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SOVIET MODERNISM IN UKRAINE (COMPARATIVE ANALYSIS)

RADZIECKI MODERNIZM NA UKRANIE (ANALIZA PORÓWNAWCZA)

Abstract

The USSR introduced three original architectural styles to world architecture: constructivism, Stalin's empire, and Soviet modernism – the least studied and least loved, but no less interesting. If at the very beginning of Khrushchev's thaw, modernist architects were perceived as bold experimenters and avant-gardes, then ten years later critics began to perceive this architecture as alien. The modernist architecture of the USSR remained an unexplored cultural layer for a very long time, because information about it was practically inaccessible to a wide audience, especially abroad. One of the features of Soviet modernism was precisely the work of architects not with objects, but with the environment; the building was considered as part of a complex united with the surrounding territories. Beautiful examples of late Soviet modernism have been preserved in Kyiv. However, today they are under threat of destruction or complete reconstruction.

Keywords: modernism, soviet modernism, the architecture of Ukraine in the 60–80's

Streszczenie

ZSRR wprowadził do światowej architektury trzy oryginalne style architektoniczne: konstruktywizm, imperium stalinowskie i wreszcie sowiecki modernizm – najmniej zbadany i najmniej lubiany, ale nie mniej interesujący. O ile na samym początku odwilży Chruszczowa modernistyczni architekci byli postrzegani jako odważni eksperymentatorzy, o tyle dziesięć lat później krytycy zaczęli postrzegać tę architekturę jako obcą. Jednocześnie modernistyczna architektura ZSRR przez długi czas pozostawała niezbadaną warstwą kulturową, ponieważ informacje o niej były praktycznie niedostępne dla szerokiego grona odbiorców, zwłaszcza za granicą. Jedną z cech sowieckiego modernizmu była właśnie praca architektów nie z obiektami, ale z ich otoczeniem; budynek uznano za część kompleksu połączonego z otoczeniem. W Kijowie zachowały się piękne przykłady późnego sowieckiego modernizmu. Jednak dzisiaj obiektom tym grozi zniszczenie lub całkowita rekonstrukcja.

Słowa kluczowe: modernizm, modernizm sowiecki, architektura Ukrainy lat 60–80

1. INTRODUCTION

It is believed that the USSR introduced three original architectural styles to world architecture: constructivism, the Stalinist empire and, finally, Soviet modernism – the least studied and least loved, but no less interesting. But was Soviet modernism really an original style and how did it differ from Western prototypes?

Architectural modernism by definition includes the following architectural trends: European functionalism of the 20–30s, constructivism, rationalism, Bauhaus, International style, Brutalism, organic architecture, etc. Modernism became the leading current in the artistic culture of a number of European countries – France, Italy, Germany, and Russia – already at the beginning of the 20th century. However, the 20s and 30s were the real flowering of modernism. There are three periods of modernism – early, developed and late. In the Soviet Union and Ukraine, constructivism of the 20–30s and late modernism of the 60–80s were the most expressive.

2. EARLY MODERNISM

The styles of modernism in Europe originate from futurism, which arose in 1909 after the publication of the manifesto of the Italian writer F.T. Marinetti, which proclaimed the destruction of the past and the cult of the future. This text became the fundamental document of all futuristic avant-garde streams in the art of the early 20th century. In 1914, Marinetti's manifesto was joined by A. Sant'Elia, who published his *Manifesto of Futurist Architecture*¹, in which he presented the modern city as a complex mechanized and electrified system.

No less radical rationalism replaced futurism in Italy. The main ideologist of rationalism, Giuseppe Terragni, imagined a new environment free from the remnants of the past, extremely functional, suitable for collective work and leisure. It is interesting that outside Italy, modernist architects, as a rule, were adherents of communist or simply left-wing beliefs, while Terragni and his six associates professed fascist ideology. But at the same time, rationalism maintained an organic connection between the interior space and the environment, combining the blank surfaces of the walls and the openwork structures of unfilled reinforced concrete frames, masterfully using the local traditions of Mediterranean architecture (courtyards-atriums as the centers of the architectural composition).

In Russia, at the beginning of the 20th century and later in the USSR, the appearance and formation of the avant-garde was closely connected with Ukrainian artists. First of all, K. Malevich, V. Tatlin and, of course, O. Arkhipenko belonged to them². The origins of avant-gardism in Ukraine should also be sought in the art of Symbolists – from the deep meditations of M. Vrubel, A. Beklin, A. Munk, or J. Malchevsky to the artists who are adherents of the neo-romantic line of Secession. The artistic schools of M. Murashko, O. Ekster in Kyiv, L. Pidhorodetskyi, O. Novakivskyi in Lviv, O. Arkhipenko in Berlin, Paris, and M. Boychuk in Paris also became the basis for the formation of avant-garde thinking³.

V.E. Tatlin (1885, Kharkiv – 1953, Moscow), who in 1913–1914 created a number of “corner reliefs” (the first phase of constructivism), is considered the founder of constructivism. The scale achieved by the constructivist movement is largely due to V. Tatlin. The second phase of constructivism dates back to the post-revolutionary period in Russia, and it is also associated with Tatlin's name. It is marked by the project of the Monument to the III International created by him (“Tatlin's Tower”, 1919–1920). Here, constructivism is

¹ A. Sant'Elia, *Manifesto of Futurist Architecture*, <https://www.readingdesign.org/manifesto-futurist> (access: 1.10.2022).

² O.K. Fedoruk, *Crossing of the sign*, Vol. 1: *History and theory of art. Figures. Folklore*, A+S, Kyiv 2006, p. 34.

³ *Ibidem*, p. 36

already subordinated to a specific utilitarian goal – the embodiment of the revolutionary ideology of the Bolsheviks, and until the end of its existence in Russia (mid-late 20s), it maintains its attachment to this ideology.

3. THE FLOURISHING OF MODERNISM 1920–1940

Constructivism as a direction was formed in the mid-20s of the 20th century, and after the First World War it occupied one of the main places in the architecture. It was characterized by strictness, geometry, laconic forms and monolithic appearance. Its representatives associated the search for new forms with simplicity, reaching asceticism.

The creativity of artists who saw in new constructions and materials, in simple, geometric forms devoid of decor, new aesthetic possibilities and the basis for the formation of a new style, had a great influence on architecture in the first years after the Bolshevik coup. Thus, K. Malevich's Suprematist painting and his three-dimensional architectural models – *prouns* – became a symbol of the approval of a new style, “transfer stations from painting to architecture”⁴. In 1923, Malevich began to create *architectons* – models consisting of plaster blocks in the form of cubes and parallelepipeds, merging with each other at right angles. They are sometimes stretched upwards, sometimes spread out horizontally. *Architectons* were not clouded by any specifics: windows, doors, light, color. These impressive three-dimensional objects are as objectless as the Suprematist canvases. Strict geometric shapes, unbalanced volumes, asymmetry, their unprecedented combinations in space entered the consciousness of architects precisely from Malevich's presentation. Architects got an opportunity to play with the comparison of scales, to take into account how the light falls and how the shadows fall, to make the building different from all sides. In particular, it was the K. Malevich's *Architecton* which inspired Z. Hadid on the topic of her diploma project⁵.

The birth of constructivism on a global scale was facilitated by a number of factors, in particular, intensive urbanization and industrial construction, the growth of the urban population, which caused the overdensification of buildings, and the reduction of green spaces. Constructivism gave preference to the constructive principle over the democratic one.

After the Russian Revolution, Soviet leaders consolidated power and – like in pre-1860s autocratic Russia – nearly all buildings of significance were commissioned by the government. Competitions had always been used for high-prestige, symbolic buildings, and the Soviet government instituted these again in the search for an architectural identity that broke with Tsarist tradition⁶.

New social orders made it necessary to develop new design prototypes, and on the global scale of the quarter, district, and city. Judging by everything, the more radical the social transformations were in society, the larger the spaces. Thus, enlarged housing blocks with developed public infrastructure: kindergartens, laundries, parks, playgrounds have become a new phenomenon (prototype) in Red Vienna. In Berlin, these were areas of new residential

⁴ T. Filevska, *Kazimir Malevich. Kyiv Period 1928–1930*, Rodovid, Kyiv 2017, p. 336.

⁵ The Russian Revolutionary.s01e01.Zaha Hadid on Kazimir Malevich, <https://vimeo.com/106495767/likes> (access: 5.10.2022).

⁶ O. Karabinech, *Soviet Constructivism and the Architecture of Possibility*, University of Pennsylvania, School of Design, Alumnus. Studies 2014, p. 1.

development for workers. In the USSR, the new cities (in particular, in Ukraine – “New Kharkiv”, “Great Zaporizhzhia”) were the grandest.

“Instability in the program and flexibility in the form ... [intensify] the utilization of open spaces, which become open to personal improvisations.”⁷ The vastness of open spaces in the Soviet Union and the scale of cultural and economic changes after the Russian Revolution led Russian constructivists and Leonidov, particularly, to develop the social condenser model, “a way to handle [a large urban scale], yet remain urban. [This model] provided a starting point for the problem Peter Wilson has described as ‘finding a strategy to legitimise empty space.’”⁸

The post-war period in Western Architecture was marked by a blossoming of Modernism. The early experimentation of Bauhaus in Germany and constructivists in the USSR in the 1920's had transformed into an international style that, combined with the post-war economic boom, produced an unparalleled vibrant architectural culture around the world.

Modernism was a continuous search for the new – new technologies, new materials, new typologies. It was based on rationalism and rejected the view of architecture as an aesthetic practice⁹.

But in the USSR architecture was considered a part of art, and as all other art forms, was a sort of performance, intended to carry the ideological message of the Soviet State. Despite this difference, most contemporary Russian publications refer to Soviet architecture of the post-Stalin era (1955–1991) as Soviet Modernism. This has become accepted terminology in Western publications as well. However, Soviet architecture of that period is so removed from what we know as Modernism, that it is misleading to include it in the Modernist canon.

While there may be formal similarities between Modernist architecture and post-Stalin Soviet architecture, the latter was, at its core, a means of glorifying the Soviet System. Soviet architects of this period were substituting formal elements of Modernism for Neo-Classicism of the Stalinist era¹⁰.

The common denominator of the Sotsrealizm dogma was that publications, theatrical productions, movies, paintings and sculptures should be socialist in content, yet national in form, and altogether devoted to dissemination and glorification of Soviet reality, a construct of the Soviet system itself¹¹.

The not-accidental concentration of modernist objects in large industrial and socio-political centers (in Berlin, Stuttgart, Breslau, Frankfurt am Main, Vienna, Brno, Prague, etc.) was noted in this time. In these cities, along with the construction of individual avant-garde buildings (for example, the works of the architect Mendelssohn in Breslau, Taut – in Berlin, May – in Frankfurt am Main), starting from Stuttgart, a series of construction exhibitions is held with the construction of entire arrays of exemplary mass housing. Already by 1932, such residential units were completed in Brno, Basel, Zurich, Breslau, Prague and Vienna.

⁷ Ö. Özkan, *Strategic Way of Design in Rem Koolhaas's Parc de la Villette Project*, Middle East Technical University Graduate School of Natural and Applied Sciences.1 Dec. 2008. Web. 8 Nov. 2013. <http://etd.lib.metu.edu.tr/upload/12610287/index.pdf> (access: 5.10.2022), p. 34.

⁸ C. Cooke, *Mediating Creativity and Politics: Sixty Years of Architectural Competitions in Russia* [in:] *The great utopia: the Russian and Soviet avant-garde, 1915–1932*, Guggenheim Museum, New York 1992, p. 681.

⁹ G. Berkovich, *Modernized Socialist Realism in Soviet Architecture (1955–1991)*. ASEEES Conference, Boston 2018, p. 1.

¹⁰ *Ibidem*, p. 3.

¹¹ *Ibidem*.

The typology of modernist buildings designed in the 1920s and 1930s in accordance with the principles of the industrial era is enriched and diversified. This is a wide range of objects: hotels, schools, offices, banks, hospitals, sanatoriums, exhibition pavilions, religious, commercial, sports facilities, coffee shops, baths, private villas and apartment buildings, etc.

Though they were technically buildable, the political environment would not allow construction to actually begin. Almost none of the winning entries from state-run competitions were ever constructed – often they were never expected to – yet they provided designers a platform for architectural discourse and the opportunity for the establishment and dissemination of constructivist principles.

At the end of the 1920s and the beginning of the 1930s, constructivism and rationalism gradually spread in Ukraine, as advanced directions in architecture and, first of all, in urban planning.

The creation of new Soviet cities turned out to be a convenient lever for the additional destruction of Ukrainian identity. No matter how advanced constructivism looked in the USSR, its basis was the imperial essence.

The reconstruction of the cities of Ukraine was influenced by the theoretical developments of M. Milyutin, who borrowed the ideas of Arturo Soria y Mata, proposing a linear flow-functional scheme where the urban area was zoned into parallel strips. According to this scheme, from 1929 to 1932, the so-called socialist city “Big Zaporizhzhia” was built. Famous Russian constructivist architects worked on the project. There was in general, an ideal situation for them here – a relatively flat terrain, the absence, as it was believed, of previous buildings (the existing Cossack settlements were not considered an obstacle, on the contrary, they were precisely the goal of destruction for the Soviet authorities) and, so far, a relatively liberal regime, which at the time was still flirting with the constructivists.

Representatives of Germany, France, the USA and other countries took part in the design. In total, four teams worked on city planning – under the leadership of A. Shchusev, V. Vesnin (I. Malozyomov and others), B. Sakulin, as well as a group of MVTU graduates.

The town consisted of six town-planning entities, which are still called villages. The quarter-by-quarter building principle was used for the first time in Ukrainian architecture in Socialist City. Each quarter, in which from 500 to 3 thousand people were supposed to live, had an original structure and composition. Residential buildings were combined with public buildings. Architects believed that a new social order would be created through the organization of space in this way¹².

There are other objects in Ukraine (Kryvyi Rih, Kharkiv) that were planned as an urban planning solution for worker resettlement, but they were not completed. The “New Kharkiv” project was developed in 1929 by a team led by P. Alyoshin. The satellite city was intended to embody the city of the future, an ideal model of the existence of the proletariat, where all household tasks, down to cooking, had to be solved centrally.

On the one hand, the project was influenced by the ideas of the rationalist modernist school: the buildings of the KhtZ social city have many features in common with the works of Bauhaus architect Hannes Meyer. On the other hand, the influence of Ernst May’s ideas and linear construction is felt.

¹² *Bauhaus – Zaporizhzhia. Zaporizhzhia Modernism and Bauhaus School: Universality of Phenomena. Problems of Preserving Modernist Heritage*. Edited and compiled by Jenia Gubkina, Generalkonsulat Bundesrepublik Deutschland Donezk, Kharkiv 2018, p. 320.

The game with contrasts of volumes, materials and pure forms became the main thing in the architecture of constructivism. Working clubs, a palace of culture, bus parks, department stores, communal houses were built in this concept.

The work of Soviet constructivists exemplified the optimism of a new world order, and continues to influence architectural discourse today. Contemporary architects influenced by the constructivists produce much built work that – informed by latter's architectural fantasies – push the aesthetic and cultural boundaries of their own time¹³.

Constructivism and modernism became the embodiment of a new identity. This was manifested even in sacred buildings. In particular, interesting examples of this style have been preserved in Rivne, Sarny, Sokal, etc.¹⁴ For all the social and economic dislocation and, later, the world economic crisis, the period between the two world wars in Volhynia was marked by a number of significant achievements in architecture. After they established their independence and signed the Treaty of Riga ending the Polish-Soviet War (1919–1921), the Poles began to consolidate their nation and rebuild what had been lost in the long years. For Kraków historians and architects, it was a period of hope, a certain upswing. At the same time, workers' clubs were also built (for example, the House of Science and Creativity of the Lviv Railway, built in 1929–1937 according to the project of the Polish architect Romuald Miller, as the home of the Professional Union of Railway Workers in Lviv at 54/56 Fedkovycha Street).

In Kyiv, which struggled with the establishment of Bolshevik power until 1921, constructivism appeared much later and gradually passed into the Stalinist empire. Architects who believed in left-wing ideology were involved in the construction. Among them were native Kyivans, such as Academician P.F. Alyoshin or O. Verbytskyi. Alyoshin used rounded elements in constructivist buildings, which are also characteristic of E. Mendelssohn's work. Several buildings with rounded corners were built in Kyiv during 1928–1936.

However, the relative liberalism of constructivism in the 20s, on the imperial soil of the USSR, did not last long.

Architecture, designated by the authorities as a form of art, was also required to follow the Sotsrealizm dogma. The opposing view that architecture was a practice separate from (but incorporating elements of) art, had been squashed in early 1930's as a harmful bourgeois idea¹⁵. Soviet authorities very clearly rejected this view in favor of creating architecture that would serve to glorify the regime.

4. LATE MODERNISM 1950–1980. BRUTALISM

The post-war period in Western Architecture was marked by a blossoming of Modernism. The early experimentation of Bauhaus in Germany and constructivists in the USSR in the

¹³ O. Karabinech, *op. cit.*, p. 8.

¹⁴ O. Oliynyk, *The cooperation of Cracow and Volyn architects in conserving of common cultural heritage between the Wars*. The Second International Congress of Polish History “Poland in Central Europe”, Cracow, 12–15 September 2012, “Central European Political Science Review” 2012, Vol. 13, No. 59, pp. 221–231.

¹⁵ Decree of the Politburo of the Central All-Union Communist Party of Bolsheviks “On the restructuring of literary and artistic organizations” April 23, 1932 / Power and artistic intelligentsia. Documents of the Central Committee of the RCP(b) – VKP(b), VChK – OGPU – NKVD on cultural policy. 1917–1953. Ed. A.N. Yakovleva. Comp. A.N. Artizov, O.V. Naumov. M.: International Fund “Democracy”, 1999.

1920's had transformed into an international style that, combined with the post-war economic boom, produced an unparalleled vibrant architectural culture around the world. Modernism was a continuous search for the new – new technologies, new materials, new typologies. It was based on rationalism and rejected the view of architecture as an aesthetic practice¹⁶.

But in the Soviet Union, architecture was still considered a part of art, and as all other art forms, was a sort of performance, intended to carry the ideological message of the Soviet State. Despite this difference, most contemporary Russian publications refer to Soviet architecture of the post-Stalin era (1955–1991) as Soviet Modernism. This has become accepted terminology in Western publications as well. However, Soviet architecture of that period is so removed from what we know as Modernism¹⁷.

The decree against excesses in architecture was issued in November 1955. Triumphant classicist elements, once the kingpin of Sotsrealizm, were out. The government directed architects to search for other means of glorifying the regime.

At first, the fight against excesses was applied only to residential architecture. Embellishments were no longer allowed on apartment buildings.

With time, the country's leaders realized that the use of ornamentation must be stopped on all fronts. It was decreed that the current Sotsrealizm in Architecture demands that architects "explore advanced experience from abroad". Since the Soviet Union still remained a closed society, technology transfer through the usual means of international travel and communication with colleagues abroad was not an option. But Western architectural magazines were apparently thought to be harmless. Seemingly overnight, they appeared in libraries¹⁸.

Soviet architects were now able to see in print the works of leading Western architects, such as Le Corbusier, Mies Van der Rohe, Louis Kahn, Alvar Aalto and others.

But they could only study them on paper. They had no access to the actual buildings, to the building technologies involved or the complex economic/social forces that produced this architecture. Since they could only see images, this is what they reproduced in their own work. They interpreted the Party's aim in a very creative way: instead of copying the classical style, they now copied the Modernist style, using pictures of buildings published in Western journals¹⁹.

This was a sort of instant modernism. Having missed out on about twenty years of architectural development (since the squashing of Constructivism in the 1930's), Soviet architects now borrowed Modernist forms wholesale, using them as decorative elements to create the image of a new forward-looking Soviet Union.

Yes, highly praised and advertised as a symbol of Khrushchev's thaw, the Palace of Pioneers in Kyiv is still touted today as an example of Soviet modernism. It really impresses with its "cosmic" lines, slender proportions. Most of the interior space in the Palace of Pioneers is taken up by palatial public areas – the lobby, oversized hall and hallways. This serves an ideological purpose – the building's scale projects a glorified image of the State, or in this case, the Pioneers – the youth wing of the Communist Party. However, the functional areas of the building, those where the children spent most of their time – sports facilities, work, arts and performance spaces – are disproportionately small, as if on a different scale compared to the public areas.

¹⁶ G. Berkovich, *op. cit.*, p. 1.

¹⁷ *Ibidem*.

¹⁸ *Ibidem*, p. 5.

¹⁹ *Ibidem*, p. 6.

As in other projects by Soviet architects of this period, the Palace of Pioneers uses Modernism to create a certain look that has been approved as the new direction.

However, Soviet architects could not simply continue copying Western works. Their task was to glorify the Soviet System, and forms alone were not enough. Since the doctrine of *sotsrealizm* in architecture included the requirement that architecture should be illustrative and that it presents a synthesis of arts, the formal elements of Western Modernist architecture were complemented by an overabundance of all kinds of embellishments – sculptural relief and mosaic panels, murals, free-standing sculptures, etc. The Party conveniently forgot that embellishments had been banned for economic reasons²⁰.

In the late 1950s, Western architects turned away from the simplicity of the Bauhaus-inspired International Style toward more complexity and material explorations of the so-called Brutalism.

Actually, brutalism, a style in the architecture of late modernism, the main characteristic of which was the identification of the architecture of buildings with the help of bare structures, the emphasized roughness of architectural masses and the use of natural textures of materials, originated in Great Britain in the 50s. Many supporters of brutalism, as well as constructivism at one time, professed socialist views and singled out among its advantages not only the relative cheapness of construction, but also uncompromising “anti-bourgeois” and “honesty”. The main material was concrete, but open brickwork, metal, glass, and wood were also widely used.

In the Soviet Union, brutalism appeared very late – in the 1980s and practically supplanted pure modernism. The influence of brutalism was evident in the Ukrainian architecture of the 1970s and 1980s.

About a decade after it first appeared in the West, Soviet architects started to mimic Brutalism. Seeing these new projects in Western publications, Soviet cultural commissars discovered that its look was a good fit for the ideological requirements of the Soviet State: Brutalism can demonstrate power and dominance. The interplay of muscular masses, unadorned structural elements made of coarsely textured concrete were effective in representing Soviet Power²¹.

Formal elements of Brutalism were used along with the canons of the socialist realism in architecture, namely that architecture should be socialist in content, yet nationalist in form.

It practically did not affect the appearance of residential buildings, but it is clearly represented in public buildings. At the same time, the concept of regionalism was developed, according to which it was proposed to use the characteristics of one or another region. Perhaps, for the first time in the history of Soviet architecture, the building was considered as part of a complex united with the surrounding territories.

For example, projects of individual residential buildings were divided into groups: north-east, west, south. The architecture of the western group was especially expressive – that is, in Western Ukraine, where the houses of various purposes used elements of Carpathian architecture, tiled roofs. Soviet modernism of the 60s and 80s was characterized by a certain decorativeness, the presence of mosaic panels and other decorative elements.

Beautiful examples of late Soviet modernism have been preserved in Kyiv, Kharkiv and other Ukrainian cities. They were characterized by working with the environment, shaping the surrounding space, bright dynamics of forms and a certain decorativeness.

²⁰ *Ibidem*, p. 9.

²¹ *Ibidem*, p. 14.

According to Berkovich, starting in the mid-1960's, a new Soviet architectural lexicon of *sotsrealizm* appeared²². It included:

1. Palatial-scale portals taking up the entire façade and made up of endless rows of vertical ribs a la Finish architect Alvar Aalto (Ukraine Palace of Culture, arch. Ye. Marinchenko).
2. Monumental covered entrances to public buildings made of rectangular and circular arches (Vinogradar Community Center, Kiev; Cherkasy Regional Museum of Local Local History, Arch. L. Kondratskyi, M. Sobchuk, S. Fursenko).
3. Deliberate and crudely made enormous overhanging sun shields a la Ronchamp and Chandigarh – Le Corbusier's projects from the 1950's (Kyivska Rus Cinema, Kyiv; Theater of Musical Comedy, Odesa).

This vocabulary was used in the USSR in all types of structures: residential and institutional buildings, Workers' Clubs and Palaces, Palaces of Pioneers, sports facilities, museums, theaters and circuses. All these were designed using formal elements of Western architecture (mainly from the works of Le Corbusier, Louis Kahn, Pier Luigi Nervi and Kenzo Tange) along with the tenets of the Socialist Realism in architecture.²³

Thus, the image of the Salyut Hotel in Kyiv (arch. A.M. Miletskyi, V.G. Shevchenko, N.I. Slogotska, 1984) refers us to Metabolism style and reminds us of the Nakagin Towers in Tokyo in 1972 (arch. Kiso Kurokawa). Similar designs, with floors strung on a central support, were popular in the 60s.

The Kyiv Television Center building (arch. A.V. Komarovskiy, E.A. Safronov, A.P. Zybin, V.N. Gavrylin, and Yu.V. Melnychuk, 1983) resembles the Knights of Columbus Tower in New Haven (USA, 1969). The buildings were erected using a similar technology: floors freed from structures were placed on monolithic corner towers with the help of steel beams.

Another landmark of modernism is located near the TV center – the Institute of International Relations and the Institute of Journalism of KNU. T.G. Shevchenko (initially – the Higher Party School at the Central Committee of the Communist Party of Ukraine, architects I. Shpara, G. Duhovychnyi, O. Tamarov and O. Notsenko, 1986). The educational building has an unusual cross-shaped structure. The two sides of the building are distinguished by cubic ledges where the lecture halls are located. It is they who make the building look like the Rusakov House of Culture in Moscow. The latter was built back in 1929 by the architect Konstantin Melnikov and is considered one of the most famous monuments of Soviet constructivism²⁴.

The architecture of the Kharkiv National Academic Theater (arch. S.N. Myrhorodskiy, V.D. Yelizarov, N.V. Chupryna and R.M. Gupalo, 1970–1990) is built on the contrast of the large overhanging “slab” of the two upper floors and the complex plastics of lower – lobbies, foyers and others²⁵. Externally, it somewhat resembles Boston City Hall, which was designed by the architectural firms of Kallmann McKinnell & Knowles and

²² *Ibidem*.

²³ *Ibidem*, p. 17.

²⁴ Konstantin Melnikov. Russian architect, <https://www.britannica.com/biography/Konstantin-Melnikov> (access: 5.10.2022).

²⁵ Kharkiv National Academic Theater of Opera and Ballet named after M.V. Lysenko <https://varta.kharkov.ua/location/harkivskiy-natsionalniy-akademichniy-teatr-operi-ta-baletu-im-m-v-lisenka> (access: 5.10.2022).

Campbell, Aldrich & Nulty. Together with the surrounding square, the Town Hall is part of the Government Center complex. In the 1960s, when Boston was vacating the area for non-standard housing and businesses, this project was one of the major redevelopment efforts of the city.

One of the most famous buildings of Kyiv modernism is the building of the Ukrainian Institute of Scientific and Technical Information (arch. Lev Novikov and Florian Yuryev, 1971). This is a truly monumental building – a sixteen-story glass high-rise, which rests on a rectangular, slightly elongated stylobate, decorated with bas-reliefs and topped with a huge “plate” – a conference hall. The latter seems to be suspended above the sidewalk. According to the plan, the room, which resembles a spaceship, was to become a unique color-music theater, where it would be possible to hold musical performances to the play of color gradients on the light screen. The acoustics of the hall are still unique, although an experimental theater was never built there – a cinema lecture hall was placed in the “plate”. For this building, the architect received the award of the State Building of the USSR “For innovation in architecture”²⁶.

The authors were inspired by the work of the Brazilian modernist Oscar Niemeyer, namely the building of the Palace of the National Congress, built in 1960.

However, late modernism of the 1970s and 1980s paid more attention to working with the environment and shaping public spaces, gradually moving away from copying Western models. The memorial and ceremonial complex “Memory Park”, which included a crematorium, an administrative building, a columbarium, a park area, a huge water mirror and the Wall of Memory, became such a unique complex.

The Memorial Park, designed by monumentalist artists A. Rybachuk and V. Melnychenko, was recognized as the best project of the year at the “Kyivproject” competition. The outer, above-ground part of the Crematorium building is made up of two reinforced concrete shells, inside of which there are farewell halls. A rare example of an organic direction of modernism for Kyiv, the Crematorium gives the impression of a mysterious portal to another world, which fully corresponds to its purpose.

Work on the giant bas-relief of the Wall of Remembrance, two hundred and thirteen meters long, lasted seven years. Its main motive was the life path from birth to death, which every person must inevitably go through. But in 1982, by the decision of the Communist Party of the Ukrainian SSR, the bas-relief was destroyed and completely filled with concrete. Only on August 11, 2021, the restoration of the Remembrance Wall reliefs began.

The modernist ensemble of Kyiv National University named after T. Shevchenko (arch. A. Miletskyi, Ladnyi, Budylovskyi and Kolomiets, engr. V. Drizo, 1970–1980s) is also unique.

Each building of the faculties of cybernetics, radiophysics and mechanics and mathematics is decorated with an original bas-relief symbolizing the main direction of the faculty.

A special feature of the Faculty of Physics is the large volume of the lecture hall. Another interesting object in the complex is the building of the biological and geographical faculties. The interior of the building is formed by a five-story atrium, decorated with stained-glass windows with floral ornaments and original multi-tiered chandeliers. The light-filled space of the atrium evokes a sense of fantastic in any visitor.

²⁶ Florian Yuriiev <https://hmarochos.kiev.ua/2017/10/20/yak-planuvali-znositi-tarilku-na-libidskiy/> (access: 5.10.2022).

5. CONCLUSION

Modernism, which emerged in the first half of the 20th century, was the dominant style after World War II until the 1980s, when it was gradually replaced by postmodernism.

Soviet and Ukrainian modernism lagged behind the world in development due to the strict dictates in the field of architecture during the entire Stalinist period. Its development was stopped at constructivism, avant-garde in the 1930s. After the death of Stalin and the announcement of the fight against architectural surpluses, architects were able to develop modern ideas again.

If at the very beginning of Khrushchev's thaw, modernist architects were perceived as bold experimenters and avant-gardes, then ten years later critics began to perceive this architecture as alien. And already at the end of the 80s, avant-garde searches gave way to neoclassicism and simplified postmodernism.

At the same time, the modernist architecture of the USSR remained an unexplored cultural layer for a very long time, because information about it was practically inaccessible to a wide audience, especially abroad.

One of the features of Soviet modernism was precisely the work of architects not with objects, but with the environment; probably for the first time in the history of Soviet architecture, the building was considered as part of a complex united with the surrounding territories.

Beautiful examples of late Soviet modernism have been preserved in Kyiv, Kharkiv and other Ukrainian cities. They were characterized by work with the environment, the formation of the surrounding space and the vivid dynamics of forms.

The main examples of this style in Kyiv include: the Kyiv river station (arch. V. Hopkalo, V. Ladny, G. Slutsky, 1961), the Kyiv crematorium with the Wall of Memory on Baikova Hill (arch. A. Miletskyi, V. Melnychenko and A. Rybachuk, 1968–1981), Building of the Institute of Technical Information (arch. F. Yuryev, 1978), Kyiv Central Bus Station (arch. A. Miletsky, V. Melnychenko, and A. Rybachuk, 1968–1981), hotel "Salute" (arch. A.M. Miletskyi, V.G. Shevchenko, N.I. Slogotska, 1984), Kyiv Palace of Children and Youth (arch. A. Miletskyi, V. Melnychenko and A. Rybachuk), Rye Market (arch. V. Shtolko, 1980) with the panel "From the Varangians to the Greeks" by the artist A. Domnych, the Furniture House on Druzhba Narodov Boulevard (arch. N. Chmutina, 1984) the National Museum of the History of Ukraine in the Second World War (arch. V. Yelizarov, sculptor E. Vuchetych, E. Stamo, 1981), National Library of Ukraine named after V.I. Vernadskyi (1989).

Another characteristic feature of Ukrainian and socialist modernism in general was the inevitable penetration of ideology and communist symbols into pure modernist architecture, perhaps because of this, the trend of brutalism became popular in the countries of the socialist camp, as a more monumental manifestation of modernism.

However, today these objects are under threat of destruction or complete reconstruction. Joint efforts of researchers and preservationists are necessary for its preservation and inclusion in the modern context of the city.



Ill. 1. The main axis of the linear city of Zaporizhzhia. Arch. V. Vesnin, I. Malozemiv and others, 1929. Source: author.



Ill. 2. A fragment of the round building. Zaporizhzhia. Social city. 3rd quarter. Arch. S. Andriivskyi, V. Lavrov, V. Popov and others, 1930–1933. Photo: Yegor Popov. Source: https://zp.vgorode.ua/news/dosuh_y_eda/106739 (access: 5.10.2022).



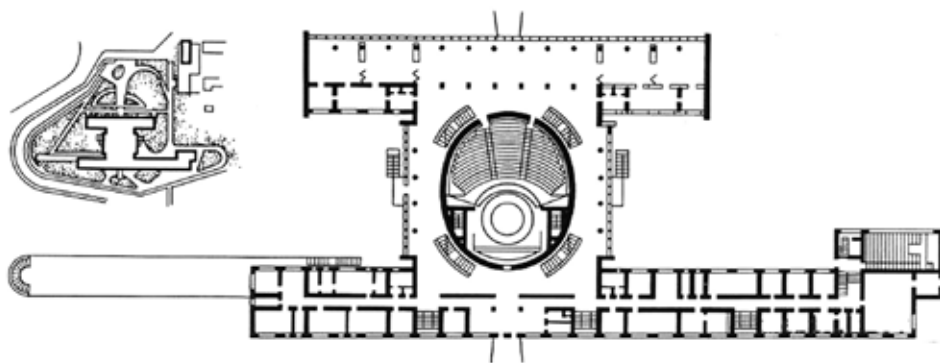
III. 3. Worker's Palace in Kharkiv. Arch. O. Dmitriev, 1928–1932 (destroyed on August 18, 2022, as a result of the missile attack on Kharkiv by the Russian military). Source: <https://kharkov.comments.ua/news/war/2022/12498-voyska-rf-unichtozhili-istoricheskoe-zdanie-v-harkove.html> (access: 5.10.2022).



III. 4. Railwaymen's Palace in Lviv. Arch. R. Miller, 1938. Source: <https://top-tour.lviv.ua/ru/ukrayinska-lviv-na-kistkah-abo-znikli-tsvintari-lvova/> (access: 5.10.2022).



Ill. 5. a) Doctor's house. Kyiv. Arch. P. Alyoshin, 1928–1930. Source: <https://en.wikipedia.org/wiki/Cherkasy> (access: 5.10.22); b) House with a cylindrical staircase. Zaporizhzhia, 1930. Source: author.



Ill. 6. Kyiv Palace of Children and Youth. Plan. Arch. A. Miletyskiy, V. Melnychenko and A. Rybachuk 1963–1968. Source: <http://mesta.kiev.ua/popular/155-kievskijj-dvorec-pionerov-i-junoshestva.html> (access: 5.10.2022).



Ill. 7. Cherkasy Regional Museum of Local History. Arch. L. Kondratskyi, M. Sobchuk, S. Fursenko, 1985. Source: https://commons.wikimedia.org/wiki/File:%D0%A7%D0%B5%D1%80%D0%BA%D0%B0%D1%81%D1%8C%D0%BA%D0%B8%D0%B9_%D0%BE%D0%B1%D0%BB%D0%B0%D1%81%D0%BD%D0%B8%D0%B9_%D0%BA%D1%80%D0%B0%D1%94%D0%B7%D0%BD%D0%B0%D0%B2%D1%87%D0%B8%D0%B9_%D0%BC%D1%83%D0%B7%D0%B5%D0%B9.jpg (access: 5.10.2022).



Ill. 8. a) Hotel “Salyut” in Kyiv. Arch. A.Miletskyi, V.Shevchenko, N.Slogotska, 1984. Source: author; b) The Nakagin Towers in Tokyo. Arch. Kisyō Kurokawa, 1972. Photo: DISCOVER TOKYO. Source: https://house.24tv.ua/ru/kapsulnaja-bashnja-nakagin-tokio-novosti-dnja_n1571273 (access: 5.10.2022).



Ill. 9. a) Knights of Columbus Tower. Arch. Kevin Roche, John Dinkeloo, 1969. Photo: Gunnar Klack. Source: <https://commons.wikimedia.org/wiki/File:Knights-of-Columbus-Building-New-Haven-Connecticut-04-2014b.jpg>; b) Kyiv TV Center. Arch. O. Komarovskiy, E. Safronov, O. Zybin, V. Gavrylin, Yu. Melnychuk, 1983. Source: https://ru.m.wikipedia.org/wiki/%D0%A4%D0%B0%D0%B9%D0%BB:%D0%92%D1%83%D0%BB%D0%B8%D1%86%D1%8F_%D0%9C%D0%B5%D0%BB%D1%8C%D0%BD%D0%B8%D0%BA%D0%BE%D0%B2%D0%B0_42_%D0%9A%D0%B8%D1%97%D0%B2_2017_01.jpg (access: 5.10.2022).



Ill. 10. National Library of Ukraine named after V. Vernadsky. Arch. V. Hopkalo, V. Grechyna and Yu. Peskovsky, 1989: a) General view; b) Interior. Photo: infokava.com (access: 5.10.2022).



III. 11. Ukrainian Institute of Scientific and Technical Information (arch. Lev Novikov and Florian Yuryev, 1971 balbek bureau. Source: <https://savekyivmodernism.com/tarilka> (access: 5.10.2022).



III. 12. Memorial and ritual complex "Memorial Park". Arch. A. Miletskyi, A. Rybachuk and V. Melnychenko: a) Hall of farewell, b) wall of memory. Source: <https://www.tsekhovik.com.ua/36-stena-pamyati-kievskogo-kolumbariya.html> (access: 20.10.22).



III. 13. Ensemble of the Kyiv National University named after T. Shevchenko. Arch. A. Miletskyi, V. Ladnyi, M. Budylovskiy and V. Kolomiets, engr. V. Drizo, 1970–1980s: a) General view; b) Interior of the Faculty of Biology. Source: <http://zametkin.kiev.ua/uchebnyj-kompleks-knu-shevchenko/>

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