

## PROBLEMS OF REPURPOSING THE MONUMENTS OF RESIDENTIAL ARCHITECTURE FOR CULTURAL AND ARTISTIC FUNCTION

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### Abstract

*The article examines the main problems in repurposing monuments of residential architecture for cultural and artistic purposes: the economic feasibility of repurposing, the negative impact of groundwater and underground communications on the state of the foundations and footings, the state of the historical object structures, the fine-grained planning scheme that imposes restrictions on changing the purpose of the object for a new function and the emergency state of internal building networks. The main possible directions of such repurposing are identified: a chamber theatre, a thematic museum, a museum of a prominent person and a museum in an open-air museum. Examples of repurposing part of the premises of the former Rodzianko's apartment building at 14-b Yaroslaviv Val Street for a theatrical function and a list of restoration measures carried out are given. The repurposing of the former house of architect Hilary Majewski at 11 Włókiennicza Street in Lodz for a new function is analyzed.*

*The examples of Kyiv museums – the Bohdan and Varvara Khanenko National Museum of Art (formerly the Kyiv Museum of Western and Eastern Art) and the National Museum "Kyiv Picture Gallery" (formerly the Kyiv National Museum of Russian Art) – highlight the peculiarities of the change in traditional museum functions in wartime.*

**Keywords:** Repurposing; Cultural and artistic function; Monument of residential architecture

### Introduction

A specific aspect of restoration activities is the repurposing of historic residential buildings, both multi-story and low- and medium-rise, for a new function. In fact, such measures are relevant, since in some cases this is the only way to preserve the monument and make it profitable. If such a historic building belongs to the background development, there are no significant restrictions imposed on it. However, if it is a listed building, restrictions are imposed on any activities related to its use, especially if the building has unique interiors that are also subject to protection.

Changing requirements for living comfort have led to the fact that the historical enfilade or corridor layout, inherent in historical residential buildings, does not meet modern standards for housing. Similarly, problems arise with the location of evacuation routes, the lack of elevators, the need to comply with the requirements of inclusiveness and, in the case of Ukraine, where the war is ongoing, with the requirements for the availability of shelters. Therefore, in the case of

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objects with a monument protection status, it is quite difficult to use them for their original residential function.

As Ukrainian and foreign experience shows, a common practice of repurposing is to place cultural and artistic institutions in such buildings: chamber theaters, gallery spaces and museums. These can be thematic museums (the Bohdan and Varvara Khanenko National Museum of Art (formerly the Kyiv Museum of Western and Oriental Art) and the National Museum “Kyiv Picture Gallery” (formerly the Kyiv National Museum of Russian Art) in Kyiv), museums of personalities (the V. Korolenko and P. Myrnyi museums in Poltava) or an exhibition space with changing exhibitions (in the Hilary Majewski house at 11 Włókiennicza Street in Lodz). In a museum associated with personalities, the entire exhibition tells about the life of a certain person and contains artifacts related to him. Such museums are smaller in size compared to thematic museums and are less diverse in their exposition.

The placement of a chamber theatre is more complex and has more restrictions, while galleries, museums and exhibitions are often located in historic buildings. A separate example of use is a museum in one of the objects within the open-air museum; such examples are 13 thematic museums in the Museum of Folk Architecture and Life of the Middle Dnipro Region in Pereiaslav. Some of the museums operate in old wooden churches, some in old houses. Here are the Museum of Ukrainian Rites and Customs in a historic house, the Museum of the History of Beekeeping of the Middle Dnipro Region in an authentic village house of the late 19<sup>th</sup> century from the village of Pomokli, the Museum of M. Benardos, the author of electric arc welding of metals, in his house transported from the village of Voronkiv, the Museum of Decorative and Applied Arts of the Kyiv Region in the house of a nobleman of the late 19<sup>th</sup> century from the village of Starovychi and the Sholem Aleichem Museum in a historic house. A feature of the functioning of such local chamber thematic museums in open-air museums is the observance of maximum authenticity, including the exhibition of furniture and household items.

A separate aspect is related to restoration measures when repurposing historical residential buildings for cultural and artistic functions. The main problem that leads to the emergency state of the object is the violation of the balance of “base-foundation-structure.” The reasons for such a violation are subsidence of soils within the site, tectonic problems, rising groundwater levels and leakage of water communications, resulting in uncontrolled wetting of the foundations and footings. The problems of the emergency state include the destruction of the blind area, uncontrolled water drainage and waterlogging of the roof and walls, which causes biofouling and destruction of structures. The problems already mentioned during the Russian-Ukrainian war were added to the problems associated with the destruction of underground engineering networks by fragments of missiles and drones and water leakage.

The events of the Russian-Ukrainian war led to changes in museum activities. Thus, it became a common practice for museums to take over the functions of art galleries, often photo galleries, while the main, most valuable collections were sent for temporary storage to partner museums in European countries. This approach is expedient and justified: museums should function even in times of war, if they are not directly in the combat zone and organizing thematic photo exhibitions does not require large funds and in case of damage, the photographs are easy to replace.

The outlined range of issues considered in the article determined the list of the source base studied:

- general issues related to the preservation of cultural heritage as a memory of a place – article by *I. Bulakh et al.* [1], monographs by *B. Cherkes* [2] and *H. Osychenko* [3], articles by *T. Savchenko* and *L. Shevchenko* [4], *K. Komorowska* [5], *L. Pujia* [6], *N. Shebek et al.* [7], *P. Spiridon* and *I. Sandu* [8] and *P. Spiridon et al.* [9];
- interaction “object-environment” – articles by *D. Chernyshev et al.* [10, 11], *Y. Ivashko et al.* [12];

- aspects related to the preservation of cultural heritage objects, with museum and exhibition activities, including its specificity in times of war – articles by *M. Dyomin and Y. Ivashko* [13], *P. Gryglewski et al.* [14];
- restoration technologies – book by *J. Jokilehto* [15], articles by *M. Orlenko and Y. Ivashko* [16] and *M. Orlenko* [17];
- destruction of cultural heritage sites as a result of war – articles by *S. Belinskyi et al.* [18], *D. Chernyshev et al.* [19], *Y. Ivashko et al.* [20-26], *T. Kozłowski et al.* [27], *O. Molodid et al.* [28], *A. Nadolny et al.* [29] and *A. Pawłowska et al.* [30];
- historical sites of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries and their restoration – articles by *Y. Ivashko et al.* [31-33], *P. Kulikov et al.* [34] and *Yatsenko et al.* [35];
- economic effect of the change of function – article by *A. Dmytrenko et al.* [36];
- architectural and art education – articles by *P. Gryglewski et al.* [37] and *D. Kuśnierz-Krupa et al.* [38].

The study of the source base proved the need to more thoroughly investigate the aspect related to the repurposing of historical residential buildings for a cultural and artistic function, in particular, to analyze successful examples of such repurposing.

The following research tasks were formulated:

- to identify the main range of problems associated with the use of historical residential buildings that are cultural heritage objects and are included in the monument protection register;
- to analyze possible repurposing options;
- to investigate the complex of restoration measures during such repurposing;
- to analyze the change in museum function during wartime and argue how this affects their functioning;
- to conclude which options for repurposing historical residential buildings are the most justified and in which case.

## Materials and Methods

The research objectives determined the use of a list of research methods. In particular, the analytical method allowed us to compare measures for the repurposing of various historical residential buildings to evaluate the applied restoration methods. The comparative analysis method allowed us to compare the schemes of functioning of cultural and artistic institutions in historical residential buildings to determine what is common and what is different and to evaluate the effectiveness of repurposing. The economic analysis method allowed us to analyze the effectiveness of the measures taken from the point of view of their profitability. An important role was played by the method of historical analysis, which was used to study the history of the building and its features.

## Results

### ***Problems that arise when repurposing historical residential properties for cultural and artistic functions***

The main problems that arise when repurposing historical residential buildings for a cultural and artistic function can be summarized into several groups:

- economic feasibility;
- urban planning location in the structure of the settlement;
- technical condition of the building and the surrounding area.

First of all, let's analyze the block of issues related to the economic feasibility of re-profiling measures. After repurposing, the object must be profitable. It is necessary to calculate the projected number of visitors, determine whether this object will be seasonal or year-round

and analyze the relevance of the proposed measures, due to which the economic profitability of the object will be achieved. The economic feasibility of the measures is compared with the amount of necessary financing for the work. It is at the level of economic forecasting that it is determined what exactly can be in the historical object.

An important aspect is the block of issues related to the urban planning location in the structure of the settlement. The number of population, population composition, where the historical object is located, proximity to transport highways, the city center, tourist routes, residential areas, the availability of parking lots, the service sector etc., are assessed.

The block of issues related to the assessment of the technical condition includes an inspection of the surrounding area, the condition of engineering networks and the object itself, where the technical condition category (from I to IV) is determined, technical condition problems and their causes are determined and a preliminary set of measures for the restoration of the building is determined.

If a historical house is located on the outskirts of a settlement, there is no good transport access to it or it is a settlement with a small population, this reduces the profitability of such measures. Ideally, such a residential building should be located in the central part of a large or medium-sized city, on tourist routes and be an outstanding architectural monument. For example, in Kyiv, compared to medium-sized cities and small towns, it is much easier to carry out redevelopment measures, as will be discussed below. In medium-sized cities and small towns, these are, as a rule, small museums of a specific person located in the house this person lived in and the authentic interior with furnishings has been preserved.

#### ***Use of residential buildings for museum and exhibition functions***

A well-known example of repurposing a residential building for museum and exhibition purposes, in addition to the already mentioned museums in the Tereshchenko and Khanenko mansions in Kyiv, is the Metropolitan House on the territory of the St. Sophia Reserve in Kyiv. It is known that the residence of the metropolitan was located in the St. Sophia Monastery from the very beginning of its foundation in the 11<sup>th</sup> century. It is known that in the 17<sup>th</sup> century a wooden metropolitan house existed, which burned down during a fire in the monastery in 1697. In the period from 1722 to 1757, under various metropolitans, the construction of the Metropolitan House continued – a two-story building in the Ukrainian Baroque style.

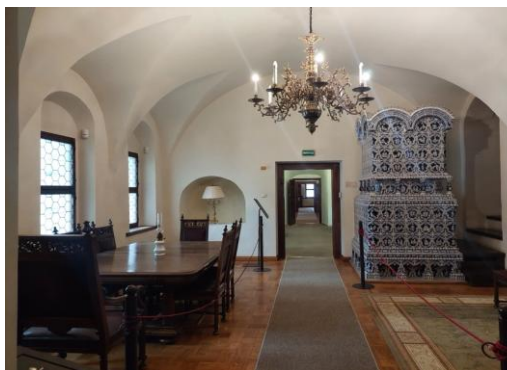
In Soviet times, the Department of Confessions of the Ukrainian People's Republic was located here (later the "Ministry of Confessions of the Ukrainian State," "Ministry of Cults," "Ministry of Religions," 1918–1919), the Ukrainian Architectural Institute (1918–1924), the All-Ukrainian Historical Museum of Religious Cult (1924–1930) and the Kyiv Commandant's Office (1930s). In 1944, the Metropolitan's House was transferred to the Academy of Architecture of the Ukrainian SSR and after the Academy was liquidated in 1962, the Metropolitan's House continued to function as a scientific library – a leading book collection on construction and architecture. Later, various services of the Sophia Reserve were located here.

In 2008, the Metropolitan House was restored and a museum was opened to visitors, the exposition of which tells about the life and ministry of the Kyiv Metropolitans who lived and worked here in the 17<sup>th</sup> and early 20<sup>th</sup> centuries. (Figs. 1 and 2). Exhibitions and conferences of a cultural and artistic nature are held here (Figs. 3 and 4).

Sometimes the object of the exhibition is the interior space itself, sometimes with changing exhibitions, as is the case in the house of the architect Hilary Majewski at 11 Włókiennicza Street in Lodz. This object is not a traditional museum but rather an exhibition space of the "memory of a place." At the same time, it is not a museum of personalities, since there are not a large number of artifacts related to the life of the architect. Some rooms are essentially empty and the object of the exhibition is precisely the methods of decoration (Fig. 5).



**Fig. 1.** General view of the Metropolitan House.



**Fig. 2.** Display in the halls of the Metropolitan House.



**Fig. 3.** An exhibition of models of outstanding buildings of Kyiv of the Baroque era inside the spaces of wooden domes.



**Fig. 4.** Exhibition of the Academy of Architecture of Ukraine in the attic of the Metropolitan House. Models of modern Orthodox churches.  
Author O. Sleptsov, "LitsenziArkh."

The Neo-Renaissance house was built in 1883–1886 and belonged to the then city architect. At first it was a private mansion, but later it became a tenement building. After the architect's death, the house changed owners but always remained residential. In 1947–1950, a number of buildings in the courtyard were dismantled and apartments were arranged in the attic, which somewhat changed the original layout. In 2022–2023, simultaneously with the arrangement of the entire building on Vlokenniča Street, it was restored and an art space was arranged.

As already mentioned, this is not an ordinary museum, because what is exhibited here primarily are the methods of decorative decoration with intricately patterned wallpaper, marble, imitation marble on staircases, floor tiles, room colors and decoration with the so-called "mazerunki" (a wood texture pattern obtained from boards with a tangential cross-section of wood or veneer (plywood) with a rich, complex pattern) (Fig. 6). Most often, the texture of expensive wood species was imitated on the basis of softwood (spruce and pine) or fiberless wood (poplar, linden and alder). The rooms were originally furnished, but the furniture has not survived.



**Fig. 5.** General view of the house of architect Hilary Majewski at 11 Włókiennicza Street in Lodz.



**Fig. 6.** Interiors of the house of architect Hilary Majewski.

The building is used for temporary exhibitions. One such example was the exhibition “(In)visible Monuments of Freedom” “(Nie) widzialne pomniki wolności”. Photographs of memorial crosses and chapels documented by Wojciech Wilczyk in 2020–2024 were presented (Fig. 7). The exhibition featured 136 photographs of objects in the former territories of the Austro-Hungarian and Russian empires. Since such objects had inscriptions glorifying the empire during foreign rule, they were eventually painted over. The photo exhibition was supplemented with sound installations based on archival materials.



**Fig. 7.** Exposition “(Nie) widzialne pomniki wolności”

Thus, here is another unconventional option for repurposing a historical residential building for a cultural and artistic function, when in fact the exhibit becomes the “box” of the house, which is filled with changing exhibitions. This is a rather unusual exhibition space, practically empty and in this, in our opinion, is the idea of revitalization, since visitors pay

attention to the exquisite decorative decoration of the rooms, restored in compliance with the requirements of authenticity. So, here the traditional rule of a museum or gallery is deliberately violated when the building volume is essentially secondary to the exhibited exhibition, its addition. In this object, on the contrary, it is able to function on its own, taking into account the perfection of the reproduction of various decorations (Fig. 8). In this case, the main component of the exhibition becomes the decorated volume – ceilings, walls with window and door openings, stairs and floors. By the way, this approach of limiting the number of elements in a museum or gallery to focus attention on the main thing has been used when exhibiting such famous masterpieces as “Lady with an Ermine” and “Mona Lisa,” only there the main emphasis is on the work of art, not the building volume, which is as neutral as possible.

***Repurposing of residential buildings for a theatrical function***

In general, the practice of transforming a former residential space into a small chamber theatre is more of an exception than a common practice, since it requires a large space for a hall with a stage, backstage space, foyer, vestibule and cloakroom. In Kyiv, an example of such a comprehensive restoration with repurposing for theatrical function is L. Rodzyanko’s apartment in his apartment building at 14-b Yaroslaviv Val Street, which was converted into the “Suzir’ia” theatre.



**Fig. 8.** The space of one of the halls.

The Kyiv Academic Theatre Art Workshop “Suzir’ia” – the first engagement theatre in Ukraine – was established in 1988. Before each performance, the theatre’s artistic director, Oleksii Kuzhelnyi, leads a tour of the theatre and tells the story of the Art Nouveau building (Fig. 9).

It should be noted that the former apartment was first used for artistic purposes in 1924, when it housed the State Honored Academic Choir “Dumka,” which occupied these premises until 1988.

The building was surveyed in 2001 and a redevelopment project was developed on their basis. The project consisted of eight volumes of documentation, where a separate volume dealt with the results of field surveys, including measurements, photo fixation, soundings, chemical and technological studies, the state of engineering networks and decor on the facades and interiors. Stratigraphic studies were also conducted.



Fig. 9. Facade restoration project (Personal collection)

The facade of the apartment building is designed in the style of decorative Art Nouveau; the interiors feature Art Nouveau and pseudo-Renaissance styles. The large number of complex decor complicated the nature of the restoration measures, since the object is on the monument protection register and authentic details had to be preserved unchanged. As a result of numerous repairs, the general appearance of the interiors of Rodzianko's apartment has changed repeatedly, so one of the initial tasks was to determine the type of interior decoration that it had during the time of the owner of the apartment building, L. Rodzianko. The interior featured a large number of different decorative finishing techniques, so a separate restoration technology was developed for each type.

The ground floor lobby with the main staircase and the apartment rooms on the first floor were to be removed for the theater, which were carefully examined in accordance with the restoration task.

The wooden floor structures were examined both by installing soundings and after removing the floor on the upper floors. Examination of the original structures proved the following. The condition of the wooden floor beams, skirting boards and shingles was found to be satisfactory, since the humidity was within the permissible limits. However, an increased level of moisture in the wood above the windows and balconies was recorded and waterlogging was observed in the skirting boards and shingles.

The condition of the plastering of the walls was examined separately. At the time of the examination, a lime-gypsum-sand mortar was used for plastering the walls, using the plaster coating smoothing technique. For additional leveling of the surfaces of the interior walls, an emulsion putty was used, which was then painted. The technical condition of the plastering was found to be satisfactory and the presence of cracks with a width of up to 3mm and "spiderweb cracks" was recorded. The main problem was the need to install the original plastering and painting, since up to ten layers of paint were applied as a result of repairs at different times. This number of layers resulted in unevenness and in some places the plaster layer lagged behind the brick base, chipping off parts of the plaster and lagging and shedding paint layers.

The condition of the plastering in different rooms differed: within the stairwell, its condition was better than in the apartment; however, in all rooms, the condition of the plastering allowed for restoration measures.

The entrance door to the lobby is made of wood and covered with brown varnish on top. During the owner's time, the lobby was decorated in brown tones, where the decor had a more intense color, which made it stand out against the background of the walls. As of 2001, the brick walls were covered with lime-gypsum-sand mortar, over which layers of gypsum topcoat and low-strength brown emulsion paint with green pigments were applied. All stucco decoration was plaster covered with layers of drying oil, putty, brown emulsion paint, white primer and two finishing layers of bronze paint. In the case of decorative plaster rods, a layer of drying oil, a brown glaze layer imitating natural wood, a layer of putty and four layers of light green paint were applied on top of the plaster. The pilasters of the staircase were made of lime-sand mortar with a small amount of gypsum and a layer of leveling gypsum coating and black varnish with imitation of natural stone was applied on top. Wide cracks were recorded on the pilasters.

The accents of the lobby were columns, vases and sculptures of women with amphorae (Fig. 10).



Fig. 10. The theater lobby after restoration. Photo from the collections of Y. Ivashko

The condition of the columns and vases was found to be satisfactory; there was loss and damage to parts of the column capitals and paint layer swelling on the capitals. As already noted, the vases were made by semi-dry filling into molds of cement-sand mortar with a plasticizing admixture and subsequent painting with bronze paint. The sculptures of women with amphorae were covered with gilding. The column was made of gypsum, the foot was covered with a layer of putty, on top of which a layer of dark brown oil paint was applied, two layers of putty and another layer of dark brown oil paint. The capital of the column was also made of gypsum, covered with a layer of drying oil, dark brown oil paint, a layer of brown paint with a green tint and two finishing layers of bronze paint.

The wooden molding of the second-floor landing cornice was covered in layers of white putty, varnish, Dutch metal and bronze paint.

As a result of field surveys of the interiors, the types of decoration were established: these are stucco and architectural decor, decorative elements made by the method of semi-dry filling into forms of cement-sand mortar with a plasticizing admixture with subsequent painting, paintings on the ceilings of several rooms, the presence of gilded decor and wood-like decoration.

The staircase was decorated with stained glass above the “fake” fireplace.

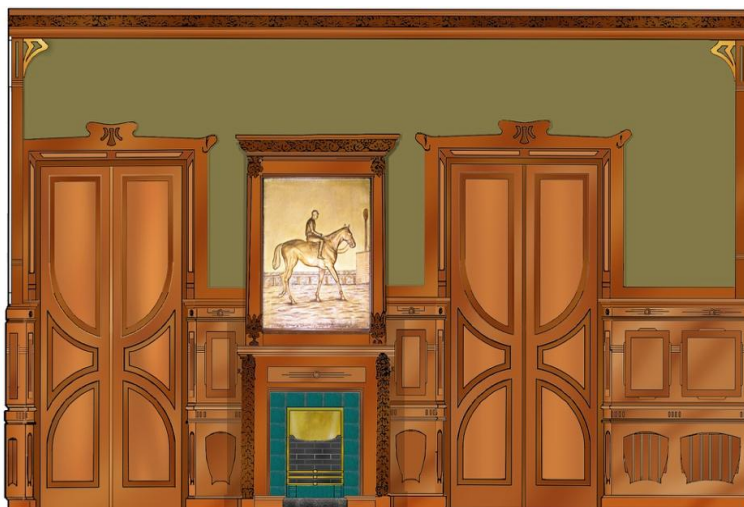
The decoration of the three halls was even more complex. The interiors were decorated with several fireplaces made of a complex lime-cement-sand mortar and decorated with plaster stucco with painting. The problem was that during the operation of the building in Soviet times, numerous

layers of paint changed the profiles and outlines of the fireplace decorative elements. In addition, over time these layers became dirty and darkened and chips and cracks appeared in the front layer.

It is worth mentioning the decoration of each room separately. From the main staircase, the visitor entered the so-called “English Cabinet” of the owner, decorated in the Art Nouveau style and with a horse theme (Figs. 11 and 12).

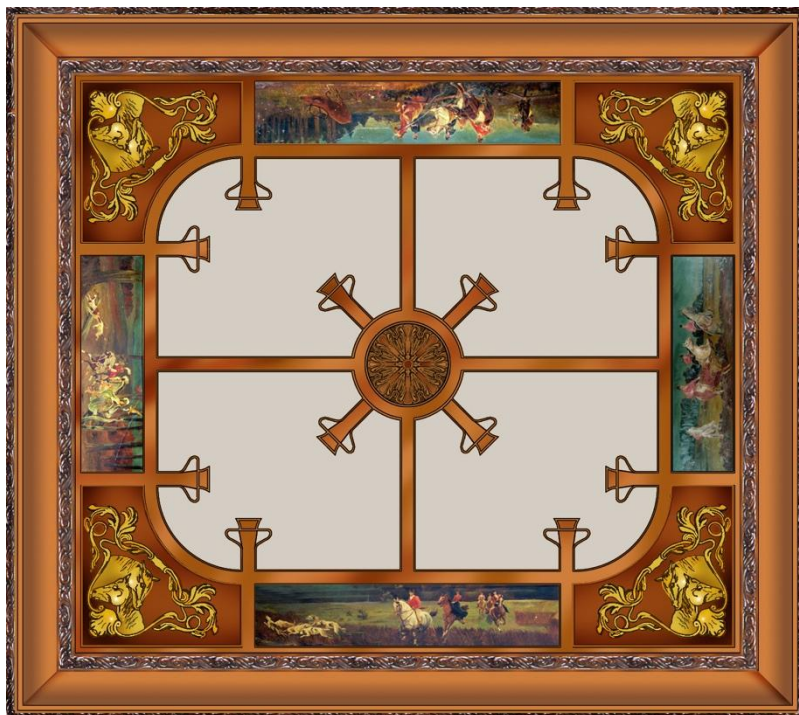


**Fig. 11.** One of the main entrances to the “English Cabinet”.



**Fig. 12.** Wall elevation of the “English Cabinet.” Restoration project (personal collection)

On the walls and ceiling are paintings depicting various types of horse riding (Fig. 13) and above the fireplace is a bas-relief of the cavalryman Leonid Rodzianko himself riding his favorite mare, "Raketa," which won the Grand Prix at the London Races (Fig. 12).



**Fig. 13.** Plafon of the "English Cabinet." Restoration project. From the collections of Y. Ivashko

The layers of lime-gypsum-sand mortar, lime-gypsum-sand cover, textured lincrusta, putty and several layers of paint were applied on top of the brickwork of the walls in the "English Cabinet." As a result of the conducted field surveys, remains of authentic English silk wallpaper (green striped) were found under the lincrusta, which were pasted over old theater posters. The ceiling was decorated with plaster stucco decoration; layers of drying oil, emulsion putty, several layers of bronze paint and a layer of varnish were applied to the plaster. The wall frieze was made of wood with a gray two-layer putty and a layer of varnish and the stucco frieze curl was made of plaster with layers of drying oil, emulsion putty, two layers of bronze paint, a layer of varnish and a layer of painting on the plaster. The ceiling moldings and fireplace decor were also made of plaster with a covering. The decorative finish of the "English Cabinet" used imitation wood in the moldings and ceiling moldings.

If the original color scheme of the room was established for the "English Cabinet," then in the so-called "room with angels on the ceiling," the former "ladies' living room," which was used as an art salon, the original wall painting was not preserved. In this room, the "wood-like" decoration of the doors and drawers was also used and the fireplace was also in the Art Nouveau style, yellow, with a bas-relief of Leonid Rodzianko's wife, Alexandra, in brown. It has been established that in the original version this bas-relief was painted with bronze paint.

These two rooms serve as the theater lobby.

The main room is a large banquet hall, which was converted into a theater hall (large stage—80 seats, microstage—21 seats). This is the most decorated room in Rodzianko's apartment (Fig. 14). The general color scheme of the hall is a light green background with white details.

Some of the stucco details were gilded, as were the elements of the fireplace decor. The patterned cornice, moldings near the paintings, overlays near the paintings, a pattern near the lamp, pilasters, ceiling moldings and fireplace decor were plaster and some of the moldings and panels were made of lime-gypsum-sand mortar.

The ceiling of the hall was covered with a layer of gypsum mortar with a small admixture of lime on the shingle, with stucco decoration. At the time of the inspection, the condition of the plastering of the ceiling of the banquet hall was considered unsatisfactory due to the presence of through cracks throughout the entire ceiling plane and due to the presence of areas of deflection.

The stucco decoration in the banquet hall was in satisfactory condition with the fixation of small losses and chips and surface corrosion of the gypsum stone. The problem was that during the operation of the premises, as a result of repairs, the parts were covered with layers of emulsion and oil paints, which changed the relief of the decor. In addition, thick paint layers began to peel off from the base along the line of through cracks over time.

As a result of soundings on the sills under the windows, places with increased humidity of the plaster layer were recorded.

The pane of the door leaf of the banquet hall was covered with oil putty and on top of it – with four layers of light green paint and the figured “mirror” of the door was covered with oil putty, light ochre oil paint and seven layers of ochre and light brown paint. The applied decor was made of putty-coated wood with a layer of gilded varnish, primer, bronze paint and four layers of paint.

The condition of the doors was found to be satisfactory. However, the condition of the wooden window fillings was found to be unsatisfactory due to the appearance of cracks, destruction of the surface layer and peeling of the paint layers from the base.

The volume “Working Project” included a description of the main design proposals, structural solutions for the floor, ceiling and joinery, the design part of the project, interior paint passports and recommendations for carrying out repair and restoration work.



**Fig. 14.** The theater hall after restoration.

A separate project was drawn up for the restoration of interior painting and a project for engineering networks (heating and ventilation, water supply and sewage, electrical equipment and fire alarm systems).

Since the main task of repurposing Rodzianko’s apartment for the “Suzir’ia” theatre was to comply with the requirements of authenticity with the removal of later layers. The original

exposed layer of plaster was restored in fragments and in the event of the impossibility of restoring the authentic layer of lime-sand plastering, the damaged areas were replaced with modern plaster of a similar chemical composition. The building was also restored with the original chemical composition of the plaster details.

Following the adopted European classification of colors with its own code for each color, the original color scheme of the interiors was determined. It was according to this color system that the paints for painting the interiors were selected.

According to the original technique, the painting marble imitation of the main staircase was restored, where imitation of marble was applied with oil paints. The appropriate color scheme of the stucco decoration was selected and the authentic easel painting was restored. In the “English Cabinet,” the color and texture of the wallpaper were selected to be close to the authentic ones. Wooden panels and details were cleaned of layers and the floors were made according to analogues.

All elements of the theater equipment were designed in accordance with the general style of the interiors.

## Discussions

The study showed that repurposing former residential buildings for cultural and artistic purposes imposes a number of restrictions if these buildings are listed in the monument protection register. Even more difficulties arise if the building has preserved or needs to recreate its interiors.

An analysis of existing examples of such re-profiling in Kyiv has shown the success of such measures if these are buildings in large cities, in the center, at the intersection of tourist routes, with good transport accessibility. In the very center on Tereshchenkivska Street are the Bohdan and Varvara Khanenko National Museum of Art (formerly the Kyiv Museum of Western and Oriental Art) (Figs. 15 and 16) and the National Museum “Kyiv Picture Gallery” (formerly the Kyiv National Museum of Russian Art), created on the basis of private mansions of art collectors Tereshchenko and Khanenko. This is a typical example of thematic museums. In Kyiv there are also so-called museums of personalities – the museum of outstanding figures of Ukrainian culture Lesya Ukrainka, Mykola Lysenko and Mykhailo Starytskyi at 95–97 Saksahanska Street in Kyiv, where 5 memorial buildings and exhibition departments are located in one museum complex. However, there are significantly fewer visitors here compared to museums in the tourist center of Kyiv, which indicates the complexity of the functioning of museums of personalities, since they are visited by those who know a certain prominent person well and are interested in the history of his life and work, which limits the circle of foreign visitors. Even more problems in the functioning of such museums arise not in capital cities (V. Korolenko and P. Myrnyi museums in Poltava), since they are not the main tourist attractions of the city and are regional museums.

As the experience of Kyiv, Poltava and Lodz shows, the most common way of repurposing former residential buildings for cultural and artistic functions is to organize museums and exhibitions with the possibility of holding conferences, seminars etc. In this case, it can be both a mansion (the Poznanski Palace in Lodz) and a mid-rise building (the house of architect Hilary Majewski at 11 Włókiennicza Street in Lodz). For example, the Poznanski Palace in Lodz houses the Museum of the City of Lodz, organizes temporary exhibitions and holds scientific seminars and conferences.

Setting up a chamber theatre in a residential building is rather an exception and such repurposing is appropriate when the premises have already been used as cultural institutions for decades.

Separately, it was studied how museum institutions function in times of war. Thus, using the example of Kyiv museums, it was proven that when there is a threat to their exhibits, they take on the functions of galleries and exhibitions. The most justified and safe option in this case is the organization of art-oriented photo exhibitions (Figs. 15 and 16). Such measures should take into account the economic component, which will ensure the profitability of the object's function [36].



**Fig. 15.** Exhibition “Behind the Lens: Culture in the Whirlpool of War” at the Bohdan and Varvara Khanenko Museum of Art. UNESCO Heritage Emergency Fund project.



**Fig. 16.** Exhibition “Behind the Lens: Culture in the Whirlpool of War” at the Bohdan and Varvara Khanenko Museum of Art. UNESCO Heritage Emergency Fund project.

## Conclusions

Repurposing residential heritage buildings for cultural functions proves most effective in central urban areas where tourist infrastructure supports visibility and accessibility. Museums located in such areas, especially those housed in architecturally and historically significant buildings, tend to attract broader audiences, while museums dedicated to individual personalities face limitations in visitor engagement, particularly outside capital cities. The most sustainable form of reuse combines cultural exhibitions with multifunctional activities such as conferences and seminars, balancing artistic value with economic viability. In times of war, a shift toward organizing art-oriented photo exhibitions within museum spaces has emerged as a justified and secure practice, ensuring both the preservation of collections and the continuity of cultural activity.

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