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THE RESIDENTIAL ARCHITECTURE OF THE CENTRAL PART OF VINNYTSIA IN THE 20's – 30's OF THE 20TH CENTURY

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Abstract. In the article it has been carried out the analysis of formation of Vinnitsia architectural environment in the beginning of the XX century. It is suggested the chronology of residential architecture development in the 20's–30's of the XX century considering architectural and urban-planning as well as the historical and cultural factors.

Key words: urban-planning development, residential architecture, stylistic decision, modernism, classical techniques.

1. Introduction

Nowadays under the global urban-planning changes, which are associated with the implementation of a new development strategy for Vinnitsia, the need for a retrospective analysis of cultural heritage has appeared. The concept of strategic transformation, which includes the transformation of all urban-planning systems, requires the introduction of appropriate measures to preserve and represent the historical and cultural heritage.

An important component of the urban environment as a multifunctional and dynamic structure, is the residential development, which has been formed at different periods of time and has characteristic signs of style belonging. However, Vinnitsia residential architecture of the 20's–30's remains to be poorly explored at present time that leads to the destruction of its authenticity. Therefore, the research and classification of residential architecture of this period will not only preserve the cultural heritage but display it in accordance with the new socio-economic needs of the city as well.

The historical and architectural heritage of Vinnitsia at the interwar period requires careful analysis and comprehensive research, as it is an integral part of the nation trends in the culture development. Therefore, the purpose of the article is to establish the development stages of residential architecture and the definition of style features considering socio-cultural and historical factors.

2. Basic Theory Part

The goal of the article is formulated to apply general scientific methods: empirical and theoretical research; the use of special-scientific methods. Complex methodology provides for the analysis and systematization of the source base. Despite the positive tendency of recent years in the field of cultural heritage research, the architecture of Vinnitsia interwar period still remains poorly explored. However, there is a large number of works devoted to highlighting the formation peculiarities of architectural and urban development theories and avant-garde practices of the 1920's and 1930's both in Ukraine and abroad. In particular, the trends of modernism were investigated by: Ginzburg (1926), Baranov (1975), Aseev (2003), Timofiienko (2003), Cherkes (2016), Linda (2016), Smolenska (2017).

Analysis of the residential architecture development in the central part of Vinnitsia in the 20's–30's of the XX century was conducted on the basis of a number of published issues by such scientists and researchers as Byrulia (1930), Cherleniivskyi (1935), Rekuta (2007), Trukhmanova (2016), there were also investigated the funds of the State Archives of Vinnitsia region.

3. Results and Discussion

The rapid change in political and economic conditions, global social transformations and the restructuring of the entire lifestyles in the 20's–30's of the 20th century led to the seek for new artistic forms and means of reflecting a new Soviet reality. A special role in formation the socio-cultural environment at the interwar period was played by residential housing, which pictured the progressive scientific thought. However, in the first post-revolutionary years, due to the lack of funding, the residential housing departments couldn't create new buildings, or even repair the existing ones.

The first stage at the inter-war period of urban development in Vinnytsia was marked by the aggravation of the housing crisis as a result of the lack of funds, material and technical resources and the significant population increase. So in 1920 the population was more than 37 thousand people, and in 1923 - more than 51 thousand people (Trukhmanova, 2016). The Soviet government managed to partially resolve this problem by nationalization, in accordance with the decree in 1921 "On the annulment of private property for real estate in cities" (Smolenska, 2017). The workers, trade union members and servicemen who took priority of housing provision, created the house-communes with a new lifestyle pattern. However, the dissonance of old forms to the new way of life, forced architects to look for new types of buildings and create new artistic images. The general social requirements and idealistic views of the first years at the interwar period initiated the implementation of drastic ideas in the projects of socialist cities, house-communes, workers' culture palaces. (Tymofiienko ed., 2003)

The implementation of a new economic policy in the 1920's created favorable conditions for the farming management on the principles of a market economy. The partial decentralization of industrial enterprises, the weakening of government pressure on agriculture, and the establishment of trade led to improvement of economic relations and contributed to the effective production. This period was also marked by the development of science and technology. The loyal attitude of the country leadership to international cultural ties allowed Soviet scientists to learn about advanced world technologies and produce innovative ideas in urban planning and architecture (Baranov ed., 1975).

With the beginnings of the NEP in Vinnytsia, the Soviet authorities allowed private construction which reduced the problems in housing. In 1924 the citizens received the permission to build a private housing with an agreement for 30–50 years, which negatively affected the urban-planning situation in general. According to the conclusion of the architect and ethnographer O. Byrulia (1930), the functional zoning of the urban space of the central part of Vinnytsia, in comparison with the pre-revolutionary era, became irrational due to the low development density. In the absence of the general plan of the city, the best area was unreasonably allocated for the construction of single storey residential buildings, which led to an imbalance in the architectural environment of the city. The residential objects stylization of that time had no the significant forms, but it used the simplified classicistic techniques and aspired to self-originality. Due to the lack of technical and material resources, more often the local natural materials were used at construction.

After the ending of the national liberation struggle and the proclamation of Soviet power in Vinnytsia in the early 1920s, the primary task was the restoration and construction of new industrial enterprises. At that time, workers averaged only 11.3 % of the urban population (Trukhmanova, 2016). However, according to the GOELRO plan, in the 1920's–1930's, the majority of pre-revolutionary industrial enterprises were restored and new ones were built: the superphosphate plant, the meat processing plant, the state sewing factory, the fruit factory, the steam turbine power plant, etc. (Byrulia, 1930).

The reconstruction of the industrial economy contributed to an increase in the population of Vinnytsia, so if in 1926 there were 56.9 thousand people, then in 1931 there were already 60 thousand people, and in 1939 – more than 93 thousand people (Trukhmanova, 2016). Therefore, at that time, the issue of housing provision to workers and restoring of communal services was of great importance.

The second stage of architectural and urban development began with the emergence of residential cooperatives in the second half of the 20's, with the share participation of members in the financing of construction and further maintenance. At that time there were such cooperatives in the city as the Association of typists and mills, Association of superphosphates, Union of sugar producers, and the Association of employees of the state bank and "Unity". The residential construction in Vinnytsia had the following indicators: 1924–25's – 9 houses, 1925–26's – 71 houses, 1926–27's – 517 houses, 1927–28's – 76 houses (Strilbytskyi, 1927)

Almost all cooperatives built 8-flat houses, with the exception of state bankers, who built 9-flat houses and superphosphaters, who erected 12-flat houses. The idea of creating a new Soviet of life required the new decisions in ensuring proper working and rest conditions for workers. Therefore, at that time most of the residential buildings of Vinnytsia had the toilets and bathrooms in separate flats and heating with ordinary

stoves. The exterior of the flats fully corresponds to their interior. As O. Byrulia (1930) noted, in the architecture of newly built residential premises, it is still impossible to find new drastic forms that would distinguish these houses from the old era. The walls of red brick have usual decorations, but small decorations are absent and the facade is free from superfluous complex shapes (Fig. 1).

In general, in the residential architecture of Vinnytsia, the second stage is followed by stylistic pluralism: along with avant-garde planning, compositional and aesthetic decisions, it is often used classical techniques of expression. But as A. Ginzburg (1926) mentioned, “the dialectical development of life is such that the old is never destroyed by a single blow and the new is never built instantly. When the old has already died, at the same time it still continues to exist by inertia. The new has appeared, but has not yet conquered all areas of life. The working people of the USSR have firmly taken the path of a new life, but millions of peasants and workers continue to live in the old way”.

Searching a new shape and content manifests itself in the architecture of two-storey houses in 1st May Street (now Magistratska Street). Deprived of decorative ornaments, the plastered wall of the staircase stands out from the flatness of the facade and creates an accent. However, without new architectural decisions, these houses avoid copying and imitating old styles. The Building of Association of superphosphates on 9th January Street, 2a (now Arch. Artynov Street) is distinguished by large windows and reinforced concrete lintels, but the framing of windows, plastic decoration and gable roof is an imitation of traditional means of expressiveness. (Fig. 2) Because of this, the house gives the impression of an unfinished and shapeless style, but nevertheless it attracts attention by its new form (Byrulia, 1930).

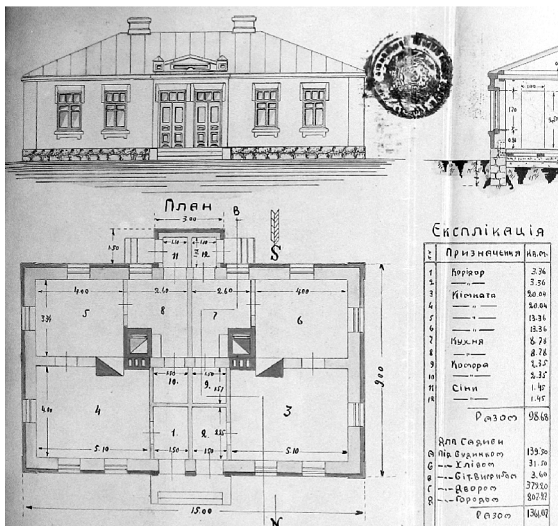


Fig. 1. The project of 2-flat house on 52 Lev Tolstoy Str., Vinnytsia (F. P-968, 1929)

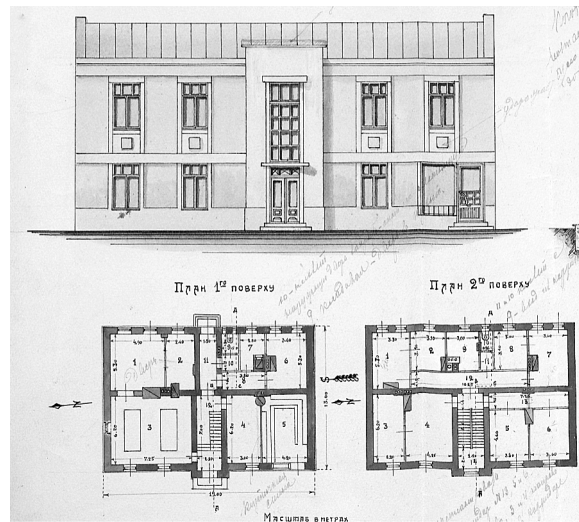


Fig. 2. The project of 4-flat house on, 2a Arch. Artynov Str., Vinnytsia (F. P-968, 1929)

At the end of the 1920's, the influence of national tendencies towards the search for new plastic forms and planning, and depending on the purpose of the building, became more and more significant. Creative associations widely propagated the idea of unification and rationalization of construction resources. The most influential factions at that time were: AMAU (Association of Modern Architects of Ukraine), AUAPA (All-Ukrainian Association of Proletarian Architects) and others (Tymofiienko ed., 2003).

Innovation in the search for methods and means to reproduce the idea of social equality and utilitarianism led to the allocation of two main avant-garde trends in the architecture of the 20's: constructivism and rationalism, which manifested themselves to the full in numerous architectural contests. The creative competition and the opportunity for the practical realization of innovations allowed the creation of buildings in Ukraine that entered the treasury of world architecture (Smolenska, 2017).

During the 1927–1930's, the houses number 14 and 19 were erected in Vinnytsia on 9th January Str. (now Arch. Artynov Str.), the houses number 18 and 42 on Kozytzkyi Str. (now Mykola Ovodov Str.), the house at the crossroads of the Kotovskyi Str. and 9th January Str. (now Hrushevskyi Str. and Arch Artynov Str.) and others (Byrulia, 1930). The architecture of these buildings reflected the features of a new style – constructivism.

The largest residential building of that time was a three-storey house of cooperative workers for 56 flats, erected on the corner of Kotsyubynskyi Str. and Lev Tolstoy Str. (now Vladyslav Gorodetskyi Str. and Lev Tolstoy St). (Fig. 3, 4) In the plan it is Г-shaped building, not plastered. The surface appearance corresponds to the functional

requirements, deprived of decoration; only small windows cut the flat forehead of the house. Concrete strips emphasize simple lines and straight corners of the forehead. The organization of internal space has received new features of collectivization of everyday life: on the lower floor there are common furnaces and laundry; baths and showers are arranged in several rooms on separate floors. There are also common children's rooms and red corners (Byrulia, 1930).

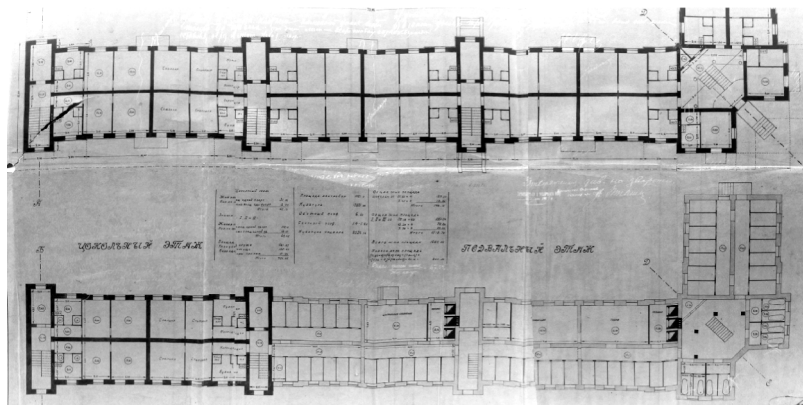


Fig. 3. The project of 54-flat residential house on 2 Vladyslav Gorodetskyi Str., 5 Lev Tolstoy Str., Vinnytsia (F.P-968, 1929)



Fig. 4. Residential house on 2 Vladyslav Gorodetskyi Str., 5 Lev Tolstoy Str., Vinnytsia (© Subin-Kozhevnikova A. S., 2017)

The third stage of architectural and urban-planning development began with the formation of the Vinnytsia region in 1932 and the moment when the status of the regional center was given to Vinnytsia. Currently, urban space was being actively organized and the communal economy was being rebuilt: the streets were paved with cubes, new highways of water supply and sewage were built, and new tramways were laid on. In 1934 the project of the general plan of Vinnytsia was approved, it was developed by a group of engineers led by architect of Kharkiv branch “Dipromisto” A. D. Gurovich (Vecherskyi ed., 2011). Such streets of the historic center as Lenin Str. (now Soborna Str.) and Dzerzhynskyi Str. (now Teatralna Str.) attained a modern look. According to the new general plan, it was carried out the works on reconstruction of urban space. Thus, on the main line of Vinnytsia – Lenin Str. (now Soborna Str.), the boulevard was eliminated in the 1930's, the neighboring streets were ordered, private estates of low architectural and historical value were replaced with 4 and 5-storey public and residential buildings. At choosing the land sectors within the historical area of the central part of the city, one of the main tasks was the elimination of urban-planning shortcomings of previous years to create an integral volume-spatial composition of the building.

However, in the early 1930's, Vinnytsia was still the most backward among Ukrainian regions in the utilities system. Urban construction at that time did not meet the requirements of the regional center. In 1932 the growth of residential space of new city buildings amounted to only 20 thousand square meters, and the area of the built-in premises of existing buildings – 8 thousand square meters (Trukhmanova, 2016).

For further architectural development the decree “Restructuring of Living Conditions”, adopted in May 1930, became a crucial factor, there was mentioned the main mistakes of the predecessors in the formation of a new socialist living conditions. (Baranov, ed., 1975). The ideologists of Soviet culture rejected the avant-garde's achievements and accelerated the transition to decorative art deco (the so-called “Stalinist Empire” or “Socialist Classicism”), aimed at glorifying the grandeur and achievements of the socialist idea (Leontiev, 2010).

The desire of the totalitarian government to control the architectural opinion, led to the disappearance of creative unions and the formation of ideologically directed associations (Vinnytsia Union of proletarian architects). As a consequence, to the architecture of official institutions that formed the face of the city were peculiar solemnity, and to facades – the symmetry and the use of classic warrant systems and details in the trim. A striking example of this stylistic orientation is the five-storey residential building of the executive committee on 81 Lenin Str., (now Soborna Str.), which was built in 1936 by the architect L. O. Cherleniivskyi (Fig. 5) The building is a monument of local significance, which complements the existing historical building development, without creating dissonance with the general perception of the central street development.

The composition of the main facade of a residential building was formed by the rhythmic arrangement of loggias decorated with round columns and arched windows. Stained-glass windows with a semicircular completion were the result of the symbiosis of avant-garde ideas and classical canons. The entrances to the store were provided with a certain geometric rhythm. Loggias on the first floor were emphasized by the risalit. The

passage from the street to the courtyard territory was laid through the arch. The ground floor was separated from upper living floors by horizontal draft.

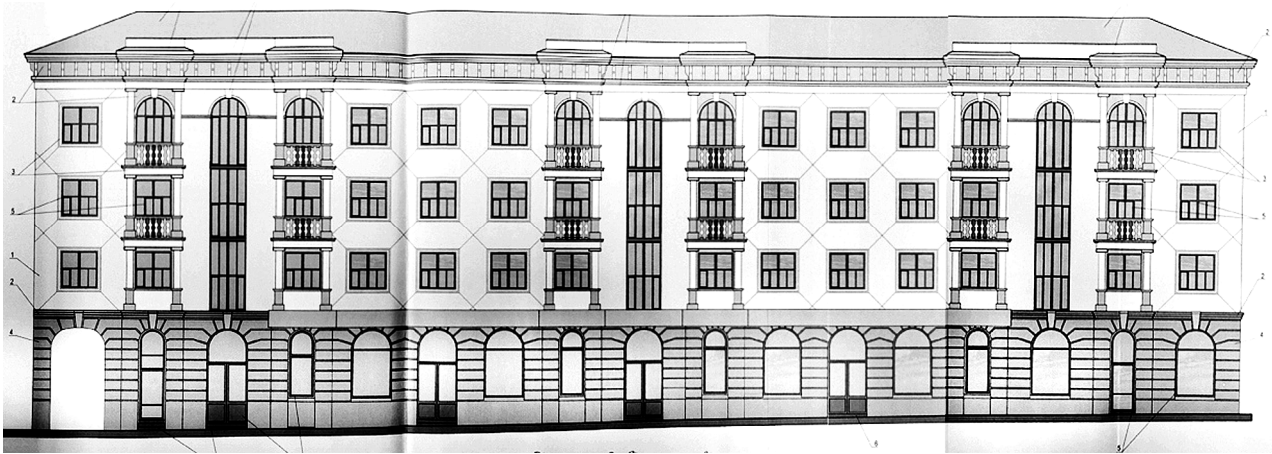


Fig. 5. The facade. Residential house on 81 Soborna Str., Vinnytsia (Rekuta, 2007)

The architecture of that time is emphasized by the clarity of compositional technique, the laconism of the volumes and the harmony of proportions within the limits of classicism. Among representatives of the classical stylistic trend were: the building of Vinnytsia Regional Library K. A. Timiriazev on 73 Lenin Street (now Soborna Str.); house of the food industry on 70 Lenin Str., (under the project of S. I. Rabin, L. O. Cherleniovskiy and the consultation by P. F. Alyoshyn); the buildings of the medical campus on Pirogov Str.: therapeutic premises – by architect V. M. Jurich, morphological building – by architect R. G. Balaban; the hotel “Chervona Vinnitsa”; the hospital of a regional medical commission, etc.

Built in 1935–37's, the residential buildings of the regional consumer union on Rosie Luxemburg Str. (now V. Stus Str.) and the house of professors on Kotovsky Str. (now Hrushevsky Str.) the author of which was the architect V.M. Yurih; the residential buildings on Pushkin Str. and on 1st March Str. (now the Magistratska Str.) the author of which was the architect M.B. Binder (Cherleniovskiy and Zoria, 1940).

In general, the style of Soviet architecture at the interwar period underwent a variety of influences. Together with the avant-garde trend that promoted the ideas of functionality and utilitarianism, the tendency towards the revival of classicism remained in the new forms of a totalitarian state.

4. Conclusions

Despite the difficulties of the post-revolutionary period, the 20's–30's of the 20th century were marked by significant scientific and technical and socio-cultural transformations. The architecture of the interwar period is a unique and ambiguous phenomenon, which was determined by the parallel existence of three ideologically opposite directions. Stylistic pluralism allowed forming a new Vinnytsia architectural and urban environment, to create previously unknown types of buildings and structures, to change people's perceptions about comfort, style and quality of life. On the basis of the conducted research it is possible to distinguish three main stages of the development of residential architecture in the central part of Vinnytsia during the interwar period.

The 1st stage (until 1927) – distribution of manor development, the aggravation of the housing crisis, the gradual restoration of the industrial and municipal economy of the city. The beginning of the formation of a new Soviet living conditions and the search for innovative solutions in the formation of the socialist housing architecture;

The 2nd stage (1927–1934 years) – the establishment of housing cooperatives, stylistic pluralism in architecture, the formation of avant-garde trends. It is characterized by large volumes of construction and sustainable development of the industry, which turned the city into an administrative and cultural center of the Eastern Podillya;

The 3rd stage (1934–1940) – approval of the draft general plan of Vinnytsia, streamlining of urban space and reorganization of the communal economy, and the growth of housing construction. The panorama of the city is changing, the expressive silhouettes of the streets become expansive, the plastic facades are enriched, and it is increasingly manifested by the direct connection with traditional forms in the architecture of residential buildings, which form a new urban planning environment.

Thus, the residential architecture in the 20's-30's of the XX century, formed under the influence of technological progress and ideological foundations, left many vivid examples of architecture within the city, in which important events of history and stages of distinctive development of Ukrainian society were captured. Therefore, the key to further harmonious development of the architectural environment of Vinnytsia with preserving the authenticity of the historic area, is the introduction of complex measures on the revitalization of the cultural heritage.

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ЕТАПИ РОЗВИТКУ ЖИТЛОВОЇ АРХІТЕКТУРИ ЦЕНТРАЛЬНОЇ ЧАСТИНИ МІСТА ВІННИЦІ У 20–30-Х РР. ХХ СТОЛІТТЯ

Анотація. У статті всебічно досліджено та проаналізовано процес формування архітектурного середовища Вінниці міжвоєнного періоду. Сьогодні однією з найскладніших проблем містобудівного розвитку є проблема адаптації територій історичного центру до умов сучасного міста. Проте пріоритетні завдання в галузі охорони та ревіталізації історичної забудови вимагають чіткого визначення факторів, що вплинули на її створення, правильного розуміння морфологічних особливостей та точної стилізованої ідентифікації будівель та споруд. Що зумовлює необхідність у визначенні етапів розвитку архітектури, з узагальненням стилізованих особливостей, розглянувши країні зразки зодчества Вінниці.

За результатами проведеного дослідження було встановлено, що архітектурно-містобудівний розвиток Вінниці у 20–30-х роки ХХ ст., який вирізнявся високою динамічністю, залежав від багатьох загальнодержавних та регіональних чинників. Радянська архітектура того часу, що формувалась під впливом технічного прогресу та ідеологічних засад, залишила багато яскравих зразків зодчества в межах міста. Перша третина ХХ століття – час сміливих творчих пошуків та запеклої боротьби стилізованих течій; час проголошення нової естетики простору та форми, що опиралась на нові соціальні реалії, та повернення до класицистичних архітектурних засобів.

Важливою складовою міського середовища, як поліфункціональної та динамічної структури, є житлова забудова, що сформувалась у різні періоди часу та має характерні ознаки стилізованої приналежності. Проте житлова архітектура Вінниці на сьогодні залишається малодослідженою, що призводить до знищення її автентичності та руйнування характеру забудови цілих кварталів.

У статті запропоновано періодизацію розвитку житлової архітектури у 20–30-х роках ХХ століття, з урахуванням архітектурно-містобудівних та історико-культурних чинників. Архітектура міжвоєнного періоду – явище унікальне та неоднозначне, що визначалось паралельним існуванням трьох ідейно-протилежних напрямків розвитку. Так у Вінниці до середини ХХ ст. відзначається зростання історичних стилів що замінили авангардні течії. Стилізований плюралізм дозволив сформувати нове архітектурно-містобудівне середовище, створити раніше невідомі типи будівель та споруд, змінити уявлення людей про зручність, стиль та якість життя. Також у цей час суттєво змінюється панорама міста. Стають виразними силуети вулиць, збагачується пластика фасадів в архітектурі державних та громадських будівель. Вони формують нове містобудівне середовище.

Ключові слова: містобудівний розвиток, житлова архітектура, стилістичне вирішення, модернізм, класицистичні засоби.