



AL HERITAGE OF UKRAINE AND WAYS OF THEIR RECREATION LOST MONUMENTS OF THE CULTUR

UTRACONE ZABYTKI DZIEDZICTWA KULTUROWEGO UKRAINY I SPOSOBY ICH ODTWORZENIA

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Abstract

The article deals with scientific and practical issues of solving the problem of lost cultural monuments in Ukraine. It highlights the loss of Ukrainian cultural heritage sites as a result of war crimes of the Russian Federation and considers possible ways of recreating them, taking into account existing practice, which will serve as a useful example for the subsequent incarnations of the lost architectural monuments. The questions of the legitimacy of the reconstruction of various objects of cultural heritage in accordance with domestic and international standards are discussed. Some financial and economic aspects of restoring the cultural heritage of Ukraine are considered.

The purpose of this study is to highlight the problems of destruction and damage of Ukrainian cultural heritage sites' after full-scale Russian aggression and directions of their recreation considering domestic and foreign experience.

Keywords: cultural heritage sites, lost architectural monuments, Russian aggression, recreation, directions.

Streszczenie

Artykuł dotyczy naukowych i praktycznych zagadnień rozwiązania problemu zaginionych zabytków kultury na Ukrainie. Zwraca uwagę na utratę obiektów dziedzictwa kulturowego Ukrainy w wyniku zbrodni wojennych popełnionych przez Federację Rosyjską i rozważa możliwe sposoby ich przywrócenia z uwzględnieniem istniejącej praktyki, co posłuży jako użyteczny przykład dla kolejnych wcieleń utraconych zabytków architektury. Omówiono kwestie zasadności odbudowy różnych obiektów dziedzictwa kulturowego zgodnie ze standardami krajowymi i międzynarodowymi. Rozważono niektóre finansowe i ekonomiczne aspekty przywracania dziedzictwa kulturowego Ukrainy.

Słowa kluczowe: obiekty dziedzictwa kulturowego, zaginione zabytki architektury, agresja rosyjska, odtworzenia, kierunki.

1. INTRODUCTION

Original historical and cultural relics, located in the territory of modern Ukraine, are an integral part of the World and European historical and cultural heritage. The process of formation of an independent state, ethnic self-identification of the people causes increasing interest of the society to monuments of architecture and urban planning.

An important role in the protection of historical and cultural monuments belongs to the re-creation of objects

of cultural heritage lost due to certain tragic events, that fate lavishly brought into the history of Ukraine.

In recent years, before the Russian aggression, Ukraine has carried out numerous activities aimed at bringing order to the protection of cultural heritage in order to preserve and use its facilities in the life of society, to protect the historical and traditional environment for the benefit of present and future generations. At the same time, both similar world experience and international legislative documents

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in this sphere were fully taken into account [1-4]. Important documents were developed and adopted for implementation – laws, decrees, orders, which brought to the new, higher in comparison with the past level the entire system of work in the field of cultural heritage protection in Ukraine [5, 6].

2. LOSSES OF OBJECTS OF CULTURAL INFRASTRUCTURE OF UKRAINE AS A RESULT OF WAR CRIMES OF RUSSIA

After the full-scale invasion on February 24, 2022, the occupying Russian army has been shelling Ukrainian cities and towns daily for almost a year. The scale and barbarity of such destruction in a European country in the 21st century seems unthinkable, but, unfortunately, it is a reality.

The Ministry of Culture and Information Policy of Ukraine continues to document the damage to cultural infrastructure in Ukraine as a result of Russian aggression. Thus, as of December 25, 2022, 1,189 objects of cultural infrastructure were damaged. Almost a third of them – 446 objects – were completely destroyed. Cultural infrastructure suffered the greatest losses and damages in Donetsk, Kyiv, Kharkiv, Luhansk, Mykolaiv, Zaporizhzhia, Sumy and Kherson regions. Currently, almost the entire territory of Luhansk and significant parts of the territories of Kherson, Zaporizhzhya and Donetsk regions are still under temporary occupation. Because of this, it is impossible to calculate the exact number of objects of cultural infrastructure that were damaged during the hostilities and occupation. “The Russian occupiers continue to destroy everything Ukrainian. They target clubs, libraries, museums, theaters, philharmonic societies, art schools and colleges, as well as cultural heritage sites. To date, the number of cultural infrastructure objects that have suffered damage has increased almost 7 times compared to April 2022. At that time, 169 objects were damaged. Since Kherson Oblast was recently heroically liberated by our soldiers, new facts of Russian vandalism were revealed to us. The total number of affected objects increased by another 75 units. These are colossal, unprecedented losses for our culture,” said Oleksandr Tkachenko, Minister of Culture and Information Policy of Ukraine [7].

Here are just a few examples of the most painful losses of cultural heritage monuments from different regions of Ukraine in accordance with the project data “Postcards from Ukraine”. This project aims to record and demonstrate the damage caused to the Ukrainian culture by the Russian troops as a result of

the bombings and shelling during the full-scale war that Russia launched against Ukraine on February 24th, 2022. The project “Postcards from Ukraine” was developed by the Ukrainian Institute with the support of the USAID project and in cooperation with the creative agency Green Penguin Media [8].

The building, which until recently housed the Literary Memorial Museum of Hryhorii Skovoroda, was built in the 18th century. The museum was founded here in 1972. Ukrainian philosopher, theologian, and poet Hryhorii Skovoroda influenced not only his contemporaries but many generations of Ukrainians as well. He did this through his teaching and own lifestyle, his words always matching his deeds. Skovoroda is a symbol of Ukrainian philosophy today. On May 7, 2022, the Russian army shelled the roof of the building, and the fire engulfed the entire museum. The 18th century building, which was initially a home for guests at the manor of the Kovalivski landowners, home for Hryhorii Skovoroda and preserved the memory of his last years of life, is now completely destroyed (Fig. 1).

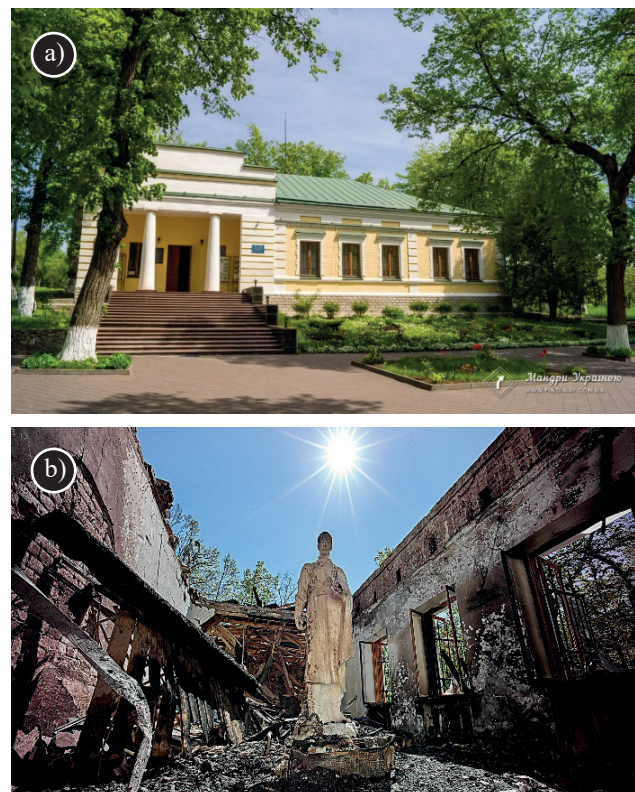


Fig. 1. National Literary Memorial Museum of the Ukrainian Philosopher and Poet Hryhorii Skovoroda. Skovorodynivka village, Kharkiv region:

a) before May 25, 2022. Photo: FIND-WAY.COM.UA;

b) after May 25, 2022. Photo: Sergey Kozlov.

Link; <https://ui.org.ua/en/postcard/hryhorii-skovoroda-museum-en/>

In 1902, the only Ukrainian museum in the Russian Empire was opened in Chernihiv, the initiator of the creation of which was Vasyl Tarnovskyi, a patron, collector and descendant of a noble family. He presented the city of Chernihiv with a unique collection. In addition, the collection contained Ukrainian historical and cultural artifacts of the XVII-XIX centuries, Cossack antiquities, as well as manuscripts, works of art, and personal belongings of the outstanding Ukrainian poet and artist Taras Shevchenko. At the end of the 19th century, this building was reconstructed in the neo-Gothic style, acquiring pointed arches and decoration with pilasters of various shapes resembling columns. The Chernihiv Regional Youth Library, which had survived Bolshevik attacks in 1918 and 1919 and Nazi bombings during the Second World War, was destroyed by Russian troops on March 11, 2022. They dropped a 500-kilogram high-explosive bomb on the library yard, demolishing the walls and ceilings of the building (Fig. 2).

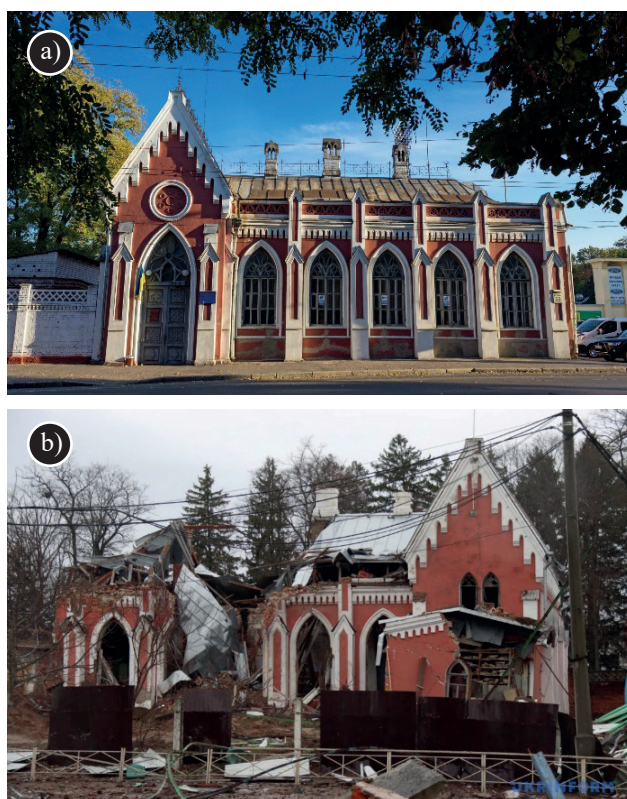


Fig. 2. Chernihiv Regional Youth Library. Chernihiv region:
a) before March 11, 2022;
b) after March 11, 2022.
Link: <https://ui.org.ua/en/postcard/chernihiv-regional-youth-library/>

For decades, Mariupol was known in Ukraine and worldwide as a center of the metallurgical industry. Since the start of Russia's invasion of the Donetsk

and Luhansk regions in 2014, it has become a widely known front-line city. The former manor of Abram Trehubov is a reminder of the time when the city did not yet have a distinct industrial image before the Bolshevik Revolution of 1917. The possessions of Tregubov, a well-known public figure and active philanthropist, included a number of buildings in the center of Mariupol. Among them stood out a house with a pointed tower, which has survived to this day and was restored in 2012. The shelling of Russian forces damaged the facades, windows, roofs, and interiors of three historical buildings of the Trehubov estate and caused a severe fire (Fig. 3).



Fig. 3. Buildings of the former manor of A. Trehubov. Mariupol, Donetsk region:
a) before april 10, 2022. Photo: LB.UA;
b) after april 10, 2022. Photo: WWW.RFL.FR.
Link: <https://ui.org.ua/en/postcard/buildings-of-the-former-manor-of-a-trehubov/>

The all-holiday hermitage of Sviatohirska Lavra, located in the Donetsk region, was impressive at first glance. All the buildings of the hermitage (both temples and cells) are built of massive pine trunks and decorated with carvings. Having arisen on the ruins of the destroyed church, the skete was a reminder of the times when it was forbidden to worship, think, speak, and live freely in Ukraine. In the 21st century, this place also became evidence of the crimes committed by the Russian army that took thousands of lives and hundreds of cultural heritage objects in Ukraine (Fig. 4).



Fig. 4. *All Saints Skete of Sviatohirsk Lavra, Tetianivka, Donetsk region:*
a) before June 4, 2022. Photo: SVLAVRA.CHURCH.UA;
b) after June 4, 2022. Photo: KP.UA
 Link: <https://ui.org.ua/en/postcard/all-saints-skete-of-sviatohirsk-lavra/>

Popov Manor House is one of the largest aristocratic estates in southern Ukraine of the late 18th and 19th centuries and a landmark of regional history and architecture. The architecture of the palace and park complex is eclectic, which was quite common in the late 19th century. The horse-stead was built according to architectural canons of the Northern Italian Renaissance. Popov's estate is one of the two examples of such architecture in Eastern Europe.

The complex also includes the Western wing or so-called 'English Castle', constructed in the Neo-Gothic style with a multi-level roof, referring to the era of medieval Europe. The next attractions are the symmetrical North and East outbuildings for guests of honor built in the Neo-Moorish style with elements of Neo-Gothic and an extremely proportional eclectic observation tower. The center of the complex is a two-storey palace with five towers built in the Neo-Moorish and Neo-Gothic styles of red and yellow brick. In the palace, the Popov family kept their ethnographic collection, and its walls were decorated with the works of such European geniuses as Titian, Goya, Rembrandt. On March 7 of 2022 during the shelling, the Russian military damaged the walls of the horse-stead and other buildings. The Local Lore Museum, located in the complex, was looted by the occupiers [8] (Fig. 5).

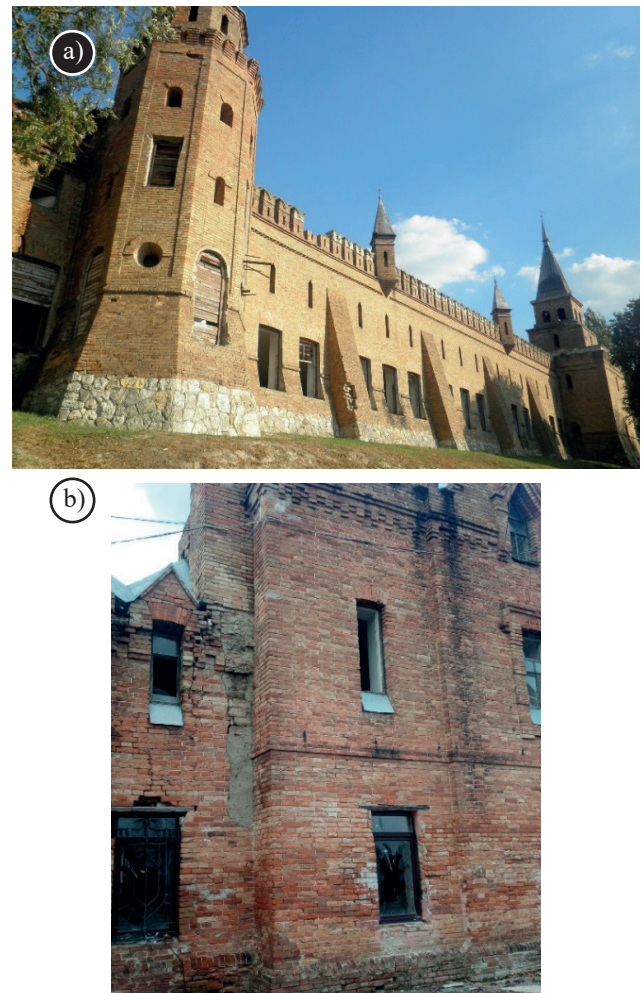


Fig. 5. *Popov's Castle, Vasylivka town, Zaporizhzhia region:*
a) before April 7, 2022. Photo: Irina Mirochnikova;
b) after April 7, 2022. Photo: Anna Golovko.
 Link: <https://ui.org.ua/en/postcard/popovs-castle-2/>

3. USING THE EXPERIENCE OF RESTORATION OF CULTURAL HERITAGE OBJECTS.

Today, Ukraine is supported by the entire civilized world in overcoming the consequences of war crimes committed by Russian troops in 2022-2023. And now the country is preparing to restore the development of cities and lost monuments of architecture and urban planning.

Let's consider possible ways of recreation cultural heritage objects, taking into account the use of such practices before the Russian aggression. The heavy and sometimes irreparable loss of architectural masterpieces in the twentieth century (mainly during the Stalinist repressions of 1934-1939 and the Second World War) necessitated the recreation of the most outstanding and valuable architectural objects, as well as the complex regeneration of the historical environment and entire urban development complexes.

The first direction is the recreation of the architectural and artistic appearance of historical buildings, which is achieved by construction of a new building on a reliable basis. Of course, such a *new building* cannot be classified as a cultural monument, whose architectural objects are carriers of certain historical information and unique witnesses of the era only in the case of their authenticity.

In 1997-1998, one of the most ancient and legendary cathedrals of not only Kiev, but also all Ukraine was rebuilt – the Kyiv-Mykhailivskyy Golden-domed Cathedral, lost in 1934-1937. Restoration of this main cathedral of the Ukrainian Orthodox Church with the first in the practice of Russian stone architecture gilded dome was a sign of the spiritual revival of Kyiv – the cradle of Russian Christianity and all of Ukraine as a civilized European state. Recreation was done through a restoration reconstruction based on reliable iconographic materials and was of great importance, both from the point of view of town-planning regeneration, and from the viewpoint of restoration of the sacred axis with the cultural and architectural dominance of the complex of structures of the St. Sophia Cathedral. The same scientifically substantiated and reliable act was the re-creation of the pearl of ancient Russian architecture – the Assumption Cathedral of the Kyiv-Pechersk Lavra, destroyed in 1941, the first stone church on its territory. Created from the ruins and consecrated on August 24, 2000, it again invitingly shines his seven golden domes, reaching 52-meter height above the Kyiv hills, and is now, as before, the main spiritual accent of the historical and architectural environment of the Kyiv-Pechersk Lavra (Fig. 6).



Fig. 6. The Assumption Cathedral of the Kyiv-Pechersk Lavra:

- a) photo 1942. Link: <https://day.kyiv.ua/article/ukrayina-incognita/chomu-buv-zruynovanyy-uspenskiy-sobor-kyjevo-pecherskoyi-lavry>;
- b) photo 2000 after restoration. Link: <https://etnosvit.com/uk/kyjevo-pecherska-lavra/>

This approach can be applied to completely destroyed architectural monuments, such as the historical railway station in the city of Okhtyrka, the Grigory Skovoroda Museum, the historical buildings of Mariupol and many other lost objects.

Another well-known area is the *repair and restoration* of damaged architectural monuments. There are many such good examples, including those taking into account the adaptation of historical buildings for public needs. As one of the successful examples, we can cite the famous architectural monument – the Russov House in Odessa, built in 1897-1898, which was almost completely destroyed as a result of repeated fires in 2006-2009. It was in a state of disrepair for more than 10 years. Thanks to the efforts of the city authorities, in 2018, work began on the restoration of the Russov House, adapting it to a public building, and at the end of 2019, a solemn ceremony of its opening took place (Fig. 7).

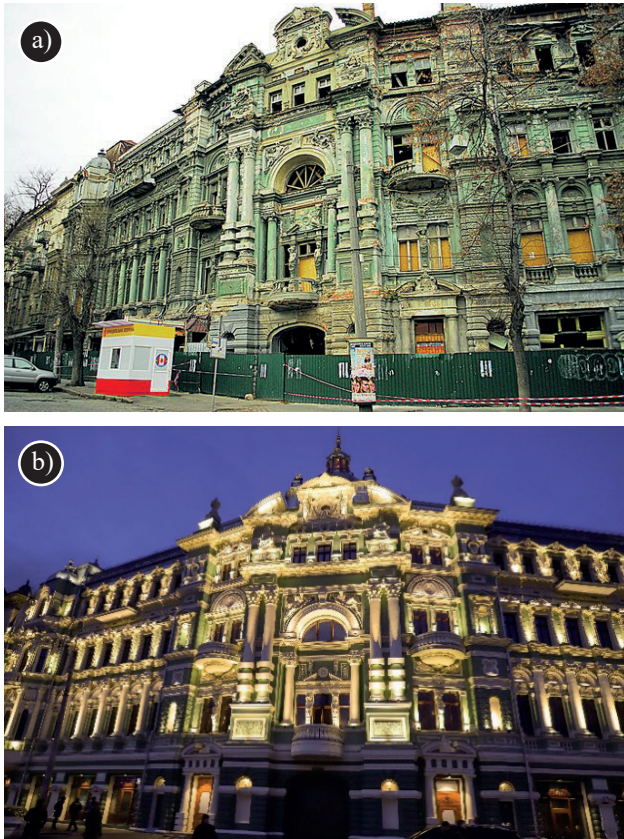


Fig. 7. Repair and restoration the Russov House in Odessa:
a) building before restoration.

Link: https://www.segodnya.ua/regions/odessa/mногоstradalnyy-dom-russova-vernuli-odesse-ruiny-ohranyaet-strazha-1104640/g59838_645931.html;

b) building after restoration in 2020.

Link: <https://mayor.omr.gov.ua/news/m220205/>

The next way, along with repair and restoration, is the *reconstruction and expansion* (completion, extension) of the damaged historical building. It should be noted that this direction should be interconnected with the legislative framework of Ukraine, since changing the compositional-spatial and stylistic structure of a cultural heritage monument is currently prohibited in accordance with the ‘Cultural Heritage Protection Law’. Another thing, of course, is changing the original function of a historic building and adapting it to the new needs of customers and localities. An example of such a decision is Athena shopping center in 2004, after years of construction, in the center of the Gretska Square in Odessa, which unfortunately, in some way violated the scale of the architectural environment of the historic center of Odessa. In our time, already during the war, Kharkiv architects are working in this direction on various options

for restoring the historical buildings of the city, including the building of the Kharkiv State Regional Administration (Fig. 8).

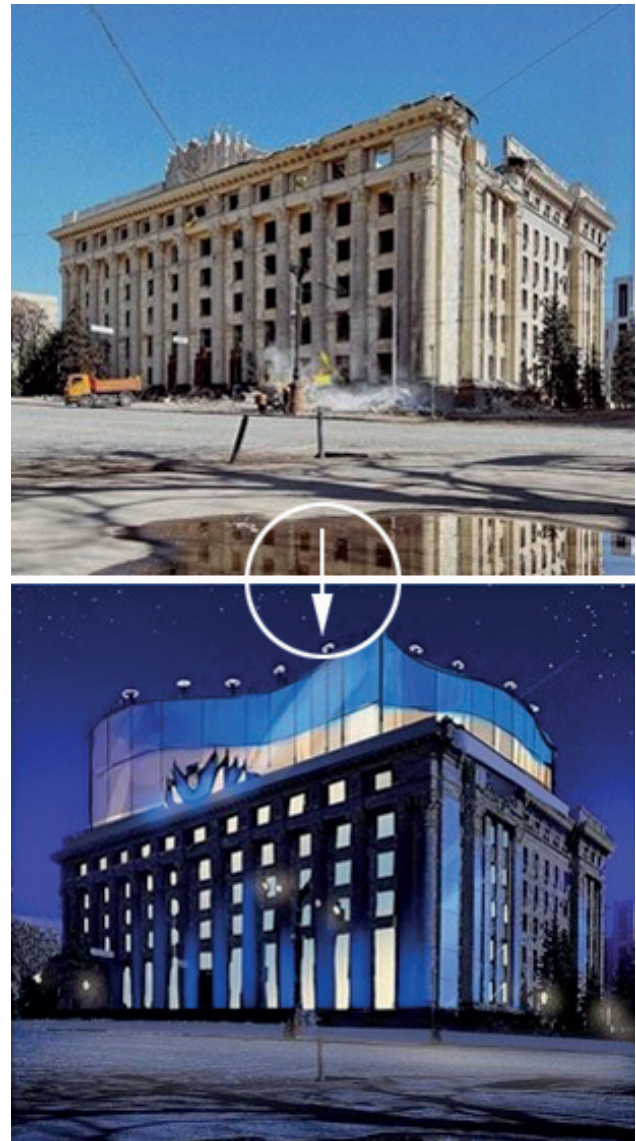


Fig. 8. Restoration project with completion of the building of the Kharkiv State Regional Administration. Link: <https://news.zerkalo.io/cellar/12474.html>

In some cases, with significant damage to historical areas, it seems appropriate to *regenerate the lost valuable historical and architectural environment* with its scientifically grounded recreation of its historical analogues, while strictly observing the provisions of the Riga Charter [6], especially those relating to the need to return the historical locality of its cultural significance with compensation for the tragic losses and the need to recreate the objects of cultural heritage in their primordial place. In this

aspect, the project of urban planning regeneration of the historical and architectural ensemble of the Kontraktova Square in Kyiv, developed in the 1970s by Kyiv architects, is of interest. This project provided for a comprehensive restoration of all monuments of architecture, as well as scientific and documentary reconstruction of lost objects. (Fig. 9). It would be advisable to apply such approaches to the historical environment of the cities of Kharkov, Mariupol, Chernigov and others that was lost, or rather destroyed by the Russian aggressors.



Fig. 9. Historical and architectural ensemble of Kontraktova Square in Kiev.

Link: https://en.wikipedia.org/wiki/Square_of_Contracts_%28Kyiv%29

It should be noted here that in resolving legal issues of recreating cultural heritage objects, an important role is played by the compliance of domestic regulations with generally accepted international standards. Integration of Ukraine into the international community determines the correlation of the national legislation on the protection of heritage with international Conventions and Charters adopted by UNESCO, the Council of Europe, and ICOMOS [2-4]. The Riga Charter, adopted at the *Cultural Heritage: Authenticity and Historical Heritage* conference of ICOMOS, is especially relevant in the context of the issues under consideration. Considering that in countries that have recently renewed their independence, the issues of reconstruction and authenticity have acquired special importance, since a significant number of such events are planned and implemented, the main idea of the Charter is that the interference in the monument should be reduced to the necessary minimum.

4. SOME FINANCIAL AND ECONOMIC ASPECTS OF THE RESTORATION OF HISTORICAL HERITAGE AS A RESULT OF RUSSIAN AGGRESSION

At the end of this article, it is advisable to highlight the financial and economic aspects of the restoration of historical heritage as a result of war crimes of the barbaric Russian aggression.

Already today, it is necessary to create a State program for the restoration of Ukrainian inhabited cities and objects of their cultural heritage, together with recreational and tourist infrastructure. For this purpose, it is necessary to define regional programs in accordance with the priorities and phasing of the restoration of cultural heritage objects. At the same time, the sources of funding for such programs should be the following:

- State budget of the country;
- Money from local budgets of Ukraine;
- Investments of international funds;
- Domestic investments;
- Foreign investments;
- Charitable and public organizations.

It is obvious that in today's conditions, the main sources of financing will be investments of international funds and foreign investments, which should be taken into account when developing and implementing relevant regional programs.

5. CONCLUSIONS

As a result of aggression and war crimes of the Russian Federation in Ukraine, cultural heritage sites have been significantly damaged and lost, some examples of which from various regions are given in this article. The ways and directions of the recreation's practice of cultural monuments in Ukraine, considered in the article, will serve as a useful example for subsequent incarnations of cultural heritage sites. Solving the problems of lost monuments should be carried out on the basis of a comprehensive analysis of various factors and local conditions, including national traditions, taking into account domestic and international legislation in the field of cultural heritage protection. It is important to create regional programs with priorities and stages of restoration and reconstruction of cultural heritage sites, taking into account various sources of funding, a significant part of which will belong to the investments of international funds and foreign investments.

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