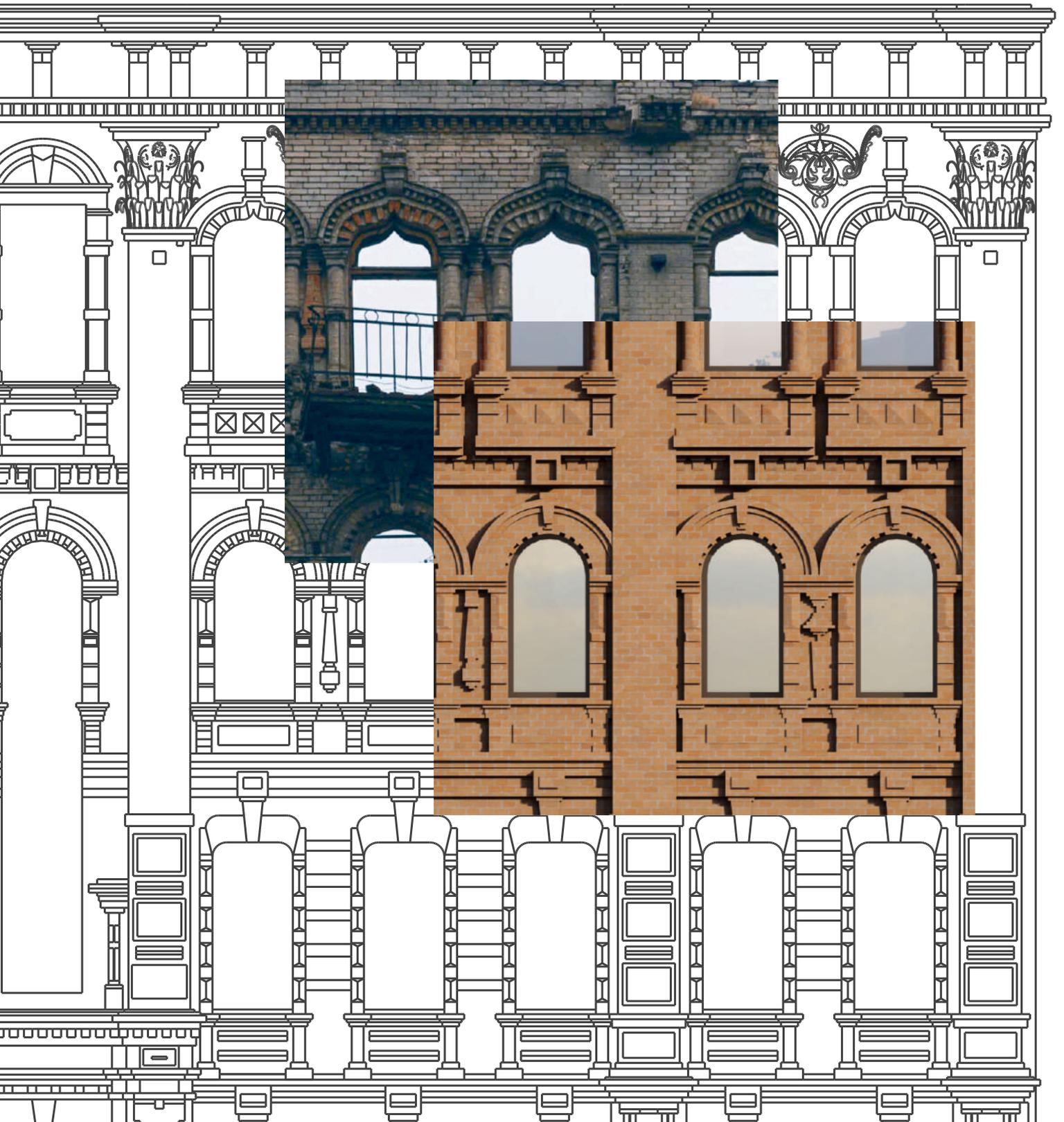


# PArchCentre

**Pomerantsev Architecture Centre**

Mylena Sydorenko | ARCHIP 2024







## ABSTRACT

The project takes place in my hometown, the city of Dnipro, Ukraine. The city has a rich history and a great architectural potential, but unfortunately, current approaches to the urban and construction initiatives are not always following modern suggested practices.

One of the issues that this project addresses is a local municipality management of the abandoned and historically significant buildings in the city. The strategies used aren't motivated by the rules of comfortable and inclusive city planning such as prioritisation of pedestrian

accessibility and sustainable design practices. They don't suggest new tactics but rather concentrate on dealing with finding the least complicated solution. The other problem is an overall public engagement into the decision making processes regarding the building projects and the city budget division.

This project aims to present an alternative solution of dealing with historical architecture preservation and propose another possibility of the refined cityscape formation with appropriate building height implementation.

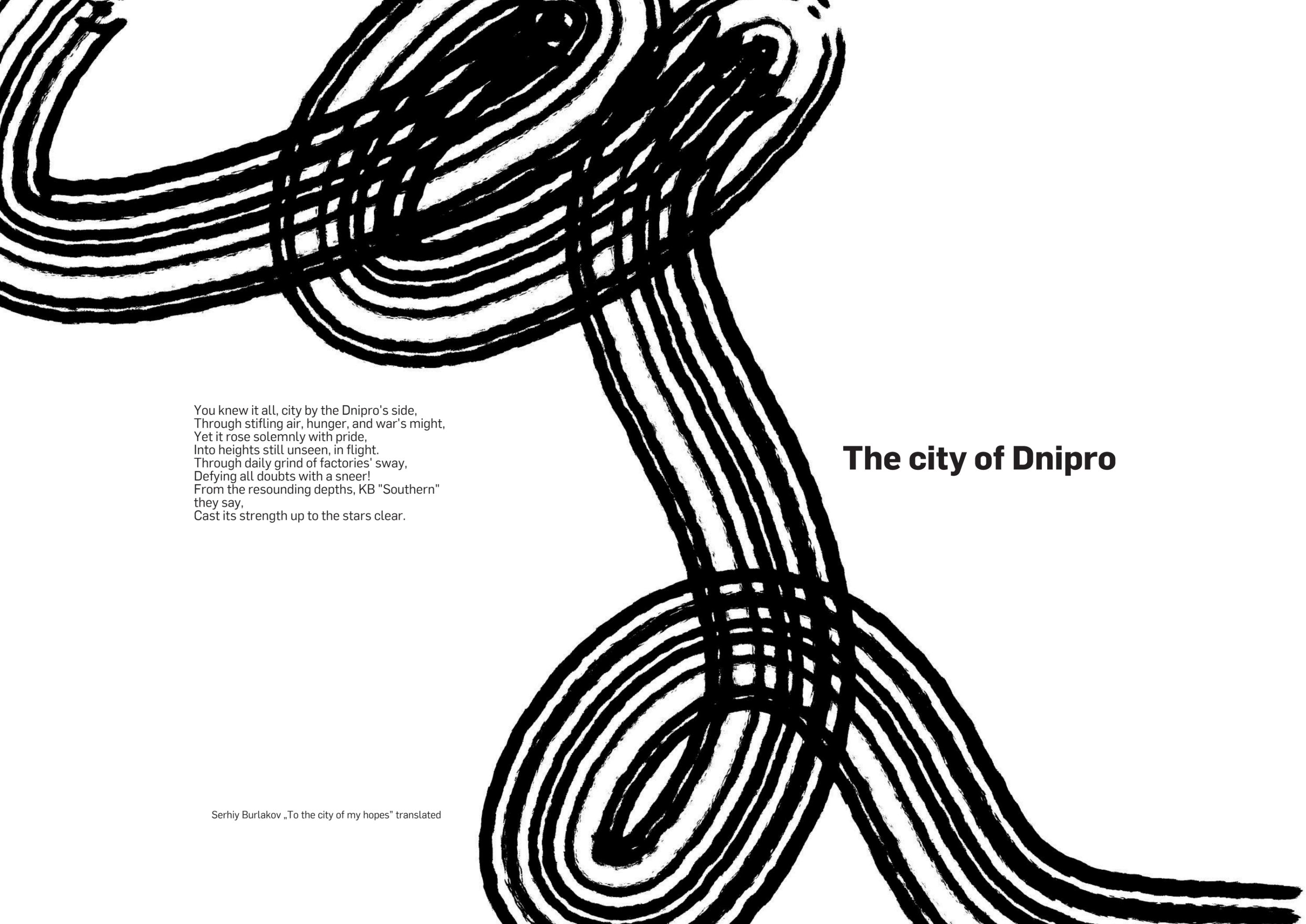
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You knew it all, city by the Dnipro's side,  
Through stifling air, hunger, and war's might,  
Yet it rose solemnly with pride,  
Into heights still unseen, in flight.  
Through daily grind of factories' sway,  
Defying all doubts with a sneer!  
From the resounding depths, KB "Southern"  
they say,  
Cast its strength up to the stars clear.

## **The city of Dnipro**

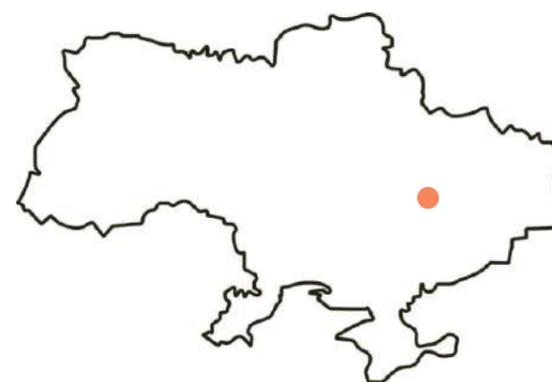
Serhiy Burlakov „To the city of my hopes” translated

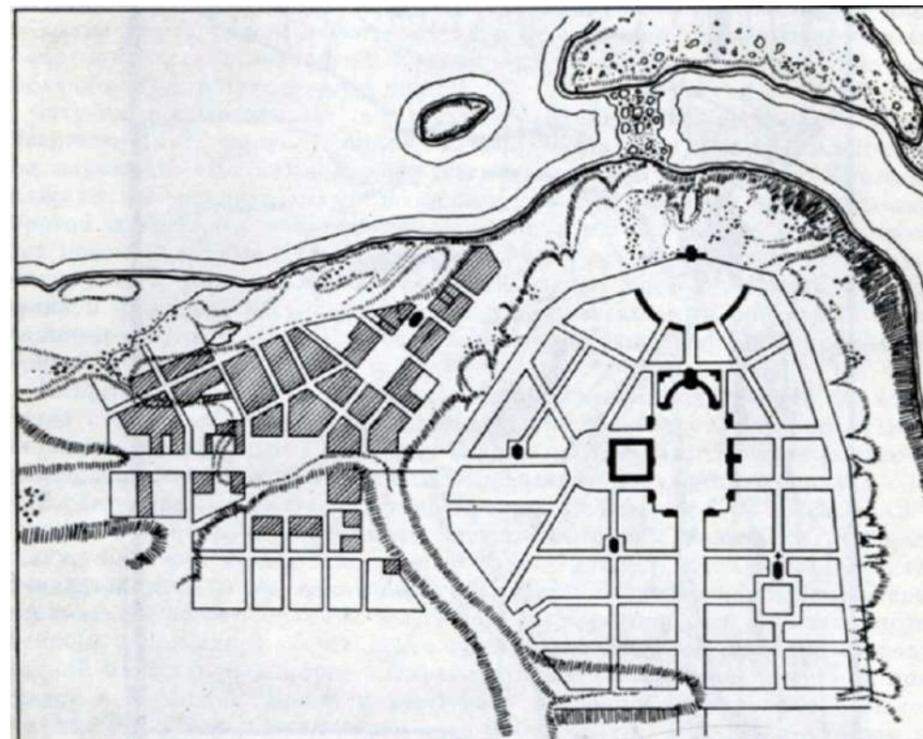
# History

Dnipro is Ukraine's fourth-largest city, with about one million inhabitants. It is located in the central-eastern part of Ukraine, 391 kilometres (243 mi) southeast of Kyiv on the Dnipro River, after which it is named. Dnipro is the administrative centre of the Dnipropetrovsk Oblast.

Archeological evidence suggests the site of the present city was settled by Cossack communities from at least 1524.

The first name of the city was Katerynoslav in honour of Catherine II. Katerynoslav, became the administrative centre of the large territories of the Ukrainian steppe captured by the Russian Empire under Catherine II, in particular after the destruction of the Zaporizhzhya Sich, Kuchuk-Kainardji and Yassky treaties.





## Establishment

The first general plan of Katerynoslav was approved by Catherine II on October 13, 1786. The city architect Claude Gerua set the main urban development trends of the city. The layout is made in the classicism style and is quite simple - it is a grid of rectangular blocks. All development is planned on a vast hill in the bend of the Dnipro. The main square with the Transfiguration Cathedral is a prototype of the future Cathedral Square.

Looking back at the first city masterplan, we can see an unusual void-square stated as a starting point of the city of Dnipro. Cathedral Square offered a new typology for the city scape that responded to its smaller scale principles of permeability, and treatment of the void as an architectural object.

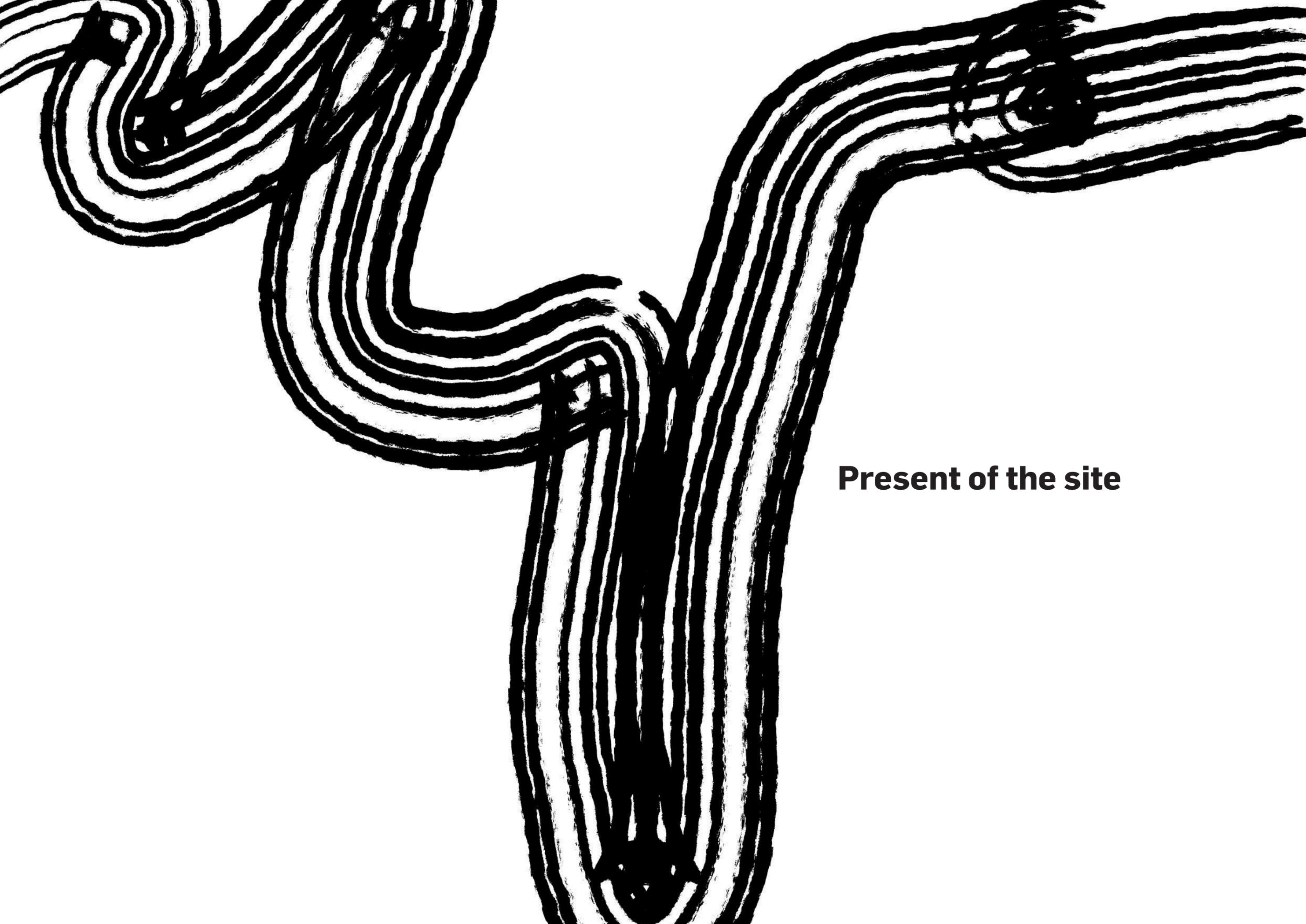
It became a focal point in the city and stays the same till today. The architecture around the square has changed throughout the years but the void-space established by the first architects is as physically empty as it is mentally occupied, as it used to be.

From the end of the 19th century, the town attracted foreign capital and an international, multi-ethnic workforce exploiting Kryvbas iron ore and Donbas coal.

Renamed Dnipropetrovsk in 1926 after the Ukrainian Communist Party leader Grigory Petrovsky, it became a focus for the Stalinist commitment to the rapid development of heavy industry. After World War II, this included nuclear, arms, and space industries whose strategic importance led to Dnipropetrovsk's designation as a closed city.

Following the Euromaidan events of 2014, the city politically shifted away from pro-Russian parties and figures towards those favouring closer ties with the European Union. As a result of decommunization, the city was renamed Dnipro in 2016. Since the Russian invasion of Ukraine in February 2022, Dnipro rapidly developed as a logistical hub for humanitarian aid and a reception point for people fleeing the various battle fronts.





**Present of the site**



## Urban context of the city

The city of Dnipro is currently grappling with a pressing issue related to the uncontrollable height of new buildings, posing a significant threat to urban planning and architectural harmony. In recent years, there has been a concerning trend of developers constructing structures that exceed established height regulations and zoning standards.

Despite the fact that the master plan suggests that the blocks are solid elements that are forming the streets, in reality it is visible that these formations are designed to be easily penetrable. Maybe, as a result of privatisation in Ukraine in 1992 the plots that were distributed are a bit more chaotic and communication between them is a product of this act. Or it can be an outcome of the diversity of architecture from different periods of time that are not synchronised within their suggested block.

Nevertheless, these pathways that appeared are the character of the local blocks and they give the city its uniqueness and possibilities to introduce to the citizens the variety of communication and at the same time advocate for the safety of the inside yards of such blocks. But the consequences of this lack of organisation and the urbanism of fear that, unfortunately, is firmly established in our culture is the fact that the owners of the plots can restrict this natural communication.

Moreover, when one can afford to own the whole block, its porosity is at a huge risk. Shopping centres, residential and mixed used blocks very often are turned into gated communities that not only physically but also mentally limit accessibility for a number of groups of people. This problem is also a result of lack of proper consideration of urban processes by developers, enlightening work by municipalities and appropriate public engagement in the planning processes. This issue is clearly shown on the block Northern to the project site that is occupied by the shopping centre "Most City". To cross from one side of the block to another, one has to walk around the whole structure. While there's an option to go through the building only on the North-South axis, it's still quite a challenging task because of the slight height difference and overall communication inside the centre.

The approach of the Cathedral Square that treats structureless space with respect is missing in this part of the city. Developers count every square metre of the valuable city centre location, their projects include empty spaces without any agenda but rather as a building requirement. Thus, my aim is to reintroduce urban and aesthetic qualities of the void-spaces and familiarise the public with their ability to participate in space creation.



# Urban context of Europeiska and Uspenska Squares

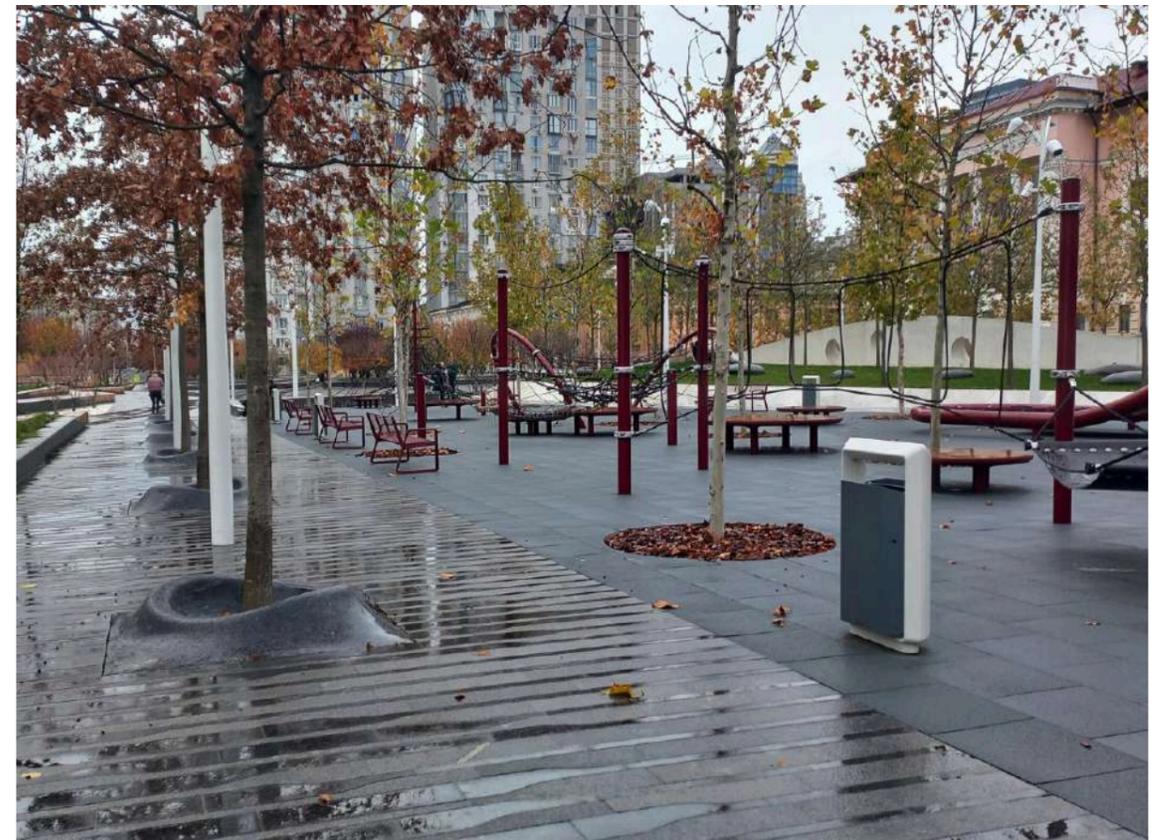
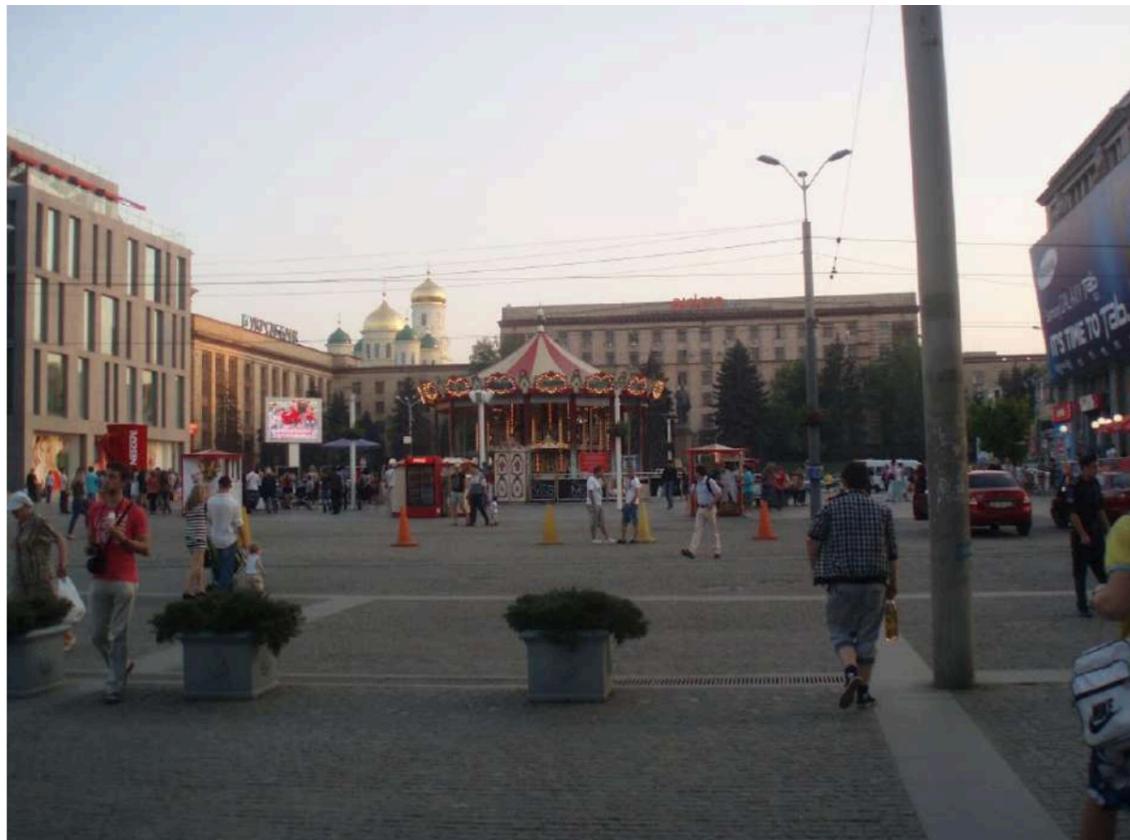
The plot is located between the two important city squares Europeiska and Uspenska. The first being turned into a square in 2005, soon became one of the most popular locations and unspoken centre of the city. It is recognized from its lively rush qualities that is a result of three shopping centres in the South of the square, number of shops on the ground floors of the mixed used structures and two busy vehicle streets, one being the main city street - Yavornytskoho Avenue, as well as a tram line that

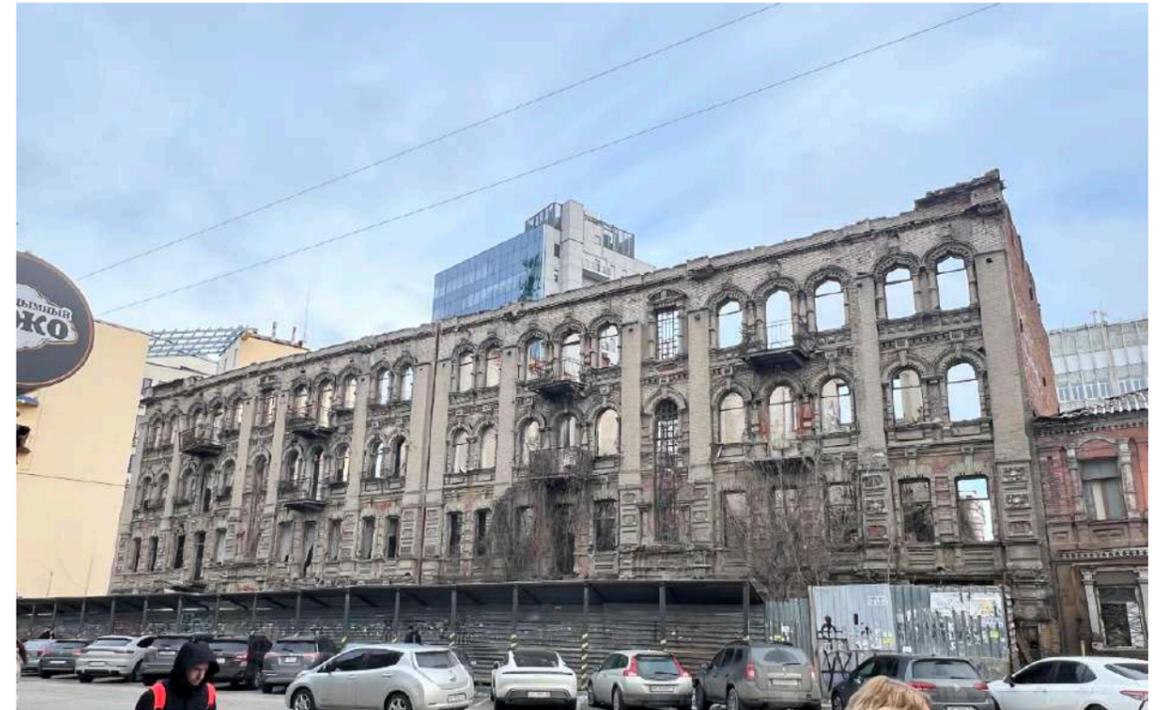
goes right through the middle of pedestrian area. This square hosts fairs and different celebrations.

Meanwhile Uspenska one presents a completely different character. It was established in the beginning of the XIX century as one of the oldest churches in the city. It preserves a calm and quiet atmosphere and is surrounded by educational and cultural institutions such as Gymnasium #100 that is located right next to the square, Art college

and educational and cultural centre DCCC. These factors have resulted in the square being predominantly used by children and teenagers, thus developers presented a square 25% of which is dedicated for the playground. Nevertheless, it has been neglected for many years and only recently got reconstructed. The reconstruction is a huge topic for discussion since it required 300 millions hryvnias (around 7,5 mil .euros) and the municipality still

didn't open the updated squares claiming that they need another 100 millions for finishing the works. Moreover, as the investigations go on, people find a tight connection between the mayor of the city Borys Filatov and the head of the construction company that has been working on the site. This showcase raised a wave of protests in the city against unclear use of money from the city budget and nepotism.





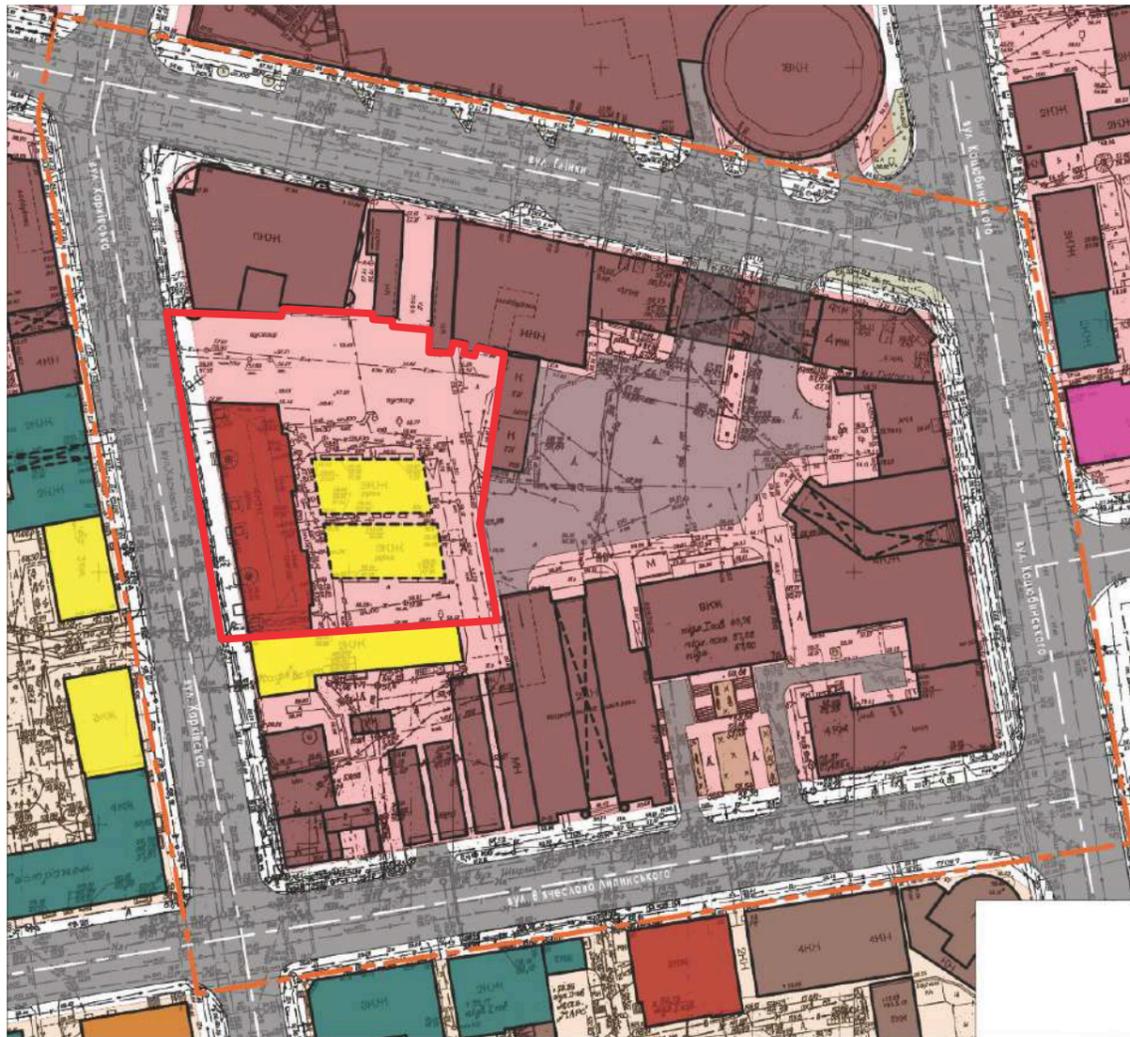
## Present of the building

According to the functional typology, it is a residential building in the shape of a parallelogram in plan. The building is two-section, four-story with a basement (originally with a semi-basement, with the windows out to the pits). The house was built in 1880 as an 'income house' with very expensive flats on the top floors and cafe, corset shop and flower shop on the ground floor.

Luckily, it survived both WWI and WWII but didn't get through the fire in 1999. Since then it hasn't been restored despite the immediate promises from the government. It is

located on Kharkivs'ka Street 6, the utterly focal street with very expensive real estate. The left out facade is unique in its architectural elements but also in its distinctive style called Katerynoslav brick style that includes a limited number of preserved examples. Thus, on December 21st 2010 the building received the status of an architectural monument and got its place in the state register of real estate monuments of local importance. Nevertheless, this status didn't have enough influence on the fate of the building.





**Legend**

- Existing buildings
- Territory of public development
- Territory of high-rise residential housing
- Territory of low-rise residential housing
- Greenery
- Historical monuments of local significance
- Important historical buildings
- Historical buildings
- Recently recognized objects of historical heritage
- Objects recommended to be recognized as monuments of local significance
- Site boundary

Since the fire in 1999 there were no changes done to the building. The site includes three buildings, while the House of Pomerantsev itself became a footprint of a building. Its structure takes 47.5 by 12.95 metres and has a height of 20 m (including the demolished roof structure). The division wall between two parts of a solid structure is still preserved as a part of load-bearing construction. The leftovers of the inside walls don't reach a height of one storey and most of the over-taking plants are higher than they are. External brick cladding with outstanding window frames are the only details left for the restoration. Two structures on the back are soon to be destroyed by the property owner are freestanding 22 by 10 metres around 15 m high with majority of the 3 storey structure preserved. It didn't avoid the fate of the House of Pomerantsev and got occupied by the greenery. One of the factors for the shape of the House of Pomerantsev was its neighbouring structure on the plot of Kharkivska st 8a. Currently the part of the plot that used to be right next to Kharkivska st 6 is empty and is not divided from my site in any way, it's used as a parking place for the workers and visitors of the buildings around the plot. This site is shared with the building on Hlinky st 7.

The building itself is an architectural monument of local importance; included in the State Register of Untouchable Monuments of Ukraine. The building is located along the building setback line along the street Kharkivska, in the middle of its district section, bounded by the Hlinky Street and

Vyacheslav Lipinsky Street. There are two three storey sectional houses that were built almost at the same time but with less expensive apartments on the territory of the same household, behind the structure and perpendicular to it. These buildings including architectural monuments are considered as a single complex. The House of Pomerantsev was the largest building on the street due to its dimensions, expressive silhouette (dome and tents completion) and rich decorative design of the main facade. It played an active compositional role in the development of the street and the surrounding area. The footprint of the building also gives an impression that it was following the lines of radial perspective that starts from the Uspenska square.

## КАТЕРИНОСЛАВСЬКА ЦЕГЛА KATERYNOSLAV BRICKS



One of the primary materials of the facade is red Katerynoslav bricks which are part of the original walls that have been preserved on the site. Katerynoslav bricks are unique bricks that have been produced on the territory of Dnipro region since the end of 18th century and preserve the original look of Katerynoslav brick architecture. Contemporary manufacturers use different handmade technologies to age the bricks to give an impression of original look.

## Social struggle

After gaining independence the Ukrainian government started a long and exhausting fight with corruption, the peak of this battle was reached in 2014 after the Euromaidan revolution. Since then, anti-corruption laws and initiatives have been implemented, such as the formation of the National Anti-Corruption Committee, for example. Despite the major improvements, "corruption is considered the most serious problem for Ukraine after the full-scale war, according to 89% of citizens. And the main and most serious type of corruption is political corruption (81%). Despite the noticeable improvement in public perception of the prevalence of corruption, 94% of respondents still believe that corruption is widespread throughout Ukraine. The percentage of those who believe that the level of corruption has increased since the beginning of the full-scale war is bigger than the percentage of those who believe that it has decreased..."

The mayor of Dnipro, Borys Filatov, has lost his reputation in the citizens eyes through years of taking the position in the local council. His rude and oblivious public interactions in social media have undermined his reputation even more. Recent reconstruction of Uspenska square that was sponsored from the municipal budget has been recognised as illegitimate by the Ministry of Culture and Municipal Court. As a result, locals arranged weekly protests against unreasonable and unclear city budget usage; whom the mayor ironically called "useful idiots."

"Art work" from the office of the head of "Ukrbud" and ex-people's deputy Mykytas depicting him and other deputies in the saint gowns building Ukrainian cities



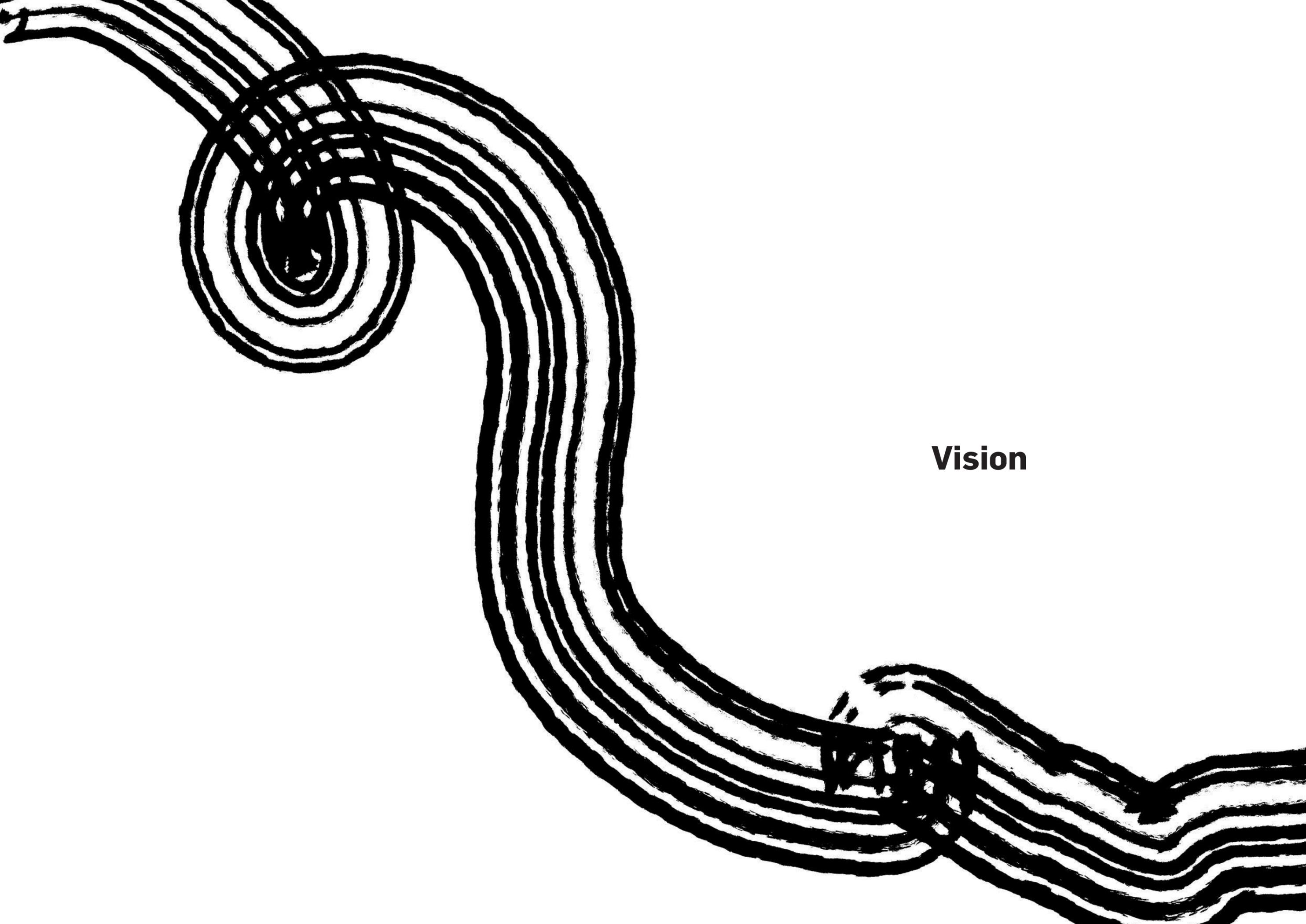


Municipality website offers information about the new approved site proposal. The site plan shows that the project includes the territory of the House of Pomerantsev, Southern part of the block which is occupied by SAF (small architectural forms), as well as the parking on the East from the chosen site. It is planned to be turned into a new office/shopping centre with a pedestrian zone instead of the parking of the East from the building. Despite some positive tendencies such as hiding the parking underground and preserving the structure of the House of Pomerantsev, the project is rather cynical and presents unfortunate qualities. The height of the structure will reach 72 metres and the building will have a minimum attention to the surroundings and the original structure of the house, the connection between them will follow the controversial principles that the similar structures have been following where the newer usually back part is awkwardly detached from the original structure.

The neighbourhood of high-rise buildings in traditionally low-rise areas has become a prevalent phenomenon in contemporary urban landscapes.

Proposed designs do not respect visual integrity and continuity of the street. They follow the harmful for the comfortable human scale urban development trend. New tower and older structure don't seem to have

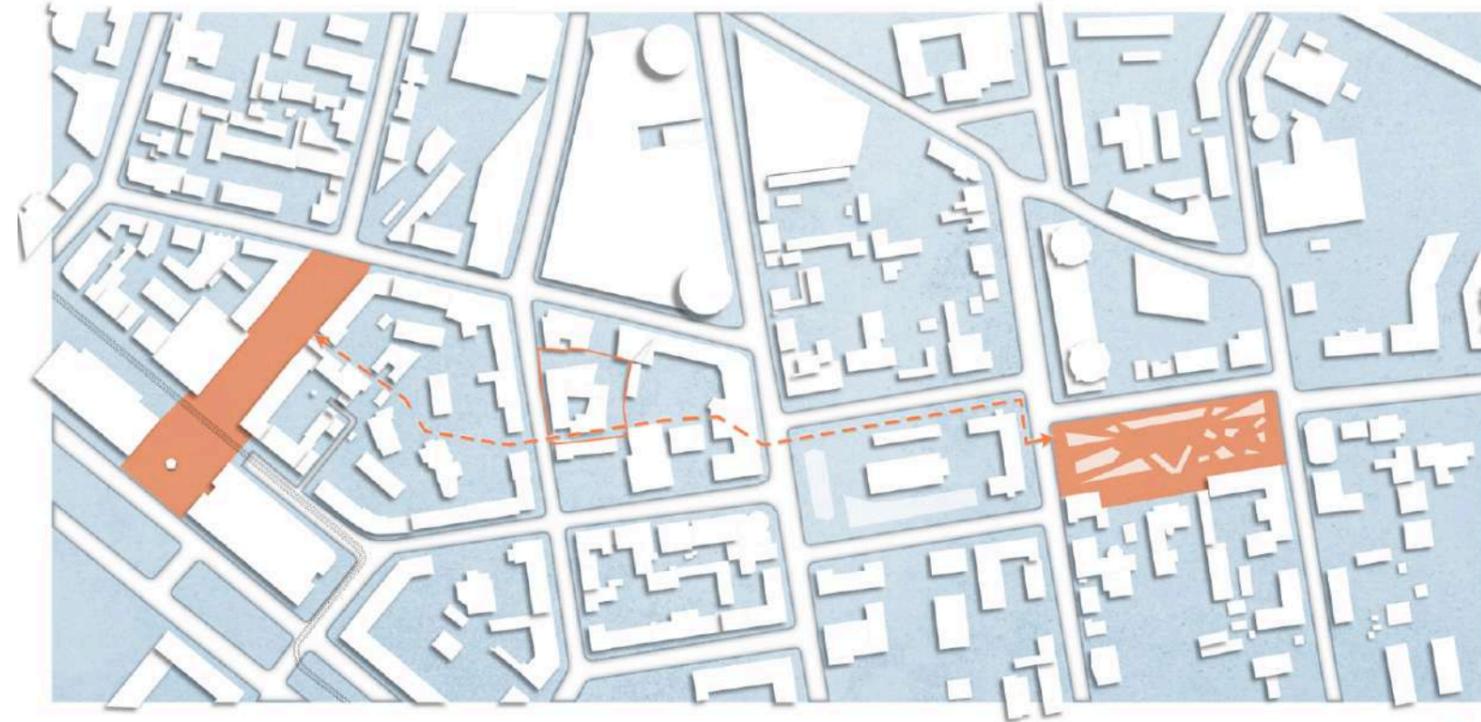
a dialogue or even a conflict but rather they are strangers that are forced to share the site in honour of mercantile motives of the developer. The newer and older parts are so disconnected that you can clearly see the end of one and the beginning of the other. They create an impression of lego blocks that do not belong with each other. The method used for handling the void is totally opposite to the strategy that I am using for the project.



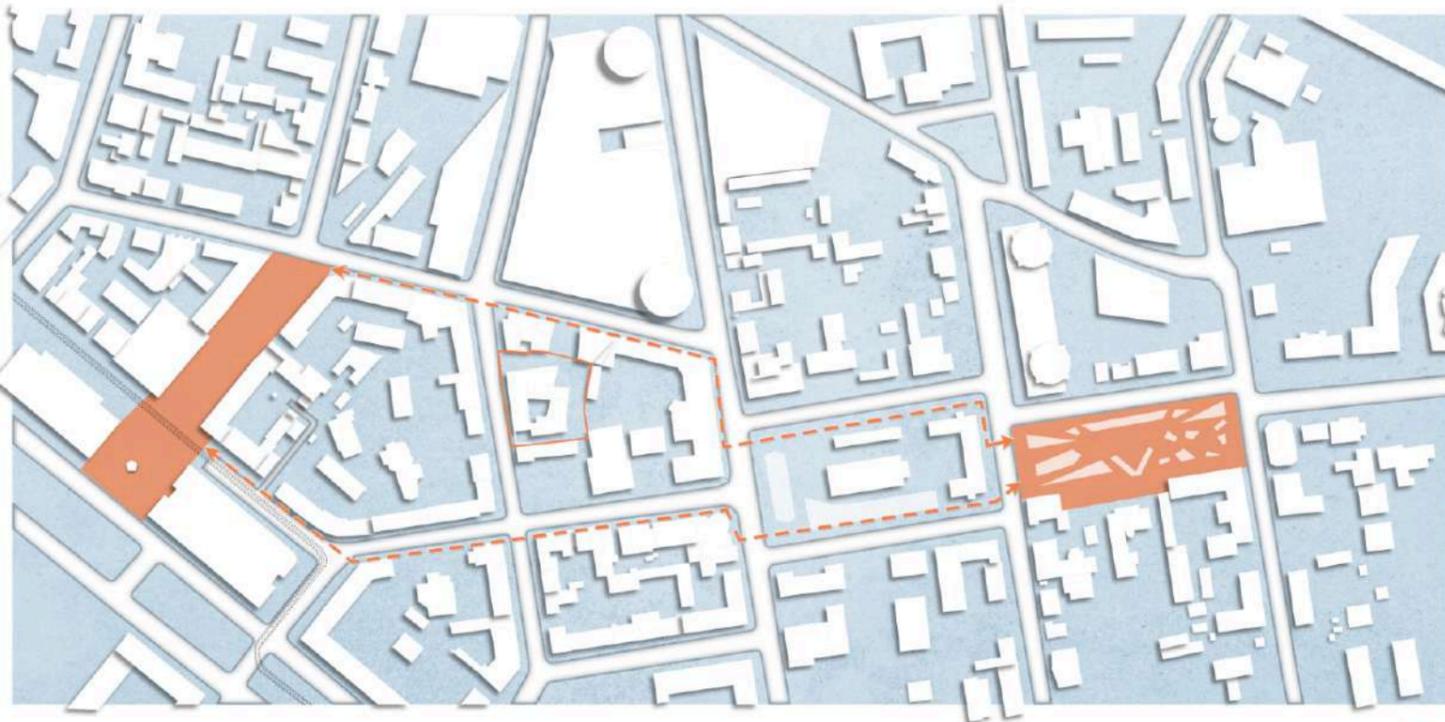
**Vision**

# Urban approaches

Urban influence of my project is a pathway alternative that will follow the original communication patterns. On a bigger scale it aims to connect city gems by one more accessible and more welcoming path than the one that there is right now. My chosen site introduces the potential to become this middle point and to unite different atmospheres for an exchange of business and culture, bring back the ground space to pedestrians and to turn into the gate to the Past and the Future of Dnipro.



1:1500



1:1500



The site has potential to become a shared public courtyard in the middle of the busy city centre. The main goal is to create an attractive and out-standing space for the citizens to learn and share knowledge. As well as to propose lower structure solution.

To restate my social agenda, there's a lack of the educational platform that would inform citizens about any architectural related projects such as construction tenders or bureaucracy changes, for instance. Thus the function of the structure will respond to this need by creating a space for such announcements, lectures, studies, and institutional work.



## Void in architecture

There are different types of voids in architecture, whether it's urbanistic or a structural one. In architectural discourse, the void is not merely an absence of matter, rather, it embodies a space with potentiality and meaning. It is the interplay between solid and empty spaces that gives architecture its dynamic character. The void, in its essence, serves as a canvas upon which the architect paints narratives of light, shadow, and human experience.

The void in The House of Pomerantsev is an absence of any floor and roof structure and majority of partition walls. The value of the building is in its footprint and facade so the design should embrace it. This absence looks light and free but also wild and untamed

# Seagram building

The Seagram Building, designed by Ludwig Mies van der Rohe and Philip Johnson and completed in 1958, stands as an iconic example of modernist architecture and has had a profound influence on the understanding of void in urbanism. The building has significantly shaped the discourse on urban spaces, emphasising the importance of open plazas and the relationship between buildings and their surrounding environment. The building is set back from the street, creating a spacious open area in front. This intentional void serves

as a contrast to the verticality of the tower and establishes a sense of openness within the dense urban fabric. The Seagram Building challenges the conventional notion that every square inch of a valuable urban site must be occupied by a structure. Nevertheless, it was a cost-effective decision to build upward that also commented on the city and offered a new type of public space. It recognizes the significance of preserving spatial quality, allowing for breathing room and a sense of openness within the city.

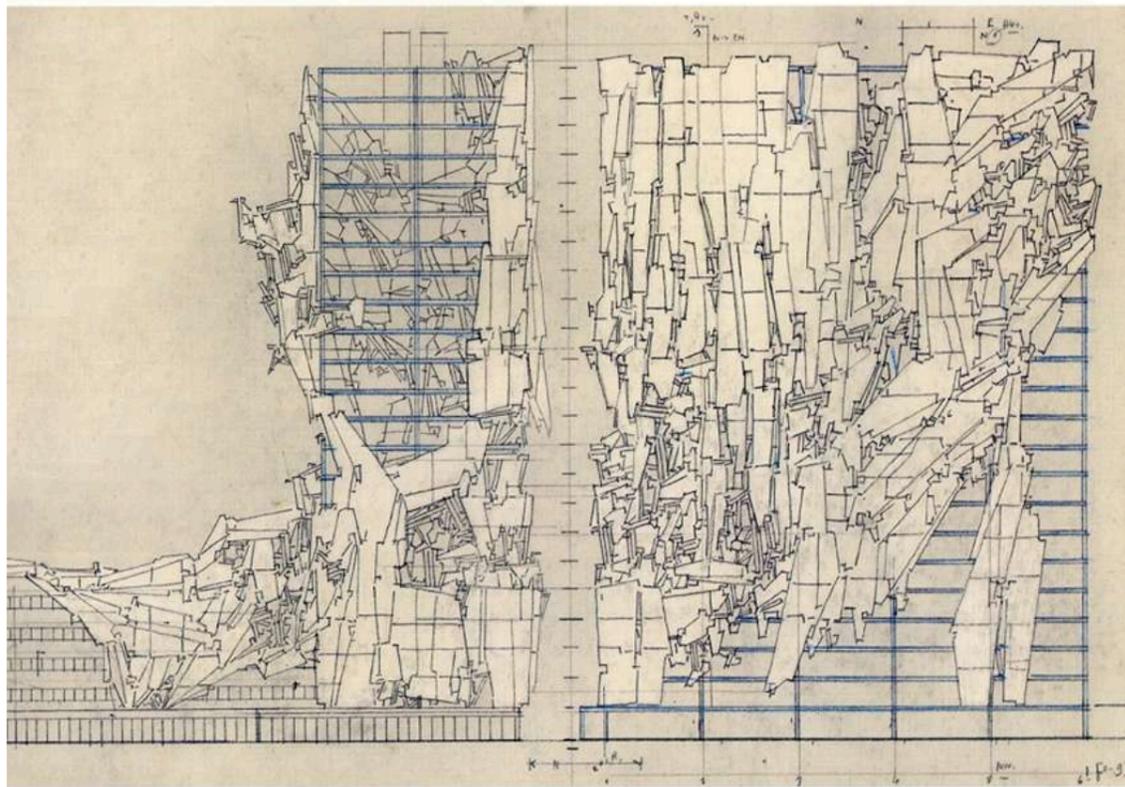
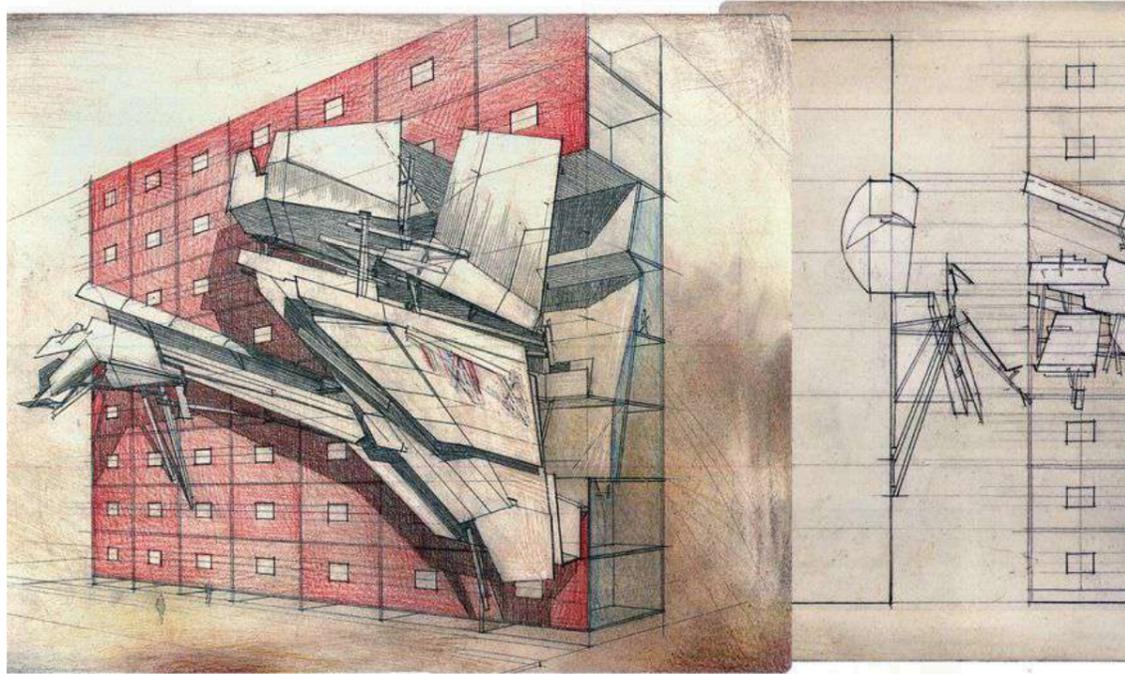


# Residenze Carlo Erba



The void plays an active role in the project of Peter Eisenman - Residence Carlo Erba. One of the main challenges was to design the whole residential block without creating a massive dominant entity in the area. The idea was to avoid repetitiveness and solidity. At the front of the building, the grid is articulated in a more regular way with a series of evenly spaced vertical and horizontal elements that create a sense of stability and balance. As the grid extends towards the back of the building, it becomes more irregular and fragmented with elements that are spaced further apart and that vary in size and shape. It reflects the concept of 'lateness' and Breaking from self-referential forms by employing traditional patterns and forms but applying them in an unexpected way. Moreover the top part that follows the shape of the block is an active void element dedicated for terrace spaces.

## Sarajevo study by Lebbeus Woods



The work of Lebbeus Woods in Sarajevo is an interesting example of the partial damage treatment. Despite being extravagant, the idea is to embrace the void and to leave the reminder of the past events imprinted into the design is logical and attractive. The void is abstracted but it is a part of a solid structure at the same time. Such a collapse brings traumas with it and requires a peculiar response. It significantly limits the design possibilities and at the same time gives an unexpected opportunity for the development. This type of collapse introduces a method of a specific local treatment on a continuous mass

# CAMP Praha



The relevant precedent would be IPR's building of CAMP (centre of architectural and metropolitan planning). IPR is a public-benefit corporation in charge of developing the concept behind the city's architecture, urbanism, development and formation managed by City Hall of Prague, Czechia. It represents spatial planning matters of the Czech capital city, the coordination includes some documents such as Prague Building Regulations, the Prague Waterfront Concept and the Prague Public Space Design Manual. It deals with the administration and propagation of main architectural competitions in the city. Its headquarter in CAMP is a perfect example of the space for exhibitions, co-working, presentations and networking.

Originally, the structure served as Budovy Sdružení projektových ateliérů, it was a modernist set of buildings designed by Karel Prager in 1968. Then, in 2013, IPR moved into the premises and in 2017 after reconstruction CAMP opened its doors. Now it hosts a 200 m<sup>2</sup> exhibition hall with a unique, large projection screen, a library with a large selection of publications about architecture, urbanism and design, a café, an outdoor patio and a modern lecture hall. CAMP is a meeting place for architects, planners and citizens, a hub for brainstorming the future of the cities, with a diverse programme of public discussions, lectures, workshops, film screenings and

other activities addressing the sustainability of the cities.

This precedent is an example of the institution's functions and space use. It provides a platform for information exchange and this is what is applicable for my site. One of the project's goals is to give the citizens a platform to express and discuss their ideas and concerns regarding the municipality urban and architectural planning. CAMP serves a similar purpose, this is why it became a volumetric study for the project. The qualities of the building also can be implemented. Such as space sizes, light permeability, circulation, room division and accessibility. These observations helped to figure out the space planning and circulation for the proposal. CAMP is a welcoming and engaging space that is loved by professionals and the general public. My project in Dnipro need to project the same qualities to become a new independent institution and a landmark

# Program

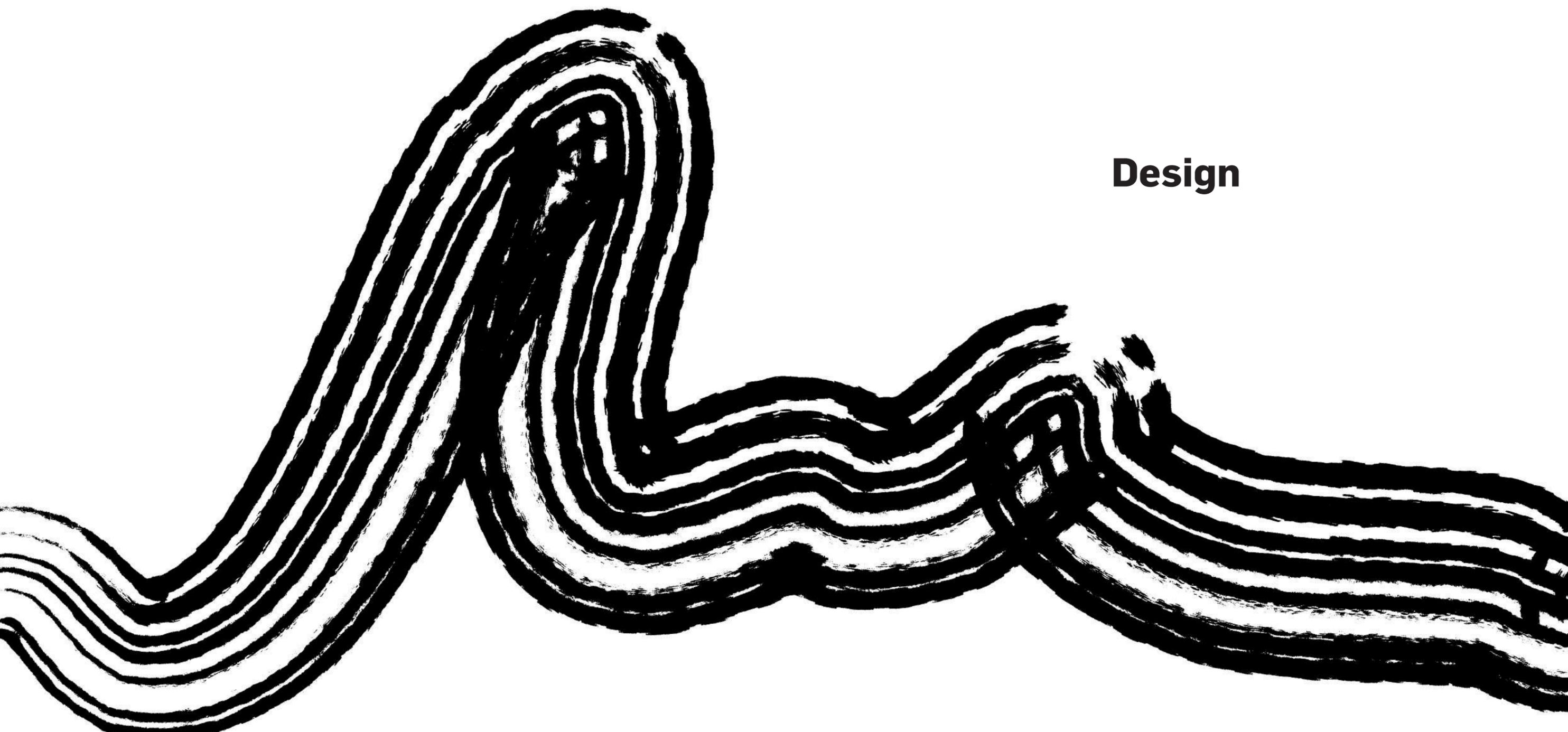
Learned precedents helped to establish the designing principles and the program.

Since one of the goals is to give people the platform for expression and discussion, it is vital to prepare such spaces in the interior but in the exterior as well. Thus, void-space is a part of implemented principles that is expressed through the terraces and the courtyard. Another requirement is inclusivity and accessibility

so, in the proposal, are all-time reachable from inside and out. The program of the building is a mixed use including the Center of Architectural and Metropolitan Planning, its private and public spaces as well as the office space for architectural and city planning organisations to rent. Volumes of the Center will include 2 exhibition rooms, a presentation room, library, study-co-working space, cafe/restaurant with a num

ber of storages, service spaces, bathrooms and circulation area and cores. The private space of the Center includes the office of the institution with other means of comfort such as kitchen, storages, private offices, meeting rooms, bathrooms and terrace access. The offices dedicated for rent copy the institution office layout. The total area will reach 2790 square metres.

PROGRAM						
Space	Quantity	Size (m2)	Height (m) = Volume (m3)	Natural Light need (Low/Medium/High)	Level of Noise (Low/Medium/High)	Level of Privacy (Private/Semi-private/Public)
<b>GALLERY</b>						
Exhibition room 1	1x	400	8 = 3200	L	L	Pu
Exhibition room 2	1x	200	4 = 800	H	M	Pu
Exhibition storage	2x	30	3 = 90	L	L	P
Lobby/reception	1x	100	4 = 400	M	H	Pu
Staff room	2x	20	3 = 60	L	M	P
Toilet	4x	20	3 = 60	L	L	Pu
Technical storage	2x	50	3 = 150	L	L	P
Study room	1x	100	4 = 400	H	M	S
Presentation room	1x	100	6 = 600	L	M	S
Library	1x	120	4 = 480	H	L	S
Cafe	1x	150	8 = 1200	M	H	Pu
Kitchen	1x	60	3 = 180	M	H	P
Cafe storage	1x	20	3 = 60	L	L	P
Corridors	1x	1535*0.2 = 307	4 = 1228	M	M	S
Garden	1x			H	M	Pu
<b>Total:</b>	<b>20x</b>	<b>1842</b>	<b>9379</b>	<b>(13/4/4)x</b>	<b>(11/7/3)x</b>	<b>(8/4/9)x</b>
<b>OFFICE</b>						
Office room	4x	100	4 = 400	H	M	P
Office storage	4x	20	3 = 60	L	L	P
Toilet	8x	15	3 = 45	L	L	S
Reception	1x	50	4 = 200	M	M	Pu
Private offices	4x	20	4 = 80	H	L	P
Kitchen	2x	20	4 = 80	L	H	S
Meeting room	2x	20	4 = 80	H	H	P
Corridors	1x	790*0.2 = 158	4 = 632	M	M	S
<b>Total:</b>	<b>24x</b>	<b>948</b>	<b>3752</b>	<b>(13/2/10)x</b>	<b>(16/6/3)x</b>	<b>(14/10/1)x</b>
<b>TOTAL:</b>	<b>44x</b>	<b>2790</b>	<b>13131</b>	<b>(26/6/14)x</b>	<b>(27/13/6)x</b>	<b>(22/14/10)x</b>



**Design**



# Design approaches to the site

The project aims to dominate among high structures without taking as much physical mass but rather by attracting pedestrians' attention to the design's uniqueness and institution agenda. One of the main goals of the project is to create a pedestrian passage through the site to alternate the passer's experience. The passage leads the way through the block to bring back the original quality of porosity to the modern Dnipro landscape. As well as it aims to introduce the visitors with the updated Uspenska square and The Dnipro Centre for Contemporary Culture that plays a significant role in the city's cultural agenda. The pathway within the site functions as a separate object that is attached to the building. Beside being a semi-independent urban character, it will also invite pedestrians to visit the institution it-

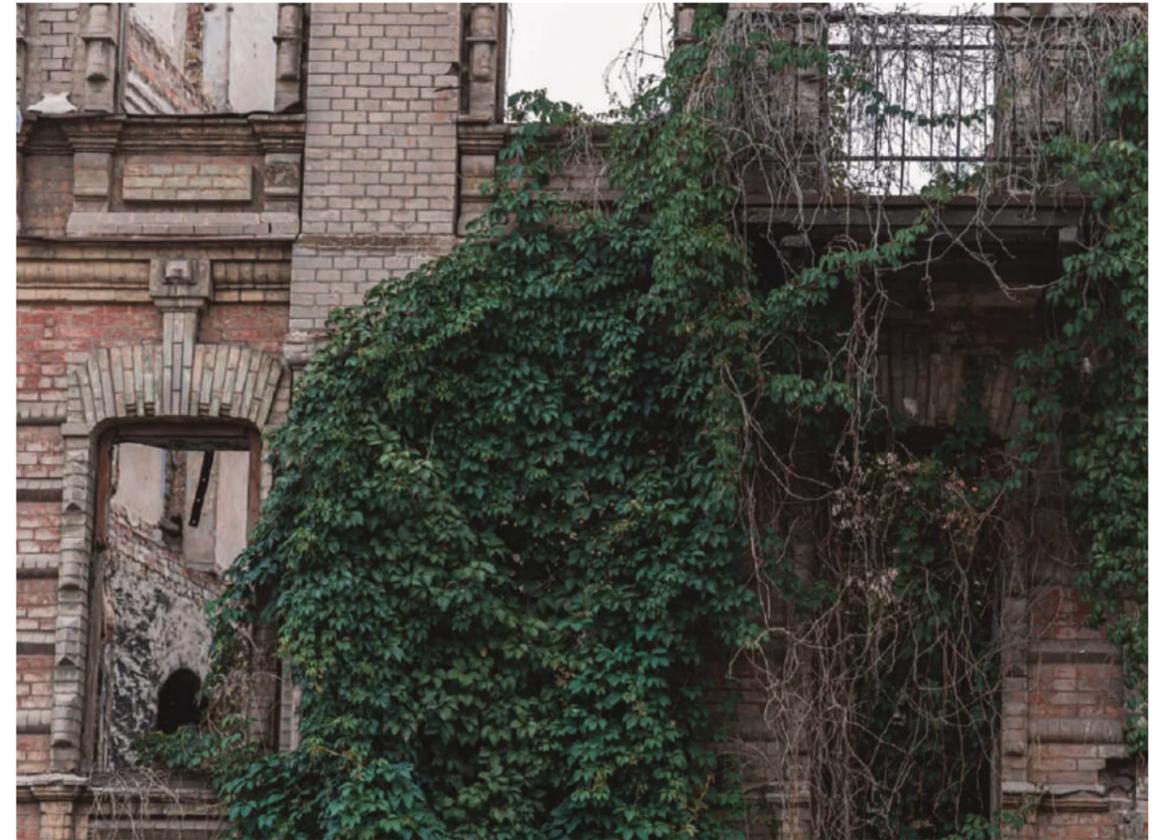
self by offering a courtyard The terrace that are created as the result of the building typology also function as independent element that is accessible from the inside of the building as well as by the external means of elevation. The agenda states to create an anti-authoritarian space in the heart of the city, an open ground for communication between the state and citizens, for citizens to be heard. It is expressed through the terraces that invite pedestrians to visit and experience the space from outside. This terrace becomes a statement, they are the open ground for proposals. This architectural element also restates the agenda in its spatial physical sense. By this wide, visible from different sides, element the building is drawing the public's attention from the much taller structures.

## Design approaches to the program and typology

The main principles for consideration were accessibility, integrity and preservation. The elements that defined the structure during the years of neglect have gained the right to stay as a part of the new design proposal. The greenery that has appeared has become a reason the building is recognised by the locals; despite the fact that it is uncultured, it offered a specific charm to the site. The elements that have been preserved are included into the new pro -

posal as defining and secondary elements that serve as outer or partition walls. The footprint of the basement has also played a part into the typology creation.

The mentioned void that has been an element of the site continues to be part of the design. Within the new typology, void is now to be a united element that presents the occupants the volume to fill with events and functions.



# Design approaches to the architecture and morphology



As for the methodology for the building morphology definition of the building I was relying on the model making. By developing different volumetric models on every stage of the project evolution.

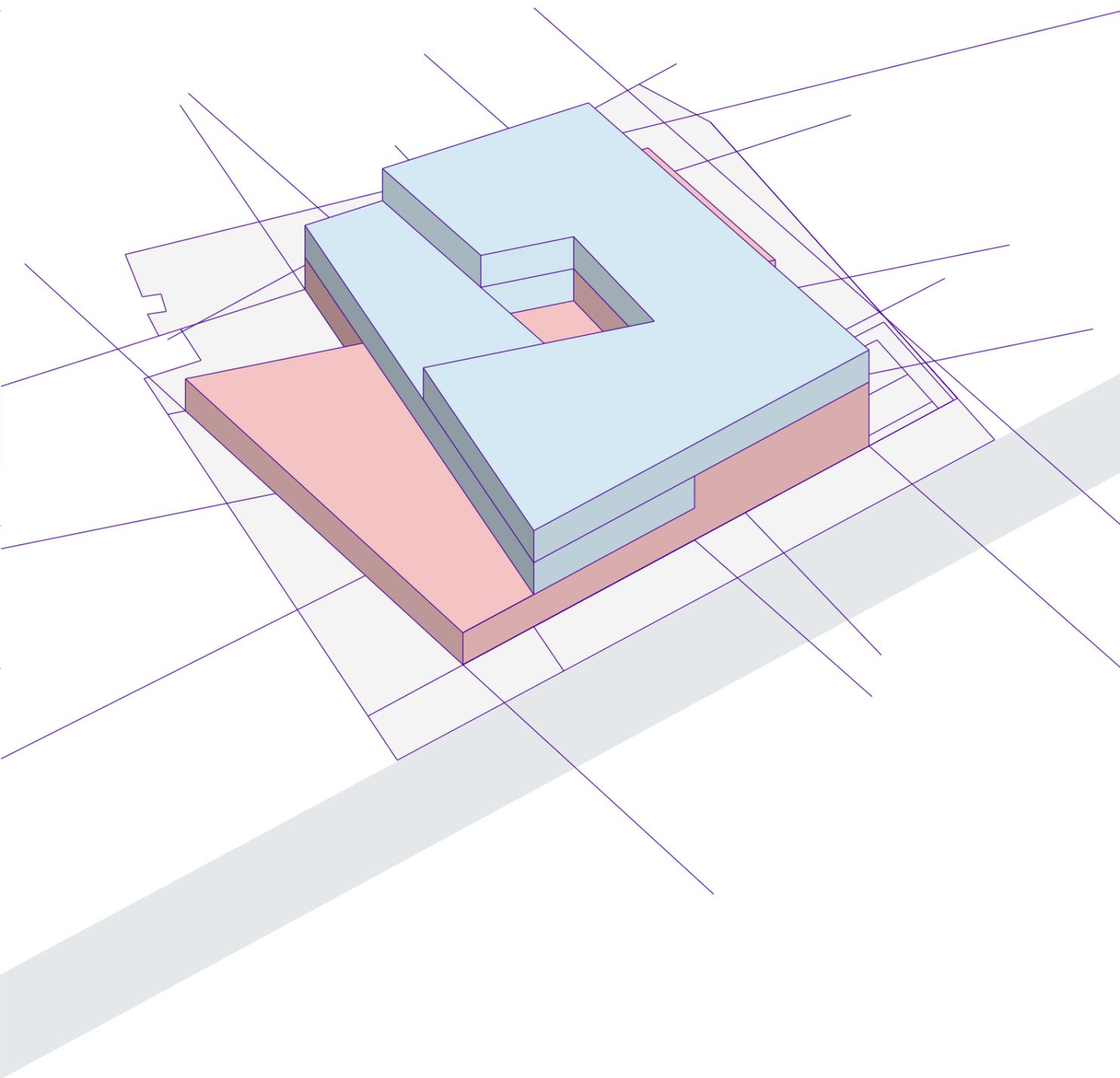
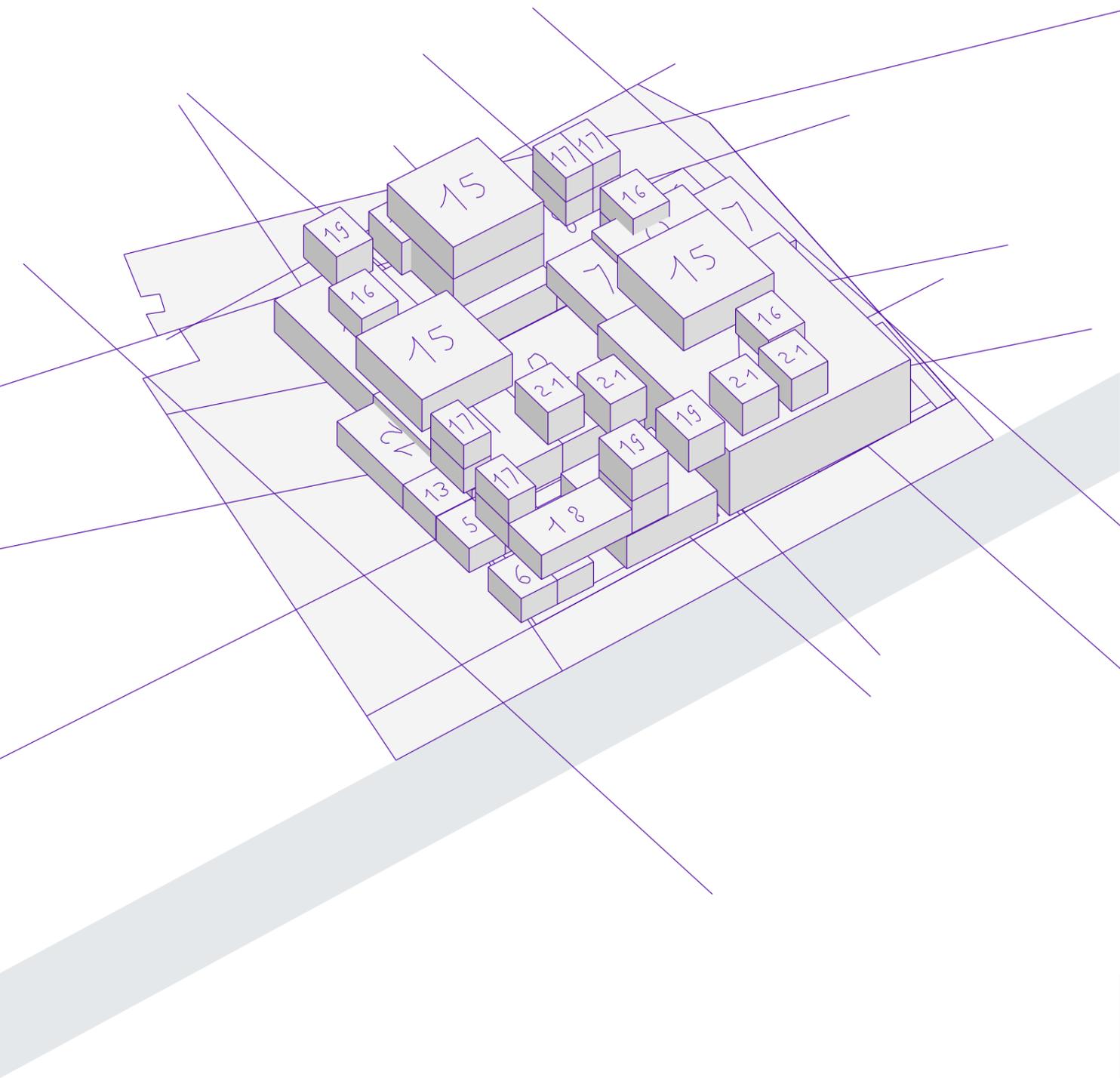
I developed 20 simplified physical volumetric models for the site. Among these 20 I figured out the most relevant and attractive options. By following the surroundings principles, structures on the site and the grid that formed as a result the area typology I produce a combination of volumetric alternatives for the project. The conditions for these certain options include surrounding buildings' height, the footprint of the current and older structures on the site, the form of the block and the division of the buildings across the street. These models helped me to figure out the priorities for the physical massing on the site such as how tall the building should be and what parts of the original footprint are the most relevant.

The program list became a tool to come up with a certain volume that was essential for the project. I implemented certain requirements for the specific volumes of the program such as the ceiling height, daylight permeability and noise level. It was the basis to create a general massing of the building. After implementing the footprint and actual elements of the rest of the structures on the site I worked on the model of the building circulation to define cores of the structure. Through the model I treated the void-spaces as solid objects to define their connection and shapes. By the series of floor plans and section sketches I adjusted the structure to its final shape.

The final models cover two different scales. One is a 3d printed model in the 1:1500 scale to show the urban connection proposal that includes Europeiska and Uspenska Squares and blocks around them.

The amount of separate tiny buildings that are spread along the area in contrast with a massive solid model of the shopping centre next to the site once again support the statement about the dramatic difference between the level of accessibility of the modern and older types of urban blocks.

The second final model is in the scale of 1:200, it is more detailed to show the relationships of the new structure with the surroundings as well as to demonstrate the means of on-site accessibility to the inner and outer spaces.



Site plan

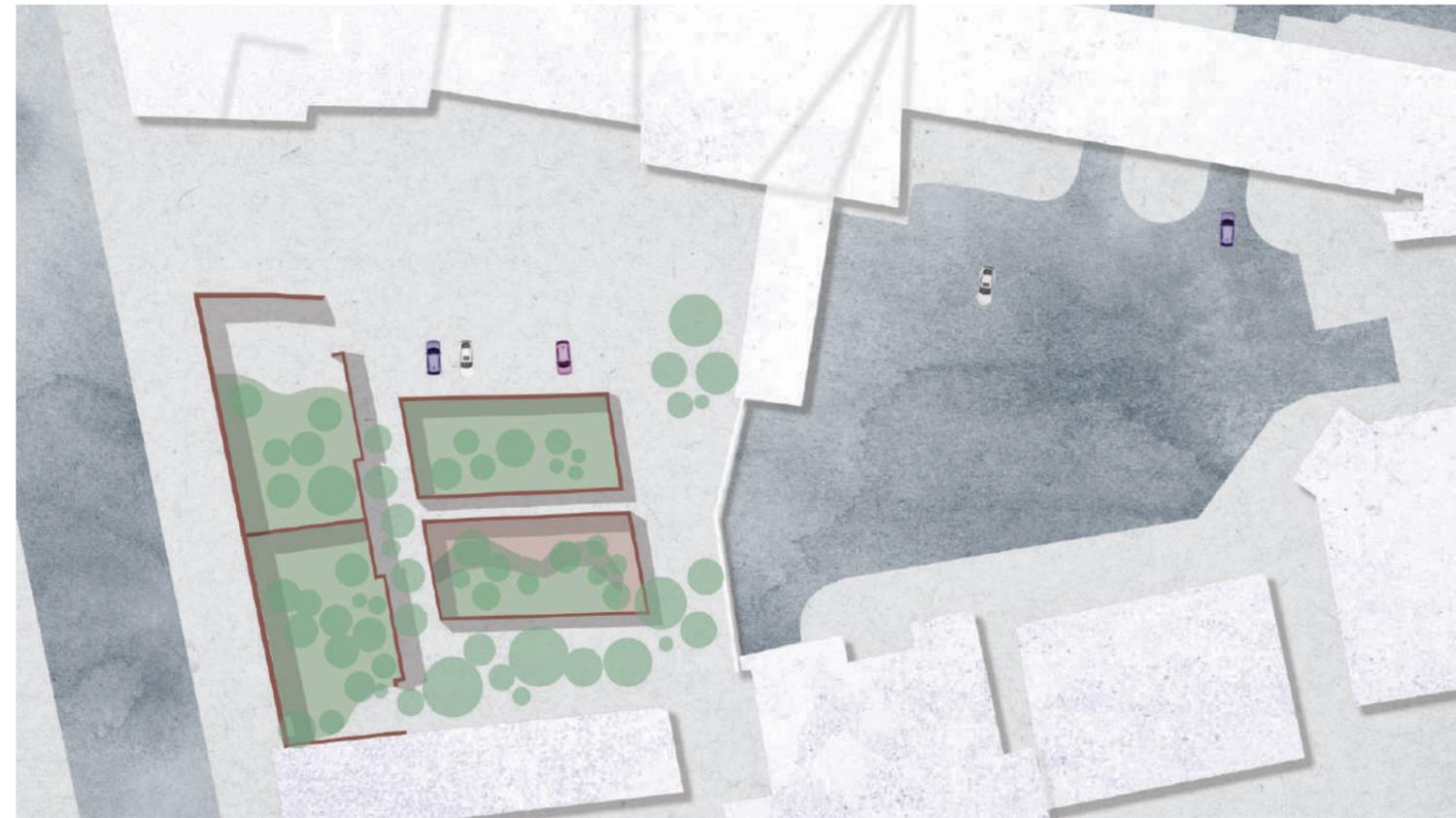




## Old and New

One of the key topics of the development process was the relationship between the 'old' and 'new' on the site. The approach was to preserve as much of the existing structure as possible and to let it lead the definition of the new additions. Besides the ruins of the House of Pomerantsev there are two separate structures on the plot which might not be significant for developers but are important for the history of the site. Since one of the goals is to show centuries of metamorphosis of the site through one project it is crucial to include important characters of the location. Thus, the decision was to

preserve more than 95% of the original facades of the ruins of the two buildings beside the House of Pomerantsev. These preserved parts became definitive elements for certain spaces of the centre such as of the galleries and two-story auditorium for lectures and presentations. The openings of the original walls present an opportunity for the circulation through the window turned into walking portals, as well as visual accessibility in between spaces. The circulation, thus, is now around the main spaces. The corridors lead visitors through the original pathways that used to be in between the buildings





## Block solution

According to the proposal approved by the municipality, the inner yard of the whole block where my plot is located is turning into a green pedestrian zone with a car drop off space. Since my proposal is to create passage through this yard I decided to use and update the proposal. I removed all the barriers between my site and the yard and turned it into a more open park zone. The staircase that leads visitors on the terrace on the first floor in my building is facing this park to create a pleasant view for the people who are just resting on this staircase as well as for the guests of the centre.

The plot between business centre Prisma and a mix-use building on the corner of Kharkivska and Hlinky streets is available for the new development so I separated from it by the island of greenery.





1. lobby
2. gallery
3. auditorium
4. storage
5. cafe
6. study room
7. bathroom
8. changing room
9. dressing room
10. kitchen
11. terrace

## Ground floor

There are 4 entrances to the building on the ground floor. The main entrance is on the West from Kharkivska street through the original portal of the preserved facade to the main lobby. The other entrance is on the North through the one-storey structure close to Kharkivska street. It also leads to the lobby through the dressing room next to the bathrooms. Third entrance to the building is also located on the North facade, facing the cafe terrace and staircase to the publicly accessible terrace, and it leads to the corridor next to co-working space. Another entrance is private for the workers of the institution. It is located on the East facade and leads toward the core to bring the workers of the office above.





1. lobby
2. kitchen
3. office
4. meeting room
5. private office
6. bathroom
7. terrace

## 1st floor

Beside the intimate view on the proposed program for the inside of the street block, there is also a view on the inner courtyard of the building that is located right above one of the galleries and also is semi-public. There are floor windows that can carry the live load and open the view on the gallery underneath.





1. lobby
2. kitchen
3. office
4. meeting room
5. private office
6. bathroom
7. terrace

## 2nd floor

The terrace on the second floor is semi-public, it is open for the workers of the centre but also can be open for certain centre occasions or given for rent as a venue. It is accessible only by the inner means of elevation.



1. office
2. meeting room
3. private office
4. bathroom
5. terrace

## 3rd floor

The third floor of the building is purely private and accessible for the works only, as well as the open terrace. The structural addition on the Eastern part of the building is a technical roof space. Its facade on the East and South is made of brick to visually integrate it and prolong the structure below.

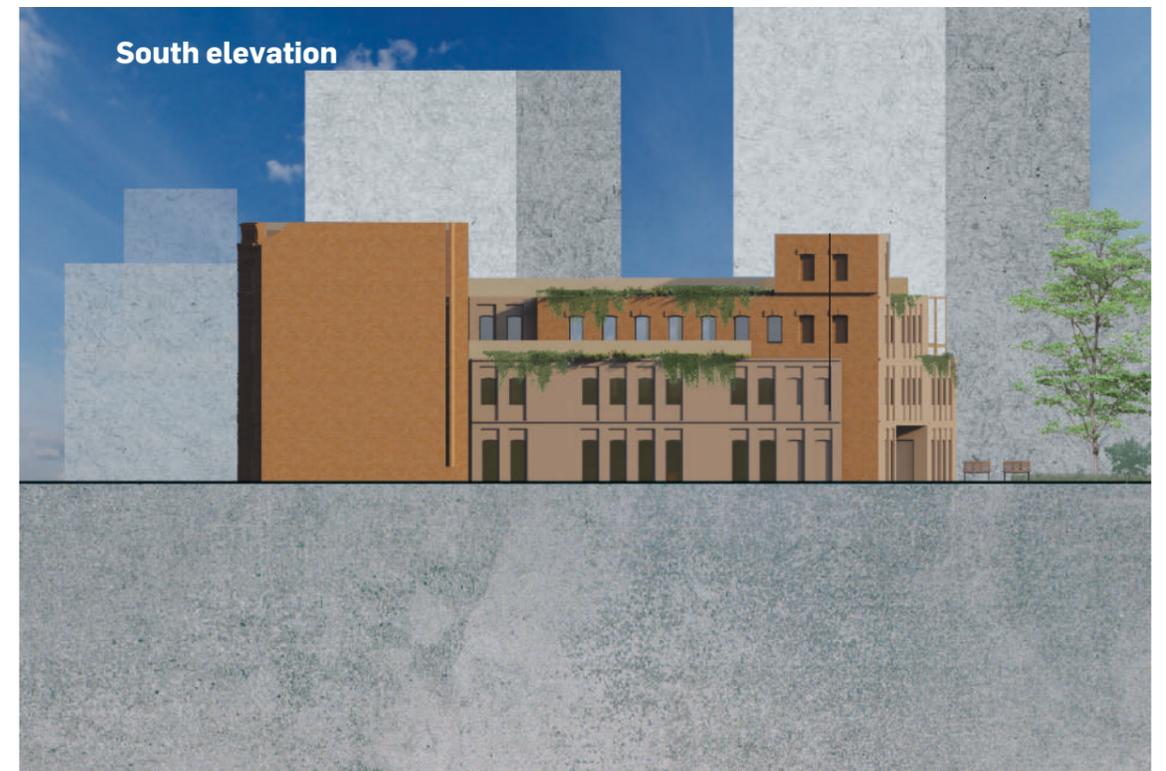
## Materials

The visual separation of the old and new is in material it is made of, while the original structure is made of polished Katerynoslav bricks while the new facade is covered with beige colour plaster. While contrasting these two materials do not conflict, the idea is to distinguish the original structure and modern addition but also to show synergy through the years. The facade of the newer part follows classical order, it emphasises symmetry, simplistic ornamentation such as cornices between the levels of the building, arched windows that you can find on the original facade and pressed in window frames added to highlight their shape.

The connection of the old and new faces are not only separated by the materials but also by the structural gaps such as on the facade from the Kharkivska street. Instead of adding new volume 'cling' to the North face of the brick structure, the gap for the greenery differentiate the parts of the building without tearing one from another.

Most of the corners of the building serve as a simplified non-accessible green roof. It serves as a plant pot for species like evergreen vines and different meadows to smoothen the edges of the structure.





Section AA'

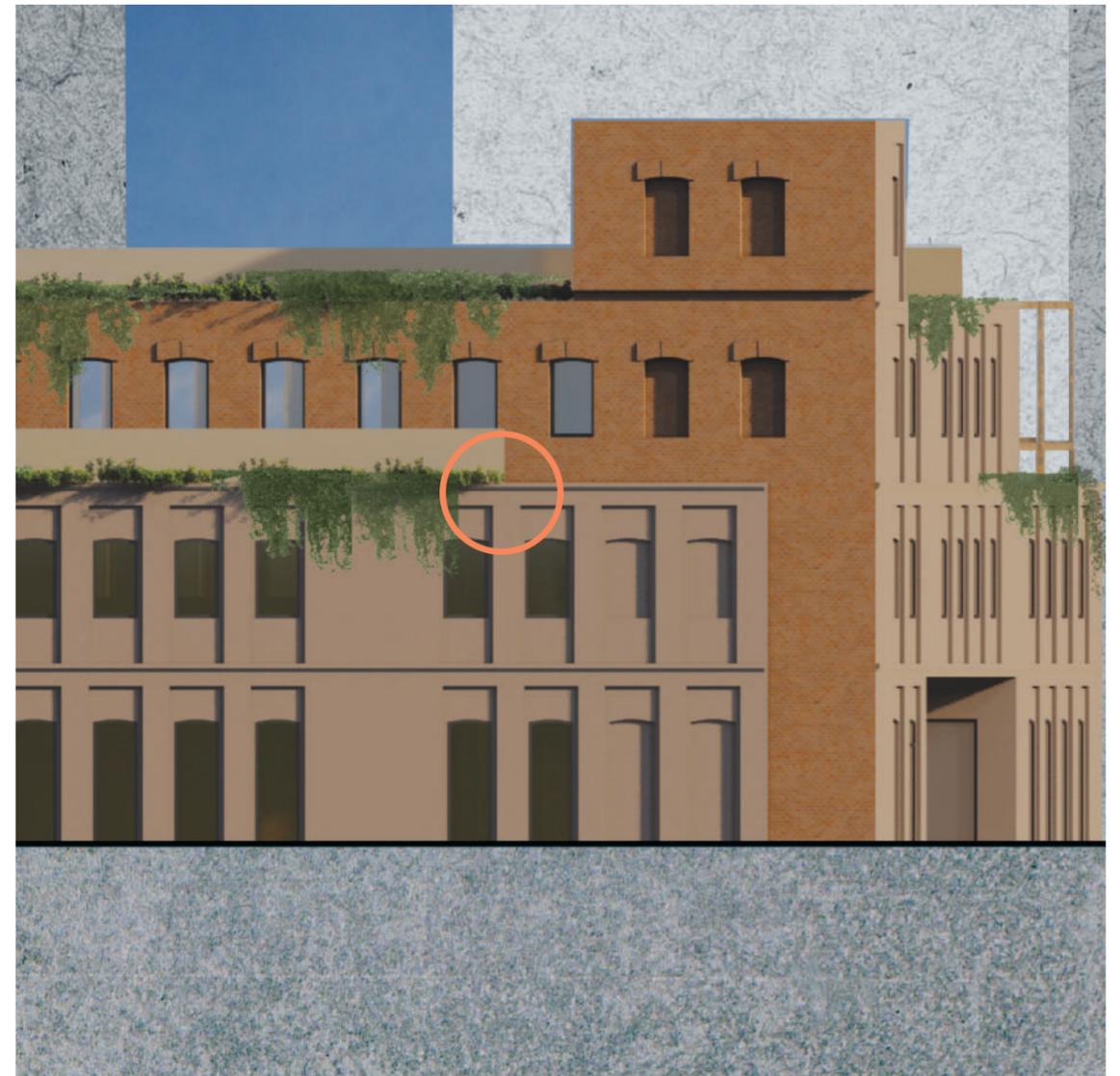
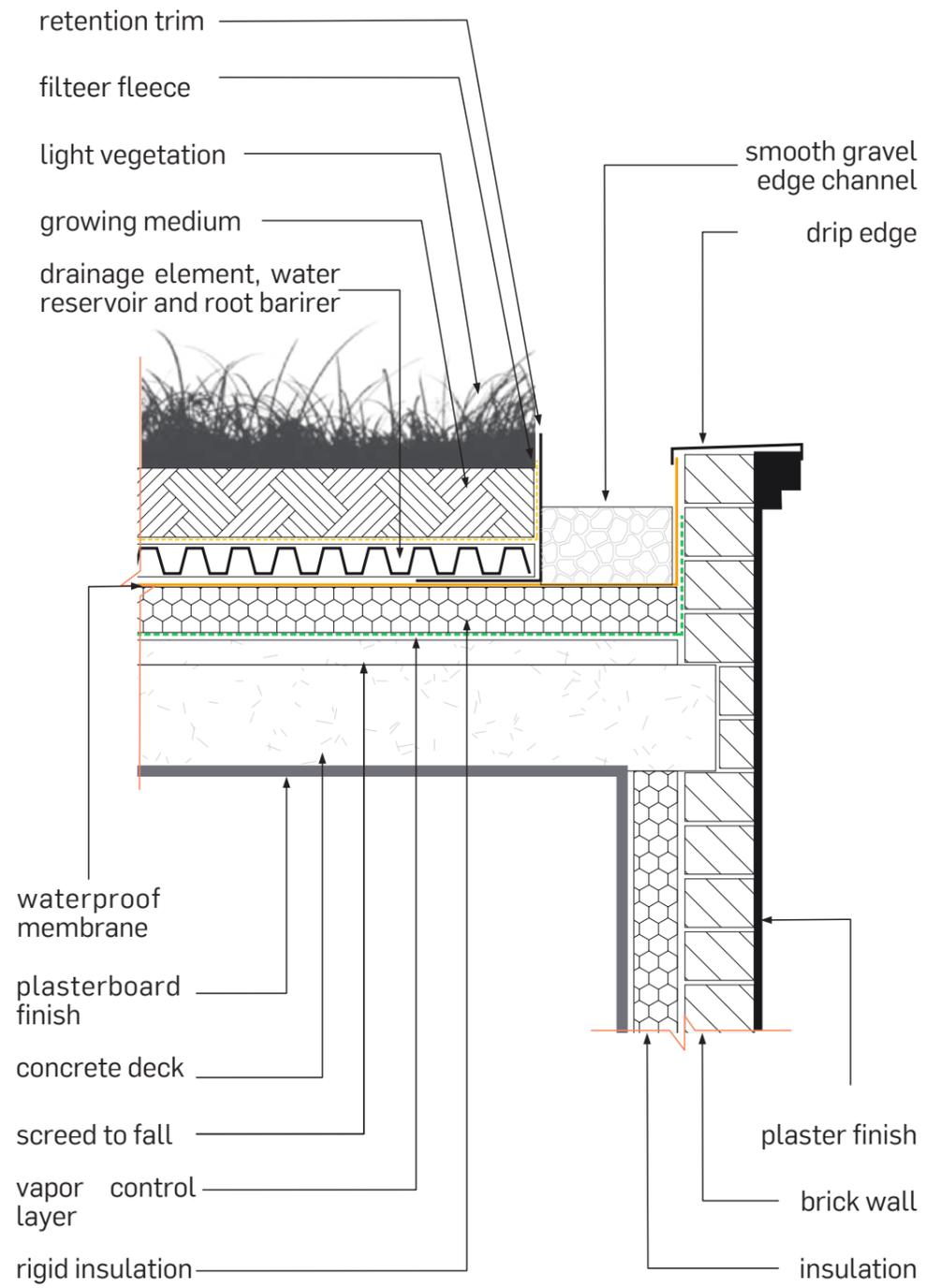


Section BB'





**Terrace detail section**





## Significance

The proposal covers different scales and categories. From the urban perspective, it will serve as an example of alternative block design solution. Since the most common current approach is to close the block and turn into a gated urban character, I want to remind the public and the municipality about the original typological characteristic of Dnipro city block with its porosity and diversity. My proposal will work not as a solid institution but a mix-used entity, with elements that can function independently. The idea is to bring the ground back to people and to allow them to use the passage through the site and the block autonomously, as well as the terrace that lifts the visitors on top by the staircase and ramp.

Through the architectural scale my project addresses historic building preservation. Beside the unique details of the House of Pomerantsev facade, the concept of the building

includes the elements of the walls on the back of the site that are partially preserved. The goal is to sustain the majority of the original walls and the footprint and to reflect on it in the volumetry and circulation designs. Moreover it aims to work with local material - original Katerynoslav bricks that are the material for the most of historically significant buildings in Dnipro.

This social institution will promote active public participation and it is aiming to become a city landmark. The goal is to turn this space into the democratic platform for information exchange as a response to the wave of protests in the city against unreasonable municipal budget spending. By establishing such an informational tool the citizens will be able to learn about all the architectural and urban plans of the city to have time and background to reflect on them. Thus any decision won't be accepted without public approval.

The biggest advancement of the project is that it provokes the debate about public involvement and inclusivity. Due to the Russian invasion a lot of veterans and civilians became disabled. Dnipro is a transition hub between the free from occupation cities and frontlines as well as it has a number of vital for the army hospitals and rehabilitation centres, so the number of people with disabilities in the city has grown exponentially in the last two years. Thus the municipality and active citizens started to rethink approaches to the urban and architectural designs. This shift became not only a sign of change for the accessibility needed for the citizens but also a transition to different methods of general city and building designing that are more considerable to all groups of people

and that in a way opposes the old common practices.

With this project I wanted to reflect on the historical identity of the city that is often being neglected while producing new architecture as well as to propose an unusual for the city building typology. Often preservation of the structure in Dnipro is limited to renovation of the facade while the rest of the building is detached from the local context. The city centre includes buildings from various periods of time from centuries of the city's existence. And, of course while preserving historical architecture it is vital to produce new, as well as avoid mocking of the historical styles. My proposal tries to achieve unity of old and new in an elegant and contextual way.



Axonometry





