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## **The Relevance of Studying the Cultural Heritage of the Territory of the Republic of Ukraine**

*Abstract:* The Ukraine's cultural heritage is of great historical importance for world culture and the study of the history of the formation of Eastern European civilizations. Archaeological research indicates that the territory of modern Ukraine has been actively developed by people for the last 5,000 years. Crimea became the center of the development of the Scythian civilization. In the 4<sup>th</sup>–5<sup>th</sup> century, the formation of the Slavic civilization, which later developed into Kyivan Rus, one of the most powerful centers of Slavic culture, began. The culture of the modern Ukraine's territories developed further under the administration of the Grand Duchy of Lithuania, the Polish-Lithuanian Commonwealth and the Russian Empire. The Ukrainian people have even preserved their identity in the era of their development as part of the Soviet Union. In the topic of the Slavic War between Ukraine and Russia, it becomes extremely urgent to preserve the unique cultural heritage, which is in danger of disappearing during military operations and uncontrolled bombing of the Ukraine's territory. To date, objects of material cultural heritage of the annexed territories of Donetsk region, Luhansk region, Kharkiv region, Kherson region, Zaporizhian region, Odesa region, and the Crimean Autonomous Republic are located in the immediate zone of potential destruction. The study subject was the tangible cultural heritage of the Republic of Ukraine. The study objects were objects of international, republican, and regional cultural heritage. The study purpose was to actualise the development of research on the Ukraine's tangible cultural heritage, which is particularly endangered as a result of military actions by the Russian Federation. In the study course, logical, historical, documentary, comparative, and deductive methods of scientific work were used. Materials of archives and statistical data of UNESCO and the Ministry of Culture of Ukraine were used to achieve the purpose and solve the tasks set. The authors conclude that the relevance of the research of the fund of Ukraine's tangible cultural heritage objects is obvious due to the ongoing military operations on the territory of the country and the use of modern military technologies of high-precision weapons of destruction at long distances. This poses a direct threat to any objects throughout the territory of Ukraine, regardless of their purpose and the causes of potential damage.

*Keywords:* cultural heritage, klironomical worldview, Ukraine, UNESCO, World Heritage List nomination, historical and cultural reserve, tangible cultural heritage object.

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## **Introduction**

The preservation of cultural heritage of civilization is the most relevant and priority direction of development of the world community as a whole and society of each state separately.

It is impossible to imagine the progress of humanity without understanding its primary sources and the development of culture throughout all epochs of forming the modern image of society. It is necessary to understand the result of changes in society throughout its evolution in the temporal dimension as the current state of society for each moment of time.

The cultural image of a society cannot be formed from nowhere. This is the result of centuries: old transformations, diffusions and interpenetration of semiotic series, traditions, folklore, the formation of intangible cultural heritage and its transfer to the material shell in its essence, which begins to form the concept of the value of heritage, first in economic perception (equivalent), and then spiritual that is the value of the past for society in the future (*Bychik, 2019*).

The Ukraine's cultural heritage is of great historical importance for world culture and the study of the history of the formation of Eastern European civilizations. Archaeological research indicates that the territory of modern Ukraine has been actively developed by people for the last 5,000 years. Crimea became the center of the development of the Scythian civilization. In the 4<sup>th</sup>-5<sup>th</sup> century, the formation of the Slavic civilization, which later developed into Kyivan Rus, one of the most powerful centers of Slavic culture, began (*Kyivan Rus, 2001-2007*). The culture of the modern Ukraine's territories developed further under the administration of the Grand Duchy of Lithuania, the Polish-Lithuanian Commonwealth and the Russian Empire (*Magocsi, 1996*). The Ukrainian people have even preserved their identity in the era of their development as part of the Soviet Union.

In the topic of the Slavic War between Ukraine and Russia, it becomes extremely urgent to preserve the unique cultural heritage, which is in danger of disappearing during military operations and uncontrolled bombing of the Ukraine's territory. To date, objects of material cultural heritage of the annexed territories of Donetsk region, Luhansk region, Kharkiv region, Kherson region, Zaporizhian region, Odesa region, and the Crimean Autonomous Republic are located in the immediate zone of potential destruction (*Iaromenko, 2022*).

The study subject was the tangible cultural heritage of the Republic of Ukraine.

The study objects were objects of international, republican, and regional cultural heritage.

The study purpose was to actualise the development of research on the Ukraine's tangible cultural heritage, which is particularly endangered as a result of military actions by the Russian Federation.

Based on the study purpose, the following tasks were solved:

- give a brief description of the management system of the tangible cultural heritage fund in the Republic of Ukraine;
- give a brief description of the UNESCO World Cultural Heritage sites located on the territory of the Republic of Ukraine;
- analyse the uniqueness of the Ukraine's tangible cultural heritage objects, which are in the UNESCO Tentative List.

In the study course, logical, historical, documentary, comparative, and deductive methods of scientific work were used.

Materials of archives and statistical data of UNESCO and the Ministry of Culture of Ukraine were used to achieve the purpose and solve the tasks set.

## Results

### General Characteristics of the Management of the Tangible Cultural Heritage Fund in the Republic of Ukraine

The Republic of Ukraine is doing a lot of work to preserve cultural heritage sites located on the sovereign territories of the state. This judgment is supported by the active work of the Ukrainian Ministry of Culture, which continues its effective activities at UNESCO. As a result, in 2023, the architectural and historical center of Odesa was included in the World Cultural Heritage list. This complex of objects, subjected to constant bombing during the Slavic War between Ukraine and Russia, became the 7<sup>th</sup> Ukrainian site in the list of World Cultural heritage (*Figure 1*). Besides it, the list already includes:

- Kyiv: Saint-Sophia Cathedral and Related Monastic Buildings, Kyiv-Pechersk Lavra (1990);
- L'viv: the Ensemble of the Historic Centre (1998);
- Struve Geodetic Arc (2005);
- Residence of Bukovinian and Dalmatian Metropolitans (2011);
- Ancient City of Tauric Chersonese and its Chora (2013);
- Wooden Tserkvas of the Carpathian Region in Poland and Ukraine (2013) (*Ukraine, 2023*).

In addition to the sites on the World Heritage list, member states can maintain a list of tentative sites that they may consider for nomination. Nominations for the World Heritage list are only accepted if the site has previously been listed on the tentative list. As of 2023, Ukraine had 12 cultural sites on its tentative list:

- Historic Centre of Chernihiv, 9<sup>th</sup>–13<sup>th</sup> centuries;
- Cultural Landscape of Canyon in Kamenets-Podilsk;
- Tarass Shevtchenko Tomb and State Historical and Natural Museum-Reserve;
- Bagçesaray Palace of the Crimean Khans;
- The historical surroundings of Crimean Khans' capital in Bakhchysarai;
- Archaeological Site “Stone Tomb”;
- Mykolayiv Astronomical Observatory;
- Complex of the Sudak Fortress Monuments of the 6<sup>th</sup>–16<sup>th</sup> centuries;
- Trading Posts and Fortifications on Genoese Trade Routes. From the Mediterranean to the Black Sea;
- Cultural Landscape of “Cave Towns” of the Crimean Gothia;
- Derzhprom (the State Industry Building);
- Tyras—Bilhorod (Akkerman) (*Tentative Lists, 2023*).

First historic and cultural reserves in Ukraine were created in 1920s. Resolutions of the Council of People's Commissars of the Ukrainian SSR proclaimed next territories as reserves: Ancient Greek Colony of Olbia (1924, May 31), the Monk's Hill in Kaniv—Taras Shevchenko burial (1925, August 20), Kyiv Pechersk Lavra (1926, September 29), Monastery of Barefoot Carmelites in Berdychiv (1928, March 8), Castle-Fortress in Kamianets-Podilskyi (1928, March 23), Prince Ostrojski Castle in Starokostiantyniv (1929, January 15), so-called Dytynets in Chernihiv, territories of Chernihiv Saint Trinity Elijah Monastery and Chernihiv Yelets

Dormition Monastery (1929, March 18) as well as Novhorod-Siverskyi Saint Transfiguration Monastery and Saint Cyril Church in Kyiv. In total at the end of 1920s in the Ukrainian SSR existed 9 historic and cultural reserves. At that time there was started creation of reserves of local significance. Particularly according to respective decisions of local authorities there existed historic and archaeological reserve in Verkhniy Saltiv (1929; Vovchansk Raion), manor house and park “Kachanivka” (1928), others.

With proclamation of state independence of Ukraine, the process of establishing historic and cultural reserves had awakened. Particularly in the first half of 1990s there was initiated or reorganized 32 state reserves by providing them with more status weight. Among them were Historic and Cultural Reserve “Taras Shevchenko Homeland,” “Berestechko Battle Fields,” “Hetmanate Capital,” “Trakhtemyriv” as well as historic and architectural and archaeological complexes in cities of Alupka, Bakhchysarai, Vyshhorod, Halych, Hlukhiv, Dubno, Zhovkva, Zbarazh, Zolochiv, Kamianets-Podilskyi, Novhorod-Siverskyi, village Verkhniy Saltiv, etc.

On 2023, there are 25 sites of national cultural heritage. In addition to World Cultural Heritage sites, this list includes:

- National Reserve Khortytsia in Khortytsia island (Zaporizhian region);
- National Historic-Cultural Reserve “Chyhyryn”;
- National Historic-Memorial Reserve “Babyn Yar”;
- National Reserve “Taras Shevchenko Homeland” (Shevchenkove);
- National Reserve “Ancient Halych” (Krylos);
- National Reserve “Chersonesos Taurica”;
- National Historic-Archeological Reserve “Kamyana Mohyla” (Terpinia);
- National Historic-Cultural Reserve “Hetman’s Capital” (Baturyn);
- National Historic-Memorial Reserve “Fields of Berestechko Battle” (Plyasheva);
- National Historic-Memorial Reserve “Bykivnia Graves”;
- National Historic-Cultural Reserve “Kachanivka”;
- National Historic-Ethnographic Reserve “Pereyaslav”;
- State Historic-Cultural Reserve in the Belz city;
- State Historic-Architectural Reserve in the Zhovkva city;
- National Reserve Hlukhiv;
- National Reserve “Castles of the Ternopil Land” (Zbarazh);
- State Historic-Cultural Reserve in the Berezhany city;
- State Historic-Cultural Reserve “Khotyn Fortress”;
- National Historic-Architectural Reserve “Old Uman” (*Historical and cultural reserves, 2023*).

National Academy of Sciences of Ukraine listed Historic-Archeological Reserve “Olbia” in Parutyne.

Also, there are 35 cultural heritage sites of regional level in 16 regions:

- Kyiv City: state historic-architectural reserve “Ancient Kyiv” and state historic-memorial reserve “Lukianivka Cemetery”;
- Kyiv region: state historic-cultural reserve in Vyshhorod and state museum-reserve “Battle for Kyiv in 1943”;

- Crimean Autonomous Republic: state historic-cultural reserve in Kerch and “Staryi Krym,” state palace-park museum-reserve in Alupka, republican historic-archeological reserve “Kalos Limen”;
- Vinnytsia region: state historic-cultural reserve “Busha”;
- Volyn region: Lutsk historic cultural reserve and state historic-cultural reserve “Volodymyr”;
- Donetsk region: state historic-architectural reserve in Slavianohirsk;
- Zaporizhia region: historic-architectural museum-reserve “Popov’s Villa” (Vasylivka);
- Kirovohrad region: state museum-reserve of Tobilevych “Khutir Nadia”;
- L’viv region: state historic-architectural reserve in Lviv (Old Town), historic-cultural reserves “Lychakiv Cemetery” (L’viv) and “Nahuyevychi,” state museum-reserves “Olesko Castle” and “Zolochiv Castle,” state historic-cultural reserve Tustan (Urych);
- Poltava region: national museum-reserves of Ukrainian Pottery in Opyshni and Mykola Hohol (Hoholove), state historic-cultural reserve “Fields of Poltava Battle”;
- Rivne region: state historic-cultural reserves in Ostroh and Dubno;
- Sumy region: state historic-cultural reserve in Putivl;
- Kharkiv region: state historic-archeological museum-reserve “Verkhniy Saltov” and Chuhuiv historic-cultural reserve of Repin;
- Khmelnytskyi region: state historic-cultural reserves “Samchyky” and “Mezhybozh”;
- Cherkasy region: state historic-cultural reserves “Trakhtemyriv,” in Korsun-Shevchenkivsky and Kamianka;
- Chernihiv region: state historic-cultural museum-reserve “Tale of Igor’s Campaign” (Novhorod-Siversky) (*Historical and cultural reserves, 2023*).

As it can note, some cultural heritage sites of regional level are in danger because of direct war activities in Donetsk and Zaporizhia regions. Also, it should note that all the Ukraine’s cultural heritage sites are in potential danger because Russia’s rocket and UAV attacks performed daily.

### **Brief Description of UNESCO Cultural Heritage Sites in Ukraine**

Designed to rival Hagia Sophia in Constantinople, Kyiv’s Saint-Sophia Cathedral symbolises the “new Constantinople,” capital of the Christian principality of Kyiv, which was created in the 11<sup>th</sup> century in a region evangelised after the baptism of St. Vladimir in 988. The spiritual and intellectual influence of Kyiv-Pechersk Lavra contributed to the spread of Orthodox thought and the Orthodox faith in the Russian world from the 17<sup>th</sup> to the 19<sup>th</sup> century (*Advisory Body Evaluation ...*, 2021, pp. 293-296).

Saint-Sophia Cathedral, located in the historic centre of Kyiv, is one of the major monuments representing the architectural and the monumental art of the early 11<sup>th</sup> century (*Figure 2; Figure 9*). The Cathedral was built with the participation of local builders and Byzantine masters during the reign of the Great Prince of Kyiv, Yaroslav the Wise, as the main Christian Church of the Kyivan Rus’ capital. The Cathedral has preserved its ancient interiors and the collection of mosaics and frescoes of the 11<sup>th</sup> century is unique for its integrity. Its masterpieces

include the Pantocrator, the Virgin Orans, the Communion of the Apostles, the Deisis and the Annunciation. The architecture and monumental art of the Cathedral had a wide influence on the architecture and decoration of the Kyivan Rus' temples. Monastic buildings constructed in the 17<sup>th</sup> and 18<sup>th</sup> centuries in the Ukrainian Baroque style surround the Cathedral. The architectural ensemble includes the bell tower, Metropolitan's house, the refectory, the Zaborovsky gate, the south entrance tower, the cells of cathedral elders and the seminary encircled by a stone wall. Over the centuries, the Cathedral and monastic buildings have expressed a unique harmony of architectural and natural forms, and national spirit and have held a significant place in the traditional historic landscape of Kyiv.

The Kyiv-Pechersk Lavra is an architectural ensemble of monastic buildings situated on the plateau overlooking the right bank of the Dnieper River. The ensemble was formed over many centuries in organic combination with the landscape, and acts as a general urban dominant. Founded by St. Anthony and St. Theodosy in the 11<sup>th</sup> century, the monastery became a prominent spiritual and cultural centre that made a significant contribution to the development of education, art and medicine. The architectural ensemble of Kyiv-Pechersk Lavra comprises unique surface and underground churches from the 11<sup>th</sup> to the 19<sup>th</sup> centuries, in a complex of labyrinthine caves that expands more than 600 meters, as well as domestic and household buildings from the 17<sup>th</sup> to the 19<sup>th</sup> centuries. The architectural ensemble acquired its modern aspect as a result of construction activities of the 17<sup>th</sup> and the 18<sup>th</sup> centuries in the heyday of the Ukrainian Baroque. The main monuments of the Kyiv-Pechersk Lavra ensemble are the Dormition Cathedral, the Trinity Gate Church, the Great Bell Tower, the Church of All Saints, the Refectory Church, the monastery defensive walls with towers, the cave complexes of St. Anthony (Near) and St. Theodosy (Far) with surface churches, the Exaltation of the Cross and the Nativity of the Virgin and the Church of the Saviour on Berestovo.

Saint-Sophia Cathedral is a unique monument of architecture and monumental art of the early 11<sup>th</sup> century having the biggest preserved collection of mosaics and frescoes of that period. The Cathedral's architecture is distinguished by supplementary naves added to the five-nave core and pyramidal spatial composition of the cross-dome church. The monumental decoration of the Cathedral composes an ensemble unique for its conceptual design that reflects the major theological ideas of the time and is an outstanding example of Byzantine art. The huge pantheon of Christian saints depicted in the Cathedral has an unrivalled multiplicity among Byzantine monuments of that time. The mural paintings of the Cathedral also include a complex of unique secular frescoes in the stair towers made in the tradition of Byzantine art. The ensemble of Kyiv-Pechersk Lavra is a masterpiece of Ukrainian art that was definitely formed during the Baroque period. It integrates unique surface and underground buildings and structures of the 11<sup>th</sup>–19<sup>th</sup> centuries combined with a rich landscape.

The property is a result of the cultural interaction of the Kyivan Rus', the Byzantine Empire and Western Europe. Architecture and monumental painting at the property reflect the changes of Byzantine architectural and artistic traditions that acquired a new sense under the influence of local vision. It revealed, in spiritual tradition as well as in architectural planning, encompassing the tradition of underground Orthodox cult architecture of Kyiv-Pechersk Lavra. The Dormition Cathedral was an example for the construction of similar churches in the Eastern Europe region from the 12<sup>th</sup> to the 15<sup>th</sup> centuries.



Saint-Sophia Cathedral is a unique edifice that reflects in its architecture and mural decoration the peculiarities of churchwarden order. The construction of the Cathedral laid the foundation of an architectural school that influenced the cult architecture and monumental art of Kyivan Rus' and then of Eastern Europe (*Rapport de la mission ...*, 2013).

Ancient City of Tauric Chersonese and its Chora is the site features the remains of a city founded by Dorian Greeks in the 5<sup>th</sup> century BC on the northern shores of the Black Sea (*Figure 3*; *Figure 10*). It encompasses six component sites with urban remains and agricultural lands divided into several hundreds of chora, rectangular plots of equal size. The plots supported vineyards whose production was exported by the city which thrived until the 15<sup>th</sup> century. The site features several public building complexes and residential neighbourhoods, as well as early Christian monuments alongside remains from Stone and Bronze Age settlements; Roman and medieval tower fortifications and water supply systems; and exceptionally well-preserved examples of vineyard planting and dividing walls. In the 3<sup>rd</sup> century AD, the site was known as the most productive wine centre of the Black Sea and remained a hub of exchange between the Greek, Roman and Byzantine Empires and populations north of the Black Sea. It is an outstanding example of democratic land organisation linked to an ancient polis, reflecting the city's social organisation (*Management plan ...*, 2011).

In the ancient and medieval world, Tauric Chersonese as an ancient Greek colony and outpost of the Roman and Byzantine Empires was the remotest point of contacts between the Mediterranean civilizations and the “barbarian” population of southeastern Europe. Lying at a crossroads of the ancient trade routes, the city was subject to continuous influences of the various cultures of the southwest, north and east.

For over 2000 years, the inhabitants of Chersonese and its chora kept on exerting enormous influence on the neighbouring cultures, playing a decisive role in the Hellenisation of Scythians and Sarmatians as well as the Christianization of Goths, Alani and East Slavs. In turn, the penetration of barbarian practices into the everyday lives of the citizens of Chersonese resulted in a unique syncretistic cult of Virgin Parthenos, which gradually became part of their ancient pantheon (*Advisory Body Evaluation*, 2013, pp. 229-244).

The ruins of Tauric Chersonese are an example of an urban ensemble whose regular layout was done in the 4<sup>th</sup> century BC on the basis of the orthogonal planning system developed by Hippodamus of Miletus and remained almost unchanged until the decline of the city in the 14<sup>th</sup> century AD and are exceptional in terms of their integrity and state of preservation. The ruins of the ancient urban housing and archaeological layers illustrate the development stages of the city and continuity of its urban structure and its way of life from the classical period up to the late Middle Ages.

The agricultural landscape of the Chersonese chora on the Heracleian Peninsula, which took its shape between the 4<sup>th</sup> and 3<sup>rd</sup> centuries BC as focused primarily on grape growing, is an outstanding example of a land allocation system of an ancient polis that went in line with a similarly organized Hippodamian urban planning system. At the same time, the Chersonese chora bears an exceptional testimony to ancient land cultivation technologies as well as its inhabitants' lifestyles embodied in the numerous remains of division walls, vineyard planting walls, traffic arteries, water pipelines, farmsteads and fortification complexes. The chora of

Tauric Chersonese illustrates cross-temporal and cross-cultural continuity in the use and development of its cultural landscape from the 4<sup>th</sup> century BC up to the 14<sup>th</sup> century AD.

Tauric Chersonese was directly associated with important historic events that took place in the area of contacts between the ancient and medieval civilizations and the ancient Black Sea population. Particularly important was the role Tauric Chersonese played in the dissemination of Christianity among the barbarian peoples of southeastern Europe, particularly among Alani, Goths and East Slavs. It was in Chersonese that Prince Vladimir of Kyiv was baptised in 988, which eventuated in the Christianisation of the whole of Kievan Rus at the end of the 10<sup>th</sup> century (*Nomination dossier of the property ...*, 2013).

The Geodetic Struve Arc is a chain of survey triangulations stretching from Hammerfest in Norway to the Black Sea, through 10 countries and over 2,820 km (*Figure 4; Figure 11*). These are points of a survey, performed between 1816 and 1855 by the astronomer Friedrich Georg Wilhelm Struve, which represented the first accurate measuring of a long segment of a meridian. This helped to establish the exact size and shape of the planet and marked an important step in the development of earth sciences and topographic mapping. It is an extraordinary example of scientific collaboration among scientists from different countries, and of collaboration between monarchs for a scientific cause. The original arc consisted of 258 main triangles with 265 main station points. The listed site includes 34 of the original station points, with different markings, i.e., a drilled hole in rock, iron cross, cairns, or built obelisks (*Valen*, 2016).

The determination of the size and shape of the world was one of the most important problems of natural philosophy since at least the 4<sup>th</sup> century B.C. The development, in the 16<sup>th</sup> century, of a measurement system called “triangulation” improved the ability to determine the size and shape of the world. In this system, long chains of triangles were measured, creating arcs that stretched along hundreds and thousands of kilometres.

These marks take different forms: small holes drilled in rock surfaces, and sometimes filled with lead; cross-shaped engraved marks on rock surfaces; solid stone or brick with a marker inset; rock structures (cairns) with a central stone or brick marked by a drilled hole; individual bricks; as well as especially constructed “monuments” to commemorate the point and the arc.

The Struve Geodetic Arc is an extraordinary example of the interchange of human values in the form of international scientific collaboration, as well as an outstanding example of a technological ensemble.

The first accurate measuring of a long segment of a meridian, helping in the establishment of the exact size and shape of the world exhibits an important step in the development of earth sciences. It is also an extraordinary example for interchange of human values in the form of scientific collaboration among scientists from different countries. It is at the same time an example for collaboration between monarchs of different powers, for a scientific cause.

The Struve Geodetic Arc is undoubtedly an outstanding example of a technological ensemble—presenting the triangulation points of the measuring of the meridian, being the non-movable and non-tangible part of the measuring technology.

The measuring of the arc and its results are directly associated with humans wondering about their world, its shape and size. It is linked with Sir Isaac Newton’s theory that the world is not an exact sphere (*The Struve Geodetic Arc ...*, 2004).



The Residence of Bukovinian and Dalmatian Metropolitans represents a masterful synergy of architectural styles built by Czech architect Josef Hlavka from 1864 to 1882. The property, an outstanding example of 19<sup>th</sup>-century historicist architecture, also includes a seminary and monastery and is dominated by the domed, cruciform Seminary Church with a garden and park. The complex expresses architectural and cultural influences from the Byzantine period onward and embodies the powerful presence of the Orthodox Church during Habsburg rule, reflecting the Austro-Hungarian Empire policy of religious tolerance (*Advisory Body Evaluation, 2011, pp 330-342*).

Situated within the boundaries of the town of Chernivtsi, on the river promontory, named Mount Dominic, the architectural ensemble comprises the former Residence of the Metropolitans with its St. Ivan of Suceava Chapel; the former seminary and Seminary Church, and the former monastery with its clock tower within a garden and landscaped park. The Residence, with a dramatic fusion of architectural references, expresses the 19<sup>th</sup> century cultural identity of the Orthodox Church within the Austro-Hungarian Empire during a period of religious and cultural toleration. In the 19<sup>th</sup> century, historicist architecture could convey messages about its purpose and the Residence of Bukovinian and Dalmatian Metropolitans is an excellent example (*Figure 5; Figure 12*).

Chernivtsi architectural ensemble of the Residence of the Bukovinian and Dalmatian Metropolitans reflects social, economic, and cultural influences on the development of architecture and urban planning since ancient times, the Middle Ages, absolutism and the Gruender period. The complex represents a version of 19<sup>th</sup> century historicist architecture and planning.

The Residence bears exceptional testimony to the cultural tradition of the Orthodox Church which is signified by the use of Byzantine forms for the domed cruciform church, while the decorative patterns, incorporated in the tiled roofs of the complex signify the folk culture of the people. The prosperous Bukovinian Metropolitanate with episcopacies on territories of Southern and Central Europe ceased to exist in 1940.

The ensemble of the Residence, combining elements of national, Byzantine, Gothic and Baroque architecture, is an outstanding example of 19<sup>th</sup> century historicist architecture, design and planning, expressing the cultural identity of the Orthodox Church within the Austro-Hungarian Empire (*The Residence of Bukovinian..., 2007*).

The city of L'viv was founded in the late Middle Ages where a settlement had existed since the 5<sup>th</sup> and 6<sup>th</sup> centuries. It flourished as an administrative, religious and commercial centre due to its favourable geographical position for trade and political development. Today, the surviving architectural and artistic heritage reflects a synthesis of Eastern European traditions influenced by those from Italy and Germany. The property, “L'viv—the Ensemble of the Historic Centre,” consists of two components: the primary area, encompassing the castle, its surrounding area and the city centre, and to the southwest, a smaller area on St. Yuri's Hill for the ensemble of St. Yuri's Cathedral (*Advisory Body Evaluation, 1997*).

L'viv's historic centre includes many distinct parts representing different stages in its development. The Vysokyi Zamok (High Castle) and Pidzamche (area around the castle) are the main and oldest part of the town, dating to the 5<sup>th</sup> century. It retains its original topography with a hill, on which the castle sits, and lowlands on which a system of streets and squares developed

between the 13<sup>th</sup> and 17<sup>th</sup> centuries. Evidence of occupation by separate ethnic communities is seen in the surviving buildings, including a mosque, a synagogue and a variety of religious buildings from the Orthodox, Armenian and Catholic churches (*Figure 6; Figure 13*).

The Seredmistia, or city centre, developed in the 14<sup>th</sup> century and features well-preserved Eastern European urban buildings, including many monasteries and residences of the Renaissance and Baroque traditions, as well as parks built on the original site of the medieval fortifications and more recent buildings dating from the last two centuries.

Located on a mountain plateau to the southwest of the medieval city is the Ensemble of St. Yuri. This complex was the heart of Halychyna Church Metropolis and features buildings primarily in Baroque-style with a high artistic value.

In its urban fabric and its architecture, L'viv is an outstanding example of the fusion of the architectural and artistic traditions of Eastern Europe with those of Italy and Germany.

The political and commercial role of L'viv attracted to it a number of ethnic groups with different cultural and religious traditions, who established separate yet interdependent communities within the city, evidence of which is still visible in the modern townscape.

The two component parts that form the ensemble of the historic centre of L'viv contain all the elements necessary to reflect its Outstanding Universal Value. The surviving buildings and ancient street pattern are able to illustrate the history of L'viv with its diverse ethnic and religious influences.

Threats to the property's integrity have been identified, including excessive heavy vehicular traffic, the exodus of residents to the suburbs and inappropriate development. The latter is caused by a number of factors including inadequate funding, lack of education for owners and users of the architectural monuments, as well as deficiencies in the implementation of existing regulations (*World Heritage List nomination ... , 1997*).

Wooden Tserkvas of the Carpathian Region is situated in the eastern fringe of Central Europe, the transnational property numbers a selection of sixteen tserkvas (churches). They were built of horizontal wooden logs between the 16<sup>th</sup> and 19<sup>th</sup> centuries by communities of Orthodox and Greek Catholic faiths. The tserkvas bear testimony to a distinct building tradition rooted in Orthodox ecclesiastic design interwoven with elements of local tradition, and symbolic references to their communities' cosmogony. The tserkvas are built on a tri-partite plan surmounted by open quadrilateral or octagonal domes and cupolas. Integral to tserkvas are iconostasis screens, interior polychrome decorations, and other historic furnishings. Important elements of some tserkvas include wooden bell towers, churchyards, gatehouses and graveyards (*Advisory Body Evaluation, 2013, pp. 216-233*).

The architectural forms of the tserkvas with tri-partite plans, pyramidal domes, cupolas and bell towers conform to the requirements of Eastern liturgy while reflecting the cultural traditions of the local communities that developed separately due to the mountainous terrain. They include Hutsul types in the Ukrainian south-eastern Carpathians at Nyzhniy Verbizh and Yasyntia; Halych types in the northern Carpathians either side of the Polish-Ukrainian border at Rohatyn, Drohobych, Zhovkva, Potelych, Radruż and Chotyniec; Boyko types either side of the Polish/Ukrainian border near the border with Slovakia at Smolnik, Uzhok and Matkiv, and western Lemko types in the Polish west Carpathians at Powroźnik, Brunary Wyżne, Owczary, Kwiaton and Turzańsk. Built using the horizontal log technique with complex corner jointing,

and exhibiting exceptional carpentry skills and structural solutions, the tserkvas were raised on wooden sills placed on stone foundations, with wooden shingles covering roofs and walls. The tserkvas with their associated graveyards and sometimes free-standing bell towers are bounded by perimeter walls or fences and gates, surrounded by trees (*Figure 7; Figure 14*).

The tserkvas bear exceptional testimony to a distinct ecclesiastical building tradition, which is grounded in the mainstream traditions of the Orthodox Church interwoven with local architectural language. The structures, designs and decorative schemes are characteristic for the cultural traditions of the resident communities in the Carpathian region and illustrate a multiplicity of symbolic references and sacred meanings related to the traditions.

The tserkvas are an outstanding example of a group of buildings in traditional log construction type which represents an important historical stage of architectural design in the Carpathian Region. Based on building traditions for Orthodox ecclesiastical purposes which were adapted according to the local cultural traditions, the tserkvas, as they evolved from the 16<sup>th</sup> to the 19<sup>th</sup> centuries, reflect the sacred references of the resident (*Wooden Tserkvas...*, 2011).

The Historic Center of Odesa, part of the Black Sea port city founded in 1794 on the site of Khadzhybei, is a densely built area characterised by two- to four-storey buildings and wide perpendicular streets lined with trees that bear witness to the city's rapid growth until the early 20<sup>th</sup> century. The site includes theatres, religious buildings, schools, private palaces and tenement houses, clubs, hotels, banks, shopping centres, warehouses, stock exchanges, terminals and other public and administrative buildings designed by architects and engineers, mostly from Italy in the early years, but also of other nationalities. Eclecticism is the dominant feature of the historic city centre's architecture. The site bears witness to the city's highly diverse ethnic and religious communities, representing an outstanding example of intercultural exchanges and the growth of multicultural and multi-ethnic Eastern European cities of the 19<sup>th</sup> century (*Advisory Body Evaluation*, 2023, pp. 25-38).

The historic centre of Odesa is part of a port city located on the Ukrainian shores of the Black Sea. It stands on a shallow indentation of the seacoast about 30 kilometres north of the Dniester River estuary. The city was founded in 1794 by a strategic decision of the Empress Catherine II to build a warm-water port following the conclusion of the Russo-Turkish war of 1787-1792 (*Figure 8; Figure 15*).

The new city, built on the site of a Turkish fortress, was initially planned by a military engineer and then expanded further during the 19<sup>th</sup> century.

Odesa owes its character and rapid development during the 19<sup>th</sup> century to the success of its port, the favourable policies of its governors, and its status as a free port city from 1819 to 1859. Trade attracted many diverse people who formed multi-ethnic and multicultural communities, making Odesa a cosmopolitan city. Its pace of development, the wealth it generated and its multiculturalism all influenced its architectural expression and the variety of styles that still remain in the urban landscape. It has also caused tensions that, beginning in 1821, triggered a series of violent events.

The historic centre of Odesa is a grid system of spacious tree-lined streets divided into two rectangular blocks, the direction of which conformed to the orientation of two deep ravines cutting through the Odesa high plateau perpendicular to the sea. The city is characterised by relatively low-rise buildings. Designed by renowned architects and engineers, many from Italy in

the early years, its theatres, religious buildings, schools, private palaces and tenement houses, clubs, hotels, banks, shopping centres, warehouses, stock exchanges, terminals and other public and administrative buildings represent both eclectic diversity in architectural styles and all the main activities of a trading city.

Prymorsky Boulevard, stretching along the edge of the plateau, Prymorsky Stairs coming down to the shore, and the ensemble of the Odesa Opera and Ballet Theatre, and the Palais-Royal are the main landmarks of the city.

While the urban planning and architectural quality represented in Odesa can also be found in other cities in the former Russian and Austro-Hungarian Empires, Odesa has preserved large areas of its historic fabric that reflect its rapid and prosperous development in the 19<sup>th</sup> century and its population which was far more diverse than in many other cities. Thus, Odesa, through its urban planning and built heritage as a reflection of many cultures, values, customs, social structures, and denominations, can be considered to stand out as a testimony to multicultural and multi-ethnic traditions of Eastern European cities of the 19<sup>th</sup> century.

The historic centre of Odesa represents an important interchange of human values within Eastern Europe through its heterogeneous architectural styles, developed during its rapid growth in the 19<sup>th</sup> century, that reflect the coexistence of many cultures and the combination of influences characteristic of the border area of Europe and Asia.

The historic centre of Odesa is an outstanding “time capsule” of the 19<sup>th</sup>-century urban planning, with heterogeneous buildings mostly from the second half of the 19<sup>th</sup> century and the early 20<sup>th</sup> century, which reflects both the exceptionally fast growth of the town, based on the prosperity generated by the Industrial Revolution, and its notable diversity (*Nomination dossier for inscription ...*, 2022).

### **Brief Description of the Ukraine’s Cultural Heritage Objects Located in the Tentative List of the UNESCO**

The historical center of Chernihiv consists of the sites of the 9<sup>th</sup>-13<sup>th</sup> centuries. It is in the Tentative List of the UNESCO from 1989. The historical center of Chernihiv is considered to be the core of the ancient city—the place where the first fortifications were built and where the princely court was located. Now it is a large green area, part of the architectural and historical reserve “Ancient Chernihiv.” There is a historical museum, the regional art museum, the building of the regimental office and several churches. As a candidate for the World Heritage site, the Historical Center of Chernihiv implies two ancient churches of the Rus period: the Transfiguration Cathedral and the Borissoglebsky Cathedral (of Boris and Gleb).

The Spaso-Preobrazhensky Cathedral was the first to appear on the territory of the detinets. It was founded in 1030 by Prince Mstislav Vladimirovich. The prince did not manage to see the church: he died before the construction was completed. According to one version, Mstislav’s crypt is located in one of the extensions of the temple. The cathedral was consecrated under Svyatoslav Yaroslavich. The Transfiguration Cathedral is an example of the Byzantine style. It is assumed that St. Sophia of Kiev and this cathedral were built by Byzantine architects, and from the same artel. During the Mongol-Tatar invasion, the temple suffered, but survived. To this day, it has generally retained its general appearance. It was thoroughly reconstructed in the 17<sup>th</sup> century on the initiative of Bishop Lazar Baranovich. Then, instead of the baptismal chapel, they

erected a tower and decorated it (like the other tower of the temple) with long spires, which somewhat changed the appearance of the building. The rest of the restoration work was cosmetic or did not carry significant changes to the original appearance. During such works, the original frescoes of the 11<sup>th</sup> century were even discovered. Most of the valuable church utensils are now kept in the Chernihiv Historical Museum. The cathedral is known for its excellent acoustic characteristics, which are considered unsurpassed (Kot, 2005).

Boris and Gleb (Borissoglebsky) Cathedral stands next to the Transfiguration Cathedral. The exact dating of the construction is not known. It is assumed that it was built between 1097 and 1115. The reason for the construction is the desire of Prince David Svyatoslavovich to build a temple in connection with the transfer of the relics of Saints Boris and Gleb from Chernihiv to Vyshgorod. It is very likely that the construction involved craftsmen from Northern Italy, who at that time were sculpting on the territory of Russia. The cathedral became the tomb of the Chernihiv princes, starting with David Svyatoslavovich himself. The temple survived the invasion of the Mongol-Tatars, but after it remained in desolation for several decades. It was also tested by fire (1611), after which it was restored as a church of the Dominican monastery. Only in the middle of the 17<sup>th</sup> century, in the wake of the Cossack uprising and the formation of the Hetmanate, the Borisoglebsky church was returned under the wing of the Orthodox Church. The cathedral was reconstructed several times, as a result of which an octagonal tower, a bell tower, and completely renovated apses were added to the ensemble of the building. A collegium was built nearby. The bombing of the Great Patriotic War caused serious damage to the building, but it was completely restored by the end of the 1950s. Borisoglebsky Cathedral became the prototype for another ancient temple of Chernihiv—the Assumption Cathedral. It was erected on the initiative of Prince Oleg Svyatoslavovich in the 1110s. During the reconstruction in the 17<sup>th</sup> and 18<sup>th</sup> centuries, the Russian-Byzantine style of construction gave way to the forms of the Ukrainian Baroque.

The cultural landscape of the canyon in Kamenets-Podolsk is a unique historical monument located in Western Ukraine. This canyon was formed by the Smotrich River, which flows through the city of Kamenets-Podolsky. The canyon has a length of about 7 km and a depth of up to 30 meters. It is a unique combination of natural and historical attractions. There are numerous historical buildings and structures, such as the Kamenets-Podolsky fortress, monasteries, churches and ancient stone bridges. The buildings of the old town and fortifications date from the 11<sup>th</sup> to 18<sup>th</sup> centuries.

Kamenets-Podolsk Fortress is the most impressive and prominent object of the reserve. The first fortifications on the site of the castle were erected in the Old Russian period (the 11<sup>th</sup>–12<sup>th</sup> centuries). Fortifications made of stone are built by Lithuanian feudal lords Koriatovich, who owned the town since the middle of the 14<sup>th</sup> century. However, only in the 16<sup>th</sup> century, already under the Poles, all wooden structures were replaced with stone ones. The fortress served the development of the city. Under his protection, Kamenets became the main city of the region and the capital of the Podolsk voivodeship, and the fortress became the “extreme bastion of Christianity”, i.e., a strategic object in protecting the region from the raids of the Tatars and other armies. However, in 1672 the Turks captured the fortress, but two decades later the Poles returned the fortress (and the region) to themselves. During the period of tsarist Russia, the fortress lost its defensive significance and was used as a prison. In particular, the leader of the



popular uprisings in Podillya, the national hero Ustim Karmelyuk, served his sentence here. Since 1928, the fortress has been a museum. It is not only a well-preserved example of fortification architecture of the 15<sup>th</sup>–17<sup>th</sup> centuries and a popular tourist attraction, but sometimes also a site for filming historical films.

The complex of the Kamenetsky fortress consists of two castles: the Old and the New. The old castle is located directly at the bridge on the rocky high shores of Smotrich. It stretches 180 meters long and 50 meters wide, surrounded by high walls topped with towers. There are 11 towers on the walls of the fortress, each of which has a name. They are not the same in size, architectural design, and some for their intended purpose. Two gates led to the Old Castle. Part of the Old Fortress complex is an additional wall covering two towers from the south, as well as a Castle bridge connecting the fortress with the Old Town, and a Water Tower near the river bank. The new castle adjoins the Old One from the northwest and is a trapezoidal stone-earth bastion with moats and ramparts. It was built in the 17<sup>th</sup> century.

The Bağçasaray Palace of the Crimean Khans is a compact architectural ensemble consisting of 17 buildings and 9 inner closed courtyards. The total area of the ensemble is about 500,000 square meters (including 7,190 m of the built-up area). The Bağçasaray Palace of the Crimean Khans was built in the third-fourth decades of the 16<sup>th</sup> century. The oldest dated construction of the initial ensemble bears the date of 1532, while the written records mention the Palace under 1539. The Palace built as the main residence of the Crimean Khans (the monarchs of the Crimean Khanate—the state of the Crimean Tatar people) kept this meaning during about 250 years—from the 1530s till the collapse of the Crimean Tatar statehood in 1783. The architectural ensemble includes two religious buildings (Big and Small Palace Mosques), official halls (Hall of the Divan or State Council, Hall of Embassies), living buildings of the khans, their retinue and families (Living and Retinue Blocks, Harem), recreational premises (Summer Arbor, Falcon Tower), auxiliary outbuildings (chambers for guards, bathes, stables, kitchen yard etc.), small architectural forms (portals, fountains and basins) and closed inner courtyards with gardens and parks. Basically, the architecture of the Palace belongs to the general cultural tradition of the Middle East harmonically interlaced with original local Crimean Tatar tradition. Decoration of the palace buildings and interiors represents various architectural and art styles spread in the Crimean Khanate in the 16<sup>th</sup>–18<sup>th</sup> centuries. Playing the role of the main residence of the Crimean monarchs the Bağçasaray Palace (along with neighboring capital town) was the political, religious and cultural center of the Crimean Tatar people in the times of the Crimean Khanate.

Archaeological site “Stone Tomb” is located in the central part of this property presents a mound like hill of 12 meters in height and 2,5 hectares in area. This mound is made up of individual somatic sandstone clods or blocks, with a great number of caves and grottoes between them. On the grottoes’ stone walls; there are over 1,000 petroglyphs with symbolic, anthropomorphic, and zoomorphic images. The oldest of them—a mammoth—without any doubt could be referred to the Late Stone Age. Most of the petroglyphs were created in the Bronze Age. On the whole, the Stone Tomb images represent traces of religious exercises of the hunters and cattle-breeders of this steppe zone of southeast Europe from the 20<sup>th</sup> century BC. to the 17<sup>th</sup> century AD. Some caves are of artificial origin; their cultural strata have been fixed as the Neolithic, Bronze and Early Iron Ages as well as of Middle Ages. The property has survived in a good condition, some caves and grottoes have not been dug up yet. In the vicinity



of this rock mound, there are remains of several sites and settlements of the Mesolithic and Neolithic periods making up, beyond any doubts, a single whole.

The Mykolayiv Astronomical Observatory is a cultural property of national level, the oldest naval observatory in south-eastern Europe. It was founded in 1821 by the Commander-in-Chief of the Black Sea Fleet Admiral O.S. Greyg. The Observatory was built to the design of the Chief Architect of the Black Sea Admiralty F.I. Wunsch. Its ensemble consists of the Main Observatory Building built in the style of Classicism in 1821-1829, astronomic pavilions of the early 20<sup>th</sup> century where historic astronomic instruments and other museum exhibits are kept. There are also three modern pavilions with working telescopes used for research and observations, outbuildings and service premises for scientific laboratories and management functions and needs, housing of 4 buildings, as well as historic and cultural park landscape. The total area of the ensemble is 7.1 hectares including 2.1 hectares of built-up area. The historic-and-astronomical complex of the Mykolayiv Astronomical Observatory has no analogues in Ukraine. In the world, the best-known analogues to the Mykolayiv Observatory are the Royal Observatory of Great Britain in Greenwich established in 1675 and the USA Naval Observatory established in 1830.

The Sudak Fortress Monuments is a unique complex of the monuments of medieval archaeology and architecture of the 6<sup>th</sup>–16<sup>th</sup> centuries. The total area of the fortress is 27,9 hectares. The overwhelming majority of the architectural monuments located on this territory are included into the State Cultural Heritage List: The Port Fortification (the 3<sup>rd</sup>–9<sup>th</sup> centuries), Frederico Astaguerra Tower (1386), Twelve Apostles Church (the 14<sup>th</sup> century), The Lower Tier Defense Tower (the 14<sup>th</sup>–15<sup>th</sup> centuries), Baldo Guarko Tower (1394), Giovanni Marione Tower (1388), The Barbican (the 14<sup>th</sup>–16<sup>th</sup> centuries), Jacobo Torsello (1385) and Bernaba di Franci di Pagano (1414) Towers, Battista di Zoalio Gate (1389), Pascuale Giudice Tower (1392), Semicircular Tower (the 14<sup>th</sup>–15<sup>th</sup> centuries), Lucini di Fiesco di Lavani Tower (1409), Corrado Chigala (1404), The Northern Tower of Citadel (the 14<sup>th</sup>–15<sup>th</sup> centuries), The Southern Tower of Citadel (the 14<sup>th</sup>–15<sup>th</sup> centuries), The Consular Tower of Citadel (the 14<sup>th</sup>–15<sup>th</sup> centuries), St. George's Tower with a Chapel (the 14<sup>th</sup>–15<sup>th</sup> centuries), Dozorna Tower (the 14<sup>th</sup>–15<sup>th</sup> centuries), Church on the Console (the 13<sup>th</sup>–14<sup>th</sup> centuries), Nameless Towers no. 1–7 (the 13<sup>th</sup>–14<sup>th</sup> centuries), Cisterns no. 1-2 (14<sup>th</sup> century), Temple with an Arcade (the 14<sup>th</sup>–16<sup>th</sup> centuries), Defensive walls (the 14<sup>th</sup>–15<sup>th</sup> centuries), Building with Fireplace (the 14<sup>th</sup>–15<sup>th</sup> centuries), Barracks (the 18<sup>th</sup> century), Church of the Virgin Mary (the 15<sup>th</sup> century), complex of burial constructions on the 14<sup>th</sup> curtain (the 8<sup>th</sup> century), a Church on the 15<sup>th</sup> Curtain (the 14<sup>th</sup>–15<sup>th</sup> centuries).

Towers, walls, complex of city gate and other defensive constructions, compose a unique, well-preserved fortification system, which skillfully harmonizes with a natural relief. The basic material of masonry is local dense sandstone the extraction of which was carried out not far away from a city. The masonwork of the walls, merlons and parapets, construction of loop-holes and other architectural elements enable to study the building techniques applied at their creation, tactical methods of defense and also stages of fortifications construction.

The remains of early, mainly fortification architectural buildings according to the latest researches of the 3<sup>rd</sup>–7<sup>th</sup> centuries, which are located in port part of ancient city, tasteful to the existence of settlement here. Till the second half of the 8<sup>th</sup> century Byzantine Sugdeia (Sudak)

was a fortress, which guarded anchorage, the place of repair and wintering of ships. In the 8<sup>th</sup>-10<sup>th</sup> centuries, Sugdeia became one of the largest city centers of Taurida. Not later than in the 9<sup>th</sup> century, there appeared powerful defensive constructions on the north slopes of the Kriposna mountain, which protected the territory of an area about 20 hectares. In the 11<sup>th</sup>-12<sup>th</sup> centuries the city turned into one of the most important international trade centers of Byzantine Empire in a region. This circumstance became the main reason of permanent disputes for the dominion of the city. From the middle of the 13<sup>th</sup> century, Sugdeia as well as all the Crimea was under Golden Horde dominion, remaining one of the largest ports of the North Black Sea region.

Since the end of the 13<sup>th</sup> century, a military confrontation between the Italian city republics of Genoa and Venice has begun, for the exclusive right to trade in Sugdeia. In 1365, Genoa gained a victory and had control over the city until 1475. Most of the architectural buildings of the Sudak Fortress, which have survived till nowadays, date from the Genoese period. At present, they constitute the unique complex of fortification buildings of the times of Italian colonization of the North Black Sea region. After accession of the southern coast of the Crimea to Ottoman Empire in 1475, Sudak did not lose its significance. At the early 17<sup>th</sup> century, began the decay of the city and at the time of the Russian troops' invasion (1771), it was a small, but picturesque settlement.

Cultural Landscape of "Cave Towns" of the Crimean Gothia appeared as a specific polity in the 3<sup>rd</sup>-4<sup>th</sup> centuries AD as a result of the Gothic tribes' migration to the northern Black Sea area. In the 6<sup>th</sup> century, the Goths and the Alans became phoideratoi (allies) of the Byzantine Empire and therefore numerous fortresses and fortified settlements were built in the mountainous Crimean area to protect the local population and the Empire's northern frontiers. During the complicated historical events of the 13<sup>th</sup>-14<sup>th</sup> centuries, an autonomous principality of Theodoro appeared in this area. This principality is considered to be the legal successor of the Crimean Gothia. The most important medieval settlements of the Crimean Gothia have acquired a specific naming, that of "cave towns", due to their specific nature. Today we know about 10 sites of this type that look like monadnocks covered by the remains of the urban buildings and numerous cave constructions that sit on the tops and slopes of the plateaux they occupy. Among the numerous settlements situated in the area there are two—Mangup-Kale and Eski-Kermen, which are the largest in size and the most outstanding in value for the Crimean Gothia, the land with deep historical roots and unique natural landscapes.

Hence the object "Cultural Landscape of 'Cave Towns' of the Crimean Gothia" is a serial one and belongs to the mixed type of nominations (that have cultural and natural heritage characteristics). The object consists of the sites that are unique remains of the mediaeval settlements located on the slopes and plateau of the two natural monadnocks, Mangup-Kale and Eski-Kermen. Composed of bryozoan limestone and located at a distance of 5 km from each other within the Outer Ridge of the Crimean Mountains, these monadnocks have been announced as natural sites because of their picturesqueness supported by the cuesta landscape that surrounds them. The importance of the sites is significantly enforced by the historical name of "cave towns" that they bear and which appeared as a result of hundreds of man-made caves carved by humans at the slopes and plateau. The object has also the archaeological value because of the numerous cave constructions and ground-based buildings from the Mediaeval Period that are still planted in the area. The results of the archaeological research show that Mangup-Kale

and Eski-Kermen were the main centres around which the mediaeval Crimean Gothia polity and then the Theodoro Principality—formations that played an outstanding role in the contact zone of the Byzantine civilization and the barbarian world, have been formed (*Cultural Landscape...*, 2021).

The first settlements in Mangup-Kale that date back to the Aeneolithic Period appeared in the area at least 5,000 thousand years ago. Later on, in the Bronze and Early Iron Age, the place functioned as a temporary refuge. However, a permanent settlement appeared on the plateau as early as the second half of the 3<sup>rd</sup> century AD, when the first Goths migrated to the Crimea. From this moment on, there started the formation of the administrative centre of the Crimean Gothia polity, which established federative relations with the Byzantine Empire. A mighty fortress was constructed on the Mangup plateau in the 6<sup>th</sup> century with the help of Byzantine architects. Since the 6<sup>th</sup> century the settlement atop Mangup-Kale started acquiring the characteristics of the capital of the “Crimean Gothia” polity which it had fully gained by the end of the 9<sup>th</sup> century. Then, due to the expansion of the Khazars, the city got into a temporary decline period which lasted until the end of the 13<sup>th</sup> century and caused the reversed changes in Mangup-Kale that again turned it into a small settlement. Its fast development started after the invasions of Mongol khan Nogai in the late 13<sup>th</sup> century, and it became the capital of the independent princedom of the Theodoro that in the 14<sup>th</sup>–15<sup>th</sup> centuries had the entire southwestern part of the Crimean Peninsula in its possession. In 1475, the principality was destroyed as a result of the Theodoro capital siege exercised by the Ottoman army. The settlement in Mangup-Kale then gradually declined, so did the life on the plateau. Though the final glimpses of life in this area were fixed only in the 18<sup>th</sup> century.

The groups of caves of defensive, religious, and administrative purpose stretch along the whole perimeter of the plateau rocky precipices. There are also numerous man-made caves, which served as the cellars in the mediaeval houses. They are scattered all over the top of the plateau too. The total number of the ancient rocky caves in the Eski-Kermen plateau is more than 300. There is a unique siege well among them and a few cave churches that keep the remains of the 13<sup>th</sup>–14<sup>th</sup> century frescoes. There are also the archaeological remains of the mediaeval ground-based buildings, such as fortifications, basements and walls of the residential houses and churches, including the remains of the great basilica located on top of the plateau.

Eski-Kermen was first inhabited in the 6<sup>th</sup> century AD when Byzantine emperors ordered a mighty fortress to be constructed there for a garrison of the Goths, phoideratoi (allies) of the Empire. Although the fortress of Eski-Kermen was initially subordinated to Mangup-Kale, later on, after the Khazarian expansion, it became the capital of the Crimean Gothia. Eski-Kermen was a flourishing town with dense and complicated system of urban planning. In the end of the 13<sup>th</sup> century, it was ruined by the Mongol khan Nogai army. Eski-Kermen has never revived as a capital city since then, instead turned into a small settlement of religious interest. The settlement was finally abandoned in the late 15<sup>th</sup> century because of the Ottoman conquest of the northern Black Sea area.

The Greek colony of Tyras was established in the 6<sup>th</sup> century BCE on the banks of the Dniester Estuary. Through centuries, it served as an important trade port, with routes connecting to the Silk Road, the Baltic, and the Mediterranean. The city, now known as Bilhorod-

Dnistrovskiy, was shaped by numerous communities that lived there through centuries (*Tyras – Bilborod, 2021*).

Derzhprom is located on the southwest side of the circular part of the Svobody Square, which is one of the largest in size in the world. Its building is the most prominent architectural complex of 1920–1950. The State Industry Building takes a central position in the ensemble of the square buildings. It is located at the fan-shaped area divided into three cross passages that form the frame of the Zaderzhpromia residential area. The construction consists of three H-shaped nine buildings radially placed in the plan. Buildings are grouped in three blocks, on three buildings in each. The building height increases from the periphery to the center from 6 to 11 floors. The main focus of the artistic decision is building bridges hanging over the radial passages at the height of 3, 5, and 6 floors. The building composition is dynamic, built on a zigzag rhythmic increase of masses with contrast decline in the center. The building facades are solved in the most laconic way and demonstrate aesthetically meaningful work of concrete structures. The building demonstrates basic techniques of the modernist architecture—flat roof, entire glazing, utilitarian elements serve as architectural details—the entrance canopies, balconies, roof fencing elements and glazing of different shapes and articulations.

### Discussion

Speaking about the relevance of studying the problem of preserving the cultural heritage of Ukraine, it is necessary to monitor and audit the fund of tangible cultural heritage of all regions of the country and update the classification of cultural heritage objects. In this regard, it is necessary to apply a klironomical worldview (outlook) to this topic and rethink the essence of cultural heritage in its preservation in conditions of direct danger of extinction.

A broad discussion is also required on the creation of new methods of guaranteed preservation of objects of tangible cultural heritage using the latest technologies that can protect significant objects from total destruction, which in turn will make restoration work impossible and replace them with reconstruction.

### Conclusion

Thus, the relevance of the research of the fund of Ukraine's tangible cultural heritage objects is obvious due to the ongoing military operations on the territory of the country and the use of modern military technologies of high-precision weapons of destruction at long distances. This poses a direct threat to any objects throughout the territory of Ukraine, regardless of their purpose and the causes of potential damage.

Cultural heritage, studied within the framework of the complex of klironomical sciences, is a category of irreparable damage in the event of significant destruction, since this leads in the future to the replacement of restoration work with reconstruction, which is only a secondary representation of the object on the spot and instead of the original, which has historical and cultural value.

It is also necessary to consider that the category of cultural heritage includes various objects of a certain age of construction and having the value of preservation in a single copy. Even if it takes as landmark objects erected 100 years ago and earlier, then on the territory of Ukraine as a

state with a centuries-old history there are thousands of such historically valuable attractions that require restoration, cosmetic or security work.

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## Appendix



Figure 1. Map of the placement of the UNESCO list cultural heritage objects on the territory of the Republic of Ukraine

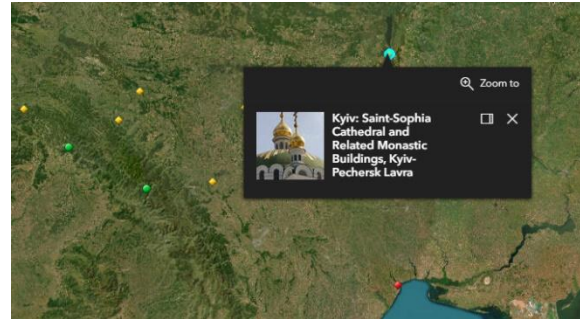


Figure 2. Saint-Sophia Cathedral and Related Monastic Buildings, Kyiv-Pechersk Lavra location in the map of the Republic of Ukraine



Figure 3. Ancient City of Tauric Chersonese and its Chora in the Crimean Peninsula

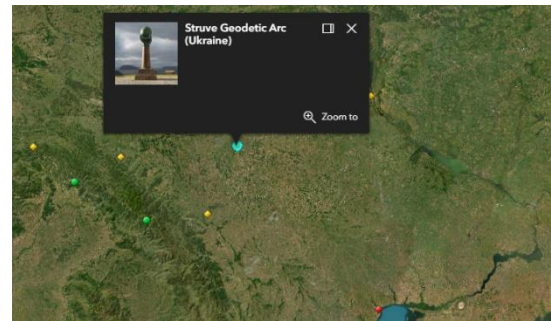


Figure 4. Struve Geodetic Arc location in the map of the Republic of Ukraine

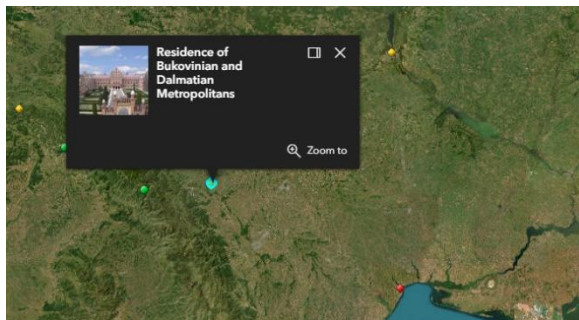


Figure 5. Residence of Bukovinian and Dalmatian Metropolitans location in the map of the Republic of Ukraine

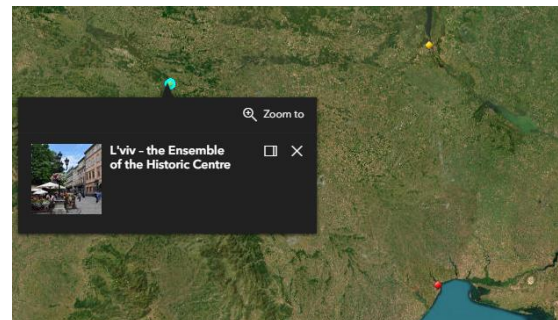


Figure 6. The L'viv Ensemble of the Historic Centre location in the map of the Republic of Ukraine



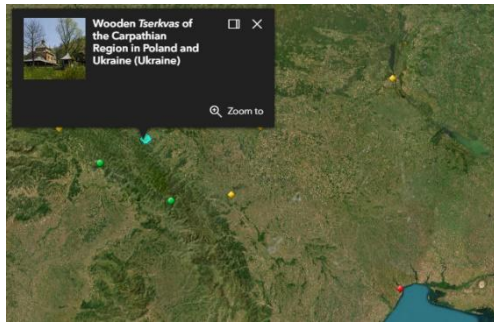


Figure 7. Carpathian Region Wooden Tserkvas in Ukraine

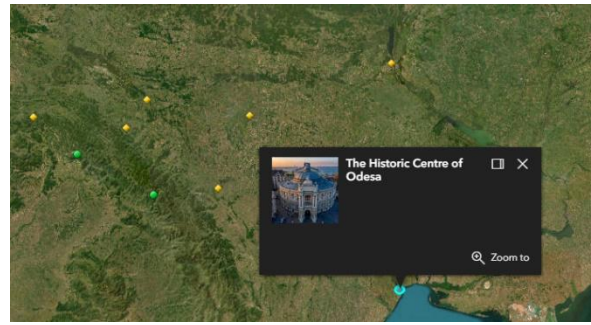


Figure 8. The Historic Center of Odesa location in the map of the Republic of Ukraine

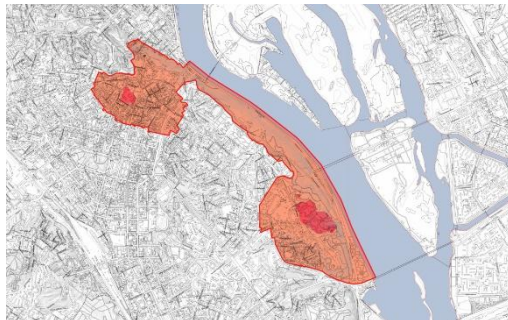


Figure 9. Saint-Sophia Cathedral and Related Monastic Buildings, Kyiv-Pechersk Lavra territory in the plan of Kyiv



Figure 10. Ancient city of Tauric Chersonese and its chora (the 5<sup>th</sup> century BC – 14<sup>th</sup> century AD) in the Tauric Chersonese National Preserve



Figure 11. The Struve Geodetic Arc in Ukraine



Figure 12. The Residence of Bukovinian and Dalmatian Metropolitans in Chernivtsy in Ukraine



Figure 13. The Ensemble of the Historic Centre in L'viv



Figure 14. Wooden Tserkvas of the Carpathian Region in Ukraine



Figure 15. The Historic Centre of Odesa