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MONUMENTS TO HEROES AND VICTIMS OF THE GREAT PATRIOTIC WAR. UNREALIZED PROJECTS OF THE 1960–1970S IN LENINGRAD

An opened competition for architectural projects of monuments to the heroic defenders of Leningrad was held in 1964. Professional and non-professional architects who took part in this competition created projects closely associated with the development of the new city regions as well as projects which allowed the reconstruction of the historical center.

Some architects proposed to establish a memorial in the western part of Vasilyevsky island, on the shore of the Gulf of Finland so it could be regarded as the city's propylaeum. The most magnificent project was developed by architects A. Tarantul, S. Sokolova and represented a large ensemble, which included not only fraternal burial, eternal flame and stele, but also a new metro lobby, parking, existing and newly-planned residential quarters.

Memorial composed by V. Volkova, V. Kisilgof and T. Belenkaya follows the shape of a broken ring strung on piles growing out of the water. The searchlight mounted in the center of it allows using it as a beacon.

Non-professional architect V. Klimov creates a grandiose project on the Neva River, by the Old Saint Petersburg Stock Exchange and Rostral Columns. His idea was to extend a symmetrical composition of the existing historical ensemble by creating an artificial island with an obelisk and museum. Architects V. Maslov and G. Skorohodov suggested building a new monument directly behind the Old Stock Exchange, thus significantly changing the historical area. V. Popov and S. Ushakov proposed to set the new memorial directly in front of the main facade of the Admiralty building.

Many architects considered the southern regions of Leningrad as a perfect site for the new memorial. I. Malkov develops an extended complex included in the transport interchange. Project by V. German and A. Kozhuhov assumes location of the monument in the very center of the transport interchange, where the roads to Moscow, Kiev and airport begin. Many projects of the south area may be regarded as the forerunners to the monument on the Victory Square created in 1975.

With the help of the studied materials we can trace the development of the memorial typology dedicated to the defenders of Leningrad during the Great Patriotic war.

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RUSSIAN BELGRADE (1920–1941) — BETWEEN THE REAL BUILT ENVIRONMENT AND HISTORIOGRAPHICAL UTOPIA

Between 1920 and 1941 almost 350 Russian architects and constructing engineers built a lot of public and private buildings in the friendly city of Belgrade, which had adopted them after their exile from homeland after the Revolution and bloody Civil war. As a special professional group, obviously favored by Yugoslav king Aleksandar I Karadjordjevic, they gained highest positions in official state administration (Krasnov, Loukomski, Baumgarten, Androsov etc). Very productive and ideologically loyal to the ruling dynasty, Russian technicians left strong creative and historical trace in the midwar Belgrade, especially in its silhouettes, bridges, churches, ministry buildings, public monuments, mansions and representative palaces. Many of educated eyewitnesses, contemporaries and later historiographic scholars, used to qualify their efforts as crucial and impressive. Some of them clearly spoke about Russian Belgrade, emphasizing their important civilization role during that time.

Gradually, the positive and narrative attitude towards Russian Belgrade arose but after WWII, new communistic regime in Yugoslavia started to impose its oblivion. In postmodern and postcommunist period, for different reasons historical places which represented Russian Belgrade became actual again, as a sign of political and historiographic revenge towards long period of cultural oblivion.

Thus, today's Serbian historiography has a special task to explain in which aspects Russian Belgrade still exists. In that process, especially significant for Serbian and Russian architectural historians, the methods from different social and cultural-historical sciences are very helpful.

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Русский Белград (1920–1921). Между реальной архитектурой и историографической утопией

Между 1920 и 1941 гг. около 350 русских архитекторов и конструкторов-инженеров отстроили ряд общественных и частных зданий в дружественном городе Белграде, где они нашли убежище после революции и кровавой войны. Пользуясь расположением югославского короля Александра I Карагеоргиевича, они заняли высокие посты в государственном управлении (Краснов, Лукомский, Баумгартен, Андросов). Будучи весьма трудоспособными и идеологически лояльными к правящей династии, русские инженеры оставили значительное художественное и историческое наследие в Белграде: мосты, церкви, министерские здания, общественные постройки, особняки и дворцы. Многие современники и историографы высоко оценивали их деятельность, подчеркивая их значимость для того периода.

Постепенно положительное отношение к Русскому Белграду усиливалось, однако после Второй мировой войны новый коммунистический режим начал предавать его забвению. В посткоммунистический период по разным причинам исторические места, которые представляет Русский Белград, стали вновь актуальны как символ политического и историографического реванша. Таким образом, на сегодняшний день перед сербской историографией стоит задача объяснить, в каких аспектах Русский Белград все еще существует. На помощь сербским и русским историкам архитектуры приходят различные методы из социальных и культурно-исторических наук.

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FROM YALTA TO THESSALONIKI: VERSATILE ARCHITECT NIKOLAI PETROVICH KRASNOV

Bound with Russia by Orthodox religion, Slavic origins and historical connections, Serbia readily sheltered vast Russian emigration caused by the October Revolution. Influencing the local architectural scene, prolific creative potentials and impeccable professional experience of Russian architects marked the shaping of the urban sceneries throughout Yugoslavia. An exceptional creative figure stands out in particular amongst the protagonists of Yugoslav interwar architecture, academician of the Saint Petersburg Academy of Arts, Nikolai Petrovich Krasnov.

Vast artistic production in the Kingdom of Yugoslavia, which brought Krasnov closer to the professional beginnings in Crimea, represents the final phase of the architect's career. After a number of flamboyant palaces designed for the Russian Imperial elite, versatile architect was once again put into service as an industrious, ever occupied state architect. Entwining Yugoslav architecture with the experiences of the fallen Empire, Krasnov's extraordinary oeuvre of vibrant, mannerist forms elevated him to the international heights of the architecture of academism. Charismatic personality of a keen ear for the needs and wishes of his clientele, Nikolai Petrovich was extremely popular amongst the contemporaries, enjoying the favor of both Imperial Romanov and Royal Karadjordjevic families alike. Shaped by the unpredictable life path — raised in a modest, patriarchal environment; professionally and socially matured in contact with the Imperial elite; hardened by the trials of exile — Krasnov,