
Summary

The article presents the main stages of an outstanding lost object of Ukrainian cultural heritage recreation – Transfiguration cathedral in Odesa in 1999-2010.

Key words: spiritual structure of the city, lost object of cultural heritage, history of cathedral recreation

Odesa has always been an international city, it was being built by famous architects from various countries. Polish architects Felix Gonsiorowski, Mykola Tolwinski, Piotr Ambroziewich, Lew Wlodek and others made a significant contribution into shaping the city construction. A lot of majestic buildings, which are now under state protection as architecture and city-planning monuments, were created by their projects and with their participation. The following three objects of spiritual purpose occupy special place among those buildings: Cathedral of the Blessed Virgin Mary – the main Roman Catholic temple in Odesa (architects Francesco Morandi, Felix Gonsiorowski, second half of the 19th century); Cathedral of St. Peter the Apostle (architects A. Lewicks and K. Messner, beginning of the 20th century); St. Clement’s Cathedral (architects Vladyslav Dombrovsky and Lew Wlodek, beginning of the 20th century, destroyed in 1936). They were a part of the construction network which formed the spiritual structure of Odesa at the beginning of the 20th century. The centre of this structure – Transfiguration Cathedral was founded at the same time as Odesa – in 1774 – and for over a hundred years was developing together with the city and at the beginning of the 20th century it became the biggest cathedral of the North-Western Black Sea region – the centre of spiritual life for Odesa residents. Barbarously ruined in 1936, the Cathedral was reconstructed by the will and efforts of Odesa residents at the beginning of the 21st century (pic. 2) without involvement of budgetary costs [1].

In 1991 I was teaching at Architecture faculty of Odesa Engineering and Construction institute. It was at that time that we conducted architectural search and started developing the first version of recreating the Transfiguration Cathedral in Odesa project. Architectural measurements, done by Odesa Engineering and Construction institute students in 1936 under the supervision of an engineer F. Motsakov and available at that moment iconography from a number of sources in Odesa, Kyiv and Saint Petersburg served as the basis for developing the project. At that time my friend and colleague V. Proskuriakov, who worked as a teacher at Architecture faculty of Lviv Polytechnic National University, came to Odesa. We visited Soborna square where the cathedral had been located before 1936, he got acquainted with historical documents with regards to ruined sacred place, supported the importance of the topic of recreating the main city cathedral and advised to study the aspect of its city-shaping role in the structure of spiritual buildings in Odesa on the basis of an architectural yantra method.

In March 1993 I prepared the first edition of grounding the need for recreating the cathedral where I framed the hypothesis that Transfiguration Cathedral in Odesa was the central element of city structure and its sacred buildings (pic. 3) which created a peculiar network (pic. 4), covered Odesa and shaped the spirituality of its residents. Having lost a central element of this network – the Cathedral – the whole structure collapsed. Recreation of a lost main cathedral of the city was expected to assist in revival of its residents’ spirituality which, in its turn, would lead to improvement of Odesa residents’ life quality. Moreover, geometrical analysis of significant buildings location regularity with Transfiguration Cathedral in Odesa being a central element of the structure (pic. 4) could become the basis for choosing the locations of new sacred objects in the places of crossing the lines where similar buildings were absent. Therefore, the structure of significant buildings in Odesa could continue being sufficiently developed. The suggested scheme should be combined with geology data, tectonic and geographical features of city territory, it should use the data of psychics and folk methods of identifying the “sacred places” what was not done by us at that time.

In 1994 my two diploma students Liudmyla Shamarena and Anna Yaroshenko, graduates of the Architecture faculty of Odesa Engineering and Construction institute (now Odessa State Academy of Civil Engineering and Architecture), defended an integrated diploma project of recreating Odesa Transfiguration Cathedral which can be considered...
as the first version and the basis for our future projects on the main cathedral in the city.

Liudmila Shamara performed the city-planning part of an integrated project with arguments for the topicality and necessity of cathedral recreation as a lost central element of planning structure in Odesa, as its main city-planning dominant and as a centre of its spiritual life. Known to us at that moment spiritual buildings, including orthodox and other religions, cathedrals, house churches, objects of various religions, comprising 86 objects together, were recorded on the city map. In that way we formed the basis of design and planning structure of Odesa with indicating the locations of spiritual buildings at the beginning of the 20th century.

To the extent of its architectural development Odesa Transfiguration Cathedral was reflecting the development level of Odesa and the whole country. Being a small building at the beginning of the 19th century it became one of the biggest cathedrals in Russia at the beginning of the 20th century. The Cathedral had room for up to 12 thousand people simultaneously and Soborna square became the main square in Odesa where all big city holidays and events started and took place. At all times the Cathedral was visited by such famous guests of Odesa as emperors, official and non-official figures, artists, travellers. In 2004 Bulgarian Prime Minister, tsar Simeon II of Bulgaria (as Bulgarian citizen – Simeon Borisov Sakskoburggotski) with his wife visited the recreated cathedral; in 2005 it was the Chairman of the Council of Europe Parliament Assembly - René van der Linden with his wife. The chronology of a real recreation of an outstanding lost monument of Ukraine – Odesa Transfiguration Cathedral starts 23 April 1999 when the decree № 700 of the Cabinet of Ministers of Ukraine included the Cathedral at Soborna square in Odesa together with other lost unique objects into "The program of reconstruction of outstanding lost history and culture monuments of Ukraine". Afterwards in 1999 an all-Ukrainian competition was announced where our lost monument recreation project won. It was only a year later, at Christmas 2001, that the first part of building – the bell tower – was finished.

In 2001-2005 construction of the second part – Cathedral building – was done. In 2005 an Underneath temple (pic. 5) was consecrated with a name of a Sanctifier Innocentius (Borysov), whilst in 2006 Andrivskyi hall (refectory) of the Cathedral was consecrated. In 2005 the third part of construction was also finished – building of Utility place where gas boiler room, switch substation, underground toilets and other objects necessary for functioning of a modern cathedral were situated. In 2010 the Upper temple was consecrated as well as the whole building of the cathedral. While forming research and project documentation our priority was city-planning and environmental types of recreating the object as a lost valuable element of architecturally-historical environment. This type of recreation allows grounded changes to architecturally-planning or decorative-artistic solutions of the prototype with the aim of taking into consideration modern demands in a part of constructions, decorative materials, engineering support, fire safety regulations etc. Such approach is applied on valuable territories of historical inhab-