

The historic center of the port city of Odesa

Nomination for inscription in the UNESCO World Heritage List



"...Words fail me in describing the grandeur and beauty of the city of Odessa, the fine character of its inhabitants, and the wonderful opportunities that exist here.

Just imagine, stroll with my cane in my hand down to Gretska (that's the name of the street in Odessa where the Jews trade) so I find myself with twenty businesses: if I want wheat, it's wheat; if bran, so it's bran; if it's wool, so it's wool; or meal, salt, feathers, raisins, socks, herring, and so on. So you see, whatever the tongue can mention can be found in Odessa..."

(*"London"*, Sholom-Aleichem, 1892)

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

Nomination file

2022

With the support of the Italian Government

PRESENTATION BY AUTHORITIES

The historical center of the port city of Odesa is a unique example of an architectural ensemble that contains elements of European culture, historical development, cultural traditions of various nations and settlements, and the exchange of human values.

Originality of Odesa is in the unique style of the city, which was created according to the canons of classicism and developed as a free city, inhabited by trade, port and other business people of various states and nationalities, in particular Greeks, Italians, Bulgarians, Poles etc. Starting from the 18th century, Odesa was one of the few cities in Europe with an extremely fast pace of development due to its geographical, ethnic, political and economic characteristics. This determined the unique specificity of the urban system and formed the urban environment that we call the cultural phenomenon of Odesa. Currently, Odesa presents examples of European architecture of various styles, such as classicism, Empire, historicism, eclecticism, and later modernism. All this, if we talk about architecture and urban planning, is still preserved in Odesa unchanged for several centuries.

That historical urban space gives us the unique flavor of the city, for which it became famous all over the world. The most interesting architectural monuments and ensembles of Odesa are located in the part that claims to be included in the UNESCO List, and the city has all the necessary characteristics for this.

In connection with Russia's military aggression against Ukraine, there is currently an inevitable need to include historical center of Odesa in the World Heritage List, since the city may be subjected to missile attacks, which will result in the destruction of the historical identity, architectural environment and cultural heritage.

Ukraine has long recognized the uniqueness of Odesa, and now every day we protect and save our Ukrainian heritage from war with all our might. All the Ukrainians have united unprecedentedly to preserve all our Ukrainian: freedom, territory, culture. But, unfortunately, this is not enough. We need international support. After the news about the missile attacks on Odesa, the world community clearly expressed its position that it definitely wants to continue to see Odesa among the cultural heritage of humanity.

Adding the center of Odesa to the World Heritage List guarantees significant international attention to its preservation and will enable better protection of world cultural heritage. Therefore, now is the moment when humanity should also join in the protection of our Ukrainian and at the same time international city.

By protecting the architectural ensemble of Odesa, we are talking not only about architecture, but also about the history, people and traditions that live there within these walls. Currently, our main goal is to preserve the Ukrainian identity, and we want to convey that by protecting the buildings and streets of Odesa, we are also preserving the Ukrainian soul of its southern regions.

Oleksandr Tkachenko

Minister of Culture and Information Policy of Ukraine

Since its foundation, Odesa has been a unique and original Ukrainian city, known throughout the world. Odesa is a favorite city of many people, regardless of their origin and residency. It attracts millions of tourists every year.

The uniqueness of Odesa lies in the combination of cultures and traditions brought here by representatives of more than 130 nationalities who have always lived here in peace and harmony.

Odesa is an eternal bridge between the Ukrainian fields and the endless sea. It combines the traditions of Ukrainian chumaks and international trade: since ancient times, Ukrainian farmers have collaborated with European merchants.

Odesa's multiculturalism is manifested in everything, from urban planning to the mentality of its inhabitants. Citizens of Odesa are of different origins, but they are united in their beliefs and love for freedom and liberty. Our freedom is guaranteed and protected by a free, democratic Ukraine.

Odesa has always stood out for its cultural "rebelliousness". It was considered the most "anti-imperial" city in the former empire. At that time, Ukrainian, Greek, Yiddish, Italian, French, Gagauz, Moldavian, and Russian, as well as countless other dialects, were spoken in the city ... While the empire sought to impose one language of communication, Odesa zealously protected its cultural diversity, which has been preserved up to date.

Odesa boasted this spirit of freedom during the Soviet era, becoming the most "anti-Soviet" city. The citizens of Odesa, as expected, categorically refused to obey the repressive Soviet policy, instead emphasizing Western progressive values. All these events and patterns were reflected in the Odesa culture, music, myths, and legends, which constitute a separate creative subgenre today. Natives of Odesa are known far beyond the borders of Ukraine. There are great writers, artists, and musicians among them as well as patrons and businessmen.

Freedom of thought and action are the main values that have always been inherent in Odesa dwellers. Throughout the world, Odesa residents are known as merchants and entrepreneurs. On the one hand, it is due to the seaport function of the city; and on the other hand, it can be explained by a special entrepreneurial spirit among the citizens of Odesa.

As for the city itself, Odesa has a unique layout that has not changed since its foundation, despite the fact that the city was originally planned as a military port. But Odesa culture made its own adjustments to the plans of the empire and turned the city into the main trading center of the Black Sea region.

But trade and commerce are not the only benchmarks of our city. The heritage of Odesa is its unique architecture, which reflects the history and culture of the city. Representatives of dozens of nationalities have contributed to the formation of the richest Odesa heritage: these are Italians, Greeks, French, Spaniards, Jews, and many others. Today, this heritage belongs not only to Ukraine but also to Europe and to the entire civilized world.

We truly and consciously believe that we must preserve the unique heritage for future generations in the form in which it was created by the geniuses of architecture and urban planning.

As true citizens of Ukraine, in the most difficult times, Odesa inhabitants want to preserve the most valuable things: their families, their country, freedom, and, of course, their home city. Today we are again in a situation where our enemies want to enslave us and take away our freedom. And our city.

As at all times, we will never allow this to happen and will do everything to ensure that the Russian occupiers are forever expelled from our lands. While our Armed Forces are heroically defending the freedom and independence of Ukraine, we are defending our culture as the foundation for the future development of Odesa and Ukraine. The inscription of Odesa's historic center to the main list of UNESCO World Heritage Sites is a step toward preserving this foundation for free people who value European democratic values.

To preserve the unique identity of Odesa, the Ukrainian city where free people live, where there is no place for slavery and barbarism, and where European democratic values are at the forefront, is our first and foremost task and intention.

Gennadiy Trukhanov
Mayor of the City of Odesa

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EXECUTIVE SUMMARY

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STATE PARTY

Ukraine

STATE, PROVINCE OR REGION

City of Odesa

NAME OF NOMINATED PROPERTY

The historic center of the port city of Odesa

GEOGRAPHICAL COORDINATES TO THE NEAREST SECOND

| Id n | Name of the nominated property | State Party / regions | Coordinates of the central point | Area of nominated component part (ha) | Area of the Buffer Zone (ha) | Map N°. |
|------|---|-----------------------|--|---------------------------------------|------------------------------|---------|
| 001 | The historic center of the port city of Odesa | Ukraine/ Odesa | 46°29'05.3"N 30°44'22.7"E 46°29'14.3"N 30°44'21.3"E | 237,5 ha | 1068,5 ha | 1.1 |

DESCRIPTION OF THE BOUNDARY(IES) OF THE NOMINATED PROPERTY

The nominated 237,5-hectare property includes the preserved coastal area and building blocks of the former Porto Franco.

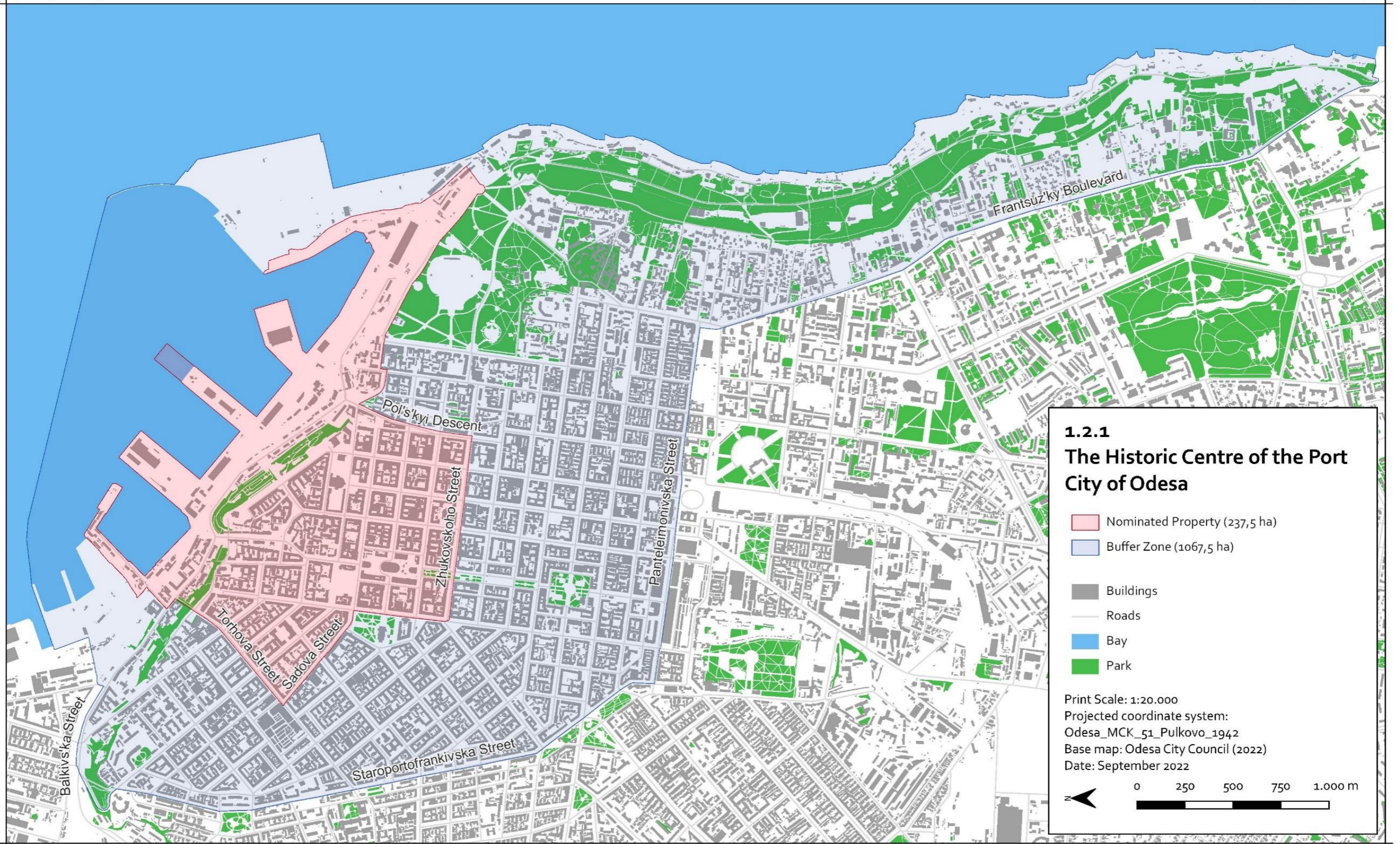
The boundary starts from the port territory intersecting Virmens'kyi Lane. It then follows Prymors'ka Street and continues along Torhova Street for several blocks until it crosscuts Sadova St. It then continues along Preobrazhens'ka Street, the Zhukovs'koho Street and Pol's'kyi Descent. The boundary further directs to the Karantynnyi Descent, and follows the Kanatna Street for a few meters; and then continues along Nakhimova Lane, and connects to the Suvorivska Alley. From the latter, the boundary reconnects to the port at the eastern edge.

A4 OR A3 SIZE MAP(S) OF THE NOMINATED PROPERTY, SHOWING BOUNDARIES AND BUFFER ZONE (IF PRESENT)

A3 size maps in the following pages.

30°46'32"E 46°30'6"N

30°46'32"E 46°26'13"N



1.2.1

The Historic Centre of the Port City of Odesa

■ Nominated Property (237,5 ha)

■ Buffer Zone (1067,5 ha)

■ Buildings

— Roads

■ Bay

■ Park

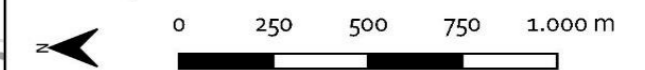
Print Scale: 1:20.000

Projected coordinate system:

Odesa_MCK_51_Pulkovo_1942

Base map: Odesa City Council (2022)

Date: September 2022

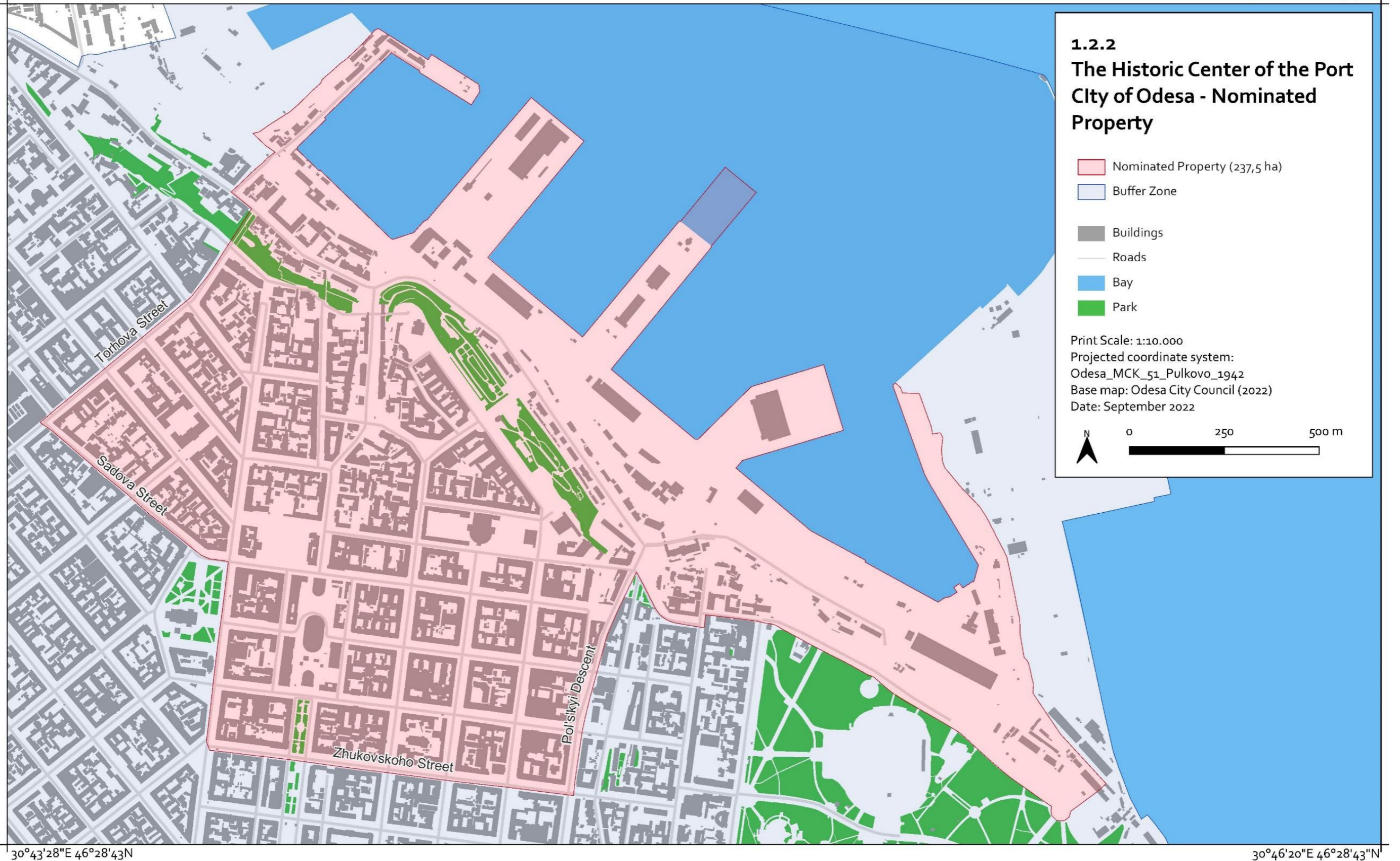


30°43'07"E 46°30'6"N

30°43'07"E 46°26'13"N

30°43'28"E 46°29'51"N

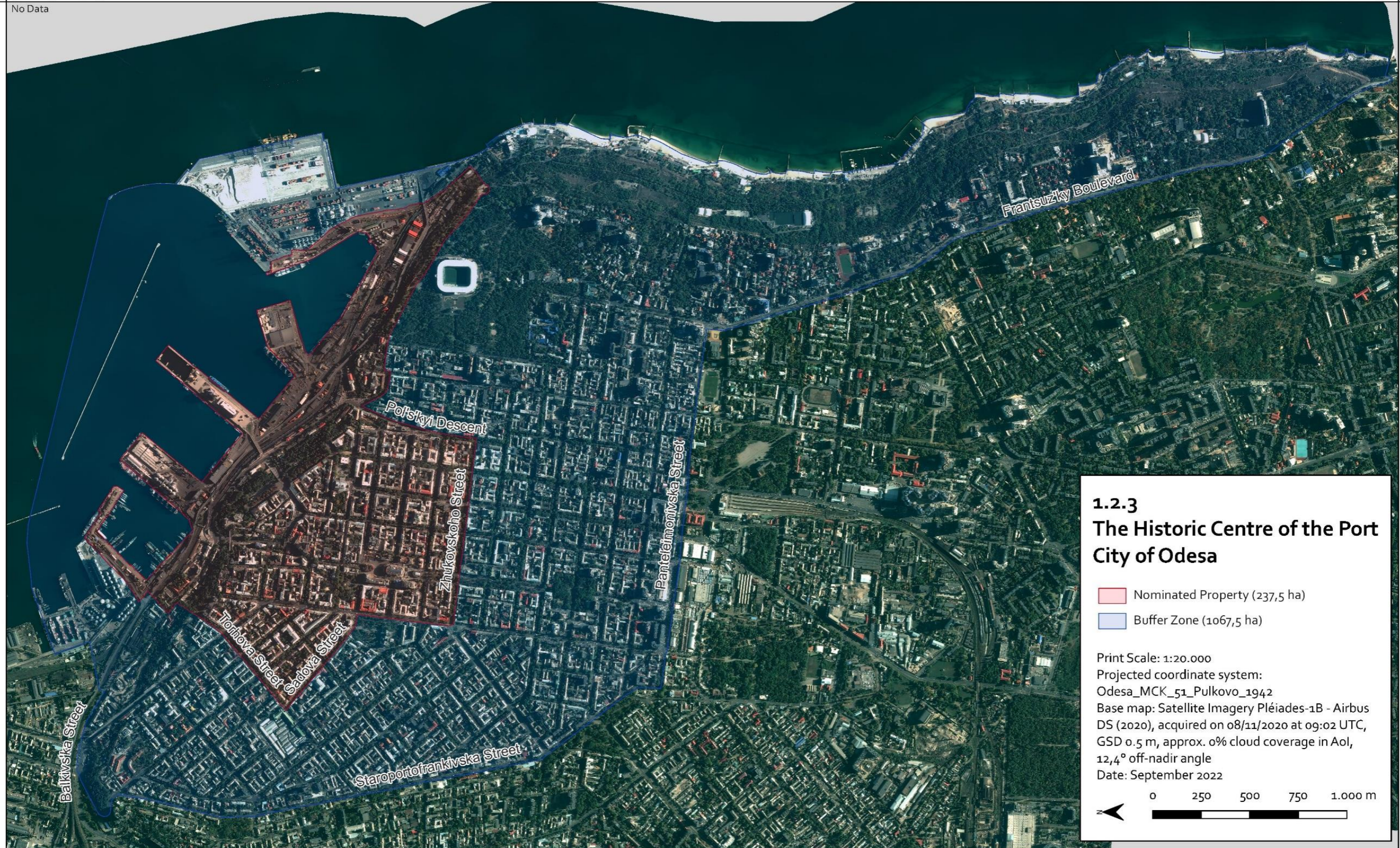
30°46'20"E 46°29'51"N



30°46'32"E 46°30'6"N

30°46'32"E 46°26'13"N

No Data



30°43'07"E 46°30'6"N

30°43'07"E 46°26'13"N

CRITERIA UNDER WHICH PROPERTY IS NOMINATED

(ii) exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design;

(iv): be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history.

CULTURAL LANDSCAPE

No

DRAFT STATEMENT OF OUTSTANDING UNIVERSAL VALUE

a) Brief synthesis

The historic center of the port city of Odesa in Ukraine represents an architectural ensemble that provides a unique example of a newly founded city built in the late 18th century on the northwestern shore of the Black Sea. It was conceived as a trade gateway, and this was the driving force behind its development as one of the most important trading ports in the world in the period between the late 18th century and the first half of the 19th century.

The nominated property developed homogeneously, according to a plan that ideally echoed the late Renaissance concept of the 'ideal city' and represents a unique phenomenon in European cultural and urban planning history in which foreign architects had the first and last word in official urban planning.

The historical centre of Odesa has numerous well-preserved historical buildings, designed by renowned architects and engineers, and constitutes an integral historical ensemble. Such urban phenomenon also demonstrates a rare type of historical development of a multinational classicist settlement, where different cultural traditions of Bulgarians, Greeks, Armenians, Jews, Italians, Moldovans, Poles, Russians, Romanians, Tatars, and Ukrainians merged into one social and cultural environment.



b) Justification for Criteria

Criterion (ii): The historic center of Odesa shows an important exchange of human values in the Eurasian area representing a fragment of Late Renaissance Western European civilization on the desert coast of the Northwest Black Sea. The establishment of the Free Port area triggered rapid development of the city, which quickly became a well-integrated cultural melting pot due to its vibrant commercial activities and economic and political freedoms. In this frame, Odesa embodied the result of the efforts, well-thought-out and properly planned decisions of the “man-colonizer” of the New Age.

At the end of the XVIII – first half of the XIX centuries Odesa became one of the main transshipment points for the Mediterranean and Black Sea trade; a huge number of jobs and unrivaled cheapness attracted a lot of representatives of various professions and strata of society to Odesa from different ethnic groups.

As a result, urban environment of the port city of Odesa has developed under the influence of many cultures: Ukrainians, Poles, Greeks, Jews, Italians, Armenians, Karaites, Bulgarians, French, Moldovans, and other peoples. This determined its urban composition, which was originally formed according to the best examples of European architecture of various styles, such as classicism, empire, historicity, eclecticism, and later modernism.

Criterion (iv): The historic center of Odesa is an outstanding example of a newly founded town built in accordance with the laws of proportions and symmetry in the norms of classicism, that bears witness to the period of industrial revolution in Central and Eastern Europe (late XVIII - early XIX century), and the formation of a market economy integrated into international trade.

The port city of Odesa is the implementation of a clear engineering plan with the effective use of the topography, reflecting climatic conditions and the entrepreneurial orientation of the city. It resulted in the formation of one of the most significant port commercial gates in the world, which represents a largely homogeneous, complete historic ensemble of the 19th century.

In the period from 1794 to 1854, Odesa was one of the few “new cities” in Europe with an extremely fast pace of development due to a combination of reasons of a geographical, ethnic, political, and economic nature.

c) Statement of Integrity

The nominated property possess all the features required to demonstrate Outstanding Universal Value. The port and the historic city form an urban ensemble that makes it possible to narrate the phenomenon of newly founded cities in the eastern European context of the 18th and 19th centuries.

From a socio-functional point of view, integrity is ensured by the fact that the city has always maintained the port function and the boundary makes it possible to appreciate the wholeness and reciprocal relationship between the historic centre and the port. The port was the element that triggered the development of the city and has played an important role in global trade since its establishment, and still does today.

d) Statement of Authenticity

The historic centre of Odesa is characterized by the preservation of the regular planning basis of the early XIX century, formed in accordance with the plans of the city of Odesa, compiled by military engineer F.P. Devolan based on classicism. The planning structure within the historic center in the XX century has not changed and possesses high value as an integral whole; street tracing has survived to our time and the parcelling of the territory has been preserved. Many historical sources allow us to assess the authenticity of Odesa's urban structure, both cartographic and iconographic.

The nominated property includes a large number of monuments of local and national importance, which have preserved their shape and material and technical structure.

e) Requirements for protection and management

The nominated property is protected under the Law of Ukraine on Cultural Heritage Protection (No.1805-III of 8 June 2000, with amendments as per the Law of Ukraine No. 2518-VI of 9 September 2010), under the responsibility of the Ministry of Culture and Tourism of Ukraine. At municipal level, prospects for the development of the city are reflected in the Master Plan of the city of Odesa.

The Department of Cultural Heritage Protection of the Odesa City Council undertakes responsibility for the protection and preservation of cultural heritage sites and compliance with monument protection legislation in urban planning activities.



A separate governing body for the nominated property management is foreseen to be established, hinged on the UNESCO State Enterprise Odesa Center, a body that will be co-founded by MCIP (Ministry of Culture and Information Policy of Ukraine-MCIP) and Odesa City Council (OCC).

**NAME AND CONTACT INFORMATION OF OFFICIAL LOCAL
INSTITUTION/AGENCY/ORGANIZATION**

**DEPARTMENT FOR THE PROTECTION OF CULTURAL HERITAGE OF THE
ODESA CITY COUNCIL**

Katerynynska Str., 14, Odesa, 65026, Ukraine

Tel: +38048722-75-98

E-mail: kanc5@omr.gov.ua



1.

IDENTIFICATION OF THE NOMINATED PROPERTY

| | |
|---|----|
| 1.a Country | 32 |
| 1.b State, Province or Region | 33 |
| 1.c Name of the Property | 34 |
| 1.d Geographical coordinates to the nearest second... | 34 |
| 1.e Maps and plans, showing the boundaries of the nominated property and buffer zone | 34 |
| 1.f Area of nominated property (ha) and proposed buffer zone (ha) | 39 |



1. Identification of the nominated property

1. a COUNTRY

Ukraine



Figure 1. Ukraine location

1. b STATE, PROVINCE OR REGION

City of Odesa

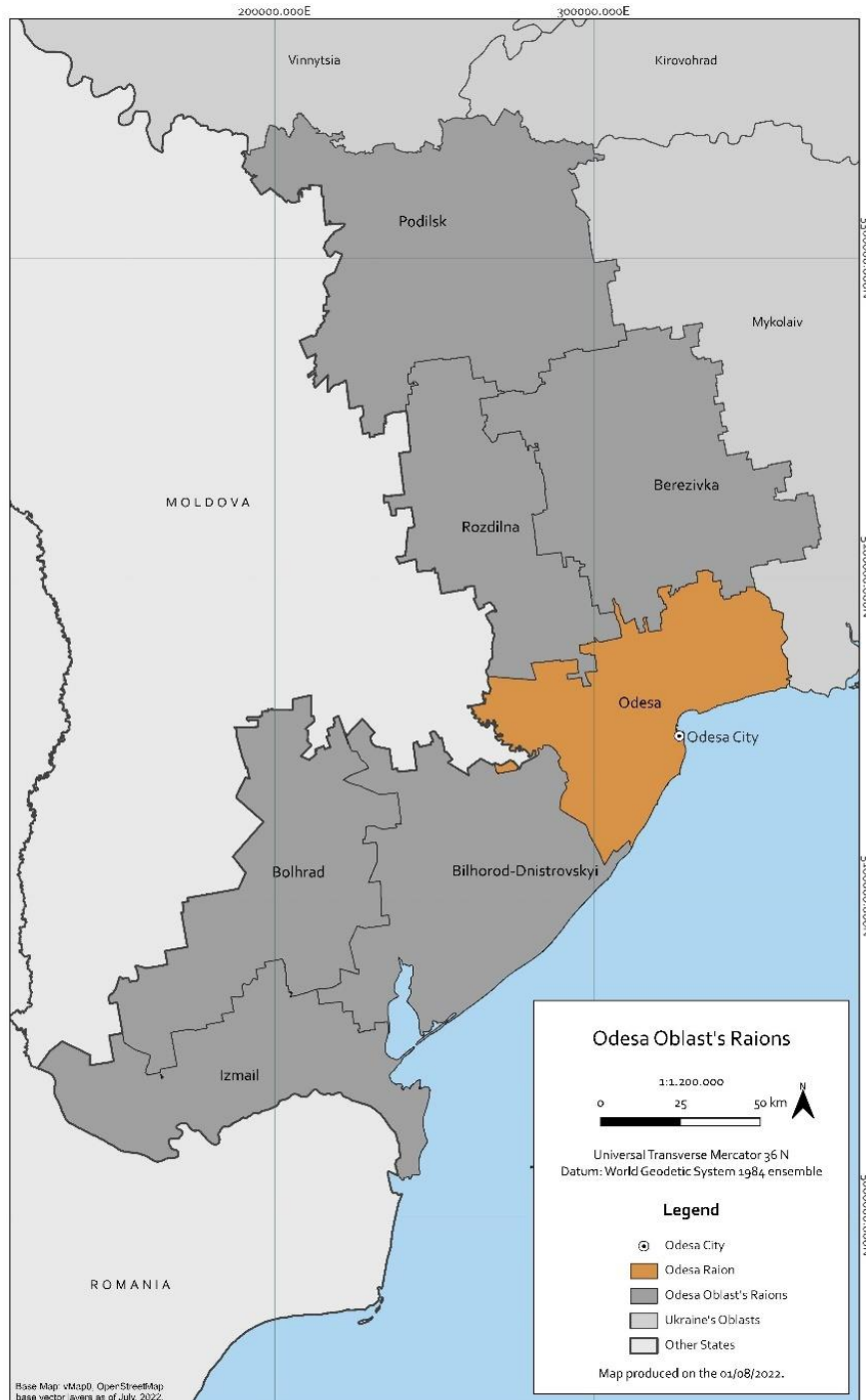


Figure 2. City of Odesa location



1. Identification of the nominated property

1. c NAME OF NOMINATED PROPERTY

The historic center of the port city of Odesa

1. d GEOGRAPHICAL COORDINATES TO THE NEAREST SECOND

| Id n | Name of the nominated property | State Party / regions | Coordinates of the central point | Area of nominated component part (ha) | Area of the Buffer Zone (ha) | Map N°. |
|------|---|-----------------------|--------------------------------------|---------------------------------------|------------------------------|---------|
| 001 | The historic center of the port city of Odesa | Ukraine/ Odesa | 46° 29' 11.22" N 30° 44' 29.81" E | 237,5 ha | 1068,5 ha | 1.1 |

Additional information on the coordinates of the extreme points is given below:

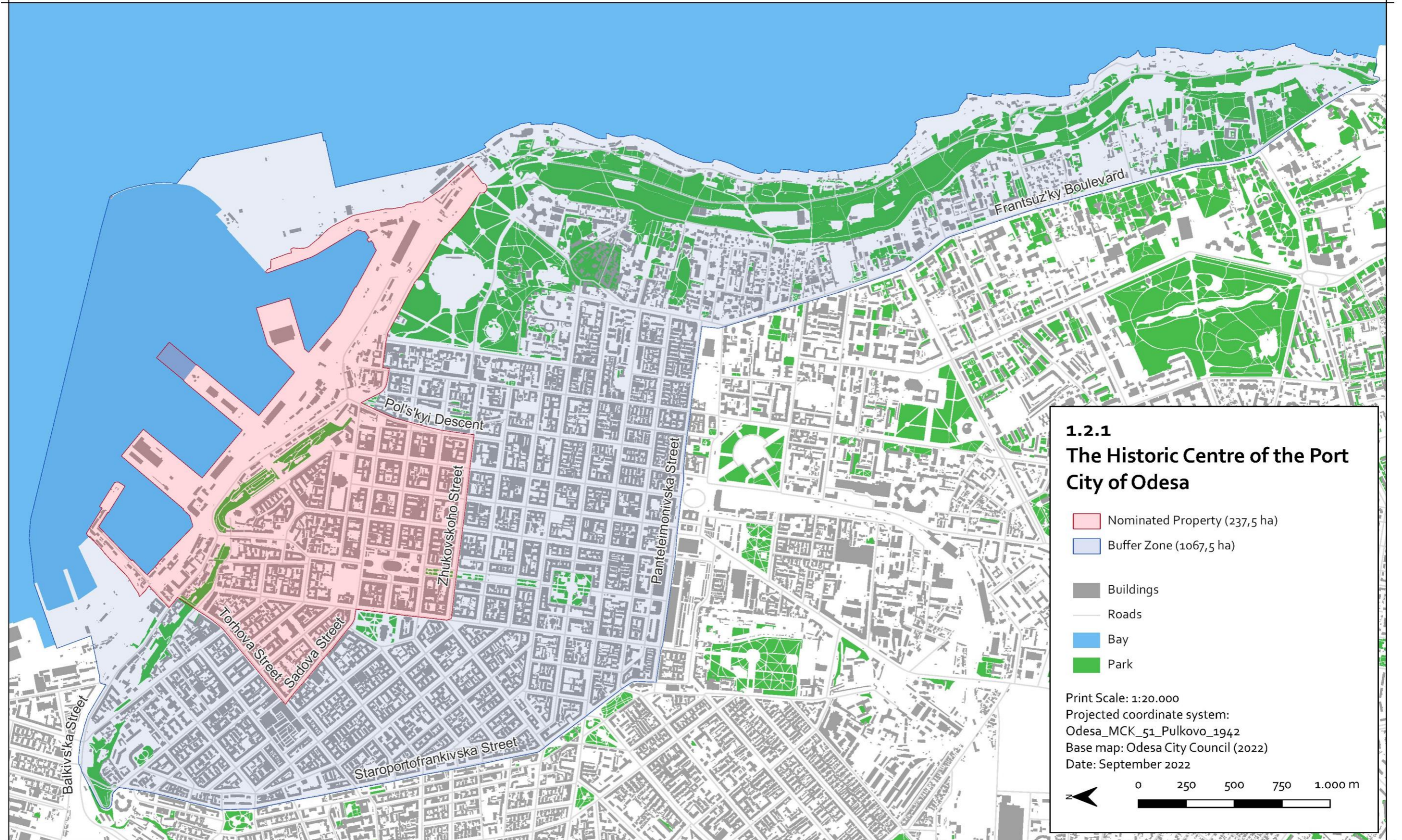
| Area No | Latitude (north) | Latitude (south) | Longitude (east) | Longitude (west) |
|----------------|------------------|------------------|------------------|------------------|
| 001 (Property) | 46°29'50.07" N | 46°28'44.11" N | 30°45'46.33" E | 30°43'33.34" E |

| Area | Latitude (north) | Latitude (south) | Longitude (east) | Longitude (west) |
|-------------------|------------------|------------------|------------------|------------------|
| 001 (Buffer Zone) | 46°29'59.72" N | 46°26'13.92" N | 30°46'21.77" E | 30°43'06.52" E |

1. e MAPS AND PLANS, SHOWING THE BOUNDARIES OF THE NOMINATED PROPERTY AND BUFFER ZONE

30°46'32"E 46°30'6"N

30°46'32"E 46°26'13"N

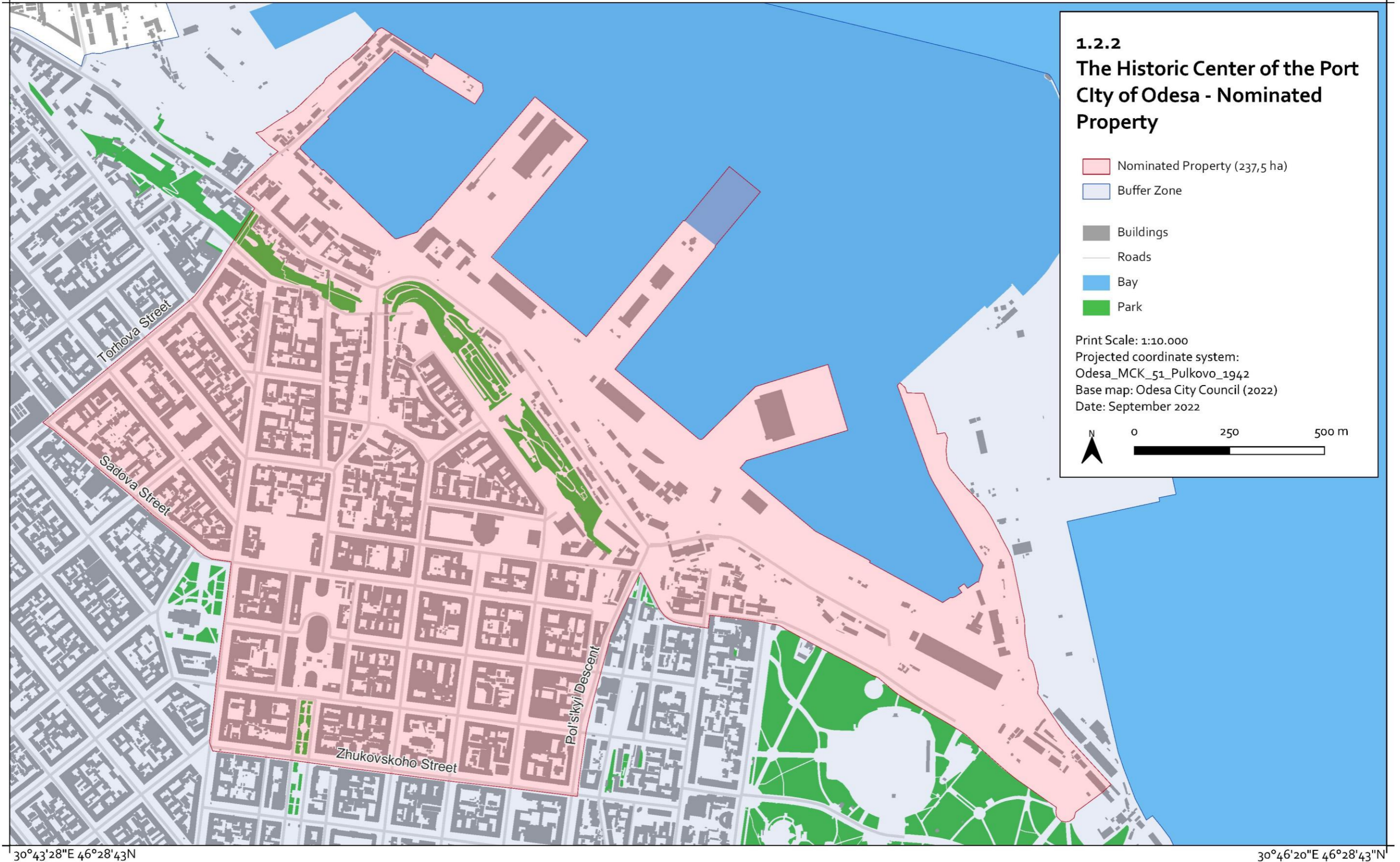


30°43'07"E 46°30'6"N

30°43'07"E 46°26'13"N

30°43'28"E 46°29'51"N

30°46'20"E 46°29'51"N



1. f AREA OF NOMINATED PROPERTY (HA) AND PROPOSED BUFFER ZONE (HA)

| Nominated property No. | Area of nominated property (he) | Area of buffer zone (ha) | Total area (ha) |
|-------------------------------|--|---------------------------------|------------------------|
| 001 | 237,5 ha | 1067,5 ha | 1306 ha |





2.

DESCRIPTION

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| 2.b History and Development | 83 |



2. a DESCRIPTION OF NOMINATED PROPERTY

The nominated property is identified with the territory of the historic center of the port city of Odesa, planned and built between the end of the XVIII century and the first half of the XIX century. It is located in the coastal part of the city, including the port itself, and covers the territory defined by Prymors'ka Street, Torhova Street, Sadova Street, Soborna Square, Preobrazhens'ka Street, Zhukovskoho Street, Pol's'kyi Descent, Karantynnyi Descent, Kanatna Street, Nakhimova Lane, Suvorivska Alley. This is the most ancient part of Odesa, where planning and construction have the highest value and ensemble qualities. The borders correspond to the original core of the plan, according to which the city was founded. In addition, the largest number of buildings and objects built in the first half of the XIX century from the original material (that is, from this very old shell rock) is concentrated within these boundaries. The city's port is included in the Nominated Property for its historical relevance, around which the city has developed. Today it is mainly commercial, with a smaller area accessible to the public in front of the Potemkin staircase.

The nominated property features the very phenomenon of Odesa, reflected in its ensemble, associated with trading houses, free enterprise, and open publicity. It is in the nominated area that hosts the property that reflects exactly this phenomenon in the cultural history of Odesa as a European and multinational city. Odesa shows a unique example of a city, which due to its status of Porto Franco became a center of gravitation for multiethnic population who build a settlement representing both conglomerate of different cultural traditions and a harmonic architectural polyphony.

The specificity of the urban environment of Odesa stemmed from its status as an administrative center, commercial and defense functions of the city, the multinational population and the democratic spirit of this period. In the modern city, these characteristics are most pronounced in the former Porto Franco, in particular, in its coastal part, which corresponds to the nominated property.

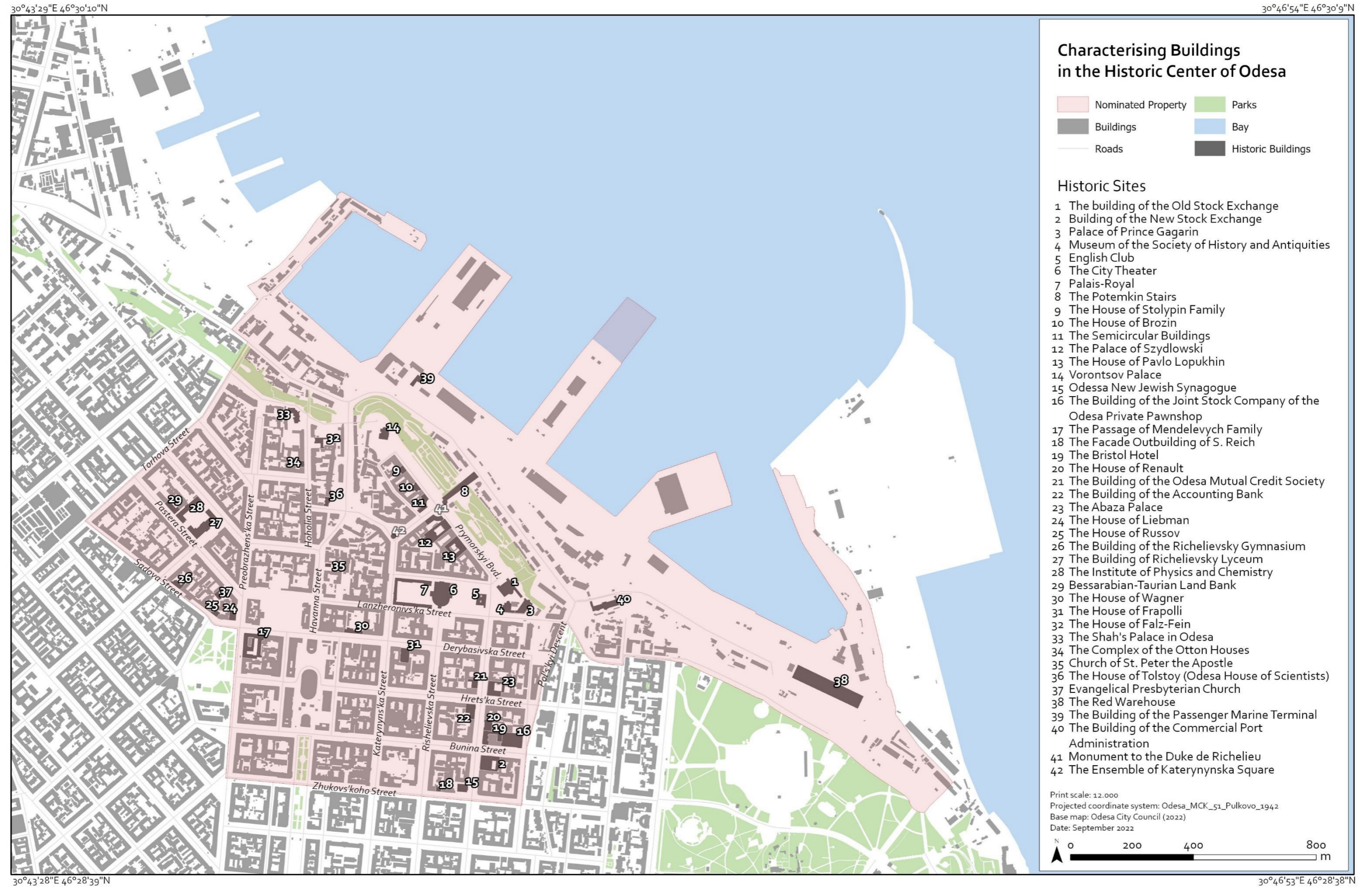


Figure 3. Map of the characterising buildings in the historic center of Odesa

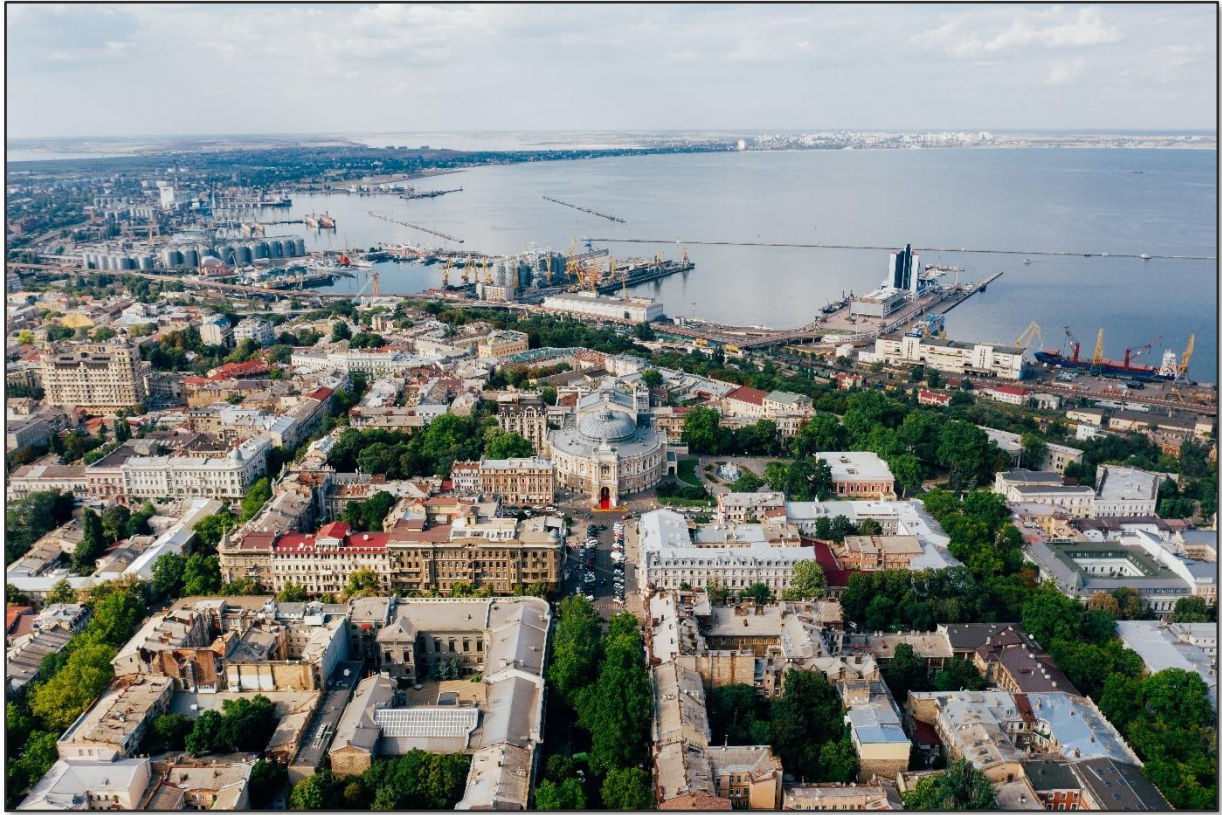


Figure 4. The Odesa Harbor (view from above, Rishelievskaya Street, The Odesa National Academic Opera and Ballet Theatre)

Odesa is the only city in Ukraine that has entirely preserved the urban structure of a multinational southern port town typical for the late 18th - 19th centuries. The port function of the town played a dominant role in determining the urban system of the city. The nominated area is a complete urban system, in close connection with the port, that followed regular Classicistic principles, with the preservation of the regular planning basis of the early XIX century, formed in accordance with the plans of the city of Odesa, compiled by military engineer F.P. Devolan. These characteristics are best evident in the former *Porto Franco* area, particularly in its coastal part which encompasses territory delimited by Prymorska Street, Preobrazhenska Street, Bunina Street and Polska Street.

The planning structure within the historic center in the XX century has not changed and has high value as a single whole. It is preserved with regard to street routes, dimensions of squares, parcelling, border guards, building fronts, architectural accents and dominants, the proportional relationship between street width and height of its buildings.



2. Description

The historic part of Odesa, located on the shores of Odesa Bay of the Black Sea, is an elevated flat plateau with a gradual fall in relief towards the sea and its sharp fall (30-50 m) at a distance of 50-300 m from the water's edge. The plateau is divided by ravines, perpendicular to the sea. Ravines are used as descents from city quarters to the territory of ports and port-side industries, occupying almost the entire lower coastal area of Odesa Bay. The nominated property is located between the Karantynna Balka and Vijskova Balka ravines. The plateau and its slopes form a natural basis and an integral part of the urban ensemble of Prymorsky Boulevard. Due to the nature of the relief, the historic part of the city is perceived by the sea as a panorama, with Prymorsky Boulevard as its dominant and main part, which includes building fronts, the Old Stock Exchange and the Vorontsov Palace, as well as the monument to Richelieu and a semicircular square with the public buildings and the Peterburzhsky Hotel on the axis of the Seaside Stairs (Potemkin Stairs). The terraced green slopes of the plateau are used as a citywide recreational and landscape area and are an integral part of the urban ensemble of Prymorsky Boulevard. They serve as the natural pedestal of the architectural ensemble in the panorama of the city.



Figure 5. Aerial view of the port city of Odesa

In general, the historical environment of the nominated property is well preserved. The street and road network adjacent to the design site are part of the transport and pedestrian networks of the central and port parts of the city. The passage of vehicles along Prymorsky Boulevard is arranged near the front of the buildings; the pedestrian part is located along the edge of the plateau, on the cliff side. The plateau is connected to the coast, i.e. the pedestrian part of the Prymorska Str. and the territory of the passenger Maritime Station, by the Potemkin Stairs and the funicular line along them, which was rebuilt in recent years, as well as the Langeronivsky uzvis and Vijskovy uzvis descents.

The main elements of the urban body are highlighted and harmoniously connected due to the successful use of relief. According to the project, housing was planned on a high plateau, while the port was to cover the low-lying coastal strip. The ravines were used as descents from city quarters to port berths. The wide Karantynna balka ravine was intended for the placement of warehouse rows. This 2-level delimitation of residential and industrial areas was a progressive phenomenon for European urban planning in the late XVIII century. The port berths with production and storage buildings and service facilities were complemented by breakwaters and piers with platforms for lifting equipment and lighthouses.

Urban structure and architectural ensemble

The nominated property has a significant number of cultural heritage sites of national and local importance, as well as well-preserved architectural ensembles, such as:

- Prymorsky Boulevard with a semicircular square and the Duke de Richelieu monument, forming the compositional axis of the port city part;
- Dumska Square, flanking Prymorsky Boulevard in the southeast;
- Vorontsov Palace, on the northwest side of the boulevard;
- Katerynynska Square, Katerynynska Street and the Potemkin Stairs, bridging the city with the port and thus representing the second compositional axis of the city port area;
- Langeronivska Street with the building of the Odesa Opera Theatre.

Prymorsky Boulevard is the main facade of Odesa from the seafront of the row-house type. The ensemble of Prymorsky Boulevard covers the edge of the elevated plateau between the Karantynna balka and



2. Description

Vijskova balka ravines, where the central part of the historic city is located. The urban plan shows Prymorsky Boulevard as a rectangle that stretches along the coast. The buildings of the boulevard occupy its south-western side and are flanked from the south-east by the Old Stock Exchange and from the north-west by the Vorontsov Palace complex. The composite axis of the boulevard divides the building complex into two wings. The building part of each of the wings represents a solid front of the facades without gaps between the houses. The compositional axis of Prymorsky Boulevard features a semicircular square with the monument to Richelieu and the Potemkin Stairs, bridging the top of the plateau with the coast and emphasizing the ceremonial character of the ensemble seen from Odesa Bay on the Black Sea. Subordinated to this axis, the ensemble is the dominant architectural and spatial composition. Urban engineering accents include the Old Stock Exchange (now Odesa City Hall), the Vorontsov Palace, the Opera and Ballet Theatre, and the Potemkin Stairs.

The dense façade construction of the boulevard is formed by 2-3 and, somewhere, 4-storey buildings that are landmarks of architecture, urban planning, and history, representing the classicist motives of the 20s and 30s of the XIX century. The number of stores in the neighbourhoods adjacent to Prymorsky Boulevard, including the inner quarter space, currently does not exceed 5 floors. From the south-west, the ensemble is completed by the Dumska Square with the Old Stock Exchange building – currently City Hall (1828–1834); from the north-east, there is the ensemble of the Vorontsov Palace (1826–1844). The Old Stock Exchange and the buildings of the Vorontsov Palace ensemble are architectural and historical monuments of national and local significance.

The composition of the boulevard is built on the harmonious combination of transverse and longitudinal axes. The latter is emphasized by the arrangement of terraces along the cliff plateau, alleys of the boulevard and the fronts of its monumental buildings, which are characterized by the unity of scale, general rhythm and modulus of buildings. As a result of the planar interpretation of the facades, there is a spatial dynamic which ends with the manor ensemble of the Vorontsov Palace and the building of the former stock exchange, symmetrically located at the ends of the boulevard and closing the prospects of the alleys.

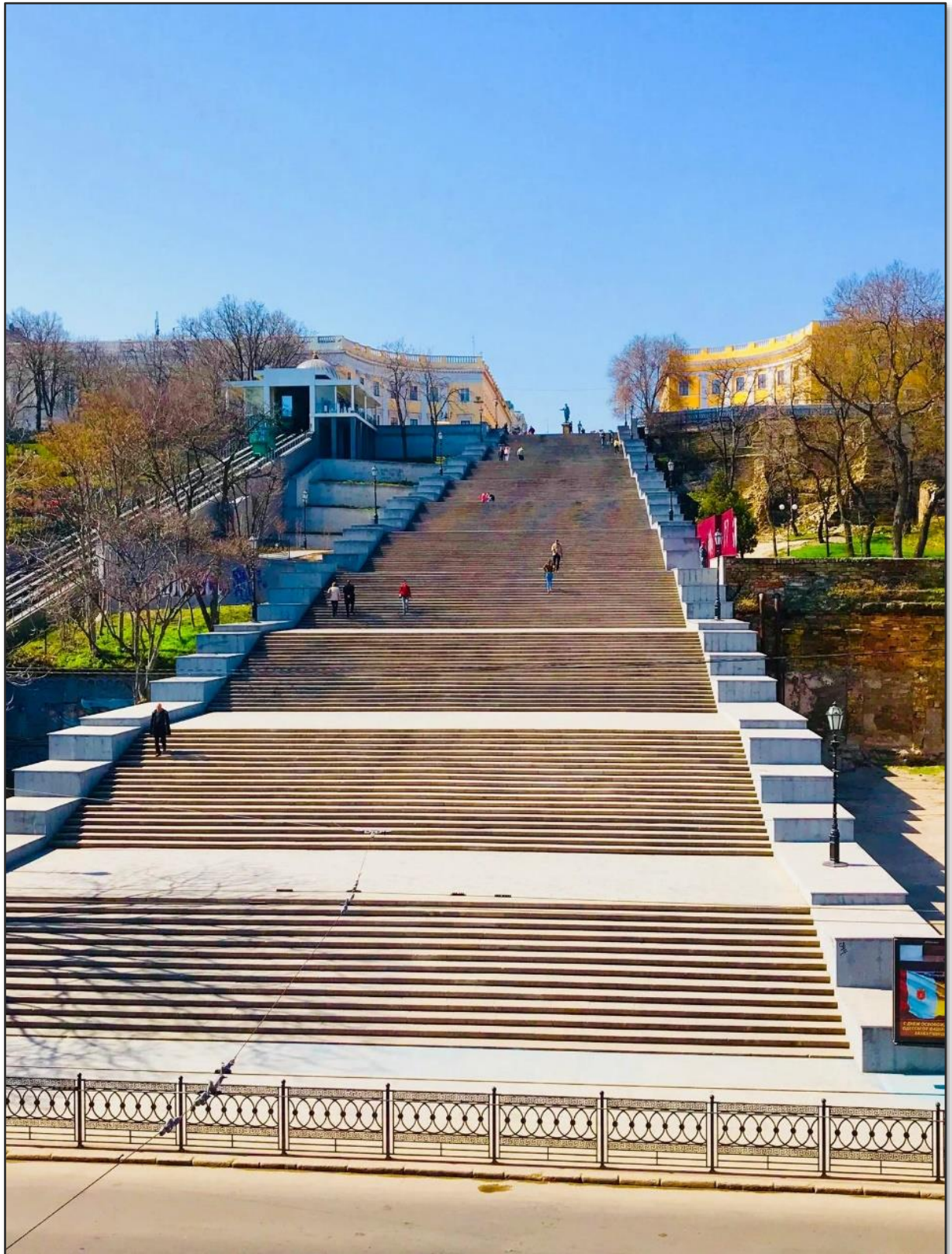


Figure 6. Potemkin Stairs with semi-circular buildings on the the top.



2. Description

The transverse spatial axis of the ensemble is accentuated by the Giant Stairs: **the Potemkin Stairs (8)**.

Designed by architects Franz Boffo, Abraham Melnikov and Carl Pottier in 1835, built in 1837-1841 with the participation of engineers John Upton and Grigory Morozov. The Classicist Boulevard Staircase, an architectural monument of the first half of the XIX century, was built in 1837–1841 under the guidance of the Italian architect Franz Boffo. The upper steps of the stairs open up a wide panorama of the seaport, harbor and Odesa Bay. In the XIX - early XX centuries, it did not have a proper name and was called differently even in the same periods. Old postcards with the Stairs' image and documents contained inscriptions: the stairs of Mykolaivsky Boulevard, the stairs at Mykolaivsky Boulevard, the Richelieu Stairs, the Boulevard Stairs, the Port Stairs, the Grand Stairs, the Stone Stairs, the Stairs of Feldman Boulevard (from 1919 to 1941), Prymorska (Seaside) Stairs, Potemkin Stairs.

Built long before the start of the construction of Odesa (in 1764), the staircase served as a connecting bridge between the top of the hill crowned by the Turkish fortress and the Black Sea coast. Initially, it formed a single whole with a hill, whose shell base served as the building material for its creation. After the port city's creation, it was replaced by a wooden staircase of two hundred and twenty steps, which descended to the baths on the coast.

The Vorontsov Stairs received their monumental vestment during a large-scale reconstruction of 1837–1841, under the guidance of architect Franz Boffo, who implemented a project where the slope is covered only by multi-level platforms when viewed from the top, and only steps are visible when viewed from the bottom, while the side parapets seem to be parallel. The Stairs, made from Trieste gray-green sandstone brought by ships as ballast, had two hundred steps when completed. Dozens of piles serve as supports for the stairs, and each of the ten spans rests on stone arches on pylons, with reserve arches under the second and third (top) spans. Lateral stability is created by twenty-four anchor ligaments. During the reconstruction of 1933, the time-damaged sandstone on the Potemkin Stairs was replaced with pink granite, and the platforms were paved with asphalt, while its height of one hundred and ninety-two steps was 27 meters, and its length was 136.47 meters. The visual effect (platforms as viewed from above and steps as viewed from below) is achieved due to the fine calculation of each element, and the visual parallelism of the parapets is organized by a significant increase in the width of



Figure 7. Potemkin Stairs connects the area in front of the port with the elevated area of the historic center.



Figure 8. The Duke of Richelieu monument and semi-circular buildings

one step: 13.4 m at the top of the hill and 21.6 m at its foot. Due to the promising effect of the composition, the space at the top seems to be compressed and requires an exit. Therefore, the green tree fences along the alleys seem to open and give way to the square with the monument to A.-E. Richelieu, located at the intersection of spatial axes and serving as a large-scale landmark for the entire architectural composition of the boulevard. The continuous upper border of the building row is also interrupted. However, the space is not broken by sharp or straight corners of buildings, and due to the concave planes of monumental and similar building facades on the semicircular square, it gently flows through a short stretch of street in Katerynynska Square and further into regular and large-scale city buildings.

The **Monument to the Duke de Richelieu (41)** in Prymorsky Boulevard is a full-length bronze monument dedicated to Armand Emmanuel du Plessis, Duke de Richelieu, and was opened in 1828. This was the first monument erected in Odesa. In 1803, Richelieu became the mayor, and from 1805 to 1814, he was the governor-general of Odesa. Citizens called him "our Duke" and considered him the founder of the city, although by that time Odesa had already been 8 years old. With the efforts of the new mayor, the city turned into a major trading port. When the Bourbons regained the throne, the Duke



2. Description

left for France, where he became prime minister in the government of Louis XVIII. He died on May 16, 1822, at the age of 55 in Paris as the result of a cerebral hemorrhage.

Having received the sad news from Paris about the death of Richelieu, Count Langeron appealed to the population to start raising funds for the construction of the monument. Vorontsov, who assumed the post of Governor-General in May 1823, ordered a monument to the famous sculptor Ivan Martos.

The monument is a bronze statue of Richelieu in a Roman toga with a scroll in his hand and three brass high reliefs symbolizing agriculture, trade, and justice. It was laid down on June 30, 1827. The pedestal was designed by the architect Abraham Melnikov and the architect Franz Boffo.

The bronze statue of A.-E. Richelieu placed on the pedestal is made in the style of classicism. The size of the figure is slightly larger than natural. A square pedestal with a cornice made of pink polished granite from the bank of the Southern Bug River (near Voznesensk), donated by the Kherson landowner Skarzhynsky, was refined by the master Pietro Genari. The base of the pedestal is a stylobate in the form of a truncated pyramid made of local limestone with four granite steps. The opening of the monument took place on April 22, 1828.

Located on Prymorsky Boulevard 7–8, opposite the monument to Richelieu, the **Semicircular Buildings (11)** together with the Potemkin Stairs, form a harmonious architectural ensemble, adequately representing the external facade of the front-administrative center of the city from the sea side. The buildings were built according to the project of the architect Abraham Melnikov in 1827–1830. Franz Boffo was the supervisor of the construction works. Both buildings were planned as public buildings. There were not enough funds in the budget for both buildings, so the symmetrical, “mirror-reflected” building (house No. 8) was built by a private person (later it hosted the Peterburzhsky Hotel), while the right semi-circular building (house No. 7) housed the city authorities: government offices, court, and city дума. The three-story buildings were built of shell rock, and their facades were plastered. The central part is semicircular and concave, with rectangular wings, flat ceilings, and a mixed layout. The facades feature strict architectural forms of classicism, with the rusticated ground floor, a loggia with an arcade in the concave part, and the upper floors divided by six pilasters (in the case of an administrative building, the Ionic order was applied). The



Figure 9. Semi-circular building in Primorsky Boulevard

windows on the first floor along the entire facade are framed with platbands. The walls are topped with a stone balustrade. The left building symmetrically repeats the architecture of the opposite house, differing only in small details. In the middle of the XIX century, the appearance of the left building changed significantly: it was enriched with all sorts of elaborate details, awnings, and balconies.

The **House of Stolypin Family (9)** in Prymorsky Boulevard 2 -was designed by the architect François Chall(1824), reconstructed by Giovanni Torricelli (1836) and Felix Gonsiorovsky (1872).

In Prymorsky Boulevard, 5 the **House of Brozin (10)** (1823–1826) was designed by the architect Franz Boffo in 1823-1826. The restoration of the facade of a three-story apartment building, which at that time already belonged to Abram Ginberg and Alvina Lerhe, was carried out by the architect Hermann Shevrembrandt in 1892–1893. The building is a U-shaped perimeter, consisting of the oldest three-story building with a mezzanine and a ledge of the staircase from the side of the courtyard on the basements of the building and two four-story side outbuildings of later construction. The main building volume was built of shell stone with subsequent plastering.

The main facade of the building is designed in the Renaissance style, with accents on the central part in the form of a five-window mezzanine, a central entrance portal, balconies on massive modillions with mascarons, and Doric order columns. Its large-scale elements (rust with a keystone in archivolt, sandriks of various configurations, triglyphs, modillions, false pediments, mascarons, meanders) of the two lower tiers are harmoniously linked into a single pattern with the elegance of the upper ones (cartouches, fluted pilasters of a composite order, plates of a plant-geometric pattern, garlands, modillions with triglyphs, garlands, mascarons, large overhang cornice) by overlapping elements of platbands, design of modillions, and profile design of cornices.

The **Palace of Szydłowski (12)** in Prymorsky Boulevard 9, (1829–1830)- was designed by the architect Franz Boffo in the styles of eclecticism and historicism, commissioned by the landowner Szydłowski. Later, the house belonged to Countess Naryshkina. In the late 1860s, it was purchased by the state treasury for the residence of the governor general, and then the commander of the military district. In the 1870s, the commander-in-chief of the army, Grand Duke Mykola Mykolaiovych Senior, lived here, and due to this fact, the boulevard was called Mykolaivsky from that time. During the



2. Description

revolution of 1917, the Central Executive Committee of the Soviets of the Romanian Front, the Black Sea Fleet, and the Odesa Region (Rumcherod) settled in the building. In March 1918, after the Austro-German troops of Field Marshal von Beltz had occupied Odesa, the German headquarters settled in the palace. Later, after the formation of the communist regime in Odesa, on December 6, 1924, the Palace of Sailors was solemnly opened here. During the World War II, the large hall and the central staircase of the Palace were destroyed. In 1952, two outbuildings were added to the main building, forming an inner courtyard and hosting a summer cinema there. The building was restored twice during its existence, and since 1963 it has been under state protection as an architectural monument of national importance.

In Prymorsky Boulevard, 11 the **House of Pavlo Lopukhin (13)** (Londonska Hotel) was built in 1826–1828 according to the project of the architect Franz Boffo in the style of the early Italian Renaissance as a private mansion. Since April 1846, the Londonska Hotel has been opened in the building. In 1851-1853 the second floor was constructed over the existing building according to the project of the same Boffo. The founder and first owner of the hotel was Jean-Baptiste Caruta, the famous French confectioner and gastronomist.

The building of the **Old Stock Exchange (1)** now City Hall- in Dumska Square, 1 was built between 1829 and 1837. According to the original project, the building of the Odesa Stock Exchange, designed by Franz Boffo (in collaboration with Giovanni Toricelli), was a U-shaped, two-story building with a plinth made of shell rock.



Figure 10. The City Hall (former Old Stock Exchange)

The statues of the patron of trade and eloquence Mercury, and the goddess of fertility and prosperity Ceres in the risalite niches, are the symbols of the development priorities of Odesa. The old building of the Odesa stock exchange is crowned by the symbol of eternity and the fleeting turn of moments - the sculptural composition "Day and Night" - a clock between two female faces. The mechanics of a huge two-meter-diameter English-made clock, installed when the stock exchange was located here, were changed in 1959 to chimes programmed to play the unofficial anthem of the city — an excerpt from the operetta "White Acacia" by Isaac Osipovich Dunayevsky (1900–1955).

Until the opening of the Exchange Building in 1837, commercial meetings were held in the houses of private individuals who provided their homes on a voluntary basis. Thirty years later, due to the increase in the number of trade operations and the expansion of the port's borders, a radical restructuring of the building was required in order to increase its area. Improvement works were carried out from 1871 to 1873 under the guidance of the architect Franz Morandi. Since 1892, when the doors of the new exchange were opened at Politseska Str. 17 (present Bunina Street), the function of the building has completely changed: it housed the local city administration, which occupied part of the premises of the exchange until that moment. The building has performed an administrative function to date.

In the proximity is **Palace of Prince Gagarin (3)** (nowadays **Literary Museum**), in Langeronivska Str. 2 (1849-1850).

The palace was built according to the project of the architect Louis Otton as a front mansion for receptions and balls for Prince Dmitry Gagarin, who was one of the first citizens of the city, an inspector of the Odesa quarantine, a lieutenant colonel, later a major general, and his wife Sofia.

The building boasted stylistic features of classicism with elements of eclecticism. Such a combination of architectural styles is called free southern eclecticism, and the Gagarin Palace is one of the best examples of this unique style that originated in Odesa.

The facade of the two-storey palace faces the east, towards the sea. The architectural composition resembles a castle, which is facilitated by the external decoration of the building: a massive basement floor, bay windows resembling towers, and arched windows. Through the main entrance, the visitor immediately enters the front lobby, which



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surprises not only with the abundance of space but also with an unusual combination of Baroque and Renaissance styles in the interior. The main style-forming element of the lobby is a vast marble staircase, diverging in both directions and leading to the front apartments on the first floor. The ceremonial suites on the first floor consist of the main hall, adjoined by the enfilade of the smaller ones. Here the features of southern eclecticism are noticed in all their glory: a harmonious combination of empire, baroque and classicism; ceilings generously decorated with stucco; large window openings; typeset parquets made of precious woods. Thanks to the restoration carried out in 1978-83 to convert the building into a Literary Museum, the interiors and facades of the palace have survived to the present time in almost unchanged form.

The history of the Golden Hall is associated with the names of prominent artists: this beautiful room with combined elements of Baroque and Empire once hosted a concert by the great composer Franz Liszt and performances by Ivan Bunin, Henry Longfellow, Maria Zankovetska, Volodymyr Zhabotynsky, and many others.

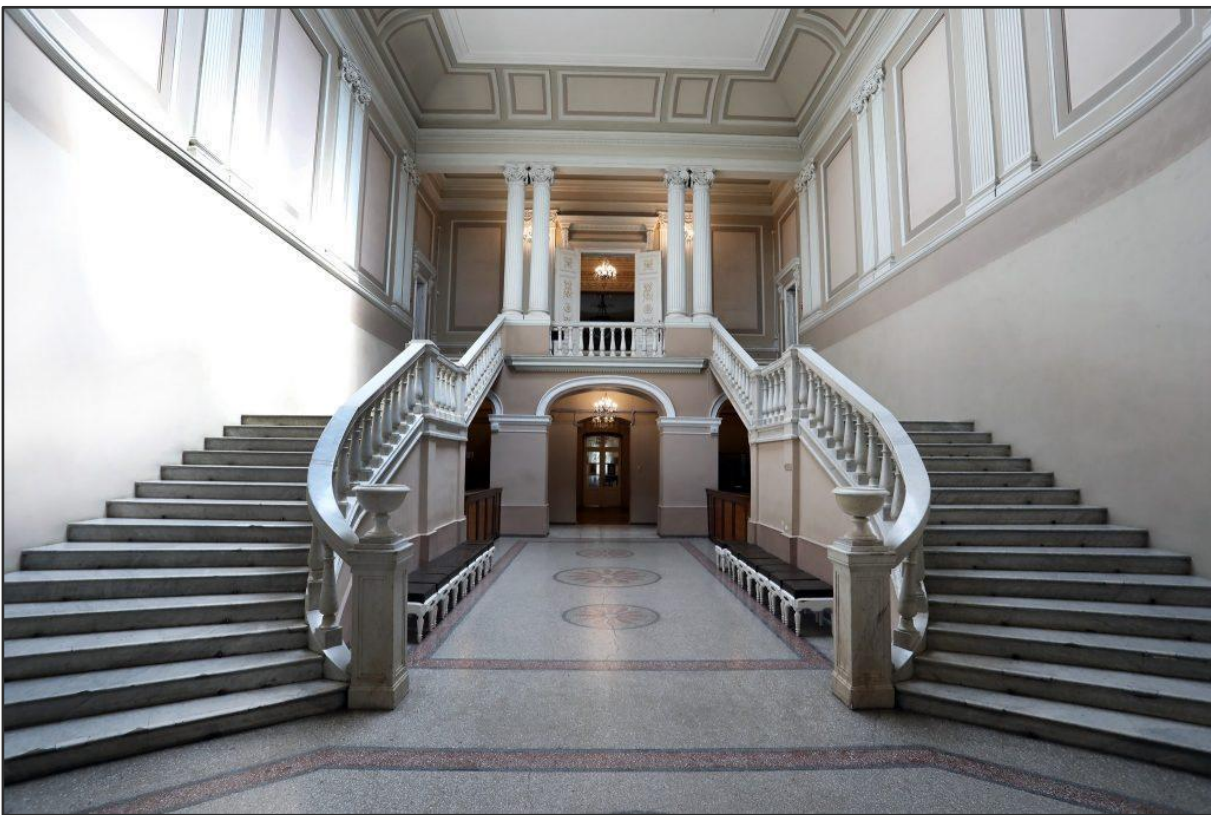


Figure 11. Palace of Prince Gagarin (3) (nowadays Literary Museum)

The building served as a palace for balls for about 6 years. Then it was rented out, and in 1898, the Gagarin family handed it over to the literary and aristocratic society. Since then, the former palace of the Gagarin family has become the center of the city's cultural life since many famous writers and poets came here while visiting Odesa. The museum was opened in the former palace in 1984.

In Langeronivska Str. 4 there is the **Museum of the Society of History and Antiquities (4)** now **Archaeological Museum**. The building (1882–1883) was designed by Felix Gonsiorovsky for the needs of the museum and the first public library in the city. Complex in plan, a one- or two-storey building with a deep basement (relief features) for the Odesa Repository of Antiquities, erected from shell stone with subsequent plastering, is an outstanding example of classical architecture. The columned Corinthian portico in the terrace of the central entrance dominates the external decor, with a two-flight staircase on the sides crowned by a triangular pediment; the lower tier of the building is decorated with massive rustication and is visually separated from the upper tier by a profiled cornice. The first floor along the central facade is illuminated by high arched windows with slats and acanthus leaves in the archivolt castle, single and paired pilasters of the Doric order. The building is crowned with a wide frieze separated by cornices and a blind parapet with a geometric pattern.



Figure 12. The Odesa Archaeological Museum, founded in 1825.

The interior elements are grouped around the round central hall and constitute many small exhibition areas, as well as administrative and storage facilities under flat ceilings, located along its perimeter. The ceilings in the cellars are cross-vaulted. The collection of the Odesa Archaeological Museum enlists 150,000 exhibits and a library of 20,000 volumes relating to the history of the Northern Black Sea region from ancient times to the XIII century. Particularly valuable ones are the numismatic and jewelry collections of 50,000 exhibits stored in the Golden Storeroom and artifacts of Ancient Egypt, including Egyptian mummies.



Figure 13. The building of the former (until 1917) English Club (view from the Odesa National Academic Opera and Ballet Theatre)

The **English Club (5)** - Langeronivska Str. 6 - was built in 1841–1842 and the project was elaborated by the architect Giovanni Toricelli.

November 1, 1831, is considered the official founding date of the English Club. According to the charter, it was founded for the enjoyment of conversation, permitted games, and reading books and periodicals. There were three billiard rooms and tables for card games, which were the main attractions for most visitors. According to the charter, its members, whose maximum number was up to 350



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people, could be respectable people, not boasting of their titles. "Extra people" were not allowed into the club. The English Club was the first public organization in Odesa. All the positions there - from foremen to members of the library committee - were elected. And since the club was an exclusively male institution, even during balls and dance parties, entry into certain rooms, such as the library or the smoking room, was strictly forbidden for women. A very important point noted by memoirists, including guests of the city, is the more democratic style of the aristocratic salons of Odesa, which is due to their ethnic diversity (as well as the citizen classes in general). The local elite was formed in the context of the city's influx of people, who were more often of a commercial rank than of nobility. Moreover, the highest aristocracy did not disdain the salons of large merchants.

The secular society in Odesa "consists of so many heterogeneous elements, that it is absolutely devoid of a characteristic physiognomy: the French, Germans, Russians, Englishmen, Greeks, Italians—everything brings to this appearance their views, habits, language, interests, prejudices," Adèle Hommaire de Hell wrote.



Figure 14. Teatralnaya square from above

Flanked on both sides by the Vorontsov Palace and the Stock Exchange, the compositionally completed space of the boulevard from the southwest also organically flows into the space of the small Birzhova Square, and from there into the huge Teatralna Square. An ensemble of commercial buildings of the **Palais Royal (7)**, located between Langeronivska, Katerynynska Streets, Tchaikovsky Lane and the building of the Opera House. Initially, this place was a military parade ground. After the parade venue was moved to Cathedral Square, the area was used as a trading zone. Shopping malls reminiscent of the Parisian Palais-Royal and named after it were built here in 1842, according to the project of Odesa architect Giovanni Toricelli (functionally and in part technologically, the model of the Parisian Palais-Royal was almost one to one, including the theater, reproduced in Odesa). On the territory in front of the shopping arcade, a square with a fountain was arranged (gardener Ludwig Leclerc). Among the first owners of shops (they were also developers, since they built shops at their own expense in accordance with the general project) were the most famous representatives of the commercial elite and the service sector in the city: Yusuf Mangubi, Caesar Othon, Pierre Verel, Sebastian Fenderich, Bartholomew Coquelin, William Wagner, Giovanni-Battista Caruta, Sebastian Stratz, Ivan Vitsina, Karl Anger, Francesco Wernet, Napoleon Lenglet and others. This list contains manufacturers, merchants, restaurateurs, hotel owners, fashion couturiers, a turner, jeweler, marble maker, etc., merchants of various guilds, petty bourgeois, and foreign nationals. This wide palette of professional, social, and ethnic representation was immediately outlined and is preserved to this date. With the transfer of trade activity to the passage on Derybasivska Street at the beginning of the XX century, the architectural ensemble of the shopping arcade was rebuilt, and the square became one of the places of rest for the citizens.

One of the most striking architectural monuments in Odesa is the **Vorontsov Palace (14)**. It is located on the site of a former Turkish castle, on a high plateau above the cliffs. (1826–1834)

The palace complex, with a belvedere by the sea and a semicircle of stables immersed in the luxurious garden, had been constructed by 1834 according to the design of the architect Franz Boffo in the Empire style. During the Crimean War (1853–1853), the Vorontsov Palace was significantly damaged: it was shot down by the joint efforts of the Anglo-French squadron. The buildings of the complex have practically turned into ruins. The restored palace had served the interests of the public needs of Odesa as a governor's residence until



2. Description

the end of the XIX century, when officials in its corridors were replaced by gymnasium students. A private male Jungmeister gymnasium was established within the walls of the Vorontsov Palace in Odesa, and it was open until 1917. Funds for the maintenance of the complex were allocated from the gymnasium fund, which was formed at the expense of tuition fees.



Figure 15. Vorontsov Palace

The building of the gymnasium (the former governor's residence) was one of the first to fall into the sphere of interests of the new government in March 1917: the center of the Odesa uprising of the "Workers' and Soldiers' Soviets" was located here, and then the headquarters of the Red Guard, which in no way contributed to the preservation of the unique interiors of the palace (part of the interiors were carried away to Alupka).

After the end of the World War I and Ukrainian War of independence (1917–1923), the halls of the complex were used for the needs of public organizations. In particular, chess competitions were held here. It predisposed the future fate of the palace for the coming decades: in 1936, its halls were adapted by the decision of the USSR Council of People's Commissars for the needs of the House of Pioneers.

During the Second World War, the mothballed Vorontsov Palace complex suffered significant losses (the Orlovsky building and the Winter Garden were completely destroyed), and its other buildings and structures were significantly damaged.

The complex of the Vorontsov Palace, crowning the high bank of the central part of Odesa, was designed by the architect Franz Boffo and built in the classical style. Originally, besides the current palace, stable building, kitchen building, and belvedere, the complex included the

Orlovsky building, a garden (going down the slope to the sea), an outbuilding for guests (adjacent at right angles to the palace building from the courtyard), and the Winter Garden with pavilions for relaxation and stairs to the sea at the foot.

The eastern façade of the Palace of Vorontsov in the Empire style, flanking the northern end of Prymorsky Boulevard, is turned to the bay. The components of the external decor of the building of the Roman-Ionic order, facing the main entrance to the west, are columned (with four columns in the west and seven columns in the south) porticos, with an ornamented frieze over the windows of the first floor and three-quarter column bas-reliefs. The roof is closed by a cornice with a balustrade.

The interior decoration is clearly split into three parts: the semi-basement ground economic floor, the first floor with the guest room and the second one with the lord's chambers.



Figure 16. The colonnade of the Vorontsov Palace



2. Description

Richly refined with stucco and gilding, the guest floor with inlaid parquet and crystal-bronze chandeliers on high vaults consists of a billiard room once decorated with paintings, a dining room with an open terrace, a Ballroom with a fireplace, a Turkish study in green and gold tones, a manuscript study with a beautiful view of the sea and a library that once held a unique collection of books.

The lord's chambers are devoid of such a rich finish; the ceilings here are lower, and the utility floor is absolutely not intended for the eyes of high-ranking gentlemen. As for the decorations of the lord's chambers, it is worth noting the inlaid sundial in the nursery and the low marble columns that divided the bedchamber into two parts. In addition, the second floor houses two libraries, a reception room, and an office.

The stable premises (1826–1829) are a plastered two-story building made of shell rock in the fourth part of the circle, with its convex part turned towards the palace, in whose southern part it is located. A distinctive feature of the convex blind facade with niches is the four-column portico of the Tuscan order, bordering a large arched opening, while the concave one features large perimeter semicircular windows.

The interior of the ground floor, intended for horses, is decorated with a Romanesque ceiling and wooden columns that hold up a high vault, in contrast to the first floor, intended for servants and devoid of any decoration. The Belvedere (1826–1828) formed of two parallel rows of a ten-column (made of plastered shell) portico of the Tuscan order, is covered with a gable metal roof over a flat entablature with two stone flights of stairs on the sides. In its plan it constitutes one fourth sector of the circle, with the convex part facing the sea.

The **Odesa Academic Opera and Ballet Theatre (6)** in Tchaikovsky Lane, 1, (1884–1887) is another landmark of the city.

The first building of the Odesa Opera House was built according to the project of Thomas de Thomon, facing the sea with its main facade, which constituted an example of the classical style with a colonnaded portico. It was designed for 800 seats and opened its doors on February 10, 1810. The fate of the building of the first Odesa theater was tragically cut short on the night of January 2, 1873, when, as a result of a fire from a gas burner, a flame broke out that completely incinerated it. The foundation stone of the new theater building was laid on September 16, 1884, and three years later, the building, designed by the architectural bureau of Ferdinand Felner and



Figure 17. The Odesa National Academic Opera and Ballet Theatre & (view from above from Rishelievka Street)

Hermann Gelmer, was opened to the public. The project of Ferdinand Felner (he was its initiator), having reached our days in almost its original form, is a three-part building with a five-tiered auditorium for 1664 seats: the first block is a lobby with a foyer and stairs; the second one is an auditorium; the third one is a stage, organically combining the style of the Viennese Baroque and the Italian Renaissance.

Decorative elements are widely used in the architecture of the building of the Odesa theater: the Tuscan order is applied to the decoration of the ground floor, and the Ionic one is seen in the first one; the main and side entrances are accentuated with risalites; the round niches of the second tier have busts of Pushkin, Gogol, Glinka, and Gryboyedov; facades are decorated with columns and pilasters, arches, and loggias, contributing to the splendor and solemnity of the theater. The main entrance deserves special attention: it is decorated with a two-tiered quadrangular portico with two ground-floor sculptural groups, symbolizing the two main directions of the theater: tragedy — a scene from the play "Hippolytus" by Euripides (480–406 BC) and comedy — "Birds" by Aristophanes (444–385 BC). Above them, on the first floor, ancient Greek muses give inspiration to the



2. Description

theater troupe at the foot of the chariot of Melpomene (the patroness of dramatic art) in a harness of four tamed panthers, crowning her Odesa temple. The inscription on the facade is the years of construction of the theater MDCCCLXXXIV - MDCCCLXXXVII (1884 - 1887), the Latin inscription "ardebat anno" (burnt) and the date of the last restoration MCMLXVII (1967). The interior decoration of the theater, with stucco and gilded paintings, floors made of marble chips with a pattern unique to each floor, bronze lamps, velvet chairs, and crystal sconces, is a masterpiece in itself. The plafond is divided into eight medallions in gold frames, four of which are decorated with scenes from Shakespeare's plays: Hamlet, A Midsummer Night's Dream, A Winter's Tale, and Twelfth Night, and the remaining ones depict flying Cupids, performed by the Viennese artist Lefler. Pushkinska Str. 17 hosts the building of the **New Stock Exchange (2, now Philharmonic)** (1894-1899)

Built in the style of the Florentine Renaissance, the building of the New Stock Exchange (chief architect Alexander Bernardazzi; the original project of Victor Prohaska) could compete with the best private mansions in its luxury, so along with the commercial functions (trading floors, merchant council), its hall was assigned to receive secular balls, hold concerts of visiting celebrities, and hold meetings of local writers and scientists. The very next year, after the completion of its construction, in 1900, the marble statue of Bernardazzi by the sculptor Boris Eduards was added to the huge number of unique architectural details, installed in the loggia in front of the main entrance at the top of the marble staircase to commemorate the fiftieth anniversary of his creative activity. The external facades of the building are lined with ceramic tiles in a geometric pattern and are decorated with niches, rosettes, and plaques. They are cut through with two- or three-arched window openings in rich carved decor of white Carrara marble. The building is crowned with a wide arched frieze with a cornice, an attic, and small side pediments. A hipped pyramidal roof with a painted thirty-meter dome decorated with zodiacal symbols inside crowns and accentuates the central entrance in the form of a deep niche 21 meters high with a white marble staircase, rostral columns, inlays of multi-coloured artificial stone, which is integral with the vestibule, and two internal balconies. Located in the corner part of the building, the operating room of 910 sq. m. with choir stalls and a wooden coffered ceiling is painted like wallpaper with a dynamic narrative of the development of economic relations in a historical perspective. Due to the introduction of new economic rules in 1920, the role of the building as a financial centre

was completely levelled, and the New Stock Exchange was completely turned into a place for various kinds of meetings, and from 1923 into a concert hall for the city council. In 1937, the building was officially transferred to the newly created Odesa Regional State Philharmonic.

The Bristol Hotel (19), in Pushkinska Str. 15 / Bunin Str. 14 was built in 1898–1899. Being unique for Odesa at the end of the XIX century, the project for the construction of a four-five-story hotel building consisted of the skillful adaptation of architectural forms to the features of the relief (slope towards Bunin Street and its intersection) and was executed by the architect Alexander Bernardazzi in the neo-baroque style in collaboration with the sculptor Mark Molinari. However, the L-shaped building with a semicircular risalite of the courtyard part, despite its massiveness and due to its Baroque style in combination with the light shades of the walls, is visually elegant and airy.



2. Description



Figure 19. Bristol Hotel (view from the corner) in Pushkins'ka Street



Figure 20. Abaza Placa (Odesa Museum of Western and Oriental Arts)



2. Description

The main facades of the Bristol Hotel feature a skillful combination of various elements and techniques with the transition from French rustication, somewhat diluted with mascarons in the rocailles of the above-window space in the lower tiers, to the airy elements of the upper ones: sandriks with lush decor from Baroque scrolls and cartouches to mascarons, window architraves and platbands with garlands, and a wide frieze with vignettes and modillions holding a profiled cornice with a large overhang.

Special accents among all this splendor are risalites with balcony niches on fluted columns of a composite order, entwined at the base with garlands of the faces of cupids looking through them; while from the side of Pushkinska Street, these risalites are held by the Atlanteans on their shoulders. The corner bay window, crowning the entrance to the restaurant, is decorated with arcades on Ionic columns and rocaille-vegetative decor, and the entrance under it is refined with a massive high-relief mascaroon of a warrior and a bust of Hermes in a deep niche.

The building retains its function: the Bristol Hotel remains one of the most successful and luxurious hotels in Odesa.

Not far from it, the **House of Renault (20)** (Karl Sicard's house, Severnaya Hotel or Hotel du Nord) in Pushkinska Str. 13 was built in the style of classicism (1820–1821), designed by Francois Chall and Franz Boffo. In memory of the stay in this building of the poet Oleksandr Pushkin, a Museum was opened here.

The **Building of the Odesa Mutual Credit Society (21)** - Pushkinska Str. 10 / Hretska Str. 18 (1901–1903)- constructed in the style of historicism by the architect Alexander Bernardazzi. This three-storey building of the Odesa Mutual Credit Society flanks the red line of development in the northwestern quarter of the intersection of Hretska and Pushkinska Streets. It is a U-shaped building with an extension on the side of the courtyard. The entire ensemble of the complex perimeter is organized around the dominant square volume of the central entrance with rustication of the lower tiers, dividing cornices, a lunette archivolt in floral decoration, a Moorish balcony on paired half-columns of the Ionic order, supporting a frieze with Atlantean triglyphs, arches with a keystone of the second tier, and, of course, round dormer windows of the frieze, with the central one being "guarded" by griffins. The central facades of its wings are a classic example of monumentality, where huge arched windows are framed by archivolts on impostes with platbands and keystones decorated with rocaille, combined rustication, plates with Moorish

monograms of the windowsill space, and, of course, modillions of the frontal cornice with a large offset.

The **Building of the Accounting Bank (22)** in Pushkinska Str. 12 / Hretska Str. 13 (1904–1906), is an example of elegant classics combined with the airy lightness of rococo, which unobtrusively create an image of luxurious monumentality as a visual embodiment of stability and reliability. The building was designed by the architect Yuriy Dmytrenko.

This is a harmonious combination of high arched openings with window slats; archivolt on mullions with mascarons and bas-relief symbols of Hermes in the keystone; French rustication of composite order pilasters; a simple wide frieze ending in the form of a profiled frontal cornice with a large offset on modillions; Doric order columns; a complex architrave pattern; and a multi-layer false pediment with a portal-risalite of the central entrance, designed in the form of an archivolt in a vegetative frame on paired columns of the Corinthian order with vegetative bas-reliefs in the corner niches; and a cartouche shows through in every detailed element of the external decoration of the former Accounting Bank. Today, the building houses the regional branch of the Union of Architects of Ukraine.

The **Abaza Palace (23, Odesa Museum of Western and Oriental Arts)** in Pushkinska Str. 9 / Hretska Str. 16 (1858), is the rare case when the luxury of a private residence during the life of the founder changed its social private status to a public one and was transferred to serve the needs of Odesa society. The construction of the luxurious Neo-Baroque residence of the Odesa grain merchant with aristocratic roots, Alexander Abaza, designed by the architect Louis Otton, began in 1856.

In 1884, the Abaza Palace was turned into the Odesa Judicial Chamber, under whose guidance there was the office of the local administration of the local Red Cross Society, though its functioning was temporary. In 1899, the Fourth Men's Gymnasium of the City of Odesa moved here. For the needs of the Gymnasium, the domestic Alexandrinska Church was also arranged here in the same year, at the expense of its trustee, Angelo Anatra. Since 1929, the building has changed its function and has become a museum. During the Second World War, the palace was damaged, despite the residence of the governor-general of the occupying Romanian troops, German Pinteá, living within its walls. The Odesa Museum of Western and Oriental Arts returned to the premises after their restoration in 1963.



2. Description

In the eastern part of the city is located the **House of Russov (25)** - Sadova Str. 21 (1897–1900). The building was constructed as an apartment building by the order of the entrepreneur, Odesa collector, and philanthropist Alexander Russov. The architect of the project was Leonid Chernigov; the façade designer was the artist, Valerian Schmidt. The house gained particular fame due to the location of Gaevsky's "central" pharmacy in it. The Pharmacy of Gaevsky and Popovsky was founded by pharmacists Gaevsky and Popovsky, and at that time it was the only pharmaceutical institution in the south of Russian Empire that met the demand and needs of the population and corresponded to medical canons. In 1908, the house was bought by the owner of the pharmacy business, Gaevsky.



Figure 21. Profitable house of A.P. Russov in Sadova Street.

The **House of Liebman (24)** in Preobrazhenska Str. 23 / Sadova Str. 23 was constructed in 1887-1888 on the site of the guardhouse building by order of the Odesa businessman Bernhard Liebman, who had produced and sold bread and confectionery in Odesa since 1867. The author of the project was the Odesa architect, Eduard Mesner, with the participation of Ignatius Morgulis and Albert Niss. The house was famous in Odesa due to the location of the Liebman Coffee House,

which consisted of a bakery and a confectionery, as well as a cafe with billiard rooms (equipped separately from the common hall). The cafe was especially popular with the citizens of Odesa because it was equipped with the latest technology at that time.

Nearby there is **the Building of the Richelievsky Gymnasium (26)** - Sadova Str. 1a. The shops of Sicard were designed by the architect Francesco Frapolli in 1812 and reconstructed for the Richelieu Gymnasium by the architects Franz Boffo and Heinrich Dicht in 1843. Today, the building houses one of the faculties of the Medical School.

The Building of **Richelievsky Lyceum (27 Odesa National University)**, in Dvoryanska Str. 2, was constructed between 1852 and 1857 to house the Richelievsky Lyceum with a gymnasium and a noble boarding school designed by the architect Oleksandr Shashyn in the Neo-Renaissance style. On May 1, 1865, the Richelievsky Lyceum was transformed into a university.

The **Institute of Physics and Chemistry (28)** - Pasteur Str. 27 / Yelysavetynska Str. 14- (1897–1899) was built according to the project of the architect Mykola Tolvinsky in the Neo-Renaissance style.

Bessarabian-Taurian Land Bank (29) in Pasteur Str. 25 (1899–1900) was designed by Semyon Landesman and A. Reichenberg in the Neo-Renaissance style; the **House of Frapolli (31)** Derybasivska Str. 13 (1828) was originally built by Francesco Frapolli himself (1804), and then rebuilt by his widow, Maria Frapolli, according to the design of Franz Boffo (1828). For a long time, it was owned by the architect's widow, and in historical documents it is even mentioned as the "House of Maria Frapolli" or simply the "House of Frapolli". Only in the first half of the 1860s was this building given the name of its new owner, V.F. Marini, the daughter of Maria Frapolli. Today, the building houses a hotel. Earlier, there was a Small Passage. Its shops inside the courtyard have been preserved to date. There has always been an abundance of jewelry stores and photo studios.

The **House of Wagner (30)** in Derybasivska Str. 16 (1818): the building of the Richelievsky Lyceum was erected in 1817-1818 according to the design project of the architect Francois Chall. The building was repeatedly rebuilt by the architects Shashin and Sheins; the last time it was done for the heirs of the merchant of the 1st guild, Wilhelm Wagner. The lyceum was founded in 1817. It was transformed into a university in 1867 (which much later evolved into the Odesa National University named after I. I. Mechnikov). The building of the lyceum



2. Description

was in its original place until 1857; then it moved to Dvoryanska Street, where the main building of the Odesa National University named after I. I. Mechnikov is currently situated. Oleksandr Pushkin visited the lyceum during his exile in Odesa. For a time, this building housed the Polish poet and revolutionist Adam Mickiewicz. It was written that “on arrival, Mickiewicz was given a small apartment in the courtyard of the Richelievsky Lyceum, on the first floor.” One of the last “guests” of the lyceum was the famous inventor of the periodic system, Dmytro Mendeleev. In 1855-1856, he was a senior teacher in gymnasium groups at the Richelievsky Lyceum.

William Wagner, a major businessman, public figure, and philanthropist, became the owner of a house facing Derybasivska, Katerynyska, and Langeronivska Streets. Previously, it belonged to the Richelievsky Lyceum. In a short period after, the “House of Wagner” became a vast shopping center, like the Palais-Royal. In the second half of the 1860s, besides the “English Store” (department store), there were the Carriage restaurant, Albrecht’s confectionery, the most popular Nikolai beer hall (which later passed to the famous Bruns), the office of the Insurance Society, Senchilo’s photo studio, Aristarkhov’s manufacturing shop, fashion workshops of Armeni and Kamne, paper and bookbinding shops of Deluko and Meyerer, the best tea shop of Krapivin and Kievsky, and a bunch of other decent shops. After the lyceum period, the building has always served as a residential building and retail space. It has performed this function to the present day.

The **House of Falz-Fein Gogol (32) Str. 5 (1895–1897)**. In 1895, the wealthy merchant Grigory Weinstein laid out a Dutch-style house for his family, designed by the architect Lev Vlodok in collaboration with Semyon Landesman. The building was used by the Weinstein family not only as an Odesa residence but also as the main office of the family business, “Emmanuel Weinstein and Sons.” Three years later, the site was divided into two parts under the same address: the southern one belonged to the previous owner, and the northern one became the property of Anatoly Falz-Fein, whose house construction project was developed by the same author in the same style, ensuring the visual complexity of both architectural objects.

The Weinstein-Falz-Fein complex consists of two buildings in the Dutch style combined into a single whole due to visual and physical elements. The older building, now listed as No. 5, is a two-story asymmetrical perimeter structure under a mansard roof with massive rustication against the background of red-brick masonry, massive



Figure 22. The Art Nouveau House of Falz-Fein Gogol with two Atlantes.

window frames, rosettes of floral ornament with mascarons, and a balcony of corner towers, with the dominant one crowned with an elegant decor. The famous house with Atlanteans is a four-storey building with an attic and an arch in its southern part, stylistically repeating the prototype: the same red-brick masonry, massive rustication, a corner tower, and balconies behind graceful balusters, although the mascarons are distinguished by sharper forms with the capstone repeating their stylistic elements. Its dominant feature is a rectangular corner bay window, which rests on the universe in the form of a globe with stars, supported by two Atlanteans.

The **Shah's Palace (33, House of Brzozowski)** in Gogol Str. 2 (1851–1852). The castle of the Polish grain magnate Zenon Brzozowski was designed by the architect Felix Gonsiorovsky. And although the Brzozowski family had been the official owners of the building since 1851 for more than half a century, its walls were destined to become a temporary refuge for the family of one of the richest Odesa citizens, Fedir Rafalovych, in the early 70s of the XIX century. And another thirty years later, i.e. in 1909, the Odesa castle became a rented residence of the Persian exiled Shah Mohammad Ali, to whom the Shah Palace owes its real name. It was here that, for two years, a springboard had been prepared for the return of the last real ruler of Iran from the Qajar dynasty to power. The Shah returned there after an unsuccessful military uprising in 1911 that turned out to mark the frustration of his hopes and expectations.



Figure 23. Shah's Palace

The two-storey building of a miniature castle, erected, like most Odesa buildings of that period, from shell stone on lime mortar in stone slab facing, has a U-shaped perimeter structure with protruding volumes of hexagonal and square towers reinforced with buttresses in its elongated part flanking the complex in the west. Four buildings (Main, Passage, Auxiliary, and Dining ones) of the complex form an open inner courtyard overlooking an open area once decorated with a fountain, which is closed from the south (residential quarter) by an improvised wall with a blind arcade.

The external decor is almost entirely created in the early Gothic English style, adjusted for the XIX century (low plinth, large volume of window openings): there is the square volume of the crowning teeth, the lancet windows, powerful buttresses, the octagonal perimeter of the towers, domed roofs, and cornices. After 1917, the building, like all private property, was nationalized. Today, it is privately owned.



The **Complex of the Otton Houses (34)**, in Gogol Str. 8 / Nekrasov Lane 2 (1811–1812) the house was built in 1810 by architect Francesco Frapolli and belonged to restaurateur Caesar Otton, and then to his son, architect Louis Otton, who designed the building of the Museum of Western and Oriental Arts in Pushkinska Street. In 1851, the Otton House was reconstructed according to the project of its owner.

The **House of Tolstoy (36)** (Odesa House of Scientists - former art gallery of M. M. Tolstoy junior) in Sabaneyiv Mist Str. 4, 6. The architectural complex includes two buildings: the mansion of Count Tolstoy (a 2-storey mansion with 12 rooms) and the art gallery building attached to it in 1896-1899 (architects Ferdinand Felner and Herman Gelmer), where Tolstoy kept his collection of paintings. Some rooms have preserved historical interiors. Until 1934, the Odesa Art Museum's Fund of Galleries of Local Painting was housed in the art gallery's building.

The mansion of Count Tolstoy is an architectural monument. It was built and rebuilt from 1830 to 1897 according to the tastes and capabilities of the three different owners. The first owner was Captain Horvath; the experts believe Giovanni Toricelli to be the architect of that period. In the 1840s, the mansion was purchased by Count M. D. Tolstoy, who commissioned Louis Ottone and Cayetano Dallakva to redesign the interiors in the spirit of eclecticism. In the second half of the century, the mansion belonged to his son, Count M. M. Tolstoy.

Church of St. Peter the Apostle (35) Havanna Str. 5 (1912–1913) was built with funds allocated by Alexander Vassal, a wealthy descendant of French emigrants who settled in Odesa at the end of the XVIII century.

The church was erected in the pseudo-Romanesque style according to the project of the Belgian Arthur Luix and the German Karl Mesner in the Neo-Baroque style in 1912-1913. On September 22, 1913, Joseph Kessler, bishop of the Tiraspol diocese, consecrated the church in the name of the patron saint of fishermen and sailors, Peter the Apostle. The church is small: its length is 26 meters, its width is 12 meters, and its height is 8 meters. Above the door there is a mosaic depicting St. Peter and the inscription Sanctus Petrus.

After the explosion in the church of St. Clement in 1936, the Church of the Assumption was finally closed in 1949, and the Church of Peter the Apostle remained the only functioning Catholic church in Odesa.

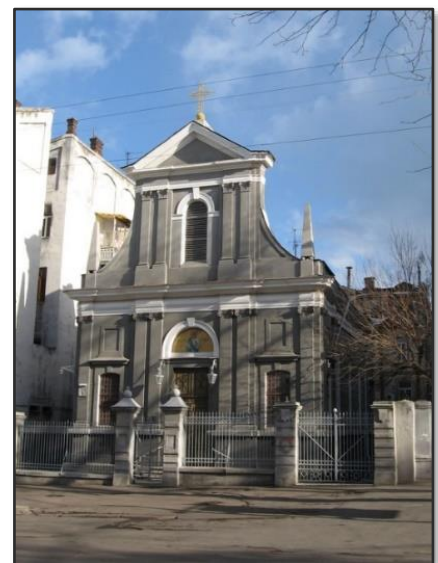


Figure 24. Church of St. Peter the Apostle

The **Evangelical Presbyterian Church (36)** in Pasteur Str. 62 (1895–1896) is a Calvinist temple, a confession that is uncommon in Ukraine but common in England and Scotland. Its building has strict and graceful architectural forms, typical for many Protestant churches.

The first Presbyterian church was built in Odesa immediately after the founding of the city, when it was actively populated by European settlers, among whom there were a large number of Presbyterians from Britain and its colonies. At first, the Reformed community joined the Lutheran community and held their services in the Odesa Kirche. But later, the parishioners were divided, and the reformers began to look for a separate prayer room. In 1850, they got a place at the corner of Preobrazhenska and Khersonska Streets.

On June 13, 1851, members of the congregation laid the foundation stone of the prayer house as they could not afford to build the entire church. Therefore, a free plot was left next to it. They planned to build a church there immediately after collecting the required amount. This took a lot of time.

The construction of the temple began in 1895. The construction plan was drawn up by the well-known metropolitan architect, academician Viktor Schreter. The work was supervised by engineer Christian Skveder under the supervision of the architect Alexander Bernardazzi. A year later, the Presbyterian Church was finally accomplished.

In Soviet times, the church was turned into a puppet theater. In 1998, the church building was again transferred to the ownership of the Evangelical Reformed Presbyterian Church. With the support of the Presbyterian Church of America, the temple was restored, and in 2002, an organ was installed there.

The church was built in Gothic form with Renaissance architectural elements. It is rectangular in plan, has an asymmetric façade, and superficial articulation. The entrance to the temple on its right side is decorated with a canopy, with a round window above it and three arched windows on its left.

The architect designed beautiful lanterns on either side of the entrance. The building is crowned by a tower with an elegant spire.



Figure 25. Katerynynska Square ensemble

The **Ensemble of Katerynynska Square (40)** was originally created as a commercial and military city. The church in the name of St. Catherine was first mentioned to be laid the barracks in 1794. A contract was signed for the construction of the Catherine's Church with "Kherson eminent citizen" Jean Dauphine. According to the contract, the contractor undertook to complete the construction in August 1797. Six months later, St. Catherine's Church was already "erected under the cornice", but it did not go any further. The construction of the temple was halted after the death of Empress Catherine II. In the next decade, Odesa ceased to serve as a military outpost, and the need for a "boulevard military town" along with the church disappeared.

Therefore, with the consent of the spiritual department and the governor-general Langeron, the mayor ordered the church to be dismantled and all the buildings around it to be sold for removal. It was decided to create a boulevard on the steep hill of the seacoast, which is Prymorsky Boulevard nowadays. Katerynynska Square had been gradually formed by 1830, after the arrangement of Prymorsky Boulevard and the construction of the Boulevard Stairs (now

Potemkin Stairs), the Sabaneyiv Bridge and further development of the adjacent part of Katerynynska Street. But the formation of the modern appearance of the square took place over a century. High-rise buildings with classical architecture grew up; a central square was created, and adjacent infrastructure was developed. In 1873, a fountain was installed, with water for it being supplied by the latest underground technology from the Dniester water conduit. It was the first fountain in Odesa, and it was moved to another place after the monument to the founders of the city appeared.

The **New Jewish Synagogue (15, Brody Synagogue)** in Zhukovsky Str. 18 / Pushkinska Str. 20 (1863–1868), built according to the project of the architect Iosif Kolovich in the Florentine Gothic style, it stands out for its harmonious proportions, arched windows, lancet vaults, and octagonal turrets. An organ was installed in the synagogue.

The Brody Synagogue was an influential and popular religious institution in Odesa, claiming equal rights with the Main Synagogue (located at the corner of Richelievskaya and Jevrejska Streets), while emphasizing its specificity and difference in views on religion. At various times, the parishioners, employees, or honored guests of the Brody Synagogue were outstanding personalities. The famous tenor Nisan Blumenthal served as cantor-organist here since 1841, and conductor and composer David Novakovsky served as choir director.

Despite numerous reconstructions in the Soviet period and the loss of its original interior, the building of the former Brody Synagogue retains its value and is under state protection as a monument of urban planning and local architecture. The Brody Synagogue returned to the ownership of the Jewish community in 2016. However, the building still houses the State Archives.

The **Building of the Joint Stock Company of the Odesa Private Pawnshop (16)** in Bunin Str. 12 / Polska Str. 12 (1904–1905) is one of the most eminent buildings in Odesa in the style of the Italian Renaissance. The Odesa private pawnshop was opened in 1886. Initially, the pawnshop rented the House of Sicard, previously located on this site. Thus, in 1889, this house was completely purchased from the owner for the needs of the pawnshop, and in 1904–1905, it was completely rebuilt according to the project of the architect Vikentiy Prohaska.



Figure 26. Odesa Passage in Derybasivska Street (interior)

The **Passage of Mendelevykh Family (17)** in Derybasivska Str. 33 / Preobrazhenska Str. 34 (1898–1899). The development of the project was entrusted to the architect Lev Vlodek, assisted by Tobius Fishel, who was also employed as a sculptor, in collaboration with the local architect, Samuil Milman. In just a year, a luxurious neo-baroque shopping center with a whole network of shops connected by a hall under a glass dome and hotel rooms on the upper floors was built, though the official grand opening took place only in 1900 (because the interior decoration works of rented and own premises were held up until this time). According to the urban development plan, the perimeter of the Odesa Passage at the corner of Preobrazhenska and Derybasivska Streets is one of the best examples of Odesa eclecticism at the turn of the XIX and XX centuries, with a full-height trading floor in the corner part covered with a light lantern from the main entrance.

The outer front facades of the four-story building of the shopping and hotel complex are richly decorated with architectural elements of various styles, harmoniously linked into a single picture: the ground and the first floors are divided longitudinally by French rustication and vertically by rectangular niches, crowned with mascarons and massive

keystones of windows; the second floor features balconies on consoles with caryatid-vegetative ornaments, box arches framed by platbands and ornate sandriks; the upper floor, due to the semicircular shape of the balconies with rocaille elements and unobtrusive platbands with floral stucco, is light and directed upwards. The building is crowned with a wide frieze with massive cartouches, a profiled cornice on brackets, and decorative pediments.

The most attractive details of the external design of the Passage are the sculptural group of Mercury (patron of trade) and Fortuna (goddess of luck), the corner bas-relief of Muse and Cupid supporting the cartouche, and the side risalites, whose balconies are supported by the Atlanteans, as well as the high-relief archivolt of the side entrances with symbols of fertility and the continuation of life.

The interior trading floor under the glass lantern is also famous for its magnificent design: an abundance of bas-reliefs and high reliefs in the form of atlanteans and mascarons, rectangular niches and archivolt arches in plant decoration, sculptural groups of side entrances, half-columns of the Corinthian order, and cartouches with symbols of power and prosperity, harmonize the interior and the outer space of the building.

The **Facade Outbuilding of S. Reich (18)** in Richelievskaya Str. 15–17 / Zhukovskaya Str. 22 (late 1890s - early 1900s), is the revenue house of engineer-technologist Stepan Reich and his wife, Fanny Reich. Colleagues of the owner, doctors, midwives, masseuses, teachers, officials, and clerks rented apartments here. The apartment No. 10 on the third floor housed the family of the Odesa writer, Isaac Babel. Therefore, today this building is often called just "Babel's house".

The author of the project, executed in the style of eclecticism and historicism, as well as the date of construction, are unknown—the documents relating to the construction of the building were lost during the Second World War.

Finally, the port covers an area of 141 hectares, with 54 berths available; the length of the berthing line is more than 9000 meters. The modern port scheme, among the numerous equipped harbors, piers, breakwaters, the foundation, frame, center, still boasts the Military and Merchant Harbors laid down by the original project, which were implemented in a completely different way than Devolan had conceived but determined the outlines of the port for centuries.



2. Description

The **red warehouse (37)** is in Devolanovskaya Street and were built in 1896-1898 according to the design of engineers Valerin Kulikovsky and Edmond Harris. The buildings are huge brick buildings designed for storage and storage of goods. Warehouses were built in accordance with the latest technology, they are well provided for in terms of fire and are rich in technical devices.

The territory on the even side of the street to the waterfront is occupied by the buildings of the **Passenger Marin Terminal Building (38)** and the **Commercial Port Administration Building (39)**.



Figure 27. Odesa Port and red warehouses

Description of the buffer zone

The buffer zone includes the entire portion of the city that had been identified as "Free Port", in which the regular urban grid that characterized the different urban plans drawn up between the end of the eighteenth century and the beginning of the nineteenth century is recognizable. In correspondence with the port area, the buffer zone is drawn taking into account an area of 300 m from the quay. To the north east, the perimeter intersects the Sevchenko Park, the place where the fortress once stood, and then extends to the east on a large park area (jubilee - Yubileynyi) overlooking the sea.



Figure 28. Odesa view from the sea

Inside the buffer zone there are numerous listed buildings of historical value, the area largely falls within the area of integrated protection zone (see paragraph 5.d), while the sea area falls within the area of Protected Landscape.

The buffer zone has been defined in order to ensure greater protection for the nominated property also from the point of view of visibility as the entire Odessa slopes represents the area from which the historic center of Odessa is seen from the sea.

Multinationality in culture and architecture. In the period from the 1820s to the 1850s, the city was inhabited by a very significant **Italian** colony. The first architects of Odesa were mostly Italians. One of the first Italian architects invited to build in the young city of Odesa was Francesco Frapolli that began working in Odesa in 1798 in the committee for the construction of the port and city, building port facilities. In 1804-1808, Frapolli erected the Church of the Holy Trinity for the Greek community on Katerynynska Street (it has survived to this day in a rebuilt form). Frapolli developed a project for the Greek Market Square, whose shopping arcade combined residential and commercial warehouse functions. Giovanni Frapolli built many residential buildings in Odesa. He was the author of the project for the construction of the bell tower of the Transfiguration Cathedral. Francesco Boffo (1780-1867), a representative of the southern Italian architectural school, devoted forty years of his creative activity to Odesa. One of the best creations of Boffo is the Prymorsky (Mykolaivsky) Boulevard complex. G.I. Toricelli built an elegant arcade in Birzhova (Dumska) Square, which later became the facade of the first building of the Society of History and Antiquities. In 1842, Toricelli constructed the building of the aristocratic English Club in Teatralna Square for the Odesa elite (today it is still considered the Museum of the Navy). Thanks to the talents of Torricelli, the city was decorated in the 1830s - early 1840s with wonderful houses of the Odesa nobility. The 44 shops of the Palais Royal constituted another architectural ensemble for commercial purposes, brilliantly implemented by him. In the early 1840s, the architect Francesco Morandi came there. In the 1840s and 1850s he built some residential buildings. By the way, the Odesa Society of Fine Arts was founded by Morandi and was headed by him for many years. Besides the residential buildings, Morandi built cult buildings in Odesa for all religious denominations, such as the Roman Catholic church at Katerynynska Str. 33, the Main Synagogue at the corner of Jevrejska and Richelievskaya streets, and houses of worship on Remisnycha (Osypova) street. 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. In the course of time, almost everywhere the galleries were glazed and served as additional areas for the residents of the house. The enormous influence of Italian culture on the architectural look of Odesa and its formation is confirmed by the existence of Italijska (Italian) Street in the city since 1819.



2. Description

The **Bulgarian** community is not only the largest one in Odesa, but also the most integrated into the social and cultural life of the city. The first Bulgarians appeared in Odesa during the reign of Duke de Richelieu. The government encouraged the arrival of representatives of the hardworking people here: they were provided with land plots and subsidies, and until the reform of 1861, the Bulgarians were exempted from military service and taxation. From the very beginning, the Bulgarians actively participated in the construction of Odesa city and the port. They also took part in production and trade. Wealthy Bulgarians had annual lodges at the Opera House. However, after the abolition of Porto Franco (1859), many Bulgarians left Odesa for Europe and the USA. There are many Bulgarian artists in the theaters of Odesa. There is also confirmation in Odesa toponymy: one of the largest streets in the Moldavanka area bears the name of Bolgarska Street. The traces of Bulgarians are also found in Odesa's cuisine. But the Bulgarian contribution to the life of Odesa did not end in the XIX century. Today, the Bulgarian Cultural Center is actively working, holding symposiums and exhibitions in the lane of Vice-Admiral Zhukov, in the former cinema named after Kotovsky.

According to the results of the census of 1897, 17,395 people with **Polish** as their mother tongue lived in Odesa. This is more than 4.3% of the total population of the city. The places of compact residence of Poles in Odesa in the early XIX century were named Polska Street and Polsky Descent. Numerous buildings and structures and a number of toponyms in the city center remind us of the Poles in Odesa. Many buildings in the center of Odesa were designed by architects of Polish origins: Felix Gonsiorovsky, Mykola Tolvinsky, Lev Vlodek, and Vladyslav Dombrovsky. In 1848, a 33-year-old architect from Lutsk, Felix Gonsiorovsky, arrived in Odesa. Famous Passage of Lev Vlodek The Passage was built in just two years (1898-1899) according to the design of Lev Vlodek, a Polish-born architect. A few years before the founding of Odesa, the "Polish Association" functioned in the southern region; it was engaged in the grain trade. The ice-free port and favorable geographical position of the city were quickly appreciated by the Polish magnates, who were engaged in the export of grain from the interior provinces to the countries of Western Europe.

2. B HISTORY AND DEVELOPMENT

The history of the modern city of Odesa began immediately after the stipulation of the Treaty of Jassy (December 1791) – which secured for the former Russian Empire the Black Sea lands between the Southern Bug and the Dniester rivers – when it was decided to found trade and agricultural settlements of a paramilitary type in the border zone. For this purpose, a port city with a base for a flotilla and a military garrison was planned to be built on the southern shore of Khadjibey Harbor that was conquered few years before. In 1794, the building works were started; it marked the beginning of a new stage in the development.

The formation and development of the planning organization of the historic city center was influenced by a set of urban factors, especially settlement features, which depended on the system of labor and cultural relations in a dynamic trading city, embodied in planning and construction. The planning of the city considerably involved the ideological, artistic, and stylistic principles of classicism with its inherent rational use of relief, clear functional zoning, regular street network, bright accents of squares in architectural and functional terms, and later, the allocation of its ceremonial and representative center and others.

Planning and building in Odesa was carried out in several stages:

- foundation of the (former) military camp at the site of the Turkish fortress Khadjibey of the XVI-XVIII centuries. The camp had barracks and the Small Fortress, with planned external perimeter city fortifications, developed by engineer Devolan in 1792-1794;
- allotment of plots for construction and separation of the territory of the port part of the city in 1794-1795;
- formation of planning directions and functional zones in the port part (1810-1820);
- formation of the central part of the city in the area of Prymorsky Boulevard and the former "military town" with a fortress (1820 - early 1840's);
- due to the construction boom in the mid-1870s and early 1900s, the historic part was completed with the modern look one can see today.



2. Description

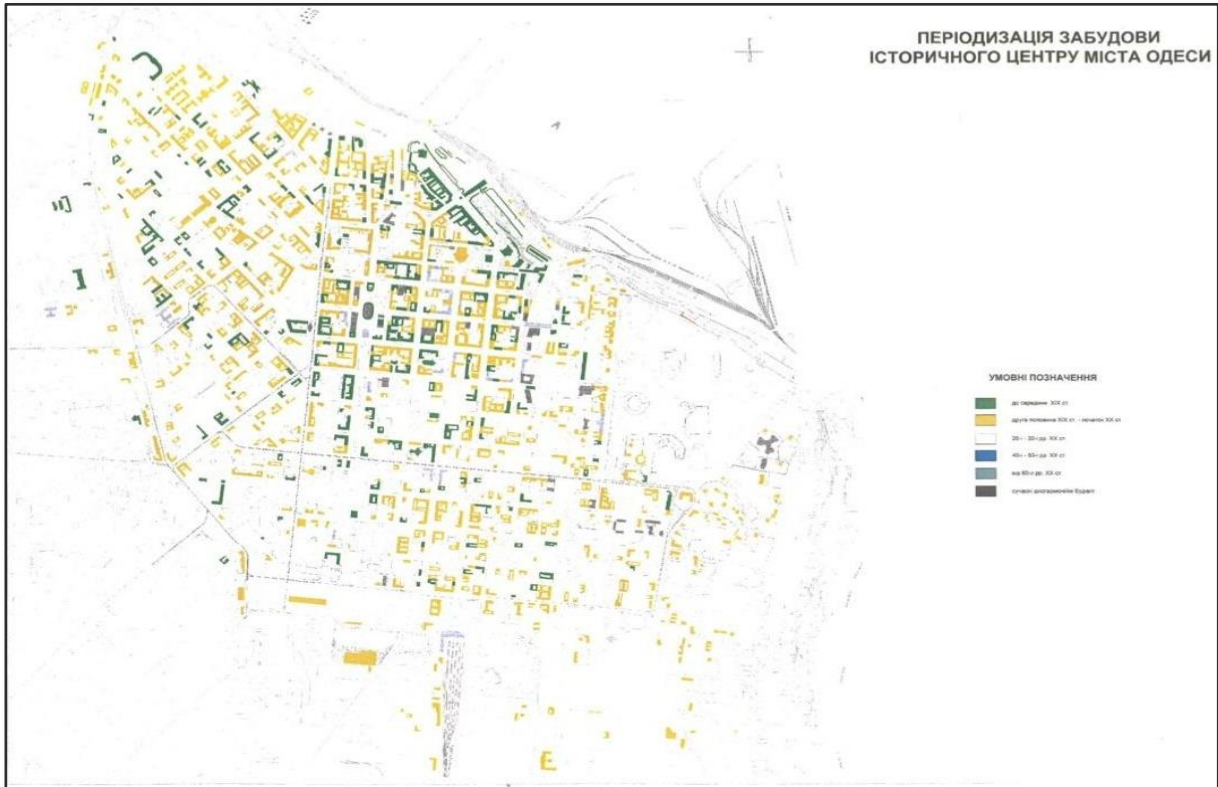


Figure 29. Periodization of buildings in the historic city center

1792–1796

At the time of its capture, Khadjibey consisted of little more than the fortress of Yeni-Dunai and a small Tatar settlement located nearby. The fortress stood on raised ground where a ravine cut through the steppe plateau to the sea at what was later to be the northern end of Nikolaevskii Boulevard.

Engineer Franz Devolan drew up **the first draft plan of the city in the form of a grid of rectangular quarters**, bounded on both sides by the Karantynna balka and Vijskova balka ravines (1793). The ravines are almost perpendicular to the sea. In addition to a slight general slope towards the coast, the relief has steeper slopes towards the ravines. Two bastion fortresses stood on high plateaus above the steep cliffs on either side of the city. The first one was designed to the east of the settlement, on the site of the current park named after Taras Shevchenko. The slopes of the modern plateau of Prymorsky Boulevard were chosen for the second small fortress, located in the northern part of Prymorsky Boulevard on the site of the Vorontsov Palace.

While the plan was altered in certain respects in later years, its main outline remained unchanged. The quality of the planning is evident in numerous choices relating to technical and urban planning solutions that have characterised the orientation of the road axes also in relation to light and the direction of the sun.

The main elements of the urban body are highlighted and harmoniously interrelated due to the successful use of relief. According to the project, housing was planned on a high plateau, while the port was to cover the low-lying coastal strip. The ravines were used as descents from city quarters to port berths. The wide Karantynna balka ravine was intended for the placement of warehouse rows. This 2-level delimitation of residential and industrial areas was a progressive phenomenon for European urban planning in the late XVIII century. The port berths with production and storage buildings and service facilities were complemented by piers facing the sea.

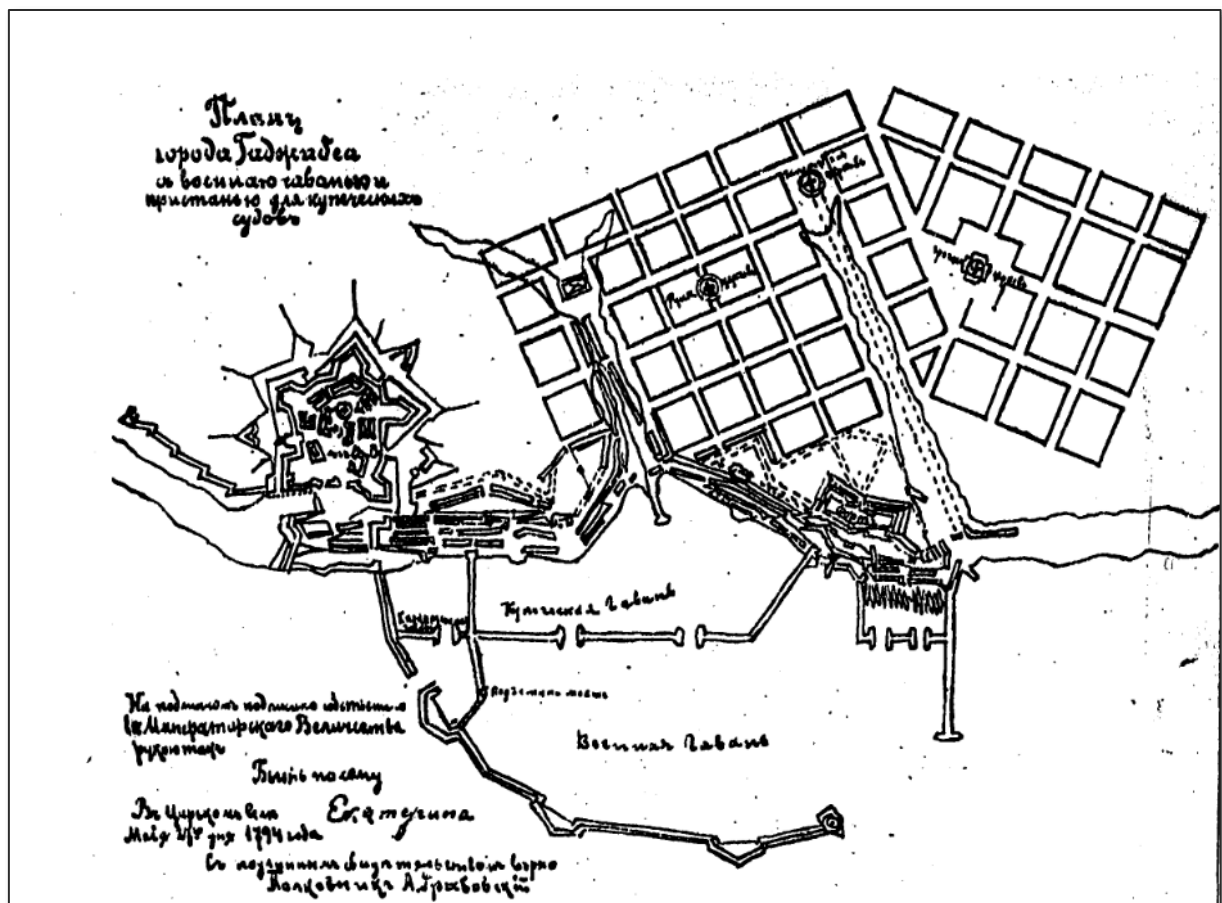


Figure 30. De Voland plan for Odesa, 1794



2. Description

The planning modules were rectangular blocks with 85-120 m sides and 32 m-wide streets (as a rule). In terms of composition, the residential area was formed by two grids of outposts, located at an angle of 45 degrees to each other.

The plan also provided for a drawbridge between the naval and outer quarantine harbors, a lighthouse at the end of the outer breakwater, and special berthing facilities for the ships of the Black Sea rowing fleet in the vicinity of the Admiralty, located at the far end of the naval harbor. Quarantine facilities, storehouses, etc. were to be built on the narrow strip of land between the port and upraised plateau, on which the city itself was located.

In January 1795, Khadjibey was renamed Odesa. Regular construction of Odesa was carried out according to the plans of Devolan.

Initially, the Odesa coast was not fully adapted to port functions because either the water was shallow (it is impossible to get close to the coast), or it was not protected from storm winds. Those natural conditions prevented the arranging of a large port for either the Turks in the time of Khadzhibey or the ancient Greeks. Traditionally, navigation in the Northern Black Sea region was organized through a network of ports located at the mouths of rivers. However, although the natural conditions did not contribute to the implementation of the idea of a port, the human will, and then the free entrepreneurial spirit, made it happen: already in the second decade of the port's existence, Odesa bypassed the ports built in places with more favorable natural conditions (Ochakiv, Mykolaiv, Kherson). The first architect of Odesa, Franz Devolan, also became the author of the first plan for the port, which was never implemented in its original design solution but laid down the main ideas and scenarios for the construction of the present Odesa port. The vast Military Harbor and the much smaller Merchant Harbor were conceived, whose locations were determined by the natural conditions and the landscape: two ravines, transformed later into the Vijskovy Uzvis and Polsky Uzvis Descents. And if the original plan of the city did not actually undergo any changes, the port in its original form was not even built up. Already at the construction stage, it became clear that the commercial component required much more space, and the Merchant Harbor began to be rebuilt on a large scale, while the Military Harbor was reduced. Even at the symbolic level, the laying of the city according to the new plan in the conquered territory took place simultaneously with the laying of the port, the prosperity of which in the future would determine the fate of the city itself, ensuring its affluence.

During these first years a start had been made in building the town and port, promoting the growth of population, and establishing the economic and social life of the community.

1797–1820

The inhabitants of Odesa were given exempt from taxes for 25 years and that the public coffers receive 10% of the customs duties. Each family was assigned 60 plots of land for gardens and houses. All the settlers and their descendants were exempt from military recruitment, enjoying freedom of religion. At the end of the 18th century in Odesa there were more than 400 stores of large international wholesalers which mainly dealt with the grain trade, the supply of timber and building materials. **A few years after its foundation, the city affirms its primacy as a place dedicated to the**



2. Description

export of wheat, trading with countries in Europe, Asia Minor and North Africa, thus becoming rich in any kind of goods required.

The paternalism of the government and the skillful administration of the Duke de Richelieu and of his successor were the main factors accounting for the upward turn in the city's fortunes. In 1802, the population of Odesa stood at 8,000 to 9,000 persons; by 1825, it had quadrupled to some 32,000.

Odesa's cultural, intellectual, and institutional life developed correspondingly, as did the physical growth of the city. From 1803 to 1814, the **Duke de Richelieu**, a collateral descendant of the famous Cardinal de Richelieu of France, administered Odesa with a skill that more than lived up to the expectations de Voland had expressed. In conjunction with his concern for commercial and economic development, Richelieu sought to increase the population of Odesa. Most of this population growth resulted from immigration rather than natural increase, with the majority of the immigrants coming "from abroad" rather than from the empire interior. **Italians, Greeks, Albanians, and Bulgarians arrived in much larger numbers**, the former two peoples settling in Odesa itself and the latter forming three colonies on the outskirts of the city. This mixture of peoples was attracted to Odesa by the promise of special favors and privileges, which were granted, and by the new-world expectations of fortune and success. But whatever the outcome, **the very fact of their coming proved a powerful influence in the shaping of the special "non-Russian" character of the city that made it unique in empire.** In 1813 a manifesto was published which listed the rights and privileges of colonists and especially foreign merchants. In the first decade of intense international relations, the city took on its cosmopolitan character and a heterogeneous population was formed there.

On March 18, 1802 Count Rumiantsev was ordered to supervise the development of a new plan for the city.



Figure 31. Plan of Odesa in 1809

By comparing the plan with the one of 1794, it is evident that de Voland retained the basic features of his original design, above all the rigid gridiron pattern of the streets, while providing for the future growth of the city by extending the city blocks to the south and west. The plan clearly indicates the structures either existing or under construction at the time, the most easily recognizable being the two breakwaters and five piers in the port area and the fortress. During the ten years of development represented by this plan, the greatest amount of building had obviously occurred in the eastern quadrangle of the city; focusing on the port and containing most of the military, commercial, governmental, and religious institutions of the city, this area would remain the center of municipal life in the years ahead.

The fortress, no longer considered useful for defensive purposes, was converted into the quarantine and a series of administrative buildings for the quarantine facility were erected nearby; a number of new wharves were built in the port area; a public park was laid out; the Old Market was joined by an esplanade to the Greek Market and the New Market was opened up in the western quadrangle of the city; new



2. Description

outward defenses were built: dachas appeared on the outskirts of the city.

The very first plan of the city, proposed by Franz de Volan, included the construction of a small fortress and barracks (on the territory of the current Prymorsky Boulevard) and a military fortress (near the modern Chornomorets stadium located in Shevchenko Park) that seemed to be necessary according to the original idea.

The project proposed by de Volan involved the construction of a fortress with 120 guns. The drawing depicted it in a star shape with five bastions and five ravelins poured from the ground. It was located on 18 acres of the elevated seaside coast above Hadzhibey Bay. The citadel was surrounded by powerful wood-earth walls with a perimeter of 1600 meters, with firing positions for fortress artillery. The construction of the fortress was actually completed in 1795, and thus, the conquered Hadzhibey turned into a military city. Already in 1794, 2 musketeer and 2 grenadier regiments arrived there for deployment. However, at that moment, there was a radical change in the development of the city - the idea of trade outweighed the idea of defense. The fortress and its garrison did not take part in the hostilities. It was already abolished in 1811 and recognized as unsuitable for defense and reorganized into Quarantine, the need to expand being dictated by the arrival to Odesa of an increasing number of foreign merchant ships. Suspicious passengers and goods that arrived from countries with an unfavorable epidemiological situation were sent to the Quarantine. Some of the quarantine buildings have survived to the present date and are visible in the park, but nothing has actually survived from the fortress: fragments of the bastion are guessed in the hill on which the Alexander Column was erected, and today there is a stadium on the site of the excavation left after earthworks.

The second one, the Small Fortress, occupied the left part of Prymorsky Boulevard. The lower part of the lower terrace under this fortress featured barracks and a military harbor, which was planned as the main naval base in the northwestern Black Sea region. This fortress had existed in various forms until 1818, when it was demolished as a result of the construction of Prymorsky Boulevard.

In response to educational needs, a commercial gymnasium offering courses in commerce, law, bookkeeping, geography, political economy, French, Italian, and Greek was established in 1804. Other

needs of the population were attended to with the construction of a hospital, a theater, a hall for concerts and balls, an Orthodox cathedral, a synagogue, and churches serving the Greek and Roman Catholic faiths.

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. This was most visible in the mass construction, which primarily consisted of small one- and one-and-a-half-story buildings. Mansions with 3–7 windows on the facades differed in harmonious proportions and scale with “exemplary” projects of 1809–1812 used during their construction.

The implementation of “exemplary” projects for mass construction was an important tool in the official architectural guidance. In fact, the vast majority of buildings were built according to the original drawings of local architects and under their direct supervision. In addition, the “exemplary” facades did not take into account the climatic and historical features of certain regions of the empire or the national traditions and customs of the peoples inhabiting its territory. Thus, strong resistance to housing regulations was seen in many places. Projects, made by prominent metropolitan masters, were reworked. As a result, the influence of St. Petersburg architects on the formation of the city was extremely insignificant. **The development of Odesa architecture took place in the general vein of European classicism and the Empire style.**

Italian architectural techniques and methods were often used to construct buildings in Odesa. Later, one of the central streets with a very distinct ensemble of buildings (modern Pushkinska Str.) was named after Italian. And although later on the share of Italians decreased remarkably, their role remained significant, because there were many stonemasons, sculptors, and artists among them.

During this period, street lighting made its appearance; new wells were dug and the first studies were conducted into means of bringing water into the city from outlying sources; streets were improved and in some cases paved, the first sidewalks were laid down, and the first stone bridge was built; the first acacias, the tree that was to change Odesa’s barren landscape into a Mediterranean-pleasance, were



2. Description

Imported from Italy and planted along streets and in front of houses. By all of these improvements, Richelieu managed to “put Odesa upon a footing with the other towns of Europe,” according to one enthusiastic traveler from London.

The natural and climatic characteristics produced a more constant impact on the city center. The use of shell rock determined the masonry of relatively large blocks and the absence of small details. The first inhabitants of Odesa still did not know the climate of the area and the amount of precipitation. As a result, the roofs of many houses were too steep. But, trying to protect themselves from the scorching summer heat, they widely used porticos, loggias, and covered galleries. Even market squares, like the ancient Greek agoras, were framed by perimetral galleries.

Odesa continued to move forward during **Langeron's administration**. In 1819, the architect Francois Shalem developed a master plan for the city that was approved in 1820. The master plan resolved pressing urban problems and streamlined the planning structure of the city, including an important urban coastal area, which logically formed the administrative and cultural center of the port city. The project of the coastal zone between the Karantynna balka and Vijskova balka ravines organically connected the aesthetic principles of the Empire style and compositional planning with the natural environment and the adjacent network of city streets. The project envisaged the construction of a wide Prymorsky Boulevard, where in the central part the architect planned to build a street perpendicular to the whole boulevard and a semicircular square with a central place for a monument at the intersection.

Free-port status, declared in 1819, vitally affected not only Odesa's commercial development but its physical and demographic growth and even the life style of its inhabitants. The city gradually was transformed into a storehouse for a wealth of goods arriving from all points of the compass and destined either for sale in the interior of Russia or for shipment to countries as far west as Poland and Austria and as far east as Persia. In conjunction with the upsurge in trade, **huge warehouses and granaries were erected, banking houses were opened, foreign and domestic trading firms were chartered, consulates representing most of the major maritime nations were established, private residences reflecting the new wealth were built.** Odessites developed a taste for such luxuries as foreign perfumes, wines, herbs, tobacco, dried fruits, porcelain, silk; people from all walks of life came flocking to the city

to win their fortunes or ply their trades, contributing to a four-fold increase in the population.

1820 –1870

Associated with the administrations of **Vorontsov and Stroganov**, these years were characterized by the physical expansion of Odesa and the continuing growth of its demographic, social, economic, and cultural bases. New public spaces were developed, a great many public and private buildings were constructed, certain improvements were instituted in public services and amenities, and a number of societies and institutions serving social, economic, cultural, educational, and philanthropic requirements were established.

As far as the more imposing edifices were concerned, **the dominant style in the first half of the 19th century was neo-classicism associated with the Italian school** and represented in Odesa by the architects Boffo, Toricelli, Morandi, Dalakva, and others; after mid-century, various eclectic styles associated with the French Romantic school began to appear in the works of such Odesa architects as Otton, Koklen, and especially Gonsiorovskii.

Associated with the construction boom of this period was the development of Odesa's major architectural landmark, **Prymorsky Boulevard** (1820 – 1830). Well-known architects at that time worked on the construction projects: these are Shapin, Shal, Riegler, Boffo, Cambiaggio, and others. The facades of many buildings were constructed according to the "exemplary" architectural projects of 1809–1812. In 1823, the project of the boulevard was adjusted in connection with the construction of the palace of Governor-General Vorontsov, which was carried out in 1826-1828. The mentioned part of the boulevard was developed for the first time. The south-eastern part of the boulevard was built later and in accordance with the already existing segment. The south-eastern part of the boulevard is closed by a 2-storey building of the Old Stock Exchange in the style of classicism designed by the architect Boffo.

In the meantime, landscaping work was carried out. In 1821, engineer Mastiek drew up a project for tracing and planting trees on the boulevard. In 1822, according to the drawings of engineer Bugaisky, a site was planned, and gardener Herman planted seedlings to form two alleys. In 1823, sidewalks and a wooden fence were laid according to the designs of engineer Gayui. In the 1820s, the site of Prymorsky Boulevard was reinforced with a retaining wall made of large blocks of hard rock shell rock.



2. Description

In the mid-1820s, it was proposed to build a stone staircase from the boulevard to the sea on the site of the wooden ones. The idea of combining the boulevard on the coastal plateau with the sea and the port belonged to the architect Melnikov. Among the sketches of experienced architects, the project of Boffo was chosen. It dwelled on the **Prymorski Stairs**, designed as part of a single architectural ensemble of Prymorsky Boulevard with a semicircular square formed by two symmetrically placed houses and a monument to the first developer and governor of Odesa—duke de Richelieu, made by Martosov. Construction of stairs lasted from 1837 to 1841. Thus, in the middle of the XIX century, the formation of the majestic ensemble of Prymorsky Boulevard was completed.

In 1829, according to the project of von der Fleiss, an embankment was built at the bottom of Prymorsky Boulevard. After the construction of the Giant Stairs (Potemkin Stairs), the formed embankment becomes a coastal street. During the paving of Prymorska Street, the lower 8 steps of the Giant Potemkin Stairs were covered.



Figure 32. View of the port city of Odesa in 1855

Other major buildings erected at this time included the residence of the gradonachal'nik located on the corner of Rishel'evska and Lanzheronivska streets and built in 1827-30 in the classical manner to the design of Toricelli; the palace of Princess Naryshkin (later the residence of the general governor), erected on Primorskii Boulevard in 1829-30 to the design of Boffo; the Palais-Royale, a series of 44 commercial shops located on Teatral'na square and built in 1842-44 by Toricelli; and the buildings of University, erected in 1852-57 by the architect Shashin. Various churches were also constructed during these years, the most important being the large Uspenskaia church, erected on Preobrazhenska street in the Russian orthodox manner. Extensive work was carried out on the main Preobrazhenski cathedral in 1848 and on the Roman Catholic church in 1853.

In this period, the role of monumental sculpture grew. With the **increasing decorativeness of the compositions**, many facades of buildings were decorated with statues, busts, mascarons, Atlanteans, and caryatids.

In general, Odesa in the mid-XIX century boasted a distinct artistic appearance, achieved by the functional coherence of residential and industrial areas; the lack of contrast between the center and the surrounding area; and the exceptionally high architectural level of residential, public, and industrial buildings. Fascinating panoramas were seen from a number of different viewpoints. The view of the city from the sea was especially impressive, when the coastal strip with port buildings and masses of buildings over steep cliffs, with an imposing facade of Prymorsky Boulevard, appeared before the spectator in all its majestic length.

Because of the economic advantages of living within the free-port territory, building sites in this area had always remained the most attractive; when freeport status was withdrawn in 1857, **the building patterns established in the previous thirty years remained the dominant trend**. Consequently, growth took the form of intensive development of existing structures and spaces rather than expansion of the city on its outskirts.



2. Description



Figure 33. The railway built in 1865

The introduction of the railroad to Odesa in 1865 represented the most significant new influence in the physical growth of the city. Because of the topographical characteristics of the Odesa town site, with the city located on a plateau and the port area stretched out at the bottom of the cliffs below, it was necessary to construct two railway approaches to the city in order to serve both passenger and commercial requirements.

1860 - early XX century

The introduction of the railroad, the availability of easier credit with the formation of the Odesa Municipal Credit Society in 1871, the rising wealth and confidence of the entrepreneurial classes, and the new assertiveness of the municipal government all contributed to the **building boom that characterized the 1870's, 1880's, and 1890's.** New buildings serving residential, commercial, industrial, municipal, and state purposes did indeed rise all over the city, although the finer establishments and those of a nonindustrial nature tended to be concentrated in the central quarters of the city.

By the turn of the century, an average of one thousand buildings was being constructed annually in the city. In the course of this intense construction activity, **the physical appearance of Odesa underwent**

a radical transformation, the neo-classic simplicity of earlier structures giving way to the eclectic styles of the late 19th century that placed their stamp on the architecture of Western European and American cities as well. Most private dwellings continued to be built according to standard design and oftentimes without sufficient technical supervision over their construction, but the architectural level of the major buildings remained high and introduced new elements of design in the Odesa cityscape.

In the second half of the XIX century, Zhukovsky and Gonsiorovsky, Klein and Wei, Tolvinsky and Bernardazzi, Messner and Kabiolsky, Wlodek and Landesman, Chevrembrandt and Shanes, Reingertz and Dmitrenko, Mazirov and Maas, Ottoni and other architects **applied the forms of pseudo-Renaissance, pseudo-Baroque, pseudo-Rococo, pseudo-Classicism, pseudo-Romanesque, pseudo-Gothic, pseudo-Byzantine and pseudo-Muslim brick style, often with eclectic motives, i.e., one composition combined plastic means inherent in different artistic cultures.** The city was built so fast that - paradoxically - its most original style was eclectic, reflecting the lack of sustainable style. That is, the city did not have time to integrate international influence and fashion; it had to get ready and implement it here from the very beginning.

The new city theater, built in 1883-1887 at a cost to the city of 1.3 million rubles, represents the most impressive structure to be raised by the municipal government during the reform period, and it stands today as the finest example of European baroque theater design of the 19th century. Such other buildings as the new exchange designed by Bernardazzi and several of the new hotels, department stores, and public buildings offer further examples of the high architectural style that informed this period of construction activity in Odesa.



2. Description



Figure 34. Picture of the theater in early XX century

Despite the hazards of government foreign policy/-poor harvests in certain years (especially in the early 1890's), and the increasing competition of the United States, Canada, Brazil, Argentina, and Australia in the international grain markets, Odesa maintained its footing as the leading grain exporter in empire and achieved its greatest successes of the imperial era. Concurrently with the development of the railroad, shipping continued to improve on the Black Sea. The development of coastal shipping and the introduction of tugboat service between Odesa and the nearby river basins boosted the transit trade, while the opening up of a number of new shipping lanes between Odesa and other ports of the Black Sea and the Mediterranean brought new opportunities in international commerce. None of this would have been possible, however, without the **development of the port itself, which represented the most substantial change in the outward configuration of the city.** In 1865, the Odesa port consisted of only two harbors, the Karantinniaia and the Prakticheskaia, the former being the deeper of the two and reserved for international shipping, the latter being suitable only for coasting vessels and other small ships because of the shallowness of its waters.

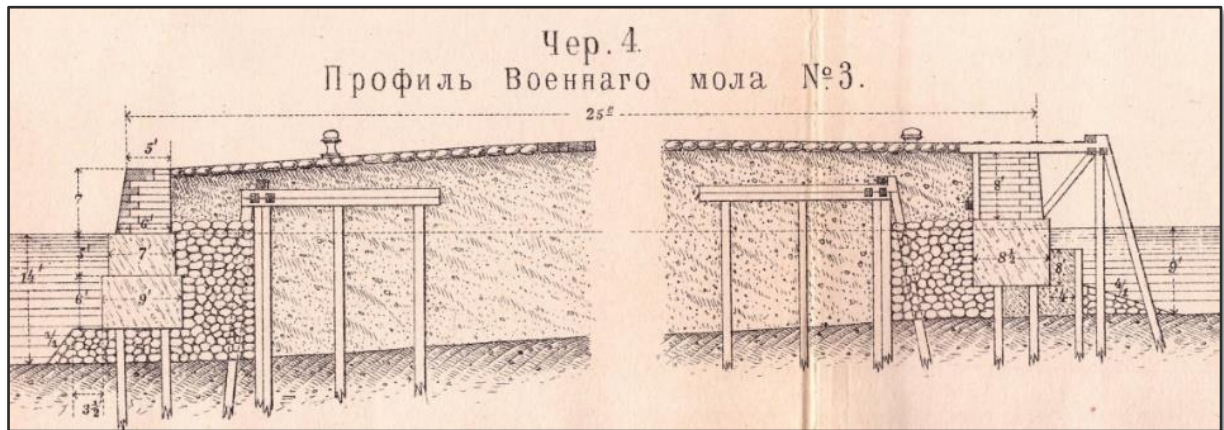


Figure 35. Drawing for the construction of the new port

The work began in 1866 and was completed by 1878. It resulted in the deepening of the Karantinaia and Prakticheskaia harbors and in the creation of two new harbors — the Novaia and the Kabotazhnaia — through the construction of a new pier (appropriately called the Novyi pier) between the Voennyi pier of the Prakticheskaia harbor and the Platonovskii pier of the Karantinaia. The Novaia harbor was designed to serve primarily as a coaling station, while the Kabotazhnaia provided berthing for coasting vessels and 19 passenger ships. The remaining construction work was carried out in the 1880's and 1890's.

In addition to the port itself, the systems serving it were greatly improved. With the development of the **watersupply system** in the 1870's, **pipéd water** was conducted to the port territory, and sanitation facilities were greatly improved. **Electric lighting** made its appearance in 1890 when 62 lamps were installed along and near the piers, enabling work to be conducted twenty four hours a day during periods of peak activity. The streets leading to the port area and those in its immediate vicinity were **covered with granite-bloók paving** when this improvement became available in the 1860's.

All of these improvements radically transformed the physical appearance of Odesa's port and brought its facilities up to standards that could meet the demands placed upon them. The city rightfully earned the reputation of possessing the blue ribbon port of the empire.

Residential buildings in Odesa in the second half of XIX - early XX century were erected mainly due to the rapid demand for housing, which quickly became an item of commerce. Apartment buildings



2. Description

were the most popular, while traditional gallery houses gave way to more economical sectional ones. Due to the high cost of land and the desire for maximum profit, the area was densely built up with multi-storey buildings, resulting in the formation of so-called “well-yards” (courtyards in the form of a well). The impact of trade development on the urban environment is obvious. The very formation of the city’s sea facade during the time of Richelieu and the Boulevard Stairs is a presentation of the city to merchants and newcomers from Europe. This is an architectural turn of the city “facing” the sea and the port, which opened the way to overseas countries. And this happened at the beginning of the XIX century, as soon as Odesa felt its trade potential. It was for trade needs that very wide main streets were formed in the Moldavanka area and in the center of the city. They were for the free passage of trucks with Ukrainian grain, transported by caravans from the surrounding area to the port. That period saw the construction of the largest buildings in Odesa in the first half of the XIX century, which formed the architectural dominants of the city. These were bread “shops” (warehouses) such as Saban warehouses, Papudov warehouses, and others.

XX and XIX centuries

The building boom of the early XX century was driven by the reaction to the French Industrial Exhibition. For example, the Art Nouveau style came to the architecture of Odesa at the massive request of the Odesa entrepreneurs and developers. This “well-fed” period, when trade with businesses in Odesa flourished, was due to the absence of significant military conflicts in the world that could affect international trade. In place of the small buildings of the early XIX century, samples of new architecture were arising as new customers who had managed to accumulate capital were investing in real estate. The House of Novikov at the corner of Richelievskaya and Derybasivskaya was commissioned by a manufacturer and designed, according to popular rumor, with the first electric elevator in the empire. Navrotsky built his own publishing house and brought the first car to the country; even the royal family had not yet owned a car, but the Odesa publisher had one. Elements of Art Nouveau appeared in virtually all buildings of that period. At the same time, of course, the construction boom did not violate the original master plan of the city.

The year 1905 marked the beginning of the First Revolution and the Odesa pogrom. Almost four hundred people were killed. About twenty thousand citizens were deprived of their homes or businesses. The anti-Jewish pogrom led to a change in the ethnic composition of



Figure 36. Hotel du Passage in Odesa, 1900

the city's population due to a powerful Jewish migration from Odesa. 1905 also saw the uprising of the Battleship Potemkin, an event that would later be reflected in the main cinematic masterpiece associated with Odesa and since then perceived as a kind of cinema anthem to the city, the film "Battleship Potemkin" by Sergei Eisenstein. This film would give a new name to the Odesa Giant Stairs: the Potemkin Stairs.

After a relatively calm period, the First World War broke out. The city itself did not suffer from hostilities; on the contrary, the war in a certain sense enriched Odesa. The huge influx of troops caused a population growth of 150,000 people, and the city turned into a large rear metropolis, considerably targeted for the infrastructure of war.

Odesa, during the period of complex political upheavals of the decade from the beginning of the First World War to the creation of the USSR, witnessed several lines of national movements, including the Ukrainian liberation movement, which was in close relations, for example, with the Zionist and Polish movements. Naturally, the peoples who had a common experience of living in the empire understood each other's needs. The analysis of Ukrainian political demands left by Z. Zhabotynsky ("About languages and other things," 1911) is still one of the most accurate works. Odesa, which held a sound Black Hundred position (the city of Duma in 1913-1917 was governed by the head of the "Union of Michael the Archangel", Borys Pelikan), showed a high level of chauvinistic enthusiasm at the beginning of the First World War. As expected, the objects of their displeasure were Jews and "Ukrainian separatists". Legally, only the music and drama union "Ukrainska Khata" ("Ukrainian Home") existed in Odesa since 1911, and in 1914, three issues of the magazine "Osnova" were published. Members of the banned "Prosvita" and "Community" cooperated with them. The February revolution in the Russian Empire reformed the political landscape in Odesa. In particular, the Ukrainian Viche was held in March 1917; the magazine "Ukrainske Slovo" (Ukrainian word"), edited by the leader of the USDRP Volodymyr Chekhivsky, began to be published; deputies were elected to the Ukrainian Central Rada, and Haydamak units began to form. After the Bolsheviks came to power in Russia, the Ukrainian Central Rada reached an agreement on the status of Odesa "as a free city in the Ukrainian People's Republic" (December 17, 1917). On January 9 (22), 1918, the Central Rada issued 4 Universal, which proclaimed the state independence of Ukraine, which pushed the supporters of the Bolsheviks to reject the compromise with the Ukrainian People's Republic, which they saw as a temporary one from



2. Description

the beginning. The head of the Ukrainian provincial council, Volodymyr Chekhivsky, tried to find options for a compromise, but in the second half of January, an armed uprising broke out, which ended with the victory of the Bolsheviks. As a result of street fighting, more than a hundred people died on both sides. On January 21, 1918, the burial of the dead took place. The funeral procession stretched almost throughout the city, from the morgue in Valikhovsky lane to the burial place on Kulykov field. The tragic event became the source of a significant knot of local mythology: it may happen that Odesa citizens raise weapons against each other, but the grief will be shared and opponents will be buried in a common grave.

The city went through a series of revolutions with remarkable efforts. The city authorities changed nine times in a row. The city turned into almost the main gate of emigration, with the most iconic figures emigrating through Odesa (for example, the future Nobel laureate Ivan Bunin). The city suffered a very heavy blow, as any new power destroyed the best of the best of the previous governor's staff. Austro-Hungarians, Poles, and Entente troops passed through the city, and representatives of all these armies talked about Odesa as the largest strategic port in the south of the Empire. Odesa again got involved in important world processes. For instance, a change between the German authorities and the troops of the Entente took place there at the end of the First World War at the end of 1918. During that period, Odesa was halted in development but survived. For example, the city lost a lot of dacha buildings simply because the dachas were dismantled for firewood. In the rich dachas of Fratsuzsky (French) Boulevard, built of stone, frames and doors went into the furnace, however. At that time, the overpass road of the Odesa port, built from oak timber, burned completely in 1905. A fundamental change in the governance authorities took place: the imperial power and everyone associated with it passed into oblivion.

The terrible catastrophe of the famine of 1921-1923 again reminded us of Odesa. The American aid organizations Ara and Joint, two organizations that saved the Soviet country from starvation, worked precisely through the port of Odesa.

After that, the period of the New Economic Policy began. The Soviet Union understood that the Bolshevik nationalization and the political program that they had proposed did not work and, moreover, led to the deaths of many people. The economy was completely destroyed, and people were dying of hunger, so the government adopted a new economic policy. The New Economic Policy as an economic reform

was reinforced by the policy of indigenization. The authorities began to favor national minorities, allowing an unprecedented flourishing of national cultures, primarily Ukrainian and Jewish. Theater, literature, book publishing, and education all came to prosperity. But in the early 1930s, the indigenization policy was curtailed and substituted by industrialization and collectivization. Together with that phenomena, the style of constructivism penetrated into urban architecture as seen in the newly constructed buildings. Collectivization and industrialization resulted in a massive famine in the Soviet Union.

The Holodomor of 1932-1933 again launched very serious population migrations. The population of villages, where people were just dying of hunger, rushed to the cities, where one could find at least some food. At the same time, Odesa kept exporting grain, and that fact attracted people. There, one could simply steal grain from the port and survive in such a way. Or one could get a job in an industrial enterprise. As a result, the city faced some slight changes and became more industrial. At that time, Odesa had already been considered a large industrial center. After curtailing the indigenization policy, the Soviet government began to unify the entire cultural space. Everything around should be Soviet. But Odesa tried to defend itself with a kind of humor. Odesa continued to be a multinational city, unlike any average soviet city. At the same time, the isolation of the Soviet Union still affected life in the city. And Odesa, like the rest of the Soviet Union, was plunged into terror.

1937 was the year of mass executions. This was the period of overwhelming fear and the abundant destruction of national diasporas; for example, we almost lost ethnic Poles because during the Great Terror, so-called national operations – the Polish, Harbin, Romanian, and German operations – took place.

As soon as the Great Terror ended, the Soviet Union plunged into the Second World War. The bombings of 1941 brought serious losses to the architecture of the city. Houses of Stalin or Khrushchev construction styles appeared in the places of destroyed houses of pre-revolutionary construction after the war. The port of Odesa suffered many losses, both in 1941 and in 1944. At the same time, Odesa did not see street fighting, neither in 1941 during the defense of the city nor in 1944 during the liberation. It allowed urban development and planning decisions to be preserved to a much greater extent than in many other European and Soviet cities.



2. Description

In the 1960s - 1980s, the development of the city continued along the periphery. Residential neighborhoods like Cheryomushki, the village of Kotovsky, and Tairova appeared and expanded.

In modern times, with the advent of Ukrainian independence, the composition of the population has remarkably changed again. Economic problems and the formation of new financial elites found their natural reflection in architecture: the city lost some important buildings, while new ones appeared, though not always fitting well into the architectural landscape. Thus, unsuccessful architectural solutions did not change the initial planning decision of the city space but continued to follow it even in the first, difficult years of independence.



ПРИМОРСЬКИЙ
БУЛЬВАР

ПРОЩА
ДУНЬКА
КА



3.

JUSTIFICATION FOR INSCRIPTION

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3. 1. a BRIEF SYNTHESIS

i) Summary of factual information

*Born, like Aphrodite from the foam of the Black Sea, young and beautiful Odesa has a special character*¹

The historic center of the port city of Odesa in Ukraine is the nomination of an architectural ensemble that provides a unique example of a newly founded city built in the late 18th century on the northwestern shore of the Black Sea.

Odesa was founded in 1794. Only two years earlier, the Ottoman Turks had conceded the territory to Russia by the Treaty of Jassy. The destruction of the Turkish fort combined with the absence of an urban center presented a *tabula rasa* to the authorities so that she could create a city and port on the Black Sea. They wanted to establish a window facing Europe; invited international cultural elites, from the Italian one, to learn about what its rulers, its intellectuals and its artists had been able to do, from the Renaissance onwards, with the conception, creation and embellishment of their ideal cities, after the decline and end of the feudal and medieval period.

The historic centre of the port city of Odesa represents the last, both geographically and chronologically, founded European city; that is, a city that was not only planned according to European standards, using the most progressive ideas in urban planning at the time, not only with the involvement of European specialists in planning and managing the project's implementation, but also one that developed its own unique urban culture, myth, and even language. Unlike numerous cities built in the same period or even later, Odesa did not become a functional city (just a space for the population to live), but a full-fledged city, like the old European centers.²

The nominated property covers the area of the city's first settlement, as conceived at the end of the XVIII century when a new trade gateway in the strategic Black Sea location was invested in. This was the driving force behind the development of the city of Odesa as one of the most important trading ports in the world in the period between the late 18th century and the first half of the 19th century. In the

¹ M. P. Vial, *Mémoire d'Odessa*, Paris, 1989.

² Schloer, J. (2000). *Hotel Europa. Notizen von den Rändern des Kontinents*. Wissenschaftliche Buchgesellschaft (WBG).

nominated site, the urban layout established by the plan in 1794 remains clearly visible; this plan generated a homogeneous and extremely regular urban context capable of adapting to an environmental and morphological situation that did not originally present the best conditions for habitation. The design and orientation of the main boulevards, as well as the main links between the plateau and the coastal area, have exploited a potentially hostile territory and transformed it into a thriving commercial city.

ii) Summary of qualities

The boundary of the nominated property features the historic centre of the port city developed homogeneously, according to a plan that ideally echoed the late Renaissance concept of the 'ideal city' and represents a unique phenomenon in European cultural and urban planning history in which foreign architects had the first and last word in official urban planning.³

The historical centre of Odesa has numerous well-preserved historical buildings, designed by renowned architects and engineers, and constitutes an integral historical ensemble from the 19th century. Such urban phenomenon also demonstrates a rare type of historical development of a multinational classicist settlement, where different cultural traditions of Ukrainians, Bulgarians, Greeks, Armenians, Jews, Italians, Moldovans, Poles, Russians, Romanians and Tatars merged into one social and cultural environment.

The historic center of Odesa is an exceptional for Eurasian space example of European (in its broadest, syncretic sense) cultural and architectural traditions, representing a fragment of Late Renaissance Western European civilization on the desert coast of the Northwest Black Sea. It is result of a unique urban and civilizational experiment (which succeeded, unlike many others) that has direct references to the founding of cities by ancient Greek colonists in the same lands of the Northern Black Sea coast 2.6 thousand years ago. The historic center of Odesa at the end of the XVIII – first half of the XIX centuries clearly embodied the result of the efforts, well-thought-out and properly planned decisions of the "man-colonizer" of the New Age, who came to these places.



Figure 37. The building of the former Bolshaya Moskovskaya Hotel in Derybasivska Street (fragment), September, 2021

³ Anna Makolkin, A history of Odessa, the last Italian black sea colony. Lewiston: E. Mellen press; 2004



3. Justification for Inscription

The nominated property shows the following features:

- it maintains a recognisable design of the urban layout and returns a homogeneous architectural ensemble, based on main compositional axes that form a regular grid of blocks;
- to this day, the port represents one of the main strategic nodes for international naval trade;
- it has been an example of multiethnic and multicultural civilisation where groups of different origins have coexisted peacefully, respecting each other's traditions;
- shows an eclecticism of architectural styles that well reflects the multiculturalism of the city, with the coexistence of buildings that, despite the homogeneity of the urban layout, present varied stylistic and compositional solutions (from the Viennese Baroque of the Opera House to the Classicism of the Odesa Fine Arts Museum).

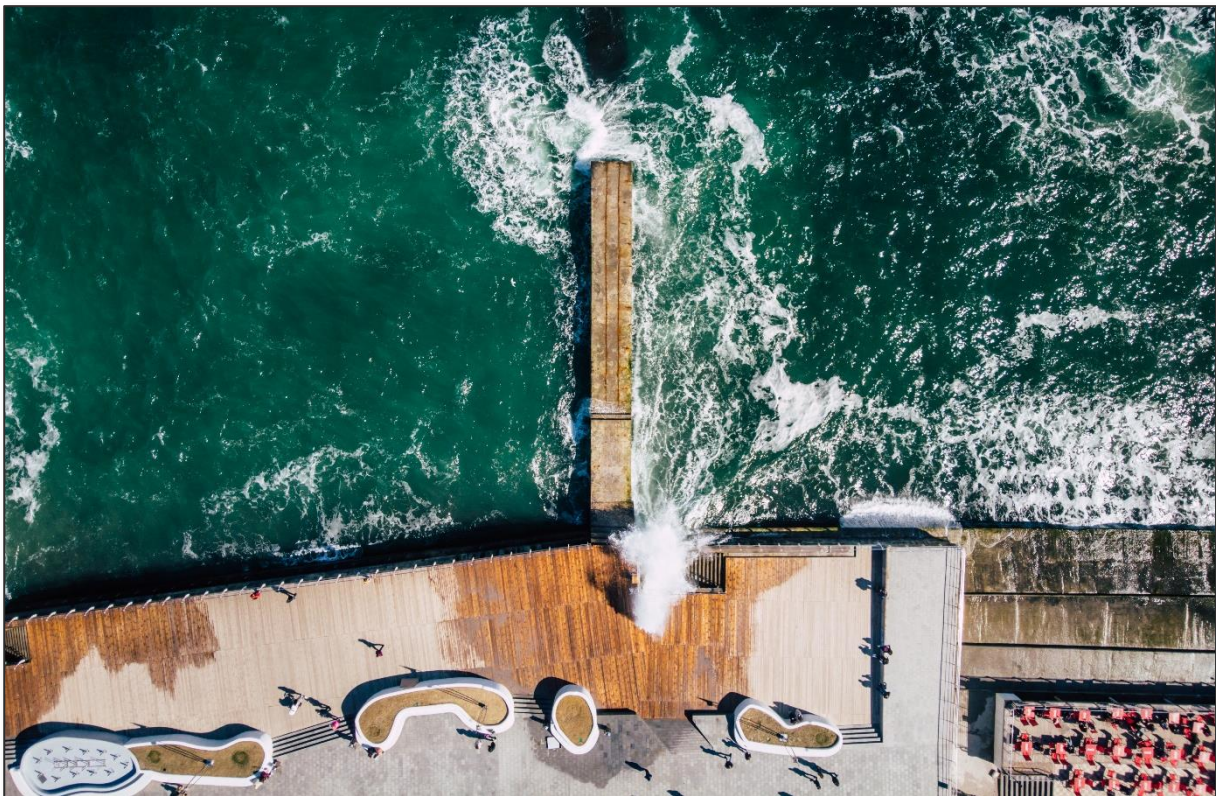


Figure 38. Lanzheron Beach, September, 2021

3. 1. b CRITERIA UNDER WHICH INSCRIPTION IS PROPOSED (AND JUSTIFICATION FOR INSCRIPTION UNDER THESE CRITERIA)

ii) demonstrate the important exchange between human values over a period of time or within the cultural space of the world regarding the development of architecture or technology, monumental art, urban planning, or landscape design

The historic center of Odesa shows an important exchange of human values in the Eurasian area representing a fragment of Late Renaissance Western European civilization on the desert coast of the Northwest Black Sea. The establishment of the Free Port area triggered rapid development of the city, which quickly became a well-integrated cultural melting pot due to its vibrant commercial activities and economic and political freedoms. In this frame, Odesa embodied the result of the efforts, well-thought-out and properly planned decisions of the “man-colonizer” of the New Age.

At the end of the XVIII – first half of the XIX centuries Odesa became one of the main transshipment points for the Mediterranean and Black Sea trade; a huge number of jobs and unrivalled cheapness attracted a lot of representatives of various professions and strata of society to Odesa from different ethnic groups.

The phenomenon of Odesa as a European and multinational city is clearly reflected in the urban structure, where different ethnic communities have layered and shaped parts of the city over time, according to the influence of their own culture of origin. Intellectuals, businessmen, entrepreneurs, and professionals gathered in Odesa, which led to the formation of numerous colonies favoured by the central government. In 1813, a proclamation was published listing the rights and privileges of colonists and foreign merchants. The city thus assumed a cosmopolitan character in a short time with a heterogeneous population. This is reflected in the names of areas and streets (Moldavian, French and Italian boulevards, Bulgarian, Greek, Jewish, Polish, or German streets) and the simultaneous presence of churches of different creeds. By the middle of the XIX century in Odesa the idea of equality of confessions, radically new for the Russian Empire, was well implemented. So, on one of the central streets, an axis of churches of different faiths was built: an Orthodox chapel in Katerynynska Square (which was planned but was never built); further along Katerynynska Street, there were a Catholic



3. Justification for Inscription

church, a synagogue, Holy Trinity (Greek) Cathedral, and an Armenian church.

The development of the city led to an improvement in the cultural situation of its inhabitants and plays in different languages (Polish, Italian, German, Russian) were performed in the Theatre. It is worth remembering that, at that time in Empire, except for Odesa, theatres only existed in St. Petersburg and Moscow. Due to a multiplicity of convergences and openings to different cultures, a harmony of relations in the multi-ethnic community took shape in Odesa, involving some 130 nationalities, anticipating, as it were, a prototype of the European Union.

As a result, urban environment of the port city of Odesa has developed under the influence of many cultures: Ukrainians, Poles, Greeks, Jews, Italians, Germans, Swiss, Armenians, Karaites, Bulgarians, French, Moldovans, and other peoples. This determined its urban composition, which was originally formed according to the best examples of European architecture of various styles, such as classicism, empire, historicity, eclecticism, and later modernism.

On this basis, the constricting cultures and traditions of the different communities that populated the city were subsequently grafted. The nominated property demonstrates the unique coexistence of two principles of organization of the urban environment, represented by a system of streets and squares focused on European architectural styles and a system of courtyards marked by "Odesa traditionalism". In fact, in Odesa, the vast majority of buildings were erected according to the original drawings of many architects and under their direct supervision. In addition, since the "standard" facades did not take into account the climatic and historical features of the region, the national traditions and customs of the peoples who settled in Odesa, the standard projects drawn up by the masters of the capital were reworked.

The first architects of Odesa were mostly Italian and worked on the construction of the port and the city, initially realising the harbour structures and later many residential palaces and public buildings with a stylistic imprint of their home country. 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.



Figure 39. Potemkin Stairs (the stairs were originally known as the Boulevard steps, the Giant Staircase, or the Richelieu steps), September, 2021

Frapolli, Boffo (author of the Potemkin staircase), Torricelli and Morandi are some of the architects whose work in Odesa is documented, and the enormous influence of Italian culture on the architectural look of Odesa and its formation is confirmed by the existence of Italijska (Italian) Street in the city since 1819; only in 1880 it was renamed into Pushkinska. Furthermore, the common commercial language, and very nearly the lingua franca of the city, was Italian. The street signs and many of the shop signs as well were written in Italian.

The Bulgarian community is not only the largest one in Odesa, but also the most integrated into the social and cultural life of the city. There is also confirmation in Odesa toponymy: one of the largest streets in the Moldavanka area bears the name of Bolgarska Street.

According to the results of the census of 1897, 17,395 people with Polish as their mother tongue lived in Odesa; this is more than 4.3% of the total population of the city. If at the beginning of the XIX century there were many wealthy landowners with their retinue in Odesa, then later ordinary workers, representatives of free



3. Justification for Inscription

professions, artisans, mechanics, carpenters, turners, workers, and servants began to settle here. The places of compact residence of Poles in Odesa in the early XIX century were named Polska Street and Polsky Descent.

The communities that populated the city initially settled in specific neighbourhoods, but soon these national 'ghettos' gave way to a mixture of people, customs, cultures and their peaceful coexistence.

At the initial stage of formation, up to the mid-XIX century, there was a unique situation with Odesa being the only city in the empire where national minorities were not only visible, but actively participated on an equal footing in the formation of the public agenda. The isolation of national communities, originally expressed in the names of the streets (Jevrejska (Jewish), Polska (Polish), Nemetska-Remisnycha (German-Artisan), Italijska (Italian), etc.), was in no way dictated by the city administration (there were no requirements for compact living). And due to the interaction of representatives of different cultures (primarily in the fields of entrepreneurship and trade), very soon the names of the streets ceased to reflect the real picture of the settlement of representatives of different nationalities in the city, which in turn led to the formation of a situation of tolerant attitude towards others, unique to the Russian Empire. (The brightest page illustrating the level of tolerance of the townspeople is the fact that Odesa became the first city in the empire where a Jew (Ephrussi) was admitted to the English Club, and the vote of the members of the club on this issue was unanimous.)

The city, built with the specific goal of being a point of trade with Europe, attracted representatives of various nationalities and carriers of different mentalities (since most of them were foreigners), and as a result, this ethnic diversity of the urban population turned the city, conceived as a "new city of the Russian Empire," into a city of freedom, initiative, and confidence that this business brings results. Such an image of the city is noted by many travelers. Sometimes one can see the similarity with the American West (for example, Mark Twain expressed such thoughts when he visited Odesa).

This spirit of freedom and initiative has created a unique atmosphere in the city, not only for entrepreneurship. Besides being a transit hub, at the same time, Odesa was actually a gateway to Europe, a bridge to European civilization. It was through Odesa that new opera productions (often not yet allowed in the capital) slipped into the empire; due to the close cooperation of representatives of different

cultures, new progressive methods of managing arose (for example, in banking); initiatives in the field of education (for example, the first Jewish newspapers in Russian and Yiddish); a unique local cuisine was formed.

The integrating language for the reunion of the diverse population was the theater, or rather opera, more precisely Italian opera. Traditionally, European cities “grew out” from the center. In Odesa, the square, which later received the name Teatralna, became such a center, as the democratization of society takes place here. Unlike any other place, the theater hall is accessible to all nations, religions, and classes. A cluster of financial institutions formed near Teatralna Square, and administrative buildings, unlike the rest of the empire, did not appear in Odesa at once and not at all close to the true center. Even with the passage of time, with the advent of the front ensemble of Prymorsky Boulevard, administrative buildings remained outside the area of the established center of city life, as if even at a symbolic level, demonstrating the dominance of private life, private initiative, and public interests over administrative authorities.



Figure 40. The Odesa Harbour (view from the Monument to Duke de Richelieu), December, 2021



3. Justification for Inscription

(iv): be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history

The historic center of Odesa is an outstanding example of a newly founded town built in accordance with the laws of proportions and symmetry in the norms of classicism, that bears witness to the period of industrial revolution in Central and Eastern Europe (late XVIII - early XIX century), and the formation of a market economy integrated into international trade.

The port city of Odesa is the implementation of a clear engineering plan with the effective use of the topography, reflecting climatic conditions and the entrepreneurial orientation of the city. It resulted in the formation of one of the most significant port commercial gates in the world, which represents a largely homogeneous, complete historic ensemble of the 19th century.

In the period from 1794 to 1854, Odesa was one of the few “new cities” in Europe with an extremely fast pace of development due to a combination of reasons of a geographical, ethnic, political, and economic nature. The peculiarity of the formation and rapid development of Odesa was that the city was not founded in the chaos of spontaneously arising buildings, but strictly according to the plan of the “founding fathers”: Duke de Richelieu, Count Vorontsov and engineer Franz de Vollan. The urban grid planned in 1794 is clearly recognisable today, it is the result of urban planning choices that determined the orientation of road axes according to light⁴ and the direction of the sun and preserving the views of the Black see as much as possible.

The high cultural profile of Odesa’s founders is manifest in the farsightedness of the initial urban plan, which proved capable of adapting to a complex territorial morphology and already foresaw a considerable oversizing, which then occurred within a few years⁵. The city’s regular grid was also designed to adapt to a territory that, due to climatic (harsh winters and summers with high temperatures) and environmental conditions (steep terrain based on steep slopes) did not initially present characteristics suitable for the formation of an urban system. Engineer F. de Volan planned the urban composition

⁴ On the city’s natal day (2 September), a perfect alignment between the sun’s trajectory and the urban grid can still be seen

⁵ During the period from 1795 to 1814, the population of the city increased fifteenfold, reaching almost twenty thousand people despite the plague epidemic that decimated the inhabitants.

following the natural directions of the plateau to favor water drainage. Because the city was divided by ravines, he laid out two gridirons intersecting at a forty-seven-degree angle. To preserve uniform rectangularity in the city blocks, the principal gridiron had to be set at an angle to the shore.

De Voland's plan envisioned spacious streets one hundred feet wide; and the residential areas were located on the plateau while below the escarpment and the rocky slope, on the coast, the port and industrial area was positioned. The natural ravines were reused to define the main communication routes between the different levels of the city, from the highest central part to the port; the Potemkin staircase itself represents an architectural solution that follows these urban planning directions.

The named property is largely homogeneous both in planimetric terms, with the dimensions of the blocks drawing an extremely regular urban fabric, and in volumetric terms, with the maximum height of the buildings being two or three storeys above ground.



Figure 41. The Odesa Harbour (view from above, Rishelievka Street, The Odesa National Academic Opera and Ballet Theatre), September, 2021



3.1.C STATEMENT OF INTEGRITY

The nominated property possess all the features required to demonstrate Outstanding Universal Value. The port and the historic city form an urban ensemble that makes it possible to narrate the phenomenon of newly founded cities in the eastern European context of the 18th and 19th centuries.

From a socio-functional point of view, integrity is ensured by the fact that the city has always maintained the port function and the boundary makes it possible to appreciate the wholeness and reciprocal relationship between the historic center and the port. The port was the element that triggered the development of the city and has played an important role in global trade since its establishment, and still does today. Today's harbour layout follows the historic one, although it has been modernised over time to adapt to the new demands of the shipping trade. In the port area there are historical buildings such as the Red Warehouses wich are huge bricks storage buildings herected on Devolanovskaya Street in 1896-1898 according to the design of engineers Valerin Kulikovsky and Edmond Harris.

Considering structural integrity, the historic center of Odesa is characterized by the preservation of the regular planning basis of the early XIX century, formed in accordance with the plans of the city of Odesa, compiled by military engineer F.P. Devolan based on classicism. It has a historically formed perimeter system of buildings on Prymorsky Boulevard and the streets of adjacent neighborhoods. The planning structure within the historic center in the XX century has not changed and possesses high value as an integral whole; street tracing has survived to our time and the parceling of the territory has been preserved.

Historical buildings in the property are of the low-rise perimeter type. The scale of the construction of the streets has been preserved, inherent in the time of construction. The dense façade construction of the boulevard is formed by 2-3 and, somewhere, 4-storey buildings that are landmarks of architecture, urban planning, and history, representing the classicist motives of the 20s and 30s of the XIX century. Within the historic center numerous buildings were rebuilt, completed, or reconstructed on the sites of old buildings in the late XIX and early XX centuries; this shows us the history of changes in the functions of these structures under the pressure of specific economic indicators. Numerous houses with commercial premises or warehouses on the ground floor and residential premises on the

second (or vice versa) in various cases were rebuilt either as residential or purely commercial, but always with the goal of increasing profits or improving the conditions for commercial activity. With a decrease in demand for one type of activity (for example, a drop in demand for grain imports), buildings were "redirected" to another type of activity (for example, the Papudova House). Or, on the site of a profitable business, an even more profitable one was established (for example, Mendelevich's Passage). In the historic center the most significant buildings are still used in ways that are compatible with their historic and artistic significance.

Visual integrity is ensured by the absence of detractors, both in the core and buffer zone, that can undermine the perception of the site. The regularity of the urban plot, the homogeneity of volumes and the perspective views open towards the sea are preserved. In particular Prymorsky Boulevard with the semicircular square and the duke de Richelieu monument, forming the compositional axis of the port city part and Katerynynska Square, Katerynynska Street and the Potemkin Stairs, bridging the city with the port and thus representing the second compositional axis of the city port area. The proportional relationship between street width and height of buildings is safeguarded and marks the area of the historic center. Due to the successful initial zoning and the use of landscape features, the property retains its original function as an administrative center and the urban role of the front facade of the historic center of Odesa from the seafront. As the nominated property is located at an elevated level of the coastal plateau, the silhouette of the historic center is well visible from Odesa Bay.

The entire area inside the old city walls is protected by planning regulations; and along with these regulations there are also specific legal instruments designed to protect listed buildings. The wide perimeter of the buffer zone is intended to protect the old town from intrusive construction and thus to ensure the visual integrity of the historic center. The city Council will reinforce the protection on the Shevchenko Park to preserve the view of the city from the sea, limit the height of construction and include this zone in the zone of priority financing for the development of tourism.

As mentioned in chapter 2, freedom, together with the 'free port' status attracted migrants of all types, laying the foundations for the formation of a multi-ethnic and multi-cultural society. The multicultural character of the city is still alive and present today, and it retains traces of its roots as can be seen from numerous elements.



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The language spoken in Odesa differs from that spoken in other Ukrainian regions in encompassing and making its own words and phrases from the linguistic minorities that have always inhabited the city. Similarly, the local cuisine also has its own tradition that strongly connotes it and derives from the influences of the traditions that different ethnic groups have brought and grafted here.

The multicultural spirit of the city today is visible in the presence, in the buffer zone, of places of worship of many different religious denominations: Catholic church (Saint Peter's Basilica Minor at Havana str., The Assumption of the Blessed Virgin Mary Cathedral at Katerininska str.), Orthodox church (Holy Trinity (Greek) Cathedral at Katerininska str. St. Elias Monastery at Pushkins'ka str.), synagogues (one at Yevreys'ka str. and another at Osypova str.) and the Arab Cultural Center (also is used as place of prayer). There are also numerous cultural centres related to the different communities in Odesa. The Community center for Odesa Jews and the Jewish Museum of Odesa are home to the city's largest Jewish library and a small collection documenting the history of the Odesa community. There are three Jewish religious communities in the city (two operating synagogues in the central part of the city), secular and several religious Jewish schools, and two Jewish cultural centers.

The Polish Cultural Center, the Greek Cultural Center (a branch of the Hellenic Cultural Fund), the Bulgarian Cultural Center (All-Ukrainian Center of Bulgarian Culture), the Armenian Cultural Center are operating successfully. All major religions are represented by functioning institutions.

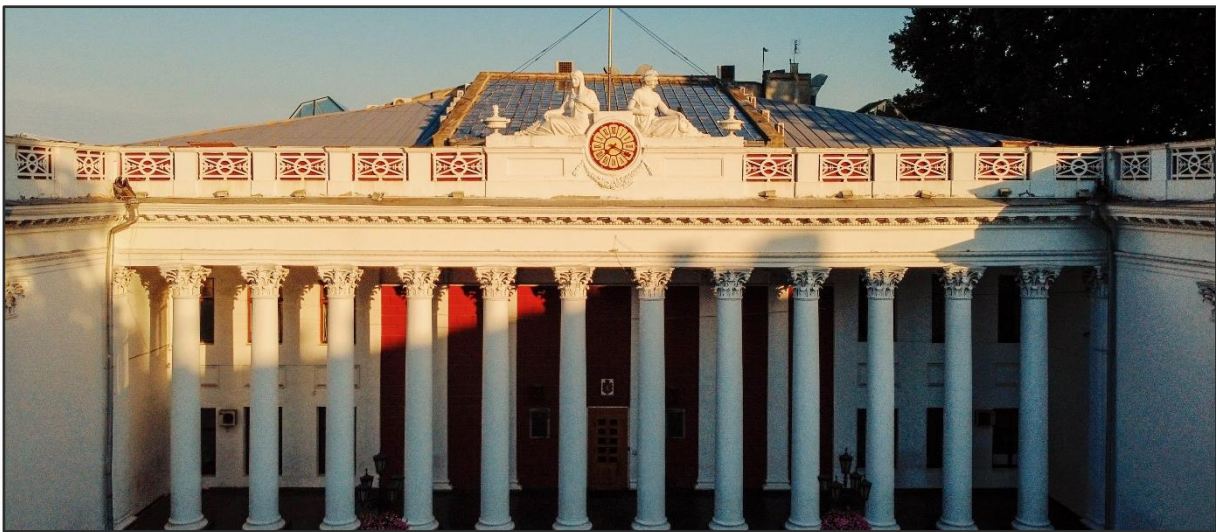


Figure 42. Odesa City Council (The building of the old exchange)

3. 1. d STATEMENT OF AUTHENTICITY

The authenticity of the nominated property is due to several factors, namely:

- a) form and design: the nominated property is located in one of the oldest parts of the city of Odesa, planned in the early XIX century, in strong relationship with the port. Street tracing has survived to our time. The parcelling of the territory has been preserved. Historical buildings in the territory are of the low-rise perimeter type. The scale of the construction of the streets has been preserved, inherent in the time of construction. The nominated property includes a large number of monuments of local and national importance, which have preserved their shape and material and technical structure;
- b) materials and substance: buildings located on the nominated area are mostly built of shell-stone. When carrying out restoration works performed on cultural heritage sites, appropriate materials are used, which are substantiated by relevant chemical-technological inspections;
- c) use and function: the nominated property is represented by the buildings of the historic center of the city that impose the appropriate specifics of the use of buildings in accordance with their function: residential, administrative, etc. The historical function of most buildings is preserved;
- d) location and setting: the main elements of the urban body are highlighted and harmoniously connected due to the successful use of relief. The territory of the historic part of the city of Odesa, located on the shores of the Odesa Bay of the Black Sea, is an elevated flat plateau with a gradual fall in relief towards the sea and its sharp fall (30-50 m) at a distance of 50-300 m from the water's edge. According to the project, housing was planned on a high plateau, with the port on the low-lying coastal strip.

There are many historical sources that allow us to assess the authenticity of Odesa's urban structure, both cartographic and iconographic. First, the Odesa City Plan of 1794 by the military engineer, which represents the regular grid of the settlement, and whose proportions are still legible in the city's buildings. The first architect of Odesa, Franz Devolan, also became the author of the first plan for the port, which was never implemented in its original design solution. The port did not change its location, proving since the end of



3. Justification for Inscription

the 18th century to have some decisive characteristics: an excellent incursion into the bay, terrain favorable for anchoring, the possibility of year-round sailing and the absence of strong currents. Nevertheless, the port in its original form was not even built up. Already at the construction stage, it became clear that the commercial component required much more space, and the Merchant Harbor began to be rebuilt on a large scale, while the Military Harbor was reduced.

A few years later is the map (Lapie, Pierre. *Plan d'Odesa: et d'une partie de ses environs*, 1809) that translates the previous scheme and transposes it into the actual topographical dimension, maintaining the layout consisting essentially of the intersection of two regular grids. The map also portrays the quays of the port, which is already of considerable size.



Figure 43. Lapie, Pierre. *Plan d'Odesa: et d'une partie de ses environs* / dessiné par P[ierre] Lapie, ingénieur et géographe; écrit par Girdalon; gravé par Chamouïn. 1809. Source gallica.bnf.fr / Bibliothèque municipale du Havre.

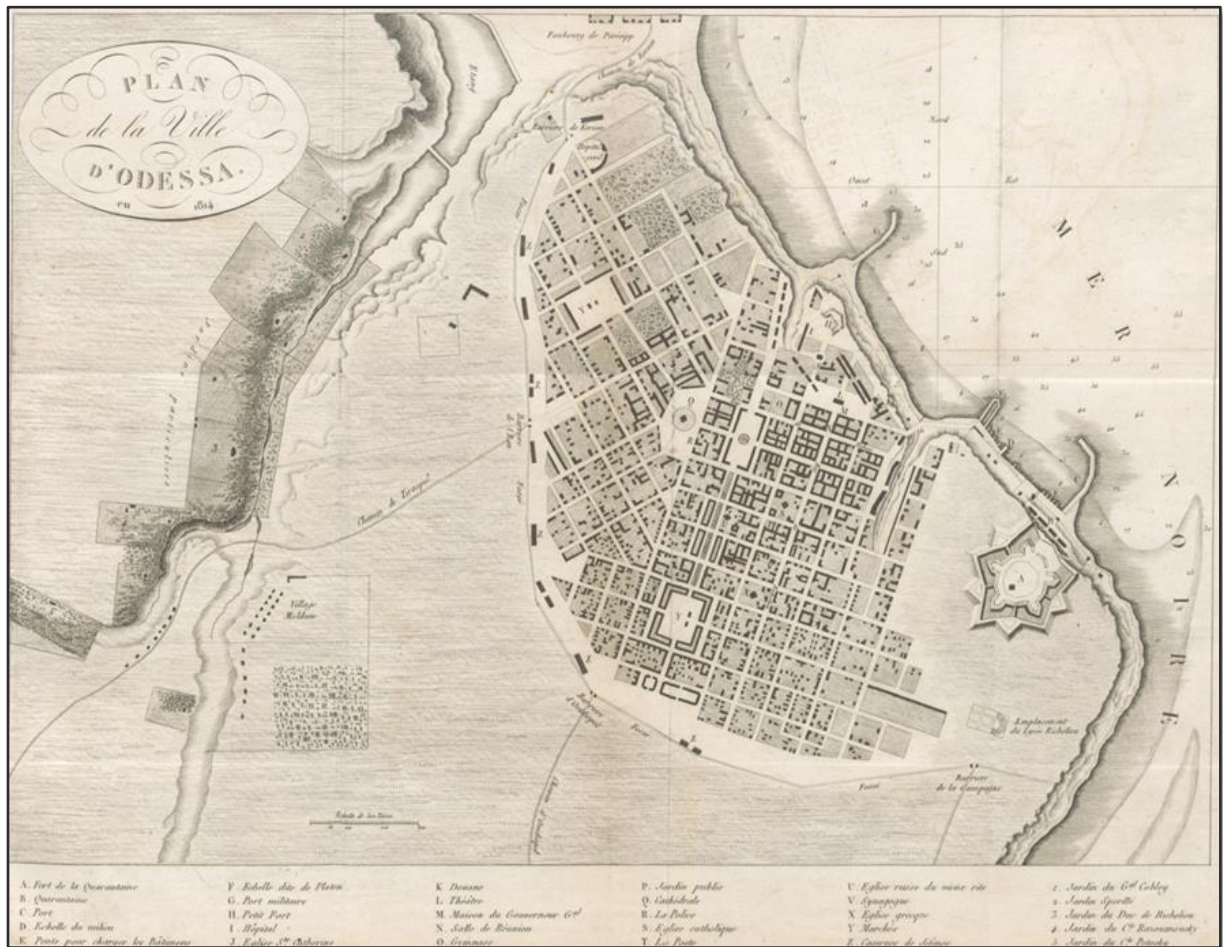


Figure 44. Image taken from: "Essai sur l'histoire ancienne et moderne de la nouvelle Russie ... Avec cartes, vues, plans ... Seconde édition", British Library digitised image

The 1814 Plan de Ville d'Odesa, by Gabriel de Castelneau, deepens the urban dimension and allows the proportion between solids and voids to be captured. It is possible to compare this map with one of today's city and it will be seen how the directions, the size of the blocks, the proportions are perfectly overlapping. The sizes of the port area are also already defined. The map is also an important testimony to the multi-religious presence in Odesa, as it reports the presence of numerous places of worship: St Catherine's Church, a cathedral, a Catholic church, an Old Rite Russian church, a synagogue and a Greek church.

1854 Map (Plan de la ville d'Odesa. 1854.) shows a city that has expanded beyond the Staroportofrankivs'ka boulevard, and still shows the perimeter of the old citadel to the east of the harbor. Odesa fortification was built on the orders of Alexander Suvorov in 1795 on the site of the ancient Turk stone Hadzhibey castle. However, during



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the Russian-Turkish war, Hadzhibey became the spoils of war: it was dismantled stone by stone. Following the Russo-Turkish War in 1811, the fortress was reorganized into a port side quarantine, and within the fortress a quarantine cemetery was established.

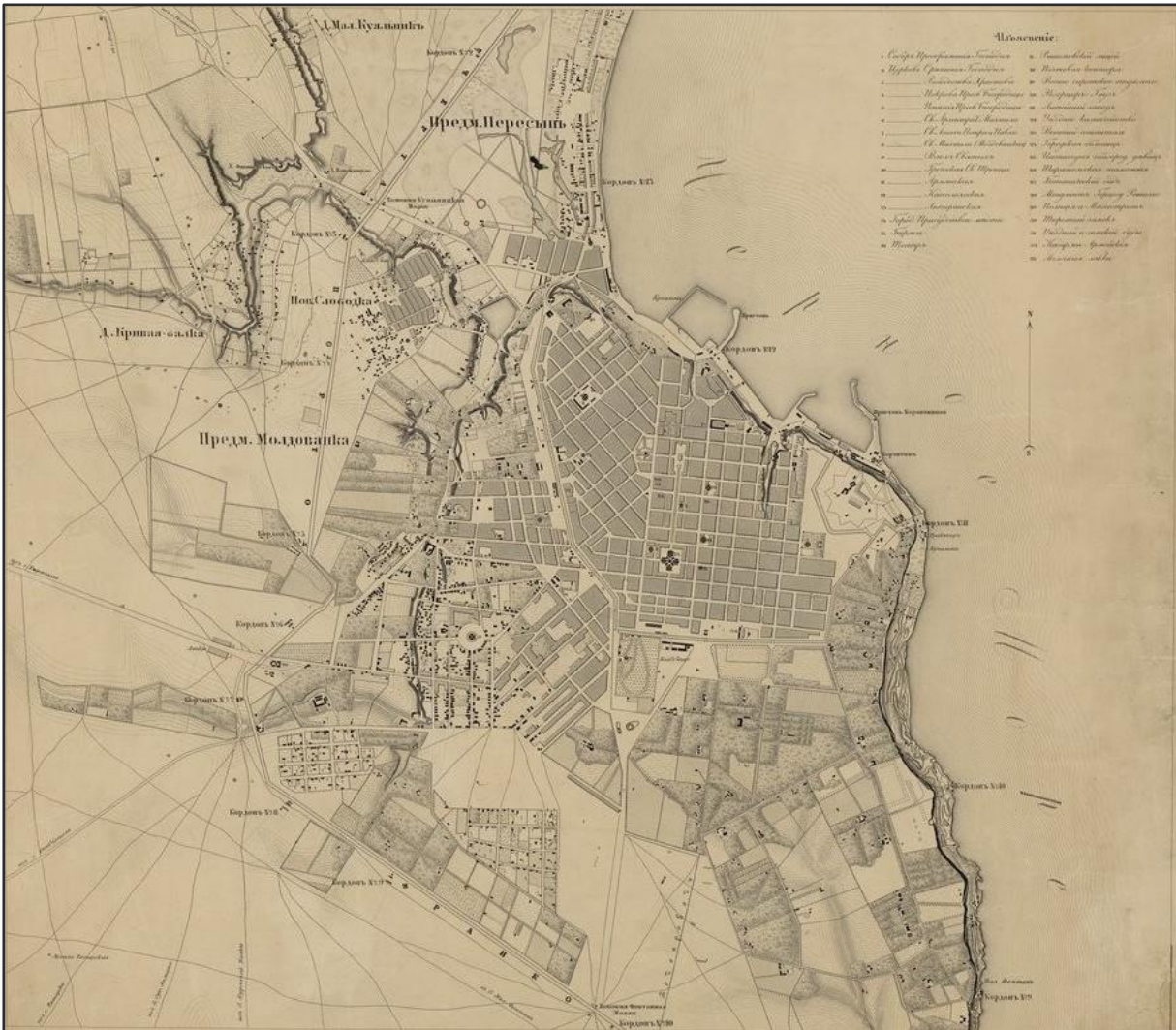


Figure 45. Plan "goroda Odessy... [Plan de la ville d'Odesa.] 1854, Dépôt topographique militaire, Bibliothèque nationale de France.

Today, as evidence of what once existed, the wall of the quarantine arcade in Taras Shevchenko Park remains. The map once again shows the large number of religious buildings in the city; the legend mentions: Church of Starenya Hospondya, Church of Rogdestva Hrystova, Church of Pokrova Presvyatoy Bogorodicy, Church of Uspenya Presvyatoy Bogorodicy, Church of Saint Arhistrat Myhaylo, Church of Saint Apostles Petra ta Pavla, Church of Saint Mykhaylo

(Moldovanskaya), Church of All Saints, Greek Church of Saint Troyca, Armenian Church, Catholic Church, and Lutheran Church.

The toponymy in the old town is a further element of authenticity as it often refers to Odesa's different features and multicultural presences. Staroportofrankivs'ka boulevard means street of the old Porto Franco, i.e. the area of the free city, where the tax regime was suspended. This is also reflected in the names of the streets: Jevrejska (Jewish), Polska (Polish), Nemetska-Remisnycha (German-Artisan), Italijska (Italian), that identified the areas where different communities lived at the initial stage of Odesa development.

Furthermore, the historic center of Odesa is directly associated with works of art and literature of outstanding global importance⁶. Thanks to its status until 1859 as a Porto Franco, Odesa attracted wealthy foreign merchants and exporters. Within a few decades, it became a sizable city as well as the preeminent grain-exporting center of the empire. Odesa was multinational, multilingual, and multiethnic. Multilingual literature in the artistic code has preserved both the early chronicles of the city's construction and the images of its citizens (of different classes) and the novelty of the lifestyle. In multilingual folklore (in Bulgarian, Russian, and Ukrainian songs), the stories have been preserved about the fact that Odesa for settlers became an oasis of personal freedom of initiative and hope for a new life. In the first half of the XIX century, Odesa acquired an image of the discovery of a new world opposed to the center of the empire; it was reflected in poetry and prose not only in Ukrainian and Russian but also in the French, German, and Polish languages. Evocative essays by travelers circulated throughout Europe, mirroring the impression of the new cultural European colony. As it turned out later, it was the last pan-European cultural colony, the realization of the cultural model of the European city of the New Age. These discoveries of the new world, the image of the city of innovations, and the precedent phenomenon gave birth to the urban myth of Odesa and its city legends. From the middle of the XIX century, Jewish literature in three languages (Yiddish, Russian, and Hebrew) began to develop rapidly in Odesa. Odesa became one of the centers of Ukrainian education and the popularization of Ukrainian literature, especially dramaturgy. We find the Odesa theme not only in the works of authors whose biographies are intertwined with the very space of the city but also among those

⁶ On October 31, 2019, UNESCO included Odesa in the list of creative world cities in the field of literature. Literary Odesa is an important layer of Ukrainian culture. It's not just about the names of writers who were born or lived here. Odesa is reflected in many literary works, becoming not only a famous city but also a colorful artistic image.



3. Justification for Inscription

who have never been to this city, but the Odesa image has already become familiar to both Europe and the New World. In the XX century, the phenomenon of “Odesa literature” was finally formed.

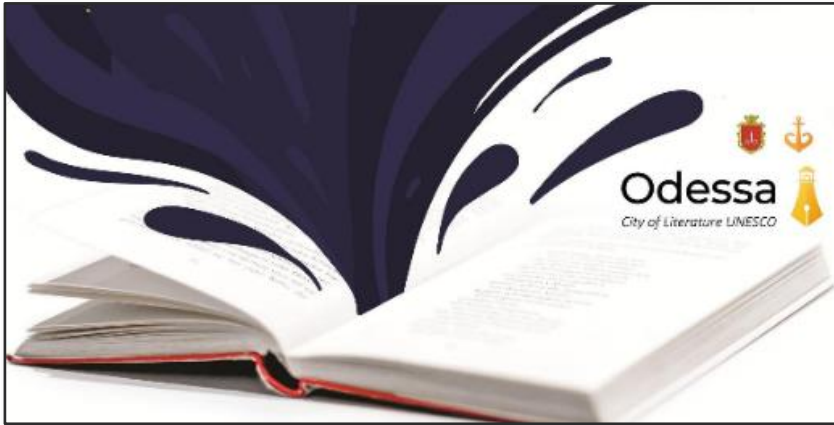


Figure 48. Odesa, UNESCO City of Literature

The 1855 Robert Sears guide to the Russian Empire declared that: “there is perhaps no town in the world in which so many different tongues may be heard as in the streets and coffeehouses of Odesa, the motley population consisting of Russians, Tartars, Greeks, Jews, Poles, Italians, Germans, French, etc.”

The duke Richelieu described Odesa as follows: “Never, in any country in the world, on such a small space have not been accumulated so many nations, with such a different manners, languages, religions and customs.”

The biographies and works of more than three hundred outstanding writers and poets are historically connected with Odesa (Pushkin, Gogol, Mitskevich, Babel, Franko, Lesya Ukrainka, Korolenko, Bunin, Katayev, Kotsyubinskyy, Bagritskyy, Olesha, Ilf & Petrov, to name a few). The city at the end of the XIX-the beginning of the XX centuries continued to attract writers from all over the country. They came here for various reasons: for rest, business, recovery, or to become sailors and go on a trip around the world.

Russian poet Alexander Puskin, who lived there in exile in 1823-24, wrote about the Port of Odesa as a more European city where French was spoken, and European newspapers and magazines were common. The poet described Odesa in “Eugene Onegin”, he gave the city, in the words of V. Tumansky, “guarantee of immortality”: “So then I used to live in Odesa, dusty city... Where skies are forever bright

and pretty. Where trade-busy bee bustles and hustles care-free. The Europe breathes, flutters. The South dazzles and motley crowd glitters. Merry streets enjoy the tongue of golden Italy. Where proud Slavs, Frenchmen, Spaniards, and Armenians mingle. Free And Greeks, and heavy Moldavans are Next to the son of the Egyptian land, The retired corsair, Maurali." (Eugene Onegin, A.Pushkin.)

"In Odessa there is a port, and in the port, there are steamboats arriving from Newcastle, Cardiff, Marseilles and Port Said; there are Blacks, English, French and Americans". This is the description that Isaak Babel made of the city in "Tales of Odessa", his hometown.



Quotations of Odesa

*"It's good to live in Odessa,
I don't have to carry bread in a sack,
Neither do I go behind the plough.
People here call me lord."*

(folk-song, the early 19th century)

*"There now appeared huge buildings there,
And taste, and beauty, and abundance everywhere
All kinds of nations, faiths and countries settled here..."*

("Odessa", P.F.B.1806)

*"... the air is heavy with smells of Europe.
The whole place glows with southern brilliance, shimmering with colour,
variety, life.
The language of golden Italy
rings out in the cheerful streets;
proud Slavs walk there,
and Frenchmen, Spaniards,
Armenians, Greeks,
ponderous Moldavians – and Moor Ali,
Egyptian-born pirate."*

(A.Pushkin, 1827)

*"In the past, Odessa was, par excellence, Italian... The architecture of the
buildings, and the church art, and the names of the streets – stradas and
stradellas...and the first boats from Napoli and Messina, and the first
wall-stones from Trieste, and the first merchants, and the first
gastronomers...and the first operas, and the first singers were the
reflection and the voice of Italy..."*

("Eviva L'Italia", Jose de Ribas, 1910)

"It started to rain...People gathered on a small square above the stairs near musicians. The mass of people along the valley was so dense that it was difficult to elbow way through the crowd. The walk boulevard is very small in Odessa.

Dark-skinned ladies in tasteless clothes stood in long lines... Ukrainian costumes, mixed with Moldovan and Bulgarian, stood out for their brightness...

Everywhere there was light, glare, noise, hum, chatter, and gaiety! Everybody was happy, merry and pleased. Everybody's eyes shone with the joy: it was a time of peace..."

(" On the Black Sea Coast", I.Nechui-Levytsky, 1888)

"We enter the Garden and marvel at the spectacular sight.

Imagine that everyone gathers to enjoy the cool evening and a romantic fragrance of flowers... The tall Turk offers you a tasty Asian drink, while a pretty Italian woman sitting under the dense shade of an elm brought over from the shores of the Volga, proffers ice cream in a cut-glass tumbler... A fellow citizen of the great Washington walks alongside the bearded inhabitants of Cairo and Alexandria; the ancient descendants of the Normans from the steep cliffs of Norway, the splendid Spaniard from the Shores of Guadalquivir, residents of Albion, Provence and Sicily gather, it seems, in order to represent here an abridgement of the universe. It can be said that nowhere in Russia is there another place where you might find such a spectacle."

("Odessa Garden", N.Chizhov, 1823)

"...Words fail me in describing the grandeur and beauty of the city of Odessa, the fine character of its inhabitants, and the wonderful opportunities that exist here. Just imagine, stroll with my cane in my hand down to Gretska—that's the name of the street in Odessa where the Jews trade—so I find myself with twenty businesses: if I want wheat, it's wheat; if bran, so it's bran; if it's wool, so it's wool; or meal, salt, feathers, raisins, socks, herring, and so on. So you see, whatever the tongue can mention can be found in Odessa..."

("London", Sholom-Aleichem, 1892)



3. 1. e PROTECTION AND MANAGEMENT REQUIREMENTS

The property is protected under the Law of Ukraine on Cultural Heritage Protection (No.1805-III of 8 June 2000, with amendments as per the Law of Ukraine No. 2518-VI of 9 September 2010), under the responsibility of the Ministry of Culture and Tourism of Ukraine.

The Law states that “any activities are prohibited within the boundaries of historical and cultural preserves and/or protected historical and cultural areas that have or may have any negative impact on the state of preservation, protection or use of any cultural heritage sites or monuments” (article of the law No. 33). The observance of the status of historical and cultural preserves and protected areas is entrusted under Article 33-2, Clause 3 of the Law of Ukraine on Cultural Heritage Protection to the managers of such historical and cultural preserves and protected areas.

Most of the buildings and monuments on the nominated property territory are cultural heritage sites and are protected in compliance with the Law of Ukraine On Cultural Heritage, and their territories belong to the lands of historical and cultural significance.

In addition, the order of the Ministry of Culture and Tourism of Ukraine dated 20 June 2008 No. 728/0/16-08 approved the Historical and Architectural Reference Plan of Odesa, which defines the boundaries and modes of use of protected areas and historic areas of Odesa.

As stated above, the nominated property “Historic center of the port city of Odesa” is included in the territory of The Integrated Protection Zone (Order of the Ministry of Culture and Tourism of Ukraine dated 20.06.2008 No728/0/16-08).

The cultural heritage located in the territory of the Integrated Protection Zone of the historic center of Odesa are completely preserved, with protection of the traditional character of the environment being provided by: landscape, historically formed planning, parcelling, building, and valuable elements of historical improvement, which are subject to account when carrying out a careful historical and architectural inventory of the site.

Any project concerning the construction and reconstruction of buildings and structures should be preceded by the development of historical and urban planning justifications.

At municipal level, prospects for the development of the city of Odesa are reflected in the Master Plan of the city of Odesa, approved by the decision of the Odesa City Council № 6489-VI from 25.03.2015.

The city territory is managed by the Odesa City Council. The Department of Cultural Heritage Protection of the Odesa City Council undertakes responsibility for the protection and preservation of cultural heritage sites and compliance with monument protection legislation in urban planning activities. The competent authority for decision-making in this sphere is the Ministry of Culture of Ukraine.

A separate governing body for the nominated property management is foreseen to be established. The governance structure is hinged on the UNESCO State Enterprise Odesa Center, a body that will be co-founded by MCIP (Ministry of Culture and Information Policy of Ukraine-MCIP) and Odesa City Council (OCC).

The State Enterprise Odesa Center UNESCO, (hereinafter - the Managing Body), will be organically integrated into the existing structure of the local self-government bodies and state authorities responsible for the protection of cultural heritage and will constantly interact with them.

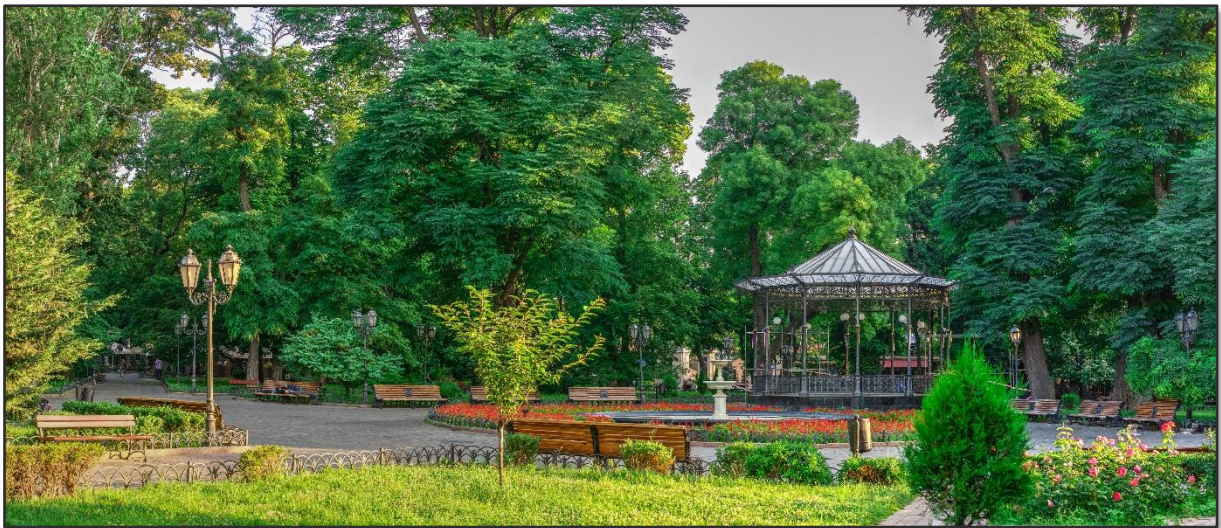


Figure 49. City Garden (view from Derybasivska Street)



3.2 COMPARATIVE ANALYSIS

The development of the historical centre of Odesa and its port is representative of the administrative, commercial, military, cultural and architectural significance of the most strategic port city on the Black Sea, with its confluence of peoples and cultures from across Eurasian area participating in an emerging and globalising economy.

There are many port cities in the world, but Odesa is a city that still demonstrates how different ethnic groups have lived together in one place and how this coexistence is still visible in its streets and group of buildings.

Historic center of the port city of Odesa in the
chronological-regional framework

The history of the port city of Odesa began when, after the signing of the Treaty of Jassy (December 1791), it was decided to establish commercial and agricultural military settlements on the Black Sea coast. In 1794, the port city of Odesa was founded. The formation and development of the urban organisation of the historical centre was influenced by a set of factors, which depended mainly on the system of cultural interactions in a dynamic commercial city. Odesa appeared cosmopolitan and energetic city.

The founding period of the city of Odesa coincides with that of the great urban transformations dictated by the industrial revolution at the end of the **18th century**. Cities become, to different degrees, economic hubs of supra-local importance, at the centre of economic and cultural innovation. They are spaces for cultural exchange and comparison that take their inspiration from theatres, exhibitions, cafés, galleries and the press. They are a place of great economic opportunities, schooling, social mobility, entertainment, contacts. Specifically, urban ways of life are formed and developed, radically different from those of the closed farmers' communities, characterised - despite considerable differences, first and foremost related to social and gender affiliation - by detachment from nature, by the accentuation of the opposition between town and country, by greater individualism, by the proximity of luxury and poverty, by the separation of private and public environments, by innovation. All this, mixed with much more, contributes to the formation of modern urbanity.

Historic center of the port city of Odesa in the typological framework

Port cities can be classified as Historic port town, colonial port town and newly founded port town. There are many historic cities that over many centuries have developed a commercial/tourist/military port able over the years to adapt to new technologies and trade demands. However, there are different characteristics that divide them from colonial and newly founded towns. The last two, while appearing similar, have very different characteristics, because the colonial ones reflect the architectural and social characteristics of the colonial mother country, while the **newly founded towns** - like Odesa - have their own characteristics and do not reflect an authority outside the place of foundation.

Methodology of the comparative analysis

The comparative analysis is focused on the comparison of the distinctive features of the Historic centre of the port city of Odesa with other sites, both national and international, in order to demonstrate its extraordinary representativeness of special values and at the same time highlight the reasons that make the nominated property stand out. The analysis was carried out on three different types of properties:

- properties already inscribed on the World Heritage List, where the category of values for which Historic centre of the port city of Odesa is proposed is not represented in the List;
- properties present on the Tentative Lists of States Parties;
- other sites considered to possess similar values.

The comparative properties are primarily selected from Europe and North America (the same geocultural region) as well as from North Africa, Mesoamerica, Asia and Australia. Following the Operational Guidelines for the implementation the World Heritage Convention, a preliminary research has identified which sites could have a combination of attributes similar to the Historic centre of the port city of Odesa.

The research of terms of comparison is based on the actual attributes (and the related criteria) defined into the Justification for Inscription. The properties identified for this comparison are cities with a port settlement and which were crossroads of trade routes. In addition, cities that still retain their port function are identified. The inclusion of such cities should be based on their architectural qualities and not be



3. Justification for Inscription

viewed in abstract terms of interest in their previous functions or as historic symbols on the basis of criterion (ii) and (vi) for inscription in the World Heritage List. When substantiating the inscription in the List, the spatial organization, structure, materials, forms, and, if possible, functions of the building ensemble must convincingly testify to a civilization or a number of civilizations, on the basis of which this property is proposed. In particular they are selected with regard to chronological and typological frameworks.

The comparison has been structured in **two levels**: the first level considers a fairly broad overview of sites, selected on the basis of the parameters listed above; the second level is a more indepth comparison with of the most similar sites enriched with a narrative justification.

The **first level** is summarized in a table, divided into two blocks.

The first block reports basic information useful in order identify possible analogies between properties:

- Name of property and State Party;
- Year of inscription on WHL or submission on TL
- Criteria of inscription or nomination
- Category: cultural landscape, cultural site or mixed site
- Framework
 - Chronological framework
 - Typological framework: newly founded town, historic port town, colonial port town.

The second block takes into consideration the specific attributes of City and Port of Odesa. These attributes are directly linked to inscription criteria (ii) and (iv) and represent the features at the basis of the OUV demonstration.

1. Permanence of the foundation town's urban plan: compositional axes easily recognisable;
2. Importance of its port in international trade;
3. Buildings representing different cultures, ethnic groups, economy and social life through a variety of architectural languages (building from different religions, public representative spaces, shops, workshops, banks);
4. Multicultural character due to peaceful coexistence of people from different nationalities;
5. Extreme homogeneity of buildings constructed in a short period of time.

Attributes are compared using the following evaluation system:

| | |
|-------------------------------------|---|
| <input checked="" type="checkbox"/> | ATTRIBUTE PRESENT AND STRONGLY REPRESENTATIVE OF THE SITE'S VALUE |
| <input type="checkbox"/> | ATTRIBUTE PARTIALLY PRESENT AND/OR REPRESENTATIVE OF THE SITE'S VALUE |
| <input checked="" type="checkbox"/> | ATTRIBUTE NOT PRESENT |

The **second level** of the comparative analysis concerns a more in-depth comparison with the properties that follows the table-based evaluation, and that proved to be most similar to the nominated property. A textual analysis, which aims to clarify the similarities and/or differences in greater detail, has been drafted.



3. Justification for Inscription

Comparison With Properties Inscribed on the World Heritage List

Table 1. Comparison with sites already present in the WHL on the basis of the attributes that determine the Outstanding Universal Value of historic center of the port city of Odesa

| GENERAL INFORMATION Site | date of inscription | criteria | category | FRAMEWORK | | ATTRIBUTES | | | | |
|--|-----------------------|---------------|---------------|-------------------------|--------------------|--|---|--|--|--|
| | | | | chronological framework | thematic framework | 01. Permanence of the foundation town's urban plan: compositional axes easily recognisable | 02. Importance of its port in international trade | 03. Buildings representing different cultures, ethnic groups, economy and social life through a variety of architectural languages | 04. Multicultural character due to peaceful coexistence of people from different nationalities | 05. Extreme homogeneity of buildings constructed in a short period of time |
| The historic center of the port city of Odesa UKRAINE | - | ii, iv | cultural site | XVIII-XX | newly founded town | ✓ | ✓ | ✓ | ✓ | ✓ |
| EUROPE AND NORTH AMERICA | | | | | | | | | | |
| Bordeaux, Port of the Moon FRANCE | 2007 | ii, iv | cultural site | XII-XX | historic port town | ✓ | ✓ | ○ | ☒ | ☒ |
| Hanseatic City of Lübeck GERMANY | 1987 | iv | cultural site | XII-XVI | historic port town | ✓ | ○ | ☒ | ☒ | ☒ |
| Speicherstadt and Kontorhaus District with Chilehaus GERMANY | 2015 | iv | cultural site | XIX-XX | historic port town | ☒ | ✓ | ☒ | ☒ | ✓ |
| Liverpool – Maritime Mercantile City UNITED KINGDOM OF GREAT BRITAIN AND NORTHERN IRELAND | 2004 Delisted 2021 | ii, iii, iv | cultural site | XVIII-XX | historic port town | ✓ | ✓ | ○ | ✓ | ○ |
| Old Town Lunenburg CANADA | 1995 | iv, v | cultural site | XVIII-XIX | colonial town | ✓ | ○ | ☒ | ☒ | ✓ |
| Historic Centre of Saint Petersburg and Related Groups of Monuments RUSSIAN FEDERATION | 1990 | i, ii, iv, vi | cultural site | XVIII-XIX | newly founded town | ✓ | ○ | ○ | ○ | ✓ |

| GENERAL INFORMATION Site | date of inscription | criteria | category | FRAMEWORK | thematic framework | ATTRIBUTES | | | | |
|--|---------------------|-------------|---------------|-------------------------|--------------------|--|---|--|--|--|
| | | | | chronological framework | | 01. Permanence of the foundation town's urban plan: compositional axes easily recognisable | 02. Importance of its port in international trade | 03. Buildings representing different cultures, ethnic groups, economy and social life through a variety of architectural languages | 04. Multicultural character due to peaceful coexistence of people from different nationalities | 05. Extreme homogeneity of buildings constructed in a short period of time |
| White City of Tel-Aviv – the Modern Movement ISRAEL | 2003 | ii,iv | cultural site | XX | newly founded town | ✓ | ○ | ✓ | ○ | ✓ |
| Historic Centre of Oporto, Luiz I Bridge and Monastery of Serra do Pilar PORTUGAL | 1996 | iv | cultural site | I-XIX | historic port town | ☒ | ✓ | ○ | ✓ | ☒ |
| Historic Town of St George and Related Fortifications, Bermuda UNITED KINGDOM OF GREAT BRITAIN AND NORTHERN IRELAND | 2000 | iv | cultural site | XVII-XX | colonial town | ☒ | ✓ | ☒ | ☒ | ○ |
| San Cristóbal de La Laguna SPAIN | 1999 | ii,iv | cultural site | XV-XVIII | newly founded town | ✓ | ○ | ✓ | ☒ | ○ |
| Historic Area of Willemstad, Inner City and Harbour, Curaçao NETHERLANDS | 1997 | ii,iv,v | cultural site | XVII-XIX | colonial town | ☒ | ○ | ✓ | ☒ | ○ |
| Naval Port of Karlskrona SWEDEN | 1998 | ii,iv | cultural site | XVII-XIX | newly founded town | ✓ | ✓ | ☒ | ☒ | ○ |
| ARAB STATES | | | | | | | | | | |
| Portuguese City of Mazagan (El Jadida) MAROCCO | 2004 | ii,iv | cultural site | XVI-XVIII | colonial town | ✓ | ☒ | ✓ | ✓ | ○ |
| ASIA AND THE PACIFIC | | | | | | | | | | |
| Historic Centre of Macao CHINA | 2005 | ii,ii,iv,vi | cultural site | XVI | colonial town | ○ | ✓ | ✓ | ✓ | ○ |



3. Justification for Inscription

| GENERAL INFORMATION Site | date of inscription | criteria | category | FRAMEWORK | | ATTRIBUTES | | | | |
|---|---------------------|-----------|---------------|-------------------------|--------------------|--|---|--|--|--|
| | | | | chronological framework | thematic framework | 01. Permanence of the foundation town's urban plan: compositional axes easily recognisable | 02. Importance of its port in international trade | 03. Buildings representing different cultures, ethnic groups, economy and social life through a variety of architectural languages | 04. Multicultural character due to peaceful coexistence of people from different nationalities | 05. Extreme homogeneity of buildings constructed in a short period of time |
| Victorian Gothic and Art Deco Ensembles of Mumbai INDIA | 2018 | ii,iv | cultural site | XIX-XX | newly founded town | ○ | ✓ | ✓ | ✓ | ○ |
| Levuka Historical Port Town FIJI | 2013 | ii,iv | cultural site | XIX | colonial town | ○ | ○ | ✓ | ☒ | ✓ |
| Hoi An Ancient Town VIETNAM | 1999 | ii,v | cultural site | XV-XIX | newly founded town | ☒ | ○ | ✓ | ○ | ○ |
| Melaka and George Town, historic cities of the Straits of Malacca MALAYSIA | 2008 | ii,iii,iv | cultural site | XV-XVIII | newly founded town | ○ | ✓ | ✓ | ☒ | ☒ |
| Kulangsu, a Historic International Settlement CHINA | 2017 | ii,iv | cultural site | XIX-XX | historic port town | ○ | ○ | ✓ | ✓ | ✓ |
| LATIN AMERICA AND THE CARIBBEAN | | | | | | | | | | |
| Historic Bridgetown and its Garrison BARBADOS | 2011 | ii,iii,iv | cultural site | XVII-XIX | colonial town | ☒ | ✓ | ☒ | ○ | ✓ |
| Historic Monuments Zone of Querétaro MEXICO | 1996 | ii,iv | cultural site | XVII-XVIII | colonial town | ✓ | ○ | ✓ | ○ | ✓ |
| Historic Quarter of the Seaport City of Valparaíso CHILE | 2003 | iii | cultural site | XIX-XX | colonial town | ☒ | ✓ | ✓ | ○ | ✓ |
| Urban Historic Centre of Cienfuegos CUBA | 2005 | ii,iv | cultural site | XIX | colonial town | ✓ | ○ | ○ | ✓ | ✓ |

| GENERAL INFORMATION Site | date of inscription | criteria | category | FRAMEWORK | thematic framework | ATTRIBUTES | | | | |
|--|---------------------|----------|---------------------------|-------------------------|--------------------|--|---|--|--|--|
| | | | | chronological framework | | 01. Permanence of the foundation town's urban plan: compositional axes easily recognisable | 02. Importance of its port in international trade | 03. Buildings representing different cultures, ethnic groups, economy and social life through a variety of architectural languages | 04. Multicultural character due to peaceful coexistence of people from different nationalities | 05. Extreme homogeneity of buildings constructed in a short period of time |
| Coro and its Port VENEZUELA | 1993 | iv,v | cultural site (danger) | XVI-XVII | colonial town | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| Antigua Naval Dockyard and Related Archaeological Sites ANTIGUA AND BARBUDA | 2016 | ii,iv | cultural site | XVIII-XIX | colonial town | <input type="checkbox"/> | <input type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> |
| AFRICA | | | | | | | | | | |
| Historic Town of Grand-Bassam CÔTÉ D'IVOIRE | 2012 | iii,iv | cultural site | XIX-XX | colonial town | <input type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| Lamu Old Town KENYA | 2001 | ii,iv,vi | cultural site | XII-XIX | historic port town | <input checked="" type="checkbox"/> | <input type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> |

These World Heritage Sites represent port cities on different continents in the chronological period of the XII-XX centuries with expressive cultural landscapes and a unique combination of local cultures and European influences. The historical center of the port city of Odesa differs from all the considered objects by regional location, chronology, urban qualities and integrity, based on a unique combination of different cultures and numerous ethnic traditions, which will be discussed in more detail below. There are big differences between the similar heritage properties in American continent and Asian-Pacific region in terms of heritage features and heritage value, as they were established in different historic periods under different cultural contexts serving different functions.



3. Justification for Inscription

Liverpool Maritime Mercantile City – United Kingdom Of Great Britain And Northern Ireland

Until the mid-eighteenth century, Britain's main trading ports were London and Bristol, but during the eighteenth, nineteenth and early twentieth centuries, Liverpool flourished and rapidly became Britain's leading provincial trading port and Europe's leading transatlantic port. Liverpool was a pioneering city and its tradition of innovative development made it an international leader in the fields of port technology, port management, building construction methods and transport systems. By the mid-19th century, Liverpool had a complex network of docks complete with tidal locks, warehouses and, later, rail links.

Many of Liverpool's buildings demonstrate significant technological innovations. The city's considerable commercial expansion attracted entrepreneurs willing to invest in innovative and potentially more profitable businesses and buildings.

Liverpool is also the leading example of a European port of emigration. Odesa, too, owes its characterisation to the presence of the port and in particular the Free Port. But unlike Liverpool, the presence of the port has allowed more people from different cultures to choose this city as a place to set up businesses, whether agricultural or industrial. A peaceful place of coexistence between different religions and administrative cultures. This is very much reflected in the architecture, which if for Liverpool is purely British, in Odesa reflects the characteristics of Eurasia as a whole.

Historic Centre of Saint Petersburg and Related Groups of Monuments – Russia

St. Petersburg was once called the Northern Palmyra, while Odesa took the name of the Southern one. The history of their foundation is very similar, since their construction began almost in a desert field, and in a short period of time, the largest and most important cities arose there. The two European cities of St. Petersburg and Odesa are located in Eurasian space. Odesa was built in the empty steppe on the site of the Khadzhibey settlements, while St. Petersburg was erected in the swamps at the mouth of the Neva River. The development of St. Petersburg demonstrates the period of classicism, and Odesa boasts the features of late classicism. The difference in the founding of cities is slightly less than 100 years: St. Petersburg was founded in 1703, Odesa in 1794.



Figure 50. Liverpool in 1859. The port & town of Liverpool, and the harbour, docks and commerce of the Mersey ... With a plan. Depicted date: 1859. Creator: BAINES, Thomas of Liverpool, Printer. Publisher: Longman & Co.

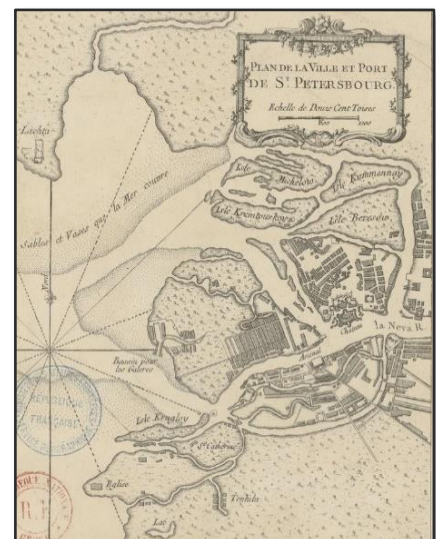


Figure 51. Plan de la ville et port de St. Petersbourg Author : Bellin, Jacques-Nicolas (1703-1772). Bibliothèque nationale de France Cartographe. Publication date : 1764

The urban plans of the compared cities had both similarities and differences. The urban plan of Odesa has the character of the Hippodamian system; that is, the planning method implies a block grid with quarters cut clearly at right angles to each other. As for St. Petersburg, city planners were forced to follow the peculiarities of the landscape. Due to the fact that the city has a large number of channels intersecting at different angles, the ray principle became the basis for the planning of St. Petersburg. It is water that unites both cities, "dragging" their quarters from the remote outskirts towards the water bodies. In Odesa, all the streets lead to the sea: the main one, Oleksandrivsky Prospekt, crosses the whole city from the steppe to the Vijskovy Uzvis Descent and the harbor. In St. Petersburg, this is Nevsky Prospekt, which crosses the whole city, turning into the main promenade, and leads to Palace Square and Palace Embankment, i.e., to the water. The city's planning is strictly quarterly.

St. Petersburg, like Odesa, is also a port for international trade. It appears to be the heir to the Hanseatic and Novgorodian ideas from the time of Rus, when through Arkhangelsk, that is, through the north of Russia, they reached Western Europe. Odesa is directed to the Black Sea region, the Eastern Mediterranean region, and to Southern Europe.

St. Petersburg called itself Northern Palmira; Odesa, informally, was nominated Southern Palmira. Like any new city during the emerging industrial era, Odesa and St. Petersburg attracted a large number of adventurers from completely different countries. Both cities are multicultural. But Odesa surpasses St. Petersburg by a greater number, just because the latter has a more severe climate.

St. Petersburg and Odesa were built from scratch and immediately had rapid growth. This is how Roman cities arose: a quarterly grid, infrastructure, the first houses (first, two-storey, then multi-storey ones) and palace complexes appeared in a short period of time. Rapid growth on the desert steppe is what unites these cities, despite the challenging conditions of the area, because the unfavorable conditions for building were present in both cases. In Odesa, these were steppes, a lack of fresh water, and communication issues. St. Petersburg faced flooding, constant climate problems, eternal fog from the North Atlantic, and sleet.

White City of Tel-Aviv. The Modern Movement - Israel

Tel Aviv was not originally built as a port city. This is a unique case when a city on the sea, in fact, is not directly attached to the sea. The



3. Justification for Inscription

streets do not actually start from the sea in Tel Aviv, as there is a barrier. The streets lead from the ancient, biblical port of Jaffa to the inland part of the free territory. Both in Odesa and in Tel Aviv, there is a certain conditional barrier between the cultural center and the sea. In Odesa, when you are in the historical center of the city, you have a conditional “barrier” in the form of a port.

In Tel Aviv, initially, at the level of the idea, the port was not implied. It appeared that due to the fact that the city grew rapidly, there were problems with the Arab population of Jaffa, and therefore there was a need for a port. Let's look at the architecture of Tel Aviv: for example, at these Odesa features by the architect Milidovich, who literally transferred pieces of Odesa to Tel Aviv. The Germans constructed houses, pagodas, the town of the Templars and of the German community, the downtown area in the center.

The homo genitiv criterion is considered here: the buildings of the 1930s in the Bauhaus style, most of which are located in the White City district and named for the color of their facades. This is a huge whole area that would be imprinted in history as the “white city” because it looks conceptual, trendy, and of the same style.

Historic Centre of Macao - China

Macao is located in the southeastern coast of China. Small villages have formed around Mazu Temple before the arrival of Portuguese (1557). Macao was in a fast development stage during the 16-17th century when China-Portugal commercial trade was booming. Portuguese Catholicism also set foot in Macao as exemplified by the churches and chapels established during the period. In the early 17th century, Portuguese built castles and city walls to prevent other western powers from occupying Macao. By the mid-17th century, Macao has been divided into two parts – Portugal settlement in the south and Chinese settlement in the north. Macao witnessed steady urban progress due to the decreasing trades from the end of the 17th century till the 18th century. It remained as the settlement for foreigners since Portuguese announced that Macao was a free port in 1849 in the end of 19th century. Macao became the Special Administrative Region of the People's Republic of China in 1999.

Odesa is influenced by many cultures that contribute decisively to the city's public services and facilities. The commercial attractiveness dictated by the presence of the free port leads to a peaceful coexistence of different cultures. In Macao, on the other hand, only traditional Chinese culture and Western culture represented by the



Figure 52. Dizengoff Square, Tel Aviv, Israel. Author: Tim Schnarr



Figure 53. Aerial photo of Macao, China. From Nomination form, pp. 278

Portuguese interact. Odesa is a historical city under the influence of many cultures and developed within a few years of its foundation, shorter than Macao. Furthermore, Macao and Odesa have shown two different historical periods.

Macao prospered during the 16-17th centuries, as evidenced by religious relics and defence constructions. While Odesa developed over a short period of time, from the mid-18th century to the mid-20th century. In terms of architectural typology, one finds mainly public buildings in Macao for administrative, religious and military purposes. In contrast, more typologies are found in Odesa, such as official buildings, public facilities (settlement government, education, religion, medical care, infrastructure, recreational and sports facilities) and many residential buildings and home gardens. Moreover, their entry concerns the complex of historical buildings and excludes the port, which is the core of Odesa's nomination.

Kulangsu, a Historic International Settlement - China

Kulangsu Island is located on the estuary of Chiu-lung River facing the city of Xiamen across the 600-meter-wide Lujiang Strait. With the opening of Xiamen as a commercial port in 1843, and Kulangsu as an international settlement in 1903, the island of the southern coastal areas of the Chinese empire suddenly became an important window for Sino-foreign exchanges. Through the concerted endeavour of local Chinese, returned overseas Chinese, and foreign residents from many countries, Kulangsu developed into an international settlement with outstanding cultural diversity and modern living quality. It also became an ideal dwelling place for the overseas Chinese and elites who were active in East Asia and South-eastern Asia as well as an embodiment of modern habitat concepts of the period between mid-19th and mid-20th century.

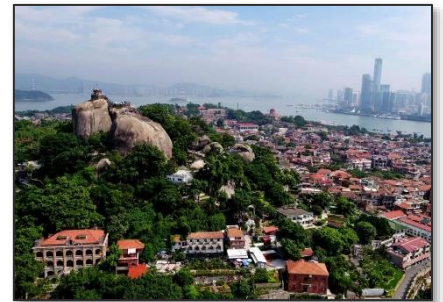


Figure 54. View of Kulangsu. Source: <https://kulangsuisland.org/>

Kulangsu is the representation of the *Amoy Deco Style*. Named after Xiamen's local Hokkien dialect name *Amoy*, *Amoy Deco Style* refers to an architectural style and typology, which first occurred in Kulangsu and illustrates the fusion of inspirations drawn from local building traditions, early western and in particular modernist influences as well as the southern Fujian Migrant culture. Based on these the Amoy Deco Style shows a transformation of traditional building typology towards new forms, which were later referenced throughout South-East Asia and became popular in the wider region.

Odesa is similar to Kulangsu in heritage type and theme. Kulangsu is a historical city under the influence of many cultures, it only



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developed over 100 years, shorter than Odesa. For the development of Kulangsu, people did not simply copy the western thought but rather learned the good points to combine with the understanding of traditional Chinese culture of local residents in southern Fujian and groups of overseas Chinese.

The historic buildings of different styles on Kulangsu bears testimony to the extensive cultural exchange, and collision and fusion between the architectural traditions of southern Fujian and western cultures from the 19th century to the mid-20th century; but historic buildings on Odesa are more complex reflect all the ethnic groups that established in the Franco Port at the end of the 18th century. They are evidence of many styles coexisting in the same space. Furthermore, Odesa has the particularity of being a newly founded town that still reflects a layout faithful to that established at its foundation. In addition, the strategic location of Odesa and its port has allowed its mercantile and commercial function to be preserved over the centuries. In fact, the city did not keep its port unchanged, but improved it in line with new technologies with the aim that its function would remain constant.

Victorian Gothic and Art Deco Ensembles of Mumbai - India

International trade, opening of the Suez Canal and the politics of American Civil War resulted in Mumbai's 'cotton boom', positioning it as a pre-eminent mercantile city. Mumbai was colonized by the Portuguese and then by the British and grew into a bustling and cosmopolitan port city in the 19th century. British determination to position Bombay into the Empire's Second City (after London) resulted in its planned urban development, expressed in its grand Victorian Neo-Gothic institutional buildings and subsequently in the sumptuous Art Deco residences. In Mumbai both these principal architectural genres – Victorian Gothic and Art Deco, with their moorings in Western styles and illustrating the latest technology of the times were adapted and indigenized to respond to the local climate, material and socio-cultural context.

Mumbai representing a British colonial mercantile urban centre in Asia. The story and theme represented by Odesa is very different. Although both are very strategic cities because of their port, the typological framework and architectural style is very different. In fact, Odesa is a newly founded city of the 18th century that still permeantly reflects its planimetric pattern containing architecture that reflects the styles of the different ethnic groups that settled in the Free Port.

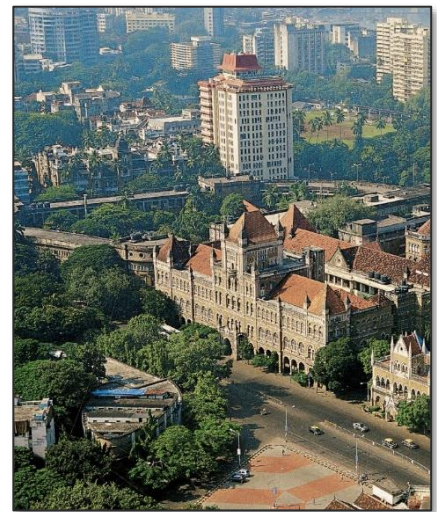


Figure 55. The 19th century buildings of the Elphinstone College and David Sassoon Library along with the cast iron Watsons Hotel create a breathtaking streetscape of Kala Ghoda. Image Courtesy: Jehangir Sorabjee.

Urban Historic Centre of Cienfuegos – Cuba

The colonial town of Cienfuegos was founded in 1819 in the Spanish territory but was initially settled by immigrants of French origin became a trading place of an architectural ensemble representing the new ideas of modernity, hygiene and order in urban planning as developed in Latin America from the 19th century. It became a trading place for sugar cane, tobacco and coffee. Situated on the Caribbean coast of southern-central Cuba at the heart of the country's sugar cane, mango, tobacco and coffee production area, the town first developed in the neoclassical style. It later became more eclectic but retained a harmonious overall townscape.

Cienfuegos is the first, and an outstanding example of an architectural ensemble representing the new ideas of modernity, hygiene and order in urban planning as developed in Latin America from the XIX century. These characteristics are very different from those expressed by Odesa, which, on the other hand, is a newly founded city with its own architectural and urban planning characteristics and still retains a strategic role in the mercantile and commercial sphere.



Figure 56. The city and port of Cienfuegos registered with the WHL. Source: Nomination Form

Historic Town of Grand-Bassam – Côte d'Ivoire

The first capital of Côte d'Ivoire, the Historic Town of Grand-Bassam, is an example of a late 19th- an early 20th-century colonial town planned with quarters specializing in commerce, administration, housing for Europeans and for Africans. It follows a planning concept based on the specialisation of quarters for commerce, administration, housing for Europeans and housing for Africans. It embodies, on the one hand, colonial architecture and town planning, based on the principles of functionalism and hygiene of the time, and adapted to climatic conditions, and, on the other hand, a village N'zima which demonstrates the permanency of indigenous cultures.

Grand-Bassam was the first colonial capital, and the most important port, economic centre and legal centre of Côte d'Ivoire; it bears witness to the complex social relations between Europeans and Africans, and then to the popular movement in favour of independence. From the 1880s to the 1950s, the town brought together various African, European and Middle Eastern populations. Cohabitation between them was harmonious but at the same time conflictual. The colonial architecture is characterised by a sober and functional style, using principles of hygiene adapted to a tropical location. The organisation of the vernacular house in the N'zima



Figure 57. Aerial view of the residential area of Historic town of Grand-Bassa. Source: Archives 43rd BIM



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village echoes this approach, expressing the permanency of indigenous values.

The first major difference between Odesa and Grand-Bassam is that the former is a newly founded town, so it does not respond to the typological framework of colonial towns - a characteristic expressed by Grand-Bassam. Furthermore, the Franco Port of Odesa allowed this city to have architectural and planimetric characteristics that are not expressed in colonial cities. In fact, Odesa's strategic role in the maritime trade between Europe and Asia allowed it a rapid development of its architecture that responded stylistically to that of the ethnic peoples living there.

Comparison With Properties Inscribed on The Tentative List

Table 2. Comparison with sites already present in the Tentative List on the basis of the attributes that determine the Outstanding Universal Value of historic center of the port city of Odesa

| GENERAL INFORMATION | date of submission | criteria | category | FRAMEWORK | ATTRIBUTES | 01. Permanence of the foundation town's urban plan: compositional axes easily recognisable | 02. Importance of its port in international trade | 03. Buildings representing different cultures, ethnic groups, economy and social life through a variety of architectural languages | 04. Multicultural character due to peaceful coexistence of people from different nationalities | 05. Extreme homogeneity of buildings constructed in a short period of time |
|--|--------------------|--------------|---------------|-------------------------|--------------------|--|---|--|--|--|
| Site | | | | chronological framework | thematic framework | | | | | |
| The historic center of the port city of Odesa UKRAINE | - | ii,iv | cultural site | XVIII-XX | newly founded town | ✓ | ✓ | ✓ | ✓ | ✓ |
| EUROPE AND NORTH AMERICA | | | | | | | | | | |
| Rade de Marseille FRANCE | 2002 | ii, iv,v,vi | cultural site | XVIII-XIX | historic port town | ○ | ✓ | ○ | ✓ | ○ |
| The Maritime Heritage of Dragør Old Town and Harbour - A 'skipper-town' from the era of the great tall ships in the 18th and 19th centuries DENMARK | 2019 | ii,iii, iv,v | cultural site | XVIII-XIX | historic port town | ✓ | ✓ | ☒ | ☒ | ✓ |
| Historic core of Antwerpen -Antwerp- from the Scheldt to the ancient ramparts of around 1250 BELGIUM | 2002 | ii,iv,vi | cultural site | XIX-XX | historic port town | ○ | ✓ | ☒ | ○ | ☒ |
| The Historical Port City of Izmir TÜRKIYE | 2020 | ii,iii, iv | cultural site | XVI-XIX | historic port town | ✓ | ✓ | ✓ | ○ | ○ |
| The Historic City of Dublin IRELAND | 2010 | ii, iv,vi | cultural site | XVIII-XIX | historic port town | ✓ | ✓ | ☒ | ☒ | ✓ |
| ARAB STATES | | | | | | | | | | |
| Casablanca, City of the 20th century, crossroads of influences | 2013 | ii,iv | cultural site | XX | historic port town | ✓ | ○ | ✓ | ○ | ✓ |



3. Justification for Inscription

| GENERAL INFORMATION | Site | date of submission | criteria | category | FRAMEWORK | | ATTRIBUTES | | | | |
|---------------------------------|--|--------------------|------------------------|------------------------------------|-------------------------|--------------------|--|---|--|--|--|
| | | | | | chronological framework | thematic framework | 01. Permanence of the foundation town's urban plan: compositional axes easily recognisable | 02. Importance of its port in international trade | 03. Buildings representing different cultures, ethnic groups, economy and social life through a variety of architectural languages | 04. Multicultural character due to peaceful coexistence of people from different nationalities | 05. Extreme homogeneity of buildings constructed in a short period of time |
| MOROCCO | | | | | | | | | | | |
| | The historic center of the city of Batroun | 2019 | iv,v | cultural site | I-XIX | historic port town | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> |
| | Cultural Landscape of Kong Historic Port | 2021 | i,ii,iii iv,v vi | cultural site (Cultural Landscape) | I-XX | historic port town | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> |
| AFRICA | | | | | | | | | | | |
| | Centre historique de Praia | 2016 | ii | cultural site | XVI-XX | colonial town | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| | Mombasa Old Town | 1997 | i,ii,iii iv | cultural site | XVIII | colonial town | <input type="checkbox"/> | <input type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> |
| LATIN AMERICA AND THE CARIBBEAN | | | | | | | | | | | |
| | Centre historique de Jacmel | 2004 | ii,iv | cultural site | XVII-XIX | colonial town | <input type="checkbox"/> | <input type="checkbox"/> | <input checked="" type="checkbox"/> | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| ASIA AND THE PACIFIC | | | | | | | | | | | |
| | Semarang | 2015 | ii,iv | cultural site | XVIII-XIX | colonial town | <input type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input type="checkbox"/> | <input checked="" type="checkbox"/> |

The port cities below, as those in the WHL, have different characteristics due to their administrative system, urban function, dominant culture, relationship between different cultures, urban planning theories and architectural styles. What emerged from the comparison with the WHL sites is confirmed in the Tentative List, namely that the colonial cities are very different from Odesa and thus from the newly founded and historic port towns. Although these types of sites are present in the table, they will not be compared in the descriptions below.

Rade de Marseille - France

Marseille was an important Mediterranean port in the 18th century, but played a minor role in the French colonial trade. The city was developed over many years by merchants who prospered from international trade. Marseille is a port city that has also been characterised by large migration flows. Marseille is a city in which town planning and architecture have been exceptionally continuous since the beginning of the 18th century, as the taste for classicism and neoclassicism continued until the mid-20th century. However, the port of Marseille was not the most important port in France, and still does not have a history as rich as that expressed by other French ports such as Bordeaux. Moreover, the typology and history make Marseille and Odesa very different from each other.

However, Le Corbusier's *cit  radieuse* in Marseille was inscribed on the UNESCO World Heritage List in 2016 along with 16 other works by the Swiss architect and town planner Charles-Edouard Jeanneret-Gris. The Marseille *cit * is a true vertical city made up of 377 flats (conceived around a basic module, called a modulator, designed by Le Corbusier to be 'on a human scale') and functions and services for the community living there

The Historical Port City of Izmir - T rkiye

The Historical Port City of Izmir reflects the various stages of the centuries-long progress. The commercial, port and residential districts, which particularly stood witness to 16th - 19th century Izmir, are an exceptional example of the changes the city, with a 2,300-year-old history, went through at a time when the humankind was transitioning to "the modern age" in political, economic and societal terms, and how these changes reflected on the locality under the Ottoman Empire's traditional "Millet [Nation] System" lifestyle. The urban structuring of the port city drew inspiration from various architectural trends of the East and the West, Europe and Asia in terms of layout planning, material and facade. The integration of two distinct qualities with the use of a different cultural style and technique, which reflect the influence of different religious and cultural structures, on a place that belongs to another culture, and the continuous adaption of the resulting style and technique in other places helped the port city of Izmir retain its multi-layered characteristic. During the Ottoman Period, wonderful works of architecture were created, which combined the construction techniques and materials of the ancient era, as well.

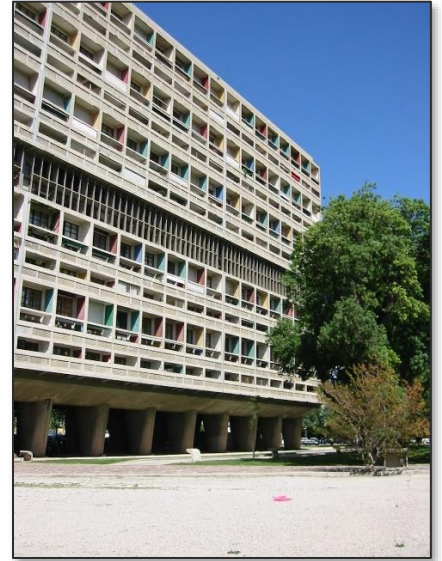


Figure 58. Detail east facade, UH, Marseille. Date: 2012. Author: B n dicte Gandini



Figure 59. View of the port id Marseille.



Figure 60. Historical Port City of Izmir.



3. Justification for Inscription

The first big difference is that Odesa is a newly founded town, planned and expanded in just a few years. The presence of the Free Port and the facilities for building new businesses distinguish it from many port cities.

Casablanca, City of the 20th century, crossroads of influences – Morocco

Casablanca, a city of the XX century, the intersection of influences. The site, added in tentative list of the World Heritage, is an outstanding experimental laboratory of architecture and urban planning of the XX century. Casablanca helps to promote new architectural ideas and the dissemination of new knowledge unique to Europe. Compared to other cities in Morocco, Casablanca has some specific features. It is a crossroads city that reflects a unique synthesis of elements of cultures, eras, styles and different ideals. This original combination is shown in the urban and architectural landscape, which undoubtedly gives it the importance of world heritage. The city is located at the crossroads of three continents. Casablanca's urban and architectural development is the result of a mixture of influences from Morocco, North Africa, the West and the Americas. The architecture of the city illustrates this mixture of influences. Indigenous art and traditional methods are elegantly combined with new architectural trends. The center of Casablanca is a new city, built entirely in the twentieth century. and illustrates the birth of urbanism and modern architecture. Following the neo-Moorish and neoclassical style, this modern trend is reflected in many buildings in Casablanca. The general similarity is that the port and trade gave birth to the city. And it developed only through entrepreneurship and trade. It has been the largest port in Europe and, until recently, the largest port in the world.



Figure 61. Aerial view of the coast and port of Casablanca

Comparison with other sites

In the mid-18th century, industrialisation and incipient globalisation led many cities to start an urban planning process that responded increasingly to new commercial demands and technological advancement. This was the period in which historic port towns and colonial port towns modified and improved their ports to such an extent that they became major world metropolises. Hong Kong, Singapore, Bombay, even New York, Boston and San Francisco were all colonial ports in the 18th or 19th centuries but are now metropolis where the port functions are no longer dominant or even essential to the survival of the city. San Francisco is a port city. This city has

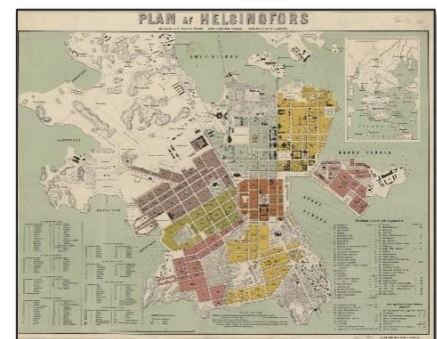


Figure 62. Plan af Helsingfors. Andra completerad upplagan. Upprättad... af C. Reuter. Author: Tilgmann, Ferdinand. 1876. Bibliothèque nationale de France.

features of multicultural pot. San Francisco was also developed by an initial city plan (founded in 1776, almost the same age). San Francisco was repeatedly destroyed and rebuilt. Because the area around San Francisco is some kind of constant natural disaster. Odesa, on the contrary, arranged superstructure layers.

Odesa, however, presents very different characteristics, both in terms of urban expansion and the history of its foundation from the large American and Asian metropolises. In fact, Odesa is a newly founded town, reflecting features representative of few cities in the world. Below are port cities that are not included in any UNESCO list and with which Odesa has some similar attributes. As anticipated, the selection does not include large metropolis or colonial cities, which are very different from Odesa.

Helsinki - Finland

It is Helsinki's geographical situation that has determined much of its port development. Helsinki is Finland's most important port. However, cargo handling has now been completely relocated to the new port of Vuosari, so that the former port areas close to the city centre have become available for new uses. The only ships mooring there now are cruise ships and ferries. The former cargo port of Katajanokka has now been converted into an exclusive passenger port. One of the few historic warehouse buildings in the historic port areas close to the city centre is the small ensemble at the foot of the Uspenski Cathedral. It consists of four two to three-storey brick buildings, which were erected between 1867 and 1903. They have been converted for new uses in line with heritage protection guidelines

Trieste - Italy

Between 1382 and 1918, Trieste was under Habsburg rule. Upon completion of the South Austrian Railway (österreichische Südbahn) between Vienna, Graz, Laibach and Trieste, Porto Vecchio was expanded and turned into a major trading location and transit port. In 1914, it was Europe's fifth largest port.

After 1861, there were complex plans to further extend Trieste's port and make it Austria's most important sea port, where all cargo handling and storage activities were to be optimised to suit Austrian needs. There were also plans for a warehouse complex in a free port zone. The intention was to rent these warehouses out to traders and merchants who would store their goods without having to pay

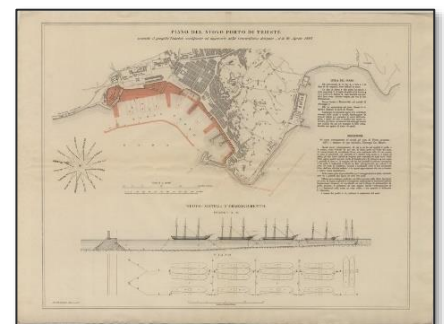


Figure 63. Plan of the new port of Trieste according to the Talabot project, modified and approved by the Delegated Commission on 28 April 1862. New mooring system
Place and date: s.l. 1862. Location: State Archive of Trieste, Chamber of Commerce and Industry of Trieste, b. 51, fasc. 745, ad 1361/1862



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customs. There were three streets running parallel to the shore, plus a rail connection that provided access to the facilities. Many of the other historic buildings also still exist, but a large number of them is in a dilapidated state that gives rise to concern

Kherson – Ukraine

Kherson, as a seaport, was conceived by de Volan (although it was founded by Potemkin in 1775) as the main shipyard. All these ideas are reflected in the planning. Ushakov Prospekt leads from the steppe to the Dnieper. The city is located at the mouth of the Dnieper River, standing at the edge of the sea.

Kherson, like Odesa, had a mayor and was built according to an urban plan. Both the cities of Kherson and Odesa have an old antique etymology of their origins and names. Kherson is Chersonese, the “spot” where Chersonesus was located. Kherson’s planning also follows the Hippodamian system, with Ushakov Prospekt running through the whole city from its outskirts to the waters of the Dnieper.

Kherson was a military foothold due to its location, determined in 1775, as a wedge advanced towards the Black Sea from the Empire through the possessions of the Turkish sultans.

Kherson is a southern Ukrainian city with a rather serious English colony. Kherson doesn’t boast a homogeneous total development of the city area.

Mykolaiv – Ukraine

A city is developed in the same way, i.e., according to the block grid layout system. It has always been a shipyard city, built by Potemkin in order to construct ships from imported timber, brought from Western Ukrainian and Polish territories (the timber was rafted here by the Bug River).

The city also has a uniform layout. It was founded in the era of late classicism. Mykolaiv is the satellite city of Kherson, which was supposed to take under its control the mouth of the second river, acquired during the Russian-Turkish wars. So now there are two rivers in the city territory - the Southern Bug and the Ingulets.

The buildings of classicism are practically not preserved. A single planned classical building development, as in Odesa, has not been preserved practically either. Mykolaiv is a military closed port mainly associated with the shipyard.

In the XIX century, Mykolaiv even began somehow competing with Odesa. And there was even a period when it surpassed Odesa in economic development. Many Jews lived in Mykolaiv, but they all aspired mainly to Odesa.

Izmail- Ukraine

Izmail is a river-based city with access to the Danube. It is a unique example with multiple exits and routes, both in the east direction, towards the Black Sea and further to Istanbul, and in the west direction, towards Europe; it has exits to almost all the main Danube states located in the very center of Europe. In this sense, Izmail is different from all other cities. In the XIX century, it was a border city; its importance was muffled by Odesa. Now the situation has changed. Izmail assumes fantastic importance in the export of Ukrainian grain. The city was also founded from scratch in 1589 by Sultan Murad III. Izmail was a city at the crossing of the Danube, and the multiculturalism of this city is unique because it was the most non-Islamic city in the Turkish Black Sea region. It has access to both Europe and Asia, and its geographical location was used to keep in touch between these parts of the world in the 18th century.

Speaking of multiculturalism, the following national groups were present: Tatars, Armenians, Greeks, and Moldavians. Ethnic groups left behind churches and mosques. Today, the oldest mosque on the territory of present-day Ukraine is located in Izmail. Once, this city was practically demolished. Izmail, as one can see today, was constructed in the XIX century according to a strict geometric grid that makes it related to Odesa. It also has a perpendicular structure, with the central street naturally leading to the water body of the Danube. This street embodies features of the main walking street and the principal communicator linking the steppe with the Danube; whole quarters have been preserved, left over from the Romanian rule in such a pseudo-Venetian style, with Gothic motifs.

There is no strong homogeneity in Izmail; there are some groups of buildings. Around the central street there is a one-story building area of a rural type, comprising solid, stone but rural-type mansions.

Kerch - Ukraine

Because Mount Mithridates, where the Acropolis of the ancient city of Panticapaeum was located, is located right in the heart of the city, the city's layout is heavily influenced by landscape features. That's why the layout of Kerch is a bit reminiscent of Turkish cities: it is located in



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the coastal part, in the lowland near the port, resembling some southern settlements of the XVIII century. However, the outskirts of Mount Mithridates demonstrate Turkish and Middle Eastern tradition when a house is properly attached to and above another house, linked by stairs.

In ancient times, Panticapaeum supplied grain to Rome and to the region of the Eastern Mediterranean. The city faces Asia in one direction and Europe in another, providing communication between these parts of the world as a kind of a huge ferry crossing. The majority of the buildings date from the XIX century and are in the styles of classicism and eclecticism. The ethnic groups living there are Tatars and Greeks.

Varna – Bulgaria

Varna does not have the same affluent sea harbor as Odesa. The sea harbor in Odesa does not freeze. In Varna, there is no access to Western Ukraine and flat central Ukraine, where grain is grown.

Varna was built according to plan: there is a lot of provincial and imperial architecture in the Austro-Hungarian style. But it is rather late, a modern style rather than classicism. The whole architecture was patterned after Austria and Vienna. But the city, like Odesa, arose on the site of another city, the ancient city of Toma.

Varna's economic and commercial prosperity is incomparable with Odesa's, because Varna does not have such a favorable harbor. This convenience is determined not only by the lack of correct hydrographic considerations but primarily by access to the mainland.

Conclusion

This comparative analysis shows that the Historic Center of the Port City of Odesa, being in the global context of historic port cities-centers of colonial expansion, international commerce, and historical trends that have shaped modern global civilization, has several unique features that distinguish it from other similar heritage.

First of all, it is a regional uniqueness: Odesa is located on the northern Black Sea coast, i.e., on the southern front of Central and Eastern Europe in the area of contact between the cultures of the Russian Empire, Western Europe and the East.

The chronological of Odesa lies in the creation and very rapid development of the city in the previously unurbanized area during the late XVIII-early XX century.

The constructive of Odesa: the city is built of stone, which was mined in quarries located directly below the city, which gave rise to the famous catacombs of Odesa — an underground city of utilitarian and technical nature.

The economic and social of Odesa lies in the regime of duty-free porto-franco business, which was an exception in the authoritarian Russian Empire and attracted a significant contingent of free enterprising people from different European countries. It helped to shape the modern market economy, free international trade and enabled the emergence of an open society in a fundamentally closed political regime of absolutist Russia.

In addition, Odesa is characterized by such a diverse and culturally active polyethnicity, multiculturalism, and multi-religious heritage, which is not observed to such an extent in any of the analyzed heritage.

Odesa is most representative in the world for its combination of different poliethnic traditions and diverse cultural influences. There is a mature European post-Renaissance urban and architectural tradition based on ancient heritage at the heart of the city's urban development, which became the basis of classicism and subsequent styles that replaced it—historicism and modernism. Due to this fact, on a regular planning basis, a uniquely integrated architectural environment was formed, characterized at the same time by a certain stylistic diversity, involving such areas of historicism as Neo-Renaissance, Neo-Romanesque, Neo-Byzantine, Neo-Gothic, Moorish, Neoclassical and others.

Odesa is characterized by a high artistic level and integrity of architecture within the object of the nomination; its complete preservation together with the objects of engineering infrastructure, landscaping, and landscaping. At the same time, major social functions that were inherent in the architectural environment of the port city are still fully preserved.



3.3 DRAFT STATEMENT OF OUTSTANDING UNIVERSAL VALUE

a) Brief synthesis

The historic center of the port city of Odesa in Ukraine represents an architectural ensemble that provides a unique example of a newly founded city built in the late 18th century on the northwestern shore of the Black Sea. It was conceived as a trade gateway, and this was the driving force behind its development as one of the most important trading ports in the world in the period between the late 18th century and the first half of the 19th century.

The nominated property developed homogeneously, according to a plan that ideally echoed the late Renaissance concept of the 'ideal city' and represents a unique phenomenon in European cultural and urban planning history in which foreign architects had the first and last word in official urban planning.

The historical centre of Odesa has numerous well-preserved historical buildings, designed by renowned architects and engineers, and constitutes an integral historical ensemble. Such urban phenomenon also demonstrates a rare type of historical development of a multinational classicist settlement, where different cultural traditions of Bulgarians, Greeks, Armenians, Jews, Italians, Moldovans, Poles, Russians, Romanians, Tatars, and Ukrainians merged into one social and cultural environment.

b) Justification for Criteria

Criterion (ii): The historic center of Odesa shows an important exchange of human values in the Eurasian area representing a fragment of Late Renaissance Western European civilization on the desert coast of the Northwest Black Sea. The establishment of the Free Port area triggered rapid development of the city, which quickly became a well-integrated cultural melting pot due to its vibrant commercial activities and economic and political freedoms. In this frame, Odesa embodied the result of the efforts, well-thought-out and properly planned decisions of the "man-colonizer" of the New Age.

At the end of the XVIII – first half of the XIX centuries Odesa became one of the main transshipment points for the Mediterranean and Black Sea trade; a huge number of jobs and unrivaled cheapness

attracted a lot of representatives of various professions and strata of society to Odesa from different ethnic groups.

As a result, urban environment of the port city of Odesa has developed under the influence of many cultures: Ukrainians, Poles, Greeks, Jews, Italians, Armenians, Karaites, Bulgarians, French, Moldovans, and other peoples. This determined its urban composition, which was originally formed according to the best examples of European architecture of various styles, such as classicism, empire, historicity, eclecticism, and later modernism.

Criterion (iv): The historic center of Odesa is an outstanding example of a newly founded town built in accordance with the laws of proportions and symmetry in the norms of classicism, that bears witness to the period of industrial revolution in Central and Eastern Europe (late XVIII - early XIX century), and the formation of a market economy integrated into international trade.

The port city of Odesa is the implementation of a clear engineering plan with the effective use of the topography, reflecting climatic conditions and the entrepreneurial orientation of the city. It resulted in the formation of one of the most significant port commercial gates in the world, which represents a largely homogeneous, complete historic ensemble of the 19th century.

In the period from 1794 to 1854, Odesa was one of the few "new cities" in Europe with an extremely fast pace of development due to a combination of reasons of a geographical, ethnic, political, and economic nature.

c) Statement of Integrity

The nominated property possess all the features required to demonstrate Outstanding Universal Value. The port and the historic city form an urban ensemble that makes it possible to narrate the phenomenon of newly founded cities in the eastern European context of the 18th and 19th centuries.

From a socio-functional point of view, integrity is ensured by the fact that the city has always maintained the port function and the boundary makes it possible to appreciate the wholeness and reciprocal relationship between the historic centre and the port. The port was the element that triggered the development of the city and has played an important role in global trade since its establishment, and still does today.



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d) Statement of Authenticity

The historic centre of Odesa is characterized by the preservation of the regular planning basis of the early XIX century, formed in accordance with the plans of the city of Odesa, compiled by military engineer F.P. Devolan based on classicism. The planning structure within the historic center in the XX century has not changed and possesses high value as an integral whole; street tracing has survived to our time and the parcelling of the territory has been preserved. Many historical sources allow us to assess the authenticity of Odesa's urban structure, both cartographic and iconographic.

The nominated property includes a large number of monuments of local and national importance, which have preserved their shape and material and technical structure.

e) Requirements for protection and management

The nominated property is protected under the Law of Ukraine on Cultural Heritage Protection (No.1805-III of 8 June 2000, with amendments as per the Law of Ukraine No. 2518-VI of 9 September 2010), under the responsibility of the Ministry of Culture and Tourism of Ukraine. At municipal level, prospects for the development of the city are reflected in the Master Plan of the city of Odesa.

The Department of Cultural Heritage Protection of the Odesa City Council undertakes responsibility for the protection and preservation of cultural heritage sites and compliance with monument protection legislation in urban planning activities.

A separate governing body for the nominated property management is foreseen to be established, hinged on the UNESCO State Enterprise Odesa Center, a body that will be co-founded by MCIP (Ministry of Culture and Information Policy of Ukraine-MCIP) and Odesa City Council (OCC).



4.

STATE OF CONSERVATION AND FACTORS AFFECTING THE PROPERTY

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4. a PRESENT STATE OF CONSERVATION

The development of the system of the city-wide center as a multifunctional system and a branched structure implies a remarkable increase in the cultural and touristic significance of the historic center and the gradual transfer of mass service and business functions to the middle zone. The historic center of the city, defined within the integrated protection zone, retains the main cultural and tourist functions due to the presence of a large number of monuments of architecture, history, and culture. The property of the historic center of the port city of Odesa is in a very good state of conservation. Some critical aspects can be found on a general level, which however do not impair the state of conservation of the property as a whole.

Urban plan and road network

The nominated property is located within the historic center of the city and contains the main urban planning spots, recreational areas, and economic centers around which the social center of Odesa has been formed.

The urban structure of the nominated property has hardly changed over the past 200 years. Dumska, Teatralna, and Katerynynska Squares, along with Prymorsky Boulevard and Derybasivska Street, have remained the most popular places for walks and leisure. Over the past 10 years, the network of walking routes has expanded somewhat due to the organization of new park zones on the slopes of Prymorsky Boulevard, on both sides of the Prymorsky (Potemkin) stairs.

Other squares within the boundaries of the nominated property have not lost their original significance: Mytna Square is an administrative gate to the port and to the customs office. Hretska Square is a center of trade.

The street network has also undergone remarkable changes. The original decision of the engineer De Volan to base the urban structure of the city on two grids of blocks, connected to each other at an angle of 45°, proved its effectiveness and ability to easily get adjusted to the challenges of time. Today, a simple and clear layout of streets and squares in combination with their width and scale of buildings makes it easy and comfortable to navigate the city, plan travel routes, etc.

It should be noted that the original orientation of the urban planning model towards the sea and the port remains logical and in demand

even at the beginning of the XXI century, but its relevance for the economic life of the modern city has somewhat decreased. This was due to the decline of the port's share in the city's economy compared to the first half of the XIX century, when the export of grain through the port was the main source of business income and tax revenue.

Starting in the second half of the nineteenth century, the load on the central city's transportation infrastructure gradually decreased as a result of the evolution and introduction of new technologies in port operation. Today, the majority of cargo enters the Odesa port through the road overpass and the railway track, which are brought into the port from the western side, without unnecessary involvement of the streets of the city center.

Thus, such descents as Vijskovy, Polsky, Karantynny, and Devolanivsky Uzvis have lost their former significance as important transport arteries for the cargo turnover of the port but have retained the role of corridors connecting the high plateau of the central part of the city with the low-lying Prymorska Street, which, on the contrary, evolved during the century from a secondary route to one of the most important highways of the city with the function of a bypass road.

The master plan considers the existing planning and architectural-spatial structure of the city as a cultural value and the genetic basis of the balanced urban development of Odesa.

The master plan provides for the formation of four planning zones: Central (within the administrative boundaries of Prymorsky District), Northern (within the administrative boundaries of Suvorovsky District), Western (within the administrative boundaries of Malynovsky District), and Southern (within the administrative boundaries of Kyivsky District).

The central planning zone is defined within the Prymorsky administrative district, with an area of about 2.3 thousand hectares and a population of 256.1 thousand people. This is the most significant zone in the structure of the city. It is marked by a high population density and a low housing provision index, which is typical for the central areas of large cities.

In general, the territory of the Central planning zone is characterized by mixed residential and public buildings, with a prevailing number of multi-apartment low- and medium-rise residential buildings. The



4. State of conservation and factors affecting the property

main administrative, public, business, and cultural institutions are located in the central zone.

More than 20% of the territory of the planning zone is occupied by the historic center of Odesa, whose boundaries also determine the integrated protection zone, defined by the **“Historic architectural reference plan, project of monument protection zones, and the graphic definition of the historic area boundaries of Odesa.”** It was developed in 2007 by the Scientific Research Institute of Monument Protection Studies (Kyiv) as a component of the master plan of Odesa. The historic center is characterized by a well-preserved historical layout and a large number of cultural heritage sites.

A complex of protection zones was developed in the above-mentioned document in order to preserve the individual image, character, and scale of the real estate development of this property: the central historical area and the integrated protection zone of the historic center of the city, the zone of real estate development regulation in the Moldovanka city district.

It is necessary to carry out the regeneration of the environment, which includes the restoration and adaptation of architectural monuments, the preservation of background buildings, and the reproduction of lost objects (individual buildings, structures, and their elements). Such measures can be carried out only in compliance with the conditions established for protection zones by state construction regulations.

Quarters of the mixed residential and public buildings of the historic center require capital renovation works, modernization of buildings, engineering equipment for the territories, replacement of dilapidated and low-value stock, landscaping, improvement of residential areas, etc.

New construction within the integrated protection zone of the city center can be carried out in order to complete the development of streets and quarters with the mandatory preservation of the nature of the environment that has evolved historically, in tight planning, scale, and architectural harmony with the surroundings.



Figure 64. Prymorsky Boulevard

According to the historic architectural reference plan, the height of the new construction elements of the facade buildings in the central part of the city within the historic area should not exceed 18.6 m, while the in-depth quarter buildings may have a height of 21.3 m.

Regarding the architectural and planning organization of the central part of the city, the master plan offers the arrangement of the existing pedestrian routes (Derybasivska Str., Oleksandrivsky Boulevard, Prymorsky Boulevard) with the construction development of adjacent quarters in order to give them the most representative character, beautification, and landscaping of their internal spaces.

New housing construction (outside the historic center) is expected to be carried out on separate sites, freed from industrial and communal enterprises and special-purpose facilities, as well as due to the reconstructOne of the important measures to reorganize the territory of the Central Zone is the liquidation of the ground-based railway station "Odesa-Holovna" and the construction of an underground passenger terminal under the station square for receiving long-distance trains.



4. State of conservation and factors affecting the property

The project pays great attention to the planning organization and development of the coastal areas, which include beaches, the coastal zone, and green slopes to the upper plateau. Today, the coastal zone is being actively developed, but most of the buildings are unorganized and chaotic.

The master plan envisages the formation of a pedestrian embankment along the entire coast. Considering the proximity of the historic center, the coastal zone in this area should have the most representative character. As a result, it is recommended that the embankment construction begin in the Central Planning Zone.

Thus, the urban planning measures proposed in the Central Planning Zone are aimed, first of all, at:

- preservation of the system of historical quarters in the central part of the city;
- rehabilitation of the territory;
- removal or repurposing of objects not typical for the city center with subsequent use for residential and public development;
- reconstruction of the dilapidated and emergency housing stock within the historic center of the city without increasing its volume, as well as the transfer of part of the housing stock to the non-residential category for a public function;
- the formation of a new business zone due to the release of the railway station's territories and adjacent blocks of outdated housing;
- preservation and reconstruction of architectural monuments;
- beautification of coastal areas by creating park areas with a pedestrian embankment.

Urban planning transformations will make it possible to increase the comfort of living for the population, whose number should decrease to 215,000 in this zone due to its reorientation to a mainly touristic function.

Historic buildings

Most of the buildings and structures located on the nominated property were erected in the XIX – early XX centuries. They have marks of such architectural styles as empire, neo-renaissance, historicism, modernism, etc. From among the dense buildings of the so-called "imperial" period, there are also sites dated to the 1920s and 1930s (constructivism), as well as to the end of the 1940s and 1950s

(Stalin's empire). Later construction layers were organically incorporated into the existing historical buildings both stylistically and on a large scale.

Despite the variety of architectural styles and external differences, most of the residential and administrative buildings of the XIX and XX centuries acquired similar structural features. Usually, the historical building area is represented by frameless buildings with a riser-beam system of longitudinal and transverse load-bearing walls. Reinforced concrete floors instead of wooden ones began to be widely used only at the beginning of the XX century, and only in places where the construction estimate allowed. The main construction material was a local shell rock sawn into blocks, which was mined in the traditional way from quarries in the vicinity of the city and delivered by truck to construction sites.

This shell rock, as construction stone, is not very solid; it is porous and easily absorbs moisture. Due to excessive moisture, the shell becomes brittle and fails to ensure the reliability of structures. The term of operation of buildings whose load-bearing walls are made of local stone is short enough. Such buildings require constant monitoring, maintenance by the owners, and timely repair.

It keeps the building warm in winter and cool in summer and has fire-resistant and noise-reducing properties. It is a light material with a sufficient margin of strength. The porous structure of the stone makes it a perfect natural filter. Depending on the level of humidity, the properties of the shell rock may vary. First of all, this affects its strength, which noticeably decreases if the stone gets wet. In addition, most deposits are characterized by rock heterogeneity. It is worth paying attention to this fact since the density of non-homogeneous material differs, which, in turn, can lead to destruction. Frost resistance is considerably reduced in the presence of cracks and pores in the material. Thus, all the mentioned properties of shell rock must be taken into account when operating buildings made of this material in order to prevent its destruction.



The features of the city's architecture were considerably determined by the building materials and the method of their production. Due to the lack of wood in the steppe zone, timber was mostly imported from the northern regions of Ukraine, which resulted in its high cost. Therefore, it was usually used only for rafters, ceilings, windows, doors, floors, etc. The main building material was shell rock, which lay directly under the city and its environs. The extraction of this stone was not particularly difficult, and many of the developers mined it on their own plots. Thus, a chaotic labyrinth of underground galleries - catacombs - appeared under the city, which later complicated the planned and multi-storey construction of the central quarters. Due to the small specific weight, the stone was sawn into "pieces" of a relatively large size. The load-bearing walls were built of such big blocks, which were usually plastered due to the hygroscopicity of the material. Only some types of this stone were available for carving graceful order elements. In most cases, only large plastic molds were made of soft and porous materials, and smaller parts were cast from plaster.

To assess the current state of the nominated property, the history of its foundation and the further transfer of ownership should be taken into account. Until 1917, almost all the property had been in private ownership and only some parts had belonged to the state. After the revolution of 1917 and the establishment of Soviet power, all private possessions were expropriated from the rightful owners and given to the state under state ownership. Thus, it was subsequently distributed among various ministries and departments of the USSR. Following the collapse of the Soviet Union, property ownership was partially returned to private individuals, but to a greater extent it remained under the jurisdiction of various state bodies such as the Ministry of Culture, the Ministry of Internal Affairs, the Ministry of Finance, the Ministry of Health, the Regional Council, and the City Council. A comprehensive and complete monitoring of the property's condition has never been carried out due to the very different systems of using this property, divergent financing, and varying degrees of importance for the owners of specific objects. There has never been a central coordinating body for these purposes. This should constitute of the main tasks of the governing body in the future.

Due to the fact that comprehensive monitoring has never been carried out, at the moment it is impossible to draw an accurate conclusion about the condition of the entire property. In the meantime, we can say that quite a few objects have been restored and

are in good condition. As a result of visual inspection, the presented property is stated to be in conditions varying from good to dilapidated state.

According to the report of the ECOSTROY organization, which conducted the inspection in 2019, 25% of the nominated property is in good condition, 50% in satisfactory, 20% in unsatisfactory and about 5% in emergency condition.

The objects of the inspection are multi-storey buildings (from 1 to 4 floors) with basements and unused attics, in some cases with attic floors at the level of the attic space. Individual buildings consist of outbuildings (of facade; courtyard right-handed, left-handed, and opposite types). In general, the inspected buildings have different configurations in terms of plans and spatial planning solutions. In some cases, the outbuildings form a closed rectangle with the courtyard.

In terms of design in general, the objects of the inspection are frameless buildings with load-bearing longitudinal and transverse walls. Spatial rigidity, strength, stability and geometric invariance of buildings are provided by a system of load-bearing longitudinal and transverse walls mainly made of masonry of sawdust shell stone, less often of ceramic bricks, which support the floor elements that form hard in their plane disks.

The technical condition of the above-mentioned inspected buildings and structures was established by visual inspection, taking into account the requirements of current regulations, given the available archival materials, as well as previously performed inspections. The results of the inspection show that the degree of damage and physical wear of structures, parts, and elements of buildings differ. In general, the technical condition of buildings and structures is in the range from "good" to "dilapidated" (emergency).

However, buildings and structures that are entirely on private property pose the greatest threat to the preservation of monuments within the boundaries of the nominated property. Some owners of these sights don't understand their own social responsibility and are in no hurry to carry out repairs and restoration work. Because of such mismanagement and dishonesty, some sights remain in an unsatisfactory technical condition and sometimes face the threat of destruction.



We can highlight the following sights in the threatening conditions:

1. Prymorskyi Boulevard, 5: the Revenue House of Lerhe (1823-1826, 1892-1893), an architectural monument of national significance. This three-story building with a mezzanine, a lush exterior, and rich interiors has been owned by a legal entity for 10 years but has refused to adapt the building to a hotel due to financial difficulties and halted its operation, which has led to the gradual deterioration of its technical condition.
2. Prymorsky Boulevard, 5: the House of Fuk, Grygoryovych (1928, 1846), an architectural monument of national significance. This is a two-storey house with facades on two streets and a cozy courtyard. It has been owned by a legal entity for 8 years. The owner of the building initiated emergency work with the intention of adapting the building to a shopping center in the future. However, due to the financial situation, the intentions were not realized, which resulted in a gradual dilapidation of the building.
3. Pasteur Street, 25: the Bessarabian-Taurian Land Bank (early 1900s). This is a two-storey administrative building. Since 2010, it has been owned by two individuals who purchased the building with the intention to adapt it for commercial purposes, but did not take real steps towards its basic household maintenance. Due to failure to take operational measures, the technical condition of the building continues to deteriorate.

In general, the condition of the historical buildings on the nominated property is satisfactory. However, it requires targeted and regular rehabilitation and restoration measures and the concerted actions of city authorities, citizens, businesses, and international organizations.

4. b FACTORS AFFECTING THE PROPERTY

The effects of modern building and urban communications development, as well as the economic activities of the local population, including those resulting in environmental changes, should be attributed to anthropogenic impact on the nominated property.

4. b(i) DEVELOPMENT PRESSURES AND MANAGEMENT RESPONSE

The technogenic factors related to the nominated property should include the impacts of modern construction and urban communications, as well as economic activities of the local population, including those that lead to environmental changes.

One of the aspects that, like all big cities, presses on urban space is traffic. Despite small changes in the traffic pattern, the transport model built in the last century continues to function on the territory of the named property. The core of the central part of the city is closely connected to other districts (both historic and relatively new).

One of the most powerful traffic flows moves towards the nominated property from the south, from the railway station area (along Kanatna, Pushkinska, and Katerynynska streets). The second flow comes from the northwest, from the side of Peresyp area and the village of Kotovsky (along Sofiiivska, Pasteur, and Staroportofrankivska streets); the third one goes from the southwest, from the Moldavanka city district (along Tyraspilska, Lev Tolstoy, and Preobrazhenska streets).

In order to effectively regulate passenger and personal transport, several traffic modes have been introduced on various streets. Thus, one-way traffic operates along Bunin, Zhukovsky, Pushkinska, Richelievska, and part of Langeronivska Streets. Two-way traffic is maintained on such highways as Preobrazhenska, Katerynynska, Hretska, Prymorska, Polska, and Sofiiivska Streets.

On Prymorsky Boulevard and most of Derybasivska Street, there is a permanent regime of purely pedestrian traffic, with access only by specialized transport.

In addition, in order to create comfortable conditions for recreation for Odesa residents and guests of the city, on May 27, 2021, the Executive Committee of the Odesa City Council decided to restrict traffic on weekends in the historic center of Odesa. As a result, the weekend pedestrian zone has been extended to a fairly significant portion of the nominated property, where the greatest number of cultural heritage monuments are concentrated, beginning in 2021. An additional pedestrian zone includes: Derybasivska Street (the section between Pushkinska Str. and Katerynynska Str.); Katerynynska Str. (the section from Hretska Str. to Prymorsky Blvd.); Katerynynska Square; Sabaneyiv Mist Str.; Tchaikovsky Lane; Vorontsov Lane;



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Langeronivska Str.; Richelievska Str. (the section from Hretska Str. to Langeronivska Str.); Pushkinska Str. (the section from Hretska Str. to Tchaikovsky Lane).

A problematic issue that needs a final solution in the future is the insufficient number of parking spaces near and within the nominated property. The existing underground parking on Hretska Square is not enough to meet the growing demand for parking spaces.

In addition to its inland part, the nominated property has a convenient connection with the sea. The Prymorsky Boulevard, with the Prymorsky (Potemkin) Stairs and the monumental buildings of the Vorontsov Palace and the Old Exchange, is the real sea facade of the city of Odesa, which is most impressively perceived from the waters of the Odesa Bay. Odesa passenger maritime terminal is well adapted to receive large sea liners with several thousand passengers on board. For guests arriving by sea, a convenient car and pedestrian connection with the main hotel complexes and local places of interest is organized.

Thus, the nominated property is open for access from all over the world and is successfully included in the transport system, which is adapted to receive and organize a comfortable stay for a significant number of residents and guests of the city. The Odesa City Council has taken the necessary organizational measures and created appropriate conditions for familiarization with the historic urban structure and inspection of the architectural monuments located in the central part of the city.

4. b(ii) ENVIRONMENTAL PRESSURES, NATURAL DISASTERS AND RISK PREPAREDNESS

Factors such as coastal erosion and landslides, heavy rains, as well as the destructive impact of the root systems of trees and shrubs, and environmental pollution from car exhaust gases should be attributed to the environmental impact on the nominated property.

Storm drainage systems and erosion along the coast

The Coastal Protection Complex of Odesa is a hydraulic engineering structure built between 1959 and 1989. It consists of a system of underground drainage structures (tunnels, galleries, filter wells) and coastal protection structures (breakwaters, traverses, groynes, retaining walls, artificial sandy beaches, coastal fortifications) that are

technologically interconnected and function as a single complex. The length of hydrotechnical coastal protection structures is 13.5 km. These structures were built in 1959–1968 as the first stage of the coastal protection structures extending from the beach “Langeron” to the beach “Arkadia,” with a length of 6.2 km. In 1968-1989, the second stage of the coastal protection structures was built from the beach “Arcadia” to the Cape “Big Fountain,” with a length of 6.3 km. There must have been a third section from the Cape “Big Fountain” to the Chornomorka housing estate, but it has not been constructed yet. It should be noted that hydrotechnical structures are rated in the 4th class of the capital construction index with a service life of 25 years. Today, the service life above the norm is 20 to 40 years. However, regardless of their technical condition, in general, the structures perform their coastal protection functions. Underwater breakwaters remain less affected, traverses, groynes, tunnels, and shore fortifications are the most affected. On the balance sheet of the department of engineering protection of the city territory and development of the coast of Odesa City Council, there are 13 drainage underground tunnels with a diameter of 2.2 m, made of stainless-steel tubing, for the removal of underground groundwater and its discharge into the Black Sea. Tracks were laid along the bottom of the tunnels, where electric locomotives ran for the transportation of workers and the delivery of construction materials for repair work.

Earthquake threat

The immediate danger is the low seismic resistance of the housing stock in the city center. Over the past two hundred years, Odesa has experienced eight earthquakes of varying magnitude, two of which (in 1802 and 1940) were seven-magnitude. Shell stone houses in the center of Odesa survived, but the next earthquake could cause significant damage. Unauthorized redevelopment and demolition of load-bearing walls weaken their load-bearing capacity. It is necessary to monitor the seismic resistance of buildings.

The stability of Odesa: the system of underground routes

According to the data of the Department of Engineering Protection of the City Territory and Coastal Development, there are more than 500 excavations and artificial cavities under residential buildings in the historic part of the city.

Deep-lying excavations, i.e. “catacombs”, in the limestone layer are spread at depths of up to 35 m. The Odesa catacombs consist of abandoned quarries from the extraction of shell rock limestone and

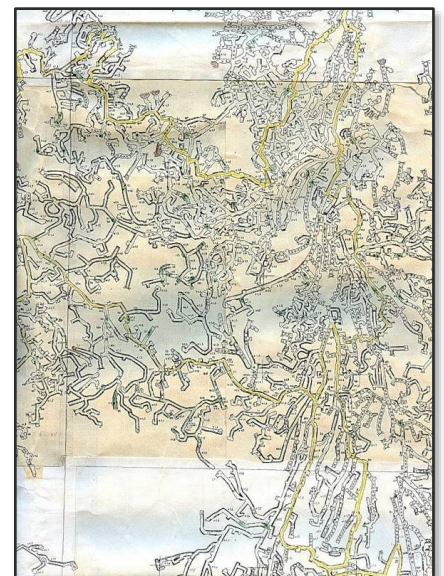


Figure 65. Map showing the system of underground passages under the city of Odesa.



4. State of conservation and factors affecting the property

passages from the basements of houses, the so-called “mines”. All currently known underground mining operations during the time of their occurrence can be divided into three main groups:

The oldest productions are in the coastal zone of the city, from the ship repair plant No. 2 to the Marinesko Descent, in the Vijskova, Mytna, and Vodyana ravines.

Mine fields that emerged after 1794. At that time, intensive mining began in the territory of the former Illichivsky district, under the park named after Shevchenko, to the south of Panteleimonivska Str., towards Arcadia and the Big Fountain areas. Developments on these sites continued legally until 1863 and illegally up to 1900. There is extremely little information about the works under the central part of the city. A portion of the Preobrazhenska Str. preserved underground mines was liquidated.

One of the most common methods of fastening under industrial buildings is hydrowashing with sand pulp. In the early 1960s, the fastening of “catacombs” under residential buildings was carried out with concrete diaphragms and walls on reinforced concrete foundations (about 1,000 square meters of structures were fixed by this method under the Maritime Academy in Didrixon Str.). The main issue with exploitation of production-created territories is a lack of data on their distribution and condition.

Plan materials from the “catacombs” that have survived to this day are estimated to be no more than 8–10% of their total length. The accumulation of modern mine surveying in separate areas of residential buildings had a decentralized character. Thus, the main issue until now remains the lack of reliable data on the distribution of underground mines and their modern mining and technical condition.



Figure 66. Inside image of the system of underground routes

Ignition of dry grass

Since Odesa is in the steppe zone, in mid-summer the grass in the parks, where there is no watering, dries out, which significantly increases the risk of fire. To avoid burning dry grass, it is necessary, if necessary, to install irrigation systems. Furthermore, global climate change — abnormally high air temperatures in summer and abnormally low in winter with high relative humidity and increased rainfall — has a negative impact on the retaining properties of buildings and structures.

Effects of climate change and pollution

The shell rock, as construction stone, is not very solid; it is porous and easily absorbs moisture. An important factor in shortening the explanation period of historical buildings is the complex temperature and humidity regime of the city of Odesa. In the cold (autumn-winter) period of the year, temperature parameters are characterized by



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frequent up and down changes with increased air humidity. At the same time, the direction and strength of the wind also fluctuate. As a result, in winter, moisture gets into not only the smallest cracks of the external finished layers but also in the thickness of load-bearing walls, destroying them from the inside. Every time the temperature drops below zero, this moisture freezes, gradually breaking the structure of the shell. Such difficult climatic conditions have a detrimental effect on strength of structural elements of buildings and structures, as well as on the integrity of external architectural decor.

In addition to the objective reasons for the decline in the operational qualities of historical buildings, there are also subjective reasons, such as the attitude of residents and owners of historical buildings (mainly residential) to the places in which they live. Long-term low-quality service level of residential buildings by housing and communal utility services, resident paternalism, lack of interest in the fate of public spaces outside their own apartment, and low level of civil society development resulted in the gradual decline of architectural objects, deterioration of their aesthetic appearance, and an increase in repair and restoration costs.

Recently, the Odesa City Council has made a lot of efforts to restore residential buildings located along the main tourist routes, in the areas with the greatest concentration of cultural heritage sights: the entry point of Pushkinska Street, the intersection of Derybasivska and Richelievska streets, the odd side of Sadova and Sofiivska Streets, Langeronivska Str., etc.

4. b(iii) VISITATION, OTHER HUMAN ACTIVITIES AND SUSTAINABLE USE

Factors of anthropogenic origin that affect the condition of the object include the load on the part of tourists and city residents.

Anthropogenic impact

The effects of modern building and urban communications development, as well as the economic activities of the local population, including those resulting in environmental changes, should be attributed to anthropogenic impact on the nominated property.

The nominated property is under strong pressure from construction companies. To solve this problem, the city council will draw up a new general plan for the development of the city immediately after the

war. Construction will be restricted in the buffer zone, with the permitted height of buildings being strictly limited.

In any case, the problems are of a general nature and cannot be solved point-by-point without the establishment of a full-fledged body that is responsible for the entire property.

Tourism

Taking into account the fact that the nominated property is represented by the historic center of the city of Odesa, it is available for free tourist visits.

Tourist infrastructure is a necessary condition for the development of recreational resources and the evolution of the tourist industry. Its peculiarity is that it serves tourists and the local population; therefore, its development contributes to the tourist development of the territory and improves the living conditions of the local residents. Besides, tourism infrastructure creates a large number of jobs.

Tourist infrastructure can be divided into the following large blocks:

- - transport services;
- - utility systems;
- - trade and household services;
- - telecommunications;
- - accommodation and food services.

Places of accommodation for tourists within the framework of the tourist infrastructure include hotels and private guesthouses. Odesa boasts a large number of hotels, boarding houses, recreation centers_ and sanatoriums.

In general, the tourism sector is a priority direction for the development of the regional economy and does not threaten the nominated property.

Existing parking spaces for tourist transport do not meet the needs of the nominated property, which negatively affects the number of visitors. The issue of traffic and parking is challenging. The equipped parking lots on the territory are extremely small in size and cannot accommodate the vehicles of most visitors.

Driving through the central streets of the city in the so-called "rush hours" is also related to problematic issues, since the capacity of the



roads is not designed for such a number of vehicles and they cannot cope with the flow of cars. As a result, traffic jams are formed, which strictly limits the access of vehicles to the city center and the nominated property.

In order to solve this problem, the Odesa City Council elaborated and began to implement a strategy for the development of urban electric transport and sustainable mobility. Before the war, a lot was done in this sphere: bicycle paths and paths for micro-electric transport appeared; the number of trams and trolleybuses increased. New routes are planned, taking into account the development of tourism.

War

On February 24, 2022, the Russian invasion of Ukraine broke out. The country is currently in a bloody and destructive war.

At present, the cultural heritage is in danger of being destroyed or severely damaged as a result of hostilities.

The risks of destruction or significant damage to cultural heritage sites can be divided into two groups:

1. The dangers of direct missile strikes, air strikes, and other forms of hostilities on the historic city center, where the majority of these objects are located.
2. Risks of damage and destruction of cultural heritage sites during hostilities, even at their considerable distance from the territory of the historic center, which is nominated for inclusion in the World Heritage List. These risks are due to the unsatisfactory technical condition of such facilities, which for many years of operation, despite the systematic repair and restoration work of various kinds, have significantly lost their original performance due to systemic anthropogenic factors. In the case of even remote combat, such buildings can be easily destroyed by a shock wave of relatively low power.

Taking into account all the abovementioned factors, it can be stated that the inclusion of the historic center of Odesa in the World Heritage List is an urgent and necessary measure that will preserve for mankind outstanding examples of world architecture located in Odesa.

Post-event Change Detection Analysis

Concerning the current emergency in Ukraine and, in particular, the importance of the strategic position of the Odesa Port City for the Black Sea Grain Initiative signed among Ukraine, Russia, Turkey, and the United Nations on 22/07/2022; Odesa sea trade port was targeted and hit by the missiles on 23/07/2022 as per the reports of the Ukrainian officials and international media. Therefore, a change detection analysis using very high-resolution satellite imagery was performed to evaluate possible direct (vertical) and indirect (lateral or secondary, triggered by the blast effects) damages in the Nominated Property and the Buffer Zone containing the Odesa Port. In this analysis, the Computer Assisted Photo-Interpretation methodology allows for examining and comparing the pre-event and post-event optical satellite images in Table 1.

Table 3. List of Very High Resolution Satellite Imagery used for the post-event change detection analysis

| Motivation of the satellite imagery used for the analysis | Very High Resolution (VHR) Satellite Imagery | Time Stamp of the VHR Satellite Imagery |
|---|--|---|
| Pre-event situational analysis | Pleiades-1B | 08/11/2020 |
| Pre-event situational analysis | ESRI World Imagery | 20/07/2021 |
| Post-event change detection analysis | Worldview-2 | 31/07/2022 ⁷ |

The analysis aims to recognize objects logically and rationally, depicting homologous zones by color gradient, shape, size, pattern, and textural similarities.

The confidence level of such analysis is highly dependent on the radiometric and geometric quality and the presence of visual distortions in the satellite imageries used for the examination. Regarding the first available satellite imagery for this study, it should be highlighted that the off-nadir angle⁸ significantly differs from the pre-event imagery Pleiades-1B with 12.4 degrees to the post-event imagery Worldview-2 with 37.7 degrees, making the comparative image analysis considerably challenging.

Moreover, the pre-event Pleiades-1B imagery was acquired during the winter period. In contrast, the post-event Worldview-2 imagery was a

⁷ The first available cloud-free, optical, VHR satellite imagery following the 23/07/2022 Odesa Port attack.

⁸ The parameter that describes how far from directly above the target imagery was acquired.



4. State of conservation and factors affecting the property

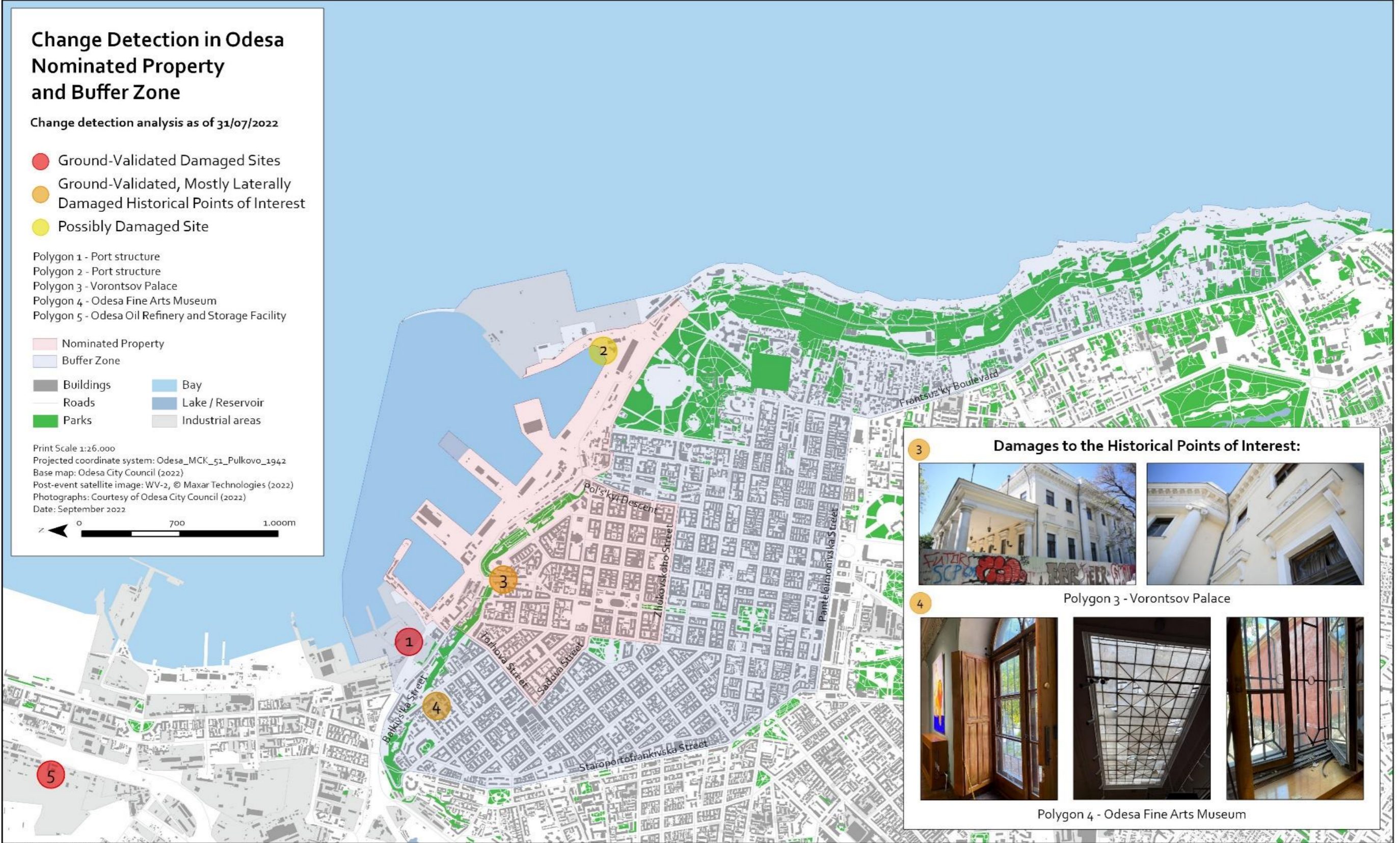
recently acquired one in the summer season, which accounts for the differences in the solar exposition of the structures together with the direction and angulation of the shadow presence. Therefore, the second pre-event event imagery (ESRI World Imagery) was used as complementary to minimize the seasonal change effect.

The post-event change detection analysis with the VHR satellite imagery was initially intended to be complemented by the traditional media and social media reports. Nevertheless, the contradictory nature of the news and press releases from different media resources concerning the impacted locations and the functionality of the structures involved impeded such integration.

The Change Detection Map (concerning the post-event change detection analysis as of 31/07/2022) is provided at its full resolution on the next page. Further damage details regarding each polygon identified on the map will follow immediately afterward.

30°42'51"E 46°31'13"N

30°47'21"E 46°31'19"N



30°43'4"E 46°26'6"N

30°47'33"E 46°26'11"N

Figure 67. The Change Detection Map (post-event analysis as of 31/07/2022)

Analysis carried out within the extents of the Nominated Property and the Buffer Zone:

Having analyzed the area that lies within the extents of Nominated Property and the Buffer Zone, four possibly damaged/damaged sites have been illustrated on the map.

Polygon 1. Detection of possible damage to the port structure with textural and pattern changes, with moderate confidence. No active flames or smoke traces were detected as the time gap from the Odesa Port attack to the reception of the first cloud-free satellite imagery concerns eight days (23/07/2022-31/07/2022).

The change detection analysis with the VHR satellite data for Polygon 1 is supported by the ground-validated data provided by Ukrainian officials from the Odesa City Council on 25/07/2022. Polygon 1 is demonstrated on the Change Detection Map as a "Ground Validated Damaged Site" representation in the Legend.

Polygon 2. Detection of possible damage to the port structure with textural and pattern changes, with lower confidence due to the low radiometric quality of the post-event imagery.

The change detection analysis with the VHR satellite data for Polygon 2 is not supported by the ground-validated data provided by the Odesa City Council officials. The further ground proof was impossible to acquire due to current on-site conditions and the general public's non-accessibility of the Odesa Port, as reported during the teleconferences held in July and August 2022. Polygon 2 is illustrated on the Change Detection Map with a "Possibly Damaged Site" symbology in the Legend.

Polygons 3 and 4. Polygons 3 and 4 correspond to the "Ground-Validated, Mostly Laterally Damaged Historical Points of Interest" in the Change Detection Map and refer to Vorontsov Palace and Odesa Fine Arts Museum, respectively. They were not subjected to direct, structural, vertical damage; thus, the vertical change detection analysis could not draw any conclusions. Nevertheless, both the structures have had slight lateral damages (including breakage of glass windows) due to the induced blast effect, as stated by the Odesa City Council officials during the teleconferences held in July and August 2022. Odesa Fine Arts Museum was reported to have also partial damage on the glass rooftop. The analysis was supported by the on-site photographs (Figure 68 and Figure 69), which were then



Figure 68. Visible lateral damage presence on the Vorontsov Palace (Credit: Odesa City Council, 2022)



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used both on the Change Detection Map and in the dossier with the courtesy of the Odesa City Council.

The analysis did not reveal any severe structural damages; however, slight lateral ones were present with the breakage of windows. Similar lateral damage patterns with Vorontsov Palace were also present in the Odesa Fine Arts Museum. In addition, the analysis revealed partial damage to the glass rooftop.

Analysis⁹ carried out outside of the extents of the Nominated Buffer Zone:

The Change Detection analysis has not affirmed any other damages present within the extents of the Nominated Property and the Buffer Zone. Having additionally vertically analyzed a minimal area lying out of the extents of the Nominated Property and the Buffer Zone and still covered by the post-event satellite imagery, a damaged oil refinery was identified in an industrial zone in the proximity of the Odesa Port. The Change Detection Map reports this damage due to the critical nature of the facility.

Polygon 5 Detection of damaged silos in the Odesa Oil Refinery and Storage Facility with textural changes with high confidence. Burnt area patterns were visible. No active flames or smoke traces were detected as the time gap from the Odesa Port attack to the reception of the first cloud-free satellite imagery concerns eight days (23/07/2022-31/07/2022).

The change detection analysis with the VHR satellite data for Polygon 5 was supported by the ground-validated data provided by the Odesa City Council. Polygon 5 is illustrated on the Change Detection Map with a "Ground Validated Damaged Site" representation in the Legend.



Figure 69. Visible damage presence on the Odesa Fine Arts Museum (Credit: Odesa City Council, 2022)

⁹ It refers to the post-event change detection analysis carried out in a minimal area, outside of the extents of the Nominated Property and the Buffer Zone, close to the Odesa Port, still covered by the post-event satellite imagery tile used.



5.

PROTECTION AND MANAGEMENT OF THE PROPERTY

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5. a STAKEHOLDERS

Stakeholders directly or indirectly interested in the nominated property management can be divided into 3 groups, as follows:

- Group A: stakeholders directly involved in the project: Odesa City Council, Department of Cultural Heritage Protection, legal entity for project management, contractors.
- Group B: stakeholders at the level of communities affected by the project: local private sector, civil society organizations, non-governmental organizations, and internally displaced people initiatives, community leaders, e.g., tourist services - educational institutions - development management companies - foreign tourists - domestic tourists - cultural unions and associations.
- Group C: government-level stakeholders who have an impact on Ukraine's progress towards its goals

The Governance structure developed for the management of the site, - illustrated in paragraph 5.e Property management plan or other management system and detailed in the Management Plan-, provides for the creation of a Board of Directors, made up of 10 members appointed by an Executive director, which is in charge of the development of strategies related to the management of the nominated property. Given the heterogeneity of tasks and responsibilities of its members, the Board of Directors will be responsible, inter alia, to collect data on stakeholder groups, as well as to examine and expand the list of stakeholders during the entire process of implementation.

A key role in defining stakeholder groups will be played in particular by the Director of Cluster Policies, also a member of the Board of Directors, who will be responsible for defining the main stakeholders of the relevant structure.

Although the stakeholder engagement process will be integrated into each stage of project implementation, at this very stage of emergency crisis, regular involvement of stakeholders and rightsholders in the management of nominated property cannot be guaranteed, in particular, when regarding public consultations and hearings.

5. a(i) OWNERSHIP AND INHABITANTS

Property of the buildings and monuments of the nominated area "Historic center of the port city of Odesa" is divided in varying percentages among public and private. As shown in the list below, which represents all objects with the status of architectural monuments situated in the core and buffer zone of the nominated property, 63% of the buildings belong to public property, 35% belong to private property, while 2% (5 buildings) are partially state property, partially private property.

- State property can have different owners: Ministry of Culture, Ministry of Health, Ministry of Internal Affairs, State Property Fund, Odesa City Municipality, and Odesa Regional Council.
- Private property can be owned by a single physical or legal entity, or by a group of legal entities (for example, the private property of building residents).

There are also cases where the amount of property is partially owned by both the state and a private person.

The city territory, within which the "Historic center of the port city of Odesa" is located, is managed by the Odesa City Council.

According to Ukrainian law, Ministry of Culture of Ukraine is the highest competent authority for decision-making in the sphere of cultural heritage. It formulates and implements the state policy on cultural heritage, manages the drafting of relevant laws in Ukraine and oversees their implementation, directly manages the activities of the state institutions related to the culture and the arts, including all the institutions that have a national status. The Ministry of Culture is responsible of the supervising and monitoring of the heritage site preservation, but objects of cultural heritage can be managed on the level of municipalities

The Department of Cultural Heritage Protection of the Odesa City Council undertakes responsibility for the protection and preservation of cultural heritage sites and compliance with monument protection legislation in urban planning activities.

The estimated population of the nominated property in 2021 was:

- approx. ~14.000 people in the core zone and
- approx. 117.000 people in the buffer zone.



5. Protection and management of the property

Both the core zone and, more extensively the buffer zone, are densely inhabited and built up with multi-storey buildings. The historic site of Odesa is characterized by a significant dynamicity due to commercial activities, flourish tourism and a lively cultural life. The nominated property is therefore inscribed in an area characterized by dynamic social and commercial activities and intense citizen mobility.

In the following Table 4 the ownership of all objects which have status of architectural monuments and are situated in the core and buffer zone of the nominated property is specified.

Table 4. Ownership of objects with status of architectural monuments situated in core and buffer zone of the nominated property

| # | Monument name | Ownership |
|-----|--|------------------|
| 1. | The Palace, 1828, 1826-1828, 1826, Vorontsov Lane, 2. | State property |
| 2. | The Stables, 1828, 1826-1828, 1826, Vorontsov Lane, 2. | State property |
| 3. | Belvedere, 1828, 1826-1828, 1826, Vorontsov Lane, 2. | State property |
| 4. | The Old Stock Exchange building, 1828-1834, 1871-1873, Dumska square. | State property |
| 5. | The Gagarin Palace (palace and outbuilding), 1842 – 1850., Langeronivska Str., 2. | State property |
| 6. | The Residential House of Lidars, 1820-s, Langeronivska Str., 3. | Private property |
| 7. | The Archeological Museum building, 1883, Langeronivska Str., 4. | State property |
| 8. | The English Club building (Navy Museum), 1841-1842, late XIX century, Langeronivska Str., 6. | State property |
| 9. | The Opera and Ballet Theater, 1884-1887, 1944, Langeronivska Str. corner of Richelievskaya Str. 1. | State property |
| 10. | The Prymorski (Giant, Seaside, Boulevard, Potemkin) Stairs, 1837-1841, Prymorsky Boulevard. | State property |
| 11. | The Monument to the Governor-General of the Novorossiysk Territory A.E. Richelieu, 1826, Prymorsky Boulevard. | State property |
| 12. | The Monument to the poet Alexander Pushkin, 1888, Prymorsky Boulevard. | State property |
| 13. | The House of Potocki, Marazli, 1826, 1874, Prymorsky Boulevard, 1, Vorontsov Lane 1. | State property |
| 14. | The House of Naryshkin, (where the poet O.K. Tolstoy lived in 1856), 1836, Prymorsky Boulevard, 2 / Vorontsov Lane, 3. | State property |

| | | |
|-----|---|------------------|
| 15. | The House of Marini, Ashkinazi, 1824 – 1826, late XIX c., Prymorsky Boulevard, 3 / Vorontsov Lane 5. | Private property |
| 16. | The House of Serrato and Verani, Vassal, 1824 – 1826, mid-XIX c., 1880s, Prymorsky Boulevard, 4. | Private property |
| 17. | The Revenue House of Lerche, 1823 – 1826, Prymorsky Boulevard, 5. | Private property |
| 18. | The House of Sontag, 1826 – 1827, 1850, Prymorsky Boulevard, 6 / Vorontsov Lane, 11. | State property |
| 19. | The Odesa City Government building, 1827-1830, 1916, Prymorsky Boulevard, 7 / Katerynynska Square, 2, Vorontsov Lane, 13. | Private property |
| 20. | The House of Zavadovsky (Peterburzhsky Hotel), 1830, Prymorsky Boulevard, 8 / Katerynynska Square, 1. | Private property |
| 21. | The Palace of Szydłowski, 1829 – 1830, Prymorsky Boulevard, 9. | Private property |
| 22. | The House of Rodokonaki, 1823-1825, 1860s, Prymorsky Boulevard, 10. | Private property |
| 23. | The Palace of Lopykhin, Ralli; Hotel "Londonsky", 1827, 1851, 1898-1899, Prymorsky Boulevard, 11. | Private property |
| 24. | The House of Zolotariov, Mas; 1820s, 1872, Prymorsky Boulevard, 12. | Private property |
| 25. | The House of Maiurov, 1827-1828, Prymorsky Boulevard, 13. | State property |
| 26. | The House of Magner, 1904 – 1905, Prymorsky Boulevard, 14 / Tchaikovsky Lane 4. | Private property |
| 27. | The House of Fuk and Grigorovich, 1828, 1846, Prymorsky Boulevard, 15 / corner of Dumska Square - Tchaikovsky Lane 2. | Private property |
| 28. | The Abasid Palace, 1856 – 1858, Pushkinska Str., 9 / corner of Hretska Str, 16. | State property |
| 29. | The Complex of Buildings: Tolstoy Palace, Picture Gallery building, 1830, 1896-1897, Sabaneyiv Mist Str., 4 / corner of Vijskovy Uzvis Descent. | State property |
| 30. | The House of Boffo, 1844, Tchaikovsky Lane, 8. | Private property |
| 31. | The Revenue House of Bistan, 1887-1888, 1911-1941, 1917 -1924, Vice-Admiral Zhukov Lane, 4. | Private property |
| 32. | The Revenue House of Naum, early XX c., Vijskovy Uzvis Descent, 3. | Private property |
| 33. | The Building housing the underground committee of port workers, 1918 – 1914, Vijskovy Uzvis Descent, 8. | Private property |



5. Protection and management of the property

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| 34. | The Residential House of Chizhevich, mid XIX c. Vijskovy Uzvis Descent, 18. | Private property |
| 35. | The Residential House, late XIX c., early 80s, Vorontsov Lane, 4. | Private property |
| 36. | The Residential House, 1824-1826, Vorontsov Lane, 5. | Private property |
| 37. | The Mansion of Vassal, 1845, Vorontsov Lane, 7. | Private property |
| 38. | The Residential House, 1887, 1887-1895, 1918-1923, Vorontsov Lane, 8. | Private property |
| 39. | The Mansion of Novikov, commercial meeting place. 1876, Havanna Str., 1. | Private property |
| 40. | The Revenue House, early XX c., 1835, 1850, 1880-1917, 1920-1924, 1920-1938, Havanna Str., 3, 5-a. | Havanna str. 3 - Private property Havanna str. 5-A - State property |
| 41. | St. Peter Catholic Church, 1913, Havanna Str., 5. | State property |
| 41. | The Residential House, 1885-1896, Havanna Str., 6. | Private property |
| 42. | The Residential House, 1825-1830, 1900, Havanna Str., 10 / corner of Langeronivska Str., 21. | Private property |
| 43. | The Residential house, XIX c., Havanna Str., 10 / corner of the City garden. | State property |
| 44. | The Residential House of Segal, late XIX c., 1911-1912, Havanna Str., 11. | Private property |
| 45. | The Residential House, 1918-1922, Havanna Str., 12. | Private property |
| 46. | The Residential House, 1968-1980, Gogol Str., 1-3. | Private property |
| 47. | The Palace, 1851-1852, Gogol Str., 2. | Private property |
| 48. | The Services, 1851-1852, Gogol Str., 2. | Private property |
| 49. | The Lodge, 1851 – 1852, Gogol Str., 2. | Private property |
| 50. | The House of Falz-Fein, 1899, Gogol Str., 5. | State property |
| 51. | The Residential House of Valtukh, 1878, 1918-1925, Gogol Str., 6. | State property |
| 52. | The Revenue House of Falz-Fein, 1900-1901, Gogol Str., 7. | State property |
| 53. | The Residential House, 1810, 1828, Gogol Str., 8 / corner of Nekrasov Lane. | Private property |
| 54. | The Residential House, 1810, 1828, Gogol Str., 8. | Private property |
| 55. | The Residential House of Shemiakin, mid XIX c., 1906-1954, Gogol Str., 9. | Private property |
| 56. | The Residential House of Zarifi, 1840s, 1851, Gogol Str., 10 / corner of Nekrasov Lane, 1. | Private property |

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| 57. | The Residential House and Outbuilding of Troshchynsky, 1846, 1849, 1850-1851, Gogol Str., 11. | State property |
| 58. | The Credit Society House, 1881, Gogol Str., 12. | Private property |
| 59. | The Residential House and Outbuilding of Kovalevsky, 1846, late XIX c., 1897-1925, Gogol Str., 13. | Private property |
| 60. | The Revenue House of Zabludovsky with Outbuilding, 1890, 1906, 1919, Gogol Str., 14. | Private property |
| 61. | The Mansion of Manuc-Bey, 1845-1846, 1848, Gogol Str., 15. | State property |
| 62. | The Residential House of Mas, 1870-80s, Gogol Str., 16. | State property |
| 63. | The Residential House of Mashevsky, 1850-1860, 1886, Gogol Str., 17. | State property |
| 64. | The Mansion of Abamelek, mid XIX c., Gogol Str., 18 / corner of Mayakovsky Lane, 4. | Private property |
| 65. | The Revenue House of Tolstoy, 1880, Gogol Str., 19 / corner of Sabaneyiv Mist Str. | State property |
| 66. | The Residential House, 1908-1909, Gogol Str., 21 / corner of Sabaneyiv Mist Str., 5/7. | Private property |
| 67. | The Residential House, 1870-1890, 1920-1940, Sabaneyiv Mist Str., 5/7. (Left-handed building). | Private property |
| 68. | The House of Vassal, II half of the XIX c., 1893, 1941-1955, 1955-1981, 1903 – 1938, Gogol Str., 23. | Private property |
| 69. | The Residential House of Konstantynovsky, the first half of the XIX c., 1900-1919, 1916 – 1923, Hretska str,12. | Partially state property, partially private property |
| 70. | The Residential House of Remer, 1835, Hretska Str., 14. | Private property |
| 71. | The Revenue House of Mavrokordato, 1870s, Hretska Str., 20. | Private property |
| 72. | The Revenue House of Aglitsky, 1830s, late XIX c., Hretska Str., 22. | Private property |
| 73. | The Revenue House of Klymenko with Shops, 1890s, Hretska Str., 30. | Private property |
| 74. | The Residential House, 1825, Hretska Str., 32 / corner of Katerynynska Str. | Private property |
| 75. | The Residential House of Gershenkop, 1897-1898, Hretska Str., 36. | Private property |
| 76. | The Building of the "Versal" Hotel, 1894, Hretska Str., 42 / corner of Chervonyi Lane, 5. | State property |



5. Protection and management of the property

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| 77. | The Russian Theatre Building (Skating-ring), 1910-1912, 1914, 1927-1928, 1928, 1936-1940, Hretska Str., 48 / corner of Vice-Admiral Zhukov Lane. | State property |
| 78. | The Building of the Literary and Artistic Society, 1914-1916, Hretska Str., 50 (right-handed building). | Private property |
| 79. | The Residential House, 1914-1916, Hretska str., 50 (left-handed building). | Private property |
| 80. | The Revenue House of Ilkevych, 1845, 1880s, Derybasivska Str., 1/ corner of Polska Str. | Private property |
| 81. | The Residential House of Ilkevych, 1820s, 1868-1873, Derybasivska Str., 3. | State property |
| 82. | The Monument to Zamenhof L. - the founder of Esperanto, 1959 p., Derybasivska Str., 3, in the courtyard. | State property |
| 83. | The Building of the Russian Society of Shipping and Trade, 1912 p., Derybasivska Str, 4. | Private property |
| 84. | The building of the Design Institute, 1950-1953, Derybasivska Str., 14. | Partially state property, partially private property |
| 85. | The Whaling Flotilla House, 1953, Derybasivska Str., 14 / corner of Katerynynska str., 17. | Private property |
| 86. | The Building of the Richelievsky Lyceum (Wagner's house), 1819, 1825, 1855-1856, Derybasivska Str., 16 / corner of Katerynynska, 14 and Langeronivska, 17. | Private property |
| 87. | The Residential House, mid XIX c., Derybasivska Str, 17 (right-handed building). | Private property |
| 88. | The Residential House, 1875, 1903 – 1979, Derybasivska Str., 17 / corner of Katerynynska Str. | Private property |
| 89. | The House of Julien, 1842, Derybasivska Str., 19. | Private property |
| 90. | The Residential House of Isacovych, 1880s, Derybasivska Str., 22/ corner of Havanna Str. – the City garden. | Private property |
| 91. | The House (of Mangubi), 1830 p., 1842 p., 1875 pp., Derybasivska Str., 23 / corner of Chervonyi Lane. | Private property |
| 92. | The City Garden. early XIX c., Derybasivska Str. | State property |
| 93. | The House of de Rybas, 1797, Derybasivska Str., 24. | Private property |
| 94. | The Residential House, 1872 p., Derybasivska Str., 24 / Corner of Preobrazhenska Str., 32. | Private property |
| 95. | The House of Kramarev (Hotel "France"), 1835, Derybasivska Str., 31 / corner of Vice-Admiral Zhukov Lane. | Private property |

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| 96. | <p>The Building of the Technological Institute (architect A.B.Minkus), where:</p> <ul style="list-style-type: none"> - during the defense of Odesa, a division of scout sailors of the Odesa Defense District was deployed; - the scientist, professor, and rector of the Institute of Refrigeration Industry V.S. Martynovskiy worked in 1946-1977. <p>Dvoryanska Str. (Petra Velykogo Str.), 1-3 the corner of Pasteur Str. (Kherson Str.) and Yelysavetynska Str. (Schepkina Str.)</p> | State property |
| 97. | <p>The Building of the Richelievsky Lyceum (of Novorossiysk University) (arch. Shashin O.S.), where:</p> <ul style="list-style-type: none"> - the academician, microbiologist and epidemiologist, president of the Academy of Sciences of the Ukrainian SSR Zabolotny D.K. studied and worked in 1885-1891; - communication workers adopted the union charter and elected delegates to the congress of port workers in 1905. | Private property |
| 98. | <p>The Cannon from the frigate "Tiger", 1904, Dumska square, 1</p> <p>Пам'ятка архітектури та містобудування місцевого значення</p> <p>Dvoryanska Str. (Petra Velykogo Str.), 2 / corner of Pasteur Str. (Khersonska Str.) та Yelysavetynska Str. (Schepkina Str.)</p> | State property |
| 99. | <p>The Residential House, the II half of the XIX c. Dvoryanska Str. (Petra Velykogo Str.), 5</p> | State property |
| 100. | <p>The Residential House, the II half of the XIX c. Dvoryanska Str. (Petra Velykogo Str.), 5</p> | State property |
| 101. | <p>The Residential House, 1903 (architect M.I. Stal) Yelysavetynska Str. (Schepkina Str.), 8</p> | State property |
| 102. | <p>The Revenue House (trading house of Theoharidi) (architect O.Y. Bernardazzi) where:</p> <ul style="list-style-type: none"> - the botanist, professor Borovikov G.A. lived in 1920-1958; - the Russian botanist, professor V.V. Polovtsev lived in 1909-1915; - the member of the Society of South Russian artists, artist V.H. Zauze lived in 1885-1925; - the surgeon, doctor of science RSFSR, professor M.M. Dyterix lived in 1901-1912; | State property |



5. Protection and management of the property

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| | <ul style="list-style-type: none"> - the surgeon, artist, professor V.P. Snezhkov lived in 1920-1959; - the Pushkin expert, local expert V.S. Alekseev-Popov lived; - the chemist-technologist, professor I.E. Asadurov lived in 1928-1933. <p>Yelysavetynska Str. (Schepkina Str.), 9</p> | |
| 103. | <p>The Mansion where:</p> <ul style="list-style-type: none"> - the historian, academician of the St. Petersburg Academy of Sciences, founder and chairman of the Odesa Bibliographical Society I.A. Linnichenko lived in 1896-1920; - the Pushkin expert, professor Yu. G. Oksman lived in 1920-1923; - the surgeon-oncologist, corresponding member of the Academy of Medical Sciences of the USSR, Laureate of the State Prizes of the USSR S.L. Holdin lived in 1915-1926 <p>Yelysavetynska Str. (Schepkina Str.), 10</p> | State property |
| 104. | <p>The Residential House of the Richelievsky Lyceum, 1850s (arch. O.S. Shashin), Yelysavetynska Str. (Schepkina Str.), 12</p> | State property |
| 105. | <p>The School Building of the Richelievsky Lyceum, (arch. O.S. Shashin) 1850s, Yelysavetynska Str. (Schepkina Str.), 12-a</p> | State property |
| 106. | <p>The House, where:</p> <ul style="list-style-type: none"> - the pathologist and bacteriologist, professor V.V. Podvysotsky lived in 1903-1905; - the physicist, professor L.I. Kotlyar lived in 1944-1981; - the electrochemist, academician of the Academy of Sciences of the USSR, Hero of Socialist Labour, laureate of the Lenin and State Prizes O.M. Frumkin lived in 1910-1915. <p>Yelysavetynska Str. (Schepkina Str.), 17</p> | State property |
| 107. | <p>The House, where:</p> <ul style="list-style-type: none"> - the physicist, rector of Novorossiysk University F.I. Shvedov lived in 1870-1905; - the mechanical scientist, rector of Novorossiysk University I.M. Zanchevskyi lived in 1892-1928; - the zoologist, zoographer, traveller and poet, doctor of science professor I.I. Puzanov lived in 1974-1964. <p>Yelysavetynska Str. (Schepkina Str.), 19</p> | State property |

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| 108. | The House, where the Polish poet A. Mickiewicz lived in 1825. Yelysavetynska Str. (Schepkina Str.), 21, outbuilding in the courtyard | State property |
| 109. | The Sabansky Barracks, 1827, Kanatna Str., 23. | State property |
| 110. | The House of Andriivsky, II half of XIX c., Katerynynska Square, 3. | State property |
| 111. | The Residential House of mas (mansion and arena), Katerynynska Square, 4 / corner of Vorontsov Lane, 10. | State property |
| 112. | The Revenue House of Brodska, late XIX c., Katerynynska Square, 4-a. | State property |
| 113. | The Revenue House of Yanush, 1901 p., Katerynynska Square, 5 / corner of Katerynynska Str. | State property |
| 114. | The Revenue House of Zhdanova, 1901-1902, Katerynynska Square, 6. | State property |
| 115. | The House (of Gagarin), mid XIX c., 1891, Katerynynska Square, 7-a. | Private property |
| 116. | The Revenue House (of Zhdanova), 1910 p., Katerynynska Square, 8 / corner of Vijskovy Uzvis Descent. | Private property |
| 117. | The Revenue House (of Gagarin), late XIX c., Katerynynska Square, 9. | State property |
| 118. | The House of Brandt and Schultz, 1901-190, Katerynynska Str, 1. | State property |
| 119. | The Revenue House of Gagarin, 1902 – 1903, Katerynynska Str., 2 (right-handed building). | Private property |
| 120. | The House of Sturdzi, 1850, Katerynynska Str., 2 (left-handed building). | State property |
| 121. | The Residential House, 1835, Katerynynska Str., 3 (right-handed building). | Private property |
| 122. | The Revenue House of Rossi, 1843, Katerynynska Str., 4. | State property |
| 123. | The House of Dron with shops, the II half of the XIX c., Katerynynska Str., 5 / corner of Tchaikovsky Lane. | State property |
| 124. | The Residential House of Posokhov, 1851, Katerynynska Str., 6. | State property |
| 125. | The House of Rodokonaki with shops, II half of the XIX c., Katerynynska Str., 7. | State property |
| 126. | The Residential House of Russell del Turco, 1910, Katerynynska Str., 8-10. | State property |
| 127. | The House of the Lantier Brothers, 1903, Katerynynska Str., 9. | State property |



5. Protection and management of the property

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| 128. | The Residential House, mid XIX, Katerynynska Str., 16. | State property |
| 129. | The Revenue House of Raspopov, 1899, Katerynynska Str., 18. | State property |
| 130. | The House of Sevastupolo with a trading hall, 1911-1912, Katerynynska Str., 19. | Private property |
| 131. | The Residential House of Kolpakchi, the I half of the XIX c., Katerynynska Str., 20 / corner of Hretska Str. | State property |
| 132. | The Stairs and retaining walls, mid XIX c., Langeronivsky Uzvis Descent. | State property |
| 133. | The Residential House of Gerbolini, 1841, Langeronivsky Uzvis Descent, 1 / corner of Polsky Uzvis Descent, 6. | Partially state property, partially private property |
| 134. | The Warehouse of Papudov (night shelter), 1850-1852, Langeronivsky Uzvis Descent, 2 / corner of Polsky Uzvis Descent, 4. | State property |
| 135. | The Palace of Vitt, 1830s, Langeronivska Str., 1. | State property |
| 136. | The Sculptural group "Children and the frog" ("Narcissus ") and the fountain, 1890, 1925, Langeronivska Str., 6. | State property |
| 137. | The Residential House of Navrotsky, 1891, 1891, Langeronivska Str., 8 – Palais-Royal. | State property |
| 138. | Palais-Royal Square, mid XIX c., Langeronivska Str., Katerynynska Str., Tchaikovsky Lane, Palais-Royal Square. | State property |
| 139. | The Fountain, II half of the XIX c., Langeronivska Str., Katerynynska Str., Tchaikovsky Lane, Palais-Royal Square. | State property |
| 140. | The Revenue House of Belino, late XIX, Langeronivska Str., 9. | State property |
| 141. | The Residential House, 1870s, Langeronivska Str., 13. | State property |
| 142. | The Revenue House of Grigorieva (Cafe Fanconi), 1912 - 1913, Langeronivska Str., 15 / corner of Katerynynska Str. | State property |
| 143. | The Revenue House of Cherepennikov, mid XIX, Langeronivska Str., 19. | State property |
| 144. | The Trading House, 1842, mid XIX (outbuilding), Langeronivska Str., 20/22 – Palais-Royal. | Private property |
| 145. | The Trading House, 1842, mid XIX (outbuilding), Langeronivska Str., 20/22 – Palais-Royal. | Private property |
| 146. | The Trading House, 1842, mid XIX (outbuilding), Langeronivska Str., 20/22 – Palais-Royal. | Private property |

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| 147. | The Revenue House (of Skarzhynska, Robin's Cafe), 1906, Langeronivska Str., 24 / corner of Katerynyska, 12. | State property |
| 148. | The Revenue House of Henzelman (former TRAM theater), the II half of the XIX c. 1856, Langeronivska Str., 24 – a (left-handed building). | State property |
| 149. | The Residential House of Strap, 1852, Langeronivska Str., 26. | State property |
| 150. | The Residential House of Caruso, mid XIX c., Langeronivska Str., 28. | State property |
| 151. | The Revenue House of Viktorov, 1899, Mayakovsky Lane, 3. | State property |
| 152. | The Revenue House of Abomelik O.P., the II half of the XIX c., Mayakovsky Lane, 4. | State property |
| 153. | The Residential House, 1894-1937, Mayakovsky Lane, 6. | State property |
| 154. | The Residential House, the I half of the XIX c., Mayakovsky Lane, 7 (left-handed building). | State property |
| 155. | The Residential House, the I half of the XIX c., Mayakovsky Lane, 7 (right-handed building). | State property |
| 156. | The Residential House, 1874-1894, Mayakovsky Lane, 8. | State property |
| 157. | The Residential House, 1930s, Mayakovsky Lane, 9 / corner of Preobrazhenska Str. | State property |
| 158. | The Residential House, 1867 – 1894, 1912 – 1930, Mayakovsky Lane, 10. | State property |
| 159. | The Revenue House of Latri, the I half of the XIX c., Nekrasov Lane, 3. | State property |
| 160. | The House of Otton (Revenue House of Mavrocordato), 1855, Nekrasov Lane, 4. | State property |
| 161. | The Mansion of Kaufman, 1860s, Nekrasov Lane, 5. | State property |
| 162. | The House of Coquelin, 1852, Nekrasov Lane, 7 / corner of Preobrazhenska Str. | State property |
| 163. | The Revenue House of Mavrocordato, 1880s, Nekrasov Lane, 8. | State property |
| 164. | The Bessarabian-Tauri Bank (arch. S.A. Landesman), 1900, Pasteur Str. (Khersonska Str.), 25 | Private property |
| 165. | The Building of the Institute of Physics and Chemistry of the Novorossiysk University (arch. M.K. Tolvinskyi), where the physicist, professor, founder and first director of the Institute of Physics, laureate of the USSR State Prize E.A. Kyrlyov worked in 1907-1964. 1897-1899. | State property |



5. Protection and management of the property

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| | Pasteur Str. (Khersonska Str.), 27 | |
| 166. | <p>The Mansion of Funduclay, (arch. F.K. Boffo, D.E. Mazirov), where:</p> <ul style="list-style-type: none"> - the office of the Governor General of the Novorossiysk Region M.S. Vorontsov was located in 1821; - the Russian poet O.S. Pushkin lived and worked; - the German anti-fascist playwright Friedrich Wolf lived and worked in 1935; - the scientist chemist, founder and first head of the laboratory of inorganic chemistry of OSU, prof. D.K. Dobroserdov lived and worked in 1923-1936; 1820s, 1878. <p>Pasteur Str. (Khersonska Str.), 42</p> | State property |
| 167. | The (Facade) House, where the opera singer and teacher, recognised performer of the Ukrainian SSR, professor O.M. Blagovydova lived in 1966-1975, Pasteur Str. (Khersonska Str.), 44 | Private property |
| 168. | The Residential House, 1848-1850 (arch. D.E. Mazirov) Pasteur Str. (Khersonska Str.), 48 | State property |
| 169. | The Residential House of Rynck-Wagner, 1881 (arch. A.K. Veitko) Pasteur Str. (Khersonska Str.), 54 | State property |
| 170. | The Revenue House of Vesle (arch. D.E. Mazirov) Pasteur Str. (Khersonska Str.), 56/58 | State property |
| 171. | The Revenue House of Leonardi (arch. V. I. Prokhaska) Pasteur Str. (Khersonska Str.), 60 | State property |
| 172. | The building of the Reformed Church (arch. V.O. Shreter, O.Y. Bernardazzi) Pasteur Str. (Khersonska Str.), 62 | Private property |
| 173. | The Revenue House of Velikanov, 1891, Polska Str., 5 – Polsky Uzvis Descent, 10. | State property |
| 174. | The Residential House, 1956 (arch. B.I. Tandarin) Polska Str. (Garibaldi Str.), 13 corner of Bunina (R. Luxembourg Str.), 9 | State property |
| 175. | Lombard, 1904-1905 (arch. V. I. Prokhaska) Polska Str. (Garibaldi Str.), 12 corner of Bunina (R. Luxembourg Str.) | State property |
| 176. | Complex of Mansions, the I half of the XIX c., Preobrazhenska Str., 1,1-a. | State property |
| 177. | The Residential House, 1850, Preobrazhenska Str., 2-a. | State property |

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| 178. | The Residential Houses (Solomos) (2 buildings), early XX c., Preobrazhenska Str., 4. | State property |
| 179. | Commercial School, 1876 – 1877, Preobrazhenska Str., 8. | State property |
| 180. | The Art School Building (two-story building), mid XIX c., Preobrazhenska Str., 14. | State property |
| 181. | The Revenue House of Mashevsky, 1903, Preobrazhenska Str., 18. | State property |
| 182. | The House of Tymchenko, 1865- 1880, Preobrazhenska Str., 20/24 (left-handed building). | State property |
| 183. | The Building of the Faculty of History of Novorossiysk University, 1899-1902, Preobrazhenska Str., 24 the city garden. | Private property |
| 184. | The Residential House of Grygorovych, mid XIX c., Preobrazhenska Str., 30. | State property |
| 185. | Passage and Hotel "Passage", 1898 - 1899, Preobrazhenska Str., 34 / corner of Derybasivska str., 33. | Private property |
| 186. | The Retaining Walls, 1830-1840, Prymorsky Boulevard. | State property |
| 187. | The Complex of Buildings of the Railway Department Prymorska Str. (Suvorov Str.), 2-4 - Building of the railway department (arch. S.A. Landesman), 1902-1903. Prymorska Str. (Suvorov Str.), 2 Пам'ятка архітектури та містобудування місцевого значення Building of the railway department (arch. S.A. Landesman), 1902-1903. Prymorska Str. (Suvorov Str.), 4 | State property |
| 188. | The prominent place where: - the first buildings were laid in 1794, which marked the beginning of the construction of the port and the city of Odesa. (a memorial plaque has been installed on the building of the Maritime Terminal); - there was an uprising of French military sailors in April 1919 (a memorial plaque was installed on the building of the Naval Station) Prymorska Str. (Suvorov Str.), 6, Territory of the Maritime Terminal | State property |
| 189. | A commemorative sign in honour of the crossing of the newspaper "Iskra" from Bulgaria to Russia via Odesa. (a | State property |



5. Protection and management of the property

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| | <p>memorial plaque was installed on the building of the Maritime Terminal), 1919 p.; 1969 p. Prymorska Str. (Suvorov Str.),6, Territory of the Maritime Terminal</p> | |
| 190. | <p>The Complex of Buildings of the Odesa-port Terminal, Prymorska Str., 8-10 - the Building of the Odesa-port Terminal (arch. L.L. Vlodek), 1907-1910. - Prymorska Str. (Suvorov Str.), 8 - the Building of the Odesa-port Terminal (arch. L.L. Vlodek), 1907-1910. Prymorska Str. (Suvorov Str.), 10</p> | State property |
| 191. | <p>The Revenue House of Kleiman, the I half of the XIX c., Pushkinska Str., 1 / corner of Langeronivska Str., 5.</p> | State property |
| 192. | <p>The House of Marazli (hotel «European»), 1835, Pushkinska Str., 2 / corner of Langeronivska Str.</p> | State property |
| 193. | <p>The Palace of Rafalovich (Bank of Foreign Trade), 1870, Pushkinska Str., 3 / corner of Derybasivska Str., 6.</p> | State property |
| 194. | <p>The Residential House of Marazli, 1856, Pushkinska Str., 4 / corner of Derybasivska Str., 8.</p> | State property |
| 195. | <p>The Residential House of Peretz, 1881, Pushkinska Str., 5 / corner of Derybasivska Str., 5.</p> | Private property |
| 196. | <p>The House of Yagnytsky (Hotel "Parisian"),1835, Pushkinska Str., 6 / corner of Derybasivska Str.</p> | State property |
| 197. | <p>The Residential House of Ralli, 1908, Pushkinska Str., 7.</p> | Partially state property, partially private property |
| 198. | <p>The Revenue House of Pitkis, 1880, Pushkinska Str., 8.</p> | State property |
| 199. | <p>The Mutual Credit Society, 1903, Pushkinska Str. / corner of Hretska Str. (former K. Liebknecht Str.).</p> | State property |
| 200. | <p>The Transformer substation of the city power grid, 1880s, Pushkinska Str. / corner of Hretska Str.</p> | Private property |
| 201. | <p>The Building of the Music School named after P.S. Stolyarskyi, 1938-1939, Sabaneyiv Mist Str. (Mendeleev Str.), 1.</p> | State property |
| 202. | <p>Mansion of Pommer, 1893 – 1894, Sabaneyiv Mist Str. (former Mendeleev Str.), 3 / corner of Vijskovy Uzvis Descent.</p> | State property |
| 203. | <p>Sabaneyiv Bridge, 1829-1831, Sabaneyiv Mist Str. through Vijskovy Uzvis Descent</p> | State property |
| 204. | <p>The building of the Richelievaska Gymnasium, 1843. (arch. F.K. Boffo) attended by:</p> | State property |

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| | <ul style="list-style-type: none"> - the writer M. Garin-Mykhailovskyi; - the rear admiral, participant in the civil war, leader of the Ice Campaign of the Baltic Fleet in 1918 A. Zeleny; - the Academician of St. Petersburg Academy of Sciences L. Pasternak; - the historian, correspondent member of the Academy of Sciences of the USSR O.E. Presnyakov; - the philologist, correspondent member of the Russian Academy of Sciences, M.A. Kolosov. <p>Sadova Str., 1-a</p> | |
| 205. | The Building of Zemsky Bank, 1883 late XIX c. (arch. V.M. Kabiolskyi, V.F. Maas) Sadova Str., 3 | State property |
| 206. | The House of Masliannikov, 1899-1900. (arch. D.E. Mazirov) Sadova Str., 7 | State property |
| 207. | The Mansion of Chyzhevich, 1893. (arch. L.C. Otton) Sadova Str., 8 | Private property |
| 208. | The Residential House, 1899-1900 (arch. A.E. Shanes) Sadova Str., 11 | State property |
| 209. | The Residential House, 1930s. Sofiivska Str. (Korolenko Str.), 17 | State property |
| 210. | The Administrative Buildings, early XX c. (arch. L.M. Chernigov) Sofiivska Str. (Korolenko Str.), 19, 19-a | State property |
| 211. | School building, 1902-1903 (arch. F.A. Troupiansky, A.R. Reichenberg) Sofiivska Str. (Korolenko Str.), 26 | State property |
| 212. | The House, where the Bulgarian national poet and writer Ivan Vazov lived in 1887-1889. Sofiivska Str. (Korolenko Str.), 34 | State property |
| 213. | The Residential House, the II half of the XIX c. Torhova Str. (Chervonoi Gvardii Str.), 3 | Private property |
| 214. | The Complex of residential Houses. Torhova Str., 5 <ul style="list-style-type: none"> - the Residential House, late XIX c. Torhova Str. (Chervonoi Gvardii Str.), 5 - the courtyard outbuilding, 1912 (arch. V. Ya. Medoks) Torhova Str. (Chervonoi Gvardii Str.), 5, in the courtyard | State property |
| 215. | The Residential House, late XIX c. Torhova Str. (Chervonoi Gvardii Str.), 7 | Private property |
| 216. | The School building of the Higher Women's Courses, late XIX c. (arch. M.K. Tolvinskyi), where the plenary session of the Council of Workers' Deputies of Odesa was held on December 5 (18), 1905. Torhova Str. (Chervonoi Gvardii Str.), 15 | State property |



5. Protection and management of the property

| | | |
|------|--|------------------|
| 217. | The House (of Russov), 1897-1898. (arch. V.I. Schmidt, L.M. Chernigov) Sadova Str., 21 | State property |
| 218. | The Revenue House of Ephrussi, 1840, Tchaikovsky Lane, 6. | State property |
| 219. | The Revenue House of Beckel, 1906, Tchaikovsky Lane, 10. | State property |
| 220. | Restaurant «Variete» (in the courtyard), 1912 – 1913, Tchaikovsky Lane, 12. | State property |
| 221. | The House of Schorstein (Mariinsky Theater), 1844, Tchaikovsky Lane, 14. | State property |
| 222. | The Revenue House of Poribi, 1893-1894, Tchaikovsky Lane, 16. | State property |
| 223. | The Revenue House of Bonifazi, 1913, Tchaikovsky Lane, 18 / corner of Katerynyska Str. | Private property |
| 224. | The Residential House of Atlasi, Zhukovskogo Str., 14. Mid XIX c. | State property |
| 225. | The Warehouse Building of Skalkovsky (arch. Sudieri I.B.) Zhukovskogo Str., 20 1846. | Private property |
| 226. | The Revenue House of Zalyzhny (arch. O.Y. Bernardazzi), where the Ukrainian literary critic and bibliographer M.V. Komarov lived in 1887-1913 and his family hosted the Ukrainian poetess Lesya Ukrainka in 1889, 1890 and 1898. Zhukovskogo Str., 27 / corner of Katerynyska Str. | State property |
| 227. | The Trading House. Zhukovskogo Str., 26/28 early XX c. | State property |
| 228. | The Residential House of Kitover Zhukovskogo Str., 30 / corner of Katerynyska Str. (K. Marx Str.), the I half of the XIX c. | State property |
| 229. | The Complex of residential Houses of Paraskieva: -the Residential House Zhukovskogo Str., 32 mid XIX c. Пам'ятка архітектури та містобудування, місцевого значення -the Residential House Zhukovskogo Str., 32 mid XIX c. -the Residential House Zhukovskogo Str., 32 mid XIX c. -the Fence Zhukovskogo Str., 32 mid XIX c. | State property |
| 230. | The Revenue House of Yelysavetynsky. Zhukovskogo Str., 36, corner of Oleksandrivsky Prospect. Late XIX c. | State property |

| | | |
|------|--|----------------|
| 231. | The Residential House (arch. A.I. Zhukovsky), Zhukovskogo Str., 42 / corner of Preobrazhenska Str. (Radianskoi Armii Str.) 1875. | State property |
| 232. | The Building of the Passenger Maritime Terminal. Odesa commercial sea port, Military (Practical) pier - Prymorska Str. (Suvorov Str.) | State property |
| 233. | The Building of the Commercial Port Administration, early XIX, late XIX c., 1940s. Commercial port, Mytna Square (Vakulechenko Square) | State property |
| 234. | The Vorontsov Lighthouse 1888, 1954. Sea port, Raid Pier | State property |
| 235. | The "Red Warehouses" ("New Warehouses") 1896. Sea Port (in front of the Quarantine Pier) | State property |

5. a(ii) INDIGENOUS PEOPLES

Due to the current state of emergency, it was not possible to carry out public consultations and public hearings and, therefore, to assess the availability and readiness of inhabitants to accept the nomination of Odesa to be part of a UNESCO site. The authorities, both those closest to citizenship at the municipal level, and those of a hierarchically higher level (such as the Ministry of Culture) are fully aware of the opportunity that the inscription of the city of Odesa in the UNESCO World Heritage List represents in terms of prestige, visibility and economic return due to the development of a quality tourism, as well as in terms of potentialities related to protection and valorisation of the outstanding heritage of the city center. Although, experience shows that the population needs to be involved, and the potentialities related to the inscription to the UNESCO WHL communicated at best, in order to increase knowledge, interest and awareness of local populations.

For this reason, once the current crisis has been overcome, it will be necessary to activate awareness-raising policies that directly involve citizens (e.g. workshops, consultancy and cultural activities) and to promote a bottom-up approach, in order to foster awareness and knowledge of UNESCO.

Part of these actions have already been implemented, thanks to the participation of Odesa as UNESCO's Creative City of Literature in the Creative Cities Network since 2019.



Further awareness actions will be planned as part of future projects and are detailed in the Management Plan.

At present, the Municipality can plan the launch of a multichannel communication campaign on social media, aimed at different target citizens, with the aim, on the one hand, of making people aware of its intrinsic potential for the economic growth of the post-war, on the other hand, to convey a sense of identity and social cohesion.

5. a(iii) PARTICIPATION

It is currently impossible to demonstrate the degree of participation of stakeholders and rightholders in the nomination process, through public consultations and hearings. Due to the war crisis, it was not possible to carry out public consultations and public hearings, to assess the degree of participation and involvement in the nomination of the site. Similarly, the state of emergency and the lack of funding hindered the regular involvement of stakeholders and right-holders.

The city of Odesa, at the end of the application procedure, will undertake to make the application publicly available in the appropriate languages, in consideration of the multilingualism that characterizes the population, to promote consensus on the nomination, increase the degree of involvement and, and finally, to support that lively multiculturalism, which is a distinctive and unique feature of the city.

5. b PROTECTIVE DESIGNATION

The property "Historic center of the port city of Odesa", which is nominated for inscription on the UNESCO World Heritage List, is included in the Territory of the Integrated Protection Zone (Order of the Ministry of Culture and Tourism of Ukraine dated 20.06.2008 No728/0/16-08).

Most of the buildings and monuments on the nominated property territory are cultural heritage sites and are protected in compliance with the Law of Ukraine On Cultural Heritage Protection (No.1805-III of 8 June 2000, with amendments as per the Law of Ukraine No. 2518-VI of 9 September 2010), and their territories belong to the lands of historical and cultural significance. In accordance with this law, a cultural heritage asset is an outstanding site, building (creation), or complex (ensemble), and any of its parts connected with movable

items as well as land or water features, other natural, natural-anthropogenic or manmade features (regardless of their state of preservation) which are of archaeological, aesthetic, ethnological, historical, architectural, artistic, or scientific value and authenticity, as well as being items of cultural heritage entered in the State Register of Immovable Historical Monuments of Ukraine (article of the law No. 1). All proprietors (or their representatives) of historic monuments and their component parts, regardless of the type of property, are obliged to conclude a Protection Agreement with the relevant heritage protection body (article of the law No. 23).

The Law of Ukraine On Cultural Heritage Protection states that "any activities are prohibited within the boundaries of historical and cultural preserves and/or protected historical and cultural areas that have or may have any negative impact on the state of preservation, protection or use of any cultural heritage sites or monuments" (article of the law No. 33). The observance of the status of historical and cultural preserves and protected areas is entrusted under Article 33-2, Clause 3 of the Law of Ukraine on Cultural Heritage Protection to the managers of such historical and cultural preserves and protected areas.

In addition, the order of the Ministry of Culture and Tourism of Ukraine dated 20 June 2008 No. 728/0/16-08 approved the Historical and Architectural Reference Plan of Odesa, which defines the boundaries and modes of use of protected areas and historic areas of Odesa.

The methods of use of buildings and monuments included in the historic area are regulated in compliance with norms that regulate the Integrated Protection Zone.

The priorities of urban planning are: preservation of the traditional nature of the historic site; protection and rational use of monuments and cultural heritage sites located within; and maintenance of the city-forming role of cultural heritage.

Any project concerning the construction and reconstruction of buildings and structures should be preceded by the development of historical and urban planning justifications.

In the central historic site, the maximum height of new buildings and structures facing the red lines of streets shall not exceed 18.6 meters from the level of the daylight surface, and the height of accent



buildings at the corner of the quarters shall not exceed 21.3 meters. The maximum height of new buildings located in the depths of the quarters shall be determined by mathematical calculations as part of historic and urban substantiation, so that the visible from the street projection of the upper facade of the new building does not exceed 62% of the facade of the building at the street line.

As stated above, the nominated property "Historic center of the port city of Odesa" is included in the territory of The Integrated Protection Zone (Order of the Ministry of Culture and Tourism of Ukraine dated 20.06.2008 No728/0/16-08).

The cultural heritage located in the territory of the Integrated Protection Zone of the historic center of Odesa are completely preserved, with protection of the traditional character of the environment being provided by: landscape, historically formed planning, parcelling, building, and valuable elements of historical improvement, which are subject to account when carrying out a careful historical and architectural inventory of the site.

In compliance with the State Building Regulations, in the Integrated Protection Zone of the historic center of Odesa only regeneration is allowed, including:

- restoration and adaptation of monuments
- preservation of background buildings
- restoration of lost valuables, namely individual buildings and structures or their elements (Lutheran Church on Novoselskogo Street, roofs, completions, corner towers of some buildings)
- landscape conservation.

Regeneration ensures the preservation of species disclosure of historic ensembles and complexes.

Subject to approval by the competent bodies, the following works can be implemented:

- works on historic environment regeneration, such as historic planning preservation and restoration, building and structure reconstruction, and landscaping;
- works on monument conservation, restoration, rehabilitation, adaptation, and museumification;

- works on the reconstruction of the street network; engineering networks; parking lot arrangement; street lighting; installation of small architectural forms required for the operation of monuments; provision of other forms of landscaping in accordance with the requirements of modern city functioning;
- removal of buildings, structures, and green areas that violate the traditional nature of the environment; replacement of removed enterprises, workshops, and warehouses, as well as other buildings and structures to be demolished, with new buildings and structures or green areas that do not violate the traditional nature of the environment.

Any construction that is not related to monument restoration and adaptation, reconstruction of historic buildings and utilities, regeneration, or landscaping is prohibited.

It is not permitted to construct transportation communications networks, engineering networks that violate the underground parts of monuments or the hydrological regime of the territory, overhead power lines and transformer points, equipment, and landscaping that do not meet the requirements of monument protection and traditional environment preservation.

On the territory of the integrated protection zone, favourable hydrogeological conditions, air basin cleanliness, protection against dynamic influences, and fire safety are provided.

New construction is possible only in exceptional cases on projects agreed with the bodies of cultural heritage protection in compliance with the established procedure. At the same time, the planning module and parcelling should remain unchanged, and the scale of new buildings and their parts, architectural forms, materials, and colour design of the facades should correspond directly to the adjacent historic buildings. The design shall be preceded by a historic and town-planning substantiation with a comprehensive compositional substantiation of the decisions made.

Ensuring compliance with this regime of maintenance and use of the complex protected area is carried out by the Department for the Protection of Cultural Heritage of the Odesa City Council under the control of the Department for the Protection of Cultural Heritage of the Odesa Regional State Administration and the community council.



5. Protection and management of the property

Regarding the emergency situation caused by the war and consisting in the threaten of cultural heritage sites, the UNESCO Director-General, Audrey Azoulay reports that since the beginning of the crisis in Ukraine, UNESCO is in permanent contact with Ukrainian cultural professionals, to assess and monitor the situation and to reinforce the protection of cultural properties. UNESCO, with its partner UNITAR (United Nations Institute for Training and Research), also analyses satellite imagery for priority sites, which are endangered or already impacted, in order to assess damage.

Table 5. Structure and powers of the Ministry of Culture and Information Policy of Ukraine (MCIP)

| Ministry of Culture and Information Policy of Ukraine- MCIP |
|--|
| <p>The MCIP structure involves special bodies for the implementation of its powers related to the protection of UNESCO cultural heritage</p> <ul style="list-style-type: none"> • UNESCO Council • Ukrainian State Institute of Cultural Heritage (USICH) <p>MCIP supervises the implementation of the Law of Ukraine "On the Protection of Cultural Heritage" and other normative legal acts on the protection of cultural heritage</p> |
| <p>MCIP POWERS:</p> <ul style="list-style-type: none"> • formation and implementation of state policy in the field of protection of cultural monuments • nomination of a UNESCO cultural heritage site • approves management plans for world heritage sites and monitors their implementation • determines recommendations for the formation of a management plan for world heritage sites • establishes or defines the management bodies of the world heritage sites • approves the composition of the supervisory board • submission to the Cabinet of Ministers of Ukraine of a proposal to include objects of cultural heritage of national importance in the State Register of Immovable Monuments of Ukraine and amendments to it regarding monuments of national importance • declares topographically defined areas or water bodies that contain or may contain cultural heritage objects as protected archaeological areas • ensures the maintenance of the State Register of immovable monuments of Ukraine, coordinates and controls the certification of immovable objects of cultural heritage • approves scientific and project documentation, technical documentation on land management and other documentation regarding world heritage sites • conforms (in compliance with the documents submitted by the customer) notifying the UNESCO World Heritage Committee of plans to carry out urban planning transformations on the world heritage site territory and/or within its buffer zone in order to preserve its exceptional universal value • appoints protective measures for monuments of national importance, objects of world heritage, and their territories in the event of a threat of destruction or damage to the specified objects as a result of the action of natural factors or carrying out any works • prohibits, in accordance with the law, the activities of legal entities or individuals that pose a threat to the object of cultural heritage, the outstanding universal value of the object of world heritage, or violate the legislation in the field of cultural heritage protection • issues orders and prescriptions regarding the protection of monuments of national importance, world heritage sites, cessation of work on them, their territories, in protection zones, buffer zones, protected archaeological territories, in historical areas of inhabited places, if these works are carried out in the absence of programs and projects approved or agreed with the relevant bodies for the protection of cultural heritage, provided for by the Law of Ukraine "On Protection of Cultural Heritage", without permits or with a deviation from them • applies financial sanctions for violations of the Law of Ukraine "On the Protection of Cultural Heritage" • supervises the research, conservation, rehabilitation, restoration, repair, adaptation, and museification of monuments, world heritage sites, and other works on them in accordance with the law. • forms and places a state order, stipulating contracts for the discovery, research, conservation, restoration, rehabilitation, museification, repair, adaptation of monuments and other measures for the protection of cultural heritage |

The following map shows the regulatory constraints that are effective on the nominated property.

30°42'54"E 46°30'4"N

30°46'22"E 46°30'9"N



30°43'4"E 46°26'8"N

30°46'32"E 46°26'12"N

5. c MEANS OF IMPLEMENTING PROTECTIVE MEASURES

Cultural heritage sites within the nominated property are protected in compliance with the Law of Ukraine "On Protection of Cultural Heritage" and completely preserved, with protection of the traditional character of the environment as cultural heritage included in the Integrated Protection Zone (Order of the Ministry of Culture and Tourism of Ukraine dated 20.06.2008 No728/0/16-08).

- Restoration works on the monuments are performed in accordance with the state building norms of Ukraine "*Composition and content of research and design documentation for the restoration of architectural and urban monuments*", approved in 2016 (DBN A.2.2-14-2016).
- Planned urban transformations are carried out in compliance with the order of the Ministry of Culture of Ukraine dated 20.04.2018 No 345 "*On approval of the Procedure for informing the Intergovernmental Committee for World Cultural and Natural Heritage of intentions to carry out urban transformations on cultural heritage sites included in the World Heritage List and/or within its buffer zone*".
- Programs and projects of urban, architectural, and landscape transformations along with construction, reclamation, road issues, and earthworks in historic areas; permits for works in historic areas; projects for allotment and provision of land; landowners and land users in historic areas must be granted and approved by The Department of Cultural Heritage Protection of the Odesa Regional State Administration, on the basis of the conclusions of the Department of Cultural Heritage Protection of the Odesa City Council.

Department of Cultural Heritage Protection of the Odesa City Council is responsible for preservation and use of cultural heritage in the territory of the city of Odesa. It guarantees the control over compliance with legislation in the field of cultural heritage protection in the territory of the city of Odesa.

In accordance with the legislation of Ukraine, it carries out control over the use of real estate objects of all forms of ownership, which are objects of cultural heritage, including newly discovered sites or objects located within the complex protection zone, monument protection zones, and historical areas, as well as ensuring compliance with the regime of their use.



5. Protection and management of the property

It is also in charge of:

- providing measures to protect cultural heritage sites from the threat of destruction, ruination, or damage.
- organizing the development of relevant projects and programs on the protection and preservation of cultural heritage.
- providing conclusions on the relevant programs and projects of urban planning, architectural and landscape transformations, construction, remedial, road works and earthworks at monuments of local significance and in their protection zones, in protected archaeological territories, in historical areas of populated areas, as well as programs and projects, the implementation of which may affect the state of cultural heritage objects.
- developing security measures for monuments of local importance and their territories in the event of a threat of their damage or destruction due to the action of natural factors or carrying out any work.

Department of Architecture and Urban Planning of Odesa City Council (DAUP OCC) DAUP OCC is the municipal body that provides restrictions on urban planning activities in the protection zone of the world heritage site.

It ensures compliance with the legislation of Ukraine, state standards, norms, and rules in the fields of urban planning, beautification, and protection of cultural heritage sites.

In accordance with its competence, participates in the organization of cultural heritage protection in the city. In fact, it states a complex of restrictions in the site protection area from the point of view of urban planning decisions.

5. d EXISTING PLANS RELATED TO MUNICIPALITY AND REGION IN WHICH THE NOMINATED PROPERTY IS LOCATED

In Ukraine the hierarchy of urban and rural land use planning is determined by legislation.

District authorities appoint competent committees or technicians to design district development projects, and may appoint scientific organizations to design district development strategies. Projects and strategies must be compatible with the regional development

strategy and the regional planning framework. Regional programs must, in turn, conform to national programs.

At the municipal level, the Municipality draws up general land use plans to be submitted for approval by the local council. These plans cover both the territory as a whole and the individual buildings of historical importance, and include the determination of the boundaries of the complexes and individual historical monuments, their protection zones, building regulation zones and protected landscape areas. In areas where there is a large concentration of historical monuments, or where there is an urban heritage, specific forms of protection and use of cultural heritage can be created, such as historical-cultural or historical-architectural reserves, whose organs of administration also belong to the bodies for the protection of cultural heritage.

In addition to these documents, detailed land development plans of certain parts of a settlement can be drawn up. These plans strictly delineate the territory and the protection zones of a historical monument. The conservation and use of cultural heritage is a matter of concern, which are dealt with by specialized programs, in particular those relating to tourism development, and specific national and European projects.

The following plans insist on the city of Odessa:

- *Master Plan of the city of Odesa*: prospects for the development of the city of Odesa are reflected in the Master Plan of the city of Odesa, approved by the decision of the Odesa City Council № 6489-VI from 25.03.2015.
- *Historical and Architectural Reference Plan of Odesa*: issues related to the protection of cultural heritage and regulation of urban planning activities within the historical areas of settlements are reflected in the Historical and Architectural Reference Plan of Odesa, which defines the boundaries and modes of use of protected areas and historic areas of Odesa (order of the Ministry of Culture and Tourism of Ukraine dated 20.06.2008 № 728/0 / 16-08).

The issue of protection of cultural and natural heritage in the territory of Odesa is reflected in the relevant section and in the scheme of Historical and Architectural Reference Plan of the city with the territories and zones of protection of cultural heritage.



Unfortunately, the original colors of building facades got lost during the Soviet era and there are no facade plans available. The Romanian occupation forces stole and burned all the archives related to the architecture of Odesa during the Second World War. Conserved old photographs are monochrome, but, it is likely to estimate from old books that the colors that Odesa was bright and sharp, and it looked more like Mediterranean cities than any Eastern European ones

5. e PROPERTY MANAGEMENT PLAN OR OTHER MANAGEMENT SYSTEMS

A detailed Management Plan is attached to this nomination file as a separate document. It is a document that defines the main directions and programs for the protection, preservation, and integration of the world heritage site into public life in accordance with the provisions of the Convention on the Protection of the World Cultural and Natural Heritage and other international treaties of Ukraine.

It is intended as a progressing document, drafted in a period of emergency. It will evolve on the basis of any socio-economic or political changes that could affect the country at the end of the crisis and will adapt accordingly.

To ensure the correct implementation of the nominated property Management Plan and to guarantee a regular transmission of information at two levels, from the strategic institutional level (TOP) to citizenship (BOTTOM) and vice versa, a managerial structure has been created, based on the principles of:

- participation and involvement of stakeholders
- inclusion of citizenship in a participatory approach
- consensus and gender balance represented in the decision-making bodies
- internationalization.

The governance structure is hinged on the UNESCO State Enterprise Odesa Center, a body that will be co-founded by MCIP (Ministry of Culture and Information Policy of Ukraine-MCIP) and Odesa City Council (OCC).

The State Enterprise Odesa Center UNESCO, (hereinafter - the Managing Body), will be organically integrated into the existing structure of the local self-government bodies and state authorities responsible for the protection of cultural heritage and will constantly interact with them.

In this triangular structure (composed of MCIP, OCC, MB), the Management Body acts as a developer of management practices and policies relating to the nominated property and ensures compliance with the state policy in the field of cultural heritage protection (Figure 70).

The Management Body is responsible for the implementation of the Management Plan

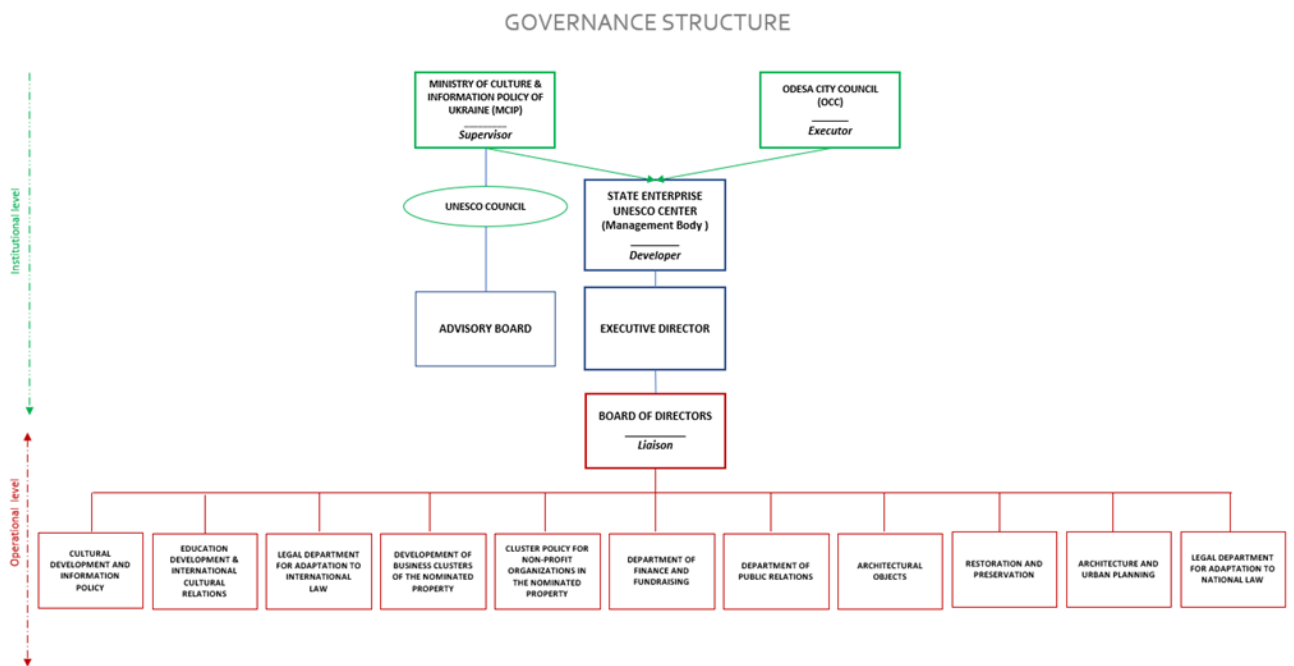


Figure 70. The State Enterprise Odesa Center UNESCO / Management Body

It ensures:

- 1) implementation of the measures provided for in the Management Plan of the world heritage site and other measures required for the preservation and protection of the outstanding universal value of the world heritage site;
- 2) Implementation of measures to prevent damage and destruction of the world heritage site, as well as to eliminate current or potential threats to the world heritage site's outstanding universal value;

Advisory Board

The governance structure provides for an Advisory Board, a collegial body, the composition of which is approved by MCIP. It is made up of six independent members and five experts.



The independence of the Advisory Board is ensured by the election to the Advisory Board of independent members who do not hold elected positions, are not officials of state authorities and/or local self-government bodies and are free from any material interests or relations with the management body of the world heritage site, which may jeopardize the adoption of an objective decision.

The Advisory Board is responsible for monitoring the implementation of the Management Plan.

Board of Directors

The Board of Directors, which is appointed by an Executive Director, who reports directly to the Management Body, is in charge of the development of strategies related to the management of the nominated property.

It is made up 10 of members: Director of Cultural Development and information Policy, Director of Education development and international Cultural Relations, Director of the Legal Department for Adaptation to International Law, Director for the Development of Business Clusters located in the Territory of the nominated property, Director of Cluster Policy for non- profit Organizations located in the Territory of the nominated property, Director of the Department of Financial and Fundraising , Director of the Department of Public Relations, Director of Issues of Architectural Objects, Restoration and Preservation, Director for Architecture and Urban Planning, Director of the Legal Department for the Adaptation to National Law.

The heterogeneity of the tasks is aimed at guaranteeing the interests of a plurality of subjects and representing the interests of differentiated groups of stakeholders. It acts as a bridge of the Governance structure between the institutional level and the operational level. It has the task, in a bottom-up approach, to collect the interests of citizens and stakeholders and report to the decision-making bodies and, in a top-down approach, to apply the strategies developed by the relevant bodies in the field of cultural heritage protection.

Management Plan

A detailed Management Plan is attached to this nomination file as a separate document.

The Management Body is responsible for the implementation of the management plan. It prepares annual reports on the implementation of the Management Plan;

The implementation of the plan is controlled by the Advisory Board, which is also in charge of approving reports prepared by the management Body;

The management plan is revised in accordance with the recommendations of the UNESCO World Heritage Committee or as necessary, but at least once every five years.

5. f SOURCES AND LEVELS OF FINANCE

In 2021, funding from the city budget amounted to UAH 363,019,716.44, as shown in Table 6.

Table 6. Odesa budget breakdown for year 2021

| Nº | Denomination | Sum |
|-----------------|---|------------------------|
| 1 | Maintenance of the street and road network | 48 000 000 uah |
| 2 | Maintenance of outdoor lighting networks | 24 000 000 uah |
| 3 | Maintenance of transport tracks | 18 000 000 uah |
| 4 | Maintenance of electro transport network | 14 400 000 uah |
| 5 | Maintenance of pump rooms, fountains, monuments | 9 600 000 uah |
| 6 | Maintenance of green areas, planting of summer and spring seedlings | 12 000 000 uah |
| 7 | Maintenance of underground passages, current repairs | 3 600 000 uah |
| 8 | Lighting of public areas | 1 709 278,9 uah |
| 9 | Garbage removal | 1 963 417,24 uah |
| 10 | Current repair of structural elements, indoor cold water supply systems | 5 530 210,4 uah |
| 11 | Maintenance of smoke ventilation channels | 356 493,6 uah |
| 12 | Maintenance of indoor systems of cold water supply, drainage, centralized heating | 2 020 130,4 uah |
| 13 | Cleaning of the area around residential buildings | 6 399 168,3 uah |
| 14 | Purchase of materials and equipment for the construction of the street and road network in Odesa | 1 099 881 uah |
| 15 | Improvement and beautification works (development of the material base) of educational institutions of the Prymorsky district (city center) | 191700 thsd uah |
| 16 | Department of Education and Science | 210 700 000 uah |
| 17 | Department of Culture and Tourism | 1 140 000 uah |
| 18 | Department of Internal Policy | 356 750 uah |
| 19 | Department of Physical Culture and Sports | 1 200 000 uah |
| 20 | Department of Capital Construction | 589 035,9 thsd uah |
| 21 | Department of Road Management | 163 650,7 thsd uah |
| In total | | 363 019 716, 44 |



5. Protection and management of the property

Due to the ongoing military aggression, amount of specific funding for 2022 cannot be determined in advance.

Once the emergency will be ended, the main sources of financing for the nominated property will be the state budget of Ukraine, the budget of the territorial community of the city of Odesa and the budget of the communities of the Odesa region.

The amount of funding will be determined after the establishment of the governing body explained in Paragraph 5.e Property management plan or other management system and in the attached Management Plan.

The following sources will be also considered for restoration of architectural monuments inscribed in the nominated property:

- Ministry of Regional Development and Building (state budget)
- Ministry of Culture and Tourism (state budget)
- Regional Councils and Regional State Administrations (regional budgets)
- District Councils and District State Administrations (regional budgets)
- City, town and village councils (corresponding budgets)
- Funds raised by communities, users, sponsors
- Odesa city territorial community

Besides, it is planned to raise funds from donors, sponsors, as well as through crowdfunding and the tourist tax. These operations will be supervised through departments belonging to the Board of Directors, directly involved in finance and fundraising activities.

5. g SOURCES OF EXPERTISE AND TRAINING IN CONSERVATION AND MANAGEMENT TECHNIQUES

Scientific and service staff for this World Heritage site include architects, historians, archeologists, engineers, restorers, art critics, culturologists, museologists, and monument experts at educational and qualification MA and BA levels. They are prepared by the following higher education institutions:

- Odesa State Academy of Civil Engineering and Architecture, Institute of Architecture and Art;

- Odesa National University named after I.I. Mechnikov, departments: Archaeology and Ethnology of Ukraine; History of Ukraine; Culturology;
- Lviv Polytechnic National University, Institute of Architecture, Department of Architecture and Restoration;
- National Academy of Fine Arts and Architecture (Kyiv), faculties: Architecture; Fine Arts and Restoration; Theory and History of Art;
- Kyiv National University of Civil Engineering and Architecture, Faculty of Architecture;
- Kyiv National University named after T. Shevchenko, Faculty of History;
- Kyiv National University of Culture and Arts, Department of Museum and Monument Studies.

The officials of the Department annually attend in-service training seminars at the Odesa Regional Institute of Public Administration of the National Academy of Public Administration under the guidance of the President of Ukraine.

Specialists involved in the nominated property management can improve their skills by obtaining a second higher education MA degree at the Kyiv University of Culture and the National Academy of Management of Culture and Arts (Kyiv).

It is possible to improve skills by preparing and defending a dissertation for the degree of "Doctor of Philosophy" at the abovementioned institutions of higher education, where there are graduate schools and specialized scientific councils for the defense of dissertations.

For the legal entity and its staff, which will perform the function of project management (see paragraph 5e), and for opportunities to improve their level of knowledge, it is planned to organize training events at the Ukrainian Corporate Governance Academy.

5. h VISITORS FACILITIES AND INFRASTRUCTURE

Both organized groups and individual visitors visit the nominated property. The City Tourist Information Center of Odesa was established for the convenience of both domestic and foreign tourists (<https://www.tourinfocenter.Odesa.ua/en/Odesa-tic-2/>). Its main task is to provide information support and coordination of the tourism



industry in Odesa. The resource is developed in two languages (Ukrainian and English). There you can find information as follows:

- excursions, tours
- public transport schedule
- Ukrainian legislation in the field of tourism
- information about tour operators and travel agents
- catalog of recreation facilities, hotels and restaurants
- necessary contact information.

The center itself is located in the historic part of the city (Gogol Street), which is part of the nominated property.

Among the digital tools, in 2020 the tourist application "Let's Odesa" was developed by the project city office of the Municipal office "Grant Office "Odesa 5T" together with a team of local residents. The application is available in the language that is installed on the gadget. There are 6 cultural routes in the form of a mobile application as a marketing tool for developing the city's marketing strategy. The project aimed to create a tool that would stimulate action and combine the efforts of representatives of the cultural industry, local entrepreneurs, local authorities, and city residents. There you will find routes for independent excursions, most of the routes cover the historic center of Odesa and architectural monuments. By the way, the application includes tips from the residents of the city, who demonstrate love and respect for the architecture of the city and its historic environment. Routes completely cover the nominated property.

The nominated property is represented by an open city building area, accessible to visitors. The historic city center is convenient for walking — the streets have wide sidewalks; crossroads are equipped with traffic lights with audible warning systems, pedestrian crossings are equipped with gentle descents, taking into account the needs of inclusivity.

The main Derybasivska street is a pedestrian zone where traffic is prohibited. Most streets are paved, which significantly reduces the speed of cars.

Odesa has a well-developed transport infrastructure represented by bus stations, railway station, as well as an international airport and maritime station within the city of Odesa.

Visitors can reach the historic city center by tram, trolleybus, bus, and taxi. There is also a funicular, cable car, tourist boats, and bicycle routes.

Odesa has a well-developed catering industry — within the nominated property there are about 80 restaurants of traditional and European cuisine, cafes, bistros, etc. Food outlets are located throughout the city, not homogeneously, with the majority of them being situated in the historic part of Odesa.

There are about 49 hotels of different types and hostels on the territory of the nominated property.

Due to the fact that the object is represented by an open urban development, it is impossible to count the visitors accurately. According to open sources, the number of tourists who visited Odesa in 2019 is about 3.2 million. During the pandemic, due to a reduction in the number of tourists from other countries, the number of visitors decreased to 1.5 million, and this figure was achieved by increasing domestic tourism. This corresponds to the capabilities of the city and testifies to the positive dynamics of its attractiveness. Odesa has a large number of hotels, boarding houses, recreation centers, and sanatoriums. There are hotels of different levels and stars that are located near the historic city.

5. i POLICIES AND PROGRAMMES RELATED TO THE PRESENTATION AND PROMOTION OF THE NOMINATED PROPERTY

Due to the current war situation, which involves the whole of Ukraine and which sees Odessa as one of the places hit by the attacks, at the moment it is not possible to foresee and implement a communication, promotion and involvement program relating to the nominated property.

A brief examination of what has been achieved in previous years is provided below, in the awareness that, at the end of the war, all the stakeholders involved will have to carry out in synergy all the actions necessary to ensure the implementation of Articles 4 and 5 of the Convention Concerning the Protection of the World Cultural and Natural Heritage.

At present, the presentation of the nominated property at the local and state level consists in a few stands with information about the sights at the nominated property site. In T. Shevchenko's Park, there



are three information stands, realised in an old-fashioned way. In addition, they are placed without a specific system. Information on them is given only in Russian language. These stands will be renovated and implemented after the war.

Furthermore, there are virtually no signposts that would facilitate visitors' access to the city's most important attractions as well as help them navigate the area.

Information about the city and cultural heritage sites (in Ukrainian and English) is available on the website of the Odesa City Council (<http://www.omr.gov.ua>).

The activities aimed at improving the presentation of the nominated property will be based on the most relevant international case studies, most of which refer to the ICOMOS Charter on the Interpretation and Presentation of Cultural Heritage Sites¹⁰.

The Charter recognizes that interpretation and presentation are part of the overall process of cultural heritage conservation and management, and establishes seven cardinal principles, upon which Interpretation and Presentation should be based:

- Principle 1: Access and Understanding. Interpretation and presentation programmes should facilitate physical and intellectual access by the public to cultural heritage sites.
- Principle 2: Information Sources. Interpretation and presentation should be based on evidence gathered through accepted scientific and scholarly methods as well as from living cultural traditions.
- Principle 3: Attention to Setting and Context. The Interpretation and Presentation of cultural heritage sites should relate to their wider social, cultural, historical, and natural contexts and settings.
- Principle 4: Preservation of Authenticity. The Interpretation and presentation of cultural heritage sites must respect the

¹⁰ The ICOMOS Charter on the Interpretation and Presentation of Cultural Heritage Sites has been written under the auspices of the International Scientific Committee for the Interpretation and Presentation of ICOMOS Cultural Heritage Sites and adopted by the XVI ICOMOS General Assembly in Quebec (Canada) on October 4, 2008. This charter establishes guidelines for the interpretation of cultural heritage sites. It emphasizes the role of public communication and education in heritage preservation. It identifies heritage sites and the intangible elements associated with the site as a resource for learning from the past. The Charter also emphasizes the inclusion of all stakeholders in the interpretation of a site and acknowledges that in some circumstances, a community may opt to not have a site publicly interpreted.

basic tenets of authenticity in the spirit of the Nara Document (1994)¹¹.

- Principle 5: Planning for Sustainability. The interpretation plan for a cultural heritage site must be sensitive to its natural and cultural environment, with social, financial, and environmental sustainability among its central goals.
- Principle 6: Concern for Inclusiveness. The Interpretation and Presentation of cultural heritage sites must be the result of meaningful collaboration between heritage professionals, host and associated communities, and other stakeholders.
- Principle 7: Importance of Research, Training, and Evaluation. Continuing research, training, and evaluation are essential components of the interpretation of a cultural heritage site.

These principles will be followed in the definition of a broad programme aimed at presenting and promoting the historic center of the port city of Odesa.

Adequate presentation works (such as information stands, videos, social media campaigns, exhibitions, public presentations etc.) will be carried out by the Ukrainian stakeholders and will include traveling exhibitions and publications with information in English, French, German, Romanian, and Ukrainian. Exhibitions will take place in Paris, Brussels, Strasbourg, and in many cities and socially important places in Ukraine and Europe (including the Office of the President of Ukraine). Also, of course, local initiatives will be carried on with the aim to inform the population about the nomination process and to raise awareness about the outstanding universal value of the nominated property.

The presentation of the historic center of the port city of Odesa at the international level, with the aim not only to communicate and inform, but also to raise interest around the city of Odesa and to foster international tourism, is also important. There is an objectively increased public interest and concern about UNESCO World Heritage sites located in Ukraine, due to the current situation of the country. These sites will hopefully become tourist destinations of our country,

¹¹ The Nara Document on Authenticity addresses the need for a broader understanding of cultural diversity and cultural heritage as it relates to the conservation. The document underscores the importance of considering the cultural and social values of all societies. It emphasizes respect for other cultures, other values, and the tangible and intangible expressions that form part of the heritage of every culture. Though responsibility for the care and management of heritage belongs primarily to the culture that produced it, the document calls for adherence to the principles and responsibilities imposed by international charters. It was drafted by 45 representatives from 28 countries during the Nara Conference held in Nara (Japan) in November 1994.



and their socio-cultural and economic importance will continue to grow as the situation in Ukraine and around it will normalize.

All these presentation activities will present several important features of the nominated property: uniqueness, authenticity, high level of preservation, and administration of the historic center of the port city of Odesa, as well as the ability to build and to look to the future even in a critical period as the present one. To this end, in the post-war, Ukraine will develop and approve national guidelines for the presentation and educational work on cultural heritage sites.

5. j STAFFING LEVELS AND EXPERTISE (PROFESSIONAL, TECHNICAL, MAINTENANCE)

A separate governing body for the nominated property management has not yet been established. The territory will be managed by a legal entity governed by public law, which will be managed by the Board of Directors in accordance with paragraph 5e of Section 5. (Schematic representation 1). The requirements for the necessary qualifications, experience and skills of the staff are determined as follows:

The Executive Director must have relevant higher education, at least 5 years of managerial experience and experience in board management.

The Director of Cultural Development at the local level must have relevant higher education and experience in the management of cultural facilities.

The Director of Cultural Development at the international level must be a citizen of Ukraine (optional), have a higher education and relevant experience in managing similar cultural facilities abroad.

The Director of Architectural Objects must possess the relevant qualifications as an architect or restorer and have relevant experience.

The Director of Architecture and Urban Planning must be an international expert and a non-citizen of Ukraine. He or she must have international qualifications and relevant experience in designing urban space in the area where UNESCO-listed sites are located.

Director of the Public Relations Department must have experience with similar projects or structures and relevant higher education.

The Legal Expert for Adaptation to National Legislation must have higher education and relevant qualifications.

The Legal Expert for Adaptation to International Law must be an international expert and a non-citizen of Ukraine with relevant experience in the management of objects included in the UNESCO list.

The Director of the Department of Finance and Budget must have the necessary qualifications at the national level with experience in commercial budgeting, grant and/or international projects, and budgetary institutions.

The Director of Business Development located on the territory of the nominated property must be a member of the Odesa Business Club, a representative of the business community located on the territory of the nominated property, and must have relevant qualifications.

The Director of Cluster Policy must have relevant qualifications and experience in the management of cluster associations.





6.

MONITORING

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6. Monitoring

Monitoring should be considered as an opportunity to verify the efficacy of property conservation and management policies, and should be interpreted at various levels. First, this involves analysing how the property's value is being maintained over time and how the various different objectives identified actually meet the conservation and protection needs of this value. Moreover, it is essential that an assessment be carried out on what progress has been made on the projects and activities proposed in the Management Plan, i.e. the single actions planned to fulfil these aims in a concrete way.

In a context such as the current one, in which the application process of the site "The historic center of the port city of Odesa" is developed through the emergency procedure due to the war being fought on Ukrainian territory, the priority of the monitoring plan, at the end of the war period, should be to verify any damage suffered by the monuments in the core zone and in the buffer zone.

The information gathered during this monitoring and assessment phase will turn into useful material for stakeholders, providing them with an up-to-date overview of the situation and helping them to plan the priority actions needed to restore possible damage and ensure the site conservation.

In order to fulfil these expectations, the monitoring programme should possess the following characteristics:

- when possible, it must be repeated, in order to be able to compare changes in the various different phenomena analysed over time, thus creating a trend that, analysed over time, can provide details on the changes that have occurred in the territory;
- each indicator chosen must be associated with a "zero point" (which, in this case, can be identified as the time immediately before the war), against which variations and significant trends can be compared over time;
- whenever possible, priority should be given to assessments produced by the checking and monitoring systems that the authorities have established over time, in order to be able to count on data that is as reliable as possible.

6. A KEY INDICATORS FOR MEASURING STATE OF CONSERVATION

The indicators proposed for the monitoring programme are detailed in Table 7, according to the phenomena they wish to address.

Each of these is accompanied by a short description, the periodicity of monitoring and the location where the data are stored.

Table 7. Monitoring indicators

| Indicator | Periodicity | Location of Records |
|--|-------------|---|
| Monitoring of the preservation of monuments, as well as the state of their restoration within the nominated property; architectural structures; objects of monumental art; archeological sites; emergency, priority, planned restoration and conservation works | Annually | Archive of the Department for the Protection of Cultural Heritage of the Odesa City Council |
| Monitoring of observance of scientific methods applied within the nominated property: restoration works on monuments | Annually | Archive of the Department for the Protection of Cultural Heritage of the Odesa City Council |
| Monitoring of activity of natural and anthropogenic factors of destruction and risks within the nominated property: seismic activity, groundwater, engineering communications, vegetation, load from visitors | Annually | Archive of the Department for the Protection of Cultural Heritage of the Odesa City Council |
| Monitoring of the effectiveness of measures for the protection and improvement of the nominated property | Annually | Archive of the Department for the Protection of Cultural Heritage of the Odesa City Council |
| Monitoring of the state of modern construction and preservation of visual disclosure within the buffer zone: preservation of historical planning, compliance with the regimes of the buffer zone, measures to identify and account for cultural heritage sites; measures for the development of accounting documentation | Annually | Archive of the Department for the Protection of Cultural Heritage of the Odesa City Council |



Data on “zero points” (reported on the Chapter 4 of the present Nomination Form) will need to be compared with the state of conservation of the property at the moment of the first monitoring session, in order to create repeatable and comparable measurements over time.

Once all the data from the various fact-finding exercises has been collected, it will be necessary to analyse it and identify the system’s strengths (to be enhanced) and weaknesses (to be managed and/or mitigated).

It could be useful to orient the actions to be undertaken after the monitoring in the direction of resolving the most problematic situations first, also taking into account the budget that will be available for the possible reconstruction.

6. B ADMINISTRATIVE ARRANGEMENTS FOR MONITORING PROPERTY

In order to perform the monitoring plan, particularly for the monitoring of possible damage at the end of the war conflict, it will be necessary to establish a working group involving international experts to monitor the condition of monuments on the territory of the nominated property at the Department for the Protection of Cultural Heritage of the Odesa City Council.

6. C RESULTS OF PREVIOUS REPORTING EXERCISES

Inspection and monitoring of the condition of monuments is a necessary measure to develop a plan for future restoration work, which cannot be carried out without a clear understanding of the condition of the monument and the degree of its destruction. Instead, systematic monitoring of the site has not been carried out so far. Only the technical condition of individual monuments, which were restored and repaired, was recorded. The nominated property, which covers an area of 80.3 hectares, includes the preserved coastal part and neighborhoods of the former Porto Franco.

As part of the development of the nomination dossier of LLC “Research and Production Center” ECOSTROY +”, an inspection of the technical condition of cultural heritage sites located on the territory of the nominated property was conducted. 196 cultural heritage sites (30 of national significance and 166 of local significance) are located within the defined boundaries of the nominated property.

According to the results of the study, 24 objects were found to be in good condition, 75 in satisfactory condition, 46 in satisfactory close to unsatisfactory, 37 in unsatisfactory, 13 in unsatisfactory close to dilapidated, and 1 in unsatisfactory condition.

The following objects that are in an unsatisfactory condition, and need urgent measures for their restore and conservation:

- Gogol Str., 11: Troshchynsky's outbuilding (architects Dallakva K.Y., Shashin O.S.): writer Mykola Gogol lived there, 1846, 1849, 1850-1851 - monument of architecture, urban planning, and history of local significance (Order of the Ministry of Culture and Tourism of Ukraine dated 20.06.2008 No 728/0/16-08).
- Langeronivska Street 6: The building of the English Club (Navy Museum) (architects Toricelli G.I., Wei E.B.), which in 1918 housed the Odesa Provincial Committee of the Russian Social Democratic Labour Party. 1841-1842, late XIX century – an architectural monument of national significance and historical monument of local significance (Resolution of the Council of Ministers of Ukraine No 442 dated 06.09.1979; Decision of the Odesa Regional Executive Committee No 381 dated 27.07.1971).
- Prymorsky Boulevard, 15 / corner of Dumska Square - Tchaikovsky Lane, 2: House of Fuk and Grigorovich (architects Rigler I.K., Morandi F.I.) 1828, 1846 - architectural monument of national importance (Resolution of the Council of Ministers Of Ukraine dated September 6, 1979 № 442).
- Vijskovy uzvis descent (former J. Lyaburb Street), 18: The house where the underground committee of port workers of 1918–1919 was located in 1918–1919; a monument of local historical significance (Order of the Ministry of Culture and Tourism of Ukraine dated 20.06.2008 No 728/0/16-08).
- Vijskovy uzvis descent (former J. Lyaburb Street), 18: residential house of Chizhevich (architect Bruns V.G.), mid XIX century - a monument of architecture and urban planning of local significance (Order of the Ministry of Culture and Tourism of Ukraine dated 20.06.2008 No 728/0/16-08).
- Gogol Street, 23: House of Vassal (architect Bernardazzi A.I.), where performers Osvetsimsky V.I., Starov L.P.; neurologist professor Popov M. lived; second half of XIX century; 1893, 1941–1955, 1955–1981, 1903–1938 - a monument of architecture, urban planning, and history of local significance



- (Order of the Ministry of Culture and Tourism of Ukraine dated 20.06.2008 No 728/0/16-08).
- Hretska Street (former K. Liebknecht Street), 20: Revenue house of Mavrokordato (architect Gonsiorovsky F.V.), 1870s; monument of architecture and urban planning (Order of the Ministry of Culture and Tourism of Ukraine dated 20.06.2008 No 728/0/16-08).
 - Derybasivskaya Street, 1 - corner of Polska Street (former Garibaldi Street): Ilkevych revenue house (architect Dallakva K.J., Gonsiorovsky F.V.), 1845, 1880s - monument of architecture and urban planning (Order of the Ministry of Culture and Tourism of Ukraine dated 20.06.2008 No 728/0/16-08).
 - Preobrazhenska Street (former Soviet Army Street), 1, 1-a: Complex of mansions, early XIX century - monument of architecture and urban planning of local significance (Order of the Ministry of Culture and Tourism of Ukraine dated 20.06.2008 No 728/0/16-08).
 - Preobrazhenska Street (former Soviet Army Street), 2-a: the house (architect Kollovich O.M.), where the general Radetsky F.F. (hero of Shipka) lived, 1850, 1889-1890; historical monument of local significance (Order of the Ministry of Culture and Tourism of Ukraine dated 20.06.2008 No 728/0/16-08).
 - Preobrazhenska Street (former Soviet Army Street), 18: revenue house of Mashevsky (architect Dombrovsky V.A.), 1903; monument of architecture and urban planning of local significance (Order of the Ministry of Culture and Tourism of Ukraine dated 20.06.2008 No 728/0/16-08).
 - Pushkinska Street, 4 – corner of Derybasivska, 8: Marazli residential house (architect Otton L.C.), where Odesa governor Marazli G.G. lived; 1856. 1856–1895. Monument of architecture, urban planning, and history of local significance (Order of the Ministry of Culture and Tourism of Ukraine dated 20.06.2008 No 728/0/16-08).
 - Pushkinska Street, 8: revenue house of Pitkis (architect Nies A.), where musician and teacher Stolyarsky P.S. lived, 1880, 1932–1941. Monument of architecture, urban planning, and history (Order of the Ministry of Culture and Tourism of Ukraine dated 20.06.2008 No 728/0/16-08).
 - Pushkinska Street, 10 corner of Hretska Street (former K. Liebknecht Street): Mutual Credit Society, architect Bernardazzi A.I., 1903 - monument of architecture and urban

planning of local significance (Order of the Ministry of Culture and Tourism of Ukraine dated 16.06.2007 No 662/o/16-07).

Indeed, in the post-war, it will be necessary to perform a structured monitoring, with the support of International organisms and authorities.



7.

DOCUMENTATION

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| 7.a Photographs and audiovisual image inventory and authorization form | 238 |
| 7.b Texts relating to protective designation, copies of property management plans or documented management systems and extracts of other plans relevant to the nominated property | 246 |
| 7.c Form and date of most recent records or inventory of nominated property | 247 |
| 7.d Address where the inventory, records and archives are held | 248 |
| 7.e Bibliography | 249 |



7. a PHOTOGRAPHS AND AUDIOVISUAL IMAGE INVENTORY AND AUTHORIZATION FORM

Table 8. Photograph and audiovisual image inventory

| # | Format (slide/ print/ video) | Caption | Date of Photo (mo/yr) | Photographer/Director of the video | Copyright owner | Contact details of copyright owner (Name, address, tel/fax, and e-mail) | Non-exclusive cession of rights (Yes/No) |
|---|---------------------------------|--|--------------------------|--|----------------------|--|---|
| 1 | slide | Potemkin Stairs (the stairs were originally known as the Boulevard steps, the Giant Staircase, or the Richelieu steps) | September, 2021 | Alexey Acepovsky, Yuri Filonenko, Dmitry Moiseev | GN Consulting Agency | Odesa, Pokrovs'kyy Provulok, 15 www.gn.consulting | Yes |
| 2 | slide | Lanzheron Beach | September, 2021 | Alexey Acepovsky, Yuri Filonenko, Dmitry Moiseev | GN Consulting Agency | Odesa, Pokrovs'kyy Provulok, 15 www.gn.consulting | Yes |
| 3 | slide | The building of the former Bolshaya Moskovskaya Hotel in Derybasivska Street (fragment) | September, 2021 | Alexey Acepovsky, Yuri Filonenko, Dmitry Moiseev | GN Consulting Agency | Odesa, Pokrovs'kyy Provulok, 15 www.gn.consulting | Yes |
| 4 | slide | The Odesa Archaeological Museum, founded in 1825. The current museum building was completed in 1883. | September, 2021 | Alexey Acepovsky, Yuri Filonenko, Dmitry Moiseev | GN Consulting Agency | Odesa, Pokrovs'kyy Provulok, 15 www.gn.consulting | Yes |
| 5 | slide | The Odesa National Academic Opera and Ballet Theatre (view from Pushkins'ka street) | September, 2021 | Alexey Acepovsky, Yuri Filonenko, | GN Consulting Agency | Odesa, Pokrovs'kyy Provulok, 15 | Yes |

| # | Format (slide/ print/ video) | Caption | Date of Photo (mo/yr) | Photographer/Director of the video | Copyright owner | Contact details of copyright owner (Name, address, tel/fax, and e-mail) | Non-exclusive cession of rights (Yes/No) |
|----|---------------------------------|---|--------------------------|--|----------------------|--|---|
| | | | | Dmitry Moiseev | | www.gn.consulting | |
| 6 | slide | The Odesa National Academic Opera and Ballet Theatre (view from the building of the former (until 1917) English Club) | September, 2021 | Alexey Acepovsky, Yuri Filonenko, Dmitry Moiseev | GN Consulting Agency | Odesa, Pokrovs'kyy Provulok, 15 www.gn.consulting | Yes |
| 7 | slide | The building of the former (until 1917) English Club (view from the Odesa National Academic Opera and Ballet Theatre) | September, 2021 | Alexey Acepovsky, Yuri Filonenko, Dmitry Moiseev | GN Consulting Agency | Odesa, Pokrovs'kyy Provulok, 15 www.gn.consulting | Yes |
| 8 | slide | The building of the former (until 1917) English Club (view from Pushkins'ka Street) | September, 2021 | Alexey Acepovsky, Yuri Filonenko, Dmitry Moiseev | GN Consulting Agency | Odesa, Pokrovs'kyy Provulok, 15 www.gn.consulting | Yes |
| 9 | slide | The Londonska Hotel at Prymorskyi Blvd | September, 2021 | Alexey Acepovsky, Yuri Filonenko, Dmitry Moiseev | GN Consulting Agency | Odesa, Pokrovs'kyy Provulok, 15 www.gn.consulting | Yes |
| 10 | slide | The house of the banker Arista Mas (now Hotel de Paris Odesa) in Katerynyns'ka Square | September, 2021 | Alexey Acepovsky, Yuri Filonenko, Dmitry Moiseev | GN Consulting Agency | Odesa, Pokrovs'kyy Provulok, 15 www.gn.consulting | Yes |
| 11 | slide | The house of the banker Arista Mas (now Hotel de Paris Odesa) in | September, 2021 | Alexey Acepovsky, Yuri | GN Consulting Agency | Odesa, Pokrovs'kyy Provulok, 15 | Yes |



| # | Format (slide/ print/ video) | Caption | Date of Photo (mo/yr) | Photographer/Director of the video | Copyright owner | Contact details of copyright owner (Name, address, tel/fax, and e-mail) | Non-exclusive cession of rights (Yes/No) |
|----|---------------------------------|---|--------------------------|---|----------------------------|--|---|
| | | Katerynyns'ka Square (fragment) | | Filonenko, Dmitry Moiseev | | www.gn.consulting | |
| 12 | slide | View from Sabaneiv Bridge | September, 2021 | Alexey Acepovsky, Yuri Filonenko, Dmitry Moiseev | GN Consulting Agency | Odesa, Pokrovs'kyy Provulok, 15 www.gn.consulting | Yes |
| 13 | slide | The Odesa National Academic Opera and Ballet Theatre (view from Rishelievsk Street) | September, 2021 | Alexey Acepovsky, Yuri Filonenko, Dmitry Moiseev | GN Consulting Agency | Odesa, Pokrovs'kyy Provulok, 15 www.gn.consulting | Yes |
| 14 | slide | The Odesa National Academic Opera and Ballet Theatre & (view from above) | December, 2021 | Alexey Acepovsky, Yuri Filonenko, Dmitry Moiseev | GN Consulting Agency | Odesa, Pokrovs'kyy Provulok, 15 www.gn.consulting | Yes |
| 15 | slide | The Odesa Fine Arts Museum | December, 2021 | Alexey Acepovsky, Yuri Filonenko, Dmitry Moiseev | GN Consulting Agency | Odesa, Pokrovs'kyy Provulok, 15 www.gn.consulting | Yes |
| 16 | slide | Profitable house of A.P. Russov (fragment) in Sadova Street | December, 2021 | Alexey Acepovsky, Yuri Filonenko, Dmitry Moiseev | GN Consulting Agency | Odesa, Pokrovs'kyy Provulok, 15 www.gn.consulting | Yes |

| # | Format (slide/ print/ video) | Caption | Date of Photo (mo/yr) | Photographer/Director of the video | Copyright owner | Contact details of copyright owner (Name, address, tel/fax, and e-mail) | Non-exclusive cession of rights (Yes/No) |
|----|---------------------------------|--|--------------------------|--|----------------------|--|---|
| 17 | slide | City Garden (view from Derybasivska Street) | September, 2021 | Alexey Acepovsky, Yuri Filonenko, Dmitry Moiseev | GN Consulting Agency | Odesa, Pokrovs'kyy Provulok, 15 www.gn.consulting | Yes |
| 18 | slide | The colonnade of the Vorontsov Palace and one of its Medici Lions. | September, 2021 | Alexey Acepovsky, Yuri Filonenko, Dmitry Moiseev | GN Consulting Agency | Odesa, Pokrovs'kyy Provulok, 15 www.gn.consulting | Yes |
| 19 | slide | Odesa Passage in Derybasivska Street (interior: fragment) | September, 2021 | Alexey Acepovsky, Yuri Filonenko, Dmitry Moiseev | GN Consulting Agency | Odesa, Pokrovs'kyy Provulok, 15 www.gn.consulting | Yes |
| 20 | slide | Odesa City Council (The building of the old exchange) | September, 2021 | Alexey Acepovsky, Yuri Filonenko, Dmitry Moiseev | GN Consulting Agency | Odesa, Pokrovs'kyy Provulok, 15 www.gn.consulting | Yes |
| 21 | slide | Odesa yacht club (part of Odesa Port) | September, 2021 | Alexey Acepovsky, Yuri Filonenko, Dmitry Moiseev | GN Consulting Agency | Odesa, Pokrovs'kyy Provulok, 15 www.gn.consulting | Yes |
| 22 | slide | Dacha Ashkenazi in Frantsuz'ky Boulevard | September, 2021 | Alexey Acepovsky, Yuri Filonenko, | GN Consulting Agency | Odesa, Pokrovs'kyy Provulok, 15 www.gn.consulting | Yes |



7. Documentation

| # | Format (slide/ print/ video) | Caption | Date of Photo (mo/yr) | Photographer/Director of the video | Copyright owner | Contact details of copyright owner (Name, address, tel/fax, and e-mail) | Non-exclusive cession of rights (Yes/No) |
|----|---------------------------------|--|--------------------------|--|----------------------|--|---|
| | | | | Dmitry Moiseev | | | |
| 23 | slide | Bristol Hotel (view from the corner) in Pushkins'ka Street | September, 2021 | Alexey Acepovsky, Yuri Filonenko, Dmitry Moiseev | GN Consulting Agency | Odesa, Pokrovs'kyi Provulok, 15 www.gn.consulting | Yes |
| 24 | slide | Odesa Passage in Derybasivska Street (interior: fragment) | September, 2021 | Alexey Acepovsky, Yuri Filonenko, Dmitry Moiseev | GN Consulting Agency | Odesa, Pokrovs'kyi Provulok, 15 www.gn.consulting | Yes |
| 25 | slide | The Odesa Harbour (view from above, Rishelievskaya Street, The Odesa National Academic Opera and Ballet Theatre) | September, 2021 | Alexey Acepovsky, Yuri Filonenko, Dmitry Moiseev | GN Consulting Agency | Odesa, Pokrovs'kyi Provulok, 15 www.gn.consulting | Yes |
| 26 | slide | The Odesa National Academic Opera and Ballet Theatre & (view from above from Rishelievskaya Street) | November, 2021 | Alexey Acepovsky, Yuri Filonenko, Dmitry Moiseev | GN Consulting Agency | Odesa, Pokrovs'kyi Provulok, 15 www.gn.consulting | Yes |
| 27 | slide | Odesa Passage at Derybasivska Street (interior: fragment) | September, 2021 | Alexey Acepovsky, Yuri Filonenko, Dmitry Moiseev | GN Consulting Agency | Odesa, Pokrovs'kyi Provulok, 15 www.gn.consulting | Yes |
| 28 | slide | The Odesa Harbour (view from the | December, 2021 | Alexey Acepovsky, Yuri | GN Consulting Agency | Odesa, Pokrovs'kyi Provulok, 15 | Yes |

| # | Format (slide/ print/ video) | Caption | Date of Photo (mo/yr) | Photographer/Director of the video | Copyright owner | Contact details of copyright owner (Name, address, tel/fax, and e-mail) | Non-exclusive cession of rights (Yes/No) |
|----|---------------------------------|--|--------------------------|--|----------------------|--|---|
| | | Monument to Duke de Richelieu) | | Filonenko, Dmitry Moiseev | | www.gn.consulting | |
| 29 | slide | Building of the former Inber's hydropathic clinic in Yelisavetynska Street | December, 2021 | Alexey Acepovsky, Yuri Filonenko, Dmitry Moiseev | GN Consulting Agency | Odesa, Pokrovs'kyy Provulok, 15 www.gn.consulting | Yes |
| 30 | slide | The colonnade of the Vorontsov Palace | September, 2021 | Alexey Acepovsky, Yuri Filonenko, Dmitry Moiseev | GN Consulting Agency | Odesa, Pokrovs'kyy Provulok, 15 www.gn.consulting | Yes |
| 31 | slide | Profitable house of A.P. Russov (fragment) in Sadova Street | September, 2021 | Alexey Acepovsky, Yuri Filonenko, Dmitry Moiseev | GN Consulting Agency | Odesa, Pokrovs'kyy Provulok, 15 www.gn.consulting | Yes |
| 32 | slide | The Origin of Inception Fountain in the Greek park | September, 2021 | Alexey Acepovsky, Yuri Filonenko, Dmitry Moiseev | GN Consulting Agency | Odesa, Pokrovs'kyy Provulok, 15 www.gn.consulting | Yes |
| 33 | slide | The Origin of Inception Fountain in the Greek park | September, 2021 | Alexey Acepovsky, Yuri Filonenko, Dmitry Moiseev | GN Consulting Agency | Odesa, Pokrovs'kyy Provulok, 15 www.gn.consulting | Yes |



7. Documentation

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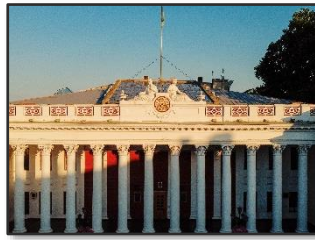
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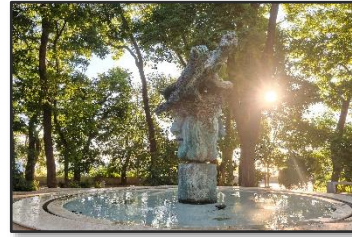
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7. b TEXTS RELATING TO PROTECTIVE DESIGNATION, COPIES OF PROPERTY MANAGEMENT PLANS OR DOCUMENTED MANAGEMENT SYSTEMS AND EXTRACTS OF OTHER PLANS RELEVANT TO THE NOMINATED PROPERTY

The following documents related to protective designation, management plans and management systems are relevant to the nominated property:

- I. Historical and architectural reference plan, draft protection zones and definition of boundaries of historical areas of Odesa city". Approved by the order of the Ministry of Culture and Tourism of Ukraine No728/o /16-o8 dated 20.06.2008.
- II. Regional program of social infrastructure development of Odesa city (the Odesa regional center) for 2013-2016. Approved by the decision of the Odesa Regional Council No 681-V1 dated 26.12.2012.
- III. The concept of strategic development "Odesa - 2022". Approved by the order of the Odesa City Mayor No 378-01 dated 25.04.2012.
- IV. City target program for inclusion of the central historical building area of Odesa in the main list of UNESCO World Heritage for 2013-2015. Decision of the Odesa City Council No 3313-VI dated 16.04.2013.
- V. City target program "Nomination of the historical heritage of Odesa to the UNESCO World Heritage List" for 2016-2018. Approved by the decision of the Odesa City Council No 776-VII dated 30.06.2016.
- VI. City Target Program for Preservation of Cultural Heritage Objects on the Territory of the Central Historical Range of Odesa city for 2022-2024. Approved by the decision of the Executive Committee of the Odesa City Council dated 05.04.2022 № 43.

- VII. «City comprehensive program for the preservation and development of the historical center of Odesa City for 2019-2021», approved by the decision of the Odesa City Council dated 30.01.2019 № 4199-VII.

7. c FORM AND DATE OF MOST RECENT RECORDS OR INVENTORY OF NOMINATED PROPERTY

The site has been object subject of numerous studies and publications, as you can see from the substantial bibliography (7.e).

Topographic plan of the area.

Owner: the Department of Architecture and Urban Planning of Odesa City Council.

The fundamental inventory, apparently, was carried out in 2007 during the development of the historical and architectural reference plan of Odesa city.

Archive.

The Office of Odesa City Council has an archive. Archive - these are folders with documents for each of the cultural heritage sites. This archive is working, it is not maintained as a classic archive: without descriptions, cases, inventory numbers, etc. Just folders are arranged alphabetically.

Register.

We have a list of cultural heritage sites of Odesa city by alphabet (by street names). In this list there are serial numbers, the names of sites, addresses, decisions on the adoption under the protection of the state as a monument, security numbers from the modern Register of immovable monuments of Ukraine.

Historical and architectural reference plan, draft protection zones and definition of boundaries of historical areas of Odesa city" - is the most relevant document. During 2021-2022 there is a process of adjustments and additions to the final versions included next information to be added:

- specify the location of the monuments and their configuration on the map;
- clarify the boundaries of historical ranges and areas of protection of monuments;



7. Documentation

- conditions for the preservation of the historical environment of the central part of the Odesa city;
- take into account the materials of the UNESCO nomination dossier;
- clearer restrictions on new construction and reconstruction in historical ranges and protection zones.

7. d ADDRESS WHERE THE INVENTORY, RECORDS AND ARCHIVES ARE HELD

THE DEPARTMENT FOR THE PROTECTION OF CULTURAL HERITAGE OF THE ODESA CITY COUNCIL

Address: Katerynynska st., 14, Odesa, 65026

e-mail: k.nasledie@omr.gov.ua

website: <https://omr.gov.ua/ru/259>

DEPARTMENT OF ARCHITECTURE AND URBAN PLANNING OF ODESA CITY COUNCIL.

Address: 65082, Odesa city, Gogol street, 10

e-mail: uag3@omr.odessa.ua

website: <https://omr.gov.ua/ua/city/departments/uag/>

MINISTRY OF CULTURE AND INFORMATION POLICY OF UKRAINE

Address: 01601, Kyiv, Ivana Franko street, 19

e-mail: info@mkip.gov.ua

website: <https://mkip.gov.ua>

MUSEUMS:

ODESA REGIONAL HISTORY MUSEUM

Address: 4, Gavana Str, Odesa

e-mail: orhmuseum@gmail.com

website: <http://www.history.odessa.ua/>

THE ODESA FINE ARTS MUSEUM

Address: Sofiiivs'ka Street, 5a

e-mail: office@ofam.org.ua

website: <http://ofam.org.ua/en>

ARCHIVES:

ARCHIVE OF THE DEPARTMENT FOR THE PROTECTION OF CULTURAL HERITAGE OF THE ODESA CITY COUNCIL, ODESA, UKRAINE.

Address: Katerynynska st., 14, Odesa, 65026
e-mail: k.nasledie@omr.gov.ua
website: <https://omr.gov.ua/ru/259>

**ARCHIVE OF THE DEPARTMENT OF CULTURE, NATIONALITIES, RELIGIONS
AND PROTECTION OF CULTURAL HERITAGE OF THE ODESA REGIONAL
STATE ADMINISTRATION, ODESA, UKRAINE.**

Address: Odesa, 65107, Kanatna, 83
e-mail: cultura_region@odessa.gov.ua
website: <https://oda.od.gov.ua/en/oda/departamenty-ta-upravlinnya/departament-kultury-naczionalnostej-religij-ta-ohorony-obyektiv-kulturnoyi-spadshhyny/>

STATE ARCHIVES OF ODESA REGION, ODESA, UKRAINE

Address: 18 Zhukovskogo Str., Odesa, 65026 .
e-mail: archive@od.gov.ua
website: <https://archive.od.gov.ua>

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<http://whc.unesco.org/fr/listesindicatives/> (French web page)

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8.

CONTACT INFORMATION OF RESPONSIBLE AUTHORITIES

| | | |
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| 8.d | Official Website | 258 |



8. a PREPARER

GENNADIY TRUKHANOV

The head of the working group, the mayor of Odessa
65026, Ukraine, Odessa, Dumska square, 1

Tel: +380487791301

E-mail: kanc5@omr.gov.ua

VIKNIANSKYI NIKOLAY

Project manager, deputy head of the working group, advisor to the
mayor of the city of Odessa on humanitarian issues

21 Zhukovskogo street, Odessa 65045, Ukraine

Tel: +380674804976

E-mail: nika@termopal.ua

Working group:

OLEG BRINDAK

Secretary of the working group, deputy mayor of the city of Odessa

ANATOLY KOVROV

Rector of the Academy of Civil Engineering and Architecture

ATTILIO MALLIANI

Adviser to the mayor of Odessa on international issues, ambassador
of the city of Odessa in the Italian Republic

NAZAROV SERGYI

Adviser to the mayor of Odessa

YELENA PIDOPRYHORA

Manager

OLEKSANDR BABICH

Historian

ANNA MISYUK

Philologist

DARYA PIKALOVA

Writer

GERA GRUDEV

Writer

With the technical support of:

UNESCO OFFICE, MINISTRY OF CULTURE OF ITALY

General Secretariat

Via del Collegio Romano, 27 - 00186 Rome - Italy

Tel. +39 066723 2411 - 2546 – 2234

E-mail: sg.servizio2@beniculturali.it

Working group: Adele Cesi, Maria Pianigiani

LINKS FOUNDATION - LEADING INNOVATION & KNOWLEDGE FOR SOCIETY

Via Pier Carlo Boggio, 61 - 10138 Torino – Italy

Tel. +39 011 22 76 150

E-mail: marco.valle@linksfoundation.com

Working group: Patrizia Borlizzi, Andrea Di Maggio, Maria Giovanna Dongiovanni, Enrico Eynard (ITHACA srl), Burku Kocoglu (ITHACA srl), Silvia Soldano, Silvia Summa, Virginia Valesio, Marco Valle, Benedetta Brunelli (ITHACA srl), Daniele Sanmartino (ITHACA srl), Omar Mauri (ITHACA srl), Matilde Oliveti (ITHACA srl)

8. b OFFICIAL LOCAL INSTITUTION/AGENCY

MINISTRY OF CULTURE AND INFORMATION POLICY OF UKRAINE

19 Ivana Franko str., Kyiv, 01601,

fax: (044) 235-32-57,

phone (044) 235-23-78

E-mail: info@mkip.gov.ua,

web-site: <http://mkip.gov.ua>

working group:

OLEKSANDR TKACHENKO

Minister

KATERYNA CHUYEVA

Deputy Minister

TETIANA SLOBODIANIUK



8. Contact information of responsible authorities

Chief Specialist of the Unit of Permitting and Approval
Documentation in Protecting Cultural Heritage of the Department of
Cultural Heritage Protection and Museums

**MINISTRY OF FOREIGN AFFAIRS OF UKRAINE,
NATIONAL COMMISSION OF UKRAINE FOR UNESCO**

1, Mykhailivska Sq, Kyiv, 01018;

phone: Тел: (044) 238-16-91;

E-mail: unesco.ukraine@mfa.gov.ua;

<https://mfa.gov.ua/mizhnarodni-vidnosini/yunesko/nacionalna-komisiya-ukrayini-u-spravah-yunesko>

**DEPARTMENT FOR THE PROTECTION OF CULTURAL HERITAGE OF THE
ODESA CITY COUNCIL**

Katerynynska Str., 14, Odesa, 65026, Ukraine

Tel: +38048722-75-98

E-mail: kanc5@omr.gov.ua

8. c OTHER LOCAL INSTITUTIONS

**DEPARTMENT OF CULTURE, NATIONALITIES, RELIGIONS AND PROTECTION
OF CULTURAL HERITAGE OF THE ODESA REGIONAL STATE
ADMINISTRATION**

Kanatna Str., 83, Odesa, 65107, Ukraine

Tel: (048) 722 04 15

E-mail: cultura_region@odessa.gov.ua

8. d OFFICIAL WEBSITE

[Головна — Офіційний сайт міста Одеса \(omr.gov.ua\)](http://omr.gov.ua)





9.

SIGNATURE ON BEHALF OF STATE PARTY

9. Signature on behalf of State Party 262



9. Signature on behalf of State Party

9. SIGNATURE ON BEHALF OF STATE PARTY

Minister of Culture of Ukraine

O.V. Tkachenko

CREDITS

We thank the Nominations Unit of UNESCO's World Heritage Centre for having provided assistance and technical guidance throughout the nomination process

Technical Support:

GN CONSULTING, LLC

address: Pokrovskiy line, 15, Odesa, Ukraine

CEO: Oleksandr Shatkhin

email: info@gn.consulting

website: <https://gn.consulting/en/>

Support for images and photos

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Yuri Filonenko, Dmitry Moiseev - GN Consulting Agency

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GROUP OF INTERNATIONAL SUPPORT

| | |
|------------------------------|--|
| Hellenic Republic | Honorary Director of the European Commission, Advisor of the Prime Minister of Hellenic Republic Mr George Kremlis |
| | Municipality of the sister-city of Piraeus Mayor of the city Mr. Ioannis Moralis |
| | Municipality of the city of Lefkada Mayor of the city Mr. Charalambos Kalos |
| Georgia Republic of | Municipality of the partner-city of Tbilisi Mayor of the city Mr Kakha Kaladze |
| | Kenya Municipality of the partner-city of Mombasa Governor of County of the city Mr. Abdulswamad Shariff Nassir |
| Romania | Municipality of the sister-city of Constanta Mayor of the city Mr Vergil Chitac |
| Republic of Estonia | Municipality of the partner-city of Tallinn Mayor of the city Mr Mihhail Kõlvart |
| Republic of Poland | Municipality of the partner-city of Warsaw Mayor of the city Mr. Rafał Trzaskowski |
| Italian Republic | Municipality of the city of Verduno Mayor of the city Ms Marta Giocannini |
| | Municipality of the city of Venice Mayor of the city Mr Luigi Brugnaro |
| | Municipality of the sister-city of Genoa Mayor of the city Mr Marco Bucci |
| Kingdom of Spain | Municipality of the partner-city of Valencia Mayor of the city Valencia Mr Joan Ribo |
| Republic of Lithuania | Municipality of the partner-city of Klaipeda |

| | |
|------------------------------------|---|
| | Mayor of the Klaipeda City Municipality Mr Vytautas Grubliauskas |
| Kingdom of Morocco | Municipality of the partner-city of Marrakech Mayor of the city Ms Fatima Zahra Mansouri |
| Federal Republic of Germany | Municipality of the sister-city of Regensburg Mayor of the city - Ms Gertrud Maltz-Schwarzfischer |
| Republic of Finland | Municipality of the sister-city of Oulu Mayor of the city Ms Paivi Laajala Chair of the City Board Ms Mirja Vehkaperä Chair of the City Council Mr Juha Hanninen |
| French Republic | Municipality of the sister-city of Marseille Mayor of the city Mr Benoit Payan |
| Japan | Municipality of the sister-city of Yokohama Mayor of the city Mr Takeharu Yamanaka |
| Republic of Bulgaria | Municipality of the sister-city of Varna Mayor of the city Mr. Ivan Portnih |
| Republic of Poland | Municipality of the partner-city of Gdansk Mayor of the city Ms. Aleksandra Dulkiewicz |
| | Municipality of the sister-city of Lodz Mayor of the city Ms. Hanna Zdanowska |
| Republic of Moldova | Municipality of the sister-city of Chisinau Mayor of the city Mr Ion Ceban |
| Republic of Türkiye | Municipality of the sister-city of Istanbul Mayor of the city Mr Ekrem İmamoğlu |