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## **Moscow Metro. Guide**

The guidebook offers five itineraries focussing on the art and architecture of Moscow's most interesting stations with a brief account of their history and special features. Extensive use is made of modern and archive photographic material, as well as designs and sketches, some of which were never used. Routes 2, 4 and 5 have been expanded to include stations of general interest.

An index of all the stations on the Moscow Metro and a list of museums, theatres, sport centres, stadiums, railway stations, shopping facilities and parks in their vicinity make the guidebook invaluable for intrepid foreign tourists who prefer to explore for themselves.

# SUBTERRANEAN MOSCOW

The first projects for building a metro, i.e., a municipal transport network to ease street traffic, appeared at the end of the nineteenth century and were stimulated mainly by the desire not to lag behind other European capitals, for around that time city railways had appeared in London (1863), Budapest (1896), Paris (1900) and Berlin (1902). In the 1910s the Moscow Duma considered projects by engineers Knorre

Kaganovich, the first stage consisting of two stretches of track, from Sokolniki to Park Kultury and Alexandrovsky Sad to Smolenskaya, was opened to the public.

Whereas Stalin was extremely brief and official, proposing to celebrate the builders' achievements by bestowing the Order of Lenin on the metro, Kaganovich's speech was lengthier and more to the point. He likened the construction of the metro to



Lines and stations of the Kaganovich Moscow Metro (first stage). Poster. Moskovsky Rabochy Publishers. 1935

and Balinsky to extend railway lines almost to the Kremlin walls and envelop Moscow "in a ramified network of inner-city extra-street communications". These bold plans were never realised, the main obstacle being the city administration's lack of enterprise and the conservatism of major industrialists, who feared a reallocation of land.

In the late 1920s, however, when the rapidly developing ancient capital of the new Soviet state, with a population that had quadrupled compared with pre-revolutionary figures and already reached the four million mark, encountered traffic problems, the idea of building a metro was revived, this time at state level. In June 1931 a resolution at a plenary meeting of the Central Committee of the All-Russian Communist Party (b) "On the Moscow Urban Economy and the Development of the Urban Economy of the USSR" set things in motion. Engineers and architects were sent abroad to study the experience of other countries, while labourers got down to work with spades and pickaxes.

The heroic story of the construction of the Moscow metro ended on 15 May 1935 when, after an official meeting at Sokolniki station with speeches by Joseph Stalin and Lazar

a war that had been waged around Moscow for the last four years. "We have been fighting for a new human society, against exploitation and slavery, for voluntary, conscious labour and the benefit of the whole community, for labour that inspires people, labour that creates not only new and wonderful things, but also a new man. (Storms of applause). And if we were asked how we built the Metropolitan, comrades, we could say in a nutshell that we fought for the victory of our first Soviet metro."

Echoes of these battles reached all ears. Factory and office workers gave a hand with the metro construction on Saturdays, and the press was full of this great building project in the capital of the young Soviet state. Methods of waging the underground warfare were gradually improved. Old-fashioned pickaxes and spades were eventually replaced by pneumatic hammers, shield tunnelling was put in place, and caisson chambers plus the latest methods of ground freezing were used to deal with waterlogged terrain [Russian "plyvun", defined as "subterranean mud rivers"]. In record time specialists introduced a number of construction technologies never used before in the Land of

the Soviets, engineering skills that would later help to erect Stalin's "new" Moscow.

In the same speech Kaganovich continued: "We struggled with nature, with the treacherous soil under Moscow. Moscow geology proved to be pre-revolutionary, part of the old regime, incompatible with the Bolsheviks, working against us..." The underground army with thousands of young Komsomol members at its vanguard finally overcame and destroyed the bastions of this "hostile, old-regime geology" totally. The makeshift fences and huts in the capital's streets and squares were removed to reveal thirteen ascetic vestibules of the new underground transport system, crowned with "a plain and simple letter M".

The lights went on inside, the escalators began soundlessly, the trains set off and, still entranced by the speeches, Muscovites flocked underground in their thousands.

It was all brand new. The marble walls and vaults and modern hygienic tiles shone with light, almost like daylight. Everything was spacious and well organised, with smartly uniformed attendants to make sure the rules were observed, and escalators that seemed like magic staircases.

The valiant metro builders had a good wash, took off their canvas overalls, sou'westers and rubber boots (it was very wet down there before the proper hydro-isolation was installed, and Kaganovich's injunction to keep out the water could only be satisfied towards the final stages of construction), and went off with the others for their first metro ride on this festive occasion, to enjoy the fruits of four long years of painfully hard labour, saying "It was built for us too, you know." These words were heard a lot during the opening of the first stage. And today it is obvious how hard and quickly they laboured, doubling as isolators and decorators as they went. The first stage of the Moscow Metro can be seen as the first underground pavilion of the All-Union Exhibition of Economic Achievements. It is both an exhibit and an exhibition hall.

In the restrained décor of the first-stage stations one can sense the asceticism and poverty of life at that time, in which the architecture of the metro could and should be regarded as opulence – the first and last example of real "palaces for the proletariat".

The stations were designed in six months flat, but Ivan Fomin still managed to produce the monumental Krasniye Vorota resembling an ancient Roman grotto, Alexei Dushkin his breathtaking Kropotkinskaya with the architectural clarity of an aspen grove, and Nikolai Ladovsky the somewhat threatening Dzerzhinskaya that sucks one into the murky depths of its dark tunnels. The architecture of the earliest subterranean palaces both embellished and imitated the movement of the trains. Or, rather, the architecture, together with the design, engineering, and even hygiene, joined together to produce a miracle, the functioning mechanical organism of this underground transport system, which captivated all and sundry.

Sitting in the carriages as they sped along the dark tunnel medal-winning collective farm workers were dumbfounded and overawed, while the metro builders themselves sang loudly in a mixture of fear and excitement, with shouts of "Komsomol!" into the darkness. Some wept with joy, others laughed with tears in their eyes, amazed that the sweat and torment could have produced such a miracle. No wonder the main decoration at Komsomolskaya-Radial is the Tunnel Crosscut scene in one of two majolica panels by Academician Yevgeny Lanceray, which depicts the joining up of the two tunnels (pp. 30–31). Here is a record in monumental form of the metro's difficult birth pangs, a tribute to the superhuman efforts of the first metro builders.

In those days underground Moscow was full of simple human happiness. Years later many Muscovites still enjoyed going for rides on the metro in their spare time to admire the stations one by one.

The building of the metropolitan was not simply a popular undertaking. The project was drawn up before the 1935 general plan for the reconstruction of Moscow, which was intended to turn the ancient capital into the main city of the world proletariat. Newspaper vendors called the thirteen ground-level vestibules of the metro the "seedlings of the new, socialist Moscow". The communist capital of the future was envisaged by architects as a garden city or, rather, a garden at the foot of a mass of skyscrapers resembling the projected Palace of Soviets almost 500 metres high. So the first-stage vestibules were like garden pavilions, visitors from the future, the first shoots of a new town that never materialised.

Although there was a parade of metro builders in full military uniform, with pickaxes and pneumatic hammers (and the very next day they set off down the shafts again to build the second stage, then third), the ideological victory of the "commissar of the depths" Lazar Kaganovich over geology was so complete that it was rewarded with a great honour. Stalin suggested that the Moscow Metro be named after Kaganovich, who refused three times for appearance's sake, then finally agreed.

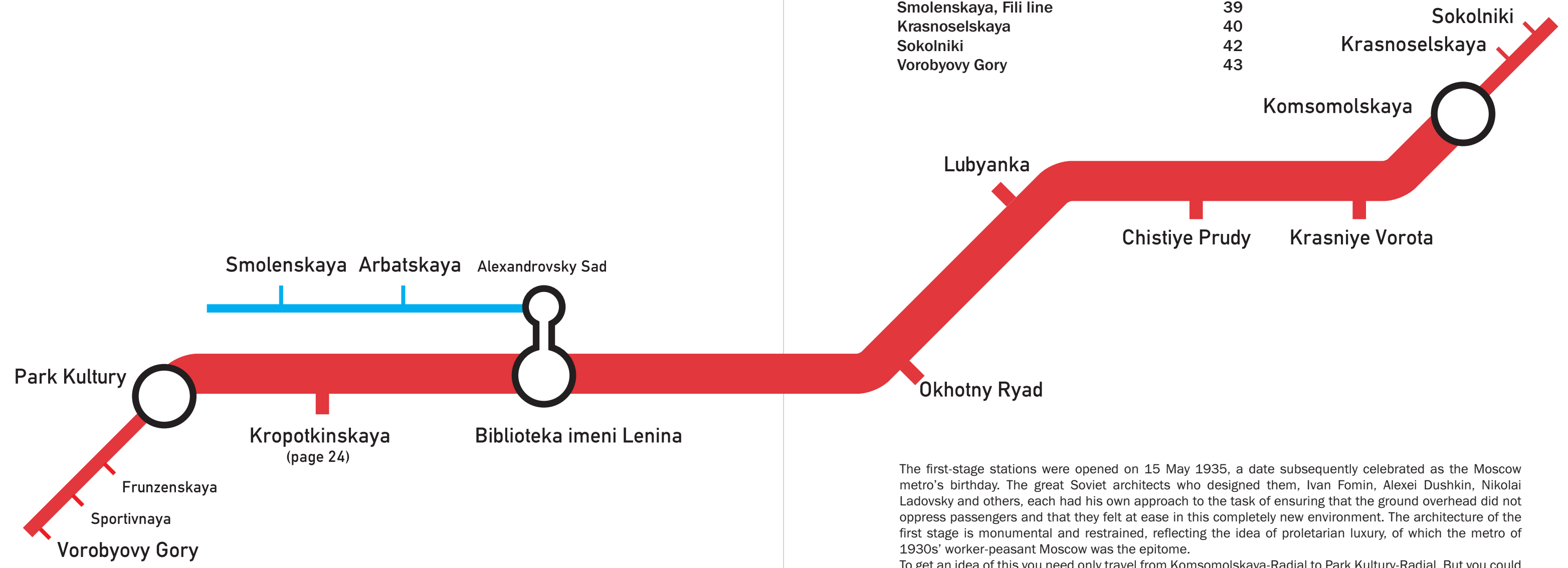
The theme of the heroic construction of the metro was thus closed. The metro as a miracle and a real fact had taken place, and now the planned construction and extension of the underground network should have begun. But Stalin's expansive gesture was followed by what might seem at first glance to be a paradoxical continuation. Kaganovich had originally dreamed of a rational and functional underground transport network, in which the architecture of the stations enhanced "the finest metro in the world". He even shared these ideas with his friend and colleague on the Moscow City Soviet, Nikita Sergeevich Khrushchev, who in the fifties and sixties realised them by organising a campaign against "architectural excesses". Now, however, having completed the first stage,

# ROUTE

# 2

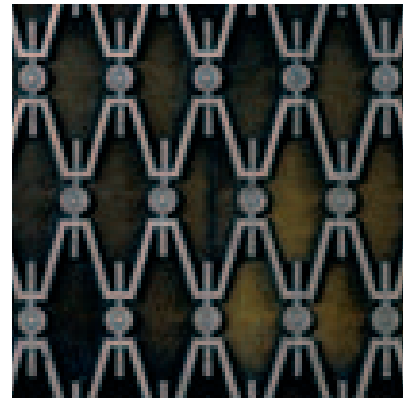
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The first-stage stations were opened on 15 May 1935, a date subsequently celebrated as the Moscow metro's birthday. The great Soviet architects who designed them, Ivan Fomin, Alexei Dushkin, Nikolai Ladovsky and others, each had his own approach to the task of ensuring that the ground overhead did not oppress passengers and that they felt at ease in this completely new environment. The architecture of the first stage is monumental and restrained, reflecting the idea of proletarian luxury, of which the metro of 1930s' worker-peasant Moscow was the epitome.

To get an idea of this you need only travel from Komsomolskaya-Radial to Park Kultury-Radial. But you could also take a look at Krasnoselskaya and Smolenskaya, both beyond the Ring line, and Arbatskaya and Smolenskaya now on the Fili line, but also opened on 15 May 1935. And why not take in Vorobyovy Gory [Sparrow Hills], opened a bit later, but well worth a visit as the platform hall is on a bridge over the River Moskva and commands a fine panoramic view of the city.



**Opening date:** 15 May 1935  
**Station architect:** N. A. Ladovsky  
**Vestibule architects:** D. F. Fridman, I. I. Loveiko  
**Reconstruction:** N. A. Aleshina, A. F. Strelkov  
**Station construction:** deep-level, three-vaulted, pylon-type  
**Project name:** Ploshchad Dzerzhinskogo  
**Name until 5 November 1990:** Dzerzhinskaya

# LUBYANKA

SOKOLNIKI LINE

ЛУБЯНКА

Ornament on track wall

The station was named in honour of the founder and first chairman of the All-Russian Extraordinary Commission for Combating Counter-Revolution and Sabotage, Felix Edmundovich Dzerzhinsky (1877–1926). In 1990 Dzerzhinskaya Square, under which the metro runs, regained its original name (Lubyanka) and the station's name was also changed to Lubyanka.

As with the building of Kirovskaya, Jurassic clay and waterlogging made it impossible to have a three-vaulted station. The situation was so critical that the transport tunnels had to be filled

**The situation was so dangerous that American consultant George Morgan demanded they stop work immediately.**

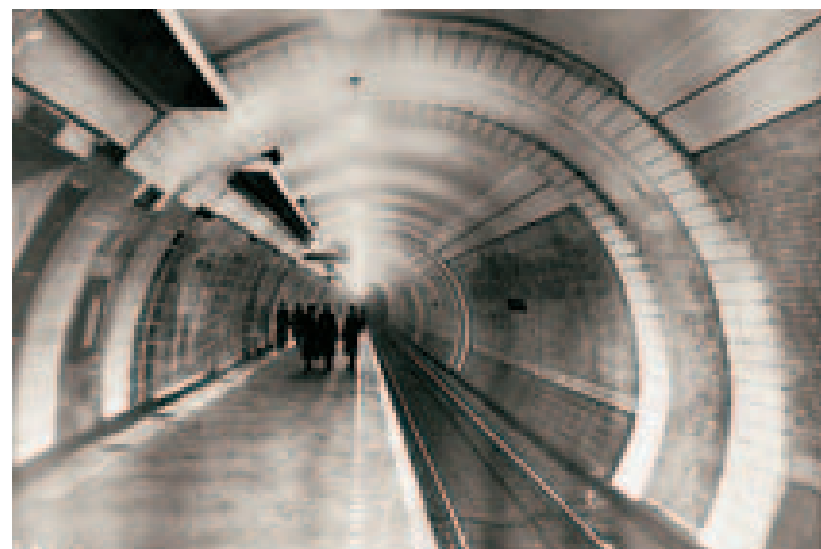
with rubble to stop soil deformation. Faced with the danger of the square collapsing into the excavated area, the whole project was reviewed urgently. A solution was found and construction was completed on time, but the station was truncated and had no central hall. Traces of the original facing at the southwest end indicate where the pylons were to have stood.

In the course of reconstruction in 1968–1973 the station was practically rebuilt. A central hall appeared, plus another escalator exit in the passageway under the square and the

passageway to the Tagansko-Krasnopresnenskaya line. The well-tested method of soil freezing was used to combat the unstable clay.

Today the Lubyanka pylons are faced with white marble and the track walls with glazed earthenware tiles. The floor, originally covered with asphalt, is now paved with black and red granite.

To commemorate the metro builders' heroism a sculpture (architects D. Fridman and I. Loveiko) dedicated to them stands near the vestibule on the corner of Nikolskaya Street.



Dzerzhinskaya station.  
 Architect  
 N. Ladovsky.  
 17 May 1947.  
 Photo:  
 L. Velikzhanin,  
 V. Savostyanov

EXIT TO

Lubyanka pl., Nikolskaya ul.,  
 Myasnitskaya ul., Lubyansky proyezd,  
 Teatralny proyezd and the children's store Detsky Mir



**Opening date:** 15 May 1935  
**Station architects:** Yu. A. Revkovsky, N. G. Borov, G. S. Zamskoy  
**Vestibule architects:** D. N. Chechulin, Yu. A. Revkovsky (east); O. A. Stapran and L. I. Savyolov (west, in the Moskva Hotel, not extant)  
**Station construction:** deep-level, three-vaulted, pylon-type  
**Project name:** Okhotny Ryad up to 25 November 1955; L. M. Kaganovich up to autumn 1957; Okhotny Ryad again up to 30 November 1961; Prospekt Marksa up to 5 November 1990

# OKHOTNY RYAD [Hunters' Row]

SOKOLNIKI LINE

ОХОТНЫЙ РЯД

Light fitting on central hall ceiling

In the 70 years of its existence the station has been renamed more times than any other. It was

originally called after Hunters' Row Square, which had little booths selling wild game in the old days. In 1955 it was renamed in honour of Lazar Kaganovich, but in 1957 Kaganovich opposed Nikita Khrushchev's new policy by playing an active role in the "anti-party group" and was removed from the Presidium of the Central Committee and relieved of high state posts. The station reacquired its original name, but not for long. In 1961 Prospekt Marx street was formed from

**Okhotnya Ryad has been renamed more times than any other Moscow metro station.**

Teatralny proyezd, Mokhovaya and part of Manege Square, and the station became Prospekt Marksa. Its original name was eventually restored in 1990.

The station hall vaults rest on massive pylons decorated on the corners with double multi-faceted columns, which are faced with white and grey marble. The track walls are covered with white glazed ceramic tiles, and the floor is paved with grey granite. The central hall originally had standard lamps like the ones at Novokuznetskaya.

The passageway to Teatralnaya through a vestibule shared by both stations

could not cope with the growing passenger traffic, so another one was built in 1944, in the centre of the hall. The standard lamps were then replaced by hanging globe light fittings (see photograph).

In 1959 Moscow's first three underground road crossings were opened, including one from Tverskaya under Okhotny Ryad street, which contains another entrance to the station.

One of the ground-level vestibules is in the Sto building, specially constructed for it (architect D. Chechulin). There was another one (no longer extant) in the Moskva Hotel.

Design for Okhotny Ryad.  
 Platform hall.  
 Architect  
 Yu. Revkovsky.  
 1934



EXIT TO

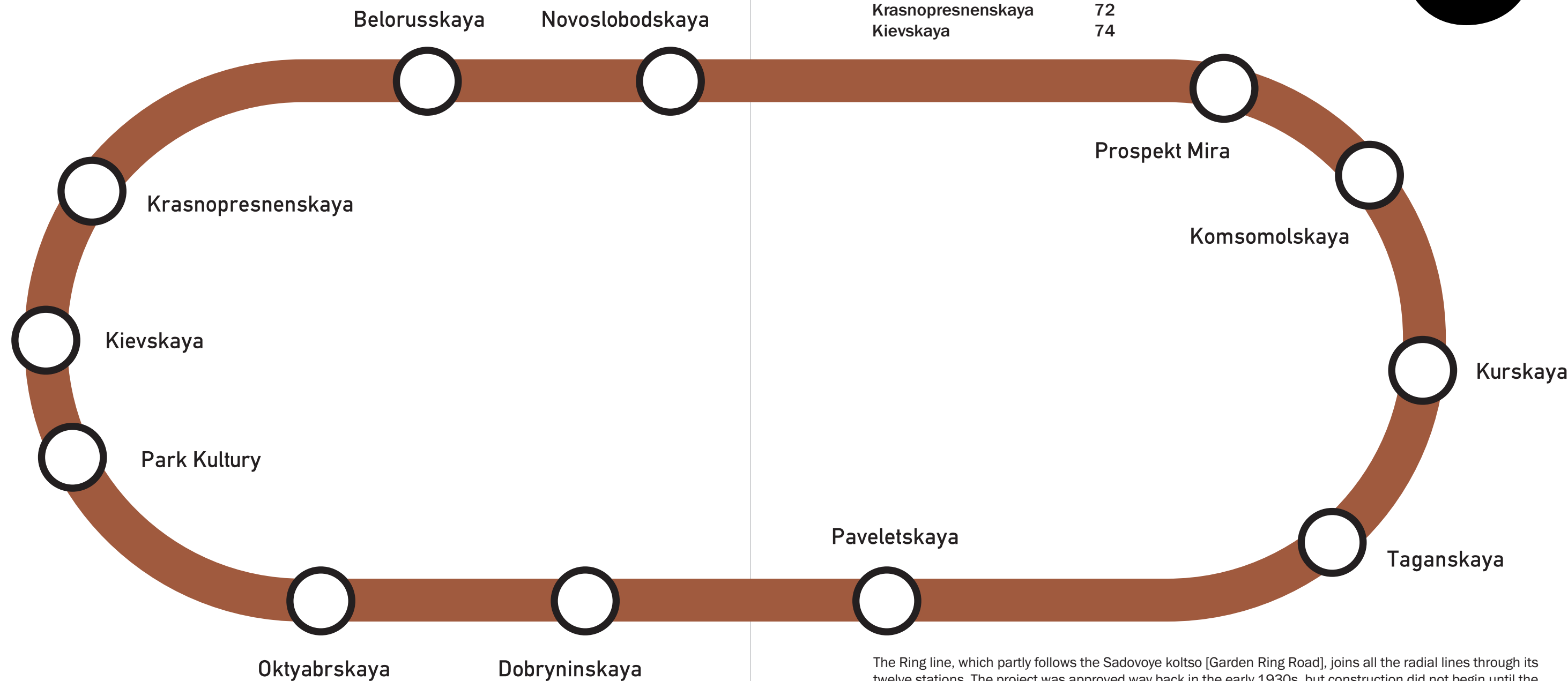
Teatralnaya pl., Okhotny Ryad ul.,  
 Bolshaya Dmitrovka ul.,  
 Teatralny proyezd, Manege Square and Tverskaya ul.

Route

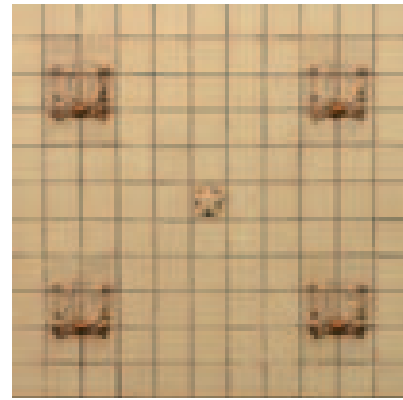
# RING LINE (KOL'TSEVAYA)

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The Ring line, which partly follows the Sadovoye koltso [Garden Ring Road], joins all the radial lines through its twelve stations. The project was approved way back in the early 1930s, but construction did not begin until the end of the Great Patriotic War. This explains why the Ring line is a kind of pantheon of military glory. The theme of victory resounds strongly in the décor of Belorusskaya, Komsomolskaya, Taganskaya, and the ground-level pavilions of Oktyabrskaya and Kurskaya. All the Ring stations are monuments to the people who emerged victorious from that terrible military conflict. The décor is in keeping with the Stalinist Empire style of Moscow's seven "wedding-cake" buildings.



**Opening date:** 1 January 1950  
**Station and vestibule architect:** L. M. Polyakov  
**Sculptor:** G. I. Motovilov  
**Station construction:** deep-level, three-vaulted, pylon-type  
**Name until 6 June 1961:** Kaluzhskaya

# OKTYABRSKAYA

## RING LINE

## ОКТЯБРЬСКАЯ

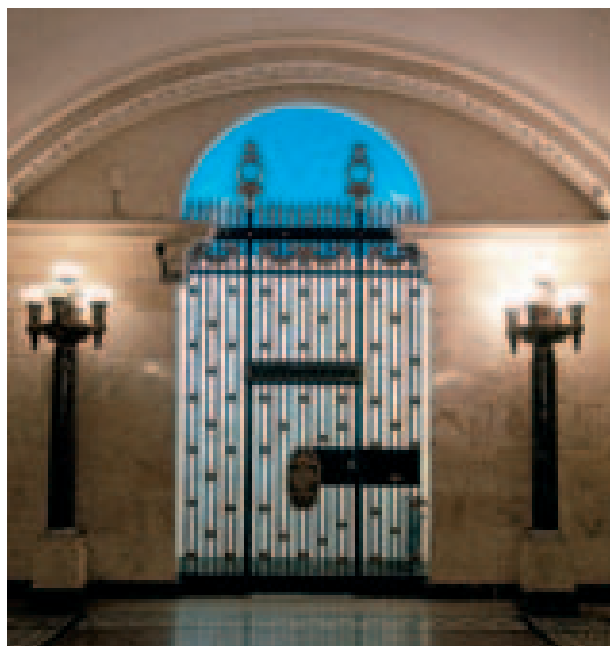
Décor of track walls

The station vestibule is in the form of a grandiose triumphal arch adorned with bas-reliefs

of a man and a woman playing trumpets, symbolising victory (the sculptor G. Motovilov has dressed them in Soviet military uniform).

Oktyabrskaya was planned as a requiem for those who perished in the Great Patriotic War. This theme became central at the post-war stage of metro construction and was elaborated actively, but only L. Polyakov

Apse and closed grille at far end of station



**By the niche is a good place to meet. "See you under the sky at Oktyabrskaya" Muscovites say.**

managed to create an almost church-like area, where rows of victory torches lead up to

an apse with a hypothetical altar. Never before had a station made such active use of church architecture or reminded one so insistently of a three-aisled early Christian basilica. The passage between pylons of grey marble with torches of anodised aluminium and ventilation shafts bearing laurel wreaths ends in an empty apse with a locked Empire-style grille.

Polyakov believed that he had found a way of eradicating the "sense of squatness". The strongly lit niche wall and bright blue of the upper section of the apse were intended to create the illusion of sunlight and help passengers forget they were thirty metres below ground. His version of a "radiant future behind the grille" provided a target for several generations of wise-cracks.

It is amazing that the high level commission allowed such an ideologically dubious design. And not only allowed it, but even gave permission for it to be repeated in a very similar station, Pushkinskaya, (the only Leningrad metro station built by a Moscow architect). It was erected in 1956 from a non-competition design

by L. Polyakov, by then a merited metro builder. To be fair it must be said that the apse niche in the Leningrad version was not closed. It contains M. Anikushin's statue of Pushkin.

The floor at Oktyabrskaya is paved with red and grey granite and a laurel branch of black gabbro running round the edge. Over the vaults of the central and transit halls run bands of moulding similar to mourning bands, with profiles of heroes of the Great Patriotic War in laurel wreaths. The track walls are covered with cream-coloured ceramic tiles and adorned with ornamental wreaths and five-pointed stars.

The station's first name came from the square on which it stands, Kaluzhskaya. In 1922 it became Oktyabrskaya in memory of the Zamoskvorechye workers' struggle for Soviet power in October 1917. In 1961 it was decided to give the square and the station the same name, and in 1993 the square recovered its original name, but the station remains Oktyabrskaya (as there is now a Kaluzhskaya on the Kaluzhsko-Rizhskaya line).

In 1962 a passageway was built from the staircases of the central hall to Oktyabrskaya on the Kaluzhsko-Rizhskaya line.

The ground-level vestibule was planned as a huge triumphal arch,



Pylon decorations in the central hall

determining the architectural appearance of the square. In the 1960s and 1970s October Square was altered considerably and the metro vestibule was included in the new building of the Institute of Steel and Alloys.

In 1995 the well-known journalist Valery Khiltunen suggested that on the basis of Oktyabrskaya all twelve stations on the Ring line should be named after months, but the idea was not taken seriously.



Vault medallion showing a hero of the Great Patriotic War

## EXIT TO

Leninsky Prospekt, Kaluzhskaya pl., Krymsky Val, Gorky Park, the Central House of Artists, and the Tretyakov Gallery on Krymsky Val

# ALL METRO STATIONS

bulvar – boulevard (blvd)  
 korpus (k.) – building (bldg)  
 most – bridge  
 naberezhnaya (nab.) – embankment  
 ofis – office (off.)  
 pereulok (per.) – side-street  
 ploshchad (pl.) – square  
 podyezd (pod.) – entrance (ent.)  
 prospekt (pr-t.) – avenue  
 proyezd (pr.) – passage  
 shosse (sh.) – highway  
 tupik (tup.) – dead end  
 ulitsa (ul.) – street, streets  
 vokzal – railway station

Val [rampart] – street, streets  
 Bolshaya, Bolshoy (Bol.) – Great  
 Malaya, Maly (M.) – Little

Garden Ring – Sadovoe koltso  
 Red Square – Krasnaya ploshchad  
 Third Ring Road – Tretye koltso  
 Three Station Square – Ploshchad Trekh vokzalov

## AEROPORT★

### ■ ZAMOSKVORETSKAYA LINE

**Opening date:** 11.09.1938

**Architects:** B. S. Vilensky, V. A. Yerшов assisted by T. Viner and V. Sdobnov.

**Design engineer:** N. A. Kabanov.

**Station construction:** single-vaulted, shallow-level.

**Exit to:** Leningradsky pr-t., Krasnoarmeiskaya ul.

#### Hotels

■ Aeropolis \*\*\*

Leningradsky pr-t., 37, bldg 5; tel. 151-0442

■ Congress Centre

of Financial Academy \*\*\*

Leningradsky pr-t., 55; tel. 943-9470

#### Sport

■ CSKA Stadium.

3rd Peschanaya ul., 2; tel. 157-5975

#### Shopping

Aeroport Gallery Trading Complex.

Leningradsky pr-t., 62a; tel. 771-7161

## AKADEMICHESKAYA

### ■ KALUZHSKO-RIZHSKAYA LINE

**Opening date:** 13.10.1962

**Architects:** I. G. Petukhova, Yu. A. Kolesnikova, A. F. Fokina.

**Design engineer:** M. V. Golovinova.

**Station construction:** column-type, three-decked, shallow-level.

**Exit to:** Ho Shi Min pl., Profsoyuznaya ul.

#### Museums and galleries

■ Darwin Museum.

Vavilova ul., 57; tel. 134-6124

Cinema Museum.

Kedrova ul., 14, korp. 3; tel. 125-0448

#### Embassies

■ Macedonia

Dmitriya Ulyanova ul. 16, bldg 2, off. 509; tel. 124-3357

## ALEXANDROVSKY SAD

### ■ FILI LINE

**Opening date:** 15.05.1935

**Architects:** A. I. Gontskevich, S. Sulin, P. P. Faidysh, S. P. Lavrov.

**Consultant:** V. A. Shchuko.

**Design engineer:** V. I. Dmitriev.

**Station construction:** column-type, shallow-level, with side platforms.

#### Interchange stations:

■ ARBATSKAYA

■ BIBLIOTEKA imeni LENINA

■ BOROVIKSKAYA

**Exit to:** Mokhovaya ul. and Borovitskaya pl.

#### Museums and galleries

■ Moscow Kremlin State Museum.

Preserve of History and Culture.

Kremlin; tel. 202-3776

■ Russian State Library Book Museum.

Vozdvizhenka ul. 3/5; tel. 622-8672

■ Manege («Manege Exhibition Centre»).

Manege Square 1; tel. 698-1660

■ Shchusev Research

Museum of Architecture.

Vozdvizhenka ul., 5; tel. 291-2109

■ Alexander Shilov Gallery.

Znamenka ul., 5; tel. 203-4208

■ Lestnitsa Gallery.

Sretenka ul., 19/27

(School of Dramatic Art Theatre)

tel. 923-7025

■ Alexei Tolstoy Apartment Museum.

Spiridonovka ul., 2/6; tel. 290-0956

■ Konstantin Stanislavsky House Museum.

Leontievsky per., 6, bldg 1; tel. 629-2855

■ Museum of Oriental Art.

Nikitsky blvd 12a; tel. 291-9614

■ Mikhail Lermontov House Museum

(Branch of State Literature Museum).

Molchanovka ul., 2; tel. 291-5298

■ S. T. Morozov Folk Art Museum.

Leontievsky per., 7; tel. 291-8718

■ Maxim Gorky Apartment Museum.

M. Nikitskaya ul. 6/2; tel. 290-0535

■ Foundation for Folk Arts and Crafts.

Leontievsky per., 7; tel. 291-9645

■ Central House of Architects.

Granatny per., 7; tel. 290-2750

#### Theatres and concert halls

■ Kremlin Palace.

Kremlin; tel. 929-7901

■ Anton Chekhov Theatre.

Arbat ul., 35; tel. 248-9174

■ Estrada Theatre.

Bersenevskaya nab., 20/2; tel. 959-0456

■ ApARTe Theatre.

Tverskoy blvd 8, bldg 1; tel. 203-4560

■ Helikon Opera.

Bol. Nikitskaya ul., 19/16, bldg 1;

tel. 290-6592

■ Vakhtangov Drama Theatre.

Arbat ul. 26; tel. 241-1679

■ Central House of Actors.

Arbat ul. 35; tel. 241-1151

■ Mayakovsky Theatre.

Bol. Nikitskaya ul. 19; tel. 290-3077

■ Ruben Simonov Drama Theatre.

Kaloshin per., 10, bldg 2; tel. 248-1459.

■ Amadeus Musical Theatre

(in the Alexey Tolstoy Apartment Museum).

Spiridonovka ul., 2/6; tel. 290-0956

■ Theatre Art Studio.

M. Kislovsky per., 6; tel. 202-1236

■ Cherry Orchard Theatre Centre.

Arbat ul. 35; tel. 248-9192

■ Mark Rozovsky Theatre Studio

U Nikitskikh vorot.

Bol. Nikitskaya ul., 23; tel. 202-8219

■ Training Theatre of Shchukin

Theatre college.

Bol. Nikolopeskovsky per., 12a;

tel. 241-6461

■ School of Dramatic Art Theatre

Povarskaya ul. 20; tel. 291-5039

#### Embassies

■ Japan

Kalashny per., 12; tel. 202-3248

■ The Netherlands

Kalashny per., 6; tel. 797-2979

■ Estonia

Kalashny per., 8; tel. 737-3648

■ Belgium

M. Molchanovka ul. 7; tel. 780-0331

■ Ghana

Skatertny per., 14; tel. 230-1775

■ Tajikistan

Skatertny per., 19; tel. 290-5736

#### Parks

■ Alexandrovsky Gardens

(Alexandrovsky sad)

## ALEXEYEVSKAYA

### ■ KALUZHSKO-RIZHSKAYA LINE

(Mir until 26.10.1966, Scherbakovskaya until 05.11.1990)

**Opening date:** 01.05.1958

**Architects:** S. M. Kravets,

Yu. A. Kolesnikova, G. Ye. Golubev.

**Design engineer:** M. V. Golovinova.

**Station construction:** pylon-type,

three-vaulted, deep-level.

**Exit to:** Prospekt Mira near the intersection with Novoalexeyevskaya ul.

#### Hotels

■ Zvezdnaya\*\*\*

Argunovskaya ul. 2; tel. 615-4265

## ALTUFIEVO

### ■ SERPUKHOVSKO-TIMIRYAZEVSAYA LINE

**Opening date:** 15.07.1994

**Architects:** L. L. Borzenkov,

A. L. Vigdorov, V. A. Cheremin.

**Design engineer:** Ye. A. Meleshonkova.

**Station construction:** single-vaulted,

shallow-level.

**Exit to:** Altufievskoye sh.,

Cherepovetskaya ul., Leskova ul.

## ANNINO

### ■ SERPUKHOVSKO-TIMIRYAZEVSAYA LINE

**Opening date:** 12.12.2001

**Architects:** A. Yu. Orlov, A. V. Nekrasov; co-author V. O. Sycheva.

**Design engineer:** T. I. Bogatova.

**Station construction:** single-vaulted, shallow-level.

**Exit to:** Varshavskoye sh.

## ARBATSKAYA★

### ■ ARBATSKO-POKROVSKAYA LINE

**Opening date:** 05.04.1953.

**Architects:** L. M. Polyakov, V. V. Pelevin,

Yu. P. Zenkevich assisted by

A. G. Rochegov and M. L. Engelke;

co-author V. G. Polikarpova.

**Design engineers:** A. I. Semenov,

A. N. Pirozhkova, P. Pashin.

**Station construction:** pylon-type,

three-vaulted, deep-level.

#### Interchange stations:

■ ALEXANDROVSKY SAD

■ BIBLIOTEKA imeni LENINA

■ BOROVIKSKAYA

**Exit to:** Vozdvizhenka ul., Arbat ul.,

Novy Arbat ul.

#### Embassies

■ Georgia

M. ARBATSKOY per., 6; tel. 290-4657

#### For places of interest see

■ ALEXANDROVSKY SAD

## ARBATSKAYA★

### ■ FILI LINE

**Opening date:** 15.05.1935

**Architect:** L. S. Teplitsky.

**Design engineer:** G. I. Kibardin.

**Station construction:** column-type,

shallow-level.

**Exit to:** Arbat pl., Arbat ul.,

Novy Arbat ul.

#### Embassies

■ Cyprus

Povarskaya ul., 1, bldg. 1; tel. 744-2944

#### For places of interest see

■ ALEXANDROVSKY SAD

## AVIAMOTORNAYA

### ■ KALININSKAYA LINE

**Opening date:** 30.12.1979

**Architects:** K. F. Strelkov, V. I. Klokov,

N. I. Demchinsky, Yu. A. Kolesnikova.

**Design engineer:** E. S. Barsky.

**Station construction:** column-type, three-vaulted, deep-level.

**Exit to:** Aviamotornaya ul.

and Shosse Entuziastov

## AVTOZAVODSKAYA★

### ■ ZAMOSKVORETSKAYA LINE

(Zavod imeni Stalina [Stalin Plant]

until 15.07.1956)

**Opening date:** 01.01.1943

**Architects:** A. N. Dushkin, assisted

by N. S. Knyazev, M. G. Fainshtein.

**Design engineers:** S. Rybkin,

G. I. Kibardin, N. A. Kabanov.

**Station construction:** column-type,

three-decked, shallow-level.

**Exit to:** Avtozavodskaya ul.,

Kozhukhovskaya ul., Masterkova ul.,

Avtozavodsky pr.

#### Sport

■ Eduard Streltsov Torpedo Stadium.

Vostochnaya ul., 4, bldg 1; tel. 675-0157

## BABUSHKINSKAYA

### ■ KALUZHSKO-RIZHSKAYA LINE

**Opening date:** 29.09.1978

**Architects:** V. I. Klokov, L. N. Popov.

**Design engineers:** E. Kobzeva, P. Vasiliev.

**Station construction:** single-vaulted,

shallow-level.

**Exit to:** Eniseyskaya ul., Menzhinskogo ul.

#### Theatres and concert halls

■ Historical and Ethnographical Theatre.

Rudnevoy ul., 3; tel. 184-1711

#### Parks









■ Babushkinsky Park of Culture




and Recreation.


## PLACES OF INTEREST NEAR THE METRO


## MUSEUMS AND EXHIBITION HALLS


Alexander Pushkin Museum in Prechistenka. Prechistenka ul., 12/2; tel. 637-3256 	  	Anton Chekhov House Museum (Branch of State Literature Museum). Sadovaya-Kudrinskaya ul., 6; tel. 291-6154  	Anuchin Anthropology Museum of Moscow State University. Mokhovaya ul., 11; tel. 203-5067   	Appolinari Vasnetsov Apartment Museum. Furmanny per., 6, apt. 22; tel. 208-9045  	Archaeological Museum of Moscow (Branch of the Museum of the History of Moscow). Manege Square, 1a; tel. 692-4171   	Art Strelka Projects Gallery. Bersenevskaya nab., 14, bldg 5; tel. 8-910-405-2428 	Asty Gallery. Tverskaya ul., 5/6; tel. 203-3773   	Bakhrushin State Central Theatre Museum. Bakhrushina ul., 31/12; tel. 953-4470  	Andrei Sakharov Museum and Public Centre for Peace, Progress, and Human Rights. Zemlyanoy Val, 57, bldg 6; tel. 623-4401
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Battle of Borodino Panorama Museum. Kutuzovsky pr-t., 38; tel. 148-1967 	Bogorodskoye Exhibition Hall. Otkrytoye sh., 5, bldg 6; tel. 168-3015 	Bulgakov House Museum. Bol. Sadovaya ul., 10; tel. 970-0619 	St. Basil's Cathedral (Cathedral of the Intercession). Red Square, 2; tel. 698-3304     
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Central House of Artists. Krymsky Val, 10/14; tel. 238-9843  	Central House of Aviation and Astronautics. Krasnoarmeiskaya ul., 4; tel. 612-5461 
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Central Museum of the Armed Forces. Sovetsky Armii ul., 2; tel. 681-4877 
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Chess Museum. Gogolevsky bulv., 14; tel. 291-4429 
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Cinema Museum. Kedrova ul., 14, bldg 3; tel. 125-0448 
---


Darwin Museum. Vavilova ul., 57; tel. 134-6124 
--


Different Art Museum. Chayanova ul., 15 (Russian State Humanities University); tel. 250-6193  
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Dolls House Museum. Varvarka ul., 14, (entrance from Kitaigorodsky pr.); tel. 698-1105  
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Educational Art Museum of Plaster Casts named after I. V. Tsvetaev (Department of the Pushkin Museum of Fine Arts at the Russian State Humanities University). Chayanova ul., 15, bldg 6; tel. 973-4313  
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Exhibition Hall in Trubnikovskiy (Literature Museum). Trubnikovskiy per., 17; tel. 202-4494  
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ExpoCentre. Krasnopresnenskaya nab., 14; tel. 255-3799 
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Fersman Museum of Mineralogy. Leninsky pr-t., 18, bldg 2; tel. 954-3900 
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Flat Museum of the Mironov and Menaker Theatre Families. M. Vlasievsky per., 7, apt. 8; tel. 241-6197  
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Foundation for Folk Arts and Crafts. Leontievsky per., 7; tel. 291-9645     
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Furniture Museum. Taganskaya ul., 13, bldg 3; tel. 912-5170   
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Fyodor Chalyapin House Museum. Novinsky bulv., 25; tel. 205-6236  
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Fyodor Dostoevsky Apartment Museum. Dostoevskogo ul., 2, left wing; tel. 681-1085  
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Gagarinsky Chamber Hall. Gagarinsky per., 4; tel. 290-3901 
---


Gaining Freedom Museum (Branch of the State Central Museum of Contemporary Russian History). Delegatskaya ul., 3; tel. 625-5897 
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Gallery of Pictorial Art. 1st Tverskaya-Yamskaya ul., 20; tel. 251-5108 
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Gallery of Moscow International University. Leningradsky pr-t., 17, 3-rd floor; tel. 251-4287 
--


Gallery of the Artists of Russia Union. Pokrovka ul., 37; tel. 917-4185  
--


Glinka State Central Music Museum. Fadeyeva ul., 4; tel. 972-3237 
---




GOST Gallery. M. Vlasievsky per., 5; tel. 969-1658 
--




Gostiny Dvor. Ilyinka ul., 4; tel. 698-1660  
--


History Museum. Red Square, 1/2; tel. 692-4019   
--


House of Burganov Moscow State Museum. Bol. Afanasevsky per., 15, bldg 9; tel. 202-4424 
---



Ice Age Museum Theatre. Prospekt Mira, All-Russian Exhibition Centre, pavilion 71; tel. 975-0913 
---



International Slavic Cultural Centre. Chernigovskiy per., 9/13; tel. 951-2631   
--


Ivan Sytin Apartment Museum. Tverskaya ul., 12/2, apt. 274; tel. 629-4497   
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Izopark Children's Art Gallery. Ostrovityanova ul., 19/22; tel. 336-9713 
---


Izmailovo Estate Museum (Branch of the State History Museum). Bauman settlement, 12 (Bridge tower); tel. 367-5661 
--


Jewish Cultural Centre. Bol. Nikitskaya ul., 47/3; tel. 787-4567  
--


Krasnaya Presnya Museum (Branch of the Museum of Contemporary Russian History). Bol. Predtechensky per., 4; tel. 252-3035  
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Krokin Gallery. Bol. Polyanka ul., 15; tel. 959-0141 
--


Konstantin Stanislavsky House Museum. Leontievsky per., 6, bldg 1; tel. 629-2855    
--



Kuskovo Estate and Museum of Ceramics. Yunosti ul., 2; tel. 370-0160 
--





Labour and Military Glory Museum of Vnukovo Airport. Bol. Vnukovskaya ul., 4; tel. 436-7220 
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Lefortovo History Museum (Branch of the Museum of the History of Moscow). Kryukovskaya ul., 23; tel. 360-0147 
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Lenin Mausoleum. Red Square; tel. 623-5557   
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Lev Tolstoy State Museum. Prechistenka ul., 11; tel. 202-2190 
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Lev Tolstoy Estate Museum in Khamovniki. Lva Tolstogo ul., 21; tel. 246-9444  
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Lestnitsa Gallery. Sretenka ul., 19/27 (Theatre School of Dramatic Art); tel. 923-7025    
--

Manege (Manege Exhibition Centre). Manege Square, 1; tel. 698-1660    
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Maria Yermolova House Museum (Branch of the Bakhrushin Theatre Museum). Tverskoy bulv., 11; tel. 290-5416   
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Maxim Gorky Apartment Museum. M. Nikitskaya ul., 6/2; tel. 290-0535         
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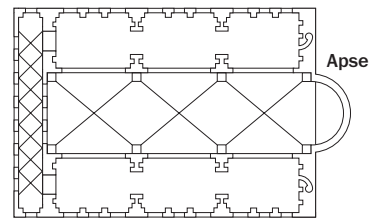
Memorial to Victory in the Great Patriotic War of 1941–1945. Brat'ev Fonchenko ul., 10; tel. 142-4185 
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Meyerhold Apartment Museum (Branch of the Bakhrushin Theatre Museum). Bryusov per., 12, apt. 11, entrance code 011; tel. 629-5322   
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# Glossary

**Antechamber**—a smaller hall serving as an entryway into the central hall of the station

**Apse**—a semicircular or many-faceted projection, usually domed. Also, a part of the interior space corresponding to this projection.



**Arch**—curvilinear ceiling of an opening in a wall, a space between two supports, or a structure supporting the ceiling.

**Archivolt**—an architectural detail constituting a part of the decoration along the arch opening. Emphasises the curve of the arch against the wall, sometimes becoming the main element in its decoration.

**Architrave**—see Order

**Basilica**—a rectangular building consisting of three or five aisles of different height, separated by rows of columns

**Capital**—see Order

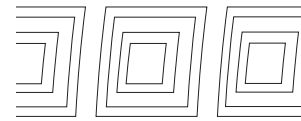
**Cornice**—see Order

**Cartoons**—preparatory sketches (usually on sheets of cardboard) for life-size murals, mosaics, etc.

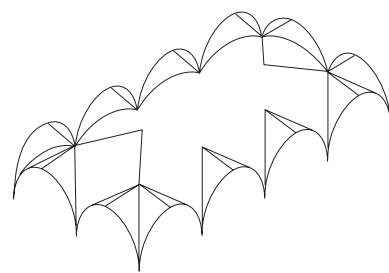
**Cartouche**—a sculpted or moulded scroll- or shield-like tablet, usually bearing a coat-of-arms, an emblem or an inscription.

**Caissons**—square or polygonal cells or indents rhythmically arranged on the

ceiling or inner surfaces of arches and vaults.

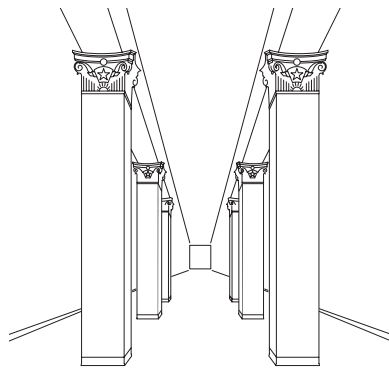


**“Cell”**—an additional vault in the main one.

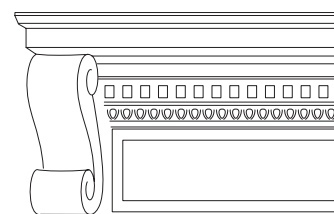


**Column**—see Order

**Column-type station**—a station where the vault is supported by columns



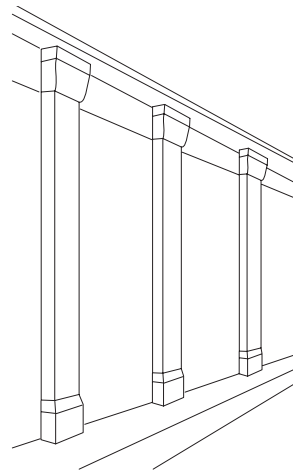
**Console**—a projection in a wall serving as a support for various protruding parts such as a balcony, cornice, etc. The ends of a console are often decorated with volutes.



**Fluting**—Shallow, concave grooves running vertically on the shaft of a column or pilaster.

**Frieze**—see Order

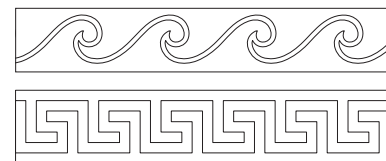
**Half-column**—a column projecting from the wall by half of its diameter



**Island platform**—a platform with tracks on both sides

**Majolica**—an article made of baked clay and covered with coloured glaze.

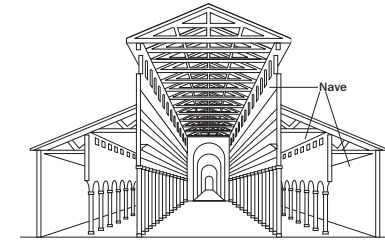
**Meander**—a ribbon-like ornament running in an uninterrupted (later broken) curved line with side scrolls.



**Metope**—see Order

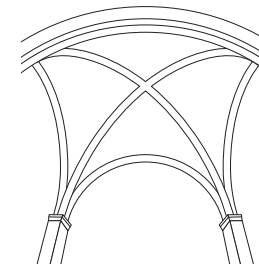
**Mosaics**—pictures made of small pieces of stone or smalt. Florentine mosaics are made of multi-coloured polished marble.

**Nave**—part of the interior of a basilica or church, usually oblong and bordered on both sides by pillars, columns or arcades.

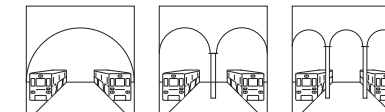


Also see Basilica

**Nervura**—projecting rib of a vault



**One-, two- or three-vaulted station**—station with one, two or three vaults.



**One-, two- or three-decked station**—a station with one, two or three decks and a flat ceiling.

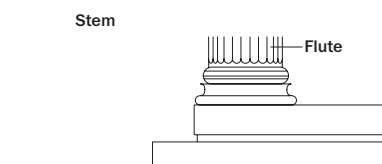
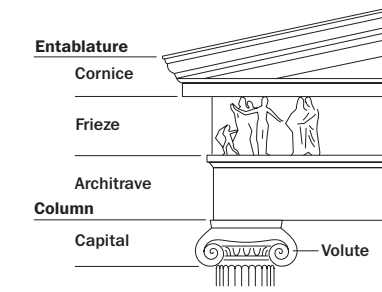
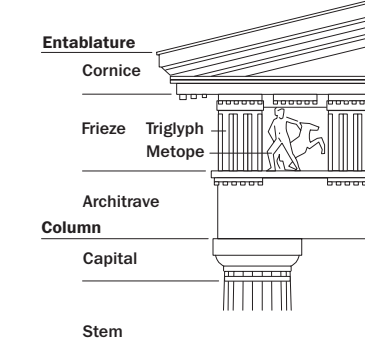
**Order, system of orders**—a combination of supports and supported parts, their structure and artistic treatment.

**Architrave**—the lower of the three horizontal bars of the entablature, usually following immediately after the capitals.

**Capital**—an upper decorated part of a column or pilaster.

**Cornice**—the uppermost horizontal part of an entablature.

**Column**—an architecturally treated vertical support with a cylindrical shaft, consisting of a capital, shaft and base; a part of the classical system of an architectural composition, an order. Doric



columns do not usually have a base, and their capitals consist of two simple slabs. Ionic columns have a base and a capital with spiral-like scrolls at the corners. Corinthian columns have a high capital, decorated with stylised chiselled leaves and four small scrolls at the corners.

**Entablature**—a component part of a classical order, in which the upper part of a building is usually supported by columns and consists of architrave, frieze and cornice.

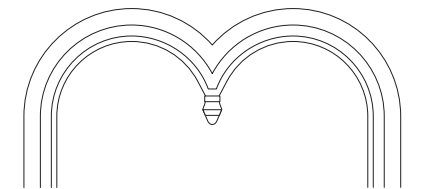
**Frieze**—middle part of an entablature, between the architrave and the cornice. Also a horizontal band of decorative sculptured, painted or mosaic images running along the top of the wall.

**Metope**—rectangular blocks which alternate with triglyphs to form a frieze of the classical Doric order. Sometimes decorated with reliefs or painting

**Triglyph**—part of a frieze of the Doric order, a rectangular projecting block with grooves or glyphs in the centre and half grooves at the edges.

**Volute**—a spiral-like scroll adorning capitals of Ionic columns.

**Pendant**—an architectural detail like an upside-down pyramid of brick or stone, marking the crossing of two smaller arches

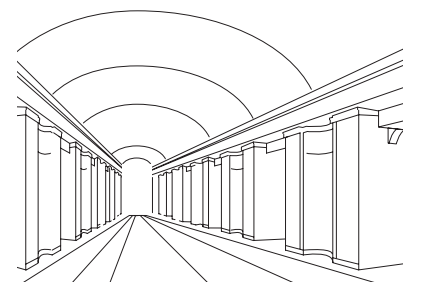


**Peristyle**—a rectangular court surrounded on all sides by a covered colonnade.

**Pilaster**—a flat vertical projection on a wall usually repeating all the parts and proportions of a column.

**Pylon**—a massive pillar, usually rectangular, supporting a vault.

**Pylon-type station**—a station where the vault is supported by pylons.



**Relief**—the projection of a sculptured image. There is high relief and low relief (bas-relief).