

Features of architecture of Ukraine in 1920–30's on examples of Kyiv and Kharkiv

Abstract

Basic features and tendencies, inherent to the transition from a Constructivism style to Stalin Neoclassicism style (to Empire style) in architecture of Ukraine on the example of her the two capitals – Kharkiv (1919–1934) and Kyiv (since 1934) outlined in the article. It is reviewed originality and exceptional nature of evolution of architecture and spatial composition of prominent urban objects of these places in the World and Soviet architectural and artistic context of the Interwar Years.

Particular attention paid to the competitive projects on development of governmental capital areas of Kharkiv and Kyiv.

Keywords: architecture of Ukraine, Kharkov, Kiev; Constructivism; neoclassical Empire; urban and architectural composition.

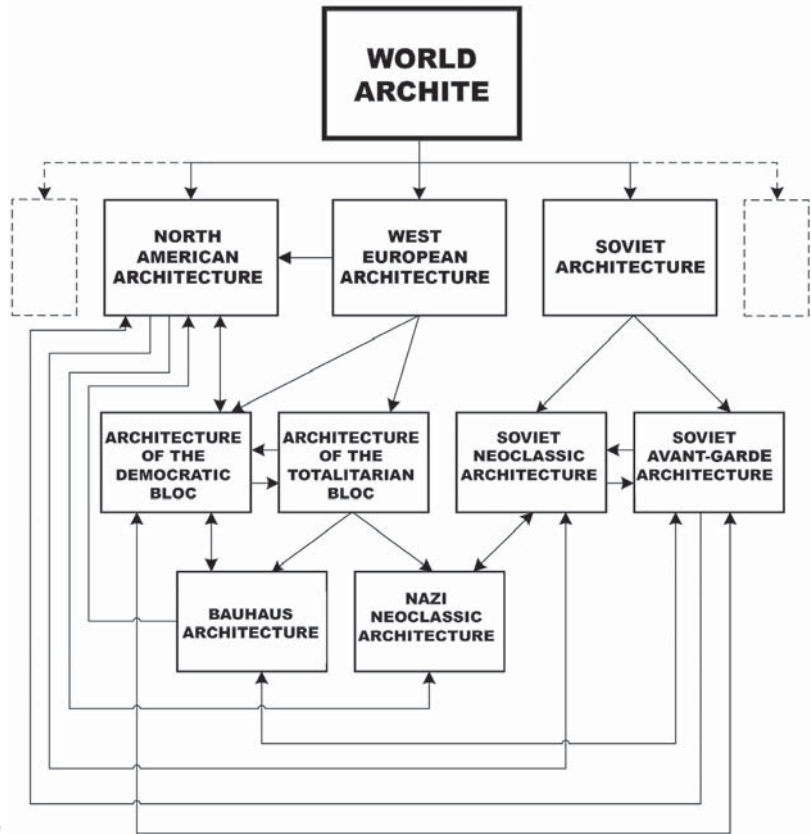
Introduction

An architectural process on the territory of Ukraine in the Interwar Years indissolubly relates both to World's and Soviet tendencies in Arts. The palette of the first years after October Revolution in 1917 was especially bright, when the active reciprocity with the sociocultural areas of Western Europe and North America was not ragged yet for politic reasons. The progressive European tendencies got to Soviet Ukraine through the two basic ways – in a national dialog with Halychyna and Volyn from one side and in the mainstream of Soviet cultural connections from the other. It is worth to remember the key markers of collaboration and reciprocity between the constructivism of the USSR and Le Corbusier, between the avant-garde of various Soviet associations of architects and artists and avant-garde German schools of Bauhaus and others (il. 1). In 1920–30s, world art in general and architecture in particular resided in the whirlpool of difficult changes and transformations, caused by the extraordinary sociocultural brake [1]. A Soviet architectural thought stand in front of the need of new shaping in principal, stylistic answer for a fundamental crisis, which had gone through the society with the revolution and civil war. In the conditions of creative research and uncertainty, national architectural competition comes to a highest value as a possibility of open dialog in artistic spheres. Starting in 1919, open and closed multistage competitions set the certain vector of development of Soviet architecture and determine her main accents. The search of new decisions, which would fit new ideology and its social structure most brightly, characterizes architecture of 1920–30s. The new types of residential and public buildings appear – residential houses-communes, Palaces of Labour, working clubs, kindergartens and nurseries. The search of new project decisions continues to meet the new socio-economic and functional-planning tasks. This search, based on new Science and Technology achievements, is the

feature of new stylistic direction of Soviet architecture of this period, called the Architectural Constructivism.

Numerous competitions on the design of large public buildings have shaped creative principles of Constructivists, who united in a Society of Modern Architects (SMA). They are looking for new types of collective property, which then led to the construction of "house-communes" in many cities of the country. These residences were equipped with well-developed service system (canteens, clubs, household rooms, shops). Constructivist principles brightly emerged in the projects of industrial plants. Their opinion that industrial buildings and engineering structures with dominating utilitarian side in architecture, and therefore constructive forms may be present in all its nudity, have become the most important aspects in the development of modern architecture [2].

Master plans for the major cities in Ukraine created in 1930s contained clear functional zoning and the establishment of industrial zones, administrative centres, recreational areas, residential areas with the necessary infrastructure. Much attention was paid to the creation of model projects, the implementation of industrial methods of construction, which reduces the cost for development, but at the same time, makes it impersonal and monotonous. In the new residential areas of Kharkiv, Zaporizhzhya, Donetsk Soviet architects laid the foundations of modern zoning with a developed system of social services.



il. 1. Worlds and Soviet architecture

New times required a new self-expression leading to the origin of avant-garde. Bright, young, brisk creative energy drew inspiration from the revolutionary ideas, new horizons, and open scientific and technical progress. Austerity, concise, fundamental innovation in all – those fundamental elements that stirred impulse generation of architects.

However, since the mid-1930s spontaneous development of architecture was “under control” and filled with beneficial ideological content. Established in 1933, the Union of Architects of Ukraine focuses on a single creative method – socialist realism or the so-called “Stalin Empire”, based on the Classicist architecture. Thus, the Art of this period is the expression of dominant ideas of state machine, her offspring and agitator.

The of purpose of this publication

To analyse the features of the Ukrainian architecture of 1920–30s on examples of Kharkiv and Kyiv, in global and Soviet architectural and artistic context as an integral part of the creative evolutionary progress. To consider significant realized and unrealized projects and key figures of architectural activity these years, including considering tenders for construction of government complexes of Kharkiv and Kyiv as the main events of architectural life of Soviet Ukraine of ante-bellum period.

Architecture of Kharkiv

In 1919 due to low loyalty of native population to the new authorities the Bolshevik government moves the capital of

Soviet Ukraine from Kyiv being the centre of Ukrainian land for centuries before, to Kharkiv – the historical capital of Slobozhanshchyna region in Eastern Ukraine.

In the building of Kharkiv, the capital of Ukraine until 1934, new style – Constructivism – manifested most clearly. Research of the post-Revolution architecture of Ukraine is not possible without references to the Derzhprom Building (State Industry Building) in Kharkiv (il. 2). The competition on its design project announced in May 1925. First prize from 19 projects presented won the design «Uninvited guest» by architects Serhij Serafimov, Samuil Kravets and Mark Felger. The House of Derzhprom became key building of central area of that time capital of Soviet Ukraine and defined the future course of building for Kharkiv and other cities in the country for years.

The construction was finished in 1928 with amazing result. It was the highest skyscraper in Europe at that moment. The construction of the complex completed in record three years, despite that builders did not have any cranes or other modern equipment – excavated ground were taken off the building site by the horse carts. Despite the primitive working conditions the building itself was innovative. Constructivism was just coming into fashion,



il. 2. The Derzhprom Building. Serhij Serafimov, Samuil Kravets, Mark Felger. 1925–1928

concrete was new material for construction and monolithic concrete structures have not been used before in the USSR. Architecture of Derzhprom corresponds to fundamental composition principles of Constructivism (also known in the world as Functionalism), which were later (1926) brought together by Le Corbusier into the famous Five Points of Architecture: support-pillars, flat roof, free plan, free facade, horizontal windows. Avant-garde means of architectural expression, which destroyed the centuries-old tradition, the authors of Derzhprom used with extraordinary inspiration and courage [3]. Architecture of Derzhprom affected to the whole ensemble of the square, and determined the architecture of the surrounding areas. Radial streets that differed from the centre of the square became the basis of the composition of the urban development of the central part of Kharkiv (il. 3). The Derzhprom Building consists of 9 blocks which are grouped by three buildings in three housings. Number of floors rises from periphery to the centre (from 6 to 11). During the construction, two extra floors were built up on the right central side of the building with radio station tower, that underlined building's dynamic. The unique spatial composition conditioned with bridge passages, thrown over the streets at the height of the third, fifth and sixth floors, connecting the main building with laterals. Four large and sixteen small *cour d'honneur* shape an original "interior under open-skies". External space of the city plugged directly in the composition of the building. The building targeted as the place for central public, admin-

istrative and economic institutions. Two halls (for 1000 and 250 seats), technical library of 250 thousand volumes with a reading-room, canteen for 200 seats, were provided for general usage. The corridor system is the basis of planning structure [4]. For the time of construction, the building impresses with a scope and scale. However, except especially visual features, Derzhprom is progressive also in an engineering sphere: monolithic reinforce-concrete building, raised with the innovative method of «floating planking» with maximum possible mechanization on the final stage of building. They used semi graphical method of permanent points for the calculation of spatial frames of reinforce-concrete constructions. The constructive scheme is a monolithic reinforced concrete frame of the multi-storey frames. The 38-cm thick intermediate concrete ceiling are based on the frames. The roof is flat, fenced with a continuous parapet. The volume of a building is 347 thousand of cu m; the real estate is 67 thousand of sq m. The glazing area is about 17 hectare. About 10 thousand specialists worked in the Derzhprom Building. Henri Barbusse, who visited Kharkiv for three times,



il. 3. Central square of Kharkiv (now the Freedom Square)

named the Derzhprom Building in the so-named sketch as the «Organized Mountain» [3].

Derzhprom is the largest in the world and one of the best examples of Constructivism (il. 2). The object retains its primitive integrity and authenticity until now. It is embodiment of progressive technological perception of the world, which characterized world opinion of 1920ies and substantially influenced on further development of world architecture and cultural traditions in general.

These criteria were the basis for drafting nomination of Derzhprom to the UNESCO World Heritage List in 2004 [4]. (Project manager for nomination is professor Vadym Abyzov). International Conference of ICOMOS, dedicated to project nomination, marked the potential inclusion of the masterpiece into the List (il. 4). However, at the same time, UNESCO experts emphasized that the monument has suffered significant losses. Its renovation, started just before the conference somewhat changed the original appearance of the masterpiece – authentic wooden window frames and stained glass staircase has been modified with modern flat glass. At the same time, we believe that Ukraine should continue to seek ways for further action to include Derzhprom to the UNESCO monuments.

It is necessary to note that Derzhprom building, with all its greatness, was only part of an ambitious urban plan: the cen-

tral square of Kharkiv. The idea of creating a giant circular square of 300 square meters laid by architect V. Trotsenko in the competitive project to build a new, northern, residential area of Kharkiv in the beginning of 1920's. Under this project, a sector area around the square laid out by radial-ring principle. However, the project of area in 1925 was incomplete, ignored building perception in a complex, not creating the integral occurrence. Thus, the task of building and, in fact, the construction of buildings carried out before, as finally agreed upon a general urban development work plan – seemingly unique occurrence, but it will be the general trend for the construction of administrative and political centres in the capitals of the USSR. A similar situation happened in 10 years during the development of government quarter in Kyiv.

Dzerzhinsky Square (now the Freedom Square) designed as a central square of the Ukrainian Republic. Hence, such a scale and style of construction and style of buildings erected near the square – Derzhprom and the Party Central Committee (now the building of the Kharkiv regional state administration). It covers almost 12 hectares, with length of 750 meters, width – 125 meters (il. 3). The plan covered not only the square, but also large-scale buildings and the whole new areas, architecturally styled to match with the style of the square and, of course, “the style of the Era”.

The House of Projects – now the Kharkiv State University (architect S. Seraphimov, 1932) built in a similar style to the Derzhprom, but did not replicate its compositional solutions. The volume of the building grew from the wings to the centre. 14-storey central part made in the form of a strong plate, set by the narrow side to the square and separated from the wings by transparent, glazed transitions. The horizontal bands of windows and angular balconies emphasized the dynamic of composition.

Hotel “International” – now Hotel “Kharkiv” (architect G.A. Yanovitsky, 1932) successfully solves the problem of pairing building rectangular and round parts of the square. The dynamic composition is oriented towards the House of Derzhprom. The project, designed in the style of Constructivism, have won the gold medal at the World Exhibition in Paris, 1937. However, during the restoration works author did not avoid the popular in 1940–50's embellishment (il. 5).

The development of surrounding blocks began together with erection of Derzhprom.



il. 4. The Presentation of the Derzhprom nomination draft to the World Heritage List of UNESCO at an ICOMOS International Conference by prof. Vadym Abyzov – President of ICOMOS UKRAINE. Kharkiv, 2004



il. 5. Hotel "International" – now Hotel "Kharkiv" Gennady Yanovitsky 1932

Their radial-concentric layout was designed yet in 1924. Residential area "Zagospromye" built in style of Constructivism, combining rigor and rationality making both fronts and layouts of buildings (il. 3). Kindergartens, schools and shops were built simultaneously with the construction of residential houses that anticipated the development of zoning.

Residential buildings up to seven storeys were built in the late 20's – early 30's with a few isolated and well-appointed apartment. Buildings were located mostly on the perimeter blocks with a small offset from the red lines, and the spacious landscaped courtyards were created between them. The "lowercase" construction of buildings was applied in certain blocks, set to the streets by the narrow end. Large apartment complexes were built in connection to a particular cooperative and each house had its name from the accessory: "The Red Industrialist", "The House of Specialists", "The Printer", "The Chemist", "New life" and many others. The search for the new forms of housing could not avoid some excesses and mistakes. For example, in some apartments of "New Life" building kitchen were combined with sanitary units, some apartments did not have kitchen or individual separate lavatory. Built in 1927–29 the Poshtamt (post office) building, located at the Privokzalna Square, is one of the iconic objects of Kharkiv. This unique monument of architecture is a striking example of Constructivism, designed by the famous architect Arkadiy Mordvinov(il. 6). Strict geometric forms, laconic lines and colours make unique combination with high functionality of the building. The author used the most advanced at that date solutions for construction – ribbon windows, flat roofs, and concrete structures. At the same square and at the same time using the style of the monumental ensemble of the square grows the residential building complex for employees of the Southern Railway, designed by the outstanding architect A. Beke-tov, to replace the Privokzalny Marketplace. The author skilfully linked the seven-storey building complex into the surroundings (il. 7). Totally matching its name The Giant dormitory for the students of the Polytechnic Institute became the example of most advanced to date (built in 1928–1931) spatial and functional solution. Among the many other objects of Constructivism in Kharkiv – building of ATS (il. 8), buildings on the Sumska street, where they are mixed up with Modern and Neoclassicism style or "Stalin Empire" style, creating a unique image of the street. For example, sculpturesque solution of Tower residential building N71 impressively captures one of the crossroads with angular balconies (architectors V.P. Kostenko and others, 1928–32). The building across the street, built at the same time for "Yugostal" Trust settled in the forms of Stalin's Neorenaissance style (architect A.V. Linetskiy).



il. 6. Postamt (post office) building. Arkadiy Mordvinov. 1927–1929



il. 7. Residential building complex. Aleksey Beketov. 1927–1929

Architecture of Kyiv

Galloping urbanization, experienced by world cities since the beginning of twentieth century suspended in Kyiv for nearly 20 years. World War I has interrupted the organic process of evolution and development seen in 1900–10 following the Revolution thundering the city. However, the biggest depression that construction in Kyiv suffered was not because of the Civil War – the most powerful blow was the transfer of the capital of Soviet Ukraine to Kharkiv by the Bolsheviki: the first time in a few centuries, Kyiv was not an administrative centre of Ukrainian lands.

Aggressive atheistic concept of the new ruling elite of the Bolshevik Party was aimed at levelling and destruction religious buildings, occupied the dominant urban development situation in Kiev until that. Actually, 1920's were rather destruction of historical ensemble buildings, than bringing new.

Every researcher of history of architecture would say, that buildings of Constructivist style almost not present in Kyiv comparing to other cities of Ukraine, especially Kharkiv. While in the 1920s – the time of trend domination – construction in Kiev was relatively low, the basic trend is reflected though.

One of the projects considered iconic is the first building of Soviet Doctor – the design by architect P. F. Aleshin, built in 1928–1930 (il. 9). The property is very famous both in domestic and international architectural science as an example of

high, pure Constructivism. Function as a basic concept that gives rise to imaginative solutions of an architectural composition, processed construction diagram, zoning, advanced construction techniques – all of this and more can suggest deep understanding of the basic concepts of new style in architecture. Applying advanced for the times of Soviet architecture construction techniques with active use of glass, Le Corbusier's fundamental principles of the new architecture are serving the architects. "For the first time in Kiev in a residential building was used reinforced concrete roof equipped with a solarium and a place for kids' games" [5, p. 401].

The late 1920s marked with development of the transport infrastructure in the USSR. The construction of the new building of the railway terminal interrupted by the war, resumed in Kyiv. A closed competition announced in 1927 engaged the works of nine teams of architects under the leadership of P. Aloslyn, O. Verbytskyy, O. Kobelyev, D. Dyachenko, P. Andreyev, O. Beketov, P. Rotert, S. Kravets and M. Pokornyy. The tandem of P. Aloslyn



il. 8. Building of ATS. Pavel Frolov. 1930–1932

il. 9. The first house of Soviet Doctor. Pavel Aleshin. 1928–1930



and O. Verbitsky presented two cooperative designs for the competition. The jury marked the concept by architects Aleshin and Verbitsky and concept by Rotert, made in Eclectic style and Constructivist style respectively [6]. In June 1927 the jury have announced the winners. The project under the motto "Rail in the circle" by Verbitsky and Aleshin got the first prize. The second bonus had gone to the project under a motto «For Dear Kyiv», by Aleshin-Verbitsky [5, p. 403]. After the contest Commissariat of Railways decided to include concepts by I. Rerberg, V.Schuko, O. Schusev and Vesnin Brothers as well. All concepts used same pre-set composition: accent volume of the main lobby, of greater height, crossed athwart the horizontally elongated along the platform main volume structure in the middle. Only Shchusev's design has deviated from the proposed scheme, adding to its left nine-storey dominant vertical tower that hammered the symmetry of the complex. Overall, the concept by Beketov had the spirit of Historicism that passed into Eclecticism; projects by Aleshin, Verbitsky and especially Dyachenko had the style of late modernism complemented with Ukrainian national motifs; concepts by Vesnin, Rotert and Shchusev matched the tradition of constructivism.

Meanwhile, the first half of XX century is the time of intensive industrialization. Priority shifts from construction of public buildings to the industrial objects. The building of film studio of All-Ukrainian Photo and Cinema Administration, built in 1926–1928's by V. Rykov's project is at the intersection of these two areas, social and industrial. On the one hand, this studio is designed for actors, directors, writers, that brings together the theatre; on the other – the production agglomerate of the movie and "the factory" is associated with a number of specific processes required for streaming of finished goods. A film studio as object was the new phenomenon, achievement of beginning of XX of century that is why canons for such a type of building had no definition yet. In essence, it was complex multifunctional construction with elements of transformational architecture. Logically, historical and neoclassical approach could solve the tasks: object required functional approach, typical for Constructivism. Architecture of complex is clear and concise according to the best canons of Constructivism. The support frame is presented on facades by the systems of metallic farms, piers between vertical rods filled with non-bearing brickwork,

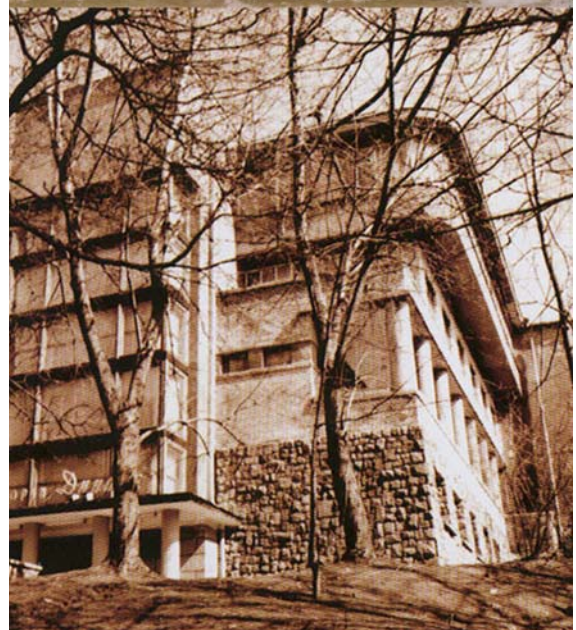
the horizontal eurhythmics of volumes supported by vertical dominants ladder units and elevators, as manifested in the exterior and interior of constructions, glass tape: vertical in ladder units and horizontal – in the main volumes.

Continuing the theme of industrial architecture of Kyiv, actively developed in the second decade of XX of century, and partly assumed a city developing function, we should consider the Kyiv district power station, built in 1926–1930 (il. 10). Designed by architect P. Parusnikov, it was one of the first large industrial sites of the city. At the time of construction, it was complicated multivolume composition formed from the basic working unit of turbine hall, a small office building and technical services building. Integrity of image achieved by the contrast of horizontal eurhythmics of the dominant by height 5-storey building of technical services, underlined with ribbon windows and vertical structures shown at the facade of the turbine hall. Longitudinal facade hall was divided into 4 sections. Four pipes on the roof of the building complement general composition. Meanwhile, the transfer of the capital from Kharkiv to Kyiv in 1934 leads to increased pressure on the architectural and artistic community by the party apparatus. Catalysed by state authorities shift from constructivism to neoclassicism, leads

to the situation when architects begin to build more plants in first transitional and then in pure neoclassical style [1]. Such a shift, however, provides a wide field for young architects to create specific Kyiv school of architecture. One of these was the exceptional architect Joseph Karakis.

As an example of late Constructivism of Joseph Karakis we can mention the «Dynamo» restaurant (1932–1934) (il. 11). Built in 1939 The Jewish Theatre became a symbol of style change. The first variant of design, accepted for development in 1932, was designed in style of Constructivism, but in 1935 Karakis re-designs it under the new order of Communist authority in the spirit of Neoclassicism. The House of Red Army and Navy completed in 1931–1933, shows a perfect mastering of classic techniques specific to Historicism. Residential complexes on the Instytutska street (1936–1941) are the striking manifest of synthesis of innovative solutions in the

il. 10. Kyiv district power station. Nikolai Parusnikov. 1926–1930
il. 11. Restaurant "Dynamo" Joseph Karakis. 1932–1934



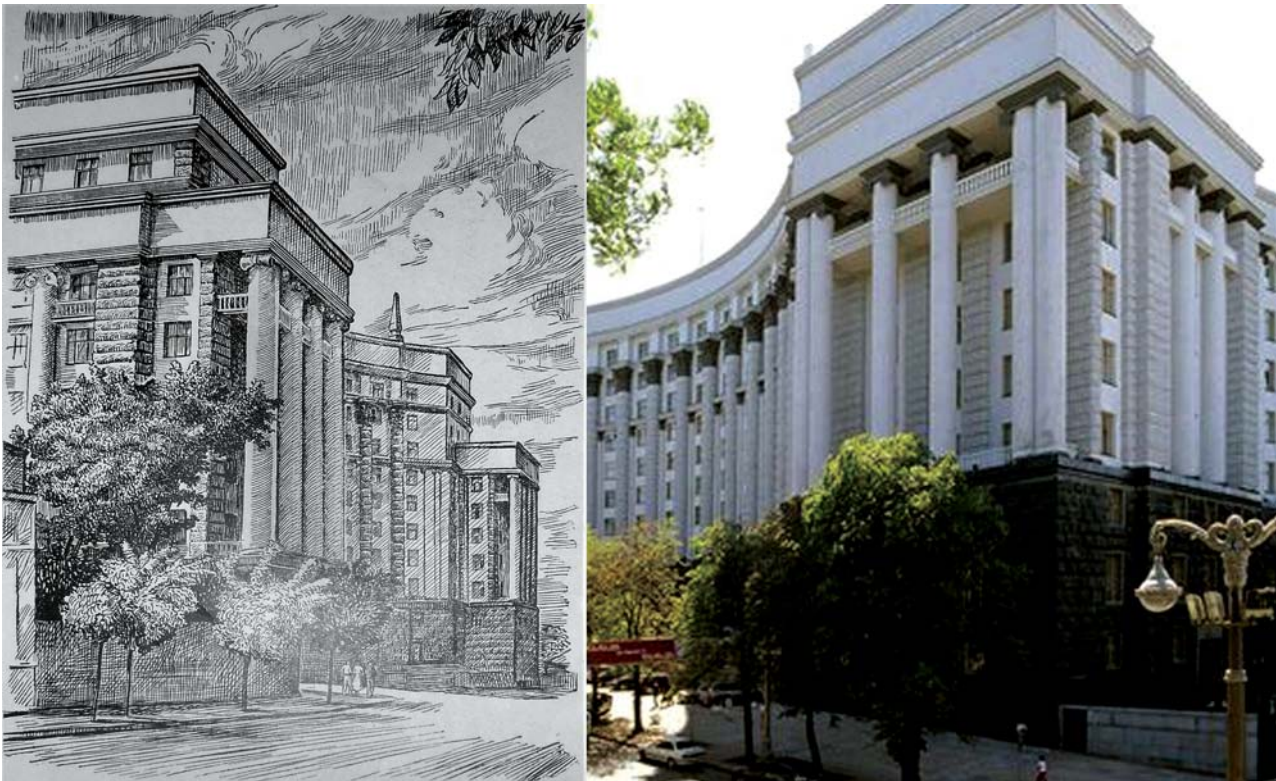
spirit of avant-garde architecture and traditional for Kyiv architecture methods, such as internal stairs with the overhead lighting. Apartment house for the officers of the Kyiv military district command staff, being built at the same time with the previous object, by contrast, is considered a vivid example of Ukrainian historicism, neo-baroque.

In parallel with the buildings in the Government quarter, construction of buildings of USSR People's Commissariats by the projects of I. Fomin and P. Abrosimov and the building of Verkhovna Rada by V. Zabolotnyy begins in 1936. These two buildings completed in 1938 and 1939, actually become the core focus of the state administrative apparatus in Kyiv. After the reconstruction of the city at the end of the World War II, the trend is finally entrenched. However, this decision has caused and continues to cause a number of problems and complaints: if the Verkhovna Rada building is located in the park in front of the square and has a corresponding status of compositional and spatial resolution, but the building of Commissariats, the current Cabinet, in fact, has its main facade on the red line of a relatively narrow streets. The building of the Council of People's Commissars (CPC) immediately have acknowledged by contemporaries (il. 12). Ivan Fomin proved himself in Kyiv primarily as the architect of large-scale governmental buildings. Not only implemented CPC building, but also competitive concepts on development of Government quarter played a significant role in shaping the future of architectural compositions. His ambitious projects reflected the stylistic trends specific for Soviet architecture of mid-1930s in general and Ukrainian architecture in particular. Expressing aspiration of ruling elite to self-aggrandizement and exposing deep socio-

cultural changes, transition from avant-garde to neo-classical architecture of Constructivism was a process completed with an expressive point of victory of the last. Fomin's projects in Kyiv represent the highest degree of neoclassicism. Moreover, if considering the project of development of Government quarter we can speak of a stylistic involution decision caused harsh competition requirements of customers, the CPC building revealed a pattern of mature, high neoclassical architecture. Master managed to find a golden mean between schematic asceticism of his own works of mid-1920s, and decorative eclectic Baroque polyphony, often traced with pseudo-neoclassicism projects in the late 1930's.

The building of Verkhovna Rada of Ukraine, built in 1936-1939, is the edifice that became the standard of Ukrainian neoclassicism for years, and made its creator, an architect V. Zabolotnyy the laureate of the Stalin Prize and earned well-deserved recognition of his contemporaries. Architectural solution of the building continues the stylistic development techniques, tested by Zabolotny in competition projects in 1935. A key feature of the building is the dome, revealing its inner structure and main function. 16-meter dome over the session hall – the main room of the building – stands the core fundamental element that holds all the

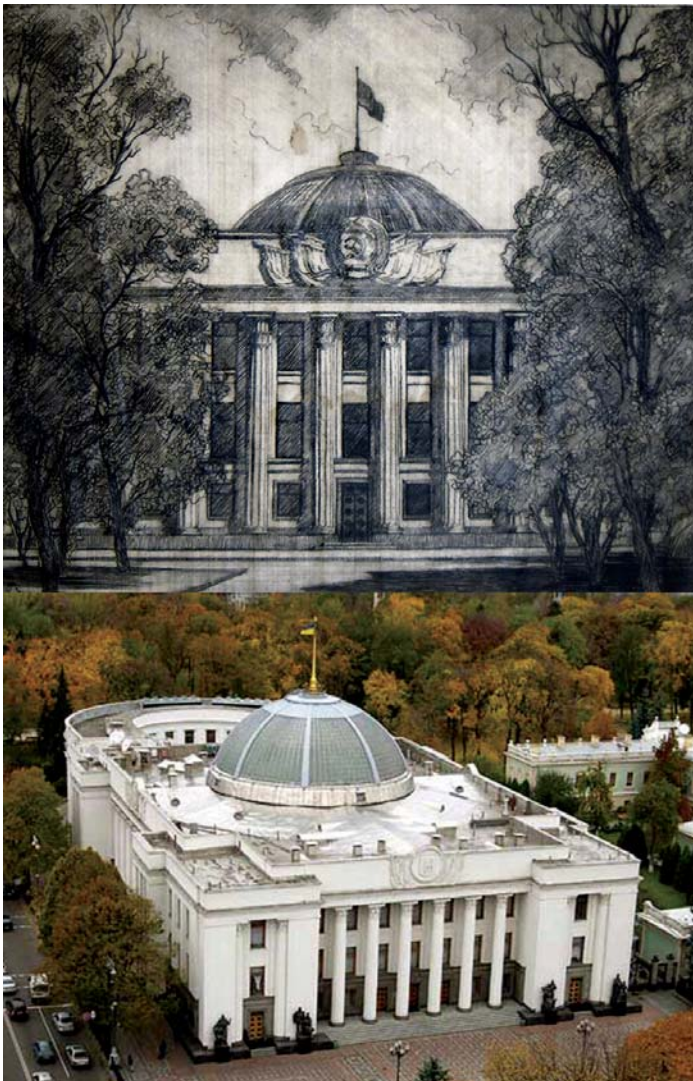
il. 12. Building of Commissariats. Ivan Fomin. 1936-1938



spatial shape (il. 13). The combination of lapidary prismatic volume with a derivative of the spherical shape provides construction completion, balance in space and time. Soviet architectural tradition of the late 1930s is actively appealing to the best examples of the Roman Empire, making the authorities sacred with the language of aged symbols.

In 1935, the magazine «Architecture of USSR» announced the competition on development of the Government quarter in Kyiv [7]. In the light of those events, this competition appeared not only as architectural task: it was presented as the programme thing, symbolic and almost sacred: “the ability to turn the old city of churches and monasteries into the architecturally complete, true socialist Soviet Ukraine centre” [8, p. 1]. A new Government quarter had to concentrate the number of administrative buildings, grouped round the large square for ceremonial parades and demonstrations, had to become a key core. Government square had to be 130 meters wide and more than 600 long [8, p. 2–3]. An obligatory condition was the establishment of the monument to Lenin on the edge of the slope, which, together with the administrative structures had

il. 13. Verkhovna Rada building. Vladimir Zabolotnyi. 1936–1939



to create a complete image and silhouette line. The competition was held in stages.

Let us review some of the most fundamental concepts submitted to the contest on tours. In the first round, spring 1934 the six architectural teams took part in the competition: Steinberg, Oliynyk, Zabolotny, Molokyn, Trotsenko, and Vesnin brothers.

The crew of architect Steinberg held a preliminary planning study determining the best position of key administrative buildings in relation to the axis of square, peaks of slopes and relative to each other (il. 14 A). The project implementation had the spirit of Constructivism, in simple lapidary pure forms using aesthetics of rhythmic alternation of glass planes and bearing elements, without unnecessary decoration. The Commission positively assessed the overall composition of the area, descent to the Dnieper River, planning schemes and buildings. However, the project designed in avant-garde style, was criticized for “the architectural design is highly schematic and does not correspond to the purpose of buildings” [7, p.12]. The ruling elite of mid-1930s saw “correct” style in Neoclassicism only.

Meanwhile, none of the proposed projects satisfied the Jury and it announced the second stage. “10 ordered projects were distributed among teams and workshops of Kyiv, Moscow and Leningrad architects led by the following: Fomin, Alabyan, Vesnin Brothers, Chechulin, Oliynik, Langbard and Aleshin, Rykov, Steinberg and Zabolotny” [7, p. 14].

A concept which has one of the most expressive vivid presentation is competition project of architect crew of Karo Alabyan. Administrative buildings form the Roman amphitheatre, bisected and pushed to the sides to create the arriere-square (il. 14 B). A project of Alabyan is neoclassical reminiscence of ancient motifs. Not using the warrant system, an author meanwhile reaches the clear parallels with eloquent architectural grandeur of imperial Rome.

The crew of Vesnin Brothers presented fundamentally different project for the second round of competition. They have significantly expanded the square, probably under the influence of the first stage of the competition.

The team of Chechulin and Orlov repeats ambitious plan of the first round by Vesnin Brothers, but this time in a neoclassical design. The project consists of two L-shaped buildings, flanked by projection in the facade and merged supermassive arch, with the meeting room above it (il. 14 C). Without an overstate-



A



B



C



D

il. 14. The competition on development of the Government quarter in Kyiv. 1934–1935: A. I tour. Jacob Steinberg. 1934–1935, B.II tour Karo Alabyan 1934–1935, C. II tour Dmitry Chechulin. 1934–1935, D. III tour Joseph Langbard. 1934–1935

ment, this concept is the crystallized display of super scale architecture of «Stalin Empire style». Grandeur, tremendous scope, lush decor suppress man, creating a feeling of “small cog in a huge mechanism.” This concept, despite its internal completeness and perfection is unsuitable for Kyiv, dominating with the masses even over the Dnipro River slopes. There were some certain doubts whether such a giant could be erected at the level of construction machinery of 1930’s with very complex geology soil at Dnipro cliffs.

Meanwhile, the second round of the competition did not satisfy the ruling elite who decided to hold the third final round in 1935. The crews of architects leading by Fomin, Alabyan, Grigoriev, Chechulin, and Langbard have participated in competition [9].

Langbard’s project, after several revisions, was accepted for implementation (il. 14 D). Meanwhile, the evolution of the project shows difficult creative searches, transformation and development of neoclassical ideas of author from the first variant, similar by composition decision and correlation of the masses to his structural House of Government in Minsk 1930–1934, to the realized in Kyiv variant, self-possessed in the best traditions of neoclassicism and Stalin Empire style.

As you know, the project was not entirely implemented for various reasons –only government building was built in 1938 and the ground for the symmetrical building was cleared by blowing out St. Michael’s Monastery. Then construction of the Governmental quarter was suspended and has never resumed. Political and economic conditions, failures of the government commission and criticism of contemporaries played important role in that. Separate, taken out of context building has caused many complaints among the architectural society for a failed urban solution of projected Government quarter [10]. Quarter had to become central part of the “Master Plan for Reconstruction of Kyiv” by P. Haustov 1934–1935, but neither quarter nor the master plan were implemented sufficiently. Inconsistent architectural situation has led to an additional contest in 1939 for construction of the hotel within the quarter. The main theme of the competition was not the hotel itself but the transportation hub to create a separate avant-square next to St. Sophia Cathedral, to enable separate traffic flows from the square for special events. Thirty-seven project proposals were submitted for the competition [9], but World War II prevented realization of intentions.

Thus, the architecture of Kyiv in 1920–1930’s is a complex, rich, very multifaceted and, at the same time, holistic picture. Moreover, we have dozens of points, not mentioned above objects, each of them stood out for its stylistic features: the club for food industry specialists “Harchovyk” by M. Shehonin 1931–1933, Union of Writers House by V. Krychevskyy and M. Sdobnyev in 1932–1934, the complex of dormitories for Polish Pedagogical Institute by V. Zabolotnyy in 1934–1935, The Republic stadium by M. Hrechyna in 1935, the Central Department Store by O. Schusev in 1935–1938, The Kiev Special Military District Headquarters by S. Hryhoriev in 1936–1939, project of the Institute of Botany of Ukraine SSR by M. Shehonin, in 1939 and many others. Architectural life of city combined a historicism and avant-garde, the classic

and constructivism styles, developed its own, unique way. Despite a significant number of architects and developers, each with own stylistic vision, no single clear concept of development of the city, Kyiv in the Interwar Times remained a formation with sustained image, and delicate harmony and own unique “formula of the city”.

Summary and Conclusions

Architecture of Ukraine was an integral part of global artistic progress of the interwar period, endowed with features like global style trends, and exclusive national identity. Being a complete picture, domestic architecture was the progressive development of national-adapted modern historicism and avant-garde constructivism to the Neoclassical Empire style.

Ukrainian architecture of 1920–30’s became the bright and evident display of the most difficult twists and turns of those uneasy times. Tightly linked with philosophy, worldview and macro political changes of the era, Ukrainian architecture shows itself as an extraordinary colourful and simultaneously tangled structure, which combines forward development, sharp coils and even reversible motion.

Meanwhile, many questions remain undecided. Challenges that had risen at the beginning of 1920s become actual again in a present cultural environment. That is why the work of architecture of the period is so interesting and important for the contemporaries: the depth and power of their cultural heritage we have yet to open.

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