

REGIONAL FEATURES OF THE BRICK ART NOUVEAU DIRECTION IN THE ARCHITECTURE OF THE CITY OF KHARKIV

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Abstract. The article considers the issue of stylistic attribution of buildings with decorative brickwork of facades within the Art Nouveau style in the city of Kharkiv. Modern trends in the reconstruction and preservation of facades of city's historical buildings, in general, are considered. Negative trends in the state of preservation of the original image, integrity and completeness of facade solutions, even of buildings-architectural monuments of the city of local importance, are identified.

Literature and other resources on the topic of the history of architecture of Kharkiv, the history of the Art Nouveau style and the brick style are analyzed. In particular, the dissertation of Ganna Korovkina "Features of the Art Nouveau architecture in Kharkiv city" (2020) [1] is analyzed. Clarifications are proposed regarding the intra-stylistic attribution of buildings with decorative brickwork of facades within the Art Nouveau style of the city of Kharkiv, namely, the allocation of the corresponding buildings into an independent direction "brick Art Nouveau".

The history of the gradual degradation of Art Nouveau facades in Kharkiv during the last century, in general, and the buildings of the considered group, in particular, is highlighted. The specific problems of preserving the image and authenticity of the facades of buildings of suggested direction are described.

The role of brick as the basis of facade decoration in world architecture history from antiquity to the 20th century is analyzed. The history of brickwork facades in architecture, urban planning, and the history of the city of Kharkiv from the time of its foundation to the present day is analyzed. The exceptional role of brick architecture of the Art Nouveau era in the formation of the architectural, construction, urban planning, and historical heritage of the city is emphasized.

The principles of identification of buildings of the brick Art Nouveau direction are highlighted. A preliminary list of buildings of the direction is provided, which consists of 96 addresses, including 22 architectural monuments. The given group of buildings, according to preliminary calculations, constitutes about a quarter of all buildings of the Art Nouveau style in Kharkiv.

Examples of architecturally correct reconstructions of buildings with the reveal of historical brick masonry are demonstrated. An example of controversial work with the facade of an Art Nouveau building with decorative brickwork (i.e. painting, additions, replacement of window frames) at 8 Bursatskyi Uzviz street is given, and a comparative preliminary design proposal for the reconstruction of the facade is provided, taking into account the decorative essence of the brickwork and Art Nouveau style principles

Key words: Art Nouveau, brick Art Nouveau, brick style, brickwork, Kharkiv, decorative masonry, facade, architectural monument, reconstruction, cataloging.

Relevance. During the ongoing aggression of the Russian Federation against Ukraine, Kharkiv and the Kharkiv region, according to the Kyiv School of Economics in a report from April 2024, rank 2nd in terms of direct damage with \$30 billion losses [2, p. 5-6] & more than 28 thousand of damaged housing units [2, p.7]. Infrastructure and production losses are also large.

The cultural heritage also suffers from the war - in general, at the time of publication of the report, at least 1804 cultural sites, 348 religious buildings, 343 sports facilities, 164 tourist sites were damaged or destroyed in the country [2, p.10]. In the Kharkiv region, as of early November 2024,

according to the Ministry of culture & strategic communications of Ukraine, 316 cultural monuments were damaged, of which more than half are architectural monuments. [3] Data and up-to-date statistics on damaged monuments are quite difficult to find, since shelling and bombing occur weekly. However, much less attention is paid to the damage caused to simpler developments, so called "valuable", "ordinary" or "background" buildings. There are few scientific publications on the topic of damaged monuments at the moment. [4]

The prospects for many monuments seriously damaged by shelling are, at best, a long-term wait for reconstruction, and at worst - rapid demolition of the surviving part. [5, 6]

In addition to that, the degree of research, account & classification of historical buildings in Kharkiv is unsatisfactory. Considering the negative trends in the treatment of architectural monuments of the city in general, and with some Art Nouveau buildings with decorative brickwork, in particular, we consider it important to develop the topic of stylistic attribution of a number of buildings of architectural Art Nouveau in the city of Kharkiv. In our opinion, the solution to such a problem can affect the recording of the significance and value of such buildings, their preservation, correct reconstruction, and the future state of the historical environment of the city, as a whole.

The buildings in discussion are proposed to be allocated to a sub-direction "brick Art Nouveau". In the article we will consider the reasons and prerequisites for such allocation, the existing attribution of a number of such buildings, and will propose steps for further work with the objects of this direction, which would be more correct, in our opinion.

The problem is stated in general terms. In our opinion, the secondary attention to buildings with decorative brickwork within the Art Nouveau style in Kharkov is expressed in extremely negative tendencies in working with them, as a result of which they are rapidly losing their characteristic, valuable architectural and artistic features and their general urban, environmental and historical significance at the same time. The historical architectural environment of the city is visually impoverished, its diversity is leveled due to the loss of original architectural details and unjustified "reduction" to lightened facades painted to mimic the neoclassical architecture.

Analysis of recent research and publications. The works of A.Leibfreid, T.Davidich, M.Rozenfeld are devoted to the research and description of the architecture of Kharkiv Art Nouveau. The latter is the author of the book "Kharkiv. Facades" - the only one devoted to recording the heritage of the style in the format of drawings of the main facades of buildings with watercolor renderings, brief descriptions and a city map with object locations marked, so far.

The most recent, complete and fundamental work on the topic of Art Nouveau architecture is the dissertation of G. Korovkina "Features of the Art Nouveau architecture in Kharkiv city" 2020 [1]. We will touch upon some provisions of this work in terms of attribution of buildings in the sub-style directions of Art Nouveau architecture in this article.

A large amount of historical architectural data and local history content on the topic is generated and accumulated in online sources today thanks to the efforts of people who are not directly related to the architectural sphere, in addition to architectural specialists developing the topic in the format of scientific works and official scientific publications within the academic sphere. In recent years, publicist online resources such as the sites "Kharkiv Alluring", "KharkivGo?" individual channels of the LiveJournal resource authors, groups in the Facebook, Instagram and other social networks have gained popularity. They expand the scope of search for archival data, text, graphic and photo materials on the topic, create platforms for popularizing architectural and urban heritage and communication of groups of citizens interested in its preservation, popularize the city and its history, in general.

Active, practical projects for the preservation of heritage, such as the DverykiKharkiv project team [7] form another direction. This is a group of young enthusiast specialists who are engaged in crowdfunding projects for the restoration of historical doors of city buildings.

Such virtual platforms and online groups make it possible to construct offline groups of caring citizens on their basis. These real groups are able, in potential, to represent the interests of the city

community in the issue of preserving architectural heritage more fully, strengthening the professional, but small parties of architects, urban planners, art historians, local historians and other specialists.

A detailed examination and study of the topic of preserving the architectural heritage of Kharkiv reveals alarming patterns and features that manifest themselves in the modern neo-barbaric attitude towards historical architecture of both the Art Nouveau style and a number of other styles, which makes such a broader public association necessary. These patterns indicate insufficient level of responsibility of co-owners of monuments, the level of public participation, involvement and the degree of influence on the preservation of the common historical and cultural heritage.

The purpose of the work is to highlight the architectural, urban planning and historical features of buildings with decorative brickwork within the Art Nouveau style in Kharkiv. To analyze the independence and specificity of the brick Art Nouveau direction, to demonstrate its significance in the general historical and architectural heritage of the city, and to problematize the issue of preserving and protecting examples of the style both as a result of military actions and earlier, with general negative trends in working with historical buildings and their facades in the city in peacetime.

Research objectives. First task is to analyze general trends in preserving the original image of historical buildings and trends in working with decorative brickwork in Kharkiv. Second task is to analyze the history and role of decorative brickwork in the architecture of Kharkiv. Third task is to identify a subgroup of Art Nouveau buildings in Kharkiv with decorative brickwork on the facade, by summarizing specific architectural techniques & principles used for such facades into a description within the phenomena of brick Art nouveau direction. Forth task is to form a list of representative buildings of such direction.

Particular emphasis in this study is placed on facades as an interface, a space of contact between the microcosm of the building and the macrocosm of the city, as the essence of the style and the basis for forming the image of the historical, central part of the city. Of course, the attention and interest of both the professional community and ordinary citizens in preserving the heritage and authenticity of historical buildings should not be limited to just the facade part of the buildings. However, unlike interiors, private sub-spaces, the facade is still an area of common influence and importance.

Presentation of the main material. The issue of preserving the appearance of historical buildings becomes especially relevant if we analyze the “peaceful” period, the years before the full-scale offensive, and even before 2014. Even without the war and frequent destructive bombing by missiles, UAVs, GBU’s and other means of destruction, the processes characterizing the general state of the architectural environment of Kharkiv city in terms of the preservation of historical buildings and their facades, even those recognized as architectural monuments, were disappointing. [8-11]

We believe that the lack of reflection and description of our common architectural heritage, its cultural value and the rules of interaction with it, first of all, in the professional community, and then among the city residents, is one of the reasons for the above processes. We regularly become witnesses to “louder” and broader [12] or “quieter” and more local [13] cases of, in fact, illegal actions with architectural monuments or environment near them. as a result of the indifference and disinterest of a significant number of city residents in preserving the architectural heritage. These cases are linked to losses in the appearance of both the historical center and individual peripheral sub-nuclei of high-quality historical architecture and the environment, that are irreparable or extremely difficult to repair.

The indifference and disinterest of citizens, in many ways, have objective reasons. Many historical buildings do not look presentable, authentic, integral. Their facades have been gradually losing their original details, nuances and quality image for a long time. The most eye-catching thing in the environment of the historical center is the colorful advertising, the homogeneous, but oversaturated space of fractional commercial cells of the pedestrian level. Of course, the rhythm of life, values and the level of society's involvement in the cultural field also affect the maintenance of a high level of this cultural field, but these maxims go far beyond the professional architectural discourse, and an architect can influence them only indirectly.

In this work, we turn to the consideration of the architectural heritage of the period of the turn of the 19th - 20th centuries, to the Art Nouveau style, and the allocation of only one direction within the style. We see such allocation as justified due to the specific negative trends characterizing the state of buildings representing this direction. In emphasizing the peculiarities of the architectural and artistic characteristics of the facades of buildings, we see a prerequisite for a more correct preservation of their original image and maintaining the diversity of the architectural environment of the city. The work is aimed at identifying the direction, the sub-style of **brick Art Nouveau** in the architecture of the city of Kharkiv of the corresponding period, identifying and describing its specific characteristics (in contrast to other directions within the Art Nouveau style and from the "brick style" contemporary to Art Nouveau) that require protection and preservation.

In our opinion, the era of the late 19th - early 20th centuries, namely the Art Nouveau buildings, is one of the richest pages of the architectural annals of our city. It has largely determined the appearance of this era not only in architecture, but also in other arts and forms of artistic expression. Art Nouveau architecture, at the same time, is one of the most unchanging, long-lasting and publicly available evidences and examples of diversity and originality, vitality, range of plastic techniques and means, imagery, cultural significance of the Art Nouveau style.

From the list of architectural monuments of local significance in the city of Kharkiv (about 550 objects) [14], the Art Nouveau style, according to our estimates, is represented by more than 200 buildings (about 40%). An extremely short historical period of approximately 3 decades, left us 2/5 of the officially recognized visual wealth that forms the basis of the artificial environment around us. It is quite possible that in reality this proportion is even greater, if we take into account many buildings not included in the list of monuments, but possessing high artistic and architectural characteristics.

The topic of problems in preservation and reconstruction of architectural monuments in Kharkiv city, as well as in Ukraine as a whole, is vital and relevant. If we limit ourselves only to buildings in the Art Nouveau style in Kharkiv, next objects recognized as architectural monuments have been excluded from the register first and rebuilt or demolished after, during 2000-2022:

- 2008 - the Migrin estate, 35 Svobody St. / 1902 (year of construction) / architect Ginzburg (prev.) - excluded from the register, partially preserved during the construction of a multi-story residential complex in the depths of the site; [15]

- 2011 - the building of the Kareevsky barracks (sometimes mistakenly attributed to the barracks of the Tambov Regiment) / 131 Heroiv Kharkova Ave. / 1900 / architect Korneenko. Demolished before Euro 2012. There is an open-air parking lot in its place. [16]

- 2017 - residential buildings as part of a workers' settlement / 7 & 9 Sportivny lane / were dismantled, a similar house on 5 Metallista str. (7209-Xa) / 1923-1924 / arch. Trotsenko / Bogomolova / Krupko, in Ukrainian Art Nouveau style was built from their bricks. None of the only 7 buildings (out of 36 similar cottages of various modifications that constituted the "urban planning monument" [17, p.113]) that remain today scattered across the former quarter left intact, in original state, without extensions, raised floors or rebuilding. [18]

For many years, such monuments as the building of the Mussuri Circus (28 Blagovishchyns'ka st.), residential buildings on 29 Dmytrivska str. (7077-Xa) and 10/2 Svyatodukhivs'ka str. (7342-Xa), apartment buildings on 6 Teatralny Lane (the so-called "Roof of the World") and 8 Chornoglazivs'ka st., Mikhin's mansion on 5 Karazina st. (7092-Xa), industrial building on 6 Rizdviana str. have been abandoned and gradually declining to a state known as "the object has lost the subject of protection".

It should be noted that, in addition to the generally recognized monuments of the style, there are a number of high-quality and characteristic buildings, that are not included in the monument registers, as well as buildings of "transitional", intermediate forms between Art Nouveau and other styles, and today there is no consolidated official list of Art Nouveau buildings in the city.

The history of the degradation of the facades of Art Nouveau buildings. The tendencies of disrespectful attitude towards Art Nouveau architecture for more than a hundred years since the heyday of the style are depressing. It would be unfair to transfer all reproaches and criticism solely to today's practice of handling architectural heritage, the integrity of the architectural image of each building separately, as well as their ensembles and groups. As a result of various reasons, events and approaches to working with architectural monuments, the original image of many buildings of previous eras, including the Art Nouveau era ones, has been distorted, violated or, what is most sad, lost. In the absence of clear and strict requirements for the preservation, reconstruction and restoration of heritage, as well as mechanisms for monitoring and applying sanctions to violators, in any period and under any management, the original appearance, complexity and completeness of the architectural concept are threatened.

The Second World War and the bombing of the city destroyed some of the buildings 80 years ago, which were subsequently demolished. Soviet tasks in the post-war period were rather concentrated on the functional component, moreover, for a long time in the official cultural studies, subordinated to the ideological center, the Art Nouveau era was considered a decadent manifestation of bourgeois culture [19, p. 7, 10], and, consequently, examples of art of this period were not included in the category of valuable and worthy of preservation. For many low-rise buildings erected in Kharkiv, a town that just had been gaining strength at the beginning of the last century, that fact has reflected in the unceremonious raising of additional floors, simplifying reconstructions, that led to losses of the fundamental characteristics of Art Nouveau architecture: proportions, division, scale, silhouette of the facade completion, game of textures, use of attic floors, roof slopes as an element of the facade solution. In general, the composition and aesthetic value of many facades has been violated (Fig. 1). Cement and sand plaster, colloquially called “fur coat,” was widely used to cover huge wall surfaces entirely, along with moldings, sculptural decor, and masonry features, and the facades became uniformly gray (Fig. 1).



Fig. 1. Additions that disrupt the composition & the “grayness” of plastered facades (left to right): 46 Poltavsky Shlyakh St., 3 H.Skovorody St., 8 Maika Yohansena St.

With the advent of independence of Ukraine and new economic relations of the free market, the architecture of the historical center was overwhelmed by a new wave of reconstruction, or more precisely, extension actions: entrance elements of commercial establishments built into the lower floors began to appear widely. New porches, stairs, ramps, extensions of entrances to the basement or ground floor, window-shop “aquariums” are absolutely inconsistent with the original architectural concept of historical buildings (Fig. 2, 3).



Fig. 2. Disharmonious elements of facades - extensions, superstructures:
5 Korolenko lane, 12 Gudanova street



Fig. 3. Disharmonious elements of facades: replaced windows, doors, heavy loggias, extensions:
5 M.Yohansena St.; 5 Dontsya-Zakharzhevskoho St.

On the upper floors this process has evolved into “reconstructions” of balconies and loggias that are completely inadequate to the original conceptual characteristics of the facades, with replacement of fencing, cladding, materials, proportions, and violation of all possible compositional and stylistic patterns (Fig. 3).

The issue of replacing timber joinery and artistic window frames is worth touching upon separately. For Art Nouveau architecture, unlike some other historical styles, the elegant and non-standard window frames have major importance as distinctive features of the facade. Among the world-famous examples of Art Nouveau buildings, where window frames play a key role in the facade, we can name the Casa Batlló building (Barcelona, A. Gaudi), the Solvay Hotel (Brussels, V. Horta), and the Glasgow School of Art (C. R. Mackintosh). Of course, the small size of glazing panes, specific for historical architecture, is a result of production technologies available at that time. Contemporary industrial methods allow the production of large solid pieces of glazing with energy effective materials and structure. However, there are techniques of additional decoration of panes of such windows with fake or dummy muntins, including their complex profile, applicable to maintain the original look of the windows with a sophisticated grid.

Among Kharkiv Art Nouveau buildings, unfortunately, it is easier to list examples of window sash structures lost in the process of “renovation”, often in the glazing of staircases of former multi-story buildings: for example, over the last couple of decades, original windows have been lost in buildings on 30 Hromadyans`ka str., 20 Mykolaivska str., 14 Vorobiova str. and many others, including architectural monument buildings (Fig. 4).



Fig. 4. Replacement of timber window sash structures with loss of the pattern of divisions (left to right): 30 Hromadyans'ka str., 20 Mykolaivska str., 14 Vorobiova St.

The focus of this study is narrowed to identifying the characteristic features of such a sub-style direction as **brick Art Nouveau** in the architecture of the city of Kharkiv. The study is aimed at analyzing the specific characteristics of the architecture of buildings that allow us to talk about the independence of brick Art Nouveau, its difference from other sub-styles, highlighting these characteristics as basic and defining, compiling a list of objects of the direction, as well as analyzing the current state of the facades of buildings-examples of the direction, highlighting positive and negative trends in "repair" and reconstruction work and proposals for further work.

The history of brick in architecture as the basis for facade decor. The masonry itself, originally natural stone, and with the invention, distribution and improvement of artificial stone – brick - gradually turned from a purely structural and technological element of construction into a decorative and aesthetic one.

In the ancient world, for regions where stone was absent, brick, as its artificial replacement, began to be used as early as 5-4 millennia BC. The pioneers in the development of brickwork were the Mesopotamian civilization, where adobe bricks were especially widespread, and the Indus Valley civilization (3-2 millennia BC), where fired ceramic bricks were widely used. And if no characteristic examples of architectural monument decoration in brick have been found from the latter, then in Mesopotamia, interesting examples are molded bricks used for the columns of the temple in Girsu, built during the reign of Gudea (2142-2122 BC), and, probably, one of the first buildings in which the decorative and sculptural properties of brick were fully revealed - the Temple of Inanna in Uruk during the Kassite rule (15th century BC). Later, already in the Neo-Babylonian Kingdom of the 6th century BC, the pinnacle of brick craftsmanship were the walls along the Processional Way, the facade of the Gate of the Goddess Ishtar and the facade of the palace of Nebuchadnezzar II with relief brick covered with glaze. Ancient Greek and ancient Roman architecture were based on stone as the main material for facade decoration. The Romans used brick as an internal wall material, and did not think of it as a carrier of aesthetics and decor.

In our era, a number of architectural styles had their own brick variation. Thus, brick Romanesque and brick ("Hanseatic") Gothic, brick Renaissance, the "brick style" formed on their basis in the 19th century, and brick expressionism already in the 20th century are known.

The buildings of these different styles are united by the fact that the main artistic means and feature of the facade solution is the obligatory use of large surfaces of "naked", open brickwork, without plaster, paint, abundant stucco and other additional layers of facing material. Brick in such facades creates a multi-layered ornamentation, in which natural variations in the shade of each unit of masonry, together with various dressing techniques, form a texture, a flat ornament, and are multiplied by three-dimensional techniques, with protruding, recessed, molded and figured bricks, complicating the spatial plasticity of the facade with chiaroscuro techniques, activating the surface.

The importance of brick in architecture, urban development and history of Kharkiv. Since its foundation in the middle of the 17th century (official 1654 is disputable in some sources), Kharkiv, as a settlement in the lisosteppe ecoregion without local deposits of stone suitable for construction, has long been built up mainly of timber materials. There were only 3 brick factories in the Kharkiv region in the middle of the 19th century [20], there were 36 brick factories in 1900, and already 48 in 1912 [21], among which the factories of Bergenheim, Tolkachov, Petrov are famous.

From our point of view, brick buildings for Kharkiv are one of the important parts of history, reflecting the short period of rapid growth and development of the city as an industrial, scientific, multi-story, stone and monumental center of the region at the turn of the century. It was during the heyday of brick construction that the city's population reached hundreds of thousands of residents, (late 19th century) and, later, more than a million (in the middle of 20th century).

Before the invention of panel housing construction and the widespread use of reinforced concrete in various other form factors, brick was a universal material that was widely used for construction, in general. In our context, we are especially interested in buildings with revealed brickwork on the facade, not hidden behind plaster, tiles and other cladding formats.

Examples of such architecture in Kharkiv beyond art-nouveau style include the brick buildings of the late 19th century, which form the basis of the regional hospital complex; the main buildings of the polytechnical institute; many schools and colleges of the turn of the century; churches; fire stations and watchtowers; the pawnshop building (now – the Museum of History); buildings of railway depots and workshops, numerous water towers, gates, fences, and other infrastructure and auxiliary buildings. The first industrial workshops and plants, their accompanying residential areas - the settlements of Artema, KhTZ, and others - are still an example of large-scale brick construction.

During the 20th century, the role of brick as the main building material in mass construction steadily declined. In the second half of the 20th century, in addition to the decrease in the volume of brick used on facades, there was also less plastic decor, due to the influence of both local laws ("on the fight against architectural excesses") and global stylistics, in which industrial reinforced concrete, glass, and steel began to dominate, while fractional, ornamental decoration, including complex, figured brickwork, were regarded as irrelevant and outdated techniques. Construction using facing brick at the end of the 20th century in Kharkiv continued with more intimate, individual objects. Among them, the following stand out: the reconstructed kindergarten on 37 Degtyarna str. (architect Zhezhera, 1986); the Museum of Makarenko, Pisochin (architects Vinogradova, Drugak, Udovenko, 1988); residential building on 96 Skovorody street (architect Tkach, 1991).

In the 21st century, residential rather than public buildings are increasingly being built. For modern, large-scale and fast construction (outside of individual residential buildings typology), masonry works in red facade brick are used less and less, and the brick itself is more uniform, single-colored, with fewer variations and plays of colors. There are several large projects of recent decades – Slobids'ka Sadyba (2001), Delhi (2004), Azarin (2004) residential complexes, houses on Chernyshevs'ka 31a, 30-32 (2007); Djerelo (2008), Grand (2012), Avantage (2012) residential complexes. Their architecture is controversial, but the absence of small plasticity and relief of masonry proves modern brick facade in Kharkiv is not as visually rich as its "historical" ancestors.

Positive examples of new buildings with brickwork or its imitation as a decorative component are the NODUS residential complex and the Sumsy Market building on 4 and 8 Kultury street, respectively; the Heirloom building on 58 Chernyshevs'ka street. In these examples, the brickwork surface is characterized by mosaicism, but its volumetric plasticity is minimal. (Fig. 5)



Fig. 5. Brickwork (and its imitation) in modern architecture of Kharkiv
(left to right): NODUS residential complex, 4 Kultury street, Sumsky Market building on 8 Kultury street;
Heirloom multifunctional building on 58 Chernyshevs'ka street

The Villa Four Rooms Hotel building, Kuznets'ky Viizd, 27 (2012 / Studio Ilchenko) stands out for its work with brick. The volumes of the building are highlighted by the color of the brick – classic “ceramic red” and more modern, gray. Inside the “red” part, some rows of masonry recede into the depth of the wall, forming curbs and pixel play. (Fig. 6):



Fig. 6. Brickwork in modern architecture of Kharkiv: Villa Four Rooms, Kuznets'ky Viizd, 27

In general, the architecture of brick facades in Kharkiv faced a decrease in the diversity, complexity and role of brickwork as a decorative element in the eras and styles that follow the Art Nouveau period. Therefore, historical buildings of this period with high-quality visible brickwork acquire increased architectural, urban planning and cultural value.

Principles of identification of buildings of the direction. Features of facade techniques.

In post-Soviet architectural theory, buildings with unplastered decorative brick on the facade, erected in the period of the late 19th - early 20th century, in parallel with the Art Nouveau style, are generally distinguished in the so-called “brick style”, which, together with Art Nouveau, constitutes rationalistic trends, as opposed to neo-historical trends within the architecture of eclecticism. Moreover, Art Nouveau architecture (with an unplastered brick facade) is sometimes opposed to “brick style” [22, 23] sometimes it is included in it [24].

Based on the precedents of the previously mentioned brick trends, which “broke off” from their “older brothers” - the “main” styles of Romanesque, Gothic, Renaissance - we doubt the digestibility of such “absorption” of the brick architecture of the Art Nouveau style by the phenomenon of “brick style”, which is much more diverse and characteristic. In turn, we propose to consider the allocation of the “brick Art Nouveau” direction as one of the trends within the architecture of the style, with the presence of common and individual features.

In order to separate and describe the group of buildings we propose to apply the category “brick Art Nouveau” to, we will first highlight the criteria used to select certain buildings as the representatives of the group. In section “Methodology for identifying the directions of formation and development of the Art Nouveau style in Kharkiv” of the work the author identifies “pure trends” [1, p. 123] and “hybrid trends” [1, p. 130]. For this purpose, the method of stylistic identification of

objects was used, including through the search for analogues in the Art Nouveau architecture of European countries, where the main artistic and plastic features of the style were formed. Buildings with unplastered brickwork on the façade are classified by the author into a number of hybrid trends, namely: 2.5 Rationalistic Art Nouveau with elements of the brick style (6 Prymerivs'ka St., 9 Kulikovs'ky uzviz, 27 Alchevskih St., 6 Lopans'ky lane) [1, p.132], 4.2 Rationalistic Art Nouveau with elements of the classical tradition (3 Potebni St.) [1, p.133], 6.2 Art Nouveau with elements of classicism and continuous style (8 Prymerivs'ka St., 5 Frankivska St.) [1, p.136], 7.2 Eclecticism with elements of the neo-Romanesque, continuous style and Art Nouveau (10, 23 Maika Yohansena (former Lermontovs'ka) St., 32a Alchevskyh St.) [1, p.137].

In subsection 2.2 "Sociocultural context of emergence of Art Nouveau architecture in Kharkiv" of the section "Factors and changes in emergence of Art Nouveau architecture in Kharkiv" it is mentioned that "for the Kharkiv Art Nouveau school, which largely inherited the architectural traditions of St. Petersburg, characteristic, according to architectural historians (sources, names, references not indicated) were 3 main directions of the Art Nouveau style - decorative, constructive and free interpretation of forms and proportions of traditional historical styles", as well as "neo-Ukrainian style - Ukrainian architectural Art Nouveau". [1, p. 86]

It is worth noting that, in our opinion, there is a significant difference between buildings where brickwork is used fragmentarily, as a background material in the "polyphony" of textures and facade cladding, and those where it becomes an independent, main technique of the plasticity of the facade.

The first subgroup includes buildings 4 Grabovs'kogo Street; 5 Hromadians'ka Street; 7, 38, 92a Skovorody Street, 4 Primerivs'ka st, 5 Pletniovsky Lane, 19 Korolenko Lane, 9 Kontors'ka Street, 5 Kulikovs'ka Street, 47 and 76 Myronosits'ka Street, 39 and 72 Heroiv Kharkova ave, 18 Bahaliya Street, 25 B. Khmel'nitsky str., 14 Kulivsky descent and others, in which the share of exposed brickwork in the area of the facade tends to balance with the share of plastered fragments, and the volumetric complexity of the visible masonry is small, often it is a flat base of the wall.

The second subgroup is represented by buildings in which the volume of plaster "inclusions" on the facade tends to zero, however, the facades have complex plasticity of masonry, abundant in brick decor, with a large number of figured volumetric elements, and rhythm which is multiple and subordinate to the size of the brick. Typical examples among the architectural monuments of local significance are shown in Fig. 7-8.



Fig. 7. Typical examples of Art Nouveau architecture in Kharkiv with brick facades (left to right):
10 Vorobyova str.; 81a Myronositskaya str.; 6 Lopans'ky lane



Fig. 8. Typical examples of Art Nouveau architecture in Kharkiv with brick facades (left to right): 92 Skovorody str.; 30 Hromadianska str.; 3 Potebni str.; Mansion of the architect Velichko in Yuryevsky Lane, 12; Migrin mansion, 35 Svobody str.; 5 G. Tarasenko str.;

It is quite possible that, precisely because of the more regional nature of the spread and development of the "brick style" in Eastern Europe, brick manifestations of the Art Nouveau style also have few analogues/sources in Western European architecture, and are a more local phenomenon. Which, in our opinion, only contributes to the discussion of their originality and the importance of separating them into an independent direction in our city.

The diversity of stylistic manifestations indicated in the work [1], expressed in the formation of hybrid directions, is true, however, "at the forefront", on the upper layer of the hierarchical structure of attribution of buildings, we still propose to put such a characteristic as the material basis of the facade plasticity, and, specifically, brickwork.

In addition to the famous examples of the Art Nouveau style recognized as monuments, we propose to single out in the sub-style group all buildings that meet a number of criteria:

A. Built in the late 19th - early 20th centuries (if the construction date is known), taking into account the development areas typical of the period in question;

B. Bare, unplastered brick forms the main surface area of the building's main façade. Since a number of buildings of the period in question often used the practice of decorating / plastering only the main / several facades facing the street, while the "courtyard" façade remained simplified, in brickwork without stucco decor, plaster and paint - we focus primarily on the street façade in brick.

C. The wall of the main façade(s) in the masonry is not flat, its plasticity and decor are made almost entirely of brick, inclusions of non-brick wall decor (plaster, stucco, concrete elements, textures) - up to several percent of the façade area, not repeated many times in different places. A portal, frieze, central window frame, plaster frieze, etc. are possible). The brick, however, may already be painted, which we will note separately later in the article.

D. The brickwork itself is complex, there are volumetric elements ranging in size from half a brick to several bricks in width, relief details made of figured, hewn brick;

E. The facade has characteristic features of the Art Nouveau style (in the regional version), taking into account the decorativeness available in brickwork, namely:

- Bow / three-center / elliptical arches, openings;
- in multi-story facades, vertical divisions prevail over horizontal ones, interstory cornices almost never cut through the blades;
- “Ears” (as a continuation of the blades), gables and pediments protruding beyond the conventional horizontal of the eaves line of the roof - complex in shape, with concave profiles;
- curbs on the blades/piers, often single, in the middle part of the height of the openings, sometimes repeated in groups along the height;
- rounded medallions with three “pendants” in the form of relief, counter-relief elements in the upper parts of the blades, portals, etc.
- three-part windows (a complicated and evolved version of serliana in Art Nouveau), ellipsoid windows, other unusual shapes other than rectangular. The exception is hexagonal trapezoidal windows, a characteristic feature of the Ukrainian national Art Nouveau;
- complicated window frames with curved divisions;
- original Art Nouveau doors (if any);
- balcony or parapet metal grilles and fences in Art Nouveau style;
- There is no imitation of “order” or classical details in brickwork: columns, pedestals, explicit mid-level cornices along the entire width of the facade, rustication, pediments.

To begin with, we propose to apply these criteria to the architectural monuments in Kharkiv. From the list of 541 objects [14] we have identified buildings that meet the listed conditions, and counted 22 objects, including the excluded ones. The list is given below in Table 1.

Table 1. List of architectural monuments in Kharkiv of the suggested brick Art Nouveau substyle

#	Address	Building number	Author	Year of construction	Function	Register #
1	Vorobiova lane	8		early 1900s	former Anatomical Theater	7035-Xa
2	Vorobiova st.	10	Lenevich L.R.	1908	Residential	7033-Xa
3	Heroiv Kharkova ave	52	-	early 1900s	Residential	7221-Xa
4	Heroiv Kharkova ave, 131 (excluded & dismantled in 2011, lost)					
5	Gogolya st.	7	-	late XIX century	educational	7048-Xa
6	Gromadyanska st.	30	-	early 1900s	Residential	7057-Xa
7	Divocha st.	6	-	1900s	Welding Research Institute	7073-Xa
8	Dontsya-Zakharzhevskogo st.	5	1911	Residential	7079-Xa	
9	Iskrins`ka st.	31	Zagoskin	19XX	Residential	7090-Xa
10	Kulikovsky descent	9	-	19XX	Residential	7175-Xa
11	Lane Lopansky	6	-	1900s	Residential	7188-Xa
12	Myronosits`ka st.	46	Velichko V.V.	1912	Residential	7218-Xa
13	Myronosits`ka st.	81A	Nebel F.F.	1913	Residential	7221-Xa
14	G. Tarasenska st.	5	Babkin M.A.	1913	Residential	7285-Xa
15	Potebni st.	3	Meletynskiy M.L.	1913	Residential	7314-Xa
16	Primerivska st.	6	-	early 1900s	Residential	7319-Xa
17	Svobody st. 35 (excluded, partially rebuilt)					
18	Skovorody st.	92		early 1900s	Residential	7342-Xa
19	Frankovska st.	5	Shirshov P.I.	1911	Residential	7469-Xa
20	Kharkivs`ka embankment	4	Tsaune Yu.S.	1911	School	7470-Xa
21	Yur`ivska st.	7	Tolkachov P.V.	1913	Residential	7505-Xa
22	Yur`ivsky lane	13	Velichko V.V.	19XX	Mansion	7507-Xa

It is noteworthy that in addition to buildings made of red ceramic brick, traditional for the turn of the 19th and 20th centuries, the register of monuments also includes a building made of sand-lime brick – a residential building on 3 Potebni st.

In total, in our opinion, there are about 100 buildings in the city that make up the sub-style category of brick Art Nouveau that we have identified. Below is the current list of addresses of the corresponding buildings in the form of Table 2. Work on identifying objects of the style and cataloguing is ongoing.

Table 2. List of addresses of buildings in Kharkiv, proposed for inclusion in the "brick Art Nouveau" direction (architectural monuments are highlighted **in bold**)

1	8th March St., 6	33	Iskryns'ka St., 31	65	Pletniivs'ky Lane 2
2	Ak. Pavlova St., 1	34	Maika Johansena St., 5	66	Podils'ky Lane, 15
3	Alchevskih St., 27	35	Maika Johansena St., 10	67	Poltavs'ka St., 4/2
4	Aptekarsky Lane, 31	36	Kartashevs'ka St., 9	68	Poltavs'ky Shlyakh St., 96
5	Bahalia St., 12	37	Katerynins'ka St., 37	69	Potebni St., 3
6	Bilobrovs'ky Lane, 13	38	Koval's'ka St., 9	70	Prymerivs'ka St., 3/5
7	Bursats'kyi Descent, 6	39	Kolodyazhny Lane, 29	71	Prymerivs'ka St., 6
8	Valerianivs'ka 89	40	Kolodyazhny Lane, 27	72	Prymerivs'ka St., 8
9	Velyka Goncharivska St., 11	41	Kolodyazhny Lane, 32/36	73	Richkovyi Lane, 8
10	Velyka Panasivska St., 72	42	Kontors'ka st., 26	74	Ryzhivs'ka St., 22
11	Vorobiova St., 10	43	Kontors'ka st., 50	75	Rustaveli St., 10
12	Vorobiova St., 14	44	Kontors'ky lane, 1/2	76	Svobody St., 35
13	Vorobiova Lane, 8	45	Korolenko st., 5	77	Seminars'ka St., 4
14	Voskresens'ka St., 13	46	Kostomarovs'ka st., 16	78	Syrokhinska St., 19
15	Heroiv Kharkova Ave. 51	47	Kotlyarevs'ky st., 4	79	Syrokhins'ka St., 7B
16	Heroiv Kharkova Ave 52	48	Kulikovs'kyi uzviz, 9	80	G.Skovorody St., 92
17	Heroiv Kharkova Ave. 131	49	Lopans'ky lane, 6	81	G.Tarasenko St., 5
18	Gogolya St., 7	50	Malo-Panasivs'ky lane, 1	82	G.Tarasenko St., 15
19	Goldbergivska St., 70	51	Mar'ins'ka st., 13	83	G.Tarasenko St., 77
20	Goldbergivska St., 76	52	Mekhanichnyi lane, 4	84	G.Tarasenko St., 96
21	Goldbergivska, 77	53	Myronosyts'ka st., 46	85	Frankovs'ka St., 5
22	Honcharivs'kyi Boulevard, 21	54	Myronosyts'ka st., 81A	86	Kharkivs'ka emb., 4
23	Gostinna St., 16	55	Molochna st., 58	87	B. Khmelnyts'koho St., 12a
24	Hrekivs'ka St., 2	56	Moskalivs'ka st., 22	88	Chervony Ryady St., 14
25	Hromadyans'ka St., 30	57	Moskalivs'ka st., 61	89	Chervony Ryady St., 15
26	Darvina St., 41	58	Moskalivs'ka st., 132	90	Chernyshevs'ka St., 61
27	Divocha St., 6	59	Moskalivs'ka st., 142	91	Yur'ivs'ka St., 4A
28	Dontsya-Zakharzhevs'kogo St., 5	60	Muzychnyi lane, 1	92	Yur'ivs'ka St., 7
29	Ivanivs'ka St., 3	61	Natsionalnoi Gvardiyi st., 17	93	Yur'ivs'ky Lane, 10
30	Ivanivs'ka St., 29	62	Netichens'kyi boulevard, 20	94	Yur'ivs'ky Lane, 11
31	Illins'ka St., 40	63	Ozeryans'ka st., 44	95	Yur'ivs'ky Lane, 12
32	Illins'ka St., 46	64	Pestrykova , 4	96	Yur'ivs'ky Lane, 13

There are also sufficient grounds to assert that the buildings at ul. Blagovishchens'ka, 28 (former Mussuri Circus), 31 Aerokosmichnyi ave, 54 Skovorody str., probably also have/had high-quality facing brickwork under the cladding, plastering and painting.

A number of small buildings, mainly private residential houses in peripheral districts, certainly represent lesser value and saturation of plasticity, compared to the brightest examples of the substyle.

However, even small but characteristic examples in the central part of the city and on busy streets (for example, 8 Bursatsky descent, 15 & 23 Tarasenko st., 12 Bahalia st., 16 Kostomarovska st, etc.) can become an adornment and a worthy addition to the historical environment with a well-thought-out approach to the reconstruction and restoration of all elements of the facade, in accordance with the stylistic foundations of Art Nouveau.

With the total number of Art Nouveau buildings in Kharkiv, according to our calculations, being about 400 units, the group we have identified in the brick Art Nouveau direction makes up about a quarter of the total number of Art Nouveau buildings in general, and significantly exceeds the number of "pure" directions of Ukrainian (about 20 objects), "northern" (about 20-30 objects), "rationalistic" (up to 20 objects) Art Nouveau buildings of the city.

Problems of preserving the image and authenticity of building facades.

If we analyze the objects from the above list from the point of view of the condition of their main facades, several patterns are revealed. These facades share a number of problems common to historical buildings in our city, namely:

- reconstruction, superstructure and extension that are not coordinated from the point of view of façade composition and non-original parts that violate it;
- replacement of finely divided, complex timber joinery, that is playing an important role in the facade solution, often dark, contrasting to the facade, with thick white metal-plastic frames with large window panes and fewer mullions and transoms;
- replacement of carved, wooden doors featuring glass/stained glass inserts with blind "vandal-proof" metal ones;
- altering the of the shape of openings and windows, their width, outlines;
- replacement of balcony railings, parapets and openwork metal brackets, other carved and transparent parts with solid walls, heavy supports, etc.;
- facade fragments covered with tiles, ventilated facade systems, insulation with plaster, etc.;
- for residential buildings - facing and reconstruction of balconies with transformation into loggias, using modern materials, visual burden and imbalance in the façade composition;
- Use of pseudo-historical, inconsistent stylistic elements (classical balcony and window grilles, balusters/order elements in the design of entrances, fences, etc.);
- Removal of console elements, balcony slabs;
- Dividing the façade into "patches", repainted by each owner inconsistently, in a color different from the original, general and other neighboring ones;
- Simplification of building silhouettes by "cutting off" "ears" and gables, removing towers, hipped and domed superstructures of roofs, and other similar elements.

There is another unfortunate trend specific for the continuum of buildings that we suggest to distinguish into the direction of brick art nouveau.

Many of the buildings are painted many times, which in itself already hides the play of the restrained but varied palette of natural brickwork, its contrast with the seams. Instead of tectonic, frank masonry mosaic of hundreds of shades, we get a uniform, dead texture of a pseudo-brick relief imprint of a given color.

It is worth noting that today many materials are used to imitate brickwork - clinker tiles, plaster with paint, panels made of fiber cement, glass fiber concrete, polystyrene foam, acrylic flexible tiles. In each case, manufacturers try to achieve the effect of a non-repeating color, a variety of hues in a pattern, which adds greater liveliness and realism to such imitations. On spite, having an initially richer authentic facade material, we deprive it of this natural wealth.

As it is shown in photos of fig. 8 some of the historic buildings have already been painted, and in some places the older paint has already peeled off the facades, worsening their visual and environmental characteristics. This behavior of the facade paint is another argument against such work with the facades of historical brick buildings. In addition to the aesthetic costs, expressed in the difference from the original architectural image, painted facades require regular repainting, i.e.

additional operating costs. The brickwork (in the case of the buildings under discussion) is made of high-quality brick, its weather resistance is high. Destruction of the masonry (and the plaster layer) is mainly observed in places with disrupted organized drainage from the roofs, where ice accumulates during winter and the long-term influence of freeze-thaw cycles is experienced.

Moreover, the choice of colors for painting facades is extremely controversial. When a building façade with variations of terracotta hues is turned bright pink, green, flesh-beige - such color solutions, although they brighten and visually lighten the facade, still reduce it to some artificial "cardboardness". Painting with a uniform monochromatic color of any, even earthy, range, even with highlighting and painting fragments and details in a contrasting, but quite often - in a nuanced color to the background - levels out all the charm and sophistication of individual living material, replacing it with a monolithic mass with tints, as if "cast" in a relief mould form (Fig. 9).



Fig. 9. Simplification, "posterization" and "flattening" of facades with a single color paint:
5 H.Tarasenka Str. (top) and 8 Prymerivska Str. (bottom)

However, much more dangerous approach and result is given by works in which the building is not only painted, but also completely plastered. In section 4.2 "Modern state of construction of Art Nouveau architecture in Kharkiv" of the work [1, p. 188] "brick walls without a layer of plaster" are indicated as one of the types of the main "violations and destruction of Art Nouveau objects in Kharkiv". One cannot but agree that in a number of cases the destruction of the plaster layer of facades, sometimes along with the loss of stucco decor, is an example of the degradation of buildings. However, without such specification, this phrase can be interpreted as a justification for the widespread plastering of brick facades due to their "inferiority". It is regrettable that examples of such an algorithm already exist (Fig. 10).



Fig. 10. Art Nouveau buildings plastered and painted in the 2010s:
3a Hrekivs'ka St. (top) and 142 Moskalivs'ka St. (bottom)

In our opinion, for the discussed group of Art Nouveau era buildings, in which brickwork was the main decorative element, plastering and even painting is a negative step that violates the image of the building. It is important to understand, define and focus on the fact that for the “brick” styles, one of which we are concerned with in this work, “bare”, open, unplastered brickwork, with pointing of seams, with various methods of dressing in masonry, with hewn or factory-made, molded figured bricks, with a natural variability of shades within the “terracotta” spectrum (even in one building) acts as a full-fledged element of the plastic language, a technique consciously used by the author-architect to enrich the facade solution.

The brickwork of the main facade in the buildings under discussion is not an unfinished creation that must be “completed” and “refined” with plaster. In almost 100% of cases, we are talking about pre-revolutionary buildings, erected during the first two decades of the 20th century, which used brick, named “royal” in general today, being distinguished by its high quality. This material from dismantled old buildings is now sold in large quantities in Ukraine as an authentic and high-quality decorative brick format, tiles are cut from it to imitate brickwork.

In the above examples, we observe a tendency to preen, “lighten” and “posterize” the facades of buildings, which, in conjunction with the thermal modernization replacement of window sash structures mentioned with industrial, clumsy and faceless metal-plastic, with chopping off balconies, installing blind metal panels of entrance doors, makes the facade “convenient”, but dead. Instead of the atmospheric, almost Gothic building on Grekivs'ka (fig. 10, above), we see a gray, flat, inexpressive façade of an ordinary building of dubious value, with selectively disrupted rhythm of windows and simplified divisions of the transoms. A similar situation is with the second building on Moskalivs'ka street (Children's Art School No. 2, by the way).

At the same time, even among the Art Nouveau monuments mentioned in Kharkiv, there are examples of successful work with the manifestation of original brickwork. Until the 2010s, the façade of the building on 81A Myronositska st. bore traces of several repaints, but was processed by sandblasting, revealing the original brickwork and the integral form of the façade, which did not lose, however, the play of small masonry plasticity. (Fig. 11)



Fig. 11. An example of the facade of an Art Nouveau building with figured brickwork, cleaned by sandblasting – 81A Myronosits'ka st. - 2009 (left) & 2015 (right) photos

Examples of historic buildings in the city in other styles include the reconstruction of a mansion at 25 Darwin st., with the removal of layers of unsuitable paint from its facade, and the renovation and addition of buildings at 30 Shevchenko st., where a picturesque brick surface was revealed under a single-color red painted facade with white strokes, (Fig. 12).



Fig. 12. Examples of reconstruction and renovation with “exposure” of brickwork in Kharkiv: buildings on 25 Darvina street, (top, 2000 and 2012 photos) and 30 Shevchenko Str. (GooglePanoramas 2015 and photo 2019 from the resource “Alluring Kharkiv”)

Instead of gradually reducing the examples of high-quality architecture of the Art Nouveau era to gray and faceless “ordinary”, unremarkable buildings, we should carefully preserve every fragment

of the appearance, at least the façade, be it a unique window frame, an original balcony grille, a native, even partially broken, door, or a rich “pixel” range of figured masonry made of ceramic bricks.

At the moment, our further goal is to collect and organize information on the buildings of the described direction and other buildings of the Art Nouveau style in Kharkiv, to prepare primary graphic reconstructions for a comparative analysis of the current state and potential authentic appearance of building facades, and to compile a general catalog of buildings in an online format.

We have completed a graphic reconstruction of the façade of a residential building in the brick direction of the style on 8 Bursatsky descent. Fig. 13 shows a comparison of the previous and current appearance of the façade “in the environment” of the nearest buildings on the street. The graphic reconstruction is shown in Fig. 14. The building is not an architectural monument, but is located on a busy street in the city center, in one of its most ancient parts, near the Pokrovsky Monastery and the former “bursa” - now known as the Kharkiv State Academy of Culture.



Fig. 13. Building in the brick Art Nouveau style in the environment: “natural” state of the façade (left) and painted in a single color (right) (Bursatsky descent, 8, Kharkiv)

The façade of a compact two-story building, which has long since lost its main “emphasis” – a wide window with a bow arch in the center of the first floor (traces of a blocked-up opening, narrowed to a rectangular window, are visible), instead “acquired” a very controversial addition in the form of a glazed loggia, covered with asbestos-cement or metal corrugated sheets. The metal fencing of the loggia clearly has features of Art Nouveau, but in its current design it is very difficult to definitely consider it authentic. In addition to such “surgical” effects, the façade was also painted a solid saturated red-terracotta color in the first half of the 2010s, which, in our opinion, negatively affected its visual and environmental qualities.



Fig. 14. Proposed facade reconstruction of “brick art nouveau” style building on 8 Bursatsky Descent, Kharkiv. 2008, 2015 photos & graphic reconstruction option of the façade

Conclusion. This paper identifies characteristic features of buildings with unplastered decorative brick facades in the Art Nouveau architecture of Kharkiv, which allow them to be combined within the sub-style trend of "brick Art Nouveau". The criteria are described, compliance with which allows classifying a building as belonging to the "brick Art Nouveau" direction. Specific characteristics of the architecture of buildings of this direction are considered, which allow us to speak about the independence of brick Art Nouveau, its difference from other trends, including the "brick style". A list of objects of this trend is compiled, including the architectural monuments of the city of Kharkiv of local significance. The current state of the facades of buildings that are examples of this trend is analyzed. Positive and negative trends in restoration and reconstruction work on the facades of buildings of this direction are highlighted.

Brick Art Nouveau buildings are forming a considerable part of Kharkiv's architectural heritage with decorative brick masonry facades, representing the historical period of settlement's rapid transition from a small town to a powerful industrial regional and cultural center. The variety and attention to details, specific for brick Art Nouveau architecture in Kharkiv, is unprecedented in comparison to earlier and later architecture with the use of brick masonry. But the preservation and repair techniques of such buildings tend to worsen this representation and destroy the variety. Pointing out the uniqueness of the brick Art Nouveau direction, in our opinion, is a prerequisite to bringing it to professional and wider social discourse, further enhancement of the preservation methods of city's architectural heritage, as well as to the development of historical and theoretical definitions of regional architectural styles in general.

Prospects for further research. In the future, we plan to compile a list of Art Nouveau objects in the city of Kharkiv as complete as possible, create an interactive map with marking of each object, linking of basic historical information, photos and other graphic information. In today's conditions of territorial disunity of city residents, including specialists, due to the war, such an online resource has the potential to create first a virtual community for discussing issues of heritage preservation, holding online conferences, surveys and voting. Over time, with a change in the socio-political situation, it is possible to deploy such an online community in reality for popularization and work on the preservation of the architectural and urban heritage of the city of Kharkiv.

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РЕГІОНАЛЬНІ ОСОБЛИВОСТІ НАПРЯМКУ «ЦЕГЛЯНИЙ МОДЕРН» В АРХІТЕКТУРІ МІСТА ХАРКОВА

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Анотація. У статті розглянуто питання стильової атрибуції будівель з декоративним цегляним муруванням фасадів в межах стилю модерн в місті Харків. Розглянуті сучасні тенденції реконструкції та збереження фасадів історичних будівель міста, в цілому. Виявлені негативні тренди у стані збереженості вихідних образів, цілісності та повноти фасадних рішень навіть будівель-пам'яток архітектури міста місцевого значення.

Проаналізовано літературні джерела та інші ресурси з теми історії архітектури Харкова, історії стилю модерн та цегляного стилю. Зокрема, проаналізовано дисертацію Коровкіної Г.А. «Особливості архітектури модерну міста Харкова» (2020 р). Запропоновані уточнення щодо внутрішньої стильової атрибуції будівель з декоративним цегляним муруванням фасадів в межах стилю модерн міста Харків, а саме, виділення відповідних будівель у самостійний напрям «цегляний модерн». Висвітлено історію поступової деградації фасадів стилю модерн у м. Харків протягом останнього століття, в цілому, та будівель розглянутої групи, зокрема. Описані специфічні проблеми збереження образу та автентичності фасадів будівель напряму.

Проаналізовано роль цегли як основи декору фасаду у світовій архітектурі з давнини до XX століття, та у архітектурі, містобудуванні, історії міста Харків від часів заснування до сучасної доби. Підкреслено виняткову роль цегляної архітектури доби модерну у формуванні архітектурно-будівельної, містобудівної та історичної спадщини міста.

Виокремленні принципи ідентифікації будівель напряму цегляний модерн. Наведено попередній перелік будівель піднапряму, який складається з 96 адрес, включно із 22 пам'ятками архітектури. Наведена група будівель, за попередніми розрахунками, становить близько чверті усіх будівель стилю модерн у місті Харків. Продемонстровано приклади коректних реконструкцій будівель з виявленням історичного цегляного мурування. Наведено приклад суперечливої роботи з фасадом будівлі стилю модерн з декоративним цегляним муруванням (фарбування, добудови, заміна віконних рам) по вул. Бурсацький узвіз, 8, та надано порівняльну передпроектну пропозицію щодо реконструкції фасаду з урахуванням декоративної сутності цегляного мурування та стильової приналежності.

Ключові слова: модерн, цегляний модерн, цегляний стиль, декоративне мурування, кладка, Харків, фасад, пам'ятка архітектури, реконструкція, каталогізація.