

PROBLEMS OF HISTORICAL CITIES HERITAGE PRESERVATION: CHERNIHIV ART NOUVEAU BUILDINGS

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Abstract

The article raises the problem of studying, preserving and restoring the little-known heritage of historical middle cities. The main problem is that among the historical heritage in such cities there are well-known, studied monuments that are planned to be restored and preserved, and there are less well-known monuments that also represent their era, but they do not appear in tourist routes and there is no such close attention of specialists and the public to their preservation. Chernihiv's heritage is usually associated with the Kyivan Rus period or the Baroque period, while Art Nouveau in Chernihiv is hardly mentioned. Of course, in comparison with the number of Art Nouveau objects in Kyiv, Kharkiv and Lviv, the number of such objects in Chernihiv is limited to single objects. However, it was in Chernihiv that "wooden Art Nouveau", unusual for the Dnipro region and Left-bank Ukraine, developed. The examples of a rare for Ukraine "wooden Art Nouveau style" of Chernihiv are considered on the example of three mansions of the late 19th – early 20th centuries. The characteristic features of "wooden Art Nouveau" are revealed, examples of "stone" and "wooden Art Nouveau" of Chernihiv are compared.

Keywords: Conservation problems; Historical cities; Wooden Art Nouveau; Chernihiv; features

Introduction

One of the problems of preserving the provincial historic cities' historical heritage is the ambiguity of the approach to objects, which fundamentally determines the requirements for their preservation, restoration and popularization as a tourist attraction [1, 2]. Typical examples of such Ukrainian cities are Chernihiv and Poltava, which before the 1917 revolution were provincial centres, and now are the administrative centres of regions [3]. For example, Chernihiv is traditionally perceived as the centre of the focus of Kyivan Rus architecture of a good degree of preservation and as the centre of the architecture of the Ukrainian Cossack Baroque, while other stylistic manifestations in Chernihiv (historicism, Art Nouveau, National Romanticism) are practically not mentioned. A similar situation developed in Poltava, known as the centre of Ukrainian baroque, high-level classicism and Ukrainian National Romanticism, better known as "Ukrainian Art Nouveau", while the historical heritage of the period of historicism and Art Nouveau style in Poltava was practically never widely covered. This situation has led to the fact that some surviving buildings of the period of historicism and Art Nouveau are out of the focus of public attention and can be destroyed or rebuilt beyond

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recognition under the pressure of developers. It is not by chance that we focused our attention on the Art Nouveau heritage in cities-regional centres, the so-called "provincial Art Nouveau", which is original in that it used the traditions of Art Nouveau in a free interpretation, especially in such a non-traditional material for Art Nouveau as wood. And here we come close to the need for an aesthetic assessment of "wooden Art Nouveau" as an original phenomenon at the junction of European and local folk traditions.

"Wooden Art Nouveau" became an original version of this style in the north of Russia and in the Russian hinterland, where it was significantly influenced by the local Russian carved decorations (so-called "uzorochie") and in many cases it was unrecognizably distant from the European sources of Art Nouveau. "Wooden Art Nouveau" did not develop in those territories of Ukraine that were part of the Russian Empire as a separate type of Art Nouveau and was rather a kind of "modernized eclecticism", while numerous varieties of Art Nouveau in brick buildings became much more widespread. At the same time, the number of wooden houses under construction was significant, however, centuries-old local traditions, different for different regions, prevailed quantitatively in them.

The exception is the national-romantic version – Ukrainian National Romanticism (Ukrainian Art Nouveau), studied in detail by V. *Chepelyk* [3], where modernized elements of wooden folk architecture were just present. The firstborn of this style, which used carved frames, doors and windows, carved columns of galleries, was the "Guest House" in the estate of H. Galagan in the village Lebedyntsi in Chernihiv region (1854 – 1856, architect Ye.I. Chervynskyi). But the most significant buildings using the peculiarities of the carving of the Ukrainian "wooden Art Nouveau" were in the unpreserved sanatorium complex in Myrhorod (1916 – 1919, artist O. Slastion). The complex included a hydropathic centre, a mud bath, a dietary canteen, the main hall of which was decorated with carved scraps on the ceiling, oak panels finished with carved baguettes [3].

Confirmation that this problem applies not only to the cities of Ukraine and limiting the heritage only to the most famous sites impoverishes its perception and negatively affects the preservation of other historical buildings, is the example of the Polish city Auschwitz of Lesser Poland Voivodeship, which is associated primarily with the Auschwitz-Birkenau concentration camp, however is primarily a historical city with a population of about 39 thousand with the presence of medieval monuments. In order to draw attention to the rest of the city's heritage in 2020 – 2023, a special program for the preservation of the city's historical heritage was adopted, entitled "*Program Opieki and Zabytkami Powiatu Oświęcimskiego 2020 – 2023*" [4].

The protected area includes the urban environment of the early 16th century – the turn of the 19th and 20th centuries with the main dominants – the castle (13th century, 16th century, 1929 – 1931), the Wniebowzięcia Najświętszej Panny Marii church (late 16th century, 1863 – 1877), the Zespół klasztorny salezjanów (dawniej dominikanów) monastery (1350, after 1519, after 1564, 1898, renovations 1953 and 1975 – 1984), Matki Bożej Bolesnej church at the monastery (Zespół klasztorny Sióstr Serafitek) (1893 – 1895, 1905 – 1910, 1930), a synagogue in 1918, two stone buildings (1830 and the turn of the 19th and 20th centuries).

The issue of a small town in the context of heritage protection is a difficult topic, but at the same time important and extremely interesting in the field of scientific research. In small towns, a large stock of valuable historic buildings is often hidden, as well as historical spaces in the form of former market squares, shaped either in the Middle Ages or in the early modern period. At the same time, problems with the protection of this heritage are often observed in these cities. They result from its insufficient documentation, i.e. scientific research on the history of architecture and spatial development of a given city, as well as ignorance and underestimation on the part of local communities.

Small and medium-sized cities and towns around the world today are experiencing difficulties in popularizing their historical heritage, especially in times of crisis during a pandemic. That is why the local authorities are looking for unconventional ways to attract additional funds for the preservation and restoration of the valuable historical environment. At

the stage of development is a grant project aimed at popularizing the heritage of modern Chernihiv and providing a series of publications, conferences and video materials.

Materials and Methods

Given the lack of knowledge of the problem and the lack of sources on the modernity of Chernihiv, the authors studied not only the sources that are dedicated to the heritage of modernity, but also those that allowed analyzing the heritage of Art Nouveau in Chernihiv in terms of its value. The difficulty was that publications about Chernihiv's Art Nouveau were mostly posted only on Internet resources. The monograph by *V. Chepelyk* [3] is devoted to the peculiarities of national-romantic trends in the architecture of Ukraine, the specificity of Ukrainian wooden architecture is considered in publications of *Y. Ivashko and M. Dyomin*, respectively others [5, 6], since similar trends take place in Poltava, sources about Poltava's modern were used. Since the aspect of heritage preservation is always associated with its assessment as a phenomenon of not only architecture, but also art, in a number of publications [7-11] were involved, which relate to the restoration of objects and the assessment of a monument as a work of art.

Also used were the studies in other publications [12-14] devoted to the study of the experience of preservation, restoration and revalorization of the architectural historical heritage of small and medium-sized historical cities.

The authors used the method of historical analysis and comparative analysis to identify the stylistic and morphological features of the objects of Art Nouveau in Chernihiv, as well as materials from conducted field surveys.

Results and Discussion

The study of objects of "wooden Art Nouveau" in modern conditions is complicated also due to the fact that a large number of low-rise wooden houses from 1918 to the present have been lost and their destruction is taking place at a disastrous pace. In this regard, "stone Art Nouveau" was incredibly lucky: despite the loss of most of the interiors of such buildings, due to their durability, they more or less retained their appearance, as well as the documents for their construction were preserved in the city archives. The attitude to wooden houses during the period of Art Nouveau domination was different, as a rule, in accordance with the rules of urban development and categories of street development, they were built in districts remote from the centre (an example is the wooden houses of Chernihiv) [15, 16]. Most often, such houses were not built by architects with big names, and sometimes they were even built without a project. Probably, this is precisely why in the few "wooden Art Nouveau" the local flavour is sometimes felt much stronger than in the international "stone" one. Therefore, exploring the objects of "wooden Art Nouveau" on the periphery, researchers simultaneously receive information about the traditions and ornaments of a particular region.

Traditional materials of Art Nouveau in Ukraine are considered to be the newest building materials of that time – cement, Portland cement, concrete, reinforced concrete, steel, as well as previously used bricks and cast iron. In the list of these materials, wood is usually not mentioned at all, and if it is mentioned, then with the proviso that, in contrast to the previous historicism-eclecticism during the Art Nouveau period, new materials and structures practically supplanted wooden structures in the development of the central districts of large cities and industrial centres. Reinforced concrete floorings confidently replaced the wooden ones, and wood modestly contented itself with the presence in the details of the interiors, in the carved doors and frames of fancy windows, as well as in the cladding of the turrets of the finishes. In Kyiv apartment buildings of the Art Nouveau period, wooden elements in the style of European Art Nouveau have become an integral attribute of living rooms and offices, which can be clearly seen from the decorative decoration of the "English study" in the house of L. Rodzianko

on the 14-b Yaroslaviv Val Street, in Kiev (1910 – 1913, the author of the project of this apartment building was the civil engineer M. Yaskevych). On the example of this object, one can clearly trace the embodiment of the principle of "Gesamtkunstwerk" – "universal space of art", when facades, layout and interior with details were solved in the same style. But such examples were few, especially with the use of wooden elements in the decoration of the Art Nouveau style.

The wooden mansions of Art Nouveau are much less known than the wooden mansions of historicism-eclecticism. In Kyiv, Kharkiv, Vinnytsia, Art Nouveau mansions were stone, built according to the designs of architects and civil engineers with big names. In 2014 – 2019, a survey of the Chernihiv Art Nouveau buildings was carried out with the preparation of historical references, a section in the monograph and photographic recording of the state of objects in the framework of the international scientific project of Y. Ivashko (project manager Y. Ivashko, participants: M. Dyomin, A. Dmytrenko, T. Kuzmenko, O. Ivashko, J. Kobylarczyk, D. Kuśnierz-Krupa, T. Kozlovski, K. Paprzyca, M. Krupa, photograph by O. Ushakova). Three wooden houses with Art Nouveau elements have survived in Chernihiv, which since 1802 has been the centre of the province of the same name and at the same time – the centre of handicraft production. In one of these mansions, on 54 Shevchenko Street (Fig. 1), there is a regional educational and methodological centre of culture and arts, in a mansion on 9 Pavlova Street (Fig. 2), people still live, and in a mansion on 39 Kotsiubynskyi Street (Fig. 3), there is a municipal enterprise "Chernihivoblagroliis".



Fig. 1. Building on the 54 Shevchenko Street



Fig. 2. Building on the 9 Pavlova Street



Fig. 3. Building on the 39 Kotsiubynskyi Street

All these buildings are united by a combination of elements of Art Nouveau and eclecticism, which, as mentioned above, is typical of provincial Art Nouveau [17-19]. Provincial Art Nouveau, in contrast to the Art Nouveau of the capital, is always distinguished by the layering of local traditions and rather free use of techniques of the "classical style" – except for those rare cases when the objects were designed by famous architects, and such "author's" objects in Ukraine are mostly made of stone. At the same time, the fact that the buildings of the "wooden Art Nouveau" of Chernihiv are still used for their intended purpose inspires some confidence in their safety, since old abandoned dachas in the Kiev suburb of Pushcha-Vodytsia are rapidly destroyed and destroyed by arson.

The study of buildings in Chernihiv Art Nouveau period requires an understanding of the features of the historical development of the city and the specifics of the urban population. Chernihiv is associated with princely Kyivan Rus architecture, as there are monuments of all three periods of construction, with the Cossack Baroque, since here are preserved objects of the Ukrainian Baroque of various functional purposes, with the period of historicism-eclecticism and Art Nouveau. Throughout different historical periods, Chernihiv experienced stages of economic, political and cultural flourishing, which was immediately reflected in the quantity and quality level of the objects being built.

In the 19th century, the city experienced a period of a sharp increase in population more than three times, and merchants from Kyiv, Moscow, Poltava and Nizhyn came to the annual Chernihiv fairs. Weaving and leather production, pottery, meat and bakery, embroidery, saltpetre production have long been developed here, at the end of the 18th century there were 35 windmills and 9 water mills, 8 brick factories, 14 distilleries, several malting plants and breweries, by 1861 there were 24 enterprises and at the end of the 18th century an iron foundry was built, a postal and telegraph station was opened [12-14]. The rapid economic development of the city is evidenced by the fact that the Chernihiv branch of the Noble and Peasant Land Bank was opened here in a monumental building, which enriched Ukrainian Chernihiv with a "piece" of Finnish National Romanticism – St. Petersburg "North Art Nouveau". The prosperous merchants continued to live in one-story wooden mansions with carved platbands and old-fashion stoves [15, 16].

Despite the rich Kyivan Rus and Cossack past, the main buildings of Chernihiv in the 19th century remained wooden (803 buildings), stone buildings were relatively few (43 buildings). However, economic progress displaced wooden buildings more efficiently than natural biodestructors or fires. Researcher S. Chernyakov pointed out that by the beginning of the 20th century, only about a third of the houses of Chernihiv were wooden [15, 16]. The

surviving houses were decorated with original carving, unlike other regions (Fig. 4), and this carving often had the symbolic meaning of amulets, which indicates that pre-Christian symbolism in Chernihiv Polissia (woodlands) turned out to be more in demand and tenacious than the Art Nouveau symbolism of the late 19th and early 20th centuries. Solar signs – circles, semicircles, crosses, stars, symbols of sown fields of the earth – triangles, rhombuses with dots and squares, symbols of water – wavy ornament in the form of a zigzag, later migrated into the carving of Art Nouveau mansions – were specific understanding the meaning of these ornament [15, 16].



Fig. 4. The wood carving of the window frame at 39 Kotsiubynskoho Street is an example of the synthesis of Art Nouveau style and local traditions



Fig. 5. Stylized "Japanese motifs" in the building on the 9 Pavlova Street

The locations of certain ornaments were also strictly regulated and their location on pediments, sandriks, shutters, doors and cornices was not random: water symbols were carved under the cornice, closer to the ground, and thus rain was attracted to the fields, and solar signs were adjacent to earth symbols. All this testifies to the centuries-old culture of farmers [15, 16].

It is interesting to draw parallels here between the wooden carvings of the Chernihiv and the Kyiv region, where the agrarian culture also developed over the centuries [5-8]. In the Dnipro region, images of the sun were also common in wooden carvings, which were sometimes depicted with straight or twisted rays or surrounded by dots [5-8]. The rays swirling to the right symbolized the movement of the sun across the sky, the triangles were symbols of fire and the wavy ornament symbolized water and the continuity of the life cycle [5-8]. "Beads" and "dentals" were borrowed from stone architecture. In addition, denticles were widespread – triangular, trapezoidal and rounded, "plaits" – braids of various types, T-shaped carving, rope, oblique cuts, "barrels" (half-cylinders), ornaments in the form of leaves, and the so-called "pepper halves" [3, 5]. By the way, the same elements of carving were also used in wooden churches, and motifs of solar signs, zigzags, rhombuses – symbols of the earth – stylized in metal – in church crosses.

However, if in the centuries preceding historicism and Art Nouveau, the ornament of wooden carving had the meaning of a protective amulet, then during the Art Nouveau period the master carvers took liberties, combining ornaments with each other, giving them original outlines in the style of Art Nouveau until the appearance of unusual Japanese motifs – as in a mansion on the 9 Pavlova Street (Fig. 5).

The regional educational and methodological centre of culture and arts at 54 Shevchenko Street is located in a one-story mansion with a traditional symmetrical composition of the main facade, surrounded by greenery on all sides. The appearance of the main facade combines the features of a typical "wooden" eclecticism, which can be seen in the design of the window frames and the canopy of the entrance and in the National-Romantic (Ukrainian) Art Nouveau, which is noticeable in the design of the entrance, crowned with a roof with a hallway. The outlines of vertical and horizontal window openings near doors are also derived from Art Nouveau.

Much more interesting both from the point of view of silhouette, and from the point of view of volumetric-spatial composition, and from the point of view of detailing are two other mansions of the Chernihiv "wooden Art Nouveau" – on the 9 Pavlova Street, and 39 Kotsyubynsky Street, (house of the merchant Mocharet).

The description of the mansions should begin with a consideration of the peculiarities of their urban-planning location. Both of them face the secondary streets with their main facades. Since both mansions are built with an indent from the roadway and sidewalk, it can be assumed that initially there was a fence in front of them similar to those of similar Art Nouveau stone mansions in Vinnytsia. Thus, the fact of the placement of Art Nouveau objects in the rigid perimeter structure of development in large cities, along the "red lines" of street development, and the free placement of Art Nouveau mansions with an indent from the street and the organization of a vast surrounding green space in small towns and in cities with mixed type of layout, for example, in Kharkiv, where narrow streets of mansions depart from busy highways with buildings located along the "red lines".

Named in honor of the writer M. Kotsiubynskyi, the street is 20 meters wide and 1.8km long, located in the central part of the city, located parallel to one of the main city highways – Pobedy Avenue, continues from the Kholodny Yar area to Stryzhen [18]. The street arose at the end of the 18th century when the first regular plan of Chernihiv was drawn up in 1786 and from the beginning of the 19th century it was known as Siverianska [18]. Since its inception, it has been mainly built up with wooden one-story houses, some of which were built according to standard, and some according to individual projects, these houses were built by local craftsmen

and certainly decorated the facades with exquisite carvings [15]. M. Kotsiubynskiy, in whose honor the street was renamed in 1922, settled in one of these one-story houses in 1898. Unfortunately, most of the wooden buildings on the site between Kyrponos and Pushkin streets did not survive: it was burned in September 1941 during the bombing of Chernihiv by the Germans, and in their place in 1946–1950 standard two-story residential buildings were built [18–20]. Until 1961, the street was paved with clinker bricks.

Both Chernihiv mansions – on the 9 Pavlova Street and 39 Kotsiubynskiy Street – are distinguished by active tower silhouettes, accentuated by square, rectangular and faceted volumes, raised relative to the general massif of the building, crowned with high roofs with dormer windows. At the same time, the silhouette of the mansion on the 39 Kotsiubynskiy Street looks more organic due to the presence of a single main accent volume with the tower, while the silhouette of the mansion on the 9 Pavlova Street seems to be "disintegrating" and less whole due to several different-shaped endings. On the relatively small facade of the mansion on Pavlova Street, three volumes are accented at once, which seems excessive for a low-rise building, and each of these volumes begins to be perceived as a separate topic – both the entrance volume with bevelled acute-angled windows of the second floor and the active form of a scaly roof with small plastic details, and the protruding volume located to the left of the entrance with two rectangular windows and a trapezoidal gable, and a hexagonal volume with elongated windows and a hipped roof to the right of the entrance. Small-scale and small plastic details are characteristic of the wooden Art Nouveau of Chernihiv, and in the design of the main facade of the mansion at 9 Pavlova Street, both elements of national-romantic Art Nouveau (forms of completion) and elements of traditional eclecticism (ornaments on the walls) are used. As with most other Art Nouveau objects, this building has a brightly defined main façade.

As mentioned above, the composition of the mansion on 39 Kotsyubynskiy Street from this point of view looks more integral due to the presence of one main accent theme, which is delicately emphasized in smaller details – both in the complex ornamentation of the platbands of the large windows of the main facade, and in the thin carvings of brackets and corner pilasters, and intricate wood carvings of the entrance door (Fig. 6). The unifying motif is the oval motif combined with straight lines crossing it, and the curved curves motif. As in the previous example, the mansion is one-story, only the increased volume has a second floor.

In the plan, the mansion is close to a rectangle. The house has nine rooms on the ground floor and two on the first floor; on the ground floor there is a kitchen, a toilet and a bathroom (added later from the courtyard side). The heating was originally stove, some of the rooms are walk-through. An L-shaped staircase leads to the first floor. The area of the rooms varies from 37 to 13.5m²; the area of the room on the second floor is 21m². This mansion was considered luxurious: the entrance area was tiled with original floor tiles, the entrance lobby in front of the stairs was also tiled with original tiles.

It is noteworthy that in the same Chernihiv, next to such eclectic mansions of the "wooden Art Nouveau", samples of "stone Art Nouveau" have been preserved in excellent condition, among which the building of the Chernihiv branch of the Noble Land and Peasant Land Bank, built by the Chernihiv provincial engineer D. Afanasiev, designed by the St. Petersburg architect A. I. von Gogen in 1910–1913, is a wonderful example of "Northern Art Nouveau" of Saint-Petersburg (Northern National Romanticism), albeit a typical one – actually duplicating the building of the Penza branch of the same bank, built in 1910–1911. It is noteworthy that due to the specifics of the placement of the Northern Art Nouveau building in the historical folk-style buildings in the vicinity of the Ukrainian Art Nouveau buildings, the bank building with traditional Finnish motifs of majolica panels began to be mentioned in the literature as a monument of Ukrainian National Romanticism (Ukrainian Art Nouveau) (Fig. 7).



Fig. 6. The front door of the house on the 39 Kotsyubinsky Street



Fig. 7. The building of the Chernihiv branch of the Noble land and peasant land bank (2014)

The history of the construction of this building is interesting [21]. In December 1910, the construction department of the Chernihiv provincial government reviewed the estimate for the construction and drawings of the "Chernihiv branches of the Noble land and Peasant land banks with services under it" (this is the name of the bank in the archival documents) and approved them [21]. By the way, this building is not the only construction of the author of the Kshesinskaya mansion in St. Petersburg A. von Gogen in Ukraine: he was also the author of the project for the management of the South-Western Railway in Kyiv. It is believed that D. Afanasiev, who carried out the field supervision, retained the general style of von Gauguin's

project, but slightly modified the majolica inserts on the facade, thereby bringing the building closer to the traditions of Ukrainian National Romanticism, which somewhat distinguishes the building of the Chernihiv branch from the branches of the same bank in Penza, Samara and Vitebsk [21]. The foundation stone of the building took place on May 9, 1911 with the participation of the "city fathers" and with a large crowd of people, the first stone was consecrated by Bishop of Novhorod-Siverskyi Vasily, and a memorial plaque was immured in the corner of the building in honour of this event [21]. In February 1913, the building was commissioned by a special commission.

The dynamic asymmetry of the facade characteristic of the Northern National Romanticism, large scale, monumentality, active silhouette of the bank with an accent tower volume, variegated facades and the presence of majolica inserts represent a striking contrast with the small-scale "wooden Art Nouveau" of Chernihiv and the building of the former 4-grade public school (now – a medical institution) located across the road, built according to the project of engineer I. Yakubovych – a typical example of Ukrainian National Romanticism with a four-column portico of the central entrance, with a stylized baroque pediment with volutes, characteristic trapezoidal openings, decor depicting sunflowers and red and white wall decoration, reminiscent Krolevets white and red embroidery (Fig. 8).



Fig. 8. The building of the former 4-grade public school in Chernihiv

I. Yakubovych is considered the author of projects of public schools – another zemstvo school was built according to his project a few years earlier in the village Lemeshi near Kozelst, on the site of the parental hut of the hetman K. Rozumovskyi and at the expense of his descendants. The author of the project proved to be an innovator, using reinforced concrete parts and reinforced concrete blocks, a characteristic entrance portal and trapezoidal windows, as well as folk-style decor in the form of ornamental cement tiles and green majolica inserts [19]. The proximity of such dissimilar examples of Art Nouveau in one city confirms the idea of the versatility of Chernihiv.

Conclusions

The main scientific novelty of the study is to identify in the architecture of Chernihiv Art Nouveau period a separate distinctive regional branch of Art Nouveau – "wooden Art Nouveau", which is generally not typical for the Dnipro region and Left-Bank Ukraine.

As a result of field surveys carried out by Y. Ivashko, the following regional features of "wooden Art Nouveau" in the mansions of Chernihiv were revealed:

- the eclecticism of the facades: a combination of elements of Art Nouveau, historicism-eclecticism and traditional carving motifs;
- silhouette: passive or developed structured due to the presence of a tower volume – one or more;
- the expression of the semantics of Art Nouveau, first of all, in the active silhouette, outlines of the towers, decor;
- the absence of signs of Art Nouveau in the planning and decoration of interiors: as a rule, the mansions of "wooden Art Nouveau" inside differed little from the neighbouring wooden houses, except for those cases when this was due to the presence of several tower volumes.

Neighbourhood in one city of such currents, different in image and scale, as Ukrainian national romanticism, northern national romanticism and "wooden Art Nouveau" testifies to the prevailing plurality of styles. This example confirms that, as it moves away from the main centres, provincial modernity absorbs local flavour and regional traditions, becoming vaguely similar to the samples of European Art Nouveau.

Therefore, efforts should be made to get to know small and medium historical towns and cities anew, their history and the resources of architectural and urban monuments, which should be revalued in accordance with applicable doctrines and regulations and under the control of conservators. Only through such actions is there a chance to protect these valuable structures. It should also be noted that the process of protection and revalorization of small historic towns does not run as smoothly as it is in large centres such as Kyiv or Krakow, where, for example, the financial outlays for the revalorization and protection of monuments are much greater, and the society is more educated in terms of the need for protect them.

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