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Practice of Recreation of the Cultural Heritage in Ukraine

Vadym Abyzov ¹

¹ Kielce University of Technology, Faculty of Civil Engineering and Architecture
al. Tysiąclecia Państwa Polskiego 7, 25-314, Kielce, Poland

vabyzov@tu.kielce.pl

Abstract. The multifactor analysis of the practice of recreation outstanding cultural monuments, museumification and regeneration of the historical environment in various cities of Ukraine will serve as a useful example for subsequent incarnations of cultural heritage objects. 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. The purpose of this study is to highlight the practice of recreation (reconstruction) the cultural heritage of Ukraine taking into account various local conditions and considering the legal aspects of the implementation of various cultural heritage sites in accordance with domestic and international norms.

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.

In recent years, 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 in this sphere were fully taken into account [1-6]. 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. [7,8].

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. 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) necessitates the restoration of the most outstanding and valuable architectural objects, as well as the complex regeneration of the historical environment and entire urban development complexes.

Reconstruction of the architectural and artistic image of historical buildings is achieved by restoration and/or 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.

The purpose of this article is to highlight the practice of recreating the cultural heritage of Ukraine taking into account various local conditions and considering the legitimacy of the implementation of various cultural heritage sites in accordance with domestic and international norms.

2. Cases

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 (Figure 1). 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 (Figure 1-B).

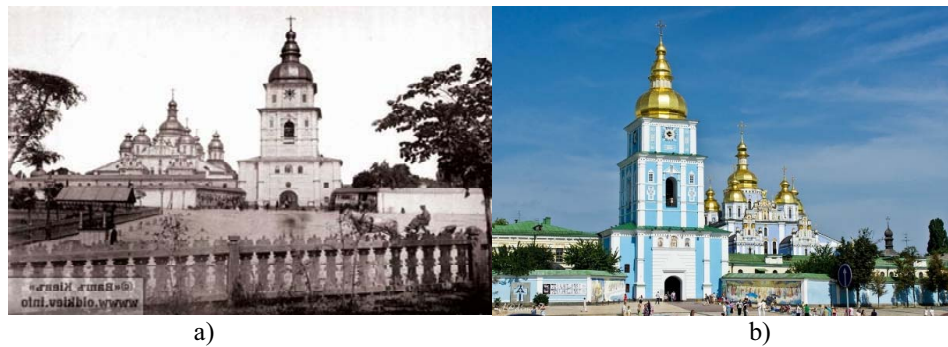


Figure 1. Kyiv-Mykhailivskyy Golden-domed Cathedral in Kiev:
a) - photo of the beginning of the twentieth century; b) - photo after recreation

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 (Figure 2).

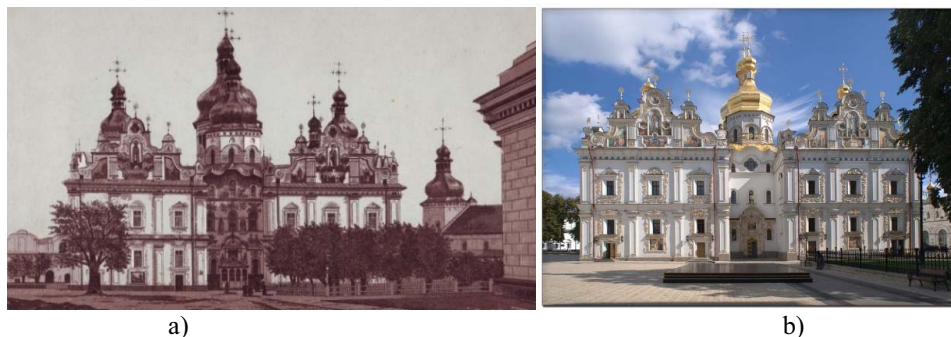


Figure 2. The Assumption Cathedral of the Kyiv-Pechersk Lavra:
a) - photo of the beginning of the twentieth century; b) - photo after reconstruction

Along with these and other positive examples of the restoration reconstruction and scientific re-creation of architectural monuments in Kyiv, Lutsk, Poltava, Kamenets-Podilskyy and other cities of independent Ukraine, the restoration of the monument of Ancient Kyiv, the Golden Gate, the main entrance to the Kyiv Historical Center, is discordant. This attraction of Kyiv is one of the small number of buildings of Kievan Rus, survived to the present day, was a fortress tower with a wide passage for ceremonial entrance to the capital, and settled down in the southern part of the city (Figure 3-A).



Figure 3. The Golden Gate in Kiev:
a) - photos of the 1950s; b) - photo after "reconstruction".

For the celebration of *1500 years of Kyiv* in 1982, the reconstruction was fully completed, based on the images of a monument from hardly reliable sources. The Golden Gate was restored in its probable original form, as no reliable evidence was preserved. Although the Golden Gate was erected in a historical place, its re-creation was carried out on one of the numerous versions. This new building, in fact *covered* the authentic ruins of the original gate, which can only be seen from within the newly built concrete volume (Figure 3-B). In addition, this volume has in some measure violated the historical scale and style of the surrounding development with a cozy square, which was created for centuries around a peculiar crystal of authentic ruins and remnants of the Golden Gate.

Another unfortunate example of the practice of recreating the historical and cultural environment is the opening of the *Athena* shopping center in 2004, after years of construction, in the center of the Gretska Square in Odessa, which in some way violated the scale of the architectural environment of the historic center of Odessa.

In recent years, right up to the revolutionary events of the end of 2013, at various discussions of the Kyiv City Administration, specialists and the public, the problem of the expediency of recreating the Desyatynna Church in the historical center of Kyiv was being discussed. Over the past 10-15 years, numerous discussions have been held about the feasibility of such a restoration, which concerns many controversial aspects related to the historical environment of the Kyiv *Dytynets* complex. The Desyatynna Church was one of the most important at that time spiritual and town-planning dominants. At the same time, almost destroyed during the Mongol invasion of 1240, it has never restored in its architectural grandeur. The study of its foundations did not allow one to get a single vision of the architecture of the church. To date, there are several versions of the reconstruction of its original appearance, but all of them remain hypothetical [8]. In this case, it is expedient to hold an open competition with the creation of the National Archaeological Park of the museum on Starokyivska Mountain with museumification of authentic remnants of ancient Rus structures and complex arrangement of the territory of this unique monument of nature, archeology, urban planning and architecture.

Similar discussions were held on the reconstruction of the Assumption Cathedral of the 12th century in the village of Krylos, Galych district, Ivano-Frankivsk region. Since there are authentic foundations and an insignificant fragment of the wall that remained from the cathedral, there are no relevant historical materials (archival, iconographic evidence), which excludes a reliable reconstruction of its appearance, it is not necessary to talk about reconstructing the structure in its original form. Moreover, the new construction on the foundations, which are a monument of archeology of national importance, can lead to their irreparable loss, and the newly-built building will "*crush*" the monument of architecture of national significance – the Assumption Church, built in the late 16th century from the materials of the destroyed cathedral. In addressing this issue, the public of the country, the Ukrainian Committee of ICOMOS took a principled position¹ [8].

Resolving the legal issues of recreating objects of cultural heritage, the compliance of domestic normative acts with generally accepted international norms plays an important role. 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 [5]. 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

¹ The author of this article – Vadim Abyzov, was the president of the Ukrainian Committee of ICOMOS in 2002-2006.

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 [5].

In this regard, for a number of cases, it seems expedient to regenerate the lost valuable historical and architectural environment with its scientifically grounded recreation of its historical analogues, while strictly observing the above provisions of the Riga Charter, 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. (Figure 4).



Figure 4. Historical and architectural ensemble of Kontraktova Square in Kiev.

The architectural ensemble of Zaporizhzhya Sich, a generalized image of the Cossack capital of the 16th-18th centuries on the island of Khortytsya, also deserves unconditional attention. Khortytsya is the largest island on the Dnieper, which has no equal in size, beauty, or value of natural and historical and cultural heritage. Zaporizhzhya Sich here was founded in 1552-1557, when the first fortified town on the island was founded. Given the cultural and historical uniqueness of this place, on the basis of attracting scientifically grounded analogies, the Cossack town with recreated various buildings of the times of the Zaporizhzhya Cossacks was reconstructed here, or rather, it was newly built. It is surrounded by a stockade with three watchtowers, one of which is a gate tower. In the very center of the Maidan there is an operating Sich Church of the Intercession of the Virgin (Figure 5).



Figure 5. Historical and architectural ensemble of Zaporizhzhya Sich in Zaporozhye.

I would like to cite two more interesting design solutions made by the State Research Institute of the Theory and History of Architecture and Urban Development of Ukraine under the guidance of the author of this article,

which in 2002-2006 was led by this leading institution in the field of protection and revival of architectural monuments.

After the scientific restoration reconstruction in 1990s of the Church in Subotyn, the defensive bastion of Doroshenko and other architectural monuments the Institute has developed in 2004-2005 the concept of recreation of the *Residence of Bohdan Khmelnytsky* complex in Chyhyryn in accordance with the general plan of development of the National Historical and Cultural Reserve *Chyhyryn*. On the basis of a thorough analysis of the town-planning situation, numerous archival documents and analogues of this epoch the project envisaged the complex recreation of the Hetman's capital, both in terms of its urban planning structure and taking into account the embodiment of maximal conformity to known analogues of similar constructions of architectural and artistic image of the complex and separate buildings of the residence (Hetman's house, Regimental chancellery, blockhouse, etc.). The Church of St. Peter and Paul was the compositional dominant of the complex, that emphasized its architectural and spatial expression. In 2009, this complex was implemented in construction and solemnly opened (Figure 6).



Figure 6. Historical and architectural complex of the residence of Bogdan Khmelnytsky in Chyhyryn.

Another equally outstanding object of our attention is the Bakhchisaray Palace of the Crimean Khans and its immediate surroundings. The palace (former residence of Khans) served as a center of political, spiritual and cultural life of the state of Crimean Tatars. This monument of history and culture of global significance is the only sample of Crimean palace architecture in the world and has no analogues in the World Cultural Heritage (Figure 7-A). For two and a half centuries (from 1532 to 1783) The Bakhchisaray Palace, the style of which academician Pallas defined as *Asian Baroque*, has took in the features of Asia Minor and Seljuk architecture with elements of the European Renaissance and Baroque. Khan Palace is a whole city in miniature. It is a sophisticated complex of buildings of various purposes. The architectural style of the palace continues the traditions of Ottoman architecture of 16th-17th centuries. Poetic and legendary image of its constructions inspired many world-famous masters of Arts of different cultures, including Adam Mickiewicz [9].



Figure 7. City of Bakhchisaray:

a) - photo of the entrance to the Bakhchisarai Palace of the Crimean Khans; b) - photo of the existing architectural environment; c) - the concept of regeneration of the historical and architectural environment.

In preparation of the project for the nomination of this well-known in Ukraine and abroad object on the preliminary UNESCO World Heritage List, the Institute work list also included the concept of regeneration of the immediate surroundings of the palace and the historical center of Bakhchisaray, commissioned by the Bakhchisaray Historical and Cultural Reserve [9]. The Institute developed project proposals on regeneration and re-creation of historical and architectural environment in general and individual buildings considering stylistic peculiarities of Crimean architecture (Figure 7 B, C). The main attention was paid to the need to create an adequate service infrastructure for the cultural monument of World Heritage importance, as well as to bring the artistic and imaginative solution of its closest surroundings in line with international requirements and the architectural style of the Palace.

3. Conclusion

The practice of recreating cultural monuments in Ukraine, considered in the article, will serve as a useful example for subsequent incarnations of cultural heritage objects. The solution of problems of the lost monuments should be carried out on the basis of complex analysis of various factors and local conditions, including national traditions taking into account domestic and international legislation in the sphere of protection of cultural Heritage.

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