



THREE MAINSTREETS REHABILITATION

program: urban, rehabilitation
location: Kyiv, Ukraine
basics: mobility, street design
area: n/a
year: 2006, 2023
in team with: -

location in the city

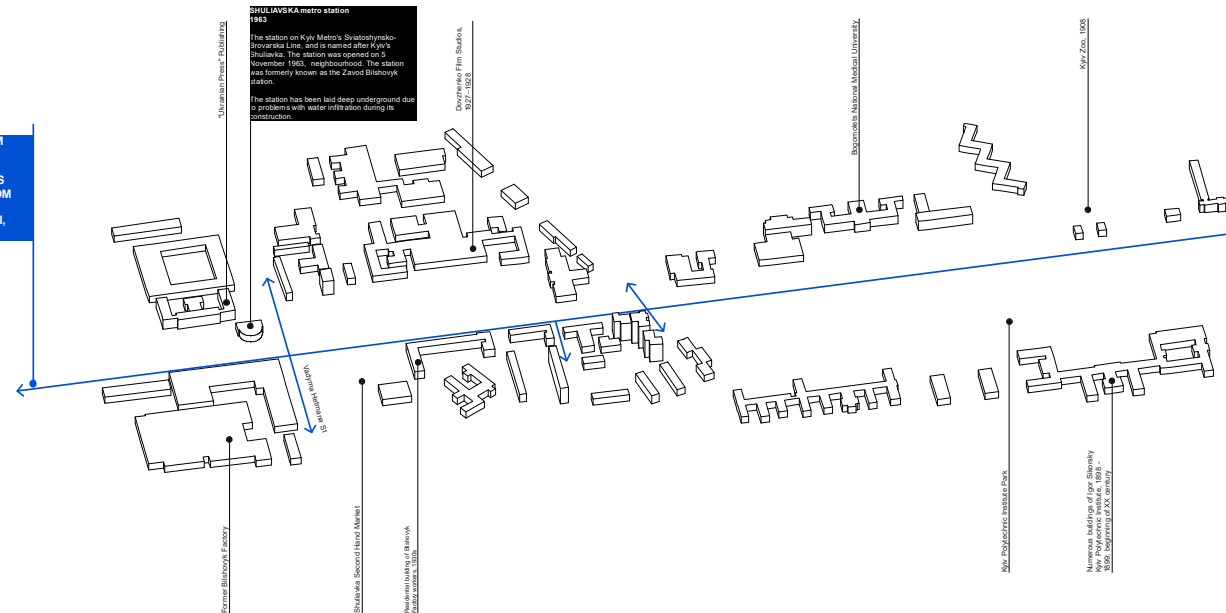


Space is a social product.

/ Henri Lefebvre

The scope of the project is the renewal of three mainstreets in Kyiv: Lesi Ukrainky Boulevard, Tarasa Shevchenko Boulevard and Beresteyski Avenue, including Baseina Street and Bastion-na Street for logical connection with vast recreational area - Botanical Garden. Three mainstreets are heavily loaded with traffic, being among the main commerce streets at the same time. The project aims to reduce through traffic but maintains the existing function of movement of people and goods through these arterials. Emphasis on alternative modes of transportation through street design - cycling, public transport, walking, car sharing - and providing infrastructure for them will achieve gradual switch to efficient and sustainable mobility where majority of trips will not be done by private car as it is done presently.

EXPRESS STREET TRAM NETWORK REPLACES A NUMBER OF REGIONAL BUSES (AROUND 12 BUS ROUTES) FURTHER FROM NYVYK STATION TO STOYANKA, HORENYCHI, MYLA, BUCHA ETC.



CONTEXT & HISTORICAL BACKGROUND

Halytska Square and Beresteyski Avenue are especially loaded with traffic that moves people and goods in the west direction. Providing unified public transportation network with exclusive right-of-way reaching main satellite settlements outside Kyiv boundaries will significantly improve situation. The improved capacity of the public transport that has dedicated right-of-way will reduce the amount of trips taken by private car and will improve public realm that will create boost for commerce in the area.

The station on Kyiv Metro's Sviatoshynsko-Brovarska Line. The station was opened on 5 November 1963, and is named after Kyiv's Polytechnic Institute located near the station.

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The second longest public roadway (prospekt) in Kyiv, Ukraine.

Along the streets are located various important institutions of government, education and culture

There are six metro stations of the Sviatoshynsko-Brovarska line as well as three railway stations.

It is part of the former M06 business route (currently rerouted along the Kyiv Great Ring Road).

Former names:

Brest-Litovsk Avenue
second half of the 20th century
Was created in the second half of the 20th century (1964) as part of the urbanized area of the Brest-Lyovske highway.

Peremohy Avenue

Renamed at the beginning of the Soviet perestroika period.

Tram line existed from 1899 till 1982.

**PROPOSED
TRANSPORTATION HUB FOR
EXPRESS STREET TRAM TO
UNLOAD REGIONAL BUS
TRAFFIC FROM NYVKY
METRO STATION AND
BERESTEISKYI AVENUE AND
PROVIDE CONNECTION TO
SATELLITE TOWNS AND
VILLAGES TO THE WEST
FROM THE CENTRE TOWN.
EXISTING NETWORK OF
TRAMS TO REMAIN THE
SAME.**

Halytska Square
February 2023

The square is located on Kyiv's main westward thoroughfare (Berestelskyi Avenue – Tarasa Shevchenko Boulevard) being its one of the main transportation hubs.

The square was established in the mid-19th century, when in February 1858 the Russian Governor General of Kyiv allowed the Kyiv Jewish community to conduct trade fairs.

The most notable building and one of focal features of Halytska Square is the Kyiv Circus. This was formerly the site of the Church of John Chrysostom, of cast iron construction, which was destroyed by the Soviet regime in 1934. Among other notable buildings are a department store "Ukrayina" and a hotel "Lybid".

The 30 m-tall (98 ft) Victory monument, an obelisk with the hero star (reflecting Kyiv's status as a Soviet Hero City) and "1941" and "1945" markings on its top, is situated on the square to commemorate the victory.

Former names:

Halytska Squar

Named so as being located towards Halychyna (Eastern Galicia).

Before the 1950s this area was also commonly known as Yevbaz (literally: Jewish market), after the Jewish market that used to be there but was dismantled at the end of the 1940s.

Peremohy Square

In translation - Victory Square, this name was dedicated to victory in World War II.

MORE DENSE NETWORK OF BUSES DUE TO INTRODUCTION OF THE EXCLUSIVE RIGHT-OF-WAY

UNIVERSYTET metro station

The station on the Kyiv Metro's Sviatoshynsko-Brovarska Line, was opened on 6 November 1960 as part of the first stage of the metro's construction. It is named after the Taras Shevchenko National University of Kyiv, which located in direct proximity to the station itself.

The station's large vestibule (monument to architecture) is situated in the middle of the Alexander Fomin Botanical Garden with a galle allowing direct access to the gardens or to Tarasa Shevchenko Boulevard.

The station, along with other deep laid metro stations in Kyiv, was designed with a possibility to be used as a bomb shelter.

VOKZALNA metro station

The station on Kyiv Metro's Sviatoshynsko-Brovarska Line. The station was opened along with the Metro on 6 November 1960 and is named after Kyiv's Central rail station (Vokzal).

COLOTI VOROTA metro station
1989

The station on the Kyiv Metro system that serves the station was opened as part of the first segment of the Syretsko-Pecherska Line on 31 December 1989. It serves as a transfer station to the Tarasna station of the Sviatohymno-Brovarська Line. It is located near the city's Golden Gate, from which the station takes its name.

The original design plans for the station called for a more difficult structure typical of metro stations of that period. Due to the efforts of the city's civil engineers, the design was changed in favor of one that resembles an ancient Kyivan fortification. Since the station was a particularly busy one, since Ukraine was a part of the Soviet Union at the time of the station's construction.

ITATRALNA metro station
1997

The station on the Sviatohymno-Brovarська Line of the Kyiv Metro system. The station serves as a transfer point, via a pedestrian walkway, connecting it to the 200th Victory station on the Syretsko-Pecherska Line. The station was opened on 6 November 1997. Between the Vynohrad and Khreshchatyk stations which were opened 27 years earlier.

In the original 1950s Kyiv Metro development plans, the northwest-southeast Sviatohymno-Brovarська Line was not foreseen. Therefore, no place was left for a transfer station on the Sviatohymno-Brovarська line. When the former was extended during the 1970s, it was decided that a new station was to be built on the existing track. Prior to 1992, the station was known as Lermontov.

KHRESHCHATYK metro station
1960

The station on the Sviatohymno-Brovarська Line of the Kyiv Metro. The station is named for the Khreshchatyk street, the most central street in Kyiv. The station was opened in 1960 along with the first stage of the Metro.

In 1976, the station became the first transfer point in the system to the newly opened Pechersko-Ternyivska Line's Medan Nezalozhnyi. The stations are connected side by side with passages and an escalator. The original corridor, however, proved to be too short and unable to cope with rising passenger traffic, and in 1988 a second, longer corridor connected the opposite sides of the stations allowing traffic to be directed.

Bessarabska Square
early 1910s

The main thoroughfare of Kyiv, located at the busy intersection of Khreshchatyk, Taras Shevchenko Boulevard, Velyka Vasylivka Street, and the Kyiv's Descent streets.

Until the late 1940s, the square was located on the outskirts of town, where immigrants from Bessarabia in the southern regions of Ukraine would come to sell their products. Nowadays, the Bessarabska Square is one of three squares of the Khreshchatyk street complex, the others being the Maidan Nezalezhnosti and the European Square, located in the street's center and northeastern end, respectively.

Before the Bessarabska Market was built in the early 1910s, the square was known by two different names:

Universytetska Square
mid-19th century

As it was located on the route to the Taras Shevchenko National University of Kyiv from the Lyubly neighborhood.

Bolshoi Khmelnytskyi Square
during 1869-1881

A monument dedicated to the hetman was supposed to be built on the square (it was instead erected on the Sofiiska Square in the city's upper town in 1888).

Bessina Street
1830s

Capital tenements were built along the street according to the projects of famous architects, most of the buildings of the 19th-20th century have been preserved to this day.

In the post-war years, a pedestrian boulevard was laid on the site of the carriageway, which was eliminated in 2001.

De Bessina Street
181903 - Golda Mer's place of residence

Golda Mer was an Israeli politician, teacher, and kibbutznik who served as the fourth Prime Minister of Israel from 1969 to 1974. She was Israel's first and only female head of state, the first female head of state in the Middle East, and the fourth elected female head of state in the world.

KLIOVSKA metro station
1981

The station on Kyiv Metro's Syretsko-Pecherska Line. Originally the station was a temporary terminus of the line between its opening date 31 December 1981 and prior to the extension of the line to Vydubychi in December 1981.

Levi Ukrainky Boulevard
1981

Current name.

Former names:
Pechersky Boulevard
late 1950s

The boulevard was created in connection with the beginning of construction of the previously undeveloped areas between Hospitalka and Novohospitalka streets.

PECHERSKA metro station
1997

19th station of the Kyiv Metro, located on the Syretsko-Pecherska line between Klovsk and Druzhba Metro-stations. Opened on December 27, 1997. The name of the station comes from the name of the historical area of Pechersk.

Manuscript of the Kyiv Bohdanivka, 1830

Taras Shevchenko National University of Kyiv, 1925

Taras Shevchenko Boulevard
1944

The modern name was confirmed in 1944. Laid in the early 1940s according to the general plan of Kyiv in 1937.

In 1985, a part of Taras Shevchenko Boulevard between Peremohy Square and the Pavloviivskiy Overpass was connected to the former Brest-Litovsk Avenue, which was then renamed to Peremohy Avenue.

Taras Shevchenko Boulevard is the only city street named by the Bolsheviks in 1919 that did not change its name when Ukraine gained independence.

Simultaneously with the construction of the building of the Kyiv University of St. Volodymyr, an alley was planned in the middle of the street - first chemists, later - from the 1840s - poplars, which are still the hallmark of the street.

Taras Shevchenko Boulevard is included in the list of landmarks and objects of the Nature Reserve Fund of Ukraine, as a botanical monument of nature of local importance. The length of the avenue of poplars on the boulevard is about 1.5 km.

Former names:
Boulevard Highway
1830s

The boulevard as a city street was laid in the 1830s.

Boulevard Street / University Boulevard
1850s

The names have been used in parallel, named after the main building of the Kyiv University of St. Volodymyr.

Bibikov Boulevard
Since 1869

In honor of Kyiv Military Governor, Podolia and Volhynia General-Governor DG Bibikov.

Taras Shevchenko Boulevard
1919

During the Bolshevik renaming of the city's streets, the street was named in honor of the Ukrainian poet, writer, and artist Taras Shevchenko.

Renovestrasse
1942-1943

During the Nazi occupation of the city.

Tram line existed from 1952 till 1940s.

VARSLIA STUSA metro station
1981

The station on Kyiv Metro's Zolotohoro-Ternyivska Line. The station was opened on 19 December 1981, and is named after the writer Leo Tolstoy (who visited Kyiv only once).

The station is located deep underground. The station forms a station complex with a transfer tunnel with the adjoining Palats Sportu station on the Syretsko-Pecherska Line.

On Friday 13 January 2023 the Kyiv City Council announced the newly station would be renamed in a poll organized by them Kyiv residents cast more than 100,000 votes for the renaming of seven city objects, including this and the metro station Druzhba Nezdobyty. The majority of the votes went to the name Ukrainian Heroes Square.

In 2022, as part of denazification efforts following Russian invasion of Ukraine, was renamed from Ploshcha Lva Tolstoho to Varslyia Stusa.

PALATS SPORTU metro station
1989

The station on the Syretsko-Pecherska Line of the Kyiv Metro. Opened on 31 December 1989 as part of the first stage of the line, a formed third and last but not least transfer point of the system.

The station is named after Kyiv's central Sports Palace.

National House of Culture
Sports complex

National House of Culture
Sports complex

Kyiv Metro

Kyiv Metro

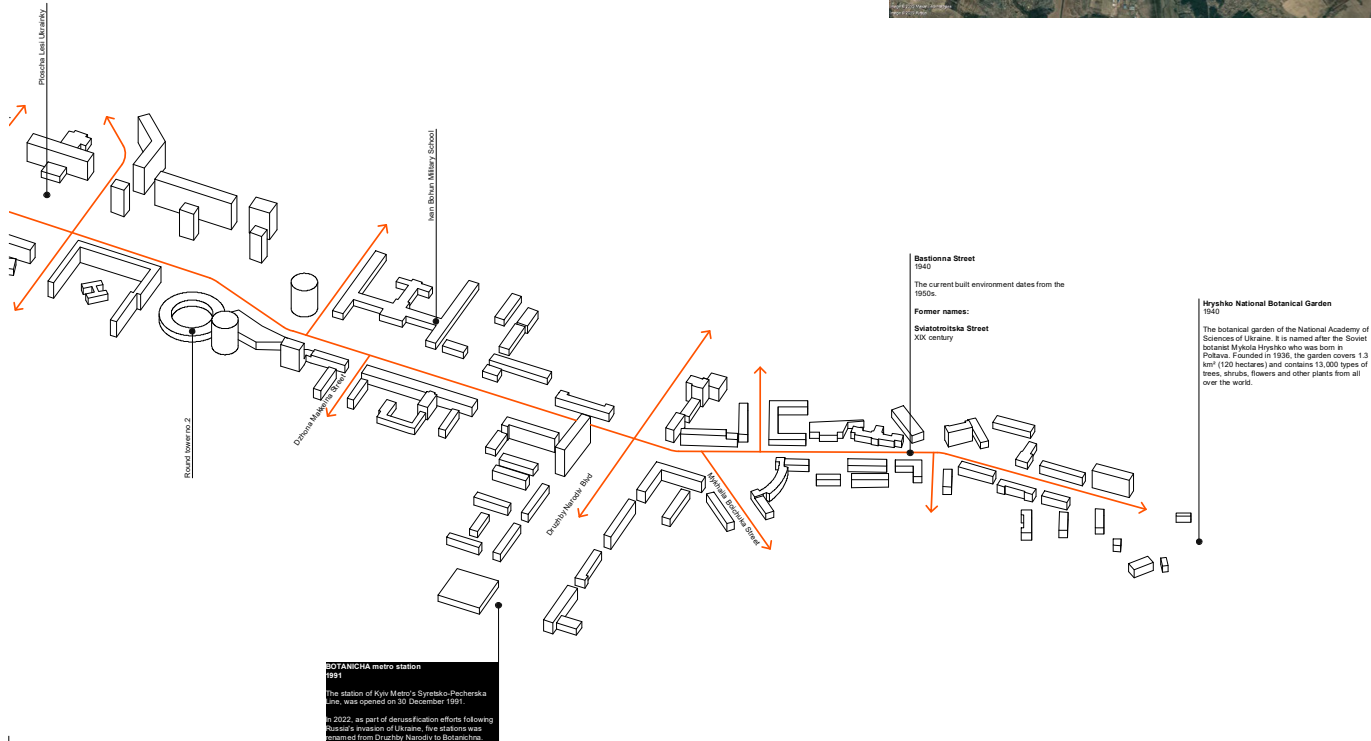
Kyiv Metro

Kyiv Metro

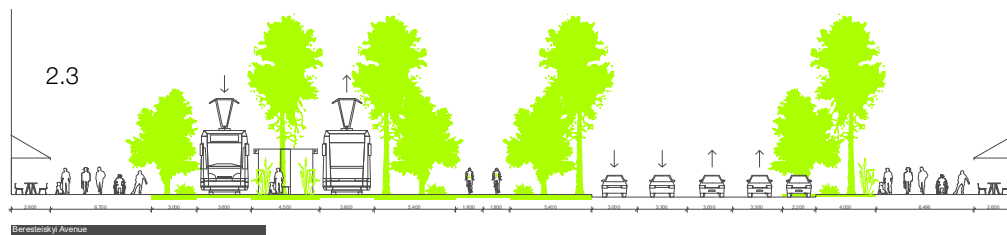
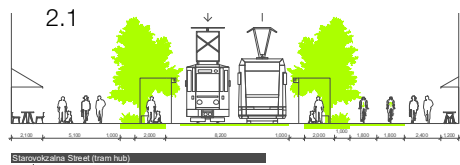
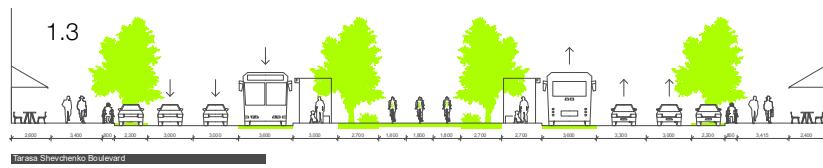
Kyiv Metro

This satellite map illustrates the proposed rail network in the Kyiv region. The map shows the following locations and features:

- Locations:** Bucha, Irpin, Kotsybynske, Myla, Sloyanka, Horenychi, and Halytska Square.
- Network Types:**
 - Rehabilitation of existing rail network:** Indicated by a dashed line connecting Bucha, Irpin, and Kotsybynske.
 - New rail network:** Indicated by a solid line connecting Kotsybynske, Myla, Sloyanka, Horenychi, and Halytska Square.
- Geographical Features:** The Dnipro River is visible on the right side of the map. The map also shows surrounding urban areas and agricultural fields.



+
+ crucial intervention points



HOSTYNNYI DVIR CENTRE FOR PERFORMING ARTS

program: urban, rehabilitation
location: Kyiv, Ukraine
basics: adaptive reuse, public place, landscaping
area: 7 ha
year: 2010, 2023
in team with: -

Kontraktova ploshcha is a plaza in the historic Podil neighborhood of Kyiv, known since the Kyivan Rus' times as an important part of the Podil merchant neighborhood, and contains numerous architectural and historical monuments.

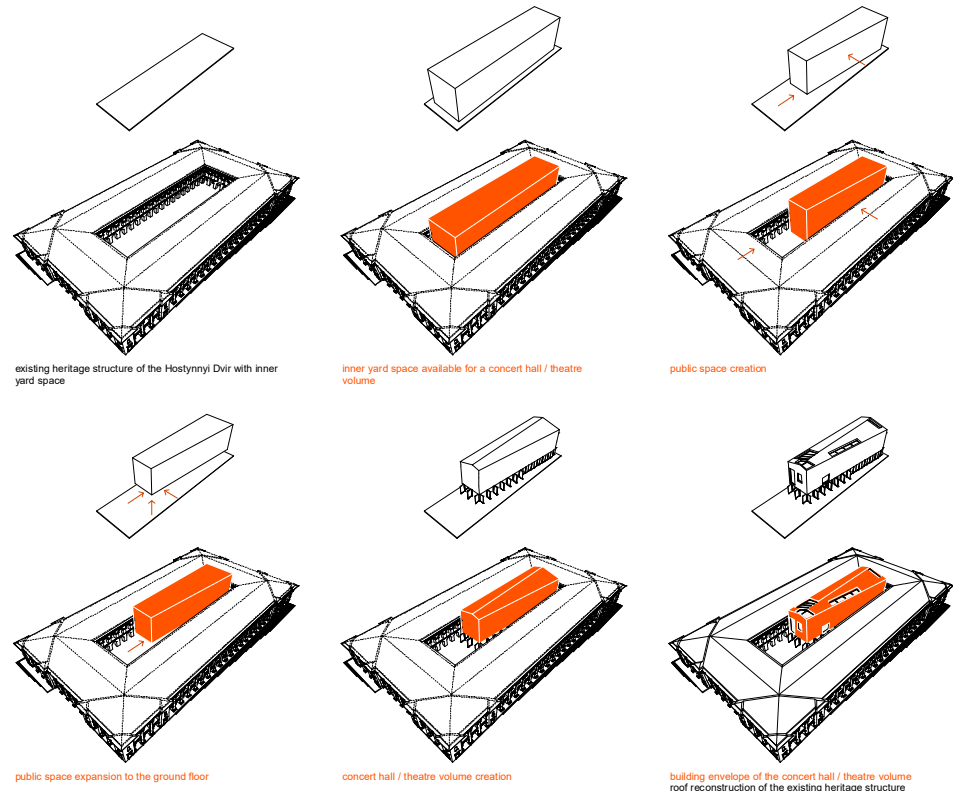
The construction of the Kontraktova House, a permanent trading center where contracts were signed, at the end of the 18th century gave the square its current name, i.e. Kontraktova is a morphological adjective from the noun "contract" in Ukrainian. The Kyiv-Mohyla Academy, one of Ukraine's leading universities dating back to 16th century, adjoins the square.

Today, it remains an important center of the Podil area, as well as a recreational, cultural and transportation hub of the city. Kontraktova ploshcha adjoins the Kyiv Metro Kontraktova Ploshcha Station (blue line), thus forming a multi-modal passenger knot with the tram, bus and minibus lines.

Hostynnyi Dvir is a trade complex (hosting court, merchant court) built in Kyiv at the time of the Russian Empire back in 1813. The building is the central piece of the Kontraktova ploshcha's architectural ensemble, many buildings of which are also included in the Historical-Architectural Preserve "Ancient Kyiv". During the Soviet era, the building was heavily modified, losing its original facade. During the World War II Hostynnyi Dvir was abandoned and as per 1947 city's master plan it was planned for demolition that never happened. In 1970s the metro line was built to Podil and due to underground work the building got a subsidence. In 1979 Hostynnyi Dvir became part of an architectural heritage. The renovation had started in 1983 and was completed in 1990. Despite being newly built, Hostynnyi Dvir retained its status of an architectural heritage.

In 1994 the building was leased to Ukrrestavratsiia company, that promised to keep the building in a good state. However, in 2011, it was excluded from architectural heritage, following the approval of its reconstruction into a shopping mall with offices and parking. The project caused protests. In the night of 8th February 2013 the roof of Hostynnyi Dvir has caught fire. Due to serious damage, all the tenants were resettled. It is believed that the fire was caused by the developer. The construction stopped in February 2014, when trials against Ukrrestavratsiia had started. The approval of the reconstruction was revoked and the ownership of the building was declared as illegal.

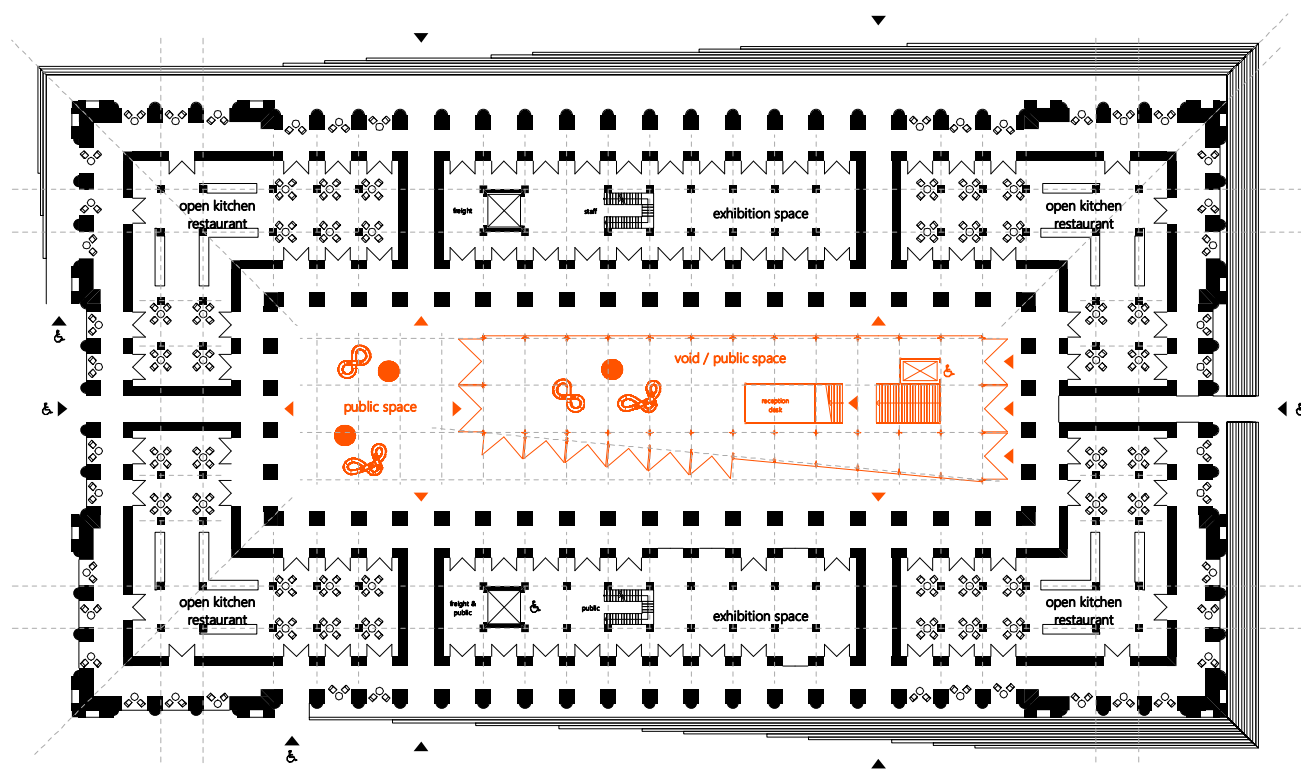
form creation diagram



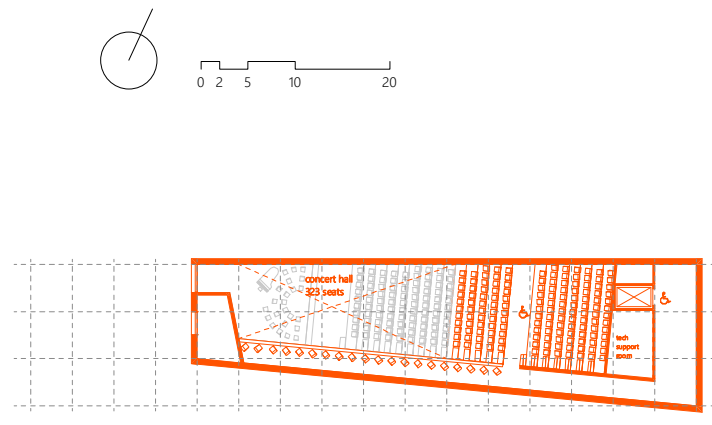
+
+ proposed redevelopment into a sustainable transportation hub and public space with scattered public plazas and improved landscaping

current situation and traffic

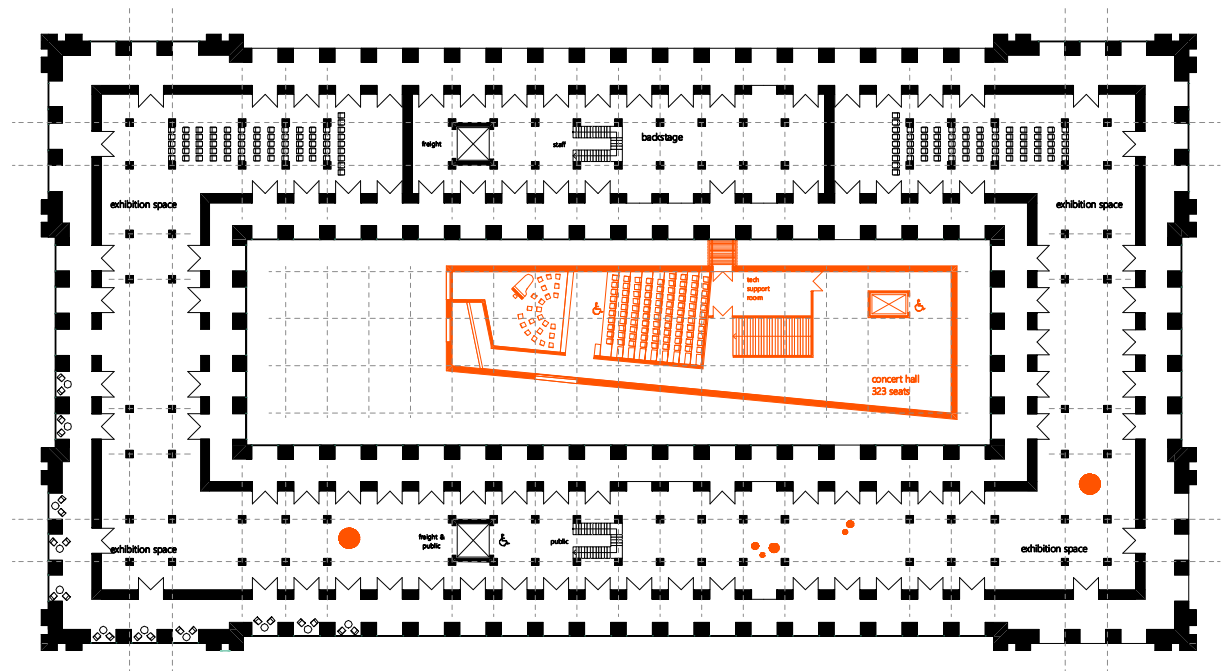




ground level plan

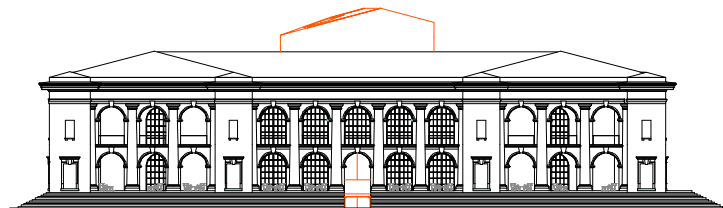


third level plan

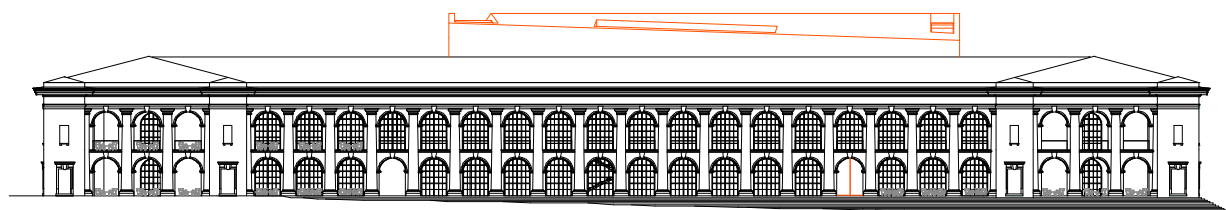


second level plan

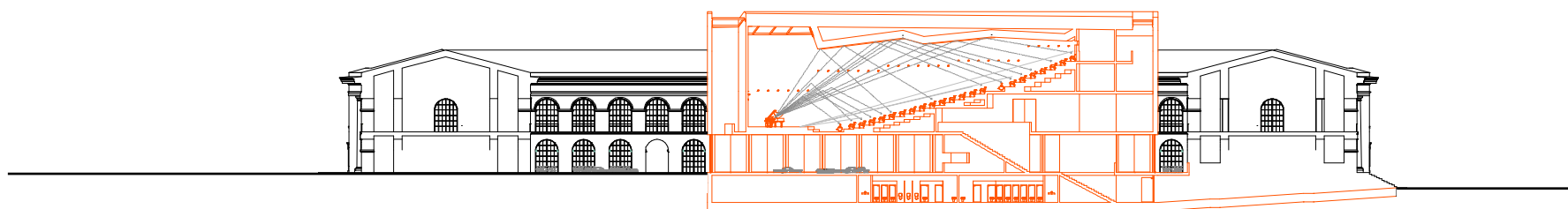




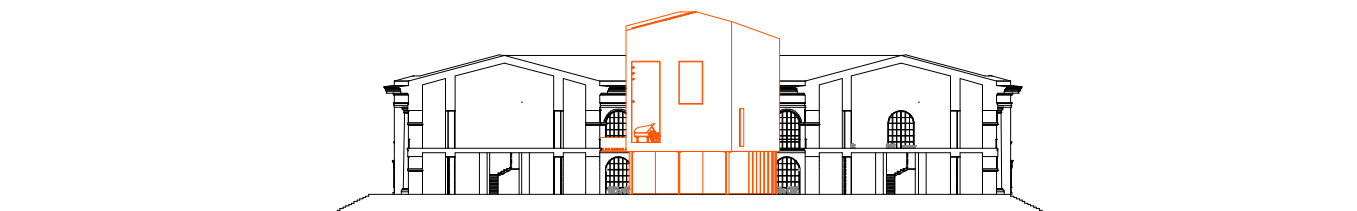
front elevation



side elevation



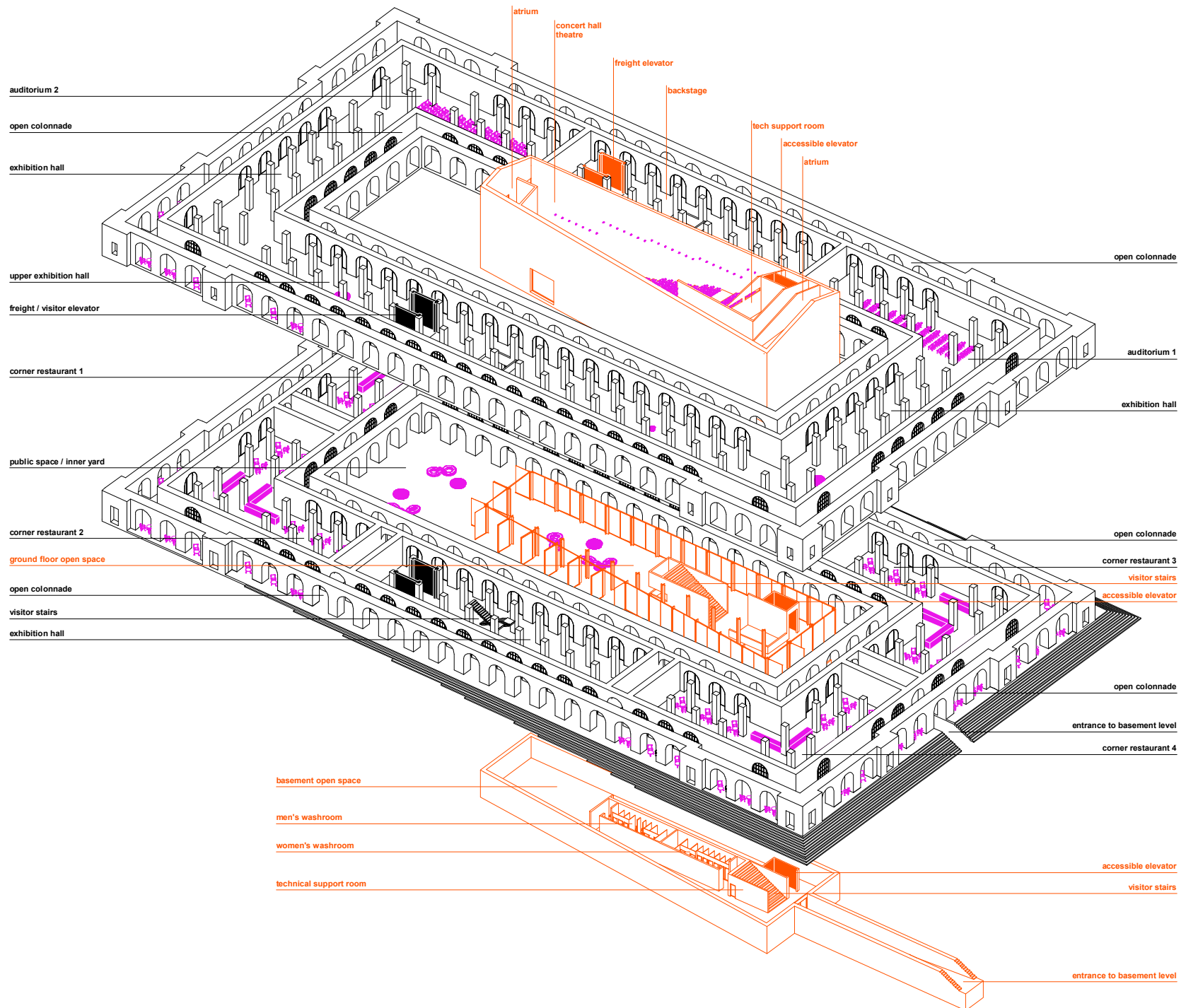
section across prolonged facade and insertion
acoustics and visibility of a concert hall



0 2 5 10 20

section across public space / court yard

space functionality of the performing arts centre

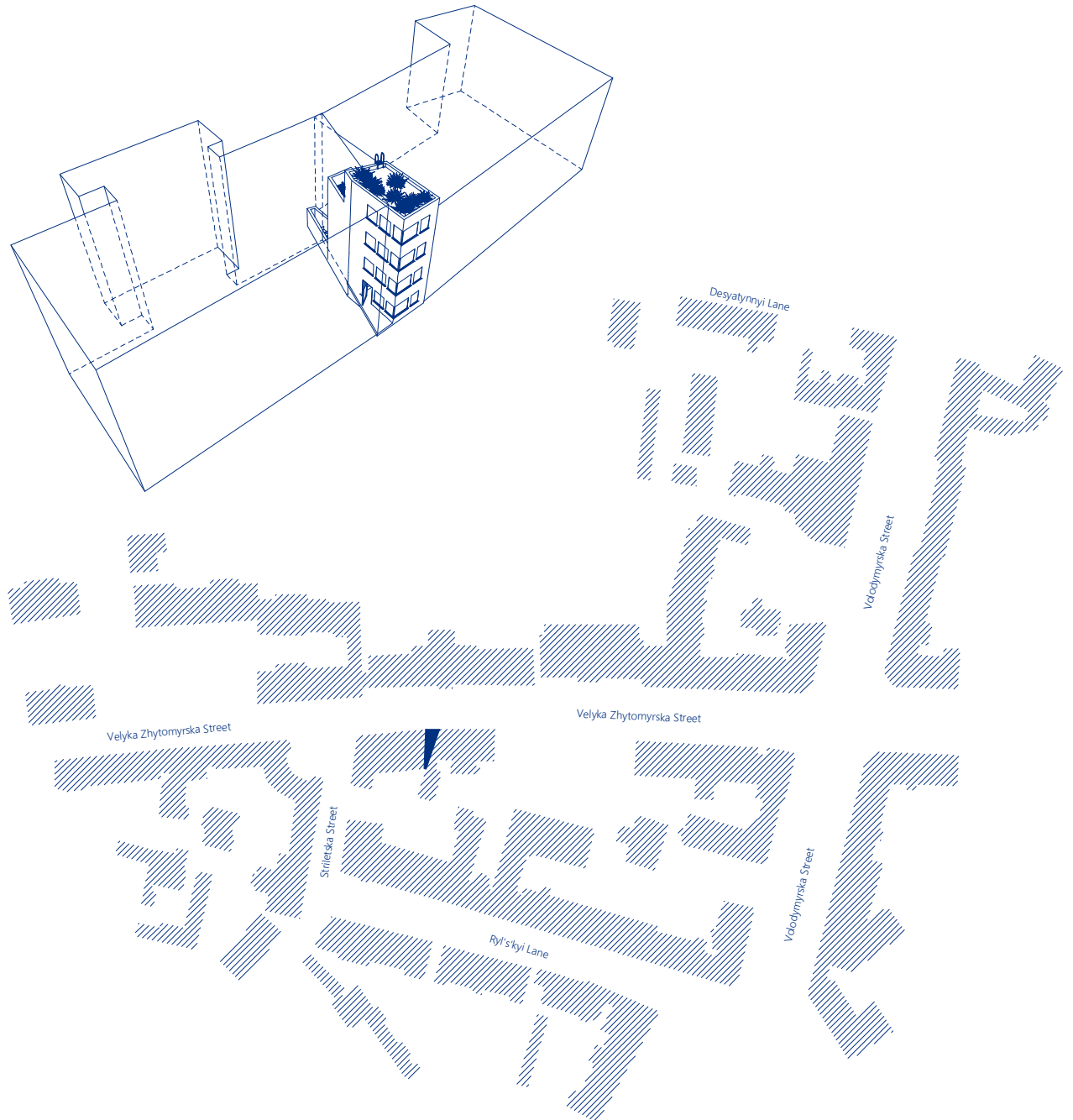


VL 13/15 INFILL

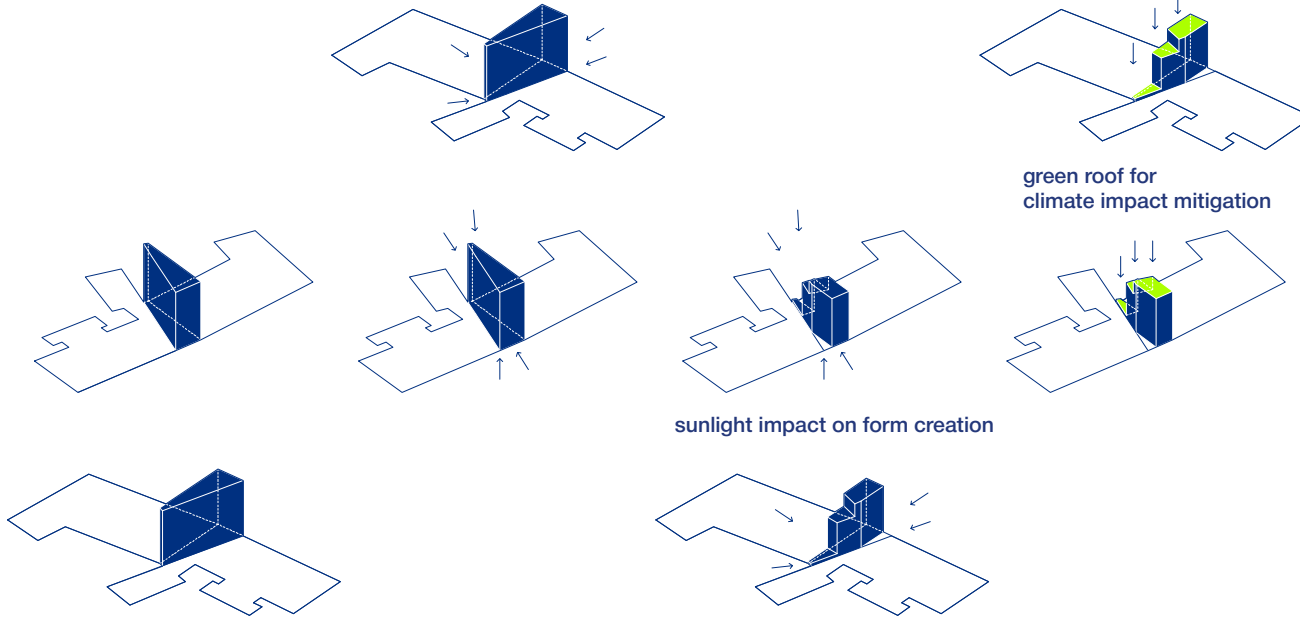
program: urban infill, residential
location: Velyka Zhytomyrska St, Kyiv, Ukraine
basics: studio project
area: 172.4 sq.m.
year: 2008, 2021
in team with: -

If you have ever thought about how to increase the city's density, but not just erase parts of the city and remake it, let's say, if you would not take a modernist approach. Infills and insertions into the lot fabric are a sensitive approach in providing new housing and employment and avoiding non-recyclable and unnecessary construction waste.

The house is designed to let the maximum amount of sunshine through the south and north facades. The notch on the north facade provides additional sunlight and comfortable access to the residential building. The space inside is split into eight levels (excluding roof gardens) instead of a staircase to preserve the most space on a narrow and small lot. The split-level approach gives a broad range of experiences and connections through the flow of spaces and allows one to make the most out of a small space.



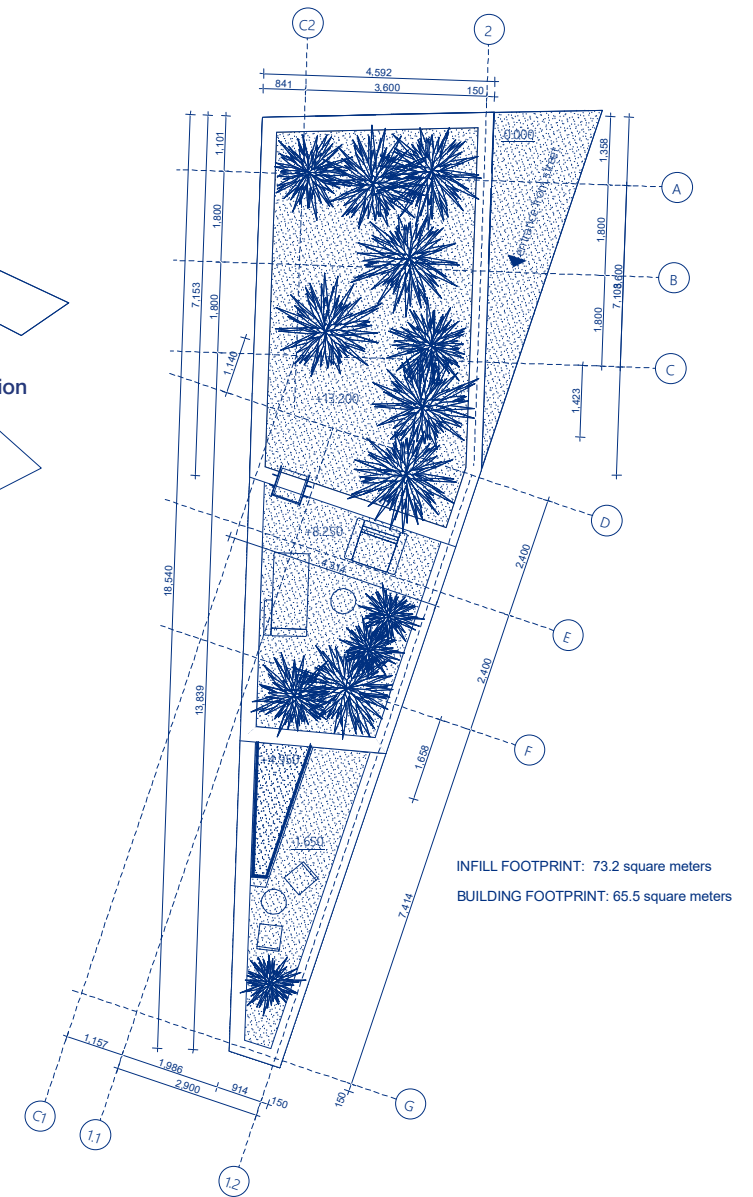
design principle: irregular gap, irregular infill

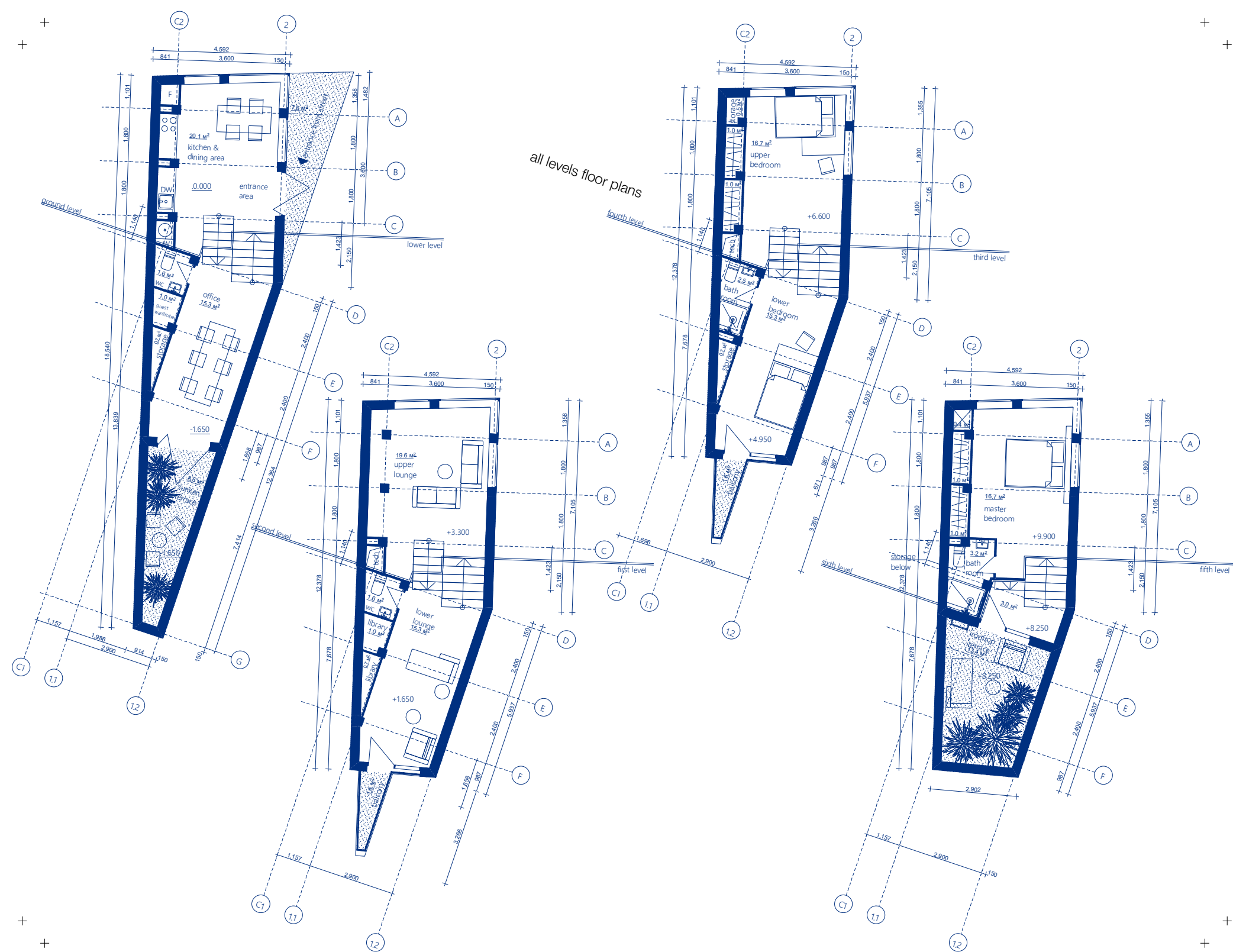


streetscape elevation

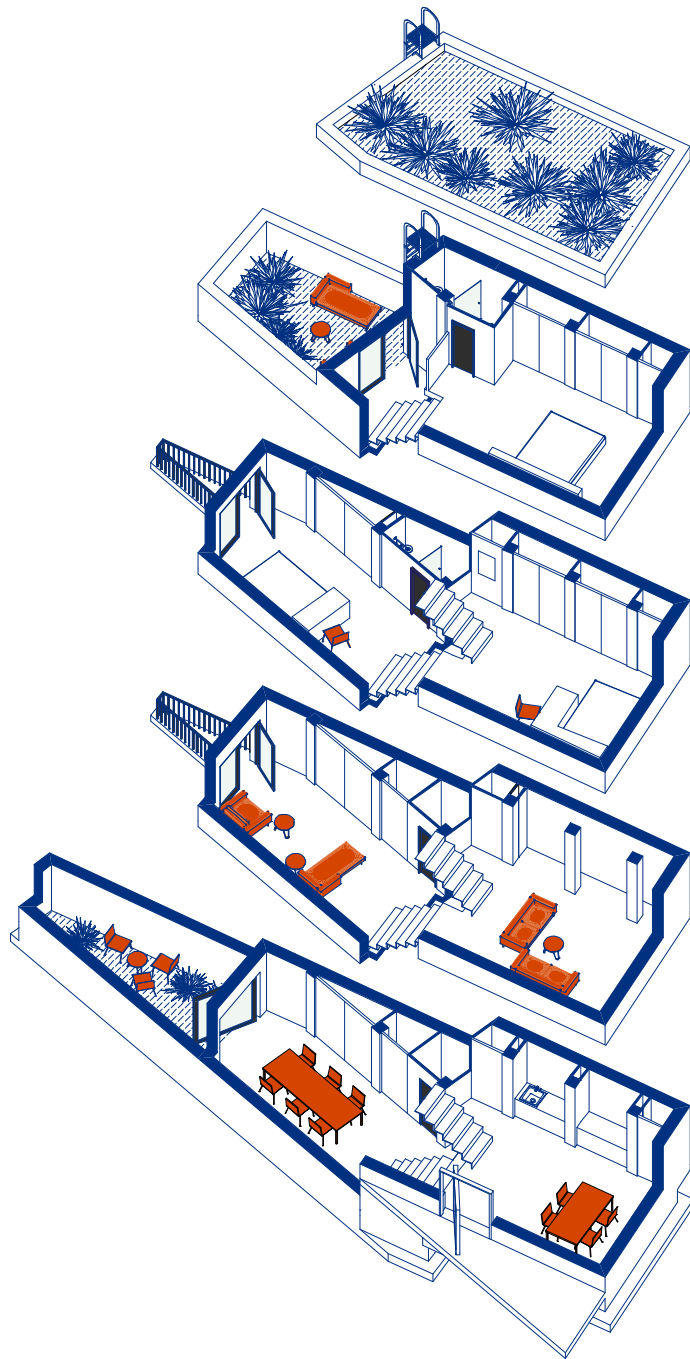


site plan

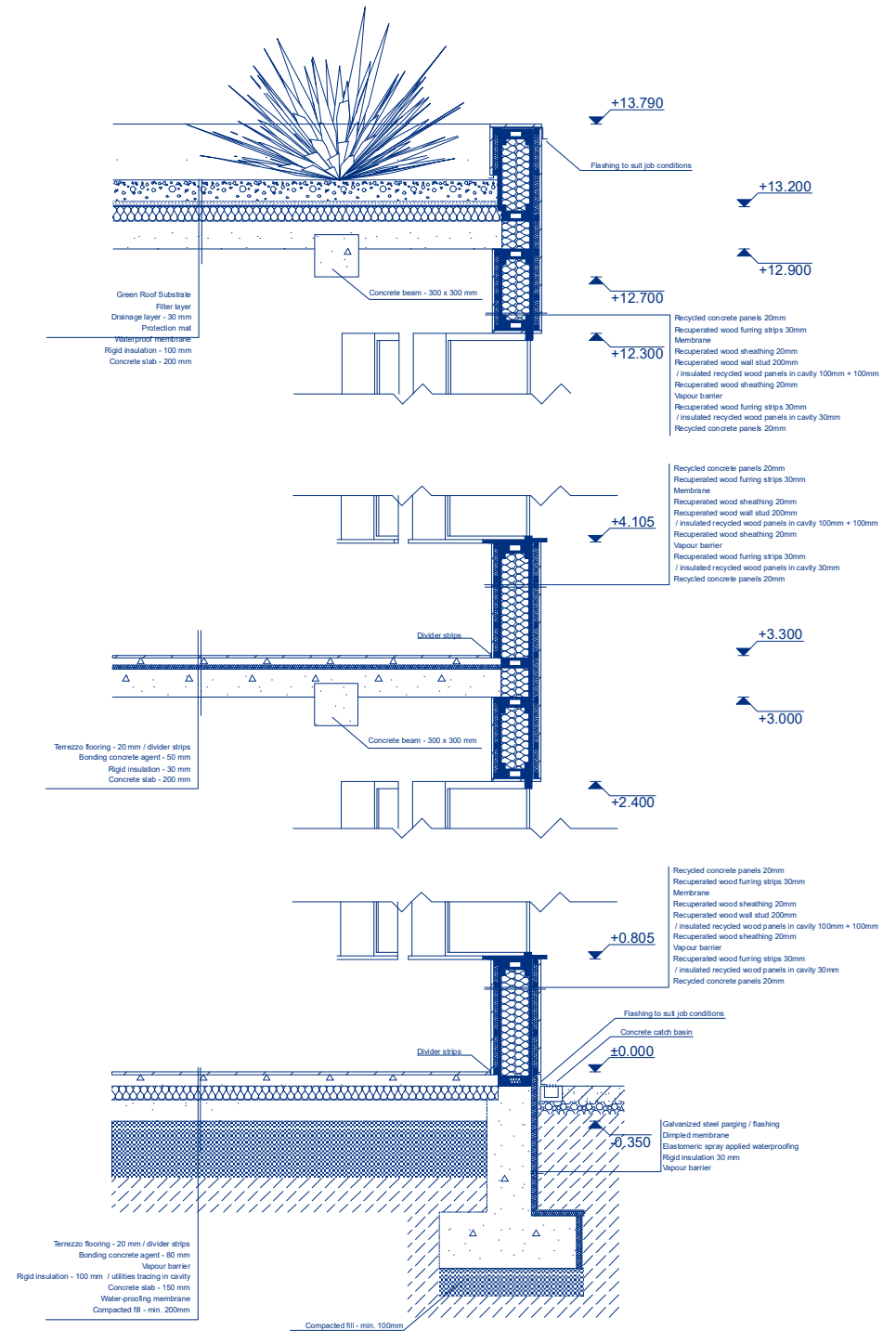




+
+ interior space organization



exterior wall section



AS FAR AS THE EYE CAN SEE*

program: urban, rehabilitation
location: Mariupol, Ukraine
basics: public space, recycling of CDW
area: 21,400 sq.m.
year: 2020
in team with: Lilit Hakopyan

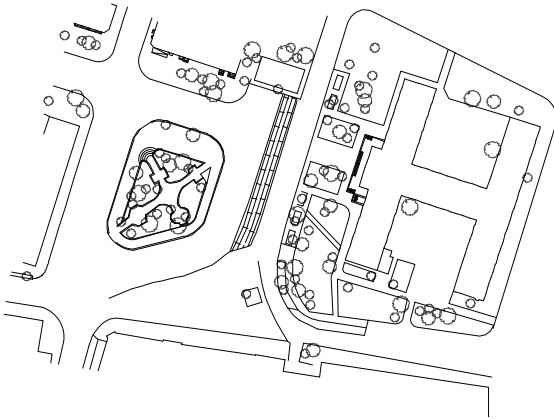
A pedestrian plaza in the heart of Mariupol.
It expands into the main city axis, Myra Avenue, and creates a link with Teatral'na Square & Mariupol City Administration.
It spreads even further – across streets to sea waterfronts.
It reconnects the city center with its main asset – waterbank.
It can be even said that it reconnects to the values as well.
Requiring to eliminate the noise and non-essential.
The design emphasizes the importance of the void.
It uses standardized materials for all surfaces – horizontal, vertical.
It recognizes the value of the built environment.
It recognizes the importance of living a meaningful life within one's community.
It becomes empty and public and space.
It spreads inside the building because the void is contagious.
But do we want it to be only empty and public and space?
The public square is inevitably associated with democracy.
Though democracy is power of the majority...
'Public space is designed for the public. But does the word "public" represent everyone?' - koozarch
The void can belong to everyone as everyone can fulfill it with their own senses, thoughts, opinions, visions, ideas, values, Christmas markets, installations, events, concerts, playgrounds...
And it becomes an opportunity to tell a story about all of it.
We even make it political.
Because democracy is a value.
Because politics is inclusive.
And politics is about values.

* Lawrence Weiner

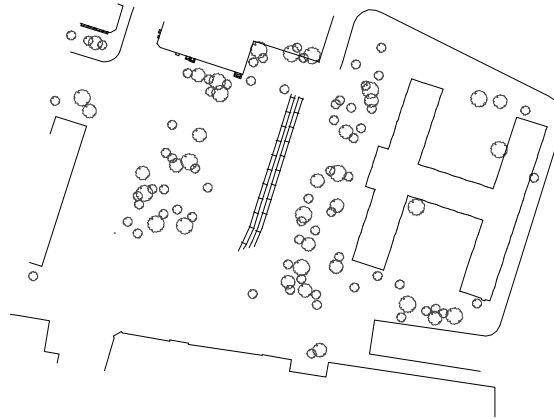


DESIGN PRINCIPLES:

1. ELIMINATION OF NON-ESSENTIAL
2. NEW LINKS & CONNECTIONS



Current situation



Creation of void and production of space

Vyzvolennya Square is a plaza situated in the heart of the city of Mariupol, flanked by the community center building municipal theatre and cafes, and creates a pedestrian axis with Teatral'na Square and Mariupol City Administration.

The design emphasizes the importance of a void, which opens a panorama towards the city skyline.

An urban stage and an interactive open space, the 12.250 sq. m square.

The "city's stage" is as a void and a place for everyone. Being an empty space it can be fulfilled with everything that city and its dwellers need - new visions, new ideas, new opinions, values, festivals, markets, installations, events, concerts, children's games. And this place is an opportunity to tell the story about all of this.

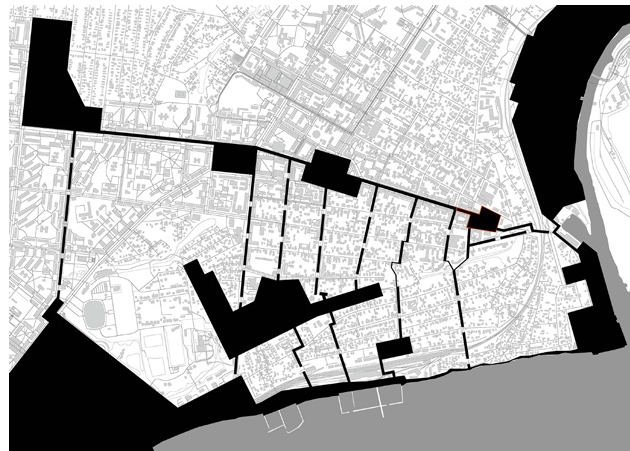
Everything that remains is an empty public square.

But do we want it to be only public?

Public square is inevitably associated with democracy. Though democracy is power of majority. Whereas...

Void can belong to everyone as everyone can fulfill it with their own senses, thoughts, opinions, values.

Place for everyone opens a possibility of equality, an essential right.



NEW CITY VIEWPOINTS & PUBLIC SPACE EXPANSION

"We still build all kinds of buildings on the ground, but the relationship of humankind and the ground has become rarified, and it has become more difficult in our daily life to feel the presence of the Earth. One reason could be the arrival of the aforesaid sky-scrapers, but even in small houses we can lose this former sense of clinging to the ground. I think a more fundamental reason is that we have treated the ground line and the skyline as external aspects of construction, since buildings divide one horizontal line into two lines: the ground and the sky. Without realizing it, we have seen those two lines just as separate building tools, and we have forgotten that they were originally one single horizontal line in the earth." *7

New city viewpoints at the square are represented by lens street periscopes by the example of Craig Barrowman project for Peacock Visual Arts for their programme Defining Place: Architecture in Scotland 2004-2006. They are fixed on movable platforms and operated along old tram rail ways.

New city viewpoints are an interactive playground for children and families. They allow to observe a city in a different way and open view to the sea. For the square where once harbour and docking ships were seen in the past such installation is an opportunity to reconstruct its original viewpoints.

Lens periscopes are a subject for school reuse/recycle/readapt workshops where kids can work on the project of assembling lens periscopes from materials that otherwise could have been damped on the landfill.

CITY MASTERPLAN AMBITIONS. PEDESTRIAN AXIS & ITS EXPANSION TO WATERFRONT.

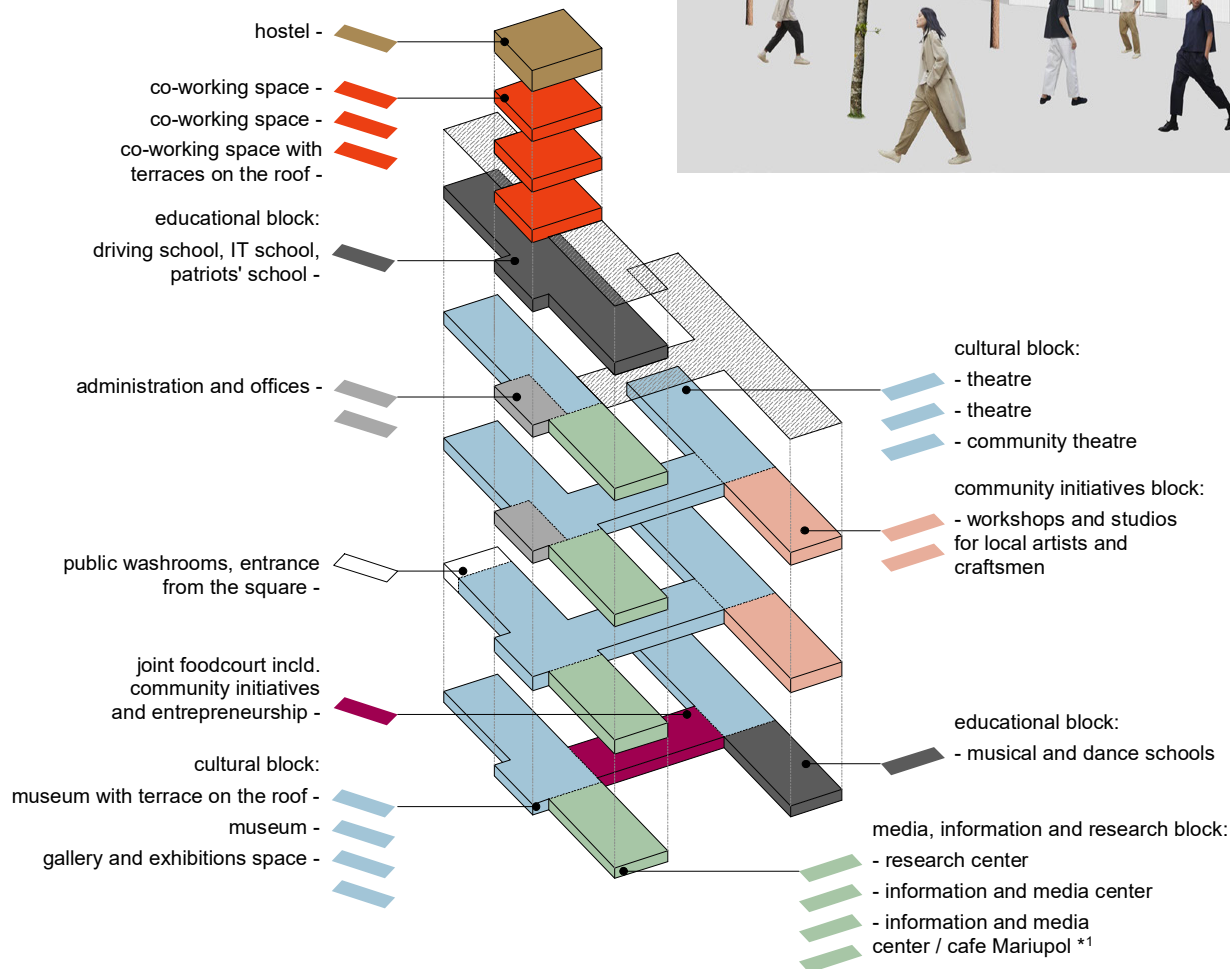
Heavy industry co-exists with seaside recreation and tourism. Green belt protects the city from the majority of industrial facilities on the east bank.

Green waterfront belt includes part of the industry which gives impulse for its sustainable development and sea harbour becomes vastly accessible for public, commerce and recreation.

UNIFICATION OF MATERIALS USED, BOTH FOR VERTICAL AND HORIZONTAL SURFACES, TO ENHANCE THE SENSATION OF THE VOID ACQUIRED

Application of sustainable construction waste management can help the unification of materials for the proposed development. It also creates a sense of resemblance, belonging and familiarity of surfaces for city dwellers. The materials that were already there will be reused and recycled. Some textures will be maintained and the link and connection to a place will be enhanced.

NEW COMMUNITY CENTRE SPACE ORGANIZATION



SUSTAINABLE CONSTRUCTION WASTE MANAGEMENT

Local recycling and production from “trash” materials gives an opportunity to purchase affordable products with a warranty, and create jobs. All can be low tech, affordable, strong and locally repairable. The whole construction and recycling process on-site and supporting temporary site laboratory can impulse creation of jobs in science field. All the reclaimed construction and demolition material that is not possible to reuse in production of new construction materials for the site should be utilised as a secondary raw material on site or in other fields of construction.

Long-term positive impacts from reusing/recycling/ readapting of CDW:

- sustainable development
- minimized impact on the environment
- optimizing the use of natural resources
- increasing restrictions on the dumping of reusable material, possibly leading to a ban on their disposal into landfills
- potential economic incentives to encourage the recycling and re-use
- conserves natural resources as raw materials and water
- reduces CO2 emissions in certain cases
- saves landfill space
- creates employment

PUBLIC SPACE IN ACTION

We don't use images "because we are so used to just watch pictures. But the picture never reveals architectural experience... Architectural space can also be something that you can describe in words... It doesn't mean that the space is good because it looks good in pictures. It's something we are so a custom to, we are so used to it... We switch through architectural reviews and look at the pictures, but this is just a translation." *2 "Maybe this is a general problem of architecture, which is increasingly image-oriented. People no longer seem to ask themselves what kind of spaces are created by that. It becomes obvious when you look at contemporary publications: they hardly show plans and sections anymore. There are images that look good but they don't give you the chance to see if the building is actually good or not.

Things that function as a trademark or an image have to be questioned according to their architectural, e.g. their spatial, value... I would like to concentrate on creating specific qualities, sketching a vibrant part of a city, and not reduce myself to the creation of an image... Drawings don't allow a lot of cheating." "The reason why many buildings are only designed with regard to their image is most likely the fact that the majority of people are only going to perceive them in the form of images, via the media. The actual user in that case is in the back seat." *3

PIAZA: ADAPTIVE ZONING SCENARIOS

Where one can shop locally.

- local produce stores
- local markets
- spontaneous market
- craft and artists studios

Culture, education and entertainment.

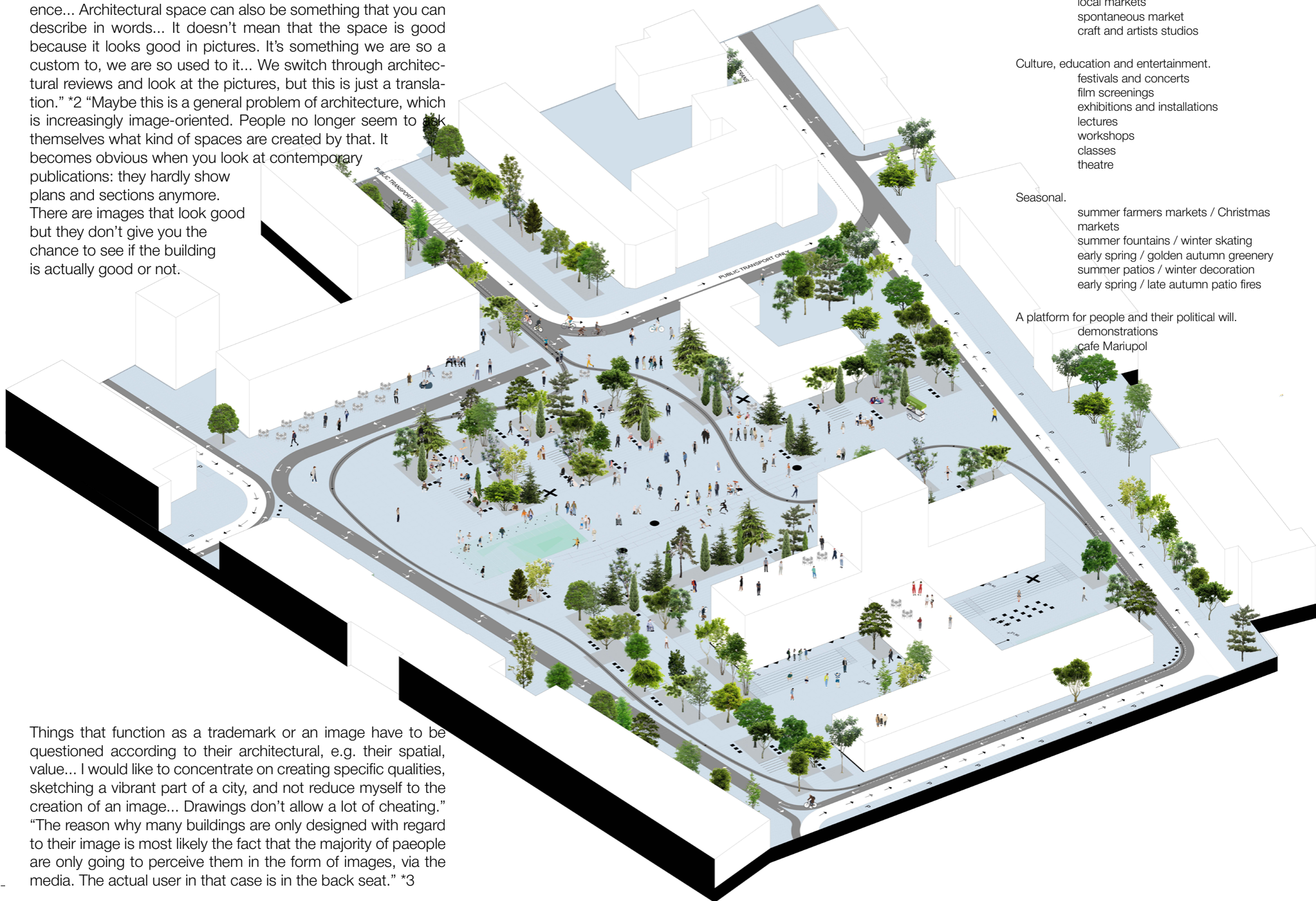
- festivals and concerts
- film screenings
- exhibitions and installations
- lectures
- workshops
- classes
- theatre

Seasonal.

- summer farmers markets / Christmas markets
- summer fountains / winter skating
- early spring / golden autumn greenery
- summer patios / winter decoration
- early spring / late autumn patio fires

A platform for people and their political will.

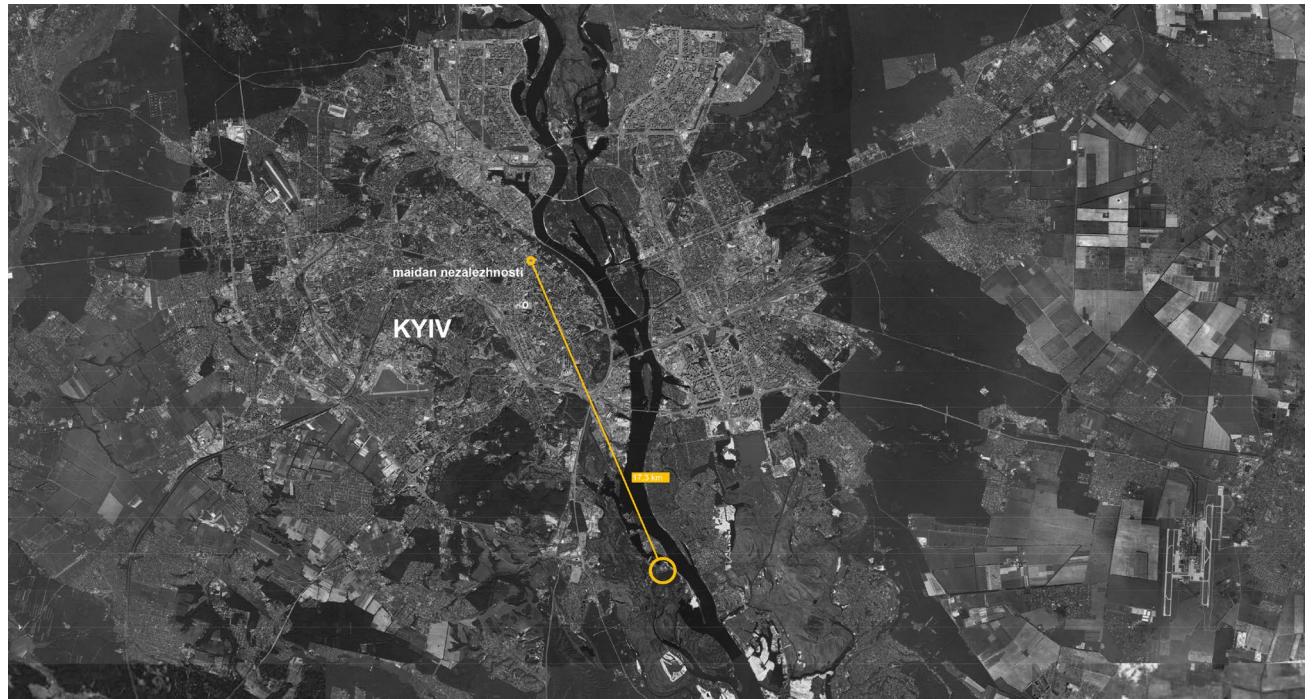
- demonstrations
- cafe Mariupol

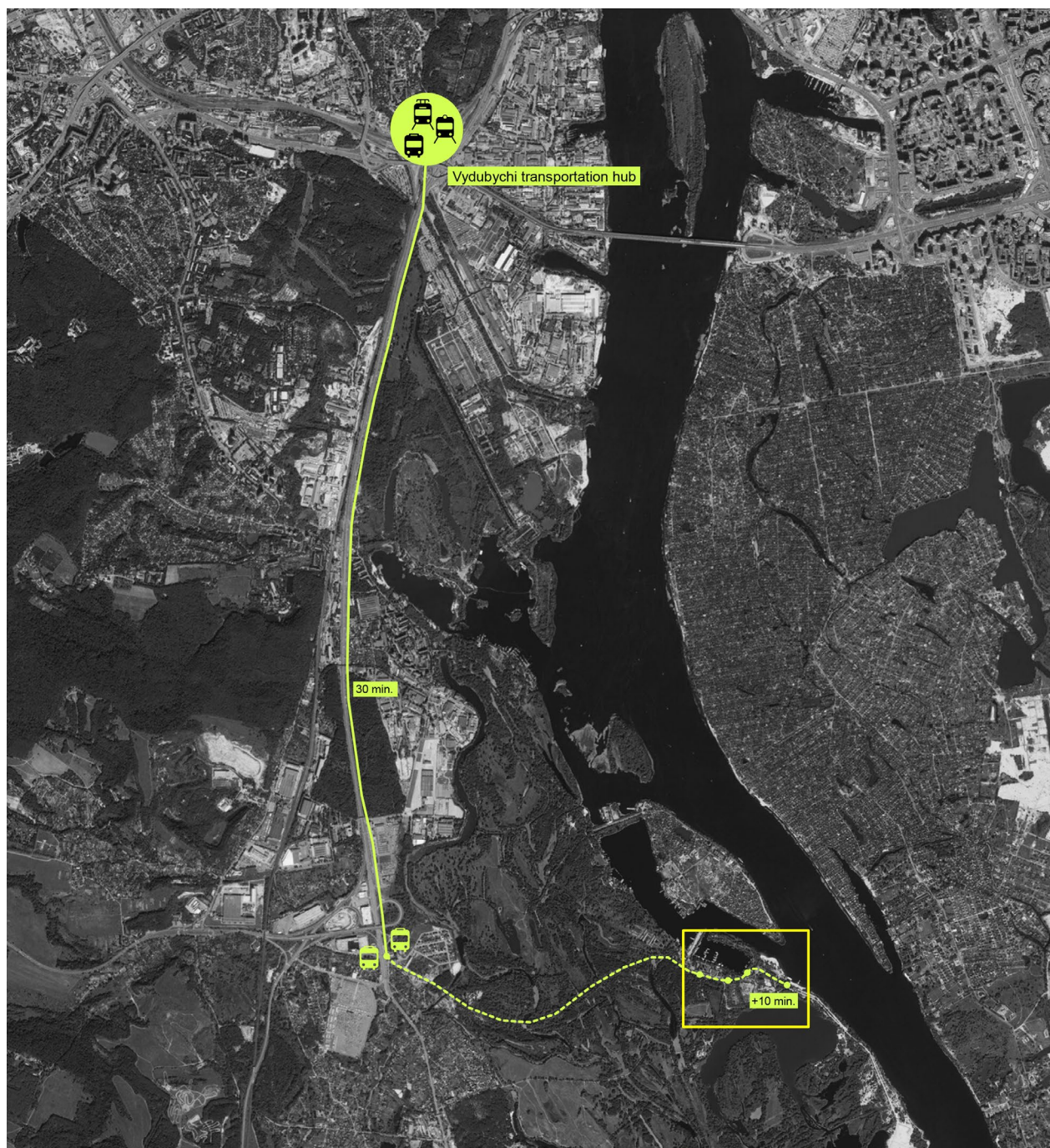


MCHK RESIDENTIAL

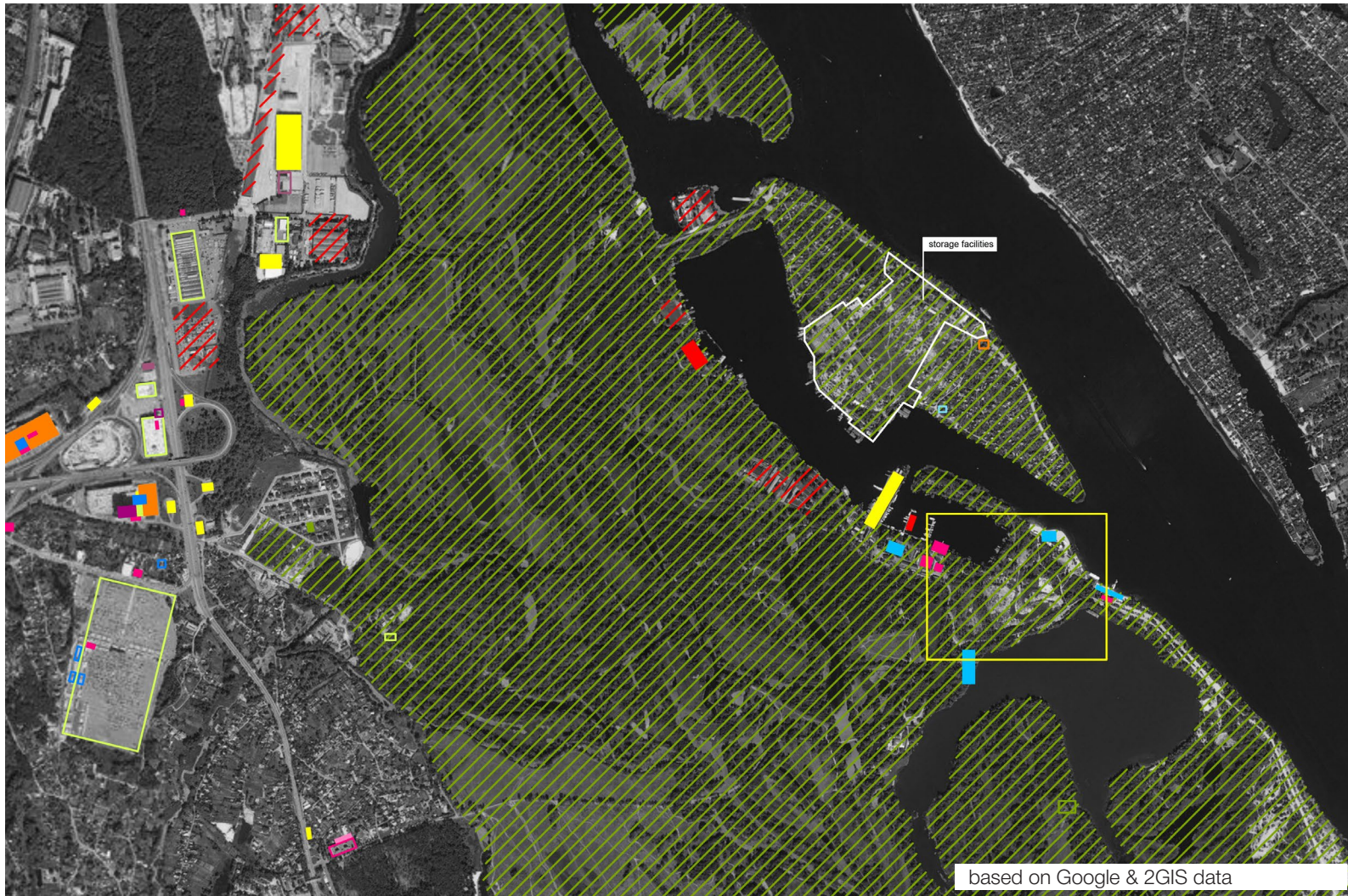
program: urban, mixed-use
location: Kyiv, Ukraine
basics: new development
area: 10 ha
year: 2017
in team with: burø architecture and design team

A project of a mixed-use area in Kyiv with mid-density housing and long-perspective development of the pedestrian waterfront line. The project's significance is the linking of an area's existing green landscaping with designed green pedestrian circles and the development of cycling infrastructure for the city by linking the area with city centre. The area development includes 15 residential buildings, children daycare, elementary and secondary schools, public transportation, ground floor commerce, a supermarket, restaurants at waterfront line, beaches, leisure and spa complex together with city bath, outdoor and indoor sports facilities including sports on the water. All these amenities set short-term and long-term development goals with gradual implementation on-site and link the area with the city commercially and socially.





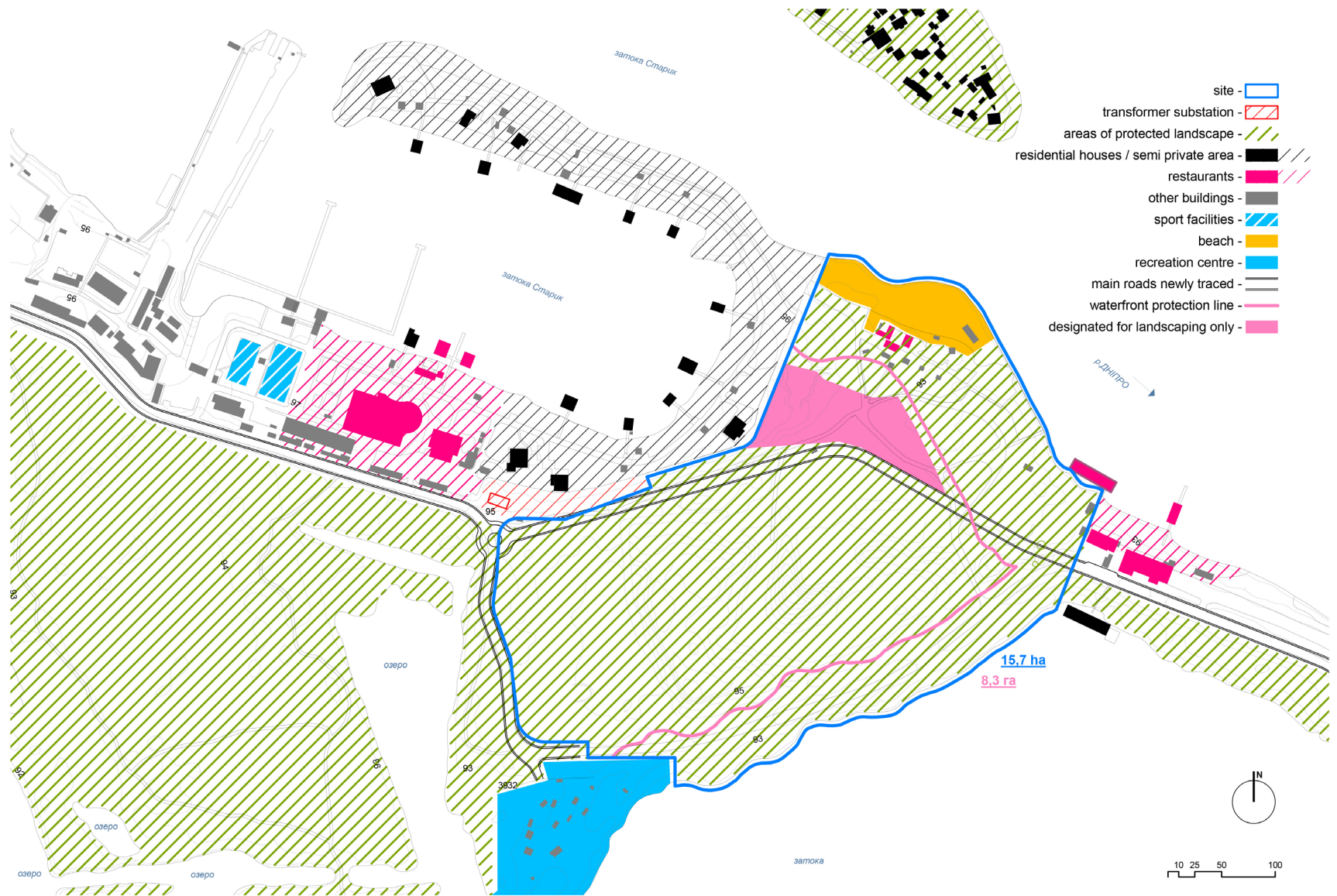




- site -
- shopping malls -
- clothes stores -
- supermarkets -
- grocery stores -
- specialized stores & malls -
- cafes & restaurants -
- hairdressers -
- hotels -
- cinemas -
- offices -
- banks -
- administrative buildings -
- sports complexes and recreation centers -
- sports gear stores -
- schools -
- children daycare -
- children's recreation facilities -
- gas & service stations -
- yacht clubs -
- no data available - ///
- areas of protected landscape -

DISTANCES TO:

- nearby school - 3,3/ 6,3/ 7,2 km
- nearby daycare services - 3,3/ 7,2 km
- nearby supermarkets - 6,0/ 8,1 km
- nearby clinics - 7,2 km
- nearby hospital - 14,1 km
- nearby fire station - 4,9 km
- nearby gas & service station - 3,7 km



S:

- unique undeveloped territory
- within Kyiv City boundaries
- surrounded by Dnipro waterfront
- surrounded by nature / protected landscape
- with some commerce on place /yacht club, restaurant, beach club, water entertainment /
- with piers to park the boats
- recognizability / with circle of regular customers/

W:

- no public transport
- no essential services as pharmacy & supermarket / grocery stores
- no social infrastructure as children daycare & school
- no workplaces

O:

- uniqueness of place allows to create model of new housing and commerce for Kyiv
- urban lifestyle in harmony with nature

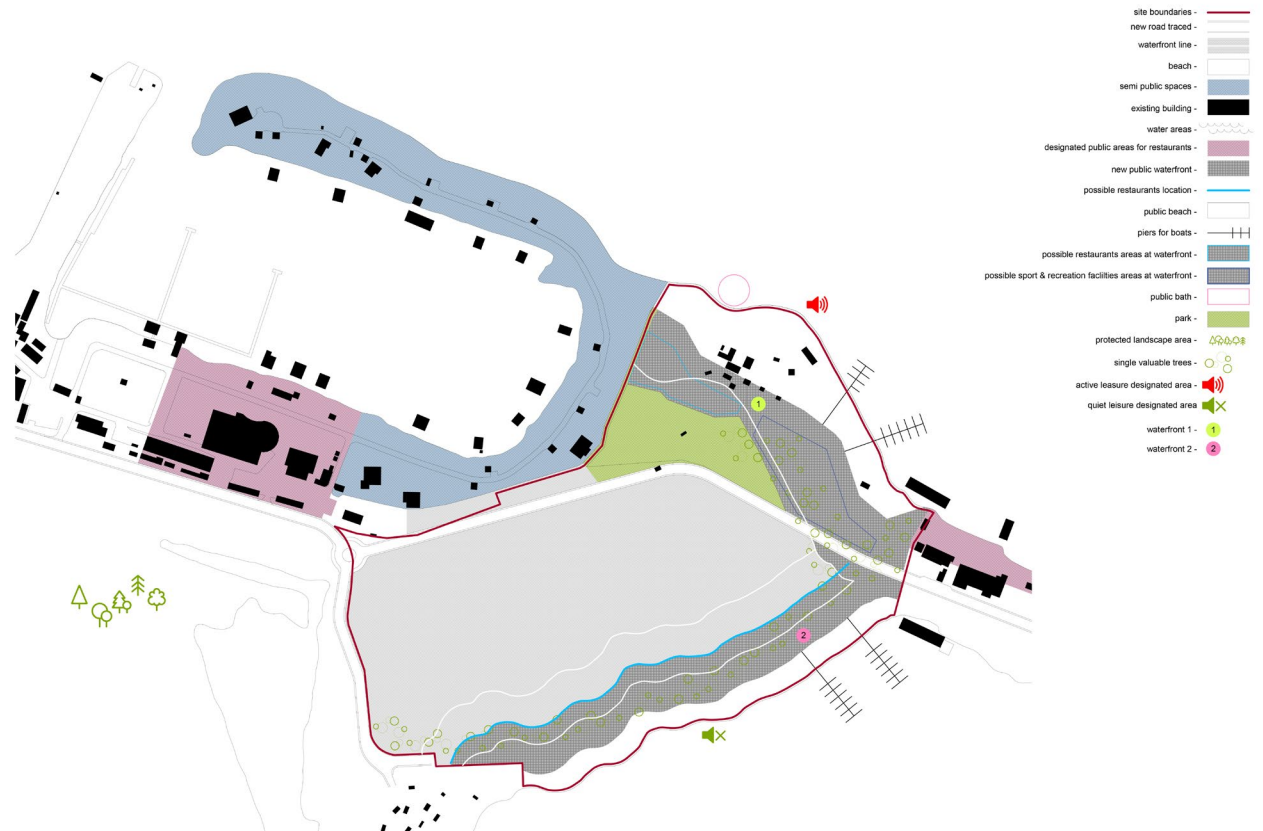
T:

- to create luxury 'ghetto', 'reservation'
- to lose uniqueness of area
- to kill nature around
- super narrow target audience
- huge costs for public transportation development

OBJECTIVES:

- not to worsen quality of life for existing dwellers
- to preserve the nature potential
- to develop inherent infrastructure
- to create new urban fabric
- to create sustainable city model
- to create inclusive and respectful, socially and physically, environment

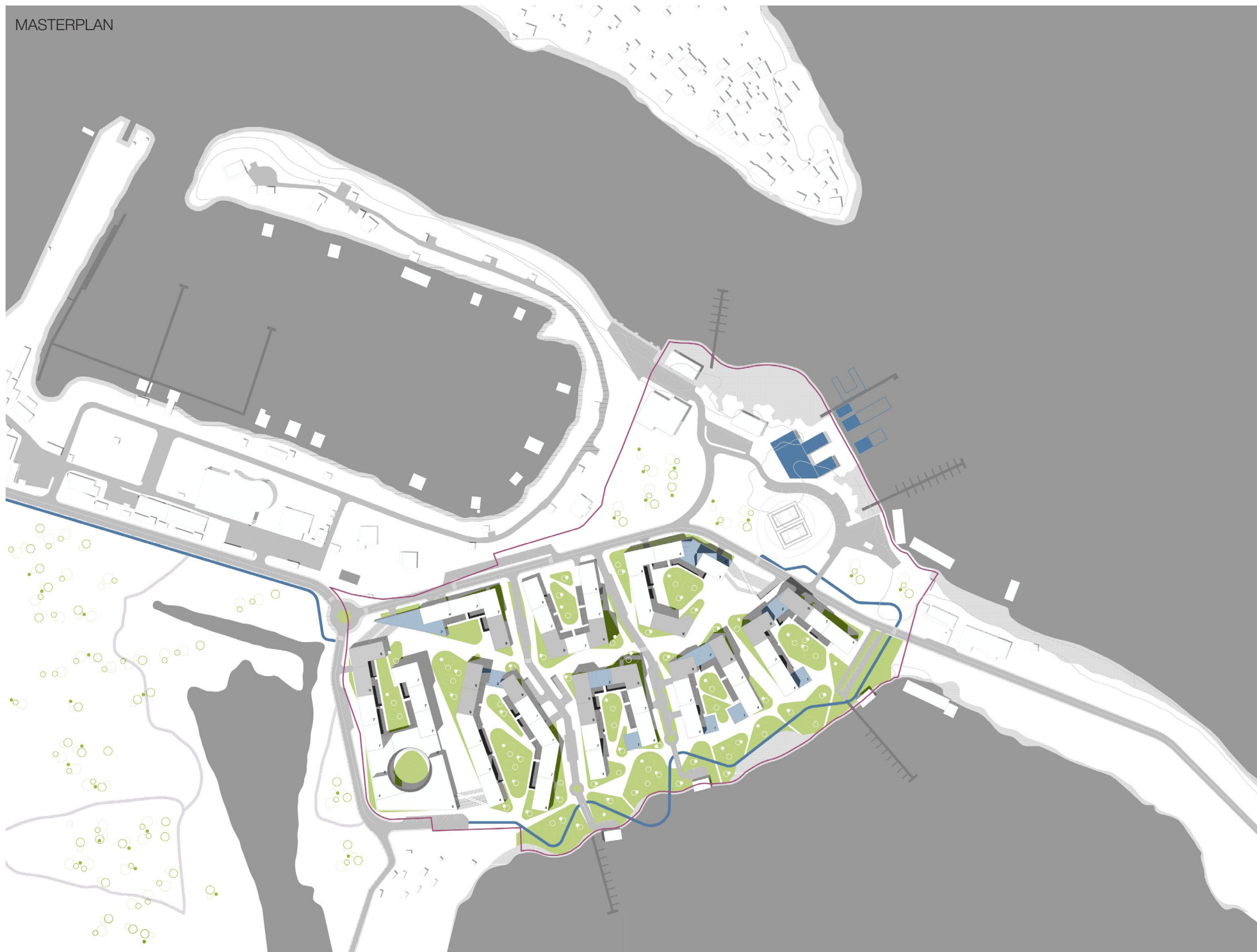
PROPOSED ZONING



DEVELOPMENT MODELS & FORECASTING

ZONING TYPE		DENSITY TYPE		→	OUTCOMES	
I.		1.			I.	1.
	ZONING I		LOW DENSITY. INDIVIDUAL 2-STOREY RESIDENTIAL BUILDINGS		- SMALL INVESTMENTS - SMALL RISKS - SMALL CONSTRUCTION VOLUME - SMALL PROFIT	
II.		2.			II.	2.
	ZONING II		AVERAGE DENSITY. RESIDENTIAL 4-STOREY APARTMENT BUILDINGS		- AVERAGE CONSTRUCTION VOLUME - INCREASED RISKS - NON GUARANTEED SUCCESS - MORE PROFIT IN CASE OF SUCCESS	
III.		3.			II.	3.
	ZONING III		AVERAGE DENSITY. MIXED-USE. 4-7-STOREY RESIDENTIAL BLOCK APARTMENT BUILDINGS WITH INTERSPERSED 9-STOREY SECTIONS		- AVERAGE CONSTRUCTION VOLUME - INCREASED RISKS - NON GUARANTEED SUCCESS - MORE PROFIT IN CASE OF SUCCESS - THE MOST DIVERSE ENVIRONMENT	
IV.		4.			II.	4.
	ZONING IV		HIGH DENSITY. HIGH-RISE APARTMENT BUILDINGS		- SUPER RISKY - LARGE CONSTRUCTION VOLUME - UNLIKELY SECCESFUL - BIG PROFIT IN CASE OF SUCCESS	
		5.			III.	5.
			MIXED. INDIVIDUAL HOUSES AND 4-STOREY APARTMENT BUILDINGS		- AVERAGE CONSTRUCTION VOLUME - INCREASED RISKS - NON GUARANTEED SUCCESS - MORE PROFIT IN CASE OF SUCCESS - MORE DIVERSE ENVIRONMENT	
		6.			IV.	6.
			MIXED. INDIVIDUAL HOUSES AND BLOCK 4-STOREY APARTMENT BUILDINGS		- AVERAGE CONSTRUCTION VOLUME - INCREASED RISKS - NON GUARANTEED SUCCESS - MORE PROFIT IN CASE OF SUCCESS - MORE DIVERSE ENVIRONMENT	

MASTERPLAN



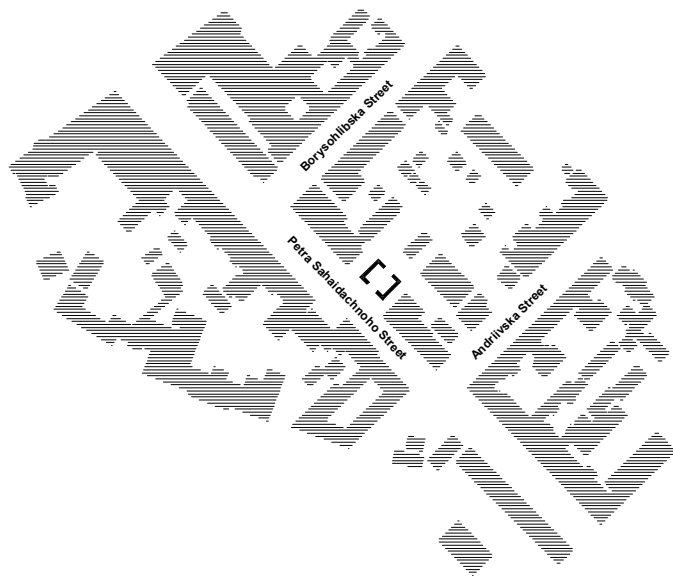


PIETER BRUEGEL THE ELDER THE URBANIST

program: urban
location: -
basics: graphic design
area: -
year: 2017 - 2018
in team with: -

Pieter Bruegel the Elder was the unique figure and artist of his time. He predominantly used village life settings for his paintings and placed his characters in small groups engaged in their own distinctive activity. His unsentimental but vivid depiction of the rituals of village life (agriculture, hunts, meals, festivals, dances, games) are unique windows on a folk culture, still characteristic of life and culture today, and a prime source of iconographic evidence about both physical and social aspects of 16th-century life. The project explores alternative approaches to architectural visualization, suggesting avoiding mass produced imagery architecture sold in and consumed through architectural media and publishing.





SPACES IN BETWEEN

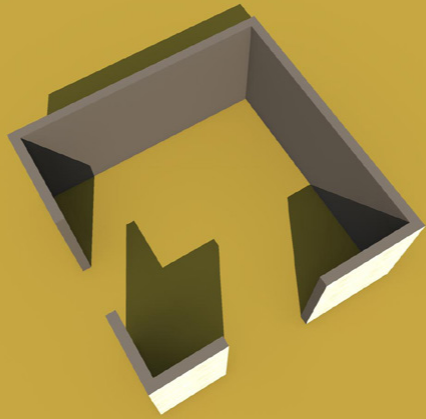
program:	public space, place making
location:	no fixed location / multiple locations
basics:	concrete rubble recycling, installation
area:	no fixed size
year:	2018; 2020
in team with:	-

Spaces In Between is a conceptual architectural project of public space and installation that operates as a social and cultural catalyst. Neutral like a "dark matter" space that doesn't interact with surroundings but has a strong influence on it. The installation has no fixed size, just proportions, and can be easily placed in any area. The installation can be built from recycling concrete adapting and demonstrating sustainability practices to the public.

Public space is a void that manifests city ownership by its citizens. It is what adds value to the urban lifestyle. Unfortunately, in rapidly growing cities, voids can be lost. And the right for the city ownership as well.

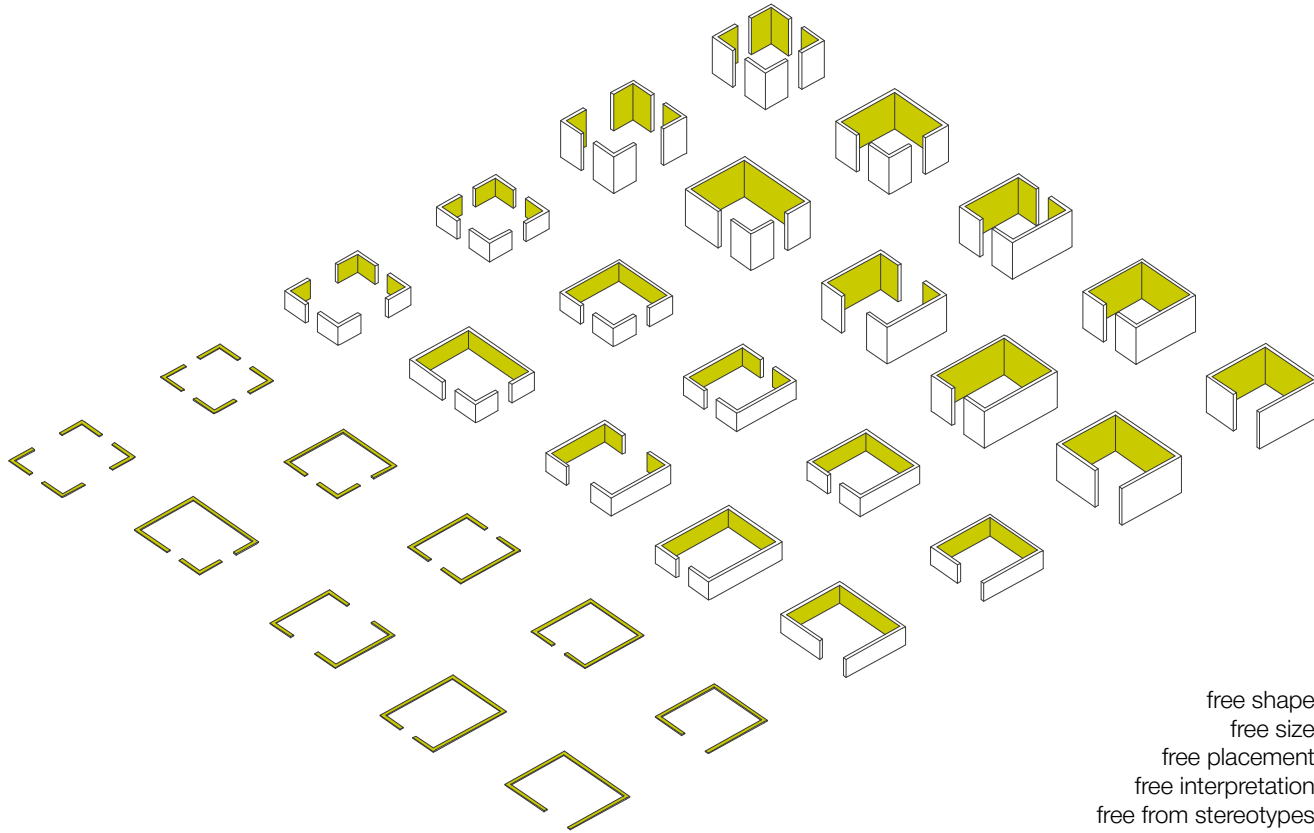
Where the void can still be preserved... Above, wasteland at Petra Sahaidachnoho Street, Kyiv, Ukraine
Only one from various possible locations.





In order to preserve the void, it can acquire a defined shape to manifest its existence.

spaces in [] brackets
 [meeting point]
 [informal social dialogue]
 [cultural catalyst]
 [sub cultural retrieve]



free shape.
 free size.
 free placement.
 free interpretation.
 free from stereotypes.

THE PORT OF

program: public architecture, cultural
location: Mariupol, Ukraine
basics: ruin rehabilitation, research
area: 5 000 sq.m.
year: 2020
in team with: Lilit Hakopyan

We researched "What is Mariupol?" and the research pointed out to a lot of stigmas. In general, symbolism - may be an understandable and quite common story for the city. Each city will have some politicized symbols. Mariupol will remain a sea city, obviously. Will it remain a port city? Very unlikely. Will it remain an industrial engineering city? Definitely not.

It's not so bad for a city to have its own stereotypes / images / symbols. However, it becomes clear that for Mariupol its symbolism remained only stereotypes and is not relevant today, respectively, it does not help the Mariupol dwellers to identify themselves and, moreover, it gives wrong information to the visitors about the city and its dwellers.

We do not use specific local images in aesthetics and form, not to stigmatize the lands of Mariupol and not to determine their identity for the inhabitants, but rather: to be a platform of opportunities for representation and finding a foothold in the process of historical/collective memory formation.

Layers of stereotypical thinking and images that do not necessarily represent the true identity.

public space

Following the idea of the whole cultural center becoming a public space the emotional envelope of the existing building can work as a buffer zone between new building and the city, engaging and attracting city dwellers inside and to participate. To emphasize this connection a semi outdoor public space can be created.

"We become aware of the void as we fill it."

Antonio Porchia

«русский мир» / russian world
nothing to do, not fun, not touristic

sea port city

russian-speaking

without cultural background

the country's outpost in a military conflict

industrial centre

a city of permanent danger

a city where active fighting is taking place

sepia-colored city

all people work in factories or mining

industrial city with the worst environment

nothing to do with the environment
a city where permanent danger

Public dialogue can be an effective tool for taking an action in self-identification process. The new building of the cultural center can become a platform for this public dialogue functioning as a public space for the city.

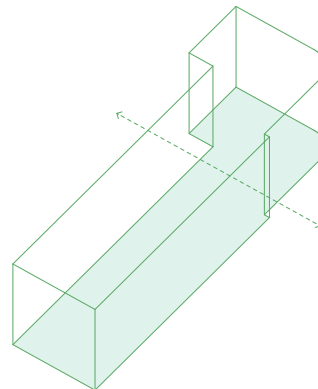
An existing building has overcome multiple transformations. The next phase of its existence is non-existence as a building. The fragments of the facade are just an emotional envelope. The historical context of this emotional envelope can provoke a more quality social engagement becoming a platform for hearing and expression, exchange of ideas.

"...public spaces should be a valued asset where cities embrace the concept of creating more vibrant and welcoming spaces for everyone to use. This can also be a powerful way to create more positive environments for people to assimilate and come together as a society..."

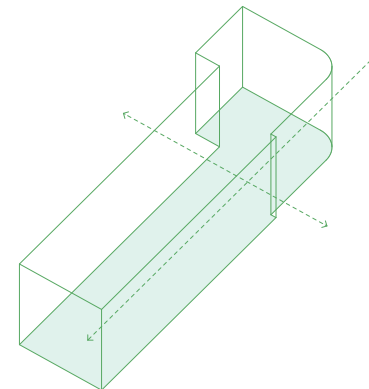
The Importance of Public Spaces by Thejas Jagannath

"A good city is like a good party — people stay longer than really necessary, because they are enjoying themselves"

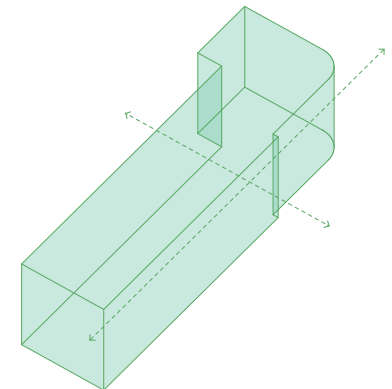
Jan Gehl



building+street



emptiness/void
space in between



spreading of publicity

Space organization all levels above the ground level is fluid and can be interchanged with time depending on the evolving needs of the cultural centre. The exhibition can be easily transformed. The centre can be expanded to the neighbouring building and existing greenhouse corridor will provided a link.

Amenities, such as washrooms, are located on every floor.

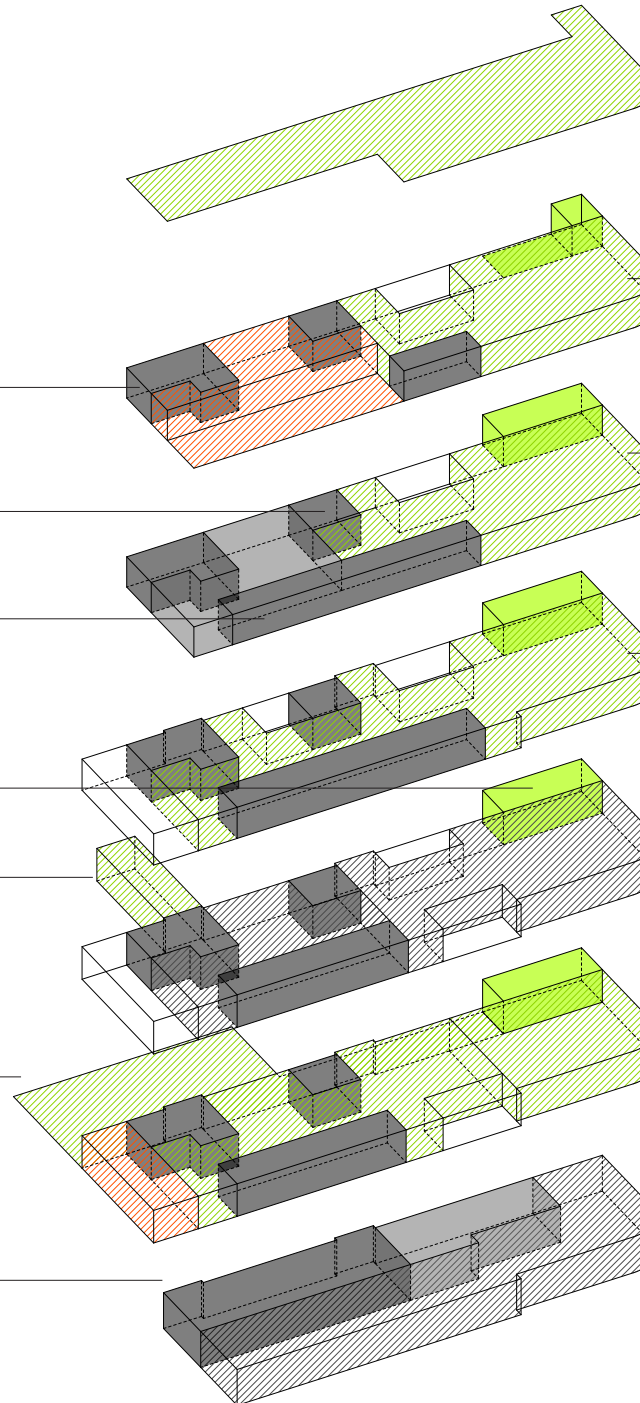
Spatial links are accommodated by main stairs running between old envelope and new insertion, and by elevator intended for all visitors and staff, including freight functions for exhibitions and users who require improved accessibility measures.

Dwelling units can accommodate residency program scholars who come for research or project.

2nd Level
Media Library (can operate as a workspace and accommodate small workshops)
Event Space (can operate on its own or serve the Media Library for meetings with authors, readings etc...)
Greenhouse connection

Ground Level
Inclusive public space, both indoors and outdoors. Corner area can be used for events in summer or kids workshops on weekends. It can effectively host a public discussion.
Commerce includes cafe and gift shop.
Information desk and reception.

Basement
Exhibition storage for preservation of collectible items.
Archives and its fluid space organization provides possibility to preserve the printed information and accommodate residency programs and their scholars.

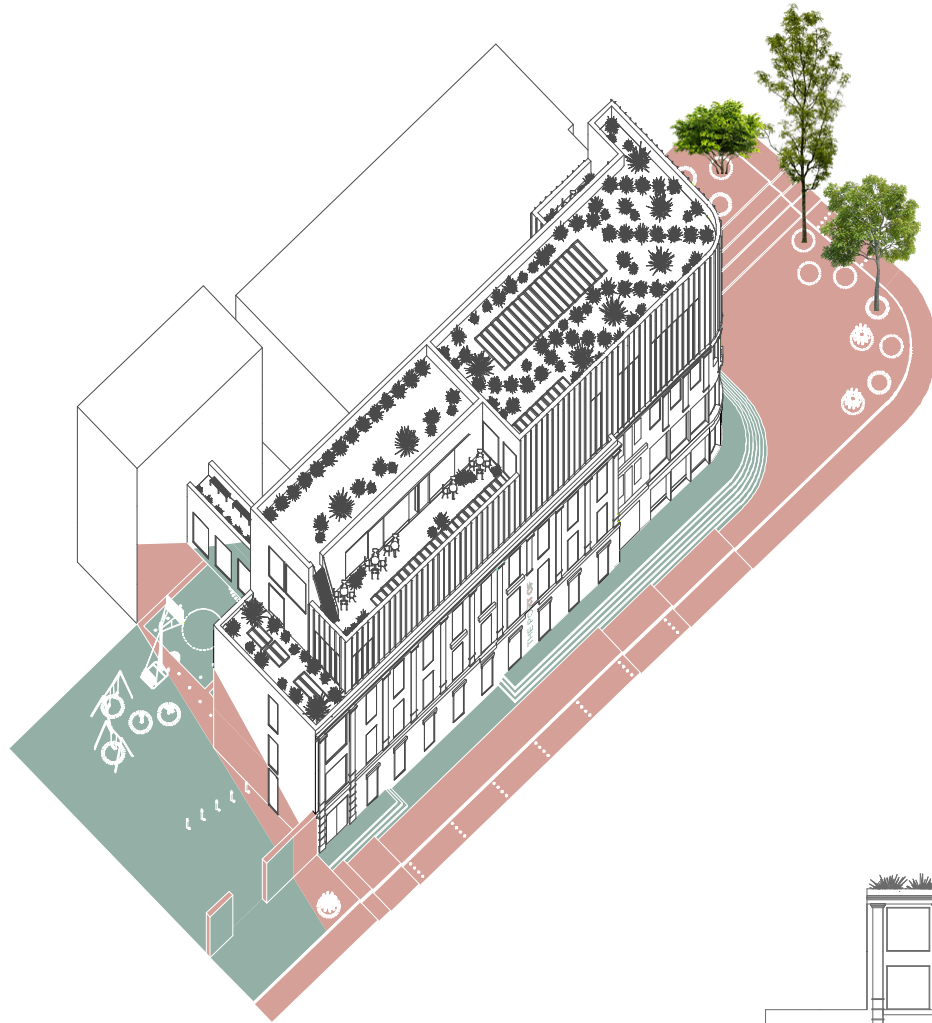


Attic Level
Rooftop Cafe with Temporary Exhibition Space allows organization of closed events for cultural centre, openings, launches. It also logically closes the loop of exhibition for visitors and provides the view point on the city.

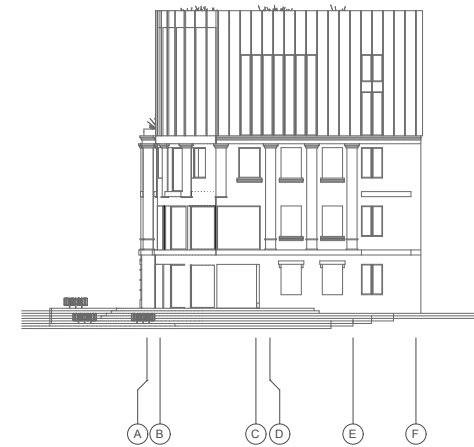
4th Level
Offices for staff running the cultural centre, NGOs and basic administration functions.
Temporary Exhibition Space is a two storey atrium that can accommodate larger art pieces. It can also be a venue for performance, conference, festival, music concert, installation etc.

3rd Level
Permanent Exhibition Space creates a visual loop for the exhibition visitors. It can remain as fluid common exhibition space or be divided in separate smaller exhibition spaces.

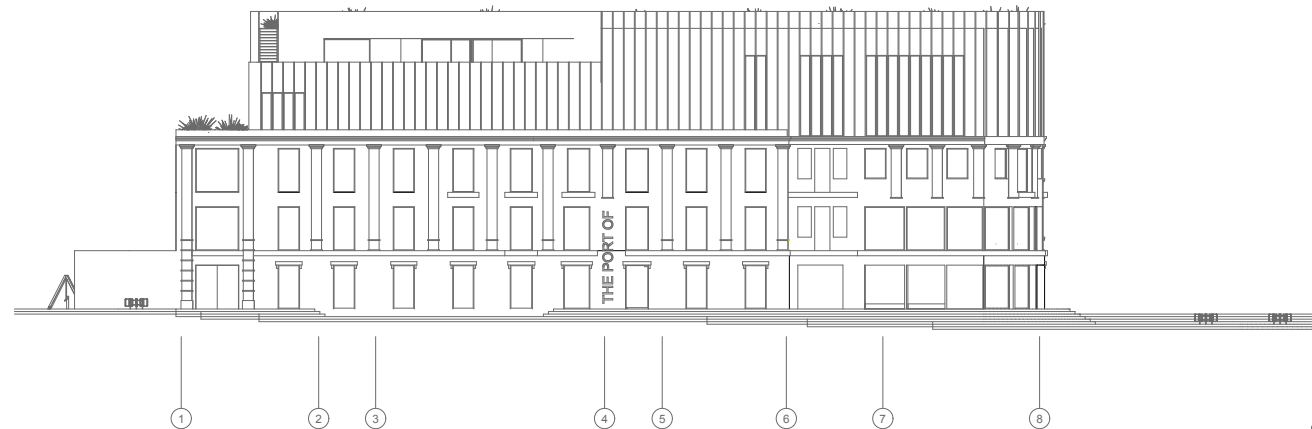
All outside the building envelope is public and given to public to decide (workshops, tactical urbanism, participatory urbanism). The proposed design is just an example what can be done with a bucket of paint, imagination and participation of active citizens.

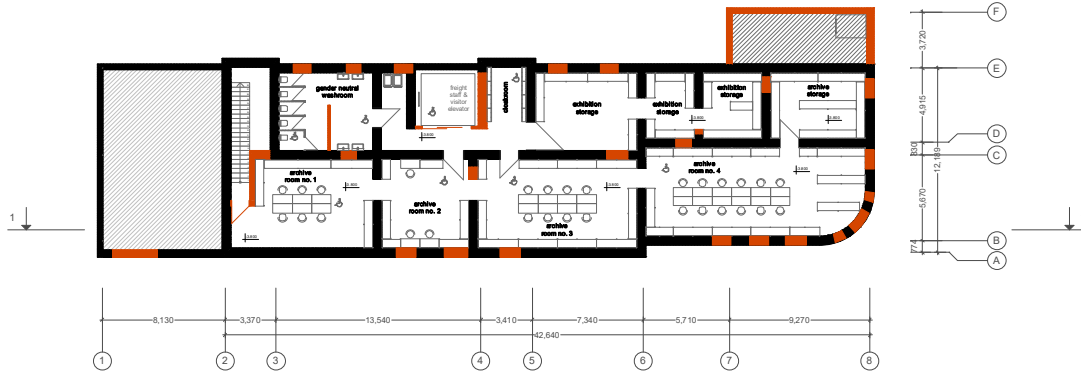


east facade

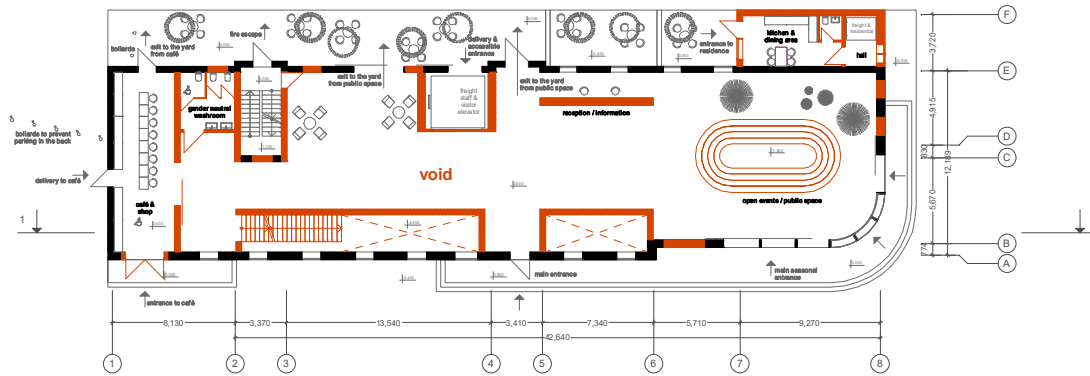


south facade

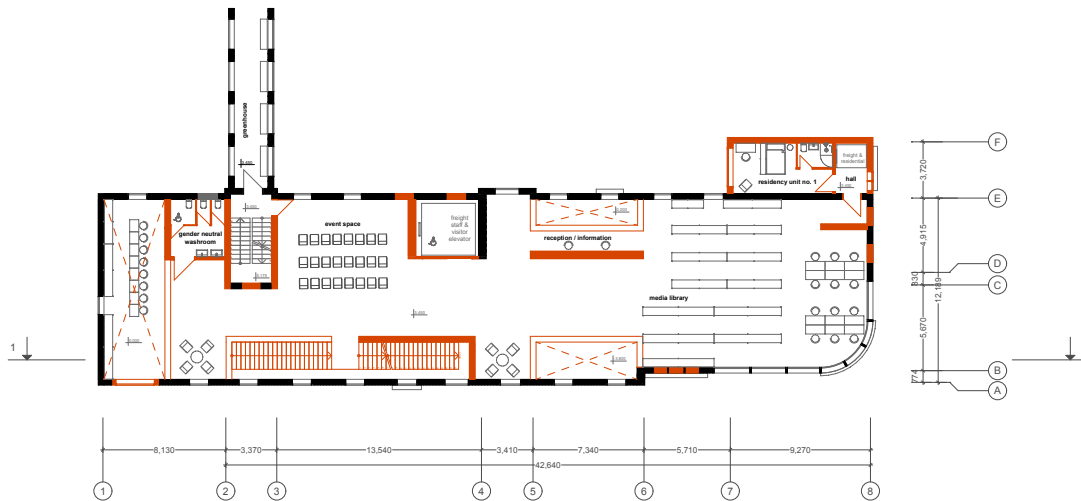




basement level plan, scale 1:500



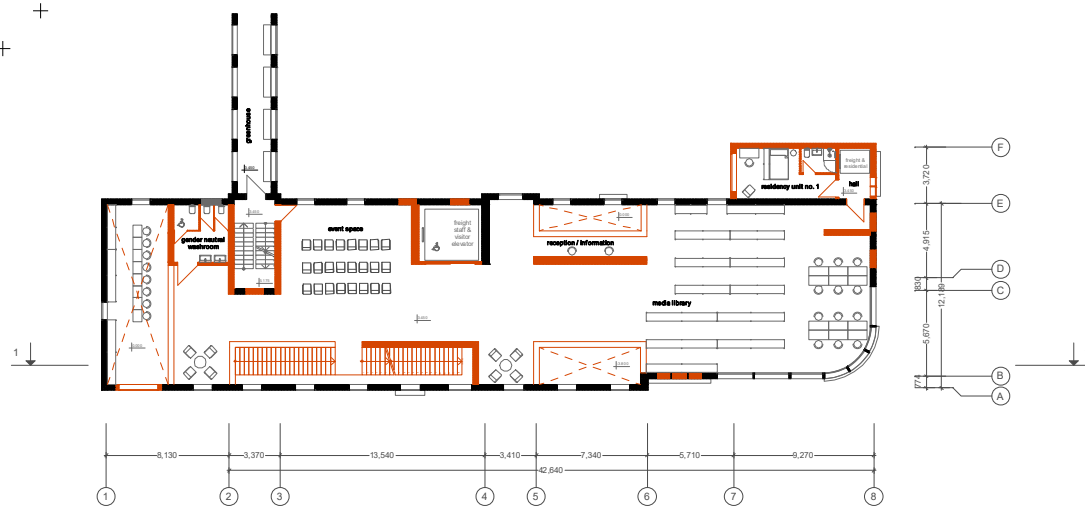
ground level plan, scale 1:500



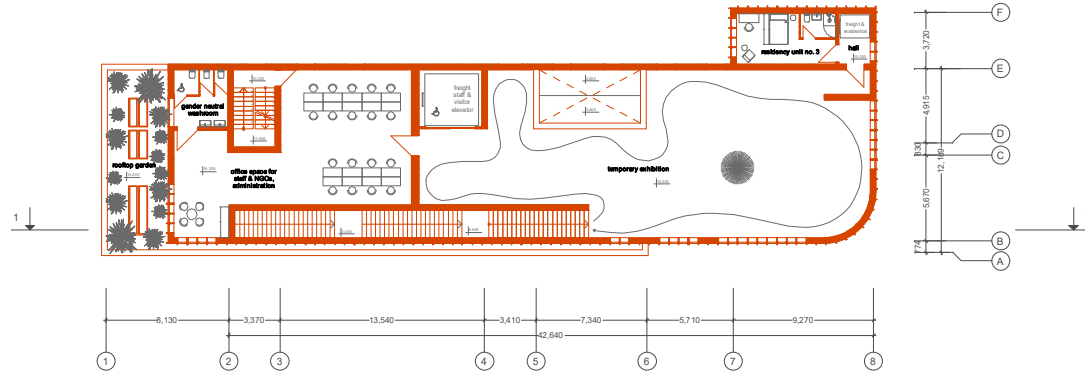
2nd level plan, scale 1:500

The strategy of insertion maintains variable space between new building and emotional envelope. By circulating through the building the visitor can observe the renewed relationship between new and old, the idea of the passage of time.

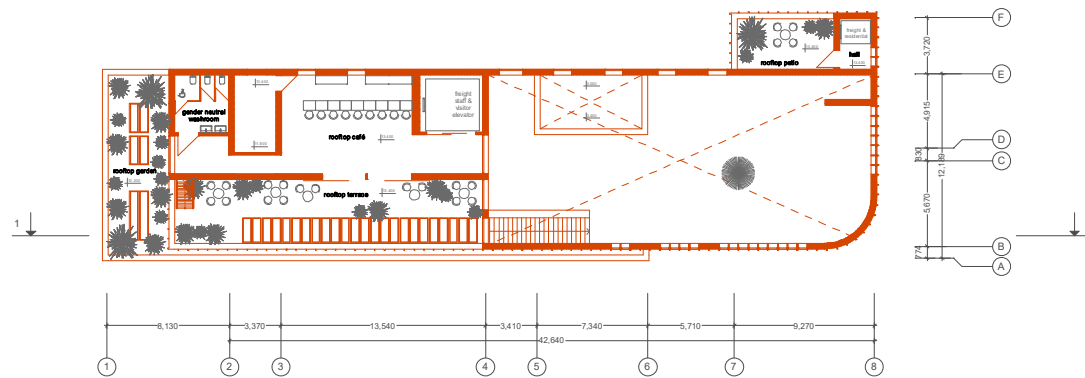
“...not in any concepts of restoration but in an idea to do with historical clarity, making history visible by the co-existence of overlaying fragments of construction”



3rd level plan, scale 1:500



4th level plan, scale 1:500



attic level plan, scale 1:500

"Bande a Part" (1964, Jean-Luc Godard)
vs.
"The Dreamers" (2003, Bernardo Bertolucci)



From the void of the public space through narrow stairs contained in the atrium inbetween new and old building envelope that lead the visitor to the viewpoint on the top level of the building where one can enjoy the city landscape adjoining natural landscape from one point - the sea - and industrial from another. The building of the centre becomes a transition space for the city and its dwellers.



Zero influences on social dialogue and public space - emptiness is a core principle. Social significance of the building as a platform for discourse. The only condition to become a platform for discourse is its belonging to the public.

BABYN YAR COMPETITION

program: landscape preservation, area integration
location: Kyiv, Ukraine
basics: competition organization & coordination
area: over 41,5 ha
year: Dec 25, 2015 - Sept 28, 2016
in team with: architectural bureau 'Zotov & Co'

'Babyn Yar - Dorohozhychi Necropolis'
Open International Architectural Ideas Competition
for a Holistic Structuring and Integration of a Historical and Memorial Area

Research of competition site and work with citizens while holding 2 public discussions.
Preparation of written materials - competition brief, guidelines.
Preparation of competition working materials based on research of the competition site.
32 submissions from 15 countries.
2 2nd prizes and 1 3rd prize.

/ conducted according to the UNESCO/UIA Standard Regulations for international competitions in architecture and town planning /

Competition Organizer
Ukrainian Jewish Encounter Charity Foundation /Toronto, Canada /
With the support of
• the National Organizing Committee on preparation and holding of events in connection with 75th anniversary of the Babyn Yar tragedy
• the International Union of Architects (UIA)
• the National Union of Architects of Ukraine
• the Ukrainian Institute of National Remembrance
• Department for Urban Planning and Architecture of the Kyiv City State Administration

Competition Scope
The scope of the competition is the territory which historically included:
• Babyn Yar—the site of the mass murder and burials of Kyiv's Jews and other killings during the German occupation of Kyiv;
• the surrounding area, including the historical multi-faith necropolis that had been in formation over many centuries and included Christian Orthodox, a Jewish, a Karaite, a Muslim, military as well as other cemeteries, as well as the area of the 1961 Kurenivka disaster.

Competition Objective

Today, Babyn Yar is chiefly a place for regular recreation for the residents of the surrounding districts of Kyiv. At the same time, Babyn Yar is a site of pilgrimage by Ukrainian Jews, representatives of the Jewish diaspora, and other international visitors who come to pay respect to the victims of the Holocaust. It is also a place of remembrance for all citizens of Ukraine and Kyivans, who recall the crimes of the Jewish Shoah as well as other horrors of the Nazi occupation and Soviet totalitarian rule.

Thus, the aim of the competition should be to create a clearly marked out space, in which both those who are coming with the explicit goal of honoring the memory of the dead and regular local residents or students of the nearby colleges and universities would at once feel the connection of this place to the tragic history of the Holocaust and other tragedies that had happened here.

In the humanitarian context, therefore, the competition objective is to create a space of reflection and acknowledgement of the extreme inhumanity and tragic events that occurred at this site in the past, and to unite contemporary citizens of Ukraine of all ethnic backgrounds in the spirit of mutual empathy for past sufferings, affirmation of the value of every individual human life, and aspirations for a just and humane society.

In the context of memorial architecture, the competition objective is to present to the public, governmental institutions, and the professional community ideas for creating a comprehensive memorial space as an alternative to chaotic installation of separate monuments.

In the spatial context, the competition objective is to create a modern holistic public memorial space which is integrated with the city structure through the means of landscape design.

In the educational context, the competition objective is to employ landscape design to create a space capable of conveying to visitors (including those who have no connection to this place either through personal or through familial memory) the value of remembrance, as well as ideas of humanism, tolerance, democracy, civil society, human-rights defense, and natural and spiritual ecology—in effect, life-affirming responses to the evils of the Holocaust and other tragedies that occurred on this space.

In the social context, the competition objective is to present to the public a model of quality holistic structuring and integration of an urban recreational area that is a historical-memorial site of global significance.

Competition Guidelines

- the site must remain a public space, accessible to individuals with disabilities;
- participants should comply with the current land zoning regulations of both historical-memorial reserves and the territory of protected areas of the historical-memorial reserve "Babyn Yar" and the landmark of national significance "Kyrylivska Church";
- all the existing objects of cultural heritage as well as memorial objects and other buildings/structures must be preserved; entries should also take into account the repurposing of buildings which will be handed over to the National Historical-memorial Reserve "Babyn Yar";
- competition participants should provide proposals for creating a space with the possibility of development over time, where new monuments might be erected in the future;
- participants should provide proposals for the guidelines of territorial development, including parameters for possible new monuments and location(s) where they could be installed, with the view toward rational use of land and compositional unity with the surroundings;
- the existing natural landscape must be preserved to the greatest possible extent and presented in the context set forth by the competition brief;
- participants should provide proposals for the memorialization of space outside the competition site (e. g., the path which Jews took to their deaths on September 29, 1941; monuments; former Zenit stadium (currently Start stadium); former garages of a tank repair shop; part of the execution zone in Babyn Yar; the territory of the former Syrets concentration camp with its burial sites; the cemetery of German prisoners-of-war, former streetcar maintenance depot named after Krasin (currently, the Podil streetcar depot) as parts of a joint memorial space;
- entries should provide for methods of navigation around the competition site and the memorial space outside them in the form of information boards. It is recommended that design projects:
 - do not call for construction of new buildings and large structures; do not include new monuments of their own; minimize the use of new national, religious or political symbols; do not include fences or separated areas on the territory under design;
 - provide proposals for a pedestrian walkway system on the territory;
 - use economically sound solutions;
 - follow the Principle of Sustainability

Jury Panel:

Barbara Aronson / Israel / – urban and town planner, landscape architect

Marti Franch Batllori / Spain / – landscape architect

Dr. Markus Jatsch / United Kingdom / – architect at Martha Schwartz Partners

Jimmy Norrman / Sweden / – landscape architect, architect

Jörg Michel / Germany / – landscape architect, landscape gardener

Olivier Philippe / France /, representative of UIA – landscape architect

David Bosshard / Switzerland /, UIA representative – landscape architect

Serhiy Tselovalnyk / Ukraine / – Chief Architect of Kyiv (2010–2015)

Mykhaylo Hershenzon / Ukraine / – architect

Volodymyr Pryimak / Ukraine / – architect

Dr. Vladyslav Hrynevych / Ukraine / – historian, political scientist

June 6-7, 2016

Series of lectures 'The Intersection of Landscape, Art and Urbanism as the Foundation for Sustainable Cities'

2 events in frame of CANactions School for Urban Studies Public Program and Babyn Yar - - Dorohozhychi Necropolis'

Open International Architectural Ideas Competition

for a Holistic Structuring and Integration of a Historical and Memorial Area. Case on importance of landscape architecture in creating public spaces and higher comfort of life in the city.

Speakers:

Jörg Michel / POLA/ Berlin, Germany /

Marti Franch Batllori / EMF/ Barcelona, Spain /

Dr. Markus Jatsch / Martha Schwartz Partners/ London, UK/

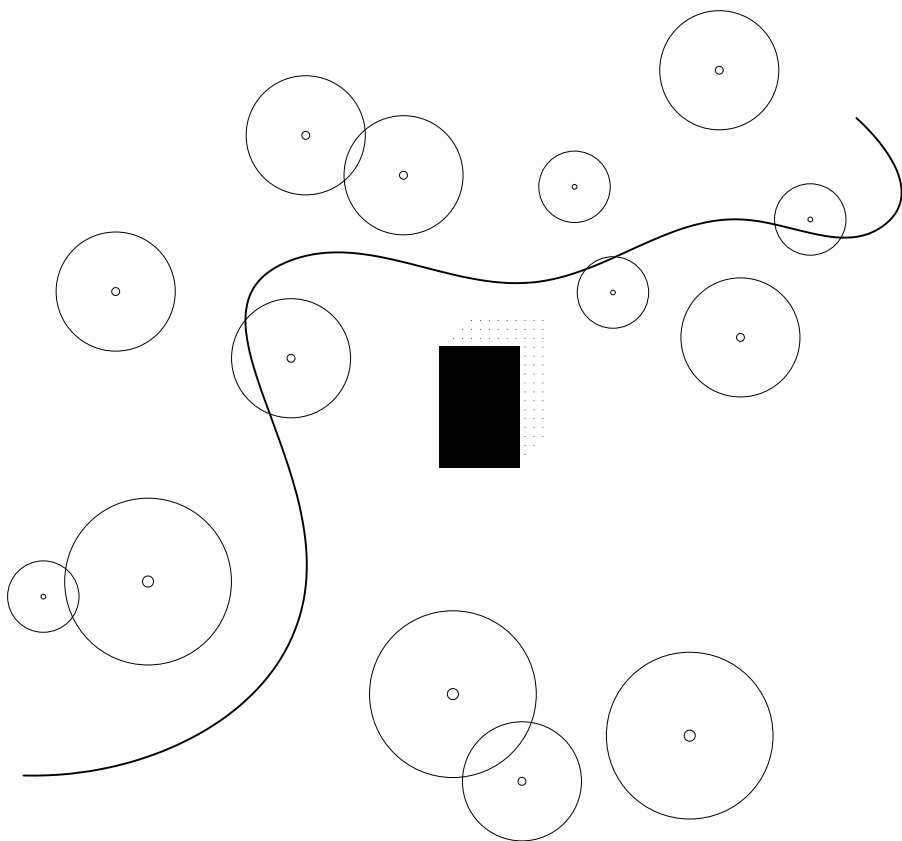
Olivier Philippe / Agence TER/ Paris, France /



NORDIC HUT

program:	residential, temporary
location:	Wraelghinbran, Canada
basics:	natural materials
area:	20 sq. m.
year:	2015
in team with:	Dmytro Matviishyn /m+a/

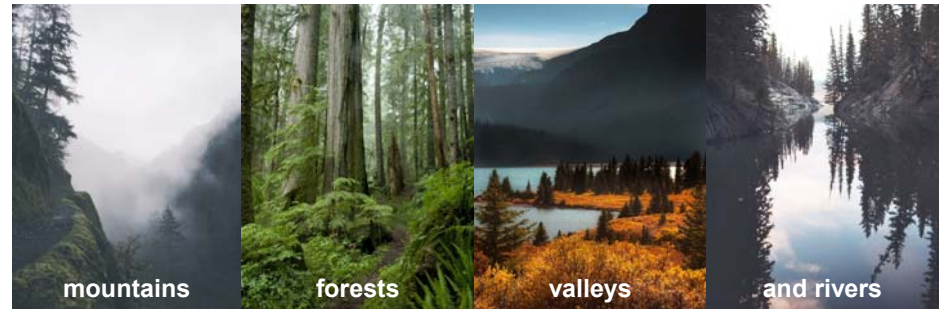
The main idea was to create a shelter as a continuance of natural environment. It is acquired through the simplicity of design solutions and principles of sustainability. The hut is designed in natural materials which can be easily found in nearby environment minimizing human impact. The huts can be easily installed in groups on site. It can benefit the landscape with its modern look or can be simply unnoticeable in deep forest. The possibility of its multiplication on site also brings the aspect of “playing” with its envelope materials in design - the structure of wooden box can be covered with reed or hay or turf. The use of these materials also resolves the question of effective insulation without synthetic materials. The hut has only one window on the level of a human's eyesight. It works as a key point of the interior - as a scene for landscape observation when one wakes up in the morning, and as a lighthouse when one is searching for a shelter in the night.



+ CANADIAN HUTS

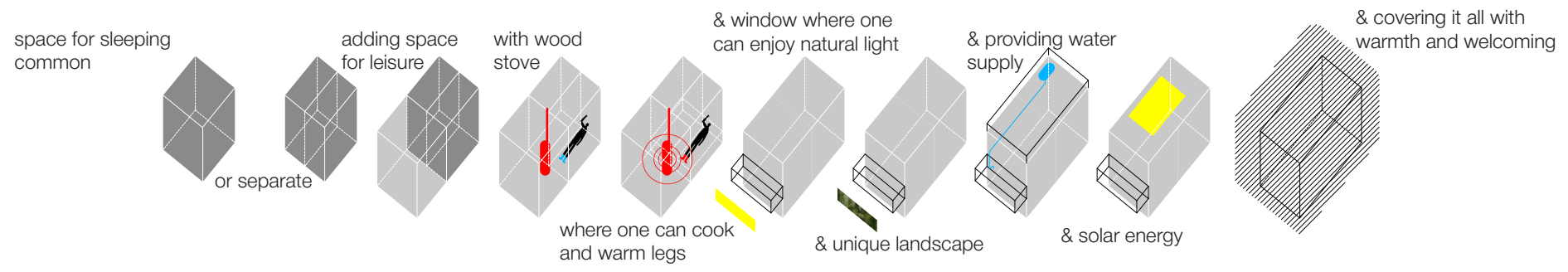
Inspiration from the “Ice Huts” photo project by Canada-based architectural photographer Richard Johnson who documented ice fishing huts throughout Canada for the past eight years.



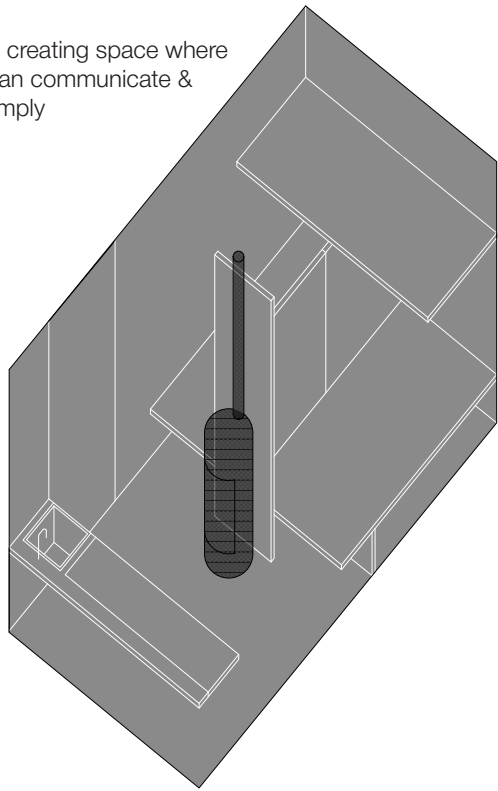


DESIGN PRINCIPLES

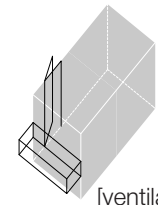
We build in natural environment with natural materials and inspired by folk building traditions.



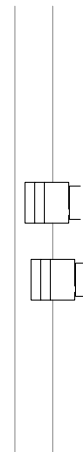
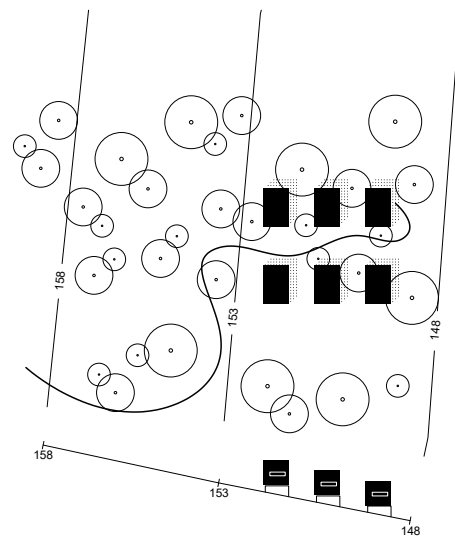
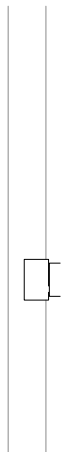
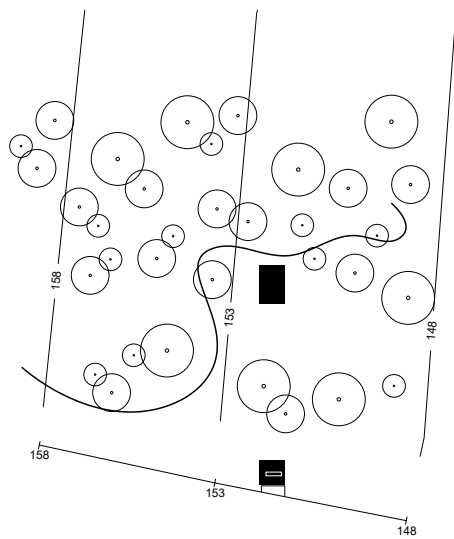
inside creating space where one can communicate & live simply



& sustainably

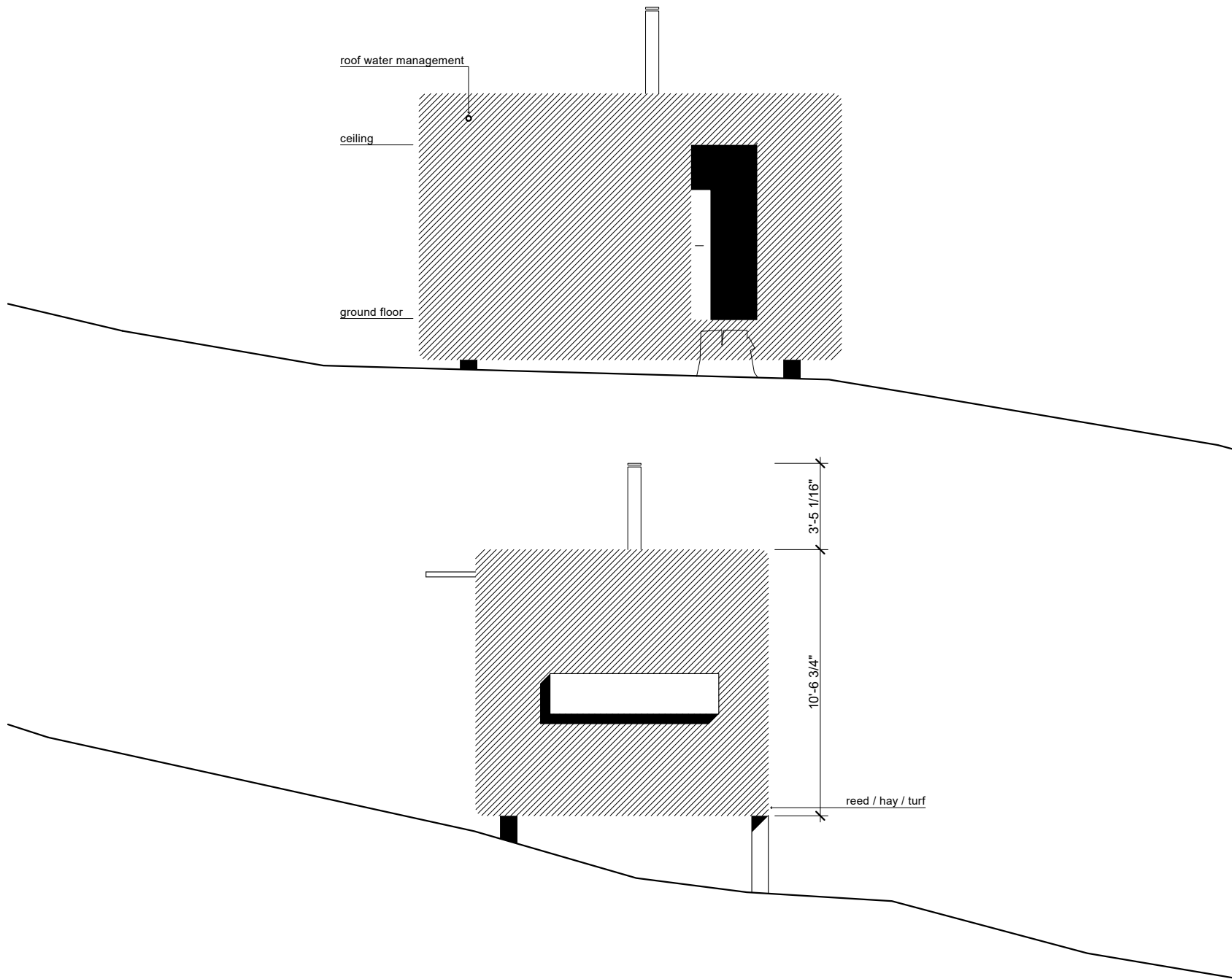


[ventilation through door]



SITE PLANS

and we place it in the Canadian forest with option of multiplying it on site





wading through the night

● designed in Adobe InDesign

to view more: [who else is sick of website portfolios?](#)