RKM РКМ KIEV Київ
AVANT-GARDE ITINERARIES АВАНГАРДНІ МАРШРУТИ
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.
01_Lypky and Historical Kiev Липки – Історичне Місце
02_In and Around The Santa Sophia Reserve НА Фоні Святого Софії
03_Industrial and Civil Architecture in Modern Kyiv 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

Photo Tetyana Khashenko, Tatiana Ladan, Gleb Ushakov
THE TOUR BEGINS NEAR THE BESSARABSKY RYNOK – KYIV’S CENTRAL MARKET, ALSO KNOWN AS THE BESSARABKAAND, 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.


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 GRIGORIEV, VASILY OSMAK AND MYKOLA KHOLOSTENKO.


LYPKY AND HISTORICAL KYIV  ЛИПКИ – ІСТОРИЧНЕ МІСЦЕ

01
The building is located on the elevated site at the corner of Kruty Uzviz and Vulitza Kruglouniversytetska. 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 Kruglouniversytetska 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.
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, pared with the changing 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-Kary Drama Institute.
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 levels between the windows. The post-constructivist façade features a classical three-partite structure stripped of any unnecessary detailing or ornamentation.
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.
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. Yasiyevych 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.
This tour, which weaves its way through historical and modern Kyiv, begins at St. Michael’s Golden-Domed Monastery on Mykhailivsky Maydan (from the Maydan Nezalezhnosti metro station proceed up the Vulitsya Mykhailivska) and ends at St. Volodymyr’s Cathedral on Taras Shevchenko Bulvar (University 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.

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   MIKHAILOVS’KAYA PLOSHA, 6
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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.
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 storey on the ground floor of the corner section. The roof of the four-storey volume sloped towards the yard, with a 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-story 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.
INDUSTRIAL AND CIVIL ARCHITECTURE
IN MODERN KIEV
ПРОМИСЛОВА ТА
ЦИВІЛЬНА АРХІТЕКТУРА
В СУЧАСНОМУ
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7. FIRST RESIDENTIAL BUILDING FOR
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    ШКОЛА 1929
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    ГЕОРГІй ВОЛОШІНОВ
    PОЛьОВИЙ ПРОВУЛОК, 10
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. Vyshnevsky. 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, Oleksandr Verbitsky, the Vesnin brothers AD. Dyachenko, O. Kobelyeva, V. Shchuka, O. Schusyev, P. Andreyev, 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.
This residential complex from 1927-29, located at the corner of vulitsya Dovnar-Zapskiy 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.
The Club Metalist, or Bilshyovyk 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. Moyseyevych. 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.
The VUFK Film Factory, also known as the Oleksandr Dovzhenko National Film Studio, occupies a vast plot in the former working-class suburb of Shylyavka. 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.


АВТОМОБІЛЬНА (АВТОБУСНА) еКСКУРСІЯ пОчИНАЄТьСЯ НА печеФьСьКУ ВІД АРСеНАЛьНОЇ пЛОщІ (СТАНЦІя МеФТРО «АРСеНАЛьНА») І ЗАКІНчУЄТьСЯ НА пОДОЛІ БІля КІНОТЕАТРУ «ЖОВТеНь» (СТАНЦІя МеФТРО «КОНТРАКТОВА пЛОщА»). ОДИН З НАйКРАщИх У КИЄВІ ЖИТЛОВИх КОМпЛЄксІв В СТИлІ КОНСТРУКТИВІЗМУ БУВ ЗАПРОЄкТОВАНИЙ У 1933-36 РОКАх АРхІТеКТОРОМ ЙОСИПОМ КАРАКІСОМ НА ВУЛ. МАЗепИ 3-5 (ВІХІДІТЬ НА АРСеНАЛьНУ пЛОщУ). АРхІТеКТУРНою ДОМІНАНТОЮ КВАРТАЛУ є 10-ПОВеМьРОВИЙ НАРІЖНИЙ ЖИТЛОВИЙ БУДИНОК. "ОДНА З КРАщИх НОВОБУДОВ СТОЛИЦІ... КИЇВСьКИЙ хМАРОчОС", - ПОВІДОМЛЯЛА В ТІ РОКИ ОДНА З КИЇВСьКИх ГАЗеТ. У ПОВНОМУ ОБСЯЗІ КОМпЛЄкс, ЗАПРОЄкТОВАНИЙ КАРАКІСОМ, РЕАЛІЗОВАНИЙ НЕ БУВ.

МАРШРУТ ПРОХОДИТь ВЗДОВЖ ДНІпРА ТА пРИДНІпРОВСьКИх пАРКІВ ВУЛИЦею ГРУШеВСьКОгО ПО хРеБТУ пРАВОБеЊеЖНИх пАГОРБІВ, СпУСКАєТьСЯ НА єВРОпейСьКУ пЛОщУ, З яКОЇ пОчИНАЄТьСЯ РЕМІСНИчИй РАйОН КИЄВА. В МАРШРУТ ВХОДЯТь ДВІ БУДІВЛІ ВЛАДНИх СТРУКТУР «ДОВОєННОГО» ПЕРІОДУ У СТИЛІСТИЦІ «СТАЛІНСьКОГО НеОКЛАСИЦИЗМУ», яКИй ВИТІСНИВ «КОНСТРУКТИВІЗМ». Це ГРАНДІОЗНИй ЗА СВоЙМ МАСШТАБОМ БУДІНОК УРяДУ (ЗАРАЗ КАБІНеТУ МІНІСТРІв УКРАЇНИ), пОБУДОВАНИй У 1936-38 РР., ТА БУДІНОК ВеІіимвоНОй РАДі УКРАЇНИ, У 1936-39 РР. ЗА БУДІНКОМ ВеІіимвоНОй РАДИ «СхОВАВСЯ» ЦАРСьКИЙ пАЛАЦ, СПОРУДЖЄННЯ ЯКОГО У 1744-54 РР. ЗА ПРОЄКТОМ ИТАЛІйЦя БАРТОЛОМеО РАСТРеЛІ. НА СхИЛІ печЄрСьКОГО пАГОРБА РОЗТАШОВАНО ще ДВА ЦІКАВІ ОБ’єКТИ – СТАДІОН «ДИНАМО» З КОЛОНАДОЮ ВхІДНОго ПОРТИКУ (1933-36 РР.) ТА РеСТОРАН «ДИНАМО» (1934 Р., АРх.. й. КАРАКІС). ЗАВЄРШУЄТьСЯ еКСКУРСІЯ НА пОШТОВІЙ пЛОщІ РОЗТАШОВАНИЙ НА МІСЦІ СТАРКОЙІВСьКОгО пРИЧАЛУ (ПРИТІК) РІчКОВИх СУдеН.

НА пОДОЛІ РОЗТАШОВАНІ ТРИ ЦІКАВІ ОБ’єКТИ, ЗАПРОЄкТОВАНИІ В СТИлІ «КОНСТРУКТИВІЗМУ» В ПЕРІОД, колІ КИЄВ НА МАВ СТОЛИчНОгО СТАТУСУ і КОЛІ БУДІВНИЧТВО ПРОМИСЛОВИХ СПОРУД, КЛУБІв РОБІТНИКІв, КІНОТЕАТРИ. ЦЕ ТЕЧ (ТЕПЛОВА ЕЛЕКТРОСТАНЦІЯ) НА РИБАЛЬСЬКому ОСТРОВІ (1926-30 РР.), КЛУБ «ХАЧЧОтІК» ДЛЯ РОБІТНИКІв М’ЯСОРИБОКОНСеРВНОї ПРОМИСЛОВОСТІ НА КОНТРАКТОВІй пЛОщІ (1931-33 РР.) ТА КІНОТЕАТР «ЖОВТеНь» (1930 РР.), РОЗТАШОВАНИЙ НЕПОДАЛІК СУчАСНОй СТАНЦІї МеФТРО «КОНТРАКТОВА пЛОщА».
1. **Hotel "SALUT"** (Готель "САЛЮТ")
   Ploscha Slavy
2. **Orlyonok Kindergarten for Arsenal Factory Workers**
   Дитячий садок "ОРЛЁНОК" для дітей робітників Червоноармійського заводу "АРСЕНАЛЬ" 1937
   JOSIF KARAKIS ЙОСИП КАРАКИС
   Prosvilok Aскольдів, 5
3. **The Kyiv Military District Employees Residence**
   Житлова будівля працівників Київського військового округу 1935-1940
   JOSIF KARAKIS, І. ЗАСЛАВСЬКИЙ ЙОСИП КАРАКИС, І. ЗАСЛАВСЬКИЙ
   Vul. Ivana Mazepy, 3/5
4. **Residential Building**
   Житлова будівля 1928
   VUL. SOZANS’KIY В. СОЗАНИЩЬКИЙ
   Vul. Ivana Mazepy, 4/6
5. **The Central Committee of the Communist Party of Ukraine (Kp(B)U) Staff Residence**
   Житловий будинок центрального комітету комуністичної партії України 1935-1936
   ОЛЕКСІЙ БЕКЕТОВ ОЛЕКСІЙ БЕКЕТОВ
   Vul. Grushhevskogo, 9
6. **Officers’ Hall for the Red Army and Navy**
   БУДІВЕЛь КООпЕРАТИВУ "АРСЕНАЛЬ" 1929-1931
   M. ANICHKIN, L. TOLTUS М. АНІЧКИН, Л. ТОЛТУС
   Vul. Grushhevskogo, 28/2
7. **Arsenal Cooperative Residential Building**
   Житловий будинок колгоспу "АРСЕНАЛЬ" 1934-1939
   IVAN FOMIN, P. АБРОСІМОВ ІВАН ФОМІН, П. АБРОСІМОВ
   Vul. Grushhevskogo, 12/2
8. **Dynamo Stadium Complex**
   Комплекс стадіону "ДИНАМО" 1932-1939
   Василя ОСЬМАК ВОЛОДИМИР БЕСПАЛІЙ В.
   Vul. Grushevskogo, 3
9. **The Verkhovna Rada (Parliament of Ukraine)**
   Будинок Верховної Ради України 1936-1939
   VLADIMIR ZABALOTNY ВОЛОДИМИР ЗАБОЛОТНИЙ
   Vul. Grushhevskogo, 5
10. **Ukraine Government Building (Building of People’s Commissars)**
    Житловий будинок Ради народних комісарів 1934-1939
    IVAN FOMIN, P. АБРОСІМОВ ІВАН ФОМІН, П. АБРОСІМОВ
    Vul. Grushhevskogo, 12/2
11. **Dynamo Restaurant**
    Ресторан "ДИНАМО" 1934
    JOSIF KARAKIS ЙОСИП КАРАКИС
    Vul. Grushevskogo, 3
12. **River Station**
    Пічковий вокзал 1957-1961
    V. ГОРКАЛО, М. ЛАДНЬЮ, Б. СЛУТСКІЙ
    Vul. Mezhigirska, 2
13. **Zhovten Theatre-Cinema**
    Кінотеатр "ЖОВТЕНЬ" 1929-1931
    VALERIAN RYKOV ВАЛЕРІЙ РІКОВ
    Vul. Kostiantynyvska, 26/10
14. **The Kyiv District Power Plant**
    Київська районна електростанція (КРЭС) 1920-1930
    ГЕОРГІЙ ГОЛЦ, М. ПАРУСНИКОВ, Б. ДАМАНСКИЙ, М. ОБЕРУЧЕВ
    Vul. Elektrov, 11
15. **Pischevik Club**
    КЛУБ "ХАРЧОВИК" 1931-1933
    MUKOLAJ SHEKHONIN МИКОЛАЙ ШЕХОНІН
    Vul. Mezhigirska, 2
16. **Maidan Nezalezhnosti**
    Майдан незалежності 1920-1930
    GEORGIY GOLZ, M. PARUSNIKOV, B. DAMANSKY, M. OBERUCHEV
    Vul. Elektriv, 11
This residential building by M. Anichkin and L. Toltus, is located in the historic district of Lypky, 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 rooftop 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.
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 Rzhechytsky 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 facade, 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 facades 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.
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 Mezhigirska 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 façade 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.
The cinema is located at the corner of vulitsya Kostyantynivska and vulitsya Schekovytska in the historic district of Podil (also known as Petrovka 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 alter renamed The Third Komsomol Cinema of Petrovka. 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 Petrovka 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.
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.

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.