

The Renaissance design of the construction of neoclassical mansions, as a separate problem, is not widely investigated by researchers. The established conclusion is that the neoclassical mansion inherits the methods of planning developed in the era of eclecticism and Art Nouveau. The purpose of the report is not only to indicate the ability of the neoclassical style to affect the ordering of the plan and the spatial composition of the mansion, but also to show that the Renaissance stage of the neoclassical style is able to demonstrate the most independent and completed in their principles versions of plan, spatial patterns, facade compositions and interior decoration.

The report will examine the evolution of the neoclassical style in the construction of mansions by D. V. Adamovich, whose work has not yet been honored with the research, and also will touch upon a number of neo-classical mansions, which are not examined in the specialized literature.

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Мемориальные комплексы героям и жертвам Великой Отечественной войны. Нереализованные проекты 1960–1970-х годов для города Ленинграда

Расцвет мемориального строительства, посвященного событиям Великой Отечественной войны, приходится на 1960–1970-е гг. В 1964 г. в Ленинграде был организован открытый конкурс на составление проекта памятника героическим защитникам города. Профессиональные архитекторы и любители, принявшие участие в конкурсе, создавали проекты, не только тесно связанные с развитием новых районов, но и допускающие реконструкцию исторического центра города.

Значительное число проектов предполагало создание нового мемориала в западной части Васильевского острова. Своеобразными пропилеями района и города со стороны залива должен был стать мемориальный комплекс. Наиболее масштабным представляется проект архитекторов А. Тарантула, С. Соколова и др., предполагающий объединение в протяженный ансамбль не только традиционных элементов: братских захоронений, стел, обелиска, но и вестибюля новой станции метро, стоянки автомобилей, существующих и проектируемых жилых кварталов. В проекте В. Волкова, В. Кисильгофа и Т. Беленькой памятник, выполненный в традиционной для Ленинграда форме разорванного кольца, посредством установленного в центре прожектора, направленного в небо, предлагается использовать в качестве маяка.

Архитектор-любитель В. Климов создает проект грандиозного мемориала на Неве, напротив Стрелки Васильевского острова. В основе проекта — идея развития симметричной композиции Стрелки путем сооружения острова с обелиском и зданием музея. Архитекторы В. Маслов и Г. Скороходов предлагали разбить новую площадь с монументом непосредственно за зданием Биржи, значительно изменив тем самым историческую застройку Стрелки. В. Попов, С. Ушаков и др. предлагали разбить новый мемориал непосредственно перед главным фасадом Адмиралтейства.

Многие архитекторы рассматривали в качестве места для строительства южные районы Ленинграда. И. Мальков разрабатывает протяженный комплекс, органично включенный в транспортную развязку с круговым движением в районе Средней Рогатки. Проект В. Германа и А. Кожухова предполагает создание мемориала непосредственно в центре транспортной развязки, от которой берут начало дороги на Москву, Киев, Авиагородок и аэропорт. Многие проекты на юге Ленинграда по праву можно считать предшественниками созданного в 1975 г. монумента на Площади Победы.

Благодаря рассматриваемым материалам выстраивается детальная картина развития художественных образов, призванных увековечить память о защитниках Ленинграда в период Великой Отечественной войны.

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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.