



||||| MOSCOW 2011 |||||  
||||| 14 - 21 SEPTEMBER ||||| A ET A STUDIEREISGIDS |||||





## SKHODNYA

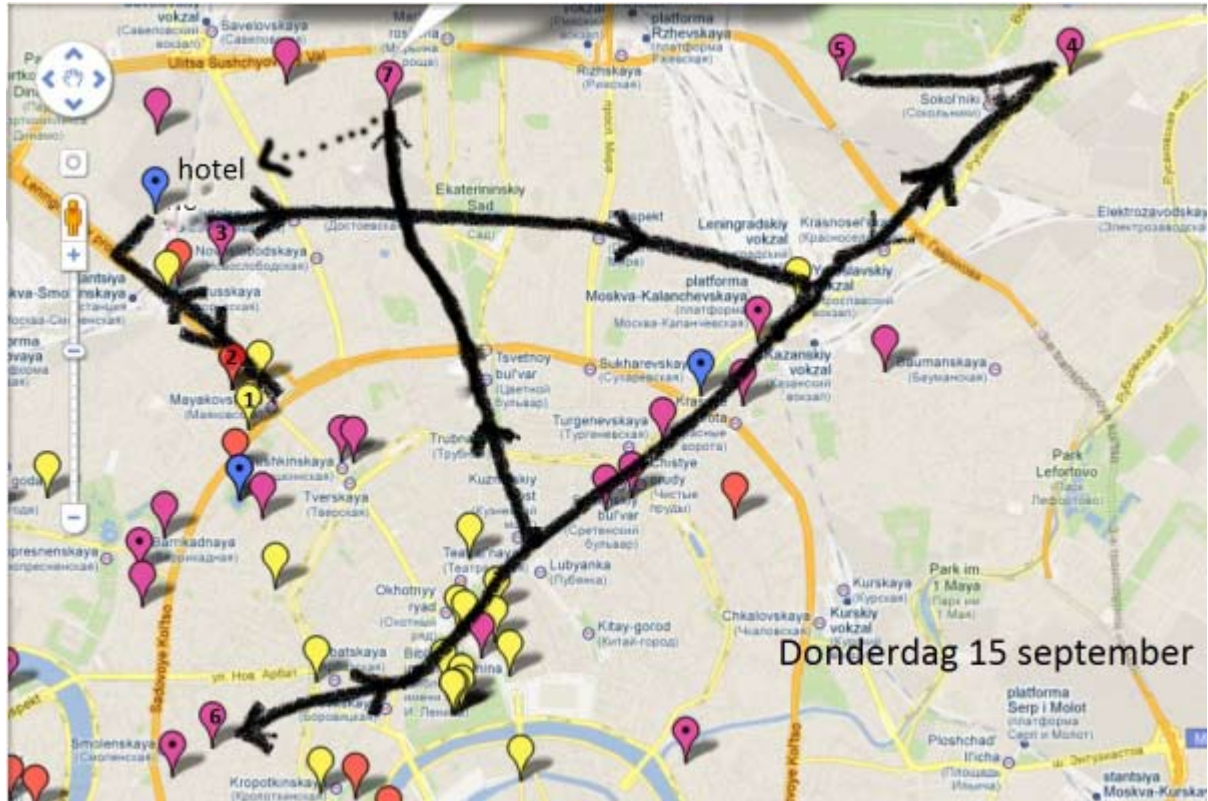
The K50 plot is a new development on the outskirts of the town of Skhodnya, part of the Greater Moscow area. K50 will consist of a few thousand affordable apartments and will provide all amenities needed for its inhabitants like playgrounds, schools, kindergartens and shopping-malls. With its vast natural surroundings and the a high quality furnishing of its public spaces, K50 will become exemplary for high quality low-cost housing neighborhoods all over Russia.

DKV won an international competition in which the client awarded DKV with the preliminary design for one urban block consisting of five apartment buildings. The construction system of the client is a given condition. This construction system is made up of standard units housing six to ten affordable apartments which range from 1 room (30m<sup>2</sup>) up to 3 rooms (60m<sup>2</sup>). These units are repeated throughout the plan. The ground floors mainly consist of public and commercial functions like kindergartens, offices and health-centers.

The different apartment buildings within the block are aesthetically considered to be unique family members; recognizable as individuals with striking similarities. Consequently DKV maximized differences within the means given by the construction system. Plasticity of the facade and dynamic placing of loggias and balconies do not only stress differences between the buildings within the urban block, but also make the individual apartment perceivable and create a range of sub-variants within the standard floor-plan. The connection of the buildings to the surface is considered crucial, hence specific attention is given to the communal entrance halls. These are spacious, made of durable and rich natural materials and distinct in their architectural theme.











### 1) PLOCHAD MAYAKOVSKOGO METRO

The station was built as part of the second stage of the Moscow Metro expansion, and was opened on 11 September 1938. If the first stage was more focused on the building the system itself, both architecturally and

engineeringly the stations appear modest in comparison to those that the second stage brought to the system. For the first time in the world, instead of having the traditional three-neath pylon station layout, the engineers were able to overlap the vault space and support it with two sets of colonnades on each side. This gave birth to a new column type design and Mayakovskaya was the first station to show this. Located 33 meters beneath the surface, the station became famous during World War II when an air raid shelter was located in the station. On the anniversary of the October Revolution, on 7 November 1941 Stalin personally addressed a mass assembly of party leaders and ordinary Muscovites in the central hall of the station. If the triumph in engineering was not enough, then Alexey Dushkin's brilliant Art Deco decoration design was truly amazing. Based on Soviet future as envisioned by the famous poet Mayakovsky the station features graceful columns faced with stainless steel and pink rhodonite, white Ufaley and grey Diorite marble walls, a brilliant flooring pattern of white and pink marble, and of course, most of all are the niches of each of the 35 niches of each vault. Surrounded by filament lights there are a total of 34 brilliant ceiling mosaics by Alexander Deyneka with the theme "24-Hour Soviet Sky." A passenger has but to look up and see the bright Soviet future in the heavens above him.







## 2) DOM NA BRESTCOY

Exhibition activity of centre for Architecture and construction "Dom na Brestskoy" includes arrangement of:

- presentations of world leaders-manufacturers of building and decorating materials to architectural and building firms of Moscow and other regions of Russia
- different international architectural forums (festivals, exhibitions, competitions, etc) where the best Russian and foreign architects take part.

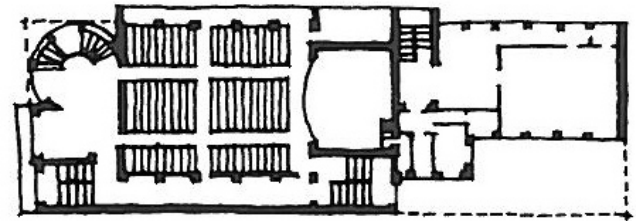
Centre for architecture & construction "Dom na Brestskoy" was founded in Moscow on decision of City Government in 1997 and is famous for its exhibition and consulting centres.



### 3) SUJEW CLUB

The original sketch was made by Konstantin Melnikov who designed the building in the form of five linked cylinders. Later the designing was passed on to Golosov who left only one glass cylinder for the main staircase.

The glazed circular volume contrasts with the massive rectangle of the main volume. The club is medium-sized and seats 850 with a limited stage. There is a small auditorium for 200 seats, a library and eight clubrooms. All elements of both interior and facade are oriented towards the glass cylinder. Most expressive is the northern part where a heavy upper volume is supported by the lightweight glazed surface of the cylinder. This motif is sustained by the large glass surface of the foyer on the third floor. The predominating element of the interior is a double-void foyer adjoining the volume of the staircase. Here, pure geometric forms are combined in an interesting composition that expresses a new aesthetic.

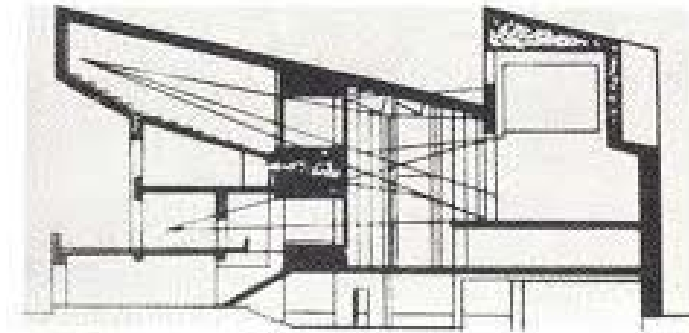




#### 4) RUSAKOW CLUB

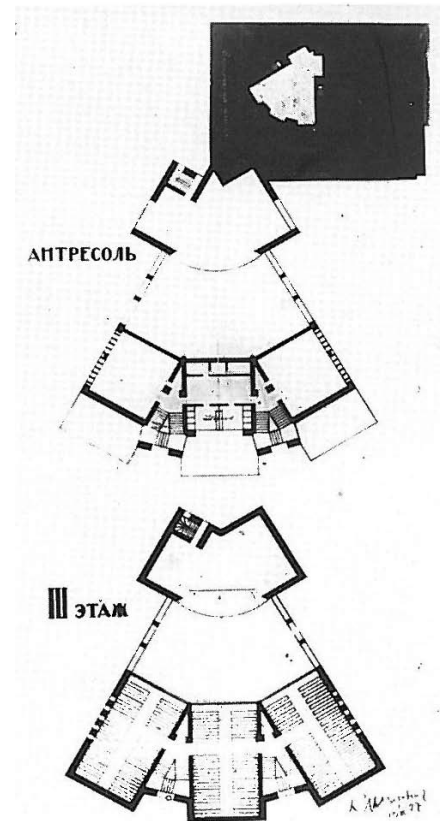
This is one of five clubs designed and built by the famous architect at the close of the twenties. A wholly new conception combined three elements: the principles of club design, its planning and volume decision and an original method of transforming space. The plan takes the form of a segment of 50°. Visitors approaching the club from the street are confronted by its cantilevered wings. The auditorium occupies 70 per cent of the total volume; the whole adheres to the idea of internal transformation. The original seating capacity was 1100 distributed among the parterre, two amphitheatres and three raked upper balconies. Between the rectangular amphitheatres are triangular spaces where staircases fit effortlessly. The issue of breaking down a large space into smaller ones stemmed from reasons of economy, as there was no money to build separate rooms for study.

The design provided five amphitheatre auditoria separable from the main space by movable screens. The lower part of the screen was to hang over the balustrade of the balconies. Traces of the upper join can be seen on the sidewalls towards the ceiling. Four auditoria were designed to be lit naturally, with tall narrow windows illuminating the front part in a move to save electricity. Characteristic elements of the interior design are open steel girders and steel banisters to balconies and matching open stairs. These contrast with the smooth surfaces of concrete or rendered wall. The film projector is felicitously situated above the main entrance. The stage by necessity extends beyond its limits. First floor and basement contain an economical space of vestibule-foyer with a stair and several clubrooms. A small swimming pool was designed but not realized. The interior space seems to overflow, forced out by low ceilings or converging walls or continuing up staircases and into doubleheight spaces. The spectator is confronted everywhere by the unexpected spatial development.



One feels the contrast of spaces on entering through a narrow passage into the auditorium where it expands in every direction. It was such a conception of interior space that produced the striking outward appearance.

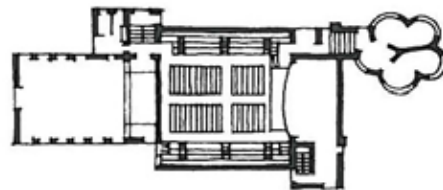
There are no traditional recreations around the main volume here so the particular image of this club is formed by the main structure of the auditorium: the cantilevered wings of the amphitheatres, acute angle of the stage and vertical glazing of staircases. Expressive elements are the open stairs and galleries on the second floor. The latter recall the traditional gallery (gulbishchel of 16th and 17th century Russian buildings. In a northern climate these usually did not survive long, this was the fate of many open stairs and galleries in Melnikov's clubs. Here, however, they have survived. Colouring and sometimes simplistic inscriptions have played an important role in the image of the club. Red brick surfaces combine with the white and dark grey of rendered brick or concrete walls. The outer envelope is the best preserved aspect. Yet some losses can be observed here too: the tall narrow windows of the auditorium were bricked up, leaving only recesses, and the basement floor has been remodelled. New to the main auditorium are unsightly finishes and furniture. Yet the overall spatial composition clearly attests to the designer's conception. The sculptural volume is spoilt by the external network of trolleybus and tram wires attached to the building.





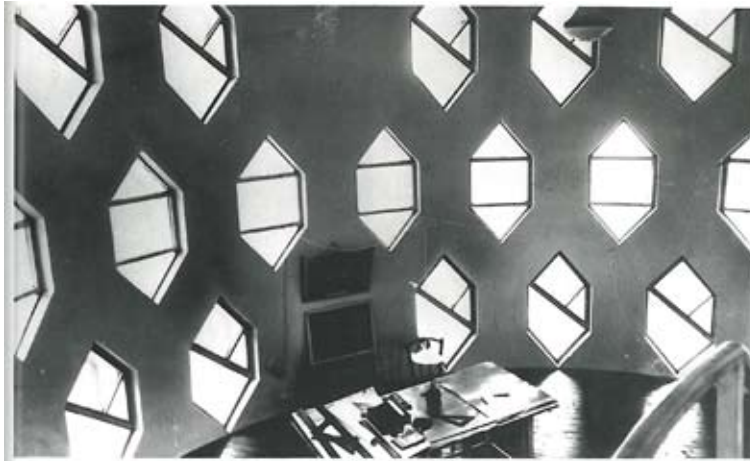
## 5) BUREVESTNIK CLUB

The main rectangle of the club contains the auditorium seating 700 on the second floor, and a vestibule and foyer on the first floor. Adjoining the auditorium at the back is a sports hall. A five-petal cylinder of four storeys and a basement to the right of the main entrance houses clubrooms and other facilities. A plan was put forward pertaining to the idea of internal transformation. A partition between the auditorium and the sports hall could be removed to unite these spaces. The first floor foyer could be converted into a swimming pool. Equally, the floors of the auditorium above could be removed and the side amphitheatres used as stands. Unfortunately nothing came of this plan. The outward appearance expresses a contrast between the massive wall jutting over the main entrance and the lightweight glazed cylinder overlooking the street.

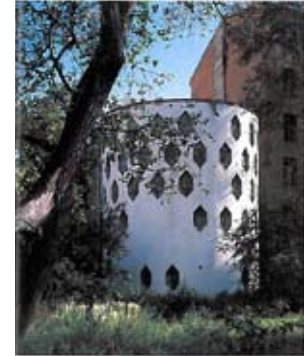








Melnikov during construction work



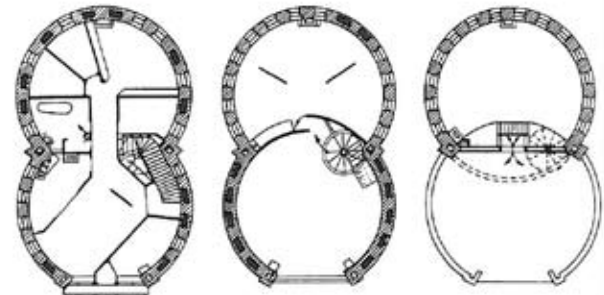
## 6) ATELIERHOUSE OF MELNIKOW

Konstantin Melnikov was one of the most inventive architect-innovators of the twentieth century, and his own home is unique and unprecedented in appearance—two vertical cylinders of different heights cut into one another. From his youth the architect dreamed of having his own house with a studio, and he planned variants tirelessly. Through these sketches for his own house one can trace the creative evolution of the architect from traditional to innovative form. Beginning with simple rectangular variants, he experimented with the pyramid, circle, and oval. This was not an abstract game, for what he planned was a real place to live, somewhere comfortable and cosy. In most drawings the house grows from inside, from the interior. The idea of a house composed of two vertical cylinders came into being, after the unrealizable project for the Zuev club, which took the form of five joined cylinders. “The architecture of the torn idea,” Melnikov recalled later, “returned to me in . . . the duet of our house”

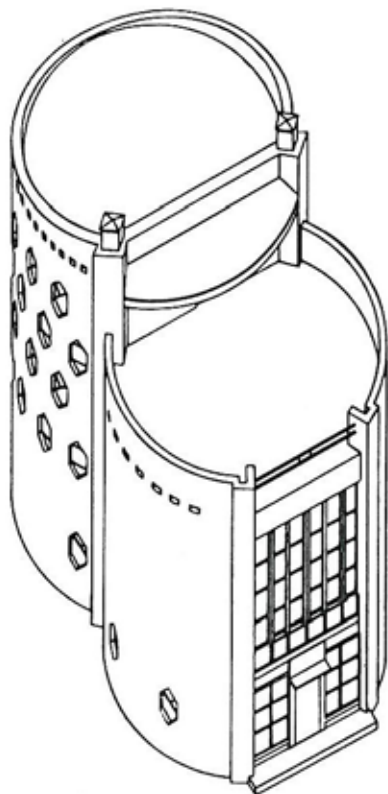
Melnikov did not usually make models, since he believed that the lessening of proportion distorted the relation of space to mass. However, for his own home he made a special model which could be taken to pieces, in order to explain to the builders the peculiarities of his unusual structure.

The house is striking both inside and out. The lower, almost blank cylinder cut by the entrance and stained-glass window of the second story is intersected by a second cylinder, towering above the entrance, ornamentally cut through with hexagonal windows. Surprise awaits the viewer in the interior, with its spacial foreshortenings, the diversity of heights, and the unexpected size of the rooms with unusual lighting angles.

The largest rooms in the house are the living room and the studio. They are both the same size (fifty square meters), height (4.70 meters), and spatial configuration, but the living room has a huge window, while the studio is lit by thirty-eight hexagonal windows. The appearance of these rooms is hence entirely different. In the studio there is also a mezzanine balcony, a continuation of the plane of the terrace roof of the first cylinder. From this balcony the architect liked to look over his sketches spread out on the floor of his studio below. The mass of the house is an unexpected, spatially rich, solution.



Ground, second, and third floor plans



Thus the entrance door serves two paths. It can open onto the lobby, uniting the living rooms of the first story with the staircase leading to the second story, or it can open onto the living rooms, uniting them to the space of the entrance and staircase.

The construction of the house is extremely unusual. Melnikov built the house himself and therefore the cheapest traditional materials, brick and wood, were used to economize. There are no vertical supports. On the circular foundation Melnikov laid a brick framework; the pattern of bricklaying accommodated standardized hexagonal apertures. Each of these apertures could be lined with brick or glazed. There are no typical elements such as wooden beams in the house. Planks on edge intersect to form a net of square cells, a monolithically worked latticed slab, a membrane.

What most impresses one in this unusual house is its general atmosphere of comfort. This is not due to the antique furniture and the lace serviettes, but to the accurately defined spatial relationships and the balance of creative and family life therein. Delight and dissent continue to simmer around Melnikov's house. There is no doubt, however, that it is one of the most original constructions of Soviet architecture and that it has a place in the pantheon of twentieth-century architecture.



## 7) THE GARAGE

Garage is housed in a landmark of early 20th-century Russian architecture. Designed in 1926, the former Bakhmetevsky Bus Garage was the brainchild of two of the most radical thinkers in their field at the time: the architect and artist Konstantin Melnikov and the structural engineer Vladimir Shukhov.

### Commission

Often associated with Constructivism, Konstantin Melnikov was in fact a fiercely independent thinker who refused to conform to any one style or discipline. Despite drifting into obscurity after the rise to prominence of Stalinist architecture in the 1930s, his work during his most creative years – the decade between 1923 and 1933 – earned him a place among the top avant-garde architects of the period.

It was during this time that Melnikov was commissioned to design a bus depot by Moscow's Committee for Urban Planning, which had purchased a fleet of 104 British-made Leyland passenger buses and urgently needed a garage in which to house them. Drawing on progressive architectural principles and techniques, Melnikov set to work creating the ambitious structure.

### Interior

At 8,500 square meters, Melnikov's bus depot is a vast building, covering almost three times the area of the Parthenon. One of its most distinctive features is its parallelogram-shaped floor plan. This allowed for an ingenious parking system created by Melnikov called free-flow, whereby all of the fleet's buses could enter, park and exit the depot without ever having to reverse.

The depot's monumental proportions were offset by Vladimir Shukhov's delicate structural design. Known for his innovative methods of analysis for structural engineering, Shukhov used only 18 narrow columns and a minimal amount of metal supports for the roof, which was modeled on that of Melnikov's Paris pavilion.

### Exterior

The four façades of the building have distinct profiles, giving each the personality of a separate structure. With its Roman numerals and fluted portals reminiscent of a Greek colonnade, the design of the main façade alludes to classical architecture: a utilitarian temple in the middle of the city.

## NAI DEBATES ON TOUR

The NAI is one of the largest architecture centres in the world. It produces exhibitions, organises debates and lectures, conducts research, and implements world-class educational programmes. It also boasts an unrivalled architecture archive and library.

For several years the NAI has been working with partners abroad to organise debates on location under the title Debates on Tour. Dutch speakers are invited to join in debate with their local colleagues. We hope to promote the exchange of knowledge on a global scale by discussing topical, global themes in architecture and urban planning at the most diverse locations in the world.

### Theme

Aesthetical committees ('Welstand'), norm, rules and regulations – A comparison between Russia and the Netherlands  
Both in Russia as well as in the Netherlands the debate about the desirability of government-regulated committees, which judge building projects on their aesthetical qualities, has not come to a conclusion. Norms for building projects frequently contradict each other, providing a barrier for new developments. What are the experiences of architects with these committees do they have a future in our liberalising economies? What are the experiences of Dutch architects with building norms like the 'Insolatie' norm, stipulating that every dwelling should have a minimum exposure of 2 ½ hours of direct sunlight per day.

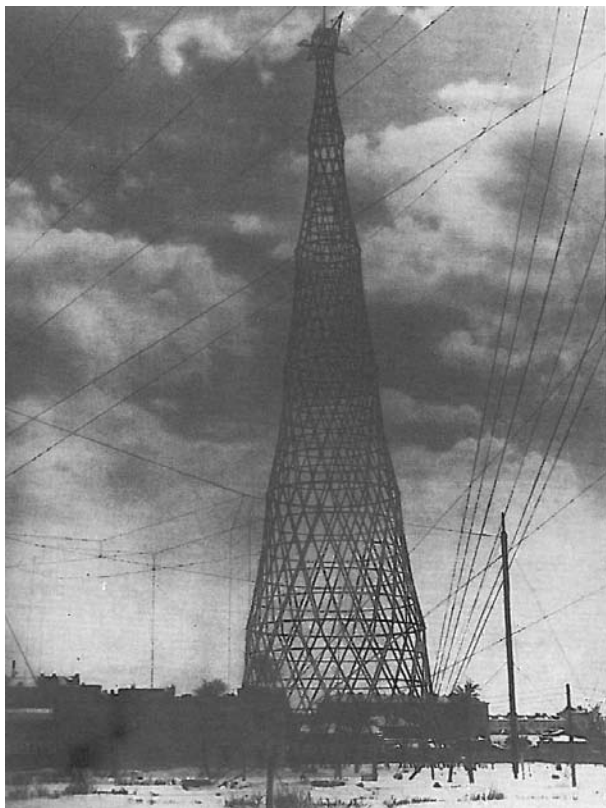
Moderator: Bart Goldhoorn or his editor-in-chief Alexei Muratov

Language: Russian, with simultaneous translation into English



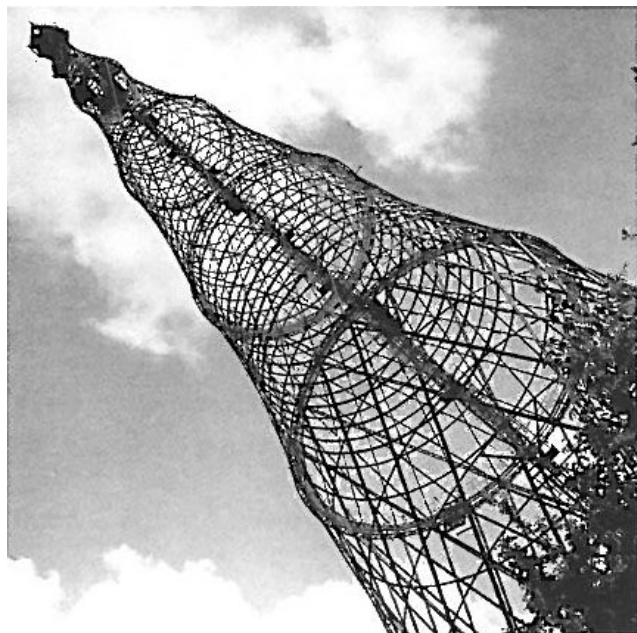
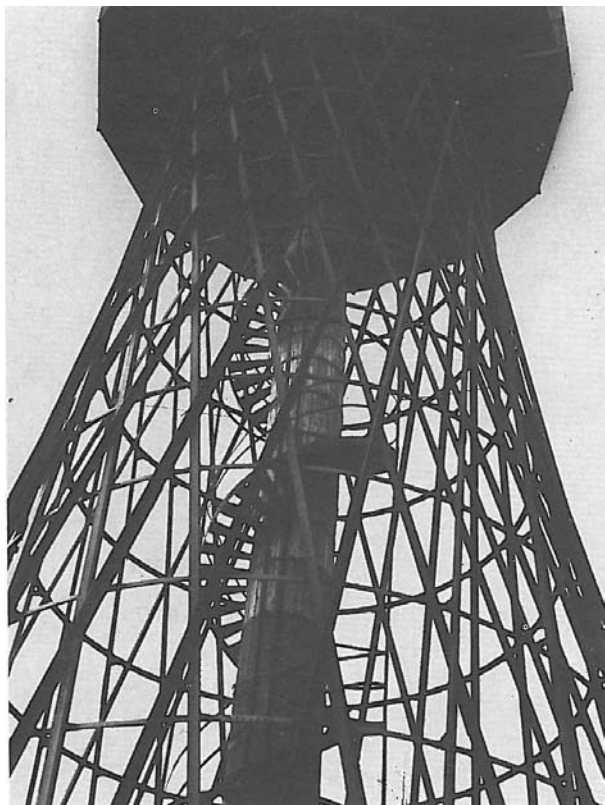






### 1) RADIOMAST

The famous Russian engineer V.G. Shukhov made the first design for a Moscow radio aerial in 1919. It was to be 350 m high and consisting of nine rings diminishing in size with height. Used for the first time structurally was a lattice in exposed steel bars. A lack of funds prevented the mast from attaining its full height. Only 140 metres were realized, in which Shukhov employed his own original method of telescopic assembly. His structures were used on many construction sites throughout Russia: these include steel grid floors at exhibitions in Nizhny Novgorod (1896), hyperbolic water towers, the structure of glazed passages in Moscow (State Department Store or GUM), numerous bridges for the Transsiberian Railway, the cupola of the Metropol Hotel (022), the floor structure of the platform at Kievsky Railway Station in Moscow and the floor structure of Melnikov's garage. More than forty structures in Moscow alone are connected with the name of Shukhov.



## 2) MOSCOW STATE UNIVERSITY

This is the largest building in Moscow. It was erected in accordance with a plan for high-rise approved and actively supported by Stalin himself. Completed in the sixties, the entire complex originally occupied an area of 320 hectares: 27 major buildings, 10 less: ones, sporting facilities, a botanical garden and a park were located here. The complex stands on the highest point of the Vorobyevy Hills, 70 m above the level of the River Moskva. The core of the ensemble is former by three structures: the main building with its highrise central section and two symmetrical buildings for the faculties of chemistry and physics. In front of them stretches a beautifully landscaped lawn with fountains, flowerbeds and pools. It terminates in a panoramic view from the edge of a tall hill, the best to be had of the entire city. The main building is strictly symmetrical with a stepped pyramidal silhouette. The 26 storey central section is crowned with a tall spired tower. It is adjoined by 18- to 19-storey wings of student and postgraduate hostels and twelve-storey blocks of flats for teachers and professors. The width of the main elevation is enormous, exceeding all reasonable limits. The grandiose scale is underlined by huge approaches with wide staircases, ramps, pillar-like lanterns and high rusticated socles.

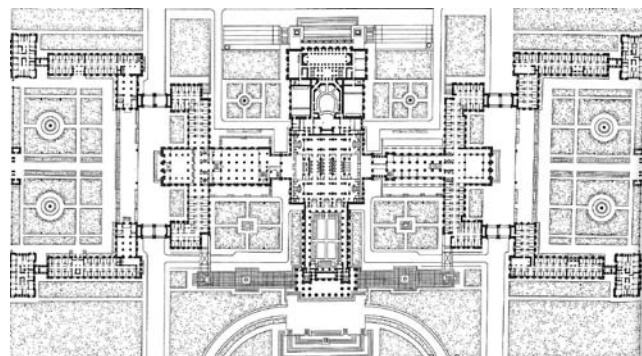
The central part contains the main vestibule main auditorium seating 1500, club with separate entrance and auditorium seating 900, science libraries (11-14 storeys), lectur rooms and laboratories. It also houses the rector's office and several departments; five upper floors of the tower were to be occupied by department museums and the University Museum itself.

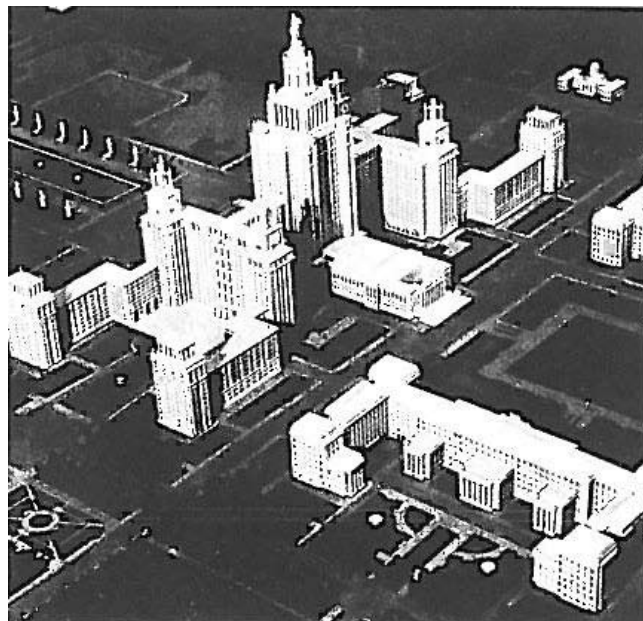




The basement houses a service block containing all university lounges and cafeterias. The architecture of the building adheres to a rigid scheme. Many decorative towers, crowned by important elements such as sculptures, reliefs and all kinds of Soviet emblems very typical of the period. The interiors of the central part are remarkable for their luxury both in the use of the interior space and in the treatment of surfaces (walls, floors, ceilings). There was no functional need for such luxury in those difficult years. All kinds of natural stone were widely used, granite, particoloured polished marble and mosaics.

The steel frame is faced with brick. Thus the true structure is hidden by opulent Classical decoration: caissoned ceilings with mouldings, vaults, polished faced columns. The most noticeable surfaces of the walls, pediments and friezes are richly decorated with murals, reliefs and mosaics bearing Russian coats-of-arms, bas-reliefs of outstanding scientists, inscriptions and ornamentation. These elaborately decorative elements only serve to express the inhuman demagogic idea of the totalitarian state. Undoubtedly this huge structure is one of the most striking architectural expressions of the Stalinist epoch. Now the design for a new stage of development of the university complex is being carried out.







### 3) THE HOUSE OF MOSFILMOVSKAYA

Sergey Skuratov: "I will defend my building ..."  
The last three weeks "House on Mosfilmovskaya" has been in the center of attention of the city media. Only now architectural value of the project and even plentiful professional awards are not the subject of numerous articles. Moscow authorities unexpectedly recognized in the famous skyscraper an uncontrolled settlement and promised to build it down in about a quarter. We asked the architect Sergei Skuratov, who is the authors of the "House on Mosfilmovskaya" to comment on the situation.

Sergey Skuratov  
Sergey Skuratov architects

#### Object

Residential complex on street Pyreva, 2 (House at the Mosfilmovskaya street)

#### Address

Russia, Moscow. Street Pyreva, 2

#### Authors

Sergey Skuratov, Sergey Nekrasov, Ivan Ilyin,  
Platon Karpovsky

Arhi.ru: Official statements of the authorities there is regularly featured the fact that the size of the object, in particular, its height, were no agreed with the developer before the construction was started. Is it true?

S. Skuratov: As you know, it is impossible to start a building process without permission documentation in hands in Moscow. "House on Mosfilmovskaya" was authorized and only after there was started building ground development and work on foundation, and then, however, the project was changed. I'll tell you why. First "DON-Story" wanted to construct two stages of a residential complex, to be exact two identical couples of buildings, consisting of a plate and a tower. There was given a site of need size, calculated and agreed technical and economic performance. But then the client gave up the idea of two stages in favor of one couple of buildings, but unique in its architecture and quality of realization. First the tower was designed twisted, but it would unavoidably involve extraordinary expenses on costs of construction materials, in particular, each façade panel would require producing by unique template. And when the Swedish Malmö there was opened a Turning Torso skyscraper by Santiago Calatrava, "DON-Story" totally gave up the idea of such a complex skyscraper, it would not only be too expensive, but could be seen as a borrowing. I designed a new tower, where replaced the original smooth curve with its geometrized imitation. This diagonal just required a different height and I told the client about it. Must add, the original height was dictated by the Center for landscape and visual analysis, their bewared the



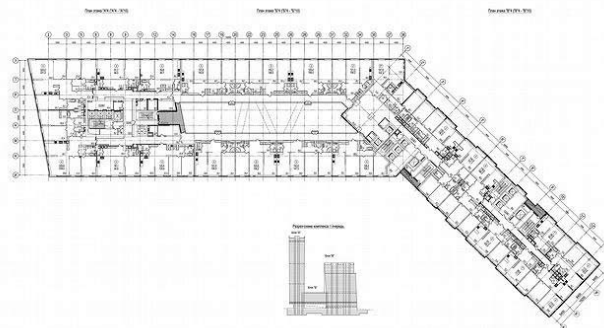
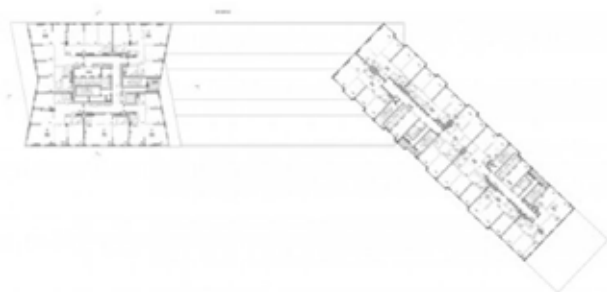
new complex would distort the view of Novodevichy Convent. Before the height was criticized by the Architectural Council, the experts fairly noted that in the view of Vorobievsky Gory a 165 m would look like a stump, an incomplete skyscraper. Obviously the tower lacked gracefulness, and even geometry and façade plasticity are not enough. And only after I added 50 m more the composition showed in full effect. The new version totally appealed to the client and Alexander Kuzmin, the chief architect, said he would agree only after permission from UNESCO to construct a 200 m high skyscraper (the monastery is under its protection). As far as I know, "Don-Story" immediately sent all the project documents to Paris and UNESCO agreed. Actually I was sure about the future of the "House on Mosfilmovskaya" and just did my best to ensure it was built at the utmost quality. I must say the client always and totally responded sparing no expenses to create an absolutely unique complex. Various professional architectural awards, as well as in the field of commercial estate and development, received by the "House on Mosfilmovskaya" confirm it. Besides the project was successfully exhibited in Cannes and Venice, where it was highly praised, I had no doubt the new skyscraper height (213 meters) raised no questions.

Arhi.ru: Why there are 22 floors for demolishing? Did the authorities take the agreed 165m from 213m?

S. Skuratov: Frankly, I have no idea. Anyway the difference no more than 12 floors. if we are talking about the difference is these figures, it is not more than 12 floors. The irony of the situation is that I have not seen any papers.





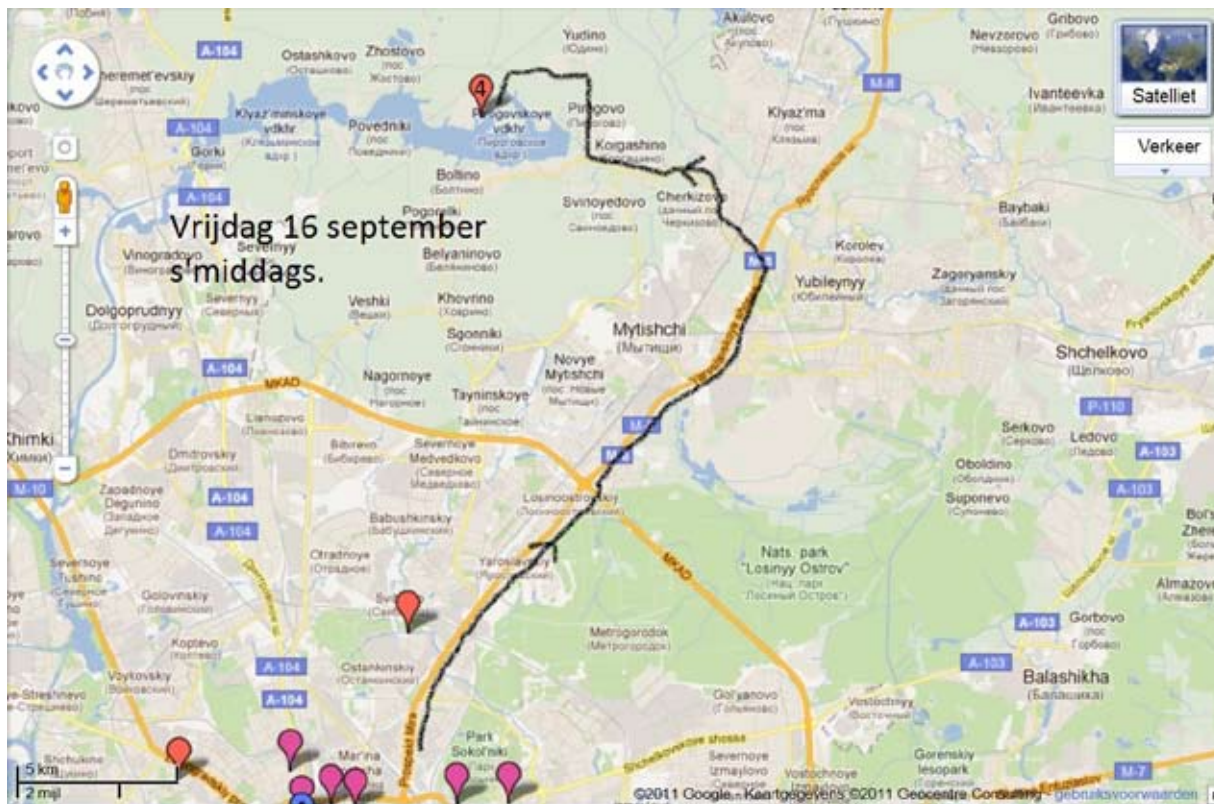


In fact, the chief project architect is denied from the conflict settlement, it is only between the authorities and the client. However, this is common for "Don Story", this company always takes up all such issues.

Arhi.ru: Will the architecture and structural layout of the building suffer a lot from the partial demolishing?

S. Skuratov: First it will concern the structure of the building. The thing each part of the residential complex (the tower, the "plate" and a low-rise volume between them) has its own foundation and if any of them will be overloaded or undercharged it "pulls" a neighbor. After the completion the building won't take its position and the neighbor objects will face deformations. Proportions and coloring will considerably distort. After all, the main idea for the façade is a gradient, it is a gradual blend from dark to white, and if the white top will be cut the tower will be irregularly and ridiculously colored. Architecture of this height dominant is elaborately considered. I wanted to make an uncommon skyscraper top without heavy final tectonic touch and after long researches hopefully I succeeded. Mostly it is achieved by the white color of the top and large windows with complex configuration turned toward the plate and resonate with its façade. Demolishing will worsen the situation, in the part of the famous panorama there were no significant marks, and it seemed unfinished.

author: Anna Martovitskaya



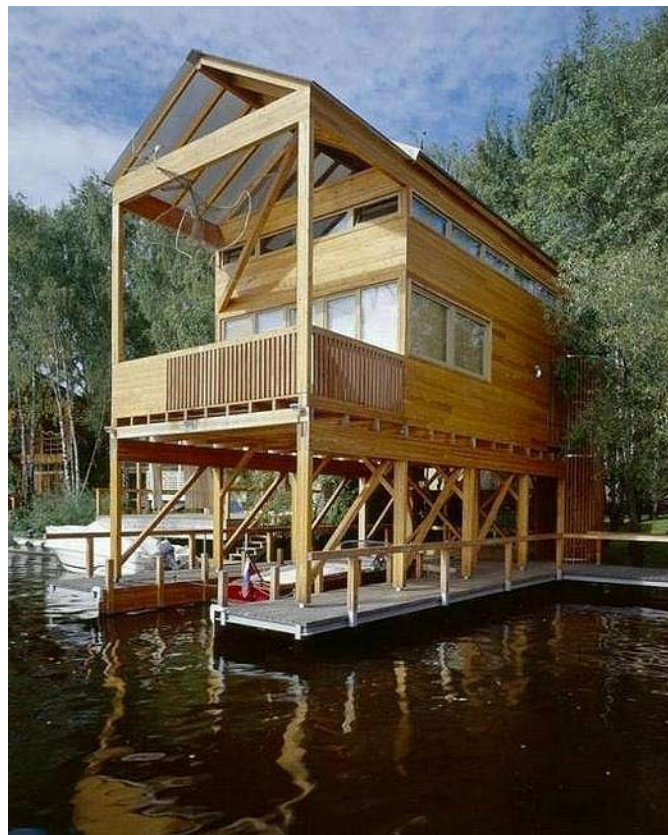


#### 4) ART PARK KLYASMA

Not far from the Museum of the Floating Arts is the 95 Degrees Restaurant, a simple timber construction that imitates the shape of a jetty. The name is symbolic: the vertical members are placed at an angle of exactly 95 degrees. The arrangement of rooms in the building, which is more than two thirds transparent, recalls the inside of a ship. The area where food is served, an elevated deck house, dominates the entire structure with its russet brown colour scheme. The kitchen on the tween deck is separate from the main area and panelled in corrugated metal. It has an impressive, lattice-patterned glass front that defines the appearance of the riverbank elevation.

At the same time, its transparency opens up the lower level towards the water, establishing a link between nature and architecture. This motif is continued in the irregular roof covering, which is additionally protected by a transparent plastic sheet. Details such as companionways and mast like beams lend further emphasis to the nautical theme.









1) MOSCOW LIONS HOUSE



4) TARASOV HOUSE



2) PATRIARCH HOUSE SERGEY



3) GINZBURG



5) MOROZOVO



6) ARCHITECT A.BUROV



7)



8) GORKI

Kachalova Ul. 6  
 M Pushkinskaya, Tverskaya. Chekhovskaya  
 F.O. Shekhtel  
 1900-1902



The house was built to a commission by S.P. Ryabushinsky, collector and connoisseur of Russian icons and one of the leaders of Russian industry, who with his brothers had realized the first motorcar assembly plant in Russia (the future ZIL). After the 1917 Revolution the mansion was expropriated for official needs. It housed various organizations: a department of the Foreign Ministry of RSFSR (1919-1923), a children's home (not only orphans but also the children of such state and party leaders as Stalin and Frunze were brought up here) and the All-Union Society for International Cultural Connections, 1927-1930). From 1931 until 1936 the famous Russian writer Maksim Gorky and his family lived here, and after his death his daughter-in-law and her children. In 1977-1983 the house underwent thorough restoration. It now contains a museum.

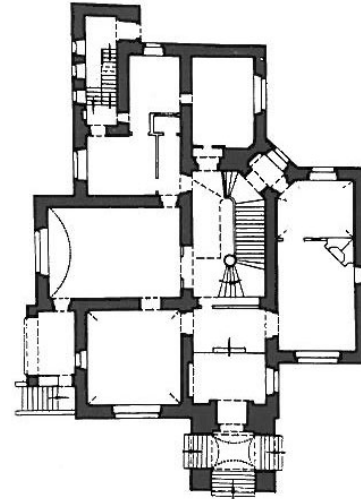


The building represents one of the best examples of Russian Moderne, and has been kept in good condition. An asymmetric composition of plan and volumes marries well with the clearcut, functional organization of the interior space. The first floor rooms consist of a vestibule, a hall a few steps up, a drawing room to the left (in Gorky's time a library) and a large dining room (the fireplace was destroyed during Gorky's lifetime). Right of the entrance hall is a study and a bedroom in which Gorky used to sleep. Another study is behind the main staircase overlooking the garden. The second floor was occupied entirely by women's rooms; the hostess's study, bedroom and bathroom etc. Two rooms with black walls on the opposite side of the house were there to house a famous collection of icons. It was Ryabushinsky who revealed to the world the beauty and value of Russian icons. He did research and wrote articles on the subject, and took the lead in arranging the first exhibition of Old Russian art in 1913. The client's high level of culture and erudition undoubtedly influenced the architectural qualities of his house. On the third floor there is a family chapel topped by a pendentive dome and reached by a secret staircase. The reason for this arrangement was that the Ryabushinsky family belonged to the Old Believers, a branch of orthodox Christianity which rejected the official Church. The murals in the chapel have been partially preserved. In 1902 a wing was constructed for stables, carriages, servants' quarters, laundry etc. The second floor was used for dwellings. In 1942 the well known writer A.N. Tolstoy moved there, where he spent the last three years of his life.

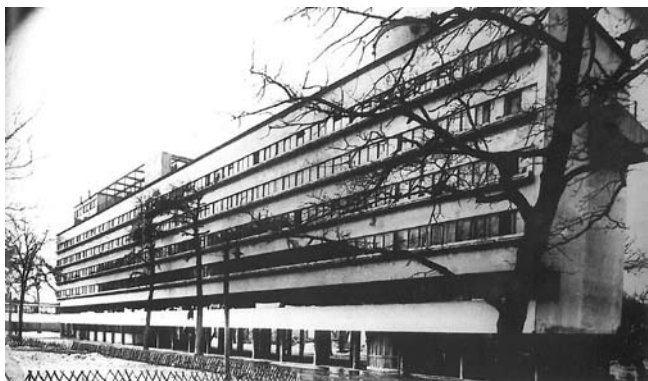
The simple geometric volume of the main building is coupled with elaborate details and matching materials. The walls are faced with light glazed brick and are topped with flat projecting cornices in the style of early Frank Lloyd Wright. Two porches can be seen from the south and west. Their elaborate plaster forms are characteristic of the Moderne. One of the arches is closely connected to the enclosure, with wrought iron grids in the form of 'running dogs'. Behind the cornice is a mosaic frieze with floral ornamentation. The metal grids of the balconies with the same scroll patterns combine well with the original wooden tree shaped sashes.



The emotional and compositional centre of the interior is a ceremonial staircase. It has a fantastic banister employing the running wave motif. Upstairs there is a gallery with short columns crowned with salamander like capitals. In the corner of the staircase is a coloured stained glass window. In all the decorations one encounters the same motifs of running waves, intersecting branches, changing either into spiral forms or into scales.



The masterly combinations of different kinds of wood, polished and black brass, coloured and white glass, mouldings and mural paintings are of great interest. In some places, such as the living and dining rooms, the elaborately patterned parquet floors are still preserved, as are the painted ceilings. The exquisite forms of door handles, window furniture and few remaining examples of light fittings are fused into a unique design ensemble.



## 9) NARKONFIN

### Apartment Buiding on Novinskii

M. Gilzburg, I. Millnis, 1930

By the end of the 1920s communal housing experiments with new types of residential buildings were obviously unsound. The early attempts were based on “full collectivization” of living traditional apartments, all life in “collective” rooms, and rest in sleeping cabinets. The issue of residential buildings of the “passage type” arose, in which the family could use the communal services or live traditionally in their own apartments. Large scale research in this field was led by Ginzburg, who studied the fundamentals of the residential problem and in 1934

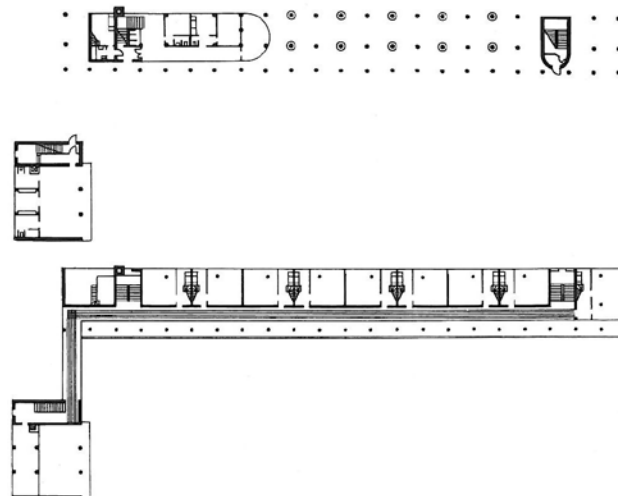
published a technical book on this theme.

Six experimental houses of the passage type were built in Moscow, Sverdlovsk, and Saratov. The most interesting of these is on Novinskii Boulevard in Moscow; it was planned and constructed from 1928 to 1930 for the employees of the People’s Commissariat of Finance (Narkomfin). The complex was for fifty families, around two hundred persons, and was to consist of four blocks: residential, united by a heated passage to the communal gymnasium and canteen, a separate kindergarten, and an independent service block (laundry, garage, etc). Only the residential and communal blocks were built, along with the laundry, so the purpose of the communal block was changed.

The residential block is a six-story building, 85 meters long and 17 high. It has an east/west orientation. The first story of circular pillars has an open plan so as not to cut off the block from its green zone. Between staircases at the corners of the block, from the second to the fifth stories there are corridors about 4 meters wide, lit from the east by horizontal bands of windows. The residents enter their apartments through these corridors.

On the second and third floors there are apartments for large families. These living cells have a lower tier with a small kitchen and an entrance hall off the common corridor. In the upper tier there are two bedrooms and a bathroom. The living room rises through both tiers. In the small apartments on the fourth to sixth stories, there is a kitchen niche, closed by a blind in the living room. The living rooms look west, and on the east there are sleeping alcoves with a shower cabinet.

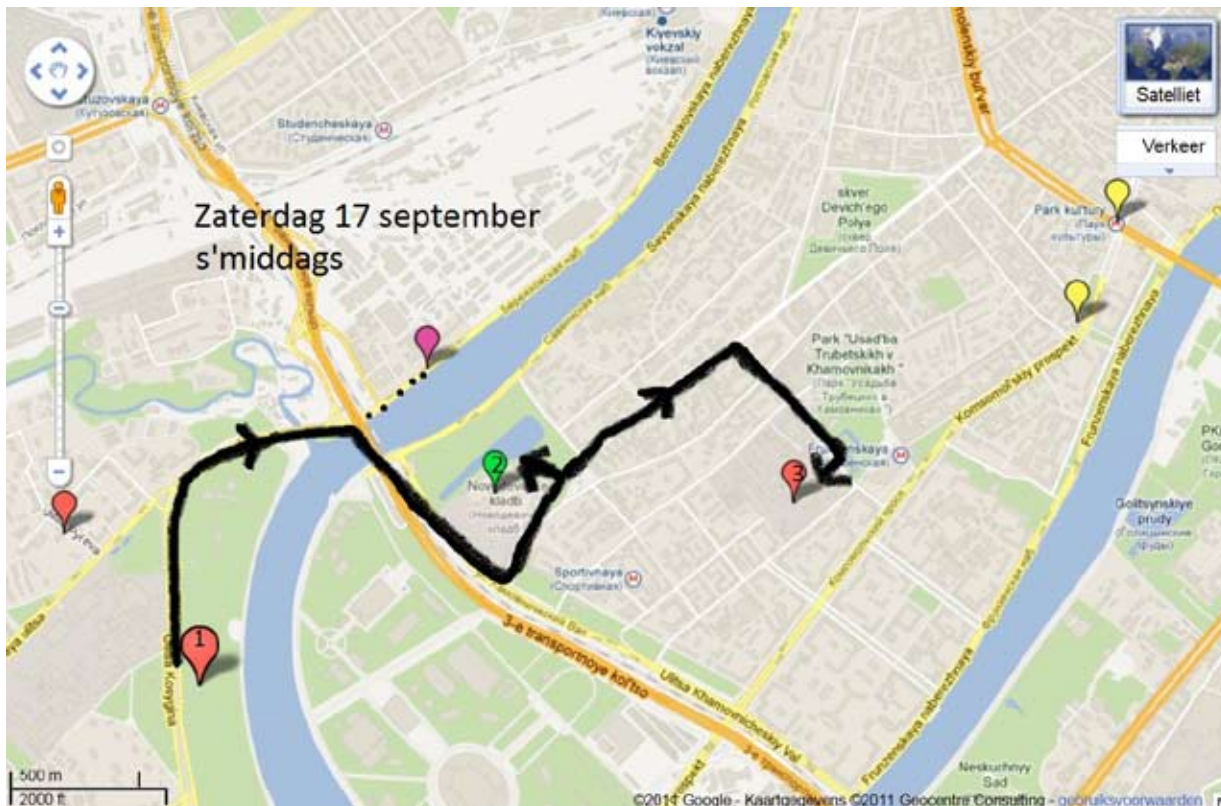
There is a step up from the corridor into some apartments, and a step down into others. The apartments lower than the corridor have one level for sleeping and living and are more traditional. The “upper” apartments with a raised floor in the sleeping part are spatially more interesting. The smaller apartments have cross ventilation and two-sided illumination. Even today (after many changes) the impression of uniqueness in the spatial effects remains. This is accentuated by variations in color to which Ginzburg paid special attention. The wide corridors connect the apartments with the staircases, but were also designed for socializing. A two-tiered roof with a solarium and garden serve this purpose as well. From there, before surrounding high rise buildings were built, there opened a marvelous view, and the residents are known to have spent a lot of time there in the summer. In contrast to the dynamic architecture of the residential block with its accentuated horizontal window bands, the communal block is noticeably static. This is a four-story, almost cubic structure. It lies at the corner and is connected to the residential block by a passage. The rooms face north and are illuminated through a glass wall. After completion a large part of it was used as a kindergarten since that planned block had not been built. The gymnasium was not organized. The only part of the plan that worked was the communal kitchen, and that only in the first years. Then the purpose of the communal block changed entirely, and it became a printing house and a construction office. Even in its truncated form the building on Novinskii Boulevard is one of the best experiments

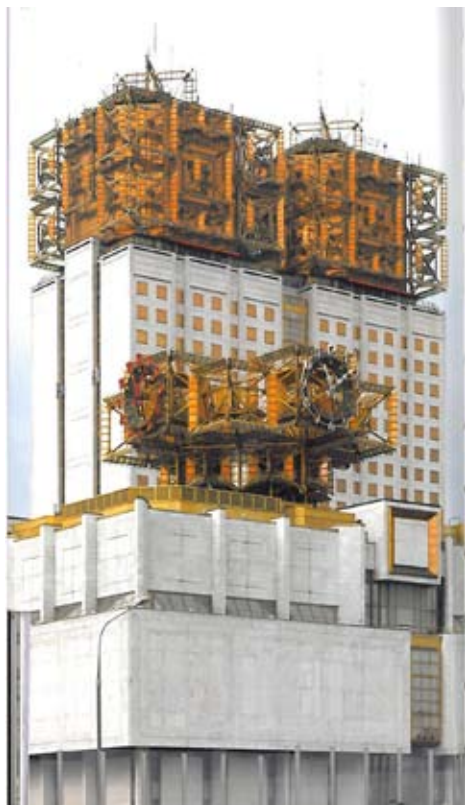


Ground floor (above) and second floor (below) plans

constructed in this period.

Undoubtedly interesting is the compositional solution of the house with its light pillars, the gallery on the second story, the horizontal windows, and the spatial resolution of the two-tier flat roof. But the special value of this experimental house is not to be found in its compositional advances, but in its attempt at creating something new in the social arrangements of a residential building.





## 1) ACADEMY OF SCIENCE

Building Complex of the Praesidium of the Academy of Sciences of the USSR  
Lu. Platonov, A. Batyрева, 8. Zakllarov, A. ZvezdIn, 1960-1990

The multifunctional complex was intended for the governing body of the Academy to accommodate its main scientific events, congresses, international symposia, scientific research work, and so on. There is no analogue to such a complex in Soviet or foreign practice. There is also no doubt that this was one of the reasons for the endless planning and construction, replanning during construction, and ceaseless replanning, it would seem, of the finished building. The architects' whole lives have been connected with this project, the life of a whole creative generation — from the end of the sixties to today — and the elements and volumes of the complex continue to develop and increase.

Many places were considered for the complex and more than twenty site plans were submitted. Finally an area of 4.6 hectares in the area of Gagarin Square (Lenin Prospect) was chosen, on a level plateau 30 meters above the Moscow River. Looking down from on high on the river and situated on its wide bend, the complex is prominent in the city skyline. There is a wide panorama from the site; one can see from the Kremlin to the buildings of the university. On the slope which the complex crowns lies the Andreevskii Monastery, built from the sixteenth to the eighteenth century.

One cannot doubt that the nearness of the monastery, below the complex, had a strong influence on the composition of the structure and the character of its architecture. From the outset the authors were inspired by the architectural tradition. The horizontal blocks and vertical monastery ensemble, crowned with golden cupolas, has a response in the layered podium and in the gigantic, closely pressed vertical prisms, crowned with huge gold openworked cubes. Such was the initial creative concept. But we must remember that the project was begun in a period of architectural nihilism in the 1960 and 1970s in the Soviet Union. It was exactly then that the depressing schematicism of generalized composition was born, which could not be overcome by any additions or decorations. The vertical prisms with the monotonous rhythms of their windows are reminiscent of the standard residential blocks of this period, and the patterned "golden" cubes, in which equipment housings were hidden, could, at a pinch, be seen as an analogue to the elegant cupolas of traditional church architecture.

Decades went by and waves of neoplasticity, postmodernism, and high tech washed over the architectural world, and all this in one way or another was reflected in the architecture of the complex, which was being planned and constructed at the same time. A different type of addition and superstructure on the podium-stylobate was developed, on the inner square of the complex, opening across the propylaeum in the direction of the entrance esplanade and Moscow River. The spaceframe constructions of plated metal continued on all sides, for which functional justifications such as a clock tower were devised. All these and many other additional elements showing the inventiveness of the architects do not easily agree with each other and especially with the initial volumes of the complex.

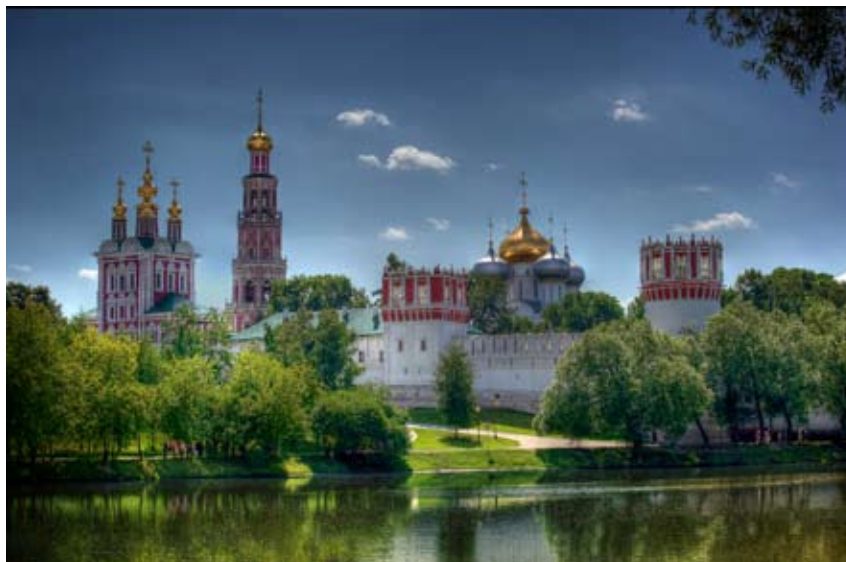
Nonetheless, something was created here that is exceptional and in its own way an astounding fancy. The scale is huge — the overall volume of the complex is around 500,000 cubic meters, the area exceeds 50,000 square meters, and there is an eighteen-story part (not counting the crowning cubes). The architectural solution seems extraordinary — the luxurious interiors, its sweep, its spatial effects, a carefully designed inner square for the complex.

## 2) MONASTRY NOVODIVICKEY

One of the most beautiful Moscow convents, founded at the beginning of 16th century, for 400 years the Novodevichy Convent was the witness and the participant of important historical events, connected with the names of Ivan the Terrible, Boris Godunov, Sofia and Peter I. The architectural ensemble of the convent was founded by the end of 17th century and till now remains one of the best in Russia. In the main, Smolensk Cathedral, there is a valuable wall fresco of 16th century and a magnificent carved iconostasis with icons of famous imperial masters of that time. Representatives of noble families and tsar relatives, the hero of the Patriotic war of 1812 D.V Davydov, the writer I.I.Lazhechnikov, the historian S.M. Solovyev and others are buried on the convent territory.

The construction of the convent was a result of a large military and diplomatic victory of Russia. The founder of the convent, grand duke Vasily III, his son Ivan the Terrible, other Isars and boyars showed a great interest in the Novodevichy convent, rendering it all possible financial and legal support.

Its nuns were, as a rule, representatives of the supreme feudal nobility. Among them members of families of Ivan the Terrible, Boris Godunov, Peter I. The architectural ensemble of the Novodevichy convent, existing nowadays, began to develop in 16th century, and got the further development and completion in 80s of 17th century.







### 3) HOUSING ESTATE GARDENS

"Garden neighborhoods": anti-crisis upgrade

Today, "Garden neighborhoods" is one of the most famous Moscow projects. It's notable due to its location in Hamovniki, on site of "Kauchuk" factory, and its totally unique concept "design code", developed by Sergey Skuratov. Today we discuss the process of project realization and changes made because of the economic crisis with the author of its concept.

Sergey Skuratov  
Sergey Skuratov architects

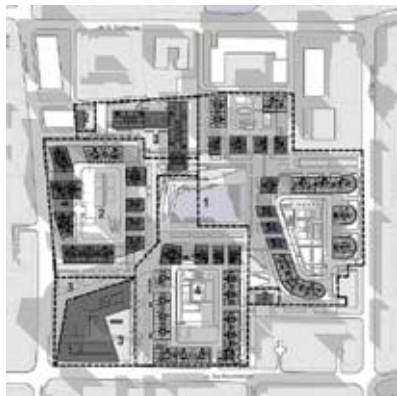
Object  
"Garden neighborhoods" project

address  
Russia, Moscow.

Authors  
Skuratov S.A., the head of the authors group. A. Alendeev, N. Asadov, A. Barklyanski, E. Guskova, M. Kiryanova, J. Levina, V. Obvintsev, D. Chernyshov, A. Churadaev, K. Haritonova.  
At different stages were involved architects: I. Ilin, A. Belenkova, R. Gilmutdinov, I. Marinin, A. Dmitriev, J. Klevakin, J. Frolov, A. Hasanov, A. Egerev, A. Ivanova

Arhi.ru: Sergey Aleksandrovich, please, tell us about the block-city 473 in Hamovniki. What stage the project is on today? Sergey Skuratov: Construction of the first project stage, that is the 1st and the 4th city-blocks, has been started. Buried wall is being raised. Unfortunately, our studio was not chosen as a general contractor of the "Garden neighborhood." We did not win the tender, we suppose there two reasons behind that. First, it did not offer the lowest cost of our services, we knew well there would be a lot work, second, we have always been principle and tough in defending their design solutions.

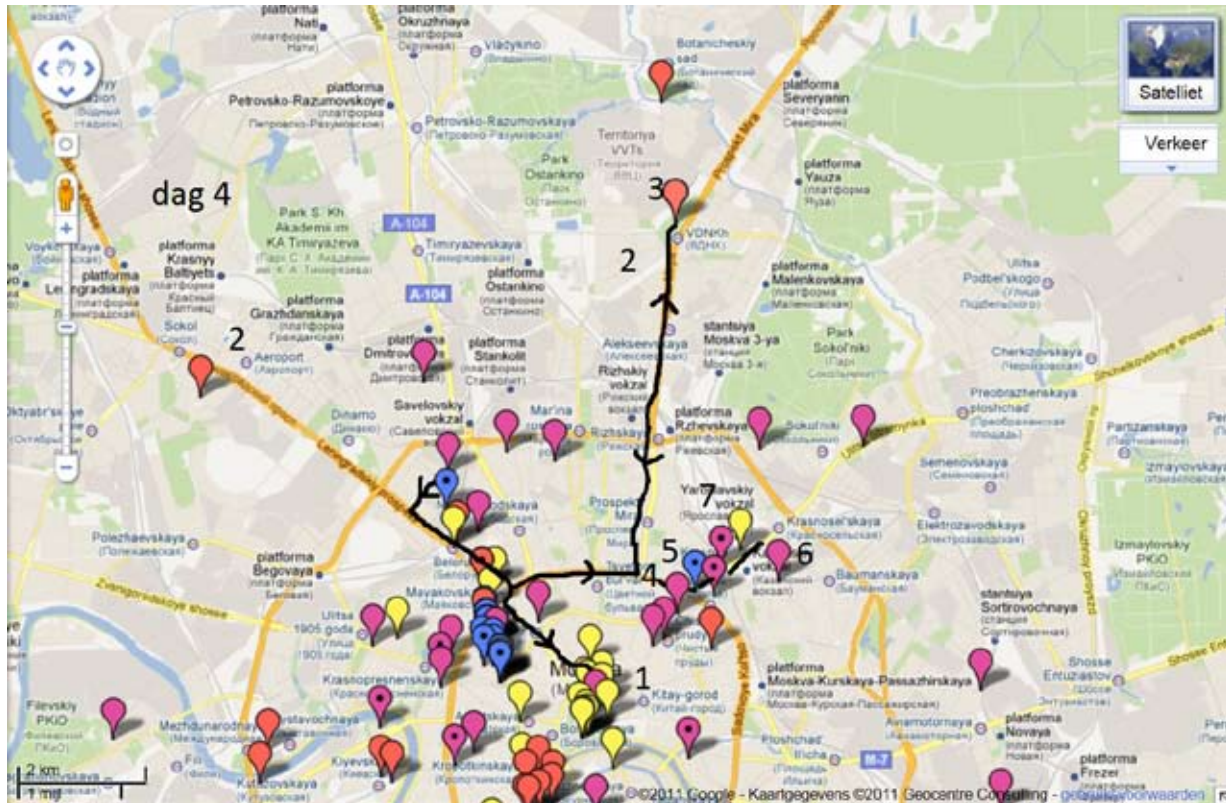
Officially, we are responsible only for architecture of construction, but we really root for the entire project. Initially it was designed as an example of solving problems on modern architectural on the city planning level, and we find ourselves its guardians. Arhi.ru: Are there any changes done to the public buildings in the project? Sergey Skuratov: The school building has changed a lot. In short, it is not glass anymore. The volume was designed as a phantom, light and weightless building on the background of the surrounding brick buildings, representing the future. However, the Local Education Authority rejected it because it was unsafe and hard in exploitation. They also wanted the console to be rested on supports. The last they managed to save: we provided them with all the needed calculations proving the construction did not had have the additional support. Glass we had to replace by the copper without patina, rubbed and brown-rusty. Surrounded by the brick buildings it looks fine. Well, for the four years the normative basis was radically changed a few times and this certainly impacted on the project. For example, the access roads for fire engines had be placed from all the building sides.

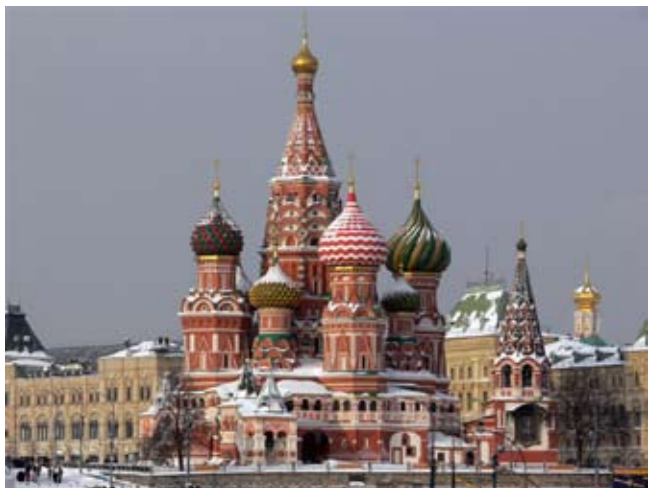


This resulted in a huge amount of compositional and planning adjustments, in particular, almost all the pedestrian bridges became more curved so that fire engines would be able to drive under them. Insolation standards for yards of the residential buildings are tougher now. In particular, all the children playgrounds in nursery schools have to have two hours of insolation, so we lifted them closer to the sun, thus the relief and landscaping of all the blocks considerably changed.

author: Anna Martovitskaya







## 1) KREMLIN

Red Square. Kremlin Nab., Manezhnaya Pl  
A. and NLR. Fryazin, P.A. Solari, A. Fryazin Starahy  
1485-1516

The first fortifications on Borovitsky Hill are thought to have been erected during the 11th and 12th centuries. They included eastern ramparts with wooden walls on top, surrounded by moats.

In the 12th century the ramparts were reinforced by oak logs. During the reign of Ivan Kalita 14th century the fortress was named the Kremlin, meaning citadel. The old walls were renewed in 1339-1340. In the age of the Grand Prince Dmitri Donskoy new white-stone walls and towers were constructed (1366-1368). By that time the territory of the Kremlin had almost reached its present size. The stirring red brick walls and towers were erected from 1485 under the guidance of the Italian masters. So it is not surprising to find some resemblance between them and, for example, Sforza Castle in Milan. The fortifications enclosed an area of 27.5 ha and were 2235 m in circumference. The height of the walls varied from 8 to 19 m. The form of all structures was subordinated to the main defence concept. The merlons at the top of the walls in the form of a swallowtail were 2 to 2.5 m high with narrow openings for defence on the upper level.

The walls were reinforced by twenty towers; three corner towers were circular in plan, the others possessed square, rectangular or irregular forms. Along the entire perimeter of the walls went passages covered by cylindrical vaults. These underground, secret passages went far beyond the borders of the Kremlin. Inside the corner towers there were secret wells, too. Until the 17th century the towers had low pitched wooden roofs. Then some were given additional tiers and decorated with whitestone details, steep pyramidal roofs and spires.

The territory of the Kremlin was surrounded from the south by the River Moskva, from the northeast by the small river Neglinnaya.

At the beginning of the 16th century the moat was connected to these rivers (Aleviz Ditch). It went across the site of the future Red Square. During the conflagration of 1812 some parts of the walls and towers were badly damaged. The reconstruction works were undertaken from 1817 until 1822.

The River Neglinnaya was piped underground and the Aleksandrovsky Garden planned along the north-west wall of the Kremlin. The Aleviz Ditch on Red Square was filled in too.

The northernmost point of the Kremlin is the massive Corner Arsenal (Sobakinal Tower. Three other towers overlooking Red Square Nikolskaya, (Spasskaya and Constantino-Yeleninskaya) had passages with special metal grids. The drawbridge which led to the gates was destroyed in the 18th century. The most remarkable of all is the Spasskaya 'Saviour's' Tower, built in 1491 by Pietro Antonio Solari. In 1624-1625 the upper part of the tower was reconstructed. The new tier was covered by a complicated brick structure crowned with the hue keel shaped elements traditional to Russian architecture. On the top of the tower the large carillon was installed. The Spasskaya Gates were made the main, official approach to the Kremlin (for the Tsar, the Patriarch and others). Behind the Spasskaya Tower the wall steps down towards the river. Here is the small Tsarskaya 'Tsar's' Tower. It is said that Ivan the Terrible liked to watch the executions in Red Square from this point.

On the embankment of the River Moskva there are six towers between the Beklerni-shevskaya and Vodovzvodnaya (Water) Towers which form an essential part of the well known panoramic view of the Kremlin from the large Moskvoretsky Bridge. The north-western part of the walls overlooks the Aleksandrovsky Garden and Manege Square. The main points here are two towers linked by the bridge over the garden. The white one is called Kutafya, the inner one Troitskaya (Trinity). This is the main public approach to the Kremlin. A large yellow Arsenal Building (1701) can be seen above the wall between the Intermediate Arsenal and Armoury Towers. Today it houses offices. At the western corner of the Kremlin stands the Borovit-skaya Tower with a thoroughfare for both vehicular traffic and pedestrians.



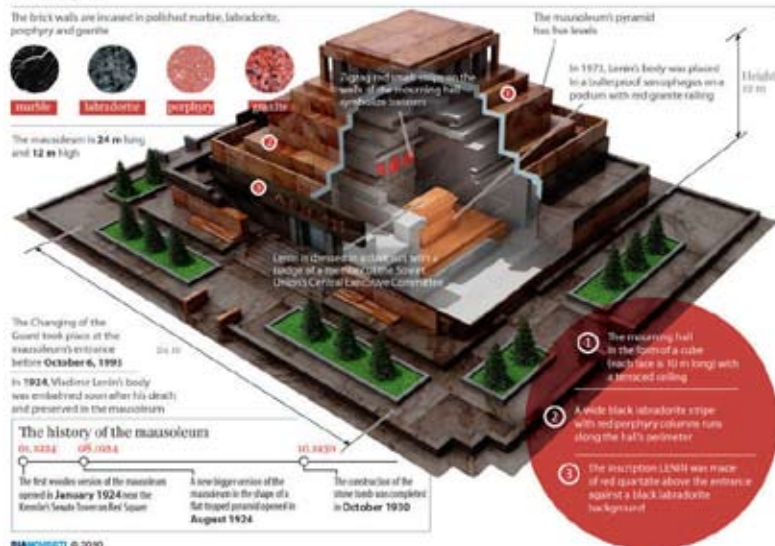
## Vladimir Lenin's Mausoleum

Vladimir Lenin's Mausoleum is a classical monument of Soviet architecture, a part of the UNESCO World Heritage Site on Red Square.

The brick walls are incised in polished marble, labradorite, porphyry and granite.



The mausoleum is 24 m long and 12 m high.



## LENIN'S MAUSOLEUM

Architecture in Russia: Lenin's Mausoleum in Moscow, Russia

1924 - 1930

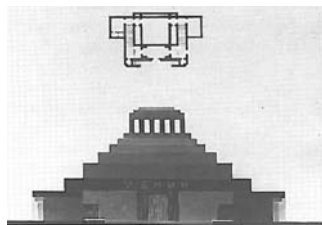
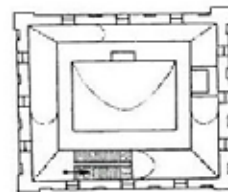
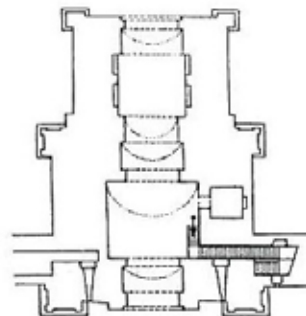
Designed by Alexei Shchusev, Lenin's Mausoleum is made of simple cubes in the form of a step pyramid.

Interest in the old styles was briefly reawakened during the 1800s, but with the 20th century came the Russian Revolution -- and a revolution in the visual arts.

The avantgarde Constructivist movement celebrated the industrial age and the new socialist order. Stark, mechanistic buildings were constructed from mass produced components.

Designed by Alexei Shchusev, Lenin's Mausoleum has been described as a masterpiece of architectural simplicity. The mausoleum was originally a wooden cube. The body of Vladimir Lenin, founder of the Soviet Union, was displayed inside a glass casket. In 1924, Shchusev built a more permanent mausoleum made of wooden cubes assembled into a step pyramid formation. In 1930, the wood was replaced with red granite (symbolizing Communism) and black labradorite (symbolizing mourning). The austere pyramid stands just outside the Kremlin wall.

- 001.1 Arsenal Tower
- 001.2 Spasskaya Tower
- 001.3 Babolninskaya Tower
- 001.4 Vodovodnaya Tower
- 001.5 Borovitskaya Tower
- 001.6 Tretakaya Tower
- 001.7 Kozlovskaya Tower







De cijfers zijn indrukwekkend: in negen jaar tijd kregen zo'n 54 miljoen burgers een eigen dak boven hun hoofd, een kwart van de bevolking. Het bouwtempo leidde tot eenvormigheid.

Chroesjtsjov ging tekeer tegen de architecten die dol zijn op 'versieringen'. De onder Stalin gebouwde wolkenkrabbers van Moskou, tot voor kort de trots van de hoofdstad, zijn nu opeens te frivoel. Met hun torens lijken ze op kerken, zegt Chroesjtsjov. "Zoiets is voor een woning niet nodig, god bezoekt een kerk misschien voor specifieke doeleinden, maar hij woont er toch niet?"

De architect van één van de wolkenkrabbers wordt zelfs de Stalinprijs ontnomen. Architectuur verloor in de Sovjetunie zijn aanzien - er moest gewoon gebouwd worden. Pas de laatste tijd, vertelt een architect veterane heeft de architectuur dankzij privé opdrachten weer wat van haar oude status herwonnen.

## 2) CHROETSJOW AREAS

Woningbouw onder Chroesjov

Chroesjtsjovki, is de bijnaam van de flats die vanaf midden jaren vijftig overal in het land uit de grond werden gestampt. Voor talloze Russen vormden zo'n simpele flatje een mijlpaal in hun leven: eindelijk zelfstandige woonruimte!



### 3) EXPO PAVILLIONS

The exhibition complex occupies a vast area in the north of the capital. Its total area exceeds 200 hectares. About 50 ha. are occupied by exhibition pavilions, cultural facilities and mechanical plant. More than 100 ha. are taken up with landscaping (a park, orchards, lawns); and 12 with water (pools and fountains). There are about 100 pavilions, each exhibiting the products of a particular branch of industry, transportation, agriculture, science and construction. Its history dates back to the prewar period. On August 1, 1939 the All-Union Agricultural Exhibition IVSI(hV) was opened here. The master plan has as its basis a competition design by V. Oltarzhevsky (1937) which was changed substantially during the construction process. It is a system of squares and passages lined with pavilions representing all the republics. Some still look the same today, including the pavilions of Georgia (architect A. Kurdianil, Uzbekistan (S. Polukhanov) and Armenia (K.S. Alabyan and S. Safaryan). On Kolkhoz (Collective Farm) Square are pavilions for the branches of industry. Of these, Mechanization Pavilion by V. Andreyev. Taranov has the remarkable shape of a steel hangar with parabolic arches. Set at the centre of the square was a statue of Stalin.

During the postwar period, in 1954, the Exhibition was reopened. The bombastic and empty decorativeness then reached abnormal proportions. A new pompous arched entrance was added (architect I.D. Melchakovi which still functions today and a new main pavilion in mock-Classical style architect Yu.V. Shchukol. The Mechanization Pavilion has been spoilt by later additions. The number of gilt sculptures, alabaster garlands and richly decorated columns was greatly increased. The huge fountain with gilt sculptures was to symbolize the friendship of the people of the USSR. Soon the exhibition was representing industrial production too and was renamed the Exhibition of National Economic Achievement.

After the sixties a more rational style of construction made itself evident: glass, steel and reinforced concrete structures devoid of decoration.



In the early eighties a large reconstruction design was made by the Moscow Research and Health Institute for Culture, Leisure Time, Sports and Health Facilities (architects: I.M. Vinogradsky, K. Astafyev, V. Nikitin, A.V. Bokov and V. Klimov). Within the framework of this design a first pavilion has been constructed, for consumer goods, which exploits K. Melnikov's idea of a diagonal passage across a rectangular volume. The steel frame structure is clad with panels and reaches mammoth proportions.

The entire area has its own internal transport network. Children's playgrounds, side shows and other special attractions are provided. The old pavilions have been restored one by one.

Nowdays it functions as a great exhibition complex including both permanent and temporary expositions.





#### 4) ZENTROSUFUZ

Tsentrosoyuz Building  
Myasnitskaya Ul. 39

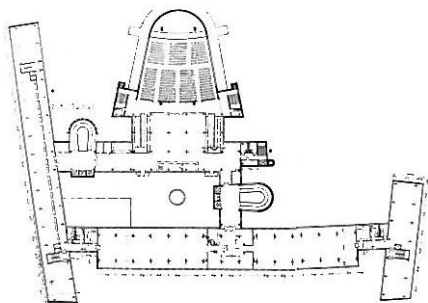
M Turgenevskaya. Cnistye Prud. Krasnye Vorota  
Le Corbusior, N.D. Kolli

1929-1936

Le Corbusier won the international competition and was thus commissioned to design the headquarters of Tsentrosoyuz. It was to become one of the largest of his prewar structures. The ensemble was oriented towards two streets: one then in existence (Myasnitskaya) and an avenue at that time unrealized (now Sakharov Prospekt). It comprises three eight-storey offices and a fourth containing the main vestibule, auditorium and foyer. The main approach was designed from the future avenue. But for many years the entrance was from the street opposite, as the avenue took almost fifty years to arrive. The vestibule was connected by ramps which were to replace staircases. The rectangular blocks of offices overlooking Myasnitskaya Street are fairly rational looking. Large expanses of glass are based on rectangular grids of steel stanchions. They contrast with sections of solid wall and with the ends faced with dark violet-brown Armenian 'tufa'. The solid, curved volumes of the auditorium and the ramps create a picturesque composition from Sakharov Prospekt, which is where the main facade was always meant to be. The chief compositional principles of the early work of Le Corbusier are evident in this design. The entire building is supported by freestanding columns, thus leaving the street surface for pedestrians. The building has a frame construction with curtain walls. A huge flat roof was intended to be used by the inhabitants.

The large transparent surface of the glazed southeast wall was designed to have an artificial climate, with cooling in summer and heating in winter. Unfortunately this was never realized, so that working conditions in the rooms were unsatisfactory.

The building represented a radical break with the traditional aesthetic of old Moscow districts with their classical development. Le Corbusier's ideas were given support by the nearby buildings by Soviet architects designed at almost the same time: the Gostorg Building, Narkomzem Building, MP8 Building and Krasnye Vorota Metro Station. Moreover, the work of Melnikov, Golosov and other Constructivists had anticipated the rationalism of Le Corbusier. Nonetheless, his work was a masterpiece because of its unique compositional skill.



Le Corbusier's relations with the authorities responsible for construction quickly worsened. So further supervision was carried out by his assistant Soviet architect N.D. Kolli. As a result some interiors did not match the style of the elevations.

For a long time there was no architectural supervision at all and all sorts of undesirable changes were made. The open space of the first floor was partly filled in and the main vestibule divided by partitions. Since 1958 the building has housed the Central Statistics Department. In recent years restoration and repairs were begun, both of the elevations and of the interiors.



## 5) NARKOZEM

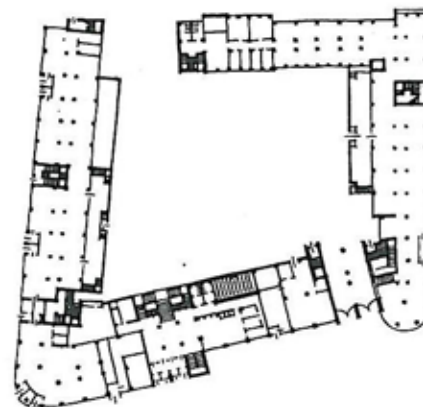
162 Narkomzem Building

Orlikov Per, 1/11

III Krasnye vorota, AM. Shchusev, I. Frantsuz, I. Yakovlev

1929-1933

Built in late Constructivist style the eight-storey volume of this building for the Ministry of Agriculture surrounds a rectangular innercourt. The structure is a reinforced concrete frame with curtain walls plastered to imitate 'tufa'. The frame structure permitted the architects to freely combine surfaces and volumes so as to contrast curved and angled corners and windows. In total the building vaguely recalls work by Mendelsohn. It fits in well with the nearby Gostorg Building and Tsentrosoyuz Building by Le Corbusier. The building is equipped with lifts and 'paternosters' (lifts in a continuous belt).



384-02 Melnikov (structural engineer), Shukhov (Truck Garage, Moscow. Detail of elevation (1921). Clique of interior (1922) in a photograph by Baklanov.



## 6) HORSESHOEGARAGE

Novoryazanskaya Street Garage, also spelled Novo-Ryazanskaya Street Garage, and known as 'Horseshoe garage', was designed by Konstantin Melnikov and Vladimir Shukhov (structural engineering) in 1926 and completed in 1929 at 27, Novoryazanskaya Street in Krasnoselsky District in Moscow, near Kazansky Rail Terminal.

The main building of this truck garage has a semicircular form, with sen/ice workshops and office in a standalone building between the tips of a 'horseshoe'. Each of two levels could store H0 trucks; unlike Bakhmetevsky Bus Garage, these had to be parked conventionally, using reverse gear. Each tip of the horseshoe has a V-shaped protrusion with entry and exit gates set at an angle to the street line; this was supposed to simplify entry and exit from a narrow street. This garage is still used as such, and houses Moscow's Fourth Bus Park. However, since modern articulated buses are longer than 1920s trucks, present day parking arrangement differs from Melnikov's efficient layout.



## 7) KOMSOLMOSKAYA

The Moscow Metro 8statjon  
Komsomolskaja-Koltsevala

A. Shohusv, V. Kokorin, A. Iaholotnala, 1952

The fourth phase of the building of the Moscow metro was implemented in the last years of the war and the years just after. The victory themes promulgated in all spheres of society are reflected in these stations. The majority have the peculiarly festive and heroic tone of the program planned for triumphal monuments. It was from this program that the abundance of impressive and expressive motifs for the interaction of architecture with the arts were drawn. The architectural merits of the stations are noticeable. The transport requirements of a metro system, the massive floods of people, demanded a clarity of architectural decision, a precision of forms, and a larger scale. These requirements, and the patriotic urge for national sources, gave rise to the majesty of the monumental forms used in the stations. The architectural features of the period are epitomized in the last work of academician Shchusev the unprecedented Komsomolskaia-Koltsevaia station. The project was begun during the war, and his creative plans were colored by pride in the nation and its victorious armies. Despite illness and an exceptionally busy schedule, he tirelessly developed variants and, together with builders, found engineering solutions that would match his artistic purpose. In the end a unique construction was developed, with the dimensions of a nave, almost twice as high as that of normal stations. Today the spacious scale of the hall, full of light, atmosphere, and brightness, continues to strike one just as much as its festive elaboration. One can see from sketches how the confident rhythm of the thick faceted columns developed to support a strong architrave on which a huge, splendidly decorated but visually light vault rests. The basis of the completed architectural idea is the contrast of the light but richly elaborated movement and color of the vault and the monumental, intentionally simplified, and increasingly heavy support, underlined by the large scale geometry of the patterned floor. This contrast adds a note of drama to the familiar chorus of splendid forms and colors and the brilliance of polished stone and gilding.

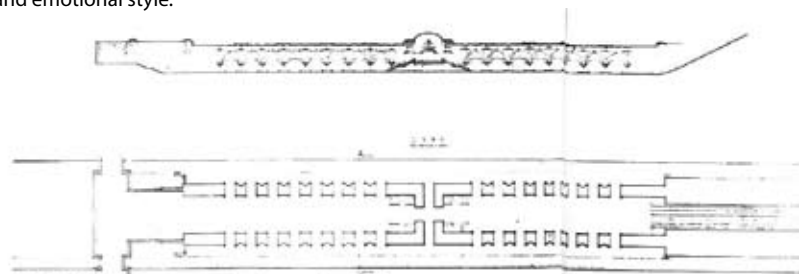




The most striking impression comes from the vault, which is divided into huge hexagonal areas and massive triangles. Inside each are splendid baroque cartouches that effectively stand out on the toned surfaces of the vault and serve as rich frames for thematic mosaic panels and bas reliefs of gilt armor. Shchusev dedicated his architecture and rhythmic decorations to the praise of Russian arms and called the central nave the "Hall of Victory." The words of Stalin, spoken before Soviet warriors on November 7, 1941, were now ennobled by means of art: "Let the heroic image of our great predecessors inspire you in this war, Alexander Nevsky, Alexander Suvorov, and Mikhail Kutuzov! May the victory-bearing standard of great Lenin shield you!" All the elements of the architectural and decorative program celebrate Shchusev's unique vision of national art. No logician, to the end he did not believe in rationalized layouts or dry academic constructions. The aesthetic feeling and passionate temperament of the artist allowed him to choose supporting motifs faultlessly and to confidently create, on the basis of previously existing forms, completely individual architectural and artistic motifs.



In the Komsomolskaia-Koltsevaia station Shchusev freely interprets motifs of pre-Petrine architecture with those of the baroque, classicism and the Empire. A stylistic proclivity derived from his Kazan railway station is obvious. The design of the cartouches of the vault repeat elements on the station restaurant ceiling that originate in sixteenth- and seventeenth-century Russian architecture. Many elements in Shchusev's architecture betray their origin, while others are almost impossible to pin down. They are the fruit of intuitive but exacting discoveries; Shchusev imbued everything he confidently appropriated with his own ample and emotional style.



Original draft of the metro station. Cross section and plan

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