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РЕАЛИЗАЦИЯ КОНЦЕПЦИЙ КОНСТРУКТИВИЗМА НА ПРИМЕРЕ ЖИЗНИ ИВАНОВО-ВОЗНЕСЕНСКА 1920–1930-х ГОДОВ

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Изучены особенности создания новых типов общественных зданий в 1920–1930-х годах постреволюционной России в Иваново-Вознесенске, получившем административный статус центра новой жизни. Этот статус предполагал создание соответствующей инфраструктуры и включение городской территории в план реализации передовых архитектурных и инженерных идей мирового уровня. Планы социалистического строительства предусматривали комплексное архитектурное оформление города, отображающее «идеологию пролетариата» и являющееся «мощным орудием классовой борьбы». Данные мероприятия были вызваны активным развитием текстильного производства и ростом городского населения, переустройством народного быта. Проекты ведущих архитекторов страны и местных специалистов, ориентированные на создание функционально-конструктивной основы зданий, легли в основу манифеста конструктивизма на родине Первого Совета революционной России – в городе Иваново-Вознесенске. В статье рассматриваются проекты архитектурной пропаганды – фабричные и жилищные территории, которые замышлялись как идеологические центры городского пространства.

Ключевые слова: конструктивизм, архитектурные проекты Иваново-Вознесенска, идеология, дом-пуля, дом-подкова, дом-корабль, прядильный корпус фабрики «Красная Талка», фабрика им. Ф.Э. Дзержинского

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THE IMPLEMENTATION OF CONSTRUCTIVISM CONCEPTS IN IVANOVO-VOZNESENSK IN THE 1920s–1930s

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We study the specific features of new public building construction types in post-revolutionary Russia in Ivanovo-Voznesensk in 1920–1930s. That time the city acquired the administrative status of the centre of new life. This status meant the development of appropriate infrastructure and the integration of the urban area into a plan to realise world-class architectural and engineering ideas. The plans of the socialist construction provided for a complex architectural design of the city, which represents «the ideology of the proletariat» and «powerful tool of class struggle». The active development of textile production and the growth of the urban population along with the transformation of the national way of life caused this change. The projects of the country's leading and local architects, focusing on the functional and structural basis of buildings, laid the foundations of the constructivist manifesto in Ivanovo-Voznesensk, the birthplace of the First Council of Revolutionary Russia. This article considers architectural propaganda projects - factory and housing estates that were designed as ideological centres of urban space.

Key words: constructivism, architectural projects of Ivanovo-Voznesensk, ideology, “House-bullet”, “Horseshoe”-house, “House-ship”, the Spinning building of the factory “Krasnaya Talka”, the building of F.E. Dzerzhinsky factory

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INTRODUCTION

The methodological basis of the constructivist concept

The work of architects professionally involved into the creation of city planning structure forms the any city image. The process of forming new mechanisms of agitation and propaganda influenced to the specific arrangement of Russian cities urban space. In the 1920s and 1930s, the idea of urban modernisation and reconstruction in terms of ideological objectives became widespread. The characteristic feature of that period architecture was the tendency towards enormous building sizes and arranged spaces.

In order to understand the implementation of constructivism concept in 1920s and 1930s revolutionary Russia, it is necessary to analyse the conditions for the implementation of urban planning ideas. The theory and practice of architecture requirements of that time expressed the political and economic changes in the country. In addition, urban policies were an effective means of influencing the attitudes of both the individual and social groups. The scale of the architectural development was an achievement not only for the capital cities, but also for the provincial towns.

Constructivism became one of the leading trends not only in Russia, but also in Western Europe among architects and artists who actively promoted scientific and technological progress. Design and functionality are the main features of constructivism. There were debates among the constructivists on the meaning of 'construction'. Combinations of different height cubic volumes, sharp angles, semi-circles, decorations - all these functional details pointed the external composition.

The rapid development of construction industry, creative competitions and the participation of leading European architects in post-revolutionary construction Russia's projects provided the opportunity to implement a wide variety of international architectural ideas for a short time. Constructivism as an art trend was associated with the names of Tatlin, Rodchenko, Hahn and Stepanova, while in architecture it was associated with Karl Melnikov, the Vesnin brothers, Ginzburg, Nikolsky and Golosov. In a short period of time the leaders of constructivism implemented projects for the Soviet citizens' everyday life developed new types of public buildings - Palaces of Labour, Council Houses, workers' clubs and commune houses [1]. The main idea of constructivism was: "Art had to serve industry, and industry was to serve the people" [2]. The garden city was built in the Sokol settlement in Moscow, an October garden settlement in Vologda, and Red Garden City project was developed in Rostov-on-Don. More than 50 buildings in the constructivist style were constructed in Ivanovo-Voznesensk.

When talking about the early period of constructivism, researchers points two characteristics features. Firstly, it is originality in artistic matters of form: that time Western architecture and its newest trends had practically no influence on the constructivist architects, they developed by their own

way without contact with their Western colleagues. Secondly, the desire to find architectural expressiveness. The Constructivists did not replace architectural decoration with painting or sculpture. They experimented and searched for new possibilities of architecture. Constructivist components can be seen in Western high-tech projects in Paris, New York and Chicago.

But in the 1930s, constructivism was declared an irrelevant phenomenon in the USSR. Architects and engineers began to be persecuted and the 'Stalinist Empire' came to the forefront of architecture. At the same time, in Europe, constructivism was extended with new forms and proved for many years to be the most popular international style [3-5].

Discussion of constructivism as an artistic and architectural philosophy of Ivanovo-Voznesensk in the 1920s and 1930s

Ivanovo-Voznesensk (since 1932 - Ivanovo) became a unique example of the transformation of the architectural environment under the influence of constructivist ideas. Ivanovo, the actively developing textile capital of the USSR claimed the role of the "third proletarian capital" (after Moscow and Leningrad) [6]. It had the special status. By the Resolution of the Presidium of the Central Executive Committee of 14 January 1929, the districts of Aleksandrovsk, Vladimir, Kineshma, Kostroma, Rybinsk, Shuisky, Yaroslavl and Ivanovo-Voznesensk became part of the Ivanovo Industrial Region (IOR) [7].

In the capital of the industrial region, architects began to implement the idea of a socialist 'garden city' by introducing industrial and residential buildings, institutes, public infrastructure facilities, etc. However, the old buildings were not kept. Thus, at the turn of the 1920s and 1930s, the main church complex of the city, consisting of the churches of the Exaltation of the Cross (1795) and the Nativity of Christ (1858, arch. N. K. Reim), was destroyed and replaced by the Revolution Square. The building of the Drama Theatre is located on the place of destroyed Virgin Protection Cathedral (1693) and the Church of the Holy Trinity (1817). The Cathedral of the All-Merciful Saviour (1898-1903, arch. F.O. Shekhtel) and the New Kazan Chapel (1915-1917, arch. I.E. Bondarenko) were replaced by the building of the central post office. The center of Ascension Township was left without Ascension Church (1851) [8]. The rapid development of the weaving industry in Ivanovo required the foundation of new factories In 1927 the architects B.V. Gladkov and I.S. Nikolaev realised their constructivist project - the Spinning building of the factory "Krasnaya Talka" (Fig. 1).

The Dzerzhinsky F.E. factory was also an example of early industrial architecture in constructivism (Fig. 2). There was an all-union design competition in 1926. The work of the local design bureau of the Ivanovo Textile Trust and its authors, the architect A.A. Staborowsky and the engineer N.V. Rudnitsky won the 1st prize. There were evident new expressive means in the appearance of the factory. The young engineers, graduates of the Ivanovo-Voznesensk Frunze Polytechnic Institute



designed the individual elements of the factory building. The factory was the first large textile enterprise built by the Soviet authorities in the Ivanovo region.



Fig. 1. The Spinning building of the factory "Krasnaya Talka" [9]



Fig. 2. The factory named after F.E. Dzerzhinsky [10]



Fig. 3. "House-ship", Lenin ave.

The country's leadership, having industrialised the country, provided the necessary conditions for systematic work and the restructuring of everyday life by socialist principles. The Resolution of the Central Committee of the All-Union Communist Party of Bolsheviks "On the Restructuring of Living Conditions" of 16 May 1930 legally enshrined the workers' active position in improving their living conditions. For

example, a compact settlement at a large industrial enterprise with a population of no more than 100,000 people had to have living houses and infrastructure [13].



Fig. 4. "Horseshoe"- house, Gromoboya st.

The new designs of "metaphor houses" – the "House-ship" (1929-1930, arch. D.F. Fridman; Fig. 3) and the "Horseshoe" house (1933-1934, arch. A.I. Panov; Fig. 4), as well as the "House-bullet" (1930-1932, arch. N.I. Kadnikov; Fig. 5) and the "four-hundredth" (400-apartment) "Collective House" in the First Workers' Settlement (1929-1931, arch. I.A. Golosov) [13] **were the brilliant examples of constructivism.** The designs of the new buildings have rational and utilitarian features. The lower floors were adapted for a nursery, kindergarten, canteen, laundry, meeting rooms, etc. The flats free of kitchens and baths were at the upper floors. The social institutions close to the work and living space were supposed to help to woman in the domestic work. According to informal sources, the "House-bullet" is connected with the "Horseshoe" house by an underground tunnel.



Fig. 5. "House-bullet", Red Army st. [13]

Designers believed the factory kitchens will become the places serving as a canteens, libraries and clubs. The building of the Narpit No. 2 canteen factory. (arch. A.A. Zhuravlev; 1930–1933) was an example of constructivism. The g-shaped building with a rounded outer corner has three floors full of large halls. The main entrance was on a corner, in a deep niche, under an overhanging second-floor corner supported by concrete pillars [6]. Huge, wide, almost ribbon-like horizontal windows flanked the main entrance. They are flanked by towers (in which the stairwells are located) that loomed



over the entire volume. This architectural composition has become characteristic for this type of building.

These large-scale works had ultra-modern appearance. Their logic of construction and external simplicity seems to be a single mechanism of the creative group and the similar architects' views. "Red-brick constructivism", with its unusual layout of projects and original planning of living space stayed in Ivanovo-Voznesensk for a long time.

The logical, rational, simple art of constructivism did not always realise the real needs of people. These ambitious urban ideas collapsed as rapid industrialisation became increasingly exposed to the problem of resource deficit. Not all plans were reasonable and appropriate. By opinion of the architect M.J. Ginzburg, "...a complete work of architecture, like any truly modern thing, is not a house, not a thing plus some aesthetic addition to it, but a reasonably and planned concrete task, containing the maximum of its expressiveness in the method of its organisation" [16].



Fig. 6. The Circus building [14]

Thus, the building of the first Soviet state circus, constructed in the early 1930s. (arch. S.A. Minofyev [17], engineer B.V. Lopatin, Fig. 6), became the most striking architectural object not only of Ivanovo-Voznesensk, but also of Soviet Russia. The architects created a unique engineering dome structure made of wooden lattice trusses with half arches. The arena could be used not only for circus, but also for theatre, music, film performances and other public events.

The culmination of the ideas of constructivism was the construction of the Railway station (arch. V.M. Kaverinsky, 1933), building of Iveselbank (arch. V.A. Vesnin, 1928), hotel "Centralnaya" (dormitory of Ivanovo City Council, arch. D.V. Razov, 1930), buildings of Ivanovo-Voznesensk Polytechnic Institute (arch. I.A. Fomin, 1928–1937) [6]. The contrast of two buildings of equal height but different lengths, united by the angular, semi-circular volume of the staircase is the base of the building structural composition. The clear planes of continuous glazing on three floors contrastingly complement their monolithic façades. This composition of the façade gives

the effect of elevating the volume of the building above the ground and visually lightens the construction [6].

Constructivism had a widespread in Soviet architecture in the mid and second half of the 1920s. The twentieth century, corresponded to the new, revolutionary spirit of the time and became in fact a great, dominant style, replacing the eclecticism and art nouveau of the preceding decades. It should be noted that not all plans were implemented in the practice of urban architecture of Ivanovo-Voznesensk. For example, residential houses for Gostekstiltrest's employees (arch. I.I. Leonidov); the People's House with a theatre (1200 seats), Lenin Museum, library and gymnasium designed by the Moscow architects Boris and Mikhail Barkhin; two buildings of the House of Soviets on Revolution Square (arch. V.M. Galperin; 1935) were not built. The non-realisation of the projects concerns with the change of political situation of mid-1930s. And, of course, it led to a complete change of Ivanovo-Voznesensk architectural policy.

CONCLUSIONS

In the 1920s and 1930s, the urban planning policy of Ivanovo-Voznesensk took a contradictory route marked by both achievements and mistakes, with significant consequences for the local architectural practice. The idea of constructivism was one of the factors in the realisation of basic socialist ideas and the forming of public opinion. The face of the city has changed radically within a decade. In particular, new factories, schools, cultural institutions and housing complexes were built.

By experts, constructivism in Ivanovo-Voznesensk is an experience of combining utopian architectural images with reality. At the same time, the designers found the unusual compositional and stylistic concepts during the industrial and residential development of the city. The use of constructivist ideas focused people's attention on the revolutionary past, a call to action. Ivanovo-Voznesensk (Ivanovo) transformed into the third proletarian capital of the revolutionary republic. Urban blocks were the complete architectural ensemble, encouraging people to redevelopment of the entire city's architecture.

Leading architects of Moscow and Leningrad – the Vesnin brothers – Alexander Alexandrovich, Viktor Alexandrovich, Leonid Alexandrovich, A.V. Vlasov, I.A. Golosov, I.A. Fomin, as well as representatives of the local architectural school – V.I. Pankov, S.A. Minofyev, N.I. Kadnikov – developed and implemented their projects in a short time. But not all plans have been realised. The limited abilities of local design organisations, regular architectural workshops management changes and the lack of experience influenced negative on the further history of constructivism in Ivanovo.

Nowadays the most buildings are in a strong decline. Many of the buildings have rather historical than architectural value. Touristic guides offer the new sightseeing routes: "Ivanovo – Soviet and Industrial", "Ivanovo: Myths and Reality".



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