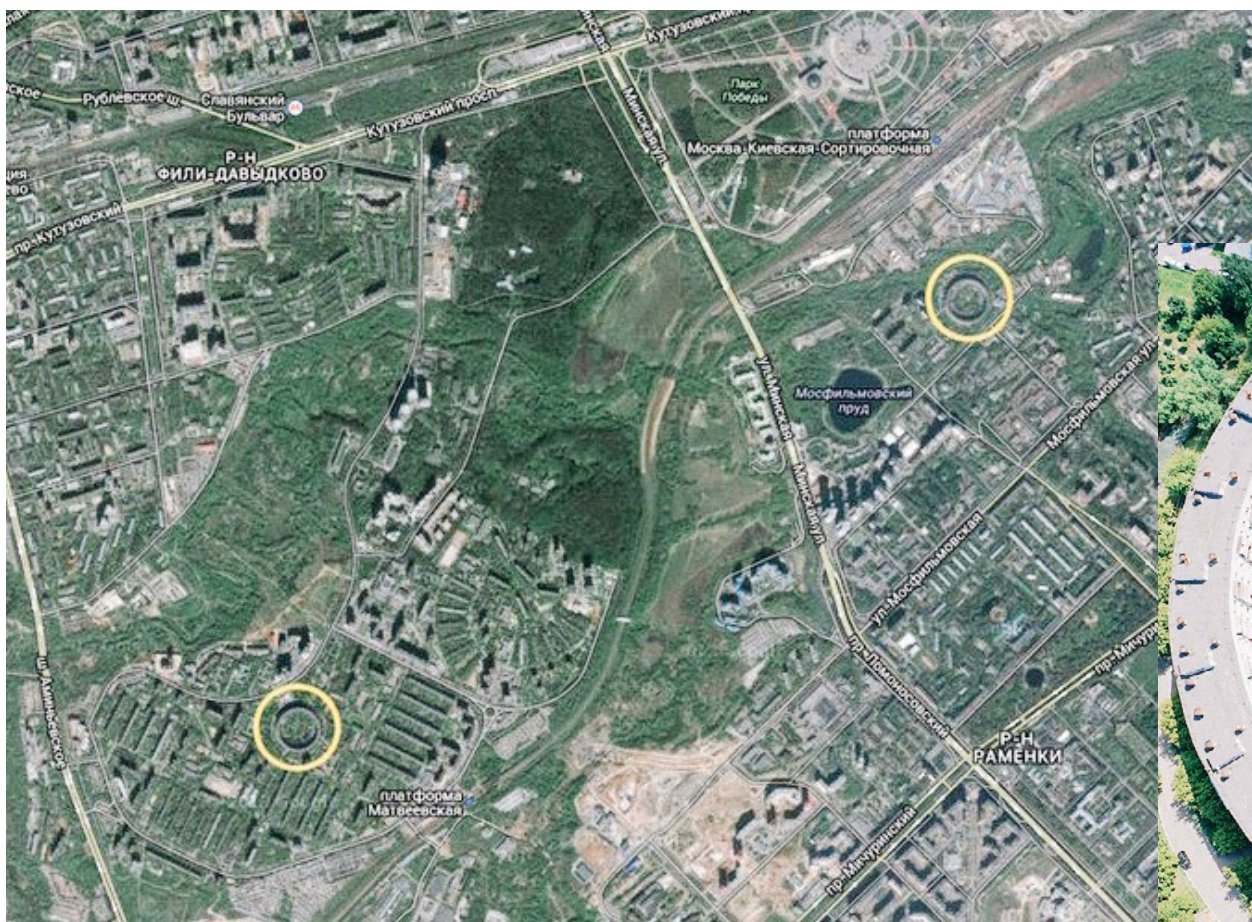




To mark the run up to Moscow's hosting of the 1980 Olympics, it was planned that five round residential buildings would be built, to form the Olympic symbol of the five rings. In the event, only two of these "doughnut"-houses were realised, to designs by the architect Yevgeny Stamo and the engineer Alexander Markelov.

PROJECT "BEDSHEET"



The first 913-apartment building was built in 1972, on Nezhinskaya Street...



In houses like this, everything was planned out – a huge courtyard with shops, a chemist, laundrette and tailor. By 1980, construction had been completed on the second ring – a nine-storey panel building with 26 entranceways

- “Where do you live?” - “In the round house.”
That’s already something to stand out!”



Thousands of people on the housing waiting list were happy for their future in their new and architecturally unique round houses. The building was featured in Soviet television theatre and film as the Distinguished Artist of the Russian Federation Savely Kramarov, as well as the film director



and 936 apartments, also in the west of Moscow, in Ramenki, Dovzhenko street.



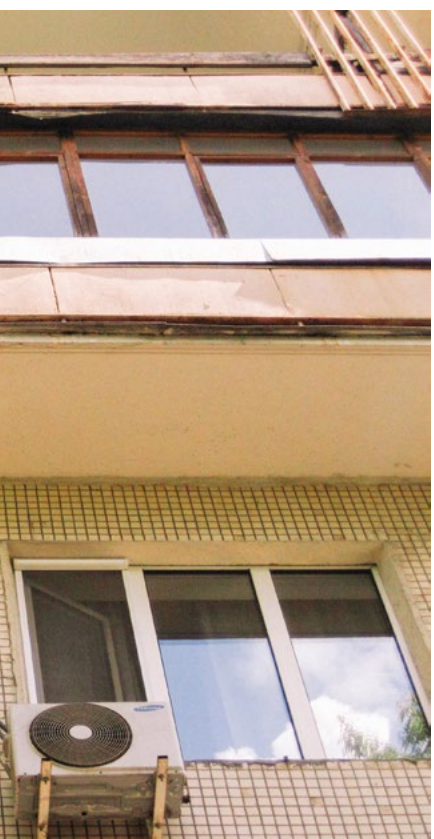
re moved into these houses, full of hopes for a happy and home. Here lived such prominent actors of a Galina Belyaeva and Distinguished Artist of the r, script writer and poet Emil Loteanu.



Architecturally,
the task of creat-
ing a circular pan-
el building was
solved by means
of employing a six
degree margin of
error during con-
struction, thereby
permitting a series
of buildings to be
joined together in a
loop.



“Doughnut? We always called it a “puck”, and sometimes “Shanghai”!



“Taxi drivers
call our house
“the Penta-
gon”. Pigeons,
cats and peo-
ple here all go
round in cir-
cles.”



“If anyone plays the guitar outside
in the evenings, all the others lis-
ten. Acoustics here are great.”



“You see that lamp
above the entrance?
They put it up there
specially to light up
their expensive car.
But it got stolen all
the same!”

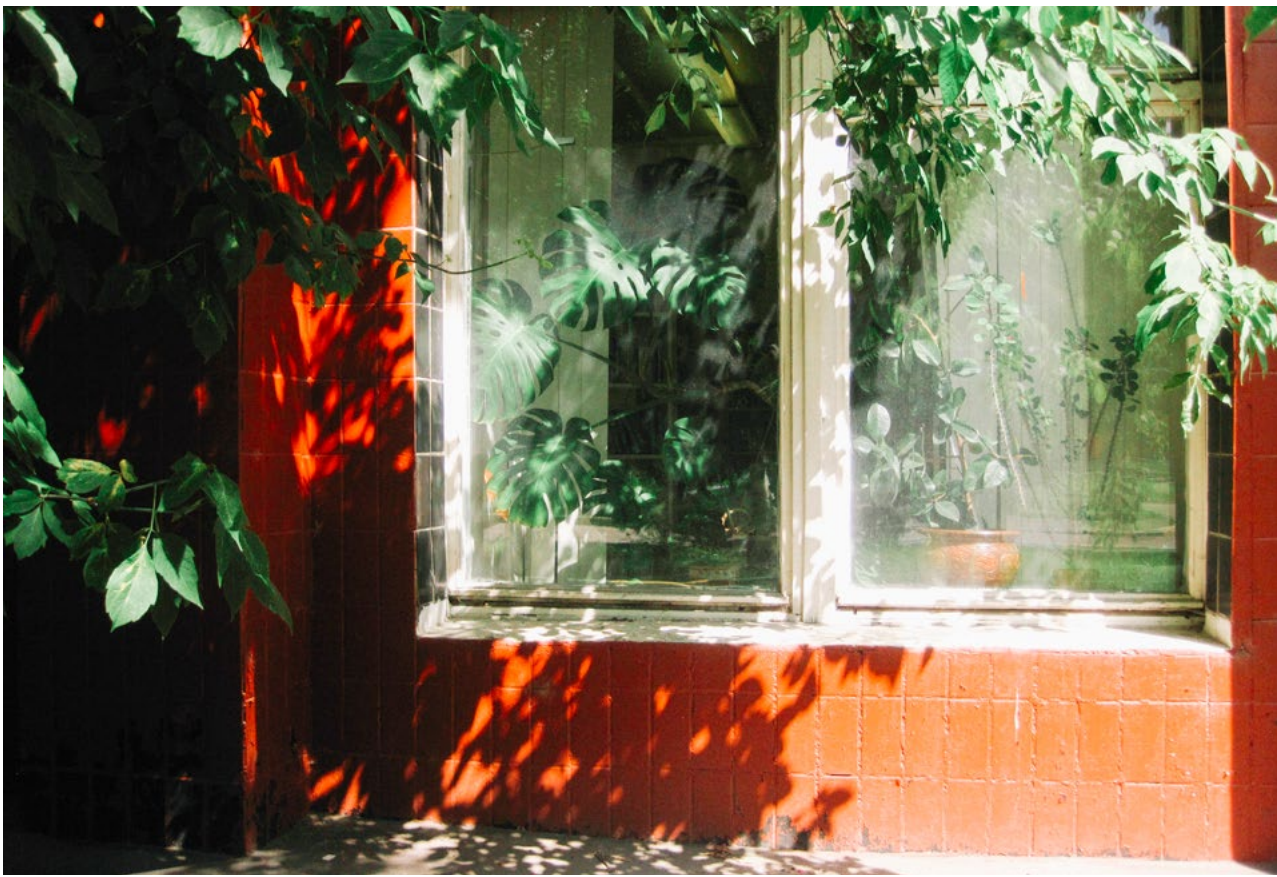
“There’s no wind in-
side, as there are
so many trees. The
echo is wonderful,
and we often used
to go out there just
to shout.”



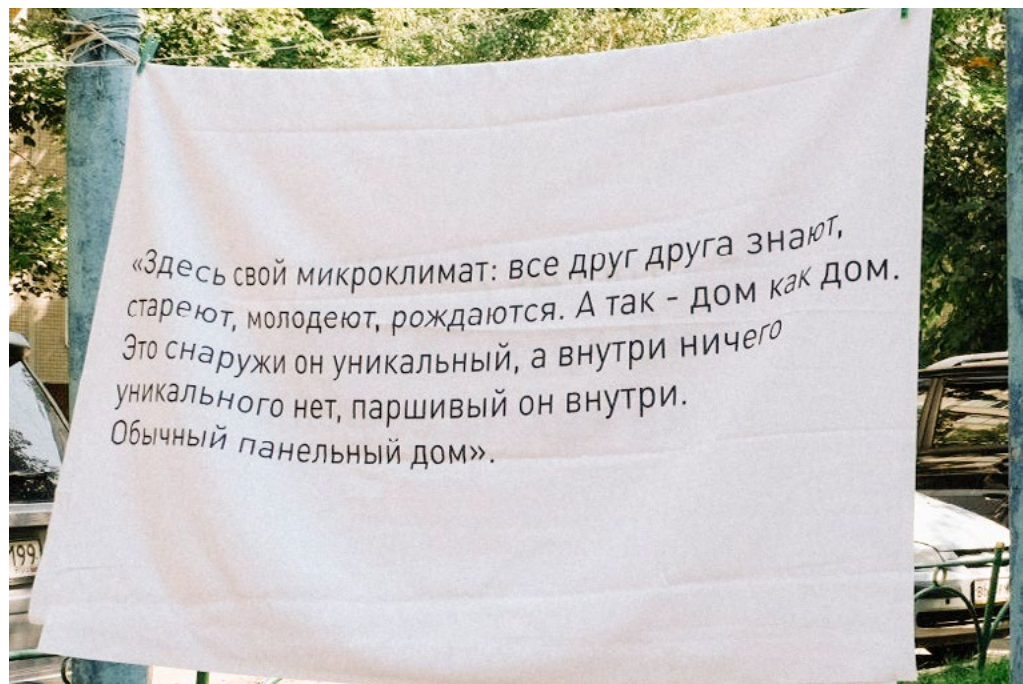
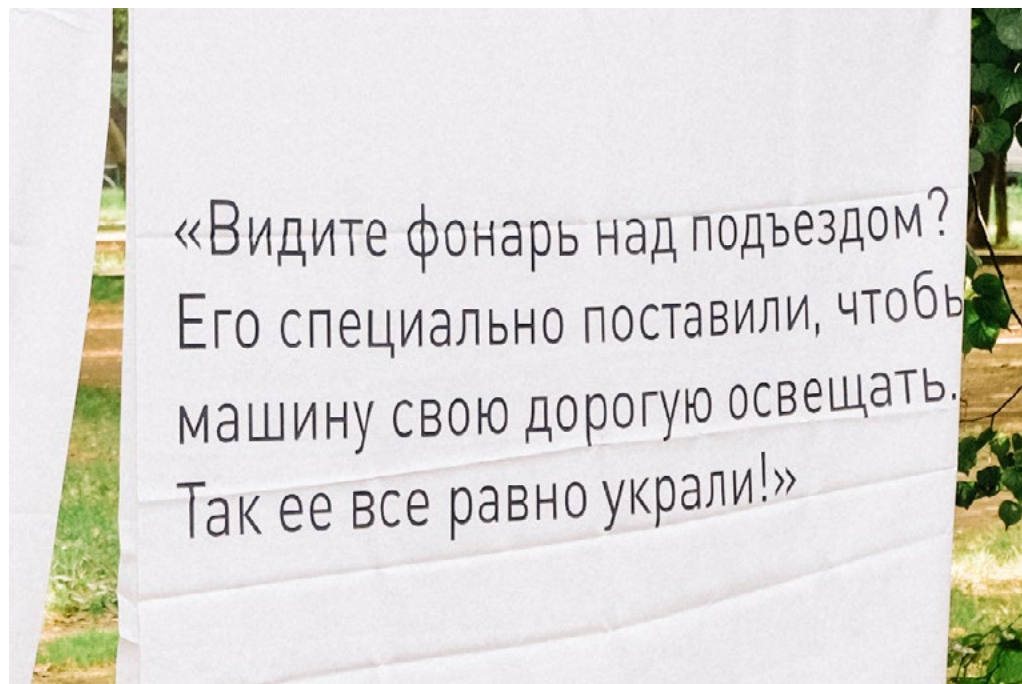
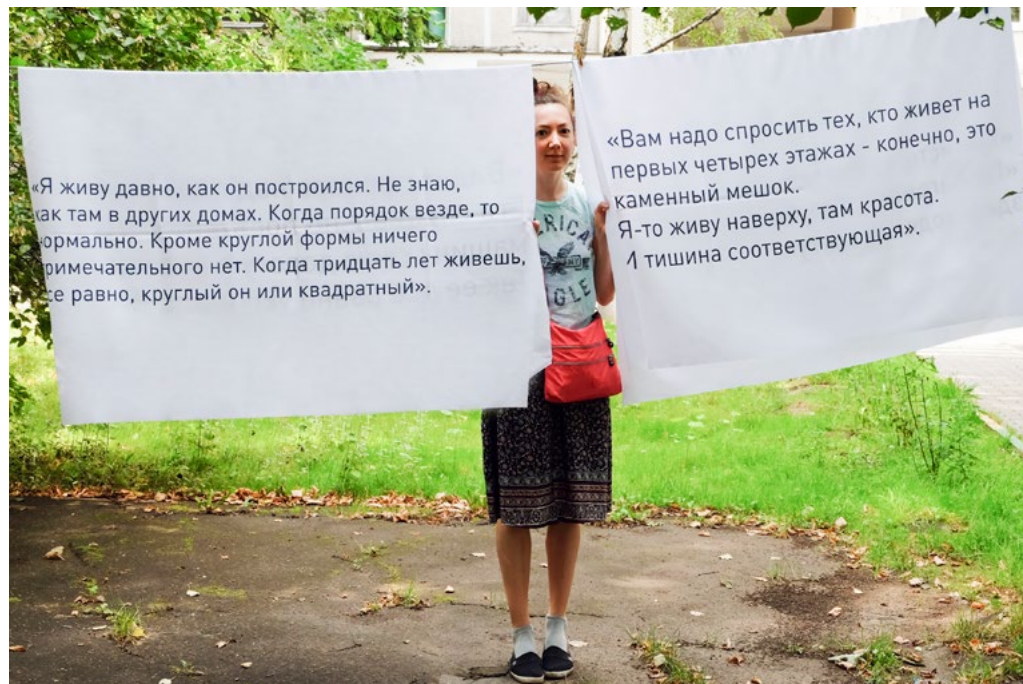
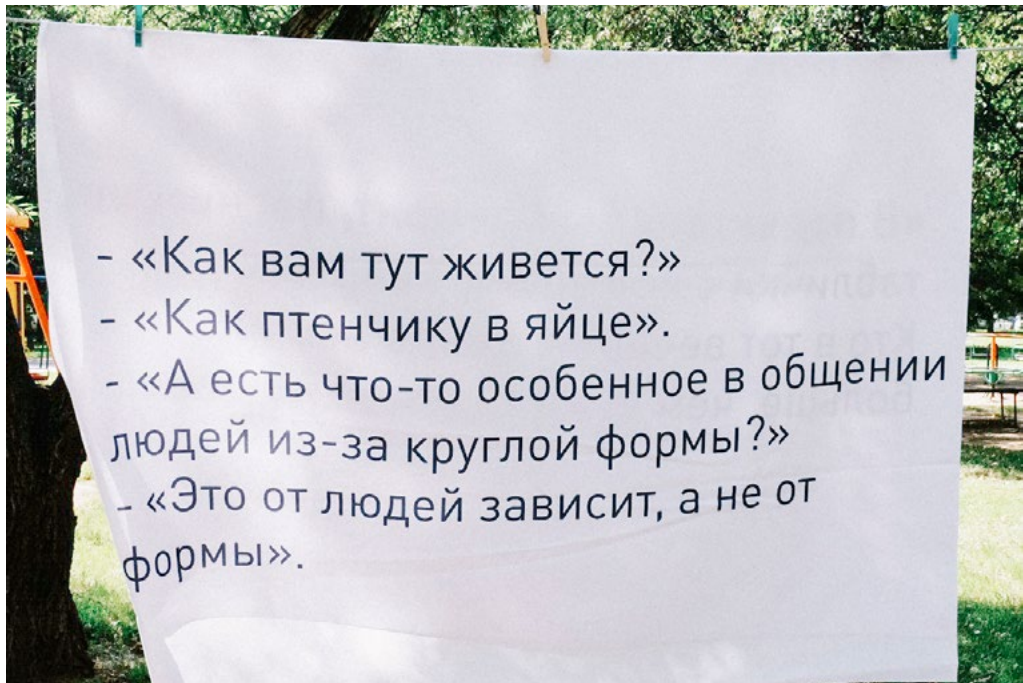
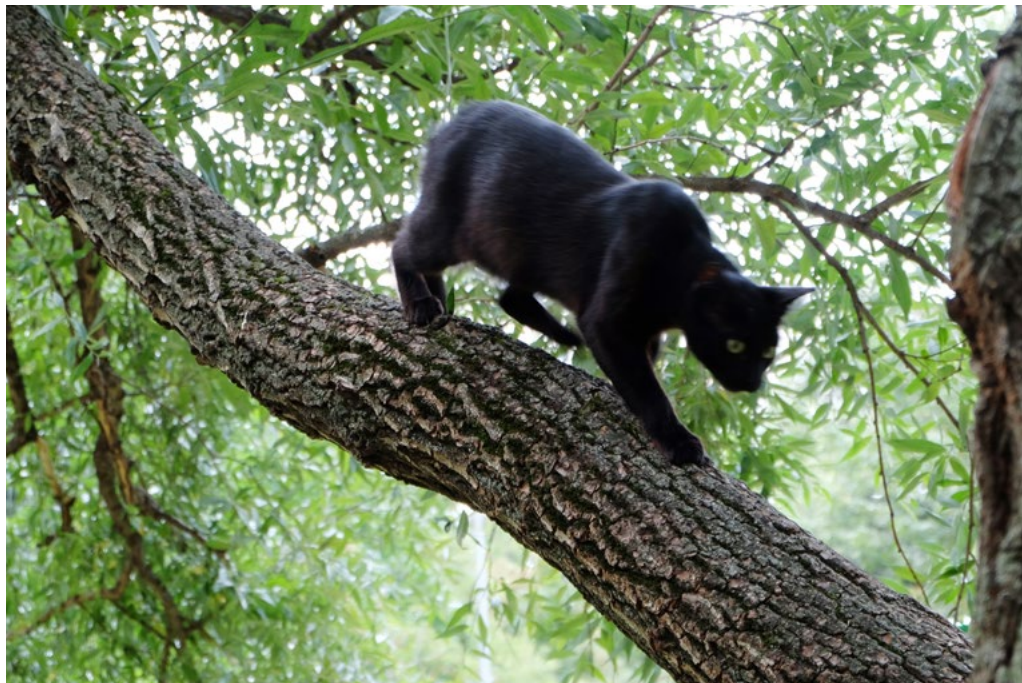
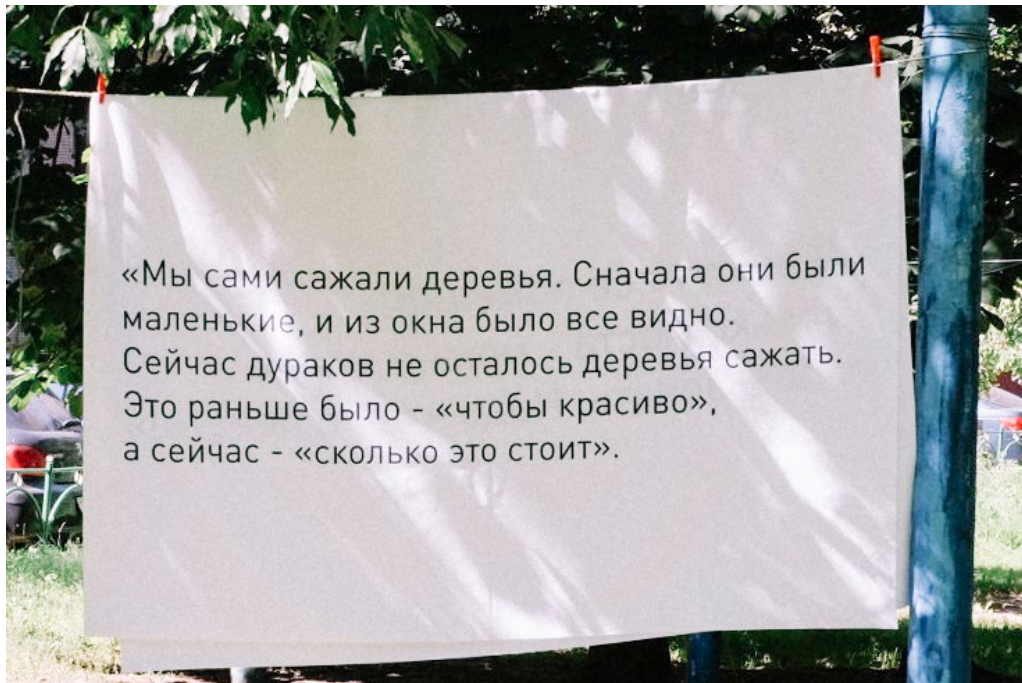


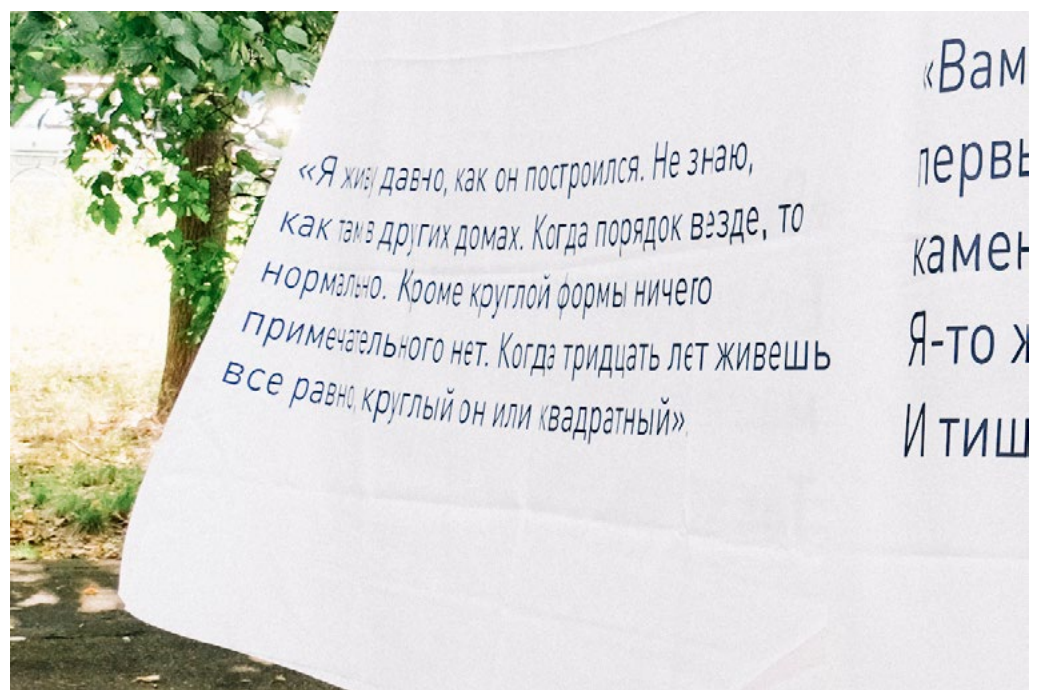
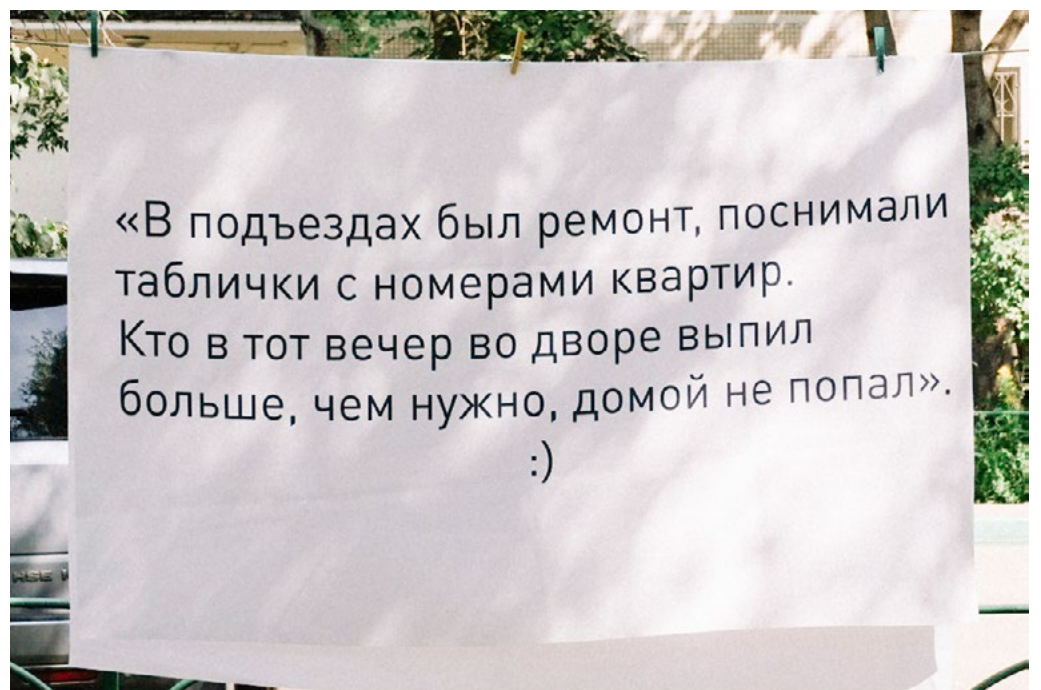
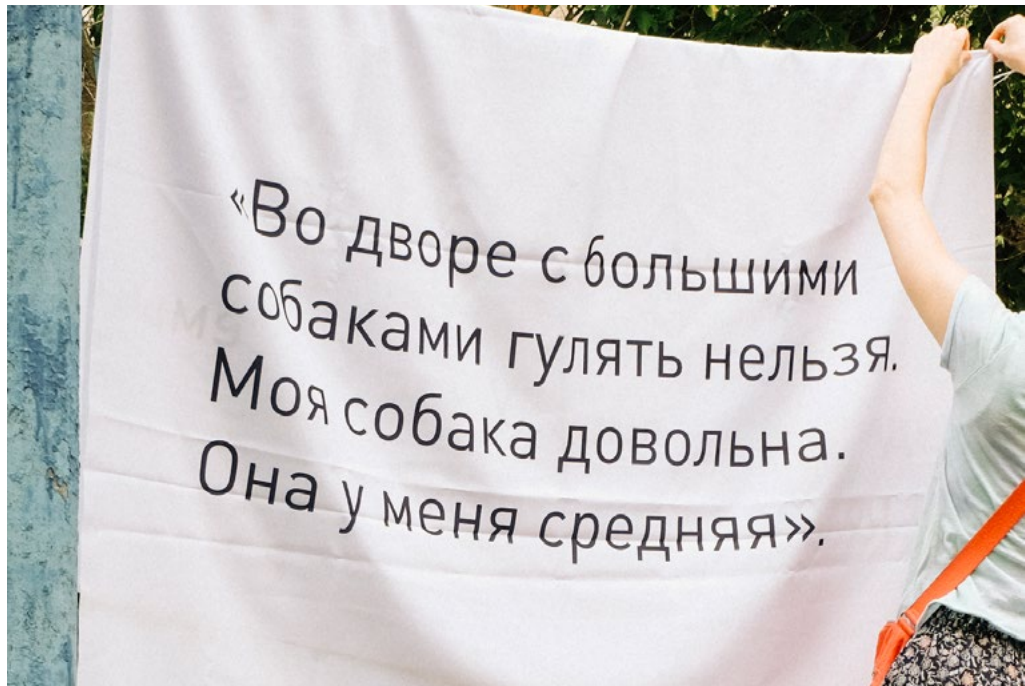
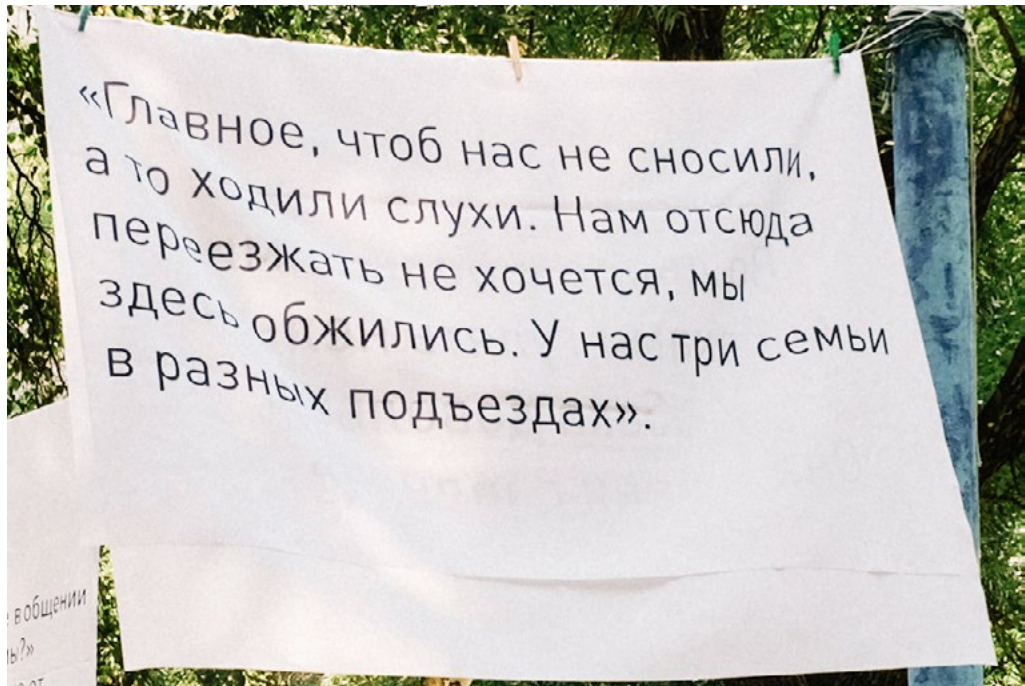
“I’ve been living here for ages, since it was built. I don’t even know what it’s like to live in any other kind of house. When everything’s kept in order, it’s great. Apart from the round shape, there’s nothing remarkable about it. When you live some place thirty years, it’s all the same whether it’s round or square.”





“There used to be flower beds around here, and now there are all these new-builds, these huge teeth that have sprouted up everywhere, these Donstroi hulks [referring to a Russian building firm], these skyscrapers. We’re not used to them. But who are we in comparison with Donstroi?”







- “What’s it like to live here?” – “Like a chick in an egg.” – “Is there anything about the round shape that makes people get on differently?”
- “That depends on the people, and not on the shape.”

“The generations are changing. We all used to know each other, but now the young ones are just rushing off to work and back.”



“It’s got its own microclimate here: everyone knows everyone else, they get old, grow up, have kids. Otherwise – it’s a regular house. It’s unique on the outside, but there’s nothing special inside, it’s pretty shabby here. An ordinary panel house.”



“I only moved in recently. I see how people make friends and chat. I don’t socialise with anyone in particular, though. I’m either at work or with my kid.”



“At my age it’s hard to find a friend. One said to me: “You don’t suit me,” and I didn’t like that – what am I, some kind of accessory?”



“My children kicked me out, telling me to move here. I cried and cried, and have only just starting going out a little.”



“We’d only just moved in. I went out into the courtyard and met somebody I knew. She said: “Oh, your flat is at entrance number 5?” I answered: “How do you know?” And she said: “I saw you through my binoculars!” Her husband was a sailor. She used to look out the window instead of watching telly.”



“I got to know someone – and we used to socialise a little, and then suddenly I was on my own again.”

“It’s a regular house. The idea is good, but there’s nothing special in how people get on here. It’s the nature of the times.”





The round houses were used as film sets for “Courier”, “Tragedy in Rock”, “The Artist from Gribovo”, and many episodes of “The Fitol”, and can be seen in the closing scenes of the Soviet film “Moscow Does Not Believe In Tears”.





“Once they put up a notice in the hallways – residents were requested to turn their lights on in the evening at such-and-such an hour. And that was how our house played its role in the film “Moscow Does Not Believe In Tears”.



“The trees weren’t so tall then, you could take wide panoramic shots.”



Bedsheet project is an investigation into communication in the urban environment. It was realised as part of the V-A-C foundation's project "Expanding space: artistic practice in the urban environment".



Authors of the texts are the residents of house number 6 on Dovzhenko street, and internet users.

Project author – Lena Kholkina.

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