

KYIV MODERNISM

Exploration, protection and promotion

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ABSTRACT: This article attempts to demonstrate the changes that occur over a certain period in assessing the cultural heritage of different eras—from the scientific interest of individuals to wide public recognition. Today, the status of architectural monuments starts to be given to objects of the 1960s and 1980s, but these processes are accompanied by scientific and organizational problems. As an example, the author took the case of Kyiv, which includes many modern buildings of the 1920s-1930s and 1960s-1980s. The research is relevant, primarily considering the interest that modern architecture arouses in society today. At the same time, experts face a misunderstanding of the value of this architectural style, the objects of which are often endangered. Therefore, the relevance is strengthened by the negative trends of current construction processes in Kyiv, mass demolition or reconstruction of architectural heritage objects. The topic of cultural heritage protection is interdisciplinary—it combines the history of society and city life in general, the history of architecture, and actual architectural and artistic analysis. The article is mainly based on the practical experience of working with architectural monuments in Kyiv: their scientific research and preparation of legal documentation. The author does not analyze the value of Modernism as a recognized worldwide movement but depicts the peculiarities of its perception in society. This is facilitated by personal communication with a certain number of people, analysis of social networks and existing bureaucratic practices in the field of monument protection. Based on the analysis of Kyiv's architectural heritage and existing public cases, the author concludes that only the joint work of architectural historians, experts in the field of monument protection and a wide range of interested city residents will allow to discover, research and preserve the maximum number of valuable modern buildings and sites, legally protect them by including them in the Register of immovable objects of cultural heritage.

KEYWORDS: Kyiv, Modernism, architectural monument, cultural heritage, preservation

INTRODUCTION: Today, for a civilized society, the thesis about the indisputable value of the architectural and historical heritage—of the city, the country, and humanity as a whole—is an axiom. The presence of such heritage is the main driver of international tourism, an important component of national economies. But we understand that this was not always the case. At the national level, the system of monument protection appeared in the mid and late 19th century. In the territory of Ukraine, it happened even later, after the fall of the Russian Empire in 1917, within the framework of the newly created national state. When the power of the Bolsheviks spread to Ukraine and the new totalitarian state “Union of Soviet Socialist Republics (USSR)” was formed, the legislation of the republics, including the Ukrainian, was unified. Modern legislation of Ukraine (the Law “On the Protection of Cultural

Heritage” of 2001 with numerous amendments) has inherited many elements of this system.

For the first time, the fundamental principles of protection and restoration of monuments, which the world adheres to today, were laid down in the Athens Charter of 1931. However, it seems that the international community finally came to the modern understanding of the monument, its protection and restoration in the second half of the 20th century, after two devastating world wars. The Venice Charter of 1964 determined the need to preserve the architectural environment of monuments and the importance of layering different eras.¹

Studying the history of monument protection worldwide shows that the understanding of cultural heritage has been constantly changing, expanding and deepened over the last century. Therefore, the purpose of this study was to demonstrate these changes, using the example of Kyiv architecture, that took place in the assessment of the cultural heritage of different eras—from the scientific interest of individual persons to the widespread public recognition of certain layers of buildings.

The topic of cultural heritage protection is interdisciplinary—it combines the history of society and city life in general, the history of architecture, and actual architectural and artistic analysis. General logical methods of cognition such as analysis, abstraction, scientific generalization, methods of special scientific disciplines, monument studies, and synergistic methods (bibliographic, historical-archival and natural studies) became important for solving the tasks set in the research.

The article is mainly based on the practical experience of working with architectural monuments in Kyiv: their scientific research and preparation of legal documentation. The author does not analyze the value of Modernism as a recognized worldwide movement but depicts the peculiarities of its perception in society. During several decades of practical work in the field of monument protection, we communicated on these topics with a large number of people of various professions and ages. Today, social networks present a wide range of interests and problems in the protection of monuments, including narrower issues of modern architecture, its preservation. Close familiarity with the existing bureaucratic practices in the field of cultural heritage protection indicates an insufficient understanding of the value of this particular architectural period.

THE CASE OF KYIV MODERNISM

The assessment of architectural heritage as a whole is a long and changing process. Only during the last 100 years have we observed the development of architectural tastes, styles and a constant change in society's attitude toward the architecture and art of the past. This is connected with the political and economic development of society and with active construction processes in cities.

Despite not being detached from world processes, the attitude in the Soviet Union during the second half of the 20th century towards various stages of architectural heritage was changing. In particular, the understanding of architectural monuments was constantly expanding—both chronologically and stylistically. In the 1960s-1980s, in connection with the significant expansion of Kyiv (as well as many other Ukrainian cities) and relatively active construction in the historical part, a conditional division of the urban environment into “historical” and “modern”

appeared or was finally established in society. Under the influence of this confrontation, the “Law on the Protection of Historical and Cultural Monuments” (1978) and some by-laws to it were adopted. Therefore, it is not surprising that it was in the 1970s and 1980s that the attitude towards different construction periods began to change. First of all, experts deepened their understanding, but ordinary city residents also showed a significant interest in the architectural heritage. It is no coincidence that today among the best researchers of Kyiv architecture, we know professionals who do not have a particular architectural or historical education.

The architecture of the late 19th and early 20th century in Kyiv, which we combine under the name “the age of Historicism and early modern”, was considered ordinary and entirely uninteresting and evaluated extremely negatively—as bourgeois and therefore decadent. Today, almost all pre-revolutionary buildings in Kyiv are considered architectural monuments, primarily due to a psychological perception of antiquity. It should be noted that one of the criteria for monuments is chronological depth, which in Ukraine's historical conditions is significantly different from many countries of the world. Buildings erected 100-150 years ago already seem very old. Today, the largest number of sites in Kyiv date back to the 19th and early 20th centuries.

The attitude towards architecture in the 1920s and 1930s followed a similar path. From the ideological level, but with a positive assessment as an example of the achievements of the Soviet government, it began to shift to the identification of purely architectural qualities. Gradually, an understanding of the value of this architectural and urban development stage of Kyiv, and more broadly, the country as a whole, emerged. Behind the political and ideological slogans of the Soviet government, which had to be supported by architects, both the masters and the younger generation, there was a truly innovative search for a new, completely international architectural language. The legacy of the Soviet era is innumerable. Still, few buildings from the period of the 1920s and 1930s have been preserved on the central streets of Kyiv. More often, they are located in the historical districts of Kyiv center, among the densely arranged buildings of the 19th and early 20th centuries, but they do not interfere with it aggressively.

The main difference between Kyiv and some other Ukrainian cities, such as Kharkiv and Zaporizhzhia, is the lack of complex historical monuments of the Soviet era. One example is New Kharkiv, the settlement of the Kharkiv Tractor Plant (KHTZ) or the 6th settlement in Zaporizhzhia. This situation is connected with the fact that until 1934, the main construction was concentrated in the then capital of

Ukraine, Kharkiv, and only isolated objects were built in Kyiv, which is why areas of new-style integrated development did not develop there. After 1934, construction in Kyiv intensified, but already on the new ideological and artistic basis of Socialist Realism.

In Ukraine, there are significant problems with the preservation of cultural heritage of any period, but the attitude towards monuments of the Soviet era has its own characteristics. Firstly, only relatively recently—in the last 15–20 years—have researchers and preservationists paid attention to the mass architecture of this era. Before that, at the end of the Soviet era, only the most valuable objects became architectural monuments, without which it was difficult to imagine historical Kyiv as a whole (decisions of the Kyiv City Executive Committee in 1982, 1986). These include:

- Kyiv railway station; film factory (44 Peremohy Ave.);
- Stadium and restaurant “Dynamo” (M. Hrushevskyyo, 3),
- Palaces of culture “Bilshovyk” (38 Peremogy Ave.) and “Kharchovyk” (2/1 Mezhihirska St.),
- Residential building “Soviet Doctor” by architect P. Alyoshina (17/2 V. Zhytomyrska St.), etc.

Today, these listings do not cause any objections. When they were given the status of monuments, these objects were listed separately in the decisions as examples of Soviet architecture. Therefore, it is difficult to say which aspects were more valued at that time—their architectural characteristics or their ideological side. However, in the minds of most residents of modern cities, both iconic objects and ordinary residential buildings of the 1920s and 1930s are not perceived as landmarks. They are called “boxes” of no architectural value. In the hierarchy of values of our society, monuments of Modernism come in last after cult architecture, palaces, and profitable houses of the era of Historicism and early Modernism.

However, it must be noted that society’s negative attitude towards modern architecture is also caused by the condition of the monuments of that era. If the buildings of Historicism and early Modernism, even in a dilapidated form, represent romantic ruins that arouse not only pity but also admiration, then Modernism does not enjoy that benefit. On the other hand, in addition to the indifferent attitude of Kyivans (more broadly, residents of any city) to such objects, a new threat has appeared. The not entirely successful attempts of the post-Soviet society to renounce the Soviet ideology also extend to the artistic and architectural heritage of the totalitarian era. In this, the monuments of Modernism might get a second chance—society painfully reacts to what it can lose. Hence, for example, the great admiration for Soviet mosaics and, in general, the

monumental art of the so-called “age of advanced socialism” of the 1970s–1980s.

Ordinary citizens’ attitude toward certain architecture can be changed with the help of broad education, particularly a popularization of the Modernism and promotion of its value not only for Kyiv but also for world architecture. Such popularization of achievements of certain periods is already taking place by enthusiasts driving the issue and thanks to the possibilities of the Internet. Especially effective in this regard are social networks, where groups related to modern architecture and the protection of individual buildings are actively spreading. The second stage of Soviet Modernism of the 1960s–1980s is currently on the wave of popularity.

Unfortunately, professional circles also demonstrate a complete lack of understanding of the uniqueness of the monuments of the pre-war historical period. In this case, superstructures can completely disrupt the original composition, exemplified by architect Y. Karakis’ house on Instyutyska Street 15/5 [FIGURE 01, FIGURE 02]. Or by the restaurant “Dynamo” by the same architect in M. Hrushevskyyi Street 3 where the tower above the original volume in the Art Deco style looks silly and completely unprofessional [FIGURE 03, FIGURE 04].

Another urgent problem of Soviet architecture’s preservation is the change of the original functional purpose, which entails significant changes in appearance, not to mention planning. Public buildings associated with Soviet architecture—clubs, cinemas, stadiums, kindergartens, schools, etc.—suffer the most. Their adaptation to new needs (more often office spaces) leads to significant changes.

Of course, architecture, as part of the material culture of society, is also an expression of social consciousness. And the fact that Constructivism was closely associated with the years of industrialization today becomes another of its weak points. Industrial facilities, many of which appeared in Kyiv in the 1920s and 1930s, are in particular danger. Large areas with inactive enterprises once built in the outskirts of Kyiv, which today are perceived as almost in the city center, fall prey to new construction. For example, the territory of the film factory at Peremohy Ave. 44 has shrunk several times over the past decade, and today a multi-story residential complex hangs over the former giant volume of the main filming pavilion [FIGURE 05, FIGURE 06].

Most of the houses of the 1920s and 1930s were built as residential buildings and are used today for their original purpose. Typically, they are now privately owned, as part of owner’s association they have multiple owners and most of the are not interested in restoring the original architecture. And even if house owners invest in its repair and repurposing, it is not a matter of professional



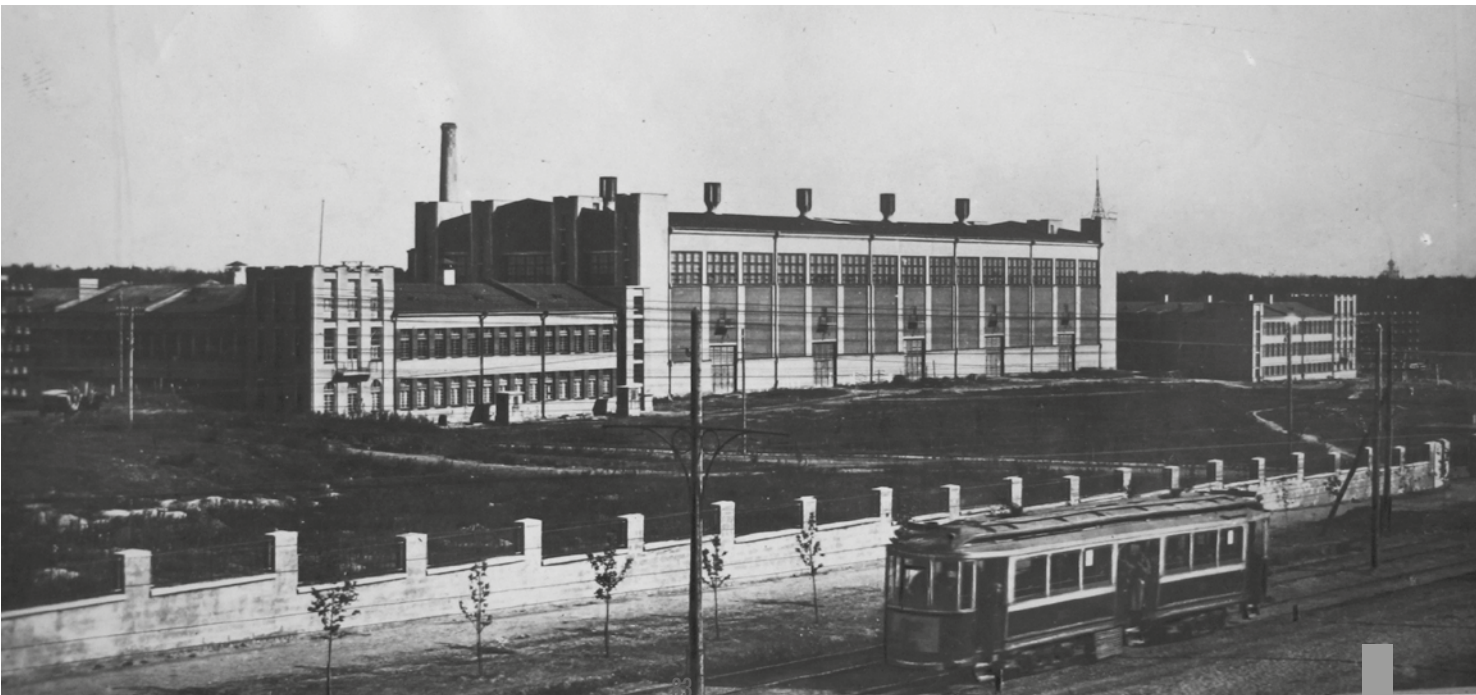
01 Kyiv, St. Instyutska, 15/5. Residential building by architect Y. Karakis.
© Photo from the 1950s, Architect Iosif Karakis. Fate and creativity. Catalog album.-K. 2002

03 Kyiv, St. M. Hrushevskiy, 3. Dynamo stadium project by architect Y. Karakis, 1932.
© Architect Iosif Karakis. Fate and creativity. Catalog album.-K. 2002.

02 Kyiv, St. Instyutska, 15/5. The residential building today, distorted by a superstructure.
© K. Denisov, 2008.

04 Kyiv, St. M. Hrushevskiy, 3. Restaurant "Dynamo", distorted by additions and reconstruction.
© K. Denisov, 2010.

05 Kyiv, Peremohy Avenue 44. Film factory after construction. © Unknown, photo of the early 1930s. Central State Film and Photographic Archives of Ukraine.



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06 Kyiv, Peremohy Avenue 44. New building on the land of the film factory.
© O. Mokrousova, 2001.



07 Kyiv, Khreshchatyk Street 38. Building of the Central Department Store (TsUM).
© Unknown, photo from the 1970s. Central State Film and Photographic Archives of Ukraine.

restoration but of significant reconstruction that brings irreparable changes to the image of the building. This applies, for example, to the famous Central Department Store (TsUM) at Khreshchatyk Street 38, one of the most interesting monuments of Kyiv's Art Deco architecture of the mid-late 1930s [FIGURE 07].

It seems that today the only positive example of the preservation of modern objects is the restoration of the cinema "Zhovten" [FIGURE 08, FIGURE 09] on Kostyantynivska Street 26 by architects N. Trotsky and V. Rykov from 1928-30 during the Soviet Union, restored in 1989-1991 by architect Eduard Honcharenko. The facades were cleaned of the classical decoration that appeared in the second half of the 1930s; authentic elements were partially restored to the original volume of the cinema as it appeared in 1930. In this project, the idea of restoring the original architectural forms of the late 1920s was articulated and executed for the first time. Already at the end of the 1990s into the 2000s, the cinema building was perceived as an authentic

example of modern architecture, although in reality, it was no longer such. The last reconstruction took place recently, in 2015, after a fire in the cinema. It reinforced some of the constructivist features of the building, although it did not return the original appearance of 1930. These events vividly testified to a certain breakdown in relation to the objects of Constructivism—almost all Kyivans, who are generally interested in the fate of Kyiv's cultural heritage, came to the defense of the cinema. And in this case, we have a precedent—an object that essentially lost its authentic material and technical structure as a result of numerous reconstructions, yet retained its original function and its unique image in the minds of people. In fact, it became a landmark object of Kyiv Constructivism, formally not having the status of an architectural monument.

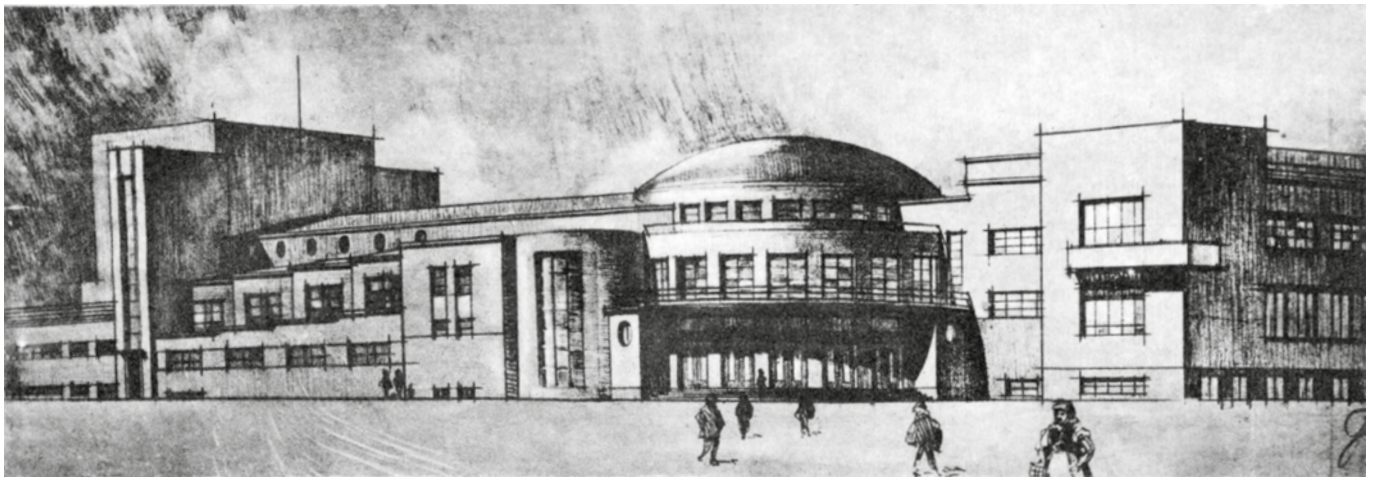
Similar works in the 1980s-1990s by architect O. Grauzhys also improved the appearance of the "Kharchovyk" club built 1931-33 by architect M. Shekhonin in the very center of Podol, on Mezhyhirskiy

08 Kyiv, Kostyantynivska Street 26, "October" cinema by architects N. Trotsky and V. Rykov, 1928-30. © Unknown, original photo, Building of Socialist Kyiv - K., 1930.



09 Kyiv, Kostyantynivska Street 26, "October" cinema. View after the last reconstruction with the reproduction of some original design elements. © https://kino-teatr.ua/uk/cinema-photos/jovten-16.phtml?photo_id=599, 2017.





10 Kyiv, St. Mezhyhirska 2. Sketch of the project of the “Kharchovyk” club, 1930. © Building of Socialist Kyiv. - K., 1930.



11 Kyiv, St. Mezhyhirska 2. The building of the former “Kharchovyk” club today. © K. Denisov, 2009.

Street 2 [FIGURE 10, FIGURE 11]. The buildings also partially returned to their original form after being decorated with columns in the 1950s. Perhaps, in this case, the partial restoration was connected to granting the object the status of an architectural monument of local importance in 1986. However, despite the lack of understanding of Constructivism aesthetics, this stage in the development of architecture has already been protected by a huge number of books, articles, and, most importantly, time. Fortunately, everything built 80-100 years ago is starting to be valued merely because the official criteria for evaluating an object as a potential monument offers chronological depth.

In the sense of enlightenment, an important achievement of the historical study of the architecture of the Soviet era seems to be the individualization of this architecture—that is, the departure from impersonal names. If earlier almost all monuments were simply called “Residential building”, today it is possible to attribute and reflect in the names a wide range of customers of housing construction in the 1920s and 1930s. These are construction and housing

cooperatives, most often formed on a professional basis, All-Ukrainian People’s Commissariats (ministries), large industrial enterprises, etc. In general, all new pre-war Soviet housing was departmental in nature. The historical names offered today essentially reveal the entire palette of builders of the interwar period.

A similar path of rethinking continues regarding the architecture of the 1960s-1980s—the second wave of Modernism. It is currently gaining considerable popularity; we were present at the birth of this fashion, which should result in a serious assessment of the Soviet architectural heritage, dealing with the modern attitude of the architecture of the 1960s-1980s in general, the history of the assessment, and the reassessment of the heritage of the 1920s-1930s.

PROTECTION OF KYIV MODERNISM

With some exceptions, the buildings of the second wave of Modernism are still not included in the state register as architectural monuments. First, they are perceived as

having no outstanding architectural qualities and are, by many, rightly viewed as dissonant elements in the historical parts of the city. Secondly, relatively little time has passed for an objective assessment of the work of the 1960s and 1980s. However, in this respect, the turning point has been reached as the conventional 50 years preservationists often use already separate us from the 1960s.

The impetus for the study of Soviet Modernism was a book by French photographer Frederic Schubert (2011). The author named about 100 objects in the former Soviet Union countries *Communist Space Constructions*. It is no coincidence that the architecture of this period is sometimes called UFO architecture.

Ukrainian researchers also addressed this topic. In 2013, the first conference organized by KhNUBA, dedicated to the problems of Modernism, was held in Kharkiv, followed by the creation of the DOCOMOMO Ukraine chapter. In 2015, the "Superstructure" exhibition took place in Kyiv at the Visual Culture Center on Hlybochytsky Street, arousing considerable interest. It featured well-known and little-known objects and unrealized ideas of the era. Several pages dedicated to modern architecture have also been created on Facebook (one of the most popular being Save Modernism), currently accumulating a significant amount of information and photos. Even in Germany, an architectural guide to Kyiv was published in 2019, which included many objects of the era (Knoch & Johanning, 2019).

While this fascination has become a certain fashion, there are not as many theoreticians as practitioners-monument historians who prepare the necessary documentation for the accounting and protection of architectural objects. Today, interest in such phenomena sometimes causes accusations of nostalgia for "Soviet times". And on the other hand, the processes of "decommunization" quite logically strengthened the feeling of the passage of time. In this, perhaps, modern monuments get a second chance—society painfully reacts to what it can lose. Today, there are physical artifacts to store; tomorrow, all that might be left are archival materials.

At the current stage, monument protection status can be primarily granted to objects of civil and industrial construction. Ordinary buildings cannot yet claim such treatment because almost all the residential and administrative buildings erected in the historical parts of the city, especially those among the densely arranged pre-revolutionary buildings, had a negative impact on the historical and architectural environment.

Monument protection requires cooperation between activists and specialists-monument guards and the bodies of monument protection. A vivid example is the case of

the famous "Plate" by architect Florian Yuryev on Lybidska Square. First, a petition for state protection of an modern object was launched, then active PR on various pages on Facebook and in the press appeared, followed by the development of the necessary documentation by the initiators, help and assistance at the level of the city government, and finally—inclusion to the State Register by order of the Ministry of Culture.

It is no coincidence that the idea of "stimulating or increasing public attention, starting from school age, to the protection of heritage (...) depicting the unity of cultural heritage and the connections that exist between architecture, fine arts, folk traditions and everyday life" is enshrined in the Convention on the Protection of Architectural Heritage of Europe (1985), ratified by Ukraine in 2006.

Many problems arise at the moment of transition from public interest and scientific interest to practical work with objects. Using the existing criteria for the inclusion of monuments in the State Register, as well as taking into account the unsatisfactory technical condition of many buildings, it is quite difficult to explain and formulate the value of modern objects. And it should be done in a way that is understood not only by specialists, architectural historians and connoisseurs of this architectural direction but also by ordinary citizens, including the officials.

For example, the criterion of belonging to the works of outstanding architects is quite complex. In contrast to pre-revolutionary and even pre-war architects, whose standing is more or less established, the definition of the role of designers who created architecture in the last third of the 20th century is far from finished. Anatol Dobrovolskyi, Abram Miletskyi, Nina Chmutina, Eduard Bilskyi, Mykhailo Grechyna, Florian Yuryev, etc. are considered recognized masters of Soviet architecture, but they were not the only ones who designed and built in the specified period.

In addition, in many modern objects, it is not the architecture that is most important, but original constructive solutions. The next criterion—the object had a significant impact on the architecture of the city (country) and the role of the considered objects—is not fully explored either. The real impact of individual objects on the development of architecture as a whole still needs to be studied and proven. Therefore, taking into account all the listed features of the architecture of the 1960s-1980s, it is not surprising that among the rather significant architectural heritage of this period, only some objects currently have the status of historical monuments. At the same time, there is a certain randomness in granting such a status. As mentioned above, work with such objects is not yet systematic.



12 Kyiv, Velyka Vasylkivska Street 103. Palace of Culture "Ukraine", 1962-65.
© Unknown, archive photo of 1970. Central State Film and Photographic Archives of Ukraine.



13 Kyiv, Poshtova Square 3. River station (Rychkovy Vokzal), 1957-61 © K. Denisov, 2010.

There is one architectural monument of national significance in Kyiv:

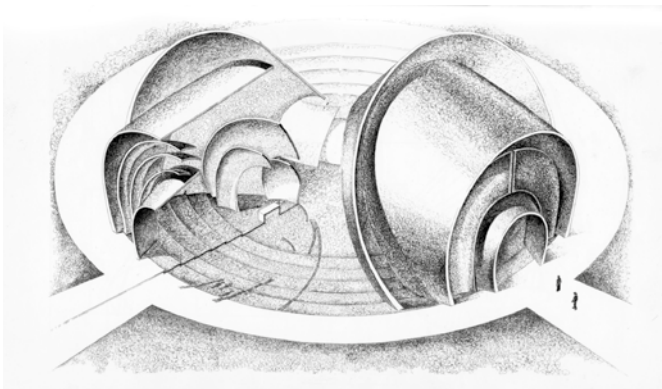
- the Palace of Culture "Ukraine" (Decision of the Cabinet of Ministers in 1996) [FIGURE 12].

Landmarks of local importance are:

- the Palace of Pioneers and Schoolchildren on the I. Mazepy Street 13 by architects A. Miletskyi, E. Bil'skyi (1962-65),
- River Station (Rychkovy Vokzal) on Poshtova Square 3 by architects V. Hopkalo, V. Ladnyi, G. Slut'skyi, M. Kantor, artists E. Kotkov, V. Lamakh, I. Lytovchenko (1957-61) [FIGURE 13].

In 2020, the "Farewell Halls" (ritual building of the crematorium) on Baikovii Street 16 by architect A. Miletskyi (1967-75) was included in the Register. It is a very complex object from the point of view of psychological perception, but it is definitely one of the brightest works of Ukrainian Modernism recognized at the world level [FIGURE 14, FIGURE 15]. It is important to note that the initiative group of the Ada Rybachuk and Volodymyr Melnychenko Foundation (ARVM Foundation) was engaged in the development of the accounting documentation in cooperation with the specialists of the Kyiv Scientific and Methodological Center for Protection, Restoration and Use of Monuments of History, Culture and Protected Areas (KNMTC) on the protection of monuments.

14 Kyiv, Baikova Street 16. Sketch project of the crematorium
© A. Podgorny, <https://birdinflight.com/ru/mir/20160511-kyiv-modern-architecture.html>.



In 2021, a multi-year epic finally came to an end when the building of the Institute of Scientific, Technical and Economic Information ("Plate") on Antonovycha Street 137 by architects F. Yuryev, L. Novikov (1961, 1970-81) was granted monument status [FIGURE 16]. This object is recognized as valuable at the world level. At that time, the author of the building was still alive—Florian Yuryev, who not only provided the researchers with the necessary historical information from his own archive but also took an active part in initiating the granting of the status. In addition to the following four monuments of local importance, there are several objects of cultural heritage:

- the Palace of Sports at Esplanadnaya on Sportivna Square 1 (1958-60),
- the Palace of Ceremonies on Peremogy Avenue 11 (1981),
- the Hippodrome on Glushkova Avenue 10 (1960-69), and
- the former Lenin Museum (Ukrainian House) on European Square (1982) [FIGURE 17].

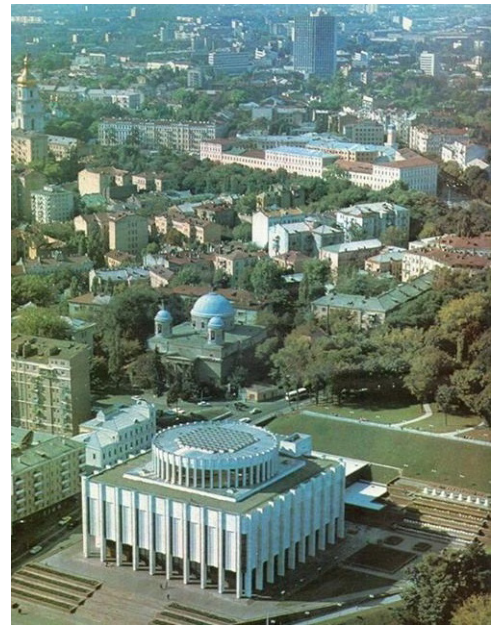
Also in 2021, the necessary accounting documentation for the hippodrome and the Lenin Museum was prepared several times; new conditions and proposals were constantly emerging. Both objects have been submitted to the Ministry of Culture for inclusion in the Register for several years, but the process has not been legally completed.

15 Kyiv, Baikova Street 16. Crematorium by A. Miltetzky, A. Rybachuk and V. Melnichenko, 1967-75. © K. Denisov, 2013.





16 Kyiv, Lybidska square. The building of the Institute of Scientific, Technical and Economic Information with «UFO». © Unknown, <https://life.informator.press/mynule-ta-ymovirne-litaiuchiui-tarilky-v-kyievi>, 1980s.



17 Kyiv, European square. Ukrainian House (former Lenin Museum). © Unknown, <https://oldkiev.top/tryoh/tryoh.html?x=87&y=100>, 1987.

Today, we have come to understand the need for complex work with the objects of the Second Wave of Modernism. But several aspects should be taken into account. First of all, closely studying the areas of complex housing development or the areas close to the center can identify the most interesting buildings located in a fairly homogeneous environment that was formed in the years under study. It is easier to work with such objects. Examples are the bus station on Demiivska Square and the State Scientific Library named after Vernadskyi as accent elements of this square, which was actually formed in the 1960s. The Furniture House looks organic in the environment of the Friendship of Nations building or the former Pecherskyi University on Pecherska Square (known as a “puck” or “drum” because of its round shape). But part of the buildings is located amidst architecture of the 19th - mid-20th centuries. The object itself can be interesting from the point of view of architectural and constructive solutions, but it is a dissonant element in the urban environment that includes the House of Trade on Lviv Square, high-rise hotels, and institutes.

Some of these modern objects took the place of demolished ancient buildings, the sense of loss of which is not present today. Hotel “Salyut” stands almost on the site of the Mykyl Military Monastery bell tower, the Palace of Pioneers approximately on the site of the baroque monastery refectory, a 2-story hotel from the 1850s was demolished for the construction of the Ukrainian House by architect O. Beretti. Taking them into account for listing can cause a negative reaction from society—after all, arguments against their listing have been heard. At the same time, some objects, although they look somewhat alien in the historical environment, do not overwhelm it in terms of scale, like the covered Rye Market.

In addition, modern buildings with different functions have their own characteristics. Sports facilities, for example, are generally territorial and complex; separate buildings should be considered together with the sports fields. This is almost impossible in densely built neighborhoods. One example is the new racetrack (1960-1969), where part of the sports facilities are unused and have been in disrepair for a long time. The ice stadium at 9 Glushkova Avenue—the first outdoor sports complex in Ukraine with an ice field (1970-75)—is completely abandoned.

Most of the modern objects were built from cement and concrete, and these materials have a rather short service life compared to brick, natural stone and even wood. Metal parts, in particular fittings, are highly subject to corrosion. This is superimposed when carelessly used, a lack of capital and minimum maintenance repairs. Modern building materials, aluminum profiles, large glazing, etc., require constant maintenance; otherwise, they lose their aesthetic qualities. On the other hand, there is the aesthetics of “dying” which is appreciated by some people as photogenic, showing traces of time and of being antique. But if objects are in such condition, they usually do not fulfill the criteria for the monument status.

Some interesting buildings are in extremely bad condition, for example, the “Kyivska Rus” cinema on Sichovyh Striltsiv Street 93 by architects V. Taenchuk, M. Basenkov (1982). Cinemas should be paid special attention to as they belong to the types of buildings that clearly reveal the features of Modernism. And it is they who are actively being closed and torn down today. And, other objects are already under threat of demolition to free up the territory for new, larger-scale construction. For example, Volodymyrsky market, the same racetrack

(field construction), the experimental market “Railway” on Kudryashova Street 1 by architect Alla Onishchenko (twin of the former Pechersk covered market). The transport station on Boryspilsk Street looks as futuristic as possible, but its technical condition does not allow consideration for granting monument status. In 2021, a new “hot spot of modernism” emerged—the “Meridian” palace of culture named after Korolev, built in 1984 according to the project of architects V. Yezhov and H. Terekhov. The building is decorated with rare red Armenian volcanic tuff and has interesting interiors. It attracted public attention in connection with the intentions of the Roshen Corporation to reconstruct the building (or to carry out a new construction of the concert hall, in general). The end of 2021 and the beginning of 2022 were marked by the struggle against the reconstruction of the “Flowers of Ukraine” building on Sichovy Streltsiv Street 49, where copyright law came to the rescue since the architect of the building, M. Levchuk, is still alive.

CONCLUSIONS

The analysis of Kyiv architecture of the 1960s-1980s identified some of the most striking objects of this period, which can claim the status of monuments. They do not look like dissonant accents in the surrounding buildings. They have retained their original function, which is important in determining authenticity. And they belong to the work of famous architects or were nominated for state awards. Most of them are well known to the people of Kyiv, and some have even become unique visiting cards of Kyiv. However, only by combining the efforts of historians and theoreticians of architecture, monument conservation specialists and officials can we talk about success in preserving the objects of Kyiv Modernism.

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