

ICOMOS

HERITAGE ALERT

September 2017

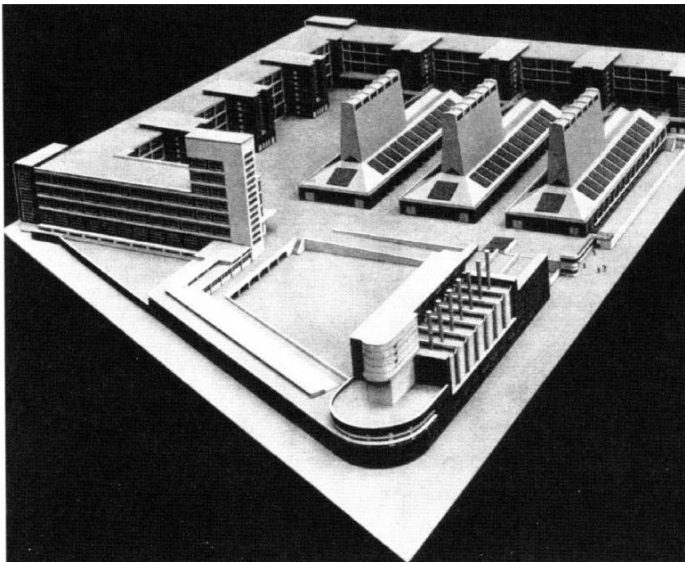
ICOMOS (Russia)

ICOMOS (Russia) – St. Petersburg Branch

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Factory “Red Banner”, Saint-Petersburg, Russia



EXECUTIVE SUMMARY

The world-famous masterpiece of avant-garde industrial architecture, the Red Banner Textile Factory in St. Petersburg, has largely lost its visual and aesthetic integrity; its major elements are currently under the threat of demolition. The factory ensemble was designed by the great German architect Erich Mendelsohn. Partly redesigned by Leningrad architects S.O. Ovsyannikov and Hyppolit Pretreus and engineer E.A. Tretyakov, the project was implemented in 1926–1937. The ensemble is the only work by Mendelsohn in Russia (with the exception of several buildings in the Kaliningrad region) and one of the very few examples of Soviet architectural heritage created in collaboration with European countries.

The ensemble of the Red Banner Factory is one of the most prominent industrial and technical monuments in Russia and around the world. The power station (CHPS) is an important part of Mendelsohn's artistic legacy that, as compared to his buildings in Germany, maintains a high level of historical accuracy, including original interior design elements. The factory has retained its architectural authenticity and, until recently, visual integrity without significant changes. It is now directly threatened by: the residential building erected in 2016–2017 immediately adjacent to the power station; the renovation project altering the spatial arrangement and destroying the original elements; potential demolition of the other factory buildings; the demolition and construction of new buildings in the neighborhood, compromising the visual integrity of the ensemble.

Among other reasons, these threats are due to the inadequate protection status of the monument and the lack of a proper protection zone of the cultural heritage site of international significance. Moreover, the distribution of the site of the factory among several owners greatly complicates creating a project for the preservation of the ensemble and its integration into modern life.

ICOMOS, DOCOMOMO and other international and national organizations are currently urging the Russian and German authorities to take direct and immediate action to protect this outstanding site of common heritage, a precious resource of historical, cultural, and technical heritage of the 20th century.

1-0 IDENTITY OF OBJECT

1-1 Current name and original name:

The Red Banner Factory Complex / The Red Banner Hosiery and Knitting Factory.

1-2 Address/Location, Town, Country, Street:

Russian Federation, St. Petersburg, Petrogradsky District. Postal address: 197110, St. Petersburg, Pionerskaya Street 53, buildings A, E, F; Pionerskaya Street 47, building B.

1-3 Classification/ Type of place

The architectural ensemble of the Red Banner Factory, situated in the western part of the Petrogradsky District in St. Petersburg, is Russia's only work of the eminent German architect Erich Mendelsohn and a world-renowned example of expressionism in constructivist architecture. Mendelsohn elaborated the masterplan concept and designed the power station. Other buildings and structures were built using his designs, reworked and simplified by the Soviet architects. The ensemble is therefore a fascinating example of creative collaboration of German and Soviet architects and is as such an object of Russian and German shared heritage. The 1920s conflict in design and construction, arising from the differences between the civil engineering and administrative systems of Germany and the Soviet Union resulted in a fact, that Mendelsohn's concept was never fully implemented, and now is of particular historical interest and serves as a lesson to the present and future generations.

1-4 Current Heritage Protection Status

The CHPS (power station) of the Red Banner Factory (Pionerskaya Str. 53, bldg. F) holds the status of a cultural heritage site of regional significance (Decision of the Executive Committee of the Leningrad City Council of People's Deputies No. 963 of 05.12.1988). The main knitting, dyeing, bleaching, and hosiery dyeing shops (Pionerskaya Str. 53, bldg. A) have the status of the revealed cultural heritage sites (Order

of the Chairman of the Committee for the State Inspection and Protection of Historic and Cultural Monuments (KGIOP) No. 15 of 20.02.2001¹. They hold a temporary protected status under Russian protective legislation. The issue of granting them a permanent status, which depends on the KGIOP, has still not been resolved. The southeast building (Pionerskaya Str. 53, bldg. E) and the one at Pionerskaya Str. 47, bldg. B do not have any protection status. The ensemble is located within the development control zone ZRZ 2-1, the regulations for which allow the construction of new buildings with a height of up to 28 meters to the cornice line and 33 meters to the roof ridge.

2-0 STATEMENT OF SIGNIFICANCE AND HISTORY

2-1 Statement of Significance

The Red Banner Factory is one of the most important industrial and technical monuments of the Modern Movement on an international scale that has preserved its authenticity at a high level.

The design of the factory with the power station represents a major step in the development of Erich Mendelsohn's architectural creation. Mendelsohn's modern and expressive design profoundly influenced Leningrad architects, who developed their own expressive version of Soviet avant-garde architecture (to compare with the Moscow style) in the 1920–1930s.

The ensemble is of great interest not only because of Mendelsohn's project, but also due to its transformation by Soviet architects, which included all the 1920s-30s industrial buildings and the courtyard. It is one of the largest and, from the architectural and engineering point of view, most fascinating factory complex of avant-garde architecture in St. Petersburg.

2-2 History of Place

The ensemble was preceded by the V.P. Kersten Hosiery Factory, which was renamed "Red Banner" after the 1917 October Revolution. In 1925, the Leningradtekstil Trust decided to expand it. The factory was allocated a trapezoidal plot opposite the old complex from the early 20th century, limited by Bolshaya Grebetskaya (renamed Pionerskaya in 1932), Korpurnaya, Bolshaya Raznochinnaya and Malaya Grebetskaya Streets. However, the conceived design project was not approved. Then, after the Trust representatives visited Germany, it was decided to draw on the expertise of this country.

On September 19, 1925 a contract was signed between the Soviet trade mission in Berlin and the German architect Erich Mendelsohn. He enthusiastically set to work and completed the design project in 1925–1926, in collaboration with the civil engineer Salomonsen and mechanical engineer Erich Laaser, respectively responsible for structural design and production engineering. In the spring of 1926, one of the design options proposed by the architect was approved.

According to the project, the centerpiece of the ensemble was the power station building with a circular corner at the intersection of Pionerskaya and Korpurnaya Streets. It interacted with the vertical lines of the 10-story plant management tower and the striking rhythmic series of workshop ventilation shafts in the back of the yard, developing the motif of the Luckenwalde Hat Factory shaft. On both sides, the ensemble was enclosed by the four-story main workshop with a flat roof, wide windows and spacious stairwells projecting into the courtyard. The state-of-the-art coal yard was divided into two levels for flood protection and featured waterproof basements. All the facilities were designed in reinforced-concrete structures with brick filling and extensive glazing.

During the development and approval of the project, a heated debate was sparked in the Soviet media about the rationality of inviting foreign experts. The main reason was that inviting Mendelsohn impinged

¹ The Committee for the State Inspection and Protection of Historic and Cultural Monuments (KGIOP) is a structural division of the Government of St. Petersburg that monitors the implementation of state policy, oversees state management in the sphere of protection and use of historical and cultural monuments, and coordinates activities in this area of other territorial and other sectoral bodies of authority within the Administration of St. Petersburg. (<http://kgiop.gov.spb.ru/>).

upon the corporate interests of many Soviet architects. By the spring of 1926, the dispute erupted into an open conflict of interest, almost descending into insults. The master was forced to defend himself. However, on June 25, 1926, even before the project was finally approved by the competent authorities, the construction of the new factory began. The working drawings based on the original project were made by Hyppolit Pretreus and S.I. Ovsyannikov.

The construction was carried out in two stages. The first one took place in 1926–1928 years and saw the building shells of the main knitting facility, the dyeing and bleaching shops (only the latter had a ventilation shaft), and the power station constructed. In late July–early August 1926 Mendelsohn visited Leningrad and was disappointed with the quality of the project realization (“Construction began, and it is already ruined. I am doing my best to try and remedy this situation,” he wrote to his wife). During the implementation, the project was significantly simplified: among other reasons, it was too difficult to realize some of Mendelsohn’s ideas in Russia; the replacement of equipment affected the technological process; and the architect was not happy with the quality of work. In addition, scandals in the press continued. In 1927, Mendelsohn withdrew from architectural supervision. The first stage of construction was completed by the end of 1928. In addition to the above facilities, in 1928, a covered reinforced-concrete pipe bridge was constructed in the courtyard, linking the power station to the bleaching building.

On May 1, 1929, the power station first supplied electricity. In the summer–autumn of 1929, the workshops were moved to new premises.

The contract for the production of a detailed executive project of the second phase was concluded in late July–early August 1926, during the architect’s stay in Leningrad. Construction works were carried out much later, in 1934–1937. Full implementation of Mendelsohn’s design had already been rejected at the time, but the unfinished fragment of the main building from Pionerskaya Street was completed, and the hosiery dyeing shop was erected (in a reduced form, without the shaft).

Erich Mendelsohn’s project was implemented, but not fully; it was a compositionally and technically simplified version. The building of the main knitting shop in Bolshaya Raznochinnaya Street was not constructed, and neither were its extension (“the dispatch office”) ending with the plant management tower or the workshops in Korpusnaya Street; the main shops in the courtyard, with the exception of the bleaching one, lost their tall ventilation shafts. The original plan of dividing the yard into levels was not realized either. Of all the complex structures, only the monumental building of the power station was executed without any fundamental changes, in accordance with the author’s design. It not only played a key role in shaping the image of the factory ensemble, but also dominated the perspective of the intersecting Pionerskaya and Korpusnaya Streets.

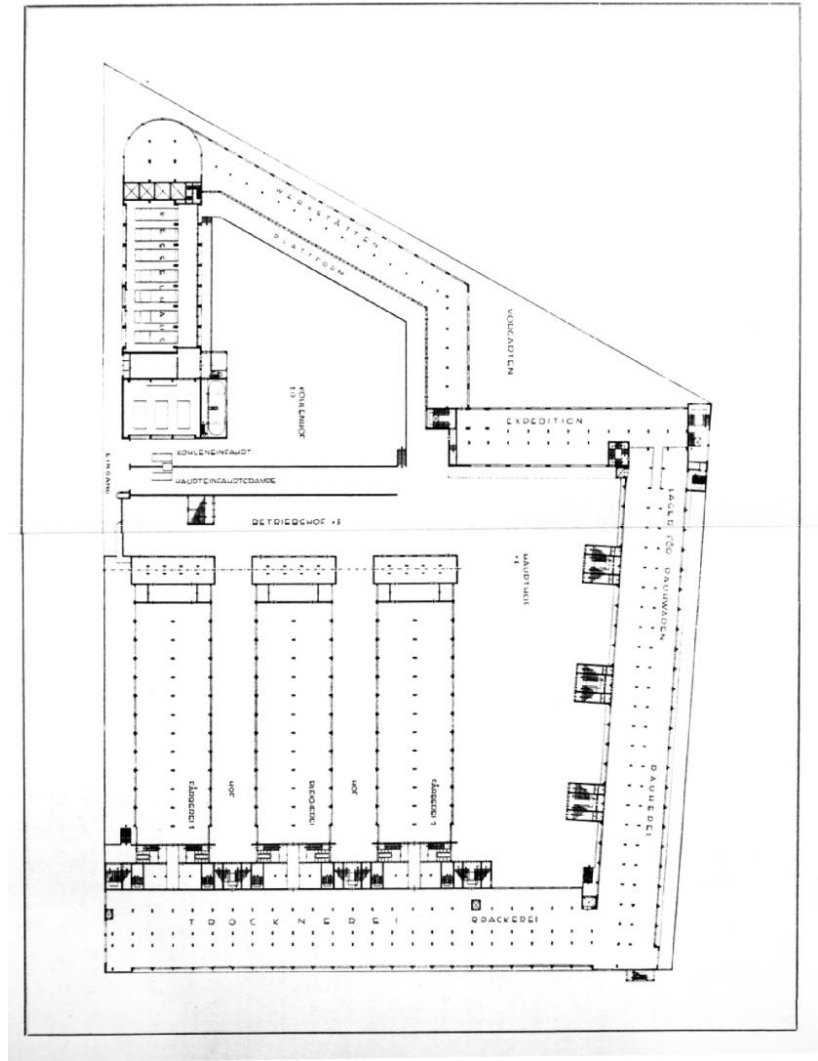
After the completion of works based on Mendelsohn’s project, a number of other buildings was constructed on the site of the factory. In the 1930s, to the south of the knitting shop, a constructivist warehouse was built, linked to the workshop with a connecting bridge. Around the same time, a small one-story building in Pionerskaya Street (No. 47, bldg. B) was built, which probably served as the security gatehouse.

In 1957–1962 another production building was attached to the main building along Bolshaya Raznochinnaya Street, and the factory club was built as its extension on the corner with Korpusnaya Street. These constructions completed the formation of the courtyard space. It is difficult to say whether at the time anyone recalled Mendelsohn’s concept, which in fact envisaged such a solution.

In 1989–1991, a tall chimney was erected in the yard next to the power station. It was dismantled in 2015.

In 2000–2010s, the reinforced-concrete pipe bridge was demolished. The extensions of the courtyard facade of the power station were removed.

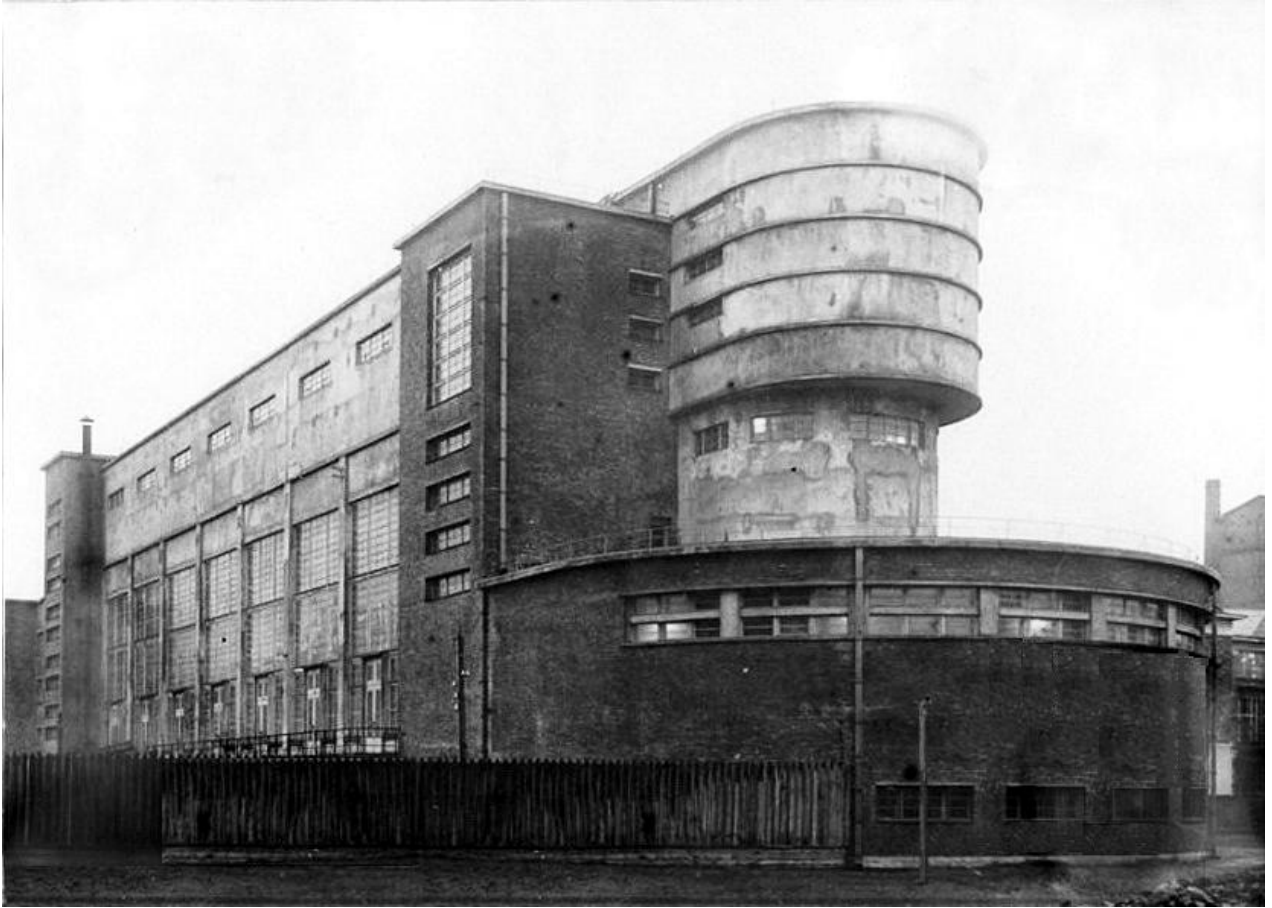
In 2016–2017, two new multi-story residential buildings were erected in the space of the courtyard, destroying the integrity of the ensemble’s composition. Ironically, the new residential complex was named “Mendelsohn” (!).



E. Mendelsohn. The Red Banner Factory masterplan. 1925



The Red Banner Factory under construction. Aerial photo. 1920s



Power station. Approx. 1930



The main knitting, dyeing and bleaching workshops. Approx. 1930

2-3 Date of Original Project/ Date of construction/ Finishing of work

1925–1926 – design project by Erich Mendelsohn.

1926 – working drawings by Hyppolit Pretreaus and S.O. Ovsyannikov.

1926–1929, 1934–1937 – construction work.

2-4 Architect/Designers

Architect Erich Mendelsohn (1887–1953), civil engineer Salomonsen, mechanical engineer Erich Laaser.

Architects Hyppolit Nikolas Emil Pretreaus (1871–1937), Sergey Osipovich Ovsyannikov (1880–1937), engineer Evgeny Aleksandrovich Tretyakov (1877–1927).

2-5 Architect/Designers Residence, country of birth

Germany, Russia.

2-6 Original and current use of building/place

Textile Factory / Not used.

2-7 Changes, additions

In the late 1930s, in parallel to the main knitting shop, to the south-east of it, a two-story constructivist building (warehouse?) was erected and linked to it with an airbridge.

In the late 1950s and early 1960s, along the north-eastern border of the site, in Bolshaya Raznochinnaya Street, an industrial building was erected, ending with a clubhouse in the style of Stalinist classicism. This concluded the formation of a courtyard space closed on three sides as envisioned by E. Mendelsohn's concept, but in a different architectural style and spatial composition.

The power station building.

As a result of the additions made and their subsequent dismantling, the north-east facade is significantly damaged; the configuration of openings in its northern avant-corps is altered, only three of them remain original. Chimneys and the skylights of the boiler room are lost; the horizontal windows of its top level are expanded (in the south-west wall). Window and door assemblies are significantly damaged.

The equipment of the boiler room is dismantled, and its slabs are partially destroyed. The boiler room control panel is damaged.

Industrial buildings.

The main knitting shop: an air-defense unit is added to the central tower.

Extensions are made to the south-east facade.

The dyeing, bleaching and hosiery dyeing shops: the glass fillings of the skylights are not functional (they are blocked). The existing roof has suffered significant damage. Stained-glass windows are mostly bricked in, fully or partially, and their historical filling is lost. The ventilation shaft above the Bleaching shop is dismantled.

Southeast building (warehouse?)

Extensions are made to the longitudinal facades at the level of ground and first floors.

In 2000–2010s, the reinforced-concrete pipe bridge is demolished.

In 2016–2017, the “Mendelsohn” Residential Complex is erected in the courtyard space.



The Red Banner Factory power station. September 1, 2016 Photo by S. Gorbatenko



The main knitting, dyeing and bleaching workshops. Friday, July 22, 2016 Photo by S. Gorbatenko



Excavation of the foundation pit for the Mendelsohn Residential Complex. Friday, July 22, 2016
Photo by S. Gorbatenko



Power station. Boiler room interior. March 17, 2017 Photo by N. Dushkina



The control panel of the turbine house. March 17, 2017 Photo by N. Dushkina

2-8 Current condition and use

The Red Banner Hosiery and Knitting Factory, transformed into an open joint stock company in 1993, ceased to exist in the early 2000s. By this time, one of its facilities, the power station, held the status of an object of cultural heritage since 1988, and four other buildings—the main knitting, dyeing, bleaching, and hosiery dyeing workshops—were newly revealed objects of cultural heritage since 2001, temporarily protected by the heritage law. The border plans were approved by the KGIOP in 2002 and 2005 along the edges of the foundations, without taking into account the spatial composition of the ensemble.

In 2006, the major part of the factory complex, including the 1920s–1930s architectural landmarks, was acquired into private ownership by the businessman Igor Burdinsky. In 2007, the expert examination ordered by Burdinsky and agreed by the KGIOP (executed by the Architectural Workshop of T. A. Slavina) suggested withdrawing the protection status of revealed objects of cultural heritage, but it was of no consequence: their protection status was preserved.

In 2008–2009, by the order of I. Burdinsky, the architectural bureaus Kramm&Strigl and David Chipperfield Architects designed two reconstruction projects for the ensemble, both rather radical. Whereas the first design preserved the courtyard space open, the second one almost completely eliminated it—with the exception of the power station perception sector along Korpusnaya Street, ensuring its dominant role here. The architect Dmitry Sukhin expressed sharp criticism of the Chipperfield project in the *Domus* magazine (4-6, 4).

Neither project was supported by the KGIOP. On June 18, 2009, the Council for Protection of Cultural Heritage recommended that the revealed objects of cultural heritage be included in the Unified State Monuments Register and granted permanent protection status.

In 2008 and 2009, the high-level Petersburg Dialogue Forum stated the great international significance of the Red Banner Textile Factory ensemble. Officials from Russia and Germany visited the site; and an exhibition of Russian avant-garde art, conferences and presentations were organized. In 2008, within the framework of the Forum, the *Avant-Garde and World Heritage Memorandum* was published, jointly prepared by the German and Russian experts. It also noted the outstanding value of Mendelsohn's construction (4-6, 1).

In its resolution in 2009, the Forum officially announced the intention to implement an international pilot project for the preservation of historical monuments in the framework of the Russian-German cooperation. Quote: “The ensemble [of the former Red Banner Factory] must be preserved and secured in its entirety (...) This architectural ensemble has become a great Russian-German cooperation project in the field of monument protection” (9. *Petersburger Dialog* 2009 vom 14. bis 16. Juli 2009 in München. Protokoll der AG Kultur; <http://www.petersburger-dialog.de/kultur-09>).

Burdinsky was unsuccessful in his search for investments in order to realize the plan of creating a cultural, residential and business complex from the factory ensemble he owned. In 2014, due to debts, his property went to the Otkritie Bank and was sold. In July 2015, the plot with the power station building was bought by Citistroy, part of the Baltiyskaya Kommertsiya group of companies (owned by Boris Prakhin). In August, the courtyard area was allocated “for accommodating a multi-apartment residential building (residential buildings).”

On September 25, 2015, by order of the KGIOP, an expert examination was carried out to justify the inclusion of the revealed objects of cultural heritage into the Unified State Monuments Register. According to the conclusions of the expert examination, it was recommended to list the ensemble including the power station and four revealed objects of cultural heritage identified in 2001 in the Register. However, the ensemble boundaries were once again defined along the edges of the foundations, excluding the inner yard. It thus confirmed the possibility of developing it in accordance with the regulations of the development control zone ZRZ 2-1, which allowed the construction of new buildings with a height of up to 28 meters to the cornice line and 33 meters to the roof ridge.

Simultaneously with the expert examination, the “Intercolumnium” architectural studio was designing the development project. A two-building residential complex was designed in the space of the factory courtyard, with the main facade facing Korpusnaya Street, significantly taller than the power station building. The project was devised by the director of “Intercolumnium,” architect Evgeny Podgornov. On October 19, 2015, the KGIOP issued a formal opinion on the conformity of the project to the regulations of the development control zone (ZRZ 2), with the direction to develop within it the section “Measures ensuring the preservation of the cultural heritage sites.” Although it was already very clear from the drawings submitted that the new building would not only completely destroy the composition of the ensemble, but will also overbear its centerpiece created by Mendelsohn. However, the KGIOP chose to ignore this obvious fact.

In November 2015, the company began preparing the ground. In March 2016, new development project was made public and immediately caused strong objections. On March 23, an article by the architecture critic Maria Elkina appeared on the Internet; on March 28, an article was published on the ICOMOS SPb website; on April 24, a petition to the Governor of St. Petersburg, Georgy Poltavchenko, was addressed by the General Assembly of the Russian Academy of Architecture and Construction Sciences; and on July 16, its President Alexander Kuzmin sent a letter to the Vice Governor of St. Petersburg Igor Albin, who is in charge of construction. On June 6, a letter of protest was also addressed to Albin by the St. Petersburg branch of the All-Russian Society for the Preservation of Historical and Cultural Monuments. Nevertheless, in summer 2016, zero-cycle construction work began on the site: sheet-piles driving and groundwork for future buildings.

On July 27, 2016, as commissioned by the KGIOP, supervised in the City Administration by Albin, a historical and cultural expert examination of the project documentation was completed (by expert N. Glinskaya). It concluded that the construction works on the site would preserve the power station, not taking into account the inevitable damage to the urban-planning value of the monument and its role in the composition of the ensemble. This conclusion quite satisfied the KGIOP management, and it approved the evaluation on August 8. Igor Albin, accompanied by the Chairman of the KGIOP, Sergey Makarov, the investor Boris Prakhin, and the project architect Evgeny Podgornov, had visited the site four days earlier. He got acquainted with the project of the new residential complex without expressing any doubts and stated that, first of all, the facades of the power station should be “fixed up,” and a monument to Erich Mendelsohn (!) should be erected. Fortunately, the latter idea was abandoned, and the decision was made to put up a commemorative plate on the power station facade instead.

On the day the expert examination was completed, July 27, 2016, a letter was sent to the Governor of St. Petersburg by the Petersburg members of the ICOMOS National Committee (Russia), requesting a revision of the project towards reducing the height of the building erected. Then, on August 15, a letter of concern for the protection of the ensemble was issued by the President of the World Club of Petersburgers, the Director of the Hermitage and the Co-Chair of the Working Group on Culture of the Petersburg Dialogue, Mikhail Piotrovsky; on September 1, a joint open letter of Russian and German ICOMOS experts followed, which gave the cause international public attention. Apart from the Russian media, the letter was also published on the ICOMOS international website.

On September 2, a letter of protest against the construction was sent to the Governor of St. Petersburg by the President of the ICOMOS National Committee (Russia), Alexander Kudryavtsev. On February 15, 2017, the German Co-Chair of Mikhail Piotrovsky in the Petersburg Dialogue working group, Hermann Parzinger, expressed his concern over the matter in a letter addressed to the Minister of Culture of the Russian Federation. As a result, on February 22, a letter was sent to the Governor, signed by the Deputy Minister of Culture Nikolay Malakov, requesting that the KGIOP be ordered to finalize the procedure of inclusion of the factory ensemble in the State Register and that the issue of redevelopment of the site be addressed at the meeting of the Council for Protection of Cultural Heritage under the auspices of the Government of St. Petersburg.

In 2016, following the recommendations of experts, the Red Banner Factory was put forwards as one of the candidates for the Tentative list of World Heritage sites in Russia in the serial nomination “Architectural Monuments of the Russian Avant-Garde.”

On February 9, 2017, the historical and cultural expert examination that was conducted in parallel with these events was completed. It was commissioned by the Mendelsohn Company—established in March 2016 by the Baltiyskaya Kommertsiya Group of Companies—“in order to clarify information about the ‘Power Station of the Red banner Factory’ cultural heritage site.” It was carried out in connection with the proposed renovation of the power station building and was mainly focused on the project of protected building objects: the elements, characteristics and parameters that are subject to mandatory preservation. Having studied the expert evaluation, the representatives of the public did not find the most important objects mentioned, even though they were previously listed as protected and approved as such by the KGIOP in 2014. This would allow to distort Mendelsohn’s design—and even to divide up the space of the uniquely expressive boiler room. A letter from the Mendelsohn Company to the KGIOP, dated 21.02.2017, requested the revocation of this expert examination without consideration.

On March 16, 2017, the Committee Meeting of ICOMOS SPb took place, where it was decided to insist on dismantling the erected residential complex as causing irreparable damage to the ensemble of the factory; disagreement with the above expert evaluation was also expressed. The decision was announced the following day at the round-table meeting at the Journalist House, dedicated to Mendelsohn’s 130th anniversary and to the situation at hand. The lack of protected objects was allegedly the error of a technical executor, as explained by the expert. However, this version was refuted by Tatyana Likhanova in her article “Flagship of the Avant-Garde in Distress” (Novaya Gazeta). The expert was directly accused by the former owner of the factory, Chairman of the Coordinating Council of the Public Initiative to Protect the Red Banner Architectural Complex, Igor Burdinsky.

The customer of the new development and power station renovation project, the Chief Architect of Saint Petersburg Vladimir Grigoriev, the management of the KGIOP, and other architects and experts took part in the round table on March 17, 2017. A visit to the site was organized. The German side was represented by the DOCOMOMO members, professor Alex Dill, participant of the activities within the framework of the Petersburg Dialogue 2008, and architect Thomas Werner. The main impression of the meeting was a profound lack of understanding of the true value of the ensemble on the part of the customer and the management of the KGIOP. The prepared draft of the appeal of the participants, which did not contain any proposals for remedying the situation, was not discussed.

Three days later, on March 20 a meeting of the Council for Protection of Cultural Heritage of St. Petersburg under the direction of Igor Albin was held. It reviewed the project of repurposing the power station for modern use (by the Liteynaya Chast-91 architectural studio), which proposed allocating it for a restaurant, supermarket, fitness center, exhibition space, etc. It would entail dividing the space of the central hall into two levels and other significant changes, which sparked objections of the Council members. The drawings presented contained a gross error in the interpretation of the openings in the northeastern facade, based on ignorance of iconography; however, according to the minutes published by the KGIOP, the Council decided to approve the project precisely in the part of facade restoration (?!). It was also suggested to continue work on repurposing the building “on the basis of the proposals from the legal owner of the site.” No attention was devoted to the issue of preserving the composition of the factory ensemble as a whole.

On March 24, Docomomo International sent letters of concern, drafted by Alex Dill and signed by the Chair Ana Tostões, to the President of the Russian Federation, Vladimir Putin, the Prime Minister of the Russian Federation, Dmitry Medvedev, the Federal President of Germany, Frank-Walter Steinmeier, the Federal Chancellor Angela Merkel, the Governor of St. Petersburg, Georgy Poltavchenko, the Vice Governor Igor Albin, the Chairman of the KGIOP, Sergey Makarov, the President of the ICOMOS 20th

Century Heritage International Scientific Committee, Sheridan Burke, the President of ICOMOS Germany, Jörg Haspel, and the members of the ICOMOS National Committee (Russia). The letters described Erich Mendelsohn's creation as an outstanding example of cooperation between German and Soviet architects and a world heritage site; the letters also expressed concern about the lack of a clear position of the Council for Protection of Cultural Heritage in the matters of protection status of the ensemble elements and the urban-planning regulations on the site. The letters state: "Docomomo International wishes to express its full support for the ongoing efforts and any other activities aimed at the preservation of the factory, which should be fully restored, taking into account the history of the complex and the desire to preserve its integrity and authenticity for future generations." The Aalto Library building in Vyborg was called as an example of fruitful international cooperation.

On March 31, Alex Dill personally sent an open letter to the Chairman of the KGIOP, Sergey Makarov, pointing out the need to develop a new project, taking into account the immense value of the ensemble.

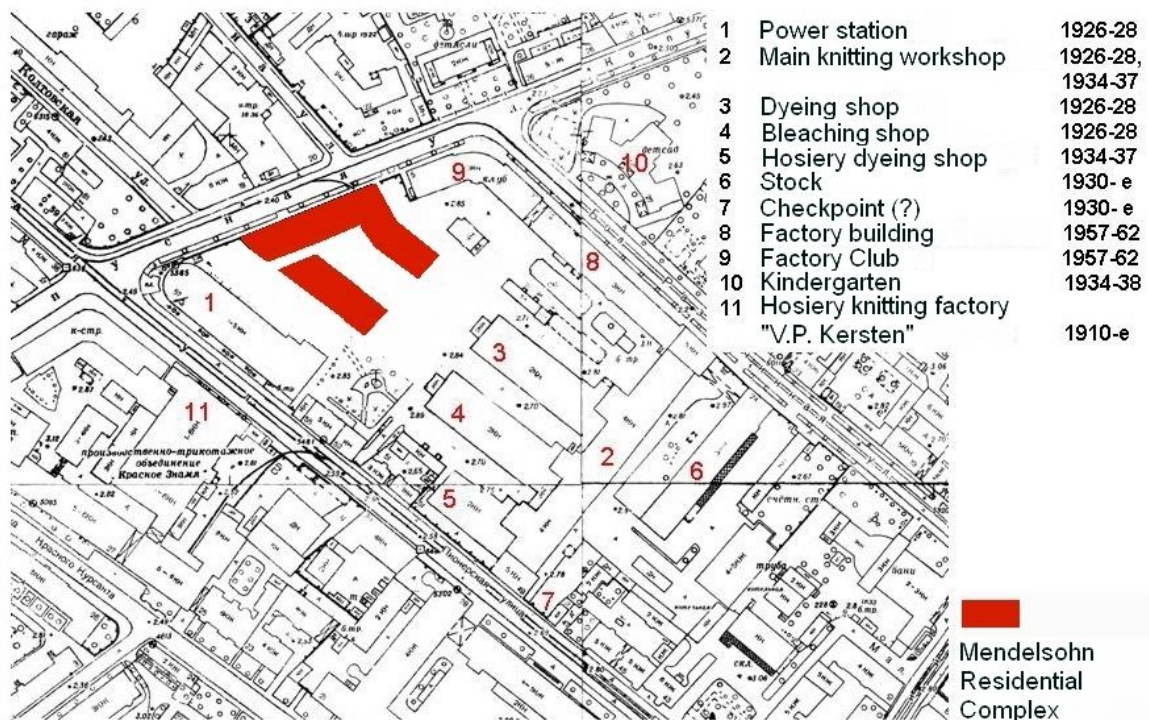
The results of the round table and the meeting of the Council for Protection of Cultural Heritage received wide media coverage. They were fiercely criticized by the Public Initiative to Protect the Red Banner Architectural Complex, led by Igor Burdinsky.

On April 13, at the Committee Meeting of ICOMOS SPb, the previously adopted decision to insist on the dismantling of the residential complex "regardless of the degree of its implementation" was confirmed.

On April 27, 2017, the KGIOP approved a new list of protected elements of the power station.

On June 9, 2017, the report of the expert examination on the power station facade restoration project with a view to adapt it for modern use, completed on May 25, 2017, was published on the KGIOP website. The project itself was not published. According to the examination, the protruding volume of the transformer station of the turbine hall along Pioneer street can be demolished.

16 September 2017 were taken the photos the power station with the destruction of the authentic structures.



The Red Banner Factory ensemble and the Mendelsohn Residential Complex. Layout diagram



The Red Banner Factory ensemble. Google Earth satellite images, 2006 and 2017

2-9 Original design intent and use

The idea of the original design of the ensemble belonged to Erich Mendelsohn. The concept of the masterplan, the drawings of the power station, the production shops and all the constructions were created at his studio, with his direct participation.

During the process of design and engineering, the drawings were adjusted in order to better suit them to the locally available construction technologies and to reduce construction time. Overall, the project was simplified, which caused the author's objections and even outrage. The building of the power station was least affected by these adjustments. However, in general, the compositional features and design scheme of the ensemble elements constructed in the 1920s follow Mendelsohn's concept. The most part of the masterplan scheme (constructions along Bolshaya Grebetskaya and Malaya Raznochinnaya Streets, buildings in the courtyard) was implemented. The gatehouse (?) and the warehouse, connected to the main knitting shop with an airbridge, constructed in the 1930s, are the creations of Soviet architects. Built in the style of constructivism, they match the ensemble in terms of architectural style.

The courtyard was completed in the 1950–1960s, with the erection of buildings in Bolshaya Raznochinnaya Street, which are architecturally unrelated to the 1920–1930s buildings.

3-0 DESCRIPTION (HISTORY AND TECHNOLOGY)

3-1 Physical description

In his book *Russia. Europe. America* (1929), Erich Mendelsohn briefly described the composition of the factory ensemble he devised as follows: "3 dyeing shops, 5-story buildings with stair towers, dispatch office and administration, production yard with coal storage, workshops, and a power station immediately first in the plan."

The design of the factory is arranged in accordance with the trapezoidal shape of the occupied plot. The basis of this asymmetrical composition is the "bracket" formed by the power station, the main knitting shop and the administrative building. The latter was to be finished with a tall dominant tower. In the back of the courtyard is the "comb" of dyeing shops, finished with contrasting high ventilation shafts. The main dominant—the power station building—is situated on the sharp corner of Korpusnaya and Pionerskaya Streets.

A significant part of the project was implemented: the power station, the main knitting shop (main part), and the dyeing (without the ventilation shaft), bleaching and hosiery dyeing shops (the latter in a reduced version). Their structural system, based on the use of reinforced-concrete framework with brick filling, has been preserved to this day. On the southeast, adjacent buildings and constructions designed by Soviet architects are erected.

In 2016–2017, a multi-story residential complex was built in the courtyard space.

3-2 Construction system used

Reinforced-concrete framework with brick filling and extensive glazing. For a detailed description of the power station design, see Sergej Fedorow (4-6, 10).

3-3 Physical context/setting

The ensemble is located in the urban environment, in the neighborhood of 19–21st century buildings. The urban environment is quite diverse: dilapidated historic buildings without any protection status are found side by side with new modernist buildings, which are still being actively constructed. No efforts are made to form a coherent urban image—it is a discordance of architectural styles.

South-west of the Red Banner Factory ensemble, the protected historic buildings of its predecessor—the V.P. Kersten Hosiery Factory (early 20th century)—are located; and to the south is the Noble Regiment

building (mid-19th century). To the south-east, behind the more recent factory constructions, are the baths of 1920–1930s (newly revealed objects of cultural heritage). To the north-east is the kindergarten of the Red Banner Factory (1934–1938), a cultural heritage site of regional importance since 2014. It should be noted that, although this building is of inferior architectural quality than the factory itself, it enjoys a higher protection status than the ensemble and has an extensive protected area (?!).

The residential complex erected in the courtyard of the factory ensemble downgraded this complex into just historic buildings integrated into a new architectural context. There is a risk that this situation could further deteriorate: along the north side of Korpusnaya Street, opposite the power station, there is a large gap, which will be further developed; and diagonally, across the intersection with Pionerskaya Street, there are empty buildings of the 19th century, which will most likely be torn down. If new buildings inconsiderate to Mendelsohn’s masterpiece—the power station building—will be erected here, it will be completely morally (structurally and spatially) destroyed.

3-4 Social and cultural context and value

In the early 20th century, this part of the Petrogradsky District was developed as an industrial area. In the 1920–1930s, when the Red Banner Factory was built, some industrial facilities were enlarged, for example, the former State Printing House (the Print Yard). New buildings were erected, mainly to improve the living conditions—for example, the baths next to the Red Banner Factory, the only ones in Leningrad with a swimming pool at the time.

Over the past 15 years, this area had been rapidly changing in character. Many new residential houses were built, mostly much higher than the neighboring historic buildings. In 1997, not far from the factory, the Chkalovskaya subway station was opened, connecting this part of town to the center and the islands.

The factory is situated in direct proximity to the industrial, residential, and public buildings; a little further, cultural and sports facilities are located: theaters, parks, stadiums, and recreation areas on the islands of the Neva River. They are linked to the Petrogradsky District by Pionerskaya Street and streets parallel to it.

3-5 Materials/fabric/form/function

Large windows provided plenty of light for the textile workers. The high ventilation shaft of the bleaching shop provided natural removal of fumes (now dismantled). All of the buildings of the factory ensemble are characterized by the use of the following materials: reinforced concrete, brick, plaster, and extensive glazing. Yellow plastered surfaces contrast with colored red brick and glass. The factory buildings built in the 1920-1930s are thus an ensemble not only in terms of its volumetric and spatial composition, but also the facade materials and colors used.

3-6 Aesthetic value

Let us once again refer to the description of the factory in Erich Mendelsohn’s book *Russia. Europe. America* (1929): “The spatial composition makes the contrasts work in harmony and achieve architectural clarity.” (4-6, 6). In an explanatory note to the draft, the master wrote: “Despite the fact that the architecture emphasizes the features of each individual structure, it unites the details into one harmonious whole. It is in the spirit of our time and in accordance with the basic laws of technical construction.” (4-6, 13)

These words once again prove that the architect deliberately sought to solve the problem of forming an architectural ensemble. Without any doubt, the centerpiece of the artistic image is the power station building—dynamic and bound forward, much like another brainchild of the era, the airship. For a more striking effect, the master, in particular, angled the administrative building he designed towards Korpusnaya Street in order to create a special visual perception sector (this method was retained in Chipperfield’s project).

The rhythmic arrangement of the dyeing and bleaching shops is also worth noting. The high ventilation shafts obviously not only played a practical role, but also a compositional one, emphasizing the rhythm. In the monotone body of the main knitting shop, the same function was fulfilled by the avant-corps of the stairwells. The sharp corners of the gable facades and roofs, the sloping concrete pylons, the protruding bases of the in-yard shops, and the clear rhythm of the windows of the main knitting building add originality and expressiveness to the ensemble and its elements.

The power station, in addition to its role within the ensemble, has value in itself; it is a “composition within the composition.” Its unique image is created by the functionally sound and “sculptural” play of volumes, the rounded tiers of the main facade, designed for perception from different angles, the combination of plaster and brick surfaces, the rhythm of the chimneys, and other details.

The design of the light-filled interiors of the boiler and fuel tank sections of the power station are also of great aesthetic value—especially the former, with its striking spatial magnitude, powerful posts and pylons, and the inverted pyramids of storage tanks. The dyeing and bleaching shops feature impressive incorporated reinforced-concrete structures.

4-0 SOURCE OF ALERT

4-1 Proposer(s) of Heritage Alert, contact details

1. ICOMOS (Russia) – St. Petersburg Branch, Sergey Gorbatenko, icomos.spb@gmail.com
2. ICOMOS (Russia), Alexander Kudryavtsev, rficomos@gmail.com
3. ICOMOS Germany, Jörg Haspel, icomos@icomos.de
4. ICOMOS ISC 20C (isc20c@icomos-isc20c.org): Natalia Dushkina, ndushkina@yandex.ru

4-2 Groups supporting Heritage Alert and/or nomination, with contact details

1. Docomomo Germany, Alex Dill / Franz Jaschke / Uta Pottgiesser / Diana Zitzmann, docomomo@bauhaus-dessau.de
2. Docomomo Russia, Vladimir Shukhov, v.shukhov@docomomo.ru, Nikolai Vassiliev, n.vassiliev@docomomo.ru
3. Docomomo International, Ana Tostões, docomomo@tecnico.ulisboa.pt
4. The Union of Architects of St. Petersburg, Stanislav Gaykovich, arcunion@mail.ru
5. Thomas Werner, architect (Leipzig), thomas_werner@hotmail.com
6. TICCIH Germany, Norbert Tempel, norbert.tempel@gmx.de

4-3 Groups potentially against Heritage Alert action

1. The Committee for the State Inspection and Protection of Historic and Cultural Monuments within the Administration of St. Petersburg (KGIOP), <http://kgiop.gov.spb.ru/>
2. OOO Baltiyskaya kommertsiya, <http://www.baltcom.info/>
3. OOO “Mendelsohn”, <http://mendelson-spb.ru/>
4. OOO “Intercolumnium”, <http://intercolumnium.ru/>

4-4 Local, Regional, International significance Citations about the site “Whereas in 1925–1926 the Red Banner project drew criticism from many representatives of the conservative Leningrad architectural community, the first stage of construction was completed in 1928, when Leningrad had already accepted a turn towards constructivism. The new time brought new appreciation. Despite the lamentable fragmentarity and incompleteness of the implementation of Mendelsohn’s original design, his factory became a masterpiece of the Modern Movement architecture in Leningrad. And its power station became the ship that “towed” not only the production of knitwear, but also Leningrad architecture, which received a powerful new stimulus for further development. The interest in the new German architecture and the tendency to enrich constructivist designs with expressionism that are characteristic of Leningrad architecture made it especially sensitive to the perception and adaptation of the profoundly

individual interpretation of the architectural form that Mendelsohn developed.” (M. Makogonova, 4-6, 13).

“The large complex occupied most of the block at the intersection of Pionerskaya and Korpusnaya Streets. Its dominant is the power station in the sharp corner of the plot. The rectangular tower of the factory management in Korpusnaya Street was to become another accentuated element. The line of verticals was picked up by high ventilation shafts of the three similar shops in the inner yard, playing upon the construction type of the Luckenwalde Hat Factory, built by Mendelsohn earlier. It was assumed that the site would be enclosed on three sides with four-story industrial buildings with flat roofs and numerous avant-corps of stairwells projecting into the courtyard. All the buildings were designed on the basis of reinforced-concrete structures. The production yard was meant to be organized in two levels with a rise in its main part for flood protection...

The power station consists of three parts: the boiler section (the central part), the turbine section, and the water processing section. The interior of the boiler section is impressive with its monumental proportions, the rigorous strength of reinforced-concrete structures—the posts and the beam-and-slab floor, and the gigantic funnels of the storage tanks. The tremendous space is perceived as a temple of industry... The rectangular block is contrasted by sculptural rounded volumes, embedded in three tiers into the blind brick end wall. The dynamic pressure of the sculptured masses, the projections of smooth streamlined shapes, and the overhanging upper part of the mighty tower define the unique identity and the powerful imagery of the expressionist composition. It is made particularly vibrant by the varying dimensions and the configuration of the tiers with the filters installed and the tank of pure water on top...

The power station of the Red Banner Factory is in a way the architect’s manifesto. Its architectural form organically unites the techniques of functionalism and expressionism, convincingly embodying Mendelsohn’s formula—“function plus dynamics.” This work, which at first did not receive general recognition, became one of the key masterpieces in the development of the Leningrad avant-garde. The influence of Mendelsohn’s work largely predetermined the expressionist interpretation of constructivist designs and the tendency to use curved sculptural shapes, characteristic of Leningrad architecture of the late 1920s–early 1930s.

The factory produced a particularly strong impression on Noi Trotsky, who called it “a classic example of the new architecture.” The enterprise became one of the symbols of the Soviet industrialization period.” (B. Kirikov, M. Stieglitz, 4-6, 12)

“The architectural monument must be preserved in its entirety and become a cultural center and meeting point, which would have a long-lasting effect on the protection of historical monuments not only in St. Petersburg, but also in Russia as a whole. This architectural ensemble has become a great Russian-German cooperation project in the field of monument protection.” (From the Minutes of the Petersburg Dialogue Forum, 2009, Munich, <http://www.petersburger-dialog.de/kultur-09>).

4-5 Letters of support for Heritage Alert action, newspaper articles, etc.

Listed below in chronological order are the publications and letters expressing concerns about the project of the new residential complex in the space of the ensemble, demanding that the project and the conclusions of the expert examinations be revised and the construction stopped.

2016-03-23	Publication by Maria Elkina “A residential house is to be built next to Mendelsohn’s constructivist masterpiece. Why it is a bad idea” (http://www.the-village.ru/village/city/situation-comment/233633-krasnoe-znamya).
2016-03-28	The article “The Red Banner Factory under Threat” published on the website of the St. Petersburg branch of the ICOMOS National Committee (Russia) (http://icomos-spb.ru/).
2016-06-06	Letter from the Vice Chairman of the All-Russian Society for the Preservation of Historical and Cultural Monuments, Alexander Kononov, to the Vice Governor of St. Petersburg Igor

	Albin.
2016-07-16	Letter from the President of the Russian Academy of Architecture and Construction Sciences, Alexander Kuzmin, to the Vice Governor Igor Albin.
2016-07-27	Letter from six St. Petersburg members of the Council of the ICOMOS National Committee (Russia) to the Governor Georgy Poltavchenko.
2016-08-15	Letter from the Co-Chair of the Working Group on Culture of the Petersburg Dialogue, President of the World Club of Petersburgers, Mikhail Piotrovsky, to the Vice Governor Igor Albin (http://icomos-spb.ru/)
2016-09-01	Joint open letter of Russian and German ICOMOS National Committees experts (http://icomos-spb.ru/ ; http://www.icomos.de/ ; Mitgliederrundbrief 2/2016 von ICOMOS Deutschland, S. 7.)
2016-09-02	Letter from the President of the ICOMOS National Committee (Russia), Alexander Kudryavtsev to the Governor Georgy Poltavchenko.
2017-03-13	Letter from the Chairman of the Coordinating Council of the Public Initiative to Protect the Red Banner Architectural Complex, Igor Burdinsky, to the KGIOP.
2017-02-15	Letter from the Co-Chair of the Working Group on Culture of the Petersburg Dialogue, Hermann Parzinger, to the Minister of Culture, Vladimir Medinsky (http://icomos-spb.ru/).
2017-02-22	Appeal of the Deputy Minister of Culture Nikolay Malakov to the Governor Georgy Poltavchenko.
2017-03-20	The decision regarding the Red Banner Factory, including the paragraph on the need for the demolition of the residential complex erected, published on the website of the St. Petersburg branch of the ICOMOS National Committee (Russia) (http://icomos-spb.ru/).
2017-03-20	Letter from the Chairman of the Coordinating Council of the Public Initiative to Protect the Red Banner Architectural Complex, Igor Burdinsky, to the members of the Council for Protection of Cultural Heritage under the auspices of the Government of St. Petersburg.
2017-03-21	Article by Tatyana Likhanova "Flagship of the Avant-Garde in Distress" in Novaya Gazeta (http://novayagazeta.spb.ru/articles/10890/).
2017-03-22	Article by Vera Chereneva "Mendelsohn Ruined" in Rossiyskaya Gazeta (https://rg.ru/2017/03/22/reg-szfo/v-peterburge-potrebovali-snesti-novostroj-vozhle-pamiatnika-arhitektury.html).
2017-03-24	Letters from Docomomo International, signed by the Chair Ana Tostões (drafted by Alex Dill, professor at the Karlsruhe Institute of Technology), to President Vladimir Putin, Prime Minister Dmitry Medvedev, Federal President Frank-Walter Steinmeier, Federal Chancellor Angela Merkel, the Governor of St. Petersburg, Georgy Poltavchenko, Vice Governor Igor Albin, the Chairman of the KGIOP, Sergey Makarov, the President of the ICOMOS 20th Century Heritage International Scientific Committee, Sheridan Burke, the President of ICOMOS Germany, Jörg Haspel, and the members of the ICOMOS National Committee (Russia).
2017-03-31	Open letter by Alex Dill to the Chairman of the KGIOP, Sergey Makarov (translation into Russian by Thomas Werner) (http://icomos-spb.ru/)
2017-04-10	Open letter from the Chairman of the Coordinating Council of the Public Initiative to Protect the Red Banner Architectural Complex, Igor Burdinsky, to the members of the Council for Protection of Cultural Heritage under the auspices of the Government of St. Petersburg.

4-6 Publications that describe the Work/Place, Bibliography, etc.

1. Avantgarde und Welterbe: eine gemeinsame Denkschrift des Deutschen und des Russischen Nationalkomitees von ICOMOS und des ICOMOS International Scientific Committee on 20th Century Heritage. Vorgelegt auf Initiative der Arbeitsgruppe Kultur des Petersburger Dialogs anlässlich der „Aktionswoche Avantgarde“ zum 8. Petersburger Dialog vom 30.9. bis 3.10.2008 in St. Petersburg / Avant-Garde and World Heritage: Joint memorandum of the National Committee of ICOMOS of the Russian Federation, the National Committee of ICOMOS of the Federal Republic of Germany, and the ICOMOS 20th Century Heritage International Scientific Committee, published on the initiative of the Working Group on Culture of the Petersburg Dialogue, in the

- context of the Avant-Garde Week, on the occasion of the Eighth Meeting of the Petersburg Dialogue Forum from 30.09. to 03.10.2008 in St. Petersburg.
2. Bruno Zevi. E. Mendelsohn. The Complete Works. Birkhäuser, Basel 1999.
 3. Diana Zitzmann. Denkmal in Gefahr – die „Rote Fahne“ in St. Petersburg. In.: Mitgliederrundbrief 2/2016 von ICOMOS Deutschland, S. 7.
 4. Dmitry Sukhin. Letter from St. Petersburg. The destiny of the Red Flag factory designed by Erich Mendelsohn in 1926 enlarges the question of the urban retro-fitting of modern masterpieces and their ideological reprogramming. In: Domus. 2009. 24 June.
 5. Erich Mendelsohn. Das Gesamtschaffen des Architekten: Skizzen, Entwürfe, Bauten. R. Mosse, 1930.
 6. Erich Mendelsohn. Rußland – Europa – Amerika. Ein architektonischer Querschnitt. Rudolf Mosse Buchverlag, Berlin 1929.
 7. Irina Grigorijewa. Erich Mendelsohns Wirken als Architekt in der Sowjetunion. LMU-Publikationen, Geschichts- und Kunstwissenschaften Nr. 5 (2003).
 8. Kathleen James. Russland ehemals und jetzt ein Rätsel: Textilfabrik Krasnoe Snamja in Leningrad und der Wettbewerb für den Palast der Sowjets in Moskau. In: Erich Mendelsohn: Gebaute Welten. Architekt 1887-1953; Arbeiten für Europa, Palästina und Amerika. Stephan, Regina (Hrsg.), Ostfildern-Ruit 1998. S. 169-171.
 9. Peter Knoch. Nieder mit dem Eklektizismus! Industriearchitektur in Leningrad 1917-1939. In: Bauwelt 83, 1992, S.106-115.
 10. Sergej Fedorow. Erich Mendelsohn's Red Banner Factory in Leningrad 1926– 1928. Laboratory for Early Concrete Works in the Soviet Union. In: Proceedings of the Third International Congress on Construction History, May 2009.
 11. Alter I., Burdinsky I. et al. The Architectural Heritage of the Avant-Garde in Russia and Germany / Das architektonische Erbe der Avantgarde in Russland und Deutschland / Edited by Jörg Haspel, Petersburg Dialogue. ICOMOS: Hefte des Deutschen Nationalkomitees. SPb, 2008. Vol. XLVIII.
 12. Kirikov B.M., Stieglitz M.S. Leningrad Avant-Garde Architecture. A Guide. SPb, 2012.
 13. Makogonova M.L. Erich Mendelsohn in Leningrad: the Red Banner Factory // The Neva Archive: a Historical and Ethnographic Collection. M; SPb, 1995. II. 270-284.
 14. Pasternak A. Letter to the Editor // Modern Architecture. 1927. Vol. 3. 107-108.
 15. The Letter of Erich Mendelsohn // Modern Architecture. 1927. Vol. 3. 108.
 16. Suknovalov A.E., Fomenko I.N. The Red Banner Factory. L., 1968.
 17. Stieglitz M. S., Lelina V.I. et al. Monuments of Industrial Architecture of St. Petersburg. SPb, 2003. 122-123.
 18. Stieglitz M.S. Industrial Architecture of St. Petersburg. SPb, 1996. 114-117.

4-7 Time constraints for advocacy (immediate action/delayed action)

Urgent measures

Conduct an independent state historical and cultural examination of the documentation justifying the protection measures for the Red Banner Factory ensemble. Based on the results of the examination, decisions must be made on the restoration of its compositional, historical and cultural characteristics, up to dismantling the newly erected buildings and structures;

Take measures to ensure the protection of the ensemble as a whole and its constituent buildings as a cultural heritage site. Pursuant to the international significance of Mendelsohn's work, recognize the need to assign the federal status to all the world heritage objects of the Red Banner Factory as an ensemble, including the inner compositional space into its boundaries;

Based on scientific analysis, draw up and approve a list of architectural elements, characteristics, and parameters (protected objects) of all the buildings and constructions of the ensemble subject to unconditional preservation, including the preservation of their significance and authenticity;

Form a heritage protection zone by introducing the necessary changes to the existing boundaries; establish the protected zone policies taking into account international standards in the protection and use of cultural heritage sites;

Suggest the Administration of St. Petersburg to revise the city legislation in force in the field of cultural heritage protection, in order to identify its shortcomings, such as those that led to the above-described situation with the Red Banner Factory, and take measures to correct them;

Bring to the attention of the Government of St. Petersburg the outstanding value of avant-garde era buildings, and especially, ensembles and complexes, such as the Red Nail Maker Factory complex (by architect Y.G. Chernikhov) on Vasilyevsky Island, the Red Banner Factory ensemble (by architect Erich Mendelsohn), the ensembles in the Kirovsky District (the Narva Gate), and others. Explain to the city management of St. Petersburg that only sensible and considerate adaptation to modern needs and extremely careful use under the supervision of the KGIOF and other competent authorities can ensure good prospects in the global competition for the status of the most valuable cultural heritage sites of a UNESCO-listed city; whereas idle observation and waiting around will cause great shame in the long term, resulting in a fatal misjudgment and a terrible disservice to the future generations;

To encourage, through the decisive intervention of the Government of St. Petersburg, by analogy with the outstanding cultural heritage site of international significance, the Alvar Aalto Library in Vyborg (cooperation of Russia and Finland), the development of a new high-quality project for the Red Banner Factory (possible cooperation between Russia and Germany). In the long term, such a project will gain greater significance and will lead to important results in the protection and conservation of heritage sites. In the context of bilateral cooperation, the international Russian-German expert community, by involving a broad range of international expert teams, could provide cutting-edge scientific and technological solutions and, ultimately, ensure the international success of the project for the preservation of the unique ensemble of the Red Banner Factory. ICOMOS and DOCOMOMO are willing to actively assist in achieving this goal.

5-0 RECOMMENDED ACTION

5-1 Heritage Alert: international/national distribution via ICOMOS.

International distribution via ICOMOS and DOCOMOMO.

5-2 Letter(s) to the authorities of St. Petersburg, Russian Federation, and the Federal Republic of Germany.

Vladimir Vladimirovich Putin, President of the Russian Federation, 103132, Moscow, Ilyinka Street 23.

Dmitry Anatolyevich Medvedev, Chairman of the Government of the Russian Federation, 103274, Moscow, Krasnopresnenskaya Nab. 2

Georgy Sergeevich Poltavchenko, Governor of St. Petersburg, 191060, St. Petersburg, Smolny

Dr. Frank-Walter Steinmeier, Federal President, Bundespräsidialamt, Spreeweg 1, D-10557 Berlin, Germany

Dr. Angela Merkel, Federal Chancellor, Bundeskanzleramt, Willy-Brandt-Straße 1, D-10557 Berlin, Germany

Prof. Maria Böhmer, Minister of State at the Federal Foreign Office, Auswärtiges Amt, D-11013 Berlin

5-3 ICOMOS National or Scientific Committee, or international Website upload.

Publication on the international websites of ICOMOS and DOCOMOMO, the ICOMOS 20th Century Heritage International Scientific Committee (ISC20C), on the national websites of ICOMOS and DOCOMOMO in Russia and Germany, on the website of ICOMOS SPb.

5-4 Affiliated organization distribution.

Distribution in the Scientific Committees of ICOMOS, the World Monument Fund (WMF), and ICCROM.

5-5 Other actions recommended.

Distribution in the media.

6-0 DESIRED OUTCOME

6-1 Legal protection or improved legal protection Amendment to the St. Petersburg Act On the Boundaries of the Zones of Protection for Cultural Heritage Sites No. 820-7 of 24.12.2008.

6-2 Stopping of works that are/will alter the heritage

Halt the construction of the “Mendelsohn” Residential Complex in the Red Banner Factory ensemble and dismantle the complex.

6-3 Stopping of permits that would result in irretrievable loss of the heritage

Suspend the approvals and permits for the construction of any objects at Pionerskaya Street 59 (on the monument axis through Korpusnaya Street) and Pionerskaya Street 36, only deciding on potential development after a comprehensive analysis of its impact on the visual perception of the power station of the Red Banner Factory.

6-4 Imposing minimum maintenance to stop further decay pending conservation/restoration work

Perform conservation works for the unused cultural heritage sites that are part of the ensemble.

6-5 Modifying the project so that it becomes respectful of the values for which the monument or site received legal protection

Revise the restoration concept, submitted for approval of the Council for Protection of Cultural Heritage under the auspices of the Government of St. Petersburg on March 20, 2017, correcting methodological errors and canceling the decision on its approval in the part of facade restoration.

The “Mendelsohn” Residential Complex in the Red Banner Factory ensemble

Sunday, June 18, 2017 Photo by S. Gorbatenko





Reconstruction of the Red Banner Factory's power station with the destruction of original structures

Saturday, September 16, 2017 Photo by Public Initiative for the protection of the architectural complex «Red Banner»

