RKM ПКМ MOSCOW
МОСКВА AVANT-GARDE ITINERARIES МАРШРУТЫ АВАНГАРДА

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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_CONSTRUCTIVISM AND RATIONALISM
Конструктивизм и рационализм

02_THE RED RADIUS
Красный радиус

03_FROM SUKHAREVKA TO MIUSSKAYA PLOSHCHAD
От Сухаревки до Миусской площади

04_FROM BELORUSSKI STATION TO BAKHMETEYEVSKY BUS GARAGE
От Белорусского вокзала до Бахметьевского гаража

05_THE DANGAUEROVKA SETTLEMENT:
Дангавэрковская слобода

06_STUDENT CAMPUS AND SCIENCE INSTITUTES
Студенческие городки и научные институты

07_FROM AVANT-GARDE TO ART-DECO
От авангарда к ар-деко

08_AROUND THE ZIL AUTOMOTIVE FACTORY CLUB
Дом культуры Московского автозавода и вокруг него

09_MOSCOW’S AVANT-GARDE ALL-STARS
Красный радиус

DEVELOPED BY NIKOLAI VASSILIEV
ПОДГОТОВЛЕН НИКОЛАЕМ ВАСИЛЬЕВЫМ
CONSTRUCTIVISM AND RATIONALISM
КОНСТРУКТИВИЗМ И РАЦИОНАЛИЗМ

THIS WALKING TOUR BEGINS AT THE 'LENINSKY PROSPECT' METRO STATION (NORTHERN EXIT TO ULITSA ORDZHONIKIDZE) AND CONTINUES ALONG SERPHUKHOVSKY VAL, THE HISTORICAL BORDER OF MOSCOW ESTABLISHED IN 1774. PRIOR TO THE 1920S THIS WAS THE VERY EDGE OF THE CITY, CHARACTERISED BY ONE TO TWO-STOREY RURAL WOODEN BUILDINGS AND VARIOUS INDUSTRIAL FACILITIES. AFTER THE OCTOBER REVOLUTION THIS BECAME ONE OF THE PRIMARY AREAS OF DEVELOPMENT IN THE CITY, LEAD BY SUCH FAMOUS ARCHITECTS AND ENGINEERS AS IVAN NIKOLAEV, NIKOLAI TRAVIN AND VLADIMIR SHUKHOV.


ЭКСКУРСИЯ НАЧИНАЕТСЯ ОТ СЕВЕРНОГО ВЫХОДА ИЗ СТАНЦИИ МЕТРО «ЛЕНИНСКИЙ ПРОСПЕКТ» (К УЛ. ОРДЖОНИКИДЗЕ) И ПРОХОДИТ ВДОЛЬ СЕРПУХОВСКОГО ВАЛА - СТАРОЙ ГРАНИЦЫ МОСКВЫ, ПОЯВИВШЕЙСЯ В 1774 ГОДУ. ДО 1920-Х ГОДОВ ЭТА ЧАСТЬ ГОРОДА БЫЛА ЗАСТРОЕНА ОДНО-ДВУХ ЭТАЖНЫМИ ДОМАМИ СЕЛЬКОГО ТИПА И НЕБОЛЬШИМИ ПРОМЫШЛЕННЫМИ ПРЕДПРИЯТИЯМИ. ПОСЛЕ ОКТЯБРЬСКОЙ РЕВОЛЮЦИИ ЭТОТ РАЙОН СТАЛ ОДНИМ ИЗ КЛЮЧЕВЫХ ДЛЯ НОВОГО СТРОИТЕЛЬСТВА, ПРОИСХОДИВШЕГО ПРИ УЧАСТИИ ИЗВЕСТНЕЙШИХ АРХИТЕКТОРОВ И ИНЖЕНЕРОВ — ИВАНА НИКОЛАЕВА, НИКОЛАЯ ТРАВИНА, ВЛАДИМИРА ШУХОВА И ДРУГИХ. МАРШРУТ ВКЛЮЧАЕТ ЭКСПЕРИМЕНТАЛЬНОЕ ЖИЛЬЕ - ДВА ДОМА-КОММУНЫ, НЕСКОЛЬКО ЖИЛЬНЫХ КВАРТАЛОВ, ЗДАНИЯ СОЦИАЛЬНОЙ ИНФРАСТРУКТУРЫ — ШКОЛЫ, БАНИ И УНИВЕРМАГ МОСТОРГА. ЗАКОНЧИТСЯ ЭКСКУРСИЯ У ВСЕМИРНО ИЗВЕСТНОЙ ШАБОЛОВСКОЙ РАДИОБАШНИ.

ЭТОТ РАЙОН БЫЛ ВЫБРАН ДЛЯ [ПИЛОТНОГО ПРОЕКТА RKM], РАЗРАБОТАННОГО СОВМЕСТНО УНИВЕРСИТЕТОМ ЛА САПИЕНЦА В РИМЕ И МОСКОВСКОЙ ГОСУДАРСТВЕННОЙ АКАДЕМИЕЙ КОММУНАЛЬНОГО ХОЗЯЙСТВА И СТРОИТЕЛЬСТВА В МОСКВЕ.
Blossoming student life in the late 1920s required new campuses for 10,000 students based on ideas of communal living and the total collectivisation of life. The most interesting of these Dom Kommuna is the so-called Dom Nikolaev, built from 1929 to 1931 by Ivan Nikolaev. More than an attempt to create a residential structure whose inhabitants shared all aspects of social life, and an experiment in architectural and building technology, it is a rare example of a complete and total compliance with a radical original concept.

Nikolaev’s competition winning design was based on a strict, carefully considered and almost industrial vision of daily student life. The three large volumes of this unique structure, reminiscent of an airplane in flight, were designed for sleeping, hygienic services and communal activities. Personal space inside the 200-meter long dormitory wing was reduced to an absolute minimum. Seven residential floors with a long central corridor provided access to a total of 1,008 sleeping cells measuring 2.3 by 2.7 meters. Fitted with two beds and two stools, the cells were off-limits during the day. After waking, students walked to the adjacent eight-story hygienic wing to shower and exercise, either in or out of doors. After accessing personal lockers and passing through the hygienic wing, students could enter the low communal block using a stairwell or the triangular ramp visible on the exterior. This block contained a communal kitchen and dining hall, assembly hall, library, rooms for group projects, cells for individual lessons, a roof terrace and a nursery. The communal spaces were covered by a shed roof with north-facing skylights, typical to pre-revolution industrial architecture, and used here perhaps for the first time in a public building. The dormitory’s steel frame ensured flexibility, modifications in plan and long ribbon windows to illuminate the sleeping cells. In early 1930, shocked by what he deemed a shameful waste of ‘strategic materials’, an inspector ordered the journalist Mikhail Koltsov to publish a satirical cartoon in the Pravda newspaper. While names were altered, Nikolaev and his site supervisor were clearly the target. Ridiculed and fearing for their arrest, the story ended with a simple transfer to an industrial construction office.

The dormitory wing is currently being reconstructed, while the communal wing with its characteristic shed roof was damaged by fire in November 2010. Portions of the building are also occupied by other uses, including a lighting showroom, architectural office and even an automobile repair garage.
The Shabolovka Radio Tower was built between 1919 and 1922 according to the design of the great engineer Vladimir Shukhov. The first such tower, based on Shukhov’s revolutionary use of lattice shell hyperboloids, was erected in 1885 at the Nizhny Novgorod Fair (now moved to the Nechaev-Maltsev country estate in Polibino). Of the more than one hundred towers erected by Shukhov throughout his lifetime, the Shabolovka Radio Tower is tallest. Originally slated to rise some 350-meters - taller than the Eiffel Tower and three times lighter - the lack of building materials resulting from the devastations of the Russian Civil War caused the final height of the tower to be reduced to 160 meters.

The uniqueness of Shukhov’s construction is not only its lightness and economy, but also its crane-less erection. Assembly began with the construction of the lowest tier, with the subsequent tiers assembled inside it, and then hoisted into place using winches and pulleys, similar to the extension of a telescope. During construction a cable snapped, causing the section of the tower being raised to break loose and damage other structures. Shukhov received a suspended death sentence and was warned of the dire consequences that awaited him should the tower not be completed on time. In 1939 the tower withstood the impact of a small plane crashing into it, and has remained standing to this day without having been restored or repaired. Initially used for radio broadcasts and later to transmit television signals, it now serves as a cellular communications repeater.

As a note of interest, the 610-meter tall Guangzhou TV & Sightseeing Tower, completed in 2006, owes its design to Shukhov’s work with hyperboloid lattice shells. Hyperboloid and lattice shell structures have also been used by Antoni Gaudi, Le Corbusier, Oscar Niemeyer, Frei Otto, Norman Foster and Frank O. Gehry.
1. **LONG-RANGE RADIO INSTITUTE**
   НИИ ДАЛЬНЕЙ РАДИОСВЯЗИ
   НИИДАР LATE 20S – EARLY 30S
   **ARCHITECT UNKNOWN**
   АРХИТЕКТОР НЕИЗВЕСТЕН
   1ST BUKHVOSTOVA UL., 12/1 B. 1-12
   1-Я УЛ. БУХВОСТОВА, 12/1, К. 1-12

2. **RESIDENTIAL COMPLEX ЖИЛОЙ КОМПЛЕКС**
   1926-1930
   M. MOTYLEV, A. ZHUKOV, ENGINEER: GRETSOV
   М. МОТЫЛЕВ, А. ЖУКОВ, ИНЖЕНЕР: ГРЕЦОВ
   СТРОМЫНКА, 21, 23
   СТРОМЫНКА, 2, К. 1-2
   УЛ. КОРОЛЕНКО, 7, К. 1-3

3. **ADMINISTRATIVE AND INDUSTRIAL FACILITY АДМИНИСТРАТИВНО-ПРОИЗВОДСТВЕННОЕ ЗДАНИЕ**
   1929-1932
   A. YUGANOV
   А. ЮГАНОВ
   СТРОМЫНКА, 16
   СТРОМЫНКА, 6
   УЛ. КОЛОДЕЗНАЯ, 7, К. 1-8
   УЛ. КОЛОДЕЗНЫЙ ПЕР., 2, К. 1-2
   УЛ. КОЛОДЕЗНАЯ, 7, К. 1-3
   УЛ. КОЛОДЕЗНАЯ, 7, К. 1-8
   УЛ. КОЛОДЕЗНЫЙ ПЕР., 2, К. 1-2
   УЛ. КОЛОДЕЗНАЯ, 7, К. 1-3
   УЛ. КОЛОДЕЗНАЯ, 7, К. 1-8
   УЛ. КОЛОДЕЗНЫЙ ПЕР., 2, К. 1-2
   УЛ. КОЛОДЕЗНАЯ, 7, К. 1-3

4. **MATROSSKAYA TISHINA RESIDENTIAL COMPLEX ЖИЛЬЕ ДОМА МАТРОССКАЯ ТИШИНА LATE 20S – EARLY 30S**
   **ARCHITECT UNKNOWN**
   АРХИТЕКТОР НЕИЗВЕСТЕН
   УЛ. МАТРОССКАЯ ТИШИНА, 16, 16A, 19 B. 1-3, 21, 23, 23 B. 1
   УЛ. МАТРОССКАЯ ТИШИНА, 16, 16А, 19, К. 1-3, 21, 23, 23 С. 1

5. **RUSAKOV COMMUNAL WORKERS’ CLUB КЛУБ КОММУНАЛЬНИКОВ ИМ. РУСАКОВА 1927-1929**
   **CONSTANTIN MELNIKOV**
   КОНСТАНТИН МЕЛЬНИКОВ
   СТРОМЫНКА, 6
   СТРОМЫНКА, 6

6. **BUREVESTNIK SHOE FACTORY CLUB КЛУБ ОБУВНОЙ ФАБРИКИ БУРЕВЕСТНИК 1927-1929**
   **CONSTANTIN MELNIKOV**
   КОНСТАНТИН МЕЛЬНИКОВ
   3RD RYBINSKAЯ УЛ., 17
   3-Я РЫБИНСКАЯ УЛ., 17

7. **SCHOOLS ШКОЛЫ 1928, 1933-1935**
   I. FEDOROV, D. FRIDMAN
   И. ФЕДОРОВ, Д. ФРИДМАН
   УЛ. РУСАКОВСКАЯ, 10
   УЛ. РУСАКОВСКАЯ, 10

8. **RESIDENTIAL COMPLEX ЖИЛЬЕ ДОМА 1926-1928**
   M. MOTYLEV M. МОТЫЛЕВ
   РУСАКОВСКАЯ УЛ., 2/1 В. 1; 2, 4, 6, 8 В. 3
   ГАВРИКОВА УЛ., 3/1
   РУСАКОВСКАЯ 2/1 К. 1; 2, 4, 6, 8 К. 3
   ГАВРИКОВА УЛ., 3/1

9. **WORKERS’ MODEL HOUSES ПОКАЗАТЕЛЬНЫЕ ЖИЛЬЕ ДОМА ДЛЯ РАБОЧИХ 1925-1930**
   В. ЙОФАН В. ЙОФАН
   УЛ. РУСАКОВСКАЯ, 7 B. 1-3
   УЛ. РУСАКОВСКАЯ, 7, К. 1-3
This example of one of the first 'workers' settlements' stands on a lot once occupied by a royal hunting palace from the late seventeenth century. The design of this still-attractive block is the work of the architect Michael Motylev, a master of residential architecture who directed the Sokolnicheski Construction Bureau. The complex was developed gradually, starting from ulitsa Korolenko and moving inward. A number of courtyards descend towards the Yauza, with the last blocks looking out onto the river. All of the buildings on this block were based on the typical MOSSOVET (Moscow City Council) section. Despite the addition of extra stories and the reconstruction of most of the houses between 1970 and 1990, the block has not lost the typical appeal of human-scaled proportions appreciated by its residents. One building in the first part of this complex has retained its corner balconies, the glass-enclosed stairwell and the specific visual combination of regular windows, which resemble strip windows due to the relief brickwork. A factory-kitchen (a large-scale, mechanised public dining facility, common in the USSR in the 1920s and 1930s that handled the entire cycle of food production, from original processing of raw materials to final meal preparation) was set up in one of the other buildings. The two-storey windows serve as a reminder of the nature of this facility. The last apartment house to be built, overlooking the bridge over the river, is adorned by balconies arranged along the sides of the angled corner section. The apartment buildings were settled by workers from nearby factories and plants, actively expanding and modernising their activities in the late 1920s. The poetess Marina Tsvetaeva lived in one of the first houses on this block for several years.
Undoubtedly one of Konstantin Melnikov’s most famous buildings, the Club Rusakova is a faithful representation of his original intentions. Despite common programmatic requirements and the need for a compact layout, each of Melnikov’s club designs is a highly complex and individual representation of typological intentions.

The façade clearly reveals the internal layout and function of the building, divided into sectors and with a three-tiered auditorium. Three cantilevered balconies project towards the street and converge in plan toward the space in front of the stage. Beneath each gallery are three sectors with level floors that could be separated from the others by screens and moving walls, allowing the auditorium to change its structure and seating capacity, from 350 to 1,295 people. The theatre also featured a complex mechanical system of moveable screens, while the stairs were subdivided into separate sectors to allow independent activities, study groups, rehearsals, etc. The main entrance is located beneath the projecting blocks of the amphitheatres, while a stage entrance is located on the opposite side, with its acute angle and domestic façade. As in the design of the Bakhmetevsky and Mossovet garages, here Melnikov applied the idea of a continuous flow to organise flows entering and leaving the building, offering the possibility to arrive directly from the atrium to the public gallery, and from here to the street. Visible from a great distance, the large end walls of the tribunes served as supports for Soviet propaganda slogans and images. The innovative cantilevered tribunes also became a model for architects around the globe, with other cinema-theatres successively designed based on the same principle. Though the Red Army Theatre by Karo Alabyan and Vasily Simbirtsiev utilises many of Melnikov’s ideas, concealed beneath the pompous decoration typical of Stalin-era architecture, Alabyan did not fail to stigmatise Melnikov as a formalist, a career, when not life-threatening accusation akin to heresy. A planned restoration of the Club includes the reopening of the side windows that once illuminated the hall, closed during 1950s. The Club Rusakova was included in the 1998 World Monuments Watch list of the 100 most endangered buildings drawn up by the World Monuments Fund.
The tour begins in the historic centre of Moscow at the Sukharevskaya Metro station. It encompasses not only residential and public buildings, but also a number of industrial structures, many of which were located to the north of here. Many of these avant-garde projects were developed as printing facilities. The Sukharev tower, demolished in 1933, was one of the few Zemlyanoy Val structures, located along one of the city’s late sixteenth century earthwork rampart lines to have survived to the twentieth century. While the tower had already lost its original value as a fortification by the time of Peter the Great, it was nonetheless one of the most famous ancient landmarks in the city. The demolition of the Red Gates in 1927, followed by the elimination of the Christ the Saviour Cathedral and the Kitay-Gorod wall, announced the Stalinist reconstruction of Moscow. Its concept stated that historical monuments not only could be torn down, but more importantly that they should be torn down.
The building is considered the only built work by the highly proclaimed master of the Russian avant-garde movement El Lissitzky. Scaled-down from the original design, the building is a four-story central mass with adjoining one-story buildings housing the plants. All of the parts of the printing facility are characterised by large glazed surfaces and numerous round windows. The initial design was conceived as a complex composition of interconnected buildings. The central building was designed with a roof-terrace. The plant for rotary printing machines was designed with a ceiling suspended from the open arched frame. The solution constructed was far simpler. The printing plant is currently abandoned and in a dangerous state. At the time of the development of this application, the building was threatened with imminent demolition. An international petition has been developed to urge local authorities and the owners of the building to preserve this unique structure.
One of the most architecturally interesting workers’ clubs in Moscow, the Zuev has served its original function since opening in 1929. The club is a perfect example of Ilya Golosov’s preference for dynamic forms, rather than the logic driving other contemporary works. Preferred to that of Konstantin Melnikov, Golosov’s competition entry represented an expressive, angular building with a large glass cylinder that breaks the corner at the street, wrapping a grand spiral stair, intersected by a horizontal succession of floor plates, expressed on the exterior as projections, recesses and loggias. The main foyer is located on the first floor, and the auditorium on the third floor. The club also contains numerous other rooms for a range of activities. Despite a major overhaul in the 1970s, the interiors have been largely conserved and the small exhibition of the blueprints drafted by Golosov in the auditorium foyer is worth a visit. The exterior has suffered numerous modifications, including the conversion of its flat roof into a pitched section, and the addition of a cornice. The external balcony that once ran along the lane side elevation has been eliminated. Many of the original exterior window openings have been bricked over, converting what was once a dynamic mass of perforations into a more bulky box.

In 2009 the glass cylinder hosted a site-specific installation by the German artist Achim Wollscheid as part of the Moskonstruct European project.

МАРШРУТ НАЧИНАЕТСЯ ОТ СТАНЦИИ МЕТРО «БЕЛОРУССКАЯ-РАДИАЛЬНАЯ» И ОХВАТЫВАЕТ СЕВЕРО-ЗАПАДНУЮ ПЕРИФЕРИЮ ЦЕНТРА МОСКВЫ, ПРОХОДЯ ШИРОКОЙ ДУГОЙ МЕЖДУ СЕВЕРО-ЗАПАДНЫМ И СЕВЕРНЫМ РАДИУСАМИ ГОРОДА. ЗАДАЧА МАРШРУТА – ПОКАЗАТЬ ЗДАНИЯ НОВЫХ ТИПОВ И ФУНКЦИЙ, ХАРАКТЕРНЫЕ ДЛЯ АРХИТЕКТУРЫ АВАНГАРДА. В ЭТОМ РАЙОНЕ ЖИЛЬЕ ДОМА И ПОСТРОЙКИ СОЦИАЛЬНО-КУЛЬТУРНОГО НАЗНАЧЕНИЯ ОРИЕНТИРОВАНЫ КАК НА ПЛОЩАДЬ ТВЕРСКОЙ ЗАСТАВЫ, ТАК И НА КРУПНЫЕ МАГИСТРАЛИ (ЛЕНИНГРАДСКИЙ ПРОСПЕКТ, СУЩЕВСКИЙ ВАЛ И ДРУГИЕ), ПРОМЫШЛЕННЫЕ ПРЕДПРИЯТИЯ РАСПОЛОЖЕНЫ В ГЛУБИНЕ КВАРТАЛОВ.
1. BELORUSSKAYA STATION ADMINISTRATIVE FACILITY
   АДМИНИСТРАТИВНОЕ ЗДАНИЕ БЕЛОРУССКОГО ВОКЗАЛА
   LATE 20S - EARLY 30S
   ARCHITECT UNKNOWN
   УЛ. НИЖНЯЯ МАСЛОВКА

2. RESIDENTIAL BUILDING
   ЖИЛОЙ ДОМ
   LATE 20S - EARLY 30S
   ARCHITECT UNKNOWN
   ГРУЗИНСКИЙ ВАЛ, 28/45

3. ADMINISTRATIVE FACILITY
   (BORDER DEFENCE ACADEMY)
   АДМИНИСТРАТИВНОЕ ЗДАНИЕ
   ПОГРАНИЧНОЙ АКАДЕМИИ
   LATE 20S - EARLY 30S
   ARCHITECT UNKNOWN
   ЛЕНИНГРАДСКИЙ ПРС., 14

4. RESIDENTIAL BUILDING
   ЖИЛОЙ ДОМ
   LATE 20S - EARLY 30S
   ARCHITECT UNKNOWN
   УЛ. НИЖНЯЯ, 3

5. COMMUNAL KITCHEN №1
   ФАБРИКА-КУХНЯ №1
   1928
   А. МЕШКОВ, А. МЕШКОВ
   ЛЕНИНГРАДСКИЙ ПРС., 7

6. NOVAYA MOSKVA COOPERATIVE RESIDENTIAL BUILDINGS
   ЖИЛОЙ ДОМ КООПЕРАТИВА НОВАЯ
   МОСКВА
   1927-1928
   1950'S
   Н. КОЛЛИ, С. КОЖИН
   ЛЕНИНГРАДСКИЙ ПРС., 14

7. AVIakhim SPORTS PALACE (KRILYA SOVETOV)
   ДВОРЕЦ СПОРТА
   АВИАХИМ (КРЫЛЬЯ СОВЕТОВ)
   1931
   Н. МЕТЛИН, Н. МЕТЛИН
   ЛЕНИНГРАДСКИЙ ПРС., 24

8. PRAVDA NEWSPAPER PRINTING PLANT
   ПОЛИГРАФИЧЕСКИЙ КОМБИНАТ ГАЗЕТЫ ПРАВДА
   1929-1935
   ПАНТЕЛЕИМОН ГОЛОСОВ
   УЛ. ПРАВДЫ, 24

9. RESIDENTIAL BUILDING
   ЖИЛОЙ ДОМ
   EARLY 30S
   ARCHITECT UNKNOWN
   УЛ. НОВОСЛОБОДСКАЯ, 67-69

10. RESIDENTIAL BUILDING
    ЖИЛОЙ ДОМ
    LATE 20S - EARLY 30S
    ARCHITECT UNKNOWN
    УЛ. НОВОСЛОБОДСКАЯ, 62

11. SUSCHEVKA RESIDENTIAL COMPLEX
    ЖИЛОЙ КОМПЛЕКС СУЩЕВКА
    LATE 20S - EARLY 30S
    Б. БЛОХИН
    УЛ. НОВОСЛОБОДСКАЯ, 62

12. INTOURIST GARAGE
    ГАРАЖ ИНТУРИСТА
    1930-1934
    КОНСТАНТИН МЕЛЬНИКОВ, В. КУРОЧКИН
    УЛ. НОВОСЛОБОДСКАЯ, 62

13. MIT PALACE OF CULTURE AND STUDENT HOSTELS
    ДК МИИТА И ОБЩЕЖИТИЯ
    LATE 20S - EARLY 30S
    С. ГЕРОЛЬСКИЙ
    УЛ. ОБРАЗЦОВА, 7, 9, 11

14. BAKHMETEVSKY BUS GARAGE
    БАХМЕТЬЕВСКИЙ ГАРАЖ
    1926-1933
    КОНСТАНТИН МЕЛЬНИКОВ
    УЛ. ОБРАЗЦОВА, 19 А
The Pravda newspaper printing plant is one of the last and most monumental works of the avant-garde period. The building was developed by Panteleimon Golosov, the brother of Ilya Golosov, based on the competition entry submitted also by the architect El Lissitsky. Rumor has it that Le Corbusier once stated he wished he could claim this building as one of his own.

The nine-storey headquarters building presents an E-shaped plan, with two interior courtyards. It is adjoined to the lower production section, which occupies an entire block. The symmetrical composition of the main facade emphasises the significance of this institution as the ideological center of the Soviet Union.

The façade of the three-storey printing facility facing out onto the 5th ulitsa Yamskogo Polya is designed less pretentiously with ribbon windows and round openings at its summit. The base of the street façade is encased in large pieces of ‘jagged’ granite to create a more representative image. The interior decor was done in a retrospective style, without the participation of the architect, an advocate of strict and functional architecture. The building was severely damaged by fire in February 2006.
This large rectangular building is based on a design developed by the architects Konstantin Melnikov and V. Kurochkin. The original version of the project called for a monumental, isolated building with a decorative corner carved out by a tall niche containing a large sculpture. Melnikov’s idea, only partially implemented, now appears as a striking, dynamic façade along the Sushchevsky Val. The composition of the façade recalls the experiments made by the Suprematists with simple Platonic forms, embellished by classical elements, most likely a response to the new style ushered in by Stalin’s rise to power. Triangles, rectangles and a large circle intersect one another, creating vertical and horizontal movement, and an unmistakable reference to the building’s modern function. What is more, the ramps and floor levels of the garage are visible behind the large industrial windows. The giant orders of paired columns and fragments of cornices does not refer to classical prototypes, simplified and set atop an inclined base course to create a highly modern and expressive gesture. The final result remains suspended between Expressionism and Art Deco.
THE DANGAUEROVKA SETTLEMENT
ДАНГАУЭРОВСКАЯ СЛОБОДА

THE INTENSIVE HOUSING CONSTRUCTION UNDERTAKEN BY THE MOSCOW CITY COUNCIL IN 1926-1931 ON THE INDUSTRIAL OUTSKIRTS OF THE CITY WAS A SOCIAL POLICY INITIATIVE AND AN ENCOURAGEMENT TO MOSCOW WORKERS, CONSIDERED ACTIVE PARTICIPANTS IN THE OCTOBER REVOLUTION. THIS PROCESS RAN PARALLEL TO THE MODERNISATION OF OLD INDUSTRIAL FACILITIES AND INCLUDED THE LATEST INFRASTRUCTURAL DEVELOPMENTS: PUBLIC BUILDINGS, FIRE DEPARTMENTS, ETC.
The tour begins at the Aviamotornaya metro station and runs along the south side of the Entuziastov shosse – the Enthusiast's highway. This name was inspired by the initiative of People’s Commissar Lunacharsky. There was apparently no irony in this name – after all, the Vladimir Trail was an ancient route for sending convicts to Siberia, many of whom were revolutionaries. Near the intersection of the Trail and the Kazan Railway was a place where the relatives of convicts being sent off to exile said their last goodbyes.

The slums of the Dangauer and Kaiser (later Kotelapparat and Kompressor) factory workers’ quarter did not add to the appeal of this area, which owes its name to that of the first owner of the factory.

Dangauerovkka was the last and largest area of integrated development implemented by the Moscow City Council. The original version of this development by the architects Mikhail Motylev and R. Wegner occupied more than 50 hectares. The overall plan, unfortunately, would not be fully implemented at the time.

Aside from a residential complex, the master plan also included a landscaped park, schools, a kindergarten, a club, public baths, and a fire department (it lacked only a factory kitchen and a laundry). The apartment buildings were positioned in an elongated system of blocks between the two industrial zones.


 интересно, что главный герой знаменитого фильма марлена хутиева «ЗАСТАВА ИЛЬИЧА» проживал именно в одном из этих домов, хотя съемки шли по всей москве. этот квартал считался достойным жилищем вплоть до 1960-х годов.


THE SLUMS OF THE DANGAUER AND KAISER (LATER KOTLOAPPARAT AND KOMPRESSOR) FACTORY WORKERS’ QUARTER DID NOT ADD TO THE APPEAL OF THIS AREA, WHICH OWEs ITS NAME TO THAT OF THE FIRST OWNER OF THE FACTORY.

DANGAUEROKVA WAS THE LAST AND LARGEST AREA OF INTEGRATED DEVELOPMENT IMPLEMENTED BY THE MOSCOW CITY COUNCIL. THE ORIGINAL VERSION OF THIS DEVELOPMENT BY THE ARCHITECTS MIKHAIL MOTYLEV AND R. WEGNER OCCUPIED MORE THAN 50 HECTARES. THE OVERALL PLAN, UNFORTUNATELY, WOULD NOT BE FULLY IMPLEMENTED AT THE TIME.


CROUSE ЖИЛОГО КОМПЛЕКСА ГЕНЕРАЛЬНЫЙ ПЛАН ВКЛЮЧАЛ БЛАГОУСТРОЕННЫЙ СКВЕР, ШКОЛЫ, ДЕТСКИЙ САД, КЛУБ, БАНИ И ПОЖАРНУЮ ЧАСТЬ (НЕ ХВАТАЛО ТОЛЬКО ФАБРИКУ-КУХНЮ И МЕХАНИЧЕСКОЙ ПРАЧЕННУЮ), ЖИЛЫЕ ДОМА БЫЛИ ОРГАНИЗОВАНЫ В СИСТЕМУ КВАРТАЛОВ, ВЫТЯНУТУЮ МЕЖДУ ДВУМЯ ПРОМЫШЛЕННЫМИ ЗОНАМИ. ДО ПОСТРОЙКИ СТАНЦИИ МЕТРО ОСНОВНЫМ ОРИЕНТИРОМ ДЛЯ ЖИТЕЛЕЙ ОСТАВИЛИСЬ МЕСТА ИХ РАБОТЫ (ДВА ЗАВОДА И ТЭЦ). ПЛАНЕРИРОВКА КВАРТАЛОВ БЫЛА ОРИЕНТИРОВАНА НА ДВИЖЕНИЕ НА РАБОТУ, А ПОСЛЕ НЕЕ – В СТОРОНУ ЖИЛИЩА.

ПОПЕРЕЧНАЯ ОСЬ ГЕНПЛАНА ДАНГАУЭРОВКИ СОЕДИНИЛА ПРОХОДНУЮ ЗАВОДА «РУСКАБЕЛЬ» НА ЗАПАДЕ И НЕСОХРАНИВШИЙСЯ ДО НАШИХ ДНЕЙ ВИАДУК ЧЕРЕЗ ЖЕЛЕЗНУЮ ДОРОГУ НА ВОСТОКЕ. ЭТО И ОБЪЯСНЯЕТ ОБЩИЙ АРХИТЕКТУРНЫЙ ЗАМЫСЕЛ.

ИНТЕРЕСНО, ЧТО ГЛАВНЫЙ ГЕРОЙ ЗНАМЕНИТОГО ФИЛЬМА МАРЛЕН ХУТИЕВА «ЗАСТАВА ИЛЬИЧА» ПРОЖИВАЛ ИМЕННО В ОДНОМ ИЗ ЭТИХ ДОМОВ, ХОТЯ СЪЕМКИ ШЛИ ПО ВСЕЙ МОСКВЕ. ЭТОТ КВАРТАЛ СЧИТАЛСЯ ДОСТОЙНЫМ ЖИЛИЩЕМ ВПЛЮТ ДО 1960-Х ГОДОВ.
This complex represents the best work by Mikhail Motylev, the architect of many similar projects from the second half of the 1920s. The Dangauerovka apartment houses are diverse in form and façade detailing, although built according to the standard MOSSOVET section. The composition of the blocks was developed along the central axis parallel to ulitsa Aviamotornaya. Two symmetrical S-shaped buildings, consisting of thirteen sections, draw our attention. They were designed by Motylev for American specialists invited to help with the reconstruction of the Ruskabel Plant. These buildings frame a square courtyard with a flowerbed and a statue of Lenin in the centre.

Precisely this area has been singled out for preservation, though the architectural designs of many other buildings in this area are more original. Examples include the apartment building at ulitsa Aviamotornaya 22 designed by N. Molokov, which has become a sort of ‘calling card’ for the area.

The Dangauerovka apartments remain a textbook example of a large residential complex in Moscow of the 1920s. Unfortunately, in our time, several buildings, with the consent of officials, are being demolished or reconstructed, with no consideration of their historical and architectural value.
This parking garage is the last of the built works of the famous avant-garde architect Konstantin Melnikov. The building consists of two main parts – a low garage, covered by steel trusses, and the taller mass of the administrative section. The most remarkable element here is undoubtedly the large round window in the former dining hall, behind which rose a chimney. The elevated volume of the administrative building is adorned with exaggerated fluting. The main façade of the complex resembles half of a typical car from the 1930s, seen from the front: the window represents a headlight, the fluting a radiator grille, and the low slope of the roof the fender. The original architectural elements of this unique work have been significantly altered: the chimney is fractured, the large round opening has been converted into a false window with plastic millwork and blinds, while in the courtyard two new entrances have been brutally attached to the façade. While the originally unified interior space was subsequently divided by partitions, it is still possible to observe the geometrical capitals characteristic of the Art Deco period.

МАРШРУТ НАЧИНАЕТСЯ ОТ СТАНЦИИ МЕТРО «АВИАМОТОРНАЯ». ЭТУ ТЕРРИТОРИЮ НА ВОСТОКЕ МОСКВЫ, МЕЖДУ ШОССЕ ЭНТУЗИАСТОВ И ЯУЗОЙ, МОЖНО НАЗВАТЬ ПЕРВЫМ СОВЕТСКИМ КАМПУСОМ. НА МЕСТЕ АННЕНГОФСКОЙ РОЩИ, ПРИШЕДШЕЙ В УПАДОК И ЗАПУСТЁННЕ, БЫЛИ ПОСТРОЕНЫ НЕСКОЛЬКО НАУЧНЫХ И УЧЕБНЫХ ИНСТИТУТОВ. ТАК РАЙОН СТАЛ КРУПНЕЙШИМ ДЛЯ ДОВОЕННОГО СССР УЧЕБНО-ПРОИЗВОДСТВЕННЫМ И НАУЧНЫМ ГОРОДКОМ. МНОЖЕСТВО ЗДАНИЙ СОХРАНИЛОСЬ ВНУТРИ БОЛЕЕ ПОЗДНЕЙ ЗАСТРОЙКИ НА ТЕРРИТОРИИ, ДО СИХ ПОР ЗАКРЫТОЙ ДЛЯ ПУБЛИЧНОГО ДОСТУПА. ОДНАКО НЕСКОЛЬКО ВЫДАЮЩИХСЯ ПОСТРОЕК ВСЕ ЖЕ ДОСТУПНЫ ДЛЯ ОСМОТРА.
1. **Fire-Station №19**
   - Part of 1927-1929
   - A. Kurovsky
   - Entuziastov Shosse, 11

2. **Institute of Communications Hostel**
   - Communication Institute Part № 19
   - A. Kurovsky
   - Shosse Entuziastov, 11

3. **Institute of Communications**
   - Institute of Communications 1931–1936
   - A. Solomonov
   - Aviamotornaya, 8, 8a

4. **Annegofskaya Roscha Student Campus**
   - Student Housing 1929–1931
   - P. Blokhin, B. Gladkov, A. Zaltzman
   - Aviamotornaya, 14, 10

5. **Student Residences**
   - Student Housing 1929–1931
   - Architect Unknown
   - Ul. Energieticheskaya, 8, 6

6. **VEI Administrative Office**
   - Building of the All-Russian Institute of Energy
   - Architect Unknown
   - Ul. Energieticheskaya, 8, 6

7. **D'Bi Housing for Teachers and Graduate Students**
   - Housing in D'Bi 1928
   - V. Movchan, G. Movchan
   - Ul. Krasnokazarmennaya, 12

8. **Kosos Tsagi Aircraft Experimetal Design Division Sector**
   - Aircraft Design 1932–1935
   - A. Kuznetsov, V. Vesnin and Others
   - Ul. Radio, 24

9. **Tsagi Central Aerohydrodynamics Institute**
   - Central Aerohydrodynamic Institute
   - Engineers: A. Kuznetsov, B. Gladkov, S. Kozhin
   - Ul. Radio, 17
This is one of three campuses for 10,000 students built according to the same design, the others being the dormitories in Vsekvsvyatskoye - All Saints - village and that along ulitsa Studencheskaya. None of these complexes have been preserved in their original form, with damages wrought in each case to various buildings. The campus consists of two H-shaped structures for families, and four elongated blocks for single residents. In addition, four buildings were developed based on a different design of twin rectangular sets with setback sections framing courtyards. Two buildings overlooking the Letortovsky val were reconstructed and fitted out with 1950's décor. The buildings retain their interesting spatial design, cylindrical bay windows, semicircular balconies, and vertical stairwell windows. A few of the buildings featured flat roofs used for sports activities, some even equipped with a swimming pool. While none have survived, they were beautifully represented by Alexander Rodchenko in his famous photo essay.
The building, completed using skeleton framework with large glass surfaces, is distinguished by the protruding cylindrical element that marks the corner, and a square tower on the roof. The facades are adorned with a simplified cornice, decorative framework and corbels. Renovations have stripped the building of many of its original façade details, in many cases replaced with more decorative alternatives. This building housed the so-called “Tupolev sharashka” - a secret research institute with a special, almost prison-like regime. Employees were not allowed to leave the institution, and were even forced to take their walks on a platform situated on the roof of the building. It is here that many legendary aircraft designers worked and many unique airplanes were designed.
07

FROM AVANT-GARDE TO ART-DECO


МАРШРУТ ПРОХОДИТ ВДОЛЬ СТАРИННОЙ ГРАНИЦЫ МОСКВЫ – КАМЕР-КОЛЛЕЖСКОГО ВАЛА, А ПОТОМ ВДОЛЬ ПРОЛОЖЕННОГО ПОСЛЕ РЕВОЛЮЦИИ ПРОСПЕКТА БУДЕННОГО. ЗДЕСЬ МЫ ВСТРЕТИМ КАК ТИПИЧНЫЕ ДЛЯ КОНЦА 1920-Х ГОДОВ РАБОЧИЕ ПОСЕЛКИ С ОБСЛУЖИВАЮЩЕЙ ИНФРАСТРУКТУРОЙ, ТАК И БОЛЕЕ ПОЗДНИЕ ПРИМЕРЫ ПЕРЕХОДНОГО СТИЛЯ И ДРУГОЙ ТИПОЛОГИИ. В ОТЛИЧИЕ ОТ ЦЕНТРАЛЬНЫХ РАЙОНОВ ГОРОДА, ЗДЕСЬ ПОЧТИ НЕ ВСТРЕЧАЮТСЯ ПРЕДСТАВИТЕЛЬНЫЕ ПОСТРОЙКИ 1930-Х ГОДОВ, ЗА ИСКЛЮЧЕНИЕМ ОДНОГО ИЗ КРУПНЕЙШИХ КИНОТЕАТРОВ ДОВОЕННОЙ МОСКВЫ. ОДНАКО МНОГИЕ ЗДАНИЯ, НАЧАТЫЕ В СТРОГОЙ АВАНГАРДНОЙ СТИЛИСТИКЕ, В КОНЦЕ-КОНЦОВ ОБРЕЛИ БОЛЕЕ БОГАТЫЙ ДЕКОР.
1. **Residential Quarter** Жилое квартал Early 30s
   Ivan Nikolaev and Others
   Deviataya Rota, 14

2. **Residential Building** Жилые дома Early 30s
   Architect Unknown
   Ul. Suvorovskaya, 2/1, K. 2, 4.

3. **Baumanskiy Stroitel Residential Building** Жилые дома
   Baumanskiy Stroitel 1929
   V. Sidorov, B. Sidorov
   M. Semenovskaya 15/17B etc.

4. **Baumanskiy District Communal Kitchen** Жилая кухня Late 20s - Early 30s
   B. Vilenksy, B. Vilenksy
   Tkatskaya ul., 11

5. **Rodina Cinema** Кино театры Родина
   1927-1938
   V. Kalmikov, Ya. Kornfeld
   Izmailovskiy Val, 5
   Izmailovskiy Val, 5

6. **Shopping Center** Универмаг Late 20s
   Architect Unknown
   Izmailovskiy Val., 3
   Izmailovskiy Val., 3

7. **Communal Kitchen** Фабрика-кухня Early 30s
   Architect Unknown
   Budennogo Prospekt, 21
   Budennogo Prospekt, 21

8. **Club Dorprofsozha** Клуб дорпрофсоха 1928
   G. Goltz, G. Goltz
   Budennogo Prospekt, 32
   Budennogo Prospekt, 32

9. **Tetz-11 Hostel** Общежитие Тец-11
   Architect Unknown
   Neizvesten
   Entuziastov Shosse, 34
   Entuziastov Shosse, 34
This is one of the most interesting residential neighborhoods of the late 1920’s. Apartment houses were created using the standard Moscow City Council MOSSOVET sectional design. Noteworthy are designs entailing curved sections of the buildings – with living-rooms and bedrooms along the curve facing outward, and kitchens and bathrooms facing inward. The special design concept for this block is interesting not only in terms of the curved corner sections of the two buildings, but also remarkable for the symmetrical axes of the interior courtyards running towards the bell tower of the former St. Nicholas Yedinochevsky Monastery. This refutes the stereotypical concepts that such avant-garde masters as Ivan Nikolaev, one of the leaders of the constructivist movement, ignored the prevailing historical context of urban development. The buildings in this complex were not subjected to repair or reconstruction, and have thus retained almost all of their original elements, with the exception of the balconies. The design included a landscaped park sloping down towards the dammed Khapilovka Brook to the south of the block, and currently filled in.
These simply-shaped, five-story buildings feature typical configurations and “striped” facades. The corner building - 15/17B - is notable for its expressive corner section, elevated to a sixth floor, and the culminating tower anchoring the corner of the block. An elevator was later installed in the niche formed by the right angle connection between the sections. The vertical stairwell window that once rested atop an elegantly rounded front entryway has been closed off. From ulitsa Malaya Semyonovskaya, one’s attention is drawn by the unique monumental gateway formed by the elevated end sections of the buildings. The building along Izmailovski Val - developed last - is stuccoed and finished entirely in the Art Deco style – with rounded attic windows, balcony walls with simplified railings, and decorative window-framing.

The block once featured a landscaped park adjacent to it on the north side that, according to the original design, gently sloped down to the shores of the dammed up Khapilovka Brook, now filled in and at the time separating the two apartment complexes.
AROUND THE ZIL AUTOMOTIVE FACTORY CLUB ДОМ КУЛЬТУРЫ МОСКОВСКОГО АВТОЗАВОДА И ВОКРУГ НЕГО

THIS ROUTE RUNS THROUGH AN AREA OF LARGE INDUSTRIAL FACILITIES: AN AUTOMOBILE PLANT, WHICH BELONGED TO THE RIABUSHINSKY FAMILY PRIOR TO THE OCTOBER REVOLUTION, THE STALIN PLANT AND THE LIKHACHEV PLANT, ALSO KNOWN AND THE AMO, ZIS AND ZIL.

PRIOR TO THE CONSTRUCTION OF THE AUTOZAVODSKAYA METRO STATION (1943), THIS AREA WAS FAIRLY ISOLATED AND POORLY CONNECTED TO THE CITY CENTRE. IT WAS LOCATED BETWEEN THE MOSCOW RIVER AND LARGE ENTERPRISES, THE FORMER MAJOR EMPLOYERS AND DEVELOPERS OF THE CITY.
This multi-purpose building, situated on the site of the almost entirely demolished Simonov Monastery, is one of the finest works by the prominent office of the Vesnin brothers. However, the brothers were not able to fully implement the second stage of the project, for a large capacity entertainment complex.

The structure of the Palace of Culture is remarkable for its contrast of symmetrical elements arranged along the longitudinal and transversal axes of the composition.

The ZIL consists of a large auditorium on the 2nd floor, with an impressive glass bay window in the foyer, a theatre, a conference hall, expansive hallways, numerous club rooms, a library and a ground-floor indoor garden, featuring another bay window overlooking the Moscow River.

The complex’s flat roof, once used as terraces, even contains an observatory. Between the lobby of the auditorium and that of the main building there was once an archway for driving into the maintenance yard. Over the years this space is built up, and now houses a restaurant. The spatial organisation of the project reflects the general trends of 1930s Soviet architecture: a gigantic scale and spaces reminiscent of classical suites of rooms.

While many of the interior details were lost during reconstruction works in the late 1970’s and 2000’s, the ZIL is one of the rare buildings that continues to serve its original purpose.
MOSCOW’S AVANT-GARDE ALL-STARTS ШЕДЕВРЫ МОСКОВСКОГО АВАНГАРДА


THE TOUR IS DIVIDED INTO TWO PARTS, GIVEN THE AMOUNT OF MATERIAL TO BE VISITED AND THE DISTANCES TO BE COVERED.

PART I BEGINS AT THE ARBATSKYA METRO STATION TO VISIT THE MELNIKOV HOUSE, LENIN’S MAUSOLEUM, LE CORBUSIER’S TSENTROSOYUZ BUILDING AND THE OGONYOK PRINTING PLANT, THE SOLE EXISTING WORK BY THE AVANT-GARDE MASTER EL LISSITSKY.

PART II BEGINS AT THE BAKHMETEVSKY BUS GARAGE BY KONSTANTIN MELNIKOV AND VLADIMIR SHUKHOV – USE THE NOVOSLOBODSKAYA/MENTDELEVSKAYA STATION AND TRAM N. 19 - AND ENDS WITH A VISIT TO THE USACHEVKA RESIDENTIAL DISTRICT, NEAR THE SPORTVNAVAYA METRO STATION.

ЭКСКУРСИЯ «ВСЕ ЗВЁЗДЫ АВАНГАРДА МОСКВЫ» ПРЕДЛАГАЕТ ОБЩИЙ ОБЗОР ЗНАЧИМОСТИ КОНСТРУКТИВИСТКОГО И АВАНГАРДИСТСКОГО НАСЛЕДИЯ МОСКВЫ С ИСПОЛЬЗОВАНИЕМ ОТДЕЛЬНЫХ ЗДАНИЙ ТОЙ ЭПОХИ, УКАЗАННЫХ В ДРУГИХ ЭКСКУРСИЯХ РКМ, НАРЯДУ С ДРУГИМИ ОБРАЗЦАМИ. НАЧИНАЯ С РАННИХ ОБРАЗЦОВ СОВЕТСКОГО АРХИТЕКТУРНОГО АВАНГАРДА, ЧЬЁ СТРОИТЕЛЬСТВО БЫЛО ОСУЩЕСТВЛЕНО ВСКОРЕ ПОСЛЕ ОКТЯБРьСКОЙ РЕВОЛюЦИИ, И ПОЗДНИЕ РАБОТЫ, В КОТОРЫХ ВЛИЯНИЕ ДЕКОРАТИВНОГО СТИЛЯ, НАВЯЗАННОГО НОВЫМ ГОСУДАРСТВЕННЫМ СТРОЕМ, СТАНОВИТСЯ БОЛЕЕ ОЧЕВИДНЫМ, И СЧИТАЕТСЯ НАЧАЛОМ ЗАКАТА СТРЕМИТЕЛЬНО ВОЗНЕСШЕГОСЯ КОНСТРУКТИВИСТКОГО ДВИЖЕНИЯ.

В СВЯЗИ С ОБЪЁМОМ МАТЕРИАЛА, КОЛИЧЕСТВОМ ОБЪЕКТОВ ПОСЕЩЕНИЙ, И РАССТОЯНИЕМ МЕЖДУ НИМИ, ЭКСКУРСИЯ РАЗДЕЛЕНА НА ДВЕ ЧАСТИ.

ЧАСТЬ I: НАЧИНАЕТСЯ У СТАНЦИИ МЕТРО АРБАТСКАЯ С ПОСЕЩЕНИЯ ДОМА-МУЗЕЯ АРХИТЕКТОРА МЕЛЬНИКОВА, ЗАТЕМ – МАВЗОЛЕЙ ЛЕНИНА, ЗДАНИЕ ЦЕНТРОСОЮЗА ПОСТРОЙКИ LE CORBUSIER, И НАКОНЕЦ, ТИПОГРАФИЯ ЖУРНАЛА «ОГОНЁК», ЕДИНСТВЕННАЯ СУЩЕСТВУЮЩАЯ РАБОТА МАСТЕРА АВАНГАРДА ЗЛ ЛИСИЦКОГО.

ЧАСТЬ II: НАЧИНАЕТСЯ С ПОСЕЩЕНИЯ БАХМЕТЬЕВСКОГО АВТОБУСНОГО ПАРКА – ПОСТРОЙКИ КОНСТАНТИНА МЕЛЬНИКОВА И ВЛАДИМИРА ШУХОВА. ПОЛЬЗУЕМСЯ СТАНЦИЯМИ МЕТРО МЕНДЕЛЕЕВСКАЯ И НОВОСЛОБОДСКАЯ, ЗАТЕМ ТРАМВАЕМ № 19. ЭКСКУРСИЯ ЗАКАЧНИВАЕТСЯ ОБЗОРОМ ЖИЛОГО РАЙОНА УСАЧЁВКА.
MELNIKOV HOUSE 1927-1929  KONSTANTIN MELNIKOV  KRIVOARBATSKY PEREULOK, 10

Comprised of two, overlapping equal-diameter cylinders fitted into one another, Konstantin Melnikov built his house using wood and brick, the most widely available materials at the time, and paid for by the architect himself. The walls of the cylinders form a meshwork casing resembling the hyperboloids lattice shells employed by the engineer Vladimir Shukhov, with whom Melnikov developed numerous projects in the mid-1920s. The resulting hexagonal-shaped voids were either used as windows or filled with insulation.

Inside, the unfinished brick chimneys located at the point of overlap of the two cylinders, are used as exhaust ducts for ventilation and heating. A furnace located in the basement, stoked by peat and coal, distributed warm air throughout all the rooms using a system of ducts, innovative for its time.

The entry-way, dining room, kitchen, bathroom, dressing room, and two children’s activity rooms are on the ground floor. A spiral staircase is located at the point where the two cylinders intersect. The living room–studio – lit by the immense double glass window running the entire height of the building – is located on the second floor. Adjoined to it is a round bedroom shared by all members of the family. An expansive studio flooded by light through 38 of the distinctive hexagonal windows is located on the second floor, featuring a small mezzanine exiting out onto a roof-top terrace. The only distinctly separate rooms in the house are the bathroom, toilet, and children’s rooms – all having conventional doors. The bedroom, as well as the entry-way, is cordoned off by a mobile glass partition. Paintings and graphics by the architect and his son adorn interiors appointed with antique furniture.

The bedroom once featured unique beds designed in the art-deco style by the architect, which seemingly to gradually “grow” out of the floor. All rooms have their own special colour schemes – the living room has pink-purple walls, the bedroom is yellow, while the ground-floor ceiling in the children’s rooms is finished off with coloured wedges.

Melnikov lived in the house until his death in 1974, after which it was inhabited by his son, the artist Viktor Melnikov. The house is currently occupied by Melnikov’s granddaughter Ekaterina. There are plans calling for its conversion into a museum of the works of Konstantin and Viktor.
This is an experimental residential structure designed by the leading constructivist architect Moisei Ginzburg and his colleague Ignati Milinis, and commissioned by the Finance Minister Nikolai Milyutin. The Narkomfin apartment house has been mistakenly termed a Dom-Kommuna when in fact it is a "transitional-type" of structure. The shift toward fully socialised day-to-day life was supposed to be gradual, and the apartments were still provided with individual, albeit minuscule cooking facilities and bathrooms. A communal block, designed to accommodate a dining hall and library, is located next to the residential building and connected by a passageway.

The majority of the flats in the building are two-story experimental type K, 2A, and F residential "cells". Surviving examples of these units can be found in the Moscow apartment building at Gogolevsky Bul'var, 10 built at the same time. The Narkomfin featured more than 10 versions, including non-standard or modified units, such as Milyutin’s stunning roof-top penthouse, or the apartment with two semi-circular balconies on the short end of the building. The use of two-level residential units enabled the creation of a tall living room and compact bedrooms, while retaining the overall dimensions of a traditional apartment. This in turn meant dedicating less volume to the corridors, located here on every second floor. Apartment entrance doors lead to the inner stairs, moving either up or down.

The same principle was later used by Hans Scharoun in his Breslau dormitory, as well as by Le Corbusier in his Marseilles “Unité d’Habitation”. The Swiss architect had spent time on the Narkomfin construction site and saw the architect’s drafts, and there is even a legend that he took them with him to France.

A mandatory stop on any architectural pilgrimage to Moscow, the Narkomfin is currently in very poor condition. There were plans for its conversion into a boutique hotel, after the conservation under the direction of Ginzburg’s grandson Alexei. Access to the interior is near impossible.
The Administrative Building of the Ministry of Agriculture on the Garden Ring occupied an entire block. It has a trapezoid-shaped courtyard and anchors two corners, one across from Ulitsa Myasnitskaya, the other is the corner of the then newly created Novokirovsky Prospekt. Both of these corner elements of the Ministry, while designed differently, are distinguished by their special plasticity.

Of particular merit not just for Alexey Shchusev, but also the leading associates of his studio, was the painstaking attention to detail in this building, distinguished by its inventive plasticity emphasising the asymmetry of the total composition. It should also be noted that many innovations, such as the constantly operating paternoster elevators, were installed here before those in Le Corbusier’s Tsentrosoyuz Building, and continued to operate until 2010. The Agricultural Ministry begs comparison with the Pravda printing complex by Panteleimon Golosov and recognised as a masterpiece of late Constructivism. Characteristically, the Shchusev building lacks strict symmetry; its main façade is without any explicit axial structure, a tool employed by to achieve the impressive appearance of the USSR’s main ideological centre. What is more, the use of jagged stone to finish off the base of the Pravda building was analogous to Shchusev’s. Shchusev’s Ministry of Agriculture – with its powerful monumental forms – has to this day retained its compositional “leadership” over the Garden Ring, even after completion of the nearby Tsentrosoyuz Building by the prophet of modern architecture, Le Corbusier (1928-34), and the architect Ivan Fomin’s conversion of a former “wayside” palace, once used by traveling royalty on long voyages, into offices for the Ministry of Railways (early 1930s).

The significance of the Agriculture Ministry was in no way diminished by Nikolai Ladovsky’s unique seashell-shaped entrance to the Krasnye Vorota metro station. Nor has its “compositional leadership” status been altered by either the construction of a skyscraper at the Red Gates in the 1950s (by architects A. Dushkin and B. Mezentsev), or the later development of Sakharov Avenue, including the administrative building of the Computing Center of the USSR State Planning Committee by L. Pavlov.

Few of Shchusev’s fellow colleagues and masters of avant-garde could boast of such a representative and fully-realised structure.
The Tsentrosoyuz or Centrosoyuz Building, designed by Le Corbusier, Pierre Jeanneret and Nikolai Kolli, was realised for the Central Union of Consumer Cooperatives, a branch of Soviet government. Originally designed as office space for some 3,500 people, the building also contained a restaurant, lecture halls and a theatre. The main entrance was originally located along the western side, from Prospekt Akademika Sakharova.

The Tsentrosoyuz is the result of three architectural competitions held in the late 1920s, all three won by Le Corbusier, who had this to say: “I shall bring to this task all that I have learned in architecture [and] with great joy I shall contribute to a nation being organised in accordance with its new spirit.” The building is a textbook application of Le Corbusier’s ‘five points’ which called for the use of pilotis, curtain-wall façades, a free floor plan, strip windows and a flat roof. The circulation ramps inside the building are reminiscent of the circulation inside the Ville Savoye, from the same period. Though complete working drawings were sent to Moscow in 1929, material shortages resulting from Stalin’s first Five Year Plan caused delays to construction. These same shortages also led to the rejection of many of the innovations proposed by the architect, including the use of mechanical ventilation and a system of heating/cooling that exploited pipes inserted between the double glass insulating façade. The blocks of red stone, quarried in the Caucasus, are used to insulate the building’s concrete structure. Criticised by some as an “orgy of glass and concrete”, the leading constructivist architect [Aleksandr Vesinin] hailed the building as the “best to have been built in Moscow in over a century”, an opinion that cost him dearly under Stalin’s reign. The building currently houses the Goskomstat, the Russian State Committee for Statistics.
The Krasnye Vorota, or Red Gate metro station is named after the Victory Red Gate erected in 1757, which gave its name to the entire district. In 1927 the Gate was pulled down for obstructing tram lines, and not even the creative intelligentsia of the period, including the director of the Tretyakov Gallery Alexey Shchusev and Ivan Fomin, the future architect of the eponymous metro station, could save it. Fomin thus conceived of the metro station as a tribute to the memory of the Red Gate and the street level pavilion, designed by Nikolai Ladovsky, clearly pays homage to the lost monument with its symmetrical arches that frame the entrance. Like all first stage deep-level stations of the Sokolniki (red) line, Krasnye Vorota is three-vaulted. However, hydraulic conditions were too complicated to have a central hall. When building was nearing completion, it turned out that the reinforced concrete pylons could not support the load and alternate archways from the central hall to the platforms had to be blocked up, which increased the support and enhanced the station’s monumental appearance.

The caissons in the ground-level hall have moulded reliefs with views of Moscow, horns of plenty and five-pointed stars. The south vestibule is a gigantic cylindrical caisson vault which seems to grow out of the ground and the second vestibule was built in the 1950s, during construction of the multi-storey building on the far side of the Garden Ring.
This building was initially one of the typical turn of the century rental properties built in 1913 based on a design by the civil engineer N.D. Strukov. The building collapsed immediately after construction and was rebuilt in 1925 by the civil engineer V.D. Tsvetaev. The building housed the administration and warehouses of the Moscow Agribusiness Trust. The engineer A.F. Loleit adorned this building with a tower housing a clock easily visible from the Arbat Square (which unfortunately has not survived).

The first thing that catches the eye is the building’s color scheme – designed to modernise the building in the spirit of the latest architecture, and representing its constructional framework. However, the most interesting thing is tucked away on the opposite side.

The eastern side of the building once featured paintings based on sketches by Alexander Rodchenko, with images of the main wares offered (candy, packs of cigarettes, chocolate, beer and bottled water, etc.) as well as texts containing the slogan “Only at Mosselprom!” created by Vladimir Mayakovsky, an initial adherent of the Futurist movement, and one of the most famous Russian “propagandist” poets of the early Soviet years.

To coincide with the 750th anniversary of Moscow in 1997, a project was developed to recreate the works of Mayakovsky and Rodchenko (the author was E. Ovsyannikova). The facades and the property were surveyed, measured and prepared for painting, and despite the rain, snow and freezing weather, the final paintings were completed on plaster at the end of 1997. This design was based on the “ideal” approach to façade decoration represented by Rodchenko in his heavily retouched photograph. In fact, the side-end wall was left without plaster, and still-lifes were done on plywood attached to the wall.
The Bakhmetevsky Bus Garage was designed in 1926 to house the fleet of British ‘Leyland’ buses acquired by the MOSSOVET, the Moscow City Council. Konstantin Melnikov developed a special circulation system of a ‘continuous flow’ of vehicles, based on an unbuilt proposal for a garage for 1,000 taxis in Paris. The scheme was first used here, and later for the Mossovet Truck Garage and allows for vehicles to move in an arc without having to back up, inside the garage.

The Bakhmetevsky Garage is based on a parallelogram plan with saw-toothed end façades, one with six entry doors and the other with six exits for the buses. This system of internal movement became one of the most important innovations in Melnikov’s designs, not only for transport infrastructures but also employed in numerous public buildings. The main façade along Ulitsa Obraztsova also presents vertical strip windows from floor to ceiling and large round windows above the bus entrances. This façade is also decorated with bold graphics of text and numbers above the portals. The daring roof structure, designed by the structural engineer Vladimir Shukhov, is comprised of long-span steel trusses that do not interfere with the movement of the buses below. The innovative pattern of overlapping and opposing sheds floods the interior space with natural light. The building was used as a bus garage until the 1990s, when it fell into serious disrepair. Following a lengthy and in-depth renovation completed in 2000, it was reopened as the Garage CCC - Centre for Contemporary Culture, which closed to the public in late 2011.

The building is scheduled to become the home of the Russian-Jewish Museum of Tolerance, designed by the German office Graft architects.
The MOSSOVET Truck Garage is a unique semi-circular building, reminiscent of a locomotive depot, was designed by the great avant-garde master Konstantin Melnikov from 1926-1929. The garage's unique metal truss ceiling is the work of the famous Russian engineer Vladimir Shukhov.

Entry and exit was earlier provided for at the side ends of the building, which once featured large glass surfaces and projecting elements with gates (now sealed off) topped by circular windows. The administrative unit is located in the centre of the semi-circular garage building with corner tower masses and tall vertical windows. All the walls of the two structures are brick. The semi-circular walls of the garage have uniformly slotted windows. Interestingly, they are reinforced by cantilevered projections, used to support the steel trusses inside, and topped with a cornice of continuous ribbon windows.