

Volodymyr Meshcheriakov

STUDENTS' PARTICIPATION IN THE PROJECT OF THE ODESSA TRANSFIGURATION CATHEDRAL RE-CREATION

*Director of M-Studio Creative Architecture
mvn5@ukr.net*

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Abstract. The actuality of the real objects' use for measuring and designing on the example of re-creation of outstanding and lost object of Ukrainian cultural heritage – the Transfiguration Cathedral in Odessa – are highlighted in the article.

Ke ywords: lost cultural heritage, educational process, integrated design, re-creation project.

Result and Discussion

The first project design revision of the Odessa Transfiguration Cathedral re-creation was developed by us at the Architectural Department of the Odessa Civil Engineering Institute (OCEI) in 1992–1994. The project development was based on the measurements made by OCEI the students under the supervision of F. Motsakov (the Engineer) before the destruction of the Cathedral in 1936 (Fig. 1) and the iconography, that we had got at that moment from a number of sources in Odessa, Kiev and St. Petersburg.

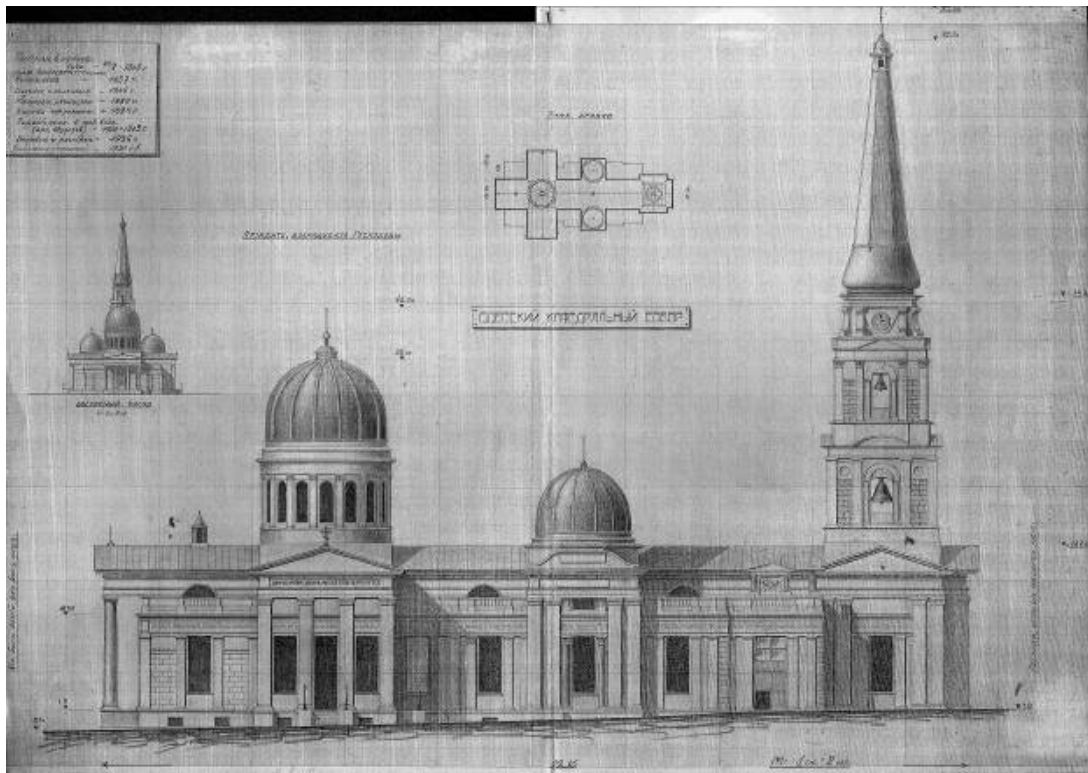


Fig. 1. The measurements made by OCEI students under the supervision of F. Motsakov (the Engineer) before the destruction of the Cathedral in 1936. Source: The V. Meshcheriakov archive



Fig. 2. The first maquette of the cathedral, 1994. Source: The V. Meshcheriakov archive

regularity of religious buildings' position. Unfortunately it wasn't accompanied by the geological data, tectonic and geographical features of city's territory etc.

The first maquette of the cathedral was made by Dmitriy Stupa, the second-year student of the Odessa State Academy of Civil Engineering and Architecture (OSACEA) in 1994 (Fig. 2).

In 1994 the two diploma students of mine, namely, Lyudmila Shamarina and Anna Yaroshenko, the graduates of the Architectural Department, OSACE, fulfilled their Comprehensive graduation project of Odessa Transfiguration Cathedral re-creation, that one can consider to be the first project design revision and the basis of our future project of the City Main Cathedral.

Lyudmila Shamarina carried out the town planning part of the Comprehensive project with the rationale for urgency and necessity of Cathedral's re-creation, as the lost central element of Odessa town planning pattern, its main city-planning centerpiece and its spiritual life center.

The famous religious buildings (at that time), including Orthodox and Heterodox Churches, Family chapels, cultic buildings of different confessions were plotted on the city map. Therefore, we formed the basis of Odessa designed scheme with fixing a religious buildings' position at the beginning of the 20th century. Geometrical analysis of their position was carried out for searching the

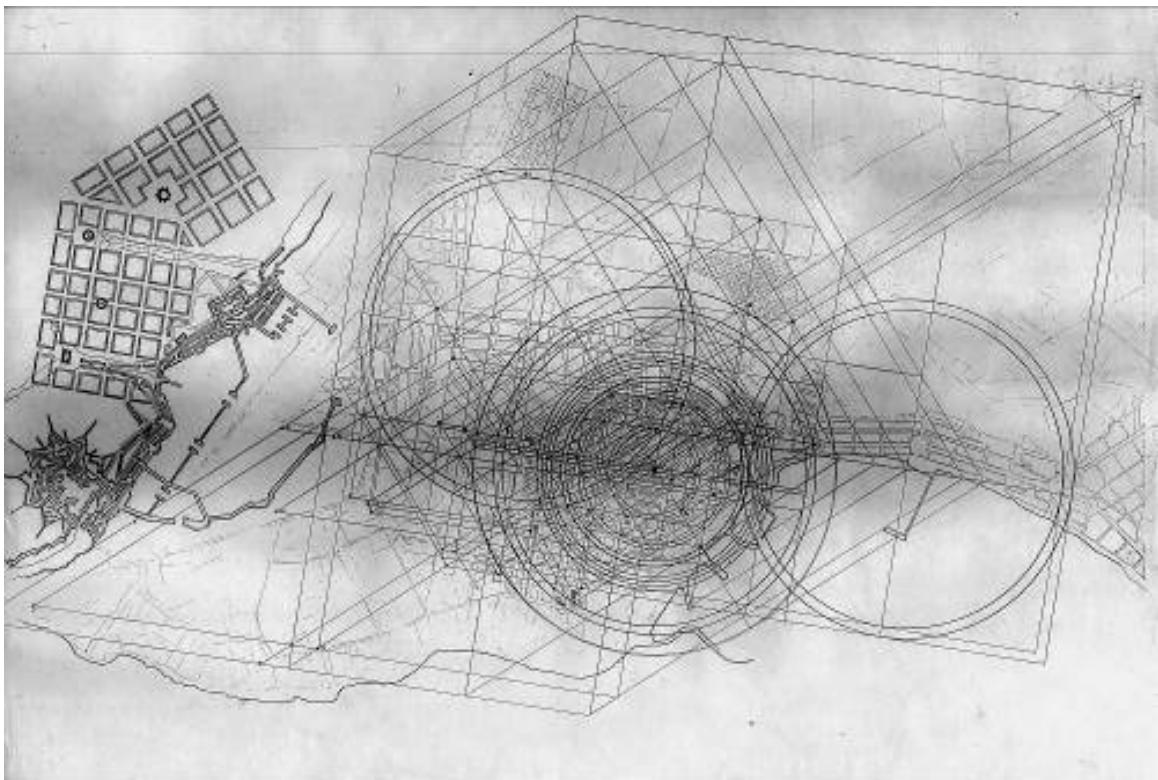


Fig. 3. Geometrical analysis of the regularity of religious buildings' position with the central element of the structure – lost cathedral. Source: The V. Meshcheriakov archive

The four main stages of Cathedral Square's construction from building of stand-alone St. Nicholas Church and then the campanile to their architectural planning and space-division multiplexing in Cathedral's structure (Fig. 4) and ensemble forming of Odessa Primary square in 1903 were shown in the project.



Fig. 4. Assembly view of Cathedral in Cathedral Square. Source: The V. Meshcheriakov archive

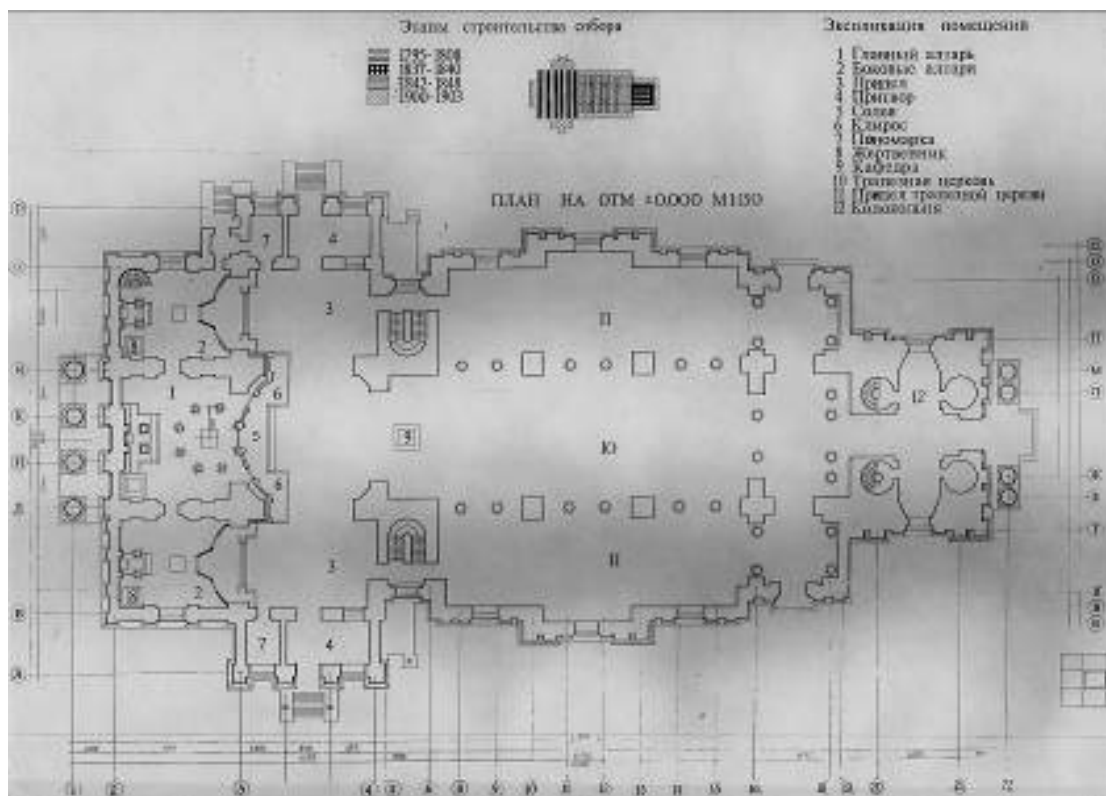


Fig. 5. The architectural plan of Cathedral at level ± 0.000 , upper church Source: The V. Meshcheriakov archive



Fig. 6. North façade of the Cathedral Source: The V. Meshcheriakov archive



Fig. 7. Profile drawing of the Cathedral Source: The V. Meshcheriakov archive

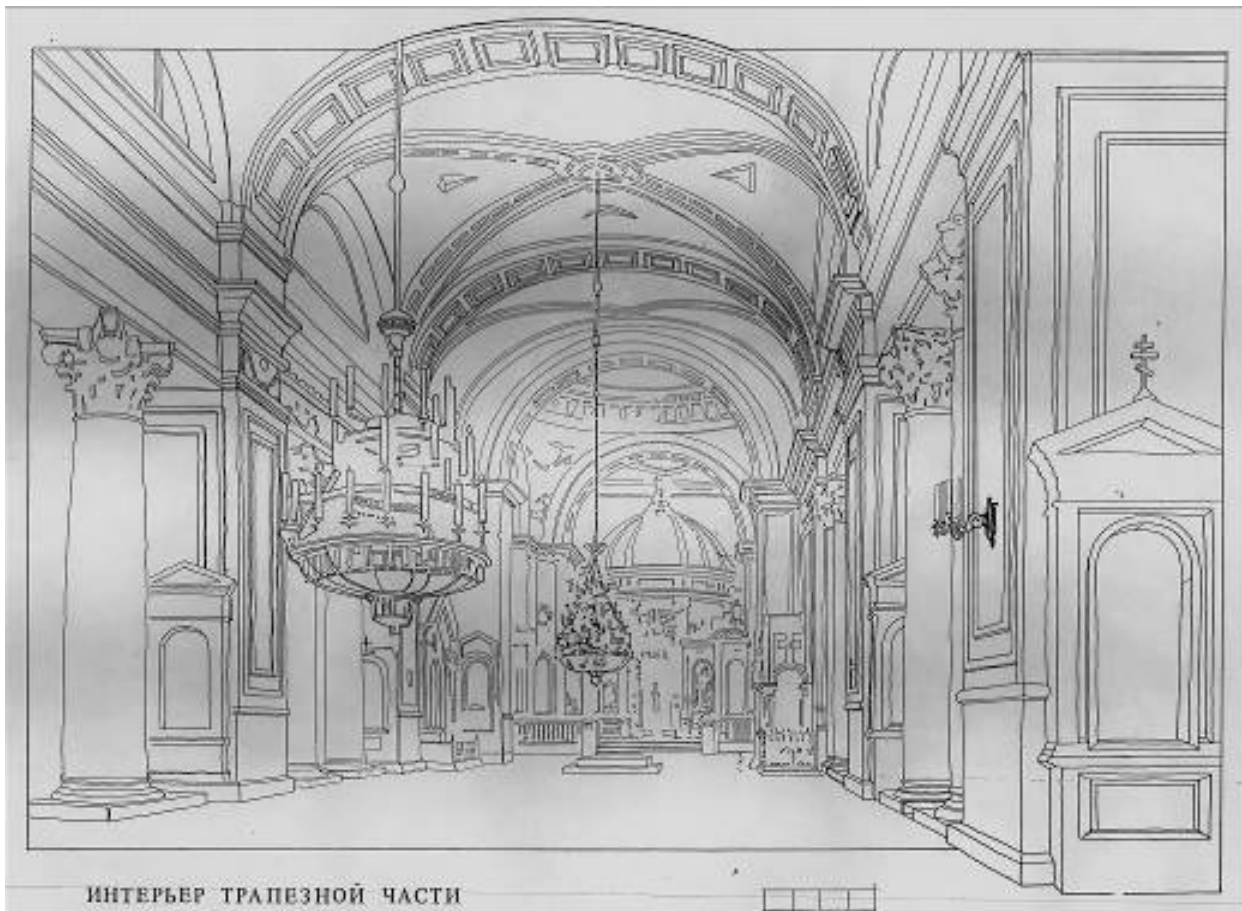


Fig. 8. The interior of the upper church, the view to the high altar
Source: The V. Meshcheriakov archive

Anna Yaroshenko carried out a “massive” part of interdisciplinary project, including floor plans, façades, sectional views and interiors of the Cathedral. Space planning decision had already included duplex rooms of a lower cathedral which weren't available in the lost cathedral. The necessity of lower cathedral's organization with the complex of housekeeping, engineering and technical and other rooms was justified by us in that project and in the next ones by modern requirements to Cathedral Church's new building of Odessa – the city with million inhabitants.

During the work on the interdisciplinary graduation project we needed a qualified adviser. So, we've found him in person Father Antonin (Diakovsky), which at that time was an Archpriest, an administrative secretary of Odessa diocesan administration of the Ukrainian Orthodox Church. For many years Father Antonin helped us in the work on different editions of the project, consulted and guided the designers in the specifics of decision-making when designing Orthodox churches. Having defended the interdisciplinary graduation project of Cathedral re-creation, he signed the letter to the Rector of OSACEA with the request to allow the use of these materials for future designing. The University administration coordinated the possibility to use our project, which at the beginning of 2005 after modification was presented by me in the form of Schematic Design at the Urban Council of Architecture and town planning Department of Odessa city council.

In 1999 we carried out one more edition of the project, which was the first in Ukrainian open competition for the best re-creation project concerned the outstanding and lost object of cultural heritage – the Transfiguration Cathedral in Odessa. In 2000–2010 the building of the Cathedral was reconstructed in accordance with our project documentation, developed in 1992–2005 (Fig. 9).



Fig. 9. Reconstructed Transfiguration Cathedral in Odessa. Source: The V. Meshcheriakov archive

References

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Володимир Мецєряков

УЧАСТЬ СТУДЕНТІВ У ПРОЕКТІ ВІДТВОРЕННЯ ОДЕСЬКОГО КАФЕДРАЛЬНОГО СПАСО-ПРЕОБРАЖЕНСЬКОГО СОБОРУ

Анотація. У статті досліджена актуальність застосування в навчальному процесі реальних об'єктів для обмірів та проектування на прикладі відтворення видатного втраченого об'єкта культурної спадщини України – Одеського кафедрального Спасо-Преображенського собору.

Ключові слова: втрачена культурна спадщина, навчальний процес, комплексне проектування, проект відтворення.