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1.0 INTRODUCTION

The Tavernor Consultancy was appointed by CPB in August 2009 to produce 'A Heritage and Conservation Principles and Strategic Views Report' for Perm in response to the work produced by the masterplanning team. This Report is being prepared in two stages:

Stage 1 (4 months) – August to November 2009 (with presentations in December); and

Stage 2 (3 months) – January to March 2010.

These two stages of the Report provide guidance parameters that will be developed with the Conservations Department in Perm and key consultees in the planning and implementation process after March 2010.

Stage 1: Heritage chapter and preliminary appendix
This book chapter provides a Strategy Statement and identifies six Key Heritage Ensembles within central Perm. Following a study trip to Perm in August and early consultation with the masterplanning team, it was decided to focus on the centre of Perm initially and to devise a strategy that would be applicable to other areas in Perm and ultimately Perm Krai in general.

An overview of the historical evolution of Perm’s urban morphology and architecture is followed by two Heritage Ensembles examined in detail as ‘case studies’.

The visual impact of tall buildings on the skyline of Perm and the Key Heritage Ensembles is examined in relation to several viewing positions.

The protection and enhancement of the settings of listed buildings within the Heritage Ensembles is considered by examining appropriate height and linear relationships, and materials and colours that exist already in these character areas.

The preliminary appendix defines the boundaries of the two Heritage Ensembles study areas and locates and describes the listed buildings they contain. It also comprises a historic overview of Perm’s urban development and related research material.

Stage 2: Final Appendix
Four more Heritage Ensembles in central Perm will be examined and discussed in the context of those set out in the Stage 1 appendix.

Existing heritage planning policy and guidance in Perm will be assessed in relation to the issues identified, and new and revised heritage planning policy and guidance will be proposed.

The completed appendix will be reissued as the basis for discussions with relevant stakeholders at local, regional and federal levels in advance of implementation.
Preamble: Key Definitions of Terms

**Built Heritage** refers to buildings, spaces and places that are inherited from previous generations, and which represent the qualities and characteristics of past eras and define the uniqueness of a city or place.

**Conservation** demands the recognition and preservation of elements and qualities of the urban landscape that people value collectively at local, national or international level. Conservation safeguards the future of buildings and spaces of value and should allow for change, but within clearly controlled parameters.

**Conservation Areas** are defined zones where buildings of historic value are concentrated and, taken as a collection of buildings, have a group character: development in conservation areas are subject to greater control. Conservation areas are distinguished through an assessment of the elements that contribute to (and detract from) their distinctiveness. Conservation areas vary greatly and may be defined by historical development, prevalent building materials, the character and hierarchy of spaces, and the quality and relationship of buildings in the conservation area. Assessment should refer to listed buildings and those unlisted buildings which make a positive contribution to the special interest of the area.

**Harm** refers to damage caused to the historic significance of a building or space by demolition or alteration, whether to the building itself or its setting. New development should not harm those elements and qualities of the built heritage identified as being of particular value. The degree of harm allowed in relation to the built environment is to be measured against the degree of significance attributed to the affected buildings and spaces and against the social and/or environmental benefits that the new development may bring.

**Heritage Planning** is the process of determining which aspects of the built heritage are to be preserved and how best to preserve them. It entails the formation and enforcement of regulations and guidelines aimed at protecting and enhancing the environment in town and country, and preserving those elements and qualities of the built and natural heritage that are of value. The objective of heritage planning processes should be to reconcile the need for economic growth with the need to protect the natural and historic environment.

**Listed Buildings** are those structures identified by the local and national authority as being of special architectural, historical or cultural interest. A listed building is protected by law should not be demolished, extended or altered without special permission from the municipality or relevant heritage body. Owners of listed buildings are required to repair and maintain them and will face criminal prosecution if they fail to do so, or if they perform unauthorised alterations. Historic buildings should not be demolished unless their socio-cultural potential is proven to be exhausted.

**Listing Grades** are assigned according to their relative importance. All listed buildings should receive equal legal protection, and protection should apply equally to the interior and exterior of all listed buildings regardless of category.

**Preservation** of significant aspects of the urban landscape is the objective of heritage planning and the measure by which new development is assessed as appropriate. Development can preserve an area, building or space of historic value either by adding to its significance or by leaving its character or significance unharmed.

**Setting and Context** relates to the physical and social totality of the natural and the built environment for the benefit of all. New urban development should add to the existing urban landscape and community as a whole and not subtract from it.

**Significance** is a qualitative assessment of the value of built heritage, and is measured by an informed understanding of the relative importance of buildings and their parts to the architecture, history and culture of cities as a totality. Significance relates to the character and qualities of conservation areas, individual and groups of buildings and their parts in a spatial context.

**Sustainable Development** will ensure that policies and decisions concerning the development and use of land will account for the positive benefits of conserving and, where appropriate, enhancing the built heritage (such as encouraging sustainable tourism to support economic growth, or restoring and adapting built heritage as part of the regeneration process). Sustainable development is not achieved by short-term and illusory gains.
Perm’s Urban Development

Introduction
The historic development of Perm is visible in its architecture. It has the greatest typological variety of residential development anywhere in the Urals. Certain streets and blocks have strong identities and are coherently linked by specific building forms and spatial compositions which create unique settings. The resulting urban ensembles found in Perm are rare in the Urals and demonstrate the principal stages of architectural development in Russia. The historic overview that follows charts the growth of Perm’s urban structure across three centuries and highlights individual buildings and groups of buildings that are characteristic of its particular social and visual fabric.

Figure XXX: Sibirskaya Ulitsa - one of Perm’s historically most interesting streets.
From Village to City (1723-1780)

Perm was constructed during the first wave of major industrial development in the Urals, and was one of several industrial cities planned and built in order to annex the region during the reign of Tsar Peter I (1672-1725). Development started in the area known as Razgulyay, a pre-existing settlement built next to copper smelting works in the Yegoshikha Valley. The works and the settlements were constructed to follow the general urban layout designed in 1723 by Vasily Tatishchev (1686-1750), who is consequently regarded as the founder of Perm. Tatishchev adopted a neoclassical grid layout, a version of which had been recently employed by Domenico Trezzini for the city centre of the new Russian capital of St Petersburg on Vasilievsky Island. Tatishchev set out Perm as two separate grids to follow the gentle curve of the Kama River. These were laid out to the west of the Yegoshikha Valley and focussed on three main squares that related to the religious and political, the commercial, and the cultural aspects of city dwelling: spaces that correspond today to sites occupied by the Holy Trinity Cathedral, the Ural volunteer’s public garden, and the Opera.

The designs for major buildings in Perm at this time were completed by non-Russian architects, many of whom had been educated in Europe. Tsar Peter I had initiated such an approach in St Petersburg. Few buildings from this period remain in Perm. One notable example, however, is the Cathedral of Peter and Paul Cathedral (1757-1764), which is a rare monument of provincial Russian Baroque and was the first stone building in the city. It survives in a highly modified form.

Timber houses were more commonplace and many survive today. They were cheap and quick to build and show the early use of prefabrication in Russia. The character of the detached timber house became standardised and changed little between Tsarist and Soviet times. They represent an important part of the Russian building tradition, but, because they were so easy to build, the majority were built without basic services. Surviving timber houses have proved unpopular as modern developments supported by a full urban infrastructure have become available. Indeed, many timber houses have been destroyed in the city centre to make way for modern developments that are better able to maximise the potential of central city sites.
The Grid Develops (1781-1917)

Perm was officially inaugurated in 1781 and new houses for the Governor General, the Vice-Governor and other officials and public offices were erected when the original grid of the city was extended south to Gorki Park. The main streets ran east-west to Wide Lane, later renamed Komsonom’skiy Prospekt. Timber and brick residential, commercial and administrative buildings were built on the urban blocks defined by the grid. The majority of the brick buildings were between one and three storeys high, the brick often being plastered and painted colours with contrasting white friezes and details around the windows. Timber buildings were lower and smaller. They were rarely painted and were decorated with ornate timber window surrounds and eaves details.

Perm prospered during the 19th century. Its geographical position on the Kama River and the rail connection to Yekaterinenburg via the Trans-Siberian Railway proved to be great assets to its development. However, the industry was built outside the grid system, mainly along the river edge, to have direct access to river and railway transport. The first railway bridge over the Kama River opened in 1899. It was blown up by retreating Kolchak troops in 1919 and a second bridge was built there in 1920.

By the late 18th century, the city had grown to consist of approximately 900 timber and 28 stone buildings. There was no drainage as Tatishchev’s grid had largely ignored the natural topographical levels and routes of streams and rivers feeding into the Kama. The low area today occupied by the Esplanade was marshland and had especially bad conditions. Karl Moderakh, Mayor of Perm at the turn of the 18th/19th century, installed drainage and buried surface streams and rivers in underground culverts. Following a fire in 1842 which destroyed the commercial and political centre of Perm, Mayor Moderakh also increased the distances between houses. The main commercial street, Dvoryanskaya (where Kommunisticheskaya Ulitsa now runs), was totally destroyed in the fire, and the commercial and political activities were consequently moved to Sibinskaya Uliitsa. Dvoryanskaya never recovered its former status (see Figure XX).

Many of the buildings that have survived to the present date from the late 19th and early 20th century are merchants’ houses. They are mostly brick buildings; some have a plaster finish externally. Important public buildings include Bribushin House (at Pokrovskaya13), the Academy of Agriculture (built in 1887 as a girls’ school at Kommunisticheskaya 23), the House of Merchant Gribuchin (at Lenina 13) and the House of Merchant L. Kamenskiy (further west, on Lenina 25).

Many timber houses were replaced at this time with almost identical structures in brick. This was probably a direct response to the owners’ improved economic status and encouraged so that the city was less prone to fire. However, the scale and type of accommodation changed little. These replacement houses were still two storeys tall and contained many of the domestic features of their timber forebears. In addition, timber cottages, Dachas, were built as modest country retreats, with a small allotment garden adjacent, where families would spend the summer months at a convenient distance from the city. Dachas continue to be built around Perm to this day.

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As the original grid layout became more densely developed, the city spread further westwards. This caused the Trans-Siberian railway station to be moved from Perm I to Zaimiski, now known as Perm II, which remains Perm’s principal train station today.

Stylistically, the classical tradition of architecture prevailed in Russia throughout the 18th century and into the first half of the 19th century, as it did in Europe. In Perm, buildings constructed at that time took on a regional character known as provincial Russian classicism. Surviving examples of this period are:

- Governor’s House at Sibirskaya Ulltis 27 (1826);
- Transfiguration Cathedral at Komsomoľskiy 4 (1798-1832); and
- Rotunda in the Gorki Park (1824).

Buildings constructed during the later part of this period, from the 1840s to the late 19th century, the architectural heritage objects of Perm are characterised by what is termed as late provincial Russian classicism. Among the typical buildings of this period are:

- School of Priesthood at Lenina 29/ Gazety “Zvezda”18 (1885);
- Municipal Duma on Lenina 11 (1799 and restores after the fire 1842); and
- Ballet and Opera Theatre on Kommunisticheskaya 25 (1874-1880; subsequently reconstructed).

There was no dominant type of architecture during the 1880s and diverse stylistic approaches were adopted. Public buildings in Perm from this era, as elsewhere in Russia, show traits of eclecticism, which developed into the European influenced Art Nouveau. An example of this style is:

- Cyril and Methodius School for Boys “Muraveinik” on Komsomoľskiy Prospekt 42/ Ulltis Pushkina 76 (1910)
Post Revolution (1917-1934)

During the Revolutionary era, architects were required to change their approach to planning, but it was not until after the October Revolution of 1917 that design practice was radically altered with a new emphasis on major ‘modern’ public buildings. Cultural exchange with Europe continued during this period, and Bauhaus architects were one important foreign group to seize the opportunity to realise their utopian Modernist ideals in Russia.

Perm and Motovilikha functioned as two independent centres until a bridge was constructed between them in 1921: Perm was the political, commercial and cultural centre, and Motovilikha was the industrial core. Their different identities resulted in differing physical characteristics. Compared to the planned grid of Perm, the worker camp at Motovilikha grew from a traditional plot typology composed of detached timber housing positioned around subdivided courtyards.

On 3 November 1927, Motovilikha and Perm were merged to form one city, and Motovilikha was renamed Molotov in 1931. In the following year, the Swiss Bauhaus architect Hannes Meyer (1889-1954) developed designs for a constructivist workers' settlement along Uralakay Ulitsa, which was intended to further bind together the two centres. His plans proposed several communal housing quarters surrounded by cultural buildings, schools and green belts located on the plateaus above the valleys. The living quarters were to run north-south along a single main traffic axis, which also connected the cultural, administrative and commercial centres of the settlement.

The constructivist building project was the first attempt at creating a more organised cooperative living environment. The housing units were mostly simple standardised units whilst public buildings were more detailed and singular in design. This can be seen in surviving buildings of the Motovilikha Workers Settlement:

- Industrial Kitchen Fabrika-Kuhnya on Uralskaya Ulitsa 85 (1931); and
- the House of Technika on Uralskaya Ulitsa 85.

A more centrally located example is:


During this period, more consideration was given to the landscaping of public areas of the city. Between 1931 and 1937 some 15,000 trees and more than 20,000 bushes were planted in the streets and squares, and 10 ha of lawns and flowerbeds were created. Most notably, the boulevard along Komsomolsky Prospekt was created at this time, as well as Komsomolsky garden (which replaced Gostiny dvor) and a garden at the Perm II railway station.
Social Realism (1934-1953)

The urban design ideals of the 1920s were largely unrealised and, in 1934, Stalin, as a part of his Five Year Plan, declared that Social Realism was the only suitable building style for the Soviet Union. Planners and architects were to follow a new set of policies which would increase the scale and quantity of new development. In 1940, a new masterplan for Perm was drawn up according to Stalinist principles. This masterplan required that:

- City blocks were increased in size from 1-2 ha, to 9-15 ha;
- New developments were composed of groups of buildings (rather than individual buildings);
- New developments were limited in density to 400 persons per ha; and
- Buildings were at least 6 storeys high, and between 7-10-14 storeys on first rate streets.

Based on these larger grid dimensions and the construction of another bridge, Perm and Molotov were joined and the united city renamed Molotov. The new streets were built wide and straight, and ornamented by fountains, statues and geometrically arranged landscaping.

Two major Stalinist extensions remain in Perm today: the southern extension of Komsomoisky Prospekt and the new settlement of Motovilikha between the two original urban centres. The wide axis of Komsomoisky, with its well-landscaped central pedestrian corridor, leads from the old city centre south to the Engine Factory founded in 1931. It is flanked by blocks of development that are almost double the size of those of the original grid. The quality of accommodation and construction was of such a high standard that they remain among the best residential buildings in Perm. Slightly smaller residential satellite settlements were constructed at the same time, and in the Stalinist style, around Perm. The buildings of these settlements contrast the more primitive timber dwellings that were still occupied by many of Perm’s citizens.

Another example of Stalinist development in Perm can be seen in the workers’ palaces around the Esplanade on Lenina Uitlsa which still occupy six of the original plots. This stage of development resulted in larger and taller buildings and correspondingly wider streets.

The Workers’ Palaces were the most celebrated new building type during the Stalinist era. Built for the intellectual elite and the best workers, they are traditional brick buildings with historicist – neo-classical – ornamentation. The interiors consisted of spacious apartments with high ceilings and modern facilities such as central heating, refuse collection shafts and a central ventilation system. These palaces are still considered by the local population to be high quality housing and desirable places to live. After Perestroika, commercial units were inserted at street level in the palaces located on the main streets, for example along the southern part of Komsomoisky Prospekt and the western part of Lenina.

Town Houses were built in the same style and materials as the workers’ palaces but on a smaller scale. They consist of individual apartments, have two to four storeys and are common in peripheral centres.

Kommunalkas were more basic residential units providing one room per family, with a kitchen and a telephone usually shared between four families/rooms. Often they had no running water or other modern facilities, and most have not been modernised since built. The buildings are of brick or wood and many are now in a poor state of repair.

Typical buildings from this period are:

- The House of Scientists (a workers’ palace) on Komsomoisky Prospekt 49 (1954); and
- Culture Palace of Y. Sverdlova (the centre of a worker’s palace community) on Komsomoisky Prospekt 79 (1940s).
Khrushchev (1953-1977)

When Khrushchev became President of the Soviet Union in 1953 he declared a period of de-Stalinisation, and removed a large section of the Stalinist administration. The ideology shifted radically from Stalin’s preferred neo-classical aesthetics to functionalism and, pragmatically, the aim was to provide as much housing as quickly as possible. Simplicity, severity of form, and economy of solutions were the main principles of Khrushchev’s Soviet architecture. Prefabrication was considered an important means to realising these principles, as was the subordination of individuality in built form.

Khrushchev Houses were designed to avoid social differentiation and to offer every family their own apartment and private bathroom. Profitability was achieved through mass production of units (prefabricated concrete facade panels and ready-plumbed bathroom cubicles) and mass construction of about 100,000sqm of housing at a time. As elevators were considered too expensive to install, the maximum number of storeys was set at five. Khrushchev Houses were grouped in the form of the microrayon (or micro-district), which was designed for a population of between 10,000 to 12,000 inhabitants across a 30-50 ha site with supporting facilities located within a radius of 150 to 300m. A residential district was created by grouping together several of these microrayons to achieve a unit of population of 30,000 to 50,000 inhabitants with access to a wide set of services within a radius of about 1,200m. These included shopping centres, medical facilities, cultural and administrative centres, and high schools, all set within a park landscape. The resulting developments were called “houses in the green”. Many residential districts built in Russia since the 1960s have adopted this planning approach. There are 1807 Khrushchev Houses in Perm, including the area parallel to Ulitsa Kuybysheva and the most south-western part of Motovilkh; however none of these buildings are present on the Heritage List.
Improved Floor Plans (1977-1992)

The stark uniformity of Russian cities, a result of Khrushchev’s administration, led President Brezhnev to declare in a famous speech to the Baumann constituency in Moscow on 4 June 1977: “our architects can and must put an end to the uniformity of construction and the lack of expression of architectural solutions”. The practice of prefabrication continued and buildings were grouped according to the principles of microrayons. However, through the variation of building block heights and the production irregular building forms architects and planners aimed to create a less regimented townscape.

The resulting Improved Floor Plans approach resulted in scale urban developments set in open and more naturalistic landscapes, which were described as “palaces in the fields”. The Improved Floor Plans approach introduced new plan layouts and increased typical building heights to nine to ten storeys. Taller blocks of 14-15 storeys were built to punctuate the lower linear blocks and relieve the monotony of the Khrushchev Houses. Improved Floor Plans developments in Perm are not Listed for heritage reasons, but are a notable built form in certain areas, such as south of Ulinskaya Ulitsa and south of Parkovyy Prospekt.
Postmodernism and Neo-eclecticism (since 1998)

The financial recovery that followed the Ruble crisis in 1998 drew new investors and developers to Perm and the first tall private residential buildings were erected. This was a new housing typology for Perm, with high quality apartments with gated access monitored by private security. These towers have dramatically altered Perm’s skyline in a , the most notable being the tall buildings at Ulitsa Kirova 56, Ulitsa Gazety “Zvezda” 46 and 27.

Large shopping centres were also built during this period, both in the city centre and on the outskirts. They have had a marked impact on the urban grain of central Perm, and on traffic movement around its perimeter. Notable examples are the Kolizey-Cinema mall at Ulitsa Lenina 58 and the Colloseum Atrium at Ulitsa Lenina 60.
## Conclusions

Whilst Perm has many good examples of all the housing typologies described above (as Figure XX indicates), most of Perm’s surviving built heritage of significant architectural and urban value was constructed between the mid-19th century and the early 20th century. Public buildings of high cultural importance, such as the City Hall and the Ballet and Opera Theatre, were also built at this time.

Little high quality architecture from the 18th century and early 19th century survives in Perm, and should therefore be regarded as particularly precious. The grid plan of the city itself was established in this early period and remains a distinctive organising principle for Perm. Individual buildings of distinction of this period are grouped along the main streets. The most famous of these are the Transfiguration Cathedral, the Peter and Paul Cathedral and the Virgin Birth Church.

Similarly, high quality architecture since the 1920s is less common, although there are some notable developments that include the Motovilikha Workers Settlement and the quarter built during the Stalinist era at the southern end of Komsomolsky Prospekt.

![Figure 134: Percentage of listed buildings in Perm constructed during a certain period.](image)

<table>
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<th>Period</th>
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</thead>
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<td>1850-1890</td>
<td>36%</td>
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<td>18%</td>
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<tr>
<td>1960-1980</td>
<td>5%</td>
</tr>
<tr>
<td>Total</td>
<td>100%</td>
</tr>
</tbody>
</table>
formerly known as Pokrovskaya

The street connects to Uralskaya Ulitsa, which links Motovilikha to central Perm. Arriving from the east, it is not until having crossed the Yegoshikha Valley and after passing by Razgulay that the presence of the city centre becomes apparent, just three blocks east of the Opera Square.

The street is lined by a wide variety of buildings constructed since the late 18th century. Lenina Ulitsa became one of Perm’s main streets after the great fire of 1842 and includes examples of key political and commercial buildings. It also connects the simple wooden houses characteristic of Razgulay, the original settlement in Perm, with the modern buildings of the city centre.

Buildings on Lenina Ulitsa are generally between one and four storeys high with the exception of the recently completed Post Modern design at Lenina 8-10 which steps up to 8 and 10 storeys. The historic street frontage has a relatively low height, but taller modern buildings are increasingly being set behind them.
Inventory of Listed Buildings and Key Spaces along Ulitsa Lenina

North Side:

Lenina 3: House of F. Lazarev  
Architect: unknown  
Built in second half of the 19th century

Colour washed two storey residential brick building 8.5m tall. Recently restored and now in a very good state of preservation. Little of the old building has been left intact.

Lenina 7: Alekseevskaya School  
Architect: V.V. Popatenko  
Built in 1912

Colour washed brick building with two storeys 9.5m tall. Facade is ornamented with stepped cornices and parapet corners emphasized by small brick pillars, and has a projecting entrance stepping up to the building’s full height. It has been a school for a long time and is now a music school.

Lenina 11: St. Mary Magdalene Church and Shelter  
Architect: A.V. Turchevich  
Built in 1882-1899, remodelled in the 1930s

A dome and bell tower were removed in the 1930s when a third storey was added. The cornice that once defined the top of the building is now surmounted by the third floor. The brick facades are well kept and painted in lighter colours than the original and lacks the contrast that originally emphasised the giant order of pilasters with Corinthian capitals. Formerly a church and then a shelter for poor children, supported by the Ladies’ Guardianship for the Poor. Now the Institute of Ecology and Micro-Organism Genetics.

Lenina 13: House of Gribuchin  
Architect: A.V. Turchevich  
Built in 1905

Colour washed brick and wood building, mainly one storey tall with a middle section two storeys and 4.5m high. Originally belonged to the merchant “tea king” Gribuchin, and built in the Russian eclecticism manner with magnificent interiors, rich stucco, and the front facade ornamented with figurines. It is believed to be the ‘house with figures’ mentioned in Boris Pasternak’s Doctor Zhivago.
The Theatre Park
The Park is a traditional recreational open space laid to grass, with footpaths and benches positioned around statues and flower beds. The main path runs through the middle and connects the theatre with Ulitsa Lenina. Several protected species of trees can be found here: Siberian cedar, mountain elm, Norway maple and a unique silver poplar aged 160-190 years.

The Park was laid out in 1883 during the governorship of A.K. Afanasyev. A large-scale improvement of the park was completed in 1907 when new trees were planted, flowerbeds laid, benches set, and a unique fountain with electric colour illumination built. The park was expanded across Kommunisticheskaya Ulitsa to its present size when the church Gostiny dvor was demolished. It borders Sovetskaya Ulitsa to the north, Ulitsa 25-go Oktyabrya to the east, Ulitsa Lenina to the south and Sibirskaya Ulitsa to the west.

The Park contains several monuments: P.D. Khokhryakov’s bust (by A.A. Ouralsky and M.I. Foutik, 1969) and a statue of V.I. Lenin’s (by Neroda and I.G. Taraev, 1955) where Gostiny dvor was originally located prior to demolition.

Kommunisticheskaya 25: Opera and Ballet Theatre
Architects: R.O. Karovsky, V.V. Popapenko, S.S. Andreev, D.Y. Kirzhakov
Built in 1874-1880, extended and reconstructed in 1959.

Colour washed five storey brick building 45.5m tall. The entrance is on the ground floor of a four storey closed portico. In 1880 the previous wooden theatre, acclaimed for its splendid acoustics and high quality performances, was replaced by a masonry construction. The theatre was reconstructed by the architects S.S. Andreev and D.Y. Kirzhakov between 1956-1959 in the Empire style of the Stalin era. The stage and audience capacity was increased, and the special acoustic lost in the process.

25-go Oktyabrya 16: The State Bank
Architect: unknown
Built in the second half of the 19th century

Two storey brick building 10m tall.

25-go Oktyabrya 12: Tupichinyh Mansion
Architect: A.V. Turchevich
Built in 1880s

Colour washed three storey brick building 13m high. Three round corner towers with domes, strong symmetry enhanced by a striking colour scheme of bright blue and white. Late provincial classicism. Today this building houses the management of federal security service.
25-go Oktyabrya 10/ Kommunisticheskaya, 23: Mariinskaya Girls’ School with church
Architect: U.O. Dutel
Built in 1884 – 1887
Three storey red brick building 15m tall. Richly adorned friezes, cornices and window frames - all in brick. Dome and bell tower were removed during the Soviet times. The building now hosts the Perm State Academy of Agriculture.

Sovetskaya 26: House of V. Zhukova
Architect: unknown
Built in 1912
Two storey brick building 11.5m tall. Originally built as residences, now an educational building.

Sibirskaya 9: Hotel Central
Architect: F.E. Morogov
1930-1933
Colour washed seven storey brick building 23m tall. A hotel and office building.

Sibirskaya 11: Pushkin Central City Library, former Municipal Duma
Built in 1799-1842
Architect: unknown
Colour washed two storey brick building 8.5 m tall. Also known as the House of Smishlyaev, after its owner who was mayor of Perm between 1823-26. Smishlyaev restored the house after the city fire of 1842 and sold it to the treasury. The building housed the municipal duma from 1864. It is now a central city library.

Sibirskaya 13: Boy’s Classical Grammar School
Architect P.T. Vasiliev
Built in 1851
Colour washed two storey brick building 9.8 m tall. Replaced a grammar school building destroyed by the fire of 1842. Now houses the Perm Medical Academy.
Lenina 23/ Sibirskaia 15: City Hall
Architect: I.I. Sviyazev, R.O. Karovsky and V.A. Salomatov
Built in 1874 (1820)
Brick and concrete building 18.5m tall. It is painted in contrasting red and white that emphasises its regular grid-like facade pattern. Early images suggest a less colourful scheme. Originally built for the Government Board and Treasury. Its appearance has been changed several times, most drastically by V.A. Salomatov, who added two more storeys and changed the internal layout. Since 1975 it has been used by the Perm City Administration and the Perm City Duma.

Lenina 25: Tenement house of merchant L. Kamenskiy
Architect: unknown
Built in the middle of the 19th century
Colour washed two storey brick and wood building. It has lost a decorative roof feature.

Lenina 27: Main House
Architect: unknown
Unknown construction date
Two storey brick building 7.5m high.

Lenina 27: Office Building
Architect: unknown
Built in 19th century
Two storey brick building 7m high.

Lenina 29/ Gazeta "Zvezda"18: School of Priesthood
Architect: R.O. Karovsky
Built in 1885
Colour washed two storey brick building, with a west facing central part three storeys 16m high. It is in a good condition and painted in light pink and white to enhance pilasters, friezes and parapets. The City Council occupied it between 1938-1975, and the Institute of Arts and Culture since then.

Lenina 31: Building where A. Korotkov studied
Architect: unknown
Built in 1922-1925
Colour washed two storey brick building 8.5m high.
South Side:
Lenina 22: House of P. Gavrilova
Architect: unknown
Built in 1880
Colour washed one storey timber building with attic 6m tall. It is painted in yellow and white and was recently restored. The building belongs to a bank that has connected it to Lenina 24 with a newer building behind them. The new main entrance has been relocated to the courtyard. The entrance is in the Postmodern style in stark contrast to the historic frontage.

Lenina 24: House of N. Mikhaylova
Architect: unknown
Built in 1874
Colour washed one storey wood building with gate 7.5m tall. Former residential building, now bank. See Lenina 22 for further details.

Lenina 26: Outhouse of A.B. Berezina
Architect: unknown
Built at the end of 19th century
The regional police station occupied this brick and wood building. The two storey house was let together with a one storey building at the same address. Only the front facade remains and it is now connected to a retail and restaurant building constructed in 2003 on the corner site.

Lenina 30: Pharmacy of Zemstvo
Architect: unknown
Built in 1812
Colour washed two storey brick building, 75m high. The central entrance connects the two retail spaces on the ground floor. The building is painted in two shades of green with white details. It has a 24 hour pharmacy in the left part and an optician in the right part.

Lenina 32: Volga and Kama Commercial Bank
Architect: unknown
Built in the 1870s
Colour washed two storey brick building 8.5m high. The Perm branch of the RF Sberbank relocated here in 1992. It has recently been reconstructed.
Lenina 34: Bookshop of O.P. Petrovskaya
Architect: unknown
Built in 1873
Colour washed four storey building 14.5m high, with a very prominent location opposite to the Opera Park and City Hall. The first bookshop in the krai was opened here in 1876 by the Polish couple Joseph and Olga Petrovsky. Two upper floors were added later. A plaque celebrates the Petrovsky bookstore. Now a grocery store.

Lenina 36: House of N. Bazanova
Architect: unknown
Built in 1900
Three storey plastered brick building 11.5m high. In a good state of repair it is painted in light green and white. The ground floor has large windows containing retail units.

Lenina 38: House of D. Stepanova
Architect: unknown
Built in 2nd half of 19th century
Two storey residential brick building 7.5m high.

Lenina 42: House of K. Bole
Architect: unknown
Built in the second half of 19th century
Colour washed two storey residential brick building.

Lenina 44: Cinema “Triumph”
Architect: unknown
Built in 1913
Colour washed two storey brick building 8m high. It was the first cinema in Perm. The facade is a simplified version of the buildings adjacent, retaining their proportions but less ornamented.
Lenina 46: House with Shop
Architect: unknown
Built in second half of 19th century
Two storey brick building 8m high. Richly decorated facade painted light blue and white. The ground floor is now a restaurant.

Lenina 46: House of Demidov
Architect: unknown
Built at the end of 19th century
The one storey timber building 3.5m high. Recently repainted facade with carved ornaments in white. Originally a residential house, now the headquarters of the Kama bank.

Lenina 48: Virgin Birth Church
Architect: Architect P.T. Vasiliev
Built in 1789
Two storey original stone church was rebuilt and is now a brick building 16.5m tall, plastered and painted pink and white. One of the first church buildings in Perm and functioned as such until 1929. Dome and bell tower removed between 1920 and 1930, and the remainder of the church was later restored. Now the main facility of the Perm State Pharmaceutical Academy.
Komsomol’skiy Prospekt (formerly known as Wide Lane)

Komsomol’skiy Prospekt is the widest street in Perm and runs north-south linking the two halves of the urban grid that define its centre. It extends from the Cathedral Square in front of the Transfiguration Cathedral, and runs southwards to the Regional Ministry of Internal Affairs (“Tower of Death”), and so between two of Perm’s most prominent and recognisable skyline landmarks. It is interrupted en route by the Square in front of the Polytechnic Institute and by other major traffic crossings. From the Komsomolskaya Square in front of the Regional Ministry of Internal Affairs, it angles southwest to join another straight street (formerly Josef Stalin Prospekt but now also Komsomol’skiy Prospekt) that leads to Culture Palace Square before continuing to a motor factory on the southern limits of the city marked by tall chimneys.
Inventory of listed buildings and key spaces along Komsomol'skiy Prospekt

Komsomol'skiy Prospekt: The Linear Park

The Linear Park of Komsomol'skiy Prospekt is a distinctive and memorable public realm that runs along Komsomol'skiy Prospekt. It is characterised by a double row of trees flanking a central pedestrian path running between two lanes of traffic.

The Linear Park is separated from the traffic on either side by wrought iron fences and forms a well protected landscaped zone for the enjoyment of pedestrians. On each side of the central hard surface path is a narrow strip of lawn and park benches flanked by avenues of trees and low bushes. The full width of the park is 12m on old Komsomol'skiy, and 37m on the newer Stalinist section to the south. Views along the axis of the path towards the key urban landmarks would be enhanced by prudent pollarding of the trees, and the flow and pedestrian experience would be improved along its length by prioritising people over traffic at the street crossings.

West Side:

Komsomol'skiy Prospekt 3/ Ordzhonikidze 12: Theological Seminary
Architect I.I. Sviyazev
1829-1843
Colour washed four storey brick the building 16.4m high. Upper two storeys were added between 1934-36. The Seminary was closed in 1918 to house several military educational institutions. The building is still used for education.

Komsomol'skiy Prospekt 15/ Kommunisticheskaya, 51: House of M. Baranova
Architect R.O. Karvovsky
2nd half of 19 century
Two storey brick tenement house 8.9m high. The City Sanitary and Epidemiologic service is now based here.

Komsomol'skiy Prospekt 29a: Main Building of Perm Polytechnic Institute
1957-1964
Architect S. Mikhaylov
Four storey, plastered brick building 15.2m high. It has symmetrical facade with a main central entrance accessed by grand stairs. Its scale, emphasised by the giant order, and Oktjabrskaya Square in front - which is presently asphalted car park – marks it out as a local landmark. The Polytechnic Institute was established in 1960 and developed from the Perm Evening Engineering Institute.
Komsomol'skiy Prospekt 49: “The House of Scientists”
Architect: D.Y. Rudnik
Built in 1954
Colour washed five storey residential brick building 17.3m high. Stalinist style. The east front has balconies and bay windows, two smaller wings, and decorative corner towers. The ground floor is used for retail.

Komsomol'skiy Prospekt 53: Cinema “Crystal”
Architect ??????
Started building in 2008?
The listed cinema building was recently demolished and a new glass box cinema, still partially completed, has replaced it.

Komsomol'skiy Prospekt 59: Technical school of Mines
Architect N. Pilyatnikov
Built in the 1950s
Coloured washed four storey brick building in Stalinist neo-classicism. Rusticated ground floor and a closed portico with giant order pilasters with Doric capitals. Tympanum decorated with two relief hammers to symbolise mining. Now a building college.

Komsomol'skiy Prospekt 79: Culture Palace of Y. Sverdlova
Architects: V. G. Daugul, A.K. Barutchev, I.A. Meerzon
Built in the 1940s
Colour washed four storey main building 22.3m high, flanked by two lower three storey elements. All in Stalinist neo-classicism with Corinthian columns in giant order covering three or four storeys. The portico was originally open, but is now glazed.

Komsomol'skiy Prospekt 79: Culture Palace Square
The square in front of the Palace of Culture has fountains, and formalised landscape, pathways and benches with a symmetrical layout. It was intended to function as a garden for the surrounding residents and accommodate mass events related to the palace.
East Side:

Komsomol'skiy Prospekt 2/3: “Building D”

Colour washed two storey brick building 8m high. Belongs to the Transfiguration Cathedral ensemble.

Komsomol'skiy Prospekt 4: Transfiguration Cathedral


Built in 1798-1832

The bell tower with four principal stages, classical colonnaded ornaments, and distinctive spire is a principal landmark in central Perm. The building is currently occupied by the Perm State Art Gallery.

In 1819 the church comprised of connected summer and winter sections. The bell tower was originally designed by P.T. Vasiliev, and, when its construction turned out to be flawed, was redesigned by I.I. Sviyazev resulting in a detached 67m tall bell tower finished in 1832. Between 1853-1854, G.P. Letuchii connected the bell tower and cathedral with a covered ground floor gallery and added an additional gallery to the south connecting to the Bishop’s house. After several rebuilds the church was converted to a museum and given over to Perm State Art Gallery in 1931.

Komsomol'skiy Prospekt 6: Bishop’s House

Architect: Architect G.H. Paulsen

1793-1800

Colour washed two storey brick building 8m high is painted in the similar colour as the rest of cathedral ensemble. It was finished just in time for the grand opening of the episcopate in 1800. The construction reflects traditional Ural architecture, with thick brick walls, metallic window bars and cast-iron doors. Now part of Perm State Art Gallery.

Komsomol'skiy Prospekt 12/ Sovetskaya 56: House of merchants Bobrov and Gavrlov

Architect: unknown

The end of the 19th century

Two storey brick building 9.6m high. Now a technical college.
Komsomol'skiy Prospekt 18: St. Stefan Velikopernskyy Chapel and Slavic school
Architect: unknown
Built in 1882-1887
The two storey brick building 7.3m high is still a church and school, and has a religious shop on the ground floor. The tower emphasises its corner location and its pyramidal shape, chequered roof and scalloped base motif makes it a distinctive landmark. The foundation for this church was laid on 26 April 1882 the feast day of St. Stephen of Perm.

Komsomol'skiy Prospekt 26: Provincial Orphanage
Architect: V.V. Popatenko
Built in 1850, 1883
Colour washed two storey brick building 8.1m high. The orphanage opened in 1850 and accommodated up to 40 children who were taught practical skills, and a kitchen and laundry were built in 1883 to help finance the institution. Now belongs to the Urals branch of the Russian Academy of Arts, Sculpture and Architecture.

Komsomol'skiy Prospekt 42/ Ulitsa Pushkina 76: “Muraveinik”
Architect: V. A. Kendrzhinsky
Built in 1910
White washed two storey brick building 11.6m high was constructed for the Cyril and Methodius School for Men. In 1919 it housed the children’s municipal library and the famous “Muraveinik” ("Ant-hill") children’s club. It has lately been a regional children centre for art and a technical college.

Gorki Park
Located adjacent to the boundary originally marked by the southern city wall four rows of birch trees were planted and the area drained in the 19th century to become a popular place for family outings. Until 1887, the garden occupied two quarters of the designated open space, from Komsomol'skiyProspekt to Sibirskaya Ulitsa. The Rotunda, designed by I.I. Sviyazev, was built for the visit of Emperor Alexander I to Perm in 1824. It has an open dome supported on ten free-standing Doric columns. The construction work for the Public Meeting Garden began in 1882. It was later extended and used for open air theatre performances with live orchestras, and as a movie theatre from 1912. In 1932 the Garden was renamed Gorky Park. Now part of Gorky Park, the Garden is occupied by ‘Yunost’, a children’s sports centre combining a sports school and stadium, as well as a fun park.
Komsomol'skiy Prospekt 48: “Permenergo”  
Architects: D.Y. Rudnik, O.D. Kendrenovskyy  
Built in 1950’s  

This five storey brick building marks the corner of Komsomol’skiy Prospekt and Ulitsa Revolyutsii. The main facade is 18.5 m tall and the square corner tower extends to a distinctive open belvedere style structure above with corner pinnacles. Now an administrative building.

Komsomol'skiy Prospekt 74: Regional Ministry of Internal Affairs  
Architect: M.A. Parelemin  
Built in 1952  

Colour washed five storey building 18.36m high. Rusticated ground floor façade with distinctive white vertical facade elements on blue background. One corner emphasised by a square seven storey tower with a cylinder shaped top of three storeys and ended by a cone-shaped roof. Colloquially named “Tower of Death”.

Komsomolskaya Square  
Komsomolskaya Square connects old Komsomol’skiy Prospekt with its extension – Josef Stalin Prospekt (today also a part of Komsomol’skiy). The street angles due south to a local motor factory, Josef Stalin plant No 19, located on the modern city limits. Komsomolskaya Square is actually an irregular triangle in plan and provides the traffic intersection of three streets: Komsomol’skiy Prospekt (running north-south), Ulitsa Belinskogo (running west-east), and Ulitsa Geroyev Khasana (running southeast).