sections of beams are replaced with new inserts made from a similar type of wood, which are joined using traditional joinery techniques or concealed metal fixings. Antiseptic and fire-retardant coatings are also used to protect wooden structures, thereby extending the service life of historical elements. A popular area of restoration practice is the restoration of historical interiors of Protestant churches (Kiuntsli & Stepaniuk, 2023). In such cases, techniques are used to clean surfaces of later layers of paint or plaster, revealing the original decorative elements or texture of the materials. Mechanical cleaning methods are employed for this purpose, including micro-abrasive treatment, as well as chemical methods using special solutions for the gentle removal of old coatings. The interior restoration process also employs techniques for reconstructing historical colour schemes, whereby the original colour scheme of walls and ceilings is recreated based on stratigraphic analysis of the paint layers.

Modern practices in the renovation of Protestant churches also involve adapting the space to contemporary worship needs. To this end, interior transformation techniques are employed, in particular the use of movable furniture and modular structures, which can be used to alter the layout of the space depending on the type of service or community event. For example, traditional fixed pews can be replaced with lightweight, movable chairs or benches that can be easily rearranged to create different spatial configurations. This approach can

combine the church's historic architecture with the modern needs of the religious community.

One feature of present-day conservation practice is the integration of engineering and technology systems in historic religious buildings. For good acoustics in Protestant churches, acoustic panels are used that can be attached to walls or ceilings and covered with materials that correspond to the historical interior design. Often sound systems are also installed in a concealed manner, with speakers integrated into architectural elements or placed in special recesses. Lighting is provided by LED lighting systems of adjustable intensity that can be used to create different lighting scenarios for services without changing the historic character of the interior. Another part of the renovation is the use of modern materials to make historic buildings more energy efficient. During the restoration process, technologies of internal wall insulation with vapour-permeable materials can be used, without interfering with the natural ventilation of historic structures. Controlled ventilation and climate control systems are also used to preserve the microclimate and can be applied for the maintenance of stable levels of humidity and temperature inside the church (Denysenko *et al.*, 2025).

Modern restoration practices also employ digital technologies to study and document historic buildings. Laser scanning of the building is often carried out before restoration work begins, allowing an accurate three-dimensional model of the church to be created and the condition of its structures to be recorded. Photogrammetry is also used that allows the detailed documentation of decorative elements and architectural details for subsequent reproduction. It is recommended that the "Bethel" Evangelical Christian Church in Chernivtsi to apply flexible solutions for restoration and adaptation of the premises, namely modular furniture systems, acoustic panels and modern LED lighting solutions, which will allow the functional transformation of the interior without damaging its spiritual and architectural integrity and enable effective use of the premises for different kinds of services. It is recommended to propose restoration measures for the Reformed Presbyterian Church in Odesa and the Reformed Church in the village of Derzen, aimed at preserving the historical authenticity, including injection conservation of masonry, anchoring of structural elements, crack repair, as well as stratigraphic analysis of paint layers for the most accurate possible restoration of the buildings' original appearance. The Seventh-day Adventist Church in Uman is advised to pursue a combined approach, combining partial structural reinforcement with the modernisation of building services, in particular lighting and sound systems, which will improve the functionality of the space whilst maintaining the architectural features. It is advisable to recommend the use of modern functional refurbishment technologies, such as acoustic panels, movable furniture, laser 3D scanning and photogrammetry

for the "Golgotha" Evangelical Christian Baptist churches in Kramatorsk and the "Golgotha" House of Prayer of the Evangelical Christians-Baptists in Lviv, which will ensure accurate documentation of the condition of the buildings and facilitate the integration of digital tools into the restoration process without compromising the structural integrity of the buildings. Thus, modern practice of restoration and reconstruction of Protestant churches is a combination of different techniques of preservation of historical materials, methods of restoration of architectural structures and technologies of adaptation of the space to modern needs. The application of injection-based masonry conservation, timber restoration, micro-abrasive surface cleaning, modular furniture systems, acoustic panels, LED lighting and digital documentation technologies guarantees the preservation of the historical authenticity of sacred buildings, while creating a functional environment for the contemporary religious life of the community.

Discussion

The spatial design of church interiors fosters a sense of unity and engagement among worshippers. The findings are consistent with the conclusions of Y. Abumere (2025), who demonstrated that metaphors in the names of Pentecostal churches shape perceptions of sacred spaces and their social role. These metaphors help shape expectations regarding the functions of the space and its symbolic significance for the community. The organisation of space, combined with musical arrangements, enhances the emotional impact of worship services. Musical and spatial elements influence intergenerational interaction during worship. The interior space of churches contributes to the formation of collective identity and a sense of belonging. This is confirmed by T. Betts & A. Hinderaker (2025), who described the fragmented identity of worshippers in megachurches as a result of the interaction between space and ritual. The spatial organisation helps to integrate different groups of participants into a shared religious experience. Spatial design incorporates cultural influences and the local identity of the community. This conclusion corresponds with the findings of N. Cao (2022), who studied transnational evangelical networks and demonstrated their influence on the sacralisation of urban spaces. Space solutions appear to facilitate the reproduction of cultural models and symbols within the religious environment.

The internal space utilises metaphors for governance and communication within the community. These findings are consistent with those of R. Da'as *et al.* (2025), demonstrating that metaphors shape perceptions of an organisation's structure and functions during times of crisis. Spatial metaphors assist in adapting community practices to changing conditions and challenges. Spatial elements create conditions for ritual interaction and group organisation. This is consistent with M. Frye (2023), who described how rhetorical

patterns in biblical texts influence the organisational behaviour of groups. The study established that the organisation of space stimulates active participation in ritual and interaction among worshippers. Spatial metaphors shape the emotional and cognitive perceptions of worship participants, which aligns with S. Ghazinoory & P. Aghaei (2023), who described metaphor as a research method in the social sciences. Furthermore, spatial metaphors can be used for the identification of the structure of communication and interaction among worship service participants. These findings form multi-level models of community interaction and participation. A. Góral (2022) demonstrated that complex relational structures shape organisational strategies within cultural organisations. Such models contribute to the development of social cohesion and shared experiences among participants. These elements convey the community's religious and cultural narratives. This finding is consistent with N. Haynes (2022), who analysed Christian nationalism and biblical analogies as reflections of broader sociocultural processes. Spatial symbols ensure recognition of cultural identity and historical heritage by the community. These assertions partly coincide with the works of G. Gkantona (2022), which explore the significance of the inner dialogical nature of the individual through a multi-actor perspective, demonstrating the inner space as a multi-level system of interactions. In a church setting, various elements of the interior and spatial organisation create a dialogue between individual experience and collective identity.

A space organised as a community centre encourages interaction among participants and creates the conditions for a shared experience of faith. This argument aligns with the concept of "liminal space" developed by F. Putra *et al.* (2023), where strategic leadership within hierarchical structures utilises space to explore possibilities and shape a shared vision. In a church setting, this is manifested through a central space for worship, areas for socialising, and symbolic zoning that fosters a collective sense of belonging. The organisation of space as a community centre simultaneously fulfils the function of social integration and emotional engagement, which aligns with the approaches of B. Lusi *et al.* (2024), who investigated the use of metaphors to create support and comfort in challenging life situations. Similar to medical or social settings, the church space fosters emotional support and encourages visitors' engagement in the process of spiritual experience. Space, as an individual inner world, creates an atmosphere for self-reflection and an inner contemplation of faith. The results show that interior elements stimulate concentration and meditative interaction with spiritual symbols. This correlates with the views of M. Feist & S. Duffy (2023), noting individual differences in the perception of time and space, which shape the metaphorical interpretation of personal experience. Within the church environment, the zoning for individual prayer, the presence of

symbolic details and the spatial layout guide visitors towards inner contemplation. Parallels with the work of X. Yang (2023) have confirmed that the transformative experience in sacred space is based on symbolic and intercultural discourse, which can provide the spiritual changes within an inner world. Space as a tool for the transformation of believers manifests itself through a configuration that stimulates active participation and alters visitors' behavioural and cognitive patterns. This corresponds to the concept of C. Xie (2023), where space acts as a vehicle for transformational experience through symbolism and structured visual codes. Metaphorical elements, such as light, colour and the arrangement of spaces, shape the rhythm of interaction and set the direction for spiritual development. The findings are consistent with the research by M. Varanda (2024), which analyses ecological metaphors and their application in shaping shared values within contemporary religious practices. In the context of places of worship, this manifests through the organisation of space, which encourages visitors to actively reflect upon and participate in spiritual practices.

Spatial configurations combine elements of visibility and invisibility, thereby simultaneously maintaining control and the autonomy of participants. This is consistent with the study by Y. Zhu & Y. Chen (2023) describes the regulatory practices of Protestant churches in Wenzhou, where visibility creates a framework for interaction, whilst space provides freedom of individual choice. This organisation is reflected in the choice of prayer areas, the arrangement of furniture, and the integration of symbolic elements, which maintain both collective discipline and individual spiritual experience. Analysing space through the lens of metaphors demonstrates that it serves as a platform for the formation of shared narratives and personal development. The findings align with the study by I.G. Nordin (2023), where internal audit is viewed as a process of self-improvement and the development of autonomy. In a temple setting, space acts as an environment for the development of inner discipline, reflection and spiritual self-improvement, reinforced by the organisation of zones, symbolic accents and interactive elements. A bibliometric analysis of metaphors conducted by X. Zhao *et al.* (2023) shows a growing interest among researchers in conceptual metaphors across various fields. This confirms the relevance of considering the temple space as a metaphorical system where cognitive, emotional and social elements are combined. Simple interaction with spatial elements creates a complex experience that reflects hierarchies, rituals and personal interpretations. The space of Protestant churches functions as a complex metaphorical system that simultaneously integrates the collective and individual experiences of visitors. The organisation of space creates conditions for spiritual development, self-reflection and active interaction, reflecting the values and practices of the community.

Conclusions

Art-historical analysis has shown that the interior space of Protestant churches in Ukraine is organised around a central worship area, where the pulpit serves as a key compositional element. The space is organised to ensure the congregation's visual and acoustic focus on the sermon, whilst the lighting design emphasises the geometry of the interior and creates a sense of openness. The use of light colours and natural materials, as well as minimalist decor, promotes emphasis on the spiritual content of the service. The architectural organisation of the interior combines functionality, symbolism and aesthetic harmony, demonstrating the interconnection between Protestant theology and the artistic and spatial design of churches.

A comparative analysis of Protestant churches in Ukraine has revealed that each building reflects the specific character of its confessional identity, architectural traditions, and the functional requirements of the congregation. Modern churches, for instance "Vefil" in Chernivtsi, the Seventh-day Adventist Church in Uman and the House of Prayer in Lviv, feature an open-plan layout, are built of modern materials and have a combination of natural and artificial lighting, which encourages community participation and interactivity during worship. The "Golgotha" Evangelical Christian Baptist Church in Kramatorsk is an architectural model, in which the simplicity of form and functional practicality are subjugated to the formation of a unified semantic system of the Baptist denomination. Historic buildings, such as the Reformed Church in the village of Derzen, combine classical architecture and minimalist decoration with the functional use of modern technologies. The interior space demonstrates flexibility, acoustic and visual adaptability, integrating spiritual symbols with the practical organisation of worship services. The Reformed Presbyterian Church in Odesa is an example of the combination of neo-Gothic architectural expressiveness with a functional organisation of space, centred on the central role of the sermon.

Its restrained aesthetics, natural lighting and minimalism of decorative elements reflect the Protestant principles of modesty and spiritual focus.

Modern practices in the restoration and reconstruction of historic Protestant churches in Ukraine are based on the principles of minimal intervention, preservation of authenticity, and reversibility of restoration solutions. These include strengthening structures through injection conservation, anchoring and re-pointing masonry, restoring wooden elements through consolidation or prosthetics, as well as delicate cleaning and the recreation of the interior's original colour scheme. At the same time, methods are employed to adapt the space to the community's modern needs, including mobile and modular furniture, acoustic systems and LED lighting. The integration of digital technologies, such as 3D laser scanning and photogrammetry, ensures accurate documentation and planning of restoration works. The combination of these approaches can ensure the preservation of the historical authenticity of the churches, whilst creating a functional space for worship, musical and educational events that meet the contemporary needs of religious communities. The limitation of this study is the emphasis only on contemporary techniques for the restoration and reconstruction of Protestant churches in Ukraine, without comparing them to practices in other denominations or countries. Prospects for further research lie in studying the impact of integrating augmented reality digital technologies on the perception of historic Protestant churches by visitors and communities.

Acknowledgements

None.

Funding

None.

Conflict of Interest

None.

References

- [1] Abumere, Y.O. (2025). [Naming the sacred spaces: A pragmatic analysis on metaphors in pentecostal church naming strategies](#). *Awka Journal of English Language and Literary Studies*, 12(4), 193-214.
- [2] Balaklytskyi, M., & Polumysna, O. (2025). [The image of Ukrainian protestantism as an attempt of self-analysis: Results of the expert survey 2018-2024](#). *Occasional Papers on Religion in Eastern Europe*, 45(1), 71-85.
- [3] Beane, M.I., & Leonardi, P.M. (2022). Pace layering as a metaphor for organizing in the age of intelligent technologies: Considering the future of work by theorizing the future of organizing. *Journal of Management Studies*, 62(5), 2025-2052. doi: 10.1111/joms.12867.
- [4] Betts, T., & Hinderaker, A. (2025). Corporate worship: spectacle, antenarrative, and fragmented identity in Christian megachurches. *Western Journal of Communication*, 89(5), 963-984. doi: 10.1080/10570314.2025.2469165.
- [5] Cao, N. (2022). Merchants and missionaries: Chinese evangelical networks and the transnational resacralization of European urban spaces. *Global Networks*, 23(3), 541-556. doi: 10.1111/glob.12385.
- [6] Cherkhava, O., Kapranov, Y., Sitnicki, M.W., & Iwanowska, B. (2025). *Strategic perspectives on the reconstruction and diachronic interpretation of stereotypical theolinguistic matrices in religious-popular discourse: Insights from English, German, and Ukrainian within Indo-European and Nostratic frameworks*. Göttingen: V&R Unipress. doi: 10.14220/9783737018180.

- [7] Da'as, R.A., Qadach, M., & Schechter, C. (2025). Crisis leadership: Principals' metaphors during COVID-19. *Educational Management Administration & Leadership*, 53(2), 357-379. doi: [10.1177/17411432231170580](https://doi.org/10.1177/17411432231170580).
- [8] Denysenko, Y., Denysenko, K., Ivanova, L., & Pavliuk, R. (2025). State of research, preservation, restoration and reconstruction of historical architectural monuments of Cherkasy at the end of the first quarter of the 21st century. *SA: Science and Architecture*, 7(3), article number 2538. doi: [10.23939/sa2025.03.025](https://doi.org/10.23939/sa2025.03.025).
- [9] Dercen. (n.d.). *Reformed church of the village Dercen*. Retrieved from <https://www.dercen.com.ua/reformatska-cerkva-sela-dercen/>.
- [10] Feist, M.I., & Duffy, S.E. (2023). To each their own: A review of individual differences and metaphorical perspectives on time. *Frontiers in Psychology*, 14, article number 1213719. doi: [10.3389/fpsyg.2023.1213719](https://doi.org/10.3389/fpsyg.2023.1213719).
- [11] Frye, M.A. (2023). [A biblical perspe.-centered groups in organizations: A socio-rhetorical analysis of 1 Corinthians](#). *Journal of Biblical Perspectives in Leadership*, 13(1), 197-214.
- [12] Ghazinoory, S., & Aghaei, P. (2023). Metaphor research as a research strategy in social sciences and humanities. *Quality & Quantity*, 58(1), 227-248. doi: [10.1007/s11135-023-01641-8](https://doi.org/10.1007/s11135-023-01641-8).
- [13] Gkantona, G. (2022). My inner world: Analyzing the client's self-dialogicality with the method of internal multi-actor performance. *Journal of Constructivist Psychology*, 36(3), 401-419. doi: [10.1080/10720537.2022.2100534](https://doi.org/10.1080/10720537.2022.2100534).
- [14] Gnatiuk, L. (2025). The formation of contemporary multifunctional sacred space in the context of liturgical and urban transformations. *Theory and Practice of Design*, 36, 18-34. doi: [10.32782/2415-8151.2025.36.2](https://doi.org/10.32782/2415-8151.2025.36.2).
- [15] Góral, A. (2022). Women in public cultural organizations and their professional paths strategies: A rhizomatic approach. *Gender, Work & Organization*, 30(3), 937-956. doi: [10.1111/gwao.12950](https://doi.org/10.1111/gwao.12950).
- [16] Haynes, N. (2022). Presidents, priests, and prophets: covenantal Christian nationalism and the challenge of biblical analogy. *Journal of the Royal Anthropological Institute*, 29(1), 85-102. doi: [10.1111/1467-9655.13866](https://doi.org/10.1111/1467-9655.13866).
- [17] Hutsul, I. (2018). [Genesis of church architecture in the context of Christian doctrine](#). *Cultural Ideas*, 13, 50-56.
- [18] Kilde, J.H. (2008). *Sacred power, sacred space: An introduction to Christian architecture and worship*. Oxford: Oxford University Press. doi: [10.1093/acprof:oso/9780195314694.001.0001](https://doi.org/10.1093/acprof:oso/9780195314694.001.0001).
- [19] Kim, H.W., & Chung, J.K. (2023). History of protestantism in Ukraine. *Bogoslovni Vestnik*, 83(2), 465-478. doi: [10.34291/BV2023/02/Kim](https://doi.org/10.34291/BV2023/02/Kim).
- [20] Kiuntsli, R., & Stepaniuk, A. (2023). Application of the principles of adaptive architecture in revitalization of sacred buildings, which have lost their significance. *Bulletin of Lviv National Environmental University. Series Architecture and Construction*, 23, 84-91. doi: [10.31734/architecture2022.23.084](https://doi.org/10.31734/architecture2022.23.084).
- [21] Knorr, K., & Hein-Pensel, F. (2024). Since Albert and Whetten: The dissemination of Albert and Whetten's conceptualization of organizational identity. *Management Review Quarterly*, 74(2), 597-625. doi: [10.1007/s11301-022-00311-7](https://doi.org/10.1007/s11301-022-00311-7).
- [22] Kots, T. (2024). Religious style of modern Ukrainian literary language in the general Slavic context: Traditions and challenges. *LOGOS*, 119, 160-170. doi: [10.24101/logos.2024.37](https://doi.org/10.24101/logos.2024.37).
- [23] Kulik, M.M., Rutyna, H., Steć, M., & Wondolowska, A. (2022). Aesthetic and educational aspects of contact with contemporary religious architecture. *Religions Journal*, 13(5), article number 418. doi: [10.3390/rel13050418](https://doi.org/10.3390/rel13050418).
- [24] Lenz, R., & Hoos, F. (2023). The future role of the internal audit function: Assure. Build. Consult. *EDPACS*, 67(3), 39-52. doi: [10.1080/07366981.2023.2165361](https://doi.org/10.1080/07366981.2023.2165361).
- [25] Lozova, L. (2025). Orthodox social ethics in contemporary Ukrainian wartime icons. *Canadian Slavonic Papers*, 67(1-2), 81-109. doi: [10.1080/00085006.2025.2501470](https://doi.org/10.1080/00085006.2025.2501470).
- [26] Lusi, B., Vallgård, A., Bewley, H., Mouritzen, H., & Ludden, G. (2024). What we took from metaphors: A case of designing for care after abortion. In *Proceedings of the 13th Nordic Conference on Human-Computer Interaction* (article number 14). New York: Association for Computing Machinery. doi: [10.1145/3679318.368534](https://doi.org/10.1145/3679318.368534).
- [27] Marti, G. (2012). *Worship across the racial divide: Religious music and the multiracial congregation*. Oxford: Oxford University Press. doi: [10.1093/acprof:oso/9780195392975.001.0001](https://doi.org/10.1093/acprof:oso/9780195392975.001.0001).
- [28] Melika, G.R., Mansour, Y., & Farouk, A. (2025). Acoustic performance and sustainable restoration in historical religious buildings: A review of case studies in the last decade. *Journal of Umm AlQura University for Engineering and Architecture*. doi: [10.1007/s43995-025-00218-w](https://doi.org/10.1007/s43995-025-00218-w).
- [29] Mukachevo. (2020). *Unique history of the twohundredyearold church in the village of Dercen, Mukachivska United Territorial Community*. Retrieved from https://mukachevo.net/news/unikalna-istoriia-dvokhsotlitnyoyi-tserkvy-u-seli-dertsen-mukachivskoyi-oth-video_2137796.html.
- [30] Mysak, N. (2014). *Prayer house of Evangelical Christians "Golgotha", Skrypnyka Street 8, Lviv*. Retrieved from <https://lia.lvivcenter.org/uk/objects/skrypnyka-8-church/>.
- [31] Norberg-Schulz, C. (1980). *Genius loci: Towards a phenomenology of architecture*. Rizzoli: Rizzoli International Publications.
- [32] Nordin, I.G. (2023). Narratives of internal audit: The Sisyphean work of becoming "independent". *Critical Perspectives on Accounting*, 94, article number 102448. doi: [10.1016/j.cpa.2022.102448](https://doi.org/10.1016/j.cpa.2022.102448).

- [33] Otdyhaem. (n.d.). *Presbyterian church in Odesa*. Retrieved from <https://otdyhaem.com.ua/ua/odesskaja/odessa/presviterianskaja-cerkov/>.
- [34] Page, T.G., & Capizzo, L.W. (2024). Toward a tent-driven model of organizations: Stakeholders, permeability, and multiple identities in public relations theory. *Public Relations Review*, 50(1), article number 102429. doi: 10.1016/j.pubrev.2024.102429.
- [35] Putra, F.H., Pandza, K., & Khanagha, S. (2023). Strategic leadership in liminal space: Framing exploration of digital opportunities at hierarchical interfaces. *Strategic Entrepreneurship Journal*, 18(1), 165-199. doi: 10.1002/sej.1465.
- [36] Rachman, R. (2023). [The interior of the church building as a liturgical space that reveals God's work](#). *Studia Theologica et Theoria*, 12(2), 4559.
- [37] Reformed Church of Dercen. (n.d.). Retrieved from <https://www.dercen.com.ua/reformatska-cerkva-sela-dercen/>.
- [38] Religious Information Service of Ukraine. (2010). *16th Congress of the Church of Christians of Evangelical Faith started in Chernivtsi*. Retrieved from https://risu.ua/xvi-z-jizd-cerkvi-hristiyan-viri-yevangelskoji-rozpochav-robotu-v-chernivcyah_n37144.
- [39] Scroope, C. (2022). *Christianity: Protestant*. Retrieved from <https://culturalatlas.sbs.com.au/religions/christianity-protestant/resources/christianity-protestant-material>.
- [40] Seventh-Day Adventist Church, Uman, Ukraine. (n.d.). Retrieved from <https://adventist.ua/en/churches/uman/1/>.
- [41] State Service of Ukraine for Ethnic Policy and Freedom of Conscience. (2022). *Religion. Statistical materials*. Retrieved from <https://dess.gov.ua/statistics-rel/>.
- [42] Summerson, J. (1993). *Architecture in Britain, 1530-1830*. New Haven: Yale University Press.
- [43] Varanda, M.I. (2024). Is the “common home” metaphor adequate and useful for an “integral ecology” theology in modern times? *Religions*, 15(2), article number 198. doi: 10.3390/rel15020198.
- [44] Xie, C. (2023). Metaphors as Knowledge in Mystical Writings. *Religions*, 14(8), article number 1039. doi: 10.3390/rel14081039.
- [45] Yang, X. (2023). Leaps in the womb of Asia: Transformative intercultural discipleship in a sacred space. *Missiology*, 52(2), 177-194. doi: 10.1177/00918296231214497.
- [46] Zhao, X., Zheng, Y., & Zhao, X. (2023). Global bibliometric analysis of conceptual metaphor research over the recent two decades. *Frontiers in Psychology*, 14, article number 1042121. doi: 10.3389/fpsyg.2023.1042121.
- [47] Zhu, Y., & Chen, Y. (2023). Visibility in dilemma: Institutional work in the regulatory practices of protestant churches in Wenzhou, China. *China Perspectives*, 133, 9-18. doi: 10.4000/chinaperspectives.15315.

Іван Гуцул

Доктор філософії

Кам'янець-Подільський національний університет імені Івана Огієнка

32300, вул. Огієнка, 61, м. Кам'янець-Подільський, Україна

<https://orcid.org/0000-0002-4797-5812>

Метафорика організації внутрішнього простору сучасних протестантських храмів України

■ **Анотація.** Мета дослідження полягала у розкритті особливостей символічного та метафоричного оформлення внутрішнього простору протестантських церков України в умовах сучасного функціонування. Методологія дослідження поєднувала мистецтвознавчий аналіз, порівняльне вивчення шести протестантських храмів України (церква християн віри євангельської «Вефіль» у Чернівцях, реформаторська пресвітеріанська церква в Одесі, церква Адвентистів сьомого дня в Умані, церква євангельських християн-баптистів «Голгофа» в Краматорську, дім молитви ХВЕ «Голгофа» у Львові та реформаторська церква в селі Дерцен, Закарпатська область), структурно-функціональний підхід до оцінки організації внутрішнього простору та аналіз реставраційних і реконструкційних практик історичних споруд. Мистецтвознавчий аналіз показав, що внутрішній простір протестантських храмів України формується навколо центральної зони богослужіння, де кафедра або амвон виступають ключовим елементом композиції, забезпечуючи візуальну та акустичну спрямованість громади на проповідь; світлове рішення підкреслює геометрію інтер'єру, світлі кольори та природні матеріали поєднуються з мінімалістичним декором, що сприяє концентрації на духовному змісті, а планування враховує ритуальні та комунікаційні потреби, демонструючи функціональність, символіку та естетику. Порівняльний аналіз показав, що сучасні храми України відзначаються відкритою зальною структурою, використанням сучасних будівельних матеріалів та поєднанням природного і штучного освітлення, що забезпечує участь громади та інтерактивність богослужіння, тоді як історичні споруди поєднують класицистичну архітектуру з мінімалістичним оздобленням, демонструючи гнучкість і акустичну адаптивність, а традиційні символи інтегруються з функціональними елементами відповідно до конфесійної ідентичності та архітектурних традицій. Отримані результати можуть бути використані архітекторами, мистецтвознавцями та дослідниками релігійної культури для проектування та реставрації протестантських храмів, а також педагогами і культурними менеджерами для організації освітніх і соціальних заходів із урахуванням просторової символіки та конфесійної специфіки

■ **Ключові слова:** дім молитви; візуальна культура; сакральна архітектура; практики реставрації; сприйняття сакрального інтер'єру