

Creation of Stalingrad look in postwar period (1940 – 1950)

V Serebryanaya, T Makhova, A Shapovalenko

Department of Architecture and Urban Development, Volgograd State Technical University, 1, Akademicheskaya Street, Volgograd 400074, Russia

E-mail: val38@mail.ru

Abstract. This article deals with the particular objects of the reconstructed historical architectural sights in Tsaritsin and considers the architecture of the Soviet Neoclassicism of Stalingrad's post-war restoration of the 1940s and the 1950s. It shows what the architects' efforts were directed to and considers the style and compositional arrangement of buildings of the time. The study is conducted by means of the analysis of the materials found in central and regional archives, the literature review, and field observations (measuring and photographic registration). The article provides the description and analysis of the architecture of the city's most significant buildings of the time. It analyses and classifies main specificities of architectural details and principles of their use in various types of buildings of the Soviet Neoclassicism. It also highlights the role of the architectural detail in creation of an image of the Hero City. The article also provides a new record of photographic, graphic and evidential materials on the considered city and the considered period of its history. The photographs provided in the article were taken by the authors or found in archives.

1. Introduction

At present there is a number of papers devoted to the architecture of the city. However, they do not cover the reconstruction of the postwar Tsaritsyn look on a complex scale and fail to highlight its two activities: the reconstruction of Tsaritsyn structures and the building up of 1940 -1950. This aspect is being considered complexly for the first time, so that to contribute to preserving architecture monuments of the city of Volgograd. Namely this factor has determined the urgency of this investigation.

The aim of the study was to recreate the image of Stalingrad's post-war restoration of the 1940s and the 1950s.

The article is aimed at the consideration of both of these directions. We want to reveal the target of the architects' efforts, those architects who reconstructed the city.

There exists a number of works related to the history of restoration and renovation of the cities of the former USSR after the World War II. The most complete and significant ones are the works of Yulia L. Kosenkova [1,2] and Selim O. Khan-Magomedov [3] The focal point of these monographs is peculiarity of architectural and city planning ideology of the era.

The following works of local authors are devoted to the architecture of Stalingrad: V. I. Atopov, V. E. Maslyayev, A. F. Lypyavkin [4], P. P. Oleynikov [5]. However, none of them considers peculiarities of the use of architectural details in the facades' setting. This defines the scientific relevance of this study.



2. Review

Up to the 30-s of the 20th century Stalingrad still preserved the image of the pre-revolutionary Tsaritsyn. In the 30-s in the city disappeared almost all the temples which impoverished its silhouette having deprived it of the main high-rise dominants. After the Stalingrad Battle the whole city was lying in ruins. Its central part had suffered most of all. The architecture heritage had lost not only separate monuments but whole blocks of the building up which had afforded to trace the architecture evolution of one of the historical towns of Nizhneye Povolzhye. (figure 1).



Figure 1. Stalingrad in ruins.

It seemed impossible to restore the city. In spite of the great scale of destruction it was decided to rebuild the city in its former place, though there were some offers to build it anew. The possibility of city reconstruction was already considered in January of 1943. In April The State Defense Committee issued the decree “About the urgent actions on the reconstruction of Stalingrad and the Stalingrad region economy”.

Starting from 1943 the local architects S.Z. Briskin, N.V. Vlasovskaya, A. Drozdov, P.P. Kalinichenko, A.S. Kulev, A.V. Kurovskii, E.I. Levitan, I.E. Maslyaev, V.N. Simbirtsev, M.I. Sinyavskii, I.E. Fialko were working on the restoration of Stalingrad. Some metropolitan architects such as K.N. Afanasyev, I.V. Zholtovskii, N.A. Naumova and others also participated in this work. Many pre-revolutionary buildings were reconstructed according to their designs. The streets of the city were built up by many-storied houses.

What were the architects setting themselves as goals while they were among the ruins of historical constructions which had existed there just recently? Certainly, the arisen situation influenced the choice of aims. It was difficult to put up with the destruction of Tsaritsyn architecture look which had been formed, first of all, due to the constructions built in the tradition of brick architecture. This style spread in Nizhneye Povolzhye and most brightly manifested itself in Tsaritsyn and Tsaritsyn uyezd. But still the target of reconstruction as a restoration and rebirth of buildings in their initial form was not the principle one for the architects. First of all it was necessary to adapt old buildings for living and social needs. However, despite all the problems, even not having any experience in restoration work, the architects tried to preserve authentic fragments, rich décor which embellish the facades of Tsaritsyn brick buildings of the second half of 19th – early 20th centuries. A. V. Tshusev (who visited Stalingrad in spring 1943) appealing to the architects urged the importance of maximal preservation of planning structures in the restoration of buildings and application of traditions.

Examples of such an approach to the preservation of Tsaritsyn architecture demonstrate buildings of different types: living quarters (merchant mansions), educational institutions (gymnasiums, colleges, a parish school) temples, banks, and spectacle buildings.

Treumov’s house (Tsiolkovskogo Street). Nowadays this building houses the firm “Advertisement”. (figure 2).

In the register of the architecture monuments of Volgograd and in the “Code of the historical-architectural heritage of Tsaritsyn-Stalingrad-Volgograd” this house is included as a “Parish School”. [6] But it is not quite so. The house where after the revolution there was Perovskaya’s school and before the war – a library, belonged to the merchant woman Treumova. Before the revolution here was

The Second Zatsaritsinsk Primary One-class School [7]. After the war the restoration and reconstruction of this building began. The design of reconstruction was developed by the architect N.V. Vlasovskaya in 1949 [8]. Only a housing of the former two-storied building with a cellar survived after the war. It was ascertained that the whole state of the housing was good. The floors survived only under the cellar of the main building.



Figure 2. The reconstruction of 1949. The author – N. V. Vlasovskaya.

It was ordered to the department of architecture affairs to guarantee the restoration of the housing with the obligatory preservation of the old building architecture without any changes, that is: without any additional floors or annexes; and it was strictly forbidden to use silicate brick. The chief of the Gosarchstroy control inspection Shorokhov wrote about it in his letter of 19.07.49 to the managing director of the trust A. Dynkin:” In the house which is being rebuilt by you in Tsiolkovskii Street of the Voroshilovskii district under the control of the trust the walls for the window openings are being made now. The department of architecture affairs strongly objects to finishing these openings with silicate brick in the walls of red brick. You are to make over the done work...” [9] The well preserved façade made of brick with the joints of certain type remained unchanged, the balcony was also restored. The arch of the passage to the manor house was used as a main entrance of the building. A rich décor “in Russian style” adds magnificence to the main façade of the mansion.

Repnikovs’ mansion (1903) once belonged to a rich town manor house (10 Gogol Street) (figure 3) was restored with the maximal approximation to its initial image.

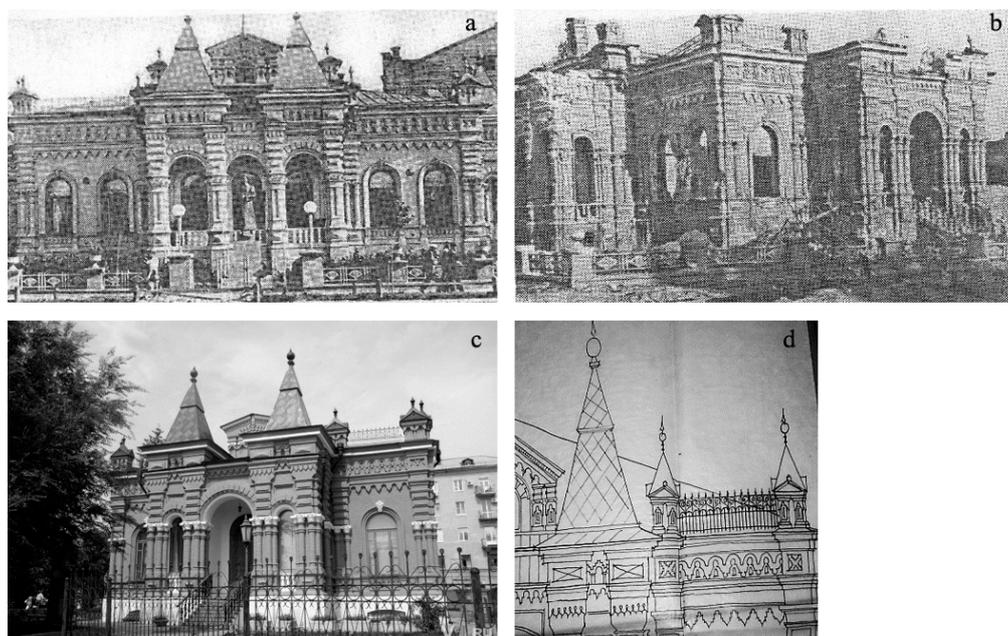


Figure 3. Repnikovs’ mansion: a – before the war, b – ruins, c – after the reconstruction, d – design fragment of the reconstruction. Architect – Levitan E.

The composition scheme of such types of structures with one or more outstanding parts and tetrahedral decorative towers was rather often met in the architecture of the boundary of the centuries. The expressive details of brick pattern are concentrated mostly on the frieze and attics. After the revolution from 1917 till 1918 the building housed the defence headquarters of Tsaritsyn. Then from 1924 some administrative-economy institutions worked there. In 1931 the house became a museum after Stalin. After the war in 1946 -47 the building was reconstructed according to the design of the architects V.N. Simbirtsev, I.E. Fialko. The design of 1946 specified the restoration of the house preserving the architectural decoration of the façades and planning of the site. [10].

During the war the brothers Rysins' mansion was partly destroyed (1903). Here we have an example of a successful reconstruction of a historical building. In 1949 the design was developed by E.I. Levitan with the assistance of V.N. Simbirtsev, Sidorov, and Sitchikov. The measurements were fulfilled by G.I. Krivkina and N.P. Oranskaya [11]. Now it is the "House of Architects". The architects are preserving the rich decoration of the façade. Such type of decoration was in a great favor with Tsaritsyn manufacturers and merchants. A significant part in the décor of facades of Rysins' house is occupied by the elements of the order. The stylized pillars with the capitals decorated by Ionic ornament and crocket are just attached to the wall and create only a vision of supporting construction. The remaking of order elements turned this part into a decoration. In 1951 according to E.I Levitan's design here appeared an annex to the existing building.

During an air raid the building of the former 4th women gymnasium in the Zatsaritsyn part of the city in Knyagininskaya Street (now Raboche-Krestyanskaya) was also greatly damaged. The gymnasium was built in modern style in 1910. The reconstruction of the building for it to become the cinema "Guardsman" was carried out according to N.H. Oganyan design in 1950-1951. [12]. Today it is "Kazak Theatre" (figure 4).

In the pre-war Stalingrad the theatre on the main square of the city was a large for its time spectacle construction. It was in the former "House of science and art". This is the best example of a building in neo-classical style in the architecture of Tsarytsyn (1910). (figure 5)



Figure 4. Kazak Theatre. a,b – before the war; c – ruins; d – after reconstruction. Architect – Oganyan N.



Figure 5. House of Science and Culture: a – before the Second World War, b – ruins, c – after reconstruction.

In its composition compact volumes of colonnades are in contrast with blind surfaces, and expanse of the walls – with high-relief sculptures. During the reconstruction of 1949, which was carried out with participation of an architect Ivan V. Zholtovsky, the layout and arrangement concept was reconsidered almost entirely. The façade now addresses the square, the elements of the initial building on the side of Mira street are preserved. The building has also changed its function: it is now Gorky Drama Theatre.

Kazan Cathedral was badly damaged within the period from 1896 to 1899. In 1904 is was extended with a refectory and a bell tower. [13] The Cathedral is an example of the Russian Revival style. After the War the only complete wall left was the northern wall. In 1945-1946 the Cathedral was restored under the supervision of an architect Vasily N. Simbirtsev, but the overall image of the building was changed significantly. In the beginning of the XXI century recreation works were carried out in order to recover the initial look of the building. As a result, the Cathedral got its tent roof back, as seen in figure 6. [14].



Figure 6. Kazan Cathedral: a – before the Second World War, b – ruins, c – building in 1946, d – building after the year of 2000.

Thus, in harsh post-war times architects were aiming at preserving the historical look of the city. History of many post-war reconstructions of buildings is given only partially in this paper. It is worth noting that not enough attention is being paid to the city’s architectural heritage today.

Together with reconstruction of Tsaritsyn’s historic buildings, new building projects were carried out. Special attention was being paid by local architects to the development of buildings’ spatial composition. At those times there were certain architectural demands and trends: pageantry, monumentality, representativity, ornamentality. In order to live up to it, architects addressed compositional ways of the Renaissance and Classicism.

Such conclusions were made on the basis of the analysis of residential and communal buildings in the centre of Volgograd. For instance, magnitude and pageantry are observed in the designs of the former Regional Party School, residential block in 9 Mira street, etc. The six-storey building of the Regional Party School (1949-1950) was build upon the project of Vasily N. Simbirtsev and Efim I. Levitan (fig. 7). Its envelope is ornamented with rhythmically placed pilasters of colonial order. Such order was introduced to the architecture of the early Renaissance by Leon Battista Alberti and his

Basilica of Sant'Andrea in Mantua. In its turn, the centre of the Regional Party School is defined by the archway entrance designed according to the conventions of portals decoration implemented by Raffaello Santi for his Palazzo Pandolfini.

As it was mentioned before, not only the Renaissance style, but also the style of Classicism. Thus, architects in Volgograd addressed the rotunda type of constructions. The Trade Unions House (1951-1957) by architects Vadim E. Maslyaev and Fedor M. Lisov (fig. 8) serves as a good example of it.

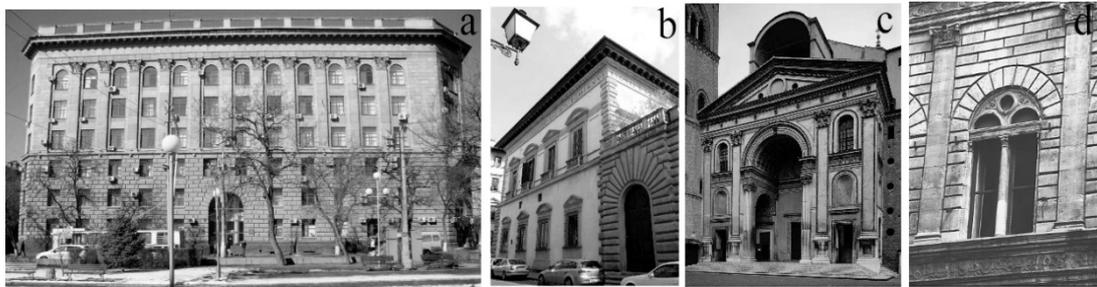


Figure 7. Regional Party School (1949-1950): a – façade, b - Palazzo Pandolfini, c - Basilica of Sant'Andrea, d – fragment of Palazzo Rucellai.



Figure 8. Trade Unions House (1951-1957; architects Vadim E. Maslyaev and Fedor M. Lisov).

The image of post-war Volgograd was largely affected by the variety of architectural decor and its symbolism. Architectural details carry strong ideological significance. Multi-figure high-relief statuary groups on the right and left sides of the Trade Unions House’s frieze are identical in terms of motifs, and the arrangement is not mirrored. Since the building was initially intended for trade unions, the motifs mainly depict industrial action.

The residential block in 14 Raboche-Krestyanskaya street by an architect Nikolay B. Kurennoy is a bright example of the decorative trend (figure 9).



Figure 9. Residential block, 14 Raboche-Krestyanskaya street: a – general view, b – fragment.

The envelope of it (and, primarily, the façade) are ornamented by various architectural details: high-relief sculptures featuring floral motifs, pines, ribbons, garlands. Wave and shell shapes are used for recessed balconies' setting. The façade of the house features high-relief sculptures of sturgeons that are iconic for Volga region. [15]

On the basis of the architectural analysis there has been created a classification of architectural ornaments on post-war buildings in Volgograd according to the characteristics given in figure 10.

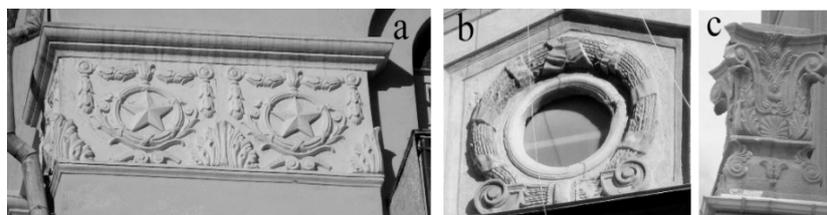


Figure 10. a – symbols of triumphant victory, b – symbols of the unity of industrial workers and farmers, c – elements of Classicism.

3. Conclusions

Post-war architecture of Volgograd is a significant part of regional heritage. Scarce buildings of Tsaritsyn times and Stalin era buildings which have formed architectural ensembles all request very careful treatment. United actions of professionals and community representatives are required in order to preserve them. Special target programmes must be developed and implemented in order to save architectural heritage of the city.

The results of the study contribute to the knowledge about Russian architecture in general and the architecture of Stalingrad as a Hero City and the modern image of Volgograd in particular.

References

- [1] Yulia L Kosenkova 2008 *The Soviet City of the 1940s and the first half of the 1950s* (Moscow: Stroyizdat)
- [2] Zhuravlev A, Kosenkova Y, Vasily Simbirtsev 1986 *TsNII Theory and History of Architecture* (Moscow: Stroyizdat) p 189
- [3] Khan-Magomedov O 2010 “Stalinskiy ampir”: problems, currents, masters *The architecture of the Stalin era. Experience of historical comprehension* (Moscow) pp 10–24
- [4] Atopov V I, Maslyayev V E, Lypyavkin A F 1985 *Volgograd* (Moscow: Stroyizdat) p 215
- [5] Oleynikov P 2012 *Architectural heritage of Stalingrad* (Volgograd: Izdatel) p 560
- [6] RGIA. F. 91. Op. 3.D. 811. L. 217 ob
- [7] Minkh A 2010 *Historical and geographical dictionary of the Saratov province: Southern counties Tsaritsyn and Kamyshinsky. Current version* (Volgograd) p 442
- [8] GAVO. F. 5809. Op. 1. Ed. khr. 126.
- [9] GAVO. F. 6541. Op.1. D.201. L. 8.
- [10] GAVO. F. 5809. Op. 3. D. 1.
- [11] GAVO. F. 6541. D. 571 LL.1, 2, 3, 5, 15.
- [12] GAVO. F. 6541. Op. 1. Ed. khr. 383. LL. 2, 3, 6, 7, 23, 30, 93 ob.
- [13] Serebryanaya V 2002 *Religious architecture of the Volgograd region* (Volgograd) pp 98–100
- [14] GASO. F.1 Op.1. D. 5127. L.116-116 ob.
- [15] Ptichnikova G 2010 The image of the hero city in the language of the Stalin Empire: Post-war restoration of Stalingrad *Sociology of the city* **1** pp 28–36

Acronyms and Abbreviations

RGIA – the Russian State Historical Archive

GAVO – the State Archive of the Volgograd Region

GASO – the State Archive of the Saratov Region