

EUROPEAN ARCHITECTURAL HERITAGE YEAR 1975: A YEAR THAT WASN'T THERE IN THE USSR

Mārtiņš Mintauris

ABSTRACT The *European Architectural Heritage Year 1975* (EAHY 1975) was an event of international importance for the world outside the USSR where it went by hardly noticed at all by Soviet state officials. The article deals with political and ideological reasons of this situation, explaining the specific context of heritage protection system in the USSR, especially in the Baltic States. Apart from state institutions neglecting the EAHY 1975 events, there was an initiative from notable architects and restorers to mark this event with publications on architectural heritage protection issues in the Latvian SSR.

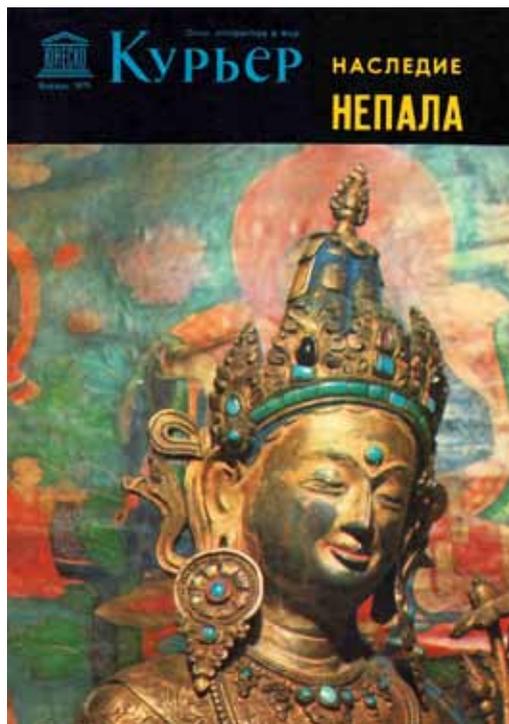
1. CONTEXT OF THE AGE

The year 1975, declared by the Council of Europe as EAHY 1975, expressed itself in many activities, events, discussions on subjects in question across the Western Europe, leading to the adoption of the → *European Charter of the Architectural Heritage* (see appendix). Aiming to develop a common European policy for the protection of architectural heritage, these activities were carried out by 23 countries including also member states of the European Council.

However, the situation was different on the other side of the 'Iron Curtain'. Despite the upcoming Age of Détente in the international relations just around 1975, the Soviet Union still remained a society closed for 'the baleful impact of the West', as it was mentioned frequently by state officials keeping an eye on processes going on in the USSR. The state leaders and local authorities as well had their reasons for that, especially in the three Baltic Soviet Republics situated in the Western edge of the Soviet Union. The very notion of heritage (and the specific connotations it might have included) was always treated with some caution by Soviet officials here, for it seemed to link the Soviet present with the Pre-Soviet past of the independent nation states of Estonia, Latvia and Lithuania, annexed by USSR in 1940/1944, a misuse of international law still not recognized by most of the Western countries during the Cold War era (Plakans 2011, 375–386). Therefore the Baltic experts involved in heritage protection had to beware of being accused of sharing the views of so-called 'bourgeois nationalism' if advertising the artistic and historical virtue of the past over limits not precisely defined in any legal framework at all – one had to have 'the proper understanding' for not crossing these limits, a sense that had to be developed by oneself as a conscious member of Soviet society.

Apart from this local context, there were other grounds for not praising the EAHY 1975 in the Soviet Union – it was the anniversary of victory in the Great Patriotic War of the Soviet Union, as the end of World War II was denominated, thus the public sphere in the country was certainly dominated by this general trend. For instance, the respectable monthly *Architecture of the USSR* [*Arkhitektura CCCP*] issued in Moscow devoted, in 1975, only one article to the subject of architectural heritage (Rzyanin 1975) (Fig. 1a). It was an account about safeguarding historical buildings during the years of war and the first measures of architectural preservation undertaken from 1944 to 1947. Retrospective description of renovation of the buildings and ensembles destroyed in warfare had no connection to the EAHY 1975 events taking place elsewhere in Europe; rather it was linked to the celebration of victory for this issue of the monthly

magazine, which commemorated also the Soviet architects killed on the battlefields of war. The Soviet version of *The UNESCO Courier*, too, paid no particular attention to architectural heritage in this year. Yet the article by Georges Fradier, *What Future for Our Ancient Cities?*, first published in the *Courier* in December 1974, appeared in the Russian edition of this magazine in January 1975 (Fig. 1b). In fact, considering the interest ICOMOS expressed in urban heritage preservation during this year (Horler 1975), one could have expected more publications on this issue to appear in the USSR as well.



Figs. 1a, b. Left: Cover of *Architecture of the USSR*, 1975; right: Cover of the Russian edition of the *UNESCO Courier* of 1975

2. ARCHITECTURAL HERITAGE IN THE USSR

The Soviet experience of architectural heritage protection was nevertheless reflected by prominent architect Elena Borisova (b. 1928), the best expert of historicist architecture and city-building history in the Soviet Union at that time. In the article dealing with contemporary interpretation of architectural monuments, a set of examples was provided, including both the restoration of buildings and interiors confined to the adjustment of historical buildings to contemporary needs (Borisova 1975). Taking certain examples of recent restoration activities, Borisova provided a conceptual analysis of the question of why to restore a historical building. Once again, there was no international context mentioned in this publication to compare the practice of architectural restoration and renovation works carried out in the Soviet Union. So, the country still appeared to be a world within itself, although not claiming to stand above all the rest any more. A brief overview of available Soviet publications on architectural heritage allows this article to be considered as mostly corresponding (if not to say the only one at all) to the point of EAHY 1975 in its contents and intonation.

It is also worth noting that this theme was picked up exactly by an architecture historian, not an architect or heritage expert. The history of architecture, due to the Soviet building practice so heavily – and yet ineffectually – criticized at that time (Novikov 1976), was emerging as a separate territory placed somewhere between the noble dreams caused by belated reception of the Modern Movement concepts and the sad landscape of real Soviet modern-style buildings emerging in every town and city. Turning towards the so-called historical experience of architecture (and fine arts, to a lesser extent) in the Soviet Union, the experience was predominantly an aesthetic one, and linked to the paradigm of neoclassicism in both the sense of the 19th century and the Stalin era (1934–1953). But this trend should not be confused with the one of postmodernism evident in Western architecture at the same time. In the USSR there was no chance that the functional use of architectural objects or a city as a whole would change unless the socio-economic conditions set by the Communist Party changed first.

By the mid-1970s the Soviet Union had become a country of conditional inner stability in terms of the economic standards of everyday life, enabled by the state during the global oil crisis that offered a chance for Soviet government to maintain at least the basic economic needs shared by people living in a party- and state-ruled socialist system, a bizarre mixture of both totalitarian and authoritarian elements in terms of politics, economics, and culture (Kenez 2006, 214–277). In situations like this, public interest was mainly focused on the aesthetic quality of the architectural milieu, ‘the appearance’ of surrounding buildings, for the reason that if there was something that might be changing in the course of time, it was the façade of a building or a place in general, and not the structural contents of Soviet social space. Illusory as it was, this compelling idea led to a gradually growing popularity of architectural restoration works among educated contemporaries.

Of course, it was a form of escapism into the past, yet silently accepted by state officials tired of social experiments carried out by their precursors, and thus approaching this mood of being fairly harmless from the point of view of Communist ideology, already in decline. It is evident also from the pages of many architecture and art magazines issued in the Soviet Union around that time – the concept of contrast between the historical and contemporary buildings in the cityscape was propagated in nearly every occasion, producing a kind of virtual reality. It was a milieu, as it could be aesthetically approached in photographs, but it inevitably turned out to be dissatisfying and frustrating in the real time perception, for the most part at least. So, the link from architecture history studies to restoration of historical buildings was not only a technical matter of heritage preservation process; moreover, it was frequently perceived as a kind of ‘sacral’ connection to save one from the ugly routine of the built environment. The restoration thus was exclusively associated with aesthetic qualities of architecture, problems of style etc. allowing the historians of art and architecture to come forward as experts having authority in the eyes of the public.

3. LIMITS AND CHANCES FOR SOVIET HERITAGE ACTIVITIES

The heritage protection activities, and the preservation of architectural heritage in particular, was an integral part of Soviet cultural policy and supported by state institutions governed by the Ministry of Culture on both general (all-union) and local levels of particular Soviet Socialist Republics. The system had similar traits in its structure, copied essentially in some member states of the Warsaw Pact, e.g. the German Democratic Republic (Campbell 2004) yet different local contexts to operate in. For example, there were also specific features among the three Baltic Soviet Republics, depending on the situation in the domestic Communist Parties and their complex, sometimes tangled relation to the Central Committee of the CPSU in Moscow, the former being actually a submerged branch of the latter. Autonomy provided pro forma by Soviet legislation to Communist Party officials in so-called ‘national republics’ of the USSR was everything but efficient in reality, left alone some issues of cultural and educational policy within these republics that were passed over to the local experts because of their knowledge of contexts important to establish a firm control over society in the given Soviet Socialist Republic.

With heritage protection representing cultural life of these republics, it was always in a kind of twofold situation – established and permanently supported by state in terms of financing, infrastructure, and professional training, it was at the same time treated as a branch having merely representative functions needed to create a positive image of the country abroad, while somehow dubious for dealing with issues of national history considered menacing for the sake of the Soviet state in general. This is a key question to answer, namely, why there were no particular activities in the USSR devoted to such a neutral subject like the EAHY in 1975, for the balance between the needs of international representation and fears of too much 'letting *Them* (i.e. the West) in' was an uneven balance, so the priority was given to the Victory theme, at once considered to be more safe and convincing for consumption abroad, as well as inside the Soviet country.

Considering the circumstances given it is not too difficult to understand why the USSR as a notable member state of ICOMOS was, in a way, standing apart from the EAHY 1975 events. However, the Soviet Union nevertheless decided to participate in the European architectural heritage exhibition taking place in Amsterdam in 1975, apparently seeing this as a way to advertise the country, especially important in the years of *Détente* inherent to international policy during that period of time in general. The information the USSR provided at this exhibition was selected carefully to show the best achievements in restoration works carried out in most significant cases of urban architectural heritage protection (Council of Europe 1975). Along with the objects situated in Moscow (Fig. 2a) and the district (a monastery complex in Zagorsk) other examples were included, like the sacral architecture of Kiev and Novgorod, wooden architecture ensembles in Kigi, and the Pavlovsk Palace near Leningrad/St. Petersburg restored after destruction in World War II. Exhibition catalogue also comprised two examples from the Baltic Republics: the reconstruction of St. Peter's church in Riga partly concluded in 1972 and mediaeval blocks restored in Vilnius, the capital of Lithuania (Fig. 2b). So the main objective of this initiative was to show that Soviet

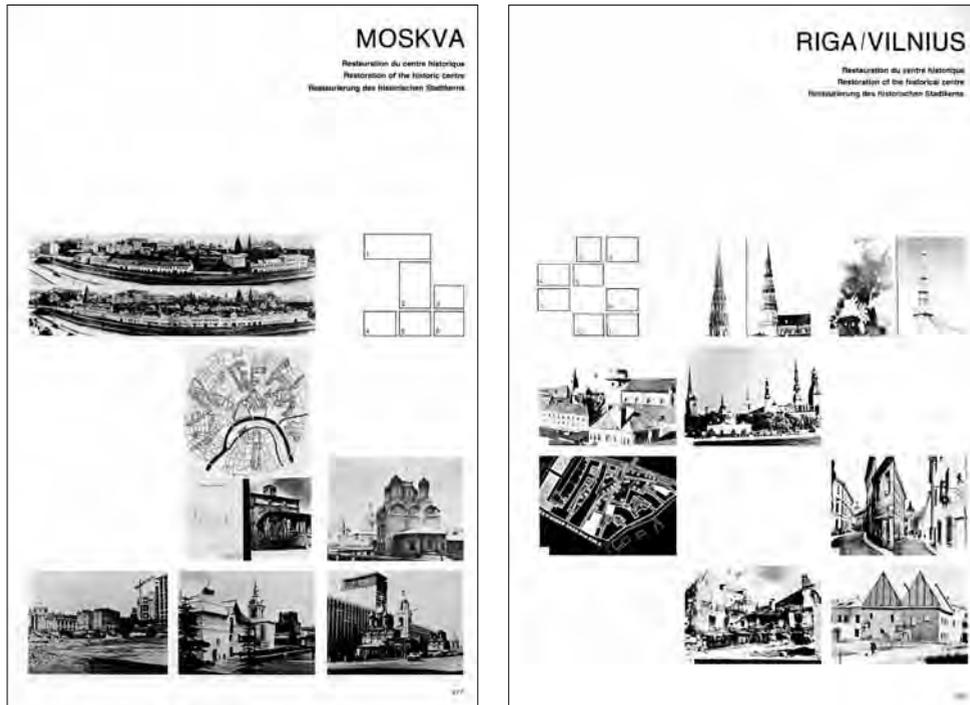


Fig. 2a, b: Case studies from the 1975 catalogue of the Council of Europe, left: *Restoration of the historic centre of Moskva*; right: *Restoration of the historic centre of Riga/Vilnius* (Council of Europe 1975, 277, 325)

practice of architectural heritage protection activities was in line with the general trends approved on the international level as well as to promote the heritage protection system of the USSR as such. Although it was stated that Ministry of Culture was responsible for classification, protection, restoration and the utilization of cultural monuments, in fact it was the responsibility of institution using historical buildings for whatever practical purposes to protect their historical and artistic value; the Ministry officials only had the right to control the adherence of protection regime assigned to particular objects. On the other hand, the example of district called Kitai-Gorod in Moscow reconstructed in 1960s presented at the exhibition – as a success story of heritage protection using the so-called ‘principle of contrast’ that left some 16th– 19th churches standing near huge modernist building of hotel “Rossia” – was later harshly criticized by Soviet architects for its destruction of the historical milieu and the scale of city-scape of the capital (Bychkov 1988, 114–15).

More activities of the Soviet National Committee of ICOMOS were coming up a few years later, especially in 1978, when the 5th General Assembly of ICOMOS was held in Moscow and Suzdal. Also the first regional meeting of architectural heritage experts representing the Baltic Republics organized by this Committee took place in the Lithuanian town of Klaipeda in 1982. Respectable as it might have seemed on the international level, the Soviet Committee remained a closed organization of around 25 distinguished members. Scientific cooperation with the West during the Cold War era was a problem for both the Soviet officials and the members of various scientific communities (Duskhina 2006). Therefore the participation of Soviet Union in international organizations depended on political constellations more than on any other aspects involved, despite the critical state of architectural heritage objects. As recognized by heritage experts, most of the architectural monuments listed to be protected by the state even in the early 1980s were in a condition far from perfect (Schenkov 2004, 593), and this could have been another reason not to show off this time.

Yet, the main impulse for promoting the cooperation with international organizations only after 1975 was the campaign for establishing the first *Soviet Law on the Protection of Historical and Cultural Monuments*, passed on 29 October 1976 (Law on Protection 1976). Regarded as a precondition for the USSR to enter the international realm of heritage protection activities with full confidence, the law was nevertheless declarative and contradictory. So, the year 1975 turned out to be too early to start a profound cooperation between the Soviet Union and the European Council sharing the international initiative of the EAHY 1975. The → *European Charter of Architectural Heritage* was never adopted by the USSR for the reason that it was not a member state of the European Council. This situation was somehow similar to that of the *Venice Charter* in 1964, for the attendance of Soviet representatives was limited to the mandate available for observers (Schenkov 2004, 291), while the *Venice Charter* was accepted on the level of ‘international recommendations’ issued by ICOMOS and thus having some authority in the Soviet Union as well (Mikhailovskii 1977). Along with restoration concepts based on the *Venice Charter*, there was an approach that stressed aesthetical qualities rather than the historical significance of an object.

4. LOCAL FEATURES: THE CASE OF THE LATVIAN USSR

Returning to the local contexts, however, one might find some hints that speak for activities implicitly linked to the spirit of EAHY 1975. The overall capacity of the heritage protection system, at least in the Latvian SSR, mostly engaged in coping with issues of everyday practice, was quite far from taking any initiative that might have seemed suspicious from the perspective of Soviet ideology and, furthermore, would even cause a surplus expenditure of resources already limited. As in the Soviet administration in general, the governance of heritage protection was a strictly hierarchical structure demanding vertical communication, so to say, i.e. activities carried out by heritage protection institutions from technical to informational issues had to be approved by the authorities representing the Ministry of Culture and the

Communist Party officials at the same time. Thus, one would hardly find any 'inner activities' presumably leaving some kind of trace in the archives of heritage protection institutions only that would not have appeared in the public sphere during the 1970s and early 1980s. Since there were no activities evident towards noting the EAHY 1975 events on the general, all-union level, there is no sense actually to expect them to appear suddenly on any more particular level represented by the Ministry of Culture in the Latvian SSR or other legal subjects of the Soviet Union. The state heritage protection system continued its routine activities in 1975, for example, including 150 objects situated in Riga (public buildings, dwelling houses, industrial heritage objects) and representing the architecture of the 19th and early 20th centuries in the heritage list of local importance (Gegere 1975).

When approaching the information available in the press, some slight corrections to this overall picture are possible. Along with the state institutions of heritage protection since 1959, there was the *Society for the Protection of Nature and Monuments* working in the Latvian SSR since 1959. As in the case of the German Democratic Republic (Campbell 2004), it was a quasi-NGO ruled in the 1970s by retired Communist Party officials; the Society included ca 80.000 members in 1975, most of them being true enthusiasts of nature and heritage protection purposes (Katlaps 1975). Although not having the right to carry out the restoration works, the Society was engaged in protection and maintenance of several objects in Latvia and was more popular than its official counterparts representing the Ministry of Culture. Among their activities was the publication of a yearbook or *Almanac for History and Nature* since 1963 (Sprīngis 1963). The aim of the *Almanac* was close to the notion of popular history as it is understood today; its task was to inform a wide audience about heritage issues and also ecological problems in quite a modest way, nevertheless giving

an overview of heritage protection activities; it was considered a valuable source of information.

In regard to this paper it is interesting to note the volume of *Almanac for Nature and History* for the year 1976. This volume was in preparation and appeared in sale in late 1975 already. Since there were no hints that the contents of *Almanac* could be linked to the campaign for the preparation of the *Law on Monument Protection* launched only in June 1976, there are grounds to presume that editors of the *Almanac* paid special attention to architectural heritage in this volume, having in mind the EAHY 1975 in particular. Architectural heritage was the dominant theme in the *Almanac's* section devoted to history issues (Fig. 3).

Three brief articles of leading experts of the branch in Latvia were published in this *Almanac* volume, dealing with various aspects of architectural heritage preservation. Objects recently restored or still in the process of restoration were used as examples to show the methodological concepts shared in the renovation of historical buildings. A general introduction was written by the architect Andrejs Holcmanis (1920–2009), then chief of the *Architectural Monuments Inspection* of Riga, approaching the evolution of architectural styles in Latvia (Holcmanis 1975). The architect also posed a question: is it not a contra-

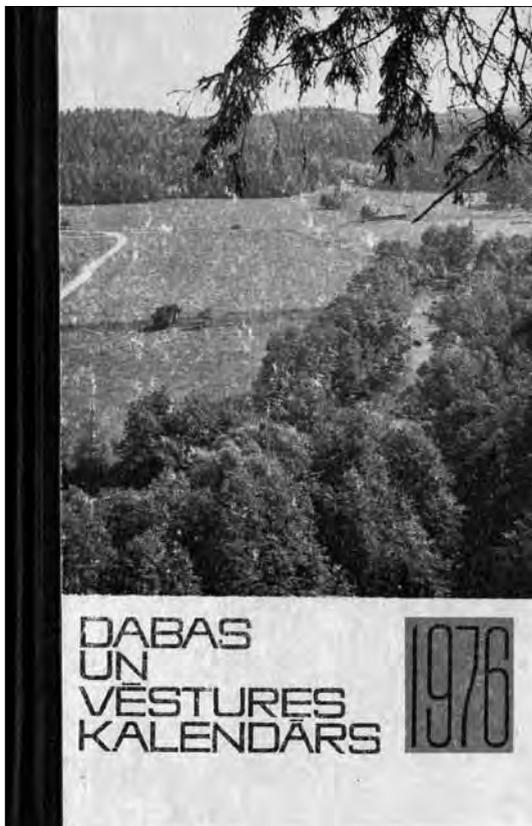
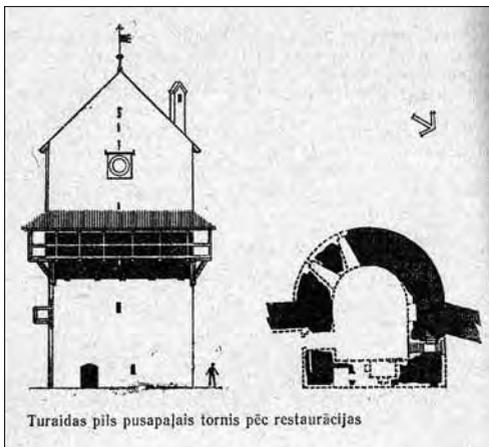


Fig. 3: Cover of the *Almanac for Nature and History* 1976 (1975)

diction in terms that the constant changes caused by contemporary needs of people using the historical buildings affect the preservation of these objects regarded today as monuments of architecture? The examples he provided to illustrate the reconstruction of historical buildings according to contemporary functions were, of course, only the positive ones, sharing no criticism on the practice of architectural heritage protection.

The second article was provided in the *Almanac* 1976 by architect Gunārs Jansons (1928–2013), dealing with the methodological problems of architectural restoration (Jansons 1975). Restoration was understood here as a mixture of the so-called aesthetic and scientific principles; this approach was established around the 1950s and was still dominant in the USSR of that time. The conservation measures strictly followed the sense of the *Venice Charter* (translated into Russian in 1974, but never published in the Soviet Union and available only to heritage experts ever since). Jansons started with some short notes on administrative and technical institutions of the Ministry of Culture, taking care of studies and the preservation of historical buildings from mediaeval sites to objects built in the 19th and early 20th centuries. He then focused on conservation work on two objects, both mediaeval sites: the castle of Ikšķile (12th–13th century; preserved in ruins that were to be partly flooded by the reservoir of a new hydroelectric plant, and therefore conserved on a small artificial island from 1973 to 1975 (Fig. 4a) and the castle of Turaida (13th–14th century) reconstructed according to a project carried out by Jansons himself. The task set for restoration here was to recreate ‘a typical image’ of a brick-constructed mediaeval castle in romantic natural landscape to be preserved along with it. In this case a lot of stylistic and technological analogies were used to fulfil the task of the restoration project (Fig. 4b).



Figs. 4 a, b: Left: Reconstruction of the Turaida Castle tower by architect Gunars Jansons (1975); right: Conservation of mediaeval church ruins in Ikšķile, 1975 (Photo by Gunars Binde, Museum of the River Daugava, Latvia)

Admitting this, Jansons nevertheless expressed the confidence that restoration resulting in actually hypothetical reconstruction of the architectural volume for two mediaeval towers should be accepted in the context of ‘getting a more clear idea’ of the initial structure of this castle – a concept still questioned by architect-restorers today. The article written by Imants Lancmanis (b. 1941), art historian and director of the recently established Museum of the Rundāle Palace, was devoted to the renovation of this late Baroque ensemble (Lancmanis 1975). With the first work not starting until 1972, the palace became the largest place of restoration in Latvia during the 1970s and 1980s, serving today as one of the most distinguished and popular heritage objects in Latvia. During the process of renovating Rundāle, Lancmanis also initiated a new approach towards the very concept of restoration that is not simply the aesthetic one,

but certainly located closer to the principles of restoration more characteristic of works of fine art than to architectural objects. In this article Lancmanis explained in brief the basic notions of this renovation concept, subsequently observed in the next decades.

Although these articles did not mention the EAHY 1975 as such, they nevertheless could be regarded as the real contribution to this European event by Latvian architects of the day. This initiative was not organized by some state officials representing the Ministry of Culture or some other institution. Having in mind the context as described above, this 'silent participation' in EAHY 1975 events was part of the common practice of heritage protection in the Latvian SSR in general, activity not prohibited, yet not promoted beyond the limits set by Soviet ideological prescriptions sometimes resembling the scenes of absurdity from Franz Kafka's *The Trial*. Officially there was no connection linking the EAHY 1975 and heritage protection activities in the Soviet Union in 1975 – and yet there were certain expressions of solidarity among heritage professionals with this international event even across the Iron Curtain. Perhaps this explanation might seem more reasonable when seen in the context of a view shared by architects and society as well: the interest in architectural heritage was growing among different social groups in the Soviet period because historical buildings were here to 'prove' that the cultural milieu of Latvia had been a part of the West since the Middle Ages (Lancmanis 1993). This idea could not be expressed openly in 1975 or in 1985 but was present and had its impact on political movements of the late 1980s, concluding with the re-establishment of the state independence of Latvia.

CONCLUSION

The conceptual framework of conservation activities is set by the values shared in society in a certain historical and cultural context. This is to answer the question of what kind of material culture heritage should be preserved, and why. Those criteria depend on social concepts of history and the meaning of heritage for today as attributed by the contemporary society itself. On the other hand, there is the methodology of conservation and restoration work carried out in situ, and the changes present there in the course of time. These concepts have been defined by various documents of international importance considering the treatment of cultural heritage, like the *Athens Charter* (1931), the *Venice Charter* (1964), and the → *European Charter of Architectural Heritage* (1975). The main purpose for heritage conservation, regardless of the different and often contradictory methods used, has been to preserve objects of particular interest and/or historic, artistic and social value. Thus conservation practice has always been shaped by the interaction of both the aspects mentioned above. In the Soviet Union the year 1975 was not explicitly linked to international activities for the protection of architectural heritage; neither was the → *Amsterdam Charter* accepted by the Soviet authorities, mainly for political and ideological reasons. In 2003 Latvia joined the *Convention for the Protection of Architectural Heritage in Europe* of 1985. Yet the impact of international law upon the practice of architectural heritage protection has been merely a formal one, somehow reminding one of the situation of the Soviet period. The aesthetic approach to restoration concepts and methodology was embodied in the complex regeneration project of the Old Town in Riga, elaborated from 1977 to 1983 and reviewed after the re-establishment of the Republic of Latvia in 1991. In the 1980s there was a wider understanding of the restoration concept apparent in Latvia, mostly on a theoretical level, that every kind of restoration/conservation is actually about the interpretation of the object and its authenticity according to the current social atmosphere, demanding reconstruction of the past object "wie es eigentlich gewesen war." Thus the very notion of authenticity in architectural restoration becomes fluid and manipulative in nature, as was the case with the 'renovation' of the House of the Blackheads Company, destroyed in 1941 and rebuilt anew in 2000, an example one could rightly compare with the case of the Berliner Schloss and the deconstruction of the *Palast der Republik* in Berlin. The problem arising in heritage preservation today is the lack of balance between preservation terms (not always clearly defined) and the activities of the holders of monuments, in far too many cases taking the heritage as representing an economic or symbolic value only.

REFERENCES

- Council of Europe. 1975. *A Future for Our Past: European Architectural Heritage*, Liège: Soledi.
- Borisova, Elena. 1975. "On Contemporary Interpretation of Architectural Monuments." In *Questions of Soviet Fine Arts and Architecture*, ed. by Vigdarija Hazanova, 179–215. Moscow: Soviet Artist. [In Russian]
- Bychkov, Yurii. 1988. *Heritage of the People. On protection of historical and cultural heritage in the Soviet Russia, 1917–1987*. Moscow: Soviet Russia. [In Russian]
- Campbell, Brian. 2004. "Preservation for the Masses: The Idea of Heimat and the Gesellschaft für Denkmalpflege in the GDR." <http://edoc.hu-berlin.de/kunsttexte/download/denk/campbell.pdf>, accessed February 2, 2015.
- Dushkina, Natal'ja. 2006. "40 years of the ICOMOS. The international doctrines of ICOMOS and the Russian practice of heritage preservation." *Restorer* 1: 18–22. [in Russian]
- Fradier, Georges. 1975. "What Future for Our Ancient Cities?" *UNESCO Courier* (January): 4–7. [In Russian]
- Gegere, Anmara. 1975. "150 more Monuments." *Dzimtenes Balss* [The Voice of Fatherland], October 16. [In Latvian]
- Holcmanis, Andrejs. 1975. "The Live Witnesses of Architectural Styles." In *Almanac for Nature and History 1976*, ed. by Viktors Grāvītis, 193–200. Riga: Zinātne. [In Latvian]
- Horler, Miklos. "Modern Architecture and Ancient Monuments." *Monumentum* 1: 6–22.
- Jansons, Gunārs. 1975. "Conservation and Restoration of Architectural Monuments." In *Almanac for Nature and History 1976*, ed. by Viktors Grāvītis, 200–205. Riga: Zinātne. [In Latvian]
- Katlaps, Arturs. 1975. "This is our concern." *Padomju Jaunatne* [The Soviet Youth], October 15. [In Latvian]
- Kenez, Peter. 2006. *A History of the Soviet Union from the Beginning to the End*. New York: Cambridge University Press.
- Lancmanis, Imants. 1975. "Renovation of the Rundāle Palace." In *Almanac for Nature and History 1976*, ed. by Viktors Grāvītis, 205–206. Riga: Zinātne. [In Latvian]
- Lancmanis, Imants. 1993. "Letlands Identität im Spiegel der Architektur." In *Mare Balticum. Regionale Identitäten in der Ostseeraum*, ed. by J. Thoemmes and M. Hackmann, 46–51. Lübeck: Ostseegesellschaft.
- "Law on Protection and Application of the Monuments of History and Culture." 1976. *Communique of the Supreme Soviet of USSR* 44: 6–28. [In Russian]
- Mikhailovskii, Evgenii. 1975. *The Restoration Methodology of Architectural Monuments*. Moscow: Stroiizdat. [in Russian]
- Novikov, Felix. 1976. "The Architect: A Modern Scapegoat. Reflections of a Soviet Architect on the Merits of Old and New Styles." *UNESCO Courier* (June): 15–17.
- Plakans, Andrejs. 2011. *A Concise History of the Baltic States*. New York: Cambridge University Press.
- Rzyanin, Mikhail. 1975. "Saving the Cultural and Architectural Heritage." *Architecture of the USSR* 6: 36–40. [In Russian]
- Schenkov, Alexei. 2004. *Monuments of Architecture in the Soviet Union*. Moscow: Monuments of Historical Thought. [in Russian]
- Sprīngis, Kārlis, ed. 1963. *Almanac for Nature and History*. Riga: Zinātne. [In Latvian]