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## **THE CONTRIBUTION OF TECHNOLOGICAL INSTITUTE TEACHERS TO THE TRANSFORMATION OF THE ARCHITECTURAL SPACE OF KHARKIV CITY**

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**Abstract.** The article analyzes the transformation processes that took place in the Kharkiv city in the late XIX – early XX centuries. Kharkiv was one of the largest cities in the South of the then Russian Empire. With the beginning of the industrial revolution, the urban environment changed in its facilities and infrastructure. The interaction of city dwellers with the built environment

was manifested in the erection of stone townhouses, the opening of the Institute of Technology, a Public Library, and religious buildings, as well as the improvement of life conditions. It was the teachers and graduates of the Institute of Technology who played a leading role in the development of the urban environment. Among the leading architects of that time, it is necessary to single out the achievements of Marian-Jozef-Zdzislaw Charmanskyi, Oleksiy Beketov, Oleksandr Hinzburh, Serhyi Zagoskin, and Mykhailo Lovtsov. If at the end of the XIX century the architectural style of the city of Kharkiv was more of a combination of rationalism, Neo-Renaissance and Neo-Gothic, then from the beginning of the new century the city was built in the Art Nouveau style. It was on the territory of Ukraine that this style had its peculiarities, the so-called Ukrainian Art Nouveau (Modern) appeared. Today, Kharkiv has the largest number of buildings in this style.

**Keywords:** Kharkiv, architects, Ukrainian modern, Kharkiv Institute of Technology, Charmanskyi, Beketov, Hinzburh, Zagoskin, Lovtsov

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## **ВНЕСОК ВИКЛАДАЧІВ ТЕХНОЛОГІЧНОГО ІНСТИТУТУ У ТРАНСФОРМАЦІЮ АРХІТЕКТУРНОГО ПРОСТОРУ МІСТА ХАРКОВА**

**Анотація.** У статті аналізуються трансформаційні процеси, що відбувалися в місті Харкові наприкінці XIX – на початку XX ст. Місто Харків було одним із найбільших міст півдня тогочасної Російської імперії. З початком промислової революції відбулися зміни урбаністичного середовища у його об'єктах та інфраструктурі. Взаємодія міських мешканців зі збудованим середовищем проявилася у зведених кам'яницях, відкритті технологічного інституту, громадської бібліотеки та споруд релігійного призначення, а також покращенні побуту. Саме викладачі та випускники технологічного інституту відіграли провідну роль у розбудові міського середовища. Серед провідних архітекторів того часу необхідно виокремити Мар'яна-Йосипа-Здислава Харманського, Олексія Бекетова, Олександра Гінзбурга, Сергія Загоскіна та Михайла Ловцова. Якщо наприкінці XIX ст. архітектурний стиль міста Харкова – це більшою мірою поєднання раціоналізму, неоренесансу та неоготики, то вже з початку нового століття забудова міста відбувалася в стилі модерн. Саме на теренах України цей стиль мав свої особливості, з'явився так званий український модерн. Нині в Харкові збережено найбільшу кількість будівель у цьому стилі.

**Ключові слова:** Харків, архітектори, український модерн, Харківський технологічний інститут, Харманський, Бекетов, Гінзбург, Загоскін, Ловцов.

**Introduction.** The history of urban planning or the formation and development of cities is one of the key areas of the world's humanitarian science research, because urban planning is a component of the civilization process of the nation, people, community, and state. It is the cities that play a particularly important role in the development of state formation, performing cultural, socio-economic, and political-administrative functions. In fact, in the general history of Europe at the end of the XVIII century, the strong growth of the economic role of cities became one of the determining factors in the society's development. Of course, the post-war reconstruction of the city will require a radical restructuring of some districts of Kharkiv, in particular, Northern Saltivka, Oleksiivka, and Rohan'. Therefore, the historical experience of the urbanization and transformation of the city and the role of teachers of Kharkiv Institute of Technology in it is definitely invaluable.

In Ukraine, the problem of urbanization in the outlined chronological boundaries had certain local features, which actualizes the proposed study. From the point of view of urbanization processes studying North-Eastern Ukraine is of scientific interest, and the history of urban development of this part of Ukraine is thought-provoking and instructive. In this list, of course, is the city of Kharkiv – the regional center of modern Ukraine, which

developed dynamically in the late XIX – early XX century and was destroyed by russians in the first days of today's War.

Today there are many publications that investigate the history of the city of Kharkiv. In particular, the article by L. Savchenko & M. Takhtaulova “Base characteristics of the Ukrainian city toponymy historical research (the Kharkiv case)” [22]. In this work, the stages of formation and transformation of Kharkiv urbanonymic network have been defined: Empire period, Soviet period, and Modern period. Based on previous achievements in the research field of urban toponymy, the authors propose their classification of urbanonim. It described how the urbanization of the city of Kharkiv took place. However, the article does not focus on the architectural styles of Kharkiv.

Scientists from Kharkiv – S. Posokhov and Ye. Rachkov – considered the emergence and evolution of the symbolic space of Kharkiv. The transformations of sign-space (ritual practices and symbolism) in Kharkiv's institutions of higher education from the first half of the XIX century to the present time were analyzed. Although Kharkiv University is located in the heart of the city and its building is one of the symbols of the city, other aspects of the city center formation have been overlooked by researchers [21].

Urban Identity in (Post)Modern Cities: Kharkiv and Lviv were investigated in the article by Oleksiy Musiyezdov. The unique features of the sampled Ukrainian cities (Kharkiv, Lviv) were described. One of the taken cities is from the Western part of Ukraine, and another is from the Eastern part. Scientist discussed the problem of urban identity in the context of an “imagined community”. He studied emotional ties to the city, including pride in the city and local patriotism, knowledge about the city, its history, and cultural features. All processes were studied in the late XX century [17].

The closest to the topic of our study is the publication by Oksana Kondratyeva. She analyzed the activity of Kharkiv diocesan architect and artist Volodymyr Pokrovskiy (1863–1924). Although this architect built several significant buildings in Kharkiv, they were mostly religious in nature [12].

Last years were defended Thesis [19; 32], devoted to the architecture of Kharkiv, but authors did not analyze the contribution of teachers of Kharkiv Institute of Technology to the formation of the architectural style of the city. Much attention was paid to the work of O. Beketov, but other architects were left out of the attention of researchers.

Despite the local lore studies [3; 4; 6–8; 13; 15; 22; 23], a special work devoted to the formation of the architectural space of Kharkiv at the turn of the XIX–XX centuries and the contribution of teachers of the Technological Institute to this process does not exist.

**The purpose of the article** is to make generalization, systematization, and comprehensive disclosure of the contribution of scientists of the Kharkiv Institute of Technology to the development of the architectural space of Kharkiv in the late XX century – early XX century.

**Methods.** The research used an interdisciplinary theoretical and methodological foundation, based on a combination of methods – both historical science and related fields and the principles of scientificity, historicism, objectivity, comprehensiveness, and systematicity. General scientific, special historical research methods are applied: historiographical analysis and synthesis, generalization, as well as statistical and logical methods; historical-chronological, historical-comparative, which made it possible to reconstruct the process of the development of the urban environment at the beginning of the XX century, to outline the contribution of leading architects to the formation of a unique Kharkiv architecture of modern.

**The South of the Russian Empire in the second half of the XIX century.** From the second half of the XIX century in the Russian Empire, of which Ukraine was a part at the time, the industrial revolution began, technological approaches to production changed, and the population of cities increased. Population growth required new housing, infrastructure development, and increased educational requirements.

It should be noted that the South of the Russian Empire developed rapidly. The railway was actively built, and new educational institutions were opened in large cities. By the middle of the XIX century, Kharkiv had no more than 50 thousand people. During this period, the

number of high-rise buildings increased, which was due to changes in construction technology. On the first floors of these buildings, there were shops and cafes. For example, there were 1.4 thousand shops and 4.5 thousand merchants and salesmen who worked in Kharkiv. So, by the beginning of World War I the population increased to 244.7 thousand persons [9, p. 79; 19, pp. 184, 191, 198].

A study of the architectural space of the Kharkiv city – one of the largest cities in Ukraine in the late XIX – early XX century allows carrying out the process of historical reconstruction, to recreate the picture of what the city was like a hundred years ago. This study helps to identify the factors that influenced on how it looks in the XXI century.

In 1835, based on the “highest command”, the Sloboda-Ukrainian province was renamed on Kharkivska. From 1837 Count Oleksandr Strohanov identified Kharkiv as the capital of the governor-general. Also in 1837, the “Regulations on the structure of the provincial city of Kharkiv” were published and the position of city architect was introduced, to which Professor of Kharkiv University Oleksandr Ton was appointed. All architectural and construction activities were under the supervision of the Kharkiv “Committee on the Structure of the City”. It was then that the formation of a network of the main streets of the city began: Sumska, Moscovska (now is Heroes of Kharkiv Avenue), Katerynoslavska (now is Poltavskiy Shliakh), German (today is Pushkinska Street), on which only stone buildings were built and wooden buildings were prohibited. At the same time, the settlement of Klochkovka (now is Klochkivska Street) was included into the city limits [10, p. 92].

It should be emphasized that in the late 60's of the XIX century the urban environment covered only the city center, while its suburbs (former suburban settlements and villages) retained the traditional rural environment.

**The formation of the Architectural space of Kharkiv city.** In the late XIX – early XX century Kharkiv was being modernized, and the way of life of its inhabitants has become noticeably different from the way of life of the villagers. Gaslighting was used, wagonways (tram predecessor), and cars appeared. In 1876 the first post office started to operate in Kharkiv, a telegraph appeared, in 1882 a telephone exchange, and in 1886 a public library was opened. There were changes in the urban space itself. The relief of the city and riverbeds changed under the influence of human activity. Residents of the city dried swamps leveled streets, and bridged roads [11].

At the turn of the centuries, the pace of urbanization has increased significantly. The commercial importance of Kharkiv led to the construction of the railway, which turned it into a major railway junction and, in turn, caused increased business activity and capital attraction. Before WWI, Kharkiv had the highest income among the cities of the Left Bank of Ukraine, concentrating significant bank capital. So, for example, on the main then city square – Nikolaevska (today is the Square of the Constitution) practically nearby houses of the Commercial, Azov-Don, St. Petersburg, International Volga-Kama, Trade, and Land Banks were settled down, as well as in another part of the square – the Mutual Credit Society and the Russian-Asian Bank [10].

The development of industrial production in the city in this period from the very beginning relied not only on financial and labor resources but also on the scientific and educational potential of the region. The existence of only one higher education institution (Kharkiv Imperial University, founded in 1805) did not meet the needs of the developing industry in providing engineering personnel. In the autumn of 1870, the Ministry of Finance instructed the Educational Committee of the St. Petersburg Institute of Technology (SPIT) to prepare materials for the organization of a new higher education institution. The Kharkiv Construction Committee, which included the author of the project, architect-artist Romeo von Henrichsen (August 17, 1818 – August 27, 1883), and provincial engineer Viktor Potresov, was tasked with overseeing the construction of the new Institute.

Initially, it was planned to build seven buildings: five – for classrooms, laboratories, and workshops; one for apartments for employees and one for a gas plant. At the beginning of 1877 a chemical and physicochemical laboratory, a mechanical workshop, and a gas plant were built. Then construction was suspended. Unfinished buildings began to collapse.

Plants and factories were in dire need of engineers and highly qualified specialists. Already in the second half of the XIX century, work in industry required engineers to have special knowledge related to the operation of steam engines, mines, blast furnaces, the ability to build bridges, lay communications, smelt metals, and cut stones, and perform chemical analyzes. This was understood by the mining industry businessmen of Russia who contributed in every way to the opening of a technological institution in the city of Kharkiv. Thanks to the efforts of many scientists, the public and the Minister of Education, in 1885, the Kharkiv Practical Technological Institute (KhPTI) was finally opened [27]. In fact, the creation of the Institute led to the emergence of a whole block of private estates and other buildings on the newly created streets.

This higher educational institution became a center of architectural thought. Most of the architects were somehow connected with KhPTI. Many of them taught at the Institute and worked on campus and neighborhood development, some of them were graduated from the Institute. Drawings and design at the Institute were taught by architects-practitioners.

Thanks to the efforts of leading architects of that time, the image of Kharkiv changed radically. In 1883–1890 Serhyi Zagoskin (1836–November 26, 1904) was the Kharkiv city architect. At the same time, in 1887–1904, he worked as a lecturer at the Kharkiv Practical Technological Institute. He gave lectures on architectural design, and hydraulic structures. From 1887 he was a full member of the Kharkiv branch of the Imperial Russian Technical Society. In collaboration with Iliodor Zagoskin (1851–March 24, 1919), and Mykhailo Lovtsov (1850–November 29, 1907) in 1893, he organized the first design and construction bureau in Kharkiv to carry out projects and estimates, consulting and preparing the support for the construction, and for supervising. He was the author of projects for a number of public and residential buildings, which were capital and of good quality, and had economical design solutions. He did not pursue the special originality of the shape of buildings, adhering to the direction of so-called “rationalism” [16; 28; 31].

By his projects, the School named after O. Pushkin (Malo-Panasivskyi Lane, 1), the Craft School on the Petinska Street (today is an Electromechanical Technical School, Plekhanovska St., 4), a house for the Bee and Silk Station (now is the administrative building of the Zoo) were built. Also, according to the project by Serhyi Zagoskin, a house for the Sunday school of the Society for the Dissemination of Literacy on the Veterinary Street (now Women’s Health Center, 26 Svobody St.) was built. This society was established in 1869 by the initiative group of Kharkiv University’s teachers. There were about 800 participants, among which should be noted such well-known Kharkiv scientists, and public figures as Vasyl Danilevskyi, Mykola Sumtsov, Dmytro Bagaliy, and Oleksandra Efimenko. In the same building, there was the Men’s Sunday school and the 2nd elementary school. Thanks to the activities of the society in Kharkiv and in the region the People’s free reading rooms-libraries, Women’s Sunday school, Women’s craft school, School of general education, and Art school have been functioned [15; 28, p. 4].

In 1892, the Titular councilor Mechislav Komarnitskyi (1858–?) arrived in Kharkiv as a provincial architect. In 1909 he received the rank of State councillor and the position of Provincial engineer. In Kharkiv, under his leadership, almost all the objects of city infrastructure, power plants, new pavilions of the Fish and Annunciation Markets, a tram depot, and city shopping malls on Sergievska Square were being built.

The most significant project of Mechislav Komarnitskyi, together with his subordinate junior architect Volodymyr Khrustalev (July 6, 1857–December 11, 1919), was the building of the stone Circus of the Kharkiv merchant Heinrich Gricke. The Circus was built in 1906 on the Gendarme Square (today the square of the National Guard). The building was equipped with the most advanced fire-fighting devices, electric lighting, and hot-air heating; the arena was easily rebuilt into a theater stage. This building without significant alterations exists and is currently used as a rehearsal base. After 1917, the Gricke Circus was transformed into the State Circus, which was considered one of the best in the former Soviet Union [14; 36].

Architect Marian-Jozef-Zdzislaw Charmanskyi (August 15, 1859–1924) held the position of provincial zemstvo engineer and a Head of the Technical Department of the

City Council from 1896 to 1917. In 1911 he began teaching at the Kharkiv Institute of Technology (the name of the KhPTI since 1898), where he taught architectural drawing. Zdzislaw Charmanskyi worked in the styles of Modern, Ukrainian modern, Neoclassicism, and Neo-Baroque.

In 1893, the Drama Theater (now the Taras Shevchenko Theater) was built in Kharkiv according to the project of Boleslav Michalovskyi, and the exterior and interior decoration was made with the participation of the then young architect Zdzislaw Charmanskyi.

On September 7, 1890, by an order of the Ministry of Internal Affairs, Zdzislaw Charmanskyi was appointed a junior engineer at the Kharkiv Provincial Board. During 1895–1917 he worked as a provincial engineer of the Kharkiv Provincial Zemstvo and headed the Technical Department of the City council. He built a one-story house for his family on the corner of Pushkinska and Yumovska streets (now is Hudanova Street), but it has not been preserved. In 1908 he was a member of the commission for the construction of the Kharkiv City Merchant Bank. One of the authors of the “Rules of development of Kharkiv city,” approved after extensive discussion by the City council; headed the commission on the arrangement of the city sewerage [31; 36].

Among the first buildings designed by Zdzislaw Charmanskyi in Kharkiv were a hospital and solitary confinement cells at the Kharkiv Prison (1890–1892), the reconstruction of a Children’s shelter (Pushkinska Street, 24), and the construction of M. Fabrikant’ private hospital (Teatralnyi Lane, 5). During the Kharkiv period, he independently and with co-authors made various projects, according to which about twenty buildings of various purposes were built in the city, six of which are now protected as architectural monuments. Initially, Zdzislaw Charmanskyi adhered to the stylistic forms of Neoclassicism, Neo-Baroque, and Neo-Renaissance. Instead, in the works of the XX century he used the principles of rather stingy on the details of rational modern, modernized forms of historical styles and Ukrainian architectural modern [31].

The most famous building of his authorship is the Racetrack. The wooden stands of the Racetrack were built in 1906 according to the design of Zdzislaw Charmanskyi and Oleksandr Hinzburh (July 4, 1876–1949). But the wooden structure was unreliable from the point of view of fire safety, so in 1907 the construction of a new stone tribune of the hippodrome began, which was completed on June 6, 1914. It was a two-story building, in the center of which was a spacious hall with cash registers. This tribune, designed by Zdzislaw Charmanskyi, was built in the style of Romantic modern and was considered the decoration of the city of Kharkiv and the best building for this purpose [34, p. 50].

Among the public buildings designed by Zdzislaw Charmanskyi is the building of the Trade Association of the Russian-American Rubber Manufactory “Triangle” (1910; Poltavskyi Shlyakh St., 35), and among the residential buildings on this street is the profitable house of Volodymyr Neroslev with a shop (1914, Poltavskyi Shliakh St., 55). In 1909–1911, the architect started to use the Ukrainian Modern style in the construction of a complex of research buildings – the Kharkiv Agricultural Breeding Station (Heroes of Kharkiv, 142) (fig. 1).

This work is a joint project with the Ukrainian architect Yevhen Serdyuk (1876–1921), who proposed such a stylistic solution, and Zdzislaw Charmanskyi took care of the engineering part of the project and its approval by the city administration [34, p. 52].

“It was a complex of buildings, which included the main building of the breeding laboratory, outbuildings, residential buildings; they even had to build a church. The main building received an asymmetrical composition with an active silhouette created by complex roofs and a corner tower with a tent wedding and a spire. Very restrained rationalist plastic walls are sometimes decorated with brick patterns. Conciseness and picturesqueness are achieved here without excessive decorative ornaments. The composition of the facade is typical, modernist, in addition, two-center, built on a delicate balance of components, almost equivalent and different from each other” [35].

Since the beginning of the 1900s, the “new style” – Modern, which features began to appear in art and architecture in the 1860s-1880s, has become increasingly popular in Europe [25]. In the Russian Empire, the era of Modern manifested itself as synthetic, original and



*Fig.1.* The main building of the Kharkiv Agricultural Breeding Station, photo from open sources

self-valuable, saturated with active creative searches in art, which gave rise to a whole galaxy of outstanding cultural figures. Modern implemented the then-popular creative concept of “synthesis of industry and art”, extracting greater freedom in architectural shaping from new technical possibilities: now it was possible to significantly increase the number of stories of buildings, block large spans and diversify the plasticity of space by using suspended bay windows, intricate turrets and very active plastic decor. Into architecture “free” plans and plastic polychrome facades were quickly introduced. The interiors used plywood screens, colored stained glass, woodcarving, canvas and wallpaper, and decorative fabrics with multicolor and textured designs [2].

The 1910s became very important in shaping the architectural character of Kharkiv city as one of the largest provincial centers of the Russian Empire. During this period, new types of buildings were created very quickly here: profitable houses up to seven floors high with elevators and waste chutes, buildings of branches of Russian and international banks, shopping malls, covered markets, merchant clubs, “people’s houses”, production manufactories and printing houses, various industrial buildings, commercial warehouses, train stations and railway workshops, locomotive depots, educational institutions, and city mansions.

In the architecture of Kharkiv, various directions of Modern are presented. In constructive solutions in 1910–1912, a reinforced concrete frame, reinforced concrete arches and vaults, metal large-span trusses, and large glazing surfaces were already used. At that time the formation of the architectural space of Kharkiv city took place under the influence of scientific studies by such architects as Oleksiy Beketov, Volodymyr Khrustalev, Mykhailo Lovtsov, and Volodymyr Nemkin, who worked for a long time at the Kharkiv Institute of Technology and created a powerful civil engineering school. It should be noted that most of the buildings designed by these architects have survived to our time. Oleksandr Hinzburg, a student of the named architects, who later became one of the founders of a new direction – constructivism, continued to spread the direction of architectural modern in his buildings. The education he received (he graduated from Kharkiv University and Kharkiv Institute of Technology), contributed to the formation of Oleksandr Hinzburg’s authorial style. That is, the combination of modern with precise mathematical calculations, which contributed to the introduction of reinforced concrete structures into architectural practice. Oleksandr Hinzburg is the author of many construction projects in Kharkiv (over 20–30, the correct number has not yet been studied due to the lack of relevant documents) [1, p. 39–40].

Oleksiy Beketov (March 3, 1862 – November 23, 1941) today is the most famous architect of Kharkiv. The city has a subway station named after him and a street in the Industrial District. The future architect was born in the family of the founder of physical chemistry, lecturer at Kharkiv University, and Kharkiv Practical Technological Institute

Mykola Beketov. From 1894 Oleksiy Beketov taught at the Kharkiv Practical Technological Institute (later, from 1930 after the reorganization of the Technological Institute, at the Kharkiv Civil Engineering Institute, now the KhNUCEA). The buildings that served the purpose of public education for Kharkiv were built by O. Beketov free of charge. These were the project of the Public Library (1899–1901, now the Kharkiv State Scientific Library named after V.H. Korolenko) and the project of the building of the Kharkiv Women’s Sunday School of Khrystyna Alchevska (1896, Jon Myronosets Street, 9, today is the exhibition hall of the Art Museum).

Among the masterpieces of Kharkiv architecture it is worth mentioning the mansions of the turn of the XIX/XX centuries, designed by Oleksiy Beketov in Myronosytskyi lane (Jon Myronosets St., 10) – The House of Scientists (fig. 2) and the Alchevskyi Estate (Jon Myronosets St., 13. Now is the Palace of Culture of the Main Directorate of the National Police in Kharkiv Region). The facade of the House of Scientists, which faces the main street, is decorated in Neo-Greek style with details of the Hellenistic, Renaissance, and Baroque eras. The main hall of the House of Scientists is also a particularly luxurious phenomenon. There is a luxurious fireplace with stucco. The dining room is painted in the style of ancient Russian terems. The study of architect Oleksiy Beketov was decorated with carved oak. The connecting part of the room is a large wooden stair.



Fig.2. House of Scientists, 2020. 1st photo by authors 2nd from open sources

At the same time, in 1889–1891, Oleksiy Beketov was engaged in the construction of the Kharkiv Commercial School on the German street (now Pushkinska Street, 77 – Yaroslav the Wise National University of Law). The street appeared at the beginning of the XIX century when the city council in 1805 took the land here to settle 23 families of foreign masters of handicrafts. The settlers laid the foundation of a German artisan colony, and the resulting street was named German.

The Kharkiv Merchant Society (interested in training skilled commercial workers) announced in 1889 a competition for the design of the building of the Kharkiv Commercial School. The best project was designed by architect Oleksiy Beketov. The school building differed in solemnity and proportionality of architectural details. The protruding central part was accentuated by the main entrance. The building was surrounded by a massive parapet. With the construction of the Commercial School, the northern district of German street has significantly revived. At the same time, the street was paved.

With the participation of architects Volodymyr Khrustalev and Yuliy Tsaune, Oleksiy Beketov designed the Court Building (1899–1902) (Heroes of the Heavenly Hundred Square, 36. Today is the Kharkiv Regional Court of Appeal). The newspaper “Yuzhnyi Krai” noted: “It (the building) was built solidly and fundamentally, the builders used all the latest technologies developed by architectural art. The building was built not only with all the amenities for jurors, witnesses and parties but even distinguished by luxury and grace. If at present time some dampness is noticed in the building, then this phenomenon is temporary, because the building is not heated. These works were not completed on time by the contractor...” [5; 33].

This building was the largest government building in Kharkiv. The general architectural composition of the Court Building corresponded to the principles of classicism, and its details corresponded to the neo-Renaissance style. Interiors, planning – well calculated, laconically solved in the Renaissance style. All furniture for the organization was made according to sketches and templates by Oleksiy Beketov and under his leadership. The Court Building had two grand staircases which were made of grayish-yellow granite; internal stairs, both porches – from “red Bakhmut sandstone”. According to the sketches of the architect Oleksiy Beketov cast-iron lattices of a handrail of a front ladder were also made. Much attention was paid to the framing of spacious vestibules, and halls: there were decorative stucco, monumental painting and plastic. The hall adjacent to the large vestibule of the middle floor was distinguished by a special sophistication and even some brilliance of decorations [20].

For the Kharkiv Technological Institute, Oleksiy Beketov had also developed a project of the Electrical building (fig.3).

It should be mentioned, that from 1912 the architectural style of the city was changing. Most of the buildings were built in the style of Ukrainian Modern. In addition today Kharkiv has the largest number of monuments in the “Ukrainian Modern” style – as many as 25 buildings!

The new architectural style had significant features: it included hexagonal windows (as well as large rectangular and semicircular), portals of the same shape, hipped (tent), tent with refracted roofs, towers, loggia gables, three-center arches, attics, twisted columns, colored majolica, attics and pseudo-attics, ornament – floral and geometric, baroque motifs.

It was among the people of Kharkiv that the idea of creating a new style in architecture arose. In Kharkiv since 1912, when a literary and artistic club was created, this brought together leading artists, architects, theater workers, and other people of art. In this club, there was a Ukrainian architectural and artistic department, where professor-historian Dmytro Bagaliy, architects Kostyantyn Zhukov, Oleksander Hinzburg, painters Serhyi Vasilkovskyi, Mykola Samokish, Serhyi Tymoshenko studied folk traditions in art and architecture, organized exhibitions in the building of the Kharkiv Industrial and Art Museum [26, p. 41–42].

The building where the Kharkiv Bureau of Technical Inventory (fig. 4) is located today (Pavlovska Square, 4) was also built in this style. This building was designed by architect Borys Kornienko in 1912; he held the post of Kharkiv city architect from 1899 to 1912. Initially, the house was designed as a profitable house for merchant Adam Piotkovskyi. The



*Fig.3.* Electrical building, photo by authors, 2020



*Fig. 4.* Kharkiv Bureau of Technical Inventory, 2020, photo by Ivan Ponomarenko, from open sources, after a complete restoration in 1992, this house was re-updated a few years ago (partially damaged on 27 August 2022)

choice of location of this house was not accidental, here the then Trade Square often held fairs and various city mass events. After the revolution of 1917, it was the House of the Collective Farmer, with hotel rooms, a dining room, and public premises.

In 1912, in Kharkiv, based on the private art school of Mariia Raevskaia-Ivanova (the first woman in the Russian Empire, who received the title of a free artist at the Imperial Academy of Arts), the Art School was created, in which Ilya Repin's students Semen Prokhorov (1873–1948), Oleksandr Lyubimov (1879–1956), Sergii Vasilkovskyi (1854–1917) and other famous artists worked. The wonderful building of the Art School in the style of Ukrainian Modern was built according to the competitive project of the architect Kostyantyn Zhukov (1873–1940).

Inspired by the Ukrainian heritage, Kostyantyn Zhukov created a successful image of the house, which absorbed the expressive motives of Western Ukraine in the combination with European modernism.



*Fig. 5.* Art School, 2021, photo by authors

The architect Volodymyr Nemkin is well known in Kharkiv too. Most of the buildings that he built had a religious purpose. He designed the buildings of the theological Seminary (now Seminarska Street, 46), the Diocesan Administration in the Holy Intercession Monastery (University Street, 4, today the Central State Scientific and Technical Archive of Ukraine), and the Ozeryanska Church (now Poltavsky Shlyakh Street, 124) [18; 30, p. 24].

The most famous building in Kharkiv, designed by Mykhailo Lovtsov, is the Annunciation Cathedral. Built in 1888–1901, it is the largest cathedral in Eastern Europe (fig. 6). The construction was financed mainly by numerous generous donations from merchants, both from Kharkiv and other cities. All the costs of the church building and interior decoration cost 400 000 rubles, only bricks were used about 7 million [29, p. 8].

Mykhailo Lovtsov experimented with elements of eclecticism in a fashionable Byzantine style, so that gave the temple, crowned with a traditional pentagon, ancient Byzantine hemispherical contours and it contrasts with the massive size (34 m of the front facade at 59 m height) with pseudo-Gothic tiered bell tower (80 m). A large number of details and a polychrome solution of the facades with alternating horizontal rows of red brick and light plaster create a unique pattern of the temple, which was easy to remember.

The architect also built the Drawing Building for the Kharkiv Institute of Technology (today it is the Rector's Building) [29, p. 17]. Unfortunately, most of the buildings designed by Mykhailo Lovtsov have been rebuilt or destroyed now.

It should be mentioned, that Modern, despite its initial proclamation of a “non-style” status and a “declaration of war” to eclecticism, in practice experienced its very significant influence of eclecticism. This happened because many Ukrainian practicing architects who had previously received professional education according to a certain program were not quite close to the “informal” category of style in the new European paradigm. After all the methods and methods of shaping that were promoted by Modern weren't clear.

Therefore, they continued to use the old proven methods, and they understood the “new style”, most likely, “formally”, and not “naturally-organically”. Therefore, in the large cities of the Russian empire, such as Kharkiv, a huge number of buildings arose, where elements of eclecticism and modern were mixed by the authors based on their familiar eclectic method of shaping. In particular, in the former profitable house of the merchant Aladj at Sumska Street, 44 (architect Yulii Tsaune, 1912), elements of Modern were included in the facade composition as vertical accents opposed to the horizontal row of the Neo-Renaissance order composition, and the entrance portal on the right side of the facade was designed in Neo-Greek style.

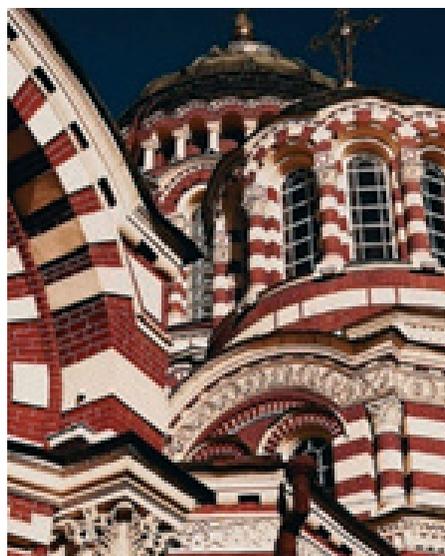


Fig. 6. Annunciation Cathedral, 2020, photo from open sources

Conclusion. The image of the city of Kharkiv as well as the way of life of its inhabitants at the end of the XIX century after the beginning of the industrial revolution on the territory of the Russian Empire changed completely. The city center was built of stone; most of the wooden buildings were demolished. The new houses were 4 or 5 storeys. Much attention was paid to the decoration of both exterior and interior. The projects of houses were carried out by architects who also taught at scientific establishments. Most of them were teachers at the Kharkiv Institute of Technology.

Thus, the study of the history of the development of the city of Kharkiv is of scientific interest. Despite the mixture of several architectural styles, the city of Kharkiv is unique and inimitable. With the introduction of new modern architectural structures, Ukrainian coloring remains an integral part of them. It is gratifying that most of the houses that were not destroyed in the 1930s and World War II were reconstructing during the last days, but today's war is still continuing.

The study of the history of Kharkiv and the contribution of leading architects to the development of the city in the late XIX – early XX centuries needs further research.

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## **МУЗИЧНІ ВПОДОБАННЯ ДВОРЯНСТВА ЛІВОБЕРЕЖНОЇ УКРАЇНИ ЯК ОБ'ЄКТ ІСТОРИЧНОГО ДОСЛІДЖЕННЯ**

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**Анотація.** Мета статті полягає у виявленні специфіки музично-театральної культури дворянства України першої половини XIX ст. *Актуальність теми* визначена її міждисциплінарним і сюжетним виміром та орієнтацією на такі важливі для сучасної української історіографії напрями, як історія повсякдення, «нова» історія дозвілля, музична географія, що дає змогу розширити уявлення про розвиток української культури в «довгому» XIX ст., через аналіз символічних практик виявити вплив мистецтва на формування колективної та індивідуальної модерної української ідентичності, визначити місце соціальної еліти в культурному процесі. Історичні студії під таким кутом зору можуть сприяти розширенню уявлень про культурний ландшафт України. Додатковим аргументом на користь актуальності теми є також звернення уваги саме на дворянство, музичні вподобання якого практично не привернули спеціальної уваги науковців. *Методологічною основою* стали принципи науковості та історизму, які орієнтують досліджувати епоху та людину певної доби з урахуванням особливостей тогочасної культури, загальнонаукові методи (аналіз та синтез) та методи історичної науки (хронологічний, історико-генетичний, історико-порівняльний, історіографічний, джерелознавчий), а також підходи таких напрямів, як історія повсякдення, історія дозвілля, музична географія, що дають змогу зрозуміти способи, якими люди освоювали світ, звернути увагу на провінцію, локальні людські спільноти, виявити специфіки нової поведінки, нових практик дозвілля, особливо на переламі культурних епох. *Основні результати* полягають у представленні особливостей музичних смаків дворянства першої половини XIX ст. На основі аналізу *джерельного комплексу* показано місце музики в повсякденні дворянства, а також спростовано поширений стереотип про його відхід від національної культури і, відповідно, про «зросійщення» української соціальної еліти.

**Ключові слова:** дворянство, музична культура України, «культурні гнізда», музична географія, національні ідентичності.