



RKM RKM KIEV КИЇВ
AVANT-GARDE
ITINERARIES АВАНГАРДНІ
МАРШРУТИ

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VUFK FILM FACTORY 1925-1928

Located outside the itineraries which traditionally guide the flow of tourists through the cities of Kiev and Moscow, the guided tours organized by the RKM_Save Urban Heritage project offer a transversal view of the cities' urban fabric, focusing upon the architecture of the '20s and '30s which only in rare cases has been granted the status of "protected monument".

Designed around distinct thematic bases, the tours involve areas or neighbourhoods which may lie outside those usually considered to be tourist attractions, offering a fresher and more thorough view of the complex composition of the two cities. When the tours include places which are traditionally popular with tourists in their itinerary, they also seek to focus on modern buildings which are often not afforded adequate consideration from a historical/cultural viewpoint. The tours involving those areas where the largest number of historic buildings are concentrated therefore offer the possibility to experience the urban fabric as a whole, examining its transformations and the constant alternation between classical and modern.

The singular development of Moscow after the October Revolution with the creation of new neighbourhoods to house the industrial workforce gave life to residential complexes with specific functions, organised according to homogenous architecture and town planning criteria. The purpose of the RKM itineraries is precisely that of highlighting the original meaning of these structures, extracting them from an urban fabric which over the years has been radically transformed, and placing the constructivist architectural heritage at their heart as historical/cultural heritage to be preserved and developed.

The historical city of Kiev is characterised by a gradual superposition of diverse architectural styles, where the religious complexes of the seventeenth and eighteenth centuries, the great neo-classical buildings of the early twentieth century designed as seats of power and the simplicity of the constructivist style meld in a harmonious and gradual development, revealing - through architecture - the identities of the Ukrainian capital.

Складені поза межами маршрутів, які традиційно ведуть туристів через Київ та Москву, тури-гиди організовані згідно проекту товариства «РКМ: Бережіть спадщину міста», пропонують поперечний перегляд міської спадщини, зосереджуючись на архітектурі 20-30-их років, яка лише у виключних випадках отримала статус «пам'ятки під охороною».

Заплановані з урахуванням окремих тем та сюжетів, тури включають в себе низки районів, які лежать поза межами так званих туристичних місць, і таким чином пропонують свіжий і більш ретельний погляд на складну композиційну структуру двох міст. Коли тури включають у графік такі місця, які традиційно популярні серед туристів, вони також прагнуть звернути увагу на сучасні будівлі, які часто не вважаються вартими розгляду з точки зору історії та культури. Саме тому тури, які включають в себе райони, де сконцентрована більшість історичних споруд, дають можливість ознайомитися з міською архітектурою в цілому, дослідити її трансформацію та постійне чергування між класичними та модерними течіями.

Одноцільне містобудування Москви після Жовтневої революції характеризувалось будівництвом нових житлових районів для промислових робітників, що породило житлові комплекси з специфічними функціями, організованими згідно одноформної архітектури та критеріїв міського планування. Ціль маршрутів РКМ полягає саме в тому, щоб підкреслити первісне значення цих споруд, і виділити їх з міського ансамблю, який був радикально змінений з роками, та познайомитися з серцевиною архітектурної спадщини конструктивізму, яку потрібно зберігати та розвивати з точки зору історії та культури.

Історичне місто Київ характеризується поступовим нашаруванням різноманітних архітектурних стилів, де релігійні споруди 17-18 століть, величні неокласичні будинки початку 20 століття, розроблені для владних структур, та простота стилю конструктивізму сплавлені у гармонічному та поетапному розвитку міста, розкриваючи за допомогою архітектури особистість української столиці.

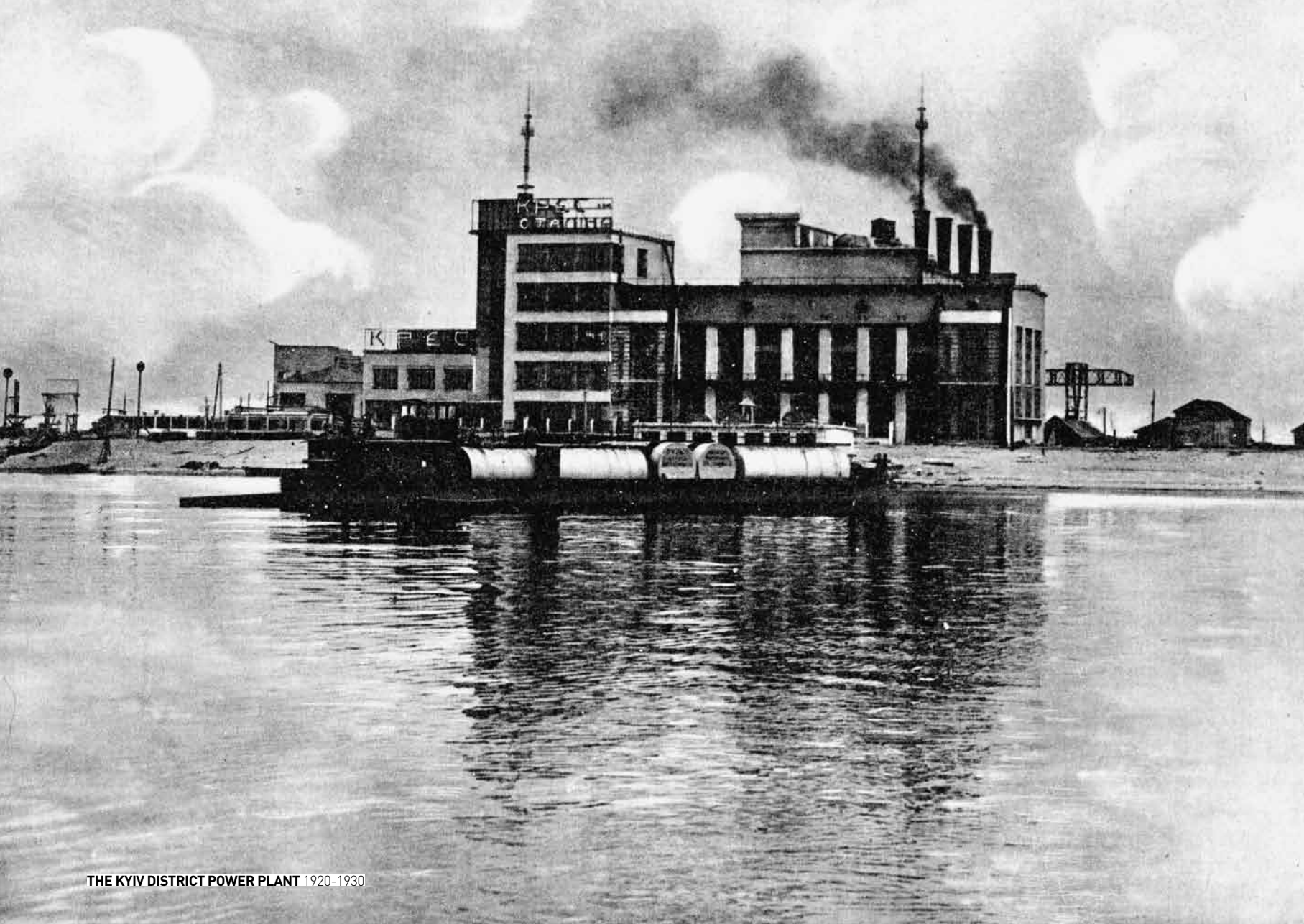


FIRST SOVIET DOCTORS' HOUSING COOPERATIVE 1931-1939

01_ LYPKY AND HISTOIRCAL KIEV ЛІПКИ – ІСТОРИЧНЕ
МІСЦЕ **02_ IN AND AROUND THE SANTA SOPHIA**
RESERVE НА ФОНІ СВЯТОЇ СОФІЇ **03_ INDUSTRIAL AND**
CIVIL ARCHITECTURE IN MODERN KIEV ПРОМИСЛОВА
ТА ЦИВІЛЬНА АРХІТЕКТУРА В СУЧАСНОМУ КИЄВІ **04_**
THE CONSTRUCTION OF A NEW ERA КОНСТРУЮВАННЯ
НОВІТНЬОЇ ЕПОХИ

DEVELOPED BY TETYANA LADAN, OLENA MOKROUSOVA AND GALYNA SAVCHUK
ПІДГОТУВАЛИ ТЕТЯНА ЛАДАН, ОЛЕНА МОКРОУСОВА, ГАЛИНА САВЧУК

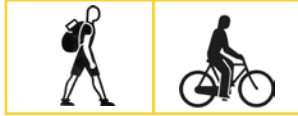
Photo Tetyana Khashenko, Tatiana Ladan, Gleb Ushakov



THE KYIV DISTRICT POWER PLANT 1920-1930

01

LYPKY AND HISTORICAL KIEV ЛІПКИ – ІСТОРИЧНЕ МІСЦЕ



THE TOUR BEGINS NEAR THE BESSARABSKY RYNOK – KYIV'S CENTRAL MARKET, ALSO KNOWN AS THE BESSARABKA AND, AND ENDS AT IVAN FRANKO SQUARE, CLOSE TO THE FRANKO NATIONAL ACADEMIC DRAMA THEATRE (NEAR THE MAYDAN METRO STATION). TO REACH THE MARKET, FROM THE KHRESHCHATYK METRO STATION, WALK UP KHRESHCHATYK STREET UNTIL YOU REACH BESSARABSKA PLOSHCHA.

THE TOUR PROCEEDS UP VULITZA KRUGLONIVERSITETSKA, ENCOMPASSING THE NORTHWEST SLOPE OF THE PECHERA HILL, HOME TO THE HISTORICAL DISTRICT KNOWN AS LYPKY, BUILT IN THE SECOND HALF OF THE 18TH CENTURY ON THE SITE OF A LARGE LINDEN GROVE. THE DEVELOPMENT OF THE AREA WAS ORDERED BY PETER I'S DAUGHTER, THE RUSSIAN EMPRESS ELIZABETH, WHO CHOSE THE SITE FOR THE CONSTRUCTION OF THE ROYAL PALACE WHILE VISITING KYIV IN 1744. KYIV'S WEALTHY CITIZENS AND LOCAL AUTHORITIES BEGAN TO SETTLE NEAR THE ROYAL PALACE.

FOLLOWING THE VICTORY OF THE BOLSHEVIKS, ELITE MANSIONS WERE NATIONALISED AND TRANSFERRED INTO STATE OWNERSHIP.

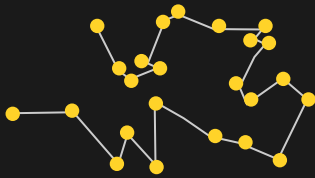
AFTER 1934, WHEN THE CAPITAL OF UKRAINE WAS RETURNED TO KYIV FROM [KHARKOV], WHERE IT HAD BEEN TRANSFERRED IN 1920, LYPKY BECAME ONE OF THE KEY AREAS OF RESIDENTIAL DEVELOPMENT FOR THE NEW ELITE, THE SO-CALLED *SOVIET SPECIALISTS*, REALISED BY SUCH PROMINENT ARCHITECTS AND ENGINEERS AS JOSIF KARAKIS, PAVEL ALESHIN, SERGEI GRYGORIEV, VASILYI OSMAK AND MYKOLA KHOLOSTENKO.

THE TOUR EXAMINES NEW EXPERIMENTAL RESIDENTIAL DESIGNS, BEGINNING FROM APARTMENT BUILDINGS FOR THE WORKERS' MILITIA, NKVD SECRET POLICE, MILITARY DISTRICT PERSONNEL, THE USSR COUNCIL OF PEOPLE'S COMMISSARS, TOGETHER WITH RESIDENCES FOR SCIENTISTS, ASSOCIATES OF THE BOGOMOLET'S INSTITUTE, DOCTORS AND SAUSAGE FACTORY WORKERS. EACH RESIDENTIAL AREA WAS ALSO PROVIDED WITH SOCIAL INFRASTRUCTURES SUCH AS SCHOOLS, KINDERGARTENS AND CLUBS. THE AREA IS ALSO HOME TO MANY STATE AUTHORITIES OF UKRAINE, INCLUDING THE PRESIDENTIAL ADMINISTRATION, THE VERKHOVNA RADA, OR, PARLIAMENT, AND THE CABINET.

ЕКСКАРСІЯ ПОЧИНАЄТЬСЯ БІЛЯ БЕСАРАБСЬКОГО РИНКУ (ВІД СТАНЦІЇ МЕТРО «ХРЕЩАТИК» ПРОЙТИ ХРЕЩАТИКОМ ДО БЕСАРАБСЬКОЇ ПЛОЩІ) І ЗАКІНЧУЄТЬСЯ НА ПЛОЩІ ІВАНА ФРАНКА БІЛЯ УКРАЇНСЬКОГО ДРАМАТИЧНОГО ТЕАТРУ ІМ. ІВАНА ФРАНКА (СТАНЦІЯ МЕТРО «ВУЛИЦЯ АРХІТЕКТОРА ГОРОДЕЦЬКОГО»). СПОРУДА ПЕРШОГО У КИЄВІ КРИТОГО РИНКУ – «БЕСАРАБКИ» РОЗПОЧАТА ВЛІТКУ 1912 РОКУ ЗА ПРОЕКТОМ ПОЛЬСЬКОГО АРХІТЕКТОРА ГЕНРІХА ГАЯ В СТИЛІСТИЦІ ПІЗЬНОГО МОДЕРНУ, В ЯКОМУ ВЖЕ ПРОЧИТУЮТЬСЯ РИСИ ПРИЙДЕШНІХ КОНСТРУКТИВІЗМУ, ФУНКЦІОНАЛІЗМУ ТА АРТ-ДЕКО. ВІД БЕСАРАБКИ ВУЛИЦЕЮ КРУГЛОУНІВЕРСИТЕТСЬКОЮ МАРШРУТ ПІДНИМАЄТЬСЯ ВГОРУ, ОХОПЛЮЮЧИ ТЕРИТОРІЮ ПІВНІЧНО-ЗАХІДНОЇ ЧАСТИНИ ПЕЧЕРСЬКОГО ПАГОРБА, ЯКА ФОРМУЄ НЕПАРНИЙ БІК ХРЕЩАТИКА.

ІСТОРИЧНА МІСЦЕВІСТЬ НА УЗВИШШІ НОСИТЬ НАЗВУ ЛІПКИ – ЗАБУДОВА ЇЇ РОЗПОЧАЛАСЬ З ДРУГОЇ ПОЛОВИНИ 18 СТ. НА МІСЦІ ВЕЛИКОГО ЛИПОВОГО ГАЮ. АКТИВНУ РОЗБУДОВУ ЦЬОЇ МІСЦЕВОСТІ ЗАПОЧАТКУВАЛА РОСІЙСЬКА ІМПЕРАТРИЦЯ ЄЛИЗАВЕТА ПЕТРІВНА (ДОНЬКА ПЕТРА І), ЯКА, ПЕРЕБУВАЮЧИ 1744 РОКУ У КИЄВІ, САМА ВИЗНАЧИЛА МІСЦЕ ДЛЯ БУДІВНИЦТВА ЦАРСЬКОГО ПАЛАЦУ (ПІЗНІШЕ НАЗВАНИЙ МАРІЇНСЬКИМ). ПІСЛЯ ПЕРЕМОГИ БІЛЬШОВИКІВ ЕЛІТНІ ОСОБНЯКИ БУЛИ НАЦІОНАЛІЗОВАНІ Й ПЕРЕДАНІ У ДЕРЖАВНУ ВЛАСНІСТЬ.

З 1934 Р., КОЛИ СТАТУС СТОЛИЦІ УКРАЇНИ БУЛО ПОВЕРНЕНО КИЄВУ (З 1920 Р. СТОЛИЦЕЮ БУВ ХАРКІВ), ЛІПКИ СТАЛИ ОДНИМ З КЛЮЧОВИХ РАЙОНІВ ЖИТЛОВОЇ ЗАБУДОВИ ДЛЯ НОВОЇ ЕЛІТИ, ТАК ЗВАНИХ «РАДЯНСЬКИХ СПЕЦІАЛІСТІВ», ПРИ УЧАСТІ ВІДОМИХ АРХІТЕКТОРІВ ТА ІНЖЕНЕРІВ – ЙОСИПА КАРАКІСА, СЕРГІЯ ГРИГОР'ЄВА, ПАВЛА АЛЬОШИНА, ВАСИЛЯ ОСЬМАКА, МИКОЛИ ХОЛОСТЕНКА ІНШИХ. МАРШРУТ ВКЛЮЧАЄ ЕКСПЕРИМЕНТАЛЬНЕ ЖИТЛО НОВОГО ЗРАЗКУ – ВІД ЖИТЛОВИХ БУДИНКІВ-КОМПЛЕКСІВ ДЛЯ РОБІТНИКІВ МІЛІЦІЇ, СПІВРОБІТНИКІВ НКВД, ШТАБУ КИЇВСЬКОГО ВІЙСЬКОВОГО ОКРУГУ, РАДИ НАРОДНИХ КОМІСАРІВ УРСР ДО ЖИТЛА ДЛЯ НАУКОВЦІВ - СПІВРОБІТНИКІВ ІНСТИТУТУ БОГОМОЛЬЦЯ, РАДЯНСЬКИХ ЛІКАРІВ ТА РОБІТНИКІВ КОВБАСНОЇ ФАБРИКИ. В ЖИТЛОВІ КВАРТАЛИ ОБОВ'ЯЗКОВО ВКЛЮЧАЛИСЯ ОБ'ЄКТИ СОЦІАЛЬНОЇ ІНФРАСТРУКТУРИ – ШКОЛА, ДИТСАДОК, КЛУБ НКВС. САМЕ ТУТ І ЗАРАЗ РОЗТАШОВАНІ ГОЛОВНІ ВЛАДНІ СТРУКТУРИ УКРАЇНИ: АДМІНІСТРАЦІЯ ПРЕЗИДЕНТА, ВЕРХОВНА РАДА, КАБІНЕТ МІНІСТРІВ.



- 1. THE BESSARABSKY RYNOK (MARKET) БЕССАРАБСЬКИЙ РИНОК 1910-1912**
GENRIK GAJ ГЕНРИХ ГАЙ
BESSARABS'KA PLOSCHA, 2
БЕССАРАБСЬКА ПЛОЩА, 2
- 2. REGIONAL MILITIA RESIDENTIAL BUILDING** житловий будинок для працівників обласної міліції 1932-1934
PAVEL SAVICH ПАВЛО САВИЧ
VUL. KRUGLONIVERSITET'SKA, 2/1
ВУЛ. КРУГЛОУНІВЕРСИТЕТСЬКА, 2/1
- 3. THE KYIV MILITARY DISTRICT RESIDENTIAL BUILDING** житловий будинок для працівників Київського військового округу 1934-1939
GEORGIY LIUBCHENKO ГЕОРГІЙ ЛЮБЧЕНКО
VUL. DARWINA, 5
ВУЛ. ДАРВИНА, 5
- 4. RESIDENTIAL BUILDING** житловий будинок 1935
L.KISLEVICH Л. КІСЛЕВИЧ
VUL. DARWINA, 7
ВУЛ. ДАРВИНА, 7
- 5. NKVS STAFF RESIDENTIAL BUILDING** житловий будинок для співробітників НКВС EARLY 1930'S
ARCHITECT UNKNOWN АРХИТЕКТОР НЕВІДОМИЙ
PROVULOK I. KOZLOV'S'KOGO, 5
ПРОВУЛОК І. КОЗЛОВСЬКОГО, 5
- 6. THE BOGOMOLETS INSTITUTE OF PHYSIOLOGY RESIDENTIAL BUILDING** житловий будинок для співробітників інституту ім. Богомольця 1930-1933
ARCHITECT UNKNOWN АРХИТЕКТОР НЕВІДОМИЙ
VUL. АКАДЕМІКА БОГОМОЛ'ЗІА, 2
ВУЛ. АКАДЕМІКА БОГОМОЛЬЦЯ, 2
- 7. COMMISSARIAT OF INTERNAL AFFAIRS RESIDENTIAL BUILDING** житловий будинок для співробітників наркомату внутрішніх справ (НКВС) 1934-1935
MYKOLAJ CHERNOMORCHENKO МИКОЛАЙ ЧЕРНОМОРЧЕНКО
VUL. LIUTERANS'KA, 27-29
ВУЛ. ЛЮТЕРАНСЬКА, 27-29
- 8. RESIDENTIAL BUILDING OF THE COUNCIL OF THE PEOPLE'S COMMISSARS** житловий будинок співробітників ради народних комісарів 1935
SERGIY GRYGOR'EV СЕРГІЙ ГРИГОР'ЄВ
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- 9. KLOVSKY PALACE** КЛОВСЬКИЙ ПАЛАЦ 1756
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VUL. P. ORLYKA, 8
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- 10. COMMISSARIAT OF INTERNAL AFFAIRS RESIDENTIAL BUILDING** житловий будинок для співробітників наркомату внутрішніх справ (НКВС) 1934-1935
GEORGIY LIUBCHENKO ГЕОРГІЙ ЛЮБЧЕНКО
VUL. АКАДЕМІКА БОГОМОЛ'ТСІА, 14/7
ВУЛ. АКАДЕМІКА БОГОМОЛЬЦЯ, 14/7
- 11. SECONDARY SCHOOL** середня школа 1936
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- 12. KINDERGARTEN** дитячий садок 1933-1934
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ВУЛ. ІНСТИТУТСЬКА, 28
- 13. RESIDENTIAL BUILDING** житловий будинок 1934-1936
MYKOLAJ CHERNOMORCHENKO МИКОЛАЙ ЧЕРНОМОРЧЕНКО
VUL. INSTYTUTS'KA, 24/7
ВУЛ. ІНСТИТУТСЬКА, 24/7
- 14. CLUB-THEATRE** клуб дпу УРСР -тюз (театр юного глядача) 1930-1931
VASILY OSMAK ВАСИЛЬ ОСЬМАК
VUL. LYP'S'KA, 15/17
ВУЛ. ЛИПСЬКА, 15/17
- 15. RESIDENTIAL BUILDING** житловий будинок 1938
M. STEPANOV М. СТЕПАНОВ
VUL. LYP'S'KA, 12/5
ВУЛ. ЛИПСЬКА, 12/5
- 16. THE LENINKA HOUSING COOPERATIVE RESIDENTIAL BUILDING** житловий будинок «кооперативу Ленінка» 1930-1932
ARCHITECT UNKNOWN АРХИТЕКТОР НЕВІДОМИЙ
VUL. INSTYTUTS'KA, 22/7
ВУЛ. ІНСТИТУТСЬКА, 22/7
- 17. THE URBAN HOUSING ADMINISTRATION RESIDENTIAL BUILDING** житловий будинок міськжилуправління 1932-1935
JOSIF KARAKIS ЙОСИП КАРАКІС
VUL. INSTYTUTS'KA, 19/A; 19/B; 19/B
ВУЛ. ІНСТИТУТСЬКА, 19/A; 19/B; 19/B
- 18. THE VESELY KUT COOPERATIVE RESIDENTIAL BUILDING** житловий будинок кооперативу «ВЕСЕЛИЙ КУТ» 1927
JOSIF KARAKIS ЙОСИП КАРАКІС
VUL. INSTITUTS'KA, 17/5
ВУЛ. ІНСТИТУТСЬКА, 17/5
- 19. THE KYIV SAUSAGE FACTORY RESIDENTIAL BUILDING** житловий будинок для працівників ковбасної фабрики 1940
G. MIRONOVICH Г. МИРОНОВИЧ
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- 20. THE RED ARMY ADMINISTRATION RESIDENTIAL BUILDING** житловий будинок управління військового округу (УВО) для комскладу червоної армії 1934-1937
JOSIF KARAKIS ЙОСИП КАРАКІС
VUL. INSTYTUTS'KA, 15/5
ВУЛ. ІНСТИТУТСЬКА, 15/5
- 21. THE COUNCIL OF PEOPLE'S COMMISSARS OF THE USSR RESIDENTIAL BUILDING_01** житловий будинок співробітників ради народних комісарів УРСР 1934-1935
SERGIY GRYGOR'EV СЕРГІЙ ГРИГОР'ЄВ
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- 22. THE COUNCIL OF THE PEOPLE'S COMMISSARS OF THE USSR RESIDENTIAL BUILDING_02** житловий будинок для працівників ради народних комісарів УРСР 1930
D. BOGUSLAVSKY, YU. KORBIN Д. БОГУСЛАВСЬКИЙ, Ю. КОРБІН
VUL. INSTYTUTS'KA, 10/1
ВУЛ. ІНСТИТУТСЬКА, 10/1
- 23. WRITERS' HOUSE** будинок письменників 1898
VOLODYMYR NIKOLAEV ВОЛОДИМІР НІКОЛАЄВ
VUL. BANKOVA, 2
ВУЛ. БАНКОВА, 2
- 24. THE GHOST HOUSE** будинок з химерами 1901-1903
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- 25. THE KYIV MILITARY DISTRICT HEADQUARTERS** будинок штабу Київського військового округу 1937-1938
SERGIY GRYGOR'EV СЕРГІЙ ГРИГОР'ЄВ
VUL. BANKOVA, 11
ВУЛ. БАНКОВА, 11
- 26. THE NAUKOVY ROBITNYK COOPERATIVE RESIDENTIAL BUILDING** житловий будинок кооперативу "науковий робітник" 1929-1939
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ВУЛ. ЛЮТЕРАНСЬКА, 21/12
- 27. RESIDENTIAL BUILDING** житловий будинок 1929-1931
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VUL. LIUTERANSKA, 19/A, 19/B
ВУЛ. ЛЮТЕРАНСЬКА, 19/A
- 28. THE SOVIET DOCTOR'S HOUSING COOPERATIVE SECOND RESIDENTIAL BUILDING** другий житловий будинок кооперативу "радянський лікар" 1931-1939
PAVEL ALESHIN, O. KOLESNYCHENKO ПАВЛО АЛЬОШІН, О. КОЛЕСНИЧЕНКО
VUL. M. ZANKOVETS'KOY, 5/2
ВУЛ. М. ЗАНКОВЕЦЬКОЇ, 5/2



2 REGIONAL MILITIA RESIDENTIAL BUILDING 1932-1934 PAVEL SAVICH
VUL. KRUGLOUNIVERSYTETSKA, 2/1

The building is located on the elevated site at the corner of Kruty Uzviz and Vulitza Kruglouniversitetska. It was planned as a residence for the employees of the police headquarters. The project was designed by the young and talented architect Pavel Savich. In 1931, construction of a building for the militia administration was to have begun on the corner of Vulitza Kruglouniversitetska and Kruty Uzviz, however, in 1932 the same lot was allocated for the construction of the Research Institute of Applied Mineralogy. As the institution did not have sufficient funds, the site was transferred back to the militia, but this

time for residential development. This 54-unit apartment building was erected in 1934. This four-storey L-shaped building consists of two rectangular structures of different shapes united in one block at the corner by an acute angle.. At the compositional center, one can see a high angular structure pushed inward, which contains public offices arranged in a semicircle. The laconic architecture of the façades in the style of constructivism is based on sculptural expressions of simple forms marked by the interplay of vertical and horizontal planes and lines. The eye catches an intense rhythm of balconies and window openings, which becomes denser at the compositional center. The composition of the corner terrace on the main façade is subordinated to the general composition by the system of supporting walls and the staircase block.



3 THE KYIV MILITARY DISTRICT RESIDENTIAL BUILDING 1934-1939 GEORGIY LIUBCHENKO
VUL. DARWINA, 5

The building was constructed from 1934-39 for employees of the Kyiv military district according to the design by Georgiy Lubchenko. Comparing the project plan with the actual look of the building today reveals a few differences, resulting from the simplification of the design during construction.

The individuality and scale of the building creates a grand but soft accent due to the displacement of the five-storey corpus slightly inwards, against the four-storey structures and away from the street. The house consists of five sections designed for two-, three- and four-bedroom apartments. Its stairwells have two entrances from the front and from the

back. The three-tiered composition of the façades reflects the overall design of the house. Its horizontal partitioning is highlighted by white-painted trims, cornices and white window frames. The spatial consistency of the building, its temperance and laconic architectural detailing all suggest a creative approach to Constructivism, paired with the echanging aesthetic ideals of Soviet society.

The architect installed high parapets to hide the roof and allow for the addition of a solarium. In 1939 there was an attempt to convert the solarium into an apartment, though a panel of technical experts, consisting of such prominent architects Pavel Aleshin and Josif Karakis, decided that this change would be detrimental to the appearance of the building. A fifth floor, added to the building in 1952-53, served as a dormitory for students from the Karpenko-Karvy Drama Institute.



13 RESIDENTIAL BUILDING 1934-1936 MYKOLA CHERNOMORCHENKO VUL. INSTYTUTSKA, 24/7

This is a five-storey, ten-sectional residential building in brick with a large cour d'honneur. The façade is finished in grey lime plaster. The corner sections of the building are decorated with so-called 'thermometer' windows, that illuminate the spacious atriums of the stairwells inside. Double columns can be found on the upper level between the windows. The post-constructivist façade features a classical three-partite structure stripped of any unnecessary detailing or ornamentation.

20 THE RED ARMY ADMINISTRATION RESIDENTIAL BUILDING 1934-1937
JOSIF KARAKIS VUL. INSTYTUTSKA, 15/5

This residential building for families of the Ukrainian Red Army Military District Administration was realised between 1934 and 1937 according to the project by the Josif Karakis.

The building, originally five stories in height, is a combination of a corner angular section and two linear sections of different sizes. The intentional displacement of the sections creates a picturesque line of buildings with two broad cour d'honneur. The façades feature a three-tier composition, set atop a rusticated base course. It is interesting how certain elements such as bay windows, stairwells and entrances with multi-angular portals are united to form a harmonious ensemble, achieving a sculptural expressiveness. Based on the architect's sketches, the top of these unique portals was adorned with the sculptural panels depicting the Red Cavalry, a clear reflection of the client commissioning the work. This project represents the sole work in which Karakis was successfully able to implement his ideas regarding a synthesis of the arts. The image is schematic and the drawing has clear cut lines and contours more akin to a carving than a plaster bas-relief. Architectural critics reacted approvingly to the Karakis' creative pursuits: "Along with a decisive rejection of naked constructivism, we undoubtedly observe traces of the original artistic pursuits of a new architectural style".

The attic level added to the building unfortunately distorts the original project. The building is an architectural landmark and an emblem of city-building of local significance.





28 THE SOVIET DOCTOR'S HOUSING COOPERATIVE SECOND RESIDENTIAL BUILDING
1931-1939 PAVEL ALESHIN, O. KOLESNYCHENKO VUL. M. ZANKOVETSKOI, 5/2

The residence was built for the Soviet Doctor's Cooperative by the famous architects Pavel Aleshin and O. Kolesnychenko from 1931 to 1939. This lengthy construction period can be explained by the fact that the authors shifted their design away from constructivism, moving towards the classical style gradually imposed by the State. In 1934, Aleshin re-drafted his design for the main façade, adding a series of architectural elements that enriched their appearance to the originally constructivist and functionally logical forms: cut stone technique for the lower floors, eaves etc. There were also plans to introduce decorative panels with figurative images, cut shortly by a lack of funding.

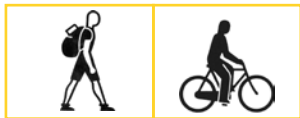
In the tradition of pre-war Soviet architecture, the building has a large common dining room, laundry facilities, individual accommodation for office workers of the cooperative, an office for the Red Corner, a hair salon and a postal-telegraph office.

Aleshin brilliantly solved the problem of inserting the building in a network of narrow and dense streets by moving the central section of the building deeper into the courtyard, away from vulitsya Stanislavsky. The move created a small cour d'honneur leading to the three sections of the residence. As the scholar V. Yasyevych wrote, "from beneath the compass of the architect emerges an organic structure with soft artistic forms, as if moulded by a sculptor".

According to Aleshin, the residential planning was based on the First Soviet Doctor's House, which he then changed and standardised. This seven-storey brick building consists of four sections. At its compositional core lies an angular structure created by the juxtaposition of two rectangular sections, united with the semi-circular substructure of the first floor, containing the pharmacy. The façades are designed with three tiers, and the stairwell units bend inwards along the vertical axis. arched windows on the second floor and profiled concrete stucco cornices accentuate the unique architectural design of this building. The residence is an architectural landmark and an emblem of city-building of local importance.

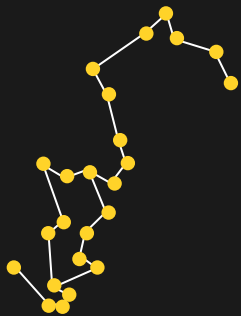
02

IN AND AROUND THE SANTA SOPHIA RESERVE НА ФОНІ СВЯТОЇ СОФІЇ



THIS TOUR, WHICH WEAVES ITS WAY THROUGH HISTORICAL AND MODERN KYIV, BEGINS AT ST. MICHAEL'S GOLDEN-DOMED MONASTERY ON MYHAILIVSKY MAYDAN (FROM THE MAYDAN NEZALEZHNOСТИ METRO STATION PROCEED UP THE VULITSYA MYKHAILIVSKA) AND ENDS AT ST. VOLODYMYR'S CATHEDRAL ON TARAS SHEVCHENKO BUL'VAR (UNIVERSYTET METRO STATION). THE ITINERARY TRAVELS THROUGH THE FORMER UPPER CITY OF THE KYIV RUS PERIOD, ONCE HOME TO THE GRAND DUKES OF KYIV. THE TOUR VISITS THE WORLD HERITAGE SITE OF THE SANTA SOPHIA CATHEDRAL AND THE GOLDEN GATE, ONCE THE CEREMONIAL ENTRANCE TO KYIV, AND BOTH FROM THE ELEVENTH CENTURY. THE ROUTE ALSO INCLUDES THE CENTRAL COMMITTEE OF THE COMMUNIST PARTY OF UKRAINE RESIDENCE (NOW THE MINISTRY OF FOREIGN AFFAIRS) DESIGNED BY THE RUSSIAN ARCHITECT JOSEPH LANGBARD. THE ROUTE ALSO EXAMINES PUBLIC OFFICES AND RESIDENTIAL BUILDINGS FROM THE CONSTRUCTIVIST AND FUNCTIONALIST PERIOD, GRADUALLY OUTNUMBERED BY THE RISE OF SOVIET NEOCLASSICISM UNDER STALIN. EXAMPLES INCLUDE WORKS BY JOSIF KARAKIS, MYKOLA SHEKHONIN AND PAVEL ALESHIN, INCLUDING THE LATTER'S FIRST SOVIET DOCTOR'S COOPERATIVE. AFTER PAYING A VISIT TO THE NATIONAL RESERVE OF SOPHIA KYIVSKA, THREE RESIDENTIAL BUILDINGS, AND APARTMENTS FOR THE SUPREME COMMAND OF THE RED ARMY AND THE ACADEMY OF SCIENCE OF UKRAINE. TAKE THE TIME TO LOOK AT THE GOLDEN GATE METRO STATION, THE MOST ELEGANT IN THE CITY AND DESIGNED IN THE KYIV RUS STYLE.

ЕКСКУРСІЯ ПОЧИНАЄТЬСЯ БІЛЯ ДЗВІНИЦІ МИХАЙЛІВСЬКОГО ЗОЛОТОВЕРХОГО МОНАСТІРЯ НА МИХАЙЛІВСЬКОМУ МАЙДАНІ (ВІД СТАНЦІЇ МЕТРО «МАЙДАН НЕЗАЛЕЖНОСТІ» ПІДНЯТИСЯ ВГОРУ МИХАЙЛІВСЬКОЮ ВУЛИЦЕЮ) І ЗАКІНЧУЄТЬСЯ БІЛЯ ВОЛОДИМИРСЬКОГО СОБОРУ НА БУЛЬВАРІ ТАРАСА ШЕВЧЕНКА (СТАНЦІЯ МЕТРО «УНІВЕРСИТЕТ»). МАРШРУТ ПРОХОДИТЬ ПО ТЕРИТОРІЇ ВЕРХНЬОГО МІСТА ДОБИ КИЇВСЬКОЇ РУСИ, МІСТА, ДЕ ЖИЛИ ТА КНЯЖИЛИ ВЕЛИКІ КНЯЗІ КИЇВСЬКІ. СОФІЙСЬКИЙ СОБОР, ПОБУДОВАНИЙ ЯРОСЛАВОМ МУДРИМ В 11 СТ. – ПАМ'ЯТКА АРХІТЕКТУРИ, ВІДНЕСЕНА ДО СВІТОВОЇ СПАДЩИНИ. ЗОЛОТІ ВОРОТА – ПАРАДНИЙ В'ЌЗД ДО КИЄВА-ГРАДА 11 СТ. МАРШРУТ ВКЛЮЧАЄ БУДИНОК ЦК КП (БУ (ЗАРАЗ МЗС УКРАЇНИ) РОСІЙСЬКОГО АРХІТЕКТОРА ЙОСИПА ЛАНГБАРДА – ЧАСТИНА КОМПОЗИЦІЇ УРЯДОВОГО ЦЕНТРУ, РЕАЛІЗАЦІЇ ЯКОГО В ПОВНОМУ ОБ'ЄМІ ЗАВАДИЛА 2-ГА СВІТОВА ВІЙНА. НА МІСЦІ ФУНІКУЛЕРА ПЕРЕДБАЧАЛИСЯ ВЕЛЕТЕНСЬКІ СХОДИ ДО ДНІПРА З 75-МЕТРОВОЮ ФІГУРОЮ СТАЛІНА В ВЕРХНІЙ ТОЧЦІ. МАРШРУТОМ ОХОПЛЕНІ ГРОМАДСЬКІ ТА ЖИТЛОВІ БУДИНКИ, ЗВЕДЕНІ В СТИЛІСТИЦІ КОНСТРУКТИВІЗМУ ТА ФУНКЦІОНАЛІЗМУ, ПОСТУПОВО ВИТІСНЕНІ «СТАЛІНСЬКИМ НЕОКЛАСИЦИЗМОМ». ЖИТЛО ДЛЯ АПАРАТУ УПРАВЛІННЯ УКРАЇНСЬКОЇ РЕСПУБЛІКИ ЗАПРОЕКТОВАНЕ КИЇВСЬКИМИ АРХІТЕКТОРАМИ «НОВОЇ СОЦІАЛІСТИЧНОЇ ДОБИ» ЙОСИПОМ КАРАКІСОМ, МИКОЛОЮ ШЕХОНІНИМ, ПАВЛОМ АЛЬОШІНИМ. НАЙКРАЩИМ ЗРАЗКОМ ЖИТЛА «ДЛЯ СПЕЦІАЛІСТІВ» В СТИЛІ КЛАСИЧНОГО КОНСТРУКТИВІЗМУ Є ПЕРШИЙ ЖИТЛОВИЙ БУДИНОК КООПЕРАТИВУ «РАДЯНСЬКИЙ ЛІКАР», ЗВЕДЕНИЙ В 1928-30 РР. ТАЛАНОВИТИМ ЗОДЧИМ АЛЬОШІНИМ НА РОЗІ ВЕЛИКОЇ ЖИТОМИРСЬКОЇ ТА СТРЕЛЬЦЬКОЇ ВУЛИЦЬ. ПІСЛЯ НАЦІОНАЛЬНОГО ЗАПОВІДНИКА «СОФІЯ КИЇВСЬКА» ТА ОГЛЯДУ ЩЕ ТРЬОХ ЖИТЛОВИХ БУДИНКІВ: КИЇВСЬКОГО ВІЙСЬКОВОГО ОКРУГУ, ВИЩОГО КОМАНДНОГО СКЛАДУ ЧЕРВОНОЇ АРМІЇ ТА АКАДЕМІЇ НАУК УКРАЇНИ Є МОЖЛИВІСТЬ ЗАКІНЧИТИ ПРОГУЛЯНКУ БІЛЯ ЗОЛОТИХ ВОРИТ. СТАНЦІЯ МЕТРО «ЗОЛОТІ ВОРОТА» - ОДНА З НАЙЕЛЕГАНТНІШИХ СТАНЦІЙ КИЇВСЬКОГО МЕТРО. ЇЇ ОФОРМЛЕННЯ ВИКОНАНО ХУДОЖНИКАМИ НА ТЕМУ КИЇВСЬКОЇ РУСИ І ВІДЗНАЧЕНО ДЕРЖАВНОЮ ПРЕМІЄЮ УКРАЇНИ. ТАКОЖ Є МОЖЛИВІСТЬ ПРОДОВЖИТИ ПРОГУЛЯНКУ ДО ВОЛОДИМИРСЬКОГО СОБОРУ, ПОВЗ НАЦІОНАЛЬНУ ОПЕРУ УКРАЇНИ І ОГЛЯНУТИ ПО ДОРОЗІ ЩЕ ДЕКІЛЬКА АРХІТЕКТУРНИХ ОБ'ЄКТІВ З РИСАМИ КОНСТРУКТИВІЗМУ



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- 19. VOLODYMYR CATHEDRAL** ВОЛОДИМИРСЬКИЙ СОБІР 1859, 1876
IVAN SHTORM-PAVLO SPARRO VOLODYMIR NIKOLAEV ІВАН ШТОРМ, ПАВЛО СПАРРО ВОЛОДИМІР НІКОЛАЄВ
BULVAR SHEVCHENKO, 20
БУЛЬВАР ШЕВЧЕНКО, 20
- 20. THE NARKOMGOSP USSR STAFF RESIDENTIAL BUILDING** ЖИТЛОВИЙ БУДИНОК СПІВРОБІТНИКІВ НАРКОМГОСПУ УРСР 1936-1938
G. SHLAKANEV Г. ШЛАКАНЬОВ
VUL. B. KHMELNIZYKOGO, 37/2
VUL. PYROGOVA, 2
ВУЛ. Б.ХМЕЛЬНИЦЬКОГО, 37/2
ВУЛ. ПИРОГОВА, 2


7 THE FIRST SOVIET DOCTOR'S HOUSING COOPERATIVE
1928-1930 PAVEL ALESHIN VUL. VELYKA ZHYTOMYRSKA, 17/2

Pavel Aleshin's 1927 project for the first residential building for doctors in Kyiv is considered his best project from the Soviet period, and a true machine for living, hailed by Le Corbusier. Completed in 1928-1930, the building is listed in the Encyclopaedia Britannica as an example of Constructivist Architecture.

Aleshin's design brilliantly turns the difficulties of a sharp corner site into an added value. His unconventional project departs from the use of crowning sharp corners with a tower or a cupola, to deepen the central semi-circular section of the building, creating a particular cour d'honneur with a private garden in front of the building. The central section features

a roofed gallery for group recreation, while the flat concrete roof, the first in Kyiv, was transformed into a promenade and sun deck. The façades are impressive for their simple, concise lines and soft contours, clearly revealing the interior design. The building is devoid of the sharp angles and shapes typical of constructivism, and Aleshin's purely functional approach to the building's structural design is organically intertwined with the state-of-the-art in technological innovation, making this landmark one of the most prominent examples of residential architecture of its time. The apartments were designed with very convenient features, including sliding doors, tailored to human comfort in every detail, from the air vents to the door handles. Aleshin himself lived in the building from 1930-61, and until recently his apartment was kept intact, along with its fireplaces, furniture and books. The building also included such communal premises as a club, library and laundry.





10 THE RED ARMY SENIOR MANAGEMENT (UVO) RESIDENCE 1934-1936 ANATOLIY DOBROVOLSKIY, JOSIF KARAKIS VUL. REYTARSKA, 3/2 (OR 2/3 VUL. ZOLOTOVORITSKA, 2/3)

This residential building for Red Army Senior Management is located on the site of the former nineteenth estate. Organically integrated into this historical environment, the current building was the first creation of the young architect Anatoliy Dobrovolskiy, assisted by Josif Karakis.

The building's 16 apartments were divided into two structures: a four-storey volume along vulitsya Zolotovoritska and a five-storey corner piece. The building was designed to have a store on the ground floor of the corner section. The roof of the four-storey volume sloped towards the yard, with strip of windows beneath the eaves of the main façade for lighting the attic, now lost. An extra floor was added in 1967, distorting the original composition, which

now presents itself as a five-storey L-shaped building with stuccoed façades. The structural design of the corner section is complex, with the entrance hall overlooking the yard through a semi-circular bay window. The most comfortable rooms for group recreation were placed on the inner side to face a well-designed garden. The plan featured only three apartments per floor and the front section of five-room apartments was provided with a back door, typical of pre-revolutionary homes for wealthy families.

The architectural forms of the building are typical of the 1930s, when simple constructivist elements were gradually enhanced by simplified classical details and classical rustication applied to the walls of the ground floor, a cornice, and beautifully shaped loggias with small columns in the corner section. Clearly borrowed from constructivism here is the technique of decorating the windows of the stairwells with horizontal concrete elements. Concrete garrets above the entrance create horizontally punctured lines between practically square windows.

03

INDUSTRIAL AND CIVIL ARCHITECTURE IN MODERN KIEV **ПРОМИСЛОВА ТА ЦИВІЛЬНА АРХІТЕКТУРА В СУЧАСНОМУ КИЄВІ**

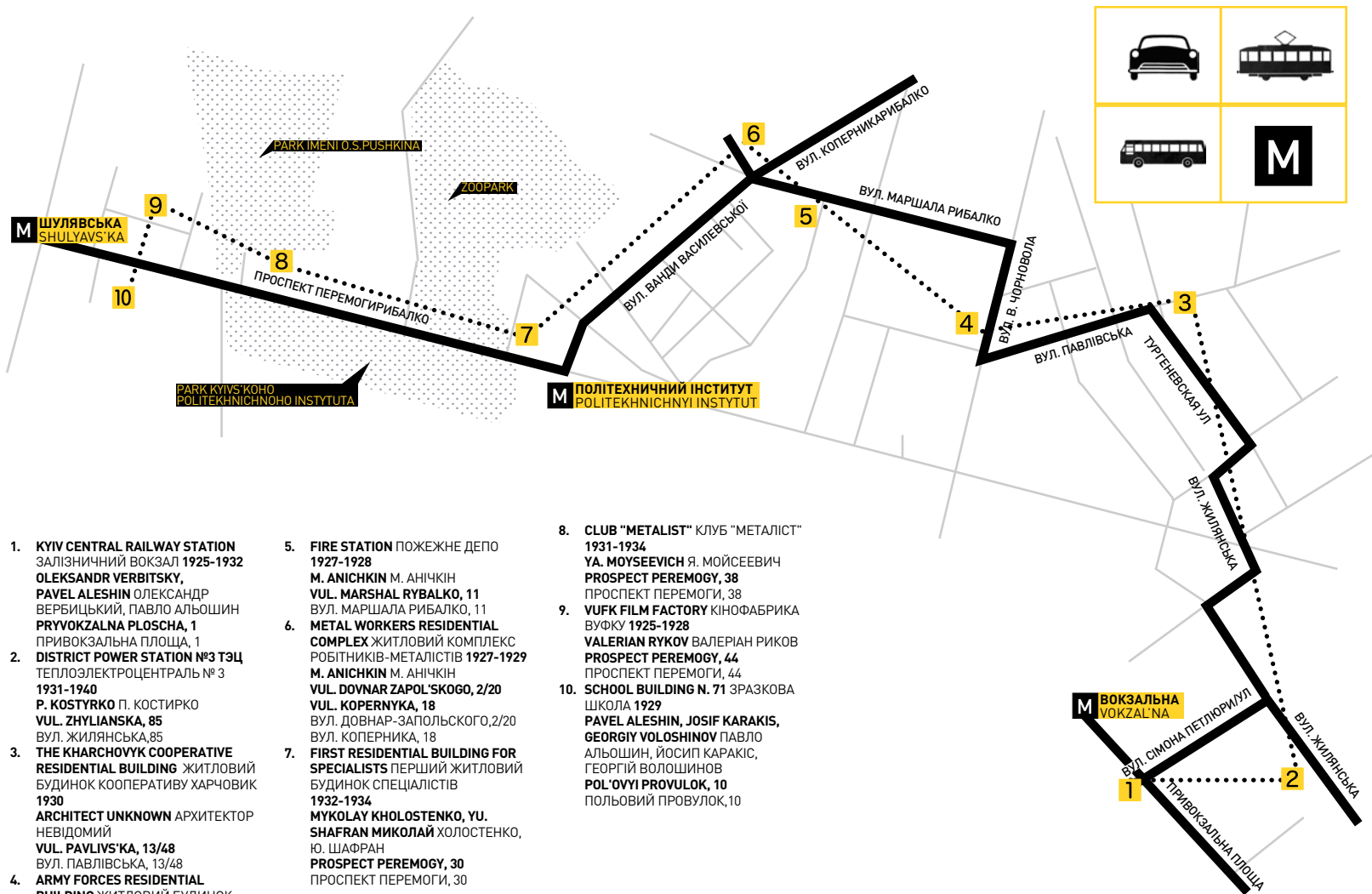
THIS TOUR RUNS FROM PRYVOKZALNAYA PLOSHCHA NEAR THE CENTRAL RAILWAY STATION, USE THE VOKZALNA METRO STATION, TO THE VUFK FILM FACTORY NEAR THE SHULYAVSKA METRO STATION. THE ROUTE PASSES OUTSIDE OF KYIV'S HISTORIC CENTRE, VISITING A FORMER WORKING-CLASS NEIGHBOURHOOD, AND THE HISTORIC DISTRICT OF SHULYAVKA. ERECTED WHILE KYIV WAS DEPRIVED OF ITS STATUS AS CAPITAL IN THE STYLE OF CONSTRUCTIVISM, THE BUILDINGS OF THIS PERIOD COINCIDE WITH THE FIRST FIVE-YEAR PLAN (1926-30) THAT PRIVILEGED FUNCTIONALLY ESSENTIAL STRUCTURES AND INDUSTRIAL AND CIVIL ARCHITECTURE. EXAMPLES OF CONSTRUCTIVIST ARCHITECTURE FROM THIS TOUR BELONG TO THE RESIDENTIAL ARCHITECTURE OF THE EARLY CO-OP PERIOD IN KYIV, ONE OF THE MOST INTERESTING BEING MYKOLA KHOLOSTENKO'S FIRST RESIDENTIAL BUILDING FOR SPECIALISTS. THIS TOUR ALSO VISITS THE 'TETS' TEPLOELEKTROTSENTRAL, CENTRAL HEATING ELECTRICAL STATION, A FIRE STATION, ONE OF THE FIRST CONSTRUCTIVIST BUILDINGS IN KYIV, THE CLUB METALIST PALACE OF CULTURE, AND A SECONDARY SCHOOL DESIGNED BY JOSIF KARAKIS. INDUSTRIAL AND COMMUNITY CENTRES PLAYED A DOMINANT ROLE IN URBAN DEVELOPMENT AND, PARTICULARLY IN DISTRICTS WITH NO URBAN PLANNING OR WITH THE MONOTONOUS WORKING-CLASS LODGINGS OF OLD SHULYAVKA.

ALSO OF INTEREST ON THE WAY TO THE FILM FACTORY IS THE KYIV POLYTECHNIC INSTITUTE FROM THE EARLY TWENTIETH CENTURY, DESIGNED BY THE RUSSIAN ARCHITECT JEROME KITNER IN THE STYLE OF NEO-ROMANTICISM.

АВТОМОБІЛЬНА (АВТОБУСНА) ЕКСКУРСІЯ ПОЧИНАЄТЬСЯ НА ПРИВOKZАЛЬНІЙ ПЛОЩІ БІЛЯ ЦЕНТРАЛЬНОГО ЗАЛІЗНИЧНОГО ВОКЗАЛУ (СТАНЦІЯ МЕТРО «ВОКЗАЛЬНА») І ЗАКІНЧУЄТЬСЯ БІЛЯ КІНОСТУДІЇ ІМЕНІ ОЛЕКСАНДРА ДОВЖЕНКА (СТАНЦІЯ МЕТРО «ШУЛЯВСЬКА»). БУДІВЛЯ ВОКЗАЛУ, ЗВЕДЕНА ЗА ПРОЕКТОМ ОЛЕКСАНДРА ВЕРБИЦЬКОГО У 1927-32 РР., СВОЄРІДНО ПОЄДНУЄ СТИЛЬ КОНСТРУКТИВІЗМУ З ЕЛЕМЕНТАМИ УКРАЇНСЬКОГО БАРОКО. МАРШРУТ ОХОПЛЮЄ ТУ ЧАСТИНУ МІСТА, ЯКА ЗНАХОДИТЬСЯ ЗА МЕЖАМИ ІСТОРИЧНОГО ЦЕНТРУ, КОЛИШНІ РОБІТНИЧІ ОКОЛИЦІ – РАЙОН ЗАЛІЗНИЧНОГО ВОКЗАЛУ ТА ІСТОРИЧНУ МІСЦЕВІСТЬ ШУЛЯВКА. БУДІВЛІ НА ЦІЙ ТЕРИТОРІЇ, ВІДНЕСЕНІ ДО СТИЛЮ КОНСТРУКТИВІЗМ, ЗВОДИЛИСЯ ТОДІ, КОЛИ КИЇВ БУЛО ПОЗБАВЛЕНО СТАТУСУ СТОЛИЧНОГО МІСТА. В ЦЕЙ ПЕРІОД, ЯКИЙ ОХОПЛЮЄ РОКИ ПЕРШОЇ П'ЯТИРІЧКИ (1926-30 РР.) ЗВОДИЛИСЯ ПЕРЕВАЖНО

ФУНКЦІОНАЛЬНО НЕОБХІДНІ СПОРУДИ, А НЕ СТОЛИЧНО-ПРЕЗЕНТАЦІЙНІ, ЯК ПІСЛЯ 1934 Р. САМЕ ТОМУ ЦЕ ЗРАЗКИ ПРОМИСЛОВОЇ ТА ГРОМАДСЬКОЇ АРХІТЕКТУРИ: ТЕЦ (ТЕПЛОЕЛЕКТРОЦЕНТРАЛЬ) – ЗА ПРОЕКТОМ МОЛОДОГО АРХІТЕКТОРА ПЕТРА КОСТИРКА, КІНОФАБРИКА (КІНОСТУДІЯ ХУДОЖНІХ ФІЛЬМІВ ІМ. О. ДОВЖЕНКА) - ЗА ПРОЕКТОМ ДОСВІДЧЕНОГО КИЇВСЬКОГО ЗОДЧОГО ВАЛЕРІАНА РИКОВА, ПОЖЕЖНЕ ДЕПО – ОДНА З ПЕРШИХ КОНСТРУКТИВІСТСЬКИХ БУДІВЕЛЬ В КИЄВІ (АРХІТЕКТОР М. АНІЧКІН), ПАЛАЦ КУЛЬТУРИ ЗАВОДУ «БІЛЬШОВИК» (АРХІТЕКТОР Я. МОЙСЕЄВИЧ), СЕРЕДНЯ ШКОЛА ЗАПРОЕКТОВАНА ЙОСИПОМ КАРАКІСОМ. ПРОМИСЛОВІ ТА ГРОМАДСЬКІ КОМПЛЕКСИ ВІДІГРАВАЛИ РОЛЬ ВАЖЛИВИХ МІСТООБУДІВНИХ ДОМІНАНТ ТА АКЦЕНТІВ, ОСОБЛИВО ТАМ, ДЕ МАСШТАБНА ЗАБУДОВА ДО ЦЬОГО ЧАСУ БУЛА ВІДСУТНЯ АБО СТАНОВИЛА СОБОЮ ОДНОМАНІТНЕ РОБІТНИЧЕ ЖИТЛО СТАРОЇ ШУЛЯВКИ.

ДУЖЕ ЦІКАВИМ ОБ'ЄКТОМ Є ВЕЛИКИЙ КОМПЛЕКС КІНОФАБРИКИ. НА ЧАС СВОГО ЗВЕДЕННЯ ЦЕ БУЛА НАЙБІЛЬША КІНОСТУДІЯ У РАДЯНСЬКОМУ СОЮЗІ. САМЕ ТУТ У 1930 Р. ЗНІМАВСЯ ФІЛЬМ ОЛЕКСАНДРА ДОВЖЕНКА «ЗЕМЛЯ», ЯКИЙ У 1958 Р. БУЛО ВИЗНАНО ОДНИМ ІЗ 12 НАЙКРАЩИХ ФІЛЬМІВ ВСІХ ЧАСІВ І НАРОДІВ. ПО ДОРОЗІ ДО КІНОСТУДІЇ ЦІКАВО ЗВЕРНУТИ УВАГУ НА 10 ДОРОЗІ ДО КІНОСТУДІЇ ЦІКАВО ЗВЕРНУТИ УВАГУ НА ІНШИЙ ЦІКАВИЙ АРХІТЕКТУРНИЙ КОМПЛЕКС – КИЇВСЬКИЙ ПОЛІТЕХНІЧНИЙ ІНСТИТУТ. ВІН БУВ ПОБУДОВАНИЙ НА ПОЧАТКУ 20 СТ. НА САДИБИ БЛИЗЬКО 40 ГА. ПРОЕКТ ПЕРШИХ БУДІВЕЛЬ, ДЕКОРОВАНИХ НЕТИНЬКОВАНОЮ ЦЕГЛОЮ У НЕОРОМАНСЬКОМУ СТИЛІ, НА КОНКУРСНІЙ ОСНОВІ СКЛАВ РОСІЙСЬКИЙ АРХІТЕКТОР ІЄРОНІМ КІТНЕР. ІНШІ ПРИКЛАДИ КОНСТРУКТИВІЗМУ, ЯКІ ВКЛЮЧАЄ ЕКСКУРСІЯ, НАЛЕЖАТЬ ДО ЖИТЛОВОЇ АРХІТЕКТУРИ ПОЧАТКОВОГО ПЕРІОДУ КООПЕРАТИВНОГО БУДІВНИЦТВА В КИЄВІ. ДО НАЙЦІКАВИШИХ ЗРАЗКІВ ВІДНОСИТЬСЯ БУДИНОК З РЕЛЬЄФНИМ ФРИЗОМ НА ПРОСПЕКТІ ПЕРЕМОГИ, 30, ЗВЕДЕНИЙ ЗА ПРОЕКТОМ ТАЛАНОВИТОГО КИЇВСЬКОГО АРХІТЕКТОРА МИКОЛИ ХОЛОСТЕНКА. ЦЕЙ «БУДИНОК СПЕЦІАЛІСТІВ» ЗАГАЛЬНОЮ ФОРМОЮ ВІДНОСИТЬСЯ ДО КОНСТРУКТИВІЗМУ, АЛЕ ПЛАСКИЙ СИМЕТРИЧНИЙ ФАСАД ТА ЗАВЕРШЕННЯ ЙОГО СКУЛЬПТУРНИМ ФРИЗОМ, - ЦЕ ВЖЕ ДАНИНА КЛАСИЧНИМ ТРАДИЦІЯМ. ЦІКАВО, ЩО ПРИБЛИЗНО ТОДІ Ж, КОЛИ ХОЛОСТЕНКО БУДУВАВ БУДИНОК НА ПРОСПЕКТІ ПЕРЕМОГИ, ЙОГО ВЖЕ МАЙЖЕ ЗВЕДЕНИЙ БУДИНОК НА ХРЕЩАТИКУ ЗВЕЛИЛІ РОЗІБРАТИ ЯК ТАКИЙ, ЩО «НЕ ВІДПОВІДАЄ СУЧАСНИМ ПЛАНУВАЛЬНИМ ТА АРХІТЕКТУРНО-ПРОСТОРОВИМ ВИМОГАМ».



1. **KYIV CENTRAL RAILWAY STATION**
ЗАЛІЗНИЧНИЙ БОКЗАЛ 1925-1932
OLEKSANDR VERBITSKY,
PAVEL ALESHIN ОЛЕКСАНДР
ВЕРБИЦЬКИЙ, ПАВЛО АЛЬОШИН
PRYVOKZALNA PLOSCHA, 1
ПРИВОКЗАЛЬНА ПЛОЩА, 1
2. **DISTRICT POWER STATION №3 ТЗЦ**
ТЕПЛОЕЛЕКТРОЦЕНТРАЛЬ № 3
1931-1940
P. KOSTYRKO П. КОСТИРКО
VUL. ZHYLIANSKA, 85
ВУЛ. ЖИЛЯНСЬКА 85
3. **THE KHARCHOVYK COOPERATIVE**
RESIDENTIAL BUILDING ЖИТЛОВИЙ
БУДИНОК КООПЕРАТИВУ ХАРЧОВИК
1930
ARCHITECT UNKNOWN АРХИТЕКТОР
НЕВІДОМИЙ
VUL. PAVLIVS'KA, 13/48
ВУЛ. ПАВЛІВСЬКА, 13/48
4. **ARMY FORCES RESIDENTIAL**
BUILDING ЖИТЛОВИЙ БУДИНОК
ДЛЯ ВІЙСЬКОВОСЛУЖБОВЦІВ
1927-1928
ARCHITECT UNKNOWN АРХИТЕКТОР
НЕВІДОМИЙ
VUL. V. CHYORNOVOLA, 26/2
ВУЛ. В. ЧОРНОВОЛА, 26/2

5. **FIRE STATION** ПОЖЕЖНЕ ДЕПО
1927-1928
M. ANICHKIN М. АНІЧКІН
VUL. MARSHAL RYBALKO, 11
ВУЛ. МАРШАЛА РИБАЛКО, 11
6. **METAL WORKERS RESIDENTIAL**
COMPLEX ЖИТЛОВИЙ КОМПЛЕКС
РОБІТНИКІВ-МЕТАЛІСТІВ 1927-1929
M. ANICHKIN М. АНІЧКІН
VUL. DOVNAR ZAPOL'SKOGO, 2/20
VUL. KOPERNYKA, 18
ВУЛ. ДОВНАР-ЗАПОЛЬСЬКОГО, 2/20
ВУЛ. КОПЕРНИКА, 18
7. **FIRST RESIDENTIAL BUILDING FOR**
SPECIALISTS ПЕРШИЙ ЖИТЛОВИЙ
БУДИНОК СПЕЦІАЛІСТІВ
1932-1934
MYKOLAY KHOLOSTENKO, YU.
SHAFRAN МИКОЛАЙ ХОЛОСТЕНКО,
Ю. ШАФРАН
PROSPECT PEREMOGY, 30
ПРОСПЕКТ ПЕРЕМОГИ, 30

8. **CLUB "METALIST"** КЛУБ "МЕТАЛІСТ"
1931-1934
YA. MOYSEEVICH Я. МОЙСЕВИЧ
PROSPECT PEREMOGY, 38
ПРОСПЕКТ ПЕРЕМОГИ, 38
9. **VUFK FILM FACTORY** КІНОФАБРИКА
ВУФКУ 1925-1928
VALERIAN RYKOV ВАЛЕРІАН РИКОВ
PROSPECT PEREMOGY, 44
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10. **SCHOOL BUILDING N. 71** ЗРАЗКОВА
ШКОЛА 1929
PAVEL ALESHIN, JOSIF KARAKIS,
GEORGIY VOLOSHINOV ПАВЛО
АЛЬОШИН, ЙОСИП КАРАКІС,
ГЕОРГІЙ ВОЛОШИНОВ
POL'OVYI PROVULOK, 10
ПОЛЬОВИЙ ПРОВУЛОК, 10





1 KYIV CENTRAL RAILWAY STATION 1925-1932 OLEKSANDR VERBITSKY, PAVEL ALESHIN
PRYVOKZALNA PLOSHCHA, 1

The Central Station, located at the centre of Vokzalna Ploshcha, terminating the vulitysa Bandera. Dominating the neighbourhood landscape, it is one of the most interesting urban projects from the early twentieth century.

The first station in Kyiv was built in 1871 in the English Gothic style by the architect S. Vyshnevskyy. During the 1900s various attempts were made to design the new station. A series of competitions were held from the late 1900s to the early 1910s, and the old building was demolished and the station temporarily relocated inside a wooden pavilion.

The 1925 project for the reconstruction of Kyiv's railway junction also included the realisation of a new railway station. A closed competition was held, featuring the best Soviet architects and young designers, including Pavel Aleshin, O. Beketov, Oleksandr Verbitsky, the Vesnin brothers AD. Dyachenko, O. Kobelyeva, V. Shchuka, O. Schusyev, P. Andryeyev, M. Pokorny, P. Rotert. The style of the station was widely discussed in the press, from such specialised journals as [SA] to the daily newspaper, Bolshevik.

The Vesnin's proposal, marked by a frank constructivist approach did not gather much support and the competition was awarded to the team of Verbitsky and Aleshin. Incidentally, the two architects had developed two different projects, one based on the use of classical orders, and another more rational work which was selected by the jury. The second prize was awarded to the Kharkov architect Pavel Rotert.

The first brick was laid in November 1927 and the first queue for tickets was formed on 23 February 1932. The building became the first major railway station built in the Soviet Union. However, changing political winds brought about demands for the renovation of the station as early as 1935. The building's combination of Ukrainian baroque and constructivist motifs was deemed "Ukrainian chauvinism", and it was suggested that the facade be embellished with the decorative detailing approved by Stalin. Verbitsky was asked to redesign the exterior and interior of the station.

The building was partially damaged during World War II, and restored in the late 1940's. The last renovations to the station, including the construction of a new South terminal, took place in the 1990s. The Central Railway Station is considered an architectural landmark and an emblem of city-building of local significance.



6 METAL WORKERS RESIDENTIAL COMPLEX 1927-1929 M. ANICHKIN
VUL. DOVNAR-ZAPOL'SKOGO, 2/20, VUL. KOPERNYKA, 18

This residential complex from 1927-29, located at the corner of vulitsya Dovnar-Zapolskiy and vulitsya Kopernyk in the former district of Lukyanivka, is the work of the engineer M. Anichkin. Realised in the style of constructivism, the two buildings were built to mirror each other. A collective effort, the building was realised by Komhosp in two phases. The two five-storey residential blocks originally featured 116 flats for a total of 274 rooms. According

to Soviet building regulations, residential structures were to be provided with a club with its own movie projector, a nursery and laundry. Each floor also had its own unit for general housekeeping. At present the building houses no more than 48 flats..

The large exterior façades are devoid of decorative elements, with a regular sequence of window openings and linear balconies, typical of the utilitarian constructivist approach., Traditional vertical and horizontal decorative architectural elements are absent.

The complex has recently been recognised as a heritage building and an architectural landmark.



8 CLUB METALIST 1931-1934 Y. MOYSEEVICH PROSPECT PEREMOGY, 38

The Club Metalist, or Bilshyovk Palace of Culture, is located in the historic working-class neighbourhood of Schulyavka, known as Zhovtnivka in the 1930s, the area is next to Pushkin Park and during the nineteenth to mid-twentieth centuries it was home to the majority of Bolshevik factory workers.

The construction of this [workers' club] was financed by the Bolshevik workers trade union and designed by the architect Y. Moysheyevych. The building was realised by the "Zhytlokoopbud", Kyiv's construction company. The estimated cost of construction was close to one million roubles. Built in the constructivist style to commemorate the 17th anniversary of the October Revolution, the club was also entitled a, "Palace of Culture".

The general look of the building reflects its internal planning, most importantly, a very

distinct separation between the theatre and the club, treated as equally significant parts. The façades are devoid of any artistic elements and the expressiveness of the building is achieved using the tools of constructivist design, in particular, the combination of a rectangular form with the rounded corner block along Prospekt Peremogy, and indented round windows. The 700-seat theatre, features a well equipped stage, a lobby, and other rooms designed for a number of club activities, including non-stop movie projection. The club section, with its own separate entrance and lobby, also contains offices, a games room, a gymnasium, and administrative offices. Used as a Bolshevik factory club for many years, the interiors were partially renovated following the war and again in the late 1970s. The building has historical and architectural value as one of the first clubs of the Soviet period in Kyiv, in addition to being an excellent example of the creative concepts of Constructivist Architecture. The club is an architectural monument of local significance.



9 VUFK FILM FACTORY 1925-1928 VALERIAN RYKOV PROSPECT PEREMOGY, 44

The VUFK Film Factory, also known as the Oleksandr Dovzhenko National Film Studio, occupies a vast plot in the former working-class suburb of Shlyavka. Known as Zhovtnivka during the Soviet period, the area, once home to a royal palace, was also used as a racetrack in 1906 and later as an airport. In 1925, the VUFK, or All-Ukrainian Photo and Cinema Administration announced a national architectural competition that attracted 20 participants. The winning project was the work of Valerian Rykov, in collaboration with senior students from the faculty of architecture at the Kyiv Art Institute, including Pavel Savich. The main buildings completed between March 1927 and November 1928. Additional separate buildings were erected in the 1930s, and the complex was further expanded in the 1950-60s.

Though it may seem strange that this example of constructivist architecture is the work of an advocate of the modern classical style with a pre-revolutionary vision, the 50-year old Rykov understood that the times demanded he keep abreast of new styles. What is more, his proposal was in line with the typology of the film studio, innovative not only for the Soviet Union, but also in Europe.

Rykov's project was a symmetrical composition of principal and subsidiary buildings, extending along the main axis and united into one complex at the centre of the large site. The space between the studio facilities and the city was planted with a grove of trees, a providential move that has preserved this land from further development. The complex is dominated by the large filming pavilion, a 15-meter high parallelepiped measuring 105 metres in length and 36 metres in width, with a total volume of 82 thousand cubic meters,

large enough to house an abyss, or an entire city set. Suitable for simultaneous filming by five crews, it can be separated into sections by movable steel barriers, and large cast iron sliding doors could be opened to receive a train, a plane or a tank. A continuous internal ring of balconies allows for filming from different angles and from overhead.

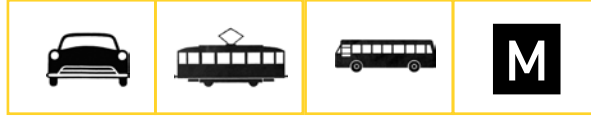
The project was supposed to have an administrative building with a central entrance on axis with the main façade, compositionally linked with the production section by a monumental wall. The power plant, art department, workshops, storage and costume department were to have been part of a sequential ensemble that remained unbuilt.

Like most large public facilities of the Soviet era the complex was marked by ideological aims: The October 1927 issue of Kino magazine exalted: "Today, as we celebrate the tenth anniversary of the October Revolution, a monument of great victory of the proletariat, the victory of socialist industry and technology rises on the ruins of rotting royal cellars - an enterprise of Ukrainian culture - the powerful VUFK film factory...the largest in the USSR, the new Soviet Hollywood". The studio was intended to release from 60 to 100 features annually, at a cost equivalent to the total movie production of Soviet cinema at the time. Prominent artists are commemorated in memorial plaques and monuments including a 1960 bas-relief portrait of Oleksandr Dovzhenko on the facade of the studio entrance who shot his masterpiece Earth here in 1930, recognised in 1958 as one of the 12 best films of all time. The small museum inside the structure is a must see for fans of Soviet cinema.

While the studio is considered a heritage building of national significance, this has not stopped the advance of urbanisation, as clearly demonstrated by the massive apartment blocks that now encroach upon the site.

04

THE CONSTRUCTION OF A NEW ERA КОНСТРУЮВАННЯ НОВІТНЬОЇ ЕПОХИ



THIS TOUR BEGINS IN PECHERSK, AT THE ARSENALNA PLOSHCHA - USE THE ARSENAL METRO STATION - AND ENDS IN PODOL, NEAR THE ZHOVTEN CINEMA, CLOSE TO THE KONTRAKTOVA PLOSHCHA METRO STATION. ONE OF KYIV'S BEST RESIDENTIAL COMPLEXES IN THE STYLE OF CONSTRUCTIVISM WAS DEVELOPED IN 1933-36 BY THE ARCHITECT JOSIF KARAKIS ON THE SITE AT 3-5 VULITSYA MAZEPA (FACING THE ARSENALNA PLOSHCHA). AT THE CORE OF THE ARCHITECTURAL ENSEMBLE IS A TEN-STORY CORNER RESIDENCE. THOUGH A KYIV NEWSPAPER DECLARED IT TO BE "ONE OF THE BEST NEW BUILDINGS OF THE CAPITAL... A KYIV SKYSCRAPER", THE PROJECT AS PLANNED BY KARAKIS WAS NEVER FULLY REALISED.

THE ITINERARY MOVES ALONG THE DNIEPER RIVER AND THE NEARBY PARKS AT VULITSYA HRUSHEVSKA, ALONG THE RIDGE OF HILLS ON THE RIGHT BANK OF THE RIVER, CONTINUING DOWN TO EVROPEYSKA PLOSHCHA, WHICH MARKS THE BEGINNING OF VULITSYA KHRESHCHATYK, AND THROUGH VOLODYMYRSKY UZVIZ TO PODOL, KYIV'S ANCIENT MERCHANT AND ARTISAN DISTRICT. THE ITINERARY TOUCHES ON TWO PRE-WAR GOVERNMENT BUILDINGS IN THE NEOCLASSICAL STYLE USHERED IN BY STALIN, FORCING CONSTRUCTIVISM INTO EXTINCTION. GRANDIOSE IN SCALE, THE CURRENT HOME OF THE CABINET OF MINISTERS OF UKRAINE WAS BUILT IN 1936-38. THE UKRAINIAN PARLIAMENT BUILDING, THE VERKHOVNA RADA, IS THE WORK OF THE ARCHITECT VLADIMIR ZABOLOTNY IN 1936-39. THE ROYAL PALACE, CONCEALED BEHIND THE VERKHOVNA RADA, WAS CONSTRUCTED IN 1744-54 BY THE ITALIAN ARCHITECT BARTOLOMEO RASTRELLI. PECHERSK HILL IS HOME TO TWO INTERESTING WORKS OF ARCHITECTURE: THE DYNAMO STADIUM AND THE DYNAMO RESTAURANT BY JOSIF KARAKIS.

THE TOUR ALSO INCLUDES THE AREA OF PODOL, WHICH TAKES ITS NAME AFTER THE RIVER VALLEY. PODOL OFFERS THREE INTERESTING WORKS OF CONSTRUCTIVIST ARCHITECTURE, DESIGNED DURING THE PERIOD WHEN KHARKOV WAS THE CAPITAL OF UKRAINE. DURING THIS PERIOD, THE MAJORITY OF CONSTRUCTION PROJECTS FOCUSED ON BUILDING INDUSTRIAL FACILITIES, WORKERS' CLUBS AND CINEMAS. THE KYIV DISTRICT POWER PLANT ON RYBALSKY ISLAND, THE CLUB PISCHEVIK AND THE ZHOVTEN THEATRE-CINEMA ARE ALL PERFECT EXAMPLES.

АВТОМОВІЛЬНА (АВТОБУСНА) ЕКСКУРСІЯ ПОЧИНАЄТЬСЯ НА ПЕЧЕРСЬКУ ВІД АРСЕНАЛЬНОЇ ПЛОЩІ (СТАНЦІЯ МЕТРО «АРСЕНАЛЬНА») І ЗАКІНЧУЄТЬСЯ НА ПОДОЛІ БІЛЯ КІНОТЕАТРУ «ЖОВТЕНЬ» (СТАНЦІЯ МЕТРО «КОНТРАКТОВА ПЛОЩА»). ОДИН З НАЙКРАЩИХ У КИЄВІ ЖИТЛОВИХ КОМПЛЕКСІВ В СТИЛІ КОНСТРУКТИВІЗМУ БУВ ЗАПРОЕКТОВАНИЙ У 1933-36 РОКАХ АРХІТЕКТОРОМ ЙОСИПОМ КАРАКІСОМ НА ВУЛ. МАЗЕПИ 3-5 (ВИХОДИТЬ НА АРСЕНАЛЬНУ ПЛОЩУ). АРХІТЕКТУРНОЮ ДОМІНАНТОЮ КВАРТАЛУ Є 10-ПОВЕРХОВИЙ НАРИЖНИЙ ЖИТЛОВИЙ БУДИНОК. «ОДНА З КРАЩИХ НОВОБУДОВ СТОЛИЦІ ... КИЇВСЬКИЙ ХМАРОЧОС», - ПОВІДОМЛЯЛА В ТІ РОКИ ОДНА З КИЇВСЬКИХ ГАЗЕТ. У ПОВНОМУ ОБСЯЗІ КОМПЛЕКС, ЗАПРОЕКТОВАНИЙ КАРАКІСОМ, РЕАЛІЗОВАНИЙ НЕ БУВ.

МАРШРУТ ПРОХОДИТЬ ВЗДОВЖ ДНІПРА ТА ПРИДНІПРОВСЬКИХ ПАРКІВ ВУЛИЦЕЮ ГРУШЕВСЬКОГО ПО ХРЕБТУ ПРАВОБЕРЕЖНИХ ПАГОРБІВ, СПУСКАЄТЬСЯ НА ЄВРОПЕЙСКУ ПЛОЩУ, З ЯКОЇ ПОЧИНАЄТЬСЯ ХРЕЩАТИК, ДАЛІ - ПО ВОЛОДИМИРСЬКОМУ УЗВОЗУ НА ПОДІЛ, ДАВНИЙ ТОРГОВИЙ ТА РЕМІСНИЧИЙ РАЙОН КИЄВА. В МАРШРУТ ВХОДЯТЬ ДВІ БУДІВЛІ ВЛАДНИХ СТРУКТУР «ДОВОЄННОГО» ПЕРІОДУ У СТИЛІСТИЦІ «СТАЛІНСЬКОГО НЕОКЛАСИЦИЗМУ», ЯКИЙ ВІТІСНИВ «КОНСТРУКТИВІЗМ». ЦЕ ГРАНДІОЗНИЙ ЗА СВОЇМ МАСШТАБОМ БУДИНОК УРЯДУ (ЗАРАЗ КАБІНЕТУ МІНІСТРІВ УКРАЇНИ), ПОБУДОВАНИЙ У 1936-38 РР., ТА БУДИНОК ВЕРХОВНОЇ РАДИ УКРАЇНИ, У 1936-39 РР. ЗА БУДИНОКОМ ВЕРХОВНОЇ РАДИ «СХОВАВСЯ» ЦАРСЬКИЙ ПАЛАЦ, СПОРУДЖЕННЯ ЯКОГО У 1744-54 РР. ЗА ПРОЕКТОМ ІТАЛІЙЦЯ БАРТОЛОМЕО РАСТРЕЛЛІ. НА СХІЛІ ПЕЧЕРСЬКОГО ПАГОРБА РОЗТАШОВАНО ЩЕ ДВА ЦІКАВИХ ОБ'ЄКТИ - СТАДІОН «ДИНАМО» З КОЛОНАДОЮ ВХІДНОГО ПОРТИКУ (1933-36 РР.) ТА РЕСТОРАН «ДИНАМО» (1934 Р., АРХ. Й. КАРАКІС). ЗАВЕРШУЄТЬСЯ ЕКСКУРСІЯ НА ПОДОЛІ, НАЗВА ЯКОГО ПОВ'ЯЗАНА З ПРИРІЧКОВИМ, ДОЛИННИМ РОЗТАШУВАННЯМ. РІЧКОВИЙ ВОКЗАЛ НА ПОШТОВІЙ ПЛОЩІ РОЗТАШОВАНИЙ НА МІСЦІ СТАРОКИЇВСЬКОГО ПРИЧАЛУ (ПРИТИК) РІЧКОВИХ СУДЕН. НА ПОДОЛІ РОЗТАШОВАНИ ЩЕ ТРИ ЦІКАВИ ОБ'ЄКТИ, ЗАПРОЕКТОВАНИ В СТИЛІ «КОНСТРУКТИВІЗМУ» В ПЕРІОД, КОЛИ КИЇВ НЕ МАВ СТОЛИЧНОГО СТАТУСУ І КОЛИ ВАЖЛИВЕ МІСЦЕ ВІДВОДИЛОСЬ БУДІВНИЦТВУ ПРОМИСЛОВИХ СПОРУД, КЛУБІВ РОБІТНИКІВ, КІНОТЕАТРІВ. ЦЕ ТЕЦ (ТЕПЛОВА ЕЛЕКТРОСТАНЦІЯ) НА РИБАЛЬСЬКОМУ ОСТРОВІ (1926-30 РР.), КЛУБ «ХАРЧОВИК» ДЛЯ РОБІТНИКІВ М'ЯСОРИБОКОНСЕРВНОЇ ПРОМИСЛОВОСТІ НА КОНТРАКТОВІЙ ПЛОЩІ (1931-33 РР.) ТА КІНОТЕАТР «ЖОВТЕНЬ» (1930 РР.), РОЗТАШОВАНИЙ НЕПОДАЛІК СУЧАСНОЇ СТАНЦІЇ МЕТРО «КОНТРАКТОВА ПЛОЩА»

- HOTEL "SALUT"** ГОТЕЛЬ "САЛЮТ"
PLOSCHA SLAVY
ПЛОЩА СЛАВИ
- ORLYONOK KINDERGARTEN FOR ARSENAL FACTORY WORKERS**
ДИТЯЧИЙ САДОК "ОРЛЁНОК"
ДЛЯ ДІТЕЙ РОБІТНИКІВ
ЧЕРВОНОПРАПОРНОГО ЗАВОДУ
"АРСЕНАЛ" 1937
JOSIF KARAKIS ЙОСИП КАРАКІС
PROVULOK ASKOLDOV, 5
ПРОВУЛОК АСКОЛЬДІВ, 5
- THE KYIV MILITARY DISTRICT EMPLOYEES RESIDENCE** ЖИТЛОВИЙ
БУДИНОК ДЛЯ РОБІТНИКІВ
КИЇВСЬКОГО ВІЙСЬКОВОГО ОКРУГУ
1935-1940
JOSIF KARAKIS, I. ZASLVS'KIY
ЙОСИП КАРАКІС,
І. ЗАСЛАВСЬКИЙ
VUL. IVANA MAZERU, 3/5
ВУЛ. ІВАНА МАЗЕПИ, 3/5
- RESIDENTIAL BUILDING** ЖИТЛОВИЙ
БУДИНОК 1938
VUL. SOZANS'KIY B. SOZANS'KIY
VUL. IVANA MAZERU, 4/6
ВУЛ. ІВАНА МАЗЕПИ, 4/6
- THE CENTRAL COMMITTEE OF THE COMMUNIST PARTY OF UKRAINE (KP(B)U) STAFF RESIDENCE** ЖИТЛОВИЙ БУДИНОК
ПРАЦІВНИКІВ ЦЕНТРАЛЬНОГО
КОМІТЕТУ КОМУНІСТИЧНОЇ ПАРТІЇ
УКРАЇНИ (ЦК КП (Б)У) 1935-1936
OLEKSIY BEKETOV ОЛЕКСІЙ
БЕКЕТОВ
VUL. GRUSHEVS'KOGO, 9
ВУЛ. ГРУШЕВСЬКОГО, 9
- OFFICERS' HALL FOR THE RED ARMY AND NAVY** БУДИНОК ОФЦЕРВ-
БУДИНОК ЧЕРВОНОЇ АРМІЇ І ФЛОТУ
1931-1933
JOSIF KARAKIS ЙОСИП КАРАКІС
VUL. GRUSHEVS'KOGO, 30/1
ВУЛ. ГРУШЕВСЬКОГО, 30/1
- ARSENALETS HOUSING COOPERATIVE RESIDENTIAL BUILDING** ЖИТЛОВИЙ БУДИНОК
БУДІВЕЛЬНОГО КООПЕРАТИВУ
"АРСЕНАЛЕЦЬ" 1929-1931
M. ANICHKIN, L. TOLTUS М. АНІЧКІН,
Л. ТОЛТУС
VUL. GRUSHEVS'KOGO, 28/2
ВУЛ. ГРУШЕВСЬКОГО, 28/2
- MARIINSKY PALACE** МАРИЇНСЬКИЙ
ПАЛАЦ 1752
BARTOLOMEO RASTRELLI
БАРТОЛОМЕО РАСТРЕЛЛІ
PLOSCHA KONSTYTUZI, 5A
ПЛОЩА КОНСТИТУЦІЇ, 5/A



- THE VERKHOVNA RADA (PARLIAMENT OF UKRAINE)**
БУДИНОК ВЕРХОВНОЇ РАДИ
УКРАЇНИ 1936-1939
VLADIMIR ZABALOTNYI ВОЛОДИМИР
ЗАБОЛОТНИЙ
VUL. GRUSHEVS'KOGO, 5
ВУЛ. ГРУШЕВСЬКОГО, 5
- UKRAINE GOVERNMENT BUILDING (BUILDING OF PEOPLE'S COMMISSARS)** БУДИНОК РАДИ
НАРОДНИХ КОМІСАРІВ
1934-1939
IVAN FOMIN, P. ABROSIMOV ІВАН
ФОМІН, П. АБРОСІМОВ
VUL. GRUSHEVS'KOGO, 12/2
ВУЛ. ГРУШЕВСЬКОГО, 12/2
- DINAMO STADIUM COMPLEX**
КОМПЛЕКС СТАДІОНУ "ДИНАМО"
1932-1939
VASILII OSMAK VOLODYMYR
BESPALY V. POLISCHUK N.
MANCHUROVA ВАСИЛЬ ОСЬМАК
ВОЛОДИМИР БЕСПАЛІЙ В.
ПОЛІЩУК Н. МАНЧУРОВА
VUL. GRUSHEVSKOGO, 3
ВУЛ. ГРУШЕВСЬКОГО, 3
- DINAMO RESTAURANT** РЕСТОРАН
"ДИНАМО" 1934
JOSIF KARAKIS ЙОСИП КАРАКІС
VUL. GRUSHEVSKOGO, 3
ВУЛ. ГРУШЕВСЬКОГО, 3

- RIVER STATION** РІЧКОВИЙ ВОКЗАЛ
1957-1961
V. GOPKALO, M. LADNUY, G. SLUTSKY
В. ГОПКАЛО М. ЛАДНИЙ Г. СЛУЦЬКИЙ
POCHTOVA PLOSCHA, 3
ПОЧТОВА ПЛОЩА, 3
- PISCHEVIK CLUB** КЛУБ "ХАРЧОВИК"
1931-1933
MYKOLAJ SHEKHONIN МИКОЛАЙ
ШЕХОНІН
VUL. MEZHYGORSKA, 2
ВУЛ. МЕЖИГІРСЬКА, 2
- ZHOVTEN THEATRE-CINEMA**
КІНОТЕАТР "ЖОВТЕНЬ" 1928-1931
VALERIAN RYKOV ВАЛЕРІАН РИКОВ
VUL. KOSTYANTYNIVSKA, 26/10
ВУЛ. КОСТЯНТИНІВСЬКА, 26/10
- THE KYIV DISTRICT POWER PLANT** КИЇВСЬКА РАЙОННА
ЕЛЕКТРОСТАНЦІЯ (КРЕС) 1920-1930
GEORGIY GOLZ, M. PARUSNIKOV,
B. DAMANSKIY, M. OBERUCHEV
М. ПАРУСНІКОВ, Б. ДАМАНСЬКИЙ, Г.
ГОЛЦ, М. ОБЕРУЧЕВ
VUL. ELEKTRYKIV, 11
ВУЛ. ЕЛЕКТРИКІВ, 11




7 ARSENALETS HOUSING COOPERATIVE RESIDENTIAL BUILDING 1929-1931 **M. ANICHKIN, L. TOLTUS** VUL. GRUSHEVSKOGO, 28/2

This residential building by M. Anichkin and L. Toltus, is located in the historic district of Lyvky, overlooking Mariinsky Park at the corner of Vulitsya Hrushevsky and Kriposny Bul'var. It is an important emblem of urban development that accentuates a corner section of the district. Funded by a long-term State loan, the building was realised by the Arsenal plant employees building cooperative, under the influence of the constructivist movement. Construction lasted until 1931, and cost more than one million two hundred thousand roubles. The original project featured a dining hall, nursery, kindergarten, the cooperative's offices and laundry facilities in the semi-basement, with two stores at grade, clearly reflecting the government's attempts to collectivise Soviet society. The original building was a four-storey brick structure, comprised of a composition of different parts, with a 45 degree corner at the street intersection. The two side wings are enhanced utilising solely angular sections in order to create cour d'honneur and projecting volumes.

The main façade thus becomes that along the 45 degree cut. The stairwells protruding above the roofline accentuate ends of the wings, while the horizontal division of the elevations was enhanced by the application of simple mouldings, and finished with a smooth, board frieze and cornice. The structural rhythm was achieved through the use of utilitarian elements, windows and balconies. The main entrance was enhanced with a monumental composition of supporting columns, a prominent ceiling and decorated with black granite slabs. The entrance serves as a path to the inner courtyard. The exterior of the building was designed in the style of constructivism. This is one of the best and largest residences in Kyiv, typical of the period of massive residential construction in Ukraine that marked the early decades of the twentieth century. The residence is listed as a national architectural landmark and an emblem of local urban development.

A bronze plaque with a bas-relief portrait was installed on the building in 1990, recalling that Imam Shamil, former Head of the Muslim State of Dagestan and leader of the Caucasus mountaineers during the liberation war against the Russian empire lived in one of the wings of the estate that once occupied the site.



12 **DINAMO RESTAURANT** 1934 JOSIF KARAKIS VUL. HRUSHEVSKOGO, 3

The 1934 Dynamo Restaurant, undoubtedly one of the most successful works of Josif Karakis, is located deep in the park area of the Misky Garden, on an elevated terrace north of the Dynamo Stadium. The restaurant is part of the stadium complex constructed in the first half of the 1930s on the site of the pre-revolutionary "Chateau de Fleur" cafe. The inclusion of the restaurant within the complex designed by the architect-engineer Rzhchytzky reflected ideological principles at the time, which considered the stadium not only an arena for sports events, but also one of the most basic venues for the entertainment of the masses. Contemporaries thought of the stadium as "primarily a park where the working masses came together in the search for space, fresh air and interesting entertainment." Based on its architectural and stylistic design, the restaurant did not fit into the ensemble, but retreated from the architectural 'carbon copies' of the era, undoubtedly with an artistic value of its own. This peculiarity is accentuated in the sharp contrast of the building's geometric forms against soft flows of the slopes of the Dnieper Hill. The interior of the restaurant demonstrated a certain departure from the tenets of constructivism. The walls were decorated with murals, however the original decorations have not survived. "The Dynamo Restaurant, noted one contemporary - is one of the best new buildings in Kyiv, where the principle of using sculptures and paintings in architectural design is being implemented into practice".

In the late 1940s-early 1950s, the building was partially restored, with supplementary facilities added to the kitchen block.

In preparation for the 1980 Olympic Games in Moscow, the restaurant was renovated and partially restored. In the 1990s, significant changes were made to the interiors to meet modern requirements. During the same period, a few annexes were added to the rear façade, including a structure with a turret, and the main facade was also partially modified. As a result, the original architecture of the building was somewhat ruined.

The restaurant is a three-story T-shaped building with a fairly high plinth that accommodates the main entrance, a lobby and coat check. The first floor features a banquet hall and executive offices; the second floor hosts a main hall with a ballroom, buffet, pastry shop and utility spaces. The original design placed the ballroom at the centre of the hall, surrounded by open and closed balconies on three sides.

The building presents various elements of constructivist architecture, such as large glazed surfaces organically connected with the galleries, the use of columns and projecting volumes. The artistic value of the façades is enhanced by the natural textures and colour of rough stone and brick, supplemented by bands of cement stucco.

The architectural and artistic design of the structure reflects Karakis' creative pursuits and the overall softness of the building reveals an attempt to safeguard the ideas of constructivist design, while enriching it with classical art, an approach known as [post-constructivism]. The building is an architectural landmark of local importance.

14 **PISCHEVIK CLUB** 1931-1933 **MYKOLA SHEKHONIN** VUL. MEZHYGORSKA, 2

The Pischevik Club, the work of Mykola Shekhonin, is an important element in the construction of the Kontraktova Ploshcha. Two of its façades overlook vulitsya Mezhygirska and Skovoroda Street, while a lateral façade faces onto vulitsya Spaska. The club was realised between 1931 and 1933 at the request of the Food Industry Workers' Union. It was part of the third five-year plan, when clubs in the then preferred style of constructivism enjoyed particular popularity. The principle of club design - the functional separation of the club structure from the structure purported for the entertainment of the masses - stipulated the emergence of a complex asymmetrical composition. The Pischevik Club is a striking example of the use of this principle. The corner of the building is accentuated by a rounded structure topped with a glass dome. The angular section is contrasted against the clear lines

and forms of the two structures running along the streets. The building originally contained a club room and theatre, united with this semi-circular glass-domed structure, with a ballroom located on the second floor. The club was designed for a maximum capacity of 2,000 people, while the main hall could accommodate 1,000 visitors. The construction work was done by the Zhytlokoopbud Cooperative. In 1939 the club was renamed "The Palace of Culture of the Baking Industry." The façades were slightly modified to meet the new aesthetic guidelines imposed by the State. In particular, changes were made to the proportions of the window openings and the forms of the facade at the north wing. The angular façade was also decorated with pilasters and the balustrade on the external semi-circular balcony was replaced with a simple metal railing. The reconstruction of the club in the 1980s by the architect Hrauzhys include the partial restoration of the original constructivist forms of the façades. The building is an architectural landmark and a monument of local importance.



15 ZHOVTEN THEATRE-CINEMA 1928-1931 VALERIAN RYKOV
VUL. KOSTYANTYNIIVSKA, 26/10



The cinema is located at the corner of vulitsya Kostyantynivska and vulitsya Schekovyozka in the historic district of Podil (also known as Petrivka in the 1930s). The result of a national architectural competition held in 1928 and won by Grotsky, it was the first large cinema to be built using the latest technological innovations ushered in by the October Revolution. While there is no supporting evidence, rumour had it that the actual winner was Noah Trotsky, Leningrad's most well-known architect. However, in the 1930s it was not permitted to use this name in the media. The project design was revamped and adjusted by the Kyiv architect Valerian Rykov, the author of the city's VUFK Film Factory. Construction lasted from summer 1929 into late 1930. The 10,217 cubic meter building was realised at a cost 312,600 roubles. The 408 square meter theatre could seat 680 people, served by a hall and five foyers. The cinema, ideologically intended "to direct the will of the proletariat to building socialism", was originally intended for silent films and perceived as "a laboratory of proletarian culture". Before each show, the audience was encouraged to visit a reading room, a library, or play a game of chess checkers or dominos. The building also had a shooting gallery.

The Zhovten cinema was opened by the VUFKU, The All-Ukrainian Photo and Cinema Administration on 29 January 1931. Originally The Ninth State Cinema, it was later renamed The Third Komsomol Cinema of Petrivka. Originally realised in the constructivist style, the expressiveness of the building was achieved through the interplay of different forms. The lobby entrance was set in the deepened angular section, enhanced by a strong canopy that defined the horizontal divisions of the façade along vulitsya Kostyantynivska. An important element in the overall composition of the façade are the arched pylons on the first floor, which covered the theatre exits. The building was finished in dark stucco, contrasting the light coloured elements of the main structure.

With the State-imposed shift in the ideological direction of architectural design in the mid-1930s, constructivist architecture came under sharp criticism. When the capital of Ukraine was transferred back to Kyiv from Kharkov, a number of constructivist buildings were actually rebuilt. The Petrivka cinema was criticised as "a typical example of boxy architecture" and "a product of constructivist obsession". In general, the structure was described as a "stain on the creative experience of Kyiv's architects".

The cinema was thus redesigned in 1934-36 by the architect Babulevych, who applied a layer of cut stone to the walls, painted the window casings white and added frames around the windows. While the original avant-garde appearance of the cinema was lost, contemporaries perceived Babulevych's changes in a positive light: "The façade... gloomy and joyless, resembled a warehouse rather than a cinema. Today this façade... comes closer to accepted standards." The cinema remained open throughout World War II, sustaining damage during the liberation of Kyiv. Renamed the Zhovten, Ukrainian for October, the cinema was one of the first to be restored, and one of the most popular leisure destinations for the city's inhabitants. In 1960, an additional 300-seat theatre was added to the cinema. In 1988, the Ministry of Culture initiated a project to restore the cinema to its original architectural design of the late 1920s, implemented by the architect Eduard Goncharenko. In 1989-90, the classical decorations were removed from the façades, though not all authentic items were successfully recovered. The building is a rare architectural landmark of the constructivist period, and one of the very few social and cultural institutions of the late 1920s-early 1930s that retains its original purpose.

**16 THE KYIV DISTRICT POWER PLANT 1920-1930 GEORGIY GOLZ,
M. PARUSNIKOV, B. DAMANSKIY, M. OBERUCHEV VUL. ELEKTRYKIV, 11**

The Kyiv District Power Plant is located on Rybalsky Island near the Kiev harbour. The complex can be seen from the Dnieper River, the city waterfront and the Dnieper hills. The lead project engineer was B. Damansky, assisted by M. Oberuchev. The architectural design of the first section is the work of M. Parusnikov. Construction of the power plant began on 26 August 1926, on an artificially created site, reinforced by pile foundations. The ceremonial launch of the first generator was held on 1 May 1930, while the second generator came on line in April of 1933, producing a total of 21,300 kW. The second section, commissioned in 1935, was added towards the east, extending the turbine hall. Total production reached an impressive 70,300 kW, with the plant employing 700 people.

In 1941 the main equipment of the power plant was evacuated, and the structure had to be rebuilt after the liberation of Kyiv from Nazi occupation. Originally coal-powered, the plant was later fed by natural gas and crude oil, prior to the installation of co-generation equipment in the early 1960s. The plant remains an important source of power for modern-day Kyiv.

The asymmetrical composition of the complex is comprised of a five-storey brick building containing technical services annexes, the smaller plant administration building and the extended block of the turbine hall, with its two stairwells marked by bay windows along the façade. The furnace room is marked on the eastern facade by the use of stained glass. The architectural detailing makes clear reference to constructivist forms, making it one of the first large industrial structures realised in this style in twentieth century Kyiv.

A succession of additions and restorations have significantly modified the original appearance of the industrial ensemble. While the main façade of the first section has survived, with only the stained glass in the turbine unit replaced, the exterior of the furnace room has been completely changed. Only its northern turret remains practically untouched, reflecting the original architectural design. The power plant is an architectural landmark and a monument of local importance.

