

ICOMOS

INTERNATIONAL COUNCIL ON MONUMENTS AND SITES
CONSEIL INTERNATIONAL DES MONUMENTS ET DES SITES
CONSEJO INTERNACIONAL DE MONUMENTOS Y SITIOS
МЕЖДУНАРОДНЫЙ СОВЕТ ПО ВОПРОСАМ ПАМЯТНИКОВ И ДОСТОПРИМЕЧАТЕЛЬНЫХ МЕСТ

Our Ref. GB/EG/1703_Add.Inf

Charenton-le-Pont, 26 October 2022

H.E Mr Vadym Omelchenko
Ambassador Extraordinary and Plenipotentiary
to France, Permanente Delegate
Permanent Delegation of Ukraine to UNESCO
Maison de l'UNESCO
1, rue Miollis
75732 PARIS Cedex 15

World Heritage List 2023 – Additional Information The historic center of the port city of Odesa (Ukraine)

Dear Ambassador,

Following the transmission by the World Heritage Centre to ICOMOS of your request for the nomination as a World Heritage property of “**The historic center of the port city of Odesa**” to be evaluated under emergency procedure, as set out in paragraphs 161 and 162 of the *Operational Guidelines for the Implementation of the World Heritage Convention*, and in order to facilitate our evaluation process, we would like to request additional information on the following points:

Description of the nominated property

ICOMOS notes that the boundaries of the nominated property include part of the port within the boundary of the nominated property rather than within the buffer zone. This area is not described in the chapter 2a of the nomination dossier. Could the State Party please provide information on whether this port area is considered to contribute to the proposed justification for inscription or whether it might be seen to support the proposed justification rather than being part of it?

Attributes

Multi-ethnicity and multi-nationality are mentioned as being important characteristic of the city. There are many references to that in the section on the justification for inscription as well as in the chapter 2b “History and development” where it is stated for example that “[t]he ethnic composition of the inhabitants had a significant influence on the formation of the architecture of Odesa. The Ukrainians, Greeks, Jews, Italians, French, Germans, Bulgarians, Armenians, Crimean Tatars, Karaites, Moldovans, Russians and Poles, who inhabited the city in those years, brought in artistic traditions and compositional techniques into the organization of housing and life” (p.91). The nomination dossier tends to stress the homogeneous nature of the complete historic ensemble of the 19th century. Could the State Party please provide clarifications as to whether different communities can be seen to have shaped the architecture of different areas of the city, or whether their influence rather permeated the overall urban ensemble?

Emergency response to threats affecting the nominated property

Helpful information is provided in the nomination dossier on recent destructions and how they are monitored. Would it also be possible for the State Party to provide information on any overall procedures for emergency responses if these have already been defined?

We would be grateful if you could provide **ICOMOS** and the **UNESCO World Heritage Centre** with the above information **by Friday 18 November 2022 at the latest**.

We look forward to your responses to these points, which will be of great help in our evaluation process.

Please note that the State Party shall submit a copy of the additional information to the UNESCO World Heritage Centre and a copy to ICOMOS so that it can be formally registered as part of the nomination dossier.

We thank you in advance for your kind cooperation.

Yours faithfully,



Gwenaëlle Bourdin
Director
ICOMOS Evaluation Unit

Copy to Ministry of Culture and Information Policy of Ukraine
 Ministry of Foreign affairs of Ukraine, National Commission of Ukraine for UNESCO
 Department for the protection of Cultural Heritage of the Odesa City Council
 UNESCO World Heritage Centre



MINISTRY OF CULTURE AND INFORMATION POLICY OF UKRAINE

ODESA CITY COUNCIL

Nomination dossier

for inscription on the World Heritage List

The historic center of the port city of Odesa

Additional Information

November 2022



1.DESCRPTION OF THE NOMINATED PROPERTY

ICOMOS notes that the boundaries of the nominated property include part of the port within the boundary of the nominated property rather than within the buffer zone. This area is not described in the chapter 2a of the nomination dossier. Could the State Party please provide information on whether this port area is considered to contribute to the proposed justification for inscription or whether it might be seen to support the proposed justification rather than being part of it?

From the earliest mention of the settlement of Odesa until today, the basis of life for people in this place has been maritime trade. That is why the nomination is "The historic center of the port city of Odesa", as it would be difficult to imagine that the nomination of Odesa leaves out this fundamental part of the city. The whole story of the city comes through the port and it was precisely the building of a big port in the described period of time that had promoted the very fast growth of the city.

The current port develops following the conformation of the first plan, even if the needs due to trade have changed the structures over time. The port is therefore a fundamental element to understand the value of the city, and closely linked to its historical and functional integrity. On the territory of the port there are also several monuments of architecture, which are indicated in the dossier.

However, in the overall emergency situation, the area which is the most exposed to emergency is the port for its strategic relevance from the military point of view. Therefore, for this reason, at this stage it is not possible to provide more information about it.

The importance of Odessa as a port city once again became clear to the whole world with the beginning of the full-scale invasion of Ukraine by the russian federation. With the blockade of the port, trade in grain became impossible, which, according to the UN, threatened with starvation of more than 200 million people.

Despite the signing of an agreement between the UN, Turkey and the russian federation to unblock the port for the purpose of exporting grain and thus preventing famine, the very next day the russian federation launched a missile attack on the port, destroying some infrastructure and nearly destroying an architectural

monument that is only less than a 100 meters from the site of the attack.

Our idea and logic for putting the port in the core zone is precisely that if the occupiers destroy our port, the life of the entire city with its unique culture, which we described in the nomination dossier, could perish.

2. ATTRIBUTES

Multi-ethnicity and multi-nationality are mentioned as being important characteristic of the city. There are many references to that in the section on the justification for inscription as well as in the chapter 2b "History and development" where it is stated for example that "the ethnic composition of the inhabitants had a significant influence on the formation of the architecture of Odesa. The Ukrainians, Greeks, Jews, Italians, French, Germans, Bulgarians, Armenians, Crimean Tatars, Karaites, Moldovans, Russians and Poles, who inhabited the city in those years, brought in artistic traditions and compositional techniques into the organization of housing and life" (p.91). The nomination dossier tends to stress the homogeneous nature of the complete historic ensemble of the 19th century. Could the State Party please provide clarifications as to whether different communities can be seen to have shaped the architecture of different areas of the city, or whether their influence rather permeated the overall urban ensemble?

In Odesa the different communities have generated an influence that is widespread in the city and has permeated the urban structure as a whole. However, architectonic elements remain that refer to the tradition and country of origin of the architects who contributed to the design of the city and its early development. The first settlers brought elements characteristic of their countries of origin, mainly the Mediterranean countries, to the urban architecture. Thus, a portico has become almost the main attribute of commercial (trade) buildings in Odesa. Courtyard galleries have become a hallmark of residential development, while decorative solutions that came from Europe, along with the fashion for oriental ornamentation, have been used in numerous projects of the late XX century.

For example, the large presence of Italian architects in Odesa, who used Mediterranean styles and traditions, is well known. F. Frapolli,



F. Morandi, G.I. Torricelli and others attributed to the buildings of the city a special type of façade, i.e., decorated with columns. F. Frapolli developed a project for the Greek Market Square, whose shopping arcade combined residential and commercial warehouse functions. Shops were placed behind the obligatory columns on the ground floor, and the first floor was used for housing. According to the same principle, the New Market Square was later built up, consequently reconstructed by F. Boffo. It is interesting that all the buildings by Italian architects of the early and mid-XIX century had open galleries from the side of the courtyards, characteristic of a warmer Italian climate. Houses like these can be found on Prymorsky Boulevard, Derybasivska Street, and Pushkinska Street. In the course of time, almost everywhere the galleries were glazed and served as additional areas for the residents of the house.



Figure 1 - Torgova Str, 37 (39), Shopping malls near the New Bazaar, arch. Giovanni Frapolli. 1810.



Figure 2 - Knyazivska Street, 30 / Kinna Street, 20 (courtyard with galleries) The Revenue House of Leonard, architect unknown, early XIX c. Outbuilding of the second floor on top and construction of a part the building in Knyazivska str, probably late XIX century.



Figure 3 - Hretska (Greek) street, 35 (courtyard with galleries) The House of the Odesa merchant Ivan Filipaki, arch. G.I. Toricelli, 1835.



Figure 4- Yelysavetynska Street, 16 The building of the water clinic of doctors Abel and Valikh, Arch. Landesman S. A. 1900–1902.

As mentioned in the nomination dossier, by the middle of the XIX century, a radically new for the empire (and for Eastern Europe as a whole) equality of confessions, led to the formation of Odesa as a multinational city of unprecedented tolerance for foreigners. Thus, one of the central streets saw the construction of churches of different faiths: an Orthodox chapel on Katerynynska Square (planned but never built), a Catholic church, a synagogue, the Holy Trinity (Greek) Cathedral, an Armenian church; later another synagogue and an Orthodox courtyard further along Katerynynska Street appeared. These various solutions and traditions of temple architecture, led to a rich diversity in the visual code, and different ethnic groups borrowed decorative solutions from each other.

The heterogeneous, multinational character of the urban population is reflected in the toponymy of Odesa. Initially, urban planners "assigned" certain streets of the city to people of certain nationalities (in general, following the established European tradition), and the predominant nationalities gave their names to those streets. For example, Polska (Polish) Street had a string of Polish bakery shops; there were many merchants selling grain sacks on Jevrejska (Jewish) Street, and so on. There is hardly a nationality that, while represented in Odesa, would not give a name to a street or an alley. Velyka and Mala Arnautska (Big and Small Arnaut) streets celebrate the once Albanian population, then there are Polska (Polish) Str, Jevrejska (Jewish) Str, Hretska (Greek) Str, Bolharska (Bulgarian) Str, Frantsuzsky (French) and Italijsky (Italian) boulevards; Armiansky

(Armenian) and Lutheransky (Lutheran) lanes; some streets were renamed so only the old maps show Nimetska (German) Str, Nimetska-Remisnycha (German Artisan) Str, Tsyhanska (Gypsy) Str, and Pekinska (Beijing) streets; this tradition of naming streets after nationalities continues and there are relatively new names: Bessarabska (Bessarabian) Str, Ugorska (Hungarian) Str, Lytovska (Lithuanian) Str, Latvijsky (Latvian) descent etc.

However, there have never been any restrictions or orders from the authorities regarding where people of a particular nationality could settle. So, while people of a certain nationality settled on the streets bearing “their” name, this was only on a predominant, not an exclusive principle. Gradually, the process of adaptation and some assimilation turned street names into mere names that no longer reflected the motley composition of the city dwellers who inhabited them.



Figure 5 – Map of the multinational toponymy in Odesa.



3. EMERGENCY RESPONSE TO THREATS AFFECTING THE NOMINATED PROPERTY

Helpful information is provided in the nomination dossier on recent destructions and how they are monitored. Would it also be possible for the State Party to provide information on any overall procedures for emergency responses if these have already been defined?

In response to the emergency situation of the war, the State Party put in place some measures in order to protect the cultural heritage of the city. These operations have been organized by Odesa city council in cooperation with local NGO's and military service within the first weeks of full-scale invasion.

The following monuments were covered:

- "Laokoon", a copy made by Carlo Chevrani (1870), Dumska square, 3
- "Children and a fog" by Max Blondat (1890), Lanzheronivska, 6
- "Eros and Psyche", a copy (the end of the 19th century), Palais Royal Square
- "Lions", Vorontsovsky Palace
- Well-fountain "Source" by Michail Reva (1994), Vorontsovsky Palace
- "Lions" by Giuseppe Mormone (late 1890-s)
- "Lion & Lioness" by Auguste Cain (1854)
- "Petya and Gavrik" by Mykola Stepanov (1988)
- Memorial to Victims of the Holocaust by Zurab Tsereteli (2004)
- "Colossus" by Egor Zigura (2018)



Following monuments were scanned and all the files were put in the Odesa city council archive:

- "Lion & Lioness" by Auguste Cain (1854)
- Monument to Taras Shevchenko, Anatoliy Bilostonsky, Oksana Suprun (1966)
- Monument to the founders of Odesa, Boris Edwards, Yuriy Dmytrenko



- Monument to Armand de Richelieu covered with sand, Avraam Melnikov, Francesco Boffo (1828)

In the buildings of Odesa Fine Arts Museum and the English Club all the windows were sealed.

50 buildings of the city are marked with the Blue Shield.



Furthermore, a full set of documents to get a special status for Odesa city for recognizing the core zone as an architecture monument in a national level was prepared and sent to the Ministry of culture. This status serves to:

- a) preserve of the historically formed environment of the 19th-early 20th centuries and the prevent of unauthorized disharmonious interventions or layering;
- b) to control new elements that do not conflict with the stylistic decision of the adjacent historical buildings and do not disrupt the established visual connections between the historical elements of urban design;
- c) financing of protective structures in wartime from the republican budget.

The management plan foreseen future measures for protect cultural heritage in emergency situations, that have started to be implemented by paperwork. When it is ready, the management body will implement insurance system which should push all the other measures that will be put in place according to Ukrainian law in preserving cultural heritage.

