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A RUSSIAN/AMERICAN CHILDREN'S CULTURAL CENTER

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MOSCOW, RUSSIA

by

Tara Lund

A professial paper submitted in partial fulfillment of the requirements for the degree

of

BACHELOR OF ARCHITECTURE

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Tara W. Lund — 6.7.91

TARA W. LUND

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"You Americans will never understand us. To understand a Russian you must be a Russian."

Moscow citizen, 1990



INTRODUCTION

INTRODUCTION

Today you can hardly turn on the nightly news without realizing the relationship between Russia and the United States is one that effects us all day to day. As an American, I feel that the people in this country have many misconceptions about the people in Russia and the reverse is apparently also true. I feel that today there is a need for an understanding of the culture of "the other superpower." Presumably, the Cold War is over and now the question is how do we change the negative opinions that exist between our two cultures. How do we Americans begin to understand this culture that we have misunderstood for so long?

In order to begin to grasp what the Russian people are about I have tried to "immerse" myself in their culture. I believe that the true heart of the people of a particular place does reveal itself in their culture. Consequently, I have studied much of their literature, art, architecture and a bit of the philosophies that have risen from the Russian history. In particular, I have read about and discussed with those who have been there, the perceptions that people have gained from Moscow. These people have been both native Muscovites and Westerners who have gone there on tours or even lived there for a short period of time. As a result of my research, I feel that I have chosen a site that is well suited to the new attitudes that are emerging within Russia in terms of the West as well as the new attitudes about their own lives.

This thesis is a illustration of my hope that I, and eventually all Americans, can begin to understand the people in the part of the world that we used to call "the evil empire." At the least I want to express the understanding that they are just as human as we are. I am looking at this culture through the eyes of an outsider and studying how this might manifest itself in the built form.

"For in Russia today the children are given great care. They are here, as elsewhere, the hope of the future, the remedy to past or present disappointments."

John Putman, National Geographic

The second factor that compelled me to take on this thesis project was the children. I strongly believe, especially in the rapidly changing Russia of today, that the children are not only the hope of the future by the very essence of what the world is to become. When the mind is young, it is more open for new ideas, full of more curiosity, more willing to accept change in itself and others and less restricted by a particular way of thinking. This is why I believe that the most direct way to have interaction in conjunction with mutual understanding is through the children.

I have a personal interest in the way that children think and express themselves and because of this I have gained some experience of working with children from various different nations of the world both as a group and a one on one situation. I have used, as a base, the knowledge gained from this experience and expanded upon it to develope my understanding of children in general as well as in various cultures. In order to do this, I talked with professionals in the field of preschool and elementary education as well as consulting materials in the library on the subject of child development.

Another subject that has interested me is the study of the life of the children in Russia specifically. There are many references to the children in Russian literature as well as literature about Russia. Apparently, the Russians consider their children to be very important, maybe even more so than we do here in the United States.

"Are you laughing again? Go ahead, laugh, but I still won't say that my belly is full when I'm hungry, I still won't content myself with a compromise, with an infinitely recurring zero just because it is allowed to recur by some law, just because it's there, I don't accept as the crowning of my dreams a big building for the poor, with apartments leased for one thousand years and a dentist's sign outside in case of emergency."

Fyodor Dostoyevsky
'Notes from Underground'

THESIS STATEMENT

THESIS STATEMENT

What are the duties of architects in today's society and why am I in this field and how does this relate to my thesis project? These are some of the many questions that I found myself asking at the beginning of the quarter and at the idea of having to begin a meaningful project that will express my theory of architecture and my function as an student of architecture. As I examine my personal fascinations and what I am intrigued with, I begin to understand that, like a lot of other people, I really do like to observe people and try and figure out "what makes them tick." I think this is why I choose this field. Architecture is the study of human behavior and as architects we will be manipulating what people do and how they think and feel. I feel that there is a certain lack of thinking in today's society and I would like to create architecture that forces people to think. I guess that right now I feel that the way to do this through architecture is to create spaces that force an opinion (whether it be good or bad) and do not allow the user to occupy them passively. I understand that this cannot be appropriate in all situations and at times it is important to realize that people must be immune to the space that they are in in order to accomplish the tasks at hand. Therefore I tried to find a project that would be conducive to thought provoking architecture. Since the project is a study in trying to facilitate the mutual understanding between Russians and Americans, it requires an architecture that will make people think. I want them to think about themselves and the others that they are interacting with as well as those who have been there at another point time. I also believe that the fact that the project is basically an interaction space for children allows it to be a very exciting and "different" type of place. Another reason that I chose to create an architecture for children is that they are the most open and honest with their feelings and more likely to form their own opinions as opposed to being influenced by the opinions of others.

THESIS GOALS

-To learn about the Russian culture.

-To gain a better understanding of the USSR/USA relationships on the level of the individual.

-To develope my understanding of youth in different cultures as well as in general.

-To explore intuitive design ideas in a freer methodology.

-To develope my theory on architecture.

-To develope a presentation that will improve the quality of my portfolio.

"The most beautiful order of the world is still a random gathering of things insignificant in themselves."

-Heraclitus



PHILOSOPHY

CONSTRUCTIVISM

There has recently been a lot of attention directed toward Constructivism as a result of its connection to the Deconstructivist movement. As a result of my attraction to works that are done by those who are considered to be Deconstructivists, I decided that I would like to learn more about this methodology and the history behind it. This study seems particularly advantageous since the Constructivist movement began in Russia. There seems to be a misconception of what Constructivism is and this can be partially explained by a problem of translation. In the Russian language there are, in fact, two words for 'construction' and there are two distinct meanings behind these words. One of the words is used in reference to building; this is *stroitel 'stov,* from to build. Then there is an entirely different word from which Constructivism comes. That word is *konatruktsiia* and it deals with the "sense of structural organization."[1] It began and still is most directly applicable to the theory of ideas and arguments.[2]

In her essay in Deconstruction, "Russian Precursors", Catherine Cooke brings up one of the most interesting points about the work of the Russian Constructivists, that is the fact that their work which is still so interesting to us today, was done sixty to seventy years ago. What some architects seem to feel can best describe and fulfill today's society was started in a time that was very different from our world. To me this is a very impressive, if not curious, situation. When I studied the relationships between these two worlds, I began to see some issues that clarified some of the reasons behind this analogy. The Russian Constructivists were born of the First machine age and we are now in the Second.[3] The Constructivists somehow began to grasp the concept sixty years ago that the world was taking a dramatic turn toward a more in depth relationship between man and technology. The constructivists began a new way of looking at the world and at architecture. Mikhail Okhitovich talked about the effects of the new machine age:

> *"...it's geographically universal availability will destroy urban land values. With the technical revolution will come the assistance of the social revolution, and the result will be the end of heavy, static long-lived forms of building. The new patterns of location will release construction spatially, making possible both the technical revolution in building construction, and that flexibility which our rapid social changes demand. Only prefabricated, demountable, changeable buildings will answer the needs of developed man."*[4]

The constructivists realized early that we were entering into an new era of intellectual reality and that the way that we were to think about ourselves and our surroundings was changing. In 1930 James Jean made the profound statement: "Today there is a wide measure of agreement...that the stream of knowledge is heading towards a non-mechanical reality; the universe begins to look more like a great thought than a great machine."[5]

It is unfortunate that there is a misunderstanding of what the Constructivist, and subsequently the Deconstructivists, were trying to achieve with their work. It is not, as some think about the assimilation and disintegration of parts of buildings but rather of thoughts and trying to restructure the way in which someone who has a chance to experience their work thinks about his world. I feel that these insights that originated so long ago can find a direct meaning in the world today. More than ever, we are being "controlled" by the technology that we have created. There is a certain disorder and unreality to all of existence and somehow, architects are trying to come to terms with that through what is called Deconstructive architecture. What the industrial age was to the Russian Constructivists, our age of Communications is to us.

The constructivists were concerned with many aspects of what Architecture should do and be. They felt that architecture should be a driving force behind society. In Soviet terms this is called "social construction". They were also concerned with the structural capabilities of the new technologies and the reassessing of form and shapes in architecture. Theirs was not an architecture of pure intuition; they believed that one must study all aspects of a problem in order to be able to determine the answers. They often quoted Lenin in their journals saying,*"In order really to know an object, it is necessary to comprehend, to study, all aspects of it: all its internal an external connectivities."* [6]

In terms of *konstruktsiia* , the goals were philosophical in nature. They were concerned with the overall approach to design, the ordering of data and prioritising of objectives , the methods of synthesis and the criteria of evaluation.

In the process of my research, I found several Russian architects whose work and ideas interested me. One that took on particular significance was Iakov Chernikhov who dealt a lot with the teachings of the constructivists' theories. He was concerned with the methodology of designing under the principles of the machine aesthetic. He stated that:

> "Every person is endowed with the feeling for the CONSTRUCTIVE. But that feeling expresses itself in the most diverse ways and intensities.
>
> "There are sudden moments of constructive inspiration, when new solutions and new ideas flow extremely rapidly in our creations. The force of the energy in these valuable moments can be measured only by the real results that follow.
>
> "In contrast, there are depressive moments, when we lack any feeling for construction, and when the desire to resolve a problem constructively has atrophied. Then we desire to create more PEACEFUL compositions - compositions that are less demanding to formulate, than a constructive composition.

> In such cases we enter into the stream of as-it-were 'minimum consumption' of constructive principles, and we ignore the constructive possibilities. This coincides with a LOWERING OF CREATIVE ENERGY but it can also be an appropriate creative response in certain situations."[7]

I found these ideas to be very interesting and I could definitely sympathize with the feelings and emotions that he is describing, and I think the truth of his statements about creative energies are evident throughout the design studio even if they are not specifically applied to the constructivist ideology.

Chernikov also talks about the functionality and legitimacy of Constructivism. He says that the objects that are governed by these principles are always subject to the recording action of our brain by means of SIGHT, HEARING, and TOUCH. He goes on to say that "Every new construction is a result of a human being's INVESTIGATIONS, and of his requirement to be inventive and creative. "[8] He ascertains that every construction must be justified and the better the justification and the rationality, the better the construction. About Legitimacy he says that : "In all constructive structures [literacy] depends upon our being simultaneously able to prove the TRUTH and CORRECTNESS of the chosen solution by ANALYTICAL MEANS.[9]

In his discussions on the new anti-classical principles, he describes Lev Tolstoi's view that art is "that activity through which one person consciously transmits, through certain eternal symbols the feeling he has experienced, and other people are infected by those feelings, which influence their lives."[10] He goes on further to explain that there were several principles of the classical order that are helpful in looking at a project constructively, although you must look pretty deep in order to draw these conclusions:

1. free asymmetries in the assembly of the elements on functional principles

2. The minimum use of simple repetitive rhythms and their replacement of the rhythm of dynamic diversified combinations

3. the harmonic interrelationship of the compound elements by the subtle proportions of their vertical and horizontal dimensions

4. adjustment of the tonal force of component elements in accordance with the impressions sought of the viewer

5. maximally expressive use of colour effects to manifest the constructive and the characteristics of the planes and surfaces being treated "[11]

ENDNOTES

1. Catherine Cooke, "Russian Precursors," Deconstructivism, 1989, p. 11.
2. Cooke, p. 11
3. Cooke, p. 12.
4. Cooke, p. 18.
5. Cooke, p. 15-16.
6. Cooke, p. 21.
7. Iakov Chernikov, "The Elements of Form," Deconstructivism, 1989, p. 54.
8. Chernikov, p. 55.
9. Chernikov, p. 55.
10. Ibid.
11. Ibid.

DANIEL LIBESKIND:

In his discussion of his Berlin "City Edge" competition, he talks about 'transcending the peripheral limitations of the traditional block structure of Berlin to create a new feeling for the architecture of tomorrow.[1] I am not going to go beyond the actual limitations of the blocks in Moscow but I do want to go beyond the blockiness of the buildings that they have been building there in recent times. Libeskind is fond of 'deconstructing' the thinking. he does not explain things in the typical way, therefore, it is difficult to understand exactly why he does something. he is definitely a student of the original Constructive theories and puts them to practice in the original grammatical sense as well as in his architectural projects.

I do not know exactly how to make use of his ideas, but I know that they do intrigue me as does his models. I am also very interested in his drawings--specifically his Micromegas. I can imagine "getting small" and exploring the possible journeys through all the explosive geometries. I would like some of the spaces in my project to evoke a similar exploratory, chaotic feeling.

ZAHA HADID:

She is a student of the constructivistic way of thinking. For Hadid, architecture as a representation of modernization's "unreality" is more closely aligned with cinema and television than other art forms such as sculpture or rock and roll.[2]

What I think is so fascinating about Zaha's projects is her presentation style of the site context and the way that the world seems so unreal and disorganized.

COOP HIMMELBLAU:

"We are tired of seeing Palladia and other historical masks...We want architecture to have more. Architecture that bleeds, that exhausts, that whirls and even breaks. Architecture that lights up, that stings, that rips, and under stress, tears. Architecture should be cavernous, fiery, smooth, hard, angular, brutal, round, delicate, colorful, obscene, voluptuous, dreamy, alluring, repelling, wet, dry and throbbing."[3]

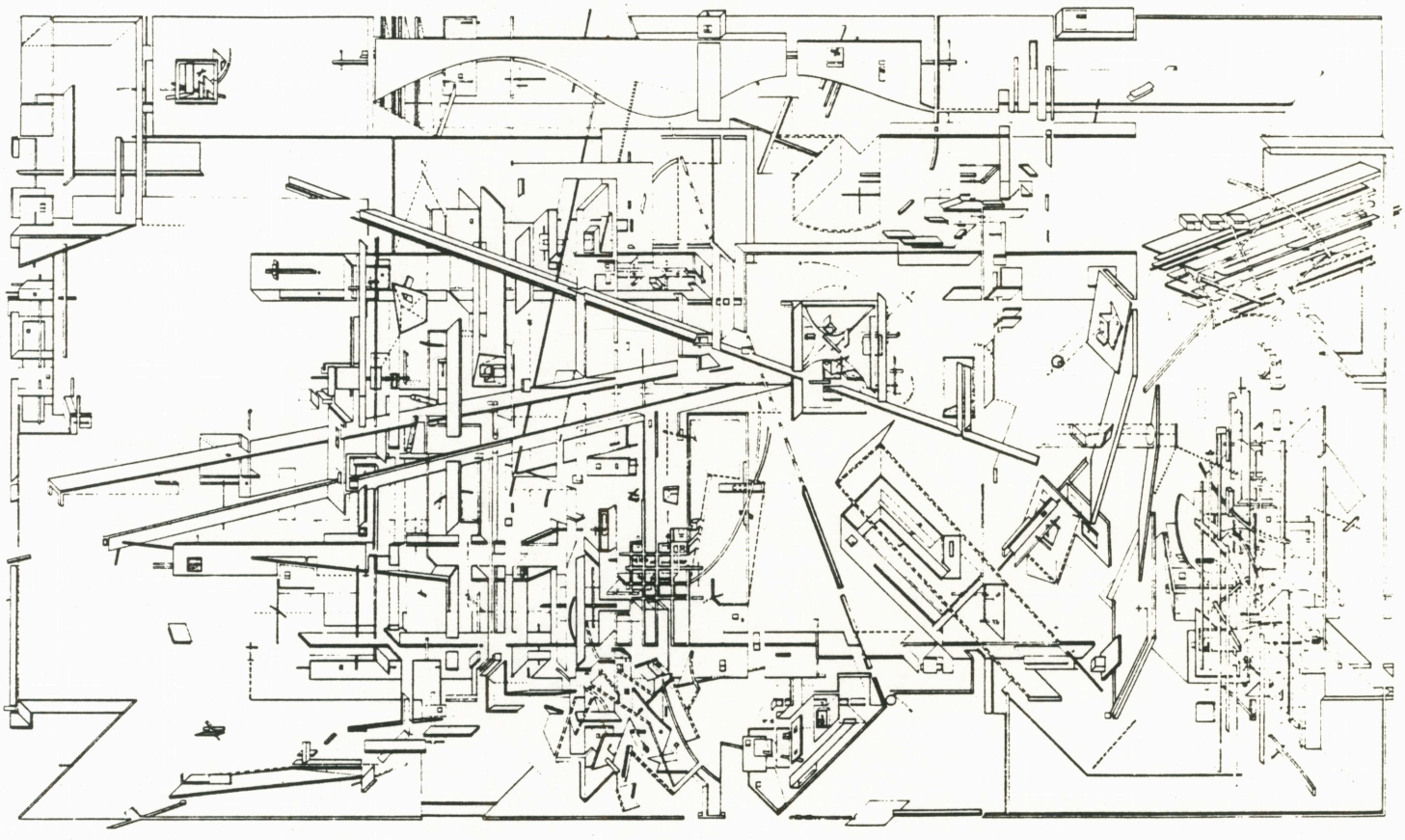
Well this is certainly interesting and I agree with many parts of this statement. I too like the idea that the architecture that gives us a false sense of security should be exchanged for "something else--something alien." This harks back to my thesis statement; mankind is too passive in his interaction with architecture--he needs to be made to <u>feel</u>.

I also like their combining of this "alien" architecture with the existing

historical/traditional buildings. To me, they make it work to enhance both types of architecture rather than to detract from either.

Cranbrook 1979

12 MICROMEGAS

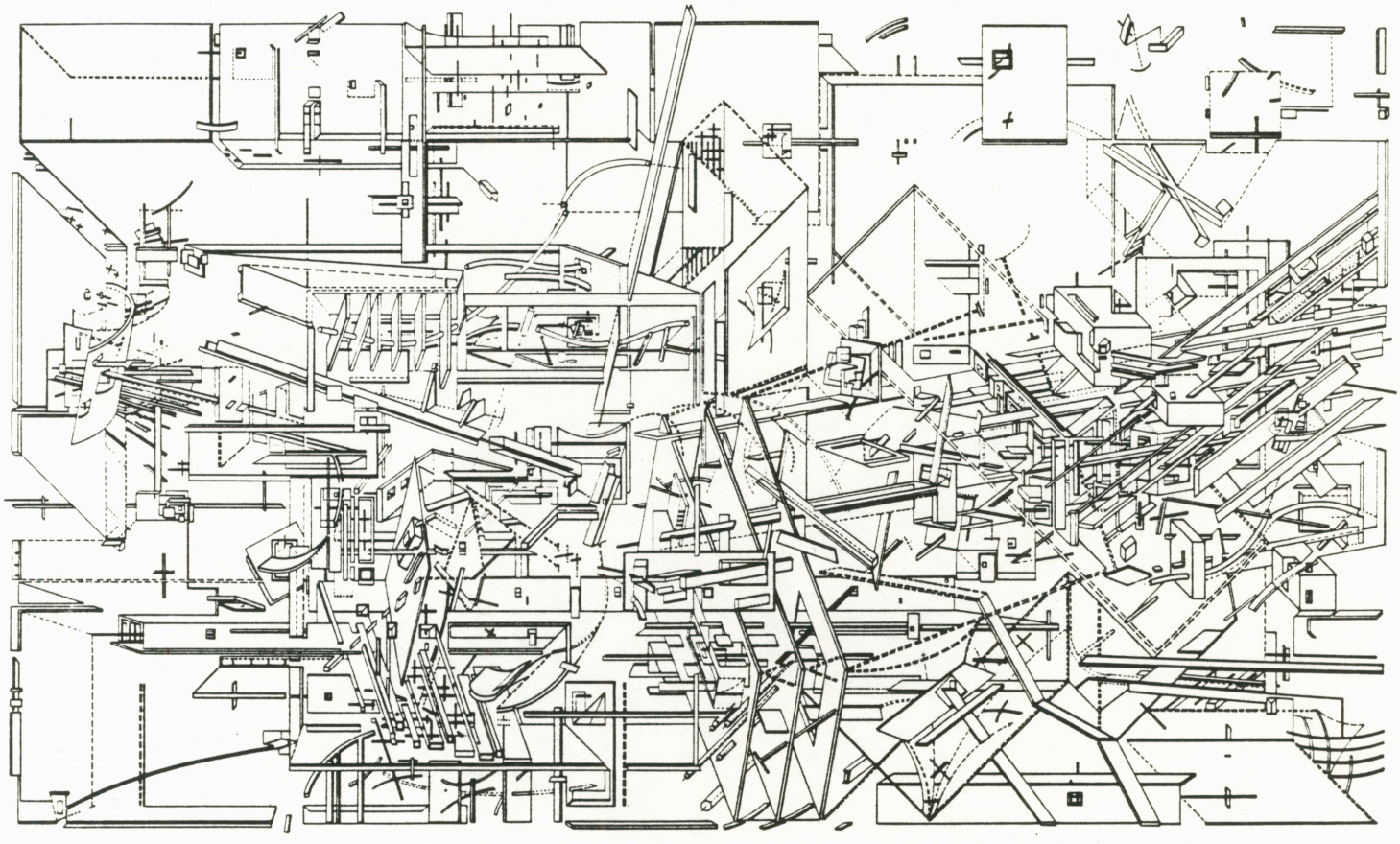


12.1

12.2 Time Sections

12.1 The Garden

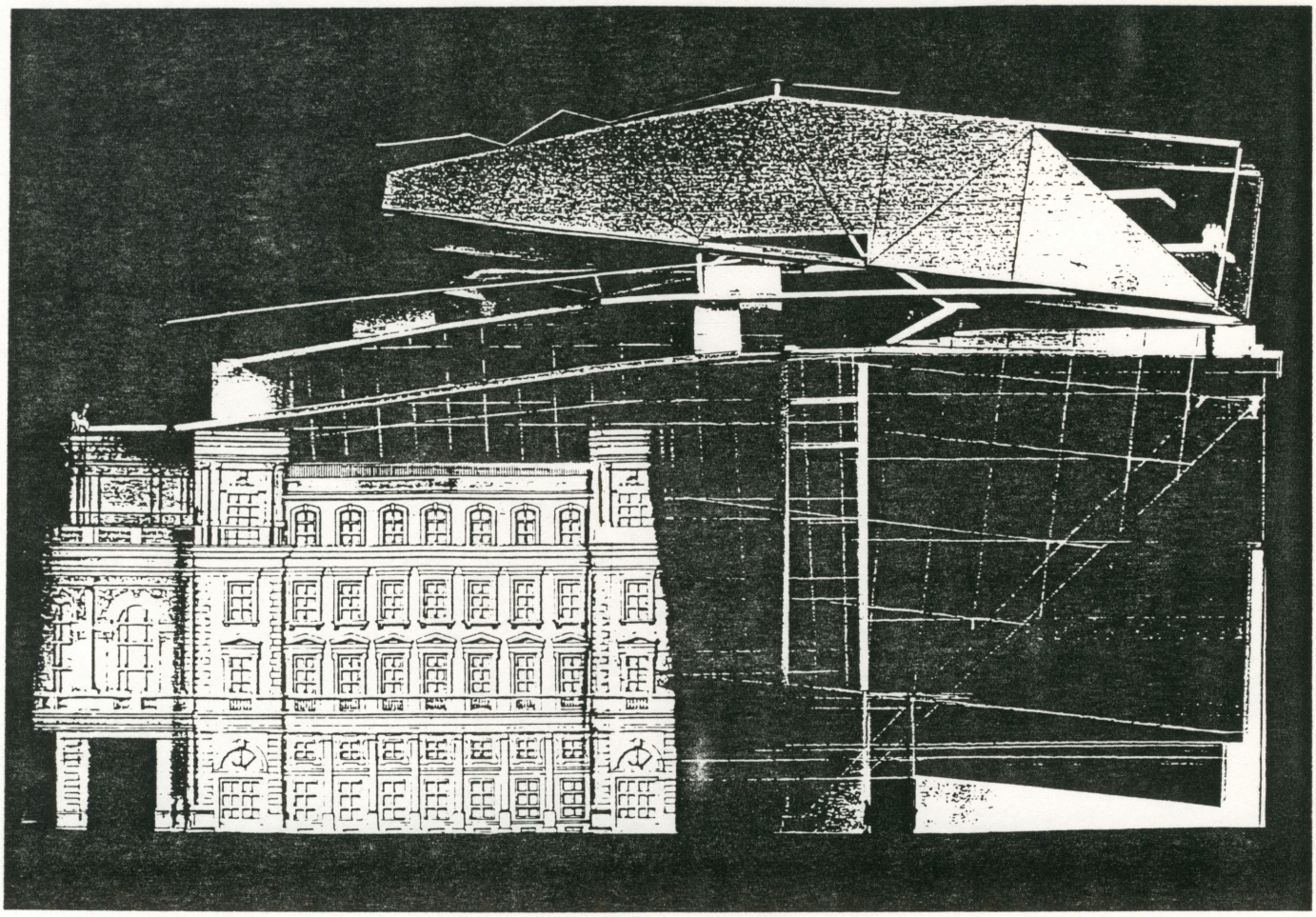
1979 Cranbrook



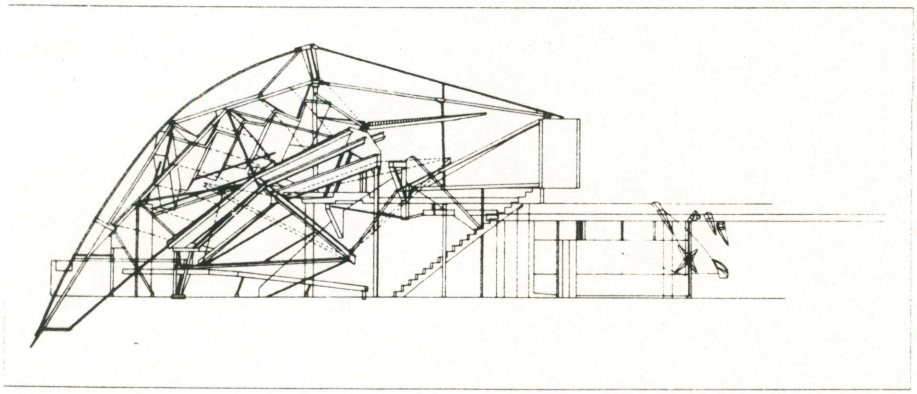
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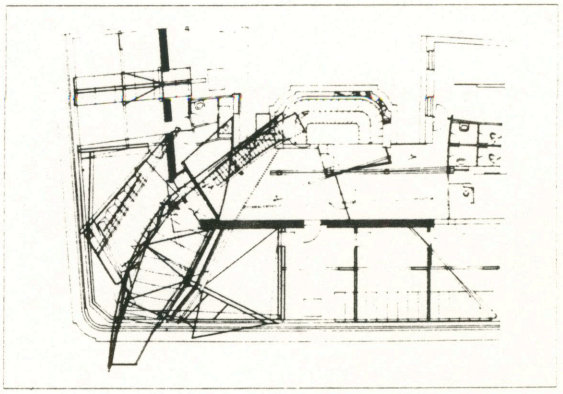


Parc de la Villette, Paris



RONACHER THEATRE COMPLEX, FACADE





ATTIC CONVERSION, SECTION AND GROUND PLAN

ENDNOTES

[1]Daniel Libeskind, "Three Projects", Deconstruction, p.197.

[2]Aaron Betsky, Violated Perfection, p. 141-142.

[3]Coop Himmelblau, Violated Perfection, p. 114-115.

"The style of the drawing is linked to the style of the architecture, with the conscious concern that it is the building that matters in the end."

-Helmut Jahn

THE PROCESS

Throughout this quarter I have done some biweekly design charettes to get out the intuitive ideas that I had developed about the aesthetic feeling that this project should take on. I wanted to explore how designing by totally intuitive means can be meshed with the more traditional methods of analysis. I also wanted to explore different media and methods of preliminary presentation to see how these might enhance, control, change, or explain the designs that I was working on. These charrettes tended to be fairly simple but I also felt that they did tell me a lot about what I did or did not want to do in this project.

CHARETTE #1 :

This was a series of quick sketches that I did with colored ink painted on to white paper. I tried to show my initial feelings that I had for Moscow before I had done any research on it. I also did one quick elevation of what my project might look like. I was actually fairly pleased with the results. The media was quick and easy and did a lot to let the creativity flow without being hindered. I also liked the feeling that came across. I guess I was trying to show a slightly gloomy feeling--sort of grimy but with some light. The elevation was also pretty effective in expressing the colors I wanted and the Constructivistic forms.

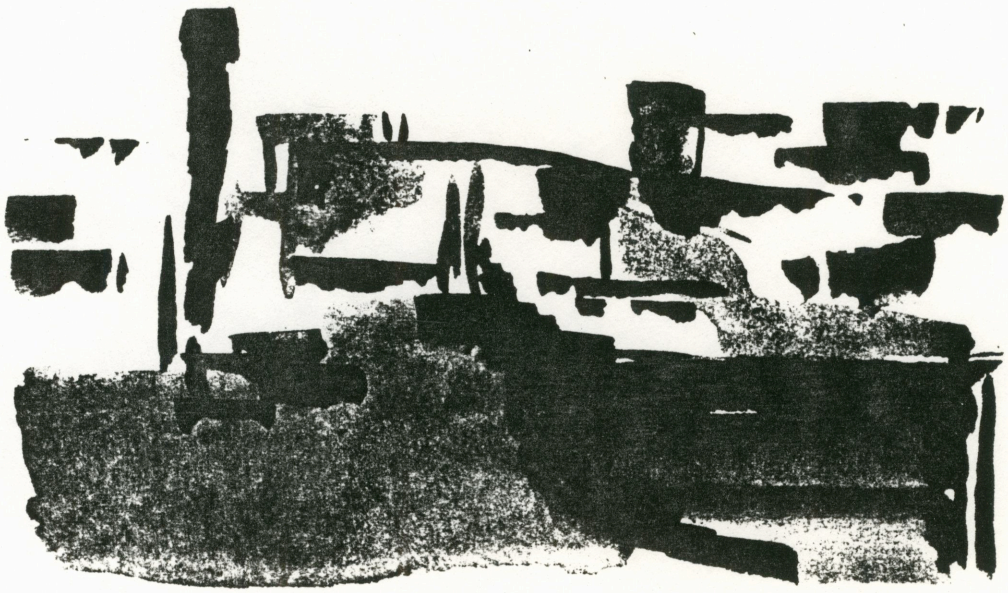
CHARETTE #2:

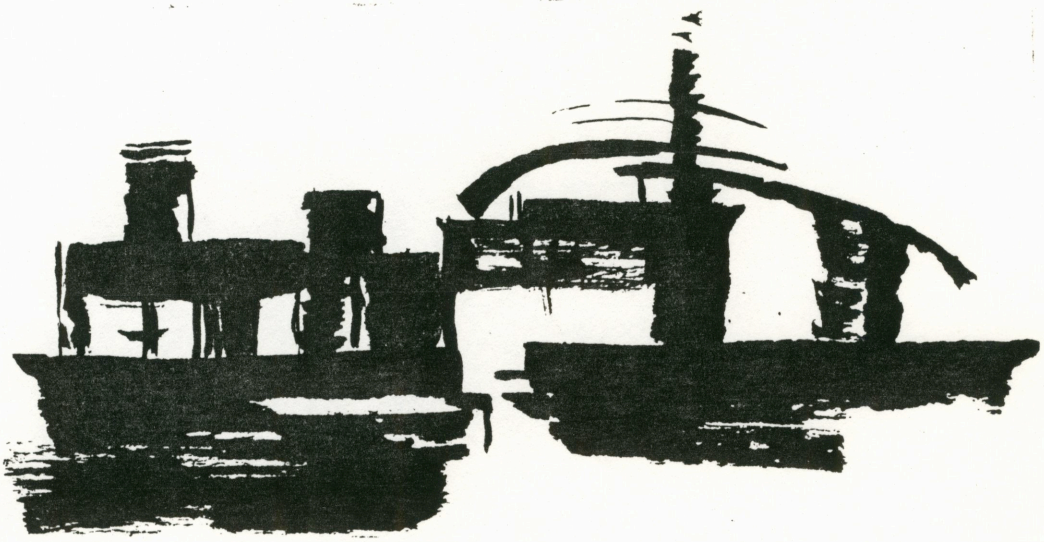
This was a colored model that was not done to any particular scale. I was trying to express several things including a high-tech feeling since Russia is beginning to emerge as an equal in the technological world. I also wanted to explore Constructivism with the strong planes signifying the power of the individual. Playfulness was another issue that I addressed through a variety of forms and the use of primary colors. I played with repetition as opposed to individualism.

The model had a very linear spirit. the colors (black and dark grays) said something about the repressed society although it is not depressed.

The charette also raised a variety of questions: What will the exterior space feel like? How would something like this fit into the existing architecture of Moscow? Is the roof structure at all feasible cost wise as well as construction? What is the scale? How do I put function into this? Is it inviting to children? Threatening? How would it sit on a site?







CHARETTE #3:

This was also a model but I tried to do it at a small scale within the context of the site. It was a mess. I had major problems with trying to figure out the scale of the city; the buildings seemed too big and too small at the same time. I did learn from it however: that I needed to study more about the feel of the place. I also realized that I was trying to copy what I had done in my previous studies and was failing miserably. I realized the difficulty in transferring an abstract design to a built reality. It also seems that the more that I research the project the more inhibited the process becomes.

CHARETTE #4:

Again, I was not entirely pleased with this one. I tried to express in model form the sense of a childlike quality. I did this by using geometric forms, bright colors and a varied texture. I think that the model felt too stark. The exterior space needs more action and feeling. It is not really to a child's scale, especially at the ground level.

Again, there were several questions raised: Is the exterior sculpture area in front of or behind the building? What will the vegetation be like? How does this fit into the context?

How oft in grief, from thee long parted
Throughout my vagrant destiny,
Moscow my thoughts have turned to thee!
Moscow... what thoughts in each true-hearted
Russian come flooding at that word!
How deep an echo there is heard.

-A. Pushkin

PLACE

A PANORAMA OF MOSCOW

He who has never climbed to the top of Ivan the Great, who has never had the opportunity to take in the whole of the ancient capital at one glance from end to end, who has never once admired that majestic panorama, stretching almost beyond the range of vision, knows absolutely nothing about Moscow. For Moscow is not an ordinary city like thousands of others; Moscow is no silent immensity of cold stones piled one upon the other to form symmetrical patterns ... no, indeed! It has its own soul, its own life. As in an ancient Roman cemetery, every stone is graven with its own inscription beyond the comprehension of the crowd but rich and rewarding in thought, feeling and inspiration for the scholar, the patriot or the poet! ... Like the ocean, the city has its own language, powerful, resonant, venerable, prayerful! ... No sooner has the day begun than from its golden-helmeted churches resounds a harmonious hymn of bells reminiscent of some strange, fantastical Beethoven overture, in which the dense tones of the double-bass and clashing of the kettle drums mingle with the singing of the violins and flutes to make up one magnificent whole; --and it seems as though the disembodied sounds were taking on a visible form, as though the spirits of heaven and hell were combining under the clouds in one diverse, immeasurable, swiftly whirling dance!...

Oh, what bliss to hear this sacred music from the top-most turret of Ivan the Great, resting your elbows in the narrow, mossy window embrasure to which you have been led by a worn and slippery spiral staircase, and to think that all this orchestra is clamoring beneath your feet and to imagine that the whole performance is for you alone, that you are the sovereign of this immaterial world, and to devour with your eyes that vast anthill where people you do not know are all so busy about their own business, where passions are seething which you, for the moment, have put away from you and forgotten!... What bliss thus to perceive in one's heart the whole vanity of life, all the pettiness of man's concerns, and to contemplate the world--from a height!

To the North, in the extreme distance, a little to the right of the Peter Castle, the fabled quarter of Maryina Roshcha stretches black to the blue edge of the horizon and before it lies a strata of brightly-coloured roofs intersected here and there by the dusty green of the boulevards which follow the line of the ancient city wall; on the steep rise, with its scattering of low houses and here and there the wide white wall of some boyar's dwelling, rises a four-cornered, grey-blue fantastic pile: the Sukharev Watchtower. It surveys its surroundings proudly, as though aware that the name of Peter is inscribed on its mossy brow! It's gloomy appearance, gigantic proportions and incisive lines all bear the stamp of another age, the stamp of that formidable power which proved so irresistible to every foe.

Nearer to the centre the appearance of the city becomes more harmonious, more European; we catch a glimpse of rich colonnades, wide courtyards surrounded by wrought-iron railings, countless cupolas, pointed bell-towers surmounted by rusty crosses and patterned by brightly painted cornices.

Still nearer, on the wide square, rises the Peter Theatre, a product of the very latest art, a huge building constructed according to all the canons of good

taste with flat roof and majestic portico from which there rises an alabaster Apollo riding lightly poised on one foot in an alabaster chariot, immovably driving three alabaster stallions and gazing with considerable vexation at the Kremlin wall, which jealously cuts off from the more ancient and sacred monuments of Russia!...

To the East the picture is yet richer and more varied: just beyond the wall of the Kremlin, which follows the slope downhill tot he right and terminates in a round corner-tower, covered with green tiles as if with scales, a little to the left of this tower appear the countless cupolas of the Church of St. Basil the Blessed, whose seventy side-chapels are the wonder of all foreigners and which no Russian has yet undertaken to describe in exact detail.

Like the ancient tower of Babylon, the church consists of several elevations crowned by a huge, indented, rainbow-coloured dome, strikingly reminiscent (if I may be forgiven the comparison) of the stopper of an old cutglass decanter. To all pointsof the compass round about are placed the secondary domes, no one in the very least like the others; they are scattered about the whole building with out symmetry and order like young growths sprouting from the gnarled and naked roots of an ancient tree.

Heavy twisted pillars support the iron roofing which overhangs the doors and the outer galleries from which small, dark windows peer like the wary eyes of some hundred-headed monster. Around these windows are traced thousand of hieroglyphics; occasionally the dim light of an icon-lamp can be seen flickering through their ivy which has festooned itself about some ancient, ruinous tower. From the outside each side-chapel is painted in a different colour as though they had not all been built at the same time, as though each successive ruler of Moscow had, in the course of many years, added an altar in honour of his own patron saint.

There must be very few citizens of Moscow who have made up their minds to tour each one of the side-chapels of this church. It's sombre outward appearance is in itself discouraging; it seems as though one were looking at Ivan the Terrible himself,--such as he was in the last years of his life!

And what of it?--Immediately next door to this magnificent gloomy building, right opposite its very doors, seethes the unwashed crowd:--rows of stalls shine, itinerant salesmen cry their wares, bakers bustle about the foot of the Minin Monument; fashionable carriages rattle by, fashionable ladies shatter,... everything is so noisy, animated, bustling!...

To the right of St. Basil's, at the bottom of a steep slope, flows the River Moskva, wide, shallow and dirty, overcrowded by a vast number of heavy vessels bringing cargoes of grain and wood; their long masts crowned with striped pennants rise from behind the Moskvoretsky bridge; their creaking rigging, shaken like cobwebs in the wind, makes a faint black tracery against the blueness of the sky. On the left bank of the river, gazing down into its smooth waters, stands the white orphanage whose wide, bare walls, symmetrically placed windows and chimneys and generally European air are in strong contrast to the other buildings in that neighbourhood which are either clothed in oriental luxury or clearly medieval in inspiration. Further to the East on three hills, between which the river winds and loops, are various large groups of houses of every conceivable shape and colour; the weary eye scarcely distinguishes the far horizon on which are

outlined the groupings of several monasteries, among which our ancestors kept watch upon the movements of approaching Tatars.

To the South, at the foot of the hill immediately beneath the Kremlin wall itself, opposite the Taynitskiye Gates, the river flows on, and beyond it a wide vale scattered with houses and churches stretches to the very foot of the Poklonnaya Hill from which Napoleon cast his first glance upon the Kremlin that was to prove his doom and from which, for the first time, he saw that prophetic flame, that dread torch which was to illuminate his triumph and his fall!

To the West, beyond the tall tower where only swallows can live (because, having been built after the French, it has neither floors nor ceilings inside and its walls are supported only by crossbeams) rise the arches of Kamenny bridge, which soars from one bank to the other in one leaping curve: the water, held back by a smallish dam, flows noisily beneath the vaults, forming small waterfalls which particularly in the spring, attract the curiosity of our Muscovite idlers, and sometimes become the receptacle of the body of some poor sinner. Further than the bridge, on the right-hand side of the river, you can distinguish the jagged silhouette of the Aleksis Monastery; to the left, on the plain between the roofs of merchants' houses, gleam the roofs of the Donskoy Monastery.... And there behind them, clothed in a blue mist rising from the cold waves of the river, begin the Vorobyev Hills, topped by dense groves looking down from their steep slopes to the river as it goes winding past their feet like a silvery snake.

When the day begins to fade, when the more distant parts of the city and the encircling hills are wrapped in a rosy haze, then only is it possible to see our ancient capital in all its glory, for, like a beauty who only shows her loveliest clothes in the evening, it is only in this solemn hour that she can make a really strong, indelible impression on our hearts.

What is comparable to this Kremlin which, surrounded by its coronated wall, the golden domes of it's cathedrals shining, adorns its lofty hill like a royal crown the forehead of a mighty sovereign?...

It is the altar of Russia on which many sacrifices worth of the fatherland have been and will yet be laid.... Is it so long since, like the legendary phoenix, it rose from its own flaming ashes?!

What could be more impressive than these dark churches, huddled close together? Than the mysterious palace of Goduniv whose cold pillars and stones have now for so many years heard no sound of human voices like a mausoleum that rises in the midst of a desert in memory of great kings?!

No; neither the Kremlin, nor its crenelated walls, nor its dark passages, nor its magnificent state apartments can really be described. All this must be seen, be seen ... and all that they have to say to the heart and imagination ... this all has to be felt.

1833-1834

Lermontov,
Cornet of the Hussar Regiment
of Imperial Guards.

HISTORY OF MOSCOW, RUSSIA

Throughout Russia's history Moscow has played an outstanding role in the life of all the country. [1] For more than 800 years Moscow has stood on seven hills on both banks of the Moskva River.[2] In 1147, the son of Vladimir Monomakh, Prince Yuri of Suzdal, later named Dolgoruki because of his ambition to conquer distant towns, invited his ally and relative, Prince Svyatoslav of Novgorod: "Come to me brother, to Moscow." This is the date of the first historical mention of Moscow and has been taken as the year of the city's foundation.[3] The Lavrentian Chronicle records that the first wooden stockade around the Kremlin was raised in 1156.[4] It is recorded that Moscow was first burnt down in 1237 as a result of the numerous internal quarrels that occurred between the princes of Russia which was not yet at this time united.[5] But a century later, Moscow became the capital of a "grand principality" and the center of political and ecclesiastical power. A new fort was raised in the center of Moscow , but this lasted less than thirty years before another fire destroyed it. In 1367 Dimitrius of the Don ordered the building of white-stone ramparts. This fortification protected against the Mongol-Tartar hordes and attracted numerous new inhabitants. The population of the city rose to between thirty and forty thousand.[6]

LIke other European countries, Russia drew on the achievements of the Italian Renaissance. Ivan III ('the Great'), invited Italian architects, craftsmen and engineers to undertake the task of rebuilding the Kremlin. the famous Italian architect, Pietro Antonio Solari, reconstructed the fortress in the best Lombarrdy style. Russian craftsmen also helped in the reconstruction of the Kremlin.[7]

With the formation of the Russian centralized state at the end of the 15th century Moscow became the country's most important political, economic, and trade centre. Later it also became the focal point of Russian culture well know for its literature, painting and architecture.[8]

Between 1555 and 1561, the Pokrovski Sobor, better known as the Cathedral of St. Basil, was raised by Russian builders Barma and Postnik. Its domes were painted in the colorful Russian style a century later and now it is one of the great landmarks of Russia. According to one of the many legends that were based around the beauty and fantastic appearance of the cathedral, Ivan the Terrible, the cathedral's founder, had all the workers blinded so they would never be able to build another such miracle of architecture.[9]

By the middle of the seventeenth century, the city had a population of over 200,000. Catastrophes such as fires and plagues kept the city from growing too rapidly.[10]

In 1712 Peter the Great transferred the capital of Russia to St. Petersburg, but Moscow remained the symbol of national pride.[11] Even Peter the Great had

his coronation at the Usspenski Sobor in Moscow.[12] In 1755 the first Russian University was founded in Moscow and in later times many eminent writers and poets, scientists and artists, whose work greatly contributed to the development of not only Russian culture but of the world's, lived and worked in Moscow.[13]

In 1812 Napoleon Bonaparte and his Grand Army of some 160,000 men crossed the Niemen without declaring war and defeated the Russian forces in the battle of Smolensk and Borodino and occupied Moscow.[14] As he approached the Kremlin, Napoleon found an almost deserted city whose inhabitants had withdrawn from along with the army and had set fire to Moscow. It is questionable whether the fire that destroyed two thirds of the city was actually set on purpose or by accident. Since the supplies were low and the winter was approaching, the french forces were forced to withdrawal by a constant attack from the Russian armies and finally they were forced to disintegrate.[15]

During the next several years, Moscow began to see a rapid growth and change. As the home of many famous authors, composers, and painters, Moscow played a major role in shaping the culture of the country. Pushkin, Gogol, and Lermontov began the European Romantic movement.[16] In his epic novel War and Peace, Leo Tolstoi portrayed Moscow in the early nineteenth century and gave a powerfully realistic description of the great fire of 1812: "Moscow, in the month of October, regardless of the fact that there was no government, no church, no wealth, no homes, was the same Moscow it had been in August. Everything was destroyed, except for something that was not material, but powerful and indestructible." [17] The houses of these writers and the museums and monuments dedicated to them can be found all over Moscow.

In October 1917, the famous October Revolution took place, and brought with it the fall of Tsarism and the victory of Russia's working class. As a result of the revolution, the revolutionary workers and soldiers crushed the Bolsheviks and established Soviet power in Moscow, and the country began the journey of socialist development. On February 26, 1918, the Council of People's Commissars decided to transfer the capital of the young Soviet Republic from Petrograd to Moscow. On March of the same year, the red banner was raised above the Moscow Kremlin.[18]

[1]I. A. Romashkevich, ed., Moscow: A Short Guide, (Moscow: Progress Publications, 1979.) p. 13.

[2]Romashkevich, p. 13.

[3]Planeta, Soviet Union, (New York: Mallard Press, 1989) p. 25.

[4]Planeta, p. 26.

[5]Planeta, p. 25.

[6]Planeta, p. 26.

[7]Planeta, p. 25.

[8]Moscow, p. 15.

[9]Planeta, p. 26.

[10]Planeta, p. 26.

[11]Moscow, p. 16.

[12]Planeta, p. 28.

[13]Planeta, p. 29.

[14]Planeta, p. 30.

THE CLIMATE OF MOSCOW

Moscow is located at 55.45N latitude and 37.37E longitude. The winters in Russia are cold, windy and snowy. Although usually the temperature are quite low, there have been years that it has not gotten below 0°C. Winter often bring long periods of frost and December, January and February can bring rather grim stretches of a week to ten days. Spring is short and late. The summers are hot and dry, although they can be rainy as can any time of year. The autumns are characterized by rain and fog and are short like the springs. Snow often arrives in early November. Moscow is too far from the Arctic and the Atlantic oceans to be dominated by a Continental climate, however, it can get very humid and moist and as I have already mentioned, they get rain throughout the entire year. The vegetation is quite varied also. Among the trees growing there are birch, pine and oak.

MOSCOW TODAY

In Moscow today there is a population of 8.96 million. 3.9 million of these are employed and 2.2 million of those are "workers." Currently there is an average of 167 sq. ft. per inhabitant in the housing but their goal is 215 sq. ft. per person for living space and 325 sq. ft. per person for open space by the year 2000. The average monthly earning of workers in 1988 was 217 roubles, and 178 roubles for farmers (approximately $60 and $45 respectively). Rent charges, which have remained unchanged for about 60 years, do not exceed 3-4 per cent of a family's budget.

Lately the problem has been providing housing for the young people. Until recently the young families were not able to have their own apartments. They have begun to establish youth housing complexes. They have started to build their own homes and are able to solve their housing problems within a year.

By the age of 25 80 percent of all women and 70 percent of all men are married. There is an average of 40 divorces out of every 100 marriages. Fifty percent of these divorce cases refuse to marry again. Women in the Soviet Union have a higher educational level than men. However, women also often engage in heavy manual labour.

The city itself is developed in concentric rings with the triangularly shaped Kremlin in the center above the River Moskva. The main form of public transport is the modern underground railway system (Metro) that has 120 stations throughout the city of Moscow.

Russia is currently in the process of escaping the turmoil of the socialistic life. Many people are preaching the end of the Communist Party and Capitalism is beginning to take a strong hold over the country. This is not completely positive; many food items are not only rationed but are completely disappearing. Russians are and always have been very emotional people and now they are very fearful of what the future might hold. They are also a patient people and are willing to wait to get what they want. They are also able to express what they want and now a wide variety of opinions are freely aired on the radio and television.

"I was born here in Moscow. The new buildings out in the suburbs do not warm me."

-Lena, a Russian woman[1]

The economy is in shambles. Although in some cases the income is increasing as a result of higher labor productivity. One college student made more money working at the McDonald's than his father, who is a teacher, did. [2] Agriculture is suffering because of state controls. They are also having to deal with a mass conversion from atheism to christian religions. The constitution guarantees

the right to declare and practice religion. This means that the people are taking back the church buildings that had been used as storage warehouses for many years. Another current problem is the pollution especially of the much prized Volga River.

Moscow is seeing some success in many fields, however. They are making quite a bit of progress in space research, nuclear physics, molecular structure, genetics and selection.[3]

In their spare time (1,800 hours a year on average) Russians spend time going to the theatre or movies as well as watching television and reading. Workers are now spending as much time on intellectual development as are professionals. Their has been much complaint about the lack of sufficient facilities for leisure and cultural activities.

In the past 10 years the number of foreign tourists visiting the Soviet Union has nearly doubled as has the number of Soviets that have traveled abroad.

Moscow is considered the cultural and intellectual centre of the Soviet Union. There are 4,000 libraries, 645,000 matriculated studies, 80 museums, and 25 theatres.[4]

Moscow is the Soviet Unions's largest industrial city. The industries include metal processing and engineering, car and truck manufacture, textiles, publishing and printing, foodstuffs and electrical engineering.[5]

Education in Moscow is free both in secondary and higher educational institutions. There has been an increase in the quality of the educational program since they began an education reform in 1984. This was done in order to meet the needs brought on by the new technological advancements. They have a lot to deal with to suit the many varied ethnic distinctions and national communities. "The overriding objective of the entire system of education must we to create the conditions whereby the individual can best achieve all-round development with due regard for personal qualities.

PERSONAL IMPRESSIONS

Although I did talk to several people that had been to Russia and Moscow, and did a lot of research into what the place was like and what the people were like, there were two sources that I found particularly helpful since they were closer to home--people that I could relate to. One of these was Mrs. Schwem, Joe's mom, who had visited Moscow this summer and had written all her impressions and thoughts in a journal that I got to read. The second was a video tape that Dr. Don Clark allowed me to borrow that showed his trip to Russia a couple of years ago. Since these two sources were so beneficial to me personally, I would like to devote this section of my book into going into a more in depth explanation of what I learned from them

The Journal:

Her first impression as she got off the plane in Russia was some confusion about why it was so easy to identify a group of Soviet students from those of another nation:

"...I'm still not sure why it was so obvious that they were Soviet--their clothes--their style, their teeth, their features..."

She was also shocked at how rundown the airplanes were and how similar "uniform" everything was to each other. Especially the signs..."no riot of color." The Next day she commented that "as there was uniformity in the signage, there was uniformity in the architecture." Most of the buildings were built during the Stalin era and were 4-7 stories high. "The newer apartment complexes remind me of the huge low income complexes built in Chicago-inhuman and sterile-little variety and no grassy parks around them."

After seeing much of the wonders that Russia had to show from days past she said that she "felt the sadness of the Russian peoples loss of craftmanship."

Another particularly helpful commentary was about visiting a Russian flat:

> "That evening we were invited to various homes, our first, but not last time to experience the warmth and generosity of Russian hospitality. Jack and I...went to a chemists flat in one of the Stalin built apartment complexes, Three small rooms for three or four people. The most shocking thing to me was the communal entry. It was poorly kept up dark and dirty (no one's responsibility)."

In describing the Soviet People:

"In the lake was a very creative houseboat made of an old airplane-fun!!!! There are crazy folks in the Soviet Union too."

They also met computer professor who "as all Soviets would like to come to USA." And who talked about setting up an exchange program.

She visited a day care center that they have for their employees' children. " The children were wonderful, the facilities excellent, again we were served tea and cakes and the children sang and danced."

When they visited one of the Pioneer camps: "The children ages 7-14 were all getting a little grabby when we started to hand out buttons. Like kids everywhere I guess. One little girl followed me everywhere, holding my hand. She gave me her stuffed animal."

A comment on the Russian Aesthetic: "The Russians enjoy the wild fullness of

nature, and seem to want to capture all of it in everything. We seem to want to tame and manage it. Simplicity decoration-any empty spaces are filled. The walls of the monasteries are covered with paintings. The garden houses-every square inch is filled with plants-no lawns."

The Video:

Leningrad and Moscow seemed like they could have been American cities to me. They felt a lot like Washington D.C. in the spring. They were not as dreary as I expected and there was a lot of trees everywhere--they must get some pretty intense precipitation. The buildings all looked old; not just old because of their construction but they were in a historical style that I found very appealing in contrast to the newer modern boxes. However, I did not see as much of the boxy buildings as I thought were there but this could explained by the fact that they were mainly visiting the more historic districts and a tourist would not be likely to focus his camera on them anyway.

None of the buildings looked "new" and shiny. There were a few more progressive forms, not all rectilinear but angular and dynamic, but these buildings were also made of concrete and looked as if they had been around for some time. There was nothing they gave a high-tech expression and even the skyscrapers looked like extruded versions of the lower-rise buildings.

I think that the sun angle had a profound effect on the feeling of the place. It was summer but the sun still seemed relatively low which I believe added to a less cheerful feeling.

Most everyone appeared to be walking to their destinations as opposed to driving since their were a lot of people on the sidewalks and very few cars on the roads.

The Americans were treated very hospitably and I felt that the Russians were trying to portray a image that might be slightly distorted--one of perfect children and very friendly people. They must have their problems too. I believe that there probably is still some animosity towards Americans that they, understandably, do not express.

The children seemed very sweet. They all wore uniforms and looked very similar to each other. One group was preparing a dish in the kitchen. There were also shots in a classroom that the Americans visited. The Americans seemed almost condescending to the Russians as if they were stupid--maybe just because they were children, but I felt that they were a lot more intelligent than they were being credited for.

"Not the Old, Not the New,
But the Necessary."
V. Tatlin, Moscow
1920

ANALYSIS

SITE OVERVIEW

Moscow as a city is full of cultural activities and reminders of the past--at least the parts that they want to be remembered. I feel that the area surrounding the 200,000 sq. ft. site that I chose is particularly rich with culture as well as the new feelings of *Glasnost . "the best place in Moscow to see the effects of Gorbachev's glasnost* (meaning 'openness' or 'transparency') *is Pushkin Square."* [1]

The most recent addition to the neighborhood is the famous Moscow McDonald's. Apparently crowds still line up to get in to taste some of the food from one of the most Capitalistic establishments ever to emerge from the United States. On one hand it might be heart warming to realize that the Muscovites are so entranced by the McDonald's idea of "Quality, service, cleanliness and value," not only to wait in the (actually comparatively short by Russian standards) 45-minute line, and to pocket the styrofoam cups and plastic forks; but also to relinquish a half a day's wage in order to partake.

One of the big drawing factors might be the "For Rubles Only" sign that hangs outside. Apparently in Moscow there are many stores that will only accept hard (not rubles) currency.This is something that the average Muscovite does not have and must beg foreign tourist for in order to obtain either the foreign money or the item in the store for trade.

However, there is also the unfortunate prospect of the Russians believing that McDonald's is the "best" or the cream of the United States establishments. This is a thought that we Americans find particularly unpleasing if not slightly humorous. After all this is the business that we often accuse of not using real beef as well as criticizing it for the ecological downfalls that the fast food empire has helped to create. Good or bad, McDonald's is actually fairly representative of the American ideal of Capitalism and might do some benefit in helping to teach the Russians about "good business."

Across Pushkin Square from McDonald's and down the street from my site is the ***Moscow News building.*** Outside on the walls, the latest issues are displayed in glass cases. Around these, crowds gather, eager to read the sometimes, controversial articles that are printed in the English/Soviet weekly. This newspaper often initiates heated discussions among the Muscovites--something that even five years ago, they would have been afraid to do.

Closer to my site is Pushkin Square where the statue of the great poet, Alexander Pushkin, stands.The square is one of the major locations of the poetry festival that is held all over the country in places linked with his name. On his birthday in June, People gather around the statue to recite poetry--everyone from professional poets to amateurs join in the celebration.

Between Pushkin Square and my site is the *Izvestia* (News) complex. This

new daily paper is the second largest in the country. Included in the building is an entrance to the new Pushkinskaya Metro Station. The Metro is considered to be the fastest and most convenient mode of transport in Moscow, with 112 million passengers using it daily and 123 stations. The building is fairly modern with a lot of glass and steel, but it is still pretty blocky looking.

Across the street from the *Izvestia* complex os the USSR Museum of the Revolution. The building was an old mansion built in the middle of the eighteenth century and restored after the great fire of 1812. The building is very classical in appearance with it's porch set back from the street behind railing and sculptured lions that decorate the gates. The exhibits inside trace the path covered by the people of the Soviet Union under the leadership of the Communist party. It houses a collection that includes works of many of the great artists of the Soviet Period and a small research institute. During it's fifty-odd years it has been visited by approximately 3,000 people daily.

Behind my site is the house where the poet Mikhail Lermontov lived in the years between 1830 and 1832. At this period he was 16-18 years old and doing the bulk of his writing. Lermontov was a great student of Pushkin and he wrote many great poems as well as novels. As one of Moscow's literary heros Lermontov's house is visited by those who wish to learn a bit more about him. The house is fairly small and done in the New-classical style.

To the Northwest of my site stands the Minsk Hotel. Built in 1964, it is a very modernistic building. It contains 400 rooms as well as a restaurant that is well know for its Byelorussian (another Soviet republic) cuisine. The patrons are mostly Soviets with a few other European visitors.

Across the street from my site and to the north of the Museum of the Revolution, sits the Stanislavsky Drama Theatre.

Among some of the more interesting buildings in the close vicinity are:

-an Exhibition hall for one-man shows arranged by the USSR.

-the Young Spectators' theatre which show plays for school children.

-Rossia Cinema, built in 1961 with a seating capacity of 3,000, 14 meter by 30 meter screen on which international and Soviet film festivals are shown.

-the museum of Nikolai Ostrovsky (a Soviet writer).

-the museum of the sculptor Sergei Konerkov.

-an Armenian wine store.

-the Satire Theatre.

-the Aquarium Gardens.

-the Mossoviet Theatre.

-a shop that sells radios and television sets.

-a supplier of cameras and photographic equipment.

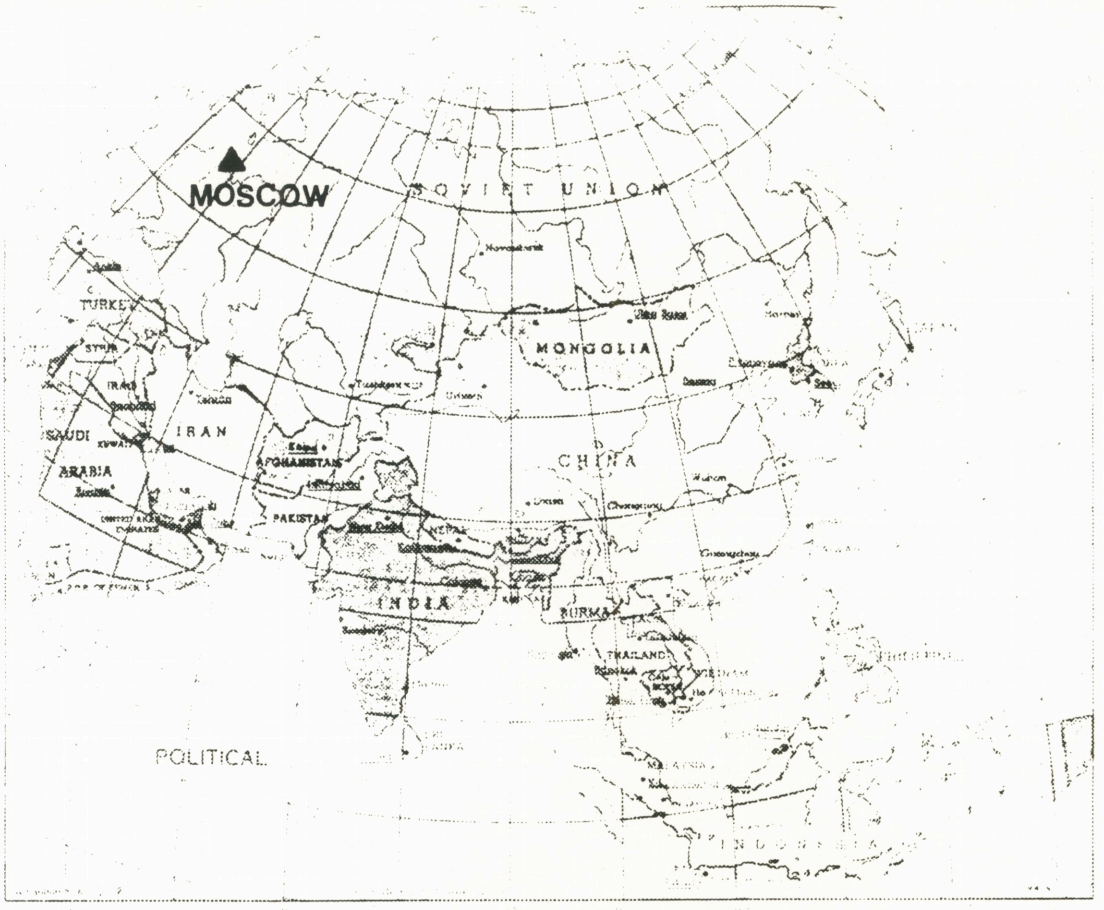
-The Malysh (Toddler) shop which sells toys and clothes for babies and toddlers.

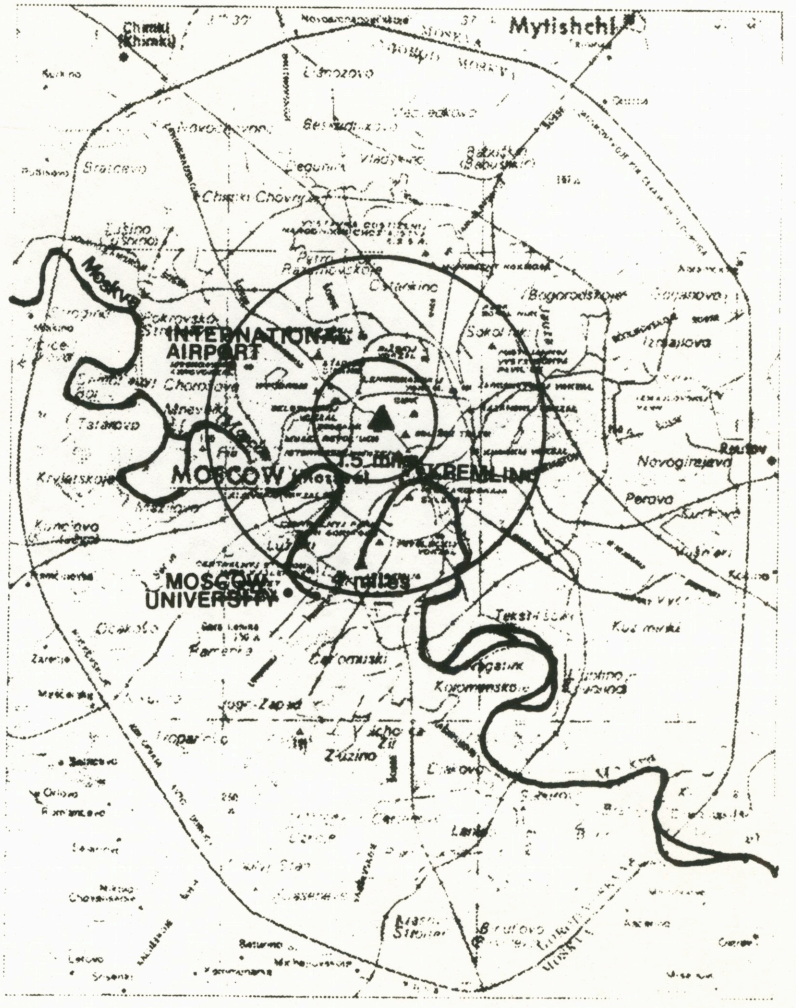
-The House of children's Books where young readers' interests are studied, the best children's books are advertised and sold and meetings are arranged between children and their favorite authors.

ENDNOTES

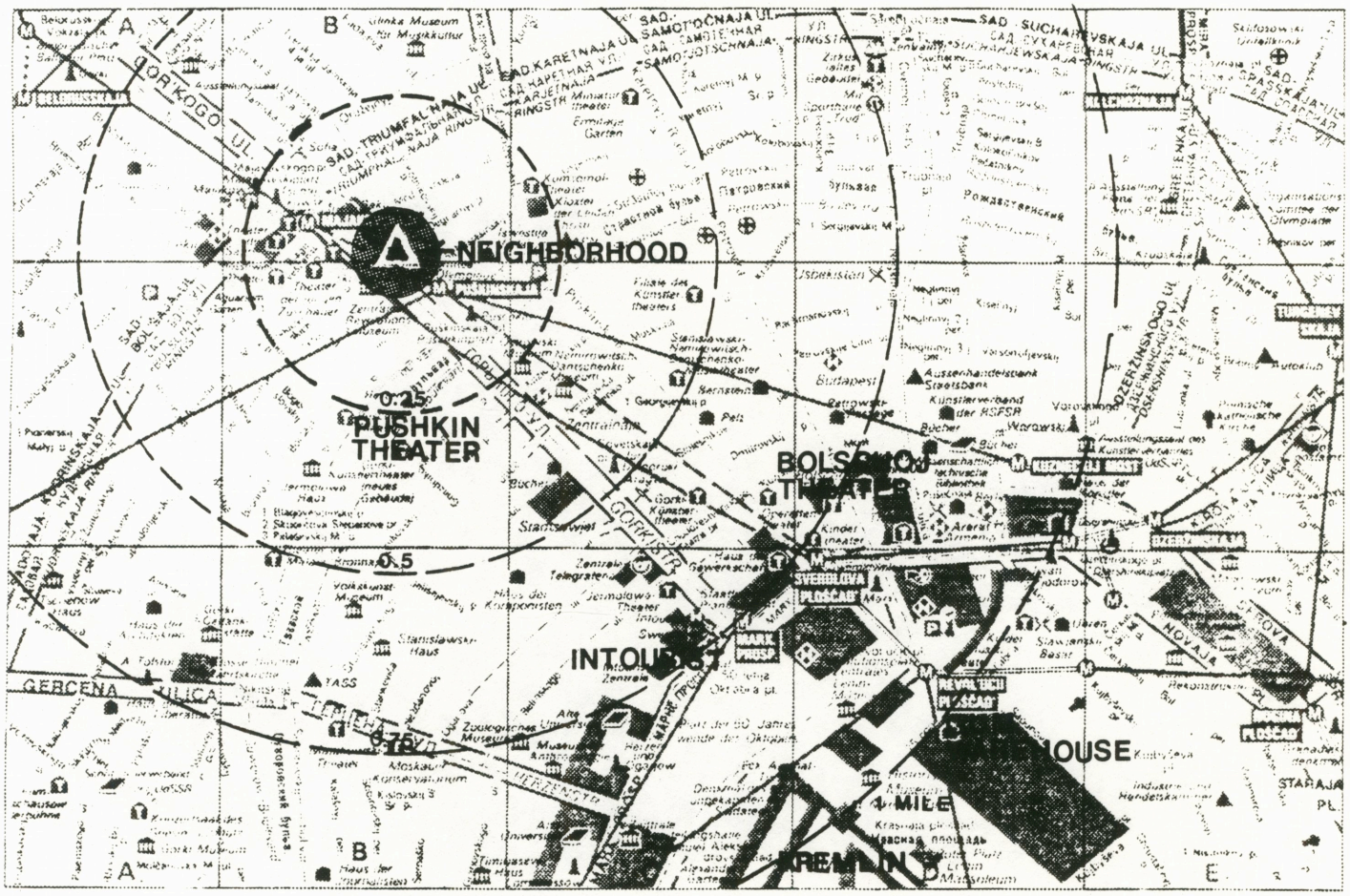
[1]Thurston Clarke, "Witness in Moscow," Travel Holiday, August 1990, p. 50.

LOCATION


MOSCOW
SOVIET UNION
MONGOLIA
CHINA
IRAN
SAUDI ARABIA
AFGHANISTAN
PAKISTAN
INDIA
BURMA
THAILAND
POLITICAL

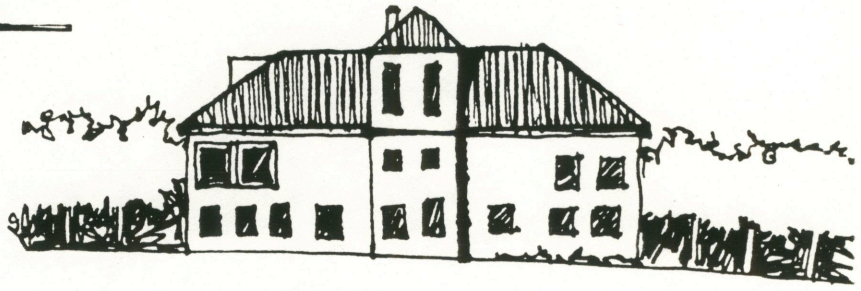

Mytishchi
Moskva
INTERNATIONAL AIRPORT
MOSCOW
5 KM
KREMLIN
MOSCOW UNIVERSITY
Novogireyevo
Perovo

● DISTANCES BETWEEN SITE & RELATED LOCATIONS



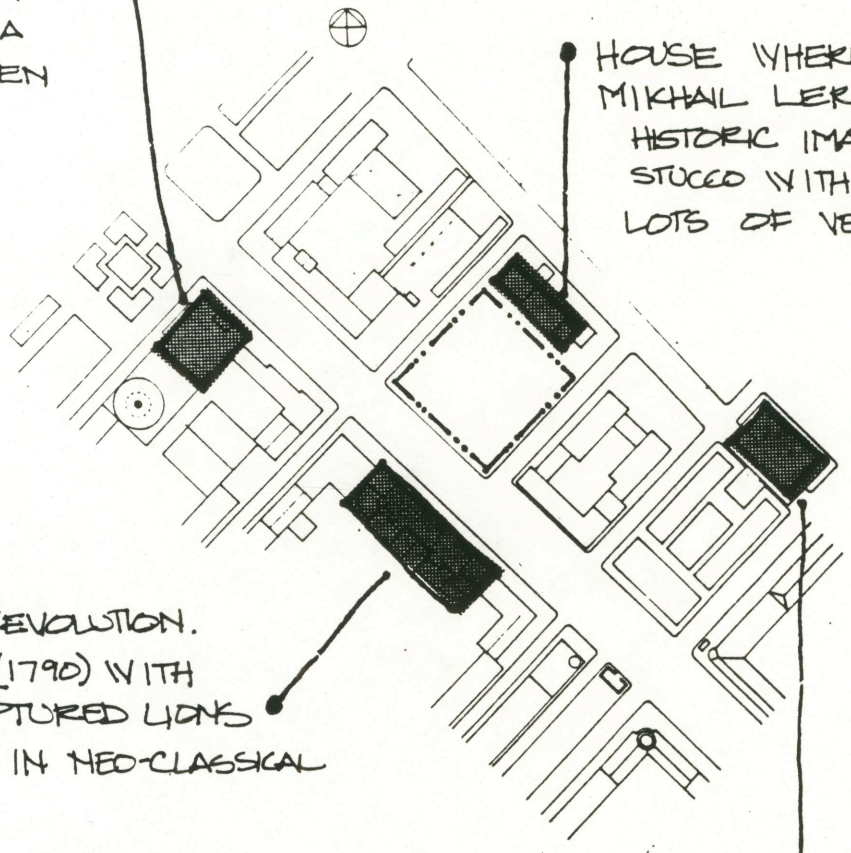
● EXISTING ARCHITECTURE



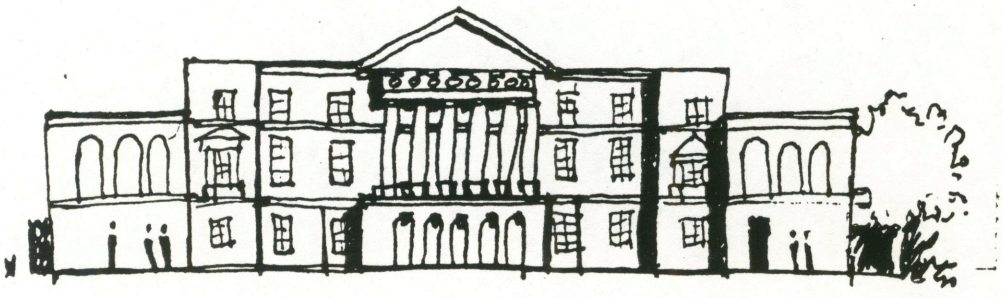


TCHAIKOVSKY CONCERT HALL.
AN IMPOSING BUILDING BUILT IN 1940. THE ENTRY ELEVATION IS DOMINATED BY A PORTICO WITH TEN COLUMNS.

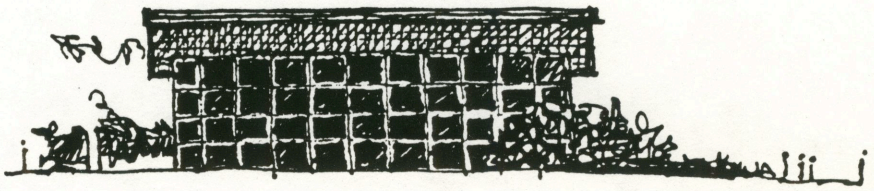
HOUSE WHERE POET MIKHAIL LERMONTOV LIVED. HISTORIC IMAGE, PALE YELLOW STUCCO WITH SLATE ROOF AN LOTS OF VEGETATION.

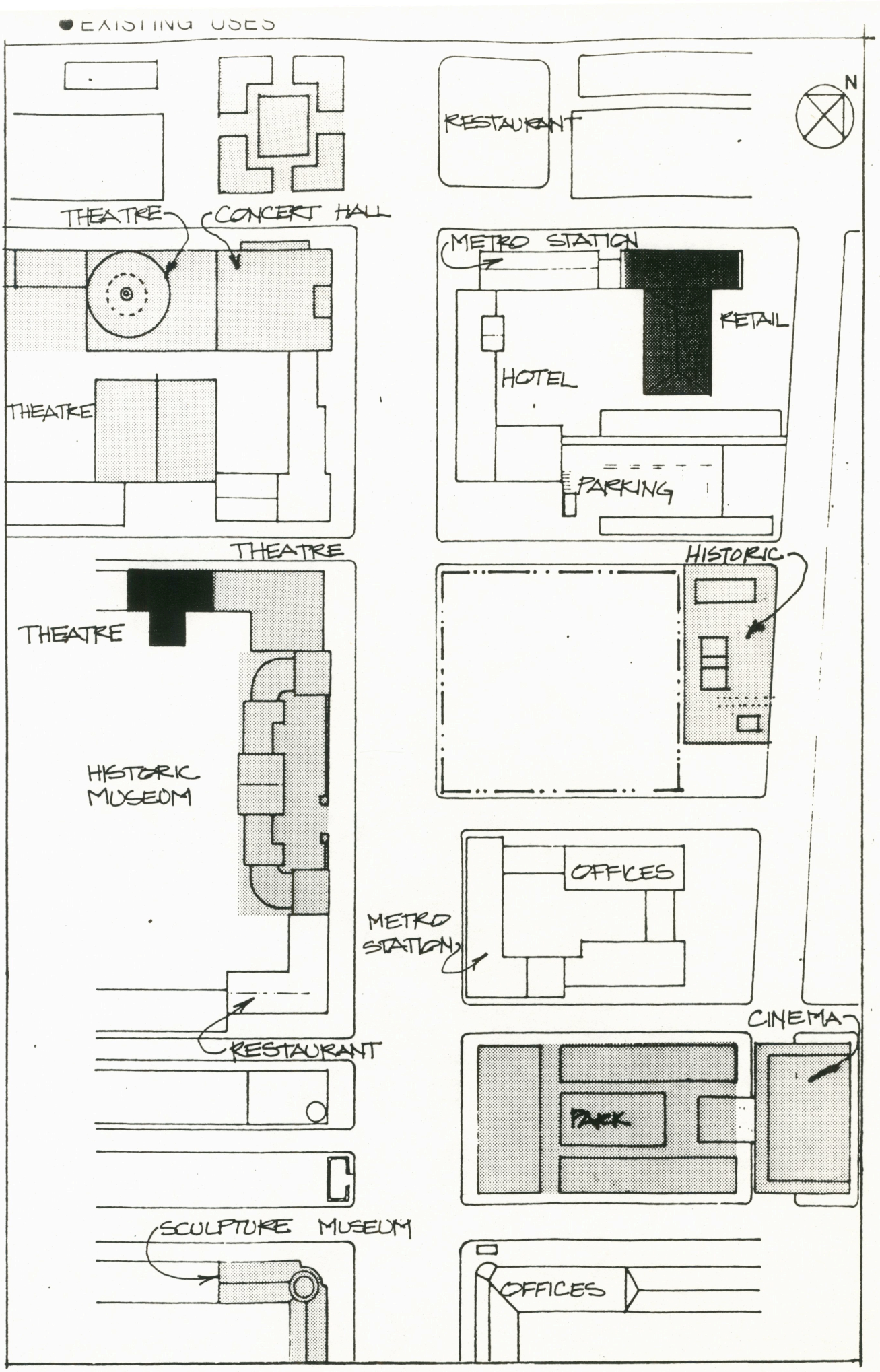


MUSEUM OF THE REVOLUTION.
AN OLD MANSION (1790) WITH COLONADES, SCULPTURED LIONS AND RED STUCCO IN NEO-CLASSICAL STYLE.

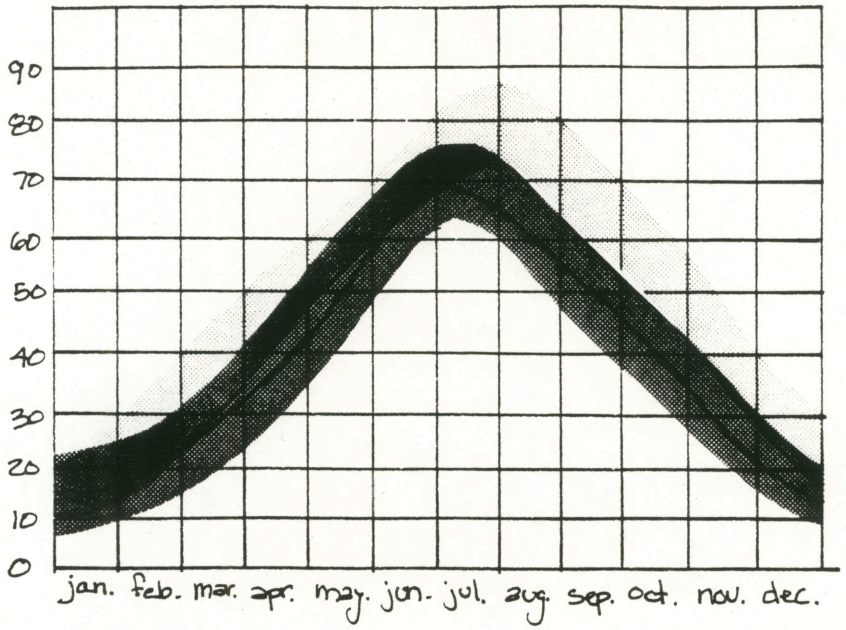


ROSSIA CINEMA
BUILT IN 1961, THIS IS AN UNIQUE MODERNISTIC/ CONSTRUCTIVE BUILDING.

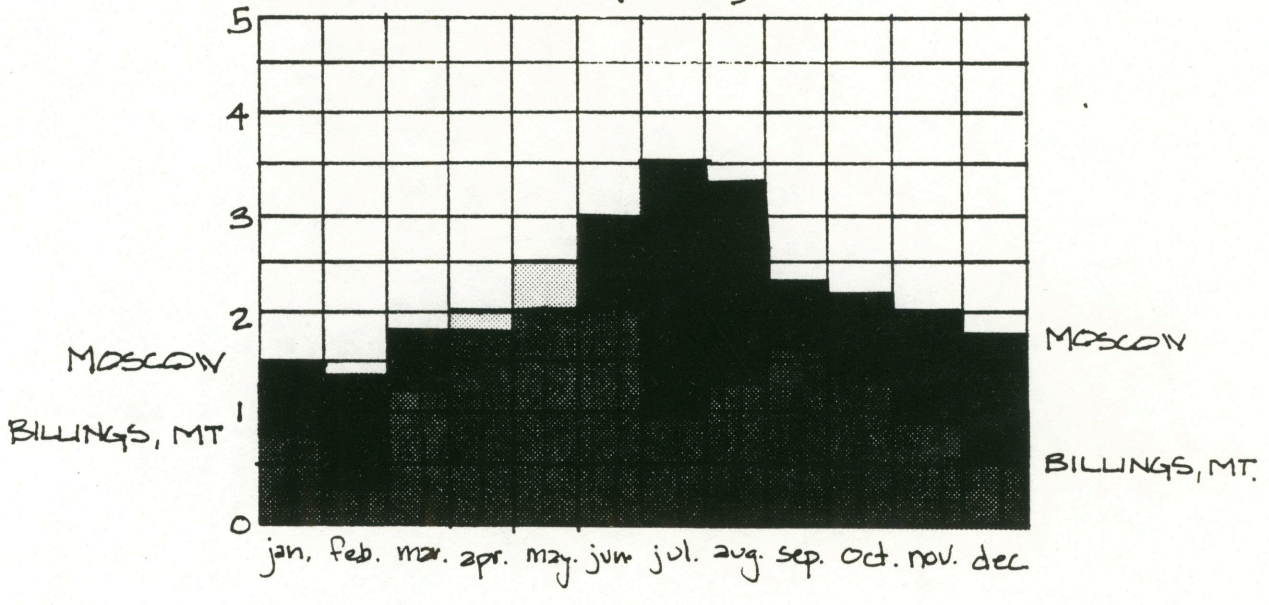



EXISTING USES
RESTAURANT
N
THEATRE
CONCERT HALL
THEATRE
METRO STATION
RETAIL
HOTEL
PARKING
THEATRE
THEATRE
HISTORIC
HISTORIC MUSEUM
OFFICES
METRO STATION
CINEMA
RESTAURANT
PARK
SCULPTURE MUSEUM
OFFICES

● TEMPERATURE (°F)

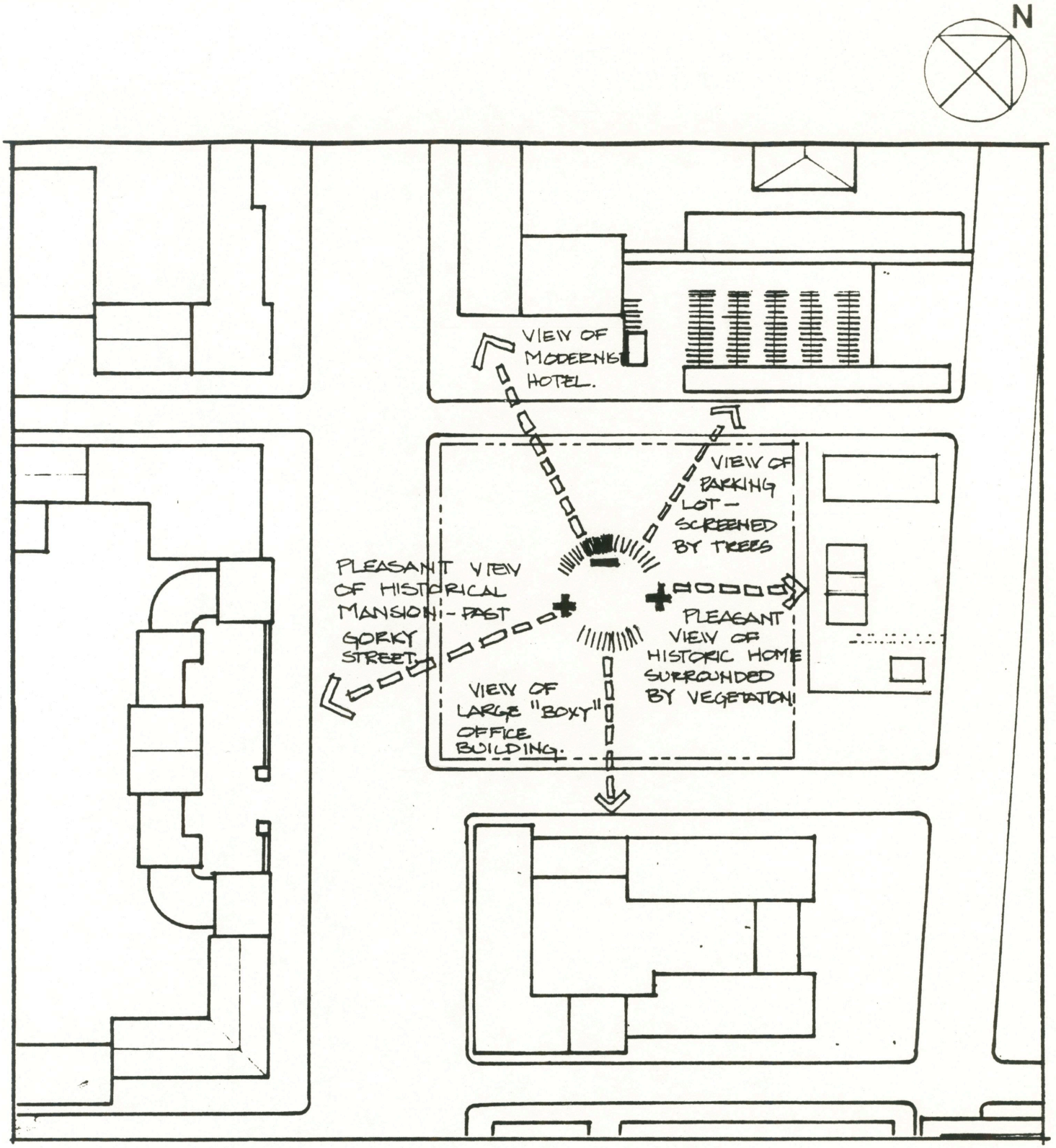


● PRECIPITATION (inches)

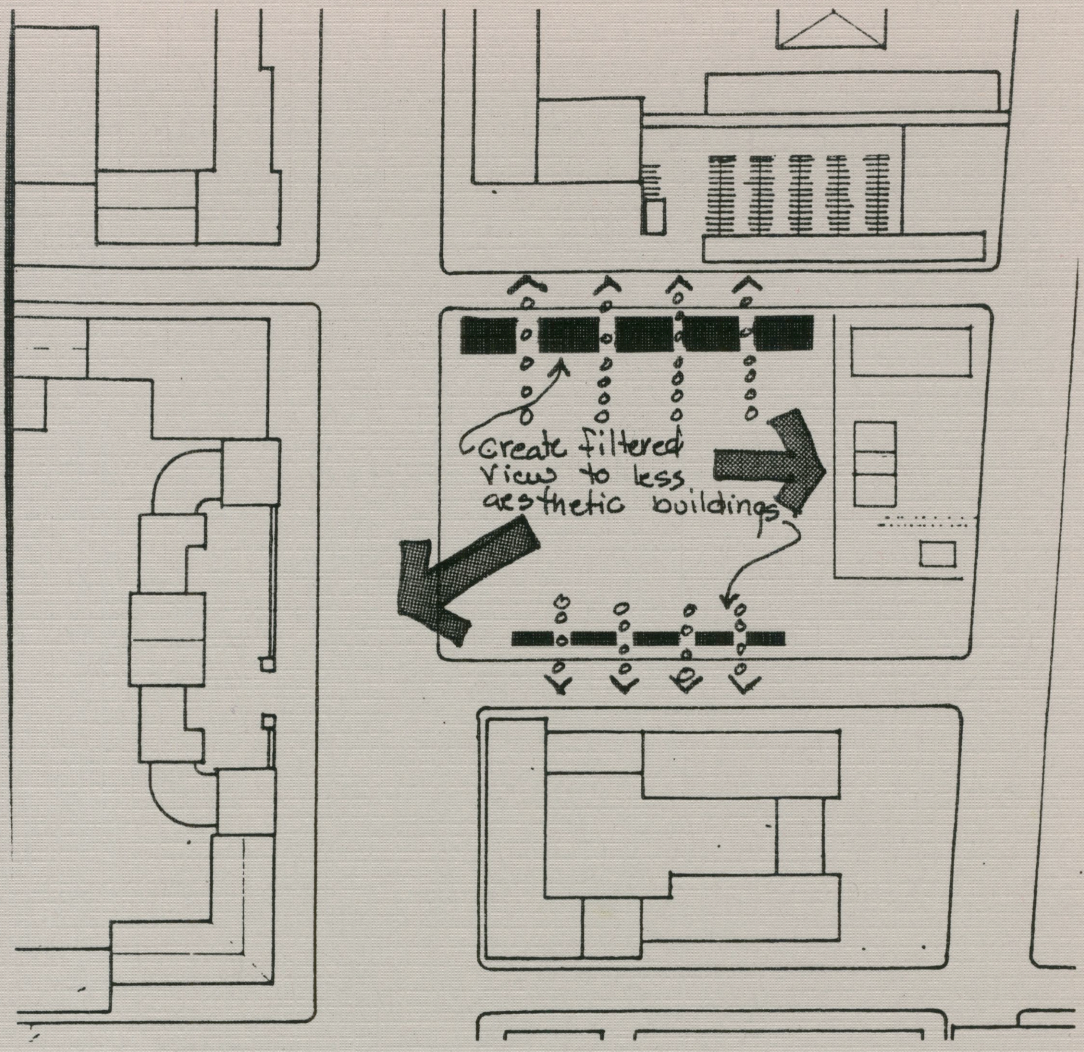


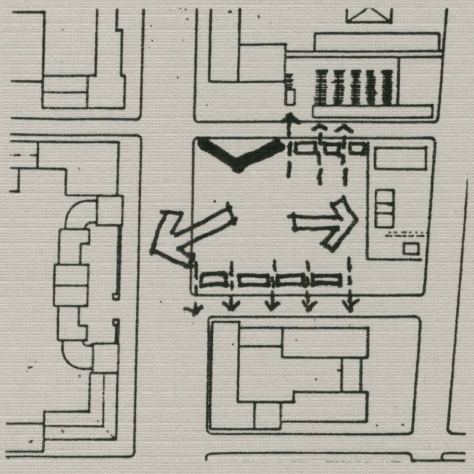
COMPARATIVE AVERAGE CLIMATE DATA FOR MOSCOW, RUSSIA AND BILLINGS, MONTANA.

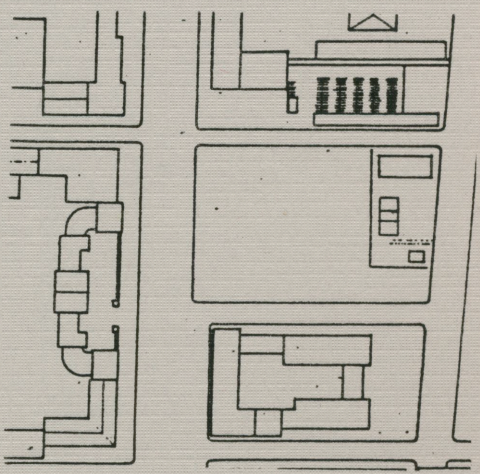
● VIEWS FROM SITE



● VIEWS FROM SITE



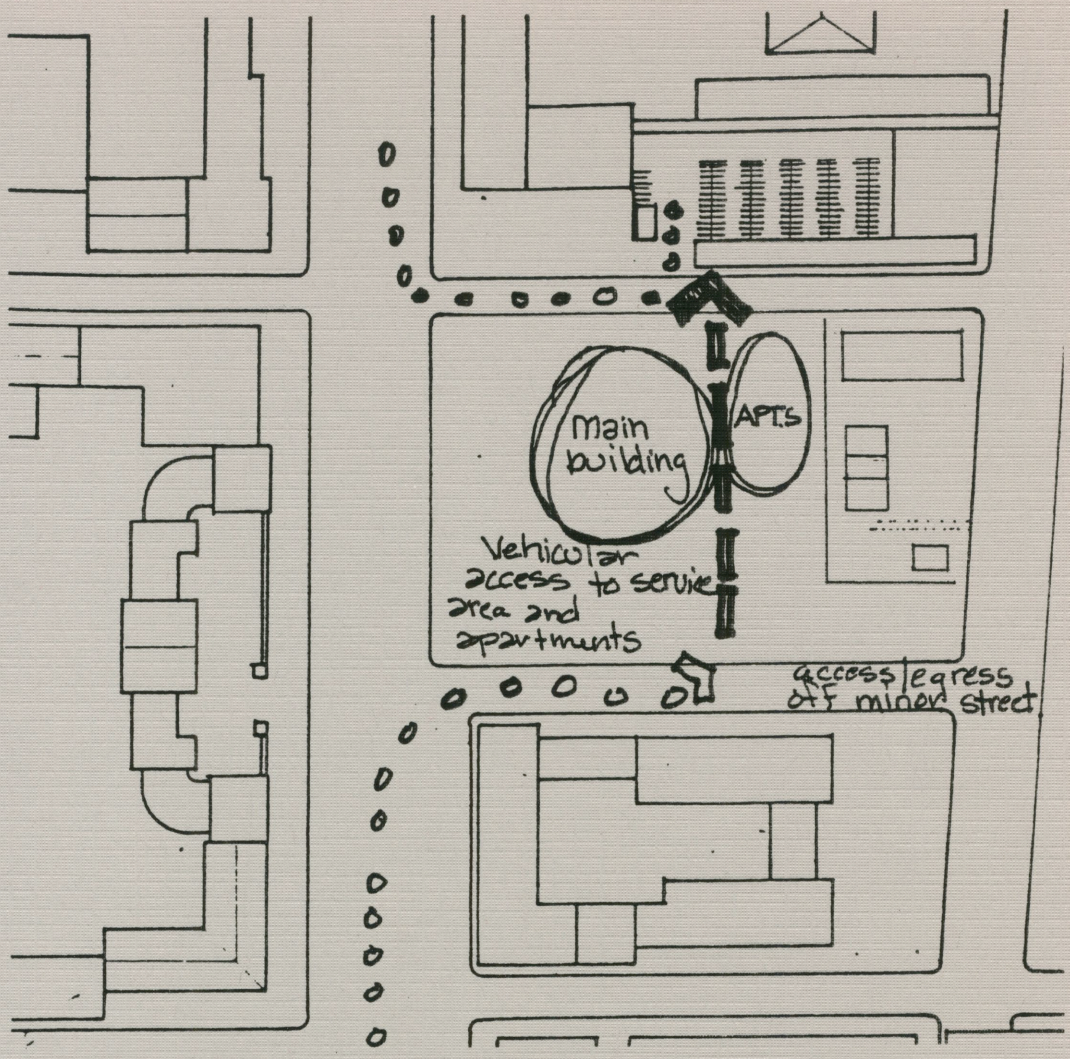


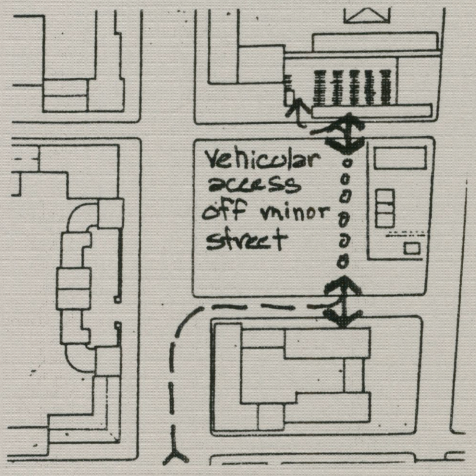


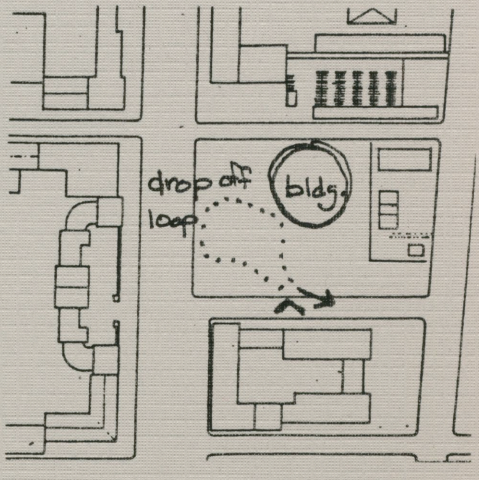
RESPONSE VIGNETTES

● VEHICULAR TRAFFIC PATTERNS

● VEHICULAR TRAFFIC PATTERNS

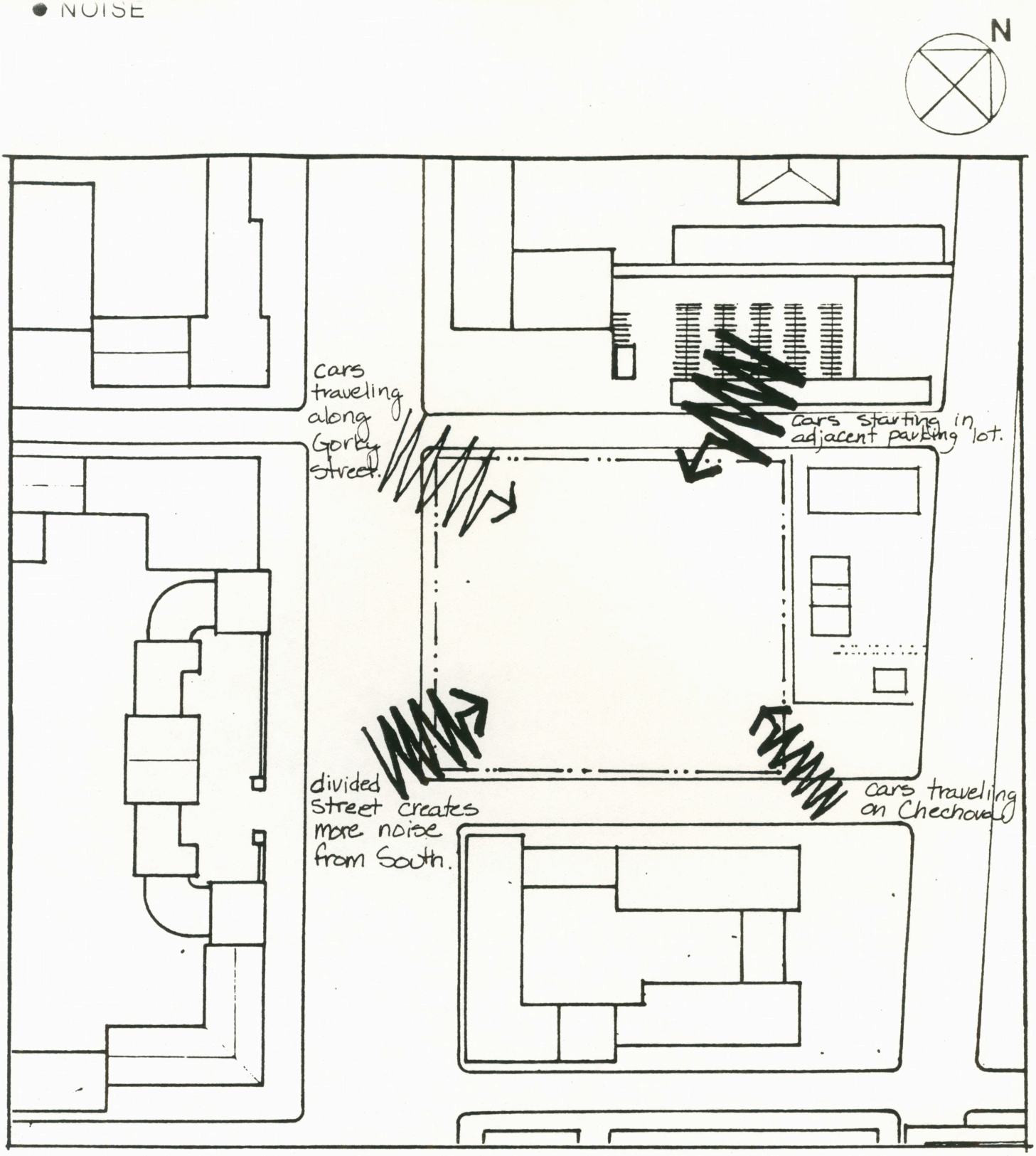




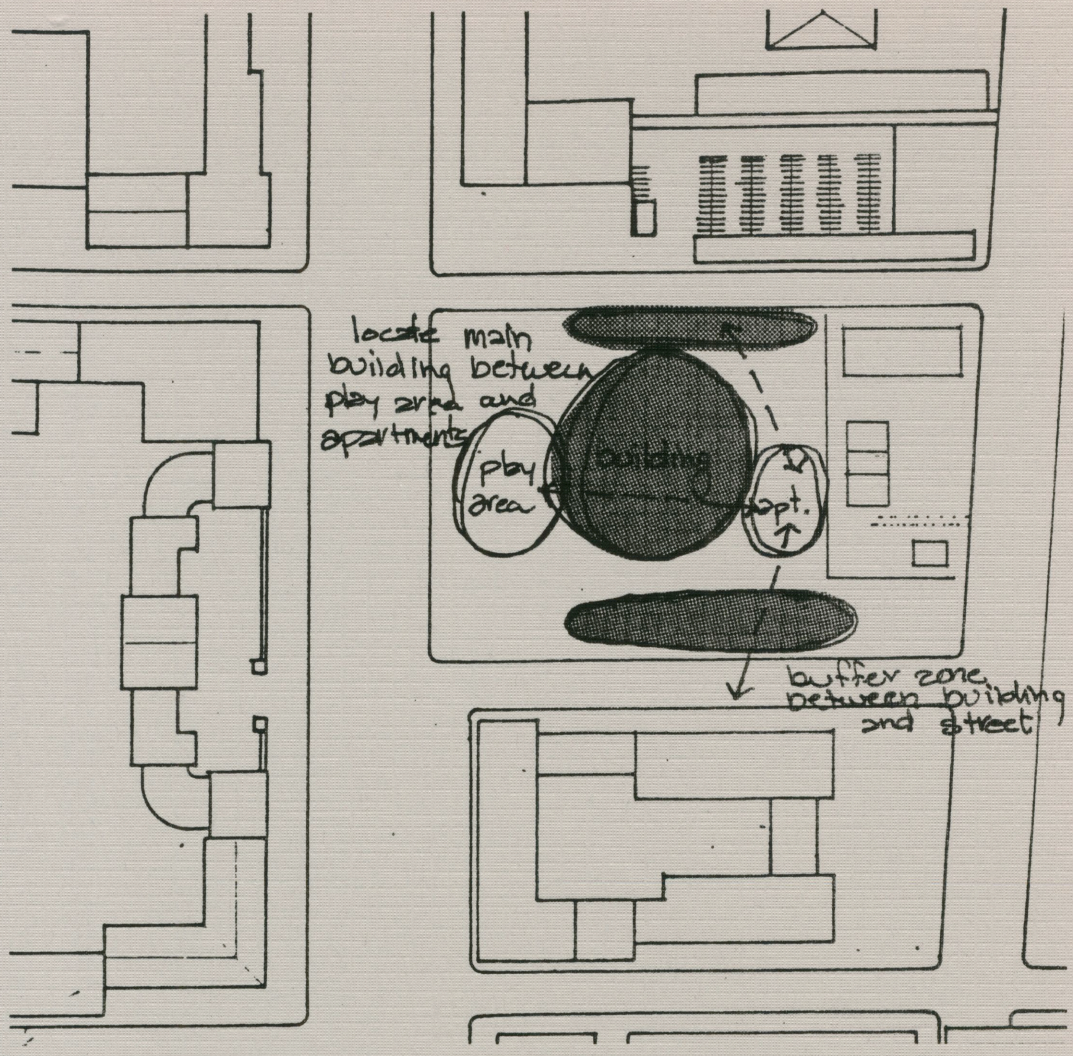


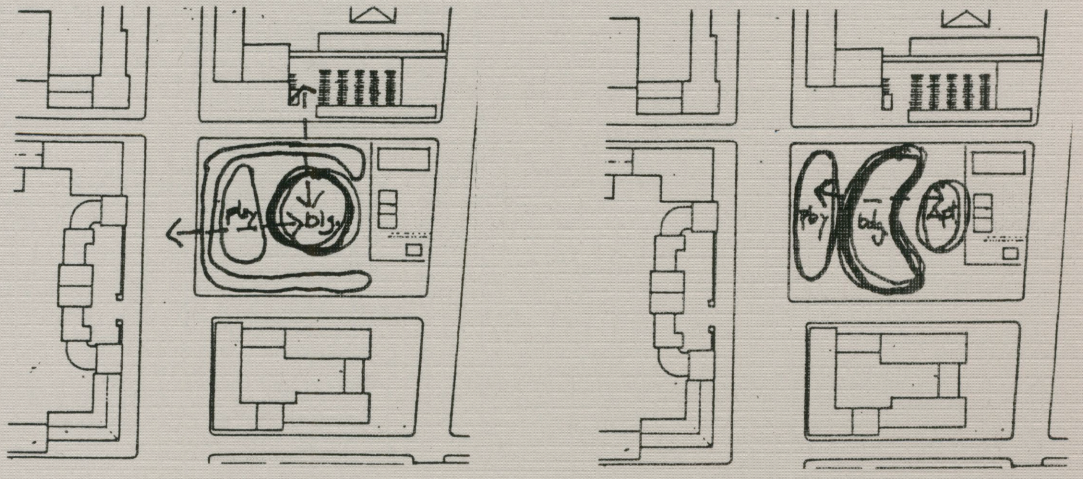
RESPONSE VIGNETTES

● NOISE


N
cars traveling along Gorky street.
cars starting in adjacent parking lot.
divided street creates more noise from South.
cars traveling on Chechove

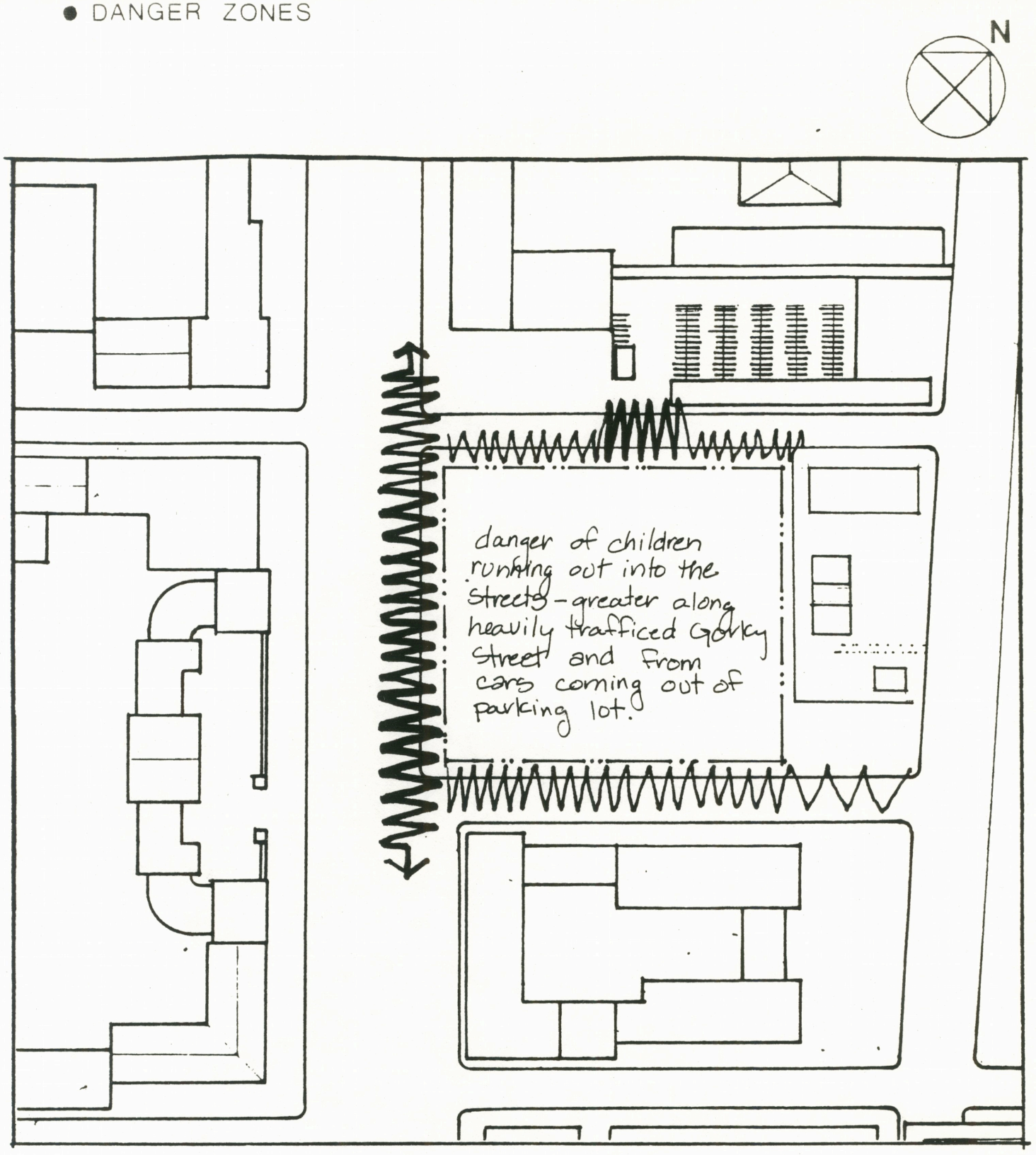
● NOISE





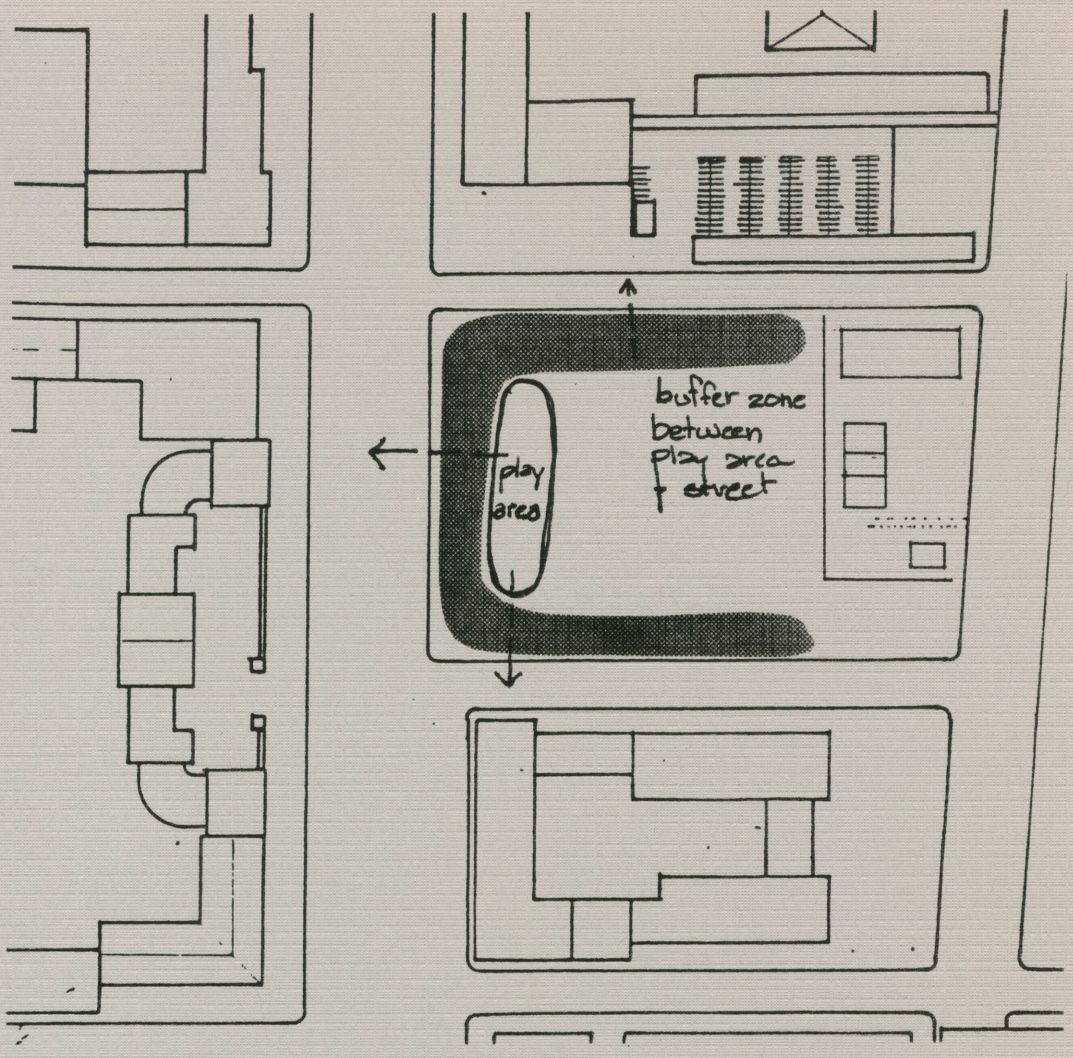
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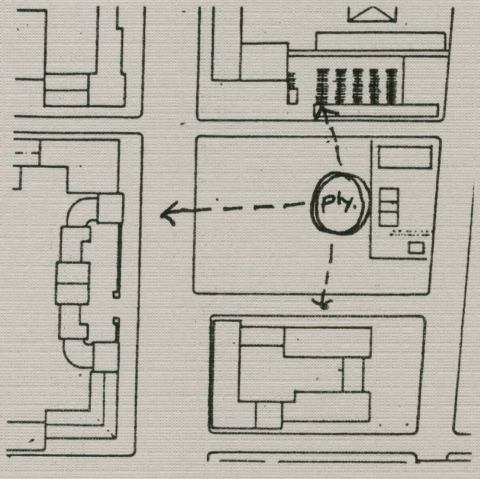
● DANGER ZONES

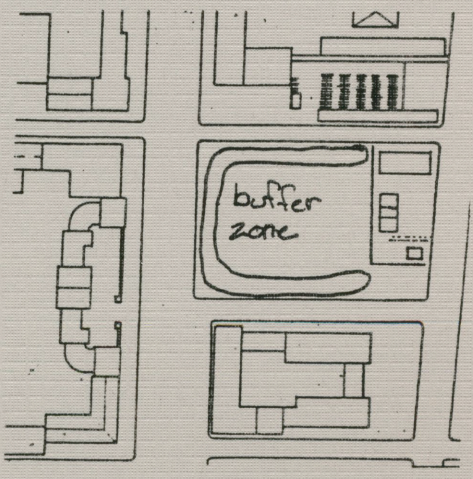


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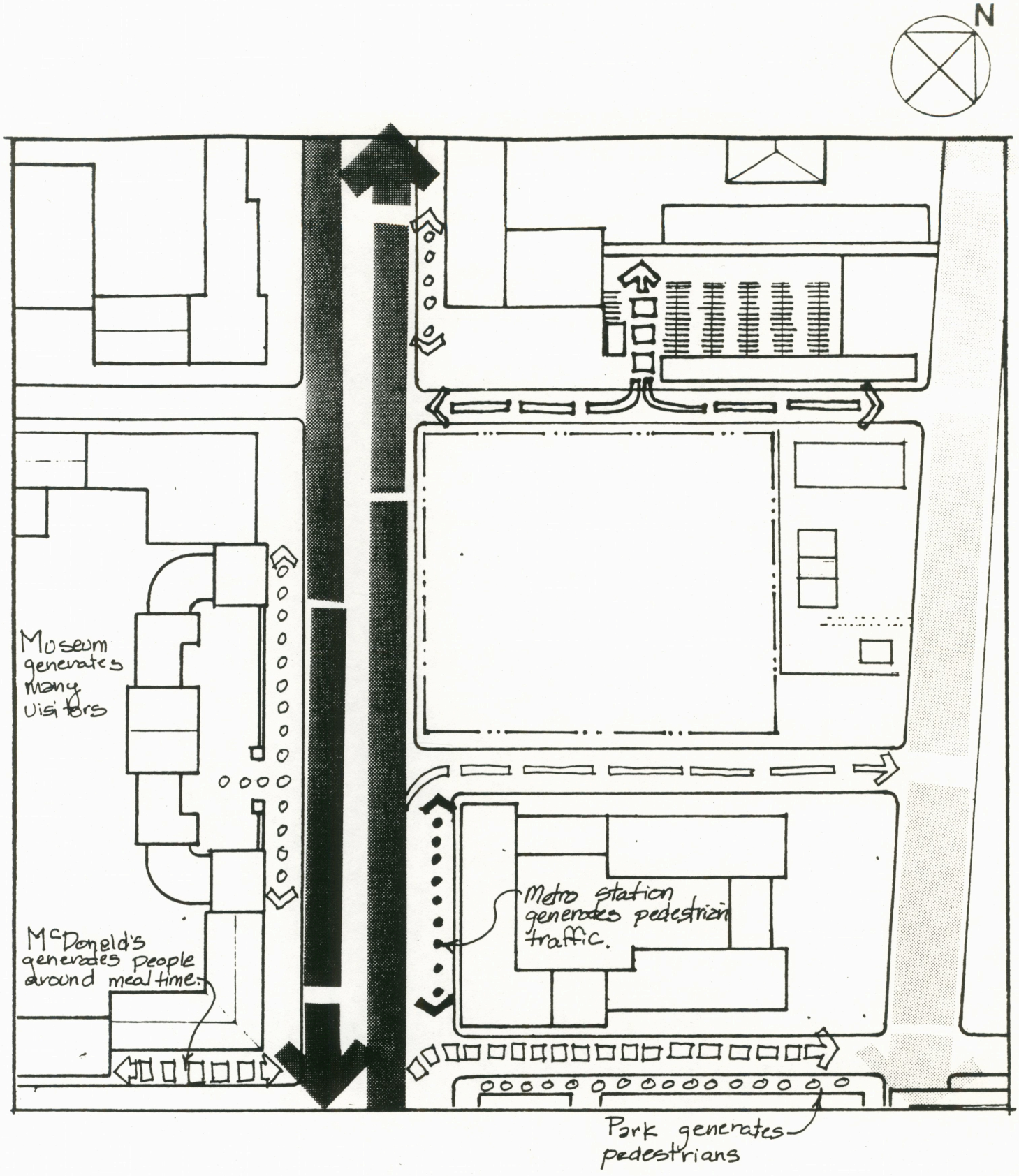
- DANGER ZONES



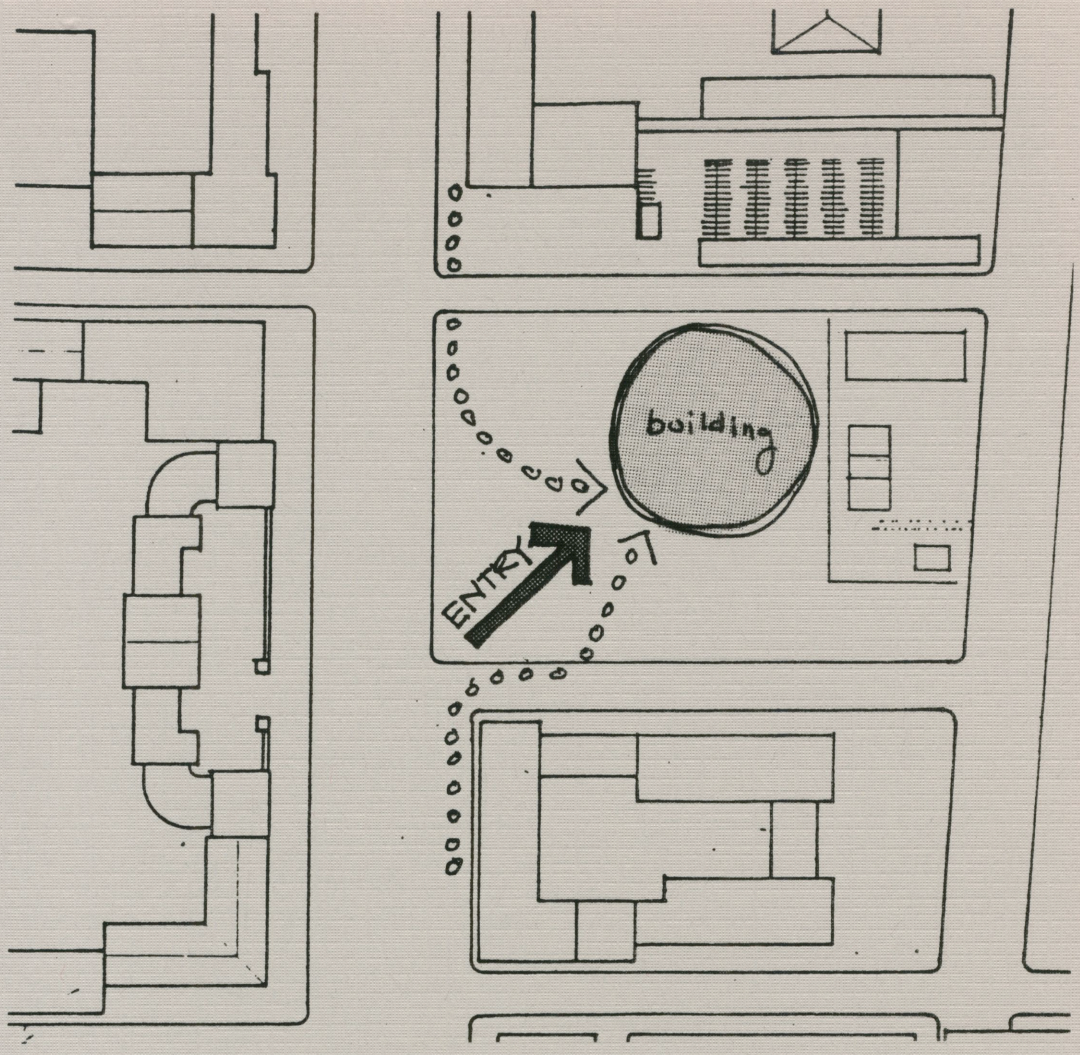


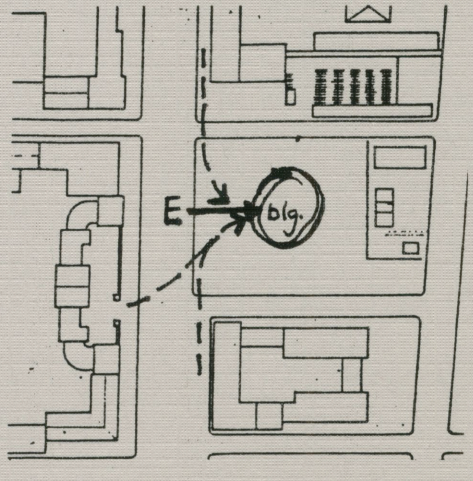


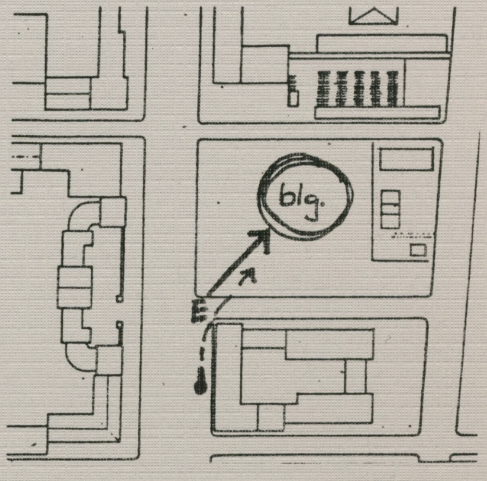
• PEDESTRIAN & VEHICULAR CIRCULATION



● PEDESTRIAN & VEHICULAR CIRCULATION

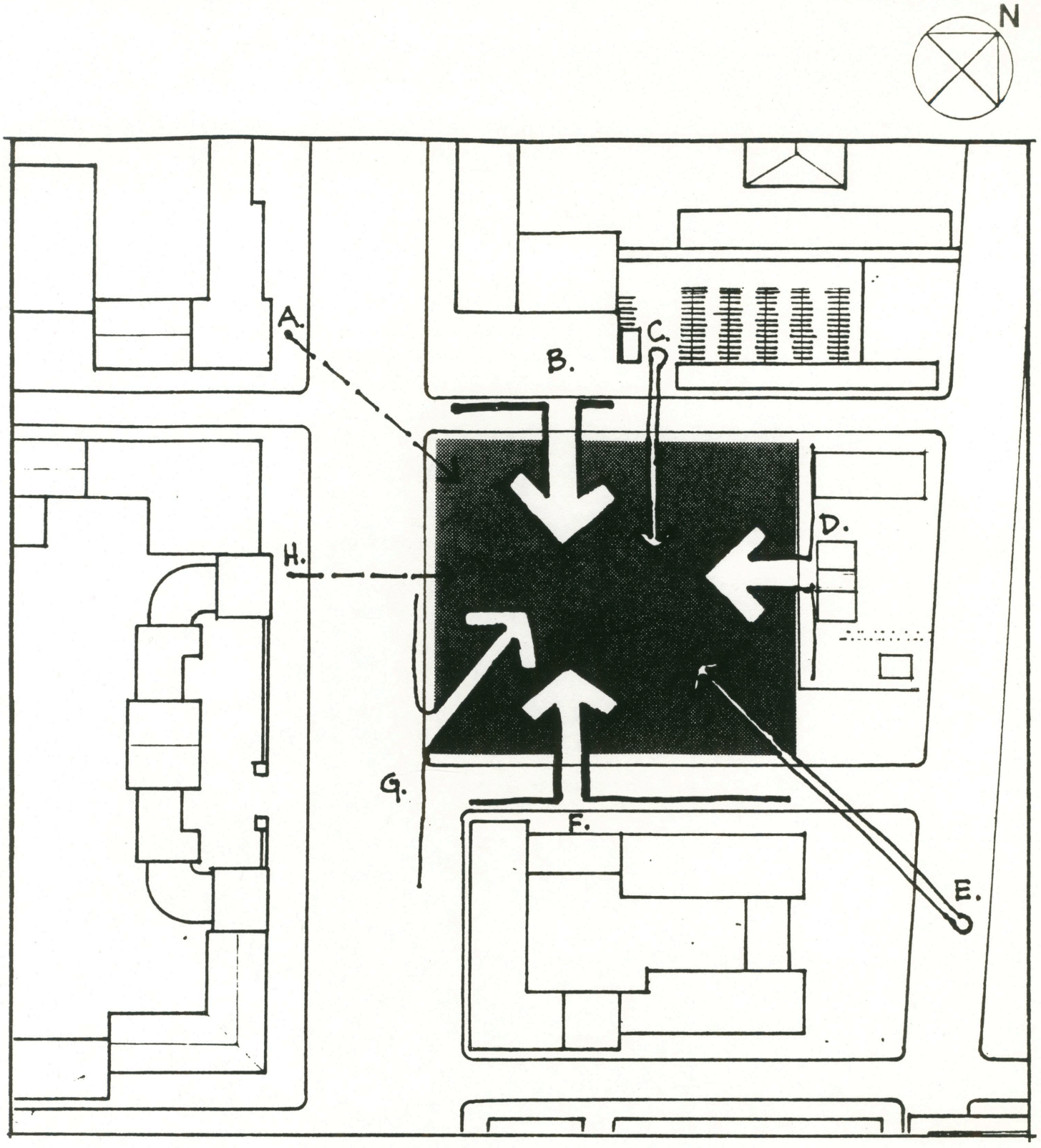






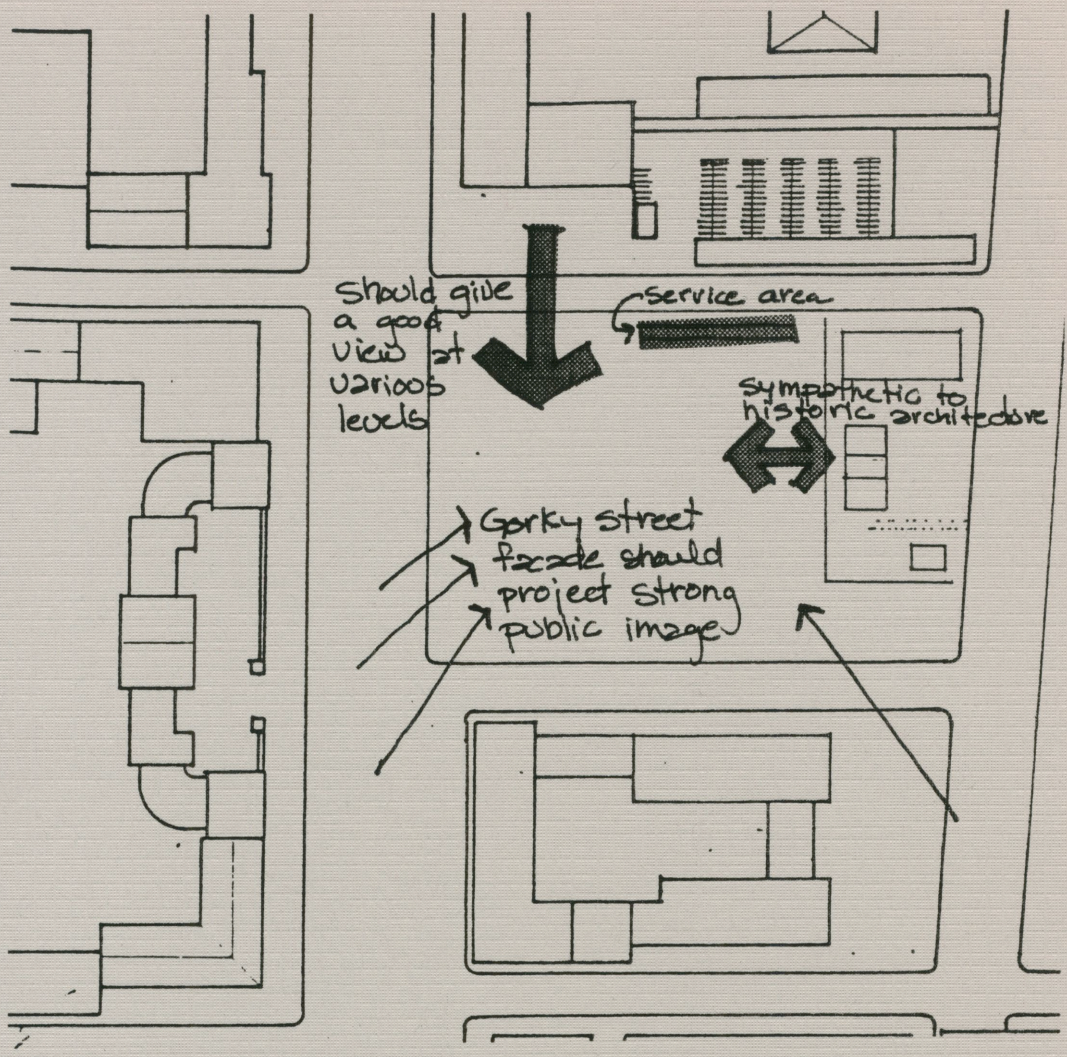
RESPONSE VIGNETTES

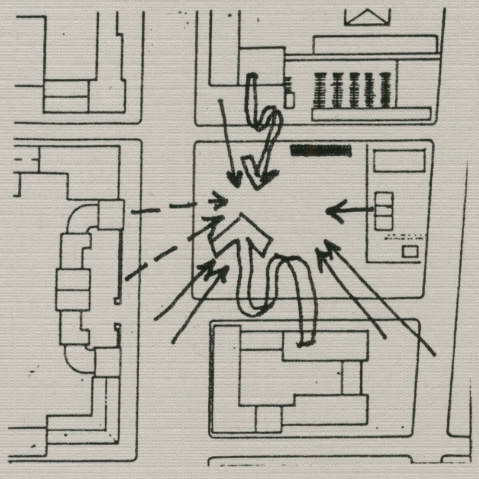
• VIEWS INTO SITE

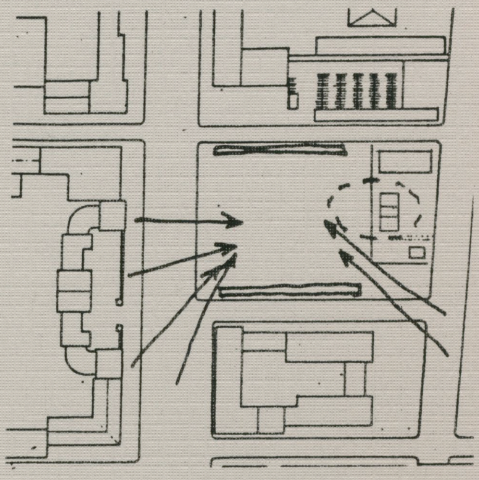


A. FROM RETAIL ACROSS GORKY AND THROUGH TREES
B. MAJOR VIEW FROM MINSK HOTEL
C. FROM PARKING LOT
D. MAJOR VIEW FROM LERMONTOV HOUSE - THROUGH TREES
E. FROM VEHICULAR APPROACH ON CHECHOVA
F. MAJOR VIEW FROM IZVESTIA COMPLEX
G. MAJOR VIEW ALONG GORKY STREET.
H. VIEW THROUGH TREES FROM MUSEUM.

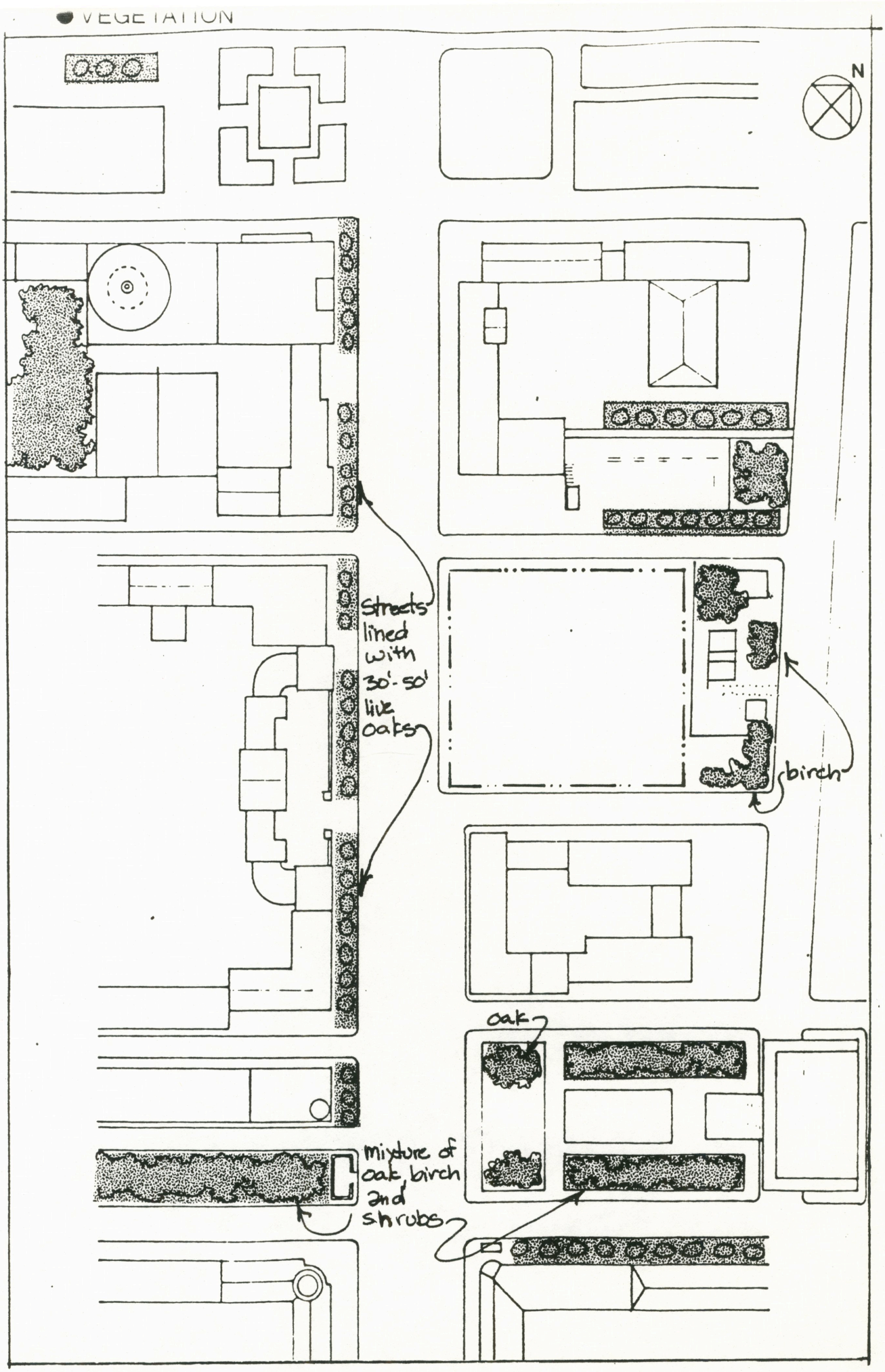
- VIEWS INTO SITE



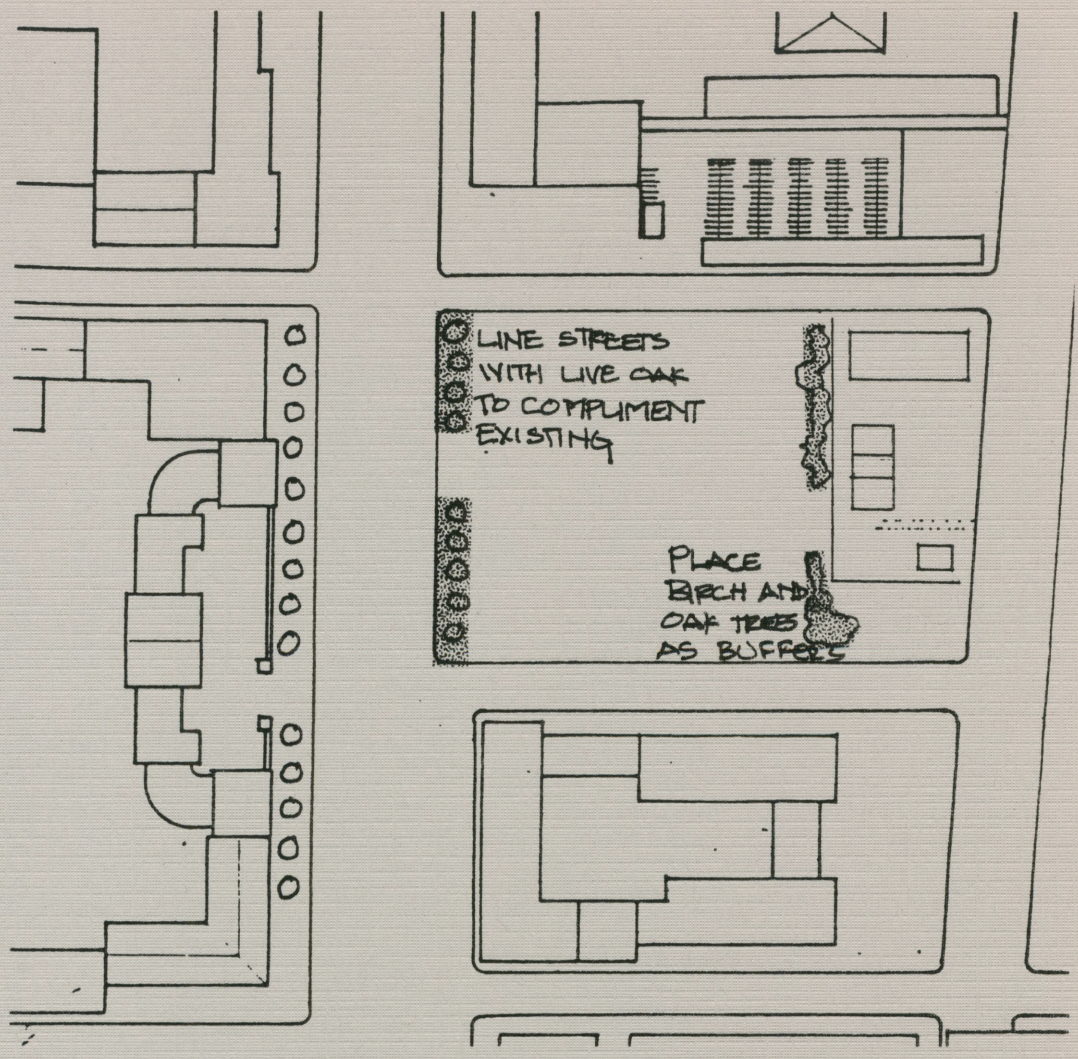


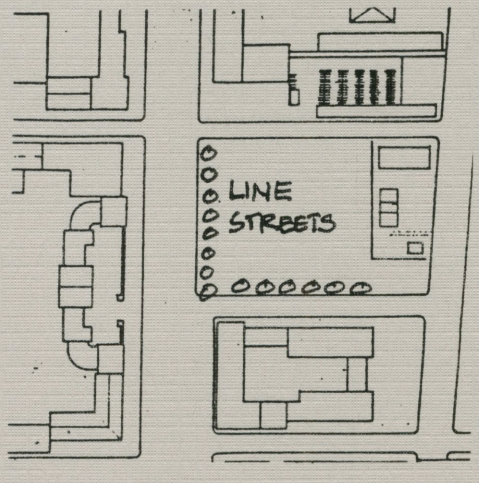


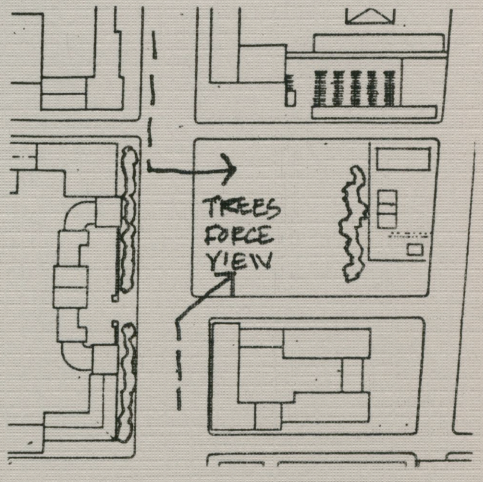
RESPONSE VIGNETTES


VEGETATION
N
Streets lined with 30'-50' live oaks
birch
oak
mixture of oak, birch and shrubs

● VEGETATION

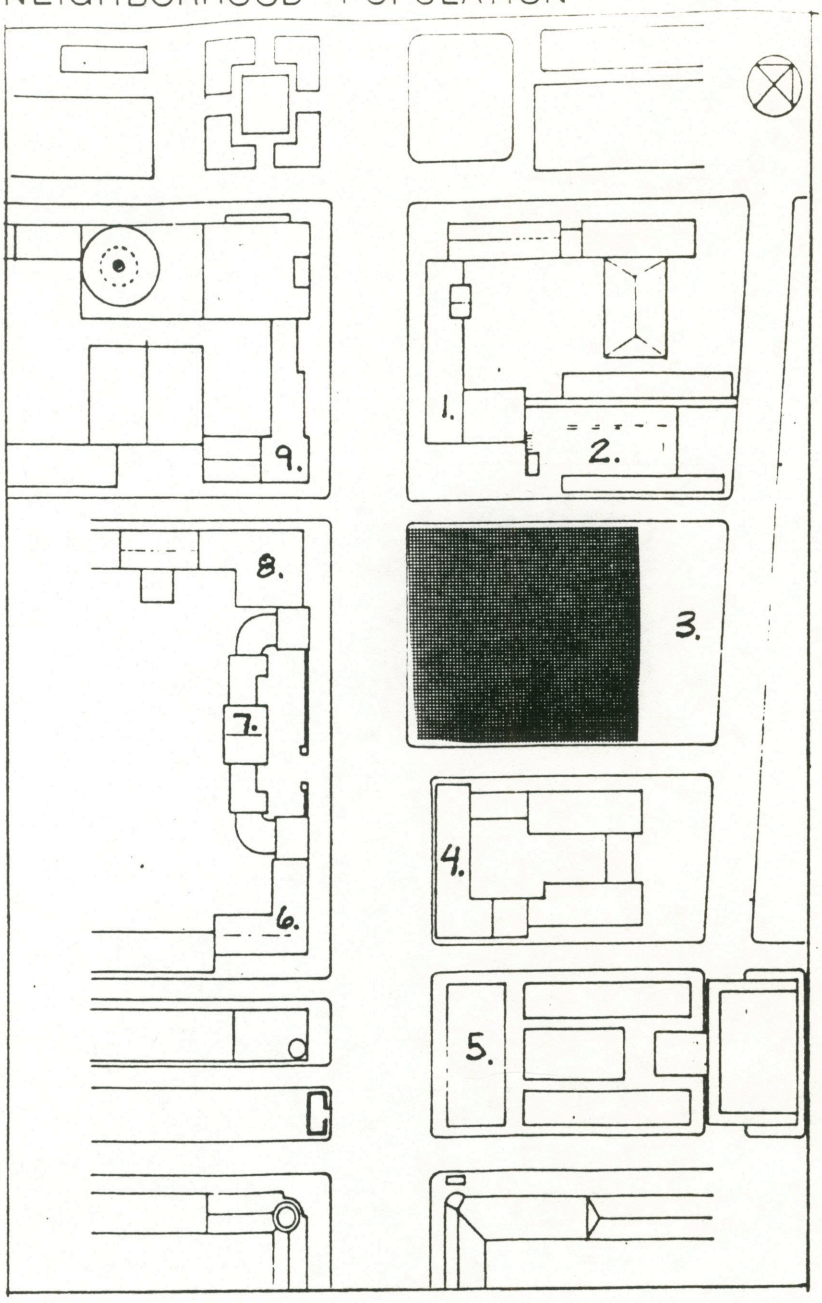






RESPONSE VIGNETTES

● NEIGHBORHOOD POPULATION



1. Most guests at the Minsk hotel are middle-aged, some foreign but not American.
2. This parking lot is used by workers from the area and guests of the hotel.
3. Working class people who are interested in learning more about their culture.
4. Working class Soviets traveling on Metro and working in the office building.
5. Soviets on their free time, exploring one of the many cultural monuments
6. Russians looking for an american "novelty."
7. School groups and adults learning about their history.
8. similar to #3 & 7
9. Shoppers that are specifically looking for photography supplies.

"In the current age, the whole world is struggling to raise local cultures to civilization by affirming, creating, and polishing through interchange with others."

WHAT IS "CULTURE"?

The word "culture" is from the word "cultivation" and the culture of a society has always had close ties to the agriculture and the land. [1] Culture results in what makes a place unique. What the people eat, drink (wine), how they speak, their history, traditions, manners and customs as well as the way that they celebrate or recreate. The culture of a particular place can be rural, local, regional and spiritual in content. It must be taken into consideration that the most important aspect of culture is the interaction among the people of that culture.

> *"In the current age, the whole world is struggling to raise local cultures to civilization by affirming, creating, and polishing through interchange with others."*[2]
>
> -Takeshi Hashimotu

Today, there is a major focus on culture and how it affects the people and its importance on how we all relate to each other. *"It could be called an age of culture."*[3]

The elements of culture include the "local color", the individuals' bodies and senses participating in the culture and "enjoying the harvest."[4]

In my project, I am dealing with the essence of the cultures of two major civilizations. One of them, I am quite familiar with since I have spent my entire life in this society. However, to try and define the essence of the Russian culture has proven to be quite a challenge, yet very interesting. In order to exhibit what I feel is the most important aspects of the Russian culture, I am basically narrowing down the culture to the artistic aspects. This includes painting, sculpture,and other graphic arts, music, theatre, dance, and photography. I also felt that it would be interesting to view these cultures from the eyes of children since in many ways they can be very in tune to what is going on in the society around them and they also have the natural curiosity to learn more about themselves and others.

The Soviet culture is a blend of a variety of diverse nations and traditions. It was originally based on the culture of the ancient Rus and on the art of Russia in the 17th through 19th centuries. This art portrayed humane, lofty and elucidating ideas.[5] It is also based on the art and literature of Armenia, Feorgia, Azerbbaijan and the peoples of Central Asia dating back to ancient and biblical times.

The Great October Socialist revolution was the point of departure for the current Soviet culture. However, as with any country, the peoples of the Soviet union tended to hold on to their old traditions as well as language. "Love for one's own culture and respect for the cultures of other peoples is the basis of the Soviet multinational culture..."[6]

Their was a time when unconventional art was considered to be a betrayal of socialism. Realism was then and continues to be inherent in the literature and the arts of the Russian people. The Soviet Union continues to be a leader in the worlds cultural process. It has the largest number of published translated books by foreign authors, staged plays by foreign playwrights and films shown from other countries.

The fine arts in the Soviet Union are going through a virtual Renaissance. Many critics compare the situation today with that of the 1920's when there were many diverse and contradictory trends emerging as a result of the Great October Socialist Revolution. In the 1930' when Stalin came into power, the creative energies were curbed as a result of the limitation set up by Stalin. The year 1988 became a turning point as the line between official and unofficial art was completely obliterated. This opened up a whole new realm of Soviet art.

ENDNOTES

[1]Between Culture and Man." Process: 80, 1989. p. 16-17.

[2]Hashimotu, p. 16.

[3]Hashimotu, p. 17.

[4]USSR '90 Yearbook, (USSR: Norosti Press Agency, 1990), p. 300.

[5]USSR, p. 300-301.

[6]USSR, p. 315.

In Europe and America,
There's a growing feeling of hysteria
Conditioned to respond to all the threats
In the rhetorical speeches of the Soviets
Mr. Khrushchev says we will bury you
I don't subscribe to this point of view
It would be such an ignorant thing to do
If the Russians love their children too.

How can I save my little boy from
Oppenheimer's deadly toy
There is no monopoly of common sense
On either side of the political fence
We share the same biology
Regardless of ideology
Believe me when I say to you
I hope the Russians love their children too.

There is no historical precedent
To put the words in the mouth of the president
There's no such thing as a winnable war
It's a lie we don't believe anymore
Mr. Reagan says we will protect you
I don't subscribe to this point of view
Believe me when I say to you
I hope the Russians love their children too

-Sting (1985)

CHILDREN IN MOSCOW

In the Soviet Union today there are 83 million children that is nearly one third of the total population. There are over 160 theatres for children and film studios have started for the first time to make movies that are specifically aimed at the younger audiences. Children's literature makes up one third of all the books that are published in Russia.[1]

In pre-school facilities, children are not only taught the fundamentals of reading writing and counting but they are also taught to draw, design simple things, and sing and dance.[2]

In secondary educational facilities, there are three levels in which the amount of direction given to the children varies. By the time the child is fifteen, he or she decides what they want to major in: science, humanities, biology, linguistics, etc.[3]

There are several kinds of clubs that the children are allowed and encouraged to join: singing, dancing, modelling, acting, drawing, hiking, etc. There are also many sports facilities to help the children stay healthy and fit.[4]

Despite all these benefits given to the children in the country, it still has a lot of problems. Russia has one of the highest infant mortality rates in the world. Many children are abandoned by their parents and forced to live in boarding schools. Juvenile delinquency is on the rise.[5]

In 1987 the Lenin soviet Children's Fund was set up to help to combat the homelessness, delinquency and illnesses of children. The Children's Fund has begun a new sort of children's community set up for orphaned children and adult's that have adopted them or are just taking care of them. The village has a cultural and social centre with a kindergarten and a secondary school and a sports centre with a swimming pool.[6]

The children in Russia are loved very much. They are given much physical handling and watched continuously--maybe too much. They want the children to grow up thinking like a true Socialist. They try to make this fun with such groups as the Young Pioneers and the Octobrists. In these clubs the children learn all about their culture at an early age. The kids are rewarded for showing talent in a particular type of art and then they are sent to specialized schools to hone their skills. Russia still wants to portray itself as a very pleasant society to live in. They want the rest of the world to believe that they have the most skilled people, the best athletes, and the most talented artists. In order to achieve this, they must start when the children are very young.

There are specific groups that encourage the young people the learn more about and interact with foreign countries. One such group is the Union of Soviet Societies of Friendship and cultural Relations with Foreign Countries. This society is set up to strengthen friendships, mutual understanding, trust and cooperation between people in the struggle for peace in the world.

MY INTEREST IN CHILDREN

I think that a lot of my interest in learning about and observing children and my respect for them as people came from my mom and things that I ended up doing as a result of her being a teacher. One summer I got involved with the Summer Language program in Billings. This was a volunteer program where us "teachers" spent half a day four days a week teaching foreign children of immigrant families to speak English. There were many Laotian and Malaysian children as well as some girls from Argentina and children from all over the world. However, the most memorable child was a girl from Japan who was about eight years old. She came to us not being able to speak or understand hardly a word of English. For her first week or two she did not utter a single word to anyone. I guess since I was young and obviously could not teach a whole class of students, I was put in charge of Rea. I worked with her for the rest of the summer and it did not take long before I had her speaking to me. The easiest part was to get her to learn the English terminology for things and she would gladly name the objects that I pointed out to her. What was more important was the camaraderie that we formed that was not dependant on words but gestures (such as holding hands) and facial expressions (smiles, looks of confusion or bewilderment). I really believe that it is possible to bridge the language gap; and this is because of all the similarities that exist between all human beings. Well, to finish the story, by the end of the summer, Rea had participated in a puppet show in front of the entire school--quite an accomplishment for someone who would not speak at all at the beginning of the summer. My most vivid memory of that summer that I was sixteen was on the last day of the Summer Language Program when this small Japanese girl came up to me and handed me an origami swan she had made out of a brown paper towel and said "thank-you." You see those were the only words that she had spoken all summer that were unprompted, but in those two words there was a summer's worth of meaning.

ENDNOTES

[1]USSR '90 Yearbook, (USSR: Novosti PRess Agency, 1990), p. 291.

[2]USSR, p. 263.

[3]USSR, p. 264.

[4]USSR, p. 291.

[5]USSR, p. 292.

[6]USSR, p. 292-293.

USSR/USA RELATIONS

I am approaching this project as a cultural centre that describes the relationships between the Russian and American cultures. As I stated in my introduction, I feel that it is imperative that our two worlds begin to develop more open lines of communication between us. In order to makes this process possible, there must be more mutual understanding between us and that can and is a very difficult process. This fact is recognized by dignitaries from both countries but I think that the Russians may be more willing to admit that there is a lot of work to be done.

> *"There has been a slight thaw in such areas as scientific and* ***cultural cooperation*** *in the last year or two. Currently, the Soviet Union and the United States are discussing, at various levels, issues that were once subjects for mutual recrimination. Outlines of contact have begun to emerge, even in the field of information activity, which must be rid of the propaganda of violence and enmity, and of interference in each other's internal affairs.*
>
> *Well, has the ice been broken, and is our relationship entering a quieter and more constructive phase? One would like this process to continue, but to claim that some notable headway has been made would be to sin against the truth.* ***If we care about a real improvement in Soviet-American relations, we must appraise their state honestly.*** *The change for the better, if any, has been extremely slow. Now and again the former inconsistent modes of approach prevail over* ***the imperative need to revitalize Soviet-American relations.***
>
> ***The progress of high technology and informatics have now brought people closer together. These processes cam be used to promote greater mutual understanding. They can also be used top divide people.*** *There have been immense losses on that account already. but now the world has reached a point where we --I mean both the US and the USSR--have to think of how we are going to continue. If we change nothing, it is difficult to foresee where we shall be ten, fifteen, twenty years from now.* ***It seems to me that concern for our countries and for the future of all civilization is increasing.*** *It is growing within the Soviet as well as within the American Nation."*
>
> *-Mikhail Gorbachev*
> Perestroika

This is what I am trying to deal with, the need to improve Soviet-American relations. What is so wonderful is that both countries, at least on the surface, are

willing to cooperate to achieve this goal. However, there is a lot of fear on both sides that if we compromise too much then we will lose more than we are willing to. So it is necessary to increase (develope) the trust that must exist between us. Hopefully, this project is a possible answer to beginning mutual trust and understanding. Obviously, we are less likely to fear the children of another society than we are the adults. This is why I am hoping to begin to bridge the gap with a children's cultural centre.

THE PROJECT

PROJECT GOALS

-To create a place that will encourage interaction among the youth of both Russia and the United States.

-To provide a place for the youth to develop their own cultural identity.

-To provide a place for children to explore their creativity.

-To provide a place for the youth to learn about their cultural heritage.

-To provide a place where the youth can interact with their culture (the artwork, the architecture, etc.).

-To provide a place where adults can learn more about the children.

AREA:

Apartments

ACTIVITIES:

Sleeping, Eating, Cooking, Visiting with guests

USERS:

Young Russian Families or couples that are unable to have their own children and are raising orphaned Russian children, American children that are visiting Russia for a three month exchange, American adults that have come down with the American children.

CAPACITY:

6-7 people (2 adults and 4-5 children) not including additional guests.

SPATIAL REQUIREMENTS:

Living/Dining Room		200 sq. ft.
Bathroom		60 sq. ft.
Kitchen		100 sq. ft.
Master Bedroom		200 sq. ft.
Children's Bedroom	2@ 150 =	300 sq. ft.
Foyer		50 sq. ft.
Total for Each		760 sq. ft.

PLANNING CONSIDERATIONS:

-separate from public functions
-accessible to studios and classrooms
-toward the rear of the site

EXPERIENCE:

Housing in Russia and Moscow in particular has been and still is a major problem. This must be taken into consideration especially since these are young families with Americans living with them. These apartments should not be too ostentatious in order to avoid any animosity that might arise. They should, however, be pleasant and comfortable and well built.

Revised Program

AREA:

Apartments (24)

ACTIVITIES:

Sleeping, Eating, Cooking, Visiting with guests

USERS:

Young Russian Families or couples that are unable to have their own children and are raising orphaned Russian children, American children that are visiting Russia for a three month exchange, American adults that have come down with the American children.

CAPACITY:

3-5 people (2 adults and 1-3 children) not including additional guests.

SPATIAL REQUIREMENTS:

Living/Dining Room	300 sq. ft.
Bathroom	70 sq. ft.
Kitchen	150 sq. ft.
Master Bedroom	300 sq. ft.
Children's Bedroom	150 sq. ft.
Total for Each	Approximately 970 sq. ft.

PLANNING CONSIDERATIONS:

-separate from public functions
-accessible to studios and classrooms
-toward the rear of the site

EXPERIENCE:

Housing in Russia and Moscow in particular has been and still is a major problem. This must be taken into consideration especially since these are young families with Americans living with them. These apartments should not be too ostentatious in order to avoid any animosity that might arise. They should, however, be pleasant and comfortable and well built.

AREA:

Small Theatre

ACTIVITIES:

Watching Various productions such as children's plays, films, ballets, recitals, lectures, films, and orientation program.

USERS:

Visitors (both American and Russian children and adults), Teachers, Advisors, students, and guest lecturers.

CAPACITY:

300

SPATIAL REQUIREMENTS:

Seating		3,500 sq. ft.
Stage		1,000 sq. ft.
Dressing rooms		500 sq. ft.
Lobby		500 sq. ft.
Rest rooms	2 @ 150 =	300 sq. ft.
Total		5,800 sq. ft.

PLANNING CONSIDERATIONS:

-can be separate from other functions
-close to the **Entrance** to the complex
-on the main level

EXPERIENCE:

This space should be playful and theatrical. The audience should become part of the production and not separate itself from what is going on.

Revised Program

AREA:

Small Theatre

ACTIVITIES:

Watching Various productions such as children's plays, films, ballets, recitals, lectures, films, and orientation program.

USERS:

Visitors (both American and Russian children and adults), Teachers, Advisors, students, and guest lecturers.

CAPACITY:

300

SPATIAL REQUIREMENTS:

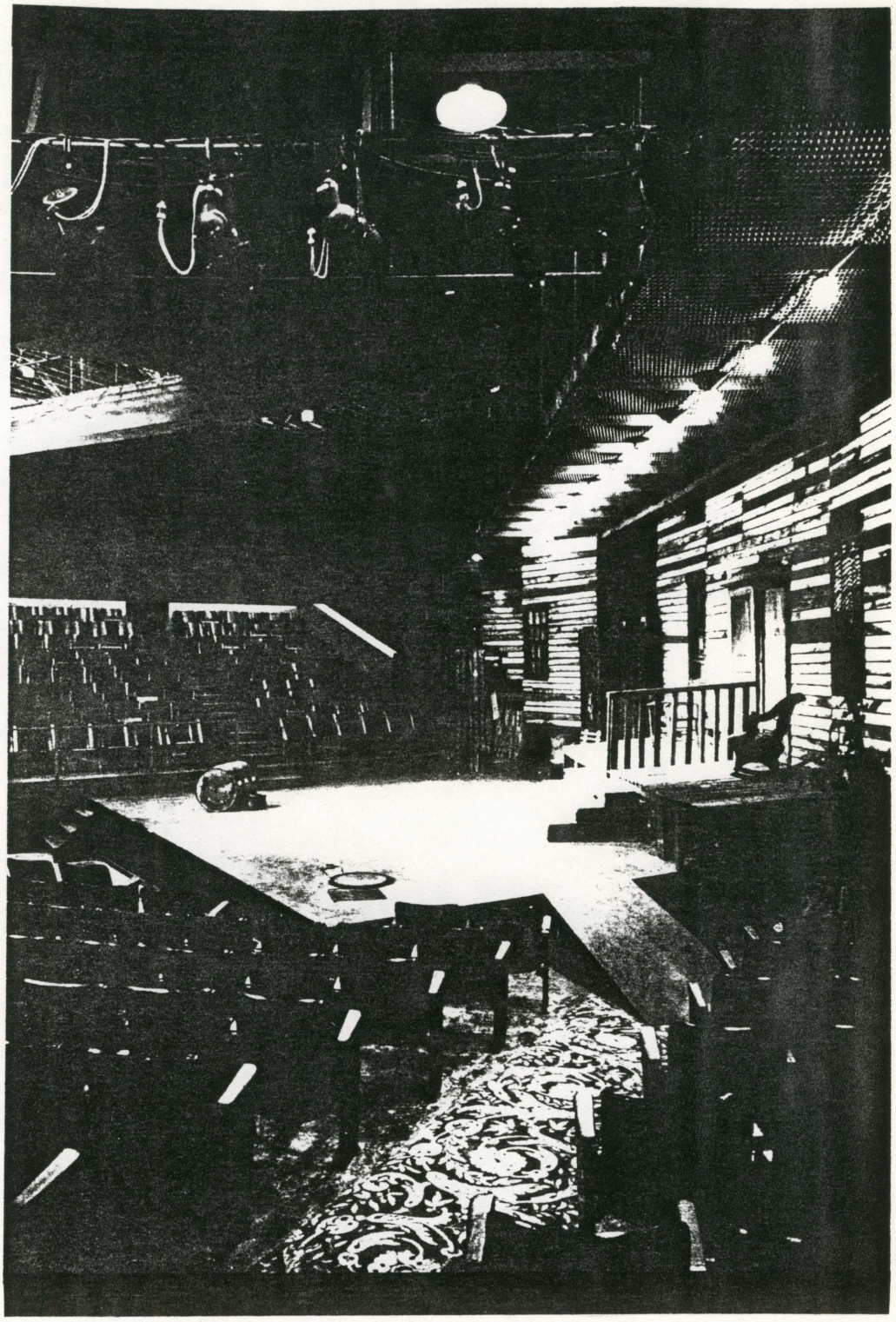
Seating		4,500 sq. ft.
Stage		1,000 sq. ft.
Dressing rooms	2@240 =	500 sq. ft.
Storage		1,125 sq. ft.
Total		7,125 sq. ft.

PLANNING CONSIDERATIONS:

-can be separate from other functions
-close to the **Entrance** to the complex
-on the main level
-integrated into the **Exhibit Galleries**

EXPERIENCE:

This space should be playful and theatrical. The audience should become part of the production and not separate itself from what is going on.



Hardy Holzman Pfeiffer Associates:
The New Lafayette Theater, Harlem.
"There is a consistency in the complete temporariness of all the elements."
I also enjoy the playful and intimate quality.

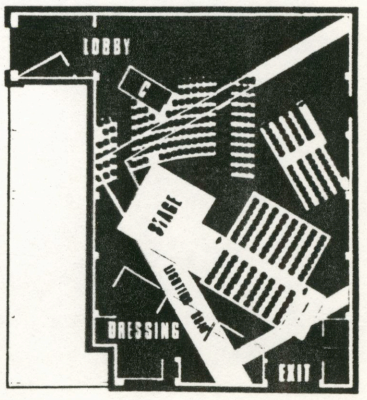


EXHIBIT GALLERIES

AREA:

Sculpture

ACTIVITIES:

Viewing and display of existing Sculpture by professional American and Russian artists, viewing and display of sculpture that has been created on the premises by children visitors, sculpting out of given materials such as clay and wood blocks, learning about texture, light and volumes.

USERS:

Visiting Russian and American children, parents, teachers, supervisors and exhibit administrators.

CAPACITY:

Approximately 25-30

SPATIAL REQUIREMENTS:

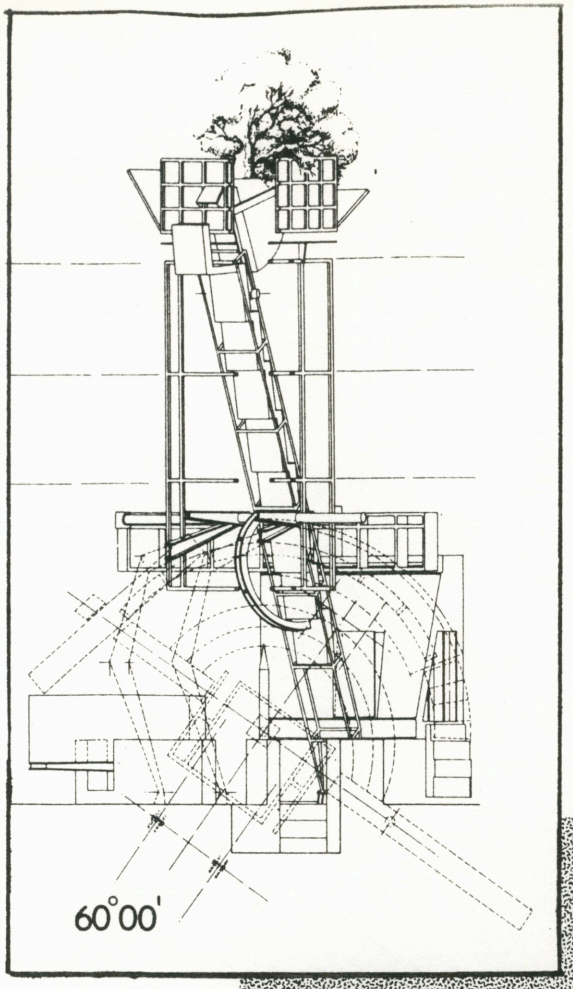
3 galleries @ 1000 sq. ft. =	3000 sq. ft.
Work space (combined w/ painting)	2000 sq. ft.
Hands on areas	1500 sq. ft.
Total	6500 sq. ft.

PLANNING CONSIDERATIONS:

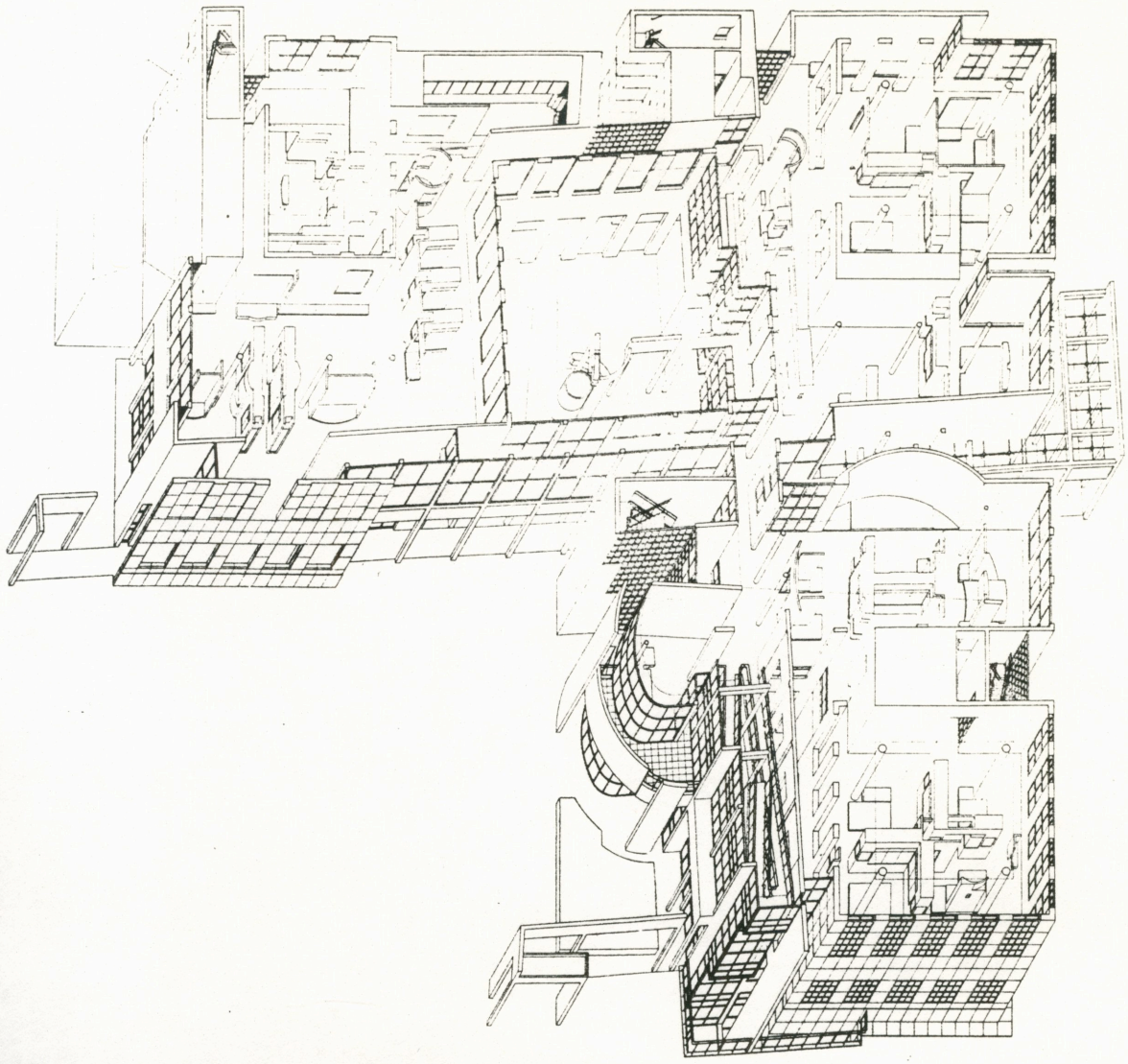
-open spaces that flow into one another
-combined with other **Exhibit Galleries** to follow
-labyrinthine and chaotic
-near the cafeteria and the entrance

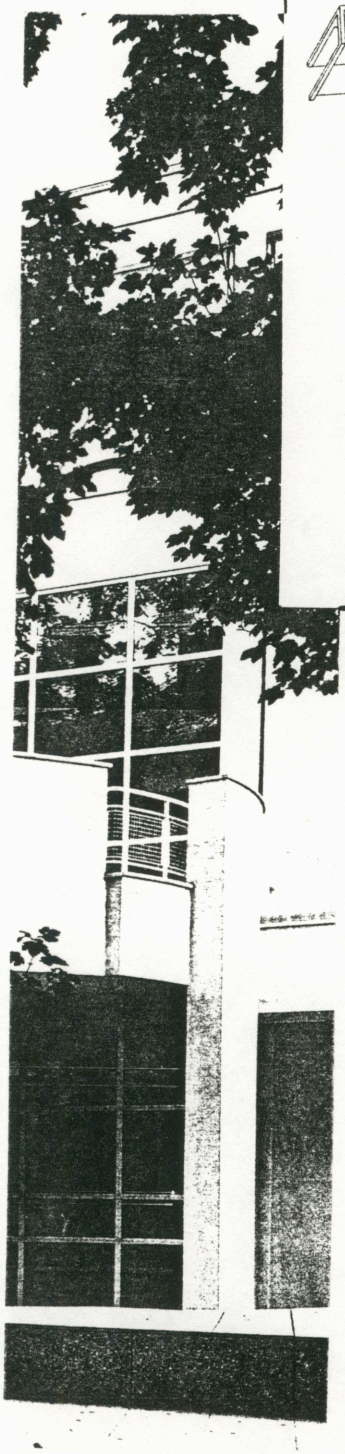
EXPERIENCE:

All these **Exhibit Galleries** should invite activity and interaction, they should feel open yet intimate so as not to intimidate the children, they should be friendly and colorful. The galleries should be open and light with or without windows, the play spaces, however, can be darker and more mysterious as to invoke the feeling of exploration.



Morphosis: Comprehensive Cancer Center,
Los Angeles.
This play structure engages children
through the use of moving parts and
video to entertain their minds as
well as encouraging physical interaction.





Richard Meier & Partners:
Museum fur Kunsthandwerk,
West Germany.
I like the organized chaos of
the exhibit spaces. This evokes
a feeling of exploration.

Exhibit galleries continued

AREA:

Painting

ACTIVITIES:

Similar to **Sculpture** Area except in the hands on area the children will learn about color and line.

USERS:

Same as **Sculpture** Area.

CAPACITY:

Approximately 25-30

SPATIAL REQUIREMENTS:

3 galleries @ 1000 =	3,000 sq. ft.
hands on space	1,500 sq. ft.
total	4,500 sq. ft.

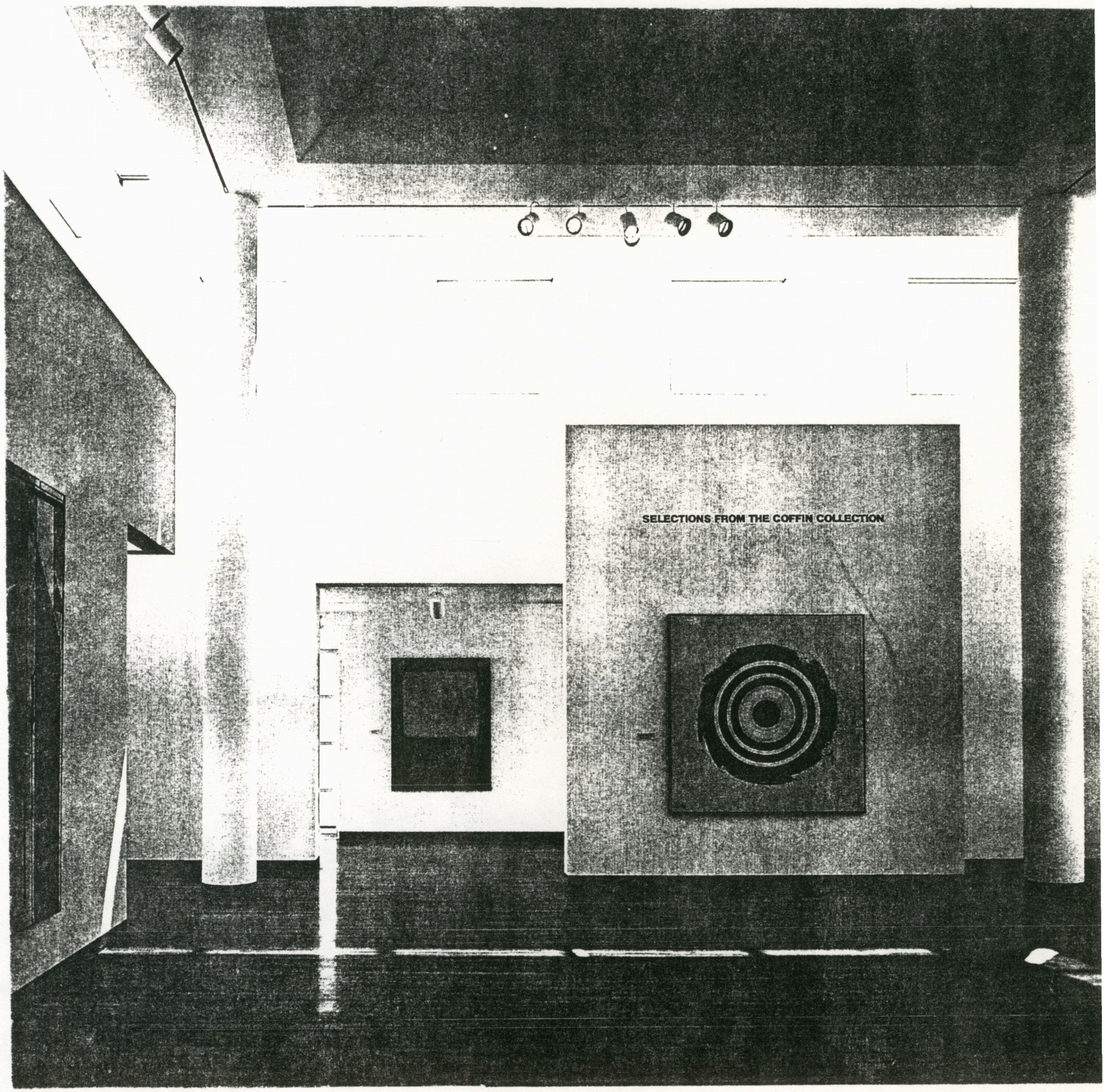
PLANNING CONSIDERATIONS:

Same as **Sculpture** Area.

EXPERIENCE:

In the area where the children learn about line, they will shape string on plastic pegs to learn about both two and three dimensions.

Richard Meier & Partners: Des Moines Art Center,
Greenwood Park, Des Moines, Iowa.



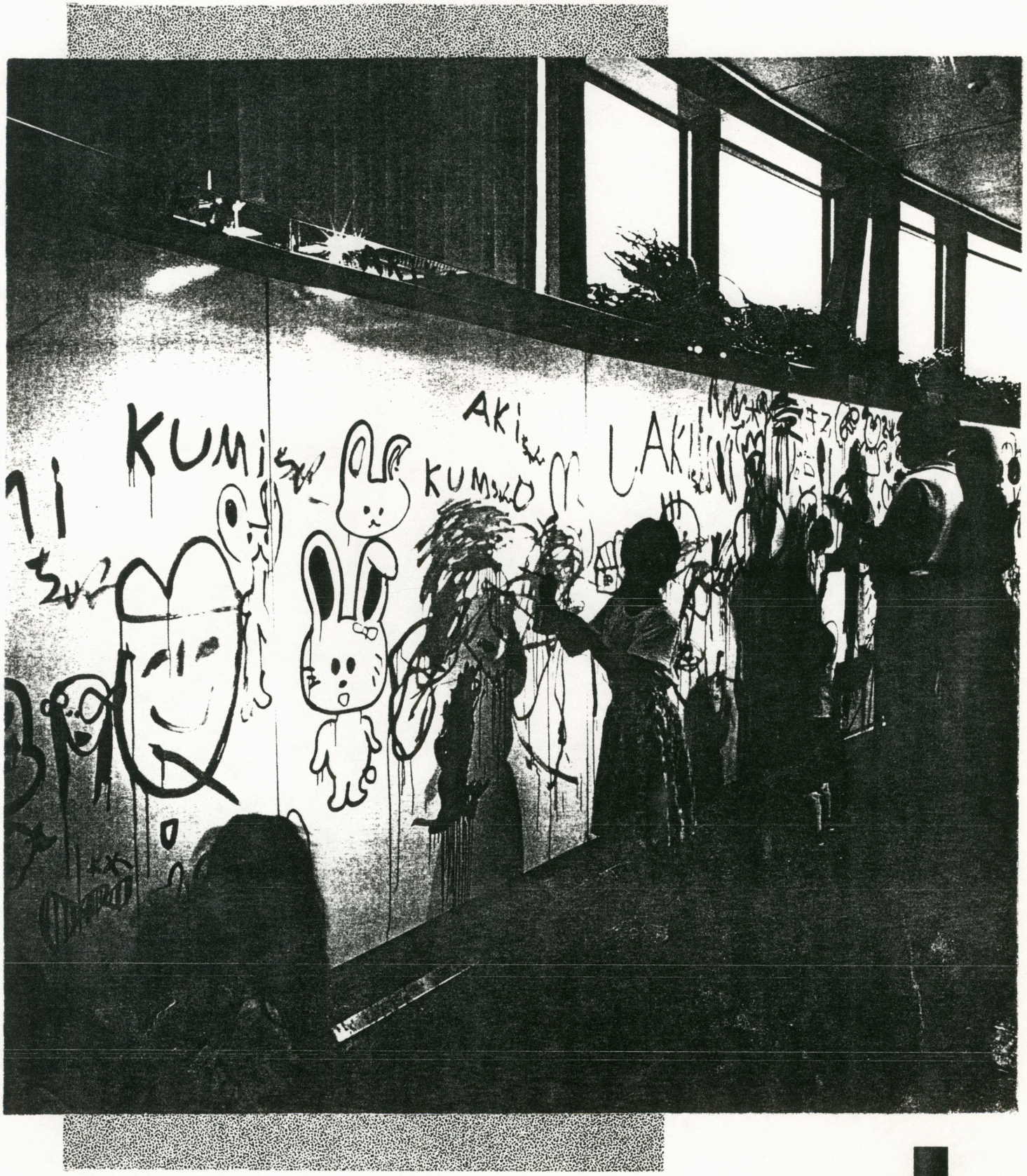

KUMi
AKi
KUMiKO
LAKi

Exhibit galleries continued

AREA:

Graphic Art

ACTIVITIES:

Viewing and display of professional graphic art, discovery of computer generated graphics, learning about shapes.

USERS:

Same as **Sculpture** Area.

CAPACITY:

Approximately 20.

SPATIAL REQUIREMENTS:

Computer rooms	4 @ 100 sq. ft. =	400 sq. ft.
Galleries	2 @ 500 sq. ft. =	1000 sq. ft.
Work area		500 sq. ft.
Total		1900 sq. ft.

PLANNING CONSIDERATIONS:

-the small computer "dens" should be off to the side of the open spaces

EXPERIENCE:

Similar to the other **Exhibit Galleries.**

Exhibit Galleries continued

AREA:

Photography

ACTIVITIES:

Display of photographs of America and Russia, display of films being shot by the children on the premiss, running of video cameras, learning on the shadow image display.

USERS:

Same as **Sculpture** Area.

CAPACITY:

15

SPATIAL REQUIREMENTS:

Gallery	1,000 sq. ft.
Photography area	500 sq. ft.
Total	1,500 sq. ft.

PLANNING CONSIDERATIONS:

-the cameras should be centrally located so the children can tape others

EXPERIENCE:

This area should have a high tech feeling to it. The television screens and larger screen displays should be randomly displayed throughout the **Exhibit Galleries**.

<u>Exhibit Galleries continued</u>

AREA:

Music

ACTIVITIES:

Listening, recording, sound and spacial "voyage", viewing of aquarium, silent and verbal poetry reading, playing instruments.

USERS:

same as **Sculpture** Area.

CAPACITY:

20

SPATIAL REQUIREMENTS:

Recording booths	3 @ 150 sq. ft. =	450 sq. ft.
Listening areas	5 @ 100 sq. ft. =	500 sq. ft.
Voyage area		750 sq. ft.
Total		1700 sq. ft.

PLANNING CONSIDERATIONS:

-booths should be located at the outside area
-no windows
-voyage area should be linear and fluid

EXPERIENCE:

This is a place where children can experience linkages between sight and sound, similar to that of the movie <u>Fantasia.</u> The aquarium should be in a darker portion of the area, and their should be a variety of lighting effects.

Sounds in a are broad and spacious,
sounds in i are high and hasty,
sounds in u are like an empty pipe,
sounds in o are round like a hump on a back,
sounds in e are like levelling-out, like shadows;
I have looked through the vowel-family and laughed.

D. Burliuk

EXHIBIT GALLERIES REVISED

AREA:

Galleries are not as structured and not separate from one another

ACTIVITIES:

Same as before.

USERS:

Visiting Russian and American children, parents, teachers, supervisors and exhibit administrators.

CAPACITY:

Approximately 100

SPATIAL REQUIREMENTS:

Exhibit area	28,000 sq. ft.
Children's display	4,500 sq. ft.

PLANNING CONSIDERATIONS:

-open spaces that flow into one another
-labyrinthine and chaotic
-near the cafeteria and the entrance

EXPERIENCE:

All these **Exhibit Galleries** should invite activity and interaction, they should feel open yet intimate so as not to intimidate the children, they should be friendly and colorful. The galleries should be open and light with or without windows, the play spaces, however, can be darker and more mysterious as to invoke the feeling of exploration.

AREA:

Play hall

ACTIVITIES:

Various physical activities such as would be found on a playground, such as net climbing, hiding, swinging, jumping, etc.

USERS:

Children from Russia and America.

CAPACITY:

Approximately 40

SPATIAL REQUIREMENTS:

1,500 sq. ft.

PLANNING CONSIDERATIONS:

-may be linked with the **Exterior Sculpture/Play** area

EXPERIENCE:

Fun!!

Revised Program

AREA:

Play hall

ACTIVITIES:

Various physical activities such as would be found on a playground, such as net climbing, hiding, swinging, jumping, etc.

USERS:

Children from Russia and America.

CAPACITY:

Approximately 40

SPATIAL REQUIREMENTS:

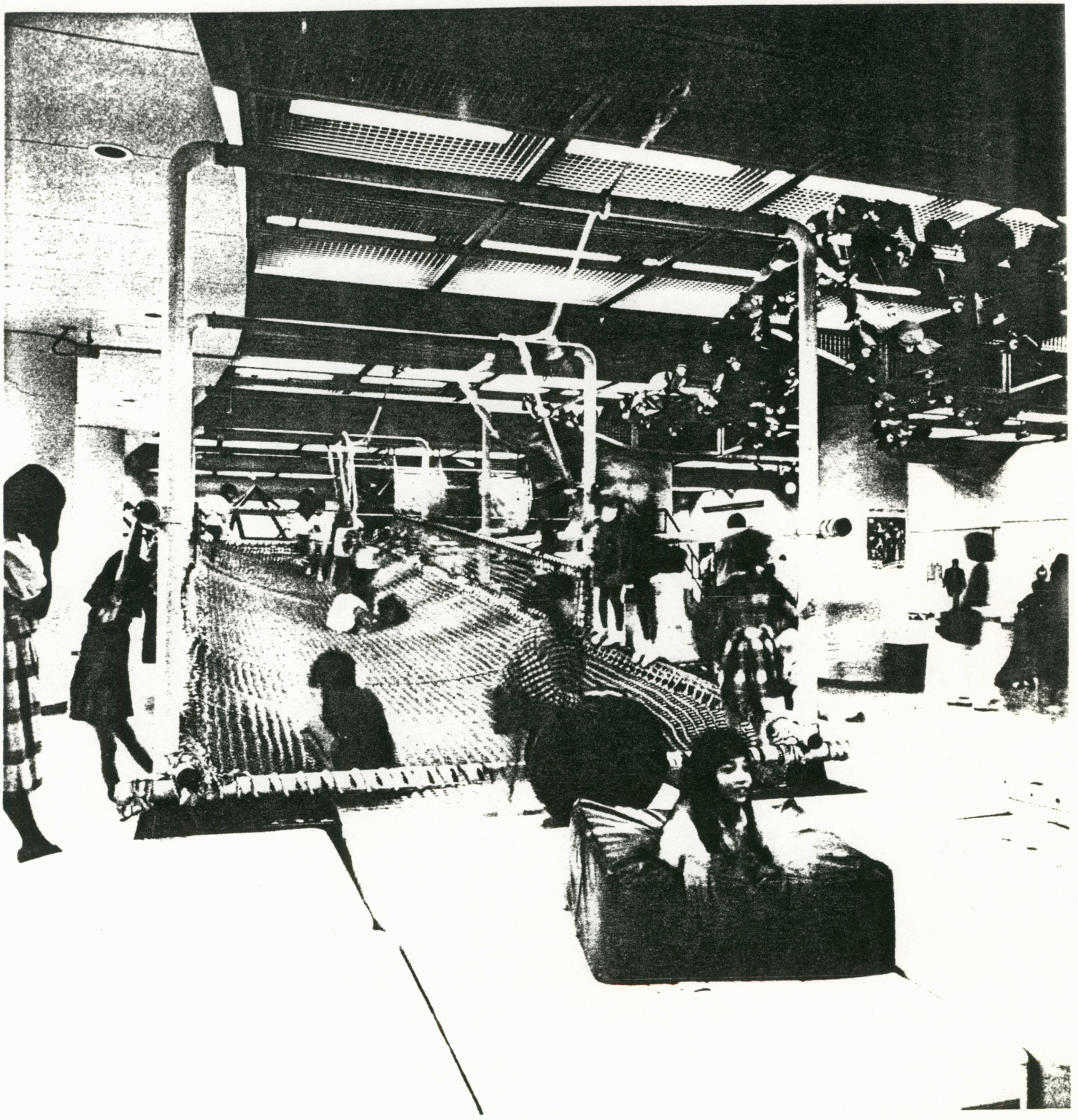
1,600 sq. ft.

PLANNING CONSIDERATIONS:

-may be linked with the **Exterior Sculpture/Play** area

EXPERIENCE:

Fun!!



AREA:

Library

ACTIVITIES:

Reading, writing, photocopying, studying.

USERS:

Children and adult visitors and professionals.

CAPACITY:

20-30

SPATIAL REQUIREMENTS:

Storytelling area	250 sq. ft.
Stacks and reading area	3,000 sq.ft.
Total	3,250 sq. ft.

PLANNING CONSIDERATIONS:

-near **Entry** and **Classrooms**
-should be in a quiet area

EXPERIENCE:

This must be a study atmosphere although the children will still be talkative. The area should be well lit and organized.

Revised Program

AREA:

Library

ACTIVITIES:

Reading, writing, photocopying, studying.

USERS:

Children and adult visitors and professionals.

CAPACITY:

20-30

SPATIAL REQUIREMENTS:

Storytelling area	250 sq. ft.
Stacks and reading area	3,000 sq.ft.
Total	3,250 sq. ft.

PLANNING CONSIDERATIONS:

-near **Entry** and **Classrooms**
-should be in a quiet area

EXPERIENCE:

This must be a study atmosphere although the children will still be talkative. The area should be well lit and organized.

AREA:

Classrooms

ACTIVITIES:

Teaching, lecturing, listening, learning, writing, reading, studying, discussing.

USERS:

The Children that are visiting here form the United States.

CAPACITY:

20-30

SPATIAL REQUIREMENTS:

2 @ 350 sq. ft. = 700 sq. ft.

PLANNING CONSIDERATIONS:

-near **Library** and **Apartments**.

EXPERIENCE:

These spaces should be "low impact" and should elicit a learning and thinking environment.

Revised Program

AREA:

Classrooms (2)

ACTIVITIES:

Teaching, lecturing, listening, learning, writing, reading, studying, discussing.

USERS:

The Children that are visiting here from the United States.

CAPACITY:

20-30

SPATIAL REQUIREMENTS:

2 @ 600 sq. ft. = 1,200 sq. ft.

PLANNING CONSIDERATIONS:

-near **Library** and **Apartments**.

EXPERIENCE:

These spaces should be "low impact" and should elicit a learning and thinking environment.

AREA:

Cafeteria

ACTIVITIES:

Eating, drinking, serving, cooking, cleaning dishes, talking, relaxing.

USERS:

Visitors to the cultural center and workers who do not go home for their meals.

CAPACITY:

75-100

SPATIAL REQUIREMENTS:

2,500 sq. ft.

PLANNING CONSIDERATIONS:

-close to the library and the exhibit spaces.
-be able to observe the sculpture area from

EXPERIENCE:

Revised Program

AREA:

Cafeteria

ACTIVITIES:

Eating, drinking, serving, cooking, cleaning dishes, talking, relaxing.

USERS:

Visitors to the cultural center and workers who do not go home for their meals.

CAPACITY:

75-100

SPATIAL REQUIREMENTS:

Interior seating	1,800 sq. ft.
Kitchen	600 sq. ft.
Rest rooms 2@ 135	=270 sq. ft.
Exterior seating	1,150 sq. ft.

PLANNING CONSIDERATIONS:

-close to the library and the exhibit spaces.
-be able to observe the sculpture area from

EXPERIENCE:

AREA:

Administration

ACTIVITIES:

Meetings, planning, research, clerical work.

USERS:

Teachers, head of the museum, museum curators, exhibit planners, secretaries, students

CAPACITY:

10-12

SPATIAL REQUIREMENTS:

2,000 sq. ft.

PLANNING CONSIDERATIONS:

-near **Library**, **Cafeteria**, and **Classrooms**.

EXPERIENCE:

Revised Program

AREA:

Administration

ACTIVITIES:

Meetings, planning, research, clerical work.

USERS:

Teachers, head of the museum, museum curators, exhibit planners, secretaries, students

CAPACITY:

10-12

SPATIAL REQUIREMENTS:

2,000 sq. ft.

PLANNING CONSIDERATIONS:

-near **Library**, **Cafeteria**, and **Classrooms**.

EXPERIENCE:

AREA:
Experimental Children's Architectural Studio

ACTIVITIES:
Designing, drafting, model building, critiquing.

USERS:
Students of the ECAS program.

CAPACITY:
20

SPATIAL REQUIREMENTS:
1,000 sq. ft.

PLANNING CONSIDERATIONS:
-near the exhibit spaces
-near the classrooms

EXPERIENCE:

AREA:

ECAS Display

ACTIVITIES:

Display work and spaces created and designed by ECAS children.

USERS:

ECAS students, visitors of the centre.

CAPACITY:

20

SPATIAL REQUIREMENTS:

255 sq. ft.

PLANNING CONSIDERATIONS:

-near ECAS and Exhibit areas

EXPERIENCE:

The experience of these spaces will be determined by the creativity of the children who design them. All that I, as the architect will provide is a structural grid that they must design around.

Revised Program

AREA:

Experimental Children's Architectural Studio

ACTIVITIES:

Designing, drafting, model building, critiquing, design of stage sets for dance studio.

USERS:

Students of the ECAS program. (See next page.)

CAPACITY:

20-40

SPATIAL REQUIREMENTS:

3,500 sq. ft.

PLANNING CONSIDERATIONS:

-near the exhibit spaces
-near the classrooms
-near dance studio and ECAS display

EXPERIENCE:

EXPERIMENTAL CHILDREN'S ARCHITECTURAL STUDIO

In Moscow today there is an artistic and educational institution that any child under 15 who shows exceptional abilities in the arts will have the right to be elected to. The children go to ECAS after having attending their regular classes for the day. The children are under the direction of ex-architect, Vladislav Kirpichev, who teach the children to draw with amazing results. "Today we have come close to creating a studio school that will develop over the years into an international children's architectural academy with research centers in various countries."

The studio is a very interesting and unusual place. The instructors there have found the key to the abilities of every child. The most striking feature is the enthusiasm in the classroom," says Victor Lebedev, a full member of the USSR Academy of Fine arts.

"The ECAS studio combats mediocrity and the standardization of personality. Here every child is believed to be talented, and the children are taught to work hard, to translate their fantasy into a pictorial, plastic from," says Marina Ignatyeva, a theater critic.

"I believe that the ECAS studio is such a success mainly because its manager is opposed in principle to simplifying and lowering the professional techniques to a children's level. He prefers the most challenging, and the only reliable technique--independent investigation of a problem," says Kirill Donguzov, a graduate student at the Moscow Architecture Institute.

"Because it is so unusual, the experience of ECAS cannot help attracting attention. Kirpichev wrecks many hopelessly outmoded principles concerning the very approach the children's creativity; he gives them freedom to choose the means of self-expression, habits of artistic work, and craft. the studio instills in children a striving toward the universality of artistic thinking. ECAS students not only design houses, interiors and furniture; they are also consummate painters, and they write music and verse, think up and shoot films, produce stage plays, and design highly imaginative mechanisms." So says Valentina Likacheva, an art historian.

-Taken from an article (Architects under fifteen, by Andrei Rodionov) out of Soviet Life.

I was very fascinated by this studio and amazed that something like this was going on in the Soviet Union where creativity is supposed to be so hampered. Part of my project is a space to house these children and display their projects. I think that this would be a great example of what the possibilities are.

AREA:

Dance Studio

ACTIVITIES:

Dancing, ballet, practicing, learning, dressing rooms, bar exercises

USERS:

Young ballet students, Teachers.

CAPACITY:

40

SPATIAL REQUIREMENTS:

500 sq. ft.

PLANNING CONSIDERATIONS:

-near the ECAS
-near the theatre and dressing rooms

EXPERIENCE:

Revised Program

AREA:

Dance Studio

ACTIVITIES:

Dancing, ballet, practicing, learning, dressing rooms, bar exercises

USERS:

Young ballet students, Teachers.

CAPACITY:

40

SPATIAL REQUIREMENTS:

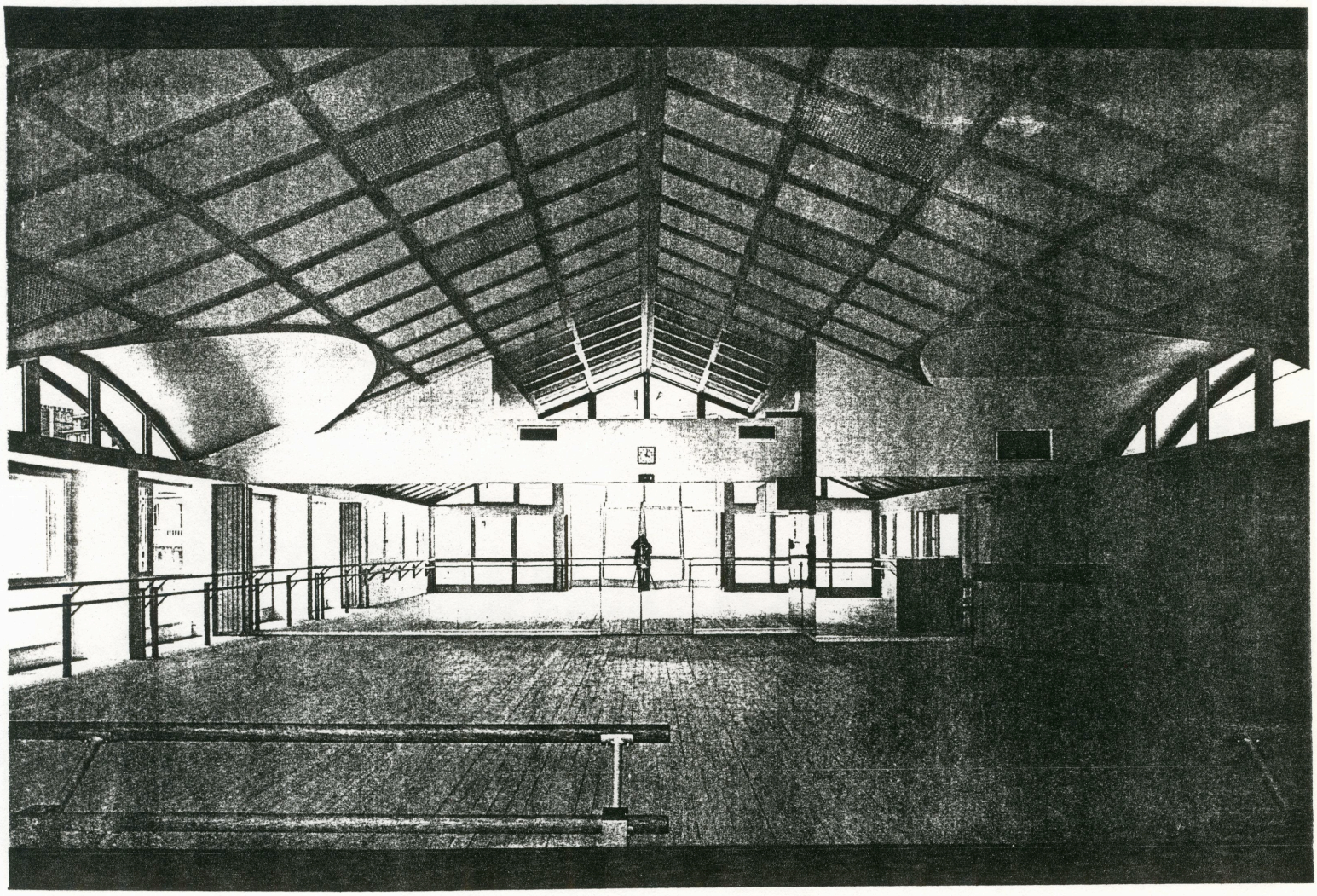
Dance Studio		2,500 sq. ft.
Dressing Rooms	2@450	=900 sq. ft.
Office		225 sq. ft.
Lobby		750 sq. ft.

PLANNING CONSIDERATIONS:

-near the ECAS

-near the theatre and dressing rooms

EXPERIENCE:



AREA:
Entrance/Lobby

ACTIVITIES:

USERS:

CAPACITY:
300

SPATIAL REQUIREMENTS:
500 sq. ft.

PLANNING CONSIDERATIONS:
-next to the theatre
-near the library
-near the exhibit areas
-near the cafeteria

EXPERIENCE:

Revised Program

AREA:

Entrance/Lobby

ACTIVITIES:

USERS:

CAPACITY:

300

SPATIAL REQUIREMENTS:

2100 sq. ft.

PLANNING CONSIDERATIONS:

-next to the theatre
-near the library
-near the exhibit areas
-near the cafeteria

EXPERIENCE:

AREA:

Service spaces

ACTIVITIES:

Restrooms
Circulation
Janitorial

USERS:

CAPACITY:

SPATIAL REQUIREMENTS:

PLANNING CONSIDERATIONS:

EXPERIENCE:

AREA:

Sculpture/Play Garden

ACTIVITIES:

View exterior art work, play on and around these sculptures, have picnics, read on benches,

USERS:

CAPACITY:

SPATIAL REQUIREMENTS:

40,000 sq. ft.

PLANNING CONSIDERATIONS:

EXPERIENCE:

Revised Program

AREA:

Public Park Area in Front of Building

ACTIVITIES:

View exterior art work, play on and around these sculptures, have picnics, read on benches,

USERS:

People of Moscow, visitors to the centre

CAPACITY:

SPATIAL REQUIREMENTS:

20,000 sq. ft.

PLANNING CONSIDERATIONS:

EXPERIENCE:

Revised Program

AREA:

Entry Area

ACTIVITIES:

USERS:

People of Moscow, visitors to the centre

CAPACITY:

SPATIAL REQUIREMENTS:

10,000 sq. ft.

PLANNING CONSIDERATIONS:

EXPERIENCE:

Invoke a feeling of procession, welcoming and friendly.

Revised Program

AREA:

Sculpture Garden

ACTIVITIES:

View exterior art work, walk between buildings.

USERS:

People of Moscow, visitors to the centre

CAPACITY:

SPATIAL REQUIREMENTS:

20,000 sq. ft.

PLANNING CONSIDERATIONS:

EXPERIENCE:

This should be a more peaceful area, more relaxed than the areas were the children will be playing. They will interact only passively with the art work.

Revised Program

AREA:

Residential Play Area

ACTIVITIES:

More traditional play: swings, slides, jungle gyms.

USERS:

Children that live in the residences.

CAPACITY:

SPATIAL REQUIREMENTS:

2,400 sq. ft.

PLANNING CONSIDERATIONS:

EXPERIENCE:

Revised Program

AREA:

Play/Sculpture Area

ACTIVITIES:

This is where the children can physically exercise on sculpture-like play equipment.

USERS:

Children who visit the centre.

CAPACITY:

SPATIAL REQUIREMENTS:

36,000 sq. ft.

PLANNING CONSIDERATIONS:

EXPERIENCE:

Revised Program

AREA:

Greenhouse

ACTIVITIES:

Children will be able to grow their own plants and study some interesting vegetation that they might not be able to experience elsewhere.

USERS:

Children who visit the centre and residence of the complex.

CAPACITY:

10

SPACIAL REQUIREMENTS:

3,600 sq. ft.

PLANNING CONSIDERATIONS:

-in the play area
-near the residences

EXPERIENCE:

Revised Program

AREA:

Gymnasium

ACTIVITIES:

Seating for spectators of small basketball games, etc.

USERS:

Mostly children who live on the complex or neighborhood teams.

CAPACITY:

300

SPACIAL REQUIREMENTS:

Entry/Display		1,600 sq. ft.
Locker rooms	2@800	1,600 sq. ft.
Gym		10,000 sq. ft.

PLANNING CONSIDERATIONS:

-near play area

EXPERIENCE:

PROGRAM SYNOPSIS

Apartments	20 @ 760 sq. ft. =	15,200 sq. ft.
Small Theatre		5,800 sq. ft.
EXHIBIT GALLERIES		
Sculpture		6,500 sq. ft.
Painting		4,500 sq. ft.
Graphic Art		1,900 sq. ft.
Photography		1,500 sq. ft.
Music		1,700 sq. ft.
Play Hall		1,500 sq. ft.
Library		3,250 sq. ft.
Classrooms	2 @ 350 sq. ft. =	700 sq. ft.
Cafeteria		2,500 sq. ft.
Administration		2,000 sq. ft.
E.C.A.S.		1,000 sq. ft.
Dance Studio		1,500 sq. ft.
Entrance/Lobby		500 sq. ft.
Sculpture/Play Garden		40,000 sq. ft.
Total Complex Square Footage		88,810 sq. ft.

*note: all square footages given are the minimum possible; spaces may be larger.

REVISED PROGRAM SYNOPSIS

Apartments	24 @ 970 sq. ft. =	23,280 sq. ft.
Small Theatre		7,625 sq. ft.
EXHIBIT GALLERIES		
Professional Exhibit		27,800 sq. ft.
Children's Display		4,500 sq. ft.
Play Hall		1,600 sq. ft.
Library		3,250 sq. ft.
Classrooms	2 @ 600 sq. ft. =	1,200 sq. ft.
Cafeteria		3,785 sq. ft.
Administration		2,000 sq. ft.
E.C.A.S.		3,500 sq. ft.
E.C.A.S. Display		4,725 sq. ft.
Dance Studio		3,375 sq. ft.
Entrance/Lobby		2,100 sq. ft.
Total Building Square Footage		88,740 sq. ft.
Public Area		40,000 sq. ft.
Entry Area		88,810 sq. ft.
Sculpture Garden		20,000 sq. ft.
Residential Play Area		2,400 sq. ft.
Play Park and Gardens		36,000 sq. ft.
Total Complex Square Footage		275,950 sq. ft.

APPENDICES

In March 1985, Mikhail Sergeyevich Gorbachev became the General Secretary of the CPSU. From 1922 to 1990 the General Secretary was the most influential person in the country, presiding over the Politburo and Secretariat. In 1990 Gorbachev changed the positions to "Chairman" and "^President" and the tenure in both of these positions is not to exceed two five-year terms. Since his entrance into this position, Gorbachev has definitely had a major influence on the people and events in his country. It is interesting to take a look at this man and try to understand who he is and how he got to where he is today and what his future may be.

Mikhail Gorbachev was born in 1931 in the village of Privalnoye. His parents were peasants and his father was a card-carrying party member. Mikhail was quick to follow in his footsteps by becoming a full member of the Communist party at the age of twenty.

As Communism entered an "Era of Stagnation," people began to grow more and more dissatisfied with what they saw happening. Soviet officials were becoming extremely cynical by the time that they reached a position that held any power even though they might have started with high hopes for the future of the Soviet Union. No one felt that they had the power in themselves to change the way things were going so they took the easy way and rode on the wave that gave them a pleasant life while they watched the people of their country suffering.

Then came Gorbachev--the miracle that should not have happened in the Soviet Union of the time. He was, in a word, an enigma and we still do not fully understand how a man with his anti-Stalinist drive achieved the position that he did without being beaten by the bureaucracy. This was just something that could not happen--but it did.

Gorbachev apparently rose quickly through the party ranks-being extremely young for the position that he is in today. Evidently, Yuri Andropov had a great deal to do with his rapid success and helped him to prepare for the oncoming top position. From what we can see, it seems probable that Gorbachev was a young man who strongly believed in the ideals that Communism promised and was not convinced that the Soviet Union was taking the best route to achieve that ideal Communist world. His belief was that there needed to be some major changes in the Soviet Union and he apparently believed that he was the man to show his country the means of realizing its supposed goals.

Shortly after his inauguration, Gorbachev introduced the idea of *glasnost* which was official permission to let people tell, and know, the truth, something that had become pretty obscure since the Stalin Era. The Soviet people were told that they were not as "great" as they had been told for so long. The propaganda began to disintegrate. Gorbachev's idea was that the people must <u>want</u> to change before change was possible.

Likewise, the desire for change was not possible until the people were told the truth and began to realize that there life was not as good as they had been led to believe.

This *glasnost* is just the first step to his *perestroika* or political and economic restructuring. Four other steps are included in his plan: managerial decentralization, economic privatization, economic marketization, and Gorbachev's "democratization" program. (Cohen, p. 16) His ultimate goal is to reform the dictatorial communistic regime into one of humane, democratic socialism. (WP, Gorbachev, p. 49)

To Gorbachev's supporters, his plans for reform are centered around the attempt to "destatize" the Stalinist system. (Cohen, p. 16) The ideas behind Gorbachev's reforms are loosely based on those during Lenin's NEP.

Gorbachev is also evidently very interested in opening up the communication between the Soviet Union and other countries of the world, especially the United States. This desire is apparent in his book Perestroika where he outlines his hopes for the future. In this book he explains that he believes that "the potential of socialism has been underutilized." (p. xiii) He goes further to say that he wants a "world free of war, without arms races, nuclear weapons and violence."

That brings us to the question of whether or not he can succeed. The answer to this is a matter of great debate among Sovietologists.

Unfortunately, the changes that Gorbachev is making are more effective in causing turmoil than what the people feel is a better life. What they see is that they are not getting as much to eat and they are having to pay higher prices for the same goods as well as having to work harder to earn a living.

In addition to these apparent indicators that *perestroika* is doomed, there is the fact that when, from 1953 to 1964, Nikita Khrushchev attempted similar reforms it seemed to be a failure. (Cohen, p. 18) One must also realize that Khrushchev's reforms were not as well prepared and thought through as Gorbachev's and Khrushchev was not as open to new thinking. Furthermore, Khrushchev did begin to pave the way for Gorbachev's later reforms.

There are claims that Gorbachev is just using a different sort of propaganda--saying how wonderful economic reforms are and voicing his concerns for the people. The people now do not believe what they are being told, probably as a result that they are being told that they have been lied to for so long. They do not know what to believe.

Gorbachev seems to see that the biggest problem against him right know is the threat of a civil war, his main political opponent being Boris Yeltsin, president of the Russian Republic, who has declared war on Gorbachev. (Karpychev, p. 9) In his article in <u>World Press Review</u>,

Karpychev suggests that people need to learn to think for themselves, something that the Soviets have been pretty lax in doing traditionally. He also feels that the people do not believe that democracy is for them since they see it as representing a lack of food and a trend toward a civil war. (p. 10) He indicates that the bottom line is not whether Yeltsin or Gorbachev would be the better (read stronger) leader but whether or not the country can unite itself in peace.

Aleksandr Tsipko, in another article in World Press Review, apparently agrees that the key to the survival of the Soviet Union is to find a peaceful solution to the disagreements and not whether it is Gorbachev or Yeltsin who provides this solution. (p. 11) He feels that the solution will appear only if the "right-center" is allowed to exist alongside of a "left-center". He claims that there is a need to change the current attitude of "Whoever is not with us is against us."

In the article "Gorbachev or Yeltsin?" in The Economist it is suggested that Gorbachev is not at all in control of the events that are beginning to unfold around him. This would indicate that Gorbachev is not about to achieve any of his goals and will soon find himself without any power at all. It is also stated that the economic reforms that have been made by the new prime minister, Valentin Pavlov, look more impressive on paper than in reality and that they are now where closer to a market

economy. Furthermore, Pavlov's idea of a form of semi-ownership was tried and failed in Eastern Europe in the 1980's. There is no indication that the Soviet Union has a better chance of success. The author strongly believes that the only way to save the Soviet Union is to allow the republics to separate in order to be able to deal with the issues. He does not believe that this is going to happen under Gorbachev and that the best hope of the Soviet Union is Mr. Yeltsin.

It seems to me that whether or not Gorbachev can succeed is an impossible question to answer at this point. He is a very difficult man to second guess and his next moves will be critical to his future. It is possible if all goes well that he will pull this off but it will be a very difficult battle, one that he needs to be prepared for in order to claim victory.

In the face of this challenge, of course there are several adversaries of his ideas and they are rallying to bring him down. At the front of his opposition is, of course, Boris Yeltsin, leader of Democratic Russia bloc. He is against communism with or without a human face. Tsipko (WPR, p. 11) claims that since the democrats say that they are the only ones who have the "moral right" to power, that there is <u>no</u> democracy yet. The democrats were thoughtlessly expecting an easy shift in power similar to the one that took place by the Bolsheviks. It does not look like

the people really are in favor of Boris Yeltsin taking over the power seat of the Soviet Union; however, it seems to be a choice of the lesser of two evils. Right now the people are becoming less and less impressed by what Gorbachev can and will do for them. They are getting angry and tired of the shortage of food and other supplies. They are also afraid of anarchy and of the crime and violence that they think must accompany the shift to a capitalistic society. (Trimble, p. 34)

The United States needs to decide where they stand on the issues and how much help they are willing to give to Gorbachev. There is the fear by a few that Gorbachev initiated disarmament only because of the "disastrous economic situation in which the Soviet Union finds itself," (Ogden, p. 31) and that as soon as they acquire economic strength, they may turn their back on us and "relaunch its aggressive pursuit of world power." (Ogden, p. 31) However, the majority of Americans see it in our best interest to trust and aide Gorbachev in his pursuit of a more capitalistic society. The question becomes how do we best give our support?

Georgi Arbatov, a full member of the Central Committee, believes that it is very important for the Soviet Union and the United states to come to a mutual agreement to cut down on the amount of money that is spent on military expenditures. (Cohen, p. 317) He explains that now that

the Soviet Union is engaged in their new thinking, the United States is being pushed up against a wall because the Soviet Union is accepting our proposals and we do not know how to react to that since we did not propose them expecting them to be accepted and it is too late to back down. I suppose this means that we should begin to take proposals very seriously as well as our relationship with the Soviet Union. Arbatov says that the Cold War was over a long time ago and that both sides need to stop perpetuating the negativism that originated from our disagreements but that we should, by this time be beyond that in our relationship. (Cohen, p. 326) He also explains that the Soviet Union is not dependent on the United States and that they can succeed whether or not we assist them.

Alexander Bessmertnykh, the recently appointed USSR Minister of Foreign Affairs believes that good relations between the Soviet Union and the United States is necessary. (Soviet Life, p. 15) He believes that our relationship should step away from the political arena and deal more with economic, social, and cultural issues. He argues against the idea that good foreign relations leads to poor internal policies, a negligence that Gorbachev has been accused of often. He says that good foreign policy helps pave the way for good internal reforms, etc. Furthermore, positive domestic policy can promote favorable foreign policy. In conclusion he

indicates that the Soviet-American relations need to be based on a stronger foundation in order to make it more stable.

There is also the question of whether or not we should give the Soviets financial assistance or not. There is the fear that they are just out to trick us in to helping them reach military superiority in order to crush us later and that to give them money and better means to technical knowledge would just be digging our own grave. There is a similar argument against signing a preferred trade agreement with them.

I believe that it is very important to take all of these issues into consideration as the United States makes it's decisions about its relations with the Soviets. I do not believe that they are trying to trick us--humanity is not that evil and there is no good reason to go through so much trouble just to deceive us. Along this line, I believe that it is very important that we first show Gorbachev that we do trust him and his promises of reform and disarmament. One way of doing this would be to agree to his arms reductions and actually follow through on our promises. There is no reason that we need to be able to destroy the world even once let alone several hundred times over. We need to rid ourselves of the fear of the Soviets and realize that although their beliefs are quite different from our own, they are not inherently evil and they are not all out to get us. There is no reason to continue building up our arms and provoke

animosity between the U.S. and the U.S.S.R. The greatest likelihood is that any conflict that we might have in the future would be dealt with on the economic, financial, or diplomatic front.

I personally do not believe that the heart of what the U.S. should do for the Soviets is give them money or tell them how to run a market economy. We need to give Gorbachev the room to do things in a Russian way and not in an American way. Imposing our lifestyles on a society as different from ours as is the Soviet one is would be a great mistake. I tend to agree with Bessmertnykh that the solution should not be centered on merely political ideas but should be brought down to a more human level. I think that in order to come to grips with the overall problems that face the relationship between our two countries we should start an a smaller, personal level of mutual understanding. If Americans start taking classes like this one to educate themselves about the people of the other superpower, or if a more extensive cultural exchange program were established, then some of the myths that were brought on by the propaganda may begin to be dispelled. We need to realize that we are fed with just as much propaganda as the Soviets are and we do not understand them any more than they understand us. Complete understanding is, of course, probably impossible but if we were able to learn where some of their ideas and actions stemmed from then we would be better equipted to

make educated decisions on how we want to deal with the Soviets and Gorbachev or any other leader that may find his way to the top of the Soviet Ranks.

I think that we should support Gorbachev, but I also tend to believe that it is important that we do not put all our eggs into one basket so to speak. We need to be open to the ideas of all factions of Soviet Society and to realize that there may be a good likelihood that Gorbachev will not be around much longer and we will have to deal with another leader who, hopefully we have not allienated in our attemp to befriend Gorbachev.

What he is doing is good. What he has done is good. But perhaps his time is up and someone new needs to step in and take over before the Soviet Union begins to lose precious ground. I am hopeful soon there will emerge another leader who, like Gorbachev, is able to promote awesome change and ideas that will carry the Soviet Union further along the path that Gorbachev started along.

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Today you can hardly turn on the nightly news without realizing that the relationship between Russia and the United States is one that effects us all day to day. As an American I realize that the people in this country have many misconceptions about the people in Russia and the reverse is apparently also true. One of the most significant misunderstandings that many Americans have is that of Communism and the society that currently houses it. There are many aspects of Russian life that we do not, as westerners, understand or agree with. Most of these areas are the same ones that we automatically associate with Communism, therefore believing that Communism is evil since it has led to these things.

In this paper I am first going to concentrate on those aspects that I in particular, associate with Communism and how those aspects did or did not exist in some form in the Russian history prior to the time of Marx and Lenin.

The first thing that comes to my mind is the absolute domination of the people by their leaders. It seems that the men, especially Stalin, who have led the country since Communism have dealt in massive terror tactics towards the people and have used their fear to control how they lived their lives. We think of Communism as being evil because it seems that it has resulted in massive deaths among the people at the hands of their own leaders. It is true that this is a negative manifestation of the

power that Stalin became capable of. However, there are several things that must be taken into consideration and among them is that the ideal Russian authority figure is distinctly different from those that we are familiar with here in the United States. By the Soviets Stalin was referred to as "the strong master" similar to the way that a factory chief is referred to as a "strong boss." (Smith, p. 330) The key here is that the term strong and the idea of power is a very positive idea in the Russian mind. Since they have formed a culture based on the fact that they were controlled with an iron fist by the Tsars, they feel the most secure with a leader who is willing to exert might. This is what the Tsars did and this is what Stalin did to the point of controlling every aspect of human life. They want to feel that "someone above them is firmly in charge." (Smith, p. 331)

> "Centralization, autocracy, an official belief, police methods unrestrained by law , suspicion and repression of initiatives independent of the state-- all these have been the rule for old and new regimes alike." (Daniels, p. 18)

This also brings up many actions that we accept as being things that only the Communist government has imposed on its people. However, Stalin was not the first Russian to murder dissenters (he did kill the most), Peter the Great even had his own son tried and put to death for "passive opposition" to his reforms. (Smith, p. 333) Nor were the

Communists were not the first to be faced with defectors; in her Charter of 1785, Catherine the Great institutionalized the right to travel abroad as a privilege of the nobility and gentry. (Smith p. 632) Furthermore, during the reign of Peter the Great, living conditions were so bad that the peasants began to flee and fines and severe punishment were issued to those who would conceal the runaways. (Dukes, p. 78)Before Communist dissenters were sent to Siberia, Ivan IV "the Terrible" sent his enemies to the cold Solovetskiy cells; the same ones that were later used by the Communists. (Edwards, p. 2)

Another negative issue that we associate with Communism is censorship and propaganda. In the times of the czars, the czars themselves would censor the material that was written. Nicholas I was Alexander Pushkin's private censor. (Smith, p. 333)

The Russians have had their quest for progression since the times when they were under the Tartar Yolk. As a result of the domination of the Mongol hordes between the thirteenth and fifteenth centuries, Russia was not able to make the progress that was occurring in other parts of the world. Since that time Russia has been behind the West in many ways. Peter the Great was determined to liberate the Russians from this backwardness and this attempt has continued through the time of Gorbachev. As a result of the feelings of inadequacy or inequality, the

governments have tried to hide the facts from other nations as well as from their own people, thus the propaganda that is issued by the government.

There are many other issues that we associate strictly as being Communistic that did actually exist before Lenin and Marx. Among these are their Anti-Semantic ideas that began before medieval times, the use of secret police that was first used by Peter the Great, and the concept of expansion which is inherit in the Russian culture as a result of its location and being surrounded by many nations that could potentially be enemies.

By beginning to understand some of the history of the Russian culture, it becomes easier to see how the Communists had ripe grounds to begin to practice their ideas. It is apparent that many of the things that we think of as being communistic were actually Russian and adapted to fit the Communist theories to help and make it more appealing to the Russian people. With this understanding in front of us, I will now examine what Marx and Lenin did contribute to the movement towards the Socialist Revolution.

To begin with, it should be understood that although Marxism was the most obvious reason for the Russian Revolution it was not the only reason behind the peoples actions. Before they knew about or understood

Marxism, they were already on their way toward a revolution of some sort. The Russian radicals were already against capitalism and religion. The result of this was the easy conversion of the Russians to Marx's ideas. (Daniels, p. 84) Carl Marx offered a scientific rationale for the revolution that was already predetermined. One member of a radical terrorist wing, Tkachev, stated that "Admittedly our people are very uneducated, but they are saturated with the idea of communal ownership. They are, so to speak, instinctively traditionally communistic." He felt that although Marx had intended his ideas for a more industrialized nation, that the people of Russia were much closer to socialism that the people of the West. (Rauch, p. 8) To Marx's ideas, Lenin added the hope of the agricultural proletariat. By bringing the peasants into the revolutionary program he instigated the possibility that a revolution could break out in an "economically backward" country. (Rauch, p. 14)

Carl Marx came up with the material philosophy. He analyzed his assertion that history has shown a continuous struggle between the classes in society. His theory was that we have moved from a preclass society to a class society and the inevitable next step is an eventual classless, or Communist, society. The main of Marx's arguments were showing the negative aspects of Capitalism and how there must be something done about how the world would become if the capitalists were

allowed to expand. Marx also offered a method for the movement to an industrialized country and the freeing of the working class. However, as previously stated, Marx did not intend his ideas to be initiated in Russia.

The man who actually drove Russia into Communism was Vladimir Ilyich Ulyanov, better known as Lenin. What Lenin did was make Communism fit what Russia was needing and then he led the country to that end. The reason that Lenin overcame his opponents to rise to power in 1903 was the fact that he wanted to change Marxism to fit Russia instead of waiting for Russia to fit Marxism. (Medish, p. 69) He made these three major revisions to Marxism: A change to a paramilitary structure and discipline in the Russian Marxist party, the promotion of an alliance between the proletarians whose numbers were quite small at this point and the peasants who comprised 80% of the population, and the justification of backward Russia as the starting place for the revolution being the weakest-link-in-the-chain theory. (Medish, p. 69) Lenin organized his party to be a conspiratorial group of trained and disciplined professional revolutionaries in order to meet the tasks of leading the revolution. Lenin demanded that revolutionary tactics must be directed towards the Bolsheviks shortly. There were those who disagreed with him and wanted to follow the West Europeans as closely as possible but Lenin wanted things to move faster and more radically. Eventually, Lenin's

supporters gained the control of the Social Democrats and on the Central Committee all three seats were held by Leninists. (Rauch, p. 17)

The Socialist Revolution was inevitable and Lenin was shrew enough to recognize his opportunity. The stage was set, so to speak, and the ideas of Marx fit into the needs of the people who had been oppressed too long. Lenin took Marx's ideas and conformed them to fit the particular needs, at least as he saw them, of Russia at that time. It worked, probably better than even Lenin could have imagined, but as we can see today it did not achieve what was hoped for at all.

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Since the time that Russia was dominated by the Mongol hordes between the thirteenth and fifteenth centuries, and the Russians were not able to make the progress that was occurring elsewhere, they have been less "modernized" than many other parts of the world. Joseph Stalin was not the first leader who tried to raise Russia from its backwardness. Peter the Great was just one of the tsars that tried to play catch-up to the West in the game of modernization.

However, Stalin did make the largest leap forward in the industrial arena beginning from when he first introduced his new program on November 7, 1927 and proclaimed the making of Russia into an industrial power of utmost importance. (Rauch, p. 177)

Most experts agree that Russia was in a backward state at the time that Stalin came into power. Mikhail Gorbachev states that "...we had to build up industry, especially heavy industry and the power and machine-building industries, from scratch." (Gorbachev, p. 25) He goes on to give several reasons that it was necessary for Russia to develope industrially. He feels that unless they had progressed that they would not have been able to stop "Hitler's war Machine" and that they would have been forced into a fascist state. "We defeated fascism not only due to the heroism and self-sacrifice of our soldiers, but also due to our better steel, better tanks and better planes. And all this was forged during our Soviet period."

(p. 26) He also feels that there was no hope in overcoming their extreme backwardness if the agricultural production remained at fragmented small scale and that collectivism was necessary in order to bring the people together in a single cause. In addition, collectivism gave the peasants the opportunity that would not have been available otherwise to become a "modern, civilized class of society."

Stalin appealed to the emotions of the Russians. In his famous speech of February 4, 1931, he talked about why Russia had been beaten before and how to prevent it from happening any more:

> "...the pace must not be slackened!...This is dictated to us by our obligations to our own workers and peasants, to the working class of the whole world. To slacken the pace would mean to lag behind; and those who lag behind will be beaten....[In history, Russia] was beaten because of her backwardness, because of her military, cultural, political and industrial backwardness..."
> (Rauch, p. 184)

It is easy to see how he forced the workers together with feelings of patriotic pride for their achievements that benefit their country as well as the world as a whole. In fact the Soviets began to think of themselves as the builders of a new and better world. They looked on this task with pride, enthusiasm and inspiration. "People thirsted for knowledge and culture and mastered them. They rejoiced at life, reared their children and did their day-to-day chores." (Gorbachev, p. 28) And

theirs were vast achievements in the industrial growth of the Soviet Union. Iron and steel production had reached an unprecedented level by 1930. Giant new plants were going up everywhere like the tractor plant in Stalingrad and the one for rolling mill products in Magnitogorsk. They were producing more electricity than they had seen before and a new railroad was completed that linked Siberia with Turkestan in 1930. (Rauch, p. 219)

However, many of the tasks that Stalin had outlined had not been reached and often the emphasis of the programs did not consider the Russian people. Although the second Five Year Plan was supposed to increase the production of consumer goods, raise the living standards,and complete the modernization of industry and agriculture, for the most part only the economic, political and military standards were improving. (Rauch, p. 220) It is true that the Soviet Union did accomplish a major step forward during the Soviet Period but it has been argued that this was still not a very economical system. Since it promoted high quantity at the cost of high quality , there was (and is) extensive waste and non-useful products. The development has been lopsided and rigid. (Smith, p. 289) There are also questions raised, and with good reason, to whether there was a requirement for so much human suffering and loss. It may be true that they would have been even more deaths among the Soviet people had

they continued upon the backward path that they were on but it is highly doubtful whether the suffering needed to be as extensive as it was, and is, in order to achieve their industrialized goal. Yuri Afanasyev accuses Stalin of "transforming the Bolshevik Party into some kind of sect" and enslaving the peasantry and destroying it as a class, as well as creating a state founded on blood and terror. (Cohen, p. 102) He questions whether this totalitarian approach was "inevitable, necessary, or socialist." Nikolai Shmelyov asserts that the years of the NEP were "the golden economic" years in Soviet history. The industrial growth rate was 18 percent per year which is higher than it has been since. During the 1930's , the years of Stalin's forced industrialization, the rates did not exceed 5-7 percent. (Cohen, p. 146) He goes on further to say:

> "...for half as many exports Stalin nearly killed the country. We could have gotten as much, probably more, simply by taxing private peasant farming....There was absolutely no need for Stalin's policies. None."
> (Cohen, p. 146)

I tend to agree that there was no need for all the killing and terrorism that went on under Stalin. Yes, Russia did need to make some industrial progress in order to survive the attacks from its enemies. And, yes, Stalin is still very much respected among most of the Soviet people for accomplishing great industrial progress as well as tying the people of the country together to form a strong bond. He put them in the position, at

least in appearances, to become a "superpower" along side the most modern country of them all; the United States. The most important achievement that I feel Stalin gianed was the self pride that he instilled in the people who throughout their history had been so repressed. However, it seems to me that all of this could have been accomplished under Lenin's system, probably better and with a lot less pain. It probably also could have been accomplished under a Capitalistic system. I do not believe in this case that the ends justified the means. I do not feel that there is any good reason to kill so many of ones own people, especially when this was probably one of the least effective methods of achieving the goal.

Nevertheless, Stalin did implement his forced industrialization and there are still remnants of his policies in the Soviet Union today. There are still shortages of many food items. Good or bad there is still the Soviet tendency to seek a "strong leader" to the point of wanting someone who, like Stalin will control every aspect of their lives and even instill terror and fear in their souls. People have forgotten how bad it was in Stalin's time; the propaganda has made him out to be a hero and that is what he has become. There is still a general contempt for capitalism and they still believe that a socialist system can work and will prevail. Unfortunately, both foreigners and Soviets are beginning to realize that

they have not made as much progress as they had been led to believe and that they are rapidly losing their place as an industrial giant. There is now more waste than ever by the workers and the Russians have learned not to purchase items manufactured on Monday or Friday or after the fifteenth of the month if they want the best products. I. I. Groyev writes to *Ogonyok* that Stalin created a low standard of living with high production figures for ore and rolled steel and pig iron. He explains how the bureaucrats decide how the "producers" will live, what they will breath, what they will think and to whom they were subordinate.

> "Integrity and sincerity in your society, oh great thinker, (Stalin) are a weight that will, in the end, take you down. The huge aquarium you built contains millions of little fish who look up to the surface in the
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> just
> eat
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other.
But I
am a
fish
who
want
s to
live
in the
sea."

(Small Fires, p. 256-257)

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In March 1985, Mikhail Sergeyevich Gorbachev became the General Secretary of the CPSU. From 1922 to 1990 the General Secretary was the most influential person in the country, presiding over the Politburo and Secretariat. Since his entrance into this position, Gorbachev has definitely had a major influence on the people and events in his country. It is interesting to take a look at this man and try to understand who he is and how he got to where he is today and what his future may be.

Mikhail Gorbachev was born in 1931 in the village of Privalnoye. His parents were peasants and his father was a card-carrying party member. Mikhail was quick to follow in his footsteps by becoming a full member of the Communist party at the age of twenty.

As Communism entered an "Era of Stagnation," people began to grow more and more dissatisfied with what they saw happening. Soviet officials were becoming extremely cynical by the time that they reached a position that held any power even though they might have started with

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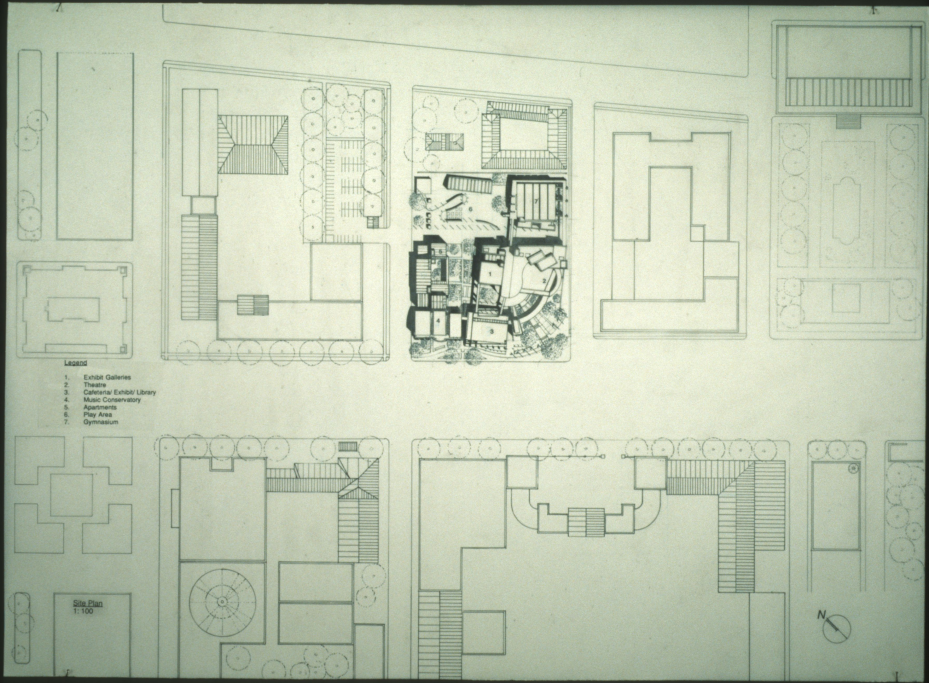
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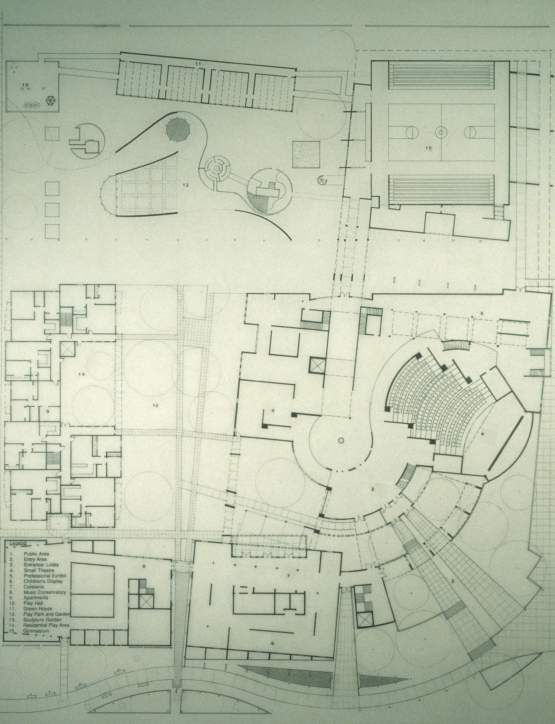
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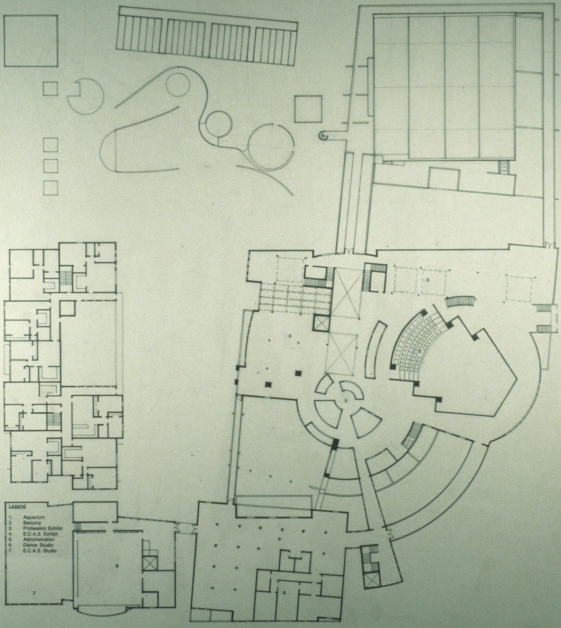

Legend
1. Exhibit Galleries
2. Theatre
3. Cafeteria/ Exhibit/ Library
4. Music Conservatory
5. Apartments
6. Play Area
7. Gymnasium
Site Plan
1: 100
N



Ground Level Plan
1:20

M O S C O W

A R U S S I A N / A M E R I C A N C H I L

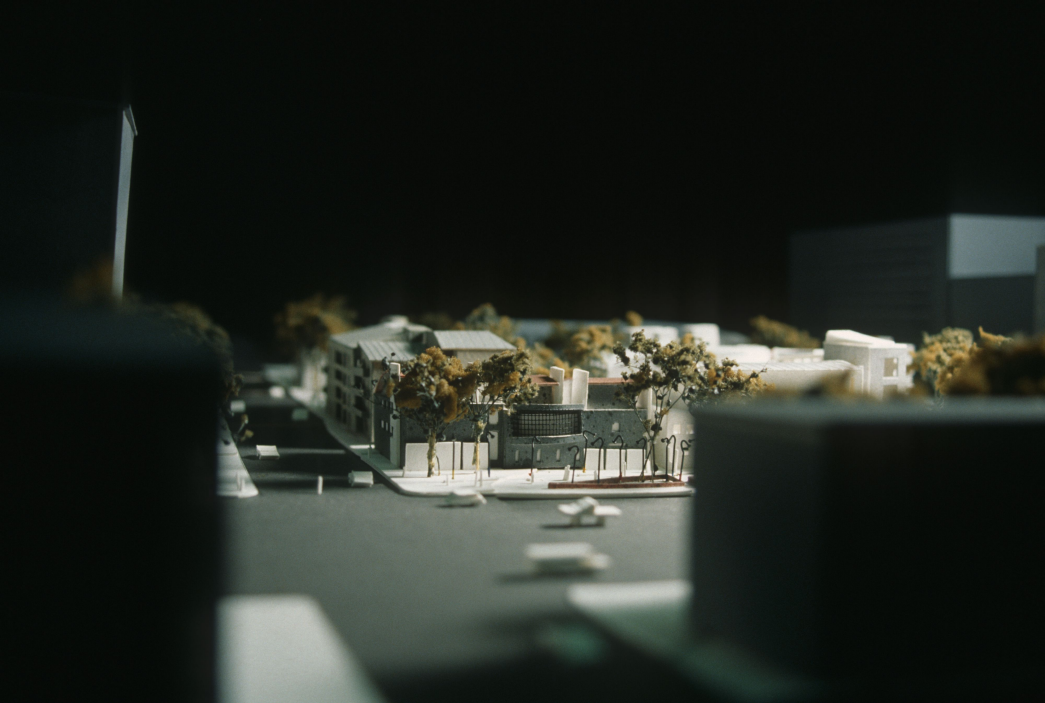


Second Level Plan
1:500

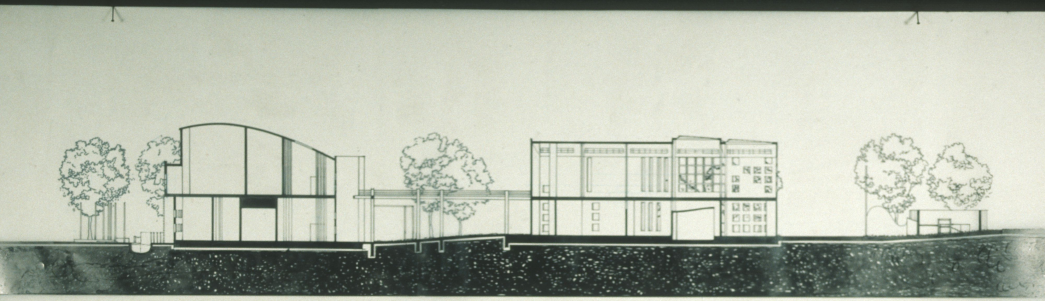
R U S S I A

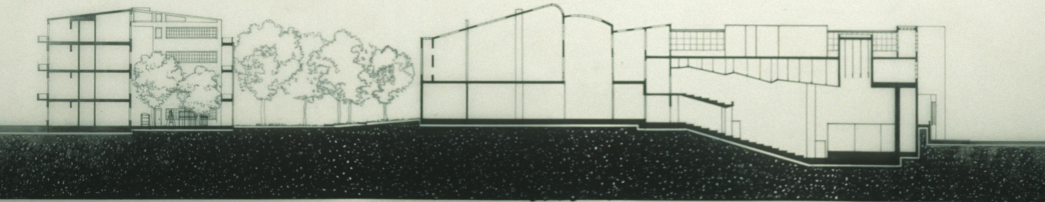
D R E N ' S C U L T U R A L C E N T R E

















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