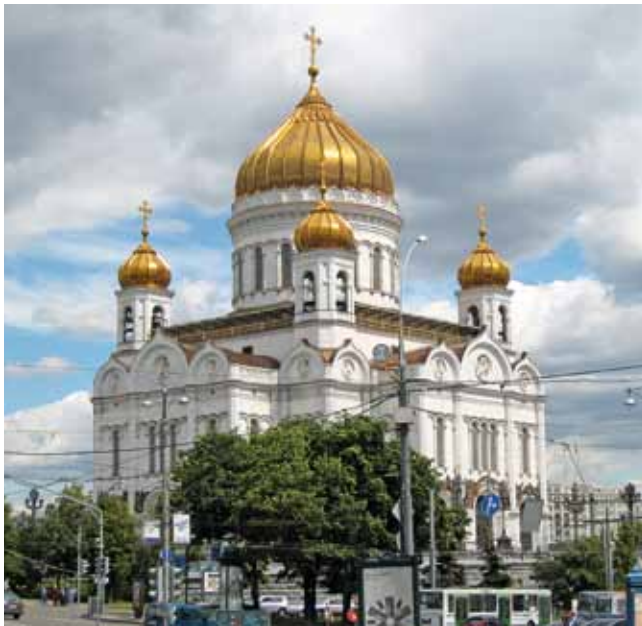


RUSSIA

20th-Century Heritage at Risk

As stated in previous reports (*H@R 2002/2003*, pp. 177–181 and *H@R 2006/2007*, pp. 131–136), the architectural heritage of the 20th century in Russia is still at high risk. Especially the iconic structures of Russian avant-garde architecture, though many of them are listed architectural monuments of the 1920s, continue to be in danger. Due to a lack of maintenance, crude repair or partial replacement under the title of “reconstruction” many of the buildings have been abandoned, continue to suffer from fire, have turned into ruins or have been completely lost during the last decade.



Newly built Christ the Saviour Church in Moscow, 2010
(photo: A. Zalivako)

The Conference *Heritage at Risk – Preservation of 20th-Century Architecture and World Heritage* (Moscow, 17–20 April 2006, proceedings published as a *Heritage at Risk 2006 Special Edition*), organised with the support of ICOMOS International, certainly had a positive effect on the situation: After the conference the subject of avant-garde architecture became “en vogue” again in Russia. For a small number of structures such as the Narkomfin Commune House (1928–30, Mosej Ginzburg, Ignaty Milinis), the Melnikov House (1927–29, Konstantin Melnikov) or the *Krasnoje znamja* / Red banner factory in St. Petersburg (1925–29, Erich Mendelsohn) serious investors were found who started to take action in rescuing these monuments. However, the efforts seem to have been without a result. The financial crisis of 2008, long-lasting law cases and difficult negotiations between investors and the Russian authorities in charge currently appear to be the main reasons for a rapid loss of this important cultural heritage.

The approach towards the Soviet architectural heritage within the Russian Federation is very much defined by the example given in the Russian capital. The newly emerged “grass root” movement in Moscow on cultural matters, represented by non-governmental organisations such as *Archnadzor* or *MAPS* (*Moscow Architectural*



In 2006 a fire destroyed the top floor of the Pravda newspaper building (1931–37, P. A. Golosov). Two years later nothing had been done to prevent further decay. Situation in 2008 (photo: A. Zalivako)



Krasnoje Znamja Textile Factory, two dyeing workshops in the courtyard, 2008 (photo: A. Zalivako)

Krasnoje Znamja Textile Factory, powerstation (photo: A. Zalivako)





Dismantling of the sculpture "Worker and Kolkhoz Woman" at the All-Russia Exhibition Centre, 2008 (photo: www.liveinternet.ru)

Preservation Society, founded in 2004), as well as their counterparts in other Russian cities are trying hard to make authorities pay more attention to the problem of preserving the built heritage. Reports on the situation were published by MAPS for Moscow and for Samara (*Moscow heritage at crisis point*) in order to draw public attention to endangered historic buildings and places. Part of the discussion is about skyscrapers threatening the visual integrity in the historic city centres. With reference to the last report (*H@R 2006/2007*, p. 132) it must be considered a success that the Ochta-centre project, a skyscraper by Gazprom in the centre of Saint Petersburg, was recently stopped. In addition to this, the legal authorisation of reconstructions planned to be added to the existing Russian Federal Law on Objects of Cultural Heritage and a possible simplification of the procedure to delete a historic building from the monument list are currently being discussed in Russia.

During the term of office of mayor Yuri Lushkov the method of "reconstruction" after knocking down the historic witnesses instead of preserving the authentic fabric became extremely popular. Not only the reconstruction of the Christ the Saviour Church in Moscow (first built between 1832 and 1883, reconstruction completed in 1997), but also the complete reconstruction of the famous statue *Worker and Kolkhoz Woman* by Vera Mukhina stand for Russia's attitude towards reconstruction. On the one hand it seems rather strange that the reconstructed church today is the only candidate presenting 20th-century heritage on the Russian Tentative List for

potential World Heritage, on the other hand this somehow illustrates the dangerous situation for 20th-century heritage in Russia in general.

Worker and Kolkhoz Woman Sculpture, Moscow (1936, Vera Mukhina)

In 1937 the so-called *Worker and Kolkhoz Woman* sculpture was the centrepiece of the Soviet pavilion at the World Exhibition in Paris. It was the world's first welded sculpture. The 24-metre-tall, 75-ton monument was made of steel sheets fixed on a wooden frame. The plates were connected by an innovative method of spot welding. Since 1947 the sculpture was shown at the All-Russia Exhibition Centre in Moscow. In 2009 a complete replica was made of stainless steel and reinstalled at the exhibition centre on a higher pedestal.

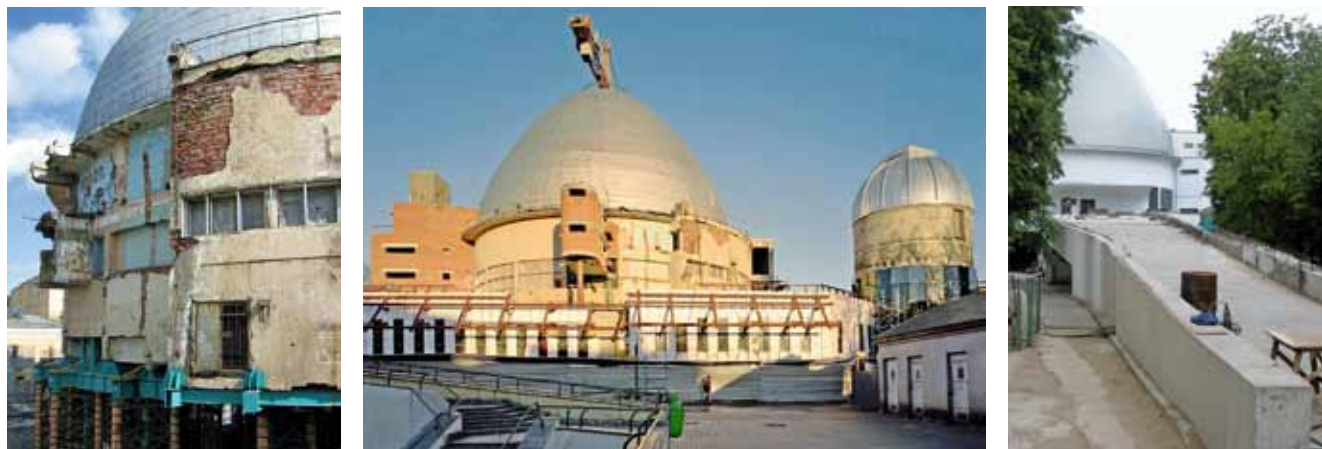
Further examples for reconstructions are the following two registered monuments:

Commune House for the Students of the Former Textile Institute, Moscow (1929–1930, I. Nikolaev, listed monument)

The Commune House for the students of the former Textile Institute is one of the biggest Constructivist structures in Russia, representing the faith of avant-garde artists in future technical possibilities.

Commune House for the students of the former textile institute. The new dormitory was erected as a concrete skeleton instead of steel beams, which were dismantled in 2009 (photo: A. Zalivako).





Planetarium, integration of the lifted original cupola into the new entertainment complex, 2005. New entrance area in 2009 (photos: A. Zalivako, H. Zimmermann).

It never changed its function, although some changes to the original floor layout and to the windows were carried out. The registered monument was in a dilapidated stage for many decades. Since 2009 the complex is undergoing a process of renovation, including the reconstruction of the dormitory as a replica. In this part of the building the authentic character and appearance has completely been lost.

Moscow Planetarium (1927–1929, M. Barsch, M. Sinyavsky, G. Sundblat, listed monument)

The first Planetarium built in the Soviet Union was constructed as a reinforced concrete cupola, a patented construction system of the German company Dyckerhoff & Widmann. The cupola of 28 m diameter covered a circular hall with seating for 1440 people. A spherical projection screen was fixed inside. After the collapse of the Soviet Union the building slowly decayed. In 1996 a restoration project was developed. Between 2002 and 2006 construction works were carried out, including the raising of the cupola by 6 m. The original annexes to the side, such as the steel spiral staircase, were removed and replaced with concrete reconstructions of the original structures. The cantilevered concrete entrance canopy and all windows and doors have been replaced. Today only the lifted cupola, parts of the carcass and the outer walls are still made of historic fabric. The new modern entertainment complex has totally lost the atmosphere of the 1920s.

Konstantin Melnikov's Workers' Clubs: Rusakov Club, Club of the Burevestnik Shoe Factory, Club of the Cauchuk Factory, Svoboda and Frunse Clubs (all 1927–1929, all listed monuments)

Konstantin Melnikov turned out to be a pioneer for the new building task of the “workers’ club”. With the exception of the Rusakov Workers’ Club all other Melnikov clubs were renovated in the last ten years. In general, this was done on the basis of so-called *evroremont*, a cheap cover-up refurbishment with gypsum boards and modern materials, including replacing the original wooden-framed windows by PVC-framed mirror-glazed ones. Only in the case of the Cauchuk Club this glazing was changed back to clear-glazed

aluminium-framed windows. This Club and the Svoboda Club were converted into restaurants. Usually the users carried out an *evroremont* repair without consulting the city authorities. The Frunse Club was made into a discotheque and suffered from fire, as well. The Rusakov Workers’ Club is currently closed to the public and is slowly decaying. In the past years, the City of Moscow has been negotiating the renovation concept for the Rusakov Workers’ Club, while the building keeps on deteriorating.

Zuev Workers' Club, Moscow (1927–29, I. Golosov, listed monument)

The metal-framed glass cylinder of the spiral stairs in the Zuev Club became one of the most famous symbols of 20th-century architecture. After the collapse of the Soviet Union the Zuev Club managed to continue to be used as a public place and theatre. As a result it kept its original furnishings to a large extent, at least until 2006, when the conference *Heritage at Risk* took place in the building. Since then more and more original fittings, such as the wardrobe, have been replaced by modern furniture. The preserved authentic character of the 1920s inside this icon is rapidly disappearing.

The Moscow Palace of Young Pioneers, Moscow (1959–1963, V. Egerov, V. Kubasov et al.)

The Moscow Palace of Young Pioneers is one of the very few post-war Modern Movement structures still functioning as a cultural education centre for young people. The widespread complex

Moscow Palace of Young Pioneers (1959–63), entrance area in 2010 (www.dvorec-online.ru/64).





Rusakov Club in 2008. The building is further deteriorating inside, while it was only repainted in 2006 (photo: A. Zalivako).



Rusakov Club, auditorium, the original chairs were removed in 2006 (photo: A. Zalivako).



Remodelling the façade of the Cauchuk Club in 2009 as a positive result of international campaigning (photo: A. Zalivako).





Burevestnik Club after “Evroremont” renovation in 2004 (photo: A. Zalivako).



Zuev Club in 2009. While the club is still in good condition outside, the loss of its original furnishings continues (photos: A. Zalivako, K. Block)

on Kosygina Street is most probably the only structure in Russia representing the architectural language of the 1950s, combining the filigree Western style of the post-war Modern Movement with decorations of Soviet symbolism. As it continued to function as the “Moscow City Palace of Children’s Art” until very recently, it remained untouched until 2010, when a refurbishment project started in order to redecorate the complex in a contemporary architectural language. This authentically preserved complex in the style of the 20th-century Modern Movement is now extremely endangered to

be lost as an ensemble representing the Soviet architecture of the 1950–60s.

K. Melnikov’s House and Studio, Moscow (1927–29, K. Melnikov, listed monument)

All over the world the Melnikov House is the best-known icon of the Russian avant-garde. This unique example of a privately owned house in the Soviet Union of the 1920s gained worldwide fame. It was restored in the 1990s with a big loss of original materials. The restoration was of rather low quality, e.g. the floor slabs were replaced by new ones made of young, still “active” wood, which caused lots of cracks. In addition to this, ongoing massive construction in the neighbourhood of the house is constantly affecting the structure. Family quarrels led to selling out one half of the building to an investor with the result of more massive legal issues. The problems have not been solved yet and currently block the plan to open a State museum in the building, while the house is further deteriorating.

K. Melnikov’s and V. Shukhov’s State Garages, Moscow (1926–29, partly listed monuments)

Konstantin Melnikov and Vladimir Shukhov realised several garages together, such as the Bakhmetevsky Garage (1926–27) and the MOSKOMTRANS Garage of the Moscow City Administration on Novorjazzanskaya Street (1926–29). After the reported destructions in 2002 (see *H@R 2002/2003*, pp. 177–181) the Shukhov trussed girders were repaired and partially (20%) reconstructed. The roof covering was replaced with contemporary materials and the skylights were reconstructed. Today the former garage is in use as a cultural centre for the Jewish community, whereas the garage on Novorjazzanskaya Street is still untouched, but not in very good shape. The same refers to Konstantin Melnikov’s former Gosplan Garage of the State Planning Committee (1933–36) on Aviamotornaya Street. Nothing has changed for the better since it was published in the *Heritage at Risk* special edition of 2006 (*The Soviet Heritage and European Modernism*). Both garages are still at high risk of being lost.

Shabolovka Radio Tower (1919–23, V. Shukhov, listed monument)

Big efforts were made in the last years by the Shukhov Tower Foundation in order to preserve Vladimir Shukhov’s heritage in Russia, unfortunately with little result so far. For example, the situation around the famous Shabolovka Radio Tower in Moscow turns out to be extremely difficult as the tower is a so-called “object of the Russian Federation” and access is difficult to get. It is well known that the tower suffers from crevice corrosion and is extremely endangered in its stability.

Kropotkinskaya and Maykovskaya Metro Stations, Moscow (1937–1938, A. Dushkin, listed monument)

Nothing has changed so far about the situation of the famous Moscow Metro. As the city of Moscow is founded on lots of underground waterlines (see *H@R 2002/2003*, pp. 177–181), several



Melnikov House and Studio, with massive construction in the neighbourhood (photo: K. Block).



Melnikov House and Studio, with massive construction in the neighbourhood (photo: Shusev Museum of Architecture, 2006).



Melnikov House and Studio, floor damages, 2009 (photo: A. Deill).



Melnikov House and Studio, ceiling damages, 2009 (photo: K. Block).

Moskomtrans Garage on Novoryazanskaya Street (1926–29)
(photo: A. Zalivako).

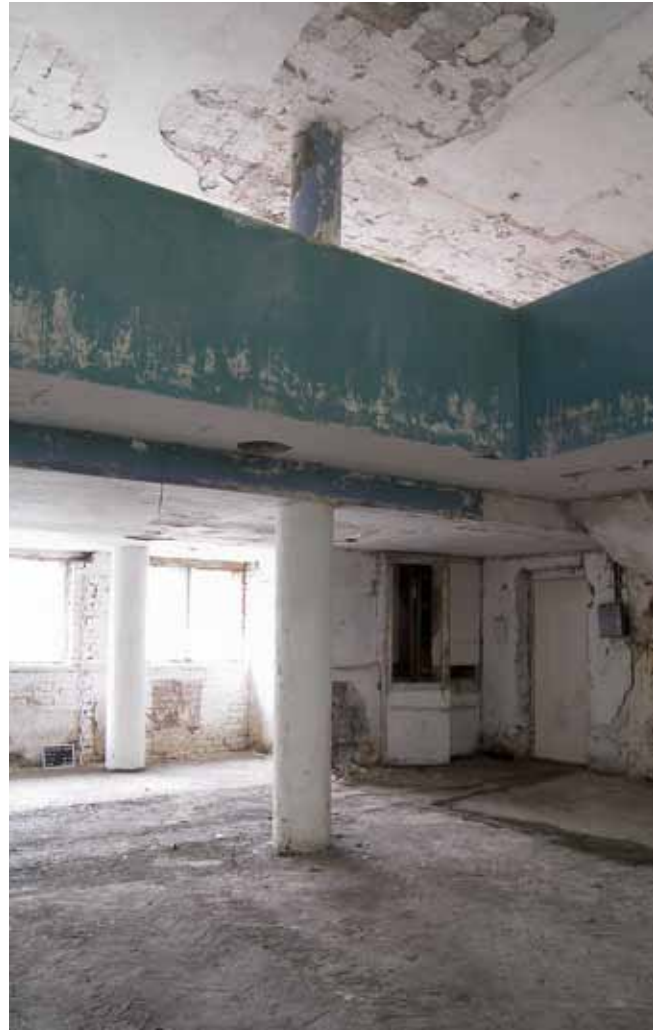


Bakhmetevsky Garage (1926–27) after reconstruction, 2009
(photo: A. Zalivako).





Narkomfin Commune House (photo: A. Zalivako).

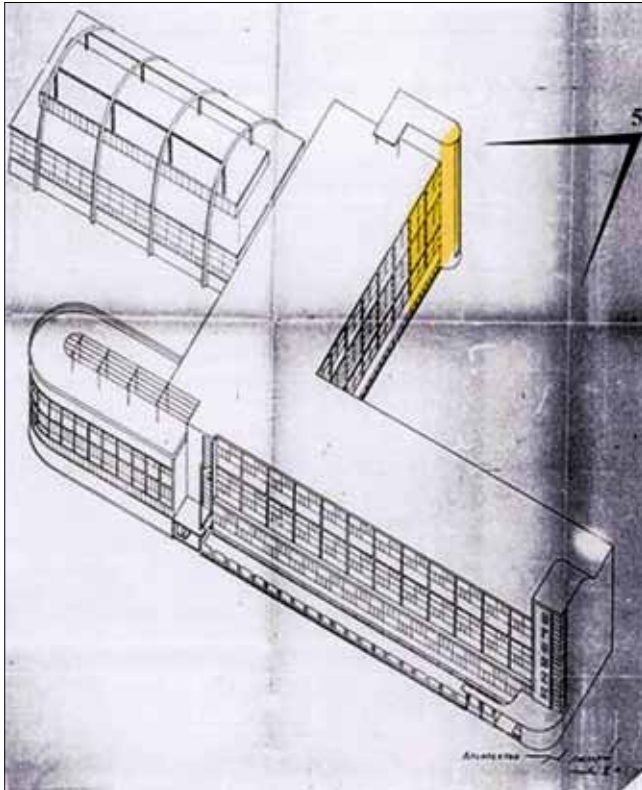


Narkomfin Commune House, abandoned apartment (photo: TU Berlin).

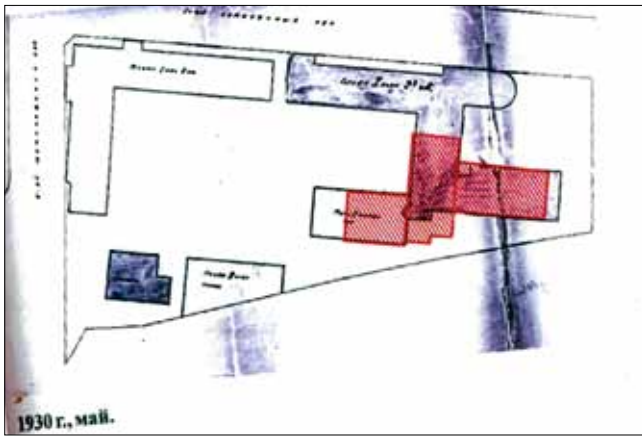
Narkomfin Commune House, abandoned apartment (photo: TU Berlin).

Narkomfin Commune House. A fire destroyed the top floor of the communal block in March 2009, Nothing has been done since to prevent further decay (photo: A. Zalivako).





El Lissitzky, sketch for the Zhurgaz printing house



Draft for the polygraphic complex on the Zhurgaz land plot, El Lissitzky, 1930. The first stage of the project is marked in red.

Detail of the historic-cultural reference plan: 1st Samotechny Pereulok, 17 and 17A (2009)



Against the background of the neighbouring construction site, December 2009



Zhurgaz printing house, the site in April 2010

Metro stations and tunnels are still at high risk due to water penetration in many places. All stations urgently need proper maintenance of their drainage and ventilation system. However, these problems are being ignored, and Mayakovskaya Metro Station received its second new entrance while the symptoms of decay were covered up. The Metro station on Kropotkinskaya (1935), which became famous for its elegant columns supporting the beamless ceiling of the station, is also at threat.

Narkomfin Commune House on Novinsky Boulevard 25, Moscow (1928–30, M. Ginzburg and I. Milinis, listed monument)

This is the finest example of Constructivist architecture representing the rational ideas of collective living in the late 1920s. Today the house is acknowledged as the prototype for Le Corbusier's *Unités d'Habitations* from the 1940s and 1950s. The concrete structure with hollow slag blocks throughout still consists of its historic fabric and has been preserved in its original function. However, the building has been badly maintained ever since it was erected. It is now in a terribly dilapidated state. In 2006, an investor was found who managed to buy many apartments and to move the habitants



El Lissitzky, Zhurgaz printing house, The site in November 2010

to other areas of Moscow. A project for the building's renovation was worked out, but due to financial problems that came up in 2009 the renovation works never started. Furthermore, the adjacent communal block that belongs to the City of Moscow was damaged by fire in March 2009. No measures to stop further decay have been carried out since. Though internationally well-known and admired as a listed monument, the Narkomfin house has now reached the stage of a ruin.

Former Printing House of the Zhurgaz Cooperative, Moscow (1930–32, El Lissitzky, listed monument)

The identification of a realised construction project by El Lissitzky in 1st Samotechny Pereulok 17 can be estimated as quite a sensation, because this was unknown even to most experts on avant-garde architecture. Before construction started the project was modified several times. In the end, only the first stage of El Lissitzky's polygraphic complex was built, with elaborations made in 1932 by the architect Mikhail Barsch. After the Zhurgaz Cooperative was eliminated in 1938 and its head, Mikhail Koltsov, was arrested, the printing house was for many years a restricted military zone. The building is surrounded by a solid wall and has been empty for the last 10 years. The architectural landmark was discovered after it had been approved for demolition and a commercial multi-storey construction project had been planned at its site in 2006. At the same time, El Lissitzky's blueprints were discovered in archives and the printing house was included in the list of cultural heritage landmarks in Moscow. The decision to list the building was made on 21 August 2008, and a month and a half later it was damaged by fire (three simultaneous fires on the roof). Since then, this cultural heritage landmark, which cannot be officially demolished, is decaying fast due to rain and snow, while Moscow's administration is showing complete apathy and a large construction firm is erecting a luxurious multi-storey building next door.

Factory Kitchen and Department Store USTM, Ekaterinburg (1929–38, V. Paramonov, B. Scheffler)

The complex consists of two separate buildings, the factory kitchen and the department store, connected by a common basement. The



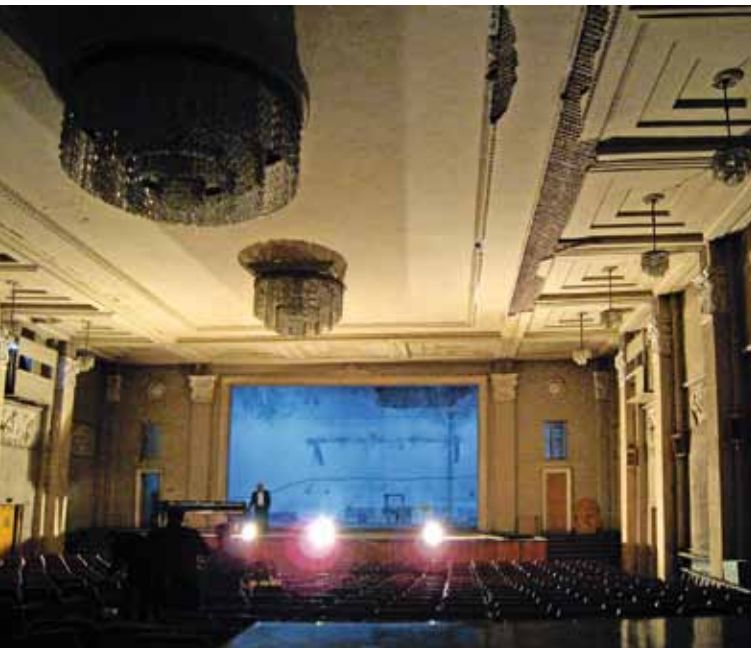
factory kitchen that in former times used to give out more than 10 000 meals to the workers of Uralmash per day and the department store are part of the "Sozgorod" neighbourhood of Uralmash near Ekaterinburg. The building is an example of the intensive teamwork between Soviet architects and German Bauhaus architects working together in the Urals in the 1920s. Bela Scheffler designed the project together with his Soviet colleague Paramonov. The original ground plans indicate dining rooms for more than 520 people on the ground and first floors. A hairdresser, a room for medical treatment, a store, a reading hall, dining rooms for children as well as for engineers, and a café on the roof were available. In 1937–38 the factory kitchen was reorganized and converted into a cultural palace based on the design by Bela Scheffler and another colleague named Oransky. A big auditorium and a foyer were added. The interiors with huge wall paintings designed by the artist R. Podzemkij were carried out in the neoclassical Stalinist style. In 1938 the complex was called "Stalin Culture Palace of USTM". Since 2000 the auditorium is no more in use, because parts of the ceiling have collapsed. Today this complex is one of a very few authentically preserved Modern Movement structures of the German-Russian avant-garde in combination with pure Stalinist interiors. It is a very rare example of Soviet Modernism, but it is at risk of being lost in the near future due to a lack of maintenance and proper conservation.

More buildings of the post-war Stalinist period, such as the famous Children's department store *Detsky Mir* (1953–57, A. Dushkin) in Moscow, could be added. Crude reconstruction measures in the interiors were carried out in 2009 in order to modernise this legendary Soviet modernist department store, while its original fittings were completely demolished.

Hope for a positive change to the situation of monuments at least in Moscow is based on the recently appointed new Mayor of Moscow, Sergey Sobyanin. A new head of the city's monument conservation authority, *Moskomnaslediye*, was also appointed. This could be a chance to save the Soviet heritage at risk at least in the Russian capital.



Ekaterinburg, factory kitchen and department Stor USTM (1929–38)
(photo: A. Zalivako)



Stalin Culture Palace of USTM (1938), condition in 2010
(photos: A. Zalivako)

Threats to the Historic Urban Landscape of St. Petersburg

St. Petersburg, result of a vast urban project that started in 1703 under Peter the Great was added to the World Heritage List in 1990 as “Historic Centre of St. Petersburg and Related Groups of Monuments”. The historic urban landscape stretching 100 km east-west and 80 km north-south includes the most important components of the spacious architectural complex of the former Russian capital and its suburbs – apart from the historic centre 35 additional areas. The background of this holistic approach was the idea to give new impulses to the preservation of the cultural heritage and to ensure that not only the well-known architectural masterpieces, but also their historic surroundings are carefully looked after.

As soon as St. Petersburg was on the World Heritage List, one expected that the urban planning policy of the city of St. Petersburg and the district of Leningrad would set new priorities, respecting the unique character of the historic urban landscape and focussing on the requirements of monument conservation and cultural tourism. One had also hoped that the methods of conservation would be revised and that run-down objects belonging to the World Heritage site would be repaired. It would also have made sense to start an information campaign to explain to the public the reasons for the inscription and convey the specific qualities of the World Heritage site. None of this was done: between 1990 and 2005 the government of St. Petersburg showed no initiatives of this kind. Instead, it is quite obvious that it prefers the economic aspects of urban development and the stimulation of investments, for instance building in the historic city centre. In this context, the cultural heritage has been understood as an obstacle to these developments. Not even the adoption of the regulations for the prior protection of World Heritage sites in the new federal monument protection law (2002) has made any changes.

Due to improper care of the buildings and a lack of monitoring some components of the World Heritage were seriously damaged in the last five years. This applies most of all to the historic centre of St. Petersburg and especially to its core zone – the delta of the Neva and its banks. These were severely affected by the construction of high-rises – the new stock exchange and the residential complex “Finansist” on Vassilievsky Island, the “Aurora” and “Montblanc” buildings at the tip of the Vyborg side. As early as in the 1990s and in the first years of the new millennium several squares, including some of high cultural value, were disfigured: St. Isaac’s Square (Isakievskaya Ploshchad), where a new glass roof was added to the “Renaissance” Hotel; Manege Square (Manezhnaya Pl.), where a building in a mock “neo-classical” style was added to the ensemble by Carlo Rossi; Vladimir Square (Vladimirskaia Pl.), which is no longer only dominated by the Church of Our Lady, but also by the huge Regent Hall building; the Square of the Uprising (Pl. Vosstaniya), defaced by the Stockmann department store; Hay Square (Sennaya Pl.), the centre of Dostoyevsky’s St Petersburg, defaced by the new department store. In this context, it needs to be said that urban spaces as such are not protected by law; even in such prominent cases as Palace Square (Dvortsovaya Pl.), Michael Square (Mikhailovskaya Pl.), St. Isaac’s Square (Isakievskaya Pl.), and Senate Square (Senatskaya Pl.) only the buildings surrounding these spaces and the monuments on these squares are protected.

Severe interferences have also taken place in the system of architectural dominants: the perspectives of the streets in the Litejnaya quarter have been spoiled by totally out-of-scale buildings, for instance the residential complex “Paradny Kvartal”. The perspective of Shpalernaya Street is now not only completed by the cathedral of the Smolny Monastery, a masterpiece by Rastrelli, but also by the Bolsheokhtinsky Prospekt 9 high-rise building; and the ensemble of the New Maidens’ (Novodevichy) Monastery is now dominated by the Imperial residential block. Very rapidly the historic urban structure is losing its integrity and authenticity. By means of certificates written by so-called experts allegedly dilapidated buildings lose their protected status, are then torn down and replaced by new structures that sometimes quote architectural elements of the previous buildings. On the whole, however, they are built in an aggressive “glass style”. There are countless cases of added storeys and attic conversions, which have a serious impact on the silhouettes of streets and banks. For the investors it is no problem to avoid the municipal monument conservation law, enacted without taking the World Heritage status into consideration.

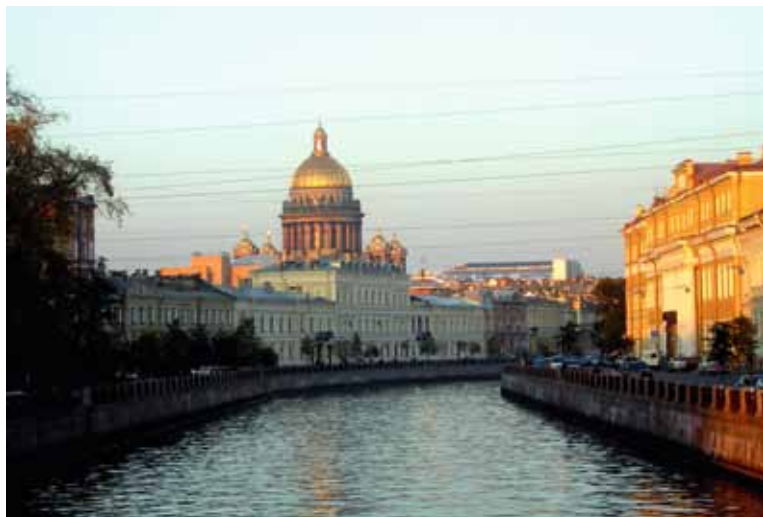
Examples of the Soviet avant-garde and of the neoclassical architecture of the 1930s to 1950s are also at risk. Just to name a few: the residential buildings of the ensemble in Traktornaya Street and Statchek Prospekt were radically altered; the auditorium of the Kirov District Soviet by Noi Trotsky was demolished; the building of the Kirov Cultural Palace on Vassilievsky Island (also by Trotsky) is now crushed by out-of-scale adjacent buildings. Some buildings on the grounds of the “Red Flag” factory (by Mendelsohn) were also torn down.

There is also a long list of problems in the surroundings of St. Petersburg: While a number of imperial residences are well looked after, other objects are neglected or in ruins; for instance, in Kronstadt the Admiralty and the fortifications, in Pawlowsk the Aleksandrova and Samojlova country houses, and the palace complexes of Ropsha and Gostilizy. An unchecked urbanisation without respect for the cultural landscape also leads to irrecoverable losses, as can be seen in the housing constructions between Pushkin and Pavlovsk that have led to a merger of these two originally separate residences. The “Dubki” Park is at risk due to construction projects in the immediate vicinity. The banks of the Neva and the hills belonging to the World Heritage, e.g. the Koltushskie Hills, are spoiled by area-wide villa constructions. Examples of old wooden architecture are increasingly sacrificed for the construction of villas (e.g. in Oranienbaum). And finally there are many mistakes and shortcomings as regards the conservation and restoration of monuments. Not only the Venice and Florence Charters are being neglected, but also the principles of the Leningrad school of restoration, as can be seen at the palace of Strelna.

Only in the last few years, the responsible authorities have recognised what mistakes have been made in urban planning and have started to make corrections. Increasingly, they seem to respect public opinion. After all, it was only due to fierce public opposition that the construction of the Gazprom Tower, a skyscraper of 400 metres by the Okhta River, could be prevented. The working group set up to specify the boundaries and extent of the World Heritage site will soon present its results to the governments of St. Petersburg and of the Leningrad district. If the responsible authorities accept these results, there will be new hope and better conditions for the preservation of the outstanding urban landscape of St. Petersburg.

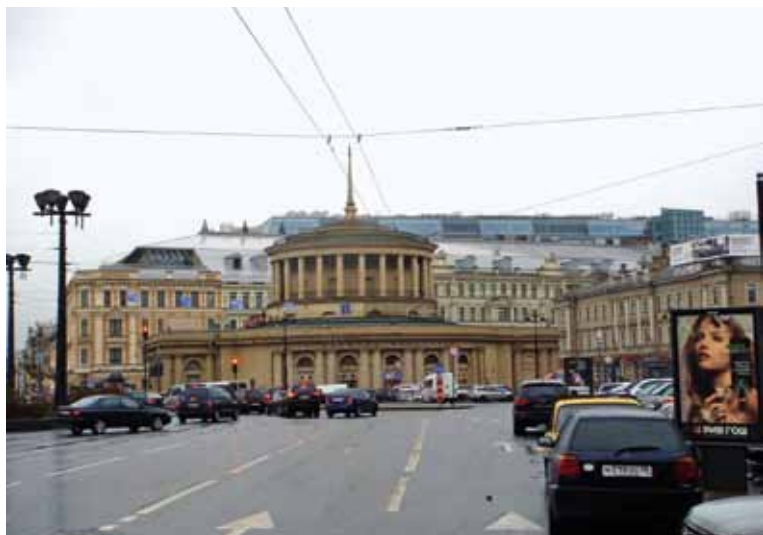


New dominant buildings in the Neva panorama
Новые доминанты в панораме берегов Невы.



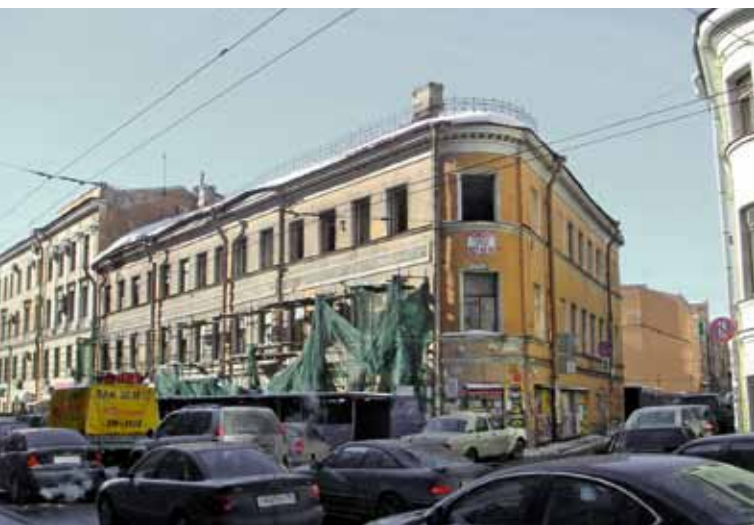
The residential complex "Paradny Kvartal" has become the backdrop of the listed hospital of the Preobrashenski Guards Regiment
Жилой комплекс «Парадный квартал» стал фоном для памятника – здания госпиталя л.-гв. Преображенского полка.

The Rogov house, a listed monument from the 18th century, was saved due to public protest
Памятник архитектуры XVIII века «Дом Рогова», спасенный от сноса усилиями общественности.



The roof the Renaissance Hotel towers above the historic buildings
Крыша отеля «Ренессанс» над линией исторической застройки.

A building from the second half of the 19th century (on Litejny Prospekt) during "reconstruction"
Здание 2-й половины XIX века на Литейном проспекте в процессе реконструкции.



В декабре 1990 г. на 14 сессии Комитета Всемирного наследия ЮНЕСКО в Список всемирного наследия был включен новый объект – «Исторический центр Санкт-Петербурга и связанные с ним комплексы памятников» («Historic Centre of Saint-Petersburg and related groups of monuments», ID: 540). Культурный ландшафт протяженностью 100 км с востока на запад и 80 км с севера на юг охватывает главные компоненты обширного архитектурно-градостроительного комплекса бывшей российской столицы с ее окрестностями. В исторически короткий срок, на протяжении всего 150 лет, трудами сотен архитекторов и мастеров, тысяч рабочих, крепостных и пленных, по воле российских императоров и императриц в бывшей отдаленной шведской провинции возник образцовый европейский ландшафт, пример для всей остальной России.

Стремительное возникновение нового города в дельте Невы воспринималось современниками как чудо. Плавное течение этой полноводной реки, широкие панорамы ее ранее пустынных берегов вскоре слились в едином аккорде с великолепными архитектурными ансамблями. Даже знаменитый диссидент А.И. Герцен не мог сдержать восхищения этим самодержавным величием. В очерке «Москва и Петербург» он, сравнивая две столицы, писал: «В Москве на каждой версте прекрасный вид; плоский Петербург можно исходить из конца в конец и не найти ни одного даже посредственного вида; но, исходивши, надо воротиться на набережную Невы и сказать, что все виды Москвы – ничего перед этим». Размах и олимпийское спокойствие водного пейзажа северной столицы России, ее горизонтальный силуэт с редкими «избранными» доминантами, ансамбли набережных, пространства широких площадей – все это лежит в основе «имперского» образа Санкт-Петербурга, его *genius loci*, запечатленного в умах и сердцах его жителей и жителей нашей планеты.

Совершенствовался не только центр столицы – в ее окрестностях возводили императорские резиденции и дворянские усадьбы, прокладывали «перспективные» дороги, осушались болота, создавали обширные лесопарки. Бедные деревни заменяли на «образцовые», по специально составленным проектам в «русском» стиле. В соответствии с эстетическими критериями целенаправленно формировались сельские пейзажи: пространства полей и лугов стали гармоничным обрамлением архитектурных ансамблей. С особенно широким размахом эти работы проводились на Петергофской дороге, в окрестностях Царского Села, Павловска, Гатчины.

Многое было предано забвению за годы промышленной, социальной и культурной революции, жестоко пострадало во время войны и натиска урбанизации послевоенного времени. То, что дошло до нас, было учтено в 1989 году экспертами при подготовке заявки на включение в Список всемирного наследия. В результате напряженных научных дискуссий родилась концепция, согласно которой универсальная ценность культурного ландшафта «большого» Санкт-Петербурга превосходит ценность его составных частей. В соответствии с этим, с учетом значения природной основы (реки Невы, побережья Невской губы, своеобразных форм рельефа) в заявку, наряду с историческим центром города, было включено еще 35 компонентов. Общее число элементов, на которые они были разбиты, достигло 140!

В последние годы в адрес авторов этой концепции неоднократно звучали упреки в максимализме и «перестроечном романтизме». Однако, как участник этих событий, скажу, что нами двигало стремление придать новый импульс делу охраны наследия, привлечь внимание и обеспечить сохранение не



The “white house”, main building of a country estate belonging to the first Russian foreign minister
«Белый дом» – главное здание усадьбы первого российского министра иностранных дел Г. И. Головкина.



Ossinovaya Roshsha manor, wing that has survived a recent fire
Сохранившийся после пожара флигель усадьбы «Осиновая роща».

The stables of the grand ducal manor of Michailovka during restoration (a glass cupola will be erected in front)
Конюшенный корпус великокняжеской усадьбы «Михайловка» в ходе реконструкции (перед зданием планируется построить стеклянный купол).





A new fountain in the Summer Garden opposite the historic coffeehouse
Новый фонтан в Летнем саду против Кофейного домика с фасадами
по проекту К. Росси: такого соседства никогда не существовало.

только декларируемых шедевров, ансамблей и отдельных памятников, но и их исторического окружения – дошедших до нашего времени культурных ландшафтов, найти новые методы охраны и управления наследием с учетом международного опыта – ведь и Петербургу в этой сфере было чем гордиться! Мы стремились поставить этот процесс вровень с мировыми тенденциями и, может быть, в чем-то их опередили.

Каких перемен от властей города следовало ожидать после произошедшего? Прежде всего в соответствии с ландшафтно-градостроительной природой объекта должны были возникнуть новые акценты в градостроительной политике Санкт-Петербурга и Ленинградской области, задачи охраны наследия и развития культурного туризма поставлены в ряд приоритетных. Следовало пересмотреть методы охраны наследия: доминирующий поэлементный подход (памятник, ансамбль) следовало дополнить комплексным (охрана культурных ландшафтов, выявление и постановка под охрану ценных в историческом отношении территорий – «достопримечательных мест»). Было необходимо срочно начать разработку мер по охране и интеграции в современную жизнь включенных в Список объектов, многие из которых деградировали и разрушались.

Важной задачей была организация широкой просветительской компании. Нашему обществу и его руководителям, при-

вышшим воспринимать в первую очередь широко декларируемые ценности (ансамбли и архитектурные шедевры центра С.-Петербурга, восстановленные после войны загородные резиденции) следовало разъяснить особый смысл включения в Список всемирного наследия и специфику нового объекта охраны. Все эти задачи должен был решать специально учрежденный орган по управлению объектом Всемирного наследия.

Однако с 1990 по 2005 г. власти города и Ленинградской области не предприняли в этом отношении никаких мер, воспринимая факт включения в Список лишь как политическую декларацию. Причиной такой позиции было явное предпочтение, отдаваемое экономическим аспектам развития, стимулированию притока инвестиций, в том числе в строительство в историческом центре города, и взгляд на наследие преимущественно как на фактор, препятствующий этим процессам. Городские и областные власти, зная о самом факте включения в Список, предпочитали оставаться в неведении, что же именно в него включено, какова специфика управления такими памятниками и местностями, какие возможности это дает и какие обязанности налагает. Такая позиция давала возможность свободно распоряжаться памятниками, не думая о последствиях, что стало особенно актуальным с усилением инвестиционных потоков в начале нового тысячелетия. Редкие публикации в газетах и журналах по теме Всемирного наследия не производили заметного резонанса. Ситуации не изменило даже включение в новый Закон «Об объектах культурного наследия» 2002 г. статей о первоочередном внимании к объектам Списка всемирного наследия. Только в 2004–2005 гг. необходимость составления Периодического отчета и участия в проводимом Центром всемирного наследия проекте ретроспективной инвентаризации заставили обратить внимание на эту проблему.

Из-за отсутствия надлежащего управления и мониторинга за прошедшие годы многие компоненты объекта Всемирного наследия значительно пострадали – причем некоторые в течение последнего пятилетия, когда он уже находился в зона особого внимания ЮНЕСКО! Прежде всего это относится к ключевому компоненту Списка – историческому центру Санкт-Петербурга (540-001) и его ведущей составляющей, Главному городскому пространству (540-001a) – пространству дельты Невы и панорамам ее берегов. Им был нанесен значительный ущерб с возведением высотных зданий новой биржи и жилого комплекса «Финансист» на Васильевском острове, на стрелке Выборгской стороны (высотные здания «Аврора» и «Монблан»), на набережной Робеспьера. Инвесторы, зарабатывающие огромные деньги на продаже «видовых» квартир, нашли лазейки в несовершенных законах и пути к сердцам чиновников!

В 1990-х–2000-х годах нанесен ущерб ансамблям многих городских площадей, в том числе обладающих высокой культурной ценностью:

- Исаакиевской (в ее панорамы, а также в перспективу Мойки и Малой Морской улицы вторглась новая высокая стеклянная кровля отеля «Ренессанс», открывшая список диссонансов в петербургских панорамах);
- Манежной (в ансамбль, спроектированный К.Росси, включен жилой дом в пародийном стиле «неоклассицизма»);
- Владимирской (на роль ее главной доминанты, наряду с церковью Владимирской Божьей Матери, теперь претендует громоздкий «Регент-холл»);
- Восстания, главных железнодорожных «ворот» города (искажена торговый центр «Стокманн», возведенным

на месте снесенных исторических зданий, и брендмауэром нового отеля на Гончарной, 4);

- Сенной, центра «Петербурга Достоевского» (испорчена взведением «стеклянного» торгового центра, громоздкой надстройкой на одном из исторических зданий и безвкусными элементами «малых форм»).

При этом городские пространства в Государственный реестр объектов культурного наследия не входят, а охраняемые ансамбли случайны и немногочисленны. Достаточно сказать, что такие выдающиеся площади, как Дворцовая, Михайловская, Исаакиевская, Сенатская в число охраняемых не включены: под охраной состоят только формирующие их здания и расположенные на них монументы.

Искажается система архитектурных доминант: так, в перспективе улиц Литейной части (540-001с) вторглись здания, абсолютно несомасштабные исторической застройке, – жилой комплекс «Парадный квартал», на фоне которого исторический памятник в стиле классицизма превратился в «лилипута», а высотный дом по Большеохтинскому пр., 9, теперь замыкающий перспективу Шпалерной улицы наряду с собором Смольного монастыря, шедевром Растрелли. На Московском проспекте рядом с ансамблем Новодевичьего монастыря возведен подавивший его гигантский многоэтажный жилой комплекс «Империал» (можно привести множество других подобных примеров).

Неудержимо утрачивает целостность и подлинность историческая городская среда. Многие здания, в том числе входящие в границы элементов исторического центра Санкт-Петербурга, в соответствии с выводами недобросовестных экспертов снимаются с охраны и сносятся. На их месте возникают новые жилые дома, в которых «в оправдание» иногда используются элементы архитектуры своих предшественников. Однако чаще всего это произведения стандартного интернационального «стеклянного» стиля, нередко подчеркнуто-агрессивные по отношению к исторической среде.

Массовым стало явление надстройки зданий в историческом центре, освоение чердачных пространств с повышением высоты кровель, в Петербурге традиционно низких, устройство мансард и вельюков. Тем самым искажаются традиционные фасадные фронты и силуэты многих улиц и набережных. Действующий в городе закон о зонах охраны, разработанный без учета его статуса как объекта Всемирного наследия, достаточно легко обходят инвесторы.

В опасности не только архитектурные произведения отдаленных эпох, но и советского авангарда, неоклассической архитектуры конца 1930-х–1950-х гг. Так, радикальной перестройки подверглись дома из состава ансамбля Тракторной улицы на проспекте Стачек, там же уничтожен интерьер актового зала в здании Кировского райсовета (арх. Н. А. Троцкий). Принадлежащее этому автору здание Дворца культуры им. С. М. Кирова на Васильевском острове «раздавлено» возведенными рядом несомасштабными многоэтажными зданиями. Разрушено несколько сооружений из состава комплекса фабрики «Красное Знамя», построенного по проекту выдающегося немецкого архитектора Э. Мендельсона его советскими коллегами. Таких примеров десятки.

Список проблем в связанных с Санкт-Петербургом комплексов памятников в окрестностях еще более обширен. В хорошем состоянии поддерживаются преимущественно избранные дворцово-парковые ансамбли, входящие в состав государственных музеев-заповедников. Другие, как правило, деградируют или

находятся в аварийном состоянии. Это многие постройки кронштадтских Адмиралтейства (540-002а), крепости (540-002е) и фортов (540-003), ансамбли Александровой дачи (540-007с) и дачи Самойловой (540-007d) в Павловске, дворцово-парковые ансамбли в Ропше (540-009) и Гостилицах (540-010), многие усадьбы в окрестностях Ораниенбаума (540-020е-020к). Под угрозой значительных перемен исторический центр Петергофа (540-017а), ряд памятников которого подготовлен к снятию с охраны.

Урбанизация без учета ценности культурного ландшафта ведет к невозможным утратам. Строительство жилых кварталов между Пушкиным (540-006) и Павловском (540-007) вызвала «слипание» этих ранее обособленных резиденций. В зоне прямого восприятия от Троице-Сергиевой пустыни (540-013), в открытом пространстве бывших монастырских полей построен гигантский супермаркет. Многоэтажные жилые кварталы и промышленные предприятия возводятся на берегах Невы (540-029). Решение о намыве прибрежной территории под жилое строительство угрожает сестрорецкому парку «Дубки» (540-025b).

Еще один «бич» окрестностей – коттеджная застройка. Инвесторы давно оценили красоту и своеобразие местного ландшафта, особенно в местах, включенных в Список всемирного наследия. Коттеджами почти полностью застроены западная часть Знаменки (540-016), Юковские высоты (540-033), они вторглись в ландшафт Дудергофских и Колтушских высот (540-031, 032), невских берегов. Несколько коттеджей агрессивной «современной» архитектуры возникло даже в центре крошечной деревни Поляны (540-025d).

В особой опасности памятники деревянного зодчества, которые после расселения оказываются заброшенными и постепенно разрушаются или сгорают. Многие такие дома утрачены в центре Ораниенбаума (540-020а), где возводятся многоэтажные здания, совершенно не соответствующие масштабу исторической застройки, а последняя искажается мансардами. Подлинной трагедией стал снос уникального комплекса деревянных казарм начала XIX века (арх. В. П. Стасов) близ Катальной горки, место которых было отдано под строительство коттеджей. Сгорели главный корпус усадьбы «Осиновая роща» (540-024) и последний сохранявшийся дом немецкой Фриденальской колонии в Пушкине. Деградируют и разрушаются каменные и деревянные усадьбы в окрестностях Ораниенбаума, принадлежавшие сподвижникам Петра Великого, таким, как первый российский канцлер Г. И. Головкин («Отрада», 540-020h) или учитель царя Н. М. Зотов («Дубки», 540-020i).

Существуют проблемы и в сфере реставрации памятников архитектуры и садово-паркового искусства, когда нарушаются принципы не только Венецианской и Флорентийской хартий, но и ленинградской школы реставрации, основанной на тщательном изучении истории памятника и строгом научном обосновании принимаемых решений. Консервация и реставрация нередко заменяется реконструкцией. Печальный пример такого рода – созданный на основе ансамбля дворцово-паркового ансамбля в Стрельне (540-014b) «Дворец Конгрессов», где возникло множество никогда не существовавших сооружений, а остатки подлинных уничтожены; подобная опасность угрожает ансамблю Знаменки, из которой ушел прежний хозяин (540-016).

В настоящее время радикальному «омоложению» подвергается входящий в Главное городское пространство (540-001а) петровский Летний сад, который в ходе проводимой реконструкции лишится целых эпох своего существования. На тер-



Visualisation of the planned Gazprom Tower

ритории великокняжеской резиденции в Михайловке (540-015), в ее западной и центральной части, возводится комплекс современных зданий Высшей школы менеджмента. В Невском лесопарке (540-022а) вырос странный для окрестностей Санкт-Петербурга церковный комплекс, принадлежащий совсем иной архитектурной традиции – русского Севера.

В последнее время городские власти начинают признавать отдельные «допущенные ошибки»: так, на новой бирже на Васильевском острове демонтировано несколько верхних этажей. В конце 2010 года, ценой огромных усилий, благодаря общественным протестам и принципиальной позиции Комитета всемирного наследия, удалось добиться отмены решения о строительстве 400-метрового небоскреба Газпрома («Охта-центр»). Сейчас необходимо приложить максимум усилий для спасения археологических древностей Охтенского мыса, где найдены остатки нескольких исторических крепостей и поселений, начиная с эпохи неолита – с уходом Газпрома этот памятник остался без надзора.

Как очередную ошибку, губернатор Санкт-Петербурга оценила у вышеупомянутый торговый центр «Стокманн» на площади

Восстания. Власть пытается наладить контакты с представителями общественных движений, предполагается обновление состава Совета по культурному наследию.

С целью с уточнения состава и границ объекта Всемирного наследия, а также разработки Декларации об универсальной ценности (в соответствии с решением 34 сессии Комитета всемирного наследия) создана новая рабочая группа, в которую, наряду с другим авторитетными специалистами, вошел один из главных создателей концепции объекта Борис Николащенко. Ко времени, когда этот материал будет опубликован, станут известны результаты ее работы. Если они будут приняты администрациями города и Ленинградской области, на территории которой расположена значительная часть компонентов объекта, то в петербургской стратегии охраны наследия можно будет ожидать значительных перемен.

Sergey Gorbatenko
ICOMOS Russia

Gazprom Tower

The threat to the historic skyline of St. Petersburg (see also *Heritage at Risk 2006/07*, p. 131 f.) seems to have been averted. Faced with fierce public opposition against a needle-shaped skyscraper of up to 400 m as part of the planned Okhta Centre, the investors are apparently now looking for an alternative location: *Petersburg City Hall announced that a new place to build will be decided soon, one week after mayor Valentina Matvienko told builders to steer clear of the UNESCO world heritage designated centre (see The Moscow News, 9 December 2010).*

Kaliningrad District: Former Lutheran St. Catherine's Church in Arnau / Marjino Endangered

St. Catherine's Church in Arnau / Marjino is situated outside Kaliningrad (former Königsberg), on a hill above the river Pregel and in immediate vicinity to "Castrum Arnau", an *Ordensburg* of 1322 of which only the moat is still visible today. The church, a typical example of Northern German brick Gothic, was built at the beginning of the 14th century; it is a three-bay hall-type church with a rectangular west tower. The interior was completely painted at the end of the 15th century; the almost entirely preserved Mirror of Human Salvation (*speculum humanae salvationis*) can be considered to be almost unique in Europe.

The church was not damaged during the Second World War and is therefore one of the very few preserved cultural monuments in the Kaliningrad District. After 1945 the local kolkhoz used it as a granary and for this purpose a grain floor was put in at half height. After the dissolution of the kolkhoz the church was vandalised and became a semi-ruin. In 1992 it was in danger of being torn down because the kolkhoz wanted to sell the bricks. However, the so-called "Kuratorium Arnau e. V." was able to prevent the demolition and, after long negotiations, to accomplish that the church was

listed as a monument. Until 1996 the Russian administration had no interest in the cultural-historical relevance of this church.

With support from the German government and the ZEIT Foundation and with private donations the Kuratorium was able to start with the cleanup and consolidation works: The steeple (including bell and bell frame) was rebuilt, the outside walls were repaired, a new roof truss with cladding was erected and the window openings were closed temporarily. By order of the Kuratorium the University of Applied Sciences at Hildesheim made a comprehensive concept for the stabilisation of the wall paintings and in fact started to consolidate some of these paintings.

In 2008, the Kuratorium closed a cooperation contract for ten years with the district administration and Kaliningrad "History and Art Museum". This contract defines the German side as an equal part-

ner and gives the church the status of a museum. In violating this contract and without informing the Kuratorium, the district administration closed a user contract with the Russian Orthodox Church. Although this contract was later cancelled by the district Duma, the church building was nevertheless transferred to the Orthodox Church. This means a potential danger for the old wall paintings. In fact, the Orthodox Church has already removed the grain floor without treating these paintings with care. A continuation of the restoration work will only be possible if the church in Arnau is given back to the state and becomes a museum again.

Christoph Machat

St. Catherine's Church in Arnau/Marjino (photos: C. Machat)

