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## Historical Formation of the Architectural Image of Mariupol

### Historia uformowania architektonicznego obrazu Mariupola

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**Słowa kluczowe:** Mariupol, pałanka kałmucka, siatka planistyczna, port, zabytkowe budynki, Teatr Dramatyczny

#### Introduction

The current state of historical cities in Ukraine is characterized by problems related to the detailed study and preservation of historical and cultural heritage, including the need to improve the composition of cities and ensure the authenticity of the historically formed environment. This is due to the current state of the theory and practice of contemporary architecture in Ukraine, which was primarily caused by the Soviet Union's government, whose policy was aimed at destroying the national identity of national minorities, i.e., its republics, such as Ukraine, Moldova, Georgia, and others. Because of this policy, the study and generalization of the experience of architectural activity was somewhat fragmented. The architectural and aesthetic aspects of the revitalization of historic cities were deliberately ignored, and instead the reconstruction of the historical environment with the introduction of new Soviet architecture was prioritized. This mostly resulted in the loss of valuable historical environment.

The city of Mariupol began its development as a small fishing village and turned into an industrial giant.

Before imperial interest in it, it was a bustling place with its own traditions and customs. Each architectural dominant of the city was a sacred building, which testifies to the rich spiritual development of the population of this territory.

Up to February 24, 2022, the city had been actively developing: various conservation works were carried out, projects for future construction were laid out. But after that date, the fate of Mariupol changed dramatically. Today, there is a massive demolition of all the surviving and damaged buildings that could tell us about the city's rich past, and active and poor-quality construction of the city, which spoils the overall appearance and destroys the long history. Every day the city loses its historical form and value, being built up with typical buildings.

The practical value of this study is that today, in the context of Russia's unjustified war against Ukraine, the issue of studying existing cities and declaring them is very relevant.

The purpose of the study is to examine and highlight information on the historical formation of the city of Mariupol, the formation of its architectural image

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and planning structure, as well as to demonstrate the active development of the city before the Russian invasion and its rapid degradation after the occupation.

### Methodological approach

The methodology of this article is based on general scientific and special research methods. On the basis of analysis, synthesis, systematization and generalization of bibliographic materials, cartographic and iconographic materials, the state of research on this topic is determined, the available information on the historical formation of the city of Mariupol, its architectural and three-dimensional composition is summarized and supplemented. With the help of special research methods, namely: system analysis and graphical comparison, retrospective modeling, architectural, compositional and planning analysis, authors developed schemes of the city's historical development stages, identified the main structural elements that determined its uniqueness and led to its rapid development.

### History of Mariupol research.

Mariupol is a hero city in the Donetsk region that has recently become a symbol of resilience and the fight for freedom. There are not many sources that could show the roots of the city's history, spread knowledge about the formation of its modern architectural image and planning grid structure.

Mykola Rudenko was one of the scholars who studied the development of the territory of Mariupol before the known dates of its foundation. In his work *Крізь темряву тисячоліть (від кроманьйонської стоянки до козацької фортеці)* [Rudenko 2000, pp. 16–17], he hypothesizes that the settlement existed since the thirteenth century under the name Domakha (Adomakha), and the first to develop the territory were the Cro-Magnons, based on archaeological research, testimonies of the first Cossacks, and an excavated Mariupol burial ground during the construction of Azovstal in 1930. Thus, he concludes that the land area of the Kalmius River mouth was inhabited during both the sixteenth and seventeenth centuries [Rudenko 2000, pp. 16–17].

Petro Lavriv, also in his study *History of Southeastern Ukraine* claims that “some kind of Donetsk settlement” existed along the river in the late fourteenth and fifteenth centuries [Lavriv 1996, p. 88]. and the existence of Adomakha are not denied in the “Description of the towns of the Azov province” [Murzakevych 2016, p. 133]. Tymofienko only mentions the existence of these settlements in his works, but does not provide clear dates. A significant contribution to the study of the cities of the Donetsk region, namely Mariupol, also belongs to V. Pirko, who in his work *Джерела про час заснування населених пунктів Донеччини в XVI–XVI-II ст.* [Pirko 2009, pp. 417–427] presents the history of the development and decline of Domakha, relying on

the work of R. Sayenko. The researcher relied on archival materials, reports by V. Chertkov, which indicated that the city was built using the remains of Domakha, destroyed by the Crimean horde, and described the historical processes of the city's development in her work *Из истории основания Мариуполя* [Sayenko 1997, p. 12].

The Kalmius palanquin was built on the site of modern Mariupol, in the seventeenth century, by Zaporizhzhia Cossacks who intended to expand the Zaporizhzhia Siech's sphere of influence and defense. Thus, in the early seventeenth century, the Cossacks built the outpost of Domakha with pickets and winter quarters along the road to the Don River. The outpost was a rectangular earthen fortress located on a hill on the right bank of the river. The large differences in elevation and the slope of the territory gave it a great strategic advantage [Pirkalo 2009, p. 6].

The Kalmius *palanka* developed economically due to fishing, which led to the construction of shacks by Zaporizhzhia fishermen—“shyshy” [Syniak 2020, p. 238], where they lived and stored their catch. The most populated part of the *palanka* was the southern shore of the Azov Sea, where the *palanka* center, Kalmius Sloboda, was located. Winter quarters, as the main type of architecture for this region and period, were built along the banks of the surrounding rivers (Kalchyk, Kalmius, Berdi, Dubova) and their number increased in the second half of the eighteenth century [Syniak 2020, pp. 241–242]. The largest number of Cossack outbuildings were located at the tops of the Kalmius and Kalchyk rivers, and the first fish plants were established on the seashore.

In the late 1730s, the Kalmius Sloboda was established on the site of the old Domakha fortress. It was a square-shaped fortification measuring 150 × 150 m with corner redoubts. The fortification was surrounded by an earthen rampart, reinforced from the inside with wooden logs and a shallow moat. At that time the settlement had an administration, courts, shops, workshops, and a wooden St. Nicholas Church (1754). The architecture of the settlement consisted of wooden huts, dugouts, and earthen cellars [Syniak 2020, pp. 245–246].

In 1768, the Kalmius Sloboda was destroyed, but in 1771 the *palanka* administration returned and began to restore the lost *palanka* center. Rapid economic growth was caused by the developed trade and proximity to the border.

After the liquidation of the Zaporozhian Siech in 1775, the territory of the *palanka* was included in the Oleksandrivsk and Pavlivsk districts in 1778 of the Azov province, [Zviriaika et al. 2019, p. 27], and in 1783—in the Katerynoslav governorate. The houses that were located on the territory of the former *palanka*, along with the church, were transferred to the Greeks who were resettled from the Crimea. The development of the city's planned structure was dictated by the original structure of the Cossack settlement. Similarly, the

idea of incorporating the *palanka* fortress into the new city structure failed. Although the construction of the Kharlampiyevsky Cathedral (1780) was laid on these borders [Zviriaika et al. 2019, p. 94], the location (the retrenchment area) was unsuitable for this purpose due to the ruins of powder storage, so another area was chosen. This led to the relocation of public centers to a new location. Therefore, the development of the future city of Mariupol was based on the established planning outline of the Kalmius Sloboda [Bublyk 2017, p. 86]. Such development of the planning structure gives reason to assume that Mariupol was founded as early as the establishment of the Domakha outpost by Zaporizhzhia Cossacks in the sixteenth century.

According to eighteenth-century plans, which were modified in 1811, the first city blocks formed the front city (*forstadt*). In front of the fortress, the first compositional center was formed—a square called Bazarna (nowadays called Liberation Square). Around it were orchards and vineyards. The laid out grid of city blocks stretched along the Kalmius River and laid down the linear structure of the historic center. The main streets (today's Myru Avenue and Kuindzhi Street) were laid out along the watersheds of the hills separated by a small ravine. At their intersection, the central Oleksandrivska Square (today Teatralna Square) was formed with the construction of the Church of St. Mary Magdalene (1791), around which the historic center was formed.

The system of city blocks in this part was planned according to a ray system, which starts from the rounded Bazaar Square. The other squares were located in the middle of the city structure and had Orthodox churches and were public centers for Greek settlements. The location lower in relief, in contrast to the main square, and its connection to it through the main streets, laid the first composition of the architectural structure of the historic city center [Zviriaika et al. 2019]. The second hill, on which the city was located, had a rectangular grid of streets. The planning structures of the two hills were connected by longitudinal streets, along which three rectangular squares for churches were planned. The designed neighborhoods were divided into 10–20 parcels with buildings of various materials: stone, earth, and wood. The areas between the hills were left undeveloped.

After the approval of the new “Plan of the City of Mariupol” on May 11, 1811, changes in the general plan of the territory took place, and laid the modern appearance of the historic center. A new main square was designed on top of the hill—Oleksandrivska Square, located at the intersection of two main streets: Yekaterininivska Street (“Myru Avenue”) and Taganrozka Street (“Kuindzhi Street”). The square was located on an important road leading to the city of Mangush and offered a compositional view of the Kalmius River. At the intersection of Taganrozkaya Street's axis, the rectangular (233 × 279 m) Mariinskaya Square was formed.

A port with a wharf and shopping arcades was laid out at the mouth of the Kalmius River where it flows into the Sea of Azov. The port was connected to the Bazaar Square via Istalianska Street. A wooden bridge was built to provide easy access across Lake Domakhu.

In the 1840s, a spontaneous formation of the city district, which is now known as Slobidka, took place, which was built up with dugouts and earthenware houses. The neighborhoods that were formed here had a shape close to a rectangle with an elongated side. Also, in 1840, a stone embankment was built.

In 1845, the ramparts and ditches of the old fortification, which had survived to that time, were destroyed and squares were built in their place. At this time that most of the public and residential buildings (educational institutions, administrative buildings, shops, etc.) were built, which laid down a new architectural image that has lasted until the twenty-first century.

The mid-nineteenth century were characterized by economic growth thanks to the industrial sector (Fig. 1). During this period, the architectural and spatial composition of the historic city center underwent many changes: new churches were built: The Roman Catholic church on Italiiska Street (1860), synagogues on Torgovaya and Heorhiivska Streets (1860s to the 1880s). Also during this period, the Harlampievka Church in honor of St. Catherine was built and the bell tower at the new church of St. Harlampiy was erected (1891–1892, three-tiered with a height of 25 m) [Zviriaika et al. 2019, pp. 83–84].

In 1882, the Mariupol railway station was built with a passenger station, locomotive depot, and carriage workshops. Opposite the station, Pryvokzalna Square (Ensign Yevhen Pavlov Square) was arranged, and construction of a railway school, hospital, and Olena Konstantynivska Church began. At this time, the port was also being developed, and the Havan workers' settlement was formed around it.

Due to the significant increase in production in the industrial sector and the shallowness of the port, it was decided to build a new one. From 1886 to 1889, a new separate railway line was laid to the port construction site. The Mariupol Port settlement with a linear planning structure was formed on the adjacent territory [Zviriaika et al. 2019, p. 97]. A settlement of port workers, sailors, and fishermen was formed on the steep slopes, with a spontaneous layout. The main dominant feature of the area was the lighthouse located on Rulova Street.

Mariupol's economy reached a qualitatively new stage in the 1890s, thanks in part to the construction of another branch of the Mariupol Railroad, the private Donetsk Coal Railway. The increase in the flow of goods coming to Mariupol by railway, including raw materials from the mines of the Donetsk region, created the need to build a new port, and the availability of natural resources from the Donetsk region and railway and sea connections opened up opportunities for the development of heavy industry in the city.

The first attempt to build a metallurgical plant by John Hughes took place in the 1870s, but it was unsuccessful due to a lack of raw materials and a lack of railroad connections. In the 1890s, thanks to the launch of a railroad connection and port infrastructure, two powerful metallurgical plants were built near Mariupol: the Nikopol-Mariupol Mining and Metallurgical Company and the Belgian Providence Company (later Russian Providence). The construction of two powerful metallurgical plants and a commercial port on the Azov Sea coast, along with a railway connecting all industrial zones and the seaport itself become most influential event in the nineteenth and twentieth centuries for the economic development of the city.

The initiative to build one of the industrial giants belongs to the Prussian entrepreneur Adolf Rothstein and his American friend Edmund Smith. In February 1897, the pipe plant of the Nikopol-Mariupol Mining and Metallurgical Community began production. In 1899, the Belgian plant Providence was launched nearby. Oleksiy Alchevsky, a well-known Ukrainian patriot and philanthropist at the time, contributed to its construction. In March 1920, the two plants were merged into one and new divisions were built.

Not far from the Nikopol plant, a colony for workers and employees of the plant (Colony A) was designed with a quarterly planning structure. The colony's design was based on the structure of American worker settlements. The village was divided into four parts by two perpendicular main streets. The colony's architecture consisted mainly of two-story houses, one-story barracks, and public buildings. A similar workers' settlement (Colony B) was also built not far from the Providence Steel Plant, consisting of a network of regular neighborhoods with typical one-story barracks. [Zvirniak et al. 2019, pp. 98–99]. The main planning axis for both colonies was Nikopolskyi Avenue, where a community center was created on the Old Market Square (Ilyichivskyi Market).

One-story architecture continued to prevail, with only a small number of buildings having two or three floors. The dominant buildings in the established public centers and the general silhouette of the city were still sacred structures. But already in the 1930s, the city's image underwent fundamental changes due to the destruction or reconstruction of a significant number of religious buildings, given the atheistic component of the Soviet regime, and the rebuilding of the historic city center in the style of Soviet Classical Revival [Zvirniak et al. 2019, p. 68]. Such changes led to the poorness of the city's environment and removed the compositional dominants in the historical silhouette of the city. Thus, the Kharlampiyevsky Cathedral, the Church of St. Mary Magdalene, the Church of the Nativity of the Virgin Mary, and the Church of the Assumption of the Virgin Mary were destroyed. New residential apartment buildings built during this period in the central district of the city had three to four floors and were made of brick in the style of Constructivism.

During the same time, buildings with spires and the Nielsen Water Tower (1908–1910, 33 m high, designed in the style of Historical Revival) were built on the site of the dismantled St. Mary Magdalene Church, as well as the Azovgiprommez high-rise building on Greek Square.

Oleksandrivska Square was arranged in a new configuration, with three rays adjoining it on Myru Avenue and two newly laid streets through the historic neighborhoods, Soborna and Universytetska. This layout repeated the layout of Bazarna Square, but the Drama Theater (1960) was located at the intersection of the axes. [Zvirniak A. et al. 2019, p. 102]. The borders of the central square were formed by four- to five-story residential buildings and shaped like an elongated pentagon. The adjacent corner houses of Myru Avenue and Kuindzhi Street were completed with corner houses. This arrangement and architectural solution create the impression of a grand entrance through these streets.

The beginning of the twentieth century marked the growth of the city's position and its importance as an important industrial center of the Soviet Union. Intensive development led to an increasing population growth and an expansion of the settlement itself through the joining of the nearest suburbs, villages and the port. A new dominant building was erected on the territory of the seaport—an elevator (1932), which is up to 60 m high.

To the east of the Azovstal plant, a new residential area called the 6th Precinct was built in the 1930s. [Zvirniak et al. 2019, pp. 104–105]. A square with its own community center, park and summer cinema was formed at the intersection of Peremohy Avenue and Leoporskyi Street.

On the left side of the square was a large block with a village for construction workers (350 × 350 m in plan). The layout of this area was subordinated to the meridional orientation of the buildings, which meant that the requirements for equal illumination and insolation were not met. The composition of this quarter consisted of six rows of one-story barracks arranged diagonally (they were completely destroyed during the Second World War).

By the end of the 1930s, a project was implemented to build a new district called Sotsgorod, which was located at the intersection of two main roads with wide boulevards—Peremohy Avenue and Ednosti Avenue. The intersection formed a rectangular Peremohy Square measuring 125 × 135 m. Characteristic buildings of four to five floors with front decorated facades and two-to-three-story perimeter buildings were designed in this area. In the 1950s, the Palace of Culture of Builders, a park, a stadium, and other public buildings were built in this area.

The architecture of the public buildings of this period was mostly two-story, made of brick, and located with their main facades along the street. It was characterized by symmetrical frontal facade compositions with brick decoration. Administrative buildings were



Fig. 1. Historical maps of Mariupol; source: [Treffers et al. 2023]  
 Рис. 1. Historyczne mapy Mariupola; źródło: [Treffers et al. 2023]

mostly located separately, with a setback from the street line, with architectural compositions based on the order system, the facades decorated with columns with porticoes or pilasters, triangular pediments with stucco moldings, and balustrades. Stone fences with arched passageways were built in between the gaps in the houses.

The destruction of the city during the Second World War was quite significant. In early October 1941, German troops captured the city almost without a fight, and all the damage to city buildings and industrial facilities, according to Russian propagandists, was caused during the German retreat in 1943.

The Azovstal plant, the Ilyich plant, the Kuibyshev plant, and two reservoirs with water treatment facilities that supplied the city with water were destroyed. An elevator, from which the invaders had taken all the grain, 1,593 houses, 68 schools, 17 kindergartens, the Palace of Pioneers, and a theater were burned. The tram,

water supply system, and power grid were put out of commission. In total, 85% of the city's buildings and enterprises were destroyed. The port was destroyed by 80%, and the Ilyich plant by 70%.

Information from the Soviet archives refutes the propaganda claims, and there is evidence that German troops left Mariupol in advance, leaving only some of their agents to gather information about Soviet troops. Given the nature of today's war, how the Russians act when besieging cities, bombing and shelling them with various types of weapons, it is possible that these ruins in the city were caused by the Soviet army during its offensive.

From 1944, postwar reconstruction began, and the city's territory was expanded by suburban villages (Fig. 1). The main driver of development was industry, which was rapidly built and developed. As a result of the war destruction and the desire of the soviet government to give the city more socialist features, the

planning structure of the center was partially changed: the redevelopment of the historic Bazarna Square and the historic street network west of Teatralna Square was laid out. The main historic streets and squares were built up with residential and public buildings in the style of Stalinist neoclassicism, which significantly changed the entire architectural image of the city and removed the dominant role in the architectural and spatial composition of the city. The buildings erected during this period had a large length of facades (up to 130 m) and height (up to 20 m). The buildings were also designed in the constructivist style. The most expressive buildings of this period are: the mansion of Dr. Gamper, the mansion of architect Nielsen, and the synagogue on Heorhiivska street (built in the 1880s in the historicist style, a two-story brick building, rectangular in plan). In the 1960s and 1970s, the development continued with less expressive architecture, and buildings were constructed according to standard designs (5–9-story multi-sectional residential buildings), which were located taking into account the conditions of insolation [Zvirniak et al. 2019]. Also in the late twentieth century, the DOSAAF building was erected on the main historic Bazarna (Liberation) Square on the site of the Harlampievsky Cathedral, which significantly changed the perception of the historic center in the overall composition of the city.

In the 1980s, neighborhoods with multi-storey buildings appeared, which entailed partial demolition of historic buildings and redevelopment of historic neighborhoods.

From 1991, since Ukraine's independence, ten Orthodox churches have been built in Mariupol: The Holy Intercession Church (84.3 m high), St. Michael the Archangel (1997), and the Mosque of Suleiman and Roksolana (2007). Many of the valuable historical buildings have been preserved in poor technical condition.

In 2014, Russian troops invaded the territory of the Ukrainian Donbas, which also affected the city of Mariupol. The city's buildings were constantly being attacked, but the city was released from the Russian invaders in a short period of time.

After 2015, there was a "silence" that allowed the settlement to continue developing. A project was developed to restore the building of the city police department and convert it into a multifunctional cultural center called Port of Cultures by 2025.

To mark the 240th anniversary of Mariupol in 2018, projects were launched to restore and reconstruct the city's historical monuments with the support of industrial giant Metinvest. For the first time, a walking musical fountain was set up here (the analog was London's Sky Garden fountain).

In 2020, the construction and opening of the Metinvest Polytechnic was approved. In 2021, an international architectural competition was held for a proposal to reconstruct the city's beach. The winner was the Ukrainian company SBM Studio. They proposed

to divide the beach into three zones: the main beach, the brownfield, and the natural beach. The project was launched. The right side of the city's pier was also reconstructed as part of the "More than Steel" program with the support of Metinvest.

The reconstruction of the Gurov Jubilee Park began in 2021, with new alleys, fountains, and a meditation area. At this time, the boulevard part of the park was restored.

2022 was the most productive year in terms of laying the groundwork for future projects to improve the city. This period saw the start of designing the concept for the reconstruction of Yakir Alley, the creation of an urban park in Prymorskyi Park, the reconstruction of buildings that had become half-destroyed on Khmelnytskyi Boulevard, and the design of Liberation Square. The city also launched a project to build a new airport.

Another project was the development of a conceptual proposal for a new building for the Institute of Management next to the existing buildings of the Faculties of Economics and Law and History. The city council also put forward an initiative to include historical objects in the presidential program "Great Conservation." The list of proposals included the Continental Hotel, houses with spires, and a former distillery.

For 2024, a proposal was put forward to create a pedestrian Nielsen Street, which would connect the City Garden. The project included the reconstruction of a park with an amphitheater, observation decks, and a fountain.

Despite the ambitious projects of change, the events of February 24, 2022, brought about dramatic changes. After a long period of heroic resistance, the city was occupied by Russian invaders. During this period, the degradation of the city began. On March 16, 2022, Russian planes bombed the Drama Theater, where civilians with children were hiding, more than a thousand people died. Afterwards, the theater was dismantled by the occupiers, as well as many other buildings, including the oldest school in the city, the historic buildings on Mykolaiivska Street, and the Mariupol Mariinsky Women's Gymnasium (built in 1894). Along with the bombing of the theater, the Molodizhnyi Cultural Center, which the city authorities intended to restore and turn into the Hotel Continental Contemporary Art Center, was also damaged. The recently restored clock house, which housed the studio of Mariupol artist Viktor Arnautov, was also dismantled (Figs. 2–4).

The active dismantling of residential and public buildings that have direct evidence of the occupiers' criminal actions is underway (Figs. 5–6). This is evidenced not only by random footage from videos and photos of residents who were unable to leave the city, but also by the Russian media. It is known that the "Big Construction" program was launched, which is carried out by a "military construction company" under the Russian Ministry of Defense. The priority construction of this program are large military facilities. Thus, the city is gradually turning into a military



Fig. 2. Satellite photo of the city's central square, 2022, a fragment of a screenshot; source: <https://oldmaps.dp.ua/mariupol/?leftmap=esri&double=0#12/47.1061/37.5573> (accessed: 22.10.2023)

Ryc. 2. Zdjęcie satelitarne centralnego placu miasta, 2022, fragment zrzutu ekranu; źródło: <https://oldmaps.dp.ua/mariupol/?leftmap=esri&double=0#12/47.1061/37.5573> (dostęp: 22.10.2023)



Fig. 3. The Drama Theater before the full-scale invasion; photo by E. Sosnovsky

Ryc. 3. Teatr Dramatyczny przed pełnoskalową inwazją; fot. E. Sosnovsky



Fig. 4. The Drama Theater as of 26.03.2023; source: <https://t.me/itsdonetsk/64999> (accessed: 22.10.2023)

Ryc. 4. Teatr Dramatyczny, stan 26 marca 2023; źródło: <https://t.me/itsdonetsk/64999> (dostęp: 22.10.2023)



Fig. 5. Satellite photo of the state of the city's historic buildings, 2022, a fragment of a screenshot; source: <https://oldmaps.dp.ua/mariupol/?leftmap=esri&double=0#12/47.1061/37.5573> (accessed: 22.10.2023)

Ryc. 5. Zdjęcie satelitarne historycznych budynków miasta, 2022, fragment zrzutu ekranu; źródło: <https://oldmaps.dp.ua/mariupol/?leftmap=esri&double=0#12/47.1061/37.5573> (dostęp: 22.10.2023)



Fig. 6. Demolition of residential buildings in the city by the occupiers, 2023, video fragment; source: <https://t.me/itsdonetsk/62197> (accessed: 22.10.2023)

Ryc. 6. Burzenie budynków mieszkalnych w mieście przez okupantów, 2023; fragment filmu; źródło: <https://t.me/itsdonetsk/62197> (dostęp: 22.10.2023)

base for the occupiers. The built residential neighborhoods are inhabited mainly by Russians or military personnel, and the city's residents are still left without shelter.

Today, the large-scale destruction of the entire city of Mariupol, including all of its historic buildings, is still underway in order to quickly build up low-quality housing and create the impression of a prosperous and developed city. The full-scale invasion has become a turning point in the development of this secondary Ukrainian city, leading to active degradation and erasure of its long history. The city's population decreased from 500 to 100 thousand residents.

## Conclusions

After studying the history of the Mariupol city formation, the following stages of historical and architectural development can be distinguished:

1. Stage I – in the eighteenth and the early nineteenth centuries. (Fig. 7a). Domakha is a rectangular earthen fortress built by the Zaporozhian Cossacks. The settlement began to develop due to fishing and hunting. The Cossack community was dispersed and spread out. The main type of architecture of this period was *kurens*—light, often temporary wooden buildings for sleeping.



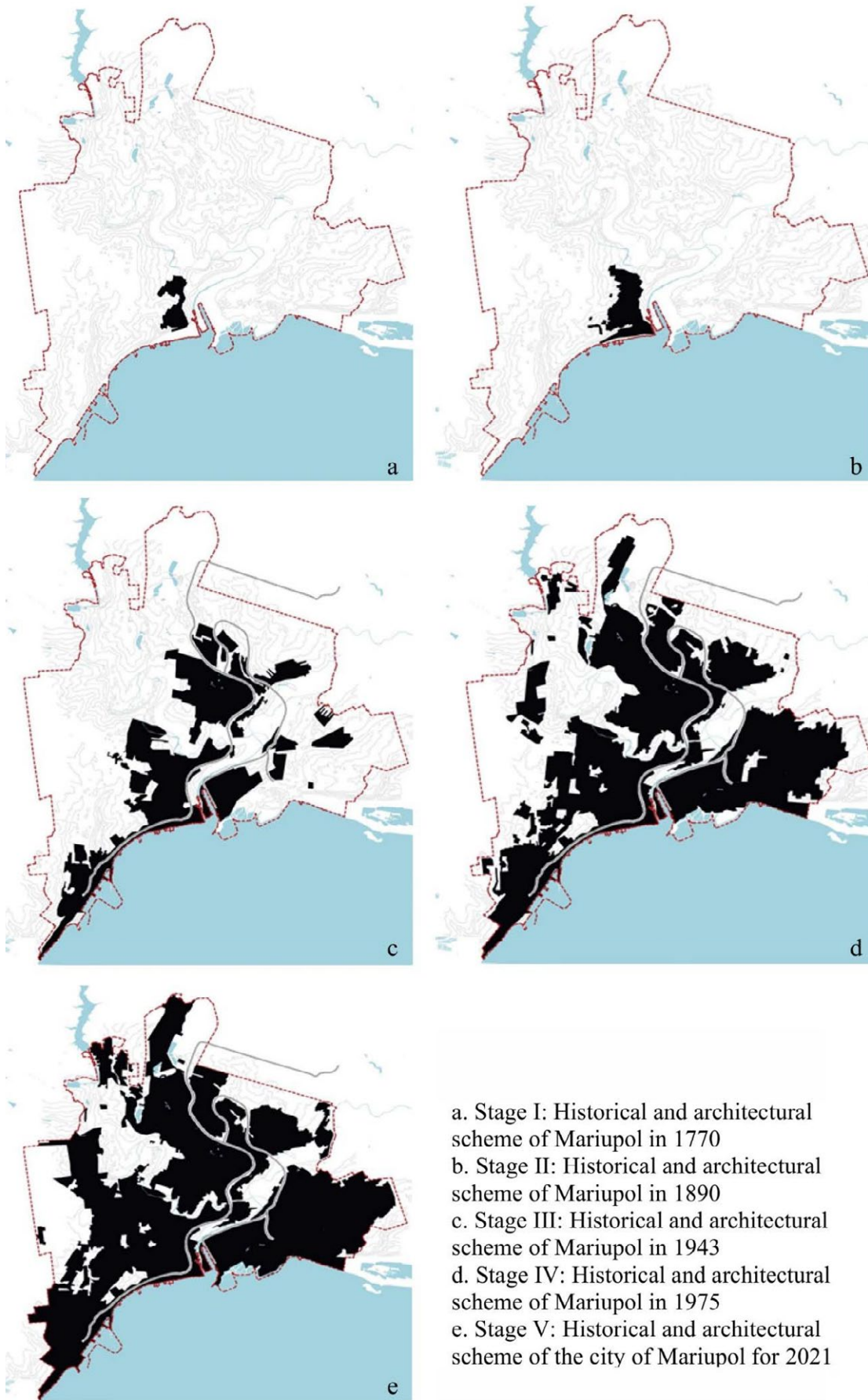


Fig. 7. Stages: Historical and architectural scheme of the city of Mariupol; by D. Ostrikova, 2022

Ryc. 7. Etapy rozwoju: schemat historyczno-architektoniczny miasta Mariupol; opr. D. Ostrikova, 2022

In the mid-eighteenth century, the Kalmius Sloboda was formed, a square-shaped fortification with corner redoubts. Already at this time the settlement was an administrative center. It has a court building, shops, workshops, a wooden St. Nicholas Church. Other buildings were wooden *kurens* and earthen houses.

2. Stage II – from the early nineteenth century to the late nineteenth century (Fig. 7b). In 1811, the city's general plan was developed, the main compositional center, Bazarna Square, was formed in front of the fortress. The buildings of that period were mostly stone, earthen, or wooden. In the middle of the nineteenth century, the Slobidka district was spontaneously formed.

The economic and social rise of the town took place due to the development of industry and the formation of a trade center in the town: at the end of his stage surviving defensive system of the fortress was buried and made into squares. In addition to the sacral architecture that formed the main image of the city, most of the public and residential buildings were built, which complemented the architectural panorama of the historic city.

3. Stage III – from the late nineteenth century to the early twentieth century (Fig. 7c).

At the end of the nineteenth century, the first railway station “Mariupol” was built. This led to large-scale development of the city and its rapid economic growth. Development of the port and the formation of the nearby settlement “Havan” was started. In 1889, it was decided to build a new port. construction of two powerful metallurgical plants—the Nikopol-Mariupol Mining and Metallurgical Company and the Belgian company Providence. Also was developed a public buildings included clubs, hospitals, post offices, bathhouses, community centers with libraries, a school, tennis courts, parks, and Orthodox and Evangelical Lutheran churches.

Due to Soviet policy, a significant number of religious buildings were destroyed or rebuilt. The historic city center was rebuilt in the style of Soviet neoclassicism. Construction of new residential brick apartment buildings in the city center began, the shape of the historic Oleksandrivska Square was changed. The city's boundaries were significantly expanded by adding the nearest suburbs, villages and the port itself.

4. Stage IV – from the mid-twentieth century to the late twentieth century (Fig. 7d).

The postwar reconstruction of the city took place between 1944 and 1999. It was characterized by the giving of socialist features to the city, the redevelopment and development of Bazarna Square and historic streets with residential and public buildings in the style of Stalinist Classical Revival. This destroyed the main architectural and historical dominants of the city, which led to the poorness of the city's skyline.

In the 1960s and 70s, buildings were constructed according to standard designs (5–9-story multi-sectional residential buildings) on the site of historic residential buildings.

5. Stage V – between the late twentieth century to February 24, 2022. (Fig. 7e).

During the period of Independence, ten Orthodox churches were built, in addition to many residential and public buildings.

During the first Russian attack in 2014, administrative buildings were partially destroyed.

After 2015, the city continued its gradual development, and significant attention was paid to the restoration and reconstruction of buildings damaged in 2014. More than twenty projects were implemented to modernize the city's public spaces, including many shopping facilities and the embankment. The city's population grew to 500 thousand residents due to the development of metallurgical production and other services.

A group of projects was developed for the reconstruction and restoration of historical buildings and the development of modern architectural space and dozens of improvement projects were launched in different parts of the city, but with the beginning of the full-scale Russian military invasion of Ukraine, the city's development became impossible.

6. Stage VI – from February 24, 2022 to the time of writing of this paper.

Since February 24, 2022, the city has been heavily bombed. The Drama Theater, the oldest school in the city, the historic building on Mykolaivska Street, the Mariupol Mariinsky Women's Gymnasium, and the newly restored clock house with the former studio of Mariupol artist Viktor Arnautov were destroyed. The Molodizhnyi cultural center was also damaged.

Today, the city's architecture is being actively demolished, partially surviving the bombing. Therefore, today, the issue of studying the formation of cities in the southern and eastern regions of Ukraine has become very acute. For decades, and sometimes centuries, the Russian Empire, the Soviet Union, and now Russia have been tarnishing the history of these cities, destroying historic architecture, and eradicating the traditions of the ethnic population. A lot of distorted information was created under the auspices of “correct professional opinion,” which was a convenient tool for spreading propaganda. Up until recently, the idea that the cities of Donbas were of imperial origin and were founded on a wasteland was widespread in the Ukrainian information space. Therefore, it is very important to research and find original sources that could confirm the true stages of urban transformation. Such a database will become a valuable treasure in the quality reconstruction of de-occupied cities and will help to highlight the true history of settlements, reveal the beauty of the surviving and lost buildings, and set the right vector for their successful future development.

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## Abstract

This paper presents the stages of development and transformation of the city of Mariupol, Donetsk region. The collected and processed material reflects the origin and stages of the city's development, the formation of its architectural volumetric and spatial composition before the full-scale invasion and degradation of historical and architectural value during the occupation by Russian troops.

Today, coverage of the history, traditions, and culture of each Ukrainian city is highly relevant, due to the occupier's restriction of access to archival and historical materials. After all, these components always dictate their own rules in the formation and planning of a territory, so it is important to study the processes of transformation and look for certain patterns inherent in this particular city. The research will provide valuable and necessary support that will help to develop the city successfully and professionally.

## Streszczenie

Niniejszy artykuł przedstawia rozwój i przekształcenia miasta Mariupol w obwodzie donieckim. Zgromadzony i opracowany materiał odzwierciedla początki oraz poszczególne etapy rozwoju miasta, a także proces kształtowania się jego architektonicznej, bryłowej i przestrzennej kompozycji przed inwazją na pełną skalę i degradacją historycznych i architektonicznych wartości pod okupacją wojsk rosyjskich. Obecnie dokumentowanie historii, tradycji i kultury poszczególnych ukraińskich miast nabiera szczególnego znaczenia, gdyż okupant wprowadził ograniczenia w dostępie do materiałów archiwalnych i historycznych. Wszak elementy te mają kluczowy wpływ na kształtowanie i planowanie danego obszaru, dlatego ważne jest, by badać procesy przekształceń i szukać wzorców charakterystycznych dla konkretnego miasta. Przeprowadzone badanie stanowi cenne i niezbędne wsparcie, które pozwoli na skuteczny i profesjonalny rozwój Mariupola w przyszłości..