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PLANNING OF VOLODYMYR POKROVSKY'S NON-ECCLESIASTICAL BUILDINGS: KHARKIV'S URBAN HISTORY OF THE 1910S

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ABSTRACT

Kharkiv's urban development experienced an unprecedented leap at the turn of the 20th century. It was caused mostly by the economical growth, social change and cultural shift. Kharkiv's master plan of 1895 inevitably influenced the shaping of the new urban planning and spatial compositions. This research investigates the planning structures of the most remarkable non-ecclesiastical buildings designed by the prominent architect and artist Volodymyr Pokrovsky (1863–1924) in Kharkiv during the 1910s. The authors explore specifically their notable features in context of Kharkiv's urban development.

Key words: public building, residential building, Volodymyr Pokrovsky, urban planning, Kharkiv.

1. INTRODUCTION

On 18 December 2019, the Kharkiv city council approved the revised city's Master Plan, which is comprised of five volumes (<https://www.city.kharkov.ua/uk/dokumentyi/generalnyij-plan-goroda.html>. Accessed 25 March 2020). Among the numerous documents there is a list of architectural landmarks entitled The Landmarks of the Cultural Heritage of Ukraine. There are 1020 landmarks in Kharkiv, of both national and local importance overall, listed in this document. Among them are thirteen public and residential buildings designed by the prominent architect and artist Volodymyr Pokrovsky (1863–1924) (Kondratyeva, 2018, 62–70; 2019, 47–53; Leybfreyd, 1999, 25–28). All of them were designed and built during 1888–1891 and 1907–1918. Today they represent one of the best examples of neo-romantic architecture. This paper investigates the impact of Kharkiv urban development onto the planning structures of Volodymyr Pokrovsky's public and residential buildings designed during 1907–1918.

Methodology

For the analysis the authors have used architectural drawings, which provided graphical representation of the buildings. The city maps of Kharkiv of various time periods, as well as the latest master plan (Ukrproektrestavratsiya, 2019), were investigated to reveal its urban development. The authors developed the conceptual schemes to define the planning's features and their characteristics. The buildings were surveyed at different times which allowed their graphical and visual comparisons.

State of Knowledge

The legacy of Volodymyr Pokrovsky and its notable features have never been researched in complex as a unity. There was fragmental research on Pokrovsky's ecclesiastical architecture by I. Bondarenko, V. Kodin, V. Novgorodov, A. Paramonov and O. Yeroshkina. Pokrovsky's non-ecclesiastical buildings in Ukraine were researched by I. Lavrentyev, O. Leybfreyd, L. Rozvadovsky, whilst Polish scholars such as P. Cynalewska-Kuczma, P. Paszkiewicz explored his ecclesiastical legacy in Poland. The Kharkiv's urban planning and architecture were investigated by T. Davidich, O. Tits and P. Shpara. The major research on the non-ecclesiastical buildings of the fin de siècle in Ukraine was conducted by L. Bachynska, V. Chepelyk, Yu. Ivashko and V. Yasiyevych.

2. RESULTS OF THE STUDY

The research revealed that Volodymyr Pokrovsky's legacy comprises of 86 buildings overall. Among them are ecclesiastical (56) and non-ecclesiastical (30) buildings. The vast majority of buildings are located in Ukraine, which makes 64 buildings, whilst 22 buildings are located in Poland. Although Pokrovsky held a position of the Kharkiv diocesan architect from 1906 until 1918 whilst designing mostly the ecclesiastical buildings for the parishes of the Kharkiv Province (currently Kharkiv, Sumy and northern part of Donetsk and Luhansk regions of Ukraine), he also designed residential, administrative, educational and cultural buildings. Among thirty non-ecclesiastical buildings designed by Pokrovsky in various times, there are twelve public buildings and eighteen residential ones. However not all of them are preserved to the present time. His non-ecclesiastical buildings are concentrated in Kharkiv (13 architectural landmarks out of 16) and were designed mostly during the 1910s (Kondratyeva, 2008, 104–119) (Fig. 3). The period of the day marked an apex of the urban development in Kharkiv, the fourth largest city in the former Russian Empire at the time. With a speedy population growth, which tripled from 102,000 in 1879 up to 352,000 in 1916, and with an increased city's area up to 10,000 hectare (Ukrproektrestavratsiya, 2019, 84), the urban planning and master city plan were frequently revised to fulfil the demand (1895, 1903, 1916) (Image 1, 2).



Fig. 1. Kharkiv. City Map. 1887. Source: Tymofiyenko, 2003, 300.

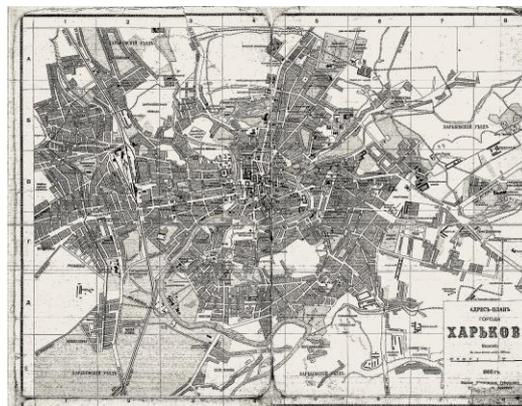


Fig. 2. Kharkiv. City Map. 1895. Source: <https://www.portal.kharkov.ua/map/>

All of Volodymyr Pokrovsky's public and residential buildings are located exclusively in the structure of the historical city's centre. Inevitably, the location of the buildings was limited by the existing rules for the streets' planning, which defined the spatial composition and planning of the buildings. However, Kharkiv, with a rocketing population, didn't have any core avenue at the time, except for the several squares. Kharkiv streets were narrow because they were arranged by ten-*sazhen* width (one *sazhen* equals 2m13cm) (Dykansky, 1919, 44). During this period, several planning districts were formed, namely the centre at the University Hill with the Ring Square and Sumska Street; a new business area was developed around the railway station with Katerynoslavska Street (former Sverdlov Street, now Poltavsky Shlyakh) and the Annunciation Street as well as a new industrial area near the Balashovsky Railway Station. The main objectives of the master plan were to arrange the city buildings according to the adopted regulation rules, urban development and engineering improvements of the city's territory. They were spreading mainly from the central Nagorny and Zalopansk districts to the hills of Kholodna Gora (the Cold Mountain) and the Station Square.

In the second half of the nineteenth century, the construction in Kharkiv had to comply with legislation set out in the Construction Charter as of 1837, which was lawful until 1890. The unit of measurement for the city's construction was the unit of a construction site and depended on the ownership's type, i.e. the private or the state one. The minimum unit of construction site was equal to 100 square *sazhen*. There were two systems for zoning a city territory: the first one was developed according to the construction material of the wall; the second one considered the material of the roof.

The basic parameters of Kharkiv's urban development were determined by the following building units of measurements: the height of the floor, which was 3.5 arshin (2.5 m); the height of the building should not exceed the width of the street adjacent to the house (not higher than 23.5 m); the arrangement of the quarters with a detached facade and a firewall device should be built every 12 *sazhen* (ca. 25.5 m); any extension built within the home ownership had to have the side of the area not less than one *sazhen*. All these regulations couldn't fulfil the scale and scope of the galloping urban development of Kharkiv in the early 20th century. New construction regulations were required.

The revised construction rules were developed according to the street types, the height of the buildings and their functional purpose. The urban concentration was spreading from the centre of highly dense areas to the outskirts with low-raised buildings. It was also regulated depending on the floor numbers and location in the city's territory. Business, commercial, administrative and educational buildings with a height in range of 4 to 6 floors were assigned to the first construction category; the buildings with a height of less than 4 floors belonged to the second construction category, etc. Naturally the buildings in the city centre were formed as a row of houses joined at the side-

walls; whilst in the areas with low-raised houses of 2–3 floors, the buildings were usually detached. The most high-end district in Kharkiv at the time was Nahirny District. Its construction density reached 70–80%, with buildings of six and seven floors high.

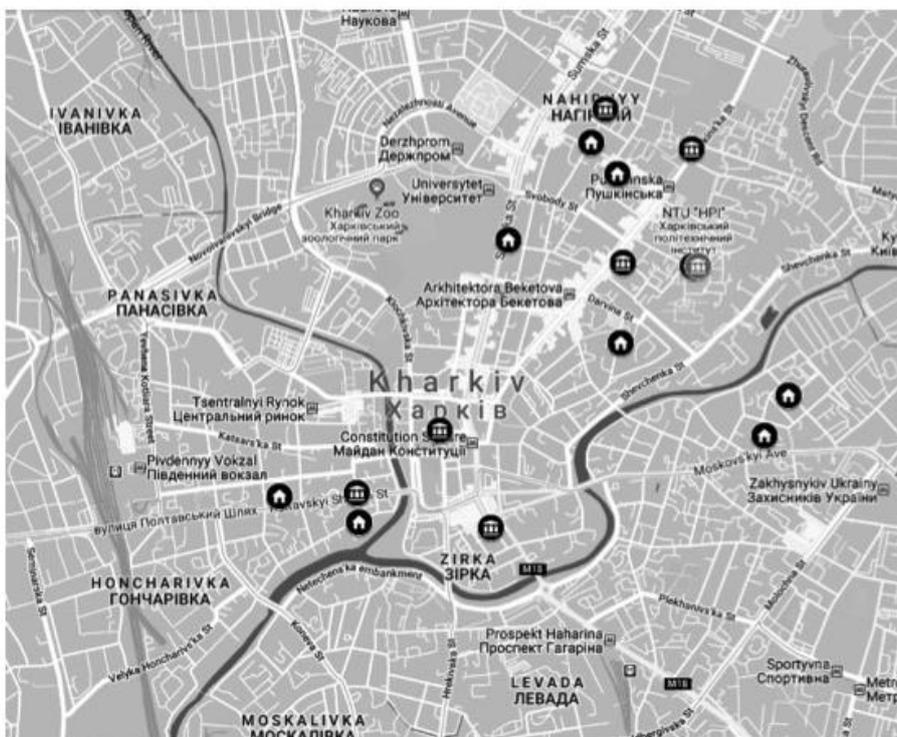


Fig. 3. Non-ecclesiastical buildings designed by Volodymyr Pokrovsky in Kharkiv. Source: Developed by Oksana Kondratyeva © 2019

Nahirny District was developing as a financial, administrative and cultural city centre. Among the major compositional buildings are the library (1901, O. Beketov, V. Velychko, M. Dykansky) and the House of the Medical Society (1911–1913, O. Beketov). In the northeast, the architectural ensemble of the Kharkiv Technological Institute (former Practical Institute) was constructed during 1879–1907 by R. Henrichsen, O. Einarovich, A. Spiegel, V. Pokrovsky and others. Numerous educational institutions were built in the German Street (now Pushkin Street), such as a commercial school

(1891, O. Beketov), Art College (1913, K. Zhukov, M. Piskunov); the Diocesan Women's College (Commercial Institute) (1914–1916, V. Pokrovsky) was built in Yeparkhialna Street (former Artema Street, now Alchevskykh Street). The urban density of the city centre dramatically increased due to the newly laid cross streets, e.g. German Street (now Pushkinska) was connected to the important Sumska Street and City Park, where most of Volodymyr Pokrovsky's residential buildings were constructed.



Fig. 4. Museum of Kharkiv Diocese. Originally: Manufactory Shop of Dietrich and Gilles (1912). Architect Volodymyr Pokrovsky. 10 University Street, Kharkiv, Ukraine. Architectural Landmark N433 since 30.04.1980. Source: Photographed by Oksana Kondratyeva 2016



Fig. 5. Residential House (1913) Architect Volodymyr Pokrovsky. 66 Chernyshevskya Street, Kharkiv, Ukraine. Architectural Landmark N115 since 30.04.1980. Source: Photographed by Oksana Kondratyeva 2016

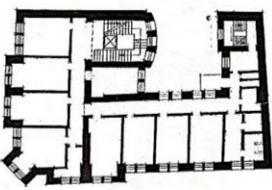
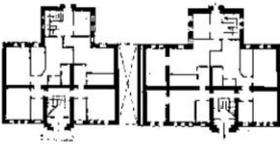
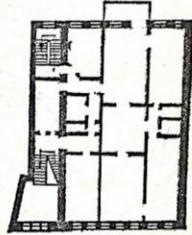
Considering the street planning of the early 20th century, there were three distinctive building arrangements: linear, angular and freestanding. Volodymyr Pokrovsky's public and residential buildings in Kharkiv were mostly located in the linear street arrangement, e.g. Chernyshevskya, Kontorska, Mystetstv and Spartaka Streets (Table 1). The building in Universytetska Street (Fig. 4) was in the linear arrangement, however it is adjacent to the monastery area and the square. Moreover, Pokrovsky's residential angular buildings particularly stand out in his architecture heritage and in the Kharkiv's architectural landscape on the whole. These include the hotel at the corner of Rizdvyana Street and Poltavsky Shlyakh, the mansion houses at the corner of Sumska Street and Hirshmana Street, as well as at the corner of Chernyshevskya and Yaroslava Mudrogo Streets respectively (Fig. 5). The building's compositional accent was created through a dominating turret, tower or a raised fronton at the building's corner. These angular buildings vividly dominated the prevailing linear compositions and became notable architectural objects in the Kharkiv's urban landscape and highlighted the urban skyline from different viewpoints.

It is worth noting that Volodymyr Pokrovsky also designed freestanding buildings, however, they were located in Warsaw (Poland), Chełm (Poland) and Sumy (Ukraine). Even though he also designed a freestanding building in Kharkiv, though constructed during his first career period in Kharkiv of 1888–1891, e.g. the Chemical Workshop building of Kharkiv Practical Institute of 1888 (Kondratyeva, 2018, 247–254). The building of the Archbishop House in Panteleymon's Monastery (1915, Sumy) was designed as part of the ecclesiastical ensemble within the designated area and consequently had significant stylistic limitations. Despite a fact that the majority of his freestanding buildings were part of the architectural ensemble, their planning was not restricted by the width of the street line. Some of them received a generous area and were planned even with an inner courtyard.

By investigating planning structures of Volodymyr Pokrovsky's public and residential buildings in Kharkiv of the 1910s (Lavrentyev, Rozvadovsky, 1979; Lavrentyev, 2002), one can summarise his schemes into four fundamental plan types, namely: the rectangular type, the T-like, the Г-like and the composite ones. There is no dominating planning scheme in Pokrovsky's non-ecclesiastical buildings; they spread more or less frequently in each group. In the linear street arrangement there are naturally occurring rectangular and T-like types such as the buildings on 10 Unversytetska Street and on 8/1 and 8/2 Spartaka Street respectively. The Г-like and the composite types highlight the complexity in the planning composition and typically have an angular street location as for example on 46 Sumska Street and 7 Rizdvyana Street.

It is worth underlying that all preserved Pokrovsky's public and residential buildings are located in the historical city centre. According to the newly developed historical plan (Ukrproektrestavratsiya, Kyiv, 2019), they are placed on the original street arrangements of the late 19th– early 20th centuries, which are marked in blue on the map (Fig. 6). Representing the original urban landscape of the fin de siècle, Pokrovsky's non-ecclesiastical buildings have been remaining ingenious in the Kharkiv's urban space.

Table 1. Street Location of Volodymyr Pokrovsky's Public and Residential Buildings in Kharkiv of 1907–1918. Source: Developed by Oksana Kondratyeva © 2019

TYPE	SCHEME	LOCATION	PLAN
ANGULAR - CIVIL HISTORICAL ZONE		 Location: Rizdvyana Street 7, Kharkiv	 Source: Drawing by Leonid Rozvadovsky
LINEAR - RESIDENTIAL HISTORICAL ZONE		 Location: Spartaka Street 8/1, 8/2 Kharkiv	 Source: Drawing by Leonid Rozvadovsky
LINEAR - CIVIL HISTORICAL ZONE		 Location: Unversytetska Street 10, Kharkiv	 Source: Drawing by Leonid Rozvadovsky

Diocesan Hotel
Architect: Volodymyr Pokrovsky
Year: 1912-1913

Residential Houses
Architect: Volodymyr Pokrovsky, Leonid Lenevych
Year: 1911, 1913

Manufactory Shop Dietrich and Gille
Architect: Volodymyr Pokrovsky
Year: 1912

At present, Kharkiv's city area has been divided into the functional zones: public, residential, recreational, landscape, transport infrastructure, communal and warehouse, production and special zones (Department of Urban Planning, Architecture and Master Plan of Kharkiv Council, 2016). Volodymyr Pokrovsky's non-ecclesiastical buildings are located in the three major city centre zones, namely in the public, residential and recreational one. The majority of Pokrovsky's buildings continue to serve their original functions. However, there are several exceptions, such as the building on 8 Yuriyivska Street where the private house became an administrative building. One can observe here the functional change from the residential to the public one. Another example of functional change, though inside of the same functional group, illustrates the building on 10 Univer-sytetska Street (Fig. 4). Initially it served as the manufactory shop of Dietrich and Gilles; during the Soviet time it was transformed into the Historical Museum whilst nowadays it allocates the Kharkiv's Diocesan Museum. This exemplifies the functional change inside of the public group where the building was transformed from the shopping premises to the cultural one.



 preserved street line of the late 19th–early 20th century

Scale 1:10000

Fig. 6. Historical Plan of Kharkiv's City Centre. Source: Developed by Ukrproektrestavratsiya Kyiv © 2019

3. CONCLUSION

Non-ecclesiastical buildings designed by Volodymyr Pokrovsky during the 1910s in Kharkiv have immense urban and historical values. While they are located in the original street arrangement, they should be fully preserved whilst integrated into the contemporary society's demand. All of Pokrovsky's public and residential buildings of an angular type have been the urban dominants and create the compositional accent on the street level. Although the architects work under rigorous urban planning regulations and constrains, Volodymyr Pokrovsky's public and residential buildings of the 1910s illustrate his thoughtful planning and intricate spatial composition approach in the con-

text of the Kharkiv's urban development. They exemplify his virtuoso skills in creating of a highly aesthetic architecture.

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AUTHOR'S NOTE

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