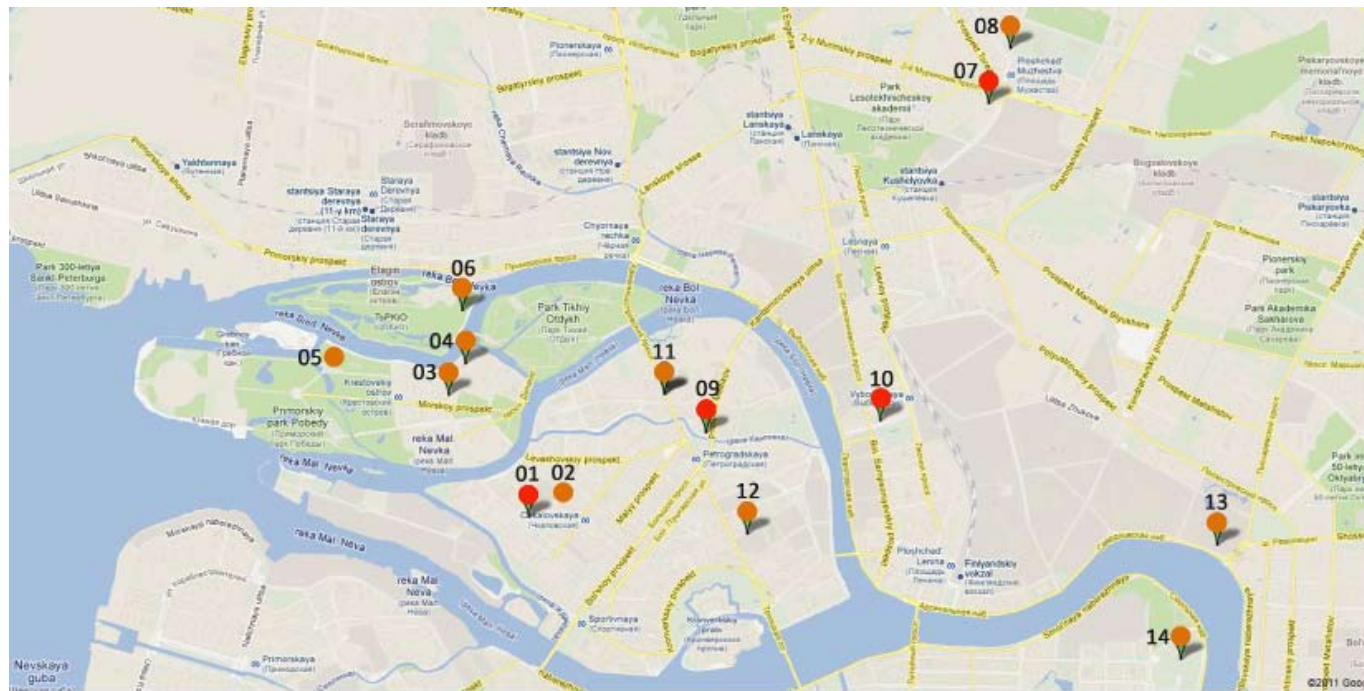




ST PETERSBURG
14 - 21 SEPTEMBER A ET A STUDIEREISGIDS





FOUNDING OF ST. PETERSBURG

In May 1703, after the surrender of Nyenschantz, Tsar Peter the Great decided to build a fortress at the mouth of the Neva River on Zayachy Island. The laying of a land fortress according to Peter the Great's plan took place on 16 (27) May 1703, in the Tsar's presence. This date is considered to be the day of St. Petersburg's birth. By October 1703, a fortress called Sankt-Peters-Burch (from the Dutch Sankt-Peters Burch, the fortress of St. Peter), was erected under the supervision of A.D. Menshikov by soldiers. On 29 June 1703, a church dedicated to apostles Peter and Paul was laid in the fortress (hence the name Peter and Paul Fortress), and the name St. Petersburg spread to the city that began to form, made up primarily of settlements inhabited by soldiers and peasants engaged in construction. In 1704, the construction of the Main Admiralty and the Admiralty Fortress began, as did resettlement of working people to St. Petersburg for permanent residence. In 1703-04, berths, a trade market, trade routes, the Avsteria, as well as Peter the Great's residence (see the House of Peter the Great) were all built in the region of the present-day Troitskaya Square.



Het Moskovski vokzal (Russisch: Московский вокзал) ofwel Moskoustation is een van de vijf kopstations van Sint-Petersburg. Het station bevindt zich aan de Nevski Prospekt in het centrum van de stad.

Het station opende in 1851 onder de naam Nikolajevski vokzal (Nicolaasstation, naar tsaar Nicolaas I) en verrees naar een ontwerp van Konstantin Thon. Het gebouw vertoont een grote gelijkens met het door dezelfde architect gebouwde Nikolajevski Vokzal in Moskou, het huidige Leningradstation.

In 1924 kreeg het Moskovski vokzal zijn huidige naam. Het station werd tweemaal (1950-52 en 1967) verbouwd, maar de oorspronkelijke façade is behouden gebleven. Vanuit het Moskovski vokzal vertrekken treinen naar bestemmingen ten oosten en ten zuiden van Sint-Petersburg, waaronder naar Moskou, de naamgever van het station. Het Moskovski vokzal is verbonden met de metrostations Plosjtsjad Vosstanieja en Majakovskaja.



1) KRASNAJA ZNAMJA

The only foreign architect of importance who built in St Petersburg in the 1917 period was the German Eric Mendelsohn. He designed the Factory Krasnoye Znamya, Red Banner Knitwear, which is situated on the Petrogradskiy Island.

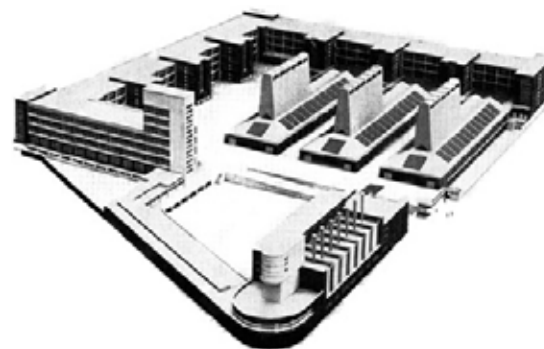




The factory's power station is the only part of the project built completely according to the Mendelsohn project and is also the only one left untouched. The upper section of the circular building contains the water tower of the power station. Characteristic is the comprehensive use of reinforced concrete, which is a prerequisite for the implementation of the building. The red-yellow paintwork, which is highly unusual for St Petersburg, is in accordance with Mendelsohn's original project. N.A. Trotsky's: Kirvskiy Rajsovet, in the Narvskaya area, and the power station are the two most important modernistic buildings in St Petersburg.

This pioneer project had a great influence on other architects in St Petersburg, especially N.A. Trotsky. Unfortunately, Mendelsohn's project met with considerable resistance and several aspects of it were altered by the architects responsible for its implementation.

The factory fills up the entire area, and on the original project there were buildings along three of the sides of the building site.





2) JEWISH COMMUNITY HOUSE

Architect: Evgeny Gerasimov & Partners – St.-Petersburg

Projection: 2002-2003

Construction: 2004-2006

Address: Russia, Saint-Petersburg,
Bolshaya Raznochinnaya st., 25A

Saint Petersburg Jewish Community House (ESOD) is a multifunctional complex, a real structure of the Jewish community organizations. This is the only public building in Russia, which provides the comprehensive coverage of activities within Jewish community programs. An extremely hard architectural task was performed here: creating an impressive image of ESOD while combining Jewish architecture trends with the aura of St. Petersburg, inserting it into the appearance of St. Petersburg historical center so that it is associated with ancient Jerusalem despite its modernity.



An expressive architectural fashion of the ESOD building itself, where the facade plastic is based on combination of glass and stone surfaces, evokes reliability and proofness sensation. The circle and straight line images taken from the Holy Bible have been reflected in the building's principal front, which combines the straight line of the wall and a circular tower coupled by the stained glazing of the main entrance. The ESOD's technological strength provisions are unprecedented for a public building - there are nothing like those neither in Russia, nor in CIS countries.





3) RESIDENTIAL COMPLEX GREEN ISLAND

Projection: 1996-1999

Construction: 1998-2000

Address: Krestovsky Island, Konstantinovsky pr., 26

Architect: Evgeny Gerasimov & Partners



4) RESIDENTIAL HOUSE VENICE

Projection: 2007-2010

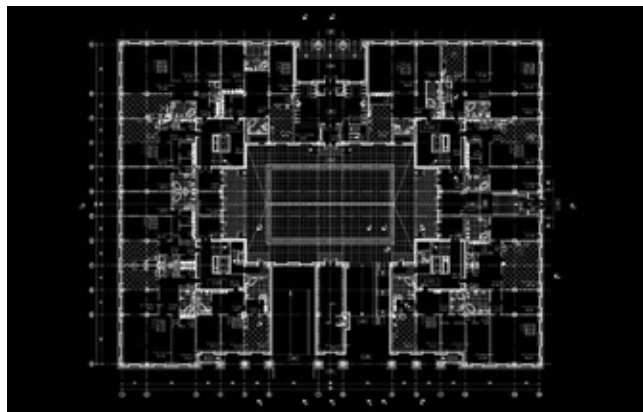
Address: Deputatskaya str., 34a

Architect: Evgeny Gerasimov & Partners

Residential house Venice is located on the one of the most luxury islands of St. Petersburg, but doesn't trend to assert itself. It occupies one of the last remaining sites of the Krestovsky island. The architecture of the house is restrained but not dull. From the urban-planning point of view the house occupies a beneficial position in the site that develops to the water and park. The distance between the house and the neighbor buildings is enough to perceive the house as an independent and complete volume. Only from the remote viewpoints on the other river-side the building becomes a link between tough middlestoried housing in 'modern-glass' style on the right and low-storied housing with the separated cottages in historic style on the left.

The airing curtain wall system takes the weight of the stone details made of Yurassic lime and Flemish brick of two different colors. The Scandinavian window framing provides ultimate acoustic isolation and extra depth of glazing, that is typical to the historic buildings.

by Oleg Manov





5) A HOUSE BY THE SEA

Residential complex The house by the sea

Projection: 2003-2005

Construction: 2005-2008

Address: Krestovsky island, Martynova embankment, 62-74

Architect: S. Tchoban, NPS Tchoban Voss, Berlin, Germany

The lot's proximity to the park area, on one hand, and access to the Srednaya Nevka embankment and Grebnoy canal, on the other hand, has imposed the composition of dense low-rise urban development with spacing of buildings, visually linked with the natural environment. The lateral S-shape of the complex conditioned by the city planning situation and sophisticated shape of the lot divides the territory into two non-isolated zones - central esplanade as the extension of the Grebnoy canal axis, and chambered recreation area with pathways. The complex structures are represented by separate buildings resting on common platform of the semi-buried parking lot.



The buildings are designed with 3-4 stories and 4-6 stories under the insolation conditions and in compliance with the compositional technique. By using the up-to-date (in terms of technology and aesthetics) materials - stained-glass structures, glass and stone surfaces with rubbed, polished and profiled textures, as well as turning the European architecture elements, such as blinds and applied shutters, into decoration techniques the buildings acquire contemporary and, at the same time, really austere image of St. Petersburg.



6) ELAGIN PALACE

Elagin Palace (4 Elagin Island), an Empire style architectural monument, constructed in the 1780s for I.P. Elagin, rebuilt in 1818-1822 (architect K.I. Rossi) for Empress Maria Fedorovna. Up to 1917, it served as a summer residence for the Imperial family. The two-storied rectangular building stands on a stylobat that forms a circular terrace. The western facade is marked with three porticoes of Corinthian order. Gently sloping ramps and a wide staircase decorated with cast-iron lion figures lead to the front door (sculptor I.P. Prokofyev). In the centre of the eastern facade is a three-storey semirotunda, to which a fan-shaped staircase decorated with marble vases leads. The interior boasts the Oval hall with Ionic caryatids and semi-columns supporting the cupola, the Crimson and the Blue sitting-rooms (decorated by sculptors V.I. Demut-Malinovsky, S.S. Pimenov, painters A. Vigi, B. Medici, D. Skotti and others). In 1942, the Elagin Palace was destroyed, in 1952-1960 - restored (architect M.M. Plotnikov). The ensemble comprises kitchen and stable outbuildings and the Musical pavilion (all were constructed in 1818-1822, architect Rossi), the Conservatory (1819-1821, architect Rossi, sculptor Pimenov) and a quay. After October 1917, Elagin Palace housed the Museum of Culture and Every Day Life, then - the All-Union Institute for the Protection of Plants; from 1960, it was the Palace of Artistic Exhibitions, since 1987 it has remained the Elagin Island Palace-Museum of Russian Decorative and Applied Arts and Interiors of the late 18th to early 20th centuries.





7) ZWEMBAD NIKOLSKY





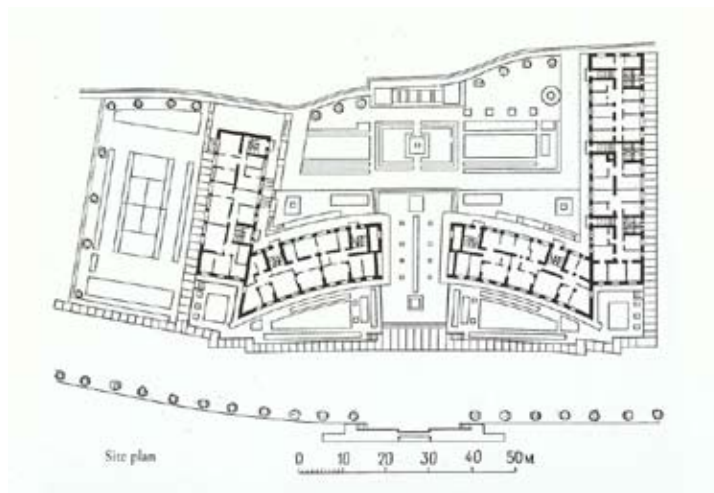
9) THE CURVED HOUSING COMPLEX BY THE KARPOVKA RIVER

The housing complex along the Karpovka River is shaped like a large U, the middle section of which forms the main facade along the river. The wings at either end have been placed at right angles to the main facade. All three buildings have the same height and surround the large inner courtyard.

The house was built as the first residence for people employed at the nearby Lensoviet Palace of Culture. It contains 76 apartments of 2 to 4 rooms, some of which are two-storeyed, as well as a large kindergarten. It was designed by E.A. Levinsohn and I.I. Fomin and built during the years 1932-34.

Most care was lavished on this elegant curved facade with its sharp corners and long, recessed first storey, and this is what catches the onlooker's attention. The facade is concave, and the crescent-shaped area in front of it has been laid out as a small park with grass and trees. Facing the road, this park and a wall about one metre high made of granite ashlars correspond exactly to those used along the banks of the river. On this retaining wall, two benches have been placed, also made of granite, and six small flights of steps lead to the park.

A large arch has been placed in the middle of the facade, giving access to the apartments, as all the entrances to the housing complex face the courtyard. The recessed first storey runs along the entire length of the facade, the house being supported by a row of round columns. The walls of the recessed storey differ from those of the rest of the facade, being made up of an continuous row of windows, almost as in a greenhouse and indicating that the rooms that lie behind them have had a non-residential function. Here the kindergarten is located. The front area is precisely wide enough for people to walk on it.





10) THE VIBORG CATERING CENTRE

Two gateways led into the quite small courtyard of the Catering Centre. The gateways were separated by a space with a stairway leading to the upper parts of the building. On the staircase there were two balconies, one facing the courtyard, the other the street. Unfortunately, one of the gateways has been bricked up and is now used as a garage.



Three years ago, the Catering Centre was privatised, which has led to its exterior being much improved. Most of the building is now leased to various enterprises and to the many Russians trying to set up 'bizniz'. There is now a confectioner's and a spaghetti factory in the building, although neither has anything to do with the original function of the catering centre. Apparently the new companies are doing well and a large extension has been planned, including a modern Business Centre. The plan is to make the rear and lowest parts of the catering centre twice as high. Strange that such a thing should be possible for a listed building!



11) APARTMENT HOUSE

Function: Apartment house with parking

Projection: 1996-1998

Construction: 1998-2000

Address: Russia, Saint Petersburg, Kamennooostrovsky avenue, 56

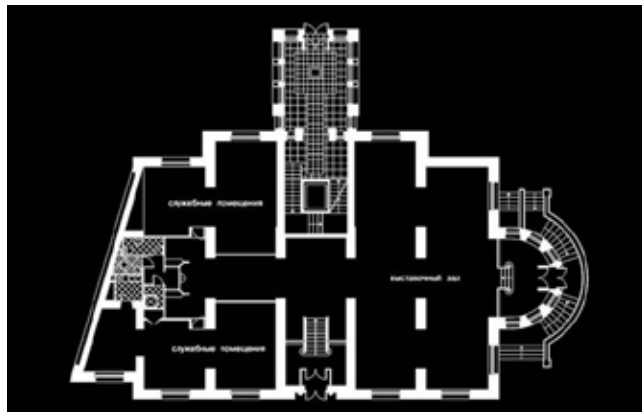
Architect: Evgeny Gerasimov & Partners

Chief manager: E. Gerasimov

Chief architect of the project: Z. Petrova

The apartment house has been located among modernist and neoclassical buildings by Mulkhanov, Lidval, Schuko, which determined the stylistic tools selection and design details engineering principles. The found proportions and volumetric composition correspond to the aura of the environment around. The building is furnished with a mansard, and its contour is smoothed by a semi-round rotunda with front stairs.







12) LANGENZIPEN BUSINESS CENTRE

NPS Tchoban Voss (Berlin), Tchoban and Partners (Moscow)

Function: commercial space, office

Completion: 2006

Main designer: NPS Tchoban Voss (Berlin)

Architect: Tchoban and Partners (Moscow)

Supplier: Okalux GmbH

Client: Teorema Company

Address: Divenskaya 1

197101 St. Petersburg



The Langenzipen Business Centre stands in St. Petersburg's Petrograd Side, an elegant district north of the city built predominantly in the eclectic styles of the late 19th and early 20th centuries. The project comprised an extensive reconstruction of a 1965 building, itself an addition to the nearby red-brick factory completed in 1895 in the neo-Russian style. Preserving the four-storey steel frame of the original structure and introducing a transparent glass elevator shaft as a connecting node with the red-brick compound, Tchoban gutted the Soviet building, added two top floors and swathed the main façade in glass plates bearing digital imprints of classical Roman moulding and ornamentation. The architects seemed to be taken with the building's duality and ambivalence: the stone-clad side facade contrasts with the translucent front, the architectural patterns dissolve upon closer inspection and the original steel shell is wrapped in the sumptuous glazed décor.



13) BENOIS BUILDING

2 ratings log in to rate! NPS Tchoban Voss (Berlin)

Location: St. Petersburg

Function: commercial space, office

Completion: 2008

Floor area/size: 29000 m²

Architect: NPS Tchoban Voss (Berlin)

Client: Teorema Holding

Address: Sverdlovskaya Naberezhnaya 44

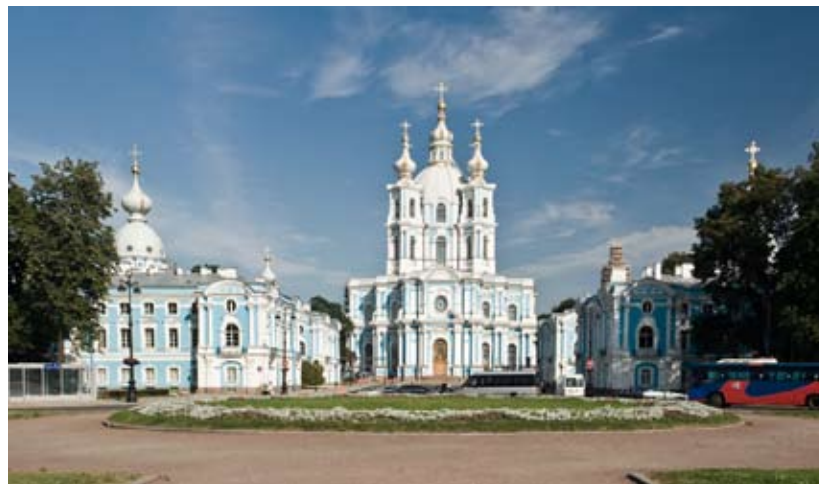
This is the first new building to be completed in the area of the former 'Rossiya' plant in St. Petersburg. The new masterplan for the whole area includes 570000m² of new construction, mainly office space.

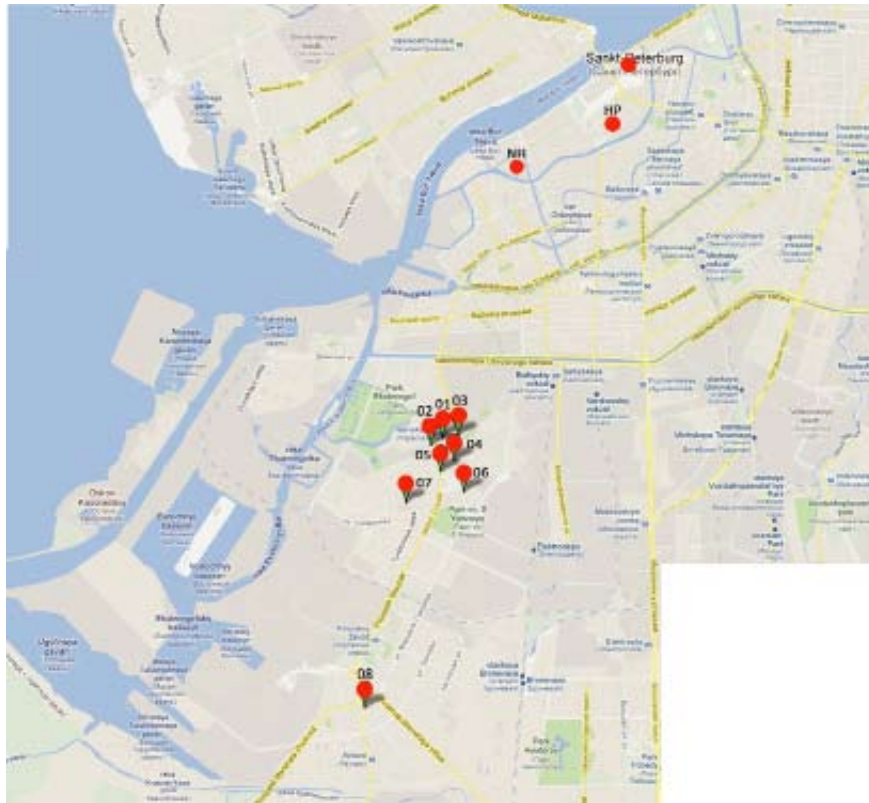


14) SMOLNY CATHEDRAL

The cathedral for all educational establishments, located at 1 Rastrelli Square. Monument of Baroque architecture. The cathedral was built in 1748-57 as the Cathedral of Smolny Monastery (architect F. Rastrelli); its interior decoration started in 1762 (architect Y.M. Felten; was not completed). The lower part of the building is divided into two tiers and surmounted with a tall lantern drum, abutting four belfries. The entire composition of the building is extraordinarily dynamic and produces the impression of the Cathedral soaring towards heaven. After the monastery was closed, all the construction work was halted, and the cathedral remained un-consecrated.

In 1828, the church passed under the jurisdiction of Establishments of Empress Maria Fedorovna, and its interior decoration was done in 1832-35 by architect V.P. Stasov. The cathedral, which could accommodate 6,000 people, was eventually consecrated in 1835. The icons for the cathedral were done by artists P.V. Basin, A.V. Tyranov, A.V. Notbek, and others and the altarpiece representing Our Lady was painted by A.G. Venetsianov. Emperor Nicholas I donated a 5-pood (82 kg) silver tabernacle to the cathedral, which was made by jeweller J.W. Keibel to the design by K.A. Ton. The main iconostasis was made in 1873-75 in the Baroque style (carver E.I. Shrader after the design drawing by M.E. Messmacher), the side altars were done in 1883 (carver K.I. Steinholz). The Icon of the Our Lady of Chernigov adorned with a rich frame was particularly venerated. The cathedral was the main church for educational institutions under the jurisdiction of the Department of Empress Maria Fedorovna's Establishments (the names of the institutions were inscribed in gold letters on the altar). In 1923, the cathedral was closed down, its interior decoration was destroyed, and the building itself was used as a storehouse (the iconostasis was removed in 1972). Since 1974, the cathedral has been affiliated with the Museum of St. Petersburg history, and has been functioning as a concert and exhibition hall since 1990.







NEW HOLLAND ISLAND REDEVELOPMENT

Foster and Partners have been named as the winners of the New Holland Island Redevelopment competition, it was announced today. The triangular shaped self-sustaining island will provide 7.6-hectares of mixed-use cultural development including an indoor theatre, conference facilities, galleries, a hotel, shops, apartments and restaurants, with a flexible outdoor arena at its heart. The project will regenerate the eighteenth-century New Holland Island, presenting a unique opportunity to transform the city of St. Petersburg into the foremost venue for performance and visual arts in the world. The winning proposal reflects a creative dialogue between old and new. The remarkable historic structures on the Island, originally built for timber storage, will be reinvented as hotel and retail space, and complemented with a range of new amenities for the visual and performing arts. A complex of office space, housed within a new continuous block on the perimeter of the site, which completes the triangle, will make the island an ideal venue for business as well as pleasure.

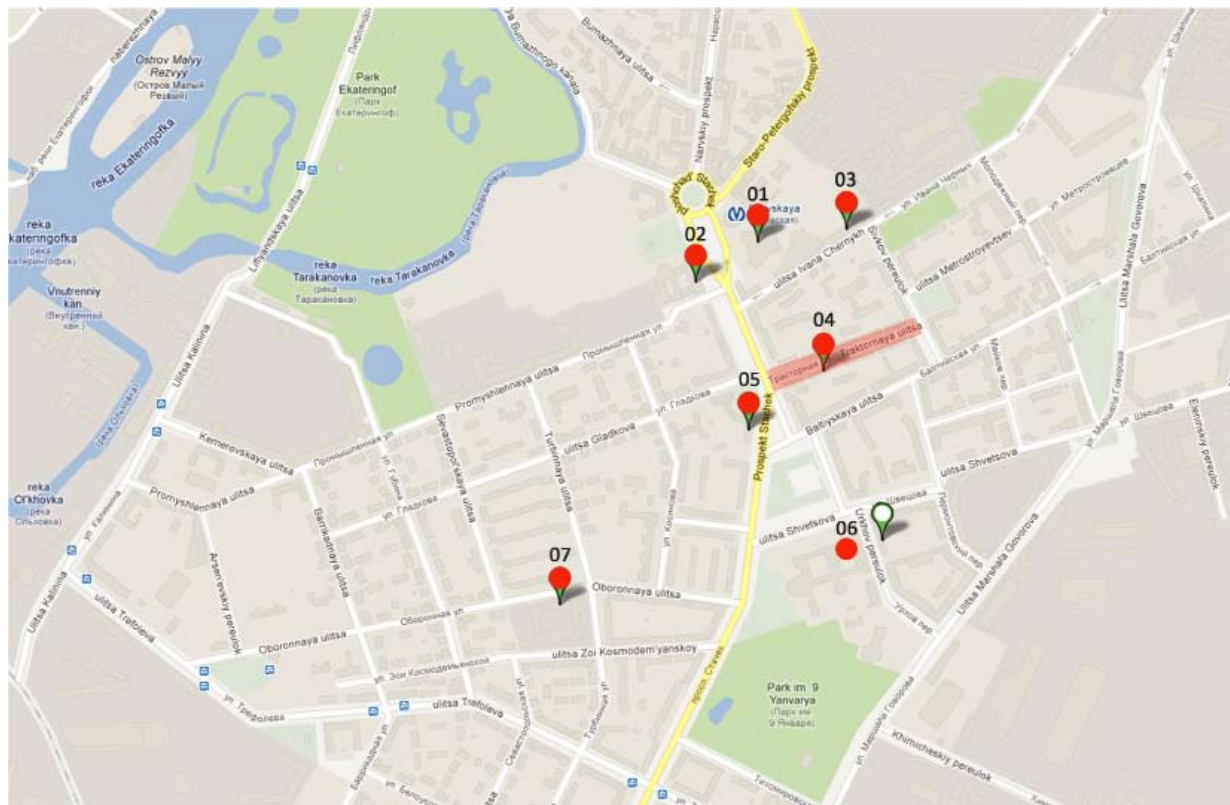
Using a sophisticated system of natural ventilation and an energy strategy that maximises the insulating properties of snow and the cooling potential of the surrounding canals, the island will be entirely self-sustaining.

Following the contours of the existing dock basin, the outdoor arena will be unified beneath a dramatic roof and surrounded by boutiques and restaurants with views across the water. Used variously for open-air performances, flooded for regattas, or frozen to provide a skating rink, the venue culminates in a glowing cupola that subtly rises above the height of the surrounding buildings. The existing rotunda contains a 400-seat state-of-the-art auditorium, with space for a public concourse below. A more intimate space than the amphitheatre, this venue will accommodate traditional theatre, performance, opera and dance. The building formerly known as the Blacksmiths House will be home to a gallery space for the visual arts and public exhibitions. The scheme also provides the infrastructure to connect with the city at the urban scale.

New bridges and routes will be created to tie the island into a wider cultural quarter that includes the Mariinsky Theatre and the Hermitage Museum to establish a thriving, sustainable centre for the arts. The island will become more permeable and accessible, encouraging pedestrian access and creating a prominent gateway into the site from the major city artery of Nevskiy Prospect







1) THE GORKIY PALACE OF CULTURE

In the middle of Stachek Square and just to the left of the Metro Station lies the Gorki Palace of Culture, designed by A.I. Gegello, D.L. Krichevsky and G.A. Simonov and built in 1927. These were the architects who also designed the Palace of Culture in the Vibor District.

It was a handsome gesture that this Palace of Culture was one of the first buildings to be built after the Revolution.

The official opening day was also planned to coincide with the celebration of the 10th anniversary of the 1917 Revolution. It is a large, heavy, symmetrical building, with two projecting wings that form a portal and make room for a broad staircase leading the public into the palace.

The facade is curved with large windows lighting up the foyer, which has a marble floor and magnificent vases as well as big cloakrooms for all the winter coats. The palace mainly features a large theatre auditorium, complete with revolving stage, cord and pulley system and seating for 2,200 people.

Today, the state pays practically no money to the country's palaces of culture, so they have to manage on their own as best they can. The Gorkiy Palace of Culture thus reflects both the present great lack of shop premises in St Petersburg and the lack of money. There are quite simply not enough shop premises and everywhere inside the palace small pavilions and provisional small sheds are appearing to meet people's needs. During the period of the Soviet Union, especially under Khrushchev, large supermarkets were built. Small shops were a private phenomenon and regarded as an outdated capitalist feature. Within the building there must have been more than 10 large rehearsal rooms, but now the ground floor and the first floor are leased to a kitchen firm and a computer firm, respectively.





2) KIROVSKIY DEPARTMENT STORE AND CATERING CENTRE

Kirovskiy Department Store and Catering Centre lie directly opposite the Gorki Palace of Culture. The two buildings, both of which are constructivist, form one balanced whole. The house was designed by A.K. Barutchev, I.A. Gilter, I.A. Meersohn and J.O. Rubanchik and built between 1929 and 1931. The same architects also designed the catering centres in the Viborgskiy District and Vasiliyevskiy District built during the same period.

The building is still a department store, although a number of small, independent shops are now to be found in the right-hand side of the building. The stairwells at each end of the of department store are very elegant. They ascend towards large windows that let daylight penetrate far into the building.

The ceilings the stairwells have large concrete girders. The use of this cast-on-site reinforced concrete is a fine example of constructivism in its purest form. The construction is clearly shown and one really understands how everything is borne and supported. The whole building is under going slow interior restoration. The centre and left sections are now one large shop, with a new floor, ceiling and new inventory , painstakingly restored. Fortunately, the entire facade is intact.

Behind the department store a large dining hall was built, and behind this a circular catering centre. The catering centre supplied pre-processed food to the surrounding companies and institutions as well as to the population of Kirovskiy and the Moskovskiy District. This was once again to underline the arrival of a new age. Women were to be part of the labour force alongside men, and no one had the time to buy food and prepare meals. So large catering centres were set up everywhere so everyone could buy an inexpensive meal on their way home from work. None of the civic restaurants are any longer in use. Many of the factories for which the kitchens were to supply pre-processed food have also closed down.

The old and highly dilapidated dining hall is now being used again, as a mixture of café and covered market. Sunlight shines into the room through windows high up on both sides. The floor is of marble, but badly worn. The round hall at the back, which formerly was the kitchen. is now a well-supplied market where you can buy vegetables, fish and meat. Other sections have been handed over to the department store and are now used as a furniture shop, and certain other sections are empty and becoming increasingly run-down.





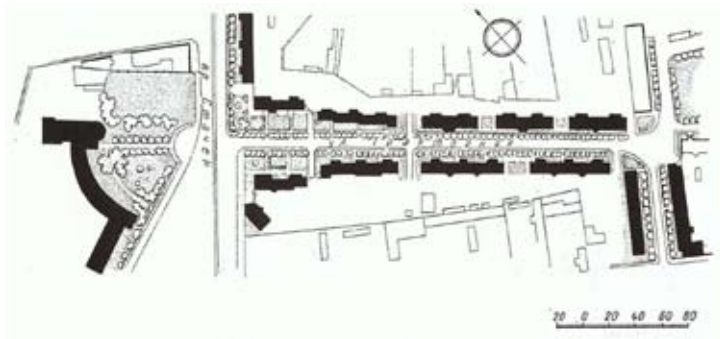
3) THE TECHNICAL COLLEGE AT THE GORKIY

PALACE OF CULTURE

Next to the Gorki Palace of Culture, A.I. Gegello and D.L. Krichevsky also built a Technical College in unostentatious modernistic style, whose elegant rounded house ends overlook Stachelt Square. The windows in this curvature have various heights and follow the course of the stairway. Behind the stairwell is an amphitheatre, which was originally the college's lecture room. Today, the college is in a sorry state of disrepair and only partially restored.

4) TRACTORNAYA ULITSA

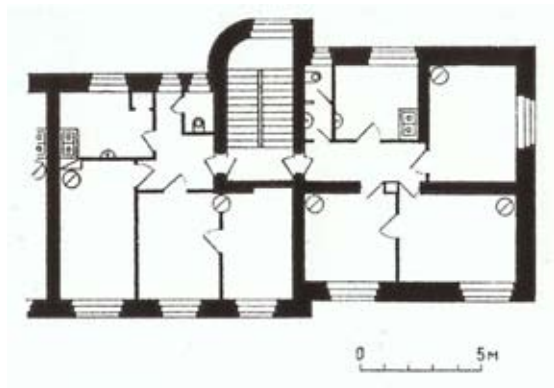
Tractornaya Ulitsa, or Tractor Street, lies slightly south of Ploshchad Stachek, and it is the first housing complex to be built after the Revolution. Tractornaya Ulitsa was built for the workers at the nearby Kirovskiy Zavod or The Kirov Factories and the name reflects the fact that precisely here the Soviet Unions first tractors were built. Now, a definitive break was to be made with the past! An end was to be put to the jerry-building that had characterised the working-class district of the city. In Berlin and London, for example, there had been flagrant jerry-building during the last decades of the 19th century. High blocks of flats with dark backyards and small, unhealthy dwellings. Now buildings were to be open, lowrise and full of light! This resulted in a highly successful, attractive building that still represents some of the best housing in St Petersburg. The building, both neo-classicist and functionalistic – was designed by A.S. Nikolsky, A.I. Gegello and G.A. Simonov and built during the 1925-27 period.



Towards the Prospect Stachek, the housing complex blends well with the rest of the blocks of flats. Despite this, the small, old row of houses between Tractornaya Ulitsa and the Palace of Culture projects a little too far into the square, spoiling its symmetry. It is, however, perhaps for that reason that Tractor Street has been pulled back, so that the square can eventually be made symmetrical.

From the large, noisy Stachek Prospect the Tractornaya Ulitsa branches of at a right angle, forming its own unobtrusive space. It is as if the very scale has suddenly been reduced. From the open and large to the enclosed and intimate. This is despite the fact that Tractornaya Ulitsa is actually rather large and wide, especially towards the Stachek Prospect.

Tractornaya Ulitsa itself is about 500-600 metres long and its contains 13 three-to-four storey housing blocks, each of which has three staircases. Ten of these are along the street, five on each side. The rest of the blocks are wings, built at the end of the street. The blocks lie somewhat staggered in relation to each other and the houses and their facades are asymmetrical. The roofs are traditional, with a slope of about 30°. The houses are still attractively painted in their original orange-golden colour.





5) THE SCHOOL FOR THE 10TH ANNIVERSARY OF THE REVOLUTION

The School For the 10th Anniversary of the Revolution lies right opposite Tractornaya Ulitsa. The school and street were built at the same time and have a common axis across Prospect Stachek. The school building with its tower and observatory is a striking completion of the Tracornaya Ulitsa.

The architects A. Nikolsky and A.V. Krestin, who designed the school in 1925-27, were standard-bearers for the first generation of constructivist architects in St Petersburg, and this very school is one of the city's earliest and best examples of constructivism. The strong accentuation of the outer form of the school and its plasticity make it a fine example of early constructivism. Nevertheless, it has its roots in expressionism.

The school had an exemplary status — an institution that was a front-runner in its field and therefore was to demonstrate its methods and results. This guaranteed a better financing as well as a ceaseless stream of visitors from at home and abroad. An observatory was established at the school from the outset, something which was a luxury and an extravagance. It is impressive that time and money were found for such a thing. All the rooms are still intensively used. In the assembly hall there are dancing lessons, and in the classrooms students struggle to learn languages and music. The young people rush around the school in two shifts, so there is a bustle of activity 12 hours a day.



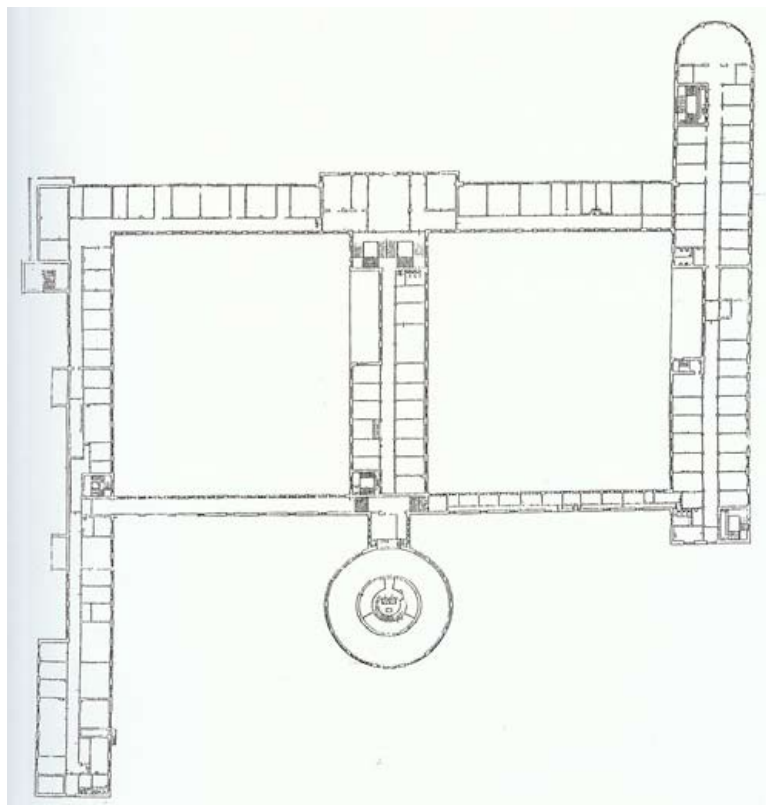
6) THE KIROVSKIY DISTRICT TOWN HALL

The Kirovskiy District Town Hall, or, more correctly, Kirovskiy Rajsovet — Raj means quarter and Sovet means council, lies at the end of the Ploshchad Stachek. The town hall brings to a close the entire complex that began at the square with the Gorkiy Palace of Culture and the Kirovskiy Department Store. The town hall lies like a point of perspective at the end of the entire complex, rounding off the entire new building work around the Square and Prospect.

The Town Hall has a striking silhouette and plays on the strong contrast between horizontal and vertical, between sharp and soft corners. The window ribbon along the long facade of the main building is characteristic. The simplicity of the facade is disturbed somewhat, however, by a large, almost 'stuck-on' entrance section. Originally, a statue used to stand here with workers, craftsmen and red guards. The main entrance to the town hall is clearly emphasised by two wide balconies, symmetrically positioned midway along the long facade.

Behind the tower and to the right of the main entrance is another wing. This part of the Town Hall forms an angle of 90° with the facade and, apart from a number of offices, contains a cinema the 'Progress'. It has been possible to include the cinema auditorium as part of the town hall for large-scale meetings. Today, the foyer of the cinema houses a monstrous casino, complete with roulette and one-armed bandits and a large discotheque in the former cinema itself. This section of the town hall has been painted a deplorable, drab yellow.

Kirovskiy Town Hall is the best modernistic building in St Petetsburg, the monumental building being characterised by both dynamism and power. The architect N.A.Trotsky has been highly individualistic, rejecting all the demands for symmetry suggested by the site, the assignment and the location. He has, however, allowed the entrance section of the town hall to be part of the overall symmetry, creating his very own balance, in a masterly fashion. N.A. Trotsky has left his own high individual mark on the building although possibly strongly inspired by E. Mendelsohn's power station, also in St Petersburg, which was completed a few years previously. The Town Hall completes the entire building complex along Stachek Square, and the 50-metre-high town hall tower is an impressive vertical dominant, for both the square and the prospect, as well as for the whole area.





8) THE BIG BLOCK

In 1917 the Avtovo district lay far to the south of the city boundary of St Petersburg. It was a slum area that had grown up along the highway towards the Baltic countries and it was occupied by squatters who had been drawn towards the city to seek their fortune. The area was characterised by lowrise wooden buildings of had quality. The municipal government had no control over the area and it was free capitalist interests that determined how things developed. Apart from the already established main highway, which is now called Stachek Prospect and runs like a long string through the entire Kirovskiy District, everything was planned afresh. The area along the Stachek Prospect, and the urban area of Avtovo in particular, was the largest construction site of St Petersburg in the 1930's.

So this area was an obvious choice when the first attempts at comprehensive Soviet urban planning were implemented. It was here that the first apartment combines were built, i.e. housing areas that were not only designed for residence but also included a network of bloc cultural and service-oriented institutions.

Stalinist housing was traditional and of high quality. The houses were of brick with tiers of beams, and in the Avtovo district they are all five to six storeys high. The houses seem extra high, by Scandinavian standards. Part of the reason for this is that the floor-to-floor measurement was 3.50 metres and that the minimum headroom was to be 3.20 metres. The minimum kitchen area was increased to 6 sqm, as opposed to the earlier 4.5 sqm. These changes were made legal requirements in 1932. Today, the minimum height for all buildings in Russia is 2.8 metres from floor to floor and 2.5 metres from floor to ceiling.

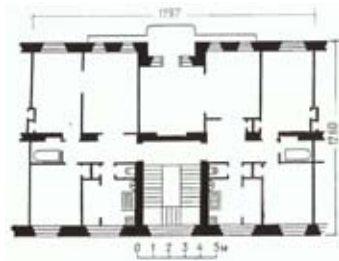


In the Avtovo district, the dwellings were and are more comfortable than those formerly built during the modernist period of the 1920s. Tractornaya Ulitsa, for example, was regarded as being too unsentimental and austere with small windows, tiled stoves and no bathrooms badly corresponding with the better and more glorious future that was in the offing.

In the 1930s, coal and coke were no longer used for heating, as district heating had been introduced into large sections of St Petetsburg, although only for heating purposes. All domestic hot water came from small geysers in the individual flat. The flats in the large blocks of Avtovo are still very desirable, especially in the light of the industrialised building of the Khrushchev period, when quantity went before quality. In the yards there is room for large green areas with trees and grass. As well as for schools, kindergartens, recreation centres and medical clinic on one or two floors. Sometimes, there are also small shops and markets, and long rows of garages.

The blocks of flats in the Avtovo district offer atrium courtyards and shelter from the traffic. The houses protect the challenged road-users, who here are offered an alternative to the extremely heavy traffic of the prospects. Asphalt paths have been laid out in the courtyards alongside the houses, but typical are also the diagonal tracks that criss-cross the area — normally of trodden-down earth. These tracks must be somewhat sodden and unattractive in the winter. Much of the open ground has also been trodden completely flat, with not a blade of grass to be seen. Not has any particular interest been shown in the use of the plots of land. Today, the trees planted look almost like a forest, and people are apparently completely indifferent to what they look like. Everything is worn out the benches are ramshackle and the play equipment rusty. However, some attempts are now being made to improve the situation. In the courtyards the entrance sections to the staircases of the housing complexes are to be found along the asphalted access roads. There are a considerable number of parked cars along these access roads, many of which are without number plates and seem to have been abandoned here. This is where the cars are repaired, often to an extent that would have called for a complete garage in Denmark.

There is much life in the yards all day long, people on their way to or from work and school. Old women sit on the benches between the trees at twilight. Children play or hang from the worn-out play equipment, people trade from small stalls, and other grill over a sawn-off barrel fired with rubbish from the construction site. And men drink, never women. Only men are seen drunk. Perhaps women drink inside the flats? Under the Soviet system. everything of course belonged to everyone — or to no one.





9) ILITCH PALACE OF CULTURE

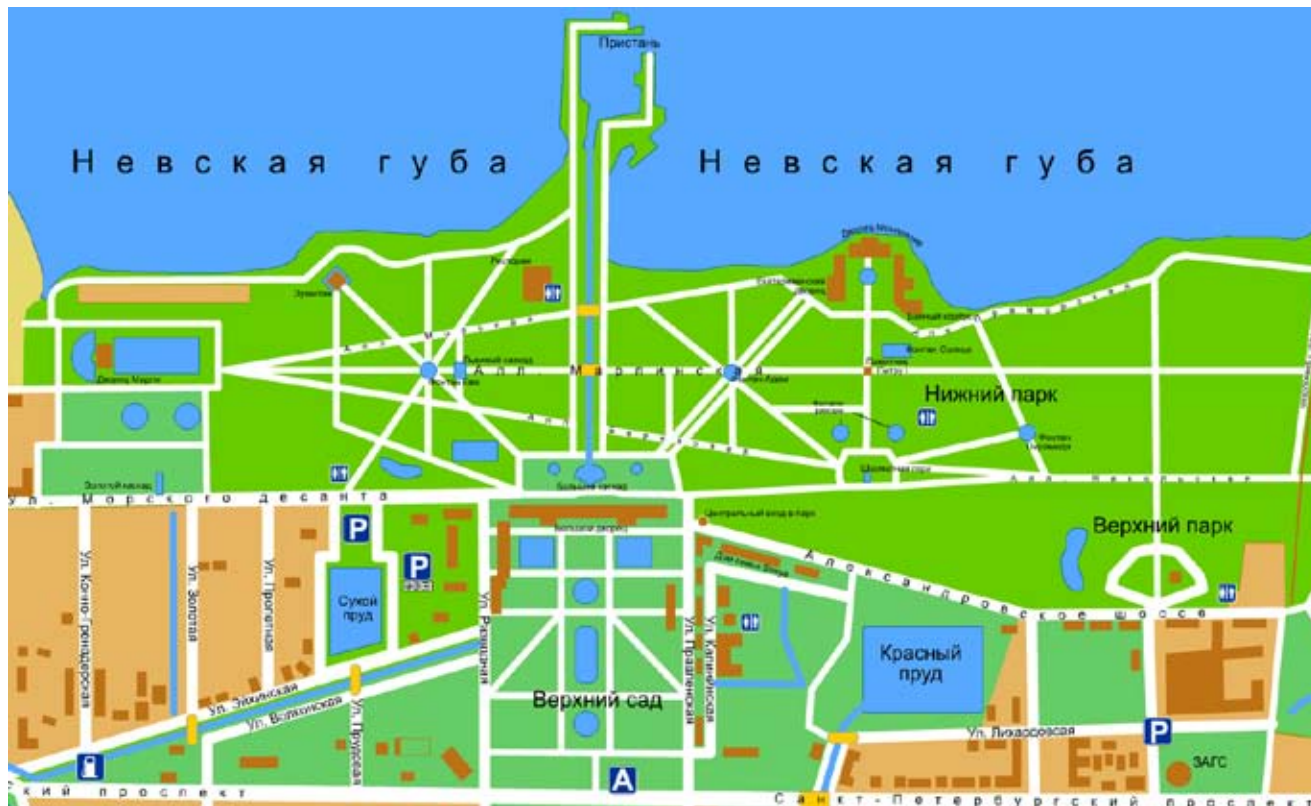
Just opposite the Town Hall lies the Ilitch Palace of Culture, called after the father of Lenin. (Lenin's real name was: Vladimir Ilitch Ulianov, where Ilitch is a patronym). The relatively small Palace of Culture was built for the workers at the nearby Electrosila Factories. Apart from numerous meeting rooms, the building also houses a theatre that can seat 660 people.

As a young man, the architect Nikolai F. Demkov was an employee of the supremacist Alexander Nikolskiy, who exerted a considerable influence on him. The successful constructivist building is dominated by right angles and cropped geometrical forms as well as the contrast between the closed walls and the open glass surfaces. The building has recently undergone extensive restoration, which means that it is now the finest example of early functionalism on the Moskovskiy Prospect.



10) MOSCOWSKIY DISTRICT TOWN HALL

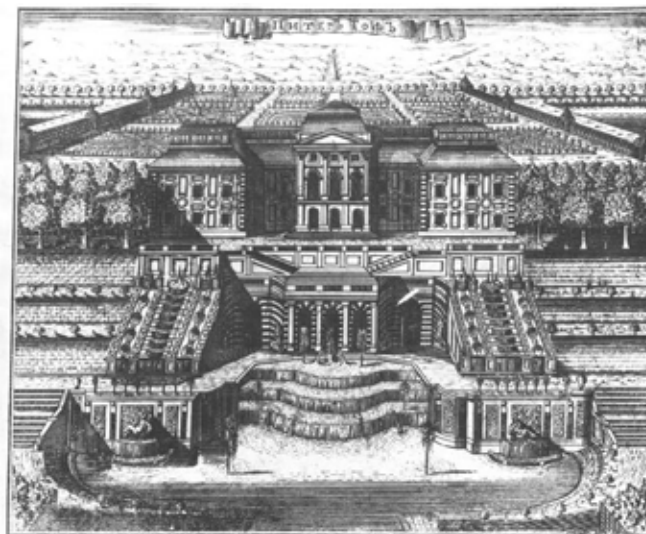
Moskovskiy Rajsovnet or the Moscow District Town Hall, is a three-wing complex consisting of two clearly distinct building elements linked by a long, lowrise building. The town council chamber is situated to the right in the northern part of the building. To the left, at the opposite end of the long horizontal administration building, is a large, cylindrical tower. The tower has a rectangular vertical extension which clearly emphasises the entrance section and the staircase behind. The town hall is a fine example of early functionalism in St Petersburg. It was designed by I.I. Fomim, V.G. Daugul and B.N. Serebrovsky and built in 1930-35.



PETERHOF, PALACE AND PARK ENSEMBLE

Peterhof, the palace and park ensemble in Petrodvoretz. Until 1917, remained a summer imperial residence on the southern coast of the Gulf of Finland. The construction of Peterhof started in 1709 at the command of Tsar Peter the Great. In 1714-25, the Monplaisir Palace was built on the coast of the gulf. In 1715, the construction of the fountains of the Grand Cascade was launched on the northern slope of the coastal terrace and in the Lower Park. In 1716-25, the "upland" Grand Palace was built by architects J.B. Le Blond, N. Michetti and J.F. Braunstein. In 1745-55, it was reconstructed and extended according to the designs of architect F. Rastrelli: the length of the hall reached 270 m, facades and interiors acquired elegant Baroque decor (Merchants' Staircase, Dance Hall), the study of Peter the Great with carved oak panels (engraver N. Pinot) was preserved. In the 1760s, interiors of the palace were partially redesigned by architect J.B. Vallin de la Mothe ("Study of Fashions and Graces" with 328 portraits by P. Rotari, "Chinese Studies"), in 1770s - architect Y.M.

Felten (White Throne Hall, Chesme Hall), in the 1840s - architect A.I. Stakensneider (the "part" of Grand Duchess Olga Nikolaevna). To the south of the Grand Palace, the regular Upper Garden with five ponds, fountains, statues and trellis pergola pavilions (1734-38, architects I.Y. Blank, I. Davydov) was laid out in 1714-24. In 1798-99, architect F.P. Brouer designed the Neptune Fountain executed by Nuerenberg masters (1652-60). In 1779-90, the landscape English park with a pond, dams and bridges was laid out on the site of the former menagerie in the west part of Peterhof following the project of G. Quarenghi. In 1781-96, English Palace in the style of strict Classicism and pavilion-surprise "Birchen House" appeared (completely destroyed in 1941-44).



In 1826-32, the Alexandria Park was laid out, in 1832-36 the landscape Alexandriisky Park was also established (architects A.A. Menelas, I.I. Charlemagne, gardener P.I. Erler). In 1838-47, Kolonistsky Park (architect Stakenschneider, gardener Erler) with Tsarina Pavilion and Olga Pavilion in the style of Italian Renaissance on the artificial islands of Olgin Pond was arranged, in 1825-57 the Lugovoy (Ozerkovy) Park (along the line of Sampsonievsky conduit, to the south of Peterhof at the direction of Baby Gon Hill) (architect Stakenschneider, gardener Erler, engineer M.I. Pilsudsky) with the Ozerki Pavilion, the Belvedere Palace and the system of sluices, canals and ponds. The system of parks in the vicinity of Peterhof includes the manor and the farm with the park of the Oldenburgsky Princes and Grand Princes' estates: Mikhailovka, Znamenka, Private Dacha and Sergievka. The trial run of the first fountains was carried out on 9 August 1721, the solemn opening of Imperial residence was held on 15 August 1723. Among those rulers, who favoured Peterhof in particular were Empress Anna Ioannovna, Elizaveta Petrovna, Pavel I and Nicholas I. During the reign of the latter, the traditional festival of Peterhof on 1 July (the Name Day of Empress Alexandra Fedorovna) was established. In May 1918, palaces and parks of Peterhof were turned into museums. When the Great Patriotic War of 1941-45 broke out, about 8,000 exhibit items were evacuated and 50 sculptures were buried in the ground. In the course of military operations, the Grand Palace was burnt down, the Grand Cascade was blown up, parks were cut down and trenches were dug, the ensemble on the whole suffered severe damage.

The restoration project was worked out by architects A.E. Hessen, V.M. Savkov and E.V. Kazanskaya. On 14 September 1947, the Sampson Fountain (recreated by sculptor V.L. Simonov) started functioning; in 1954, the first halls of the Grand Palace (restoration work is still continuing) were opened for visitors. In the course of the Peterhof restoration, the school of Petersburg restorers was formed (sculptors E.P. Maslennikov, L.M. Shvetskaya, artists Y.A. Kazakov and L.A. Lyubimov, engraver B.K. Gerschelman et al.). Although, many constructions of the parks have not been restored yet. The grand opening of Peterhof fountains takes place on the last Sunday of May (with a trial on 9 May, Victory Day), fountains function up to the beginning of September. At the end of the season, the festival "The diamond fountains fly..." is celebrated. Since 1990, the palaces and parks of Peterhof forms a part of the artistic and architectural palace and park museum-reserve, that also includes the management of the Putevoy (Road) Palace of Peter I in Strelna.



PETERHOF MUSEUM PARK

Called Petrodvorets State Museum Park in 1944-91, the museum was founded in 1918. It included the palace and park ensemble in the town of Peterhof: the Lower Park and the Upper Park with fountains, a system of canals and pools, landscape parks (English Park, Colonists' Park and others), the Grand Palace, the Monplaisir Palace, the Marli Palace, the Hermitage, Catherine's Wing and the Bath House, Tsaritsyn Pavilion and Olgin Pavilion, the Belvedere Palace, the English Palace, and a collection of garden sculpture. The halls of the Grand Palace were opened to visitors on 18 May, 1918. Its collection numbers approximately 500 canvases, over 100 sculptures, pieces of decor and furniture. The Monplaisir Palace houses a museum of history and arts. The Marli Palace and the Hermitage were opened by 1941. Nazis destroyed all the main buildings and palaces, felled a considerable number of trees in the parks, destroyed the fountains and conduits, and laid 35,000 mines on the territory of the parks during the period of occupation in September 1941 - January 1944. The restoration works started in 1944. The Lower Park was opened in 1945. A part of fountains was restored by 1946. Samson Fountain was restored and restarted in 1947. This event marked the revival of the City of Leningrad. The Marli Palace and the Hermitage were restored in 1955. The restoration of the Grand Palace and the Grand Cascade was completed by 1958. First exhibitions were opened in the halls of the Grand Palace in 1964. The Cottage Palace was opened in 1980.



The museum of history of arts, devoted to the Russian culture of the beginning of the 18th century was opened in the Marli Palace in May 1982. In 2003, the Museum Park included the following museums: the Grand Palace, the Monplaisir Palace, Catherine's Wing, the Bath House, the Marli Palace, the Hermitage, the Cottage Palace, the Museum of the Benois Family, and the Traveller's Palace in Strelna (from 1998). In 1992, the Peterhof Museum Park was included in the list of the most valuable objects of the Russian Federation and in the list of UNESCO monuments. Art exhibitions and exhibitions on history of arts are held here regularly.

GRAND CASCADE (PETERHOF)

The main construction of the Peterhof fountains and cascades, located on the northern slope of the shore terrace in front of the Great Palace, facing the Lower Park. It was constructed in 1715-24 (architect J.F. Braunstein, J.B. Le Blond, N. Michetti, M.G. Zemtsov), the original sculptural decor (gilded lead) was created by sculptors M.K. Rastrelli, F.P. Vassout and G.K. Osner. The Sampson Fountain, a monument to the victory in the Battle of Poltava (on St. Samson's Day), was opened in 1735 (sculptor B.K. Rastrelli, craftsman P.J. Soualem). The Grand Cascade encompasses the Great and Upper grottos, two symmetrical waterfall staircases with water jets on seven steps, the central three-step cascade and the Sampson scoop. From the Grand Cascade, the Grand Canal leads to the Gulf of Finland with 22 fountains-bowls (1735, architect M. G. Zemtsov, bowls - 1853-60, architect A.I. Stakensneider). In 1799-1806, a full reconstruction of the Grand Cascade was undertaken (architect A.N. Voronikhin, master F.A. Strelnikov): the former statues were replaced with bronze gilded sculptures (1800-01, sculptors F.F. Shchedrin, F.G. Gordeev, I.P. Prokofiev, I.P. Martos, masters V.P. Ekimov, E. Gastecloux). The central composition is Sampson Tearing the Lion's Jaws (sculptor M.I. Kozlovsky). During the restoration of the Grand Cascade 1859-60 (architect N.L. Benois) statues in the grottoes and the Basket Fountain were installed. The Grand Cascade boasts 33 statues and sculptural groups, 18 vases and 31 bas-reliefs on the steps (recreated in 1947). In the autumn of 1941, a considerable number of sculptures were sheltered and preserved. During the occupation, Sampson, Neva and Volkhov sculptures were stolen and the Grand Cascade was blown up; restored only in 1947-50. The symbol of Peterhof, Sampson, was recreated by sculptors V.L. Simonov and N.V. Mikhailov. In 1987-95, an extensive restoration of the Grand Cascade was carried out, lost and distorted elements were reconstructed (architect M.A. Dementyeva).



ALEXANDRIA, PALACE AND PARK ENSEMBLE (PETERHOF)

Alexandria, palace and park ensemble of Peterhof located to the east of the Lower Park and occupying a territory of 115 hectares. Since 1711, the estate of A.D. Menshikov "Mon Courage" with a palace (only his ruins have remained) was located; in the 1730s, the Menagerie was arranged so that Empress Anna Ivanovna could hunt. Later, the territory was used for gardens of Guard Regiments. In 1825-32, "Alexandria Private Residence of Her Majesty", named in honour of Empress Alexandra Fedorovna (wife of Emperor Nicholas I), was constructed. The landscape park was laid out in 1826-32 (architect A.A. Menelas, garden masters F. Wandelsdorf, P. Rodionov, P.I. Erler). Local species of trees and bushes (birch, fir, alder-tree, mountain ash, oak, linden, maple, ash, elm, viburnum, lilac, acacia, jasmine, etc.) were amplified with plants of Petersburg Botanical Garden and other places (Siberian larch, hawthorn, Dahurian birch, Kirghiz willow, Tyrolean buckthorn, etc.). The park has two levels formed by a natural ledge; on its territory, there is a system of hydraulic engineering constructions of the 18th-19th centuries. The palace and park ensemble encompasses the Cottage Palace (1826-29, architect Menelas; Dining-Hall 1841-42, architect A.I. Stakenschneider; restored for museum needs in 1960-70s, architect I.N. Benois) with service blocks, Farm Palace (1828-30, architect Menelas, reconstructed in 1838-59 by architect Stakenschneider) with service wings, "Gothic Chapel" (St. Alexander Nevsky Church; 1831-34, architects K.F. Schinkel, Menelas, I.I. Charlemagne, sculptor V.I. Demut-Malinovsky; restored in 1972-98, architect E.P. Sevastyanov, A.G. Leontyev), Ruin Bridge (1827-29, architect Menelas, mason I. Kopylov) and the obelisk "To the labourers and builders of Peterhof" (1840s, architect Stakenschneider, moved from Sergievka). In the north-east part of the park, there are ruins of the Lower Summer Residence (1883-85, architect A.I. Tomishko), that served as a summer residence of Emperor Nicholas II. In Alexandria, Tsarevitch Alexey Nikolaevich (1904-18) was born in the early 20th century, and in the late 20th century, a monument to him was unveiled (1994, sculptor V. V. Zayko). The ensemble of Alexandria was severely damaged during the Great Patriotic War of 1941-45. However, the major part of the Cottage Palace collection was evacuated, which allowed the creation of an authentic and historically accurate exposition after the end of the war.



MON PLAISIR PALACE (PETERHOF)

Mon Plaisir, (from French meaning “my pleasure”), a palace in the Lower park of Peterhof - a single-storied brick Holland House, joined with the help of glazed galleries with its side wings (1714-1723, architect I.F. Braunstein, J.B. Le Blond, N. Michetti, to the draft of Peter the Great), located on the shore of the gulf, where a terrace with a balustrade was arranged (stone ground, 1787-1788). In front of the South Court of Mon Plaisir there is a garden with the Sheaf fountain and four bellsfountains (craftsman L. Garnichfelt, to the draft of Peter the Great). From the west side the garden is restricted by the stone Catherine outbuilding (1744-1755, architect F. Rastrelli; rebuilt in 1785-86, architect G. Quarenghi), from the east side - the Bath-House (1800, architect G. Quarenghi) and the Assembly Hall (1726-32, architect M.G. Zemtsov, 1748, architect F. Rastrelli). In 1918, Mon Plaisir was turned into a museum; it was relatively lightly damaged during the Second World War, restored in 1959-65 (architect A.E. Hessen) and in the 1970s-90s.





TSARINA'S PAVILION (PETERHOF)

Emperor Nicholas I ordered to built The Tsarina Pavilion for his wife Alexandra and Olga Pavilion for his youngest daughter Olga. Both of these pavilions were designed by the architect Andrej Shtakenshneider and were built on two small islands in Olga's pond, opposite the Peterhof Upper Garden. Following the revolution of 1917, both Pavilions were neglected and were nearly completely destroyed during 1941-1944 when the Nazis had their observation post there. The restoration of these Pavilions was finally undertaken in 2001 and opened to visitors in August 2005.

The design of the Tsarina's Pavilion reflects the style of ancient Pompeian villas and includes decorative elements from several different cultures, such as ancient Greek, Roman and Byzantine. Thus, the dining room of the Tsarina's Pavilion has an original mosaic floor from the excavations of ancient Pompeii and Alexandra's study is adorned with two unique Byzantine mosaic columns from the 12th century. The Pavilion also houses an extraordinary collection of porcelain, bronze, clocks and vases, as well as marble and bronze sculptures.



OLGA'S PAVILION (PETERHOF)

Olga's Pavilion is of a very different style than the one built for her mother. This Pavilion was constructed in a style typical of 18th-century southern Italy and was intended to remind Olga of Palermo, a city she once visited with her parents. The interior design is considered more modest than that of her mother's Pavilion and also more delicate. Here you will find exquisite stucco moldings and inlaid parquet floors, marble fireplaces and wonderful ornaments. In the Dining Room and Pantry, different items from Olga's dowry, such as silverware, porcelain and linens can be found.





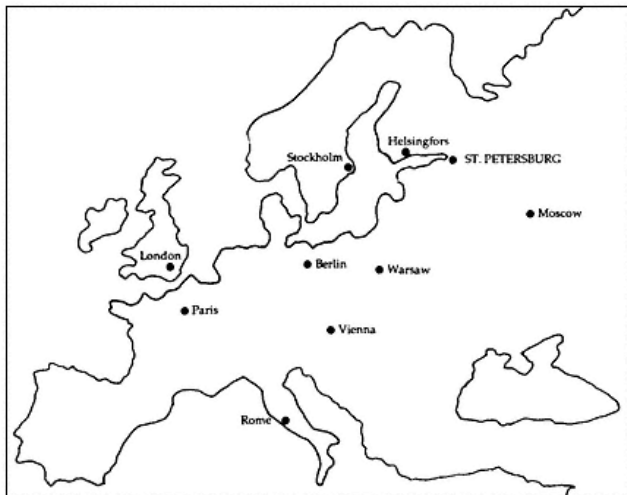
ALEXANDRIA CAPELLA (PETERHOF)

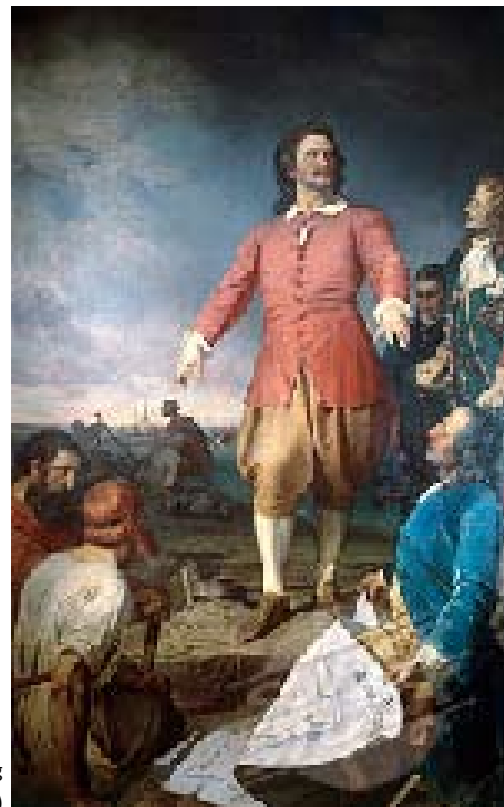
Gothic Chapel in Peterhof is an Orthodox church in the name of Saint Alexander Nevsky situated in the Alexandria Park of Peterhof, Russia. It was designed at the request of Nicholas I of Russia by Karl Friedrich Schinkel in Gothic Revival style in 1829 and consecrated in July 1834. Prior to the Russian Revolution of 1917 this Gothic structure functioned as the private family church of the House of Romanov.

The church, complementing the Alexandria Park Cottage, a summer residence built by Adam Menelaws in 1826–1829, was erected in 1831–1834 under direction of Adam Menelaws and Ludwig Charlemagne. The sculptor Vasily Demut-Malinovsky designed 43 copper figures lining the walls. The iconostasis was designed and painted by Timopheyy Neff. Later, in 1860s, the church acquired copies of paintings by the same artist; it housed numerous icons donated by the Romanovs. Most of this art perished in World War II; the interior was not restored until 1998.

During the reburial of Empress Maria Fyodorovna in September 2006, her coffin was brought to the chapel which served as her home church during the reign of Alexander III. A funeral service was held in the church on September 27.







Peter de Groot instrueert zijn arbeiders tijdens de bouw van St Petersburg
(Alexander von Kotzebue 1862)

On 1 May, 1703, during the Great Northern War, Peter the Great captured the Swedish fortress of Nyenskans on the Neva river in Ingria.



A few weeks later, on 27 May, 1703 (May 16, Old Style), lower on the river, on Zayachy (Hare) Island, three miles (5 km) inland from the gulf, he laid down the Peter and Paul Fortress, which became the first brick and stone building of the new city. The following year, a colossal building project was begun on the opposite left bank of the Neva: the Admiralty Shipyard Fortress. The two buildings were

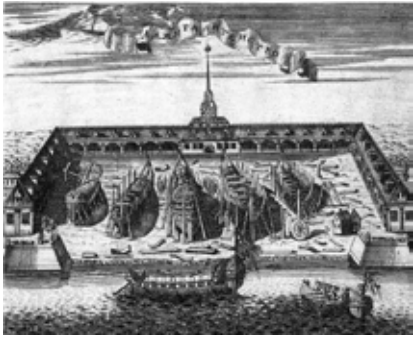
to effectively deny access to the city from the sea. These complexes meant that St Petersburg quickly developed into a city of major strategic importance.

He named the city after his patron saint, Saint Peter, the apostle. The original name was meant to sound like Dutch due to Peter's obsession with the Dutch culture. The city was built by conscripted serfs from all over Russia and also by Swedish prisoners of war under the supervision of Alexander Menshikov and later became the centre of Saint Petersburg Governorate. Peter moved the capital from Moscow to Saint Petersburg in 1712, before the Treaty of Nystad of 1721 ended the war. Here all the administrative institutions of the state were gathered, along with the command of the army and navy. As early as 1724, the population had reached 40.000.

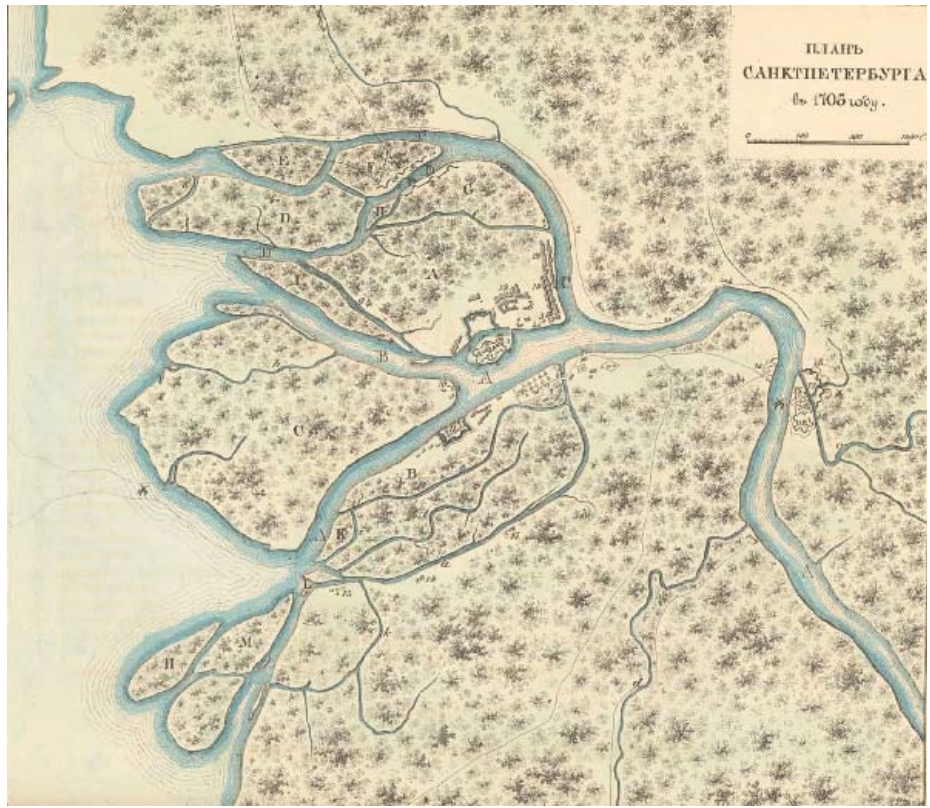
The marshy and wooded area at the estuary of the Neva caused great difficulties when the city was established and strengthening and draining the land areas of the river delta proved a colossal task. But the length and considerable hinterland of the Neva combined with the link to the two lakes of Ladoga and Onega offered great opportunities that could be exploited by St Petersburg.



Peter & Paul Fortress



Admiralty



St Petersburg 1705

During the first few years of its existence the city grew spontaneously around Trinity Square on the right bank of the Neva, near the Peter and Paul Fortress. One of the first projects of St. Petersburg planning dates back to 1709–12. According to it, the city centre should be situated at Kotlin Island and was to be connected to outer parts of the city by sea lanes, as well as along the south and the north coasts of the Gulf of Finland. The construction of entertainment palaces and parks had to connect the area from Oranienbaum (Lomonosov) in the west, to Shlisselburg in the east. But the idea to build the city as a huge agglomeration was not implemented and in the first decade of the 18th century, St. Petersburg was developed without any definitive plan.

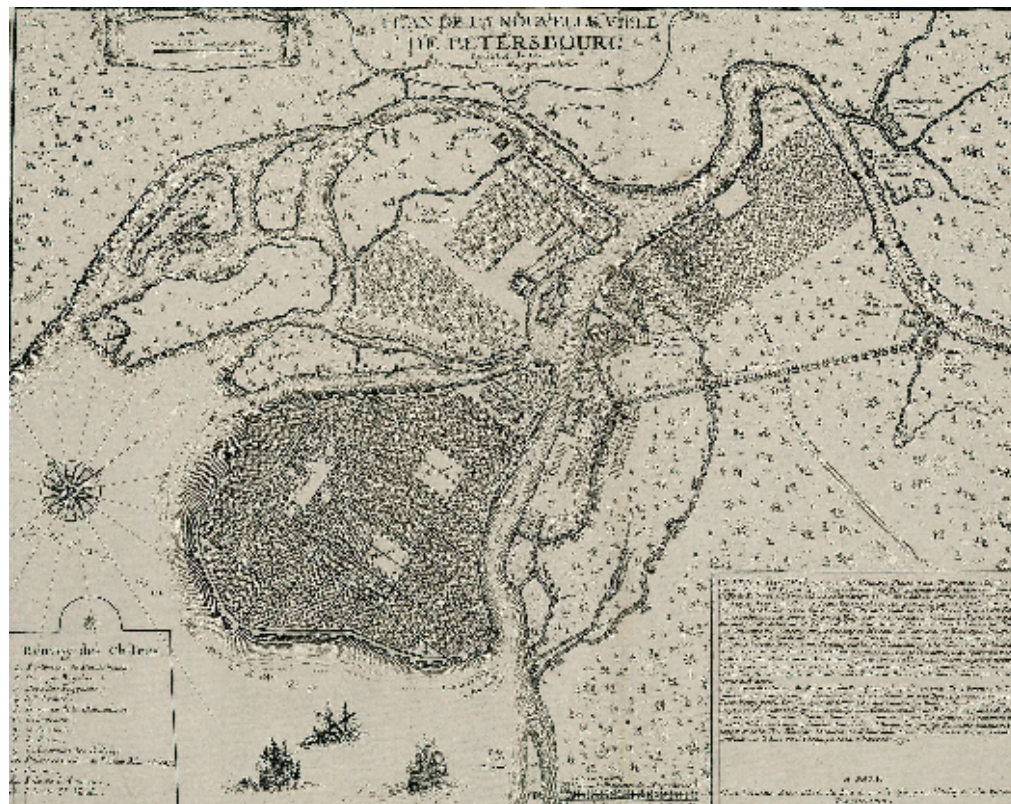
In 1712, after the transfer of capital from Moscow to St. Petersburg, development of the southern parts of Admiralteysky Island, Moskovskaya and Vyborgskaya sides began to occur. A special part was assigned to Vasilievsky Island, which Tsar Peter the Great intended to become the city centre.

By 1716 **Domenico Trezzini** had elaborated a project whereby the city centre would be located on Vasilievsky

Island and shaped by a rectangular grid of canals. The Spit of Vasilievsky Island was to become the trade and administrative centre, where a large market square was intended. The project was not completed, but is still evident in the layout of the streets.

In 1716 **Jean-Baptiste Alexandre Le Blond** was appointed chief architect of Saint Petersburg by Peter the Great. In 1717 he composed the General Design for St. Petersburg, according to which, the city was encircled with ramparts and bastions, and possessed a strictly symmetric plan. Le Blond's project had great urban planning advantages but was not accepted, and the city continued to be developed according to Trezzini's project.





Plan Arch. L.B. Le Blond 1716

The style of Petrine Baroque, developed by Trezzini and other architects and exemplified by such buildings as the Menshikov Palace, Kunstkamera, Peter and Paul Cathedral, Twelve Collegia, became prominent in the city architecture of the early 18th century. In 1724 the Academy of Sciences, University and Academic Gymnasium were established in Saint Petersburg by Peter the Great. Island and shaped by a rectangular grid of canals.



Peter and Paul Cathedral, 1712-33. Arch. Trezzini



Menshikov Palace, 1710-27.

Arch. D.M. Fontana, G.J. Schadel



Twelve Collegia, 1722-42. Arch. Trezzini



Kunstkamera, 1727. Arch. Georg Johann Mattarnovy

However, in 1725 Peter died. The development of Vasilievsky Island was given less and less attention, the municipal centre began to form on Admiralteiskaya Side. His near-lifelong autocratic push for modernisation of Russia had met with considerable opposition from the old-fashioned Russian nobility — resulting in several attempts on his life and a treason case involving his own son. Thus, in 1728, Peter II of Russia moved his seat back to Moscow. But four years later, in 1732, under Empress Anna of Russia, Saint Petersburg again became the capital of the Russian Empire and remained the seat of the government for 186 years.

In 1736-1737 the city suffered from catastrophic fires. In order to rebuild the damaged boroughs, in 1737 a new plan was commissioned by a committee under Count Burkhard Christoph von Munnich. He created the Commission of St. Petersburg Development headed by architect **Peter Mikhailovich Eropkin**.

To facilitate the development works, the city was divided into five parts, supervised by respective architects: Admiralteiskaya (**M.G. Zemtsov, I.K. Korobov**), Peterburgskaya (**Zemtsov**), Vasilievskaya (**G. Trezzini**), Moskovskaya and Liteinaya (**I.Y. Schumacher**). The

Commission also developed plans of Okhtinskaya Settlement and Vyborgskaya.

St. Petersburg grew swiftly, the development of the city following the three roads that fan out from the Admiralty - the Nevskiy Prospect (which is now perceived as the main street of the city), Gorokhovaya Ulitsa and the Voznesensky Prospect. These three roads are subsequently important elements of all urban planning. The plan set red lines of street construction; the houses were built with gaps between them, the number of floors increased from the centre to the periphery.

The style of Baroque dominated the city architecture during the first sixty years, culminating in the Elizabethan Baroque, represented most notably by Bartolomeo Rastrelli with such buildings as the Winter Palace.

The commission was abolished in 1746.

Troughout the 18th century, the rivers and the canals of St Petersburg were its most important transport routes. The work of making the rivers and canals deeper and regulating the banks was a costly affair. Granit quays were built along the Neva, Fontanka, Moyka and other canals, all of which underline the importance of water for the architectural landscape of the city.



St Petersburg 1737

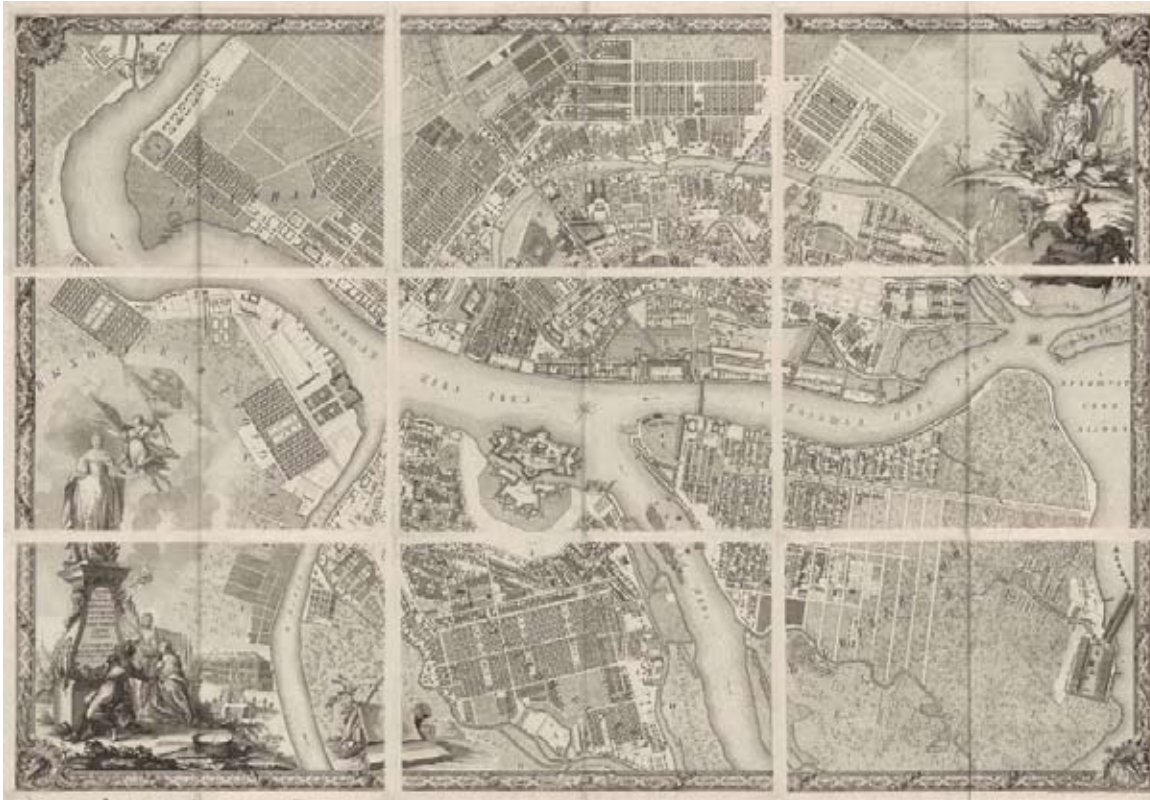
By the 50th anniversary of St. Petersburg in 1753, an album with the engraved Plan of Capital City St. Petersburg with Images of its Most Famous Avenues known as M.I. Makhaev's Plan was published. It reflected the development of St. Petersburg with its three axes system of the centre and the radial planning of all the left-bank, and had fixed some projected ideas which have remained unrealized.



St Petersburg 1744



St Petersburg 1753, M.I. Makhaev's Plan (fragment)



St Petersburg 1753, M.I. Makhaev's Plan

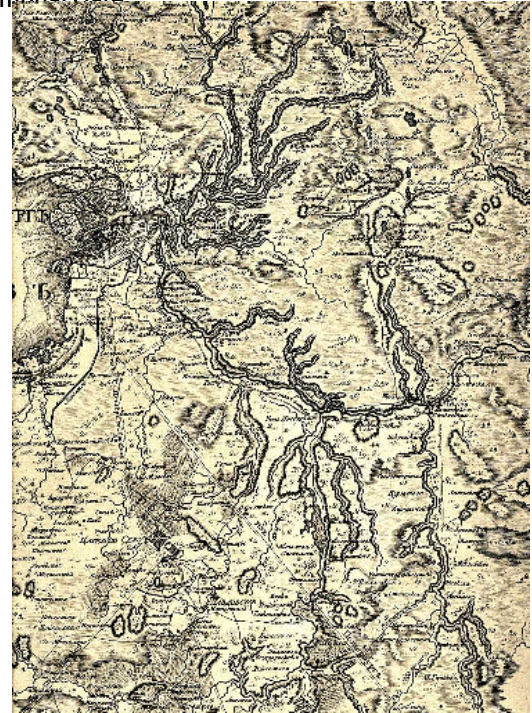
The city development measures of the second half of the 18th century were determined by the activity of the Commission of Stone Construction of Moscow and St. Petersburg and (1762-96). The architectural part of the commission was headed by **A.V. Kvasov**, under whose guidance, a new general plan of St. Petersburg was drafted in 1763-69; the plan allowed for wall-to-wall facades for house construction without any gaps between the, dividing houses into classes according to which, the number of storeys was determined. The Commission ruled that no structure in the city be higher than the Winter Palace and prohibited spacing between buildings. In the 1760s the Baroque architecture was succeeded by the neoclassical architecture.



St Petersburg 1776

During the reign of Catherine the Great in the 1760s-1780s the banks of the Neva were lined with granite embankments. However, it wasn't until 1850 that it was allowed to open the first permanent bridge across the Neva, Blagoveshchensky Bridge. Before that, only pontoon bridges were allowed. Obvodny Canal (dug in 1769-1833) became the southern limit of the city. Some of the most important neoclassical architects in Saint Petersburg (including those working within the Empire style) were **Jean-Baptiste Vallin de la Mothe** (Imperial Academy of Arts, Small Hermitage, **Gostiny Dvor**, New Holland Arch, Catholic Church of St. Catherine), **Antonio Rinaldi** (Marble Palace), **Yury Felten** (Old Hermitage, Chesme Church), **Giacomo Quarenghi** (Academy of Sciences, Hermitage Theatre, Yusupov Palace), **Andrey Voronikhin** (Mining Institute, Kazan Cathedral), **Andreyan Zakharov** (Admiralty building), **Jean-François Thomas de Thomon** (Spit of Vasilievsky Island), **Carlo Rossi** (Yelagin Palace, Mikhailovsky Palace, Alexandrine Theatre, Senate and Synod Buildings, General Staff Building, design of many streets and squares), **Vasily Stasov** (Moscow Triumphal Gate, Trinity Cathedral), **Auguste de Montferrand** (Saint Isaac's Cathedral, Alexander Column). The victory over Napoleonic France in the Patriotic War of 1812 was

commemorated with many monuments, including Alexander Column by Montferrand, erected in 1834, and Narva Triumphal Gate



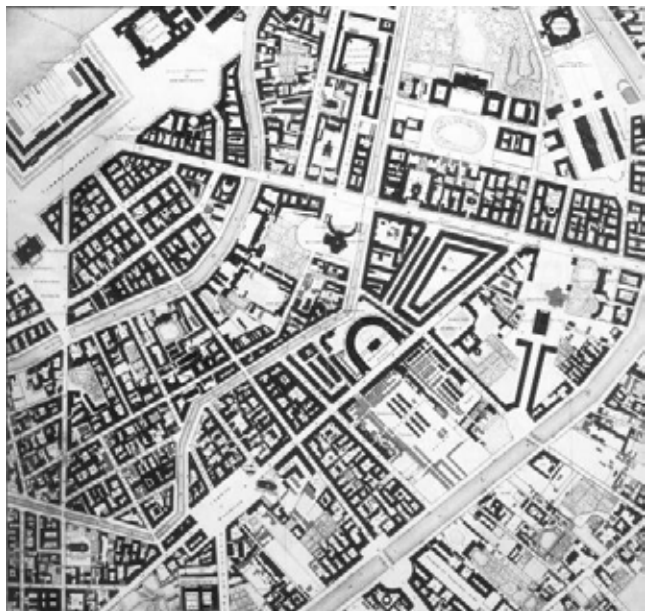
St Petersburg 1796-1800

The Committee for Buildings and Water Works was formed in 1816. Plans for stone and wooden construction, prepared by the committee, specified where stone and wooden construction within the city could be built. A number of the committee recommendations were aimed at the transformation of St. Petersburg into a ceremonial capital city. The main attention was paid to the reconstruction of separate parts in downtown St. Petersburg, the creation of an integrated ensemble of central squares (Admiralteiskaya Square, Palace Square, St. Isaac's Square and the Senate Square). Admiralteiskaya Square appeared as a result of the Main Admiralty building reconstruction by the project of architect A.D. Zakharov in 1806-23. The transformation of Palace Square was implemented in 1819-29 as a result of the reconstruction of the General Staff building by architect K.I. Rossi and completed after the reconstruction of the former exercise area in 1837-43 (architect A.P. Bryullov). The construction of the Senate and Synod building turned Senate Square into an independent architectural ensemble; St. Isaac's Square took on its final appearance with the completion of the building of St. Isaac's Cathedral in 1858. The ensembles of Mikhailovsky Palace (1819-25) and Alexandrinsky Theatre (1816-32) according to Rossi's

design, were connected to Nevsky Prospect, and continued the design of the main avenue of St. Petersburg. Realized and unrealized plans for the construction of city squares were not combined into the general plan but acted as the foundation of many urban planning ideas in the second half of the 19th to the beginning of the 20th centuries.



St Petersburg 1808



St Petersburg 1828, F F Schubert



Neva River, 1824



St Petersburg 1834

By the 1840s the neoclassical architecture had given place to various romanticist styles, which were dominant until the 1890s, represented by such architects as **Andrei Stackenschneider** (Mariinsky Palace, Beloselsky-Belozersky Palace, Nicholas Palace, New Michael Palace) and **Konstantin Thon** (Moskovsky Rail Terminal). The Church of the Savior on Blood designed in the Russian revival style commemorated the place where Alexander II of Russia was assassinated in 1881.

With the emancipation of the serfs undertaken by Alexander II in 1861 and the industrial revolution the influx of former peasants into the capital increased greatly. Poor boroughs spontaneously emerged on the outskirts of the city. Saint Petersburg surpassed Moscow in population and industrial growth and grew into one of the largest industrial hubs and cities in Europe.



Blagoveshchensky Bridge, 1850



St Petersburg, 1840



St Petersburg 1893

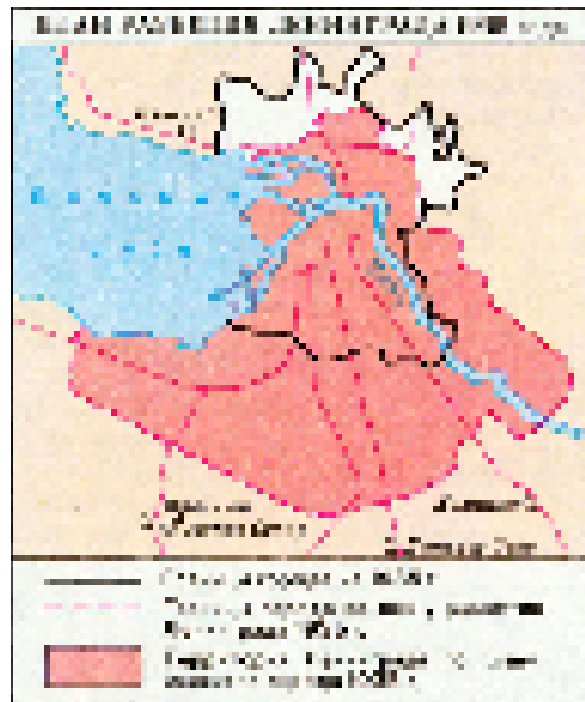
The Revolution of 1905 began in Saint Petersburg and spread rapidly into the provinces. NEW PETERSBURG is an architectural urban planning project for the development of the western part of Goloday Island (Dekabristov Island). It was proposed in 1911-13 by architect **I.A. Fomin** in collaboration with architect **F.I. Lidval**. A radial-circular system typical of St. Petersburg served as the base of a large residential area development project. The compositional centre of New Petersburg was to be a radial-ring plan, from which three main radial lines were to be laid. The square was planned to be surrounded by four identical five-storied houses. For the implementation of the project, a joint company bearing the same name was created. With the start of the First World War, construction work was suspended. Today, the reminders of the plan are: the semicircular Baltiiskikh Yung Square leading to KIM's Avenue, the school building (2 Kakhovskogo Lane, 1912-14, architect I.A. Fomin, and others, finalized in 1927), and former apartment buildings (19 and 34 Zheleznovodskaya Street, 1912-14, architect F.I. Lidval et al.).

With the start of World War I, the name Saint Petersburg was perceived to be too German, so in 1914 the city was renamed Petrograd. In 1917 the February Revolution, which put an end to the Russian monarchy, and the

October Revolution, which ultimately brought Vladimir Lenin to power, broke out in Petrograd. The city's proximity to the border and anti-Soviet armies forced the Bolsheviks under Lenin to transfer the capital to Moscow on March 12, 1918. In 1919 during the ensuing Russian Civil War Nikolay Yudenich advancing from Estonia was about to capture the city from the Bolsheviks, but Leon Trotsky ultimately managed to mobilise the population and make him retreat. Many people fled the city in 1917-1920 or were repressed in the Red Terror, so its population decreased dramatically. On January 24, 1924, three days after Lenin's death, Petrograd was renamed Leningrad. For decades Leningrad was glorified by the Soviet propaganda as "the cradle of the revolution" and "the city of three revolutions", many spots related to Lenin and the revolutions, such as the cruiser Aurora, were carefully preserved. Many streets and other toponyms were renamed accordingly. In the 1920s-1930s the poor outskirts were reconstructed into regularly planned boroughs. The constructivist architecture flourished around that time. The Soviets nationalised housing and forced many residents to share communal apartments (kommunalkas). With 68% living in shared apartments in the 1930s, Leningrad was the city with the largest number of kommunalkas.



St Petersburg 1927



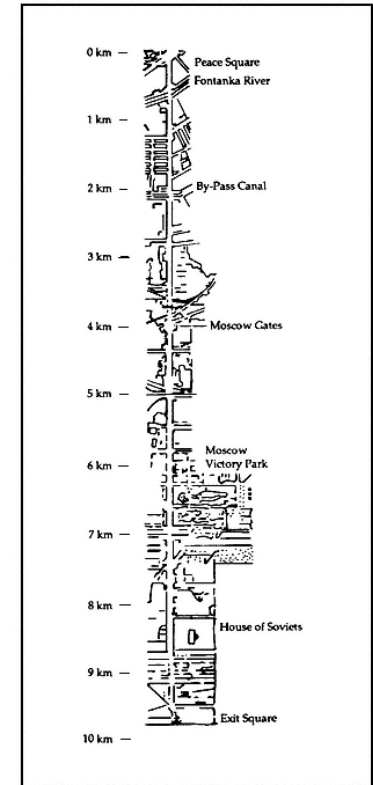
Leningrad General Plan, 1935

Urban planning of the Soviet period was heavily influenced by the perceived impossibility of urban planning in the era of socialism without a deep-laid scheme. From 1931, work was conducted into the development of the Leningrad General Plan, it was ratified in 1935.

This work was executed by the planning office of Municipal Economy Department with architect **L.A. Ilyin** as project leader, with the assistance of **V.A. Witman**, **V.V. Danilov**, **E.A. Katonin**, and **L.M. Tverskoy**. In the plan of 1935, the idea of a Greater Leningrad with satellite towns was proposed for the first time. The main peculiarity of the plan was its orientation to city development in the south and south-west of the city. Moskovsky Avenue had to connect the old centre with the new one, which was planned to be located 10 km to the south, where the avenue crosses the Central Circular Ring-route, and where a square with a Council House was planned. The constructivism was rejected in favor of the pompous Stalinist architecture. Stalin ordered the construction of the new city hall on Moskovsky Prospect thus making it the new main street of Leningrad during the Soviet rule.



Moskovsky District Town Hall,
1930-35
Arch. I.I. Fomin, V.G. Daugul,
B.N. Serebrovsky



Moskovsky Prospekt



St Petersburg 1939



Development of the Leningrad subway 1955-1985

In 1938-39, the general plan was revised by Ilyin with the help of architect **N.V. Baranov**. They decided to abandon the idea of the new city centre, and create a system of architectural ensembles connecting the historical centre with the Council House Square. The war interrupted the implementation of this plan.

During World War II, Leningrad was besieged by Nazi Germany and co-belligerent Finland. The siege lasted 872 days from September 1941 to January 1944. The Siege of Leningrad was one of the longest, most destructive and most lethal sieges of major cities in modern history. It isolated the city from most supplies except those provided through the Road of Life across Lake Ladoga, and more than a million civilians died, mainly from starvation. Many others were eventually evacuated or escaped by themselves, so the city became largely depopulated. For the heroic resistance of the city and tenacity of the survivors of the Siege, in 1945 Leningrad became the first city in the Soviet Union awarded the title Hero City. In October 1946 some former Finnish territories along the northern coast of the Gulf of Finland captured in the Winter War and Continuation War were transferred from Leningrad Oblast to Leningrad and divided into Sestroretsky District and Kurortny District, including the town of Terijoki (renamed Zelenogorsk in 1948).

The new general plan of 1948 (architect **Baranov, A.I. Naumov**) envisaged both Leningrad restoration and development. The authors rejected the idea of creating the city centre as an extended axis and became firmly convinced that it should be situated where it had first started and developed. Much attention was paid to Leningrad access to the sea. Leningrad sea facade included the west extremity of Vasilievsky Island and the southern coast of the Gulf of Finland from Avtovo to Strelna - a kind of revival of Peter the Great's idea to connect the northern and the southern coasts of the Gulf of Finland with the city centre. The general plan called for the restoration of Pushkin, Pavlovsk, and Petrodvorets architectural ensembles. According to the plan, the reconstruction of Isskustv Square, Mikhailovsky Castle ensemble, Lenina Square, etc. was undertaken.

The Leningrad Metro, underground rapid transit system which was designed before the war in the 1930s, was opened in 1955 with its first seven stations decorated with marble and bronze.

After the death of Stalin (1953) the perceived ornamental excesses of the Stalinist architecture were abandoned. In the 1960s-1980s, as many new residential boroughs were built on the outskirts with few series of functionalist apartment blocks identical to each other, lots of families moved there from *kommunalkas* in the city centre in order to live in separate apartments.

By the beginning of the 1960s, the general plan had been generally achieved. A general plan elaborated by the Architecture Planning Office under the guidance of **V.A. Kamensky** and **A.I. Naumov** (ratified by Cabinet Council of the USSR) became a new twenty-year integral program. The plan provided for the concentric development of the city, the creation of parks, embankments, and residential blocks on the southern and the northern coasts of the Gulf of Finland, in the west of Vasilievsky Island, and on Decabristov, Volny, Petrovsky, and Krestovsky islands.

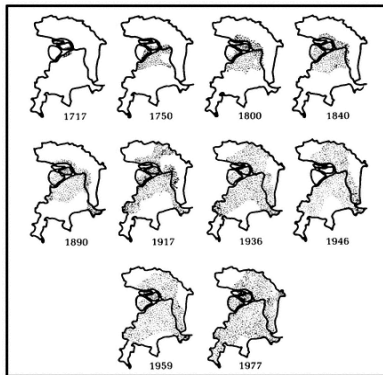
The general plan of 1987, elaborated under the guidance of chief architect **G.N. Buldakov** was meant to be implemented by 2005, and provided for the integrated development of Leningrad and the region. On June 12, 1991, in a referendum held on the same day as the first Russian presidential election, 54% of voters chose to restore the name “Saint Petersburg” (the change



St Petersburg 1958-66, V.A. Kamensky and A.I. Naumov

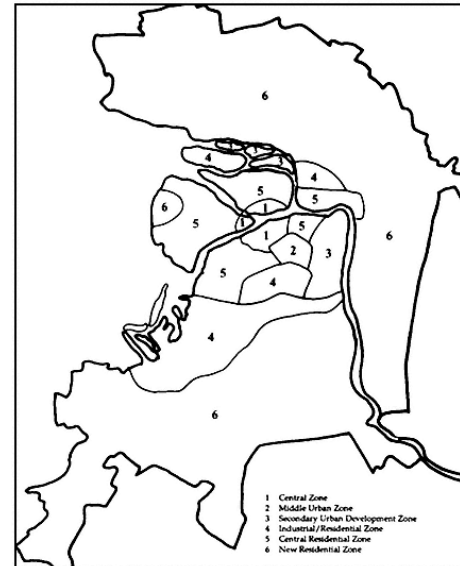
officially took effect on September 6, 1991). Many other Soviet-era toponyms in the city were also renamed soon afterwards. In the same election Anatoly Sobchak became the first democratically elected mayor of the city.

By the end of 1991 the deteriorating planned economy of the collapsing Soviet Union had put the city on the verge of starvation. For the first time since World War II food rationing was introduced, and the city received humanitarian food aid from abroad. The city somewhat recovered with the market reforms in Russia. In 1995-2004 a northern section of the Metro's Kirovsko-Vyborgskaya Line was cut off by underground flooding, which was a major obstacle to the city development. In 1996, Vladimir Yakovlev was elected as head of the Saint Petersburg City Administration. The title of the city head was changed in advance from "mayor" to "governor".



In 2003, Yakovlev resigned a year before his second term expired. Valentina Matviyenko was elected governor. In 2006 she was reapproved as governor by the city legislature.

The residential building had intensified again and had become more architecturally diverse by the 2000s, though real estate prices inflated greatly.



Generalplan 1987, G.N. Buldakov

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