

EDITORIAL

Uta Pottgiesser & Wido Quist

Editors-in-chief

MULTIPLE MODERNITIES IN UKRAINE

When moving the Docomomo Headquarters to Delft in January 2022, it announced a new cycle of the Docomomo journal by turning the journal fully open access and by introducing a peer-review process. This allows for further scientific indexation of the journal and attracting a wider range of authors. In September 2022 the Docomomo Journal was indexed by Scopus and the issues 1-65 from 1990-2021 are available online in our Docomomo journal Archive. Since then, the Docomomo Journal 66 on *Modern Plastic Heritage* was published and with this Docomomo Journal 67 we are approaching the country that has dominated our political and cultural discussions in 2022: Ukraine. In January 2022 it was not predictable that national autonomy, human lives and cultural heritage are threatened and destroyed by Russian aggression that started on 24th February 2022. In March of this year, Docomomo International published the Solidarity Statement on Ukraine and has since then been working on this special issue on the *Multiple Modernities in Ukraine*.

Often unknown in many parts of the world, the history of the Ukraine in the 20th century was turbulent and characterized by wars, revolutions and many changes resulting from that. This complex history is also expressed in the diversity of its cultural heritage and its architecture. Modern architecture started in the early 20th century and continued to expand in the interwar period from 1921-1939/40. The architectural Avant-garde most known for its constructivist buildings, dominated from the mid 1920s to early 1930s, while in parallel Socialist Realism with Stalin Empire emerged from 1932 until 1955. Like in many other countries, a period of post-war Modernism, established after the WW II evolved into postmodernist architecture around and after the independency in 1991. Today, this country with its huge number of outstanding modern buildings, neighbourhoods and sites is suffering from large scale demolitions of infrastructure, housing, cultural institutions and of artworks. Though diverse in their typologies, techniques and spatial expression of modern architectural ideas they form above all the habitat of the Ukrainian people and are part of their identity.

To give an overview of the wealth of ideas, typologies and constructions, Docomomo International launched a call for papers on Modern Movement in Ukraine together with Docomomo Ukraine in April 2022. More than 20 proposals were received, most of them from the Ukraine itself—despite the difficult circumstances. This Docomomo Journal presents a first selection of the articles received to display regional and architectural particularities, the historic achievements and current challenges of archiving, documenting, protecting and preserving the modern heritage. We decided to also

allow for articles that are beyond the core focus of Docomomo because they provide the background needed to acknowledge the value of those many assets. As an addition to this editorial, we present a graphic overview of nearly 100 examples of Ukrainian modern buildings, divided into interwar (1921-39), and post-WWII periods (1955-91). The interwar period is further separated into an Eastern part (the former Ukrainian Soviet Socialist Republic USSR) and a Western part (with regions that were part of Poland in the Second Polish Republic). We believe these historic facts are crucial for the understanding of current discussions on identity, the definition of areas of research and protection on local, national and international level.

We would like to thank and acknowledge the commitment of the many academics, activists, preservation specialists and other Ukrainian experts who contributed to this current issue on Modern Movement in Ukraine: Aleksander Bouryak, Chair of Docomomo Ukraine, who provided his network and expertise together with Katerina Didenko and Nadiia Antonenko. We hope that he will be able to guest edit a second issue of the Docomomo Journal dedicated to Kharkiv, one of the centers of Constructivism. A special thank goes to Svitlana Smolenska, architectural historian and journalist from Kharkiv and a member of ICOMOS who contributes with a historic overview on Ukrainian modern heritage. We would also like to thank and acknowledge the commitment of Thomas Flierl and Jörg Haspel who reflected on the status of modern World Heritage Sites. They highlight the exceptional role of Dneprostroj, the Dnipro Hydroelectric Station (DneproGES/DniproHES), the industrial complex and the new socialist city Sotsgorod—known as Zaporizhzhia—as impressive example of urbanization and testimony of the 20th century that need to be protected; next to the internationally known Derzhprom complex in Kharkiv that is already on the Ukrainian World Heritage Tentative List.

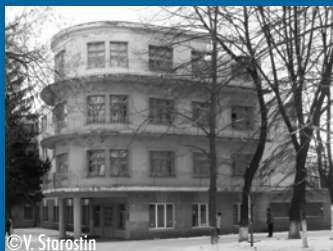
With regard to the huge amount of Heritage in Danger we like to highlight the commitment of Alex Bykov for independent archiving in particular in Kyiv, as well as the contribution of Fabien Bellat discussing the recurring history of destructions. Maxime Forest, Ievgeniia Gubkina and Owen Hatherley in their contribution draw attention to the disastrous legal situation of non-protected heritage. Scholars and researchers generously collaborated and contributed with their knowledge, among them: Hiromitsu Umemiya who sheds light to the nearly unknown contributions of Japanese architects to the famous international design competition in Kharkiv in 1929; Olga Mykhaylyshyn describes the interwar period in Volyn, then part of Poland; Natalia Novoselchuk reports on the early modern buildings and traditions in the region of Poltava; and Liudmyla Shevchenko investigates the mass housing development after WWII in Ukraine; finally, Olena Mokrousova takes the case of Kyiv to explain the practical difficulties of listing and preservation from the perspective of a heritage professional. We are glad to collaborate with Robert Huber and Ben Buschfeld, the organizers of the Triennial of Modernism in Berlin, Dessau and Weimar, who dedicated a five-part exhibition to Ukraine with a focus on Lviv, Kyiv and Kharkiv. A special thank goes to Ivan Nevzgodin who took his time and private book collection to present a selected book review. Thanks also to Miles Glendinning the English proof-read and to our students Olga Psarri and Pelagia Spyridonidou for creating the graphic overview on the following pages.

Although with great sadness on the reason for the initiative, it is with great pleasure that we are launching this issue of the Docomomo journal, published both in print and online via www.docomomojournal.com.

SOVIET INTERWAR MODERNISM

1919-1939/41 - Eastern part

DNIPRO



©V. Starostin

CAMPUS #1 OF DNIPROPETROVSK NATIONAL UNIVERSITY OF RAILWAY TRANSPORT NAMED AFTER ACADEMICIAN V. LAZARYAN

1930-1936 • C. Shchukin
49000 Lazariana str. 1
48° 26' 13.92" N/35° 3' 2.16" E



©V. Starostin

BRIDGE NR. 3

1913-1932 • G. Perederiy & N. Kolokolov
Dnipropetrovsk
49000 Naberezhnaya Pobedy
48° 26' 17.16" N/35° 4' 13.08" E



©V. Starostin

AUTOMATIC TELEPHONE STATION

1933-1935 • P. Frolov
49000 Pushkina str. 75
48° 28' 5.88" N/35° 0' 51.12" E



©A. Voloshin

SVOBODY SQR. ENSEMBLE

1921-1936 • V. Trotsenko, Kravets, M. Felger,
M. Zundberg-Serafimova & G.
Janovitsky

Svolobody Sqr.
50° 0' 19.08" N/36° 13' 50.88" E



©A. Voloshin

RESIDENTIAL COMPLEX NOVYJ BYT

1926-1930 • M. Pokorniy
61058 Danilevskogo str. 20
50° 0' 41.04" N/36° 13' 35.76" E



©Docomomo Ukraine

POST OFFICE

1927-1929 • A. Mordvinov
61052 Pryvokzalna sqr. 2
49° 59' 18.96" N/36° 12' 21.96" E



©A. Voloshin

AUTOMATIC TELEPHONE STATION

1930-1932 • P. Frolov
61002 Ivanova str. 9
50° 0' 12.96" N
36° 14' 17.88" E



©K. Didenko

HOUSE "DOM SPECIALISTOV"

1934-1936 • L. S. Lemesh
61058 Boris Chabanin st. / Romain
Rollan st./ Prospekt of Thruth /
Velyka Panasivska st. 83a
50° 0' 30.96" N/36° 13' 36.84" E



©A. Voloshin

CAMPUS GIGANT

1928-1931 • A. Molokin & G. Ikonnikov
61024 Pushkinskaya str. 79 1
50° 0' 22.68" N/36° 14' 58.56" E



© Unknown

HARKOMKHOZ RESIDENTIAL BUILDING

1927 • M. Movshovich
61000 Chernyshevskaya str. 94
50° 0' 43.16" N/ 36° 14' 50.88" E



© Unknown

"RED INDUSTRIALIST" RESIDENTIAL BUILDING

1928-1929 • S. Kravets
& A. Kasyanov
61058 Nezalezhnosti Av. 5
50° 0' 31.72" N/36° 13' 30.22" E



© Unknown

RESIDENTIAL COMPLEX ON THE DANILEVSKY STREET

1927-1928 • M. Pokorny
61000 Danilevsky str.



©S. Lina

RESIDENTIAL BUILDING

1928 • V. Kostenko
61000 Sumska &
Mayakovsky str. 4-6
50° 0' 38.78" N
36° 14' 27.99" E

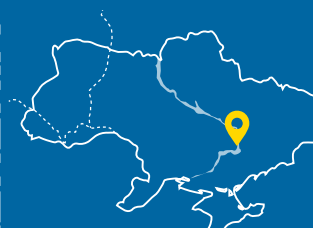


© Unknown

RESIDENTIAL BUILDING (the first large block multi storey building)

1931 • N. Plekhov, A. Postnikov
& A. Vatsenko
61000 Pushkinska str. 40
49° 59' 50.96" N/ 36° 14' 22.5" E

ZAPORIZHZHIA



© Unknown

SOCGOROD RESIDENTIAL HOUSES

1930 • S. Andrievskij
69000 Sobornoyi Av.



© A. Voloshin

CHEMICAL FACULTY BUILDING OF THE KHARKOV STATE UNIVERSITY

1928 • S. Kravets
61003 Universitetskaya str. 12-A
49° 59' 20.04" N/36° 13' 49.08" E



© A. Voloshin

X-RAYS ACADEMY

1930 • V. Estrovich
61024 Pushkinskaya str. 82
50° 0' 15.84" N/36° 14' 56.04" E



© K. Didenko

HOUSE "SLOVO"

1930 • M. Dashkevich
61002 Literature str. 9
50° 0' 42.12" N/36° 14' 3.12" E



© A. Voloshin

HOUSE OF SOUTHERN RAILWAY EMPLOYEES

1926-1936 • A. Beketov
61182 Krasnoarmejska str. 8
49° 59' 21.12" N/36° 12' 29.16" E



© K. Didenko

HOUSE "KOMUNAR"

1932 • A. Linetskiy & V. Bogomolov
61002 Girshmana str. 17
50° 0' 2.88" N/36° 14' 27.96" E



© A. Voloshin

RAILWAY WORKERS' PALACE

1928-1932 • A. Dmitriev & V. Veryuzhny
61052 Kotlova str. 83a
49° 59' 50.28" N/36° 12' 25.56" E



© K. Didenko

HOUSE "TABACHNIK-KNIJNIK"

1930 • P. Frolov
61022 Prawdy ave. 5
50° 0' 27" N/36° 13' 32.16" E



© Unknown

COMPLEX OF THE UKRAINIAN INSTITUTE OF PHYSICS & TECHNOLOGY

1931 •
Gudanov str. 13



© Unknown

4TH UNIFIED DISPENSARY (KHARKIV CITY POLYCLINIC)

1933 • P. I. Frolov
61000 October Revolution str. 59
49° 58' 33.07" N/ 36° 13' 25.46" E



© Unknown

DNIPRO HYDROELECTRIC STATION

1929-1932 • V. Vesnin, N. Kolli, G. Olov & S. Andrievskij



© Unknown

SOCGOROD RESIDENTIAL HOUSES WITH LIBRARY

1930 • S. Andrievskij
69000 Sobornoyi Av.



© Unknown

SOCGOROD KOMMUNAR

1930 • K. Knjazev
69000 Sobornoyi Av.



© Unknown

SOCGOROD DORMITORY/HOTEL

1930-1932 • B. Letavin & G. Orlov
69000 Sobornoyi Av.

SOVIET INTERWAR MODERNISM

1919-1939/41 - Eastern part

DONETSK



PALACE OF CULTURE OF METALLURGES

1925-1929 • A. Dimitriev
83000 Kuibysheva str. 67
47° 58' 53.93" N / 37° 46' 56.06" E



MINING INSTITUTE
(DONETSK NATIONAL TECHNICAL UNIVERSITZ)

1929-1932 • Y. Steinberg
83000 Artema str. 58
47° 59' 38.49" N / 37° 48' 15" E



CLUB OF V.I. LENIN WORKS

1928 • G. Yanovitskiy
83000 Artema str. 60
47° 59' 45.94" N / 37° 48' 15" E



CLUB "KHARKHOVIK"

1931-1933 • M. Shekhonin
04070 Mezhihirska str. 2
50° 27' 56.42" N / 30° 31' 5.83" E

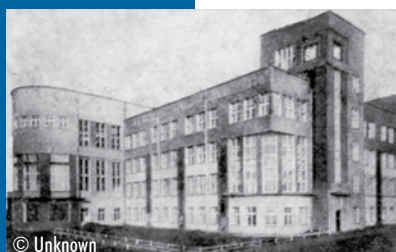


RESIDENTIAL BUILDING SOVIET DOCTOR

1928-1930 • P. Aleshin
02000 Velyka Zhitomirska str. 17
50° 27' 18.89" N / 30° 30' 48.25" E

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LUGANSK



PEDAGOGICAL INSTITUTE

1930 • A. Molokin
9100 Oboronna str. 2
48° 33' 49.55" N / 39° 19' 0.09" E



KHERSON



GRAIN PORT ELEVATOR

1929 •



HOUSES FOR EMPLOYEES

1929 •
73009 Port Elevator str. 5
46° 38' 3.35" N / 32° 37' 46.83" E

MARIUPOL



This graphic overview presents many of the outstanding modern buildings of the interwar and post WWII-period in Ukraine. Buildings are shown in their original appearance, although many of them are modified today, and with their coordinates and location in the country-separated into eastern and western part. Based on the Docomomo Virtual Exhibition curated by Docomomo Ukraine, more buildings have been added with the support of Svitlana Smolenska, Thomas Flierl, Alex Bykov. Olga Psarri and Pelagia Spyridonidou created the layout and verified the locations.

KYIV



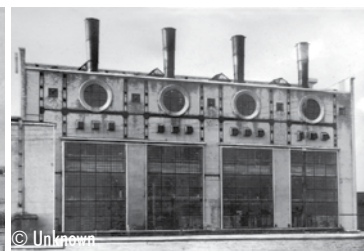
SCHOOL NO. 71

1929-1930 • J. Karakis
Polevy Lane 10



**FILM FACTORY
OLEKSANDR DOVZHENKO FILM STUDIOS**

1926-1929 • V. Rykov
03057 Peremohy Avenue 44
50°27' 3.81" N/30° 28' 13.11" E



KYIV REGIONAL POWER PLANT (KRES)

1926-1935 • G. Golts, M. Parusnikov, A. Burov
& B. Damansky
02000 Lane of Electricians, 2-19
50°28' 48.22"N/ 30° 30' 50.62" E



CLUB HOUSE OF "BOLSHEVIK" FACTORY

1928-1930 • Y. Moiseevich
02000 Peremohy Avenue 40
50° 27' 18.9" N/ 30° 27' 11.2" E



CINEMA ZHOVTEN

1928-1930 • N. Trotsky & V. Rykov
02000 Kostyantynivska str. 26
50° 28' 7.04" N/ 30° 30' 36.67" E



RESTAURANT DYNAMO

1932-1934 • J. Karakis &
P. Savych
01001 Mykhaila Hrushevskoho
str. 3
50° 27' 05" N/ 30°3 2' 01" E



ARTISTS HOUSE

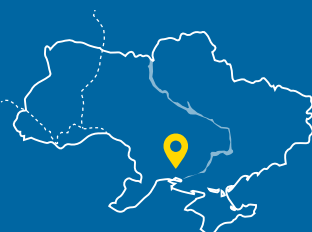
1930-1932 • A. Dobrovolsky, A. Makunina,
N. Kotliarov & S. Ja
04053 Kyiv Artyoma str. 5
50° 27' 18" N/ 30° 30' 11.88" E



GRAIN PORT ELEVATOR

1931-32 •

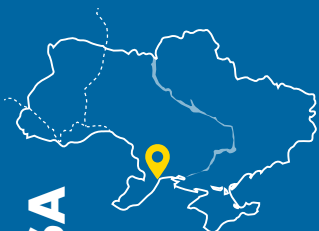
MIKOLAIN



GRAIN PORT ELEVATOR

1928-1930 •
54000 1st Slobodska str. 122
46° 57' 1.64" N/ 32° 0' 16.45" E

ODESA



RESIDENTIAL BUILDING

• A. Dubinin
65000 Marazliivska str. 1a
46° 28' 28.1" N/ 30° 44' 59.28" E

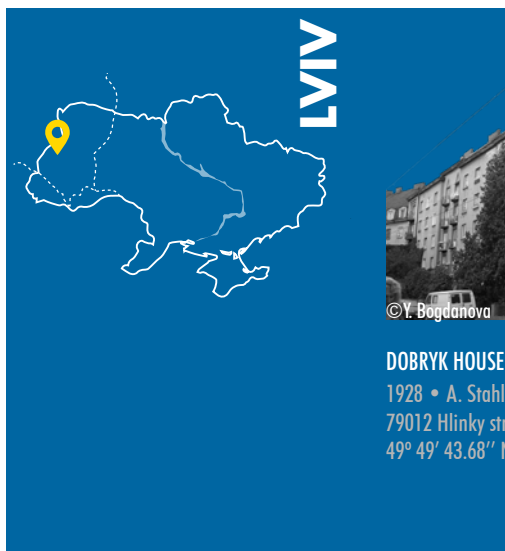


AUTOMATIC TELEPHONE EXCHANGE

1929-1931 • N. Gurevich
65000 Katerynynska str. 37
46° 28' 44.84" N/ 30° 44' 17.95" E

GALIZIAN INTERWAR MODERNISM

1919-1939/41 - Western part



©Y. Bogdanova

DOBRYK HOUSE

1928 • A. Stahl
79012 Hlinky str. 12
49° 49' 43.68" N/24° 1' 8.4" E



©Docomomo Ukraine

KGB BUILDING (OFFICES)

1935-1936 • T. Wróbel
7012 Dmytra Vitovskogo str. 55
49° 49' 53.76" N/24° 1' 9.12" E



©Y. Bogdanova

LABOR UNION HOUSE

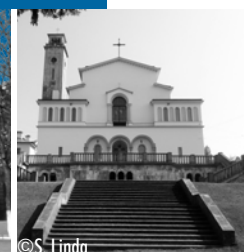
1928-1929 • F. Kassler
79005 prospekt Shevchenko str. 7
49° 50' 22.92" N/24° 1' 54.84" E



©B. Cherkas, Y. Bohdanova & I. Kopyliak

HNAT CHODKEWYCH CULTURAL CENTRE (FORMER TRAMWAY CLUB)

1936-1938 • T. Wróbel & L. Karasinski
79019 Kushewycha str. 1
49° 51' 4.68" N/24° 1' 31.8" E



©S. Linda

CHURCH OF THE INTERCESSION OF THE HOLY VIRGIN (POKROWA)

1931-1934 • T. Obminski
79014 Lychakivska str. 175
49° 50' 14.64" N/24° 4' 13.8" E



©B. Cherkas, Y. Bohdanova & I. Kopyliak

QUEEN JADWIGA SCHOOL

1930-1938 • T. Pisiewicz
79000 Henerala Chuprynky str. 45-37
49° 49' 51.89" N/24° 0' 34.65" E



©M. Liakhovych

YEVGENIA LEVYTSKA'S VILLA

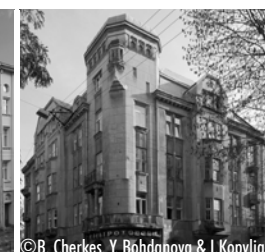
1938 • A. Stahl
79000 Franka str. 148
49° 49' 23.04" N/24° 1' 56.85" E



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TENEMENT HOUSE

1938-1939 • W. Lange
79000 Hertsena str. 5
49° 50' 8.91" N/24° 2' 1.88" E



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MORITZ KALISCH'S TENEMENT HOUSE

1913-1914 • F. Kassler
79000 Levytskoho str. 26
49° 50' 5.55" N/24° 2' 19.83" E



©O. Mykhaylyshyn

POST OFFICE HOUSE

1933-1935 • J. Puterman-Sadłowski & J. Najman
33028 Rivne Soborna 56
50° 37' 9.84" N/26° 15' 10.08" E



©O. Mykhaylyshyn

ROMAN CATHOLIC CHURCH

1931-1938 • W. Chechott
33000 Rivne Soborna 213
50° 37' 23.16" N/26° 13' 41.88" E



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NOTARY CHAMBER

1937-1939 • Z. Wardzala
79005 Saksahanskogo 6
49° 50' 35.16" N / 24° 2' 33" E



©Google maps

RESIDENTIAL COURT DELUXE

1926-1928 • W. Minkiewicz
79011 Stryjska str. 32-38
49° 49' 37.56" N / 24° 1' 40.08" E



©B. Cherkas, Y. Bohdanova & I. Kopyliak

BUILDING OF TRADE UNION OF RAILROAD WORKERS

1929-1937 • R. Miller & H. Zaremba
79015 Fedkovycha str. 54-56
49° 50' 0.6" N / 23° 59' 54.24" E



©M. Liakhovych

NAD ZALIZNOJU VODOJU COLONY

1934-1939 • T. Teodorowicz-Todorowski,
T. Wróbel, L. Rebowski, R. Polt,
L. Veltze, D. Wuchowicz &
M. Lakser



©M. Liakhovych

PROFESORSKA COLONY

1935-1939 • T. Wróbel & L. Karasinski
& M. Koczur



©M. Liakhovych

APARTMENT BUILDING

1938 • Y. Menker
79000 Heroiv Maidanu str. 5C
49° 49' 47.9" N / 24° 1' 7.06" E



©M. Liakhovych

APARTMENT BUILDING

1930 •
79000 Kalicha Gora str. 22
49° 49' 37.56" N / 24° 1' 40.08" E



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BUILDING OF THE ADMINISTRATION OF MUNICIPAL ELECTRICITY FACILITIES

1936 • T. Wrobel, L. Karasinski & O. Fedak



©B. Cherkas

TENANT HOUSE

1934-1937 • S. Keil, M. Zandig, R. Hermelin
& J. Menker
79000 Kherson Oblast
46°29'32.54"N / 32°13'57.35"E



©B. Cherkas, Y. Bohdanova & I. Kopyliak

J. SPRECHER'S FIRST SKYSCRAPER

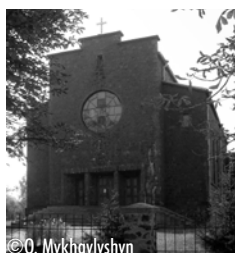
1914-1924 • F. Kassler
79000 A. Mickiewicz sq. 8
49° 50' 23.56" N / 24° 1' 47.46" E



©O. Mykhaylyshyn

RESIDENTIAL BUILDING WITH CAFE MANDRYTSKY

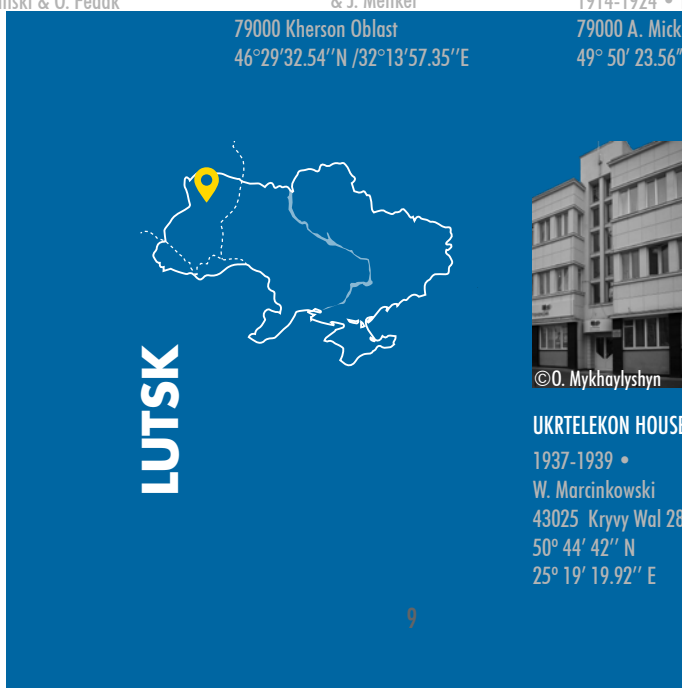
1935-1938 • J. Awin
79007 Hnatyuka str. 4
49° 50' 34.44" N / 24° 1' 23.52" E



©O. Mykhaylyshyn

ROMAN CATHOLIC CHURCH

1933-1938 • W. Stakhon
34500 Sarny Rivne
region Chervonoarmijska 7
51° 20' 6" N / 26° 36' 27" E



©O. Mykhaylyshyn

UKRTELEKON HOUSE

1937-1939 •
W. Marcinkowski
43025 Kryvy Wal str. 28
50° 44' 42" N
25° 19' 19.92" E



©O. Mykhaylyshyn

POST-OFFICE HOUSE

1936 • J. Puterman-Sadlowski
43025 Kryvy Wal str. 19
50° 44' 44.16" N / 25° 19' 15.96" E

SOVIET POSTWAR MODERNISM

1955-1991 - Ukraine



KHARKIV



©A. Voloshin

HOTEL MIR

1977-1979 • V. Savchenko, S. Mirgorodsky, R. Gupalo, N. Didenko & I. Ivanov
61072 Lenina ave. 27 A
50° 1' 33.24" N/36° 13' 16.32" E



©A. Voloshin

CONCERT HALL "UKRAINE"

1963 • V. Vasiliev, J. Plaksiev, V. Reusov & L. Fridgan
61022 Kharkiv Sumska str. 35
50° 0' 11.88" N/36° 13' 29.64" E



©K. Didenko

HTZ SETTLEMENT

1930-1932 • P. Alioshin
61007 Mira
49° 57' 9.039" N/36° 22' 15.72" E



©K. Denisov

SUPERMARKET PECHERSKIJ

1982 • A. Anishchenko & I. Gordon
01011 Pecherska sq. 1
50° 25' 57" N/30° 32' 29.04" E



©K. Denisov

RIVER STATION

1957-1961 • V. Gopkalo, V. Ladny, G. Slutsky, M. Cantor, E. Kotkov, V. Lamah & I. Litovchenko
04070 Post sq. 3
50° 27' 33.12" N/30° 31' 36.84" E



©A. Voloshin

PALACE PIONEERS & SCHOOLCHILDREN

1962-1965 • A. Miletsky, E. Belsky, A. Pechenov, L. Linovich, A. Rybachuk, V. Melnichenko, V. Borodaj & V. Seliber
01010 Mazepi str. 13
50° 26' 29.04" N/30° 33' 6.84" E



©K. Denisov

PALACE OF SOLEMN EVENTS

1981 • V. Gopkalo, V. Grechyna, I. Grechyna, O. Galatin, I. Veremejenko, N. Komisarov, V. Koval & N. Jurchenko
Peremogy Ave 11
50° 26' 53.88" N/30° 28' 41.16" E



©K. Denisov

NATIONAL LIBRARY OF UKRAINE NAMED AFTER V. VERNADSKY

1976-1989 • V. Gopkalo, V. Grechyna & V. Peskovsky
03039 Kyiv Golosevsky Ave. 3
50° 24' 15.48" N/30° 31' 7.68" E



©Docomomo Ukraine

CINEMA LECTURE HALL INSTITUTE OF SCIENTIFIC TECHNICAL AND ECONOMIC INFORMATION

1961-1981 • F. Jurjev, L. Novikov, V. Koval, N. Kofman & A. Pechenov
03680 Kyiv Gorkogo str. 180
50° 24' 41.04" N/30° 31' 30" E



©K. Denisov

CENTRAL HIPPODROME

1960-1969 • N. Piskunenko, S. Teljuk, G. Markitan, V. Copkin, S. Fridman, O. Barska & V. Sherman
03187 Kyiv Akademika Glushkova 10
50° 22' 30" N/30° 27' 21.96" E



©K. Denisov

COVERED MARKET OF PODOLSKY DISTRICT

1974-1980 • O. Monina, V. Shtolko, B. Bernarsky
Kyiv Zhitnietorzhskaya sq. 16
50° 27' 52.92" N/30° 30' 38.88" E



©K. Denisov

NEW BUILDINGS OF KIEV NATIONAL UNIVERSITY NAMED AFTER T. SHEVCHENKO

1972-1980 • M. Budilovsky, V. Ladny, V. Kolomijets, V. Katsin, V. Morozov, V. Drizo, I. Novichenko & I. Shapiro
01601 Volodymyrska str. 64 13
50° 26' 43.08" N/30° 30' 47.16" E



KYIV



©Docomomo Ukraine

CREMATORIUM

1967-1975 • A. Miletsky, A. Rybachuk & V. Melnichenko

02000 Bajkova str. 16
50° 24' 56.88" N/30° 30' 20.16" E



©K. Denisov

UNIVERSAL FURNITURE STORE EXHIBITION HOUSE FURNITURE

1971 • N. Chmutina, O. Stukalov, J. Chekanjuk, L. Dmitriev, G. Avdeev & J. Rebrov

03145 Druzhby narodiv blvd 23
50° 25' 4.08" N/30° 32' 34.08" E



©K. Denisov

HOTEL «SALIUT»

1976-1984 • A. Miletsky, N. Slogotskaya, V. Shevchenko, J. Names, S. Syrota, J. Furmanov

01010 Kyiv I. Mazepy str. 11-B
50° 26' 30.12" N/30° 32' 57.12" E



©K. Denisov

CINEMA KYIVSKA RUS

1982 • V. Tajenchuk, M. Basenkov
04095 Artyoma str. 93
50° 27' 33.84" N/30° 29' 6" E



©K. Denisov

PALACE OF SPORTS

1958-1960 • M. Grechyna, O. Zavarov, J. Jevrejnov, V. Sussy, V. Grechyna & V. Repjak

01601 Sport sq. 1
50° 26' 12.12" N/30° 31' 21" E



©K. Denisov

MUSEUM NAMED AFTER LENIN

1982 • V. Gopkalo, V. Grechyna, V. Kolomijets, L. Filenko, V. Koval & L. Linovich

01001 Kyiv Khreshchatyk str. 2
50° 27' 11.16" N/30° 31' 36.12" E



©K. Denisov

HOUSE OF TRADE

1982 • V. Yezhov, O. Snytsarov, O. Hayduchenya, I. Loshakov, T. Samson, B. Zabransky, G. Avdeev, B. Chizhik

04053 Kyiv Lviv sq.
50° 27' 16.92" N/30° 30' 23.04" E



©Docomomo Ukraine

REGIONAL CINEMA HOUSE

1969-1974 • Z. Chechik & I. Onishchenko

01023 Saksaganskogo 6
50° 26' 11.04" N/30° 31' 10.2" E



©K. Denisov

CENTRAL BUS STATION

1959-1961 • A. Miletsky, E. Belsky, J. Melnik, A. Rybachuk & V. Melnichenko

03039 Kyiv Nauki Ave. 1
50° 24' 25.92" N/30° 31' 15.96" E



©K. Denisov

PALACE OF CULTURE UKRAINE

1967-1975 • E. Marinchenko, P. Jilitskij, I. Viner, P. Bulajevsky & V. Fedorchenko

03150 Chervonoarmijska str. 103
50° 25' 19.92" N/30° 31' 15.96" E



LUGANSK



©A. Zakoretsky

HOUSE OF YOUNG SPECIALISTS (PLANT OF THE OCTOBER REVOLUTION)

1951 • Dmitrienko, Gorstroyproekt
91002 Lugansk Tsupovy str.
48° 34' 54.84" N/39° 18' 6.84" E



©Docomomo Ukraine

BUS STATION

1973 • G. Holovchenko
91024 Lugansk Oboronnaya str. 28
48° 32' 40.92" N/39° 20' 3.84" E

MODERN WORLD HERITAGE

Reflections on Ukraine

Thomas Flierl, Jörg Haspel

ABSTRACT: The article reflects on the status of modern World Heritage sites in general and in particular related to Ukraine, and the specific typologies of infrastructure and modern urban planning – both closely related to each other. The current war and the disastrous destruction of urban and civil infrastructure have again raised the question of its public perception, official recognition and national and international protection. Next to the internationally known Derzhprom complex, the construction of Dneprostroj, the Dnipro Hydroelectric Station (DneproGES/DniproHES), the erection of a new industrial combine in direct proximity to it, and the new socialist city Sotsgorod—known as Zaporizhzhia—are impressive examples of urbanization and testimonies of the 20th century that need to be protected.

KEYWORDS: World Heritage, modern heritage, tentative list, infrastructure, Ukraine

INTRODUCTION: This year, the UNESCO World Heritage Convention, adopted in 1972, is celebrating its 50th anniversary. The jubilee provides an occasion for a self-confident and also self-critical look back. Hardly any other program is likely to have brought UNESCO's world cultural policy to the attention of the general public more than the World Heritage Convention signed on November 23. With almost 200 participating states and 1154 natural and cultural sites, the outcome of the first 50 years is impressive [Table 1].

However, the anniversary may also provide grounds for an interim review to identify weaknesses in the implementation of the World Heritage Convention to date and to highlight positive development opportunities for the future. From the point of view of DOCOMOMO, internationally established in 1990, or of the International Scientific ICOMOS Committee on 20th Century Heritage Conservation (ISC 20C), launched in 2005, this interim review pays special attention to the young heritage of Modern Movement from the 20th century. Ukraine adopted the UNESCO Convention in 1988 when it still belonged to the Soviet Union, which was liquidated in 1991. The first inscription of a World Heritage Site in Ukraine followed in 1990 and concerned architectural monuments in Kyiv. This interim review reflects particularly on these imbalances in the nomination and listing of World Heritage within Ukraine,² which has seven listed World Heritage sites, divided into six cultural and one natural site:

- Kyiv: Saint-Sophia Cathedral and Related Monastic Buildings, Kyiv-Pechersk Lavra (cultural)
- L'viv – the Ensemble of the Historic Centre (cultural)
- Struve Geodetic Arc * (cultural)
- Ancient and Primeval Beech Forests of the Carpathians and Other Regions of Europe * (natural)

Table 1 Number of World Heritage Properties by region in 2022, adapted from UNESCO¹

REGIONS	CULTURAL	NATURAL	MIXED	TOTAL	%
Africa	54	39	5	98	8.49%
Arab States	80	5	3	88	7.63%
Asia and the Pacific	195	70	12	277 *	24.00%
Europe and North America	468	66	11	545 *	47.23%
Latin America and the Caribbean	100	38	8	146 *	12.65%
Total	897	218	39	1154	100%

- Residence of Bukovinian and Dalmatian Metropolitans (cultural)
- Ancient City of Tauric Chersonese and its Chora (cultural)
- Wooden *Tserkvas* of the Carpathian Region in Poland and Ukraine * (cultural)

*: transboundary property

Although all date back to pre-modern times, the Struve Geodetic Arc stands out as “an important step in the development of earth sciences and topographic mapping. It is an extraordinary example of scientific collaboration among scientists from different countries, and of collaboration between monarchs for a scientific cause.”³ Worth to be mentioned is the high proportion of international transboundary World Heritage Sites in which Ukraine participates. In addition to the serial World Heritage of the Struve Arc, in which Ukraine contributes with four stations of 34 components in ten countries, and the bi-national series of 16 wooden churches in Poland and Ukraine, the country is also involved in the largest UNESCO World Heritage complex: the “Ancient Beech Forests and Primeval Beech Forests of the Carpathians and Other Regions of Europe”, which has been extended several times since 2007 and today covers about 100,000 ha in 94 regions and 18 European countries, including eleven forest areas with almost 30,000 ha in Ukraine alone.

As of November 7, 2022, UNESCO has verified damage to 213 sites since February 24, 2022.⁴ So far, the seven inscribed World Heritage Sites in Ukraine seem to have gotten off comparatively lightly. According to a UNESCO press release of October 12, 2022: “To date, none of the Ukrainian cultural sites benefiting from UNESCO’s protection by virtue of their inscription on the World Heritage List have been bombed.”⁵ The tenor of World Heritage Watch’s latest damage report, published in November 2022, is similar (Dömke, 2022).⁶

In the course of the last months, Ukraine has officially confirmed that it has submitted the property of “The Historic Centre of the Port City of Odesa” from its tentative list as an acutely endangered cultural site for the inscription, in accordance with UNESCO’s Operational Guidelines for World Heritage Procedures on the basis of an Emergency Procedure.⁷ The core zone of the Odesa nomination dossier includes the Black Sea port with its modernized engineering structures of the quay and cargo transfer facilities of the regularly planned city from the 19th century.

While the transnational initiative to nominate significant astronomical observatories (Wolfschmidt, 2009), launched in 2008,⁸ also includes four facilities from



01 The ensemble of the Dzerzhinsky Square during its creation. © Unknown, photo of the early 1930s / [Photo of the Dzerzhinsky Square]. Grigory Lebedev’s papers (Fund 1042, Inventory 1, Folder 1, p. 459), Central State Archive Museum of Literature and Arts of Ukraine (CSAMLA), Kyiv, Ukraine.

Ukraine whose technical equipment dates back to the 19th and 20th centuries and can still be found on the Ukrainian national tentative list, projects with Ukrainian participation for international serial nominations of the socialist heritage in Central and Eastern Europe seem to be a distant prospect.⁹

Looking into the tentative list of Ukraine—last revised on July 22, 2019—there are 17 sites proposed which include only one, and for the first time, modern building of the 20th century, the Derzhprom (the State Industry Building) in Kharkiv, nominated on April 27, 2017.¹⁰ More details about the complex of Derzhprom [FIGURE 01] can be found in the article by Smolenska.

THE DOCOMOMO TENTATIVE LIST FROM 1998 AND THE GAP REPORT FROM 2005

Occasionally apostrophized as the “DOCOMOMO Tentative List” and compiled at the invitation of ICOMOS (1992), this first overview of possible World Heritage candidates of the modern era had emerged from a survey involving all national experts and international working groups of DOCOMOMO, yielding some 100 proposals for future World Heritage nominations.¹¹ By the mid-1990s, the World Heritage List numbered about 350 items, of which only three were clearly attributable to 20th century architectural history: Brasília (Brazil), inscribed in 1987; the Woodland Cemetery Stockholm (Sweden, 1993); and the Bauhaus sites in Germany (1996), accounting in total for less than one percent of all listings.

The DOCOMOMO list comprised around 100 proposals (from the years 1897–1977), including even then the idea of nominating complete oeuvres of the heroes of Modernism in a package, such as the masterpieces of Le Corbusier and Frank Lloyd Wright, but also selected buildings from the life’s work of Mies van der Rohe or Alvar Aalto. In retrospect, it is also noticeable that outstanding

technical testimonies to the art of civil engineering and the technical infrastructure created and left behind by the Modern Movement are, at best, only marginally included in the list of proposals.

The vast majority of the sites proposed as World Heritage candidates were distributed among the UNESCO region Europe/North America, while Latin America/Caribbean and Asia/Pacific were hardly represented, and Africa and Arab states were not represented at all. Essentially, the DOCOMOMO Tentative List of 1998 confirmed the geographic and thematic imbalance and need for correction of a Eurocentric World Heritage List stated a few years later by ICOMOS and UNESCO in the so-called Gap Report (2005).² In 2001, UNESCO's World Heritage Center, ICOMOS and DOCOMOMO jointly initiated a work program for the identification, documentation and promotion of modern architectural heritage because properties and sites under this category were considered to be underestimated in general and underrepresented in the World Heritage list in particular.¹²

The inscription of Le Corbusier's oeuvre, which was successfully completed in 2016 and includes 17 sites in seven countries on three continents, or the inscription of a series of eight works by Frank Lloyd Wright on the 2019 UNESCO list, in a sense, fulfils the mandate of the first DOCOMOMO Tentative List and UNESCO's Heritage program. The 2017 inscription, titled "Asmara: A Modernist African City" of the capital of Eritrea, which documents a half-century of architectural history up to World War II (1893-1941), also opened eyes to the colonial and post-colonial legacy of Modernism on the African continent.

Today, the question is no longer a general one of whether the World Heritage List of monuments and sites of the 20th century can be better historically-chronologically and geographically-regionally balanced, but above all: with which architectural, urban planning and technical achievements and successes did the last century make an outstanding contribution to the recent history of humankind and of the planet, and with which heritage sites can its extraordinary universal contribution be credibly attested to and conveyed. It should not be primarily a matter of extending the list of possible architectural masterpieces of the last century in the UNESCO register or of drawing up backup lists for the oeuvre of underrepresented heroes of Modernism (incl. late and Postmodernism) but of taking into account values and achievements without which the 21st century and the world in which we live today would be unthinkable. "The Twentieth-Century Historic Thematic Framework" presents an overview of typologies and examples and can serve as a tool to identify and categorize suitable candidates.¹³

IDENTIFYING THE GAPS IN MODERN WORLD HERITAGE

Looking back on the more than 1100 World Heritage nominations and the almost 1800 nomination proposals of the signatory states for new nominations, one must be less concerned about a statistically numerical underrepresentation of testimonies of the 20th century but rather about the absence or a conspicuous lack of outstanding examples of modern infrastructure that determined modern life in the last century. This is largely true for social, cultural, or ecological infrastructure. For example, the heritage of sport or the modern Olympic movement has so far been missing from the UNESCO list, as have more recent testimonies to social and health care or even green-blue infrastructures, but is perhaps particularly striking with respect to the broad spectrum of technical and transportation infrastructure that the last century has brought forth anew and shaped extensively. Four heritage categories of the technical infrastructure and transport structure of the last century can be used as examples to identify the desiderata of a world heritage policy to do greater justice to the cultural diversity of modernity in the future.

ENERGY SUPPLY

One does not have to think of the testimonies of nuclear energy supply, whose disastrous legacy in Chornobyl (Ukraine) or Fukushima (Japan) is likely to outlive humankind anyway, to identify a gap in the World Heritage List. Monumental gas tanks and historical gas production facilities—mostly shut down—are now on the lists of monuments in various countries but are not represented on the UNESCO list. Other forms of grid-based energy, namely evidence of electricity supply or long-distance heating, are also almost completely absent from the World Heritage List.

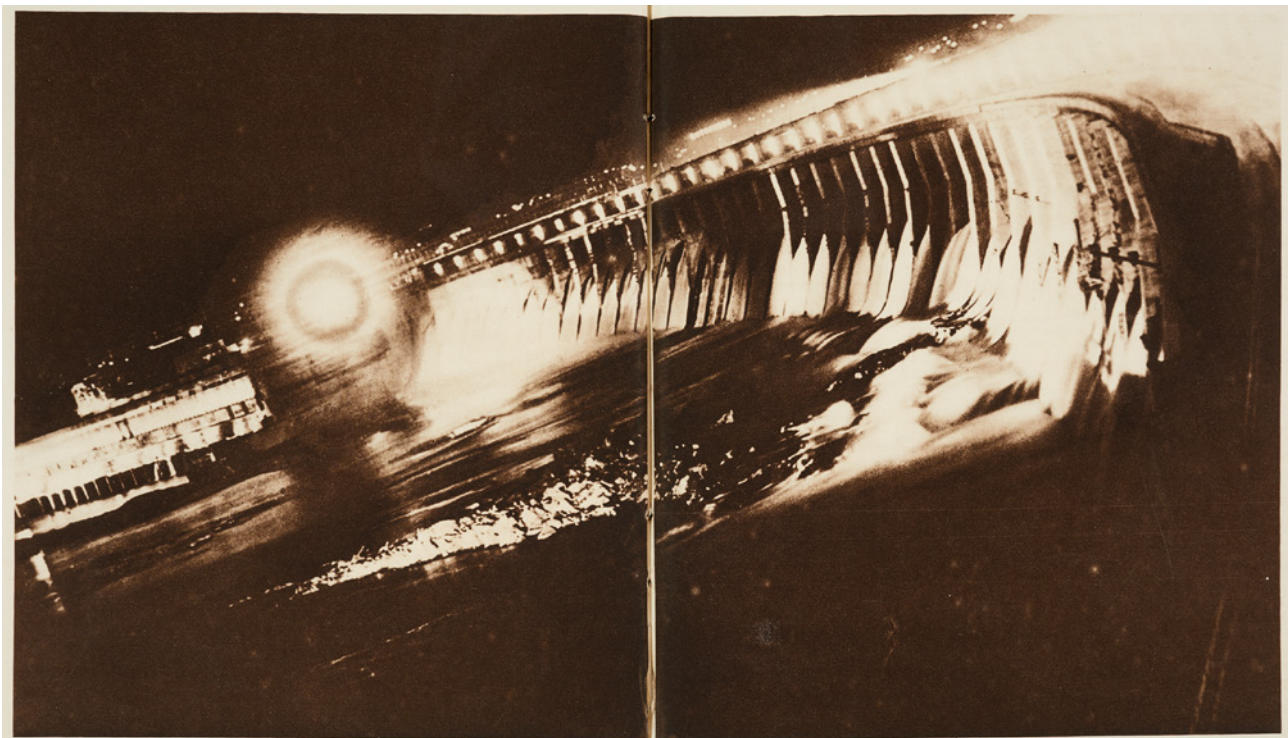
However, the production and spread of electric power radically changed the world in the 20th century, not only in the energy sector but also in everyday life—from work to housing to leisure activities and, not least, metropolitan traffic. Still, this Second Industrial Revolution has hardly found its way into World Heritage: after all, the Rjukan-Notodden Industrial Heritage Site, registered in 2015, includes hydro-electronic power plants to supply heavy industry, settlements and transportation systems in the neighborhood. The Berlin legacy of power supply and the electrotechnical industry brought together under the label "Elektropolis",¹⁴ is considered in its completeness—from Peter Behrens' AEG turbine hall to the factories of Siemensstadt or power plants and substations—unique internationally, but its nomination was ultimately unsuccessful because of economic concerns of world-famous companies.

In Ukraine, an equally impressive example can be added: The construction of the, at the time, world's biggest dam with the Dnipro Hydroelectric Station (DneproGES/DniproHES), the erection of a new industrial combine in direct proximity to it, and the new socialist city Sotsgorod connected to it—the term Dneprostroj (the Russian acronym for: Dnipro Construction [Company]) included all of this [FIGURE 02]. Dneprostroj (1927–32) was one of the gigantic model projects of Soviet industrialization [FIGURE 03]. The inauguration of the hydroelectric station became a

symbol of the successful conclusion of the first Five-Year Plan (1928–32) and bore witness to the technical-organizational and political-economic achievements in gradually transforming a backward, semi-capitalistic, agrarian country into a modern, socialist industrial power [FIGURE 04].

Dneprostroj was the pride of the Soviet Union. Weekly newsreels, photobooks, newspapers, and magazines presented impressive pictures of the construction work on the dam and the creation of the hydroelectric station, industrial sites, and the city. The journal USSR in Construction

02 Dneprestroj: Dnipro dam and power station. © Unknown, SSSR na strojke / USSR in construction, 10, 1932 (without pages).



03 Dneprestroj: Dnipro dam under construction, far left the steel frame for the turbine house. © Unknown, Dneprostroj and New Zaporizhzhia, Kharkiv 1932, p. 2 (fold-out pages).



04 Dneprestroj: Ceremonial opening of the DneproG S/DniproHES on October 10, 1932. © Unknown, SSSR na strojke / USSR in Construction, 10, 1932 (without pages).



alone dedicated two issues (4 [1930] and 10 [1932]) to Dneprostroj [FIGURE 02, FIGURE 04]. In his film *Ivan*, which shows the political development of a peasant youth into a communist, Alexander Dovzhenko assembled long scenes of the construction work on the dam. Following *Cement* (1925), Feodor Gladkov wrote his second production novel, *Energy* (1933)¹⁵, about the creation of the hydroelectric station. Dneprostroj was presented at the World Expo in Paris in 1937 and in New York in 1939–40, at the latter by a fifty-square-meter-large model. But by the middle and end of the 1930s, the capital Moscow with the Palace of the Soviets had long since become Stalin's model urban development project.

The history of Dneprostroj shows how industrialization changed the country and furthered the Stalinization of the process of modernizing society while also attempting to "fetter" it at the same time. The project organization of Dneprostroj was headed by engineer Ivan G. Aleksandrov¹⁶. It included not only the dam and the hydroelectric station but also the construction of industrial facilities and the Sotsgorod (the city of socialism).

THE SOCIALIST CITY OF DNEPROSTROJ

While the construction of the dam and hydroelectric station has found a fixed place in the writing of the history of architecture, there has so far been only very little research done and very little published about the general planning of Greater Zaporizhzhia and the construction of the Sotsgorod (socialist city) of Dneprostroj.¹⁷

Originally only conceived as a workers' housing estate for the hydroelectric station, the perspective changed over the course of planning and the establishment of the large

industry combine. During the construction of the dam and hydroelectric station, the workers and American experts lived on the right side of the Dnieper, where the administration building for Dneprostroj was also located. While this section of the city retained its residential character, the urban development on the left bank was connected with the view of the city of Aleksandrovsk located further downstream, as well as of Khortytsja Island, which formed directly behind the hydroelectric station as a result of the division of the old and new Dnipro.

A competition by invitation for the general planning of the city of Greater Zaporizhzhia then took place in 1929, with four collectives participating: besides Victor Vesnin for Dneprostroj, also Aleksej Shchusev, Boris Sakulin, and a group of graduates of the (Bauman) Moscow State Technical University (MSTU). Vesnin's proposal was specified as an additional basis and later developed further under the responsibility of Pavel Chaustov and Ivan Malosëmov [FIGURE 05].

The central idea, which was also realized, was developing the future city on the dam on the left bank of the Dnipro up to the existing old city of Aleksandrovsk, renamed Zaporizhzhia in 1921 (*za porogami* meaning "behind the rapids"). In contrast, the idea of settling the island of Khortytsja as well was not realized. The linear structure of Zaporizhzhia, which is still in effect today, is expressed particularly well in a vision of the city from around 1931 [FIGURE 06]. Chan-Magomedov described the structure of the general plan for the Sotsgorod as follows:

The territory of the city is structured into seven districts with their own autonomous cultural, social, and administrative subcenters, subordinate to the center of the city as

05 General planning for Greater Zaporizhzhia by Chaustov a.o. 1930 © RGALI, Budyvinstvo 1,2/1931.

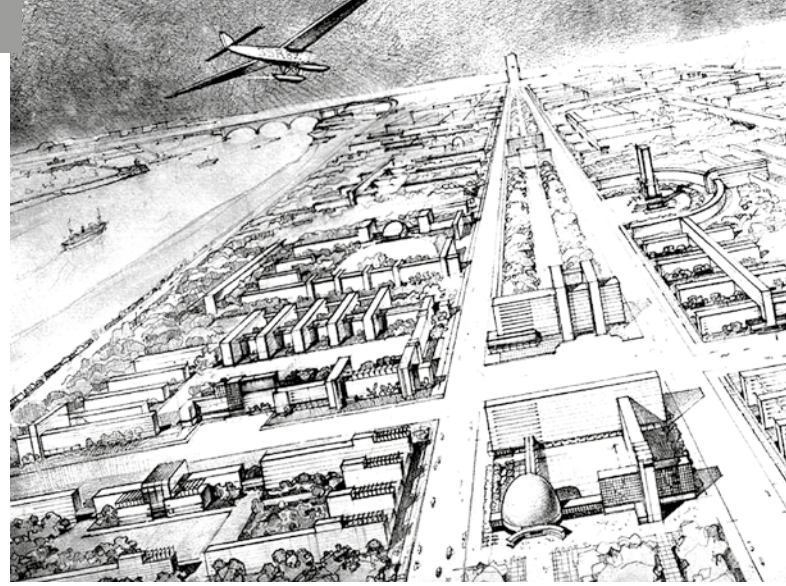


a whole, which has been planned in the second district. Adjoining this district is the area of the first phase of construction (the sixth residential area, the Sotsgorod), which consists of a series of quarters.¹⁸

At the beginning of December 1929, immediately after the competition of the general plan, Vesnin was commissioned to present a design for a typical building development for a quarter in which “all the principles for the new way of living” were expressed and all spaces for communal functions were shown by January 15, 1930. The project also had to be realizable during the 1930 construction season.¹⁹

The sixth residential area was erected in a short period of time (1930–33) and can be referred to as an ideal example of classical Soviet Modernism, i.e. Constructivism. A wide range of architects experimented with types of housing—between communal housing and residential quarter—in the transition to the “new way of living.” While communal housing dominates in the second district, the 5th quarter represents a classical form of housing development arranged in rows, with a green interior courtyard in which a small library formed the intellectual and cultural center [FIGURE 07]. The center of the 6th residential area is marked by the intersection of Lenin Prospekt (which is oriented toward the hydroelectric station and leads to the old city of Aleksandrovk) and the Prospekt of the Metallurgists (which runs between the combine and the Dnipro). As a result of the three- to four-story development, the 6th residential area has a very uniform character.

The historical photos give the impression of a modern city erected with the simplest means, nonetheless presenting structural-spatial diversity and communicating the utopia of a city of social equals. Consequently, even before the war, the most advanced buildings on the Prospekt of the Metallurgists, the residential facility and the hotel of the city [FIGURE 08], were ennobled by decoration and therefore ruined. The buildings that were added in Zaporizhzhia until the mid-1930s were post-Constructivist;



06 Perspective of the II district (Voznesenk) of the Sotsgorod of Greater Zaporizhzhia by V. Andreev (early 1930s). © Unknown (Internet).

they still breathed the spirit of modernism but were now designed in a more sedate and elaborate way. The relative stabilization after the years of famine in 1931–32 found its aesthetic expression, hence giving rise to a certain bourgeois character; the time of social experiments was over, and the years of mass terror and war were still to come.

Still, Zaporizhzhia, like many other new cities in Ukraine, is also an example of the great inventions and developments in communications technology that revolutionized the world and brought it closer together in the 19th and 20th centuries, from telegraphy and telephony to digital media. They have left behind architectural and technical testimonies worthy of preservation, but they are a rarity on the world heritage list.

In 2004, the Varberg Radio Station (Sweden), a working long-wave machine transmitter from the early 1920s, and in 2019, the Jodrell Bank Radio Observatory (UK) from the 1950s, were inscribed on the World Heritage List as technological installations of radio and radio transmission. Radio and television towers accentuating cityscapes and landscapes—Vladimir Šukhov’s legendary hyperboloid grid net towers from the interwar period in Russia or the slender reinforced concrete structures of television and

07 Sotsgorod residential houses with the Library (5th quarter) by Architect Sergey Andreevskiy, 1930 © Jurij Barranik, Pavlo Kravcuk (Zaporizhzhia).



08 Sotsgorod Dormitory / Hotel at Prospekt of Metallurgists 2 by architects B. Letavin and G. Orlov, 1930–31. © Jurij Barranik, Pavlo Kravcuk (Zaporizhzhia).





09 Leisure time on Khortytsja Island in front of the two-story bridge for railway and car traffic over the new Dnipro River designed by Aleksandrov in 1927. © Unknown, Internet, 1935.

telecommunications towers after 1945—are not represented there, nor are radio houses, broadcasting stations or television studios.

TRAFFIC AND TRANSPORT SYSTEMS

Transport routes, as they have already been examined in various thematic studies and bibliographies by TICCIH and ICOMOS, are increasingly represented on the World Heritage List. Among them are some historic routes of rail communications or humanmade waterways and bridge structures, some dating back far into the 20th century. The old city center of Budapest, inscribed on the World Heritage List in 1987 and expanded in 2002, even includes a section of the subway, which was put into operation in 1896 as the first metro on the continent. But neither large European nor American founding cities of modern subway traffic represented, such as London, Paris, Moscow or New York and Buenos Aires. In Ukraine, Aleksandrov's project Dneprestroj also included designs for the floodgates, railway lines, and both two-story bridges for crossing Khortytsja Island [FIGURE 09].

FILLING THE GAPS WITH LANDMARKS OF TECHNICAL INFRASTRUCTURE

The reasons for the missing representation of the technical infrastructure of the 20th century on the World Heritage List are manifold. It cannot be due to a lack of significance of this modern infrastructure. Rather, this gap in the World Heritage register probably reflects the more stylistic approach of architectural and urban planning historiography to modernism, in which even outstanding works of engineering and epochal scientific-technical innovations are often discussed only in the margins. Secondly, technical infrastructure systems, for example, in the field of energy supply or metropolitan transportation, often prove difficult to grasp visually and functionally when they owe their groundbreaking effect to extensive linear connections and interconnections in space, i.e., when they are highly complex and multi-layered and cannot be perceived and conveyed at a glance. Thirdly, the talk of

urban engineering as the "invisible intelligence" of urban planning²⁰ reminds us of the extent to which infrastructural facilities and services are removed from public perception as they are created and mediated, for example, because they are underground, difficult to access or have a non-material operation anyway. And finally, technical infrastructures serve to provide services of the general interest across generations, whose requirements change rapidly and, therefore not only need continuous care and maintenance but also require ongoing renewal and modernization. Permanent technical infrastructures can only perform optimally if they can be continuously improved and adapted to changing needs.

CONCLUSIONS

The World Heritage Convention should not merely be understood as an aesthetic concept and the World Heritage List not merely as a sample collection of the best of the world's architectural history. Rather, they should be committed to human history's achievements and cultural heritage in all its broadness and diversity, allowing them to claim a place on the World Heritage List for the 20th-century heritage and its epochal achievements of modern infrastructure. The current updating of many national Tentative Lists for future World Heritage nominations provides an opportunity to reflect on this identified gap in Modern Movement's achievements in the UNESCO List and to work more intensively towards a representative, balanced and credible World Heritage List. For Ukraine, this also means protecting some of its unique ensembles next to Derzhprom, the many industrial sites and new connected cities—although most of them have suffered continuous and ongoing destruction, transformation and reconstruction.

ACKNOWLEDGEMENTS

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Thomas Flierl (1957), freelance cultural scientist, architectural historian and publicist, since 2007 Chair of the board of the Hermann Henselmann Foundation and the Max Lingner Foundation in Berlin. Studied philosophy and aesthetics at Humboldt University in Berlin, earning his doctorate in the Department of Aesthetics at Humboldt University (1985). Member of the Berlin House of Representatives (1995-98), City councilor for construction in Berlin-Mitte (1998-2000), and Berlin's senator for culture and science (2002-06). He is a member of the Institute for History and Theory of Architecture and Planning at the Bauhaus-University Weimar and of the Scientific advisory board of the der Ernst-May-Society e.V. in Frankfurt/Main.

JÖRG HASPEL (1953), former State Curator of the Landesdenkmalamt Berlin. Studied architecture and urban planning at Stuttgart University and history of art and empirical cultural studies at Tübingen University (1972-81), Preservationist at the Senate Department of Cultural Affairs at the Hanseatic City of Hamburg (1982-91), State Curator and Director of the Berlin Heritage Conservation Authority (1992-2018). President of ICOMOS Germany (2012-2021) and funding member of the International Scientific Committee of 20th Century Heritage of ICOMOS (ISC20C) in 2005. He is Chair of the board of the German Foundation of Monument Protection since 2014 and Honorary Professor at Technical University of Berlin.

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- 16 Ivan G. Aleksandrov (1875–1936) graduated from the School of Engineering for Transportation in 1901 and planned railway lines and bridges, later also canals. Starting in 1920, he was involved in the elaboration of the GOELRO plan. His main work was the DneproGES (Dnieper Hydroelectric Station). In cooperation with Krzhizhanovsky, he was responsible for the regional economic planning of GOSPLAN. In 1931–32, he was director of the energy section of GOSPLAN. As of 1932, he was a member of the Academy of Sciences and head of the transportation section.
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Exhibition chapter #02 by International Culture Center Krakow, Michal Wisniewski; shown at BHROX bauhaus reuse in Berlin, 2022. © Michael Setzpfandt for zukunftsgeraeusche GbR, 2022.



CHALLENGES OF ARCHITECTURAL ARCHIVING IN UKRAINE

Alex Bykov

To all the people who are saving and evacuating archives, museum exhibits, archaeological artefacts and other cultural attributions in Ukraine during the total Russian invasion after February 24, 2022

To Tatiana Belyaeva,
who passed away on November 1, 2022

INTRODUCTION: The history of the Ukrainian state, as well as the history of Ukrainian architecture in the 20th century, was more than turbulent. Wars, revolutions and changes in architectural development according to the course of the political establishment had a negative impact on archiving and preserving the memory of previous periods. Unfortunately, since the full-scale Russian invasion on February 24, numerous monuments, buildings and heritage sites have been exposed to danger again or have already been destroyed. By November 7, 2022, UNESCO confirmed the destruction or war damage of 213 cultural heritage sites in Ukraine: 92 religious

buildings, 77 historical buildings and cultural institutions, 18 monuments, 16 museums and ten libraries.

But despite all the difficulties, Ukraine's main symbol and outpost of architectural archiving still remains safe—the State Scientific Research Library of Architecture and Construction, named after Volodymyr Zabolotny. In Ukraine, there is still no museum of architecture or research center, but there is the *Library*.¹ It is considered not only a library but also a museum and a scientific architectural center hosting conferences, exhibitions and preserving architectural memory in Ukraine [FIGURE 01].

01 ^a The State Scientific Research Library of Architecture and Construction in Kyiv, the Library. © Oleksandr Burlaka, 2015.

^b Exhibition 'Wooden monumental architecture of the Left Bank of Ukraine' curated by Alex Bykov in the Library. © Alex Bykov, 2015.





02 a First location of the Library (until 1985) in the Metropolitan House of St. Sofia National Conservation Area in Kyiv. © Oleksandr Ranchukov, 1980's.
b Exhibition in the Library at the Metropolitan House on the occasion of the 1500th anniversary of Kyiv. © From the funds of the Library, 1982.

THE LIBRARY

The main asset of the Library is its book collection. During the Library's existence, about 400.000 copies of unique national and world literature on architecture, construction, urban planning, and fine, decorative and applied arts have been collected. The Library's collections include books and pamphlets, magazines, normative documents, dissertations and illustrations. In addition, in its depository, you can also find original architectural drawings, blueprints, a unique photo fund and much more. The history of the Library began 78 years ago in 1945, simultaneously with the creation of the Academy of Architecture of the Ukrainian SSR. For seven decades, the Library has evolved from scientific academy to scientific state library. During its history, its name has changed, but the main tasks, directions and the essence of its activity have remained unchanged.

From the very beginning, the Library was managed with care by the staff of the whole academy, from the president to the employees of the academic bindery. These were highly professional specialists and persons who were passionate about their work, culture, arts and books. One of these personalities was the first president of the Academy of Architecture, a scientist and public figure, and the founder of the Library, Volodymyr Zabolotny. He was personally involved in all matters related to the organization of the Library. Zabolotny was a legendary figure, not only in the history of architecture but in Ukraine's history in general. He was on an equal footing with all the leaders of the country.

The love and support for the Library have been passed down through the generations. For example, another legendary person is architect Nikolay Dyomin, who, in 2012, managed to save and give to the Library a unique collection of graphic materials and photo documents² from the looted Research Scientific Institute of the

Theory and History of Architecture and Urban Planning in Kyiv [FIGURE 02]. This institute was oriented towards the development of a wide range of historical and theoretical problems and studies in architecture and urban planning. It has been the main scientific center of Ukrainian architectural historiography and, consequently, has always collaborated and worked side by side with the Library. Now everything that was saved is stored and processed in the Library. The younger generation of researchers is also trying to give the Library all the personal and private archives that have been rescued and preserved. These are mainly post-war architectural materials, which are rapidly disappearing or being thrown away due to little knowledge and missing appreciation of their value [FIGURE 02].

Speaking of the heritage of this period in Ukrainian architecture, archiving can be divided into two groups: Archives of former state scientific project institutes and personal archives of the architects.

INSTITUTE ARCHIVES

After the collapse of the USSR, each scientific institute went through its own dramatic phase of transition from a planned system to a market economic entity. Private studios were opened on the basis of the former state-owned studios subordinated to the institute. The urge to open up a new world of new possibilities—quickly forgetting the past—was also reflected in the legacy of the architecture of Soviet times. According to the new attitudes and approaches, the architecture of the 1960s-1980s and its heritage was repressed and discredited. The past was thrown in the dump of history, both literally and figuratively.

Perhaps the most telltale example in this respect is the Main State Project and Research Institute 'Kyivproekt', founded in 1951 in Kyiv. After World War II, almost the entire city of Kyiv was designed by this institute. After the fall of the



03 a & b Archival spaces in 'Kyivproekt'. © Alex Bykov, 2019.



Soviet Union, the institute was reformatted several times and divided between several owners. The building of the institute was rented out and a few years ago—in 2018—it was sold and is now partly rebuilt, partly demolished, even though Ukraine is at war and Kyiv, in particular, is regularly bombed.

But the history of the archive of this institute, which is, in fact, the archive of the construction history of modern postwar Kyiv, is a very complicated story. The archive was sold, mortgaged to a bank, and again divided among different stakeholders. Its current history after the beginning of dismantling is unknown. Before that, many young researchers had been trying to get into the building to study the archives for more than ten years, but it turned out to be impossible. However, one researcher managed to get in once, just before the demolition of the institute building began. What he saw was deeply disappointing. The unique, infinitely important and interesting study material was in terrifying conditions; it can be said that all that remained was a pile of junk. All attempts to negotiate for this archive to be handed over to the Library were unsuccessful—even with the help of lawyers. Therefore, this archive's current state is unknown and incomprehensible. We can only hope it has not been physically erased after the demolition of the institute building had started [FIGURE 03].

Another scientific project giant, the Kyiv Zonal Scientific Research Institute of Standard and Experimental Projecting (KyivZDNIPE), was established in 1963. But after the fall of the USSR, it had a similar history as Kyivproekt. In 2010, people of defected president Yanukovich privatized the institute building. Soon afterwards, they removed the

archive to an undisclosed location. Some eyewitnesses claim it is in the wet basement of a warehouse, but there is no access to it either.

However, during the 1970s-1980s, famous Ukrainian photographer Viktor Marushchenko worked for the magazine Soviet Culture and documented various actual events. Among others, he took photos for the 20th anniversary of the KyivZDNIPE. These are now some of the few witnesses of the institute's rich, lively and productive work. The photos show, for instance, legendary director Oleksiy Zavarov who ran the institution for more than 20 years, digital archives or the famous project team led by Valentin Schtolko, who projected high-span buildings, and the department of the first computer design office—a unique phenomenon for those years [FIGURE 04].

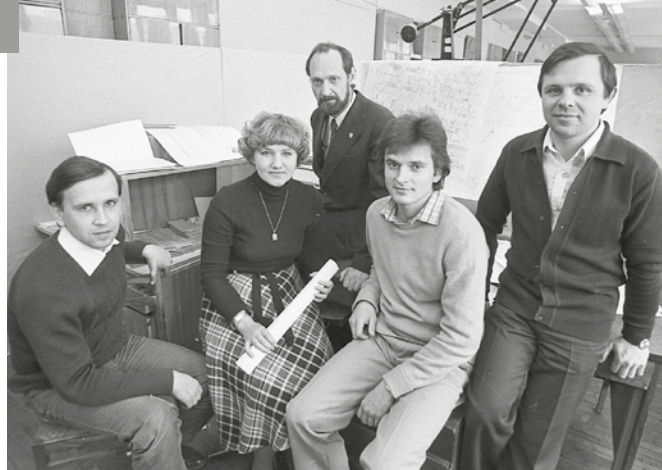
The first architectural project institute of the USSR, Giprograd (nowadays Dipromisto), still formally exists, and its archive is in decent condition. However, access to it is also denied. Nevertheless, thanks to diplomacy, delicious chocolates and charming archivists, young researchers achieved permission to work there. One of the most important things they managed to do was to scan many materials on their own. The institute is practically bankrupt, so its fate is not stable either. It is possible that these scans may remain its only evidence [FIGURE 05].

PRIVATE ARCHIVES

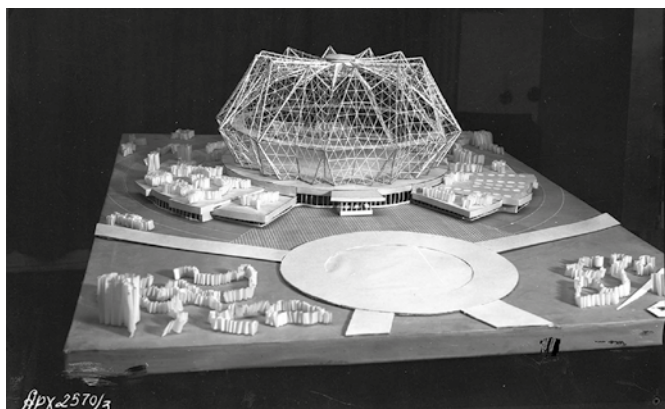
Another group of archives can be classified as architects' private archives. It is essentially everything they have managed to get out of their institutes' offices or, for some other reason, had left at their home offices. As for the difficulties



04 a KyivZDNIIEP, computers, architectural engineers.
© Viktor Maruschenko, courtesy of Alex Bykov, 1983.



b KyivZDNIIEP. (from left to right) Viktor Vaslyayev, Katerina Mushta, Kozlyarchuk Viktor, Sergey Nesenenko and Vasiliy Golubievsky. © Viktor Maruschenko, courtesy of Alex Bykov, 1983.



05 a Archival materials in Giprograd (nowadays Dipromisto). Project of sanatorium complex near Kyiv, 1980s. © Alex Bykov, 2020.
b Archival materials in Giprograd (nowadays Dipromisto). Unbuilt flowers pavilion in the Expocenter of Ukraine, 1970s-1980s © Alex Bykov, 2020.



of working in this field of independent archiving, the main challenge is to gain the trust of the older generation and former professionals: To explain to them the importance of archiving and scanning and, of course, the possibility of transferring materials to the Library. To persuade them not to leave materials lying around indiscriminately and that the history of architecture of the 1960s-1980s is important and interesting. To make clear that the main task of an archive is that it can be worked with—an archive is alive when it is at work.

And there is another downside to private archives: a black market in architectural archives. During the 1990s

and 2000s, many antiques dealers, already imagining the future value of architectural archives, bought them up from architects or stole them from institutes. Nowadays, when architects die, their families very often do not recognize the importance and value of the archives left behind. They sell them on antique markets at a very low price, only to have the sellers put a high price tag on them later. The sad thing is that the completeness of the archive is lost. One can buy a few individual photos and drawings. But buying a whole archive is only possible with funds and grants [FIGURE 06].

06 a Archival material in one of the antique market shops.
© Alex Bykov, 2020.



b Archival photo from one of the antique market shops: Palace of Culture in the city of Kramatorsk.
© Unknown, courtesy of Alex Bykov, 1930s.





07 a Site of the Seagull Pioneer Camp in the Alushta, Crimea. © Tatiana Belyaeva, 1970s.



b Seagull Pioneer Camp in the Alushta, Crimea. Main entrance to the camp. © Tatiana Belyaeva, 1970s.

However, there are a few success stories of private archives remaining intact. Among the private archives that have been preserved and used in numerous exhibitions and publications are the archives of Edward Bilsky, Vadym Gopkalo, Dmytry Yablonski, Sergiy Zakharchenko, Anatoly Konsulov and others.

Another private archive that stands out is that of Tatiana Belyaeva. With great passion and professionalism, she organized the archive herself. It is also important to note that Tatiana Belyaeva has prepared its transportation to the Library's collection. In 1980, she was awarded the USSR State Prize for her design project of the *Seagull Pioneer Camp* in Crimea. The project was special and unexpected for a female architect at that time. During the construction of the Seagull, Belyaeva personally photographed and documented the entire construction process. When the project was finished, she made a photo album of the entire history of the project. Furthermore, she travelled extensively around the world as head of the *Komsomol* organization to see and study international projects. After each trip, she created a scrapbook of all the tickets, postcards, photos and sketches she had made [FIGURE 07].

Another major example is the archive of the creative couple of artists Ada Rybachuk and Volodymyr Melnychenko, who worked extensively with architects

during the 1960s-1980s. Their most important work is the Memory Park (Krematorium) in Kyiv (together with architect Ava Miletsky). The most expressive and significant element of this complex was the Memory Wall—a bare relief and sculpture telling the short history of humanity. They worked on this project for 12 years, from 1969 to 1981, and then one day in 1982, state officials decided to concrete it over. For the rest of their lives, they fought to open it up again and to free it from its concrete sarcophagus. This finally happened after 2015. Encouraged by this event, many people have reached out to them and offered to create a foundation for their heritage—the ARVM foundation. Their workshop in the Kyiv city center is now a living museum of their work, where their legacy has been processed, described and digitized. It also hosts exhibitions and other events, not only related to their work but also to other art disciplines [FIGURE 08].

CONCLUSIONS

In recent years, the architectural legacy of the former Soviet republics, particularly Ukraine, has become very popular in social media. It is worth noting that most of these platforms purely concentrate on visual aspects. But apart from expressive and attractive shapes and forms, these sites all have their own unique stories of creation

08 a Excursionists and ARVM foundation members in front of the Memory Wall. © ARVM foundation, 2022



b Volodymyr Melnychenko in his studio. © Alex Bykov, 2021.





09 Architectural drawing from the competition of the new administrative center on the left bank of Kyiv. © Archive of St. Sofia Reserve, 1960s.

and exploitation. And in order to know and study them with a critical mindset—the archives are the main study base. The archives of those times are as precious as the buildings and require protection like the architecture itself [FIGURE 09].

ACKNOWLEDGEMENTS

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ENDNOTES

- 1 Further in the text the full name «the State Scientific Research Library of Architecture and Construction named after Volodymyr Zabolotny» is abbreviated simply to the Library.
- 2 There might be photos from this section of the Library's archive in this special issue visualizing and documenting interwar and postwar modern architecture.

Alex Bykov (1985) is a professional architect studying the legacy of Soviet Urban Planning, Ukrainian architecture of independence times, and sacred Ukrainian architecture. He holds a master's degree from the Kyiv University of Construction and Architecture and runs his own studio in Kyiv. He is co-founder and member of activists group "Savekyivmodernism" that is struggling against demolishing of modern buildings in Kyiv which is also focus of his own radio show 'Supervision'. In his works he tries to link architecture with economics, sociology, politics, science which is documented in several book publications and in many exhibitions.

ERASING OR RESTORING UKRAINIAN HERITAGE

From Stalin to Putin

Fabien Bellat

ABSTRACT: In Ukraine, heritage has been a battlefield since World War II. In those years, the Kyiv reconstruction was dominated by Russian architects, and Ukrainian architects were marginalized in their own city. However, restoration of churches slowly became a topic where policy changed from Stalin's doctrines to his successors' principles, and where Ukrainian builders managed to gain some success in heritage protection. This prevailed more after independence in 1991. The present war that Putin triggered against Ukraine is accelerating heritage issues. The destructions of this war have hit all types of buildings, but some of the reactions of the people in charge should arouse worry for the preservation of the 20th century heritage. The obvious lack of interest for the modern heritage of the 1920s and 1930s, or even for the more classical Stalinist buildings of the 1940s and 1950s, expresses a kind of selective memory. Soon this may lead to regrettable deletions, adding more disaster to the destructive traces that the war has already left. Consequently, and despite the many ghosts left by the Soviet regime (something which understandably led to the controversial decommunization laws), more studies should be launched on the Constructivist and Stalinist legacy in particular, in order to help saving this significant part of Ukraine history. This research could be useful when the reconstruction and conservation of the damaged towns eventually begins.

KEYWORDS: Ukraine, war, ideology, modern heritage, restoration and conservation

INTRODUCTION: Each war sows its share of hateful struggles. When nations clash, heritage becomes part of the collateral damage, or even an object attracting destructive rage. In this regard, the current war waged by the Putinist dictatorship on Ukrainian territory is just another egregious example of naked power play. The biased rewriting of history has turned into an obsession for Putin, always in favor of his imperialist vision of Russia. Rather than supporting scholars who have maintained genuine standards of historical ethics, such as Sergei Mironenko, the Kremlin prefers to highlight someone like Vladimir Medinsky—Minister of Culture from 2012 to 2020, although he has been repeatedly accused of plagiarism in his so-called academic works.¹ The current Minister of Culture, Olga Lyoubimova, has multiplied patriotic films blatantly exploiting the sanctified memory of the Great Patriotic War (1941-45), in order to line up the population behind a militarist credo.² However, the Russian public itself does not spare its criticism of this propagandist cinema, which is rarely convincing. Indeed, my teaching experience in

Russia, between 2013 and 2015 in Togliatti, helped me to better measure how the Soviet past was exploited there, erasing aspects unfavorable to the country's image. On the one hand, the municipality encouraged my efforts to understand the process that guided the creation of this new town. On the other hand, I noticed the federal power's discomfort about a foreigner exploring all the archives. Apart from a few exceptions, I almost always had access to the sources. What I accomplished in Togliatti would now be impossible. After the annexation of Crimea in 2014, I conducted no further research in Russia, finding that growing chauvinism would prevent serious historical exploration.

The Russian attack on Ukraine on February 24, 2022, revealed more than a conflict between two countries. The Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict insists on the safeguarding of heritage by both belligerents. Therefore, the intentional destruction or pillaging of cultural property committed by the Russian forces are also a crime. Heritage issues should yet be re-examined in a larger scale, both in the light of

the devastations in progress and what they reveal of previous tensions and cultural choices. Decisions concerning heritage in Ukraine have long depended on antagonistic visions. The collective memory inherits an ambiguous past. This also becomes the bearer of lasting clashes, indirectly polluting reflections on heritage, and threatening to lead to other regrettable deletions.

DELIBERATE HERITAGE CHOICES IN THE PAST?

Already in 1944, the competition for Kyiv's reconstruction tacitly questioned Ukrainian architects' place. Several renowned Moscow architects, such as Karo Alabian (1897-1959), Georgi Goltz (1893-1946) and Aleksandr Vlasov (1900-1962) for instance were invited to submit proposals. The first was already in charge of Stalingrad, an ideologically major project. The second was a talented practitioner of the Stalinist neo-Palladian style. The third had good relations with Nikita Khrushchev, leader of the Party in Ukraine since 1937. During this competition, Ukrainian architects such as Volodymyr Zabolotni (1898-1962) and Oleksei Tatsi (1903-1967) were allowed to submit plans, so that the consultation did not appear to be totally guided by Moscow. Zabolotni was clearly inspired by the Ukrainian Baroque of the 17th and 18th centuries, brilliantly adapted to the USSR requirements of ideological representation. Tatsi was more cautious, seeking a compromise between solving the complex topographical problems of the center and adapting to Kyiv a patriotic Neo-Classicism updating the "1812 style" with a grandiloquent Stalinist tone. Following virulent accusations of "Ukrainian bourgeois nationalism", Zabolotni chose to withdraw himself from the competition, no doubt fearing that these attacks were the prelude to an even more

disastrous fate.³ As for Tatsi, the praise for his work only served as a cover to hide the obvious: it was Aleksandr Vlasov, much more politically connected to the Kremlin, who was to lead the rebuilding of Kyiv from 1947 onwards, in order to transform it into an architectural satellite of the Muscovite sun [FIGURE 01].

This led to strange circumstances, because in 1949 Vlasov became Moscow's chief architect, while continuing to direct the Kyiv reconstruction from afar. His assistant, Anatoli Dobrovolski (1910-1988), trained at the Kyiv Institute of Construction, faithfully applied the monumental urban scenography advocated by Vlasov. This led, among other things, to the successive projects for the Hotel Ukraïnia—first thought of as a typical Stalinist skyscraper. It derived from Muscovite models, but its long construction time finally resulted in a de-Stalinization, leaving in the city panorama a typical building from the architectural transition between Stalinist monumentality and the Khrushchevite return to more sobriety. Similarly, Boris Prymak (1909-1996), a builder trained in Kharkiv, produced several of the Maidan ensembles according to the aesthetic and technical standardizing data determined under Vlasov's aegis. Tatsi could only achieve a middle-size cinema in the city center, adapting the outline of standardized theater models, typical of the Stalin era. In short, Ukrainian professionals were reduced to the unenviable role of extras, applying to their own capital the architectural principles decided for them by Muscovite colleagues subservient to the Stalinist ruling circles. Only a few ornamental elements superficially reflected the Ukrainian stylistic legacy. It was another way of marginalizing the country's culture, which was surreptitiously erased behind the pretext of Stalinist Socialist Realism,

01 Project for the reconstruction of Kyiv by Aleksandr Vlasov (dir.), 1944 © Private collection.



supposedly respectful of national identities, but resulting actually in an almost complete cancellation of their creative autonomy.

Unsurprisingly, the urgent task of raising Kyiv from its ruins left little room for the protection of historic buildings, which were considered to be anachronistic remnants of a reactionary social order. This disregard applied especially to religious monuments. Blown up by the occupiers in November 1941, the Cathedral of the Dormition (11th century, and remodeled in the 15th and 18th centuries) remained almost an untouched ruin for a time. The official idea was that the ravaged sanctuary would serve as a witness to Nazi barbarism, but in reality, this was a very convenient way for the Stalinist hierarchy to save themselves the costly and delicate restoration of a place of worship which also bore witness to the antiquity of Ukrainian culture. In comparison, in the Russian SSR, Aleksei Shchusev (1873-1949) planned as early as 1944 to integrate the restoration of the Novgorod medieval ecclesiastical ensembles into the master plan of the rebuilt city.⁴ Nevertheless, some work of consolidation and study of the Kyiv cathedral remains were initiated in 1947. Later, in 1971 the architect Oleg Graujis (1944-2018) fitted out the remaining chapel, to promote its use for tourist purposes. Graujis then began a global reconstruction project, resorting to photogrammetry during the 1980s — to compensate for the absence of plans sufficiently documenting the building's state before destruction. However, the budgetary slump of the declining USSR, in addition to a certain political ill-will, to which were added virulent debates, prevented the realization of this restoration — causing the very symbolic anniversary of the thousandth anniversary of the baptism of the Rus to be missed in 1988. It was only after independence that this important project was resumed in 1995, still under Graujis's direction. The Cathedral of the Dormition was finally restored in 2000. Despite debates on the archaeological authenticity of the result, this restoration finally recreated a major monument of Ukrainian culture, remedying decades of concealment of the country's memory.

Other churches or ancient buildings experienced similar tribulations. Born in Kyiv, the historian and architect-restorer Iouri Aseev (1917-2005) distinguished himself in this field. In 1943 his Russian colleague Piotr Baranovski (1892-1984) had commissioned him to investigate the old Ukrainian monuments damaged or destroyed by the Nazi occupiers during WWII. This first perilous mission made Aseev a specialist who was later mobilized for many restorations, or even reconstructions, of ancient monuments in the Ukrainian SSR, including the Kyiv Church of St. Cyril, or the Golden Gate and the Chernihiv Cathedral of the Assumption. One of his most significant projects

concerned the Kyiv Pyrohochcha Church (12th century). This had been demolished by the Soviet regime in 1935, but its foundations were archaeologically excavated in 1976. After contributing to the study of the remains, Aseev finally rebuilt this sanctuary in 1997, combining scholarly analysis of the building's history with architectural interpretation of its supposed original state. The palinodes undergone by the religious heritage in Ukraine under the USSR and after independence testify to profound societal reversals. The elimination and then the restitution of this historical legacy reveal the changes in conceptions of identity, under which heritage depends very much on the political regime in power. Stalin preferred to obliterate the churches, Brezhnev allowed their research, Kuchma rebuilt them — to reaffirm the value of antiquity of the national heritage.

CONSEQUENCES FOR HERITAGE IN THE FUTURE?

After these efforts, significant of a distancing from the Soviet past, Ukraine experienced other major internal and external clashes, which endangered its memory and its tangible heritage. The decommunization laws passed in 2015, following the annexation of Crimea and the start of the Donbass conflict in 2014, had paradoxical effects. The municipalities' debaptization made it possible to break with the celebration of Soviet figures with often negative liabilities, and to reconnect with a Ukrainian toponymy. The *Leninopad*, eliminating the first Bolshevik leader's statues from the urban environment, is part of a more brutal erasure.⁵ This post-revolutionary iconoclasm against the symbols of the defunct regime could no doubt have been better framed, in order to avoid the destruction of sometimes high-quality artistic works, which could have been brought together on a museum site, and therefore replaced in their previous ideological context, to better explain their former role. The recent dismantling of the *Kyiv Monument of Friendship between Peoples* stems from the same reflex, wanting to erase strongly connoted ideological representations, in this case a portrayal of Ukraine as inferiorized under the cumbersome tutelage of the Russian Big Brother.⁶ As the country battles the Putinist invasion, these actions are an understandable response to the devastation left by the current invader. However, these gestures were immediately instrumentalized by Putinist propaganda to justify its supposed "special military operation" claiming to "liberate Ukraine from Neo-Nazis" — a strange rhetoric, so similar to the fascist forgeries used during WWII. Nevertheless, for the moment, each elimination of a Soviet monument in Ukraine unfortunately gives advantages to the captive media of the Kremlin.

Meanwhile, the fighting takes its toll on lives and

heritage. In Ukraine, several websites effectively list the devastation caused by the Russian army: this clearly identifies the first need as being for stabilization, and will help subsequent steps of restoration. However, consultation of some of these databases seems to put perhaps too much emphasis on religious or domestic heritage, and not enough on the damage suffered by Constructivist and Stalinist heritage.⁷ Does this stem from an urgency dictated by the current battles, or choice revealing tacit memory preferences? Although well-accepted and revered by the scholarly and academic community, the modern Constructivist and classicist Stalinist heritage is apparently still struggling to be accepted in Ukraine by political authorities, from municipal to regional and even national level. Moreover, Russia and Belarus are experiencing the same historical transmission impasse. I experienced this when the Belarusian dictatorship tried to prevent me from carrying out research on the Minsk remodeling during the first three decades of Soviet power in 2016.

These questions underlie the first initiatives considering reconstruction. Recently, the offer of the prominent English architect Sir Norman Foster to rebuild Kharkiv raises questions in several respects. The focus is on Art Nouveau buildings to be restored—like, for instance, the Selivanov flats, built in 1907 by Oleksandr Ginzburg (1876-1948). But, meanwhile, the architectural achievements from the Constructivist or Stalinist period are never mentioned. Even worse, they are subject of a tacit denial: Kharkiv is described as a city “known for its architecture in the Art Nouveau style”, and Foster adds that he wants to combine “the most appreciated and revered heritage of the past with the most desirable and ecological infrastructures and buildings”⁸. Unsurprisingly, the mayor said he “really wants to see this new, progressive style in our city. I would like us to have a city center which becomes one of the strong points of Europe”⁹. This at the cost of the amnesia of an essential part of the Kharkiv historic urban landscape.

Why this deafening silence on the entire Soviet heritage, including postwar and well as interwar built environments? A team of researchers in Kharkiv has already carefully listed buildings with undoubted heritage value.¹⁰ For instance, the Derzhprom complex (The State Industry Building), built between 1925 and 1928 by Sergei Serafimov (1878-1939), Samuel Kravets (1891-1966) and Mark Felger (1881-1962) is one of the most epic achievements of Constructivism. It legitimately attracted the attention of UNESCO and was put on the tentative list in 2017. The former Party headquarters, built in 1951 in a grandiose Stalinist style, under the direction of Veniamin Kostenko (1903-1969) is another example. The building was bombed and its case arouses emblematic disagreements. As architect Vladimir Novgorodov said:

“As a person who has been dealing with architectural monuments all my life, I think that it is not only possible, but necessary to restore this building”¹¹. The same opinion is held by Katerina Kublitskaya, who also believes the building can be restored, adding that here “the architects will not have as big problems as their French colleagues, engaged in the restoration of Notre-Dame cathedral. In Kharkiv, you don’t need to search for forgotten technologies or the wood of a 300-year-old oak tree, you only need sand-lime bricks and concrete”¹². Despite these professional statements, other voices in the press—coming from people without architectural skills—strongly emphasize the cracks and instability of the monument. Despite the burned roof and gutted windows, the photos nevertheless show almost intact facades, and the structural problems do not seem insurmountable. Clearly, some would like to see this symbol of the communist regime disappear, even if it means ignoring technical realities to push for its demolition.¹³

Luckily, the Kharkiv railway station remains intact to this day. It was built in 1952 by Boris Mezentshev (1911-1970)—under Stalin, one of the best architects attached to the construction of railway facilities, and also author of the stations of Vitebsk in Belarus and Smolensk in Russia.¹⁴ This typical work of Stalinist Baroque is a key witness to the Soviet policy of reconstruction. Its aesthetic quality deserves an enhancement of the heritage status, especially since it was designed to serve as a triumphal gateway to the city.

While the municipality is wisely asking for new hospitals and schools, its insistence on offices is aimed more at economic interests, to accommodate the lucrative high-tech sector. In this logic, the search for foreign investors seeks to market a selective image of local heritage, highlighting only the most consensual buildings, to the detriment of almost everything stemming from the 20th century – a wilful act of further erasure that would only compound the erasures already being inflicted by Putinist violence. Thus, faced with such shortcomings, is Norman Foster’s proposal of any real architectural and historical worth? Its disconnection from the realities on the ground, based on a failure to consult the Ukrainian architectural community—would be the source of predictable and destructive disputes.¹⁵

The city of Mariupol has also paid a heavy price in human and heritage losses. The center was adorned with a theater typical of the standardizing formulas of the end of the Stalinist period.¹⁶ This complex, produced in 1959 by Oleg Malichenko (1905-1979) and A. Krilova (dates not known) testified to the continuation of the Stalinist neo-classical style even after the architectural destalinization that began after Khrushchev’s speech to Soviet architects in December 1954. Malichenko and Krilova had designed,

a little earlier, the similar Poltava theater, distinguished by the arcades of its facade. Their creations therefore belong to a creative category in balance between classical monumentality and duplication of a typology. If it is not a particularly original example of heritage, a monument such as this deserves at least historic status as a major cultural site in the urban fabric. In the case of Mariupol, the place now carries a tragic memory. With many children having taken refuge there during the Russian bombardments, the deliberate destruction of this theater will remain as one of the most abhorrent crimes committed by the Putinist army. Despite the almost total collapse of the interiors, part of the facades remains standing. An identical exterior restoration would be possible, if only to preserve this essential building of the city, even if it means modernizing the interiors. The restoration of this monument could lead to a memorial addition, commemorating the victims.

Although it has been the subject of several international publications, the heritage of the second Soviet modernity from the 1960s to the 1980s is still undervalued, apart from a few notable exceptions¹⁷. However, many of the buildings bequeathed by this period are major in Ukrainian landscapes.

Like other Soviet republics, Ukraine contributed to the radical architectural transformation made possible by the massive prefabrication initiated by Khrushchev, then generalized under Brezhnev. Architects who started their careers at the end of the Stalin era, such as Vadim Ladni (1918-2011) and Zinaïda Klebnikova (dates unknown) began working on a commercial-domestic ensemble on the Prospekt Peremog in Kyiv in 1966. Horizontal line shops were mixed with glazed curtain wall facades and residential buildings were arranged perpendicularly at the rear—the blind wall on the avenue was covered with mosaics, according to a device then popularized both in Belarus and in Central Asia. The fragility of these decorations will necessarily require restoration.

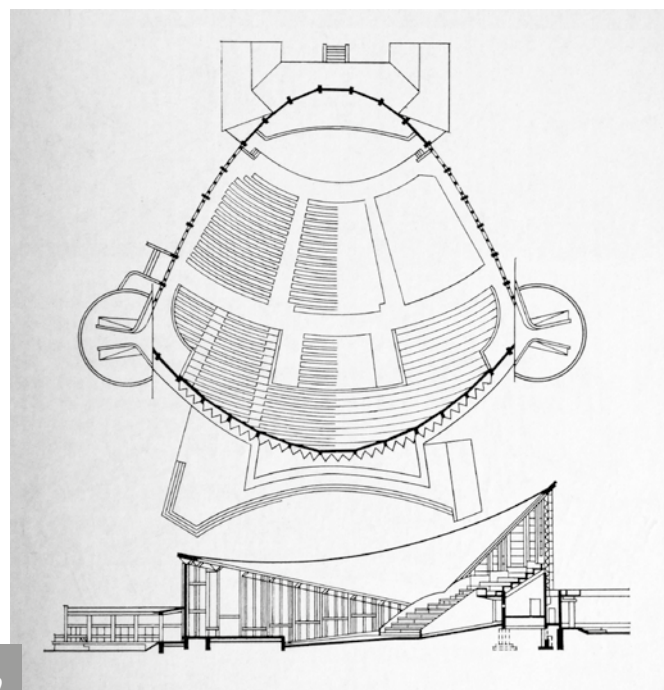
If the buildings of this period were made mainly via prefabricated series, some larger collective facilities managed to maintain a creative and structural audacity, such as the Ukraïnia cinema in Kharkiv, created in 1969 by Vadim Vasiliev (1931-) and Iouri Plaksiev (1932-) together with the engineer Volodimir Reusov (1925-2011). The double parabolic vault of this brilliant work is an obvious Soviet response to the Dorton Arena in Raleigh (USA), built in 1952 according to the project of Maciej Nowicki (1910-1950) after his accidental death. Already protected and recently restored, this cinema in Kharkiv deserves increased interest as a fine example of Ukrainian assimilation of international innovations [FIGURE 02].

During the 1960s, the scale of residential districts expanded considerably. The Saltivka district in Kharkiv was

designed by the teams of the Ukrgorstroyproekt Institute originally to accommodate around 250,000 inhabitants. The alternation between standardized nine-storey prefabricated buildings with taller towers was carefully studied, as well as the landscape as a whole¹⁸. This achievement prepared the ground for other large-scale urban extensions, such as that carried out in Russia in Togliatti from 1967 by Boris Roubanenko (1910-1985) and the Soviet Central Scientific Institute for Housing, using mostly the series 121 for buildings¹⁹. A priori, in Saltivka, the type 1KG-480, designed by the ZNIIEP Institute in Kyiv, was the most common, probably alongside similar Russian typologies²⁰. The regular bombardments and firing by the Russian army on Saltivka led to substantial fires, which were difficult to control²¹. The future of these weakened structures remains more than uncertain, since these standardized buildings do not benefit from either aesthetic or social consideration.

The following experiments in the 1970s continued on this path, seeking to combine structural efficiency and spatial comfort, while ensuring that formal solutions were found to energize the facades—despite a diminishing budgetary and administrative context. The circular buildings made in 1973 by Aleksei Zavarov (1917-2003) in the Kyiv Komsomolski district derive directly from the complex that Evgueni Stamo (1912-1987) had just finished in the Moscow Ochakovo-Matveevskoe raïon. As for Piotr Bronnikov (1910-1980), his towers in Mykolaiv, with giant oculi panels [FIGURE 03], seem a Soviet response to Kishō Kurokawa's (1934-2007) recent Capsule Tower in Tokyo, Japan²². In short, Ukrainian housing projects alternated between local choices, adaptation of Russian examples,

02 Ukraïnia cinema, Kharkiv, by architects Vadim Vasiliev, Iouri Plaksiev, and Volodimir Reusov, 1969.
© Private collection.



03 Towers with giant oculi panels in Mykolaiv by Piotr Bronnikov, 1970s. © Private collection.



and assimilation of innovative foreign constructions. This diversity of solutions tends to contradict the prejudice of a Brezhnev architecture in stagnation: on the contrary, then the builders sometimes tried successfully to play with the constraints of the Soviet system²³. Some of the best apartment buildings of this period should be considered valuable achievements and should be given heritage protection if possible.

If Russia claims not to have targeted residential areas, the facts everywhere contradict this assertion. Many prefabricated buildings from the 1960s to the 1980s were gutted by rocket fire or aerial bombardment. Often this led to their partial collapse. Obviously, many of these badly damaged and now unstable constructions will have to be demolished. However, in the Kyiv *oblast*, the gutted buildings of Borodyanka could give rise to the creation of a memorial inserting a glass structure between the remaining stabilized parts.

The large Crimean hotel and spa complexes also pose delicate questions. The Ai-Danil sanatorium in Yalta, built by Boris Mezentshev in 1974 and the Yalta hotel, in the eponymous town, the work of Anatoly Polyanski (1928-1993) in 1977, are among the most impressive achievements of this typology. The functionalism of these large structures and their impact on the site, make them worthy heirs of Narkomfin (1928, Moscow) by Moïse Guinzbourg (1892-1946), or of the Housing Unit (1945, Marseille) by Le Corbusier (1887-1965). Now in territory controlled by Russia since 2014, these extensive facilities are threatened both by a lack of regular maintenance and by external and internal renovations with little concern for the formal qualities of this modern heritage.

Another typology also generalized prefabrication, duplicating thousands of copies of standardized plans:

schools. Nevertheless, some specific cases wanted to push the limits of a potentially stifling standardization, such as the school complex built in the early 1980s by Anatoly Mitunin (1938-) in Simferopol, Crimea. Alongside a prefabricated complex, with facade panels and standardized openings, the architect added almost neo-Gothic play areas, in an astonishing stylistic collage: a Soviet variant of Postmodernism then in full global expansion. These achievements also become political issues during the current war. The press reports sent by the Russian Ministry of Foreign Affairs to its European embassies insist *ad nauseam* on the use of schools by the Ukrainian army, to store equipment and serve as quarters for soldiers. Russian propaganda claims these are war crimes; while these school buildings have lost their usual function because of the fighting, their efficient spaces make it possible to store dangerous weapons without risk to the population. According to the UNESCO, 2,129 schools in Ukraine have been damaged or destroyed²⁴ to date.

In addition to these fairly substantial buildings, the war will undoubtedly accelerate the loss of more modest and everyday postwar heritages, including structures that play a vital role in peri-urban or rural landscapes. Soviet organizations in Ukraine such as the Giproselstroy (Institute of Civil Construction in Agricultural Areas) and its architects V. Kravchenko (dates not known) and V. Mostchil (dates not known) had pioneered plans for reinforced concrete farms in 1954. How many were built? How many have already been destroyed, or will face destruction in the future? Similar remarks could be made about the semi-detached wooden houses designed in the 1980s for the same institution by Yuri Kosenko (1943-2001). This technological standardization was intended to modernize the *kolkhozes* and to allow a decent standard of living despite

shortages of materials. This constitutes a considerable heritage, little known, but certainly deserving interest. Some should be preserved as examples of constructive industrialization.

CONCLUSIONS

The war is still raging. What should the defenders of modernist heritage do when it eventually comes to a conclusion? It is obvious that the Ukrainian (re-)builders will have to meet harsh challenges, within which the preservation of the national heritage, both ancient and modern, will play a revealing role. Let us hope that the Kyiv government will promote a policy respecting all architectural achievements of the country, especially those of the last century. This heritage still arouses fierce polemics, partly because of the painful injuries left by the Soviet Union. However, it, too, is now an ineradicable and vital part of Ukraine's collective memory. Let us also hope that after the war there will be possibilities for Ukrainian and foreign specialists to come together, to jointly promote and realize a reconstruction respectful of the country's entire historic architectural legacy—rescuing and restoring all of the built testimonies of Ukraine's identity for future generations.

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Fabien Bellat holds a PhD in art history from Paris X University. He has taught in France, Canada and Russia. He is now researcher at the EVCAU laboratory and associate professor at the Paris Val de Seine School of Architecture. He curated an exhibition on the Soviet new town of Togliatti, shown at the Moscow Museum of Architecture, and published on this topic a book, first in Russian and then in French. His research on Minsk was also published in Russian, while a French version is still planned. He recently also published in Germany with Galda Verlag, Dushanbe: *Urban Palimpsests in Tajikistan*.

ENDNOTES

- ¹ Kastouéva-Jean, T., Konkka, O., Koposov, N., Koustova, E., Volkov, D., and Zhurzhenko, T. (2020). Memory of the Second World War in present-day Russia, *French Institute for International Relations (IFRI)*, p. 36. Director of the State Archives, Mironenko was dismissed by Medinsky, the archivist having, contrary of the minister's wishes, attempted to emphasize the difference between historical facts and propaganda legends distorting military memory. Medinsky is currently the "negotiator" sent by Putin to Ukraine, a position where he stands out above all for his promotion of the war-mongering narrative of the Kremlin.
- ² <https://tass.ru/kultura/4882895>
- ³ Killeso, T., "Majdan, the emblematic square of kyiv", *Revue des études slaves*, n°4, 2014, p.5. During the Stalinist purges, this kind of denunciation led either to execution or deportation. Zabolotni's contacts with Khrushchev spared him the worst, but his career came to an abrupt halt.
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- ⁵ Ackermann, N., Looking for Lenin, (2017), FUEL Publishing, London.
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- ⁷ <https://culturecrimes.mkp.gov.ua/> ; <https://uaculture.org/culture-loss>
- ⁸ <https://www.lefigaro.fr/culture/patrimoine/guerre-en-ukraine-l-architecte-norman-foster-propose-de-reconstruire-immediate-ment-kharkiv-20220422> ; https://www.francetvinfo.fr/culture/arts-expos/architecture/guerre-en-ukraine-l-architecte-britannique-norman-foster-propose-de-reconstruire-la-ville-de-kharkiv_5095942.html
- ⁹ Idem.
- ¹⁰ <https://constructivism-kharkiv.com/> , or see also https://www.icomos.org/images/DOCUMENTS/Secretariat/2022/Statements/ICOMOS_Statement_Ukraine_EN-FR_20220224.pdf
- ¹¹ <https://2day.kh.ua/ru/kharkow/sokhraniteli-snosti-chto-budet-s-kharkovskim-domom-sovetov>
- ¹² Idem.
- ¹³ At the author's suggestion, the INHA in France invited Evguenia Gubkina, researcher and architect from Kharkiv, in June 2022 to the art history festival at the Château de Fontainebleau. She declared that the municipal authorities wanted to demolish this monument. If this were to be confirmed, then let us hope that once the war is over, the Ukrainian academic community will manage to prevent this crime against the collective memory of the country.
- ¹⁴ A specialist studied by the author in "The temptation of standardization", *Archiscopie*, Paris, July 2021.
- ¹⁵ <https://www.dezeen.com/2022/04/27/norman-foster-kharkiv-rebuild-slava-balbek/>
- ¹⁶ This interesting subject is summarized in "Serial theaters in the USSR under Stalin: standardization and variations", Thematic notebooks n°20, *editions of the Maison des sciences de l'homme*, ENSA Lille, 2022.
- ¹⁷ Ritter, 2012, pp.72-91.
- ¹⁸ Meuser, 2015, p.399.
- ¹⁹ Bellat, 2015, pp.93-131.
- ²⁰ Meuser & Zadorin, 2105, pp. 311-319.
- ²¹ <https://aialayar.com/fr/content/saltivka-le-quartier-fantome-de-kharkiv>
- ²² Sedak 1987, p.211.
- ²³ Bellat, 2013.
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THE HEROIC PERIOD OF ARCHITECTURE IN UKRAINE

Early Modernism of the 1920s-1930s

Svitlana Smolenska

ABSTRACT: This article is devoted to the search for answers to several burning questions: what is the uniqueness of the industrial, civil and residential architecture of Ukraine in the 1920s - early 1930s? Does it need to be preserved? Why did foreign architectural criticism call these years the “heroic period of architecture”, yet the early Modernism of that time is still not appreciated at its true worth in its homeland? What was ‘heroic’ in the architecture of Ukraine and its first capital, Kharkiv? A brief analysis of the political and economic situation in which the newly-born independent Ukrainian Socialist Soviet Republic found itself is given. The most striking examples of modernist architecture in Ukraine are selected for argumentation. These are industrial giants such as Dniproges and Kharkiv Turbine Plant, the new cities of Zaporizhzhia and New Kharkiv, grandiose metropolitan projects: the ensemble of Svoboda Square—the largest square in Europe, as well as other examples of avant-garde architecture built or developed in those years are presented in the article. The reasons for their loss of authenticity in subsequent decades are revealed. Finally, the problem of preserving the heritage of Modernism in Ukraine in the conditions of a new war is touched upon.

KEYWORDS: Modernism, Ukraine, architecture and urban planning, 1920s-1930s.

INTRODUCTION: The first part of the title of this article is a quotation borrowed from European authors. For the first time, I came across this definition in an architectural edition of the early 1930s dedicated to Modernism in the USSR (Badovici, 1933). Then, the famous Greek-French architect and urbanist Georges Candilis entitled his article in the journal “L’architecture d’aujourd’hui” in the 1960s in a similar way (Candilis, 1964).

Almost 90 years later, I tend to agree with those authors. *The aim* of this article is to explore the reality that corresponded to this definition, and to find answers to several burning questions. What is the uniqueness of the industrial, civil and residential architecture of Ukraine in those years? Should it be preserved? Why is it admired abroad and still not appreciated in its homeland?

To begin with, what was ‘heroic’ in the architecture of Ukraine and Kharkiv? Here are a few figures, for starters: the world-class Kharkiv Tractor Plant (which produced 50,000 tractors a year), with dozens of industrial buildings, was built in just 15 months in 1930-1931, which was a world record for the pace of construction at that

time. Another example is the city of 120,000 inhabitants, “New Kharkiv”. This is one of the districts of modern Kharkiv. It was designed in 1930 in 40 days by a group of young architects and students! But it was a whole city—a most complex organism with all its infrastructure, residential buildings, schools, hospitals, clubs etc. Already these figures speak of heroism. But it was not only the speed of construction or its scale that was heroic.

This article is a summary of a long-term study of modernist architecture and urban planning of the period of the 1920s and early 1930s in Ukraine, which the author has been conducting since the 2000s. Separate aspects of the topic are expounded in numerous publications and are more fully presented in the dissertation “Architecture of avant-garde modernism in Ukraine: genesis and heritage” (Smolenska, 2017, in Ukrainian). The most significant architectural and urban complexes, individual buildings of various types, as well as unrealized projects, which are material evidence of the period of avant-garde Early Modernism in Ukraine, became *the object* of this research.

The *research methodology* is based on a comprehensive and systematic approach, including historical, semantic and comparative analysis. The following *methods* and procedures were used: collection and analysis of bibliographic, archival, iconographic and written materials; field surveys of the current state of architectural and urban planning objects; and restoration of photo reproductions using computer programs.

The *research plan* included the following tasks:

- to determine the political and economic problems of the historical period under consideration;
- to bring out the factors that contributed to the progress of the early Modern Movement in architecture and urban planning of those years;
- to select/reveal the most striking examples of Early Modernism in Ukrainian architecture and urban planning;
- to argue their choice and prove their value using archival and bibliographic verbal and visual evidence, as well as statements of other experts published in different years.

THE RESEARCH

To understand the 'heroism' of that time, let us first single out the extraordinary difficulties of this period, which had to be overcome. It was the most difficult political situation in all of Europe and in the territory of Ukraine in particular. World War I brought with it an economic recession, the death of much of the able-bodied young population, and became an activator of a wave of revolutions that shook Europe. Political revolutionary passions were seething in Ukraine, which culminated in the formation of the Ukrainian Socialist Soviet Republic with Kharkiv as its capital, in March 1919. In 1922 it became part of the Union of Soviet Socialist Republics (USSR) as an independent republic. Ukraine was part of Russia before then, and western Ukraine belonged to Poland until 1939 and partly to Romania and Czechoslovakia until 1940.

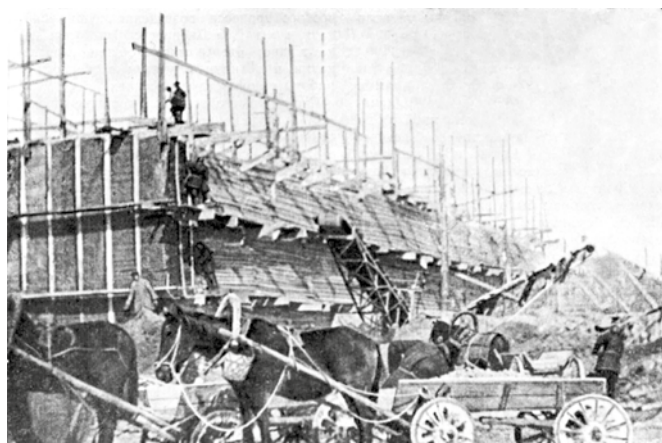
Secondly, economic stagnation after World War I. Agriculture was in decline, and hunger was pervasive. People had nowhere to work, nowhere to live. That was the case throughout Europe. It was even worse in Ukraine: the economic decline as a consequence of World War I and the revolutionary events of 1917. There was also devastation due to the German intervention in 1918 and the civil war that swept through its territory. A significant part of the housing stock, industrial enterprises, and transport facilities was destroyed. They began to be gradually restored and repaired in 1921-1922. The construction industry was virtually non-functional. Building materials were scarce. There were no metal and concrete, and even

no traditional bricks were lacking, due to the destruction of brick factories. Only 1925/1926 can be considered the years of new capital construction. Therefore, the time-frame of early Modernism in the USSR and Ukraine falls in the mid-1920s and early 1930s. This period was very short.

One example is indicative of the industrial construction of those years. In the early 1920s, it was necessary to restore the Chain Bridge across the Dnipro River in Kyiv, which had been blown up during the war. Yevhen Paton, a Ukrainian engineer and scientist known for his work in bridge building, structural mechanics and welding, proposed applying modern design ideas using old bridge piers and "I-beams collected from warehouses along the banks of the Dnipro River, left over from wartime" (Endymonov, 1925, p.459). These metal beams were of exceptionally large caliber, they were not suitable for building bridges, but there was simply no other metal. And a talented engineer realized it! The Eugenia Bosch Bridge was opened to traffic in 1925. Its length was 675 m, a width of 11,1 m. The bridge was a continuous span structure with 4 spans each of 134 m, 2 spans each of 69,4 m and parabolic upper girdles, suspended on pylons 24m in height. The all-Union magazine "Construction Industry" noted that year: "The construction of the Kyiv city bridge crowns the restoration period of construction ... In the context of our construction after the destruction of the war, this building was a major event in the state". (Endymonov, 1925, p. 459).

Thirdly, the carrying capacity of building mechanisms and their technical capabilities were limited. Many processes at construction sites were carried out manually. Due to the lack of trucks, horse-drawn carts were often used. The surviving photographs of the construction of the famous high-rise reinforced concrete building of Derzhprom in Kharkiv in 1925-1928, as well as of the shops of the Kharkiv Tractor Plant in 1930-1931, confirm these facts [FIGURE 01].

01 Horse-drawn carts at the construction of the Kharkiv Tractor Plant.
© Unknown, Zherbyn (Ed.). (1990), 1931, p. 185.



Finally, there were problems with low living standards and unsanitary conditions in the cities. People did not have basic amenities: sewerage, running water in their houses; the streets were not paved, there were no telephones, etc. Even in the late 1920s, one-storey buildings prevailed in large Ukrainian cities. Stone and brick houses accounted for less than a third. The rest of the houses were wooden or clay.

What was the impetus for progress, and for forward movement in architecture and urban planning? What prompted ordinary people to such efforts? Let us try to highlight here a few reference markers that will help us find answers.

The era of industrialization had begun. It was another inevitable stage in the development of mankind, a new era on a global scale. It began, first of all, with the most developed countries, Great Britain, the USA, and then embraced many other European countries. The Industrial Revolution opened up new opportunities for the mass production of goods, cars, and houses, accessible to everyone. That is why it was so closely intertwined with the social ideas of equality and the availability of life's goods for everyone. The Industrial Revolution gave impetus to the emergence of new technologies, building materials and structures. This required, in turn, a radical revision of the principles of architecture and construction and urban planning. Advanced architects and engineers understood this, but not all of them. Many architects preferred to camouflage modern building designs with historical styles. And engineers often became pioneers in architecture and construction, whose task was to apply new materials and look for extraordinary constructive solutions for industrial production problems: to construct large spans, illuminate huge production areas with natural light, and build giant silos and water towers. The architecture of industrial buildings was the most progressive of the time.

In addition, the industrial revolution gave impetus to the unprecedented growth of cities—industrial centers. In this regard, ideas for solving the problems of such extraordinary growth began to appear: the Linear City of the Spanish engineer Soria y Mata, Garden Cities of the Englishman Ebenezer Howard, the Cité Industrielle of French architect Tony Garnier, the 'Grossstadt' architecture of Ludwig Hilberseimer, and the urban functionalism of Le Corbusier.

The idea of social equality was also closely associated with the industrial age. Conveyor production of the same commodities, cars, and houses dramatically reduced their cost and made them accessible to everyone. That is why in countries where social and national revolutions took place, modernism was developed and supported: in Germany during the Weimar Republic, in the USSR before 1933,

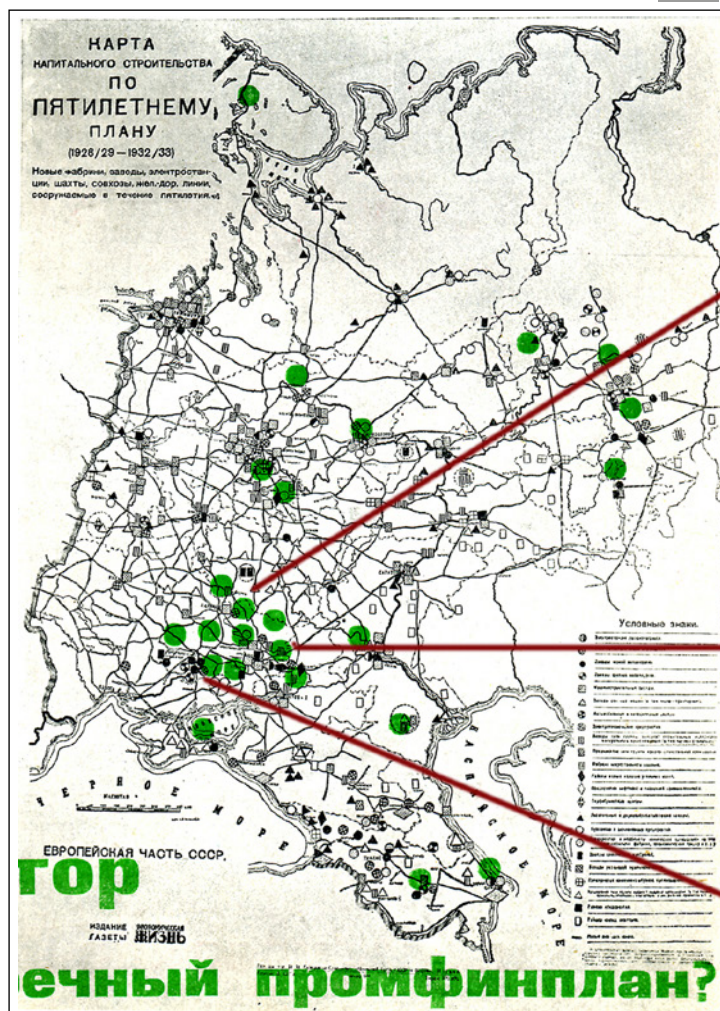
in Czechoslovakia after independence, and so on. The goal of the famous Bauhaus school, which centenary was celebrated by the whole world in 2019, was to create a fundamentally new aesthetics of mass production: objects, furniture, and houses available for mass consumption.

It seems incredible that Early Modernism in the USSR and Ukraine lasted such a short period—less than a decade. That is why its achievements are so impressive. Its time frame falls into the mid-1920s and early 1930s. On the one hand, it was limited by the wars and devastation of the beginning of the century, and on the other hand, by political shifts: in the early 1930s, the authorities forcibly changed the style of architecture to grandiose neoclassical Socialist Realism and began to persecute modernism and its supporters. So, after 1922 the republic was in ruins. But it had a huge potential: the availability of labor and natural resources, transport capabilities, a good geographical location, and most importantly, hopes for a revolutionary transformation of society, gaining national independence. Ukraine took one of the key positions in the process of industrialization of the whole USSR that began in the second half of the 1920s.

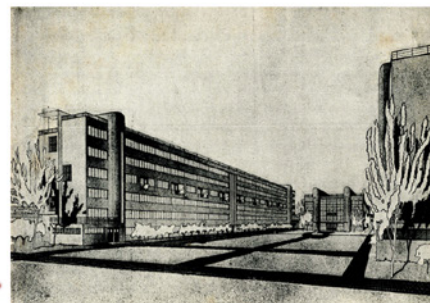
Significant material resources were directed here for the construction of industrial giants, and energy and transport facilities. The map of capital construction projects in the European part of the USSR for the five years 1928/29–1932/33, and statistics for the construction of new cities, prove that Ukraine was a leader among other republics at that time. The greatest concentration of green dots on the map—is the territory of Ukraine. The largest industrial and transport facilities in Europe, advanced in their construction solutions, civil buildings and entire cities began to be built here [FIGURE 02].

The design and construction of a new, powerful hydroelectric station on the Dnipro River in Ukraine (Dniproges) were both innovative and grandiose. Engineer Ivan Alexandrov was the author of the idea of a giant complex, the Dniproges, which included dams, sluices, a hydroelectric station, a transmission network, the river harbor, etc. [FIGURE 03]. Some figures show the gigantic scale of the construction, which was carried out in just 5 years: 1927–1932. The volume of concrete placed in the Dnipro dam was 820 000 cubic meters, its length 760 m, its height 62 m, maximum width at the bottom 40 m. The highway at the top of the dam connected both banks of the river. The advanced experience of mass application of reinforced concrete structures on the Dniproges has been used subsequently on many buildings in Ukraine (Smolenska, 2014).

The competition to design the building of the hydroelectric station was announced in 1929. The project of the group led by Viktor Vesnin (architects S. Andrievsky,



Project of the first stage of construction of "New Kharkiv", 1930.



The panorama of Gorlivka. Project, the early 1930s.

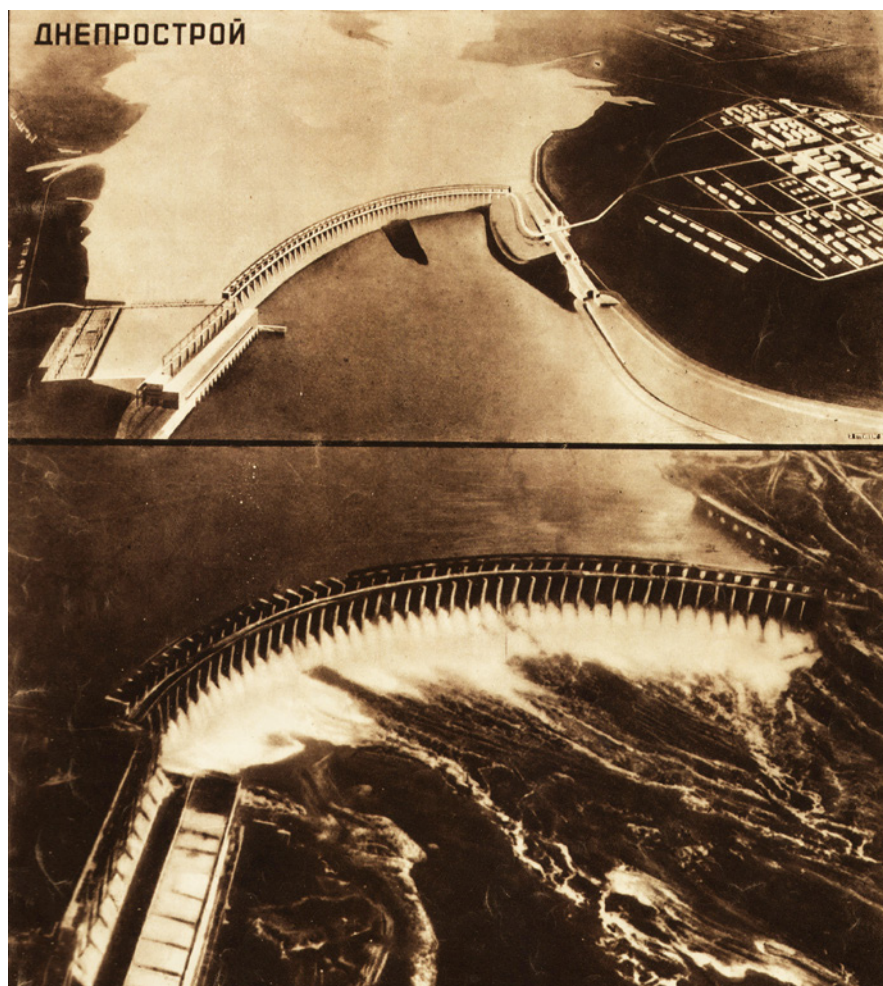


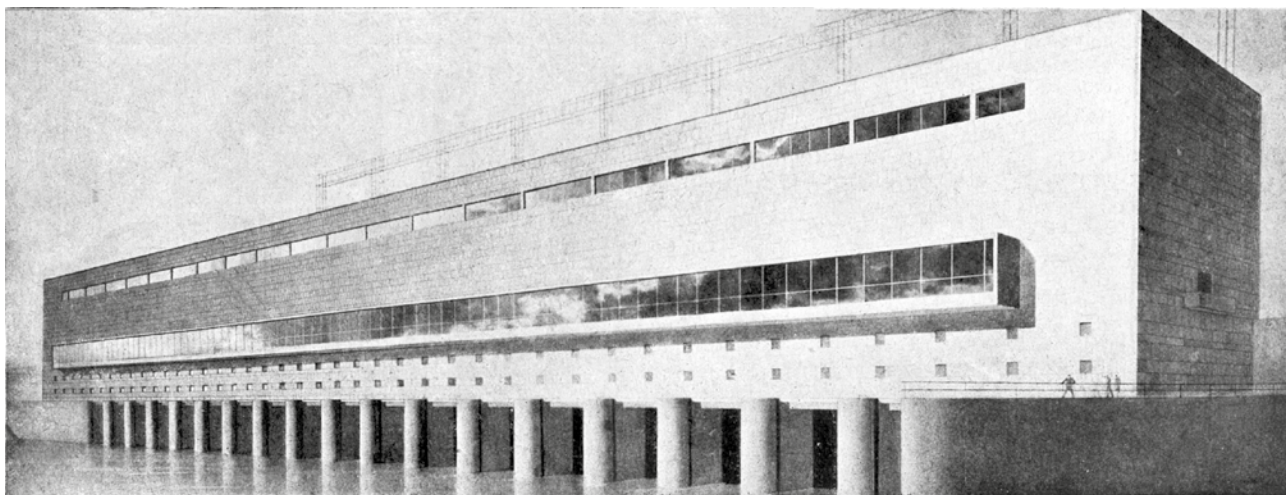
Panorama of Zaporizhzhia. Photo from the 1930s.

02 Scheme of placement of new Ukrainian cities in the map of capital construction objects of the European part of the USSR for the five years (1928/29-1932/33). © Author using data from: Arkhytektura SSSR (1930).

03 Dneprostroy project as planned and implemented. © Unknown, SSSR na stroike / USSR in construction] (1932), 10, 1932 (without page numbers).

N. Kolly, P. Korchinsky, and G. Orlov) was voted the best. It was a monumental horizontal block, 20 m in height and with plan dimensions of 22 x 231 meters. It was supported on massive concrete pillars. The exhaust water used by the turbines splashed out between them. "The HPP building has the shape of a simple parallelepiped. Its dimensions were determined based on the location and dimensions of the equipment (generators, overhead cranes, etc.)" (Orlov, 1954, p. 49). A large glazed bay window was located in the building. According to the designers' concept, it was supposed to illuminate naturally the machine hall and allow workers to have a connection with nature. The glass bay window on the facade contrasted with a wall encased by reddish Armenian tufa. The Dniproges building





04 Dniproges. Project for the hydroelectric station (architects V. Vesnin, S. Andrievsky, N. Kolly, P. Korchinsky & G. Orlov). © Дніпрельстан і Нове Запоріжжя / Днепрострой и Новое Запорожье (1932). Державне пляново-економічне видавництво «Господарство України» (without page numbers).

is widely considered one of the best examples of Soviet Modernism, [FIGURE 04, FIGURE 05] and a network of power lines transmitted electricity from it, to factories and mines.

An industrial hub with giant factories was built near Dniproges, based on cheap electricity. Advanced solutions were used in their design. For example, monolithic reinforced concrete thin shells were used in 1931 during the construction of the electrolysis shop of the Dnipro aluminum plant. The workshop had 6 identical buildings measuring 165 by 33 meters, each of which was covered with 14 elliptical vaults 6 centimeters thick.

The issue of housing for the workers of Dniproges and industrial enterprises was one of the key challenges stemming from the project. Separate settlements were built first. The so-called “6th capital settlement”, designed by Viktor Vesnin’s group, became the most striking phenomenon in the housing construction of the late 1920s and early 1930s in Ukraine. The ideas of the garden city, and linear building pattern, were vividly reflected in it. As one of its authors-architects wrote: “In the first quarters, built up before 1932, the influence of the so-called “linear” development was largely affected” (Orlov, 1954, p. 50). The principles of Modernism, subsequently enshrined in

the Charter of Athens, were fully embodied. The “6th capital settlement” was almost completely complete by the early 1930s. Wide avenues, green residential areas, and a modern architecture of residential buildings, clubs, hospitals, a cinema, a library and other buildings are captured in photos from the 1930s [FIGURE 06].

Regional planning was born in those years: its goal was the planned use of vast territories, the regulation of all types of construction and the creation of better living conditions for the population of individual large economic regions. For example, the regional planning scheme for Donbas in Ukraine included 13 new cities with a total population of up to one million people. Architects from Germany, including Ernst May and his team, from Holland, and others, all took part in the design of the social cities Horlivka and Makiivka in the Donbas. They specially came to the USSR in 1930 to bring their modernist ideas to life.

Kharkiv had the status as the first capital of the Soviet Ukrainian Republic from 1919 to 1934. That short, but bright segment of the city’s history had essentially changed its appearance, spatial and social structure from a provincial city, by revolutionizing the lifestyle and thinking of its citizens, towards its development as a center of science, culture and education. Before the revolution of 1917, almost 90% of Kharkiv was built of one-storey houses. In the 1920s and 1930s, it became the third most important city of the Union after Moscow and Leningrad, and one of the large industrial centers. In 1931, compared with 1913, its industry increased 14-fold (Khitrov, 1931). New industrial facilities were reconstructed and built there, according to the most advanced technologies of that time.

The first stage of the Kharkiv Turbine Generator Plant was carried out from 1930 to 1932. The main building of the plant was one of the largest reinforced concrete structures in the world in terms of its size and the volume of concrete laid (30,000 cubic metres) (Zherbyn, 1990). The project was developed by Ukrainian specialists from the “Idustroy” trust, under the leadership of Alexander

05 Interior of the hydroelectric station. © S. Smolenska, 2017.





06 The 6th settlement in Zaporizhzhia. VIII quarter. © Unknown, from the early 1930s, *Arkhytektura SSSR* (1933), 3-4, p. 36.



07 The mechanical assembly shop of the Kharkiv Tractor Plant: a project of the design institute "Gipromet". © Unknown, [Photo of the project of the mechanical assembly shop of the Kharkiv Tractor Plant]. Grigory Lebedev's papers (Fund 1042, Inventory 1, Folder 43, p. 63), Central State Archive Museum of Literature and Arts of Ukraine (CSAMLA), Kyiv, Ukraine, 1929-1930.

Nerovetsky (Yasyevych, Dekhtiar & Sukhorukov, 1986, p. 37). The building had plan-dimensions of 144 m x 328 m and five spans. Bridge cranes were placed at a height of 21 m and a height of 14 m in the mid-spans. Another industrial giant built in those years was the Kharkiv Tractor Plant (commissioned on October 1, 1931). According to archival data, its assembly shop had plan-dimensions of 516 x 108 m [FIGURE 07].

The image of Kharkiv as a place where all was progressive, expressed an amazing imaginative leap on the part of contemporaries. The Soviet avant-garde clearly declared itself in the city's architecture. Separate buildings and whole new residential areas, even modest park wooden structures, bore the imprint of a new style. Even though not all of the construction was built of reinforced concrete, innovative engineering ideas, functional planning decisions, and modern methods of architectural composition were welcomed throughout, many being implemented following design competition wins.

Kharkiv was, arguably, unique city the USSR in the spectacular impact of its avant-garde architecture. The scales and rate of its growth impressed many commentators more than the achievements of Moscow and Leningrad in those same years. In these two major centers of the Union, numerous new constructions were, so to speak, concealed within existing buildings. Kharkiv was much smaller. The most considerable new civil building was concentrated in the upland areas north of the center. These city outskirts were unexploited territories, allowing the creation of a new image of the Ukrainian capital exploiting the freedom afforded to all. The new high-rise administrative centre—Dzerzhinsky Square (Svoboda Square today)—with its adjacent multi-storey building residential area, was established there [FIGURE 08]. It dominated the entire city, whose old center remained lower-down, at the confluence of the rivers Kharkiv and Lopan. This essentially changed the spatial structure and the silhouette of the city. As the

press of those years noted, "buildings here are easier to take into account, are more visible, especially since almost all large-scale civil construction of the city of Kharkov has been concentrated in the upland region in recent years ... The capital of Ukraine is growing every year, occupying more and more space, and there is a tendency to expand the city precisely in the northern direction, as a continuation of the upland part..." (Peretiatkovych, 1928, p. 45).

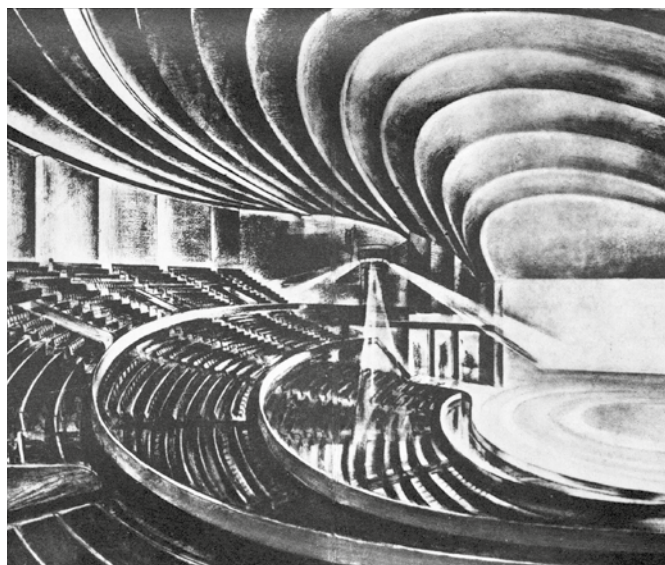
The ensemble of Dzerzhinsky Square was formed through the cumulative process of the competitive design of each of its constituent buildings. Derzhprom (the State Industry Building) was the first and the main building of the future ensemble. It was a multifunctional complex for a multitude of offices of industrial, financial, and administrative trusts and institutions, all concentrated in the capital. The competition for its design was announced in 1925. The project proposed by architects Sergey Serafimov, Samuil Kravets and Mark Felger was recognized as the best, and the erection of the complex took place from 1925 to 1928. Derzhprom was a grandiose concept for its time. Its volume totalled 347,000 cubic meters. It comprised between five and thirteen floors, and its total area was 67,000 square meters.

08 New high-rise residential area behind Derzhprom. Old houses to be demolished are in the foreground. © Unknown, photo from the 1930s / Khitrov (Ed.) (1931).





09 The ensemble of Dzerzhinsky Square during its creation. In the foreground: new residential high-rise buildings and Derzhprom; on the right — the House of Projects, on the left — the House of Cooperation, both in the process of construction. At the far end of the rectangular part of the square is the building of the Central Committee of the Communist Party of Ukraine; to its left is the building of the International Hotel under construction. © Unknown, photo of the early 1930s / [Photo of Dzerzhinsky Square]. Grigory Lebedev papers (Fund 1042, Inventory 1, Folder 1, p. 459), Central State Archive Museum of Literature and Arts of Ukraine (CSAMLA), Kyiv, Ukraine.



10 International competition for the State Ukrainian Theatre Mass Musical Stage: project for the interior of the auditorium. Architects Kravetz, S. M. & Gerasimov, V.A., Kharkiv, Ukraine. Prize VII, 1930. © L'Architecture Russe en U.R.S.S. Troisième série. Extrait de "L'Architecture Vivante", III, p. 33.

Next, the House of Cooperation in the northern section of Dzerzhinsky Square was accepted for construction in accordance with the designs of the architect Dmitriev. The House of Projects (the Design Organizations Centre, by architects Serafimov and Zandberg-Serafimova, who won first prize in a 1929 competition) was allocated to the southern section of the square: indeed, the circular part of Dzerzhinsky Square was formed by those three high-rise buildings.

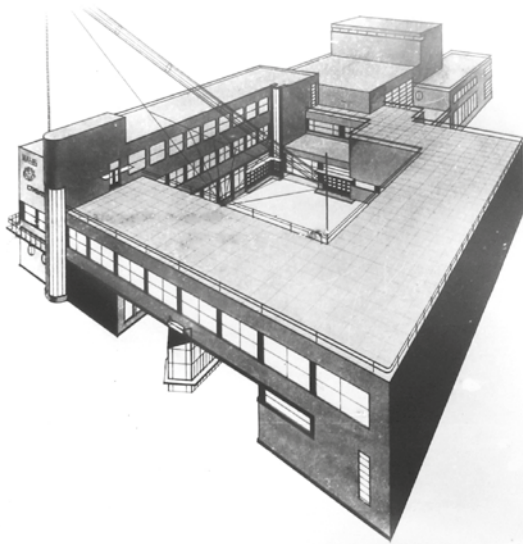
A new residential area in the modernist style had already been constructed behind Derzhprom. The hotel "Internationale" (the hotel "Kharkiv" today)—the largest hotel in the city and in Ukraine during those years—formed the joint of the circular and rectangular parts of the square. Architect Grigory Janovitsky was the winner in the competition for their design in 1928. At the same time, architect Jacob Shteinberg reconstructed two old buildings on Karl-Libkneht-Street (Sumska street later). He combined two buildings into one, destined for occupation by the Central Committee of the Communist Party of Ukraine. It completed the perspective towards of the square from the main street [FIGURE 09].

Thus, in Dzerzhinsky Square, a modernist metropolitan ensemble, a most grandiose space for its time—was realized before WWII. Only the erection of the House of Cooperation remained to be completed by that stage. Even today, Svoboda Square is one of the largest city-center squares in Europe. Its size amounts to about 12 hectares, and its length is 750 meters, while the diameter of the circular section is 350 meters. Architect Langbard and sculptor Manizer won the international competition to design the monument for the Ukrainian poet Taras Shevchenko, which adorned Shevchenko Park and the main Karl Libkneht Street not far from the Square.

During those years, the construction of a multipurpose 4,000-seat musical theatre, the biggest in Europe, was started in Kharkiv. In those years, one of the largest theaters in Europe was the Milan Opera House (more than 3,000 seats). The international competition for Kharkiv's theatre project was held in 1930. 144 design submissions were received, 100 from overseas. Renowned architects including Walter Gropius, Hans Poelzig, Alfred Kastner, Renshichiro Kawakita and many others from Austria, France, Germany, Holland, Italy, Sweden, and the USA, participated in the competition, which thus took on global significance, not least because a totally new type of modern theatrical building was envisaged. Scene and hall transformations would permit any kind of theatrical action from drama performance to ballet, circus representation or mass activities involving the participation of a great number of actors and spectators. Cinema, acoustic sound options, lighting and other techniques would also be widely used [FIGURE 10].

Another grandiose construction was started in the capital of Ukraine in the early 1930s: a huge sports complex with a stadium for 80,000 spectators. It was envisaged as a complex with many different sports facilities, located in a beautiful park area of 280 hectares. It would command an international status due to its enormous size, and compliance with international standards. Kharkiv architect Nikolay Zvegilskiy was the author of the project, which was officially designated "The G. I. Petrovsky All-Ukrainian Physical Culture Center in Kharkiv" (Smolenska, 2021).

The stadium, with the spectators' stands, was its heart. It also included a cycle track with a cycling and ski station, a palace of physical culture, a swimming pool measuring 50 x 20 meters, a children's sector and so on. Places of



11 Builders' Club in Kharkiv—perspective of the project (architects Shteinberg, Y., Malozemov, I., & Milinis, J.). © Unknown [Photo of the Builders' Club in Kharkiv]. Grigory Lebedev's papers (Fund 1042, Inventory 1, Folder 1, p. 472), Central State Archive Museum of Literature and Arts of Ukraine (CSAMLA), Kyiv, Ukraine.

12 "New Kharkiv", captured in photographs from the 1930s. © Unknown, SSSR na stroike / USSR in construction (1937), 6 (without page numbers).



mass cultural and educational activity and a theatre for 2,500 people were located near the main entrance. The Institute of Physical Culture, hostels and hotels were to be located on the site.

More than 60 clubs for employees of different specialties were represented in Kharkiv in the early '30s. Some of them were new and they, of course, were built in a modernist style. The Builders' Club was one of the first and most interesting among them. Its project was published in the foreign architectural press. The courtyard was its composite center, and served as an open-air hall: it was possible to get to different functional parts of the Club from that central point. The combination of vertical and horizontal volumes, overhanging the second floor above the passage to the courtyard, semicircular glass stairs, flat roofs, and round windows on the ground floor—all of these created an original modern architectural image [FIGURE 11].

'New Kharkiv'—a residential neighborhood, for 120,000 inhabitants, commissioned for the Kharkiv Tractor Plant, was another experimental building site, occupying 600 hectares. In 1930, Professor Pavlo Alyoshin became involved, with his talented team of vigorous young architects and students, in developing the project. The "Social City", as it became known, typified the progressive ideas of that time: the linear character of its planning, the creation of a green sanitary protective zone between industry and residential settlement, differentiation of apartment buildings according to the demographic structure of the population,

etc. Blocks of houses were provided with service and support facilities—kindergartens, schools, polyclinics, clubs, etc. Functionalism and Constructivism left traces on the design decisions of the master plan, composition and appearance of buildings of the complex [FIGURE 12].

The authorities of the Ukrainian SSR pursued a policy of so-called 'Ukrainization', which played a positive role in the national revival of the country (also known as the "Ukrainian Renaissance" of the 1920s). According to some modern Ukrainian scholars: "in the 1920s, thanks to the policy of Ukrainianization, the impetus of which was given by the national liberation struggle of the previous time, culture in Ukraine has taken an important step towards overcoming provinciality; was organically included in the world art process that created significant artistic value" (Hrytsenko, 2007, p. 330). Ukrainization of elementary schools covered the entire Ukrainian population of the republic by the end of 1927. "...in the field of education, the Ukrainianization of primary schools had an extraordinary success. If in 1922 there were 6,105 Ukrainian schools and there were 1,966 partly Ukrainian (Russian-Ukrainian) schools, in 1925 there were 10,774 and 1,128, respectively (total: 12,109 in 1922 and 15,209 in 1925). By 1930, the number of Ukrainian primary schools had grown to 14,430, and Russian to 1504; for seven-year-olds the corresponding numbers were 1732 and 267. The Ukrainian language was taught as a subject in all non-Ukrainian schools." (Shevelov, 1989, p. 43).



13 Monument to the poet Taras Shevchenko in Kharkiv (architect Landbard, I. & sculptor Manizer, M.). © S. Smolenska, 2021.

The Ukrainization of the press reached 68.8% in 1930 and 87.5% in 1932.

Many Ukrainian-language publications published news from the field of architecture and urban planning: "New Generation", "Soviet Theatre", "Socialist Kyiv", "Universe", the professional journal "Budivnitstvo" (Construction), etc. Ukrainian cinematography, too, emerged during those years. Alexander Dovzhenko was a world-famous film director of that time. Ukrainian literature, sculpture, scenography, and monumental painting were also developing. Vasyl Yermilov, a leader of Constructivism in Ukrainian visual arts, was engaged in the development of small-scale architecture, advertising three-dimensional objects, interior design, book graphics, etc. The Ukrainian Renaissance gave a strong impetus to national development, and covered various spheres of life, including education, science, literature, and art, and it did not bypass architecture. In the early 1930s, the generation of formal-aesthetic avant-garde ideas in architecture reached its climax. Many projects were completed or were in a stage of erection.

However, the strengthening of totalitarian tendencies in power in the 1930s led to a ban on Modernism in architecture throughout the USSR and in Ukraine. The return to the classics in architecture and urban planning was reflected in the appearance of Kharkiv and other Ukrainian cities. Existing buildings throughout the country were redesigned hastily, acquiring new neoclassical facades. Simultaneously,



14 Shevchenko monument in the first months of the war, covered with sandbags to protect it from explosions, © S. Smolenska, 29.06.2022.

in 1934, the capital of Ukraine was transferred from Kharkiv to Kyiv. Grandiose construction projects in the city, such as a theatre for 4,000 seats, and the stadium for 80,000 spectators, were stopped and never completed.

Between 1941 until the liberation of occupied Kharkiv in August 1943, the city suffered very much. More than one million square meters of living space were destroyed, and many public and industrial buildings were also ruined and lost forever.

In the process of post-war reconstruction (the second half of the 1940s to the first half of the 1950s) many modernist buildings were reconstructed and received neoclassical facades. Before WWII, the ensemble of Dzerzhinsky Square had accumulated the best features of the Modernist style, but after the war, it was almost completely rebuilt in the spirit of Socialist Realism—the official style in architecture at that time. Only Derzhprom kept its authenticity.

Reconstruction, renovation, and the expansion of buildings from the 1960s to the 1980s, as part of a process of updating or change of function, as well as more recent distortions from the 1990s—all of these continued the ongoing loss of authenticity in modernist buildings and complexes (Smolenska, 2015).

Arguably, after the achievement of independence in 1991, Ukrainian society should have revised its opinion of the heritage of Early Modernism—and tried to ensure

it remained authentic. But the authorities left unpunished the worst cases of distortion of our Modernist heritage. And from then until the present, private businesses and individual owners have rented or bought parts or entire floors, of key buildings, and have changed them according to their own tastes. The present war with Russia had brought new losses. Houses, schools, shops, theaters are being destroyed in Kharkiv and the other cities of Ukraine. The most valuable commemorative monuments are covered with sandbags to protect them from blast damage [FIGURE 13, FIGURE 14]. But how can one save entire buildings—and, of course, people's lives? The problem of preserving the heritage of Modernism in Ukraine is especially acute today in the territories that are under active bombardment.

CONCLUSIONS

It can be stated that the first phase of Modernism in Ukraine was a very short period in the history of architecture—less than a decade. It reached its peak in the early 1930s and was brutally cut short at its point of take-off by the totalitarian policy of power; and it thereafter lost its authenticity over the next 90 years. Those buildings that have retained their original appearance are distorted by wars, time and people, and the lack of an effective state policy to preserve the heritage of the twentieth century. Early Modernism in Ukraine and Kharkiv was a unique phenomenon at the European level. One of the most exciting moments in history—the transition to the industrial age in architecture and urban planning—was materialized and vividly represented in it. This priceless heritage must be preserved and restored, in the interests of European culture as a whole, as much as is humanly possible.

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THE INTERNATIONAL COMPETITION FOR THE STATE UKRAINIAN THEATER (1930)

Application proposals from Japan

Hiromitsu Umemiya

ABSTRACT: Even although the International Competition for the State Ukrainian Theater (1930) did not result in any construction, it was a major landmark of Modernism in Ukrainian architecture. The competition received 144 entries from Soviet Union states and other countries, including four individual and one team proposals from Japan. Of these, Renshichiro Kawakita, a 29-year-old architect from Japan, was awarded the fourth prize and ranked higher than world-famous architects and designers like Walter Gropius, Norman Bel Geddes, and Hans Poelzig. This article deals with the modernist architectural scene in Japan around 1930 by introducing Japanese modernist architects' applications to the competition. The structure of this paper is as follows: The introduction presents the four groups of applicants from Japan, and highlights the tense shipping deadline faced by Kawakita based on a retrospective by his collaborator. The main part points out that the proposal from Japan understood the organizer's purpose to seek new ideas for theaters as cultural facilities for the proletariat via this competition, and designed it in line with that purpose. In this regard, Kawakita's effective presentation in the drawings led to his prize. It also examines Kawakita's architectural philosophy based on his comments after winning the prize. Kawakita praised functionalism and anti-aesthetics and believed that new architects should be engineers (rather than artists) with "inventor" nuances. This idea resonates with the international avant-garde ideas of the time in modernist architecture.

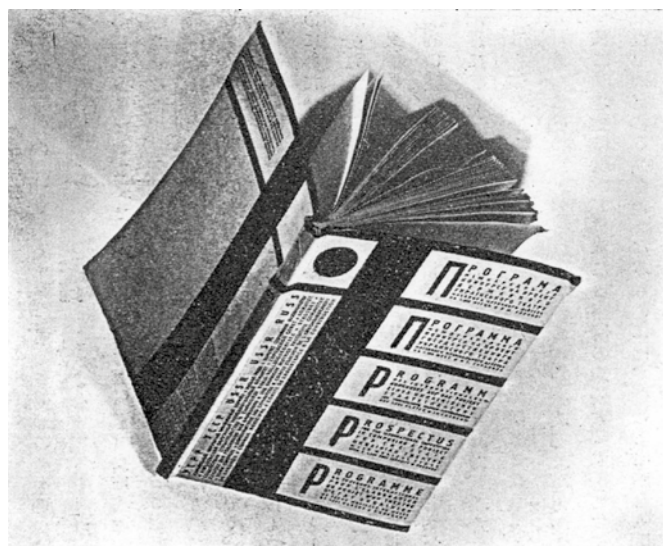
KEYWORDS: international architectural competition, theater reform, constructivism, Japanese architects, 1930

INTRODUCTION: In 1930, the International Competition of the National Ukrainian Theater called for ideas for a large theater to be built in Kharkiv, the then capital of the Ukrainian Soviet Socialist Republic. The competition was organized by the Kharkov District Executive Committee, Town Council, and Constructive Aid Committee. Three thousand copies of the prospectus were shipped around the world [FIGURE 01]. On the cover of the prospectus, the following was written in Ukrainian, Russian, German, English, and French: "PROSPECTUS FOR THE INTERNATIONAL COMPETITION IN COMPOSING A PROJECT FOR THE STATE UKRAINIAN THEATER MASS MUSICAL STAGE WITH A 4,000 SEAT CAPACITY, KHARKOV." The prospectus began as follows:

The cultural revolution and socialist competition calling on the wide masses to active creative work in all domains in its turn gives out new formessages for the acceleration of the tempo of socialist reconstruction of our Public Economy and our daily life. The State Opera Theater of mass musical stage—as one of the strongest instruments

*to act on the masses—should mobilize its activity around the basic problems of our epoch.*¹

01 A photograph of the prospectus in an architectural magazine published in Japan, June 1931.
© "Kenchiku Gaho" (Architectural Graphics), 22(6), Jun. 1931, 13.



According to the prospectus, the competition consisted of two parts: i) nominations for domestic groups and ii) an international open contest; the best project was to be chosen from between both parts. The deadline for applications was December 1930. Ten groups participated in the nomination competition, with more than 140 applications for the open contest. In May 1931, as a result of the judging process, the Vesnin brothers' proposal was selected as the best project among both parts². However, this project was never put into practice. The reason for this theater project falling through was the social turmoil caused by the decisive shift of the Soviet Communist Party in Ukrainian policy from Ukrainization to Sovietization that began in the mid-1930s. In 1933, the Soviet Communist Party intensified its crackdown on Ukrainian intellectuals. For example, in October of the same year, Les Kurbas, a leading Ukrainian stage director and a member of the jury of the competition for the State Ukrainian Theater, was dismissed as the director of the Beregil Theater (which he had also founded). In 1934, the Ukrainian capital moved from Kharkiv, where the theater was intended to be built, to Kiev.

Four Japanese individuals and teams applied to this design competition. While Renshichiro Kawakita's application proposal may be known to some because it was selected for the fourth prize, the other three are not; this article aims to introduce these proposals. It also compares the application proposals from Japan with those from around the world. However, the article provides only an overview because the original drawings of the proposal from Japan are missing,³ and we have to rely on the small photographs in the Japanese architectural magazines of the time to understand the architectural content of the proposal. From these limited resources, it is difficult to examine the planning, structure, stage mechanism, and flow line processing in detail. Despite these limitations, it is possible to discover the resonance of Modernism in the young Japanese modernist architects' response to the international competition.

CORRESPONDENCE OF JAPANESE MODERNISTS IN RESPONSE TO THE COMPETITION NEWS

The plan to build a large theater with a capacity of 4000 in Kharkiv was approved by the Soviet Union parliament in 1929.⁴ The concept was solicited by an international competition, and 3000 copies of the prospectus were sent around the world.⁵ The prospectus was delivered to the Architectural Institute of Japan through the Soviet Embassy. A shortened translation of the requirements was published in the August 1930 issue of the institute's magazine, the *Journal of Architecture and Building Science* (Kenchiku Zasshi), where it was also noted that "*The building is*

scheduled for completion within five years ... the original program is held by the Architectural Institute and may be viewed there by potential applicants."⁶

The Emerging Architects League (Shinko Kenchikuka Renmei), a young modernist architect group formed in July 1930, saw this short article and responded quickly. The program and site map were printed and distributed; simultaneously, negotiations began with the Soviet embassy in Japan to ship the application proposals in bulk.⁷ The four individual and team applications from Japan are as follows:

- 1 Renshichiro Kawakita (1902–1975): He was known for his fanciful and unrealistic projects for theaters.
- 2 A group named *Souu-sha*: They were draftsmen belonging to the Ministry of Communications. However, the leader Okamura "Yamaguchi" Bunzo (1902–1978) was absent while studying in Germany.
- 3 Nagatoshi Tsuchihashi (1901–1959): He was an engineer of the Ministry of Railways, and had just returned from Le Corbusier's atelier in Paris.
- 4 Hideo Noro and Aki Kato (year of birth and death unknown): Noro was a socialist architect, and Kato was an old-fashioned cinema architecture specialist. They were an interesting combination of ideologue and realistic practitioners.

Except for Kato, all others were young architects approximately 30 years of age.

I will try to reproduce the last day of the preparation work for the competition entries, based on a retrospective written by a colleague of Kawakita,⁸ which vividly conveys slapstick humor despite the sense of urgency just before the deadline. Kawakita and his collaborators were rushing to complete the application proposal on December 15th, 1930, with the information that the Soviet embassy staff was leaving for Moscow. Despite his schedule having been suddenly moved to 1:00 pm on the 13th, he knew of this change only the morning before. They hurriedly completed the execution of 60 drawings and a two meters wide perspective and rushed to the Ueno station. The embassy staff was on the train to Tsuruga, from where the ship to Vladivostok departed. They found a foreigner who seemed to be a member of the staff but could not communicate well. They were refused entry to the station platform because the attendant did not recognize the large roll of drawings as baggage. Regardless of this, embassy officials tried to board the train. The departure time was nearing. Kawakita hurriedly collected all the money for the train fare to Tsuruga from his juniors, had the drawings sent separately by rail, and boarded the train to continue negotiations. On a cold day, the men left on the platform had no overcoats or hats and wore sandals.



02 A newspaper article reporting Renshichiro Kawakita's prize. The headline says, "A young man of our country is awarded a prize in a Russian competition. Design of the theater in Ukraine." © The Tokyo Asahi Shimbun, May 2, 1931.

RENSHICHIRO KAWAKITA'S PRIZE

While it was not clear whether the drawings had reached their destination, definitive news arrived with regard to Kawakita's application proposal. On May 1, 1931, he received a telegram announcing that he had been awarded the fourth prize in the competition. It surprised the Japanese architectural community that an unknown young Japanese architect had won a prize on the international stage. It was rare for a Japanese architect to tackle an international competition [FIGURE 02].

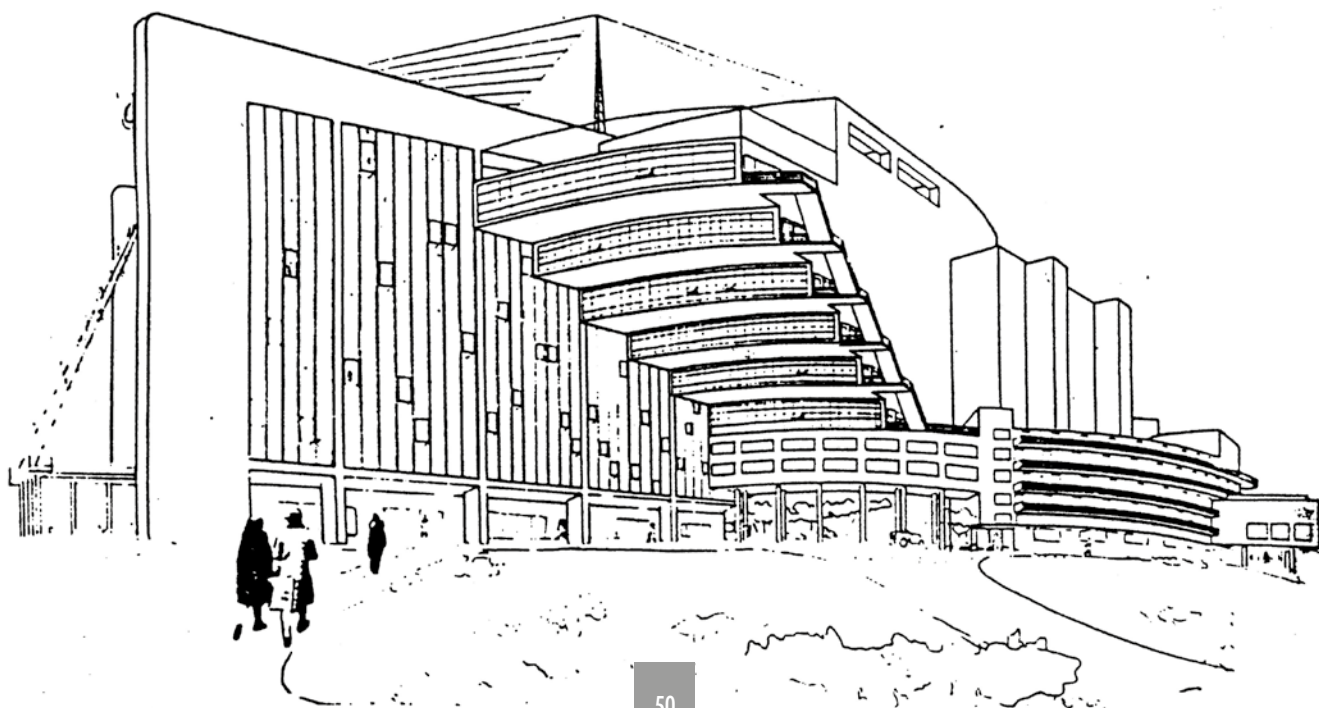
Of the 144 applications, approximately 100 were from overseas as open entries. The best of all applications was that of the Vesnin brothers, famous in Japan at the time as the leaders of Constructivism. As the first prize for the open contest was jointly shared by three groups, the next awarded prize was Kawakita's fourth prize, which received the second highest evaluation [FIGURE 03]. This was the culmination of a succession of imaginary projects of experimental theater he had been producing under the influence of theater reforms in Europe and America of the early 20th century. His drawings include well-thought-out

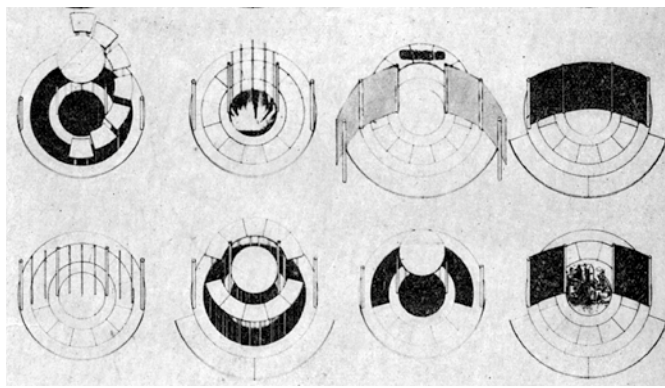
diagrams showing the stage effect and the correlation in theater, as shown in [FIGURE 04, FIGURE 05]. The other three proposals submitted from Japan were not selected, but Tsuchihashi and the *Souu-sha* received limited evaluation although they had some drawbacks.⁹

The presented list about the winners of the competition is incomplete and needs further investigation [FIGURE 06]. A source is Renshichiro Kawakita's Report of the International Competition for the State Ukrainian Theater and commentary on the awarded proposal (Kawakita, 1932). Kawakita is quoted in this article saying that he wrote the report based on the information he received from the Ukrainian Society of Cultural and Scientific Relations with Foreign Countries through the Soviet Embassy in Japan. However, the entity of the information is unknown. Some code names and organization names are translated from Japanese in Kawakita's article; therefore, they are not the same as the original. The notations of the country and city names are those from that time (Richter, 1931).

News about the other winners, which arrived after that of Kawakita's fourth prize, were also a surprise to everyone. The eighth prize was awarded to Walter Gropius (1883–1969), a leader of Modernism, and the 11th prize was awarded to Norman Bel Geddes (1893–1958), who later became a well-known industrial designer; however, at that time, he was known as a stage designer in Japan. The famous expressionist Hans Poelzig (1869–1936) and Bauhaus master Marcel Breuer (1902–1981) were among the honorable mentions. All of them were held in high regard by young Japanese modernist architects of the time. Yet in terms of rankings and prizes, the 29-year-old unknown Japanese architect Kawakita had performed

03 The entry with code name "R", by Renshichiro Kawakita, was awarded the fourth prize. © Kenchiku Gaho (Architectural Graphics), 22(6), Jun. 1931, one of frontispieces (no page number).



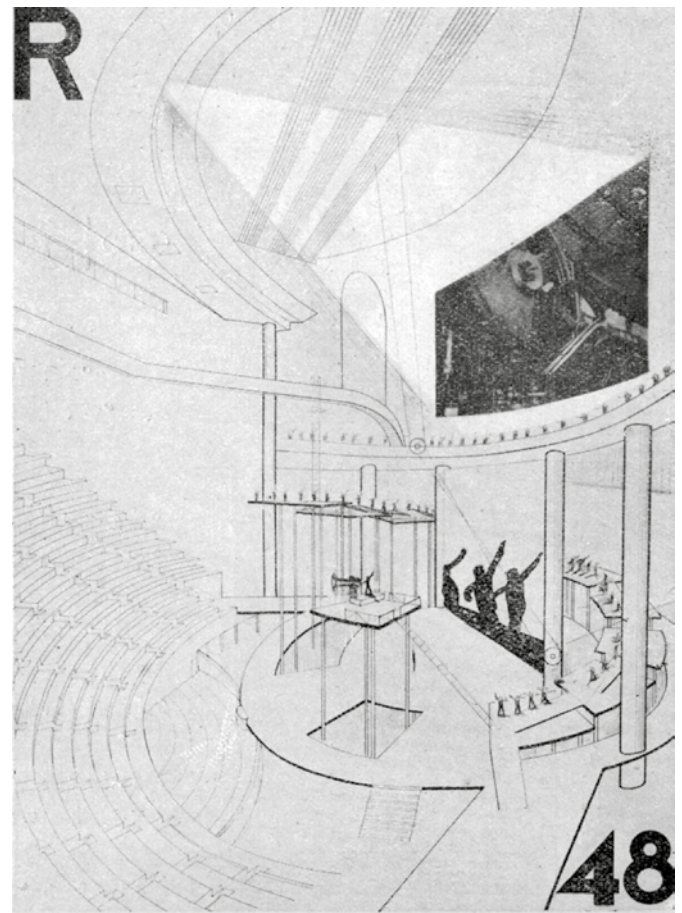


04 Stage concept of Renshichiro Kawakita's fourth prize (partially).
© Kenchiku Kougei I See All, 2(9), Sept. 1932, 29–41.

better than these more well-known architects.

The competition demanded the following specifications for the theater: an audience capacity of 4,000 and a space that could be used not only to stage theatrical performances but also demonstrations, festivals, cinemas, circuses, and various combinations of performances. Furthermore, the theater's function and form had to be a symbol of the ideals of culture creation of the Ukrainian proletariat, Soviet industrial and economic development, and the human culture of all nations. Because the Soviet Union was the first to promote experiments on the construction of a socialist state, the theater was not a place for hedonistic entertainment, but an important platform for social functions to boost national development.

Proposals for such requests had some things in common. First, in terms of functionality, an amphitheater equipped with a three-dimensional movable stage mechanism that enabled a variety of productions and effects for programs was common. Second, some code names used when entering the competition were reminiscent of titles such



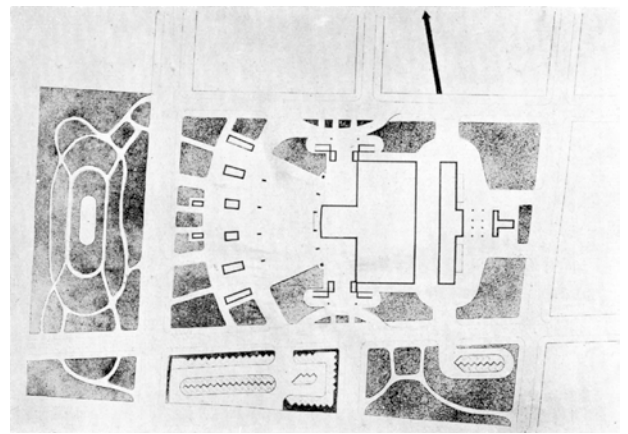
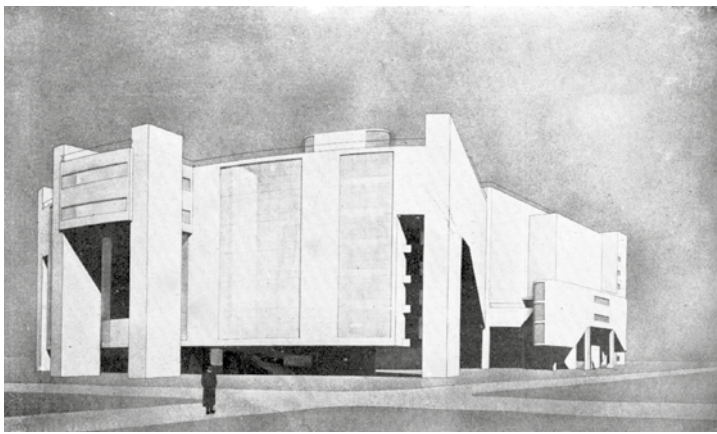
05 Interior view of Renshichiro Kawakita's fourth prize.
© Kenchiku Kougei I See All, 2(9), Sept. 1932, 29–41.

as El Lissitzky's *Beat the Whites with the Red Wedge* or Malevich's *The Red Cross on a Black Circle*.

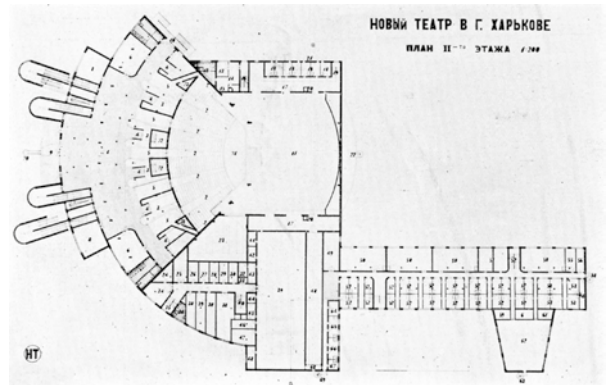
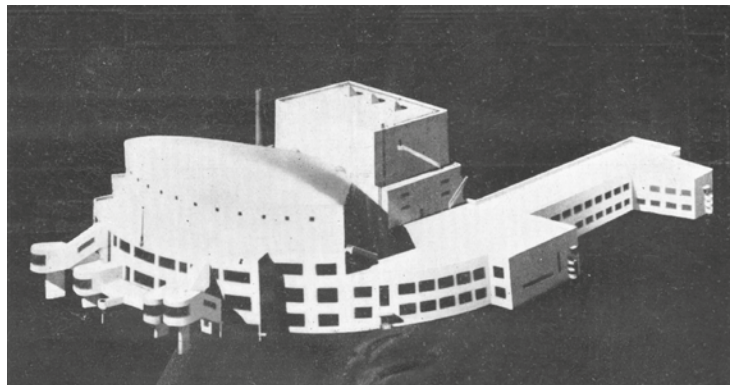
These characteristics were also common to the proposals from Japan. The *Souu-sha* adopted a symmetrical plane and a static elevation, with a combination of functional elements. Even though the *Souu-sha* group's proposal

06 Award winners of the competition (incomplete list). This list is based on information from the following articles in Japanese and German architectural magazines; nonetheless, there are some unclear points. © Author.

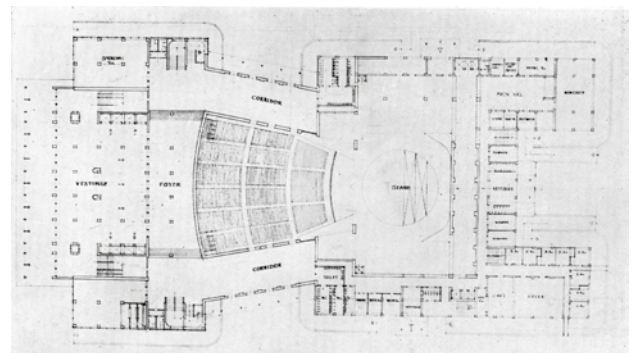
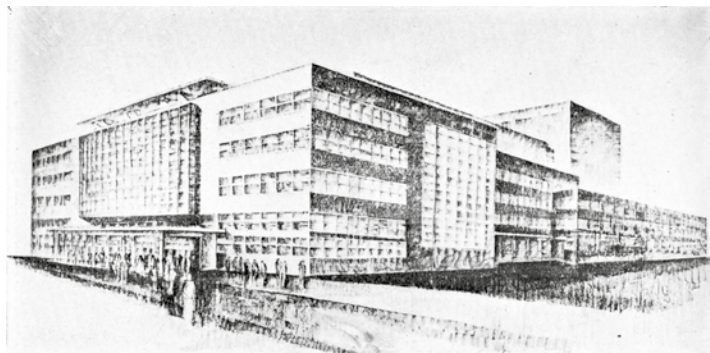
The Best of All Projects : Crossing Rings / Vesnin brothers							
domestic nominations				international open contest			
prize	code name	nominator	city/republic	prize	code name	applicant	city/country
1A	Crossing Rings	Vesnin brothers	Moscow /Soviet Union	1A	Black Wedge in a Red Ring	Zdenko Strižić	Berlin/German
1B	ASI	unknown	Moscow /Soviet Union	1B	Machine	Alfred Kastner et al.	United States
2A	Factory of Emotions for Proletariat	Kharkiv Scientific Structural Society	Kharkov /Soviet Ukraine	1C	1931	unknown	unknown
2B	SI	Kyiv Construction Association	Kyiv /Soviet Ukraine	4	R	Renshichiro Kawakita	Tokyo/Japan
2C	Mask made of Note	Kharkiv Science Construction Federation	Kharkov /Soviet Ukraine	5	12A	Olenev	Leningrad /Soviet Union
2D	Red Star	Leningrad Architectural Association	Leningrad /Soviet Union	6	October 1930	Willy Boesiger and Oscar Stonorov	Karlsruhe /German
works not chosen (nominators unknown)				7	unknown	unknown	unknown
Art of Ukraine / Komsomol Square / The First Order / The Flow / Black Mask / OSA / 5A / Vibrated Notes				8	Mass Center	Walter Gropius	Berlin /German
				9	Towards the Bottom of a Stage	unknown	unknown
				10	KTH	Kurmann, Hirtz, Lindstrom, and Peterson	Stockholm /Sweden
				11	File #203	Norman Bel Geddes	United States
				12	Green Ring	Wolfensohn, Waldenberg, and Meerson	Moscow /Soviet Union



07 a & b The Souu-sha group's proposal is characterized by an attempt to manage the flow lines of the audience, performers and stage staff by pilotis under the auditorium and another building.
© Kokusai Kenchiku (International Architecture), 7(6), Jun. 1931, 20–23.



08 a & b Even though Nagatashi Tsuchihashi's proposal (code name "HT") did not win a prize either, it was selected as one of the third-grade groups.
© Kokusai Kenchiku (International Architecture), 7(6), Jun. 1931, 14–16.



09 a & b Aki Kato and Hideo Noro's team (code name unknown) was not chosen. Its large curtain walls, orthodox theater plan and Emil Fahrenkamp-like drawing convey a relatively old-fashioned modernity by comparison with the cutting-edge trends of the time. © Kokusai Kenchiku (International Architecture), 7(6), Jun. 1931, 18–19.

(code name "S") did not win a prize, it was selected as one of the third-grade groups [FIGURE 07].

Tsuchihashi combined arcs and straight lines to create an asymmetrical equilibrium. Dynamism was created by adding flow lines such as stairs [FIGURE 08].

Kato and Noro adopted a large glass curtain wall reminiscent of the Bauhaus building in Dessau while retaining its old style [FIGURE 09].

It may be difficult to evaluate Kawakita's proposal fairly as the result was already known. Nevertheless, it was an outstanding feat even when considering application proposals from around the world. Some of its features included a quadruple revolving stage that created various stage configurations; a stage mechanism that could combine movies, shadow puppets, and performances by actors; numerous parallel see-through elevator shafts; and

an overhanging gallery that looked as if it was hung on a huge beam. These were effectively expressed through drawings. The jury termed the overall conception "invention brimming with originality"¹⁰

RESONANCE OF AVANT-GARDISM

It is not possible within the scope of the present article to also relate how Kawakita went on to create a fulfilling project in a short period before the deadline; rather this article focuses on how he viewed the significance of this design competition. In May 1931, after the news of his accomplishment, he made the following remarks at a celebration held by his colleagues:

"In most Japanese architectural competitions, the important concern is the facade as an artistic expression of individuality. In such competitions, the architect is nothing

more than a draftsman who paints a facade that looks good. However, such a job is not an architect's mission. The new architect of the future must be an engineer."¹¹

We need to be cautious of Kawakita's individual phraseology when understanding "draftsman" and "engineer" in contrast; while a draftsman can pursue originality and newness as style not only in historical eclecticism, but also in the style of Modernism, engineers can invent new facilities using a series of new technologies. On the assumption that he considered these nuances of an artist and inventor, he regarded engineers as the ideal future architects.

Kawakita regarded the International Competition for a Ukrainian theater as an ideal model for the production of architecture. This way of thinking had become generally prevalent among more radical modernist architects in Japan around 1930. They had pondered the vision of the "architecture" and "architect," and the concepts that emerged were Functionalism and anti-aesthetics. This idea, which was not always political, was a manifestation of the influence of Marxism on intellectuals in the architectural community at the time, underlying which was a youthful—and slightly naive—hope and desire for isolation from the tradition and engagement of modern architecture. They understood how the program of an architectural production should be based on the competition conducted for the Ukrainian theater.

The Ukrainian theater project was considered a part of the first Five-Year Plan under the Stalin administration. In the Ukrainian Soviet Socialist Republic during this period, the official national policy of Ukrainization, espoused by the Communist Party of the Soviet Union, was promoted. It brought about an upsurge of nationalism, called at the time the "Ukrainian Renaissance," while simultaneously serving as a kind of conciliation policy aimed at removing the barriers between Soviet power and the Ukrainian masses. After Holodomor (the Great Famine of 1932-3), caused by the reckless agricultural policies of the Five-Year Plans, the Soviet Communist Party made a major shift in policy from Ukrainization to Russification. In 1932, it tightened control over artists and adopted Socialist Realism as the official form of expression of the state, cracking down on many avant-gardes, including architects, during this process. In retrospect, proposals for the Ukrainian theater design competition were the last symbol of the two chief strands of avant-gardism—architectural and political—under Modernism just before the Soviet policy shift.

CONCLUSIONS

It is difficult to judge how well the applicants from each country understood the political situation of the Ukrainian Soviet Socialist Republic at the time. There seems to have been a big difference in understanding between the

Japanese and Europeans, which cannot be overlooked. However, most applicants may have expected socialist ideology while also realizing that this competition was a means of propaganda. This could be seen in the applications from Japan, particularly Kawakita's proposal. He added the famous silhouette of Lenin giving a speech in the illustration of the stage mechanism as well as a large depiction of Marx's slogan ("Workers of all lands, unite!")¹², written in Ukrainian and raised high in front of the theater. Kawakita wrote the following words when reviewing application proposals including his own work in January 1932: "This competition has succeeded in two senses: one by acquiring epoch-making ideas for a theater; the other by disseminating the propaganda of the Soviet Union."¹³

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ENDNOTES

- 1 The Kharkov District Executive Committee, Town Council, Constructive Aid Committee. *Prospectus for the international competition in composing a project for the state Ukrainian theatre mass musical stage with a 4000-seat capacity, Kharkov*, (Although there is no indication of the issue date, it seems to be July 1930), 115.

- 2 KAWAKITA, Renshichiro (1932). Report of the International Competition for the State Ukrainian Theater and commentary on the awarded proposal. *Kenchiku Kogei I See All (Architecture and Design "I See All")*, 2(9), 1932, 43–45.
- 3 According to the bereaved family of Renshichiro Kawakita, his drawings are not in the family house. After World War II, members of *Souu-sha* established an architectural design office named RIA. According to the former staff, *Souu-sha*'s application is not available in the office. Accordingly, it is considered that the application proposals from Japan were not returned.
- 4 Kawakita, op.cit., 43–44.
- 5 Ibid., 44.
- 6 Information, *the Journal of Architecture and Building Science* (the journal of Architectural Institute of Japan), 536, Aug. 1930, 113
- 7 Renshichiro Kawakita, Regarding the International Competition for the State Ukrainian Theater. *Kokusai Kenchiku (The International Architecture)*, 6(9), 1931, 36
- 8 S.A., Umekusa, *Kenchiku Gaho (Architectural Graphics)*, 22(6), 1931, 4. The author's name "S.A." is likely to be Saburo Asano, a junior of Kawakita who helped him with the competition entry.
- 9 Renshichiro Kawakita, Report of the International Competition for the State Ukrainian Theater and commentary on the awarded proposal. *Kenchiku Kougei I See All*, 2(9), 1932, 46–48.
- 10 Ibid., 56.
- 11 Renshichiro Kawakita, About the application plan of the Ukrainian theater. *Kenchiku Gaho*, 22(6), 1931, 4.
- 12 This slogan is printed at the beginning of each language of the Prospektus written in five languages.
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ARCHITECTURE OF AVANT-GARDE IN UKRAINE IN 1921-1939: ORIGINS, WAYS OF SPREADING, MAIN FEATURES

Case study of Volyn

Olga Mykhaylyshyn

ABSTRACT: The heritage of the architectural Avant-garde in Ukraine, formed in the interwar period (1921-1939), is large-scale in the number of objects and diverse in their typology, techniques and forms of expression of modern architectural ideas. Volyn – a historical Ukraine region that, at that time, was part of Poland (the Second Polish Republic) – plays a special role in this context. To date, the region has preserved a significant array of objects that demonstrate the specifics of the interpretation of European and Polish Avant-garde concepts. The article attempts to analyze the architectural context, ways of spreading and formation features of the architectural image of residential and public buildings as part of the European heritage of Interwar Modernism. Lack of professional evaluation and recognition of the objects' value leads to their gradual degradation, reconstruction or destruction. Methods of comparative and stylistic analysis, archival research and field surveys of architectural objects were used in this research. The study showed that the spread of the Avant-Garde style in the architecture of Volyn was significantly delayed compared to similar processes in the architecture of Western Europe and Poland and reached its peak at the end of the interwar period. The use of formative techniques of Avant-Garde architecture in housing construction became an identifier and symbol of the social prestige of certain social groups. The design of public buildings reflected Volyn's rapid social modernization.

KEYWORDS: Architecture, Avant-garde, Heritage, Volyn, Ukraine

INTRODUCTION: In 1921-1939, Volyn – a historical Ukraine region that, at the time, was part of Poland (the Second Polish Republic) – was at the epicenter of radical political, socio-economic and cultural transformations. As in other parts of the Polish state, architectural activities played an important role in their visualization. The change in the quality and structure of the environment at the material level reflected the architectural trends and social order of the time.

In terms of quantity and, sometimes, quality, buildings constructed in the interwar period in Volyn differ significantly from the legacy of the interwar period in other regions of modern Ukraine. The explanation lies in the region's weak "starting" socio-economic position for future development and the modest role of the largest cities in the region (Lutsk and Rivne) in the national economy of the

Polish state. For obvious reasons, there was a significant shortage of specialists in the architectural sphere in the region, which hampered its development and reduced the artistic and aesthetic qualities of the designed objects.

Since the beginning of the 21st century, the interest of researchers in the architectural heritage of the Avant-garde in Volyn has increased significantly. The research is carried out against the background and under the obvious influence of a wide global interest in the architecture of the 20th century. There is a consistently high activity of Polish scholars in the sphere of interwar architectural heritage in European and global contexts. The analysis of the development of the architecture of the Second Polish Republic in the context of similar processes in Western Europe was carried out by P. Begansky, R. Tschetsyak and P. Krakowski. The problem of architectural innovation in

the context of perception and adaptation of Avant-garde concepts to Polish realities is analyzed in the works of B. Lisowski and O. Cherner. J. Wislocka explores the Polish version of the architectural Avant-garde as a separate integral epoch in national architecture. M. Lesniakowska made a periodization of the Polish Avant-garde in architecture and a detailed description of each of the stages of style development.

The aim of this article is to identify the features of the influence of architectural Avant-garde ideas and their interpretation in the interwar architecture of Volyn (1921-1939) as one of modern Ukraine's regions. To achieve this goal, empirical research methods are used: archival search of primary sources (project documentation), field surveys of architectural objects and comparison – to determine the common and different trends in the development of Avant-garde architecture in Volyn in the 1920s and 1930s and similar phenomena of European and national scale.

THE RESEARCH

Polish interwar architecture reflected two views on the implementation of the principles of Avant-garde ideology. The first is to comprehend the expressive possibilities of the Avant-garde in the context of finding a dialogue with the national architectural tradition; the second is a radical modernization of shaping methods. The Polish transcription of radicalism was based on the social utopias of Le Corbusier, W. Gropius, H. Meyer and O. Hezler and the practicalism of J. P. Aud, as well as the need to modernize architectural and technological means aimed at implementing social programs. Closest to this understanding of the relationship between society and architecture was the ideological platform of Constructivism, the first phase of Avant-garde architecture.

It is well known that in Poland, new formative approaches were developed and tested first in the conceptual works of representatives of the artistic environment (Avant-garde artists M. Szczuka and T. Żarnowerówna as part of the group Blok (1924-1926)). Polish Avant-garde architect L. Nemojewski denied the political affiliation of the early Avant-garde in the Second Polish Republic, emphasizing the social factor: the changing generations of architects and the role of this process in creating the style of a new era: "Our constructivism is not a movement with the features of modernist leftism. It did not appear as a slogan thrown by the determined youth, although it found warm support among these young people" (Niemojewski, 1934, 814).

The implementation phase of avant-garde ideas lasted from 1925 to 1934 and, in Poland, was represented mainly by the activities of the Praesens group

(1925-1930) led by S. Syrkus, who was a representative of the "younger generation" of Polish modernists. The main slogan of the new direction promoted by Praesens was expediency – the most important step towards a functionalist shaping method.

Against the background of large-scale and semantic-morphological revolutionism in large cities, projects implemented in the spirit of the architectural Avant-garde in Volyn were marked by smaller scale, some typological limitations and a narrower range of experimentation with form. In fact, new buildings, based on "avant-garde" forms, appeared here only in the late 1920 – quite late compared to other regions of Poland, not to mention the countries of Western Europe or the USSR.

The impetus to rethink the expressive capabilities of the architectural form was transferred to Volyn from outside. The introduction of new approaches took place directly through the activities of architects and indirectly through state institutions that contributed to the development of housing and public buildings. A characteristic feature of the professional environment of Volyn in the 1920s and 1930s was the simultaneous presence on the regional "architectural market" of metropolitan and local specialists, as well as those who did not have higher architectural education but only special technical training. Naturally, the latest trends in Polish and foreign architecture were reflected in the works of the former. Often, they were authors of formative concepts, prominent representatives of certain trends in Avant-garde architecture or had been formed as specialists influenced by innovative academic ideas in leading architectural schools in Lviv, Poland or Wilno. The second group, in their work, tried to embody the ideas of modern architecture, creatively interpreting and adapting them to local resources and requirements. In the absence of basic knowledge of architectural design in general and the latest concepts in this field, in particular, the design practice of the third group was guided mainly by intuition, not caring about functional and aesthetic problems, of which they mostly had little knowledge.

The application of new shaping techniques had several results. First, it testified to the professional level of the designers and their ability to keep up with the times, which attracted the attention of potential customers. Secondly, it radically influenced the transformation of the urban environment, pushing out of the minds of Volyn residents the architectural stereotypes of provincial cities formed during the Russian Empire and, consequently, stimulating the formation of a new quality of living (both spatial and symbolic), at least formally bringing it closer to the idealized image of the "modern city".

The need to restore the housing stock of cities after World War I, on the one hand, and its quantitative and

qualitative growth, on the other, actualized and stimulated the development of new construction technologies and generated new concepts of housing development. Such motivational dualism created the preconditions for forming different ways of solving this problem in the Polish and, accordingly, Volyn architecture of the 1920s and 1930s. The first provided for the active use of standard projects in construction; the second envisaged the development of individual projects based on new shaping principles. Therefore, we can speak about another effective way to spread the ideas of modern architecture in Volyn – through

the construction of residential buildings in standard projects that reflected new ideas about the structure of modern housing, set requirements for its planning parameters, sanitary and hygienic standards, and were a model of new design standards.

Influenced by Western European experience, the Second Polish Republic developed two main, inextricably linked concepts of the development of residential architecture: mass housing construction and its derivative, construction of minimal housing. The path toward producing mass affordable housing lay in using an industrial method similar to the method of building machines during construction. In Poland, particularly the well-known fascination with reinforced concrete in Western Europe during the 1920s, a universally established building material that allowed experimentation with or standardization of architectural form, was perceived positively with an emphasis on cheapness and industry. Similar arguments have been made about the benefits of wood, especially in individual housing.

The Polish development of minimal housing concepts, as well as industrialization, was the next step in implementing housing programs. Extensive material for the development of standard projects, including the smallest housing, was provided by architectural competitions, which were held in the late 1920s to early 1930s, in particular, on the initiative of the Military Billeting Fund (1928, 1932), the Ministry of Public Works (1929), the Bank of State Economy – BGK (1933, 1934), the Society of Worker Settlements (1936), amongst others.

The solutions proposed in the typical projects of apartment buildings for officers reflected the stylistic polarization of images (from rationalized neoclassical to extreme modernist). Their construction was to become an experimental ground for the use of new materials and structures (reinforced concrete).

In particular, the projects of 12- and 18-apartment sectional buildings (architects B. Lachert, J. Shanaïca, W. Winkler), implemented in Kovel (1929), became the first examples of the Warsaw architecture school of constructivism in Volyn. In the design process, the authors adhered to the principle of function delimitation, both in a separate apartment (2- and 3-room) and in the house as a whole. The volume of the building is formed along the vertical nucleus – the staircase. A gradual refusal to expose different types of housing cells in the structure of the house in favor of their visual unification, hiding everything in a single block, was reflected in the monumental integrity of the volume parts of houses for officers and non-commissioned officers in Lutsk (architects L. Torun, K. Tollochko), Sarny (architects V. Polkovsky) and Bilokrynytsia, Ternopil region (architect B. Rudzinsky) 1937-38 [FIGURE 01].

01 Residence for officers: a. Bilokrynytsia; b. Lutsk, c. Sarny, Ukraine.
© Olga Mykhaylyshyn, 2008-2013.



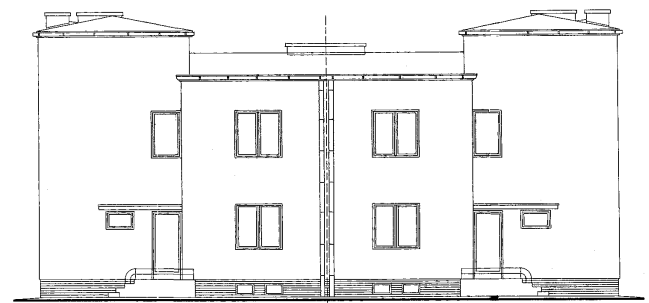
The State Economy Bank focused on the preparation, selection and spreading of projects of individual houses of various types. The "Catalog of typical houses for small-scale housing construction" (Bank Godpodarstwa Krajowego, 1934), formed by the Bank and based on the results of the architectural competition, included 83 projects, which were provided to small investors for a small fee in the form of working documentation.

In the Volyn cities of Zdolbuniv, Dubno, Kovel, Kremenets, Lutsk and Rivne, typical wooden design projects ("BGK 8", "BGK 16") and brick design projects (BGK 15, "BGK 19", "BGK 206", BGK 210" [FIGURE 02]) were used. The model quarters were built according to the same type of projects, which ensured stylistic unity (Tsegielnya and Boyarka districts in Rivne: type "BGK 8"; housing on the Dyrektorska Street in Kremenets: type "BGK 15", settlement for non-commissioned officers "Surmychi" in Dubno: type "BGK 16").

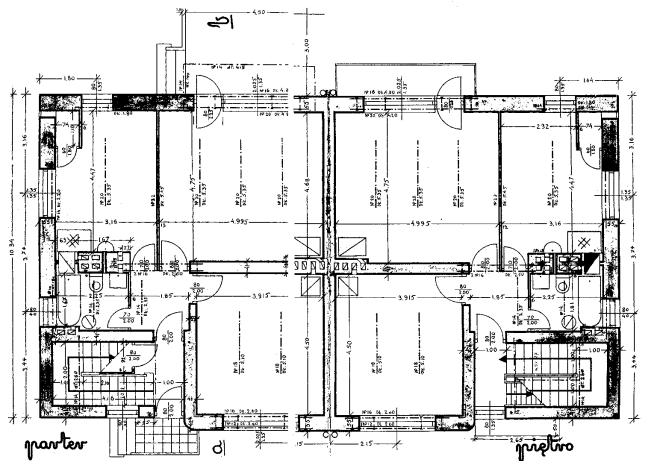
Members of the Praesens group (B. and S. Brukalsky, B. Lachert, J. Shanaïca, J. Najman) and beginners (P. Begansky, A. Brzozowski, J. Reda) continued their activities in 1930-1933 directed at developing the idea of minimal housing in the design office at the Social Insurance Institution (ZUS), including for administrators and workers. The action covered the largest cities in Poland: Warsaw, Lodz, Krakow, Lviv, Lublin, Poznan, Gdynia, Bialystok, amongst others. It was also planned to design and build the ZUS housing in Kovel, Lutsk, Rivne, Ternopil, Stanislav (Ivano-Frankivsk) and other cities of the eastern provinces (voivodships).

Projects of several types of sections and apartments developed in ZUS were used in Volyn in Lutsk in 1939. The obtained result (asceticism, purity, integrity of forms) was a consistent embodiment of the idea of an apartment building as a universal form that contains a perfect function ("shared apparatus").

Despite the active intervention of standard projects in the architectural and construction practice of interwar Volyn, the percentage of residential buildings constructed in individual projects was much higher. And although the quality of architectural and planning decisions was quite



widok frontowy

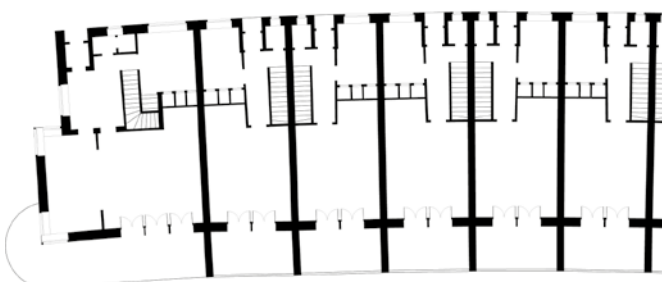


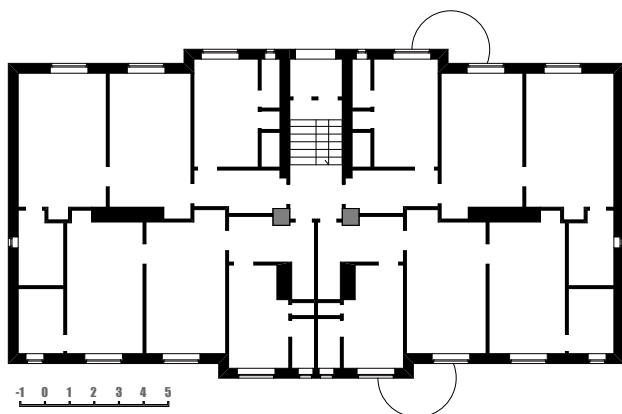
02 House design, type BGK-210. © State Archive of Volyn region (DAVO).

different, this group of objects allows us to determine the specifics of the spread of the Avant-garde style in the housing architecture in the researched area. Social conditions of Volyn cities, lack of engineering infrastructure, etc., led to the numerical advantage of individual and 2- to 3-room-apartment buildings over larger apartment buildings. Changes in the layout of apartments were aimed at expanding the functional range of residential (living room, bedroom, office) and auxiliary groups (block of sanitary facilities, kitchen and dining room). A special place among the residential construction projects in Lutsk made in the 1930s are blocked houses projects. Their spatial planning structure is obviously influenced by the solutions in the villages of Pessac (France) and Dammerstock (Germany), as well as individual objects in Warsaw (Poland).

The ribbon shape of the 18-apartment house in Lutsk (architect Yu. Novak, 1935) [FIGURE 03] consists of two types of apartments. One is the embodiment of the concept of minimal housing, the other a version of a country villa.

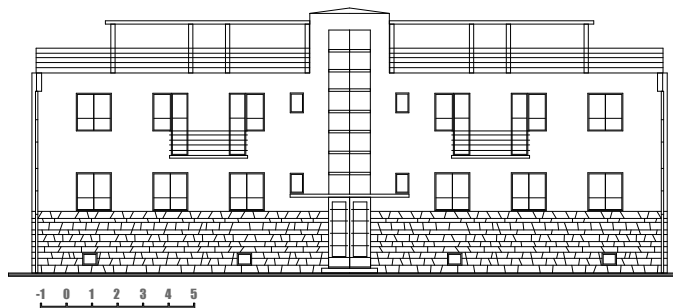
03 J. Novak, Project of an 18-apartment house, Lutsk, Ukraine. 1935. © Drawing by Olga Mykhaylyshyn.





04 Project of an 8-apartment house, Lutsk, Ukraine, 1935. © Drawing by Olga Mykhaylyshyn.

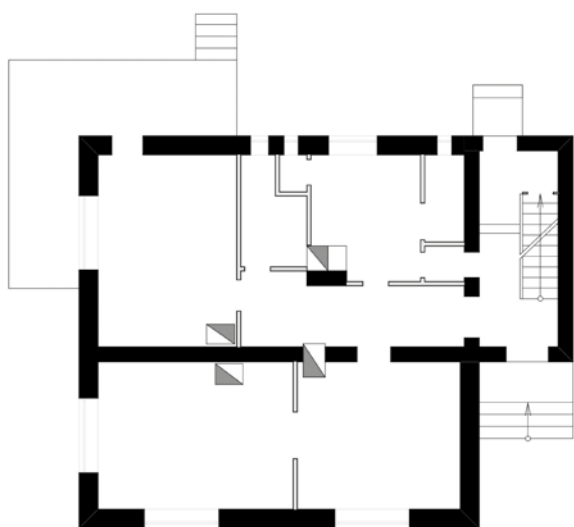
The compactness of each of the two-level apartments is provided by an internal staircase connecting the representative and residential tiers. The horizontals of the open terraces, surrounded by an ornate metal fence and the pergolas on the roofs, emphasize the spatial interpenetration of the building and the environment, opening the volume towards a new residential district located among the gardens. The development of this district, consisting of sectional 8-apartment buildings of the same style [FIGURE 04], was supposed to demonstrate a model of the architectural and spatial organization of the environment in a new quality, in contrast to the existing urban landscapes. The use of reinforced concrete structures and the finishing of facades



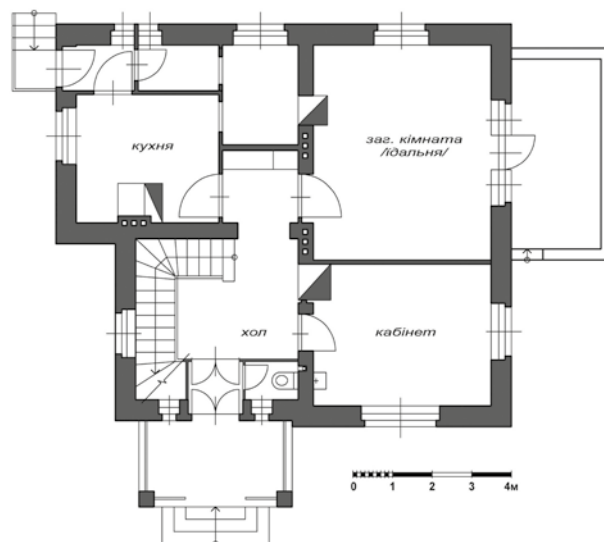
with cement plaster was aimed at the maximal structural approximation of the designed objects to the prototypes. It emphasized the industrial construction methods of these buildings. The social status of the residents (administrators) for whom the district was designed determined the architectural novelty of the complex. This approach in the Polish and Volyn realities became a sign of exclusivity, refined sophistication and comfort, available only to members of certain social groups, in contrast to Western Europe, which pursued the goal of social security of the broadest masses of the population.

In Volyn, the identification and application of a new constructive principles in individual housing was quite

05 K. Stellecky, individual house, Rivne, Ukraine, 1936.
© Photo and drawing Olga Mykhaylyshyn, 2010.



06 S. Tymoshenko, individual house, Kremenets, Ukraine, 1933.
© Photo and drawing Olga Mykhaylyshyn, 2018.





07 Houses in S. Tymoshenko Street, Lutsk, Ukraine, 1930s. © Olga Mykhaylyshyn, 2010.

problematic. “New structures» (as reinforced concrete), accentuated in the architectural appearance of individual housing, were often an imitation made of traditional materials (e.g. wood). After all, in most cases, the construction methods and materials have not undergone radical changes and were, therefore, literally not modern. Therefore, Volyn architects focused most of their attention on identifying formal stylistic features by full or partial imitation of new constructions in traditional materials (wood, brick) [FIGURE 05, FIGURE 06]. Samples of utilitarian construction, with a standard composition of lapidary geometrized blocks accentuated by the projecting main entrance or the volume of the staircase, are presented in Lutsk, Kovel, Kremenets, Rivne and other cities.

When designing a large number of mansions and villas, the main emphasis was put on articulating the three-dimensional composition, detailing and decoration, the use of appropriate architectural and compositional techniques – the contrast of blocks, materials and textures (e.g. apartment buildings in Lutsk on Tymoshenko Street, 17, 21, 23, 24, etc. [FIGURE 07]).

The “aesthetics of the machine”, promoted by apologists of the architectural Avant-garde in the 1920s at the turn of the decade, was quite organically designed for the formative and expressive capabilities of the American Streamlined Style, which gained popularity in Poland in the 1930s. The style of airplanes, ships and cars, as noted by A.K. Olszewski, became the antidote to geometrized Functionalism. In Volyn, the use of elements of this style in residential architecture was treated as a tribute to architectural fashion. The formal features included emphasizing the tiered structure, the contrast of the horizontal main block and vertical dominants, rounding the corners of the volume (most often, staircases, metal railings, balconies, terraces, outdoor stairs) and simultaneous use of round and ribbon windows in facades.

Public buildings of interwar Volyn demonstrate the high quality of architectural solutions and a clear compliance with the formal and aesthetic principles of the architectural Avant-garde. In particular, the implementation of

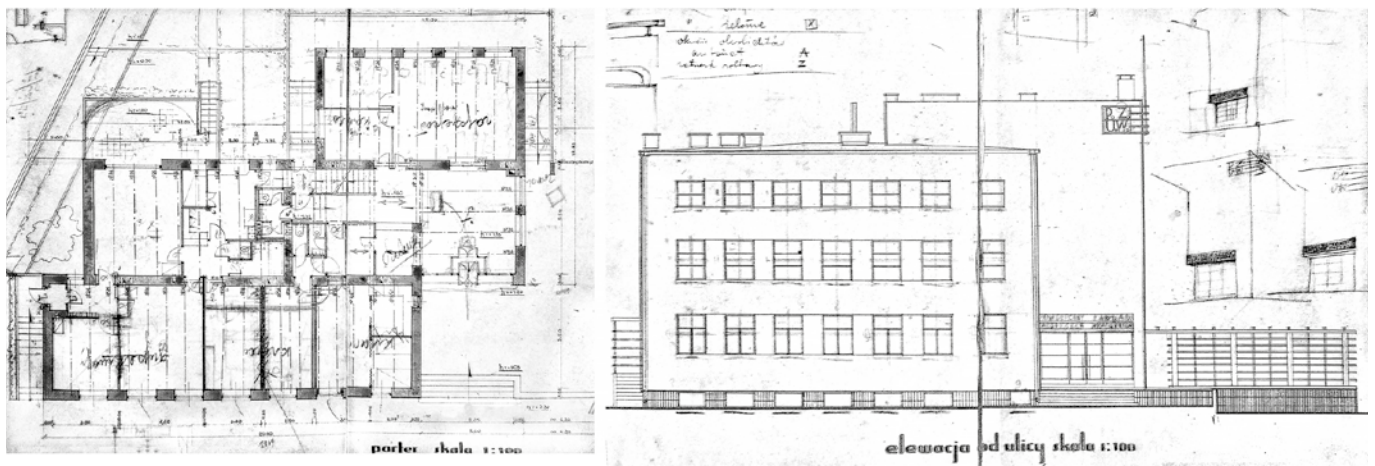


compositional-spatial principles and morphological tools of modern architecture is expressed in the image of post office buildings in Rivne (architects J. Najman, Y. Puterman-Sadlovsky, 1935) and Lutsk (Y. Puterman-Sadlovsky, 1936)) [FIGURE 08]. Post office buildings have become perhaps the brightest symbols of the region’s entry into the technical-industrial era as qualitatively new elements of urban space. A vivid illustration of refined Polish Constructivism – a peculiar departmental style of the 1930s – had a number of characteristic features: strict composition of the volume with several elements, colonnade, rhythm of window openings, flat roofs and facade lining with clinker bricks or stone.

According to the conceptual and theoretical principles of the Streamline Style, the architectural volume was interpreted as an abstract-geometrized sculptural work. The departure from rigid functionality in favor of elegant versatility of form, as in the previous case, allowed the creation of characteristic buildings using the most concise volumes. A striking embodiment of the idea is the building of the Polish Mutual Insurance Union in Lutsk (architect

08 Post offices: a. Rivne, b. Lutsk. © Olga Mykhaylyshyn, 2011-2012.



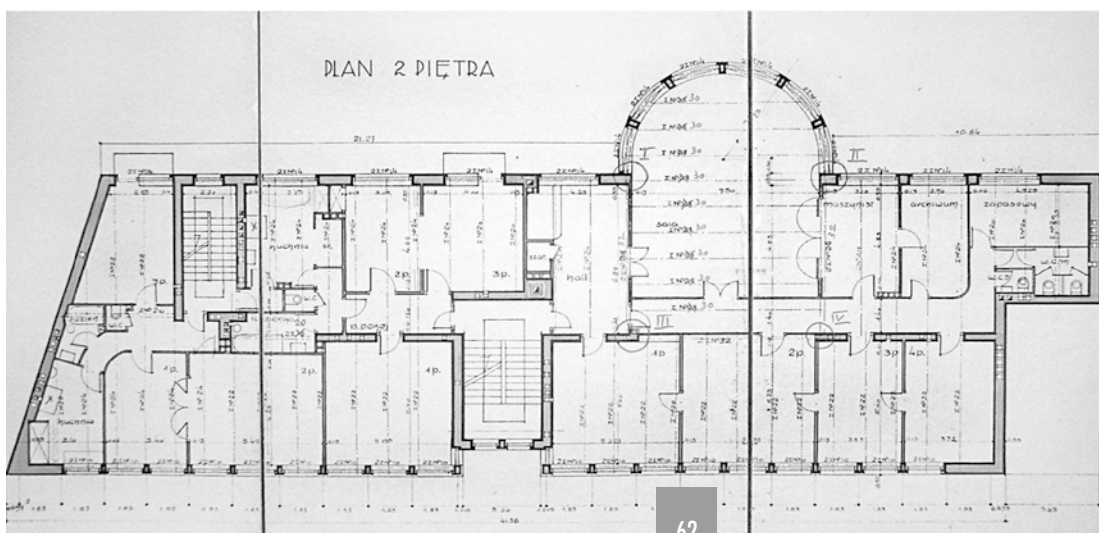


09 W. Rittel, Building of the Polish Mutual Insurance Union, Lutsk, 1930s. © State Archive of Volyn region (DAVO).

W. Rittel in the 1930s) [FIGURE 09]. The building consists of three blocks of different heights, offset from each other in a horizontal plane. The three-dimensional composition is built around the central core; a staircase, which is a vertical accent on one of the facades and, at the same time,

an element that separates different parts of the volume, structuring the interior space on each of the three floors.

The evolution of Polish Avant-garde views from radical Functionalism to "monumentalism of the 1930s" (according to A.K. Olszewski), which took place after 1933 in the



10 W. Marcinkowsky, Building of the Savings Bank of agricultural unions, Lutsk, 1937. © Olga Mykhaylyshyn, 2011, © State Archive of Volyn region (DAVO).

context of changing socio-aesthetic paradigm in Western Europe and the USSR, is reflected in the architecture of the Savings Bank of agricultural unions in Lutsk (architect W. Marcinkowski, 1937) [FIGURE 10]. The facade is built according to Le Corbusier's five principles of modern architecture. The stylistic compromise was reached by returning to the classic symmetry, emphasizing the compositional axis with the volume of the stairwell, cut through the vertical window. The architectural form acts as a monumental shell: the front facade wall, which opens to the street, is only a screen decoration that separates the interior from the external environment and does not reflect the structural, technological and functional feasibility.

CONCLUSIONS

The spreading of the Avant-garde style in the architecture of public and residential buildings in Volyn took place only at the beginning of the 1930s and reached its peak at the end of the researched period – with a significant delay compared to similar processes in the architecture of Western Europe, the USSR, Central and Western Poland.

Several circumstances contributed to the active use of new design approaches and methods in the design of typologically diverse objects in Volyn. First, the construction of typical residential buildings and educational institutions, which were considered architectural and stylistic prototypes for objects designed on-site; second, the emergence of a new generation of architects in the region – graduates of advanced schools of the Polish architectural Avant-garde, who transferred formative concepts to Volyn in pure form; third, the identification of the Avant-garde style with a high social or financial status of residents in individual housing construction.

A characteristic feature of the interpretation by local experts of the styles of Constructivism, Functionalism and Streamlined Style was the varying degree of conformity of the formed architectural image to the primary conceptual and aesthetic principles, formalization, imitation and rather limited arsenal of architectural expressiveness, which led to utilitarianism and schematic solutions.

The spread of architectural Avant-garde concepts in Volyn played a significant integration role, equating the formal and semantic categories of "modern" and "national" in relation to architecture, expanding the area of its influence on all types of buildings. Universal figurative systems of Functionalism, Constructivism and Streamlined Style, repeatedly interpreted in the architecture of public and residential buildings, became one of the important means of constructing Volyn's national and cultural identity. The typification potential of the new style turned out to be a tool for a quick solution to one of the social problems (residential construction). The use of formative techniques

of Avant-garde architecture in housing construction has become an identifier and symbol of the social prestige of certain social groups. In the design of public buildings, it reflected the rapid social modernization of the region.

The modernist architectural heritage of Volyn, formed in the interwar period, suffered partial losses during World War II as well as due to urban development in the region in the second half of the 20th century in Soviet Ukraine. Because of the biased and ideologically defined attitude in the 20th century and the small scale of research in the 21st century, the opinion about the low quality of the interwar architecture of this Ukraine region remains sufficiently rooted in professional circles even today. Lack of information often leads to the fact that housing and public facilities undergo reconstruction and modernization (superstructures and extensions, replacement of windows, use of unsuitable materials, etc.), because of which they lose their architectural and stylistic features. Only further research, popularization and official acknowledgement of these buildings as architectural monuments can stop the process of degradation and loss of the heritage of the architectural Avant-garde.

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NATIONAL TRADITIONS IN THE ARCHITECTURE OF UKRAINIAN MODERNISM OF THE EARLY 20TH CENTURY

Natalia Novoselchuk

ABSTRACT: The national identity of Ukrainian architecture in the early 20th century manifested itself in the formation and development of the style of Ukrainian Modernism. This style was formed and spread in different regions of Ukraine as an original national style based on modern European achievements. Today, the issues of preserving its independence and national authenticity in architecture have become very important for Ukraine. Understanding the architectural style based on national traditions can guide the future development of Ukrainian architecture. The article considers Ukrainian Modernism in the context of general cultural developments. It provides a general description of the style of Ukrainian Modernism in the early 20th century, with an indication of the geographical locations where it developed and the main features of Ukrainian culture in the studied period. Theoretical and empirical research methods are used in this article, including a graphical analysis of the overall composition of buildings and their architectural details. The influence of Ukrainian Art Nouveau on the further development of Ukrainian architecture is explored, highlighting the relevance of national identity in architecture. The novelty of the study is the focus on the generalization of morphological features for the formation of a national style. The research can contribute to the revival of the national identity of Ukrainian culture at the present stage. Today, the study and analysis of national features of historical architectural heritage are important for Ukrainian society, as the post-war reconstruction of Ukrainian cities might be based partly on national authenticity in the figurative design of buildings, squares, and ensembles.

KEYWORDS: Ukrainian Modernism, identity, national traditions, figurative solution.

INTRODUCTION: The annexation of Crimea and the Donbas conflict in 2014 and, in particular, the recent Russian attacks on Ukraine in 2022 raised the national self-consciousness of the Ukrainian people to a new level. Today, representatives of various spheres of culture promote the heritage values of Ukrainian art and architecture, their original character and authenticity. This issue is becoming more relevant today—during the active struggle of the Ukrainian people for independence and survival. Modern scientists emphasize the importance of understanding the concept of “nation” which is considered in the context of the development of national trends in architecture. This concept acts as a social contract and a way of conscious self-identification based on general cultural tradition, territory, historical memory, ethnicity, and language (Blinova, 2016).

Architectural history shows that in the early 20th century, the world of architectural practice developed different styles and trends. And this period is an important stage in the development of modern architecture. The era of Eclecticism and Historicism (Polystylistism) ended, and an active movement towards a new architecture began. This Modern Movement is based on advances in construction, the latest understanding of function, and the emergence of new designs and materials.

This article considers Ukrainian Modernism as a manifestation of national identity and nationality in the architecture of the first half of the 20th century. Ukrainian Modernism is one of the most expressive phases of Ukrainian architecture. The purpose of this study is to identify features of the formation and development of Ukrainian Modernism. Accordingly, the objects of study

are buildings that have specific stylistic features, such as the design of facades and their decoration. Methods such as morphological and compositional analysis and grapho-analytical methods were used in the study. Thus, architectural objects with bright features of Ukrainian identity form a multicultural urban identity and contribute to creating an aesthetically rich and comfortable environment. This is happening along with the legacy of other cultures (Vitchenko, 2019).

The loss of outstanding monuments of Ukrainian Modernism is a reality. These losses are often due to the negative attitude of the Soviet authorities to the legacy of Ukrainian Modernism. In his monograph, scientist Viktor Chepelyk noted that such losses are due to the underestimation of Ukrainian Modernism monuments at that time and the well-known negative attitude of the Soviet government towards Ukrainian culture.

GENERAL CHARACTERISTICS OF UKRAINIAN MODERNISM

MAIN STAGES OF DEVELOPMENT AND REGIONAL CENTERS

In the early 20th century, Ukraine was dominated by three architectural trends—Modernism, Rationalism and Neo-Classicism.¹ The development of ancient ideas about architecture ended, and the formation of new trends began. Among the three areas, Modernism is the most interesting, controversial and original. The style reflects the combination of the new with the old, the decorative with the rational, and the expressive with the restrained.

There are three types of Modernism in Ukrainian architecture. The first type continued the development of Art Nouveau. The second type was aimed at creating an original direction and was called the Ukrainian architectural style, Folk Style or Ukrainian National Romanticism. The third type is Rationalist Modernism. This article focuses on the second direction of Modernism, which is based on folk traditions. This type of Modernism is an original national trend that vividly reflects Ukrainian culture, architecture, and art.

The development of Ukrainian Modernism took place over forty years, from 1903 to 1941. Its bright representatives were figures of Ukrainian culture: artists Sergiy Vasylykivsky, Opanas Slastyon and Ivan Trush; Democrat writers Mukolay Kotsyubynsky and Olena Pchilka; architects Vasily Krychevsky, Eugene Serdyuk, Ivan Levinsky, Oleksandr Lushpynsky, Sergiy Tymoshenko, Victor Trotsenko and Jacob Ponomarenko among others. Scientists will identify three stages of the Ukrainian Modernism style development (Chepelyk, 2000):

- 1 1903–1917: There were two main directions of style: the first, National Style, was characterized by picturesque, and decorativeness; the second, Rationalist Modernism, was characterized by functionality, tectonics, restraint of composition, plane plasticity of facades, restraint of decorative solution. 273 projects were developed, and about 157 were realized.
- 2 1920s–1930s: Ukrainian Style was influenced by Rationalism and Constructivism; social requirements of thrift. The style acquired the features of Rationalism, characterized by more restrained decoration or its absence. The main focus was on function and tectonics.
- 3 1934–1941: a late stage in the development of Ukrainian Modernism. Features of Rationalism were complemented by outspoken decorative trends. There was a departure from several formal features of Modernism in the direction of Neoclassicism.

Thus, the 40-year-long development path of Ukrainian Modernism was not straightforward. During this period, more than 500 buildings and complexes were created. More than a hundred specialists took part in the design. In all its varieties, there was a common basis—the dignity of the Ukrainian folk theme, the desire to rethink and develop the national worldview of the people, and its identity. According to Chepelyk (2000), Ukrainian Art Nouveau existed for 38 years instead of 20, as was the case in other European countries.

Ukrainian Modernism developed in different regions of the country. We can distinguish Poltava, Kharkiv, Kyiv, Lviv and Southern centres. The Poltava center has special merits in the formation and development of Ukrainian Modernism. The initiator of this trend was the prominent Ukrainian architect, artist, scientist and teacher Vasyl Krychevsky. The construction of the Poltava Provincial Zemstvo building (1903-1908) by E. Shirshov and M. Nikolaev using Krychevsky's original projects became an important event in Ukrainian architecture and in Poltava [FIGURE 01]. It was Vasyl Krychevsky's greatest work, in which he invested all his energy, knowledge, health and love for native art (Aseev, 1989). This work made his name known far beyond Ukraine. The building became "evidence of a new stage in the development of our culture, which began to emerge from the closed, interior state, and to open its exterior" (Chepelyk, 2000).

Today, Poltava Provincial Zemstvo is the most significant work of architectural Ukrainian Modernism, a building that "made up the era" (Yasievich, 1988). It impresses with its monumentality, interior and exterior architectural richness, brand-new, extraordinary decoration, sense of proportion, liveliness and spaciousness. And it reflects the rich traditions of Ukrainian architecture and its attire (Novoselchuk, 2006).

№ 1 Полтава. Будинок Губернського Земства Передній Фасад



01 a+b Provincial Zemstvo building in Poltava by architect V. Krychevsky. a General view, b Side porch. © J. Khmelevsky, 1903-08.



7 Полтава. Будинок Губернського Земства. Головна зала зі столами для земських гласних

02 Interior of the Poltava Provincial Zemstvo building by architect V. Krychevsky. © J. Khmelevsky, 1903-08.



№ 5 Полтава. Будинок Губернського Земства. Вестібюль другого поверху

The symmetrical main facade of the building was influenced by Ukrainian folk art. Its walls were richly decorated with majolica with stylized motifs of folk ornaments. The building's interior featured an original and interesting solution, with the main hall and lobby located on the second floor [FIGURE 02].

Another original monument of Ukrainian Modernism in Poltava was the school named after Ivan Kotlyarevsky (1903-05). The school building was designed by architects Evgen Serdyuk and Mukolay Stasiukov [FIGURE 03].

The Poltava Provincial Zemstvo building became the basis of the decorative-romantic trend, which later became

known as the Folk Style. The Kotlyarevsky School gave rise to Rationalist Modernism. The Church of the Intercession in the village Plishivtsi of Hadiach County by architect I. Kuznetsov (1902-06) is one of the first buildings in the style of Ukrainian Modernism. The ensemble of three buildings represents three different directions of Ukrainian Modernism. The Church of the Intercession gave rise to Neo-Baroque tendencies [FIGURE 04].

A typical building in the style of Ukrainian Art Nouveau can be found today in Poltava. It is a chapel that was built by architect I. Kalbus (1911-14) in honor of the meeting of Poltava Province representatives with the Russian Emperor Nicholas II during the celebrations on the occasion of the 200th anniversary of the Battle of Poltava. According to scientists Viktora Chepelyk and Volodimir Yasievich, the Poltava examples stimulated the search for national style in the architecture of different Ukrainian regions.

The Kharkiv region is another important center for the development of Ukrainian Modernism. In general, Kharkiv was characterized by works of decorative-romantic and rationalist directions. These buildings have made a significant contribution to the architectural practice of Ukrainian Art Nouveau. Among the famous buildings erected in the Kharkiv region in the early 20th century is the complex of the Kharkiv Breeding Agricultural Station by architect



03 I. Kotlyarevsky School in Poltava by architects E. Serdyuk and M. Stasiukov. © J. Khmelevsky, 1903-05.



05 The building of the Kharkiv Art School by architects K. Zhukov and M. Piskunov, 1911-13. © S. Taranushenko, 1911-1913.



04 I. Church of the Intercession in the village of Plishovtsy, Gadyachsky district, by architect I. Kuznetsov, 1902-06. © Drawing by P. Fetisov.



06 The Dniester Society building in Lviv by architect I. Levynsky. General view, 1906. © Unknown, photo of the early XX century.

Evgen Serdyuk (1909), the building of the Kharkiv Art School by architects Kostantin Zhukov and Ykhailo Piskunov (1911-13), residential buildings designed by Sergiy Tymoshenko (1912-15), a house of public meetings in Slovyansk by architect Evgen Serdyuk (1914), blocked houses for workers of the Kharkiv Tractor Plant by architect Victor Trotsenko (1920s) and residential apartment buildings for projects designed by architect Sergiy Tymoshenko and others.

The building of the Kharkiv Art School combined the achievements of the folk heritage of the Western regions of Ukraine and the achievements of Modernism [FIGURE 05]. The building belongs to the decorative-romantic trend of Ukrainian Modernism and has a low, active, expressive and original silhouette. The interior of the house was modest and had a well-thought-out organization of space, well-lit offices and halls.

The most interesting buildings of the Kyiv center of Folk Style architecture are the Hrushevsky house, the building of the city school named after S. Hrushevsky by architects

V. Krychevsky and E. Bradtman (1911), the building of the city sanitary cleaning station by architect M. Danilovsky (1910), the house of the T. Shevchenko Museum in Kaniv by architect V. Krychevsky and P. Kostyrko (1939), and the building of the railway station in Kyiv by architect O. Verbytsky (1932) among others. The Ukrainian style of the Kyiv center had creative discoveries that influenced the formation of the architectural appearance of Kyiv in the 20th century. The city was enriched with features of originality and folk art.

Notable buildings in the Ukrainian Modernism style belonging to the Lviv centre are the House of the Dniester Society in Lviv [FIGURE 06], headed by architect I. Levynsky (1906), the house of the Ukrainian Pedagogical Society in Lviv by architect I. Levynsky (1909), a multifunctional building in Stanislaviv by architects I. Levynsky and O. Lushpinsky (1914), the building of the club "Enlightenment" in Kamyanets-Strumilova by architect O. Lushpinsky (1912), the house of the society "People's House. Native School" in Lviv by architect I. Levynsky (1906) and others.



07 Traditional private rural house in Ukraine from the middle of the 19th century.
© K. Burkut. 2016.

The facades of the Dniester Society building are complex and rich in decorative elements, they combine modern motifs and reviews of folk architecture.

Thus, the national-romantic line was the basis of Ukrainian Modernism. It is most pronounced and found the greatest application in the Kharkiv and Poltava centers of modern style formation. Ivashko (2013) highlights the special significance of Ukrainian Modernism and its fundamental difference from other, international varieties of Modernism in the architecture of Ukraine.

COMPOSITIONAL FEATURES OF UKRAINIAN ART NOUVEAU BUILDINGS

The functional purpose of the traditional Ukrainian rural house [FIGURE 07] had a significant impact on the features of Ukrainian Art Nouveau. The three-dimensional

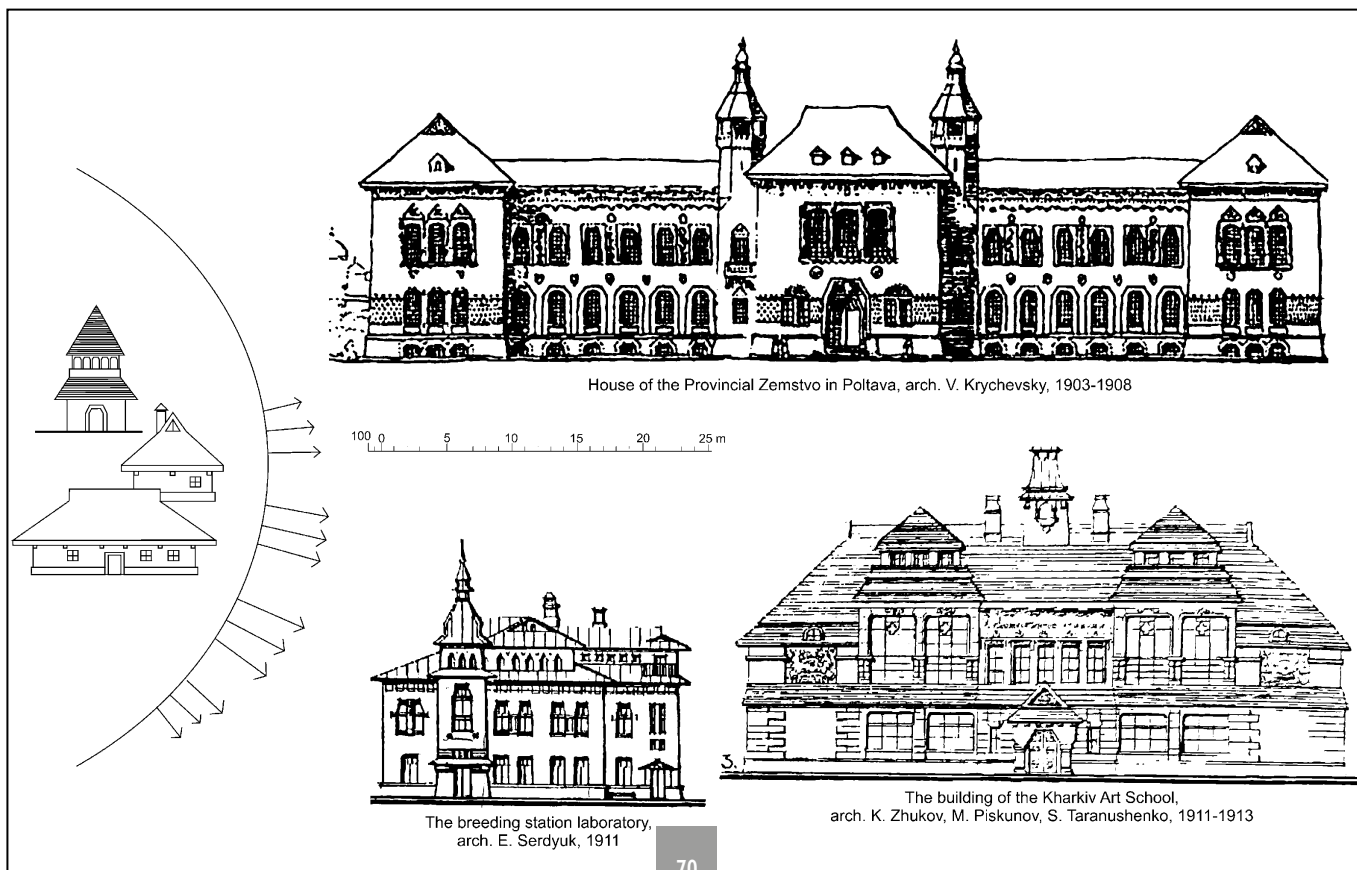
composition was determined by close ties with home and church-building folk traditions. The simple shape of the Ukrainian house became the original model: It is composed of a rectangular floor plan and has a hipped roof. This form was developed and improved in new homes, ranging from simple to complex. The morphology of the form differed in imagery and plasticity.

The silhouette has become very important in solving the three-dimensional composition of the house. The following types of silhouettes of buildings can be distinguished: passive silhouettes; partially developed silhouettes; developed silhouettes with an active roof; developed silhouettes with an active roof and tops of towers; actively developed, structural silhouettes with significant roof plasticity and active tops of towers (Chepelyk, 2000) [FIGURE 08].

The front composition was the most common type when deciding about the design of the facade of buildings. This composition is characterized by flatness, small protrusions of the facade plane, a gable roof, the use of gables or tongs, and the location of the compositional theme, mainly on the main facade. The shape of the roof also played a very important role in characterizing the image of the house. Roofs with four slopes were the most common. Buildings with complex plans had rich-shaped roofs. Attic windows, half-gables and tower finishes played an active role.

The composition of the wall had a developed character and was divided into a plinth and the main part,

08 Development of the facade, forms of buildings and roofs in the style of Ukrainian Modernism. © Drawing by V. Chepelyk, 2000.



separated by cornices and belts. Several techniques for evolving the wall have been developed. For example, the dismemberment of the wall with blades, which turned into arches or trapezoidal shapes, created a planar frame of the windows. Different options for solving the composition of the wall indicate the latest interpretation of compositional techniques. These techniques have developed based on Ukrainian national traditions.

The shapes of windows and doors varied: They could be a traditional rectangular shape, arched shape with semi-circular or arched elliptical jumpers, or trapezoidal shape. The trapezoidal, hexagonal windows had different sizes and shapes. Paired trapezoidal windows are common. Such solutions were new to Ukrainian architecture and in tune with European practice. The compositional design of the windows was of particular importance for the image of the facade in the style of Ukrainian Art Nouveau, based on powerful folk traditions. These traditions were not simply repeated, but developed, updated, and 'modernized'.

Portals were also of special importance. They often played the role of the main compositional element in the design of the facade. Their compositional solution acquired a symbolic character and gave the house a bright and purely national image. In his research, V. Chepelyk identifies the following types of portals: simple, where there is only a slot in the shape of a trapezoid; a slot with a roof or sandrik; a slot in the loggia; a slot on the forward vestibule; portals with pilasters or semi-columns and a pediment or sandrik; portal-portico; or portal with developed stairs (Chepelyk, 2000).

The wall was completed with cornices of various shapes. These were simple roof overhangs, intricate wooden cornices with brackets, or monumental cornices. Light cornices were used more often, as they corresponded to modern stylistic forms. Architects developed modern options for finishing the wall, with variants that had artistic plasticity and national originality.

CONCLUSIONS

Among the regions of Ukraine, the Poltava and Kharkiv regions have become the most powerful regional centers for creating an original, national style—Ukrainian Modernism in its national-romantic line. Ukrainian Modernism buildings are characterized by harmony, cheerfulness, national identity, a deep reflection of the traditions of folk architecture, and a synthesis of architecture with decorative art and monumental painting. These buildings occupy a significant place in the architecture of Ukraine as examples of this style. They demonstrate new three-dimensional, artistic and compositional solutions, the

latest technologies and advanced engineering achievements of their time. Awareness of the indisputable value of this historical and architectural heritage of the early 20th century and the artistic and aesthetic achievements of the modern era determine the steady interest of modern architects, designers and artists in the architectural treasury of Ukraine.

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ENDNOTES

- 1 Modernism is a style in architecture at the end of the 19th and beginning of the 20th century, which manifested itself in clear geometric lines of buildings, dynamism of forms. Rationalism begins to take shape at the beginning of the 20th century. It is based on the priority of design, functionality, laconicism of facades. Neoclassicism is an architectural style created by the neoclassical movement in 1900-1914. It is characterized by an appeal to the traditions of the art of antiquity, the Renaissance and Classicism.

MASS HOUSING IN UKRAINE IN THE SECOND HALF OF THE 20TH CENTURY

Liudmyla Shevchenko

ABSTRACT: The housing issue is rightly considered one of the most acute problems of humankind. It is generated by social causes and has a social meaning. The housing issue cannot be solved with purely technical, architectural or artistic approaches. Rather, it also depends significantly on economic, political and environmental circumstances. At different times, the nature of the living environment was formed under the influence of social order, the level of development of productive forces, household and economic systems, and other factors. In the second half of the 20th century, following standard designs, Ukrainian cities mostly consisted of four- and five-story residential buildings in new residential areas. As a result, the living environment of many cities in the country acquired a common and rather modest appearance, dominated by concrete construction. At that time, this was the most effective way of mass housing construction. New technologies and design solutions were used. Such housing was cheap and purposefully met the social standards at the time. In addition, for the owners of such housing, it meant a new higher level of comfort. This publication focusses on housing construction in the second half of the 20th century in Ukraine after 1956. It is important to identify the quality of such housing and its compliance with modern requirements. Methods of systematization of historiographical materials, comparative and historical analysis, and field surveys were used to achieve the aim. Among the main achievements are the comfortable density of residential areas and fast construction times. The disadvantages of this period's mass housing construction are related to missing maintenance, ongoing destruction, often complex ownership situations and the challenge to adapt each building to current needs and regulations.

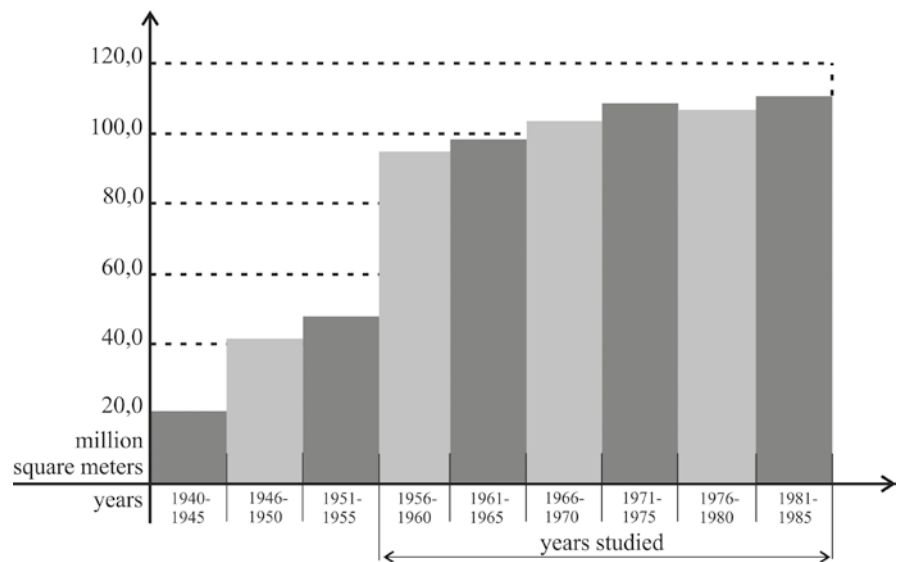
KEYWORDS: Mass housing, industrial housing construction, typification, unification, constructive solution

INTRODUCTION: People spend half of their life in a living environment, which therefore has a significant impact on a person's mental and physical health. Famous Ukrainian scientist and researcher of housing construction Genadiy Lavrik believed that everything that surrounds us in our home is a reflection of our essence, our worldview. Our home is our intimacy; it is ourselves. That might be why there are people who receive guests in public catering establishments (Lavrik, 2007).

The object of research of this article is mass housing construction in Ukraine during its intensive development period in the second half of the 20th century, starting in 1956. The aim of the study is to identify the pros and cons of housing construction in this period based on a careful analysis of mass housing construction in Ukrainian cities. A number of scientific methods have been used

to achieve this goal. In particular, methods of systematization of historiographical materials, scientific works of previous researchers, architectural and design materials, and typical design solutions were used. Comparative and historical analysis was used to determine the main characteristics of residential buildings of typical projects of different series. Field inspection of the studied objects was used to determine their visual characteristics, make sketches, and take photographs.

The basis for this study were scientific works in the field of mass housing construction by many scientists: M. Lisitsian, L. Bachynska, V. Korol, Y. Repin, B. Banykin, M. Dyomin, E. Klyushnichenko, G. Lavrik, I. Gnes, M. Bivalina, M. Gabrel, A. Inozemtseva, L. Mulyar, Yu. Piskovskii, V. Solovyov, E. Pronina, M. Posokhin, P. Rudakov, E. Fedorov and K. Malaia outline the problem



01 Housing volumes in the USSR from 1940–1985. © L. Shevchenko, 2020, p. 449.

of obsolete housing in large cities, including that of Ukraine, like Kyiv, Odesa, Kharkiv, Dnipro, or Lviv. The theoretical and methodological foundations of the housing formation, functional zoning of the residential areas and types of residential buildings are analyzed in the works of Bachynska (2004), Korol (2006), Lisitsian and Pronina (1990). Scientists such as Posokhin (1953), Rozanov (1982), Rudakov and Fedorov (1964) highlighted the structural features of large-panel construction. A number of scientific publications are devoted to the housing heritage of this period, the analysis of its current state and the possibility of its modernization in accordance with modern requirements and needs (Schreiber 1993, Gabrel 2016, and Shevchenko 2020). Housing from the second half of the 20th century is studied not only by architects but also by builders, designers and engineers.

THE RESEARCH

In Ukraine, there was a quantitative leap in housing construction in the selected period starting in 1956. The proliferation of fast-paced residential buildings at the time was one way to address the post-war housing crisis of the 1950s. At the same time, it was necessary to solve the challenges of the rapid recovery and development of industry and the creation of new urban infrastructure. Therefore, not enough attention was paid to energy efficiency, durability, quality and appropriate comfort of living. The vast majority of scientists consider such a rapid pace of housing construction a breakthrough (Meerovich and Antonenko, 2018, Shevchenko, 2020). And indeed, in around 15 years (from 1951 to 1965), more than 224,545 square meters of housing were commissioned. This is evidenced by the growth chart of housing construction in the Soviet Union in the study period from 1956–1985 compared to previous years (Shevchenko, 2020) [FIGURE 01].

In the postwar period, there was an acute shortage of separate individual housing units in Ukrainian cities. At

that time, the building process took place according to the technologies of industrial housing construction with typification and unification of structural elements, planning schemes and three-dimensional solutions. Typified and often prefabricated housing predominates in the central historical districts of most cities of Ukraine.

LANDSCAPING AND PLANNING SOLUTIONS FOR HOUSING

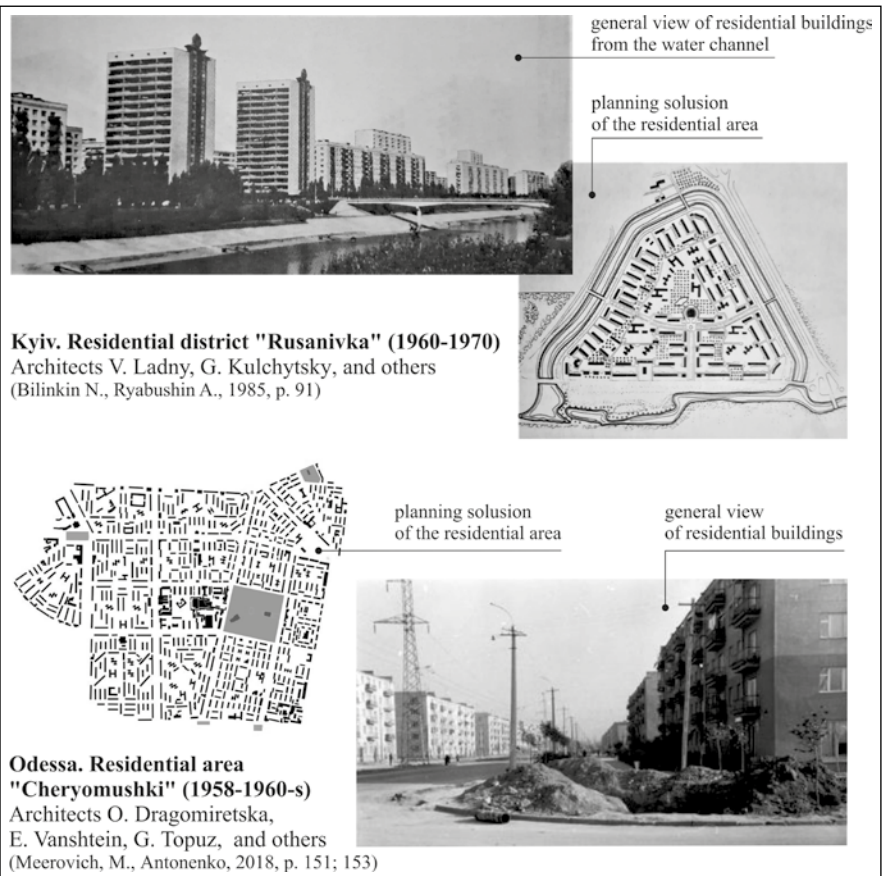
The planning structure of the city was developed after 1956. It included a system of landscaping the city and planning elements—neighborhoods, quarters, and separate housing groups. Scientists like Bilinkin and Ryabushin (1985), Lisitsian and Pronina (1990), and Shevchenko (2020) believe that the value of five-story housing in that entire period is not so much based on the building designs than on the planning structure of the neighborhoods they form. Urban planning provided a system of paths, green areas, playgrounds for children, swimming pools and other facilities for communal use. For the first time in the Soviet Union, complex landscaping with perennials such as flowering shrubs, fruit trees, vertical landscaping and hedges was used on the territory of these residential yards. This minimized the negative effects of noise and wind. Residents of the five-story apartment buildings actively used the adjacent areas and courtyards. The center of Soviet socialist life at that time was concentrated here. A comfortable microclimate with a developed social infrastructure was formed in such residential areas and was represented by household services, shops, kindergartens, nurseries, schools and clinics. There was a constant search for rational planning solutions in neighborhoods and housing quarters [FIGURE 02]. Initially, these were purely residential neighborhoods characterized by closed forms with a constant size and a more or less constant functional use of plots. This led to rather uniform living environments. Later, architects tried to preserve and emphasize the features

of the landscape. This opened up the possibility of creating expressive compositional solutions: residential yards opened to natural elements like bodies of water and green areas.

ARCHITECTURAL AND PLANNING SOLUTIONS FOR RESIDENTIAL BUILDINGS

In the period under review, the typology of residential buildings was represented by *Stalinks* (late 1930s–late 1950s), *Khrushchevs* (1958–1985) and *Brezhnevs* (1958–early 1980s). Their names were derived from the surnames of the leaders of the then-Soviet Union who ruled the country at that specific time.

The *Stalinks* were the first apartment buildings built as typified projects. Typified projects were designs of residential buildings with similar structures and details. They were intended for serial construction or repeated implementation in further construction. Such housing was realized on the basis of industrial construction methods. Reliability of construction, sufficient thermal insulation, floor height of 3.0–3.2 m, and sufficient minimum space (especially compared to the *Khrushchevs*) were the main positive characteristics of the *Stalinks*. The walls were made of red or white brick; the floors were reinforced concrete or combined concrete-brick floors. There were two to four apartments in a section. They were mostly three or four-room apartments, rarely one or two-room apartments. The rooms could be combined or separated. The high price, lack of parking lots or underground garages, narrow corridors and the lack of a hall in most projects, in addition to the critical degree of wear and tear of communications, low energy efficiency, and lack of elevators were the disadvantages of these buildings. Typical series of buildings could be 'All-Union' or 'local', meaning that they could be used in the entire USSR



02 Rational planning solution of micro districts and quarters with residential development. © L. Shevchenko, 2022.

03 Characteristics of residential buildings of the *Stalinka* type. © L. Shevchenko, 2019.



or only in certain cities or territories of the USSR. All-Union series featured some differences depending on the locality [FIGURE 03].

Stalinkas were distinguished by their architectural and planning solution and have preserved the rigor and conciseness of the architectural forms of Neo-Classicism (the so-called Stalin Empire or Socialist Realism) and comfortable planning. They attracted attention, especially elite nomenklatura houses, designed for the residence of party and business leaders, employees of power structures, famous scientists and creative persons.

Khrushchev is the name of prefabricated four- or five-storey buildings that were actively built in the USSR from 1956–1985. These buildings served to temporarily solve the country's housing problem. They were designed for a service period of 25 to 50 years but have remained in operation to this day. The history of buildings of this type dates back to 1948, when the first frame-panel houses were built. In the 1950s, a number of pieces of legislation were issued on housing construction. Among these documents are the Resolution of the Council of Ministers of the USSR No 1911 "On Reducing the Cost of Construction" (1950), the Resolution of the Central Committee of the Communist Party of Ukraine and the Council of Ministers of the USSR "On Development of Prefabricated Reinforced Concrete Structures and Construction Parts" (1954), the Resolution "On the Elimination of Excessiveness in Design and Construction" (1955), and the Resolution "On the development of housing in the USSR" (1957). These state documents have become a powerful basis for urbanization and the creation of a new type of housing. In addition to frame-panel houses, the construction of frameless-panel houses began in various

large cities. The construction of 402 factories for prefabricated structures made of reinforced concrete and the organization of the production of standard parts were driven forward. The early Khrushchevs were the least comfortable and habitable.

In the 1960s, more than 5,000 five-story large-panel residential buildings were built in Ukraine [FIGURE 04]. These were mainly houses of the series 1-438, 1-464 and 1-480. They were built with maximum use of prefabricated reinforced concrete structures. The foundations were strip foundations consisting of precast concrete and reinforced concrete blocks. The walls were made of concrete panels or brick. Flat slabs or tent panels (more often tent panels to save concrete) were used. The tent panels were flat reinforced concrete slabs framed with four ribs along the entire contour. Such panels were used mainly in large-panel residential buildings. The roofs consisted mostly of flat slabs combined with a sloping roof (Kyiv real estate, 2018).

At the same time, ergonomic research was conducted. It formed the basis for the development of projects for the Khrushchev apartments to perform a variety of actions using minimum sizes. Compactness was the main requirement for the kitchen of a small apartment. This requirement was satisfied thanks to the proper organization of processes carried out in kitchens and the compactness

04 Characteristics of residential buildings of the Khrushchev type. © L. Shevchenko, 2019.





05 Innovations in the early Khrushchev apartments. © L Shevchenko, A. Demchenko, 2018

of the relevant equipment (Cherykover, 1944, p.7). As a rule, the size of the kitchen in the Khrushchevs varied from 5 to 7 square meters. The kitchen was equipped with a furniture set, a table and chairs and a cold storage. One of the innovations in the early apartments was a special cold storage underneath the window, which was used to store food. Another innovation was the window in the wall between the bathroom and kitchen. It served as a natural light source for the bathroom and to protect the wall structure in the event of a gas explosion [FIGURE 05]. Over time, these innovations have become shortcomings for modern apartment dwellers as the cold storage acts as a thermal bridge and the visual connection of kitchen and bathroom is perceived as outdated.

Brezhnev is the general name of prefabricated houses from 1963-1964. However, the construction of early Brezhnevs began in the 1950s during the construction of the Khrushchevs. They are brick, block or panel buildings in the style of Functionalism. Compared with the Khrushchevs, the apartment footprint was increased, the toilet and bathroom were separated, and the living rooms were isolated. The number of storeys in the residential building increased to 9–12 floors. The forms of buildings became more diverse in height, section width and shape. Also, garbage pipes and an elevator were already provided in the houses of that period. The average ceiling height in the apartments was 2.65 m. This type of building also had wider stairwells and marches and improved planning solutions. Thermal insulation was reduced if the batteries were mounted in the wall; in this case, residents had to install additional radiators [FIGURE 06].

06 Characteristics of residential buildings on the Brezhnev type. © L. Shevchenko, 2018.



CONSTRUCTIVE SOLUTIONS FOR RESIDENTIAL BUILDINGS

Technology played a major role in the mass construction of the 1950s and 1960s. From 1950 to 1954, the world-first manufacturing plants for prefabricated reinforced concrete elements with a conveyor production method were created in Kyiv, the capital of the Ukrainian USSR. In only four years, from 1954 to 1958, the production of precast concrete in the country increased more than four times. As a result, factory and construction processes were accelerated, the cost of construction was reduced, the quality of manufacturing elements was improved, and the accuracy of installation on the construction site was increased. Since the second half of the 1950s, housing construction was based on the use of prefabricated elements. The five-storey residential building with a simple rectangular configuration became the leading type of housing in the plan layout. It was considered the most economical type because it did not need an elevator. This principle was reflected in the construction of many new residential areas in Ukrainian cities.

Experimental construction became important during the transition to new methods of industrialization. Not only various planning decisions for residential buildings of that period but also methods of building housing groups and neighborhoods, and landscaping were practiced and tested. Similar experiments concerned the fundamental constructive solutions, elements, components and parts of residential buildings (brick, brick-block and cinder-block walls, expanded clay concrete load-bearing panels and others) [FIGURE 07]. In most cases in Ukraine, single-layer and double-layer load-bearing and three-layer self-load-bearing external wall panels were used. Single-layer and double-layer panels were recommended for use in residential

buildings with longitudinal load-bearing walls, and three-layer panels for buildings with transverse load-bearing walls. Two-layer panels could also be used as self-supporting elements in houses with transverse load-bearing walls (Rozanov, 1982). Reinforced concrete, expanded clay concrete, thermo-concrete and others were used as materials for different types of wall panels.

The transition to industrial construction required the maximum typification and standardization of residential projects. Scientific and design organizations were working on the most economical and structurally simple series of residential apartment sections. The method of serial design, proposed in 1938, was developed and improved and became dominant in the typification of mass residential and public buildings of the second half of the 20th century in various cities of the country.

CONCLUSIONS

Housing development in the second half of the 20th century solved the problem of lack of separate individual housing units for Ukrainian families. The residential buildings of the study period from 1956 to 1985 were a breakthrough—both in the level of comfort and in construction technology. Architectural and planning decisions of new residential buildings were simplified, both at the level of design works and at the level of construction. Mass housing construction has its pros and cons. The positive achievements of that time include:

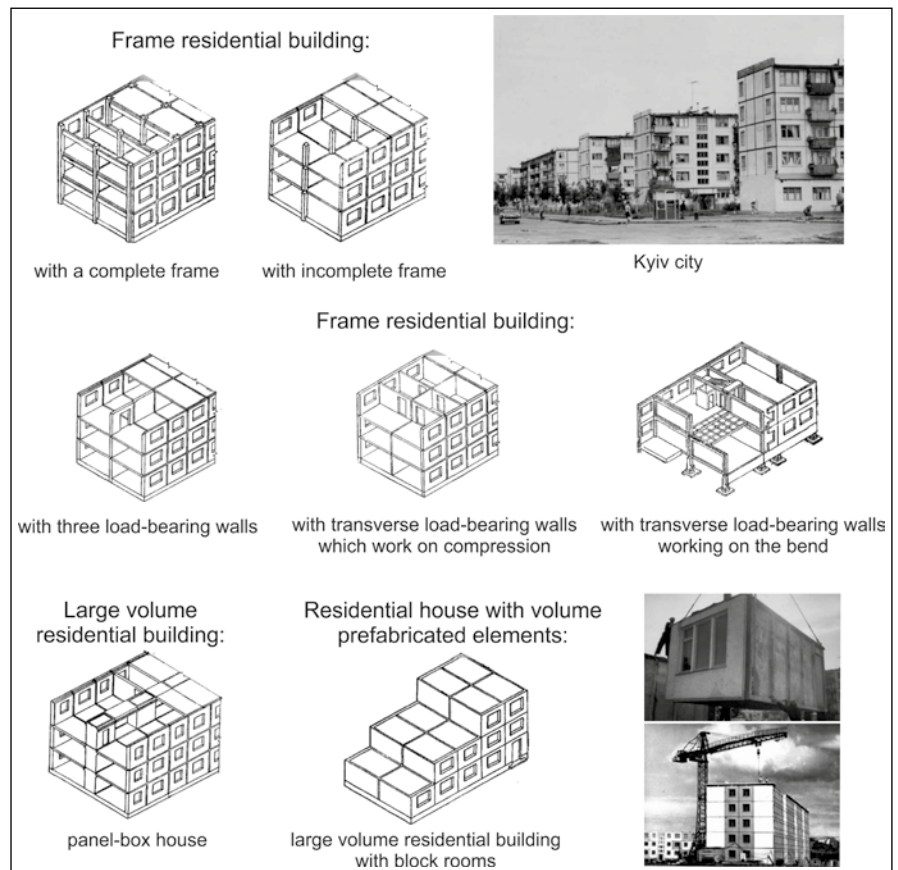
- Providing a large number of Ukrainian families with separate and individual housing units that were more comfortable than their previous ones (especially compared to barracks or communal apartments).
- The lowest possible cost of such individual apartments in these buildings, which was important in the post-war reconstruction of the country.
- Creation of a new construction industry in the country (Meerovich, 2018, p. 147), which contributed to the introduction of standardized large-scale panel construction and flow conveyor production of building elements.
- Rapid construction of residential buildings by assembling structures and elements on the construction site.

- Maximum functionality of small living areas.
- Creation of comfortable density of residential areas with cozy yards and quickly accessible service infrastructure (shops, kindergartens, schools, etc.).

However, over time, it became clear that these houses had an ascetic and monotonous appearance. The typology of housing was sharply reduced as a result of the introduction of typification in the construction sphere. But at the same time, the city became a comfortable living space for various segments of the population—from ordinary workers, officials and intellectuals to the Soviet party's scientific and technical elite. This period of mass housing construction has largely led to the problem and challenges that arose in post-Soviet Ukraine. It causes the need for a thorough modernization of these residential buildings to comply with modern requirements and needs.

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07 Construction schematics of large-panel housing construction. © L. Shevchenko, 2022.

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KYIV MODERNISM

Exploration, protection and promotion

Olena Mokrousova

ABSTRACT: This article attempts to demonstrate the changes that occur over a certain period in assessing the cultural heritage of different eras—from the scientific interest of individuals to wide public recognition. Today, the status of architectural monuments starts to be given to objects of the 1960s and 1980s, but these processes are accompanied by scientific and organizational problems. As an example, the author took the case of Kyiv, which includes many modern buildings of the 1920s-1930s and 1960s-1980s. The research is relevant, primarily considering the interest that modern architecture arouses in society today. At the same time, experts face a misunderstanding of the value of this architectural style, the objects of which are often endangered. Therefore, the relevance is strengthened by the negative trends of current construction processes in Kyiv, mass demolition or reconstruction of architectural heritage objects. The topic of cultural heritage protection is interdisciplinary—it combines the history of society and city life in general, the history of architecture, and actual architectural and artistic analysis. The article is mainly based on the practical experience of working with architectural monuments in Kyiv: their scientific research and preparation of legal documentation. The author does not analyze the value of Modernism as a recognized worldwide movement but depicts the peculiarities of its perception in society. This is facilitated by personal communication with a certain number of people, analysis of social networks and existing bureaucratic practices in the field of monument protection. Based on the analysis of Kyiv's architectural heritage and existing public cases, the author concludes that only the joint work of architectural historians, experts in the field of monument protection and a wide range of interested city residents will allow to discover, research and preserve the maximum number of valuable modern buildings and sites, legally protect them by including them in the Register of immovable objects of cultural heritage.

KEYWORDS: Kyiv, Modernism, architectural monument, cultural heritage, preservation

INTRODUCTION: Today, for a civilized society, the thesis about the indisputable value of the architectural and historical heritage—of the city, the country, and humanity as a whole—is an axiom. The presence of such heritage is the main driver of international tourism, an important component of national economies. But we understand that this was not always the case. At the national level, the system of monument protection appeared in the mid and late 19th century. In the territory of Ukraine, it happened even later, after the fall of the Russian Empire in 1917, within the framework of the newly created national state. When the power of the Bolsheviks spread to Ukraine and the new totalitarian state “Union of Soviet Socialist Republics (USSR)” was formed, the legislation of the republics, including the Ukrainian, was unified. Modern legislation of Ukraine (the Law “On the Protection of Cultural

Heritage” of 2001 with numerous amendments) has inherited many elements of this system.

For the first time, the fundamental principles of protection and restoration of monuments, which the world adheres to today, were laid down in the Athens Charter of 1931. However, it seems that the international community finally came to the modern understanding of the monument, its protection and restoration in the second half of the 20th century, after two devastating world wars. The Venice Charter of 1964 determined the need to preserve the architectural environment of monuments and the importance of layering different eras.¹

Studying the history of monument protection worldwide shows that the understanding of cultural heritage has been constantly changing, expanding and deepened over the last century. Therefore, the purpose of this study was to demonstrate these changes, using the example of Kyiv architecture, that took place in the assessment of the cultural heritage of different eras—from the scientific interest of individual persons to the widespread public recognition of certain layers of buildings.

The topic of cultural heritage protection is interdisciplinary—it combines the history of society and city life in general, the history of architecture, and actual architectural and artistic analysis. General logical methods of cognition such as analysis, abstraction, scientific generalization, methods of special scientific disciplines, monument studies, and synergistic methods (bibliographic, historical-archival and natural studies) became important for solving the tasks set in the research.

The article is mainly based on the practical experience of working with architectural monuments in Kyiv: their scientific research and preparation of legal documentation. The author does not analyze the value of Modernism as a recognized worldwide movement but depicts the peculiarities of its perception in society. During several decades of practical work in the field of monument protection, we communicated on these topics with a large number of people of various professions and ages. Today, social networks present a wide range of interests and problems in the protection of monuments, including narrower issues of modern architecture, its preservation. Close familiarity with the existing bureaucratic practices in the field of cultural heritage protection indicates an insufficient understanding of the value of this particular architectural period.

THE CASE OF KYIV MODERNISM

The assessment of architectural heritage as a whole is a long and changing process. Only during the last 100 years have we observed the development of architectural tastes, styles and a constant change in society's attitude toward the architecture and art of the past. This is connected with the political and economic development of society and with active construction processes in cities.

Despite not being detached from world processes, the attitude in the Soviet Union during the second half of the 20th century towards various stages of architectural heritage was changing. In particular, the understanding of architectural monuments was constantly expanding—both chronologically and stylistically. In the 1960s-1980s, in connection with the significant expansion of Kyiv (as well as many other Ukrainian cities) and relatively active construction in the historical part, a conditional division of the urban environment into “historical” and “modern”

appeared or was finally established in society. Under the influence of this confrontation, the “Law on the Protection of Historical and Cultural Monuments” (1978) and some by-laws to it were adopted. Therefore, it is not surprising that it was in the 1970s and 1980s that the attitude towards different construction periods began to change. First of all, experts deepened their understanding, but ordinary city residents also showed a significant interest in the architectural heritage. It is no coincidence that today among the best researchers of Kyiv architecture, we know professionals who do not have a particular architectural or historical education.

The architecture of the late 19th and early 20th century in Kyiv, which we combine under the name “the age of Historicism and early modern”, was considered ordinary and entirely uninteresting and evaluated extremely negatively—as bourgeois and therefore decadent. Today, almost all pre-revolutionary buildings in Kyiv are considered architectural monuments, primarily due to a psychological perception of antiquity. It should be noted that one of the criteria for monuments is chronological depth, which in Ukraine's historical conditions is significantly different from many countries of the world. Buildings erected 100-150 years ago already seem very old. Today, the largest number of sites in Kyiv date back to the 19th and early 20th centuries.

The attitude towards architecture in the 1920s and 1930s followed a similar path. From the ideological level, but with a positive assessment as an example of the achievements of the Soviet government, it began to shift to the identification of purely architectural qualities. Gradually, an understanding of the value of this architectural and urban development stage of Kyiv, and more broadly, the country as a whole, emerged. Behind the political and ideological slogans of the Soviet government, which had to be supported by architects, both the masters and the younger generation, there was a truly innovative search for a new, completely international architectural language. The legacy of the Soviet era is innumerable. Still, few buildings from the period of the 1920s and 1930s have been preserved on the central streets of Kyiv. More often, they are located in the historical districts of Kyiv center, among the densely arranged buildings of the 19th and early 20th centuries, but they do not interfere with it aggressively.

The main difference between Kyiv and some other Ukrainian cities, such as Kharkiv and Zaporizhzhia, is the lack of complex historical monuments of the Soviet era. One example is New Kharkiv, the settlement of the Kharkiv Tractor Plant (KHTZ) or the 6th settlement in Zaporizhzhia. This situation is connected with the fact that until 1934, the main construction was concentrated in the then capital of

Ukraine, Kharkiv, and only isolated objects were built in Kyiv, which is why areas of new-style integrated development did not develop there. After 1934, construction in Kyiv intensified, but already on the new ideological and artistic basis of Socialist Realism.

In Ukraine, there are significant problems with the preservation of cultural heritage of any period, but the attitude towards monuments of the Soviet era has its own characteristics. Firstly, only relatively recently—in the last 15–20 years—have researchers and preservationists paid attention to the mass architecture of this era. Before that, at the end of the Soviet era, only the most valuable objects became architectural monuments, without which it was difficult to imagine historical Kyiv as a whole (decisions of the Kyiv City Executive Committee in 1982, 1986). These include:

- Kyiv railway station; film factory (44 Peremohy Ave.);
- Stadium and restaurant “Dynamo” (M. Hrushevskyo, 3),
- Palaces of culture “Bilshovyk” (38 Peremogy Ave.) and “Kharchovyk” (2/1 Mezhihirska St.),
- Residential building “Soviet Doctor” by architect P. Alyoshina (17/2 V. Zhytomyrska St.), etc.

Today, these listings do not cause any objections. When they were given the status of monuments, these objects were listed separately in the decisions as examples of Soviet architecture. Therefore, it is difficult to say which aspects were more valued at that time—their architectural characteristics or their ideological side. However, in the minds of most residents of modern cities, both iconic objects and ordinary residential buildings of the 1920s and 1930s are not perceived as landmarks. They are called “boxes” of no architectural value. In the hierarchy of values of our society, monuments of Modernism come in last after cult architecture, palaces, and profitable houses of the era of Historicism and early Modernism.

However, it must be noted that society’s negative attitude towards modern architecture is also caused by the condition of the monuments of that era. If the buildings of Historicism and early Modernism, even in a dilapidated form, represent romantic ruins that arouse not only pity but also admiration, then Modernism does not enjoy that benefit. On the other hand, in addition to the indifferent attitude of Kyivans (more broadly, residents of any city) to such objects, a new threat has appeared. The not entirely successful attempts of the post-Soviet society to renounce the Soviet ideology also extend to the artistic and architectural heritage of the totalitarian era. In this, the monuments of Modernism might get a second chance—society painfully reacts to what it can lose. Hence, for example, the great admiration for Soviet mosaics and, in general, the

monumental art of the so-called “age of advanced socialism” of the 1970s–1980s.

Ordinary citizens’ attitude toward certain architecture can be changed with the help of broad education, particularly a popularization of the Modernism and promotion of its value not only for Kyiv but also for world architecture. Such popularization of achievements of certain periods is already taking place by enthusiasts driving the issue and thanks to the possibilities of the Internet. Especially effective in this regard are social networks, where groups related to modern architecture and the protection of individual buildings are actively spreading. The second stage of Soviet Modernism of the 1960s–1980s is currently on the wave of popularity.

Unfortunately, professional circles also demonstrate a complete lack of understanding of the uniqueness of the monuments of the pre-war historical period. In this case, superstructures can completely disrupt the original composition, exemplified by architect Y. Karakis’ house on Instytutska Street 15/5 [FIGURE 01, FIGURE 02]. Or by the restaurant “Dynamo” by the same architect in M. Hrushevskyi Street 3 where the tower above the original volume in the Art Deco style looks silly and completely unprofessional [FIGURE 03, FIGURE 04].

Another urgent problem of Soviet architecture’s preservation is the change of the original functional purpose, which entails significant changes in appearance, not to mention planning. Public buildings associated with Soviet architecture—clubs, cinemas, stadiums, kindergartens, schools, etc.—suffer the most. Their adaptation to new needs (more often office spaces) leads to significant changes.

Of course, architecture, as part of the material culture of society, is also an expression of social consciousness. And the fact that Constructivism was closely associated with the years of industrialization today becomes another of its weak points. Industrial facilities, many of which appeared in Kyiv in the 1920s and 1930s, are in particular danger. Large areas with inactive enterprises once built in the outskirts of Kyiv, which today are perceived as almost in the city center, fall prey to new construction. For example, the territory of the film factory at Peremohy Ave. 44 has shrunk several times over the past decade, and today a multi-story residential complex hangs over the former giant volume of the main filming pavilion [FIGURE 05, FIGURE 06].

Most of the houses of the 1920s and 1930s were built as residential buildings and are used today for their original purpose. Typically, they are now privately owned, as part of owner’s association they have multiple owners and most of the are not interested in restoring the original architecture. And even if house owners invest in its repair and repurposing, it is not a matter of professional



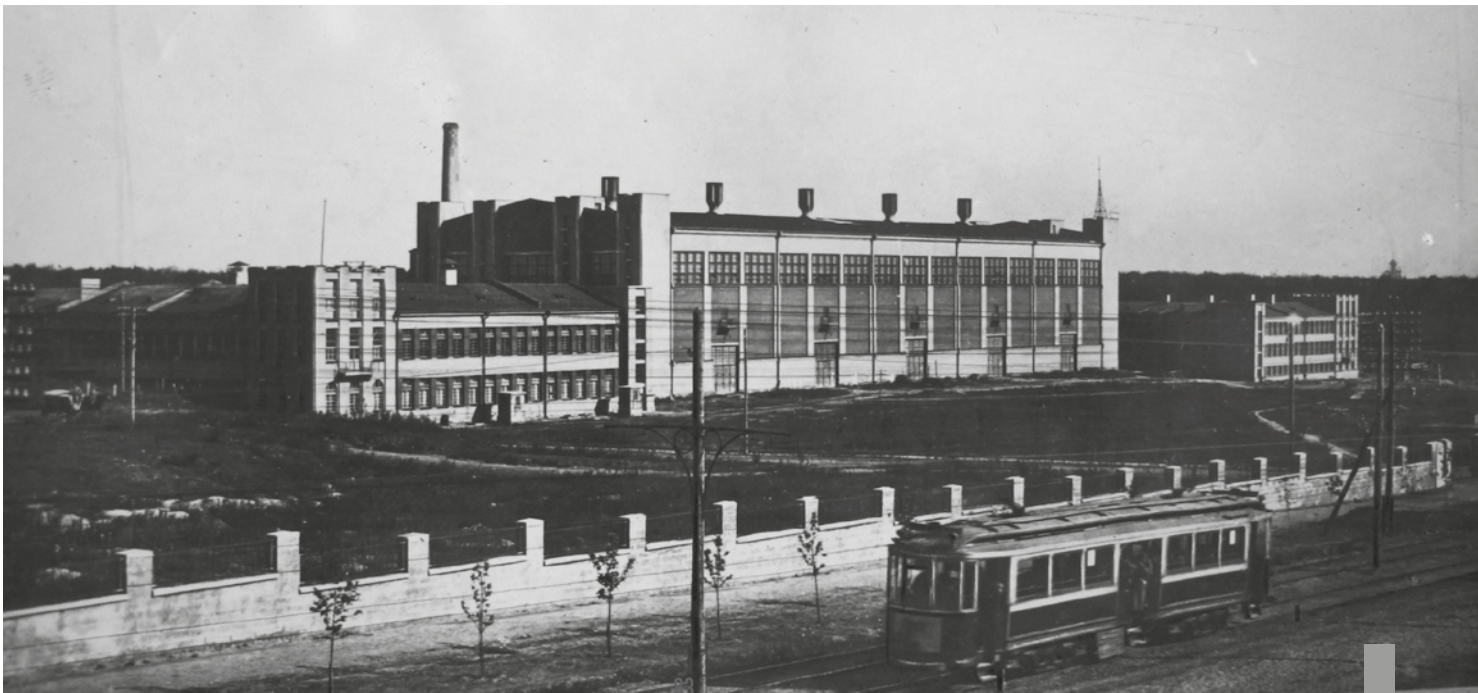
01 Kyiv, St. Instyutska, 15/5. Residential building by architect Y. Karakis.
© Photo from the 1950s, Architect Iosif Karakis. Fate and creativity. Catalog album.-K. 2002

02 Kyiv, St. Instyutska, 15/5. The residential building today, distorted by a superstructure.
© K. Denisov, 2008.

03 Kyiv, St. M. Hrushevskyy, 3. Dynamo stadium project by architect Y. Karakis, 1932.
© Architect Iosif Karakis. Fate and creativity. Catalog album.-K. 2002.

04 Kyiv, St. M. Hrushevskyy, 3. Restaurant "Dynamo", distorted by additions and reconstruction.
© K. Denisov, 2010.

05 Kyiv, Peremohy Avenue 44. Film factory after construction. © Unknown, photo of the early 1930s. Central State Film and Photographic Archives of Ukraine.





06 Kyiv, Peremohy Avenue 44. New building on the land of the film factory.
© O. Mokrousova, 2001.



07 Kyiv, Khreshchatyk Street 38. Building of the Central Department Store (TsUM).
© Unknown, photo from the 1970s. Central State Film and Photographic Archives of Ukraine.

restoration but of significant reconstruction that brings irreparable changes to the image of the building. This applies, for example, to the famous Central Department Store (TsUM) at Khreshchatyk Street 38, one of the most interesting monuments of Kyiv's Art Deco architecture of the mid-late 1930s [FIGURE 07].

It seems that today the only positive example of the preservation of modern objects is the restoration of the cinema "Zhovten" [FIGURE 08, FIGURE 09] on Kostyantynivska Street 26 by architects N. Trotsky and V. Rykov from 1928-30 during the Soviet Union, restored in 1989-1991 by architect Eduard Honcharenko. The facades were cleaned of the classical decoration that appeared in the second half of the 1930s; authentic elements were partially restored to the original volume of the cinema as it appeared in 1930. In this project, the idea of restoring the original architectural forms of the late 1920s was articulated and executed for the first time. Already at the end of the 1990s into the 2000s, the cinema building was perceived as an authentic

example of modern architecture, although in reality, it was no longer such. The last reconstruction took place recently, in 2015, after a fire in the cinema. It reinforced some of the constructivist features of the building, although it did not return the original appearance of 1930. These events vividly testified to a certain breakdown in relation to the objects of Constructivism—almost all Kyivans, who are generally interested in the fate of Kyiv's cultural heritage, came to the defense of the cinema. And in this case, we have a precedent—an object that essentially lost its authentic material and technical structure as a result of numerous reconstructions, yet retained its original function and its unique image in the minds of people. In fact, it became a landmark object of Kyiv Constructivism, formally not having the status of an architectural monument.

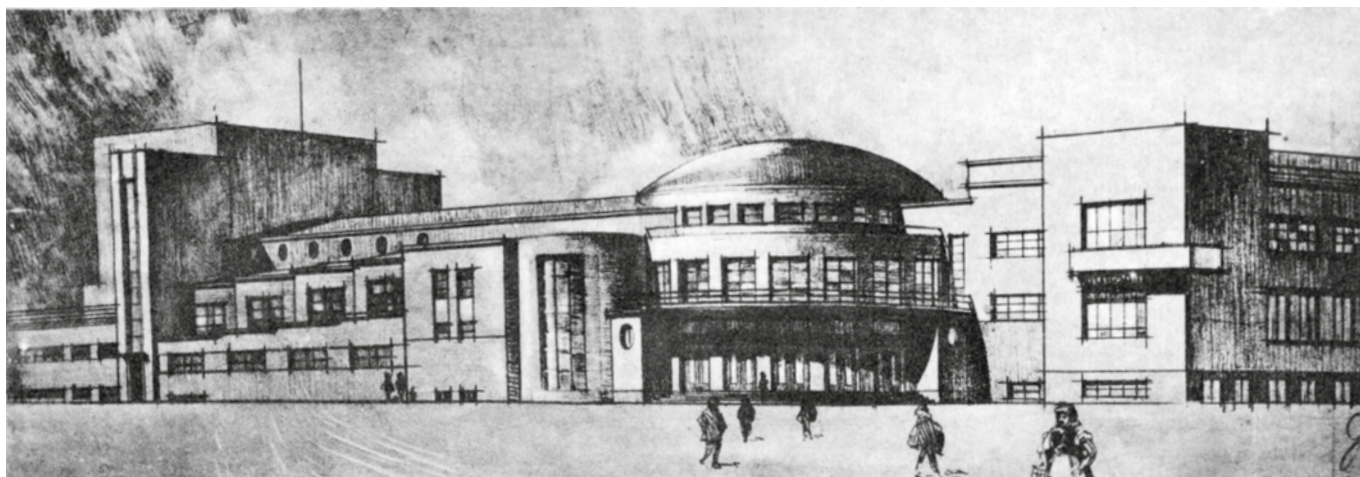
Similar works in the 1980s-1990s by architect O. Grauzhys also improved the appearance of the "Kharchovyk" club built 1931-33 by architect M. Shekhonin in the very center of Podol, on Mezhyhirs'kyi

08 Kyiv, Kostyantynivska Street 26, "October" cinema by architects N. Trotsky and V. Rykov, 1928-30. © Unknown, original photo, Building of Socialist Kyiv - K., 1930.



09 Kyiv, Kostyantynivska Street 26, "October" cinema. View after the last reconstruction with the reproduction of some original design elements. © https://kino-teatr.ua/uk/cinema-photos/jovten-16.phtml?photo_id=599, 2017.





10 Kyiv, St. Mezhyhirska 2. Sketch of the project of the “Kharchovyyk” club, 1930. © Building of Socialist Kyiv. - K., 1930.



11 Kyiv, St. Mezhyhirska 2. The building of the former “Kharchovyyk” club today. © K. Denisov, 2009.

Street 2 [FIGURE 10, FIGURE 11]. The buildings also partially returned to their original form after being decorated with columns in the 1950s. Perhaps, in this case, the partial restoration was connected to granting the object the status of an architectural monument of local importance in 1986. However, despite the lack of understanding of Constructivism aesthetics, this stage in the development of architecture has already been protected by a huge number of books, articles, and, most importantly, time. Fortunately, everything built 80-100 years ago is starting to be valued merely because the official criteria for evaluating an object as a potential monument offers chronological depth.

In the sense of enlightenment, an important achievement of the historical study of the architecture of the Soviet era seems to be the individualization of this architecture—that is, the departure from impersonal names. If earlier almost all monuments were simply called “Residential building”, today it is possible to attribute and reflect in the names a wide range of customers of housing construction in the 1920s and 1930s. These are construction and housing

cooperatives, most often formed on a professional basis, All-Ukrainian People’s Commissariats (ministries), large industrial enterprises, etc. In general, all new pre-war Soviet housing was departmental in nature. The historical names offered today essentially reveal the entire palette of builders of the interwar period.

A similar path of rethinking continues regarding the architecture of the 1960s-1980s—the second wave of Modernism. It is currently gaining considerable popularity; we were present at the birth of this fashion, which should result in a serious assessment of the Soviet architectural heritage, dealing with the modern attitude of the architecture of the 1960s-1980s in general, the history of the assessment, and the reassessment of the heritage of the 1920s-1930s.

PROTECTION OF KYIV MODERNISM

With some exceptions, the buildings of the second wave of Modernism are still not included in the state register as architectural monuments. First, they are perceived as

having no outstanding architectural qualities and are, by many, rightly viewed as dissonant elements in the historical parts of the city. Secondly, relatively little time has passed for an objective assessment of the work of the 1960s and 1980s. However, in this respect, the turning point has been reached as the conventional 50 years preservationists often use already separate us from the 1960s.

The impetus for the study of Soviet Modernism was a book by French photographer Frederic Schubert (2011). The author named about 100 objects in the former Soviet Union countries *Communist Space Constructions*. It is no coincidence that the architecture of this period is sometimes called UFO architecture.

Ukrainian researchers also addressed this topic. In 2013, the first conference organized by KhNUBA, dedicated to the problems of Modernism, was held in Kharkiv, followed by the creation of the DOCOMOMO Ukraine chapter. In 2015, the "Superstructure" exhibition took place in Kyiv at the Visual Culture Center on Hlybochytsky Street, arousing considerable interest. It featured well-known and little-known objects and unrealized ideas of the era. Several pages dedicated to modern architecture have also been created on Facebook (one of the most popular being Save Modernism), currently accumulating a significant amount of information and photos. Even in Germany, an architectural guide to Kyiv was published in 2019, which included many objects of the era (Knoch & Jochenning, 2019).

While this fascination has become a certain fashion, there are not as many theoreticians as practitioners-monument historians who prepare the necessary documentation for the accounting and protection of architectural objects. Today, interest in such phenomena sometimes causes accusations of nostalgia for "Soviet times". And on the other hand, the processes of "decommunization" quite logically strengthened the feeling of the passage of time. In this, perhaps, modern monuments get a second chance—society painfully reacts to what it can lose. Today, there are physical artifacts to store; tomorrow, all that might be left are archival materials.

At the current stage, monument protection status can be primarily granted to objects of civil and industrial construction. Ordinary buildings cannot yet claim such treatment because almost all the residential and administrative buildings erected in the historical parts of the city, especially those among the densely arranged pre-revolutionary buildings, had a negative impact on the historical and architectural environment.

Monument protection requires cooperation between activists and specialists-monument guards and the bodies of monument protection. A vivid example is the case of

the famous "Plate" by architect Florian Yuryev on Lybid'ska Square. First, a petition for state protection of an modern object was launched, then active PR on various pages on Facebook and in the press appeared, followed by the development of the necessary documentation by the initiators, help and assistance at the level of the city government, and finally—inclusion to the State Register by order of the Ministry of Culture.

It is no coincidence that the idea of "stimulating or increasing public attention, starting from school age, to the protection of heritage (...) depicting the unity of cultural heritage and the connections that exist between architecture, fine arts, folk traditions and everyday life" is enshrined in the Convention on the Protection of Architectural Heritage of Europe (1985), ratified by Ukraine in 2006.

Many problems arise at the moment of transition from public interest and scientific interest to practical work with objects. Using the existing criteria for the inclusion of monuments in the State Register, as well as taking into account the unsatisfactory technical condition of many buildings, it is quite difficult to explain and formulate the value of modern objects. And it should be done in a way that is understood not only by specialists, architectural historians and connoisseurs of this architectural direction but also by ordinary citizens, including the officials.

For example, the criterion of belonging to the works of outstanding architects is quite complex. In contrast to pre-revolutionary and even pre-war architects, whose standing is more or less established, the definition of the role of designers who created architecture in the last third of the 20th century is far from finished. Anatol Dobrovolskyi, Abram Miletskyi, Nina Chmutina, Eduard Bil'skyi, Mykhailo Grechyna, Florian Yuryev, etc. are considered recognized masters of Soviet architecture, but they were not the only ones who designed and built in the specified period.

In addition, in many modern objects, it is not the architecture that is most important, but original constructive solutions. The next criterion—the object had a significant impact on the architecture of the city (country) and the role of the considered objects—is not fully explored either. The real impact of individual objects on the development of architecture as a whole still needs to be studied and proven. Therefore, taking into account all the listed features of the architecture of the 1960s-1980s, it is not surprising that among the rather significant architectural heritage of this period, only some objects currently have the status of historical monuments. At the same time, there is a certain randomness in granting such a status. As mentioned above, work with such objects is not yet systematic.



12 Kyiv, Velyka Vasylivska Street 103. Palace of Culture "Ukraine", 1962-65.
© Unknown, archive photo of 1970. Central State Film and Photographic Archives of Ukraine.



13 Kyiv, Poshtova Square 3. River station (Rychkovy Vokzal), 1957-61 © K. Denisov, 2010.

There is one architectural monument of national significance in Kyiv:

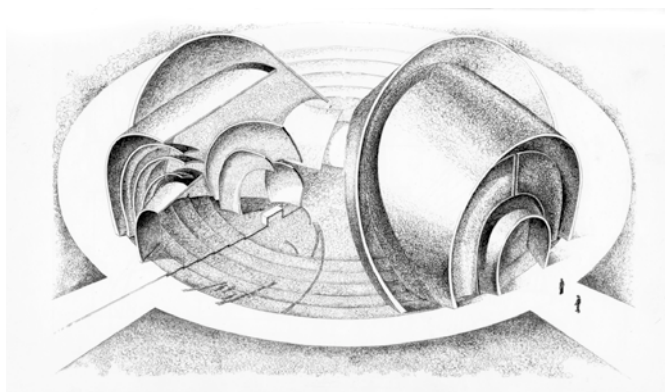
- the Palace of Culture "Ukraine" (Decision of the Cabinet of Ministers in 1996) [FIGURE 12].

Landmarks of local importance are:

- the Palace of Pioneers and Schoolchildren on the I. Mazepy Street 13 by architects A. Miletskyi, E. Bilskyi (1962-65),
- River Station (Rychkovy Vokzal) on Poshtova Square 3 by architects V. Hopkalo, V. Ladnyi, G. Slutskyi, M. Kantor, artists E. Kotkov, V. Lamakh, I. Lytovchenko (1957-61) [FIGURE 13].

In 2020, the "Farewell Halls" (ritual building of the crematorium) on Baikovii Street 16 by architect A. Miletskyi (1967-75) was included in the Register. It is a very complex object from the point of view of psychological perception, but it is definitely one of the brightest works of Ukrainian Modernism recognized at the world level [FIGURE 14, FIGURE 15]. It is important to note that the initiative group of the Ada Rybachuk and Volodymyr Melnychenko Foundation (ARVM Foundation) was engaged in the development of the accounting documentation in cooperation with the specialists of the Kyiv Scientific and Methodological Center for Protection, Restoration and Use of Monuments of History, Culture and Protected Areas (KNMTC) on the protection of monuments.

14 Kyiv, Baikova Street 16. Sketch project of the crematorium
© A. Podgorny, <https://birdinflight.com/ru/mir/20160511-kyiv-modern-architecture.html>.



In 2021, a multi-year epic finally came to an end when the building of the Institute of Scientific, Technical and Economic Information ("Plate") on Antonovycha Street 137 by architects F. Yuryev, L. Novikov (1961, 1970-81) was granted monument status [FIGURE 16]. This object is recognized as valuable at the world level. At that time, the author of the building was still alive—Florian Yuryev, who not only provided the researchers with the necessary historical information from his own archive but also took an active part in initiating the granting of the status. In addition to the following four monuments of local importance, there are several objects of cultural heritage:

- the Palace of Sports at Esplanadnaya on Sportivna Square 1 (1958-60),
- the Palace of Ceremonies on Peremogy Avenue 11 (1981),
- the Hippodrome on Glushkova Avenue 10 (1960-69), and
- the former Lenin Museum (Ukrainian House) on European Square (1982) [FIGURE 17].

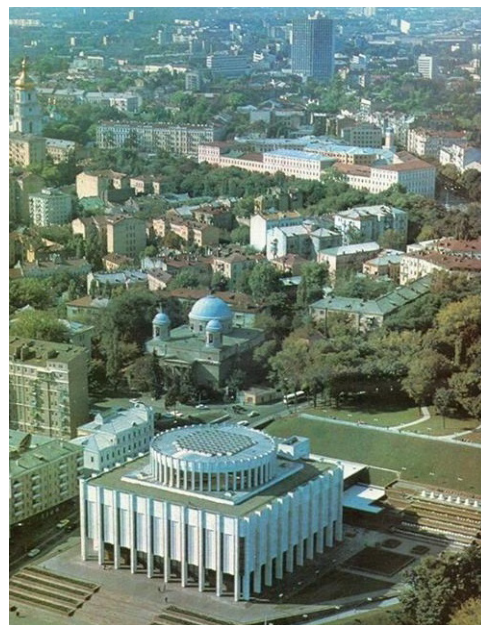
Also in 2021, the necessary accounting documentation for the hippodrome and the Lenin Museum was prepared several times; new conditions and proposals were constantly emerging. Both objects have been submitted to the Ministry of Culture for inclusion in the Register for several years, but the process has not been legally completed.

15 Kyiv, Baikova Street 16. Crematorium by A. Miltetzky, A. Rybachuk and V. Melnichenko, 1967-75. © K. Denisov, 2013.





16 Kyiv, Lybidska square. The building of the Institute of Scientific, Technical and Economic Information with «UFO». © Unknown, <https://life.informator.press/mynule-ta-imovirne-litaiuchiut-tarilky-v-kyievi>, 1980s.



17 Kyiv, European square. Ukrainian House (former Lenin Museum). © Unknown, <https://oldkiev.top/tryoh/tryoh.html?x=87&y=100>, 1987.

Today, we have come to understand the need for complex work with the objects of the Second Wave of Modernism. But several aspects should be taken into account. First of all, closely studying the areas of complex housing development or the areas close to the center can identify the most interesting buildings located in a fairly homogeneous environment that was formed in the years under study. It is easier to work with such objects. Examples are the bus station on Demiivska Square and the State Scientific Library named after Vernadskyi as accent elements of this square, which was actually formed in the 1960s. The Furniture House looks organic in the environment of the Friendship of Nations building or the former Pecherskyi University on Pecherska Square (known as a “puck” or “drum” because of its round shape). But part of the buildings is located amidst architecture of the 19th - mid-20th centuries. The object itself can be interesting from the point of view of architectural and constructive solutions, but it is a dissonant element in the urban environment that includes the House of Trade on Lviv Square, high-rise hotels, and institutes.

Some of these modern objects took the place of demolished ancient buildings, the sense of loss of which is not present today. Hotel “Salyut” stands almost on the site of the Mykyl Military Monastery bell tower, the Palace of Pioneers approximately on the site of the baroque monastery refectory, a 2-story hotel from the 1850s was demolished for the construction of the Ukrainian House by architect O. Beretti. Taking them into account for listing can cause a negative reaction from society—after all, arguments against their listing have been heard. At the same time, some objects, although they look somewhat alien in the historical environment, do not overwhelm it in terms of scale, like the covered Rye Market.

In addition, modern buildings with different functions have their own characteristics. Sports facilities, for example, are generally territorial and complex; separate buildings should be considered together with the sports fields. This is almost impossible in densely built neighborhoods. One example is the new racetrack (1960-1969), where part of the sports facilities are unused and have been in disrepair for a long time. The ice stadium at 9 Glushkova Avenue—the first outdoor sports complex in Ukraine with an ice field (1970-75)—is completely abandoned.

Most of the modern objects were built from cement and concrete, and these materials have a rather short service life compared to brick, natural stone and even wood. Metal parts, in particular fittings, are highly subject to corrosion. This is superimposed when carelessly used, a lack of capital and minimum maintenance repairs. Modern building materials, aluminum profiles, large glazing, etc., require constant maintenance; otherwise, they lose their aesthetic qualities. On the other hand, there is the aesthetics of “dying” which is appreciated by some people as photogenic, showing traces of time and of being antique. But if objects are in such condition, they usually do not fulfill the criteria for the monument status.

Some interesting buildings are in extremely bad condition, for example, the “Kyivska Rus” cinema on Sichovyh Striltsiv Street 93 by architects V. Taenchuk, M. Basenkov (1982). Cinemas should be paid special attention to as they belong to the types of buildings that clearly reveal the features of Modernism. And it is they who are actively being closed and torn down today. And, other objects are already under threat of demolition to free up the territory for new, larger-scale construction. For example, Volodymyrsky market, the same racetrack

(field construction), the experimental market “Railway” on Kudryashova Street 1 by architect Alla Onishchenko (twin of the former Pechersk covered market). The transport station on Boryspilsk Street looks as futuristic as possible, but its technical condition does not allow consideration for granting monument status. In 2021, a new “hot spot of modernism” emerged—the “Meridian” palace of culture named after Korolev, built in 1984 according to the project of architects V. Yezhov and H. Terekhov. The building is decorated with rare red Armenian volcanic tuff and has interesting interiors. It attracted public attention in connection with the intentions of the Roshen Corporation to reconstruct the building (or to carry out a new construction of the concert hall, in general). The end of 2021 and the beginning of 2022 were marked by the struggle against the reconstruction of the “Flowers of Ukraine” building on Sichovy Streltsiv Street 49, where copyright law came to the rescue since the architect of the building, M. Levchuk, is still alive.

CONCLUSIONS

The analysis of Kyiv architecture of the 1960s-1980s identified some of the most striking objects of this period, which can claim the status of monuments. They do not look like dissonant accents in the surrounding buildings. They have retained their original function, which is important in determining authenticity. And they belong to the work of famous architects or were nominated for state awards. Most of them are well known to the people of Kyiv, and some have even become unique visiting cards of Kyiv. However, only by combining the efforts of historians and theoreticians of architecture, monument conservation specialists and officials can we talk about success in preserving the objects of Kyiv Modernism.

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ENDNOTES

- 1 Protection of cultural heritage. Collection of international documents, 2002.-C.69.

Olena G. Mokrousova, Phd, Ukrainian architectural historian and preservationist, chief specialist of the Monument Accounting Department in the Kyiv Scientific and Methodological Centre for the Protection, Restoration and Use of Monuments. Her dissertation in the fields of museology and cultural heritage was on the cultural heritage of Kyiv in the context of the history of 19th and early 20th century architectural competitions. She is a member of ICOMOS Ukraine and of DOCOMOMO Ukraine. In 2016, she was the curator and academic consultant for a major exhibition in Kyiv on the modern architect, Pavel Aleshin. She has also prepared and published the complete catalogue of Pavel Aleshin's architectural graphics, which are stored in the archives of the National Assembly in Kyiv.

EXHIBITING MODERNISM IN UKRAINE

Robert K. Huber, Ben Buschfeld

The Triennial of Modernism originated in 2013 from a cooperation between Berlin, Dessau and Weimar in Germany. Since then, the cultural, architectural and intellectual heritage of the epoch has been brought into the focus of the general public every three years, so far in 2013, 2016, 2019, and in 2022. The festival grew as a *bottom-up* and cross-sectoral network, with rising partnerships in Germany and abroad—projected to become a European Triennial of Modernism. A cross-city motto is determined in advance, which can also take into account special anniversaries or theme years. In 2022, a special focus takes a closer look at the roots and the heritage of Modernism in Ukraine, for a trans-European consideration of historical references and protagonists.

Main feature of the program incorporates a five-part exhibition series at the *BHROX bauhaus reuse* in Berlin, presenting modern buildings and contexts of Lviv, Kharkiv, Kyiv and several regional towns. The five chapters embrace the interwar blossom of classical Modernism to Postmodernism based on art historian and architectural research, historical images, and especially current photographs. In line with this, the Triennial opening conference “Diverse Modernism | Modern Diversity” in October 2022 in Berlin, highlighted the incredible Avant-garde, variety, and number of modern architecture in Ukraine. The war imposed on the country and its population catapulted Ukraine into the center of international media coverage and interest, including the threats to its cultural heritage. But likewise—and this is a persisting phenomenon—it reveals the lack of awareness for the cultural richness among the commonly “western”

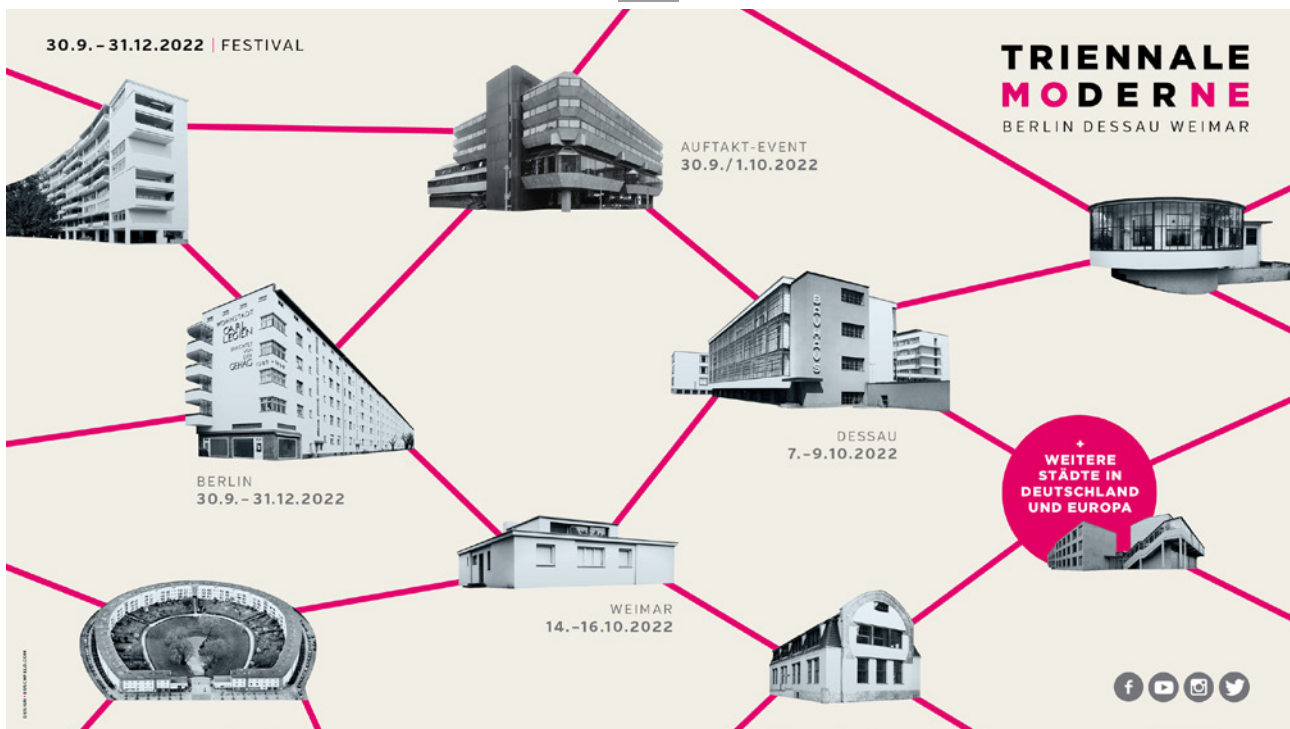
perception of the Central- and Eastern European region, especially in the field of Modernism. This lack discloses three atrocious gaps: knowledge, its transfer and public communication, and appreciation. More than 30 years after the fall of the Iron Curtain, this continuous neglect testifies to a European east-west divide still present in the acknowledgment of transnational roots of Modernism. The outstanding built heritage and legacy of contemporary protagonists, from industrial to residential projects, are now even more endangered by martial devastations.

It was therefore an essential concern for the curation of the Triennial of Modernism in 2022 to realize a special focus on “Modernism in Ukraine” at the core of the program in Berlin that was presented as cooperation between the Triennial of Modernism, Docomomo International and ICOMOS. The five exhibitions were created in close collaboration with dedicated partners, in authorship of scholars, activists, and photographers from Ukraine as well as from Poland, with supporting actors from the Czech Republic and Berlin. The current state of modern heritage in Ukraine reflects the situation of Modernism in general and the threatened values of modern societies and the fate of Europe. Furthermore, it points to the opportunities and challenges in prospective trans-European cooperation. To this effect projecting a future “European Triennial of Modernism” will certainly enable a most vivid environment to foster and anchor joint awareness more broadly within politics and society.

In this respect, the concept of “Diverse Modernism | Modern Diversity” outlines an understanding of a plural, iterative and transnational development of Modernism. This particularly includes the plurality of its protagonists and the emphasis on today’s heterogeneous variety of actors, engaged in the heritage field and working on the future perspectives of Modernism—its communication, preservation, sustainable development and the resilience of its values. In this regard, the conference for a first time (2022) conceived a future network of sites and cities, including six world heritage sites of Modernism in Germany, and numerous partners from different backgrounds and countries in Central Europe. The curatorial concept stresses the value of diversity and the significance of vital encounters between actors across borders.

01 Exhibition chapter #04 by Svitlana Smolenska, shown at BHROX bauhaus reuse in Berlin, 2022.
© Michael Setzpfandt for zukunftsgeraue GbR, 2022.





02 Key Visual of the festival "Triennale der Moderne 2022", showing iconic buildings in the three core cities Berlin, Dessau and Weimar. © Design and graphics: Ben Buschfeld.

Thus, the approach interlinks the relevance of Modernism for today's challenges to *Baukultur* of the societal and architectural realm, nationally and transnationally. The schematic triad of the cross-city motto "Housing. Working. Living" ("Wohnen.Arbeiten.Leben") of the current Triennial edition refers to the early stages of emerging Modernism. It assigned the *being* and *consciousness* to a pressure to act generated at the time by the structural change to industrialization and urbanization—and has lost nothing of its topicality. On the contrary, in the course of these challenges, a social, stylistic and methodological plurality of Modernism developed, which constantly branched out. To the present day, this corresponds to the magnitude of answers once brought to life with the ideas of Modernism and remains highly current. The severe relevance is distinguishable in relation to today's further structural changes: the impression of the corona pandemic, the digital changes in the world of work, the still unfulfilled social and gender equality as well as housing shortage or climate change. Last not least, the war against Ukraine proves the importance and topicality for European cultural and cultural-political cooperation and cohesion—above all for the region of Central Europe. Finally, the special feature concludes in the release event for this special issue of Docomomo Journal at *BHROX bauhaus reuse* in Berlin which is also the finissage for the exhibition series on Ukraine.

ACKNOWLEDGEMENTS

The "Special Focus – Modernism in Ukraine" is sponsored by the German Federal Ministry of Housing and Urban Development (BMWSB) in the framework of the Triennial of Modernism 2022 in Berlin, funded by the LOTTO-Foundation (Foundation of the German Class Lottery Berlin) and the Berlin Heritage Authority.

CURATION AND COORDINATION

The Special Focus and the exhibition series were curated and coordinated by Robert K. Huber (Production: Peter Winter) —BHROX bauhaus reuse / zukunftsgeraeusche GbR, in cooperation with Ben Buschfeld—buschfeld.com.

Robert K. Huber, CEO of *zukunftsgeraeusche GbR* and director of the *BHROX bauhaus reuse*, is a curating and researching architect, cultural manager, and curator for the Triennial of Modernism in Berlin. He studied in Munich, Berlin, and Shanghai. His transdisciplinary and transnational expertise is on sustainable urban and societal development, experimental architecture, circular societies and *Baukultur*, especially on Modernism. Long-term cooperation with TU Berlin, teaching at UdK et al. International focus on Central and Eastern Europe, Israel, and China. Member of German Werkbund, Journalist Association, board of Competence Center for Large Housing Estates.

Ben Buschfeld, is a multidisciplinary awarded creative, project author and owner of *buschfeld.com*—graphic and interface design. Together with his wife, he runs a rentable museum dedicated to the work of Bruno Taut. 2013 he was one of the founders of the Triennale, developed the design and helped to establish the format. Buschfeld is a member of various networks like the German Werkbund, Docomomo Germany, *IconicHouses.org* or *KulturerbeNetz.Berlin*. He has initiated and published several heritage projects—including a Preservation Database for the *Hufeisensiedlung* and a Red List of Endangered Buildings in Berlin, and a website about the UNESCO-World Heritage "Berlin Modernism Housing Estates".

CHAPTER #01

LVIV MODERNISM: LET BUILDINGS SPEAK.
VISUAL STORY OF LVIV MODERN HOUSING ARCHITECTURE

Chapter #01 shows the history of modern residential architecture in Lviv, from villas and individual buildings to ensembles and larger housing estates. The focus is on buildings and complexes from the 1930s. The exhibition includes research, oral history and photos from the project "Lviv. Architecture of Modernism" and materials from the Center of Urban History (CUH) and the State Archive of Lviv Region. All sites are portrayed with photographs and texts by the Ukrainian architectural theorist and journalist Myroslava Liakhovych. Partner is the Centre for Urban History (CUH), Lviv, in Ukraine.

"Architectural historians argue that modern architecture started with technical progresses. First modern buildings were factories, then public buildings and housing. Industrial design also penetrated through the aesthetics of huge glass vitrines of department stores, according to Robin Schuldenfrei. The city of Lviv, which during the 1939s was part of the Second Polish Republic, did not have any huge industrial enterprises or commercial centers. Lviv was not part of the Central Industrial District, where most of the investments were made. Therefore, the architects mostly relied on private funding and concentrated their efforts on residential housing structures. If we take a closer look at the unfolding of modern style in Lviv, we see that the first modern projects started in residential architecture.

The exhibition shows the most eloquent examples of single-family villas, apartment buildings, and complexes as well as streets and housing colonies, which were mainly built by graduates of the Lviv Polytechnic University. Lviv architects also studied at the Technical Universities in Warsaw, Vienna, Munich, and Rome. As Jakub Lewicki wrote in his research about Lviv modernist school, Lviv modernist architects were influenced by protagonists in Germany and the Netherlands. Talking about style, Art Déco prevailed in the 1920s. But from 1929 onwards architects began to build in a more pure and functionalist manner.

The peculiarity of Lviv is, that due to the events of World War II, the city lost almost 90 percent of its population. New actors took over the material structures of the city. The only witness who remembered and saw everything was the city's materiality. Architecture and design survived all the events. Each photographed building is not only showing the form, cubature and aesthetics—simultaneously it is an investigation of who had lived within these walls and what had happened to those people. Through the persisting material substructures, the erased history and identity of the city can be examined. The architecture encourages us to ask questions."

Myroslava Liakhovych

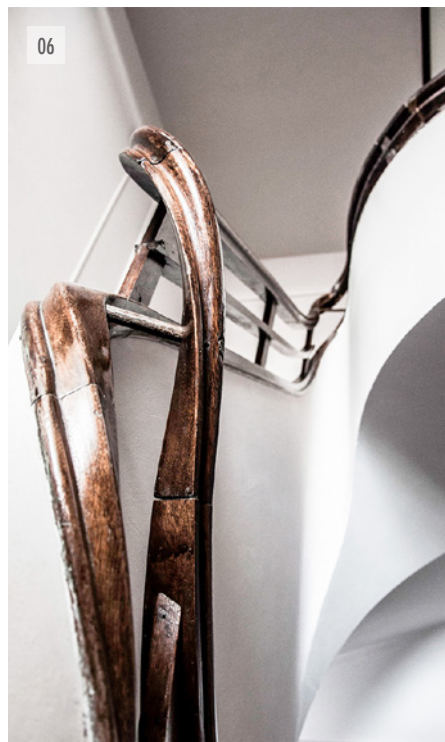
- 01 Adolf Finkelstein's Villa, Hlinky Street 12, Lviv, Architect: Artur Stahl, 1930s.
© Myroslava Liakhovych.
- 02 Residential Building, Tyutyunnykiv Street 74, Architects: Daniel Kalmus, Kazimierz Janiczek, Józef Buchsbaum, Artur Stahl, Dominik Wuchowicz, Karol Kocimski, Władysław Seweryn Blaim, Aleksander Peżarński, Alfred Rubenbauer, Wawrzyniec Dayczak, Bronisław Wiktor, 1935 – 1939.
© Myroslava Liakhovych.
- 03 Bruno Szymansky's Villa, Gypsova 20B, Profesorska Colony, Architects: Tadeusz Wróbel, Leopold Karasiński, Maksymilian Koczur, 1935 – 1939.
© Myroslava Liakhovych.
- 04 Interiors of Apartment Building in Kostya Levytskoho Street 27, Architect: Ferdynand Kassler, 1939.
© Myroslava Liakhovych.
- 05 Interiors of Apartment Building in Ak. Pavlova Street 6, Architect: Ferdynand Kassler, 1930s.
© Myroslava Liakhovych.



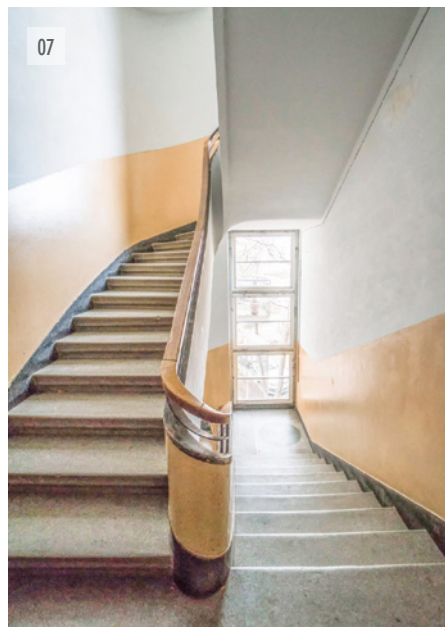
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CHAPTER #02

CITY, ARCHITECTURE, MODERNISM: PUBLIC BUILDINGS OF THE INTERWAR PERIOD IN LVIV

Chapter #02 focuses on public buildings of the interwar period in Lviv, the typologies are ranging from university and administrative buildings to churches, and cultural institutions. The displayed buildings represent a selection and a revival from the exhibition "Lviv, 24 June 1937. City, Architecture, Modernism" curated by Żanna Komar and Andrzej Szczerski and presented by the International Cultural Centre in Krakow in partnership with the Museum of Architecture in Wrocław, Poland, in 2017. The exhibition in Berlin displays photographs of Paweł Mazur combined with archival images of the interwar period in Lviv from the National Digital Archive in Poland and presents selected building models.

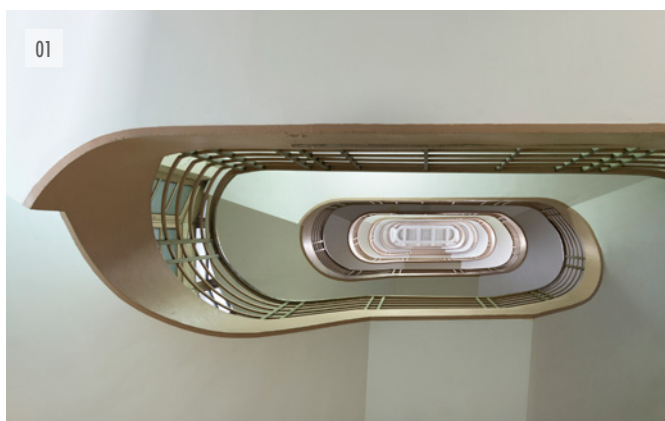
"In the times of the Second Republic of Poland, Lviv was among the leading centers of Modernism both nationally and in the entire region of Central and Eastern Europe. It was the formative period for Lviv's modern identity, which is key to an understanding of the 20th-century history of Poland, Ukraine, and Europe, and to the understanding of the present-day myth of the city and its role for the city's former and present dwellers. The Lviv Polytechnic University— one of the leading technical schools in Central Europe— played an important role in this phenomenon."

In 1918, with the decline of the Habsburg Monarchy, Galicia and Lviv became part of the Second Republic of Poland. Being the third largest city of the interwar period and the capital of one of the Polish regions, the Lviv voivodship, the city kept much of its vivid spirit and strength for development. Until 1939 Lviv continued to grow and reached a population of 330,000 inhabitants consisting of a diverse and multiethnic society of Poles, Jews, and Ukrainians. The urban plan of the so-called Greater Lviv proposed in 1920 formed the new framework for the development of the former suburbs. Within a short period of only 20 years, the city became a center of high-class modern residential architecture.

Further highlights of Lviv's Modernism are the public buildings constructed to fulfill the needs of the new state institutions as part of the municipal infrastructure. The architecture of the interwar period in Lviv was based on the principles of the Modern Movement proposing simplicity in design, function-oriented planning, and new solutions in construction. Despite its modern ambitions, the local architects kept their sensitivity for decorative elements of this time, representing modern, geometry-based patterns."

Michał Wiśniewski

- 01 Staircase of Jonasz Sprecher's Second Skyscraper in Lviv, Architect: Ferdynand Kassler, 1928 – 1929. © Paweł Mazur, ICC Krakow, 2017.
- 02 Staircase of ZUS Social Insurance Building in Lviv, Architect: Jan Bagiński, 1937–1939. © Paweł Mazur, ICC Krakow, 2017.
- 03 The Jonasz Sprecher Office Building, in Lviv, Architect: Ferdynand Kassler, 1928 – 1929. © Paweł Mazur, ICC Krakow, 2017.
- 04 The Municipal Power Plant, Architect: Tadeusz Wróbel, 1935–1936, Leopold Karasiński & Otton Fedak. © Paweł Mazur, ICC Krakow, 2017.
- 05 The Ursuline Sisters' School in Lviv, Architect: Tadeusz Wróbel, Leopold Karasiński, 1932 – 1934. © Paweł Mazur, ICC Krakow, 2017.





CHAPTER #03

MODERNISM IN LVIV AND THE CONTRIBUTION OF JEWISH ARCHITECTS.
FERDYNAND KASSLER: INVENTOR OF GALICIAN MODERNISM

Chapter #03 focuses on the contribution of Jewish architects to the development of Modernism in Lviv. Special attention is given to the "Founder of Galician Modernism", the architect Ferdynand Kassler, who was murdered in the open street as a victim of the Holocaust in 1942. The exhibition was authored by Bohdan Cherkes, Professor of Architecture at Lviv Polytechnic National University, in collaboration with Yulia Bohdanova and Igor Kopyliak. Partner: Lviv Polytechnic National University, Ukraine.

"A significant part of Ukraine's cultural heritage of the 20th century is made up of modern buildings and complexes, among others in Lviv, where more than 3,000 buildings were constructed in the interwar period, according to the most modern theories of the era of classical Modernism. It is no coincidence that Kharkiv in the east of the country and Lviv in the west are considered to be the most characteristic expressions of modern architecture in Ukraine.

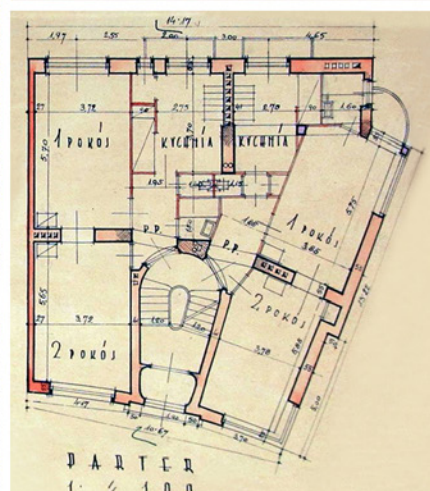
The exhibition reveals the peculiarities of the architecture of modern Lviv, and the significant contribution to its development made by architects of Jewish origin, the most prominent of whom was Ferdynand Kassler. The main part of the exhibition is devoted to highlighting his creative heritage. The research and presentation consists of two sections.

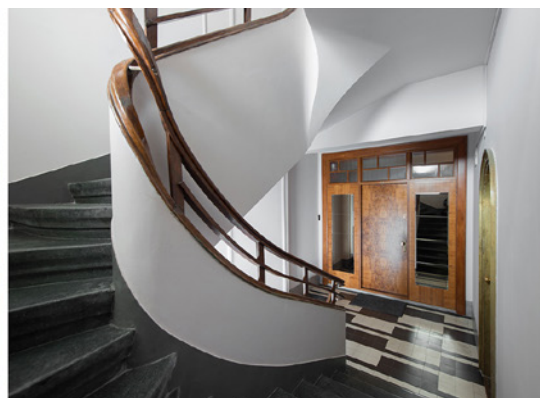
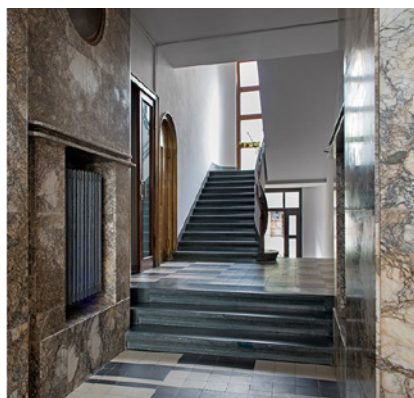
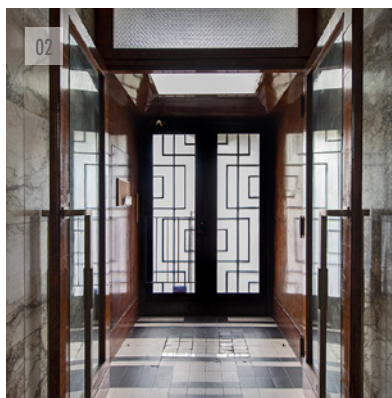
The first section examines the economic and social prerequisites of urban development and architecture in Lviv. In the second section, the exposition focuses on the creative path and legacy of one of the brightest representatives of Lviv architectural school of the first half of the 20th century, Ferdynand Kassler, a native from the city of Kraków (Podgurze), born into a Jewish family. Against the background of other famous Jewish architects who were designing projects in Lviv at that time, such as Joseph Avin, Solomon Keil, Ryszard Hermelin, Jakub Menker and Henryk Sandig, he was noted for the largest number of realizations. The creative legacy of the architect Ferdynand Kassler includes dozens of buildings, some of which still need to be identified.

Shot dead by the Nazis during the Holocaust in 1942 on the doorstep of his own house, unjustly silenced in Soviet times, this architect, who created iconic objects of the modern era in Lviv, deserves to be rescued from oblivion 80 years after his tragic death, presented to the general public, and included in the circle of the most outstanding representatives of the era of classical Modernism in Europe."

Bohdan Cherkes

- 01 Residential Building Complex of Dr Hersz Badner & the Union in Lviv, I. Pavlova Street 60-c, Architect: Ferdynand Kassler, 1938 – 1939.
© Bohdan Cherkes.
- 02 Interiors of Ferdynand Kassler's Tenement-House, K. Levytskoho Street 27, 1938 – 1939.
© Bohdan Cherkes
- 03 Maurycy Altenberg's Tenement House, I. Kotliarevskoho Street 40 in Lviv, Architect: Ferdynand Kassler, 1936 – 1937.
© Bohdan Cherkes.
- 04 Building for Insurance and Medical Institutions in Lviv, Architect: Jan Bogenski, 1937 – 1939.
© Bohdan Cherkes.





CHAPTER #04

SVOBODA (FREEDOM) SQUARE ENSEMBLE IN KHARKIV

Chapter #04 considers the ensemble of Svoboda—formerly Dzerzhinsky—Square in Kharkiv. In the 1920s the giant square was built as the new administrative center for the then-capital of Ukraine. After severe damage during World War II, most of the buildings were redesigned in the neoclassical style of the Stalin era. During the war with Russia, many buildings on the square have been damaged. The exhibition shows the research work of Svitlana Smolenska based on historical illustrations and current photographs. Svitlana Smolenska is Professor of architecture and urban planning from Kharkiv, member of ICOMOS Ukraine and currently a guest researcher in Germany at TU Berlin and TH OWL (funded by the Volkswagen Foundation).

"After WW I political revolutionary passions were seething in Ukraine, which led to the formation of the Ukrainian Socialist Soviet Republic with Kharkiv as its capital in 1919. In 1922 it became part of the USSR as an independent republic. Ukraine was part of Russia before and western Ukraine belonged to Poland until 1939 and partly to Romania and Czechoslovakia until 1940. The newly born republic was in ruins at that time. But it had a huge potential: the availability of labor and natural resources, transport capabilities, a good geographical location, and most importantly, hopes for a revolutionary transformation of society, gaining national independence.

It seems incredible that [classical] Modernism in the USSR and Ukraine lasted a very short period—less than a decade. That is why its achievements are so impressive. Its time frame

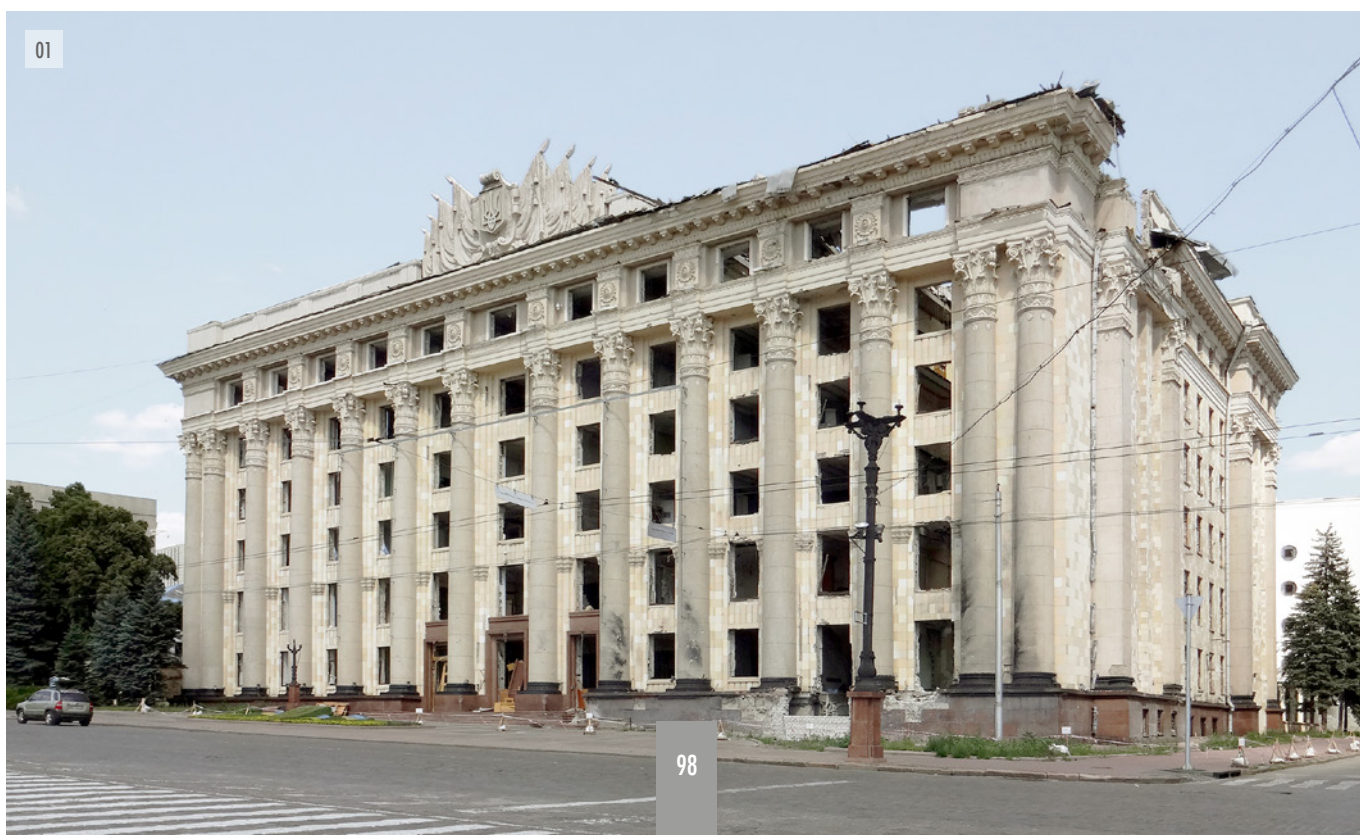
falls into the mid-1920s and early 1930s. On the one hand, it was limited by the wars and devastations at the beginning of the century, and on the other hand, by the political shift: in the early 1930s, the authorities forcibly changed the style of architecture to pompous neoclassical (socialist) realism and began to persecute Modernism and its supporters.

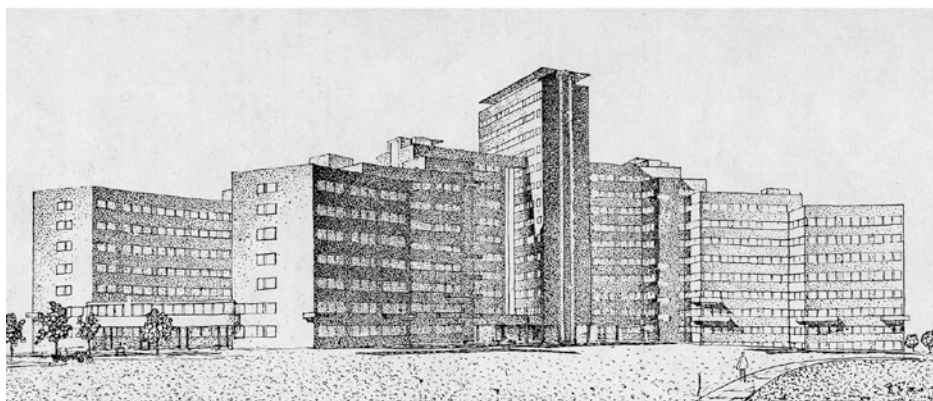
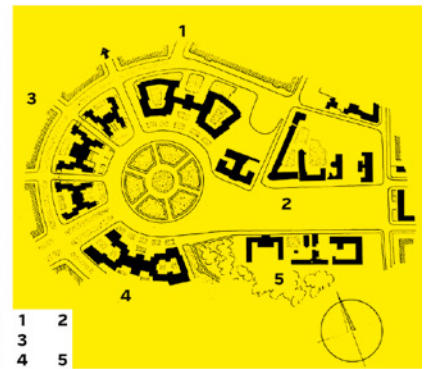
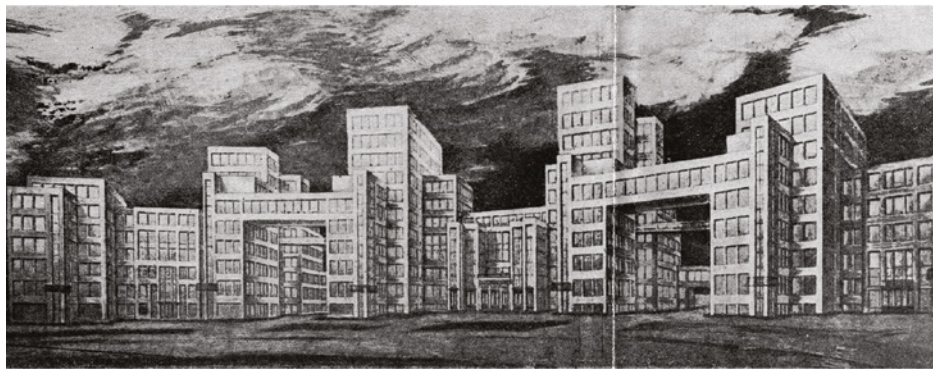
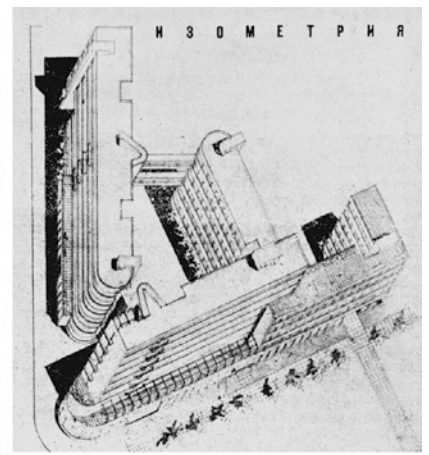
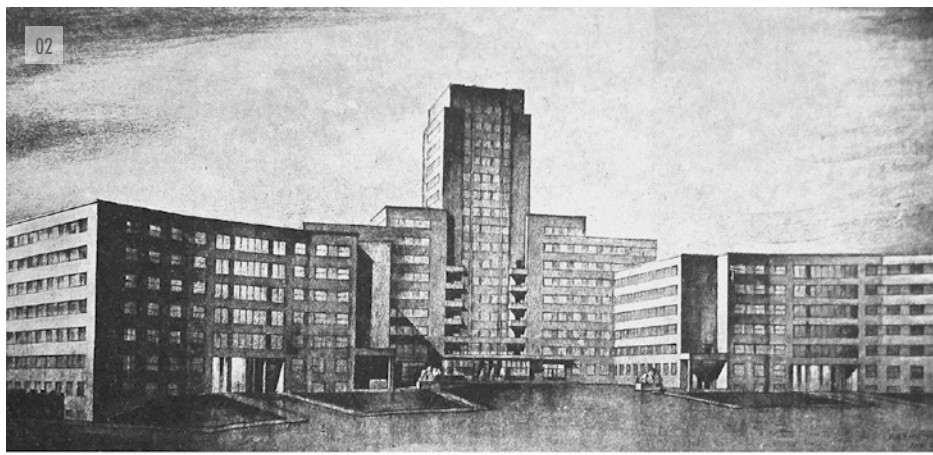
The grandiose modern administrative ensemble of Dzerzhinsky Square—today's Svoboda or Freedom Square—was created in those years. The ensemble had a complex history and several stages during its development. It is one of the largest city-center squares in Europe: 11.9 hectares in size, 750 meters in length, with a diameter of 350 meters in the circular part and a width between 96 and 125 meters in the rectangular part.

War intensifies our sense of loss of what we had before but did not appreciate enough. The unique Kharkiv ensemble and other outstanding modern objects of the southeast of Ukraine—which is currently in the middle of the war—are in danger. The real hope is that this situation will change the attitude of the Ukrainian government, Ukrainian society, and the European community toward the modern heritage of Ukraine. It needs to be restored and preserved. In the face of imminent loss, we must all become aware of its value—as a pan-European heritage, as part of world culture and in its importance for Ukrainian identity."

Svitlana Smolenska

- 01 The Kharkiv Regional State Administration, war damages 2022.
© Svitlana Smolenska, 2022.
- 02 In the late 1920s Svoboda Square was framed by five huge buildings:
1: House of the State Industry (Derzhprom), 1st prize, Architects: S. Serafimov, M. Felger, S. Kravets, 1925
2: House of Cooperation Project, Architects: A. Dmitriev, O. Muntz
3: Hotel "International", Architect: G. Janovitsky
4: House of Projects, perspective, Architects: S. Serafimov, M. Zandberg-Serafimova
5: Building of the Central Committee of Communist Party of Ukraine, Architect: J. Shteinberg.
- 03 The green space between Kharkiv Hotel and Military Academy (now V. N. Karazin Kharkiv National University).
© Voroshilov.





Chapter #05 examines the late or postmodern socialist period in Ukraine and its significance for the development of Ukrainian architecture. The exhibition comprises current photographic works, especially of buildings in Kiev and the region of Kharkiv after their reconquest by the Ukrainian army. The current state and the war damages are documented. The exhibition was conceived by architectural historian Ievgeniia Gubkina, co-founder of Urban Forms Center, Kharkiv, in collaboration with photographer Pavlo Dorogoy and relates to the exhibition "Architecture of Late Socialism in Ukraine and the Czech Republic" shown in the House of Arts in Brno.

"Based on long-term research and fieldwork, the authors thoroughly found and documented some of the most significant architectural objects of postmodern architecture of the late Soviet period in Ukraine in the 1980s and 1990s. Through his work Pavlo Dorogoy interprets cultural heritage to encourage the discussion and to share thoughts and individual experiences."

The exhibition displays both, photographs taken shortly before the start of the war in February 2022, as well as photographs taken during the war, including objects in liberated territories. Today, the process has gained a new meaning because this architecture—no less than medieval churches, baroque and classicist buildings and modern residential complexes—is under threat of destruction due

to the Russian invasion, shelling, and missile attacks on Ukrainian cities. Many of the objects photographed by Pavlo Dorogoy are close to a frontline, in a war zone, were in the occupied territories, or have already been partially destroyed. Meanwhile, Pavlo became the "eyes" of thousands of people around the world who have been watching the life of his home Kharkiv, the largest city in eastern Ukraine, located only 40 km from the border with Russia.

For socialist postmodern architecture, its initial critical component is unchanged in relation to both Modernism and the historical period behind Modernism—Totalitarianism. Ukrainian late Soviet architecture is a postmodern reaction caused by historical and political events associated with revolutions, protests, and the reaction of Ukrainian society to Moscow's long-term suppression of the freedom and rights of Ukrainians. These postmodern ideas breathe hope for another future for Ukraine and faith in a possibility of socialist and, at the same time, democratic development of society and Ukrainian architecture embedded in the Western European context.

Regardless of the war, this exhibition is a statement not only about the already historical architecture of the period of the fall of the Soviet empire but also about the ongoing decolonization of Ukraine and gaining the subjectivity of a young independent state."

Ievgeniia Gubkina

- 01 Main facade with balconies of Hotel "Express" by architect Vadym Zhezherin, Kyiv, 1978 – 1985.
© Pavlo Dorogoy, 2022.
- 02 Vernadsky National Library of Ukraine by architects Vadym Hopkalo, Vadym Grechyna, Valeriy Peskovsky, Kyiv, 1975 – 1989.
© Pavlo Dorogoy, 2021.
- 03 Cherkasy Regional Museum of Local Lore by architects Leonid Kondratsky, Mykola Sobchuk, Sergiy Fursenko, Cherkasy, 1983 – 1985.
© Pavlo Dorogoy, 2021.
- 04 Passage at Vernadsky National Library of Ukraine by architects Vadym Hopkalo, Vadym Grechyna, Valeriy Peskovsky, Kyiv, 1975 – 1989.
© Pavlo Dorogoy, 2022.
- 05 Kindergarten No. 119, 1986 – 1991, Vitaliy Menzheleev, Ivan Zhezhera, Kharkiv.
© Pavlo Dorogoy, 2021.
- 06 Entrance area with main facade of the residential 9-story building for actors by architect Oleksiy Strutynsky, Kyiv, 1981 – 1984.
© Pavlo Dorogoy, 2022.





HERITAGE IN DANGER

THE ENDANGERED CITIES OF UKRAINE

A CHALLENGE TO THE INTERNATIONAL PROTECTION OF HERITAGE

In June 2022, UNESCO General Director, Audrey Azoulay warned that relentless attacks on Ukrainian cultural sites must cease. Yet, those have only further intensified since and as of early November 2022, according to the count made by her organization, 212 cultural sites had been totally or partially destroyed in Ukraine, among which 92 religious sites and 94 landmark buildings, monuments or historical sites, but also 16 museums and 10 libraries. To an organization founded in 1945 upon the rubble of WWII and whose mission notably consists in protecting world tangible and intangible heritage, the return of war in Europe represents a major challenge. Waged in flagrant violation of international legality, the aggression of Russia against Ukraine pursues eschatological, rather than military or geopolitical goals. Successively aimed at Ukraine's "de-Nazification" and "de-satanization", it hardly leaves any ground for peace talks, while encouraging war crimes. It also entails the systematic negation of Ukrainian cultural and historical specificities underpinning collective identity, therefore presenting troubling similarities with the historical circumstances that gave birth to UNESCO. Moreover, the sanctions regime imposed on Russia has triggered

unprecedented realignments since the Cold War, weakening collective security mechanisms and multilateral instances.

UNESCO itself has been engulfed in these heated tensions - as shown by the boycott of the 45th session of the World Heritage Committee (initially due to be held under Russian chairmanship and on Russian territory) upon the initiative of dozens of its member states. However, the Organization did not step back from its mandate, which primarily draws upon the 1954 Convention for the protection of cultural property in the event of armed conflict and the 1970 Convention on illicit trafficking of cultural property. These legal grounds eventually led in 2016 to the only sentence pronounced for the destruction of a World Heritage Site by the terrorist group Ansar Dine in Timbuktu, Mali. More broadly, it gives UNESCO a mandate for intervening in armed conflicts to map and document damage to cultural properties, to proceed to emergency listing and to prevent the illicit trafficking of spoliated properties. The second foundation of this action is technical and relies upon the mobilization of instruments such as satellite imaging by UNITAR and UNOSAT, allowing the mapping of affected sites, as currently in Kyiv or Kharkiv. This also entails coordinating networks to pool

available expertise, such as those provided by leading international museums such as the British Museum or the Louvre. Lastly, UNESCO developed a method of coordination among local, national and international stakeholders to respond to such situations, to avoid wasting efforts and resources, and answering the needs of affected states. UNESCO has thus deployed four missions in Ukraine since the start of Russia's aggression and recently appointed a liaison officer, now operational on-site. It also welcomed the official candidacy of Odessa to receive World Heritage status by President Zelensky during the Organization's Executive Board last October. Despite these attempts, the scale and scope of destruction inflicted to Ukrainian heritage by Russia remains catastrophic, and very little has been achieved so far in terms of international protection.

This is especially outrageous as Russia's deliberate objective is to cause massive destruction in the urban fabric, unapologetically targeting civil objectives in Ukrainian cities and their residential districts, as in Kharkiv, Mariupol, Mykolaiv, Chernihiv, Nikopol, Irpin and Borodianska, Donetsk and Luhansk regions. Lately, bombing and shelling by Russian forces and their proxies have primarily targeted energy and other critical infrastructures, with the clear intention to render large cities uninhabitable. Consequently, the extent of damage caused to cultural sites, compels us to reconsider their very definition. Beyond the seven Ukrainian sites, mostly religious, that are listed as World Heritage and those featuring on the tentative list, which have remained untouched so far, Russian bombs and missiles are mostly raining down on the 20th century heritage—the phase of heritage that benefits from the lowest protection degree, both nationally



01 The Derzhprom complex in Kharkiv (cropped). © Konstantin Brizhnichenko, 2020, CC-BY-SA 4.0.

and internationally, while being the most closely connected to the memory of crimes and conflicts of the past century that have shaped the contemporary Ukrainian society. It is thus to the preservation of those mundane sites—cultural centers, former official buildings, universities or microrayons (residential areas of the socialist period), often disputed due to real-estate interests and corruption, that many of the grass roots mobilizations have aimed at, and have contributed in the process, since the 2014 Maidan Revolution, to the democratization and Europeanization of Ukraine.

Four challenges deserve to be clarified, in order to allow international protection efforts to make a difference:

- First, it is of utmost importance to acknowledge the *real* extent of the destruction inflicted on what constitutes the urbanity of Ukrainian cities, by extending technical assistance to the mapping of the damage to the 20th century modernist heritage. This approach should also contribute to the enhancement of the international protection of those sites—during and after the war. It will be facilitated by the proliferation and professionalization of the Ukrainian grass roots initiatives devoted since 2014 to mapping and preserving this heritage.
- Second, international protection efforts should prioritize the most affected areas, where the heritage is under the most immediate threat, as in the cities of south-eastern Ukraine, where the largest portions of immovable tangible heritage are being destroyed—especially as, by an unfortunate coincidence, these are precisely the regions where the largest amount of modern architecture of the 20th century is concentrated. [FIGURE 01].
- Third, it will be crucial to this process to empower non-governmental actors that have this expertise: architects, independent researchers, and organisations that have developed innovative multidisciplinary practices through the involvement of designers, artists and citizens in heritage protection, in a way that could offer strong educational lessons to other practitioners abroad. Liaising with these non-governmental actors, and relying upon their independent, citizen-based

and often crowd-sourced expertise should therefore be a priority of any UNESCO mission carried out in Ukraine.

- Fourth, as month after month, more urban areas are left in rubble, fuelling the hubris of some internationally renowned architects who presume the right to participate in future reconstruction without prior empirical knowledge of the country and its cities, it is important to underline that there is no heritage but the one *lived* by its inhabitants, and that its preservation is essential from both cultural and social perspectives. Therefore, we call upon UNESCO to draw upon the diverse expertise available *within* Ukraine and among Ukrainian activists now scattered across the EU and the UK, to oversee planned reconstruction efforts and ensure the respect of *all* heritage sites.

Finally, we urgently wish to remind the international community of the considerable place held by Ukraine in the urban experiments of the 20th century, from Constructivism to Post-Modernism, and more generally, of its significance to European urban culture. If the preservation of Ukrainian cities must, in the first instance, depend on the weapons delivered to their defenders, then that process of defence will also provide invaluable experience in the type of war waged on this country, and facilitate us in deploying our best efforts to support local institutions, professionals and activists in preserving cultural properties in the broadest sense, and, when the time eventually comes, to hold accountable those responsible for their destruction and pillage.

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https://www.lemonde.fr/idees/article/2022/07/17/le-patrimoine-urbain...t-mis-en-danger-par-le-retour-de-la-guerre-totale_6135083_3232.html).

Maxime Forest, Ievgeniia Gubkina, Owen Hatherley

Maxime Forest (1976), is senior researcher and lecturer at Sciences Po Paris. His research interests include Gender, Politics and the Avant-Gardes. He is also the co-founder, with Laura Serra, of Kolektiv Cité Radieuse, an independent curatorial and research group devoted to the 20th built environment of Central, Eastern and Southern Europe, based at Le Corbusier’s Unité d’Habitation in Marseille. He recently co-curated the collective residency “Interpreting Modernism through Design” for Kaunas 2022 and organized with Sciences Po Urban School and the participation of UNESCO the conference “International Heritage Protection in War Times: The Case of Ukraine”.

Ievgeniia Gubkina (1985), is an architectural historian, visiting researcher at UCL, and co-founder of the NGO Urban Forms Center. Her work specializes in architecture and urban planning of the 20th century in Ukraine, and a multidisciplinary approach to heritage studies. She is the author of *Slavutych: Architectural Guide* (DOM Publishers, 2015) and co-author of *Soviet Modernism. Brutalism. Post-Modernism. Buildings and Structures in Ukraine 1955–1991* (DOM Publishers, 2019). In 2020–2021 she curated the *Encyclopedia of Ukrainian Architecture*, a multimedia online project that worked with architecture, history, criticism, cinema, and visual arts.

Owen Hatherley (1981), writer, is the Culture Editor of *Tribune*. He writes for *Architectural Review*, *Dezeen*, the *Guardian* and the *London Review of Books*, among others and is the author of several books, including *A Guide to the New Ruins of Great Britain* (Verso, 2010), *Landscapes of Communism* (Allen Lane, 2015) ; *The Ministry of Nostalgia* (Verso, 2016) and *Trans-Europe Express* (Allen Lane, 2018). Most recently, he published the *Red Metropolis : Socialism and the Government of London* (Repeater Books, 2020) and *Clean Living under Difficult Circumstances* (Verso, 2021).

PUBLISHED RESEARCH SOURCES ON UKRAINIAN AVANT-GARDE

Architecture and Modernity

Ukrainian architecture is scarcely represented in Western libraries. And there are few Western investigations that specialize in the Ukrainian Modern Movement. For a long time, Selim Omarovich Khan-Magomedov's book *'Pioneers of Soviet architecture'*, first published in the German Democratic Republic in 1983 as *'Pioniere der Sowjetischen Architektur. Der Weg zur neuen sowjetischen Architektur in den zwanziger und zu Beginn der dreißiger Jahre'*, has been the best known source on this subject accessible for Western scholars. In 1987, this book was translated and published in English by Thames and Hudson/Rizzoli. After the fall of the Soviet Union, Khan-Magomedov reworked his manuscript and published an enhanced Russian version in two volumes¹.

In this short overview of published materials on Ukrainian Avant-garde, I want to focus on almost unknown publications from the 1920s-1930s and recent research published in the last three decades.

But we should first address why the Ukrainian Modern Movement is so unknown. Despite the many publications of the *Gosprom* complex in Kharkiv, the Socialist city of Zaporizhzhia or the impressive hydro-electric ensemble of the Dnieper Dam and the power station known as *DneproGES* in the 1920s-1930s in European journals, many

Ukrainian masterpieces, for a long time, did not enjoy the attention of Western scholars. Neither did this period get a lot of attention in the former USSR and Soviet Ukraine. In the 1960s-1980s, the Russian Avant-garde was gradually rehabilitated in the Soviet Union, while the Ukrainian version remained in the shadows. One of the reasons for this was that the Ukrainian architecture of 1920-1930 became closely associated with the rise of national consciousness, the flourishing of modernity in Ukrainian culture and the former Ukrainian capital Kharkiv. Many intellectuals, artists, architects and politicians were repressed in the late



1930s, and their names became forbidden in official Soviet publications. A lot of monuments, but also publications and other materials, disappeared during World War II. Thus, the Ukrainian Avant-garde became very badly documented and difficult to access even for local Soviet art and architectural historians. Even in biographies of famous Ukrainian architects, the years 1920-1930 have been suppressed in their careers. A welcome exception was a series of architect biographies published in 1966-1967 in Kyiv: *Vidatni zodchi Ukraini* ('Prominent architects of Ukraine'). Among them were biographies of architects Pavlo Fedotovich Alyoshin, Alexander Leontievich Krasosel'skii, Alexander Matveevich Verbits'kii in 1966, architects Volodimir Gnatovich Zabolotnii, Valerian Mikitovich Rikov and engineer Alexander Inokentievich Nerovets'kii. Later on, the 1920s-1930s also received more attention and positive reflection in publications on Ukrainian cities and regions.

In 1988, at the start of the Perestroika period, Vladimir Evgen'evich Iasievich published an elegant book '*Architecture of Ukraine at the edge of XIX-XX centuries*' in Kyiv. This intelligent and comprehensive book analyzed the *fin de siècle* of Ukrainian architecture and town planning. The wealth of new information presented in this publication contributed to our understanding of the origins of Ukrainian Avant-garde in the 20th century. Iasievich systematically introduced the search for the national form in Ukrainian architecture and discussed Art Nouveau/Jugendstil and Rationalism. Rationalism, in his interpretation, was mostly presented in constructive and functional efficiency and innovation. Remarkably, a book about the already-mentioned Gosprom complex in Kharkiv was published in Moscow only one year after the Soviet Union collapsed².

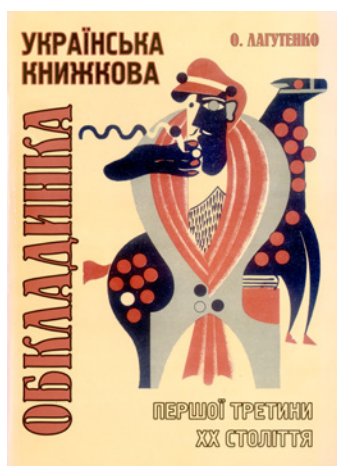
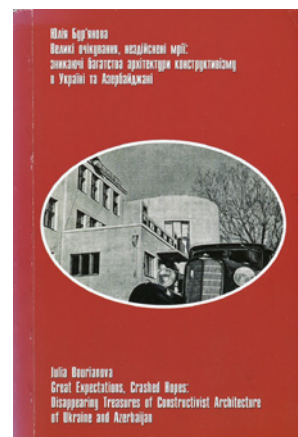
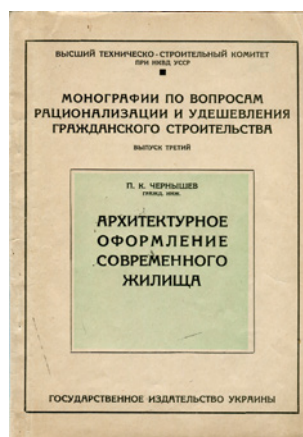
In 1920-1930, the Ukrainian State Publisher in Kharkiv published architectural books also in Russian and/or bilingual (Ukrainian/Russian). A reciprocal character of the Ukrainian and Russian Avant-garde has been nearly completely overlooked by the majority



of researchers, including prominent researchers such as Selim O. Khan-Magomedov. Only two publications, which I have in my private collection, a bilingual album with '*Standardized designs of workers' housing*' (1928) and '*The Architectural organization of the Modern Housing*' published in Russian by P.K. Chernyshev (1930), obviously had an influence in Russia and other former Soviet republics. Without a doubt, these publications stimulated the all-Soviet Union practice of rationalizing housing design, searching for the most economical solutions in the standardized designs and supplying a critical analysis of German and Austrian modern housing designs presented in Chernyshev's monography³.

Nearly two decades ago, Julia Bourianova published the modest bilingual (Ukrainian/English) book '*Great Expectations, Crashed Hopes: Disappearing Treasures of Constructivist Architecture of Ukraine and Azerbaijan*', which became one of the first attempts to provide an overview of the Ukrainian Modern Movement monuments in English. For this publication, the author inspected surviving monuments from the 1920s-1930s and documented their present state over six years of research. The book used a building typology to order the material geographically: Kyiv, Kharkiv, Zaporizhzhia and Crimea were represented and illustrated with 115 images. The Azerbaijan part is shorter and includes only Baku, but it facilitates a possible comparison of the involvement of architects from Moscow and Leningrad, as well as, for example, of the application of local natural materials in Azerbaijani and Ukrainian Modern Movement monuments.

In the decades after the declaration of independence in 1991, Ukrainian (art and architectural) historians were freed from ideological pressure. This period came with a re-examination of the whole history of the country. A bulk of new historical research transformed the scientific understanding of the National Revival or the so-called Red Renaissance of Ukrainian culture in the 1920s-1930s. Some of these publications related to art history could serve



as good examples for architecture and urban planning historians. Thus, Ganna Veselovska's 'Ukrainian Theatrical Avant-Garde' and two publications on Modern Ukrainian book design: Lagutenko, Olga A. *Ukrains'ka knizhova okladinka pershoi tretini XX stolittia: Stilistichni osoblivosti khudozhn'oi movi* (Ukrainian Book Covers from the first third of the XX century: Stylistic peculiarities of the artistic language) Kyiv: Politekhika, 2005 and Mudrak, Myroslava M. *Beyond Border: Modern Ukrainian Book Design 1914-1945*, Kyiv Krytyka, 2008, brought an impressive amount of almost completely unknown achievements of Ukrainian Avant-Garde to light, while it established its solid place in pan-European context.

Another aspect of the revision of Ukrainian Modernism is the reassessment of the narrative of the so-called Russian Avant-garde. Traditionally, several key figures of the Russian Avant-garde were considered and generally accepted as Russians, but in fact, they had Ukrainian roots, were Ukrainians or started their carrier in Ukraine. The most striking example is Kazimir Severinovich Malevich (1879-1935). It is not surprising that Kyiv art historian Dmytro Gorbachev published the book 'Malevich and Ukraine' in 2006. His re-examination of Malevich has a sound ground. For instance, Malevich published the series of his articles on architecture in Ukrainian, not in Russian, in the journal *Nova generatsiia: Zhurnal Levoï formatsiï mistetstv* (New generation: Journal of the Left Front of the Arts), an Avant-garde magazine published in Kharkiv.

In 2010, Boris Erofalov-Pilipchak published a hefty book about the architecture of Soviet Kyiv. It is a collection of essays, interviews and presentations of urbanistic projects as



well as biographies of some prominent architects and town planners. The book includes all styles and movements in Kyiv in the 20th century. Erofalov-Pilipchak presents polemical examinations of the 1920s-1930s and 1960s-1990s in Kyivan architecture. The book is written in prose in a free manner; it includes anecdotes and oral stories and reads like a detective story. It also presents many megalomaniac and bombastic designs and impressive neoclassical ensembles. One notable example is the Ministry of Foreign Affairs, admired by Albert Speer, Adolf Hitler's architect, who reportedly wished to meet the architect of this building complex.

Erofalov-Pilipchak also told the story of a special piece of art from around the decline of Soviet Communism, the 'Wall of Remembrance'. It stands 213 meters long with 2000 square meters of bas-reliefs in the large-scale memorial complex on the Baikov Cemetery in Kyiv. It took a decade to execute. When it was finally completed (1982), the Soviet authorities ordered to cover up the sculpture with concrete to hide 'this piece of art alien to the principles of Social Realism'. Yet there are plans to unveil this masterpiece.

In 2017, Svitlana Oleksiivna Smolenska defended in Lviv the dissertation 'The Architecture of Avant-Garde Modernism in Ukraine: Genesis and Heritage'. It is digitally available in Ukrainian language, and, for the time being, it is the best, comprehensive attempt to re-examine the progressive Ukrainian architecture of the interbellum. Smolenska presents a very rich and multidimensional research on terminology, periodization, architectural history and heritage preservation. Her dissertation includes both Western and Eastern parts of Ukraine. The analysis of the former Polish part of the country brought interesting comparisons. Dr Smolenska's systematic approach to her subject is worthy of praise. She accurately placed the Ukrainian Architectural Modernism of the 1920s-1930s in the international context.

In the same year of the defence of this dissertation, an international 'research-to-practice conference' was held in Zaporizhzhia. It focused on

research and preservation issues of the interbellum Modern Movement architectural heritage. A team of scholars, officials, activists and architects addressed the relationship of the phenomena of interwar Modernism in various countries of Western and Eastern Europe (with special attention to the heritage of the Bauhaus architectural school and Constructivism of Zaporizhzhia), practices of conservation of Modern Movement heritage in Germany, Ukraine and the world, emerging legal and technical issues, ways of advocacy, popularisation and protection of architectural heritage, etc. The proceedings of this conference, published a year later in 2018, present a multidisciplinary approach and a wealth of ideas and interpretations by internationally established researchers as well as by young Ukrainian scientists and activists. The inclusion of a section on activism is especially important, as it provides a roadmap for preserving Modern Movement buildings in Ukraine.

In this overview, we have to mention the regular international conferences with publications of books and abstracts organized by the Ukrainian Chapter of DOCOMOMO and Kharkiv National University of Civil Engineering and Architecture. These publications deserve a special review, which we are planning to publish in the next issue of the DOCOMOMO Journal. The driving force behind these conferences and the scientific editor of their proceedings is Professor Dr Alexander P. Bouryak.

In the past decade, the brutalist movement got prominent international attention. A welcome addition to the



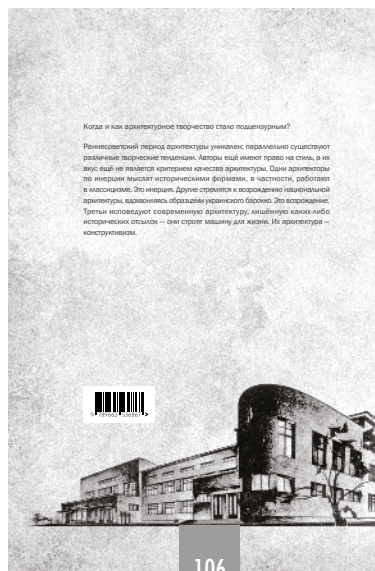
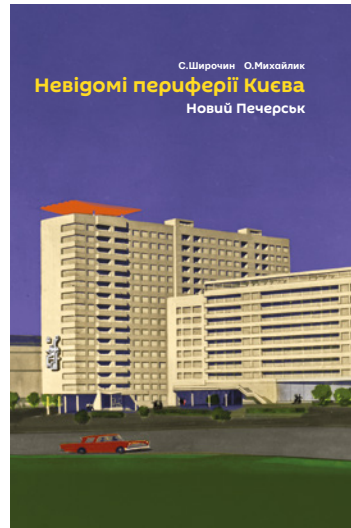
storm of publications on this subject is 'Soviet Modernism. Brutalism. Post-Modernism. Buildings and Structures in Ukraine 1955-1991' by Ievgeniia Gubkina and Alex Bykov, published in Berlin by DOM publishers in 2019. In her introduction to this impressive collection of recent photographs, Ievgeniia Gubkina sketches a historical context of Ukrainian architecture in the years 1955-1991 and discusses the terminology connected with Modernism. Gubkina suggests a periodization of Ukrainian architecture in which 1955-1963 was the Thaw Period, 1964-1973 were the years of the Libermann reforms, 1974-1982 was the time of Soviet Brutalism during the Brezhnev period of stagnation, and finally, 1985-1991 was the period of Ukrainian Socialist Postmodernism. Gubkina described an oppressive atmosphere in the profession during the whole period. She did not discuss the institutional role of the large state design institutions, nor did she analyze standardized mass housing. Only briefly did she mention Avraham Miletski (Avraam Moiseevich Miletsky) (1918-2004), who together with his team of his collaborators really deserves more attention.

The negligible quantity of comprehensive monographs on the leading figures of the Ukrainian Avant-garde is, in fact, the general problem in the historiography of the country's Modernism. The author is only aware of one book about the above-mentioned Soviet and Israeli architect Avraham Miletski: V. Levin edited his texts and published them in 1998 in Jerusalem under the title 'Flashes of memory'⁴.

Recently, two biographies were published about another unquestionable master of Ukrainian architecture of the 20th century, Josif Iul'evich Karakis (1902-1988). It was his great-grandson Oleg Iunakov who published the last and most impressive book in Russian in New York in 2016. This book is richly illustrated with drawings, photographs and scans of historic personal documents. Some documents are striking in their drama: in the group photograph of the Presidium of the Union of Soviet architects of Ukraine in 1937 (p. 81), a person next to Karakis was later retouched in black as an 'enemy of Soviet people'. As a result of this manipulation, Karakis got a black jacket to make the photograph look more realistic. In its weirdness and complexity, the story of Karakis' various designs for the Jewish theatre in Kyiv could serve as the best illustration of the fate of Ukrainian Modernism in general.

In Iunakov's book, Karakis is praised as 'the main architect of his generation', 'the person of the Epoch'. Indeed, this maestro of Ukrainian Modernism has shown incredible virtuosity in staying creative and innovative during all twists of Soviet architecture. He kept his place as the moral authority among his colleagues. Karakis was a brave person who fearlessly defended Constructivism in public, even in 1936, when this had become extremely dangerous.

Some of his buildings of the 1920s-1930s and 1960s-1980s became icons of the Ukrainian Modern Movement. In his housing projects from the 1920s-1930s and his famous Dinamo restaurant of 1931 in Kyiv, we can immediately recognize his personal style within the Modern idiom. Karakis is one of the most internationally oriented Ukrainian architects. Frank Lloyd Wright influenced his designs in the 1920s-1930s. But also in the postwar period, Karakis remained open to World architecture. On page 373, Iunakov wrote that Karakis' design for a high-rise in the Batyieva Hora (Batyev Mountain) neighborhood in Kyiv (1975) was compared with Bertrand Goldberg's Marina City in Chicago, built from 1964-1968. Though, in the opinion of the author of



this paper, Karakis' design has even more in common with the *Torres Blancas* designed in 1961 for Madrid by Spanish architect Francisco Javier Sáenz de Oiza.

In recent years, with the growing interest in local and regional history, many publications have appeared that deal with specific regions and cities. Several series of publications about Kyiv by Semen Shyrochyn must be mentioned here. In the dark November evenings of 2022, several presentations were held in war-plagued Kyiv of his last book *Architektura mezhvoennogo Kiev: Inertsia, Vozrozhdenie, Konstruktivism* (*Interbellum Architecture of Kyiv: Inertia, Revival, Constructivism*). The presentations were held by candlelight. In his book, Shyrochyn describes more than 150 buildings, presenting a wealth of new visual information on such crucial competitions as the one for the Main Railway Station of Kyiv. He provocatively questions the role of the Constructivist architects in their fight against the National architectural movement in the 1920s.

Ievgeniia Gubkina and Semen Shyrochyn among others represent a younger generation of Ukrainian architectural historians, who without a doubt, will be able to bring Ukrainian architectural Modernism from obscurity to objectively question its Russia-centric perceptions and present this rich and complex phenomenon to a broad public.



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