
Summary
The article presents the main stages of an outstanding lost object of Ukrainian cultural heritage recreation – Transfiguration cathedral in Odesa in 1999-2010.

Key words: spiritual structure of the city, lost object of cultural heritage, history of cathedral recreation

Odesa has always been an international city, it was being built by famous architects from various countries. Polish architects Felix Gonsiorowski, Mykola Tolwinski, Piotr Ambroziewich, Lew Wlodek and others made a significant contribution into shaping the city construction. A lot of majestic buildings, which are now under state protection as architecture and city-planning monuments, were created by their projects and with their participation. The following three objects of spiritual purpose occupy special place among those buildings: Cathedral of the Blessed Virgin Mary – the main Roman Catholic temple in Odesa (architects Francesco Morandi, Felix Gonsiorowski, second half of the 19th century); St. Clement’s Cathedral (architects V. Dombrovsky and Lew Wlodek, beginning of the 20th century, destroyed in 1936). They were a part of the construction network which formed the spiritual structure of Odesa at the beginning of the 20th century. The centre of this structure – Transfiguration Cathedral was founded at the same time as Odesa – in 1774 – and for over a hundred years was developing together with the city and at the beginning of the 20th century it became the biggest cathedral of the North-Western Black Sea region – the centre of spiritual life for Odesa residents. Barbarously ruined in 1936, the Cathedral was reconstructed by the will and efforts of Odesa residents at the beginning of the 21st century (pic. 2) without involvement of budgetary costs [1].

In 1991 I was teaching at Architecture faculty of Odesa Engineering and Construction institute. It was at that time that we conducted architectural search and started developing the first version of recreating the Transfiguration Cathedral in Odesa project. Architectural measurements, done by Odesa Engineering and Construction institute students in 1936 under the supervision of an engineer F. Motsakov and available at that moment iconography from a number of sources in Odesa, Kyiv and Saint Petersburg served as the basis for developing the project. At that time my friend and colleague V. Proskurakov, who worked as a teacher at Architecture faculty of Lviv Polytechnic National University, came to Odesa. We visited Soborna square where the cathedral had been located before 1936, he got acquainted with historical documents with regards to ruined sacred place, supported the importance of the topic of recreating the main city cathedral and advised to study the aspect of its city-shaping role in the structure of spiritual buildings in Odesa on the basis of an architectural yantra method.

In March 1993 I prepared the first edition of ground clearance map of Odesa city territory, it should use the data of psychics and folk methods of identifying the “sacred places” what was not done by us at that time. In 1994 my two diploma students Liudmyla Shamarina and Anna Yaroshenko, graduates of the Architecture faculty of Odesa Engineering and Construction institute (now Odessa State Academy of Civil Engineering and Architecture), defended an integrated diploma project of recreating Odesa Transfiguration Cathedral which can be considered as a creative architecture studio “M-STUDIO”, filipchukyuri@gmail.com
The chronology of the Council of Europe Parliament Assembly - René van Simeon Borisov Sakskoburggotski) with his wife visited figures, artists, travellers. In 2004 Bulgarian Prime Min
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From the archives of architect Volodymyr Meshcheryakov

ill. 4. Analysis of religious buildings exhibits geometrical consistent patterns establishing the Cathedral’s central role (the Cathedral is missing).
From the archives of architect Volodymyr Meshcheryakov

as the first version and the basis for our future projects on the main cathedral in the city. Liudmyla Sharamina performed the city-planning part of an integrated project with arguments for the topicality and necessity of cathedral recreation as a lost central element of planning structure in Odesa, as its main city-planning dominant and as a centre of its spiritual life. Known to us at that moment spiritual buildings, includ-
ing orthodox and other religions, cathedrals, house churches, objects of various religions, comprising 86 objects together, were recorded on the city map. In that way we formed the basis of design and planning struc-
ture of Odesa with indicating the locations of spiritual buildings at the beginning of the 20th century. To the extent of its architectural development Odesa Transfiguration Cathedral was reflecting the develop-
ment level of Odesa and the whole country. Being a small building at the beginning of the 19th century it became one of the biggest cathedrals in Russia at the beginning of the 20th century. The Cathedral had room for up to 12 thousand people simultaneously and So-
borna square became the main square in Odesa where all big city holidays and events started and took place. At all times the Cathedral was visited by such famous guests of Odesa as emperors, official and non-official figures, artists, travellers. In 2004 Bulgarian Prime Min-
ister, tsar Simeon II of Bulgaria (as Bulgarian citizen – Simeon Borisov Sakskoburggotski) with his wife visited the recreated cathedral; in 2005 it was the Chairman of the Council of Europe Parliament Assembly - René van der Linden with his wife. The chronology of a real recreation of an outstanding lost monument of Ukraine – Odesa Transfiguration Ca-
thedral starts 23 April 1999 when the decree № 700 of the Cabinet of Ministers of Ukraine included the Cathedral at Soborna square in Odesa together with other lost unique objects into “The program of reconstruction of outstanding lost history and culture monuments of Ukraine”. Afterwards in 1999 an all-Ukrainian competition was announced where our lost monument recreation project won. It was only a year later, at Christmas 2001, that the first part of building – the bell tower – was finished. In 2001-2005 construction of the second part – Cathedr
dal building - was done. In 2005 an Underneath temple (pic. 5) was consecrated with a name of a Sanctifier Innocentius (Borysov), whilst in 2006 Andriivskiyi hall (refectory) of the Cathedral was consecrated. In 2005 the third part of construction was also finished - building of Utility place where gas boiler room, switch substation, underground toilets and other objects necessary for functioning of a modern cathedral were situated. In 2010 the Upper temple was consecrated as well as the whole building of the cathedral. While forming research and project documentation our priority was city-planning and environmental types of recreating the object as a lost valuable element of architecturally-historical environment. This type of recreation allows grounded changes to architecturally-planning or decorative-artistic solu-
tions of the prototype with the aim of taking into consideration modern demands in a part of con-
structions, decorative materials, engineering support, fire safety regulations etc. Such approach is applied on valuable territories of historical inhab-
ited places with a special status, first and foremost in the places where it is necessary to recreate traditional character of historical environment of the most signifi-
cant period in its development. While designing research and project documentation for recreating the sacred place we had a task to design plans, proportions and silhouette of the building as precisely as possible, architectural decor of facades and in-
terior which would correspond to the parameters and appearance of an outstanding lost object of cultural heri-
tage as closely as possible. For achieving this goal we have applied the comparison method of objective avail-
able information with project solutions, in particular – re-
mains of historical foundations and iconography. As for correspondence of plans project solutions for recr-
treated cathedral to its ruined prototype, with the help of an electronic tachometer we have conducted the mea-
surements of bare foundations remains for comparing their metrical parameters with project solutions of the plans. Later, we have layered the developed by us project plan of the cathedral first floor on these measurements with its following adjustments according to foundation fragments silhouette of a historical building. That way we have achieved the correspondence between a recreated object and its ruined prototype on the plan. In 2000 photogrammetric reconstruction of the cathed-
dral bell tower facades was done, as a result of which high points of a designed object were identified precise-
ly, in particular – cathedral bell tower spire. Its height at the point of a cross reached 77 meters, not 75,7 meters as it was measured before destroying the cathedral in 1936 by the students of Odesa Engineering and Con-
struction institute under the supervision of an engineer F.V. Motsakov [2]. On the basis of designed and agreed in established or-
der documentation the first part – the bell tower – was


BIBLIOGRAPHY

[2] Students Projects of Odesa Transfiguration Cathedral Re-crea-