

Role of Leningrad architects in last-recovery repair of center of Sevastopol and problem of preserving their heritage

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Abstract. Destroyed in Sevastopol in 1945, it was restored by architects from Leningrad engineering organizations: Centroamerica, Langosteira and Logoinstant, as well as architects from Moscow and other Russian cities. The purpose of the study: to show the influence of representatives of the Leningrad architectural school on the formation of the post-war image of Sevastopol. Methods: publication of historical data not previously entered into scientific circulation, based on the materials Of the state archive of Sevastopol. Results: archival materials about the work of Leningrad architects in Sevastopol were identified, and their implemented projects were reviewed.

1 Introduction

Until recently, there were no scientific publications about the post-war architecture of Sevastopol, since the city was closed, and local historians gave priority to several preserved pre-war buildings. The unique integrity of post-war ensembles is still not obvious to everyone. This is not reflected in the accounting documents of Sevgorasledie (Sevastopol Heritage Preservation Department) not considered in restoration practice when the same ensembles "by the piece" restaurerede and repaired different, unrelated organizations, and the improvement of the most valuable parts of the city is carried out without the consent of the local authority of heritage protection.

2 Materials and methods

The subject of the study was unpublished projects and the buildings of Leningrad architects existing in Sevastopol, implemented in post-war Sevastopol in 1949-1958. Since this city is a military port, it was closed to the general public (from 1965 to 1995), it was not included in the literature on the restored cities of Europe, for example "Construction and Reconstruction of cities. 1945-1957" [1]. Three cities from the following countries were represented in this book: Germany, Bulgaria, China, Korea, Denmark, Spain, France, Great Britain, Hungary, Japan, Norway, Poland, Romania, Switzerland, Czechoslovakia. With

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regard to the USSR, detailed information was given about Leningrad, Kiev, Minsk, Stalingrad, Zaporozhye, Kalinin, Rostov-on-Don, Pskov, recovered after military operations and bombings, as well as about Moscow, Tashkent, Yerevan, Magnitogorsk, Stalin, New Kakhovka and Rustavi. Sevastopol was not described as a post-war architectural phenomenon even in Russian scientific literature devoted to its history [2-3]. In fact, he did not become the subject of interest of historians of Soviet architecture. The works of local authors, such as one of the main architects of the city A.I. Bagli, include only individual objects whose authors are not specifically indicated, and even more so without information about their origin and architectural background (1975), a scientific assessment of the significance of the work of Leningrad architects, authors of Sevastopol buildings, however, is necessary to understand the general architectural planning concepts and the specific challenges facing everyone who revived the city in the 1945-1950s. This study is based on a comparative historical analysis of scientific literature and unpublished materials from the State Archive of Sevastopol (GAGS, F. 308, OP. 2); materials for recording cultural heritage sites in Sevastopol.

3 Results and discussion

This study shows the role of the first post-war chief architect of Sevastopol, a graduate of Liiksa-LISI Yu. A. Trautman and his Deputy, a native of the same University V. M. Artyukhov, who worked as a Deputy of all the chief architects of the city until 1978 and held this leadership post in 1960-1962 [4]. Thanks to them, it was possible in 1949 to correct the General plan of Sevastopol, developed by the Moscow architect G. B. Barkhin (1945), which was adopted as the basis. As a result, almost all the pre-war dimensions of Central streets, underground utilities, and many lower floors of houses with basements were preserved. This made it possible to quickly revive mass construction and abandon the gigantomania that was laid down in the projects developed in advance for the city.

It is important that in the 1948-1950-ies L. M. Polyakov, who from the mid-1930s worked in Moscow, but was a bright representative of the Leningrad school and consistently implemented the concept of classicist style, although in his personal workshop worked graduates of Moscow universities [4-5], led the construction of Sevastopol.

The most prestigious streets of the city-Bolshaya Morskaya, Leninsky and Nakhimovsky Avenues (Central street ring) were built up with architectural ensembles that are solid blocks [6]. Starting from Grafskaya Pier, Nakhimov Avenue rises along Primorsky Boulevard to Lazarev Square (which has changed its name several times). From this square begins Bolshaya Morskaya (its very name speaks of the Petersburg prototype) and rises to Ushakov Square (commune), from which Lenin street descends to Grafskaya Pier. This is the main street ring has an elongated from North to South form. It frames a Central hill with stair streets.

Restoration of the street began in the late 1940s according to the master plan of architects V. M. Artyukhov and N. N. Sdobnyakov and was completed in the 1950s [4]. The architectural appearance of the street is built as a system of a number of compositionally completed complexes consisting of two or three buildings on one side of the street or forming a more complex composition of 6 houses located opposite each other.

If you move from North to South along Nakhimov Avenue, its Western side was built at the insistence of V. M. Artyukhov, who fought for the principle of an open sea between preserved and carefully restored pre-war public buildings and a new drama theatre (unfortunately, later along the sea there were restaurants and souvenir shops).

The Eastern side of the street was built up with three-story residential buildings with shops below (no. 1, 2, 3, 5), designed by the workshop of L. M. Polyakov (architects E. P. Vulykh, N. I. Grishin, A. Z. Danilyak), and the 7th house was built for the administration of

the black sea fleet (three organizations), but then became a marine library (workshop of Polyakov and architect A. N. Danilyak, S. Samoylova).



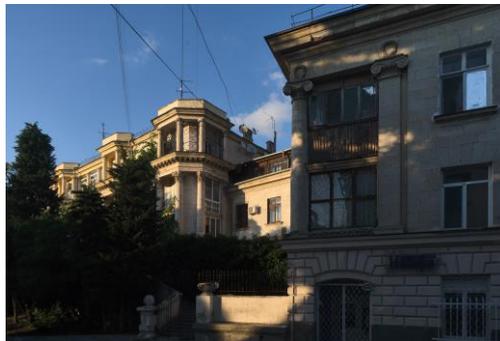
Picture 1. Nakhimova Avenue building No, 1. Photo by N. Vassiliev, 2018

Picture 2. Nakhimova Avenue buildings near Sinop descent. Photo by N. Vassiliev, 2019

Next, after the pre-war building of the Art Museum. M. P. Kroshitsky sees two symmetrical administrative buildings with beveled corners. They are decorated with cornices above obelisks and frame the descent from the Central Hill of the Sinop Stairs. Their project was developed by a Muscovite N. I. Grishin, who previously worked in the workshop M. Polyakova.

On the opposite side of Nakhimov Avenue, where a new drama theatre was built. A.V. Lunacharsky about the Moskvich project V. Pelevin was built the hotel "Sevastopol" (original draft and Yu. Trautman, has been reworked Lengosestrada by Stukachev A. L. and I. G. Stavinski).

The block facing the Western even-numbered side of Bolshaya Morskaya Street (no.2, 4, 6, 8) and Odessa Street with kindergarten (no.11, 13, 17) was designed by the workshop of L. M. Polyakov by Moscow architects. V. Pelevin, K. S. Solomonov, E. N. Stamo, A. Z. Danilyak. At the beginning of the Eastern odd-numbered side of B. Morskoy (no.3) and Shestakov descent (no.1), residential buildings were built according to the project of a graduate of LISI University (1941) N. N. Sdobnyakov and a graduate of MAI University (1945) I. A. Samburova.



Picture 3. Apartment building on Shestakov descent, 1. Photo by N. Vassiliev, 2018

Strange all the Eastern side of the big sea after the Tauride Stairs was designed by the architectural Studio of Lengosestrady headed by Yu. V. Samari-E. G. Stavinsky and N. K. Omelyanenko (no.17), Shirokov (no.15), L. M. Sokolov (no.19). The Western even-numbered side of this street was created according to the projects of N. N. Sdobnyakov together with a graduate of MAI G. G. Shvabauer and L. M. Sokolova (no.22, 24, 26, 28).



Picture 4. Apartment building on Bolshaya Morskaya 1. Photo by N. Vassiliev, 2018

Further, a significant part of the development—three blocks facing Bolshaya Morskaya (no.21-33; no. 35-43), Lenin Street (no.66-76) and Ushakov Square (Commune) - was given to Lengorstroyproekt for design, and where exactly S. Urazov headed the author's team, which included: N. I. Bocharov, A. I. Goritsky, V. A. Petrov, A.M. Khabensky, S. S. Estrin. Moreover, these works were supervised at the design stage, and then A. I. Gegello [1] advised them. He worked in Moscow since 1950 and collaborated with Moscow architects, but the importance of his leadership role as a representative of the Leningrad school of architecture in shaping the post-war development of Ushakov Square is undeniable.



Picture 5. Reconstructed residential complex No. 1. Photo by N. Vassiliev, 2018

Especially noteworthy here are two houses of rounded outlines, framing the descent to Ushakov Square from the Central City Hill of Sovetskaya Street (no. 43 on B. Morskaya and no. 76 on Lenin Street). These buildings are located opposite the building of the Sailors' Club, the author of which was Gegello, with Muscovites L. S. Bogdanov and A. S. Goldin with the participation of Sevastopol architect L. T. Kireev, which was not known to Sevastopol residents until now [7]. It is three-dimensional solution does not have an explicit Central axis. This arrangement was made not only because the Sailors' Club stands in the alignment of the two main streets that rise to Ushakov Square. The fact is that this required a high-altitude landmark, clearly visible from long distances, from the railway station, bus station and ship side, located far below the Central City Hill. Therefore, the dominant tower shifts to the edge of the Central City Hill. An outstanding master could only make such a decision. Despite the stereotypes, the desire in most projects of that era to create symmetrical axial ensembles, Gegello took into account the features, first of all, of the unique mountain landscape of Sevastopol.



Picture 6. Sailors Club view from Korabelnaya Side. Photo by N. Vassiliev, 2018
Picture 7. Sailors Club main hall interior. Photo by N. Vassiliev, 2019`

The facing of Ushakov Square and the pre-war "Residential complex No. 1" by architect M. A. Wrangel, a graduate of PIGI (Petrograd Institute of Civil Engineers), Morskaya Street no. 48, 50, 54 and Schmidt Street, Ochakovskaya Street and General Oktyabrsky Street, was recreated in its capital walls, but reconstructed in relation to the internal layout and facades by employees of Lengorstroyproekt headed by A. S. Urazov, V. A. Petrov, A. M. Khabensky, S. S. Estrin. In this ensemble, the lower floors of the houses that made up the axial compositions of the kurdoners, and not only the buildings along the perimeter, have been preserved.

Further, if you go down the Central Koltsevaya Street to Grafskaya Pier, you can see The Western even side of Lenin street house no. 68 for employees of the organization Krymenergo, after house no 70 in a modern style, was designed by Leningrader V. M. Artyukhovym and I. A. Braude, a graduate of the Kharkiv Institute of Civil Engineering.

Houses no 64 and no 62 were designed in the mentioned Leningrad workshop under the direction of Urazov for the organization of Syvzasmortrest A. I. Malishevskaya, she also designed the chemical and pharmaceutical Institute in Leningrad in 1952-1953. Judging by the almost identical facades, the same project was used to build houses no. 58, 54 and 52.

Opposite on Lenin Street is the former cinema "Ukraine" (no. 35). This very pretentious building with two porticos, one of which, a complex rounded shape, faces Pushkin Street, was built according to a standard project in the personal Studio of the famous architect V. G. Gelfreich, its author Z. O. Brod.



Picture 8. "Ukraine" cinema building. Photo by N. Vassiliev, 2018

House no. 38 was restored based on the pre-war, not included in the list of monuments, although it is of undoubted interest and value, house no. 36 and no. 34, for plant number

497, were built according to the project of 1948 Lengorstroyproekt – A. S. Urazov and S. S. Estrin.

Houses no. 21, 19 was designed in 1949 by the Leningrad branch of the company "Gosingproekt" Yu.V. Zimarev and N. K. Omelyanenko, and opposite is house no. 18, built for the marine plant №497 project in 1948 by A. S. Urazov and S. Estrin.

The workshop of L. M. Polyakov belongs to and went around the house no. 13 on Lenin Street, and the pre-war building of the city Executive Committee (no. 4) was reconstructed by Yu.A. Trutman, already taken from Sevastopol to Ashgabat, and completed by the project of A. I. Braude, graduates of the Kharkov Institute of Civil Engineering.

All the listed buildings, along with those built by Moscow architects, including L. N. Pavlov, M. P. Parsnikov, and others, as well as V. P. and M. I. Melik-Parsadanovs from Baku, I. A. Braude, who studied in Kharkov, and others, were erected in 1949-1953 and became the "calling card" of the Central part of Sevastopol, but until recently there were no scientific or popular publications about their authorship and plans of architects who proposed ensemble construction. Information about many of them in the official documentation Sevgnasledie also wrong.

So, as we can see, the construction of the entire Central city street ring was carried out in whole blocks and with the exception of a few of them, facing Lazarev Square, Moscow architect L. N. Pavlov, located on the Western even side of the street, opposite the Pobeda cinema, Baku architect M. I. Melik-Parsadanov, as well as located higher on the same side, Moscow architect G. G. Shvabauer and Leningrad-N. N. Sdobnyakov, and two houses framing Silnikov descent, Moscow designs M. P. All other buildings, with the exception of a few pre-war buildings, post office, Karaim Kenassa, Pokrovsky Cathedral, etc., were actually created by the Leningraders. It is more difficult, however, to distinguish their role in the improvement of the Central part of Sevastopol. Thus, Primorskiy Boulevard, according to the concept of Leningraders V. M. Artyukhov, was designed with all small forms by Muscovites P. V. Kumpan, I. A. Samburova and G. G. Shvabauer. Under the guidance of Artyukhov, the design of I. A. Samburov and Zipovsky Stairs was developed.

Most of the listed buildings in the Central city ring are listed as cultural heritage sites of regional significance. The facades of residential buildings will be repaired, and public buildings will be restored. Projects of such works have already been developed and reviewed by the expert Public Council under the State Council for state inheritance. However, unfortunately, a number of unresolved problems hinders the full preservation of such buildings. This is not accurate enough information about the authorship of construction projects in the passports of cultural heritage objects prepared by a non-core organization LLC "Guar", St. Petersburg; illiterate designation of the territory of monuments - along the contours of their walls, ignoring curbs, courtyards, fences, arches between houses, retaining walls, balustrades, etc., created simultaneously with buildings of small forms and engineering structures; lack of understanding that the integral architecture of blocks is a sign of architectural ensembles. This approach has led to the fact that each project of restoration or a major repair of facades is carried out by small, separate organizations without coordination among themselves, and the improvement of Central streets is carried out by public services without coordination with Sevgnasledie.



Picture 9. Cape Khrustallny recent developments view from Sinop descent. Photo by N. Vassiliev, 2018

Even worse, all the work in the historical village of Sevastopol—a custom architectural competition for the development of Cape Khrustallny, the distribution of design work by tender, the removal of outstanding buildings from the list of monuments—are carried out in private, without publication in the media, without discussion with the public expert Council of Sevgorasledie. This situation is aggravated by the imperfect legislation in the field of cultural heritage protection in General, which fully affects the private issues of preserving the post-war objects of the centre of Sevastopol.

4 Conclusion

The role of Leningrad architects in shaping the image of post-war Sevastopol is obvious, and archival materials that have not previously been published or studied confirm this. However, despite the fact that outstanding architects worked in the city, at least half of them were Leningraders, this has not yet been heard of in the scientific and popular literature. The prevailing myths about the "alienness" of architects who restore the city, especially the myths about the total deployment of "academicians" from Moscow, are untenable in a detailed analysis of the real situation, which is now much more interesting. Only both capitals of our country had a well-formed architectural school and could provide the release of young professionals, as well as the participation of major masters in the reconstruction of war-torn cities.

It was the Leningrad school that had the honor to significantly influence the creation of one of the integral neoclassical ensembles in Russian practice – the Central part of the city of Sevastopol. They, as well as representatives of other architectural schools considered the unique landscape and climate situation. All the architects here returned to neoclassical architecture, which corresponded to the scale of ancient prototypes, the Mediterranean climate and the mountain landscape. When using such proportions, divisions, decorative elements on facades, in small architectural forms and on the basis of the all-Soviet typology of apartment buildings of average height, the result achieved in Sevastopol is strikingly different from the special chamber and very convincing architectural scale of post-war ensembles, from post-war Leningrad and "exemplary" reconstructions of the centres of Minsk or Stalingrad.

Updated authorship of objects, as well as correction of records of cultural heritage objects would allow today to raise the protected status of the post-war development of the centre of Sevastopol to the Federal level. In all cases, it is necessary to immediately issue official documents for complete architectural ensembles with their complex territory in

order to preserve small forms along with historical landscaping, which is being thoughtlessly destroyed in the centre of Sevastopol today.

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