

Preparing for the post-war reconstruction of historical monuments in Ukraine: Considerations in regard of the ongoing Polish post-WWII experience and international law on the protection and conservation of historical monuments

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Muzeológia a kultúrne dedičstvo, 2023, 11:1:53-71
doi: 10.46284/mkd.2023.11.1.4

Preparing for the post-war reconstruction of historical monuments in Ukraine: Considerations in regard of the ongoing Polish post-WWII experience and international law on the protection and conservation of historical monuments

The article deals with three groups of issues, which are closely interrelated. The main problem discussed is the issue of the reconstruction, revalorisation and protection of Ukrainian monuments exposed to destruction as a result of warfare and Russia's invasion of Ukraine. The second issue presented is the experience of Polish conservators in the area of cities destroyed during World War II. The third issue is international legislation in the field of heritage protection, which was analysed for the planned activities in the area of reconstruction and reevaluation of Ukrainian monuments after the end of the war. The above-mentioned research was carried out by a Polish-Ukrainian team of heritage conservators, which seeks to be involved in the process of saving Ukrainian cultural heritage.

Keywords: problems of destruction, experience of restoration, legislative bases, preservation, consequences of war, Ukraine.

Introduction

The brutal and unexpected war waged by the Russian Federation against independent Ukraine since February 24, 2022 has already led to the mass destruction of Ukrainian cities and villages. Infrastructure facilities, transport infrastructure, public and residential buildings and often very valuable cultural heritage sites have been affected.

The aim of this article is to present and analyse the destruction of selected Ukrainian monuments as a result of Russia's aggression against Ukraine, to present Polish experience in the reconstruction of city centres destroyed as a result of World War II and to present the results of analyses of international experience in the field of monument protection law. These analyses were conducted by a Ukrainian-Polish team of monument conservators. Their results are intended to assist in the process of the reconstruction, revalorisation and protection of Ukrainian monuments after the end of the war.

In order to solve the objectives of the study the following groups of specialized scientific sources were elaborated:

- 1) general aspects of monument protection and restoration activities;¹
- 2) research, re-creation and restoration of destroyed or damaged specific architectural objects;²

¹ ORLENKO, Mykola. The system approach as a means of restoration activity effectiveness. In: *Wiadomości Konserwatorskie – Journal of Heritage Conservation*, 57, 2019, pp. 96–105; ORLENKO, Mykola, IVASHKO, Yulia. The concept of art and works of art in the theory of art and in the restoration industry. In: *Art Inquiry. Recherches sur les arts*, XXI, 2019, pp. 171–190; ORLENKO, Mykola, IVASHKO, Yulia, KUŚNIERZ-KRUPA, Dominika, KOBYLARCZYK, Justyna, IVASHKO, Oleksandr. Conservation of the residential and public architecture of the 19th–early 20th centuries (on the examples of Kyiv and Cracow). In: *International Journal of conservation science*, 12 (2), 2021, pp. 507–528; SPIRIDON, Petronela, and SANDU, Ion. Muselife of the life of public. In: *International Journal of Conservation Science* 7 (1), 2016, pp. 87–92; PUJIA, Laura. Cultural heritage and territory: Architectural tools for a sustainable conservation of cultural landscape. In: *International Journal of Conservation Science*, 7 (S. Iss. 1), 2016, pp. 213–218.

² DYOMIN, Mykola, IVASHKO, Yulia. Stylistic Specifics of the Historical Development of the Secession Era (The Experience of Poltava). In: *Wiadomości Konserwatorskie – Journal of Heritage Conservation*, 62, 2020, pp. 79–84; IVASHKO, Yulia, DMYTRENKO, Andrii, PAPRZYCA, Krystyna, KRUPA, Michał, and KOZŁOWSKI, Tomasz. Problems of historical cities heritage preservation: Chernihiv Art Nouveau buildings. In: *International Journal of Conservation Science* 11 (4), 2020, pp. 953–964; ORLENKO, Mykola, IVASHKO, Yulia, KUŚNIERZ-KRUPA, Dominika, KOBYLARCZYK, Justyna, IVASHKO, Oleksandr. Conservation of the residential and public architecture of the 19th–early 20th centuries (on the examples of Kyiv and Cracow). In: *International Journal of conservation science*, 12 (2), 2021, pp. 507–528; ORLENKO, Mykola. *Mykhailivskiy Zolotoverkhyi monastyr: Metodichni zasady i khronolohiia vidtvorenniia* [St Michael's Golden-Domed Monastery: Methodological principles and chronology of reproduction]. Kyiv: Hopak, 2002. [In Ukrainian]; ORLENKO, Mykola. *Sviato-Volodymyrskiy sobor v Khersonesi: Metodichni zasady i khronolohiia vidtvorenniia* [St Volodymyr's Cathedral in Chersonesos: Methodological principles and chronology of reproduction]. Kyiv: Feniks, 2015. [In Ukrainian]; ORLENKO, Mykola. *Uspenskyi sobor Kyievo-Pecherskoi Lavry: Metodichni zasady i khronolohiia vidtvorenniia* [Assumption Cathedral of the Kyiv-Pechersk Lavra: methodological principles and chronology of reproduction]. Kyiv: Feniks, 2015. [In Ukrainian]; PETICHINSKIY, Vladimir, GOVDENKO, Georgiy, and GOVDENKO, Marionila. *Otchet o razborke ruin Uspenskogo sobora – pamjatnika arkhitektury XI–XVIII vekov v Kievo-Pecherskom gosudarstvennom istoriko-kulturnom zapovednike v 1962–1963 gg.* [Report on the dismantling of the ruins of the Assumption Cathedral – an architectural monument of the XI–XVIII centuries in the Kyiv-Pecherskyi State Historical and Cultural Reserve in 1962–1963]. Kyiv, 1964, pp. 10–16, conservation document [In Russian]; SITKARYOVA, Olga. *Uspenskyi sobor Kyievo-Pecherskoi Lavry: do istorii arkhitekturno-arkheolohichnykh doslidzhen i projektu vidnovlennia* [Assumption Cathedral of the Kyiv-Pechersk Lavra: To the history of the architectural and archeological researches of the renovation project]. Kyiv: Publication of the Holy Assumption Kyiv Pechersk Lavra, 2000. [In Ukrainian].

- 3) monument protection legislation;³
- 4) the aspect of art in restoration activities;⁴
- 5) impact of the environment on the perception of the architectural object;⁵
- 6) professional training of specialists-restorers.⁶

The elaboration of these six groups of scientific sources made it possible to analyse more broadly the current problems of Ukraine's cultural heritage related to the Russian invasion and to make proposals for their solution.



Figure 1: *Destroyed upper floor of the residential building in Kyiv.*
Photo by Yu. Ivashko, 2022

Materials and methods

In order to solve the problems, it was proposed to use the following generally accepted scientific methods: analytical method, method of comparative analysis, method of photofixation. The conclusions were confirmed by field surveys and photo-fixation performed by the authors of the article.

The destruction caused by Russia's war against Ukraine

Despite the fact that today the entire territory of Ukraine is under threat due to rocket and artillery shelling and a full-scale offensive by Russian troops, we will limit ourselves to analysing the destruction of individual territories surveyed directly by the authors – Kyiv, Chernihiv and Mykolaiv region. The local specifics of the destruction are that in Kyiv it has mostly affected objects of modern architecture (Fig. 1), in the Mykolaiv region – architecture of the Soviet period (Fig. 2), while

³ Закон України “Про окhorону культурної спадщини” [Law of Ukraine “On Protection of Cultural Heritage”]. In: *Vidomosti Verkhovnoi Rady Ukrainy*, 39, 2000, p. 333. [In Ukrainian]; Закон України “Про окhorону земель” [Law of Ukraine “On Land Protection”]. (2003). In: *Vidomosti Verkhovnoi Rady Ukrainy*, 39, p. 349. [In Ukrainian].

⁴ GRYGLEWSKI, Piotr, IVASHKO, Yulia, CHERNYSHEV, Denis, CHANG, Peng, DMYTRENKO, Andrii. Art as a message realized through various means of artistic expression. In: *Art Inquiry. Recherches sur les arts*, XXII, 2020, pp. 57–88; ORLENKO, Mykola, IVASHKO, Yulia. The concept of art and works of art in the theory of art and in the restoration industry. In: *Art Inquiry. Recherches sur les arts*, XXI, 2019, pp. 171–190.

⁵ IVASHKO, Yulia, KUZMENKO, Tetiana, SHUAN, Li, CHANG, Peng. The influence of the natural environment on the transformation of architectural style. In: *Landscape Architecture and Art*, 15 (15), 2020, pp. 101–108.

⁶ KUŚNIERZ-KRUPA, Dominika, KOBYLARCZYK, Justyna, MALCZEWSKA, Joanna, IVASHKO, Yulia, LISIŃSKA-KUŚNIERZ, Małgorzata. Analiza jakościowa edukacji architektonicznej w zakresie ochrony miasta zabtkowego. In: *Wiadomości Konservatorskie – Journal of Heritage Conservation*, 65, 2021, pp. 20–25.

in Chernihiv there is large-scale destruction of both modern architecture and cultural heritage sites.⁷ Thus, we can talk about two fundamentally different approaches to the restoration of this architecture: if in the case of modern architecture which does not include objects of cultural heritage it is possible to restore works in their original form and partially or completely reconstruct, then in the case of cultural heritage sites, the basic principles of monument protection activities must be observed.⁸



Figure 2: *Destroyed public building in Mykolaiv region.* Photo by S. Belinskyi, 2022

Among the damaged and partially destroyed cultural heritage sites in Chernihiv region we should mention the former Museum of Antiquities (Tarnowski Mansion) – now a youth library – the former Noble and Peasant Bank – now the regional library – and the damaged outer walls of the Yeletskyi Monastery.

The Vasyl Tarnowski Museum of Antiquities was established in 1902 on the basis of the private collection of the Chernihiv patron. It is a one-storey brick building in the pseudo-Gothic style of the nineteenth century, the facades of which are divided by a system of vertical pylons in the interfenestrations between the pointed elongated windows. The window openings and niches of the side facade are topped with pointed arches. The walls are crowned with a strip of stucco decor and a patterned brick parapet atop that.

Recent inspections of the condition of the mansion have shown some changes to the original appearance, good technical condition and the value of the object in terms of its architecture.

⁷ IVASHKO et al., Problems of historical cities....

⁸ ORLENKO, The system approach...; ORLENKO et al., Conservation of....

Unfortunately, as a result of a missile hit in the first days of the war, the courtyard facade of the mansion was noticeably destroyed (Figs 3, 4, 5). It is significant that the building survived the shelling of Chernihiv by the Bolsheviks in 1918–1919 and during World War II but was ruined recently by Russian invaders on the night of March 11, 2022.

At the end of May 2022, a visual inspection of the building was carried out in order to preliminarily assess the damage caused to the cultural heritage site included in the monument protection register.



Figure 3: *A fragment of the ruined street facade of Tarnowski Mansion.* Photo by A. Hlushchenko, 2022



Figure 4: *A fragment of the ruined courtyard facade of Tarnowski Mansion.* Photo by A. Hlushchenko, 2022



Figure 5: *Destroyed window of the courtyard facade.* Photo by A. Glushchenko, 2022

Due to the falling of the bomb near the mansion's courtyard facade, the brick plinth of the facade with a concrete pavement near it was destroyed, which led to its being declared under a state of emergency. The condition of the gable rebate roof, the walls of the courtyard facade, the emergency exit door, the lancet windows with wooden frames and stained-glass windows were assessed as in critical state. Internal architectural and structural elements such as the ceiling, walls, floor and decor were also destroyed. The bombing has damaged the life support systems of the unique building, including fire and burglar alarms, heating, water, communications, internet and lighting.

A preliminary visual inspection proved the need for further more detailed inspections in order to establish the bearing capacity of parts of the building.

Next to Tarnowski Mansion is another historic building, which at the same time suffered from the bombing (Figs 6, 7). This is a unique example of the so-called “wooden Art Nouveau” of the early twentieth century, a very rare kind of Art Nouveau in Ukraine. This mansion is located at 54 Shevchenko Street and is an architectural monument of local significance.⁹

The facility, which houses the Regional Educational and Methodological Center for Culture and Arts, is also run by the Chernihiv Regional Library for Youth, so a preliminary visual inspection was conducted at the same time as the Tarnowski Mansion inspection.

It is a one-story mansion with a symmetrical composition of the main facade, the appearance of which combines features of eclecticism embodied in wood, Ukrainian national romanticism (in the decoration of the entrance with a folded roof) and Art Nouveau stylisations (in the outlines of window openings near the door).¹⁰ Although the destruction of the wooden mansion

⁹ IVASHKO et al., Problems of historical cities...

¹⁰ Ibidem.

was less significant than that of Tarnowski's, its condition was assessed as unsatisfactory. On the side of Shevchenko Street there was damage to the iron roof and double wooden window frames. The blast also damaged the interior of the mansion, destroyed the plaster over a large area of the walls and ceilings and shattered the glass of the interior doors, and some of the interior doors will need to be completely replaced. As in Tarnowski Mansion, the building's life support system failed – burglar alarm, heating, water supply, communications, internet, lighting. The condition of the monument was assessed as unsatisfactory and in need of restoration measures.



Figure 6: *Damage to the end facade of the “wooden Art Nouveau” style mansion.* Photo by A. Hlushchenko

In light of the above, it can be seen that the importance of restoring and preserving architectural monuments destroyed and damaged by the war with Russia is growing, which is especially important for the Chernihiv region, which is one of the first in Ukraine in the number of architectural monuments (135 architectural monuments of national and 175 of local significance). Some of them are grouped into three reserves: the “Hetman’s Capital” National Historical and Cultural Reserve, the “Ancient Chernihiv” National Architectural and Historical Reserve and the “Kachanivka” National Historical and Cultural Reserve.

The above-described examples of destroyed sites, just two of many that have suffered as a result of the war, have mobilised the Ukrainian conservation community into action. Monitoring of the monuments has begun and discussions have also been started in a wider circle, primarily with the Polish conservation community. Poles have a great deal of experience in this field, as many of their monuments were destroyed as a result of the Second World War.

As such they are well placed to help and point out directions for possible reconstruction and revalorisation activities.



Figure 7: *Damage to the corner fragment of the facade of the “wooden Art Nouveau” style mansion. Photo by A. Hlushchenko*

Polish experience in reconstruction and revalorisation of monuments destroyed during the Second World War

In the twentieth century Poland twice had to contend with war losses, which included unimaginable destruction of urban structures during the two world wars. World War II in particular, starting on 1 September 1939, i.e. the day on which the German aggression against Poland began, brought severe losses to the urban and building structure of Polish cities.¹¹

As a result of the fighting and bombing of World War II, the Polish capital Warsaw was destroyed, as well as Gdańsk, Gdynia, Elbląg, Malbork, Opole, Piła, Poznań, Racibórz, Szczecin, Wrocław, Wieluń and many others. The destruction of these cities in general ranged from 50 to even 90% of urban structure annihilation.¹²

In this context, it should be remembered that the reconstruction of cities and parts of cities is a long-term and complex process. It is not possible to restore in a short period of time urban structures which are in ruins. In addition to this, conservation guidelines, priority actions and analyses of preserved historical documentation allowing for faithful reconstruction need to be established.¹³

¹¹ GRZYBEK, Dariusz, MARCINEK, Roman, POLIT, Jakub. *Historia II wojny światowej*. Kraków 2012.

¹² RACON-LEJA, Kinga. Traces of the second world war in European cities. In: *Czasopismo Techniczne – Technical Transactions*, Iss. 1-A (3) 2013, pp. 101–118; RACON-LEJA, Kinga. *Miasto i Wojna*. Kraków 2019; RYMASZEWSKI, Bohdan. *Polska ochrona...*, pp. 102–125; CZUBA, Mariusz. Odbudowa zespołów staromiejskich w Polsce po II wojnie światowej w aspekcie przemian doktrynalnych i społecznych. In: *Renowacje i zabytki*, 2, 2019, pp. 112–129; Miasta historyczne, W. Kalinowski (ed.). In: *Zabytki urbanistyki i architektury w Polsce. Odbudowa i konserwacja*. vol. I. W. Zin (ed.). Warszawa 1986.

¹³ Miasta historyczne..., pp. 7–15.

The complexity of the above process results, inter alia, from the necessity to reconcile priority objectives. One of them is to strive to recreate an authentic architectural form shaping the cultural heritage, as well as to undertake actions allowing the function of the recreated form to fit in with modern times and the needs that this modernity dictates.¹⁴

One of the aims of the reconstruction of historic parts of towns and cities is to recreate as faithfully as possible the historic structures which have been destroyed. This was the aim in the reconstruction of Warsaw and many other of the Polish towns and cities that had suffered enormous destruction during World War II. The rebuilding of these centres involved citizens, architects, conservators and urban planners.

The desire to help rebuild cities took on particular significance in 1945. It was a priority pursued by the Polish school of conservatorship and Polish urban planning thought. The effects of this work went down in the history of the country as significant achievements appreciated around the world. They contributed to the creation of the principles of modern urban planning in Poland, for which a timeless value was to strive to preserve the historic character of urban centres.¹⁵

The history of cities proves that it was not always possible to reconstruct buildings faithfully, especially those whose archival plans had been completely destroyed during wars and fires. At that time, in order to preserve the style of architecture of a given region, it was decided that buildings located in important urban centres should be modelled on those representative of the area under consideration.¹⁶

The reconstruction of Warsaw itself was an almost universally accepted project, although it also had its opponents, who among other things believed that the ruins should be left as a trace of authenticity after the war. Despite their opinions, efforts were made to reconstruct the Old Town of the capital as well as other Polish cities, such as Wrocław, Gdańsk and Poznań. This brought additional benefits, such as recognition of the need to restore buildings which had managed to retain their authentic historic value.¹⁷

A special role in the conservation efforts undertaken in relation to Warsaw should be attributed to the Commission of Town Planning Experts, which was active during the war and included Jan Zachwatowicz. It formulated the conceptual programme for the reconstruction of Warsaw, on the basis of which the city was rebuilt after the war.¹⁸ The Society for the Protection of Monuments of the Past and the Commission – Old Warsaw, which takes care of the conservation of the Old Town district and its surroundings, should also be mentioned here. The study of the historical development of the city confirmed the previously proclaimed thesis that the most valuable attribute of the city centre is its character shaped by the historical layout of buildings and the system of streets. The architects, town planners and preservationists therefore had one objective – to preserve the character of the place as much as possible, which was achieved through the invaluable teamwork of the architects with, among others, art

¹⁴ Ibidem.

¹⁵ Ibidem, pp. 48–55.

¹⁶ Ibidem.

¹⁷ POPIOLEK, Małgorzata. Koncepcja odbudowy warszawskich zabytków w pierwszych latach po II wojnie światowej. In: *Biuletyn Polskiej Młodzi Historycznej*, 7, 2012, pp. 195–223; RYMASZEWSKI, Bohdan. *Polska ochrona...*, pp. 102–125; CZUBA, Mariusz. *Odbudowa zespołów...*, pp. 112–129; GAWLIŃSKI, Marcin. *Zabytkowa architektura Gdańska w latach 1945–1951*, Gdańsk 2012.

¹⁸ POPIOLEK, Koncepcja..., pp. 195–223.

historians, which resulted in the preparation of cartographic documentation making it possible to rebuild the Old Town (Figs 8, 9).¹⁹



Figure 8: *View of Royal Castle in Warsaw rebuilt after World War II.* Photo by D. Kuśnierz-Krupa



Figure 9: *View of a fragment of Warsaw's Old Town rebuilt after World War II – market square.* Photo by D. Kuśnierz-Krupa

Other examples of the rebuilding of historic urban districts include the city centres of Białystok, Olsztyn and Opole, but also of smaller cities such as Kołobrzeg, Lwówek Śląski and Jawor.²⁰ Interestingly, these reconstructions and revaluations followed historical models to varying degrees.

¹⁹ *Miasta historyczne...*, pp. 48–60; pp. 539–582.

²⁰ CZUBA, *Odbudowa zespołów...*, pp. 112–129.

Very difficult and completely different from the previously discussed activities was the effort to introduce new architectural objects into the historical fabric. The Old Town in Szczecin can serve as an example, where new architectural objects and new urban assumptions were proposed in the historical surroundings. Importantly, the introduction of new values was always to respect the historical ones. Most often buildings were located with respect for the historical frontage lines; their scale did not exceed that of the past. Similarly, new urban assumptions were based on historical layouts, where efforts were made to preserve the systems of old street grids. In the case of Szczecin it should be noted that the old building line was not reproduced, but the former proportions of the buildings were recalled, adjusting their position to the existing transport system.²¹

The tendency towards promoting modern architecture even in historic surroundings is nowadays strongly present not only in Poland, but also in other European countries. Introducing new architectural objects into a historic environment is not an easy task. Most often architects deciding on such measures try to introduce these objects in such a way that they remain in contrast with the surroundings or clearly fit in with the existing tissue.²²

There have also been many unsuccessful projects, the consequences of which are visible even today. Some of the most painfully noticeable changes have taken place in the spaces of historic centres of Polish cities, where buildings with historical value have been supplemented with blocks of flats constituting new appearances of fragments of the frontages of historic squares. The square itself will often have been adapted for parking spaces, fully changing its character and posing a threat to the historical value of often the most valuable area of a city. Another unfavourable action in the past was the situation of typical point-block buildings in the central zones of historic urban centres, which unfortunately still constitute a permanent element of the contemporary landscape of these centres.²³

To sum up, the process of rebuilding a city after war damage is a long-term process which is influenced by a number of factors, including financial resources and the economic condition of a given society, as well as the awareness of identity and the need to cultivate and continue the traditions of a place and the history of a given country. In Poland, the reconstruction of some buildings and districts that were destroyed during warfare in the twentieth century continues to this day. One example of such activities is the reconstruction of the substance of Granary Island in Gdansk, which in 1945 was almost completely destroyed during the fighting between the Wehrmacht and the Red Army. It's the direction of this ongoing work is the subject of a number of discussions in the Polish conservation community.

²¹ Miasta historyczne..., pp. 439–462; GIERLASIŃSKI, Janusz. Reconstruction of the Szczecin Old Town after World War II: Evaluation of the solutions. In: *Acta Universitatis Nicolai Copernici. Zabytkoznawstwo i Konserwatorstwo*, XLII, 2011, pp. 566–600; FIUK, Piotr. Przywrócenie środowiska miejskiego w Szczecinie. Podzamcze – odbudowa nadwodnej „dzielniczy” staromiejskiej. In: *Przestrzeń - Urbanistyka - Architektura*, 1, 2017, pp. 43–55.

²² URBAŃSKA, Marta. Background architecture versus reconstruction of the old town quarter in Stargard: Conservation and new architecture in the cultural context of the town. In: *Wiadomości Konserwatorskie – Journal of Heritage Conservation*, 52, 2017, pp. 86–95; WĘCŁAWOWICZ-GYURKOVICH, Ewa. *Architektura najnowsza w historycznym środowisku miast europejskich*. Kraków 2013.

²³ KOBYLARCZYK, Justyna, KUŚNIERZ-KRUPA, Dominika. *Quality of the housing environment and the cultural heritage: On examples of selected towns in the Podkarpackie Voivodeship*, Kraków 2018, pp. 5–120; KUŚNIERZ-KRUPA, Dominika, KRUPA, Michał. Changes in arranging market squares of foundation towns in the south-eastern Poland after 1945 (selected examples). In: *Wiadomości Konserwatorskie – Journal of Heritage Conservation*, 41, 2015, pp. 49–58.



Figure 10 a, b: *View of the reconstruction of Granary Island in Gdansk.* Photo by D. Kuśnierz-Krupa

As shown above with regard to Poland, the process of rebuilding monuments after World War II is still ongoing. Ukraine can learn from the Polish experience in this respect. It can also make more conscious decisions, for example, about new architecture in the centres of historic cities. Two directions have been pursued in Poland: The introduction of modern architecture or the introduction of architecture referring to old styles. Realisations related to these directions exist and can be analysed. So does the question of new districts. They can be rebuilt as contemporary urban structures or drawn from the preserved inventories and reconstructed.

Fundamentals of monument protection activities and monument protection legislation

The problem of the destruction of Ukraine's historical monuments, their protection, restoration and revalorisation prompted a Polish-Ukrainian team of conservators to analyse possible actions in this field. The team also decided to analyse legislation in the field of monument protection in selected European countries, the USA, Canada and post-Soviet countries. This analysis is expected to make it possible to develop corrections in the legislation related to the protection of historical monuments in Ukraine, which will be very important for the whole process of reconstruction and revalorisation of cultural heritage destroyed during the war.

The solution to the problem of preserving the cultural heritage of cities is only possible with the implementation of a system of measures covering the city as a whole and in some cases also its surroundings; for example, landscape regulation is essential for the perception of particularly valuable urban panoramas.

Consideration should be given to the possibility of introducing a historic reserve into a city centre which, on the one hand, preserves the historic structure and, on the other hand, is a route to genuine revitalisation. The cultural and social centre of the Old Town Square in Warsaw, for example, is being developed in this way. This is an example of the careful "implantation" of a new context that combines old material forms.

The problem of preserving cultural values in a living and developing city cannot be solved once and for all. The question of aligning the changing functional system with the material and spatial environment must be constantly considered. It is a question of certain elements, the selection of means for their preservation and a choice between the conservation and change of the formed structures, as the problem concerns all complexes of the city environment,

including buildings of the past and those created recently. Problem solving is thus part of the process of managing the development of urban organisms.

Before the restoration and revitalisation of the historic environment can begin, it must be carefully analysed and studied. Consequently, a system of selection and valorisation of these monuments must be implemented.

The selection process should be guided by a fairly clear and stable system of criteria, created on the basis of a hierarchy of values that takes into account all aspects of the cultural and material significance of objects.

One of the criteria in such a system is the age of objects, taking into account not only the antiquity of objects, but also the belonging of buildings to epochs, especially significant for the historical process, or epochs whose heritage for one reason or another suffered great loss in the past.

The second criterion for an objective approach is the aesthetic and artistic value of individual objects. The assessment of the aesthetic norms and tastes of modernity is very unreliable, as evidenced by the change in attitudes toward Art Nouveau art and the reappraisal of the aesthetic significance of the legacy of Soviet constructivism in the 1950s and 1960s, or the style of socialist realism in recent times.

The third criterion, no less important, is the value of a particular work of architecture or complex as a “historical document”, associated with events that had important historical significance.

The fourth criterion how characteristic a building or complex is both of a certain stage of development of the principles of the formation of spatial structures and of a certain stage in the history of architecture as part of the history of culture.

The very concept of “conservation” is ambiguous. It implies not only the continuation of the physical existence of objects, but also the preservation of related values in the system of the environment. The latter implies a clear regulation of construction in the areas of cultural and especially architectural and urban heritage.

Retained forms of urban environment must be carefully classified. In some cases, the complete conservation and restoration of old forms, including the interiors of buildings, with the full preservation or restoration of all decorative and plastic elements is desirable; in other cases it is enough to preserve the appearance of buildings that form ensembles with the possible modernisation of internal neighbourhood spaces and interiors; in a third it is enough to preserve the system of the formation of space, scale and general characteristics of plastic three-dimensional shapes and colours.

Finally, it is possible to fragmentarily preserve old forms, fragments that are introduced into new contexts as “signs, reminders” – a symbolic expression of the fourth, temporal dimension of the existence of the urban environment. In all cases, the defining principle is the urban approach to solving problems, the revival of old values by introducing them into new systems. Such a value can be the spatial structure of the city as a whole; it can be associated with the historically originated parcelling of urban lands, which was expressed in the scale of construction, the width of buildings on the street front or the nature of divisions of inner-quarter territories. The preservation of cultural values is not conservative in spirit.

The experience of the past is the basis for building an image of the future, which determines the direction of action in the present. In controlling modern processes of environmental

development, we must take care of the image of history as well as not blocking opportunities that will become relevant in the future.

There are characteristic features of monument protection activities in matters of legislative and administrative regulation in Ukraine that differ from those elsewhere. Experience in the field of cultural heritage protection in European countries (such as the UK, France, Poland, Czech Republic, Serbia, Germany), as well as the United States, Canada and others shows that management in this area is possible with a single coordinating state protection body. In some countries, it operates in the system of humanitarian ministries of science, education, culture and tourism, this area being close to socio-cultural activities.

In Poland, the function of the protection of cultural heritage is entrusted to the State Service for the Protection of Monuments of the Ministry of Culture and Arts. The State Conservator (“monument guard”), who heads the Bureau for the Protection of Cultural Heritage, is directly subordinate to the Minister of Culture. The Bureau for the Protection of Cultural Heritage with Organisational and Legal Departments and the Territorial Inspectorate resolve all issues related to the protection of monuments. The structure of the bureau includes the Main and Special Monument Protection Commissions, the Centre for the Study and Protection of Monuments, which consists of specialised institutions: the centre of documentation of monuments, management of palace and park ensembles, interdepartmental expert commission on values cities and old town ensembles, the centre of museum objects, etc.

Another characteristic in the United States and Canada is that the number of cultural heritage sites is in the millions, and unique, especially complex natural and cultural sites are only a few hundred. In these countries, with a high level of self-awareness and sensitivity to their history, the National Cultural Heritage Service or the National Park Administration reports to the Ministry of the Interior and operates alongside the police.

Many problems are not solved due to the disproportion between the complexity and scale of tasks and the capabilities of the existing system. In particular, the Law of Ukraine “On Land Protection”²⁴ subject to special protection, as part of all lands within the territory of Ukraine, defines those lands of historical and cultural significance, responsibility for proper use, preservation and maintenance (“protection”) which are entrusted to the central executive body authorities on land resources and the central executive body on ecology and natural resources.

According to Article 35 of the Land Code of Ukraine,²⁵ such lands include a wide list of territories – from national reserves to the territories of individual architectural monuments and sites of ancient settlements.

At the same time, the Law of Ukraine “On Protection of Cultural Heritage”²⁶ gives another name for such territories – “lands of historical and cultural purpose” – but includes a much narrower list of territories and assigns responsibility for their protection (preservation) to the central executive body in the field of cultural heritage protection (Ministry of Culture of Ukraine). Thus, we have three central bodies responsible for the protection of immovable cultural heritage sites.

²⁴ Zakon Ukrainy “Pro okhoronu zemel”...

²⁵ Zemelnyi kodeks Ukrainy [Land Code of Ukraine]. In: *Vidomosti Verkhovnoi Rady Ukrainy*, 3-4, 2002, p. 27. [In Ukrainian].

²⁶ Zakon Ukrainy “Pro okhoronu kulturnoi spadshchyny”..., art.34.

Conclusions

The large-scale destruction caused by the war with Russia makes it possible to organise the process of protection and restoration of historical and cultural heritage at the appropriate level, using world experience in this field.

A feature of the Russian-Ukrainian war is that the main large-scale destruction is concentrated in the north-east, east and south of Ukraine, where the main construction of cities dates back to the nineteenth and twentieth centuries, and in industrial areas construction is exclusively from the Soviet period. From the examples given in the article, ancient Chernihiv is an exception, where there are monuments from the pre-Mongol period, as well as a large number of churches of the Ukrainian Baroque era and Art Nouveau objects.²⁷ Considering the fact that the Polish experience in the field of restoration of monuments destroyed by war (in particular, the restoration of the Old Town in Warsaw) is generally recognised, the authors analysed what exactly can be borrowed as a model, and what does not fit the conditions of the affected cities of Ukraine.

Aspect 1. Reproduction of the historical environment – an environmental approach. This aspect was the main one during the reconstruction of the Old Town in Warsaw, since the task was to reproduce not a specific object, but a complete historical environment with a collection of objects. In the case of most cities in the south and east of Ukraine, there is no such established historical environment with objects of the same style; most often there is an interspersion of individual historical buildings in the construction of Soviet times. That is, in our opinion, during the post-war reconstruction, individual objects that have historical and cultural value will be restored.

Aspect 2. The expediency of reproducing the destroyed object according to existing drawings and photo fixation. This aspect of the reconstruction of the Old Town has caused a lot of debate as to whether such reconstructed tenements can be considered historical objects. The same discussion took place during the rebuilding of the cathedral with a bell tower in St Michael's Golden-Domed Monastery in Kyiv, from which only the foundations remained.²⁸ The example of Old Town is appropriate here in the sense of arguing for the reconstruction of those objects that are symbolic for the culture of the people.

Aspect 3. Feasibility of repurposing reconstructed objects. As the experience of Old Town shows, despite the preservation of the “colour of the place”, the reconstructed tenement houses also perform a tourist function. Thus, in the case of the reconstruction or restoration of destroyed objects in the cities of Ukraine, a change of function is allowed.

Aspect 4. Application of new designs and technologies. Here, this aspect can be analysed much more broadly, not limited by the Polish experience. The latest materials and progressive modern construction technologies were used both during the reconstruction of the cathedral with the bell tower of St Michael's Golden-Domed Monastery²⁹ and the Assumption Cathedral of the Kyiv-Pechersk Lavra³⁰ in Kyiv, and during the revitalisation of the “Fabryka Norblina” and “Elektrownia Powiśle” in Warsaw, while maintaining stylistic conformity. Since industrial

²⁷ IVASHKO, DMYTRENKO, PAPRZYCA, KRUPA, KOZŁOWSKI, Problems of historical cities...; IVASHKO, Yulia, TOVBYCH, Valerii, DMYTRENKO, Andrii, USHAKOVA, Olga, KONDRATSKA, Olga, BIGAJ, Przemysław. Stylistic Features of Secession Décor in Ukraine as the Basis for Its Restoration. In: *Wiadomości Konserwatorskie – Journal of Heritage Conservation*, 68, 2021, pp. 117–127.

²⁸ ORLENKO, *St. Michael's Golden-Domed Monastery...*

²⁹ ORLENKO, *Mykhailivskiy Zolotoverkhiy monastyr...*

³⁰ ORLENKO, *Uspenskiy sobor...*

cities are located in the south and east of Ukraine, during their reconstruction, one should take into account not only the experience of Old Town, which was related to the restoration of medieval buildings, but also the Polish experience of revitalising monuments of industrial architecture, where greater modernisation of the applied technologies and materials is allowed.

In the event that a historic building is to be recreated or reconstructed, it is advisable to immediately address the issues of electromagnetic safety, noise protection and microclimatic indicators, using modern finishing and facing materials, which also reduce acoustic noise levels by 10–25 dBA, or in cases of complex surface configurations using liquid shielding compositions of small thickness.³¹

Unsurprisingly, the war accelerated the process of the European integration of Ukraine, one of the aspects of which is the unification of legislative and regulatory acts, including in the field of cultural heritage protection. There is a need to implement in Ukraine such characteristic features of the European practice of cultural heritage protection as: the separation of regulatory bodies – inspections being made by the body that provides general management of the use of heritage sites; comprehensive protection of all types of cultural heritage monuments – movable and immovable; organic unity of the heritage protection system with the sphere of tourism; and, finally, the policy of severe financial penalties for law violations and the encouragement (through tax benefits) of investors financing the restoration and maintenance of architectural monuments, including through cooperation with public organisations.

The creation of a single National Service for the Protection of Cultural and Natural Heritage in Ukraine is an urgent need.

Modern time requires a transition from the protection of individual objects – micro-objects – to integral natural and cultural complexes – macro-objects. The peculiarity of the latter is that these are large territorially allocated and architecturally-planned (urban planning) sites of representative objects of cultural and natural heritage with deep historical and spiritual potential.

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³¹ GLYVA, Valentyn, BAKHAREV, Volodymyr KASATKINA, Natalia, LEVCHENKO, Oleg, LEVCHENKO, Larysa, BURDEINA, Nataiia, GUZII, Sergii, PANOVA, Olena, TYKHENKO, Oksana, BIRUK, Yana. Design of Liquid Composite Materials for Shielding Electromagnetic Fields. In: *Eastern-European Journal of Enterprise Technologies*, 3(6-111), 2021, pp. 25–31.

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