

# PROCESSES OF RUINISATION AND REVITALISATION

## Kharkiv Industrial Architecture in the Modernist Era

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**ABSTRACT:** The formation of Kharkiv's image as an industrial city in the late 19<sup>th</sup>-early 20<sup>th</sup> centuries was accompanied by ups and downs, which were caused by changes in the political status of the city. The aim of this article is to trace the processes of formation, ruination, and revitalization of Kharkiv's industrial architecture during the period of Modernism and their reflection in the authentic features of the city; to outline possible ways to rehabilitate the iconic industrial territories and structures. The method of historical and genetic analysis applied in the study showed that during the industrialization period of 1919-1934, there was a sharp change not only in the ideological program and strategy of the state, but also in the stylistics of industrial construction towards Avant-garde Constructivism, and then towards historicism, which were later replaced by the neutral features of Modernism. The analysis revealed several breakdowns in the search for authentic features of the city of Kharkiv, which are now expressed in a combination of artistic features of the Avant-garde and historical styles. With the achievement of Ukrainian independence and the restructuring of the entire industrial complex from state to private ownership in the 1990s, the process of degradation and decline of Kharkiv's industrial infrastructure began, necessitating a reevaluation of the significance and utilization of valuable historical buildings. In addition, Russia's military invasion in 2022-2025 makes the risk of losing modernist industrial architecture monuments in Kharkiv very real. The article discusses several strategic directions for revitalizing deteriorating industrial territories and constructions, which represent historical and cultural value and contribute to the authenticity of these districts. It develops the possibility of selecting and combining the proposed directions for revitalizing iconic industrial territories and structures.

**KEYWORDS:** Modernism, Ukraine, Kharkiv industrial architecture, deterioration of architectural monuments, revitalization, authenticity of the city

**INTRODUCTION:** Modern Kharkiv has been experiencing a complex process of deterioration of its industrial fund in recent years. Many enterprises that dominated in the Soviet period have ceased to function or have lost their leading importance. They have been replaced by private commercial enterprises of a different profile. As a result, large areas of former factories are either deserted or partially repurposed for a new use. Some of them are architectural monuments of the Eclectic and Modernist periods, but are in poor condition, destroyed, or demolished.

However, very little attention has been paid to this problem. Authors such as David P. Billington (1995), S. Khan-Magomedov (1995), Christina E. Crawford (2022), N. Annenkova (2018), and others characterize the development of industrial objects of the nineteenth and twentieth centuries from a historical and stylistic point of view, but do not address the problems of their modern functioning and degradation.

General peculiarities of identity formation of urban ensembles are devoted to the works of D. Noussaa (2018), G. Ballice (2022), B. S. Cherkes (2013b) and serve as an important element of our methodology, but they do not address the problems of changing the semantics of industrial architecture in Kharkiv.

The proceedings of the Constructivism Kharkiv conferences under the auspices of DOCOMOMO 2017 - 2021 (Constructivism Kharkiv, 2021) raise the issue of ideological influence on the formation of mentality and authenticity of the city, point out the problem of Modernism as an "inconvenient heritage" (Remizova & Didenko, 2025). However, this issue has not yet been interpreted in relation to the change in the stylistic appearance of industrial objects in connection with the radical change in the political paradigm in the mid-1930s. On this basis, our goal is to study the degradation process of industrial infrastructure and identify the factors that influence the state of the



01 Factories from the pre-revolutionary period, built in various styles, on Rizdvyana St, no. 6, 9, 10, 13, 17, and 19, some of them empty today. © O. Remizova, K. Bozhko, 2010-2021.

architectural environment in Kharkiv's historical zones. Additionally, determining the features of authenticity in the existing environment and identifying strategic directions of preservation and revitalization of these zones becomes important. The subject of this analysis is the change in the semantic and artistic features of degrading historical monuments of industrial architecture in Kharkiv at the end of the nineteenth and the first half of the 20<sup>th</sup> century.

The research methodology involves a historical and genetic study of the evolution of Kharkiv's historical industrial zones through semantic, stylistic, and morphological analysis.

## EVOLUTION OF THE INDUSTRIAL CENTER OF KHARKIV

Kharkiv was not always a major industrial center. The industrial framework of the city was established in the second half of the 19<sup>th</sup> century with the opening of the railroad in 1869. This process stretched for a century and a half from the end of the 19<sup>th</sup> century to the present, and the formation of its industrial framework was conditioned by the changes in the political status of the city, such as: provincial center of the Russian Empire in the 19<sup>th</sup> and early 20<sup>th</sup> centuries; capital of the Ukrainian SSR in 1919-1934; regional center of the Ukrainian SSR in 1934-1991; democratic city of independent Ukraine.

During this time, the urban industry underwent several stages: birth, prosperity, decline, restoration, and

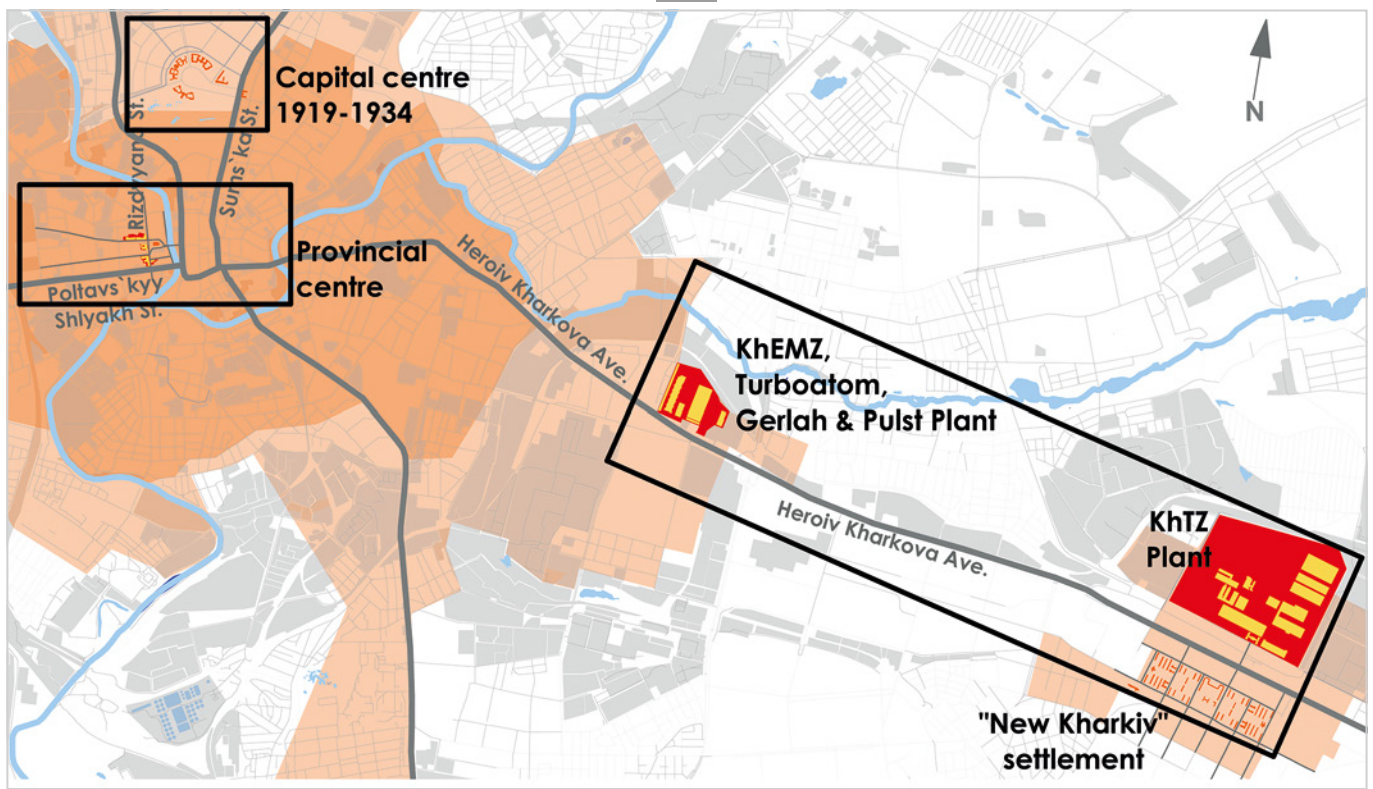
degradation, leaving an indelible mark on Kharkiv's architectural heritage. As a consequence, the architecture of industrial enterprises reflected features of the brick style, Constructivist Modernism, and emerging rationalism, Avant-garde, Constructivism, and Art Deco (Stalinist Empire or Renaissance), among others, which formed the authentic face of the city.

The pre-revolutionary period of Kharkiv's development was marked by a significant surge in industrial construction. Large enterprises began to appear in the 1880s. In the center of the city, near the Annunciation Cathedral and the market on Rizdvyana Street, an ensemble of manufacturing was formed, called Kharkiv "City". At that time, it embodied the world of technical progress and science, accompanied by innovations in construction technologies. There was a search for an artistic style. Nine manufacturing enterprises appeared along 400 meters of Rizdvyana Street in the period from 1903 to 1914. These buildings are striking examples of Art Nouveau architecture, as well as of Neo-gothic style, rare in Kharkiv. They are characterized by a search for rationalist stylistic and structural solutions, the use of reinforced concrete and metal frames, and panoramic glazings [FIGURE 01].

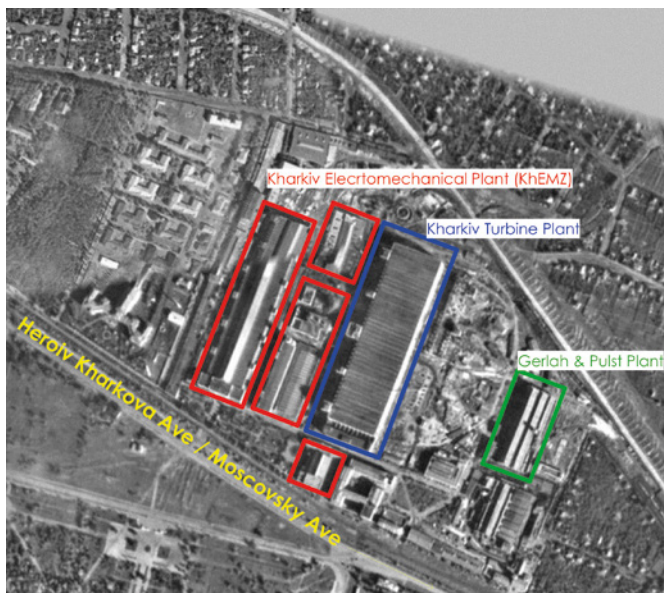
The development of the city's industrial framework continued after the start of the World War I, but no longer in the center, but in the southeastern region [FIGURE 02].

Following the rapid advance of the Kaiser's German army in 1915, the Warsaw machine tool factory Gerlach

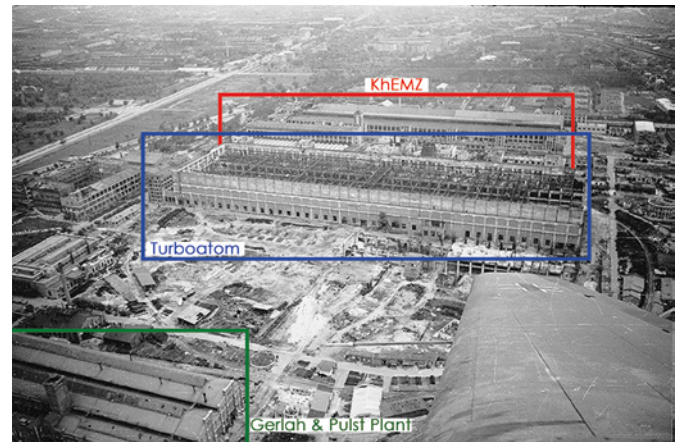




02 Layout of industrial and administrative centers of Kharkiv © K. Bozhko, 2025.



03 Aerial photograph of the KhEMZ, Turbine Plant, and Gerlach & Pulst plants, 1942.  
© Unknown, private archive of K. Bozhko.



04 Birds view of the KhEMZ, Turbinny, and Gerlach & Pulst plants, 1942. © Unknown, private archive of K. Bozhko.

and Pulst and the Riga Electromechanical Plant of the All-Russian Electricity Company (VKE) were evacuated from the western regions of the Russian Empire (from modern Poland and Latvia) to Kharkiv, which received a new life in the early 1930s in the form of the Kharkiv Electromechanical Plant (KKhEMZ) (Annenkova, 2018). The KKhEMZ and the nearby Turbogenerator Plant formed a new ensemble based on rationalistic tendencies using new reinforced concrete structures (Billington, 1995) [FIGURE 03, FIGURE 04]. The Gerlach & Pulst foundry, built in accordance with the pre-revolutionary paradigm in red brick with large arched windows and Gothic pylons with a three-span metal frame inside, has been preserved since

those times. However, despite the high degree of preservation, it is empty [FIGURE 05].

A comparison of pre-revolutionary and modernist industrial objects in Kharkiv reveals two design tendencies: the reflection of the firm's technical specialization in the building's architecture, on the one hand, and the desire to implement the ideas of technical progress by introducing the latest building technologies, structures, and materials on the other. Let's look at this process further.





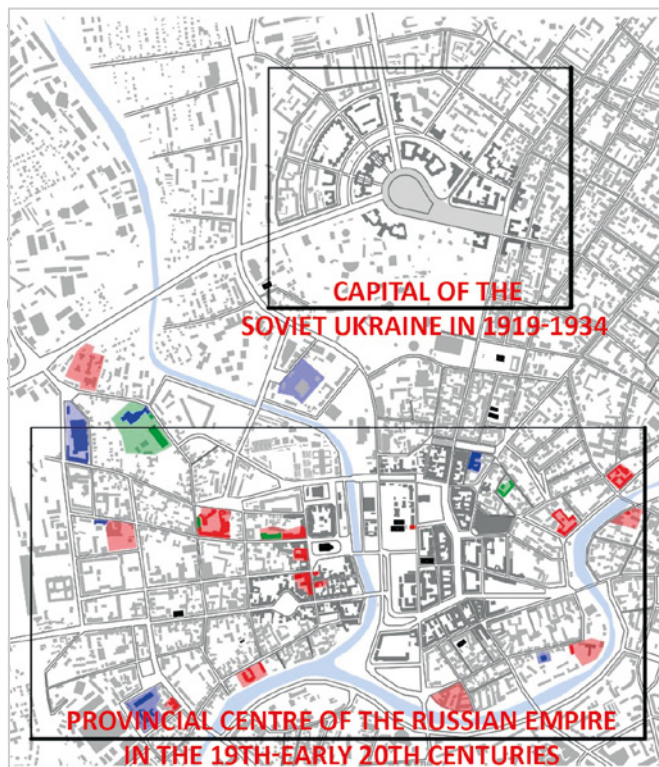
05 Current status of Gerlach & Pulst plant, now part of KhEMZ, 2020s. © Private archive of K. Bozhko.

## THE INITIAL PROCESS OF SOVIET INDUSTRIALIZATION OF KHARKIV AND THE VANGUARD

After two revolutions, the collapse of the Russian Empire, and a period of turbulence during the Civil War, Kharkiv in 1919 became the capital of Soviet Ukraine. In this regard, a number of landmark structures were built in the city for party organizations and authorities. The denial of past stylistic characteristics of Modernism was reflected in most of the buildings of the late 1920s and early 1930s. In A. Han's manifesto of new architecture, published in 1922, the new artistic movement—Constructivism—is defined as “a slender child of industrial culture... liberated by the proletarian revolution”, which, being conditioned by the new economic policy, “evokes new forms and means of expression” (Han, 1922, p. 79). The quantity, quality, and scale of Avant-garde heritage made Kharkiv the capital of Ukrainian architectural Constructivism and Modernism [FIGURE 06].

In 1925, at the XIV Congress of the All-Russian Communist Party of Bolsheviks (VKP(b)), the industrialization program for 1925-1941 was adopted. This new ideological concept would determine not only the scale of industrial construction but also the choice of architectural style. Kharkiv, as T. Dreiser aptly put it, turned into “the future Ukrainian Chicago” (Dreiser, et al., 1996). This idea was symbolically expressed in the master plan of the early 1930s by architects A. L. Einhorn and A. M. Kasyanov (Kasyanov, 1934) and in the ensemble of Freedom Square, whose structure was originally conceived similarly to Howard's Garden City, and which became a new administrative center and a place for political demonstrations and artistically it had to reflect the dynamism of the industrial development of the state [FIGURE 07]. The author of the first Soviet skyscraper, Derzhprom, S. S. Seraphimov, wrote about it as an iconic and symbolic construction:

*“I tried to solve the Derzhprom House as a part of the organized world, to show a factory that became a palace...” (Seraphimov, 1935)*



06 Location of the old provincial and new capital administrative centers of Kharkiv. © K. Bozhko, 2024.

This concept of an industrial image for an administrative building on Kharkiv's main square was successfully realized in a dynamic combination of constructivist volumes of varying heights, vertical ribbons of glazed staircases, and giant bridges connecting the buildings. These associations allow us to consider Derzhprom a part of Kharkiv's industrial heritage. The KhEMZ [FIGURE 08], the Turbine Plant, the KhTZ plant, and the linear socialist city “New Kharkiv” [FIGURE 09] were created within the framework of the same



07 New Avant-garde buildings at Freedom Square ensemble, 1940s. © Unknown, private archive of O. Remizova.



08 Construction of the Turbogenerator Plant, 1931. © Ben, 1933, without page number.





09 Aerial photograph of the KhTZ plant and New Kharkiv, May 1942. © Unknown, private archive of K. Bozhko.

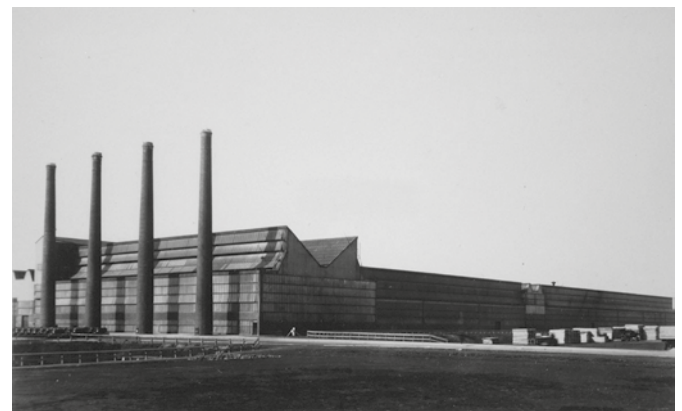
program as elements of the city of the future. It is important to emphasize that the new authenticity of the capital Kharkiv was formed on the basis of a communist paradigm in the spirit of the Avant-garde architecture of the 1920s, and the influence of traditionalist concepts was categorically rejected until 1934, when the next paradigm of authoritarianism entered politics and architecture, and the capital of Ukraine moved to Kyiv.

The Kharkiv Turbogenerator Plant, 1929-1932, is an industrial giant, the joint brainchild of General Electric (GE, USA) and Soviet engineers. The building of the plant (footprint: 64,000 m<sup>2</sup>, height: 32 m) reflects the idea of glorifying the achievements of the USSR in industrialization and electrification of the country through Constructivism (Radchenko, 1932, pp. 8-19). At the stage of the project realization, one can see a workshop of colossal length with large panoramic windows, dissected by ten-storey towers protruding forward [FIGURE 08].

As part of the industrialization program, the S. Ordzhonikidze Kharkiv Tractor Plant (KhTZ) was constructed simultaneously with the KhEMZ and the plants in Stalingrad and Chelyabinsk in a complex with the New Kharkiv settlement. The American architectural firm Albert Kahn Inc. participated in the design of the plant from 1930 to 1932, using methods of division of labor, standardization, narrow specialization, and a system of marking drawings. According to Christina E. Crawford, the KhTZ plant was dismantled and transported from the United States. The construction of the plant and village utilized the georeferencing of finished designs on the ground, as well as design methods learned through collaboration

with Ford [FIGURE 09]. The forging shop of the KhTZ bears a striking resemblance to the buildings of Ford's River Rouge Plant: modernist style, modular structures, ribbon glazing, and longitudinal skylights [FIGURE 10, FIGURE 11]. This experience entrenched standardization and replication as the two main methods for designing industrial and residential complexes in the USSR (Crawford, 2022).

The architecture of the KhTZ plant is closely connected with the residential settlement "New Kharkiv", which was developed by a team of architects under the leadership of architect P. F. Alyoshin, devoid of the chaos and shortcomings of the old city. The Avant-garde idea of the project was to place the production and linear structure of the settlement, including housing communities, factory kitchens, and other buildings of social and cultural life, parallel to the transport highway and green sanitary zone. KhTZ was designed as a full-cycle plant, incorporating mechanical, forging, and assembly shops, a power plant, a training center, and plant management. All buildings were designed in simple geometric forms with large glazing planes and had a constructivist look, which, however, has not been preserved everywhere [FIGURE 09].



10 The Ford Rouge Glass Plant, 1927. © Ford Motor Company. Photographic Department, 1927.



11 Forge shop of KhTZ plant, Kharkiv, Ukrainian SSR, 1931. © Unknown. Potapenko, 1931, p. 46.

## DESTRUCTION OF THE AVANT-GARDE PARADIGM AND THE TRANSITION TO HISTORICISM

It is important to emphasize that the change in political doctrine had a significant impact on the future shape of Kharkiv's industrial architecture. In the early 1930s, there was a sharp shift in the architectural paradigm, moving away from the Avant-garde toward historicism. There was an aggravation of the struggle between innovative and traditionalist concepts. The Resolution of the Council for the construction of the Palace of Soviets under the Presidium of the Central Executive Committee of the USSR, from 28 February 1932, put forward new principles of architecture: "monumentality", "elegance", "the use of ... the best examples of classical architecture". Architects within the new paradigm were to be oriented to the architectural heritage of ancient Greece and Rome (Cherkes, 2013<sup>a</sup>). As a result of the ideological and political appeal to the ancient classics, the Avant-garde groups and their design methods were severely criticized and dissolved, and the Union of Architects of the USSR was established in their place. In fact, this moment marks the end of the Avant-garde era in Ukrainian art and architecture. It is associated with the development of Stalin's personality cult, an increasing control of the administrative-command system over various spheres of state life, and creative methods of work of architects and artists (Khan-Magomedov, 1995).

In 1934, the capital of Soviet Ukraine was moved from Kharkiv to Kyiv, which significantly cut the city's budget. The general plan of Kharkiv, completed in 1933 and executed in the spirit of Avant-garde architecture, underwent significant changes. The articles published after 1934 in the magazines "Architecture of the USSR" (Yanovitsky, 1938) and "Architecture of Soviet Ukraine" (Sanovuch, 1938) show a sharp condemnation of Avant-garde architecture and a paradigm shift of architecture and urban planning towards historicism (Linda, 2009, p. 83). In the mid-1930s, an active process of erasing the features of the Avant-garde and imposing order "clothes" as a symbol of the new, strong, centralized totalitarian power began. There was a shift in the artistic architectural language from the laconic and simplified Avant-garde Constructivism to a complex order system, gravitating to the symbolism of imperial Rome and the late Italian Renaissance. Due to major changes in politics, many Avant-garde buildings were rebuilt in Art Deco forms. Such examples include almost all the factories built in the 1930s, as well as all the landmark buildings on Freedom Square except Derzhprom [FIGURE 12, FIGURE 13].

The relocation of the capital of Ukraine to Kyiv in 1934 did not stop the development of industry in Kharkiv. World War II brought changes in the realization of the identity of the victorious country. As B. S. Cherkes notes, the war victory, experiences, and historical memory formed a new



12 Administrative Building of the KhTZ, September 1932. © Unknown, private archive of O. Remizova.



13 Current state of the KhTZ building. © Sadova, 2021.

identity of the victorious Soviet nation, which was reflected in architecture. The urban planning paradigm shifted from the constructivist socialist city of the 1930s to the post-war "monument city". The main task was to "create cities, ensembles and individual buildings even more beautiful and majestic than they were before destruction" (Cherkes, 2013b, p. 569). Characteristic features of urban planning in the 1943-1957 period were large-scale ensembles and squares, widened highways, monumental tower compositions with spires, sculptures, and reliefs.

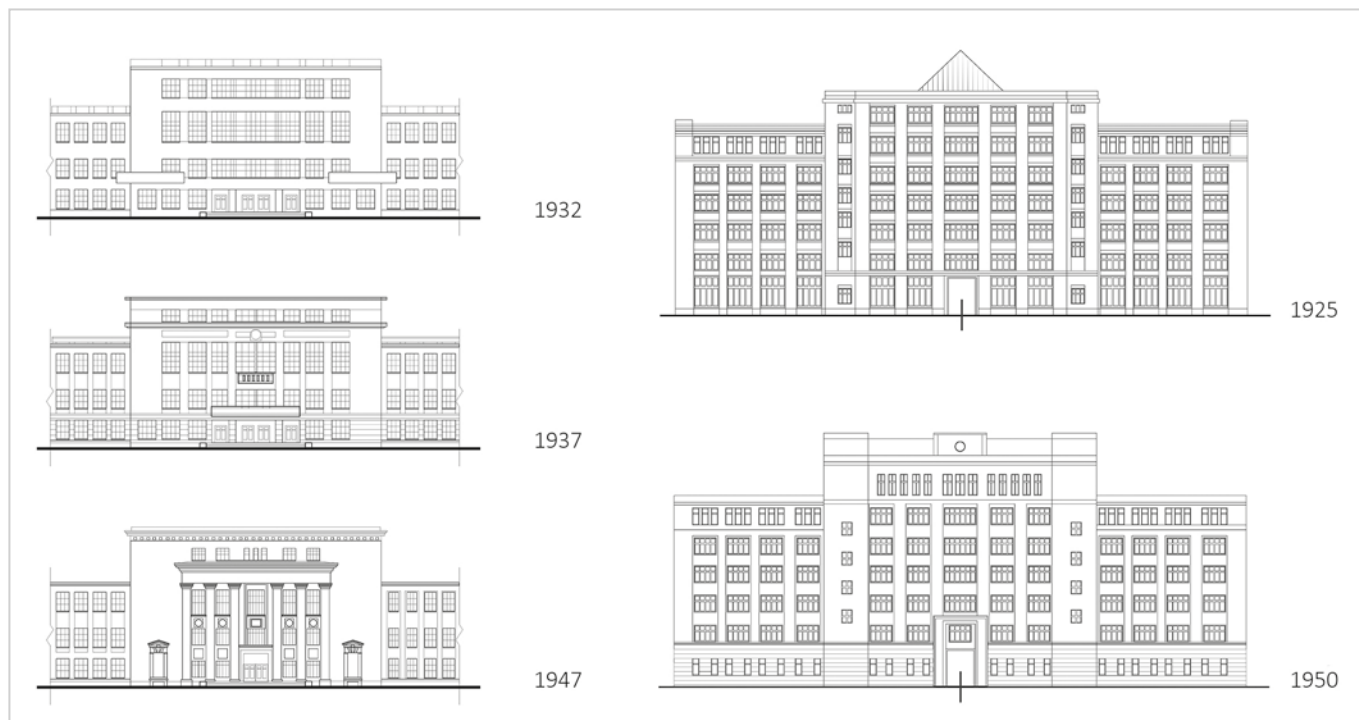
This process was reflected in the façades of several industrial buildings, with a gradual change into the forms of classicist architecture. For example, the KhTZ factory building (architects Krupko and Afanasyev in 1932-1937, Khazanovsky in the 1950s), which was badly damaged during World War II, was restored in historical forms: a six-column portal was added to the rusticated façade, the windows were reduced and framed with platbands, medallions and two blind porticoes were added, reinforcing the symmetry of the façade.

A similar example is the main building of KhEMZ (designed by Swiss engineer Robert Maillart, 1925-1941, Romanenko, 1950s), the central risalite of which is extended forward and treated as a colossal portal. The first floor is rusticated, and a two-story arch emphasizes the main entrance, parapets and cornices are added, which brings its image closer to a classicist palace [FIGURE 14].





14 Kharkiv Electromechanical Plant (KhEMZ) in the 1930s.  
© Unknown, 1930s. Private archive of K. Bozhko.



15 Stages of re-classification: Building of the plant management of KhTZ (left), main production building of KhEMZ (right), © Reconstruction by K. Bozhko, 2024.

All these changes indicate a desire to introduce grandiose features into the identity of the postwar Soviet city and to create the image of a “monument city” [FIGURE 15].

A sharp change in the image of architecture occurred after the death of Stalin and the arrival of Khrushchev as General Secretary of the CPSU Central Committee in 1955, when the “Resolution on the Elimination of Excesses in Design and Construction” was adopted. Design abandoned the idea of historical reminiscences and reoriented to industrialized methods of construction. This paradigm shift “saved” some monuments of Constructivism, such as Derzhprom, from “dressing up”, but it also had an adverse effect on the historical heritage. Numerous Art Nouveau and eclectic buildings (including industrial buildings) were disfigured: plastic decor was destroyed, and façades were tiled, such as the main production building of the Turbine Works.

### “INCONVENIENT MODERNIST HERITAGE”

In the last decade, reflection on national history has become more acute in Ukraine. On the one hand, researchers emphasize the value of Avant-garde architecture, and on the other hand, it has come to be called a “dissonant heritage.” Such positions are related to the reassessment of both cultural achievements and tragic events of the Soviet period.

The notion of “inconvenient or discordant modernist heritage” (Bervoets, 2022), (Remizova, Didenko, 2025) includes a number of aspects. First of all, the ideological aspect is negatively conceptualized because the architecture of Ukraine in the first half of the twentieth century is associated with the revolution and Soviet power that prevented Ukraine from gaining independence in the 1920s. The Ukrainian law “On Condemnation of Communist and National Socialist (Nazi) Totalitarian Regimes in Ukraine and Prohibition of Propaganda of Their Symbols” problematizes the assessment of the significance of Ukrainian modernist monuments. But no less important is the loss of memory about the meanings and

values that the architecture of the Avant-garde carried. The ideas of rationalism, asceticism, and innovation espoused by constructivists and functionalists are gradually erased from people's consciousness due to the disappearance of authentic features caused by the destruction and reconstruction of objects. In the mass consciousness, there is a devaluation of the aesthetic qualities of monuments from the constructivist and modernist periods. The consequence of these processes is the weakening or even devaluation of the iconic role of the outstanding objects of Modernism that form the urban framework of Kharkiv. "Dressing" modernist objects in historical clothing leveled their role in important city-forming ensembles and changed their semantics. All this directly affected modernist industrial monuments as well.

### DEGRADING MONUMENTS OF INDUSTRIAL ARCHITECTURE IN KHARKIV AND METHODS OF REVITALIZATION

With the achievement of Ukraine's independence, there was a reorientation of the entire industrial complex from the state to private business, which led to the reduction of large enterprises and the growth of private commercial production. As a result, in the 1990s, the process of degradation and ruin of industrial infrastructure began, which was clearly manifested by the appearance of gray and depressive zones in the urban environment. The period from 1991 to 2004 is known as the period of restructuring, during which a number of early 20<sup>th</sup>-century manufactories in Kharkiv's historical center on Rizdvyana, Kontorskaya, and Katsarskaya streets, among others [FIGURE 06], and separate zones and buildings of industrial giants KhEMZ, Turboatom, and KhTZ became empty and ceased to be exploited. The risk of losing monuments of industrial architecture of the modernist era has increased. However, the analysis of their location and physical condition shows that they are of great historical and cultural value and should be reconstructed. At the same time, there is a complex issue of developing ways to further revitalize them.

Looking ahead, in the works of modern architectural theorists, we can trace several possible strategies to revitalize historical industrial monuments. The most common strategy is anthropocentrism, which is oriented toward adapting industrial territories and objects located on them for active and relevant social functions (Bole et al., 2022). For example, it is obvious that the former industrial buildings—architectural monuments on Rizdvyana Street—should be transformed into public and educational centers, museums, theaters, and libraries, which are essential in the historical center of Kharkiv and will enrich public life [FIGURE 01].

Concluding the historical review, it is necessary to acknowledge several problems that arise when revitalizing objects that have undergone significant changes in appearance over a long period and continue to function. Stylistic differences in various areas of façades raise the question of which historical moment the object should be restored to, which period or image is more valuable? To a certain extent, this question is answered by the strategy of restoring the identity of architectural monuments, which is based on social values, a careful attitude toward the traditions of the place, and the desire to preserve the unique features and integrity of the environment (Noussaa, 2018; Ballice et al., 2022). The most common strategy is to restore objects to their original appearance at a specific point in time. However, this is exactly where the above-mentioned problem of choosing value criteria arises. For example, the façades of the KhEMZ and KhTZ buildings are perceived as an "inconvenient legacy" of the totalitarian period and could be reconstructed to their original constructivist form. [FIGURE 14]. Monuments of the modernist era—which proclaimed itself free from the burden of history—are distinguished by the rationality of their layout and spatial structure, which makes them almost universal for introducing modern functions. While preserving their style, they accommodate a combination of historical signs and modern symbols (Cherkes, 2013<sup>a</sup>). Restoration is traditionally associated with the museification of objects (Gaiko et al., 2021). However, with regard to industrial architecture, this is not always possible and rational, as not every production is of exhibition interest. The issue of new functional filling of decommissioned industrial zones and buildings is becoming key.

For large industrial giants, the question arises of how to combine modern production operations with the simultaneous reconstruction of its "gray" zones. Conducting a SWOT analysis of the enterprise's strengths and weaknesses allows one to assess the prospects for its modernization and localization of production through territorial zoning. On this basis, a mix-use program is developed for vacated territories, allowing for the adaptation of "gray zones" and structures for reuse (Amangeldikyzy, 2023). For example, in 2021, the "Ecopolis KhTZ" competition was held in Kharkiv, proposing to separate a large portion of the plant's territory and, after refurbishment, to house a residential complex, IT offices, and a shopping mall. An attempt to implement a similar strategy was made at the Malyshev Plant, where, following a situational analysis, it was decided to separate a portion of the unused land and dedicate one of the production buildings to public functions. It was transformed into the Art Plant Mechanics space, which hosted concerts and exhibitions until 2022. An example of combining restoration with the complete



replacement of the old function is the reconstruction of V. Gladky's steam mill on Kharkiv's Embankment, which was transformed into the IT-park Manufactura and accommodates offices, cafes, exhibitions, and workshops.

Environmental improvement and restoration of valuable historical landscapes are promoted by the strategy of ecological rehabilitation of industrial areas and sites (Noussaa, 2018), which is applicable to all the sites analyzed in the article. The listed programs do not exhaust all possible options for revitalizing industrial territories and architectural monuments, and they can be combined and supplemented depending on the characteristics of a particular object.

## CONCLUSIONS

An analysis of the formation, degradation, and revitalization of Kharkiv's industrial architecture has revealed several important turning points and periods that are vividly reflected in the city's authentic features. The period of Modernism that interests us had a significant impact on the development of the city's fabric. It is important to emphasize that radical changes in ideological programs in state policy (the Russian Empire, the Soviet Union, independent Ukraine) began to determine the choice of certain artistic means for designating iconic objects. Industrial objects were no exception. In the pre-revolutionary period, Eclecticism and Modernism dominated, the early Soviet 1920s was characterized by Avant-garde and Constructivism, the authoritarian period of the 1930s-1950s was marked by historical reminiscences, and the Soviet post-war period was faceless and neutral.

In Kharkiv's industrial architecture, the modernist period was marked by a radical shift from Avant-garde constructivist building styles to historical references to imperial and classicist types. This has left its mark on the city's contemporary authentic features in the form of a strange mixture of constructivist and "classical" facades, both in industrial areas and in key public ensembles such as the KhEMZ, the Kharkiv Tractor Plant, the House of Projects, and the House of Cooperation on Freedom Square. This fact makes us think about ways to revitalize objects of "uncomfortable heritage" associated with the Soviet era and the possibility of restoring their original constructivist appearance. The problem of "uncomfortable heritage" lies in the need to reevaluate its value, not so much in material terms as in terms of meaning or ideology. We believe that a professional rethinking of the authenticity of constructivist objects and a broad public discussion of the artistic and symbolic value of modernist architecture will help to remove the negative connotations of "uncomfortable or discordant modernist heritage."

An equally important aspect of revitalizing "gray industrial zones" that have emerged as a result of social

upheavals, changes in the status of enterprises, reductions in production volumes and financing conditions, etc., is the need to restructure the territory and vacate the buildings located on it. Changes in the lifestyle and needs of city dwellers require a rethinking of the significance and uses of valuable historical buildings.

The vacant buildings of former factories on Rizdvyana Street in the historic city center and the functioning territories of former industrial giants (KEMZ, Turboatom, KhTZ) have lost their original constructivist face, but have great historical, cultural, and material potential and should be restructured and filled with active modern public functions (museums, theaters, libraries, offices, shopping and entertainment centers, etc.). They can be reconstructed considering their values, and through ecological and functional rehabilitation, they should be included in the modern life of society. However, Russia's military aggression is leading to the destruction of monuments, significantly delaying and complicating this process.

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