

The creative method of the architect Pomerantsev A.N. in the context of the late historicism

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Abstract. The work of academician of architecture Pomerantsev Alexander Nikanorovich (1849-1918) holds a special place in the history of architecture of Russia at the turn of XIX-XX centuries. The authors analyze the features of the volume-spatial, planning and constructive solutions, the origins of the decorative motives, the specificity of Russian style in the works of Pomerantsev, reveal the range of his style precedence, consider the concepts of “neo-mannerism” and “ style dominant”, define the specifics of the individual creative method of architect. In the article the methods of mastering of the architectural heritage which are typical for creativity of Pomerantsev, based on the combination of the national tradition with the European experience of classical architecture and allocating the harmonizing stylistic dominants in each case have been considered. The style preferences of Pomerantsev have been formulated both in the framework of historicism and in the framework of the Art Nouveau, the features of the temples which have been built by the projects of architect have been educed. The principles of the form- building which are typical for Pomerantsev’s works vary according to destination and location of the building.

1 Introduction

The creative legacy of Pomerantsev A.N. is multifaceted by its genre composition, it is diverse on style and equally belongs as to the capitals so as to the provinces moreover not only to Petersburg and Moscow but to Sofia too. The importance of Pomerantsev’s creativity in the context of Russian architecture is connected with successful completion the Red square ensemble in Moscow by him, which is the most important and an integral part of the national architectural heritage. Besides the works of Pomerantsev got there reflection in the architecture of such towns as Rostov-on-Don, Nizhny Novgorod, Kislovodsk, Zheleznovodsk. In the architecture of Bulgaria the work of Pomerantsev contributed adopting the Byzantine style with national elements following the principles form- building of the Art Nouveau and construction of large-scale temples in such style. «New style searches were alien to him; going by the traditional way he found the features of a certain canonicity and normativity in style», -rightly pointed out Kirichenko E.I. [5,p.260]. However

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it is impossible to imagine the final phase of historicism without inclusion the works of this architect in the overall style picture. Pomerantsev used the technique of the Art Nouveau but this style did not find such response as historicism.

2 Literature Summary

The literature concerning the creativity of Pomerantsev is very extensive. First of all it is the lifetime publication of the architect and his biographical data [1-4]. Among the works of Russian researchers in which the creativity of the architect is considered the most informative are the books of Kirichenko E.I. [5] «The architects of Moscow», and «The hundred architects of Moscow Art Nouveau. The Creative portraits» Nashchokina M.V. [6]. The fundamental monographs in the field of researching of architecture of historicism have been written by Borisova E.A. [7], Kirichenko E.I. [8], Punin A.L. [9], Ikonnikov A.V. [10], Lisowski V.G. [11], the publications of Bass V.G. [12] and Voloshinova L.F. [13] contains the information about the buildings of the architect. The buildings of Pomerantsev in Bulgaria have been analyzed in the research of Mavrodinov N. [14], Koeva M. [15] and other authors.

3 Personal creative method of A.N. Pomerantsev

The method is the systematized combination of actions, which have been directed to achievement of the certain purpose. Accordingly the creative method of the architect it is the method of the architectural design which the architect practices uses. «Globalization» of the architectural life of the end of XIX- the beginning XX centuries and the general methods which are peculiar to the historicism in the whole complicate the detection of the creative individuality. Kirichenko E.I. is considering the heritage of Pomerantsev highlight such typical features of his buildings as grandiose dimension, large sizes and large scales; using the modern structures based on the metal and the glass; filling the facades in archaeologically accurate details by joining them into the composition different from the prototypes, the divisibility and the grinding of the decor; the combination of the symmetrical-axial and the rhythmic compositions; accounting the architectural context, the creation of ensembles based on the combination of the principles of regularity and visual interaction of the vertical of the silhouettes and the volumes. [5, p.264]

The main trends in architecture of historicism of the latest decades XIX- the beginning of XX century found the reflection in the creative method of Pomerantsev A.N. It is the designing on the basis of a combination of the deep studying of the historical architecture and applying the modern materials and technologies, using the principles of «outside to inside» and «from inside to outside».

Training in Moscow school of painting, sculpture and architecture and in the Academy of arts in Saint Petersburg has laid a solid foundation for the professional training of the architect. The architect and the teacher Bykovsky K.M. in whose theoretical views the propaganda of the ancient Russian architecture and the criticism of «the architectural masquerade» of the eclectic combined, inculcated to Pomerantsev the interest in the rationalism and the academic system of education inculcated the respect for the heritage. A long a pensioner's trip which lasted with interruptions eight years especially the staying in Italy rendered the significant influence on the becoming of the creative method of the architect. It let him to learn about the Western European art tradition in detail, to see the monuments of the architecture of those historical styles (Gothic, Renaissance, mannerism, Baroque) in the original which later became the basis of his historical replications. Performing measurements and manufacturing on the basis of the architectural drawings and

the drawings of the Palatine chapel decorations predetermined the interest of Pomerantsev to the Byzantine architecture and the desire to realize its motives in his creativity with documental reliability and also it aroused the interest to the culture of the Arab East which will be got the embodiment in The Central Asian pavilion of the Nizhny Novgorod exhibition. The works in the Palatine chapel contributed to the formation of the young architect the skill to harmonize the diverse styles and to lead them to the artistic integrity.

The house of Gench-Ogluev S. and Shaposhnikov in Rostov-on-Don (1878-1879) is the first large independent work of Pomerantsev A.N. It lets to affirm that the main creative preferences of the architect were determined in it such as the enlarged scales, the aspiration to the design of building – blocks, the facade on all sides, the underline of the silhouette and the detection of the town-planning role of the buildings in the prospect of the street so as in the consolidation of the crossroads, the pursuit of the ensemble through the interaction of the silhouettes, the enlarged windows of the ground floor, plenty of the historical décor with the window openings which are rhythmically organized the facade and in this case oriented on the architecture of Belgium and Holland of the XVII century.

Remaining within the framework of historicism Pomerantsev A. N. skillfully used the innovative metal constructions combined with the glass, actively cooperated with the leading Russian engineers. The pavilions of all-Russia artistic-industrial exhibition in Nizhny Novgorod 1896 were the proof of this. In the design of their facades the architect followed the themes of Russian architecture of XVII century, he had deviated from this idea only when he designed the art section which was based on the Renaissance and the section of the Central Asia which combined the features of Central Asian, Persian, Indian and the Moorish architecture.

The combination of innovative constructions (Shukhov V.G.) and the traditional décor is typical for the building of the top trading rows in Moscow (1889-1893). The appearance of the building is determined by the expressive space-silhouette accents -the ledges on the façade, by the tents and the marquee and the decorative details which are taken from the heritage of Russian ornament of Moscow and Yaroslavl schools of XVII cent. It is the splicer's columns of the plat bands, the whimsical three-bladed sandriks (cornices), the weights, the recesses, the keeled icon case and the pitcher-shaped columns of the main entrance, the keeledkokoshniks above the windows of the attic floor. At the same time the wide arched windows of the lower floors remind as the arcades of the Seating yard of the period of classicism so as the arcades of the courtyards of the Renaissancepalazzo, the ground floor is processed by the diamond stripes and all façade is coated by the stone, the arched windows and the narrow doors are associated not only with Byzantine and Russian traditions but with the Western tradition. So the Russian style of the façade is internationalized, introduced into the European context. As a result the contrast which is associated with the national tradition of the décor of the exterior and designed in the spirit of the Italian Renaissance interior is softened. The silhouette of the building which is formed by the «tents with crests» are taken from the tradition of ornament correspond with the gambrel roofs of the Western European buildings in the spirit of the Northern neo-Renaissance and neo- Gothic such as the town hall in Paris (1882, Depert E. and BallyuT.). It is not surprising because of that foreign influence which the Russian architecture had in XVII century, as ornament and «the style of Naryshkin» in its genesis ascend to the architecture of the mannerism of Germany, Poland, and Holland.

The motives of the dome and the arcade which were developed by Pomerantsev in different variations for the exhibition in Nizhny Novgorod and also the decision of the building as a block with the courtyard which is glazed the layout which is having symmetry and combining the functionality and the splendor in the decision of the trade and the administrative floors have been got the realization in the second building project of municipal Duma (city Council) for Rostov-on-Don (1896-1899) the first project 1894 was

not done). In the design of its facades which have the similarity with the buildings of Kremer V. and Wolfenstein R. in Berlin the neo-Baroque prevails however in the planning organization in the form of a square and in the silhouette of the domes it is felt the influence of the neo-Renaissance but the form and the original usage of the showcase without the glass is close to the art Nouveau.

Creating of the architectural and artistic solution for the buildings and the constructions of the Moscow railway (1903-1908) Pomerantsev A. N. based on the main features of perception of this ensemble—successive. The necessity to establish not visual but «mnemonic» linkages between the separate objects led to use contrasting, color and expressive and silhouette characteristics. The art Nouveau of the national-romantic, classicizing, and rational direction is the dominant style of the ensemble [6].

Building the temples was remaining the important direction of the Pomerantsev's project activities during all his creativity. The diversity and the originality of the constructive and volume-spatial decisions in combination with the traditional external appearance is a distinctive feature of the works of the architecture in this sphere. Among temples have been created by the architect there are basilica, free of the cross, cross-domed (including the inscribed cross) and the temples without pillars. The most traditional among them are the Nikolskaya church in the Fedoskino village (1875-1877, eight is on four), the Church of the Nativity of the Virgin in Vanadzor (1893-1895, type of the free cross) and Krupodernitsa (1895, cross-domed type) the Church of the Nativity of the Virgin in Cetinje, Montenegro (1886, one nave type) the Church for Nakhichevan and the church at children's hospital which the architecture has not done (1898 and 1903 the type of the inscribed cross).

There are the temples in which the traditional constructions vary originally such as the Cathedral of Alexander Nevsky in Sofia (1886-1912, truncated domed basilica with tetra konch); the church of Demetriy Solunsky in Berezovka (1891, the part of basilica, outside it is perceived as the refectory but in fact it is the main internal space of the temple); the Cathedral of Alexander Nevsky in Chelyabinsk (1907-1910, the interpretation of the Baroque design with resting on the angular pillars and the walls of the quadrangle of the main volume of the closed vault, carrying a light drum). The Synod building in St. Petersburg (1898-1901) is the church without the pillar which is close to architecture of the end of XVI cent. to the Vvedenskiy Cathedral in Solvychevodsk in particular and the Cathedral of Alexander Nevsky on the Miusskaya square in Moscow (1913-1917) which construction ascends to the intersecting arches of the medieval Armeniagavit are belonged to the same group. The unrealized cross-domed Fyodorov Cathedral in Tsarskoye Selo (1909) included the original method – the arcature-column arch in it was replaced by arched windows which is often located.

In the composition and decoration of the facades of the temples Pomerantsev A.N. used the methods of the average Byzantine of the architecture in the church in Krupodernitsa (the motives of the temples of John the Baptist and Pantokrator in Nessebar) and in the church in Vanadzor, in the unrealized projects for Nakhichevan and the children's hospital in St. Petersburg; the methods of the medieval architecture of Montenegro and Bulgaria – in the church in Cetinje and in the Cathedral of Alexander Nevsky in Sofia, the methods of Elizabethan Baroque – in the project of the Fyodorov Cathedral for Tsarskoye Selo; the method of the ancient Russian architecture. The borrowing from «ornament» dominates in the number of the latter. Among specific prototypes it is possible to call the Moscow churches of Trinity in Oostankino, Trinity in Nikitniki, St. Nikola in Bersenyev, the Terem Palace of the Moscow Kremlin, the Trinity Cathedral in Murom, the Voskresensky Cathedral in Romanov-Borisoglebsk, the church of Ioann Zlatoust in Korovniki in Yaroslavl and others. Meanwhile in the temples which have been made in the Russian style it is possible to note the presence of the reminiscences of the Italian architecture of Renaissance – the dome with ribs and lucarnes in the Cathedral in

Chelyabinsk, the intersecting keeled arches in the house of the College of the Holy Synod in St. Petersburg, the shape of the openings of the church in Berezovka, likened simultaneously to the Byzantine biform and the Venetian windows.

In the number of the style preferences of Pomerantsev A.N. along with the Russian and Byzantine styles also neo-Baroque and neo-Renaissance, to a lesser extent are included. Meanwhile in the churches and the civil constructions which were made in the Russian style the reminiscences of Italian architecture and sometimes the motives of the Gothic almost always present. This approach can be considered not only a consequence of the academic architectural education but the result of the impressions of a six-year stay of an architect abroad. Pomerantsev A. N. stayed in the «archaeologic» direction to Byzantine style while in Russian style he used the option which is characteristic for historicism and the national-romantic which is typical of the art Nouveau and neo-Russian style which is similar to retrospection. Probably and the ideological components of these neo-styles in Pomerantsev's understanding were different. If the Russian had expressed the idea of the national statehood which was backed by the rational order of the classical tradition that Byzantine style had expressed the supranational Imperial idea, the unity of Orthodox peoples, Slavic brotherhood. That's why the Byzantine style was chosen by him for the Cathedral of Alexander Nevsky in Sofia.

Turning to the neo-Baroque Pomerantsev A.N. like other architects of the period of historicism more often used the motives of this neo-style in the connection with elements of neo-Renaissance while the neo-Renaissance in pure form he used only in interior design. The mannerism also attracted the attention of the architect in the Western European architectural heritage, it was reflected in the design of the facades of the house of Gench-Ogluev S. in Rostov-on-Don and in the unrealized project of the municipal Duma (city Council) for Rostov, which can be attributed to neo-mannerism, using this term by analogy with the names of other neo-styles.

Mannerism with its rife, crushed, sophisticated, showy facade decoration could not leave indifferent the architects of historicism with typical for it the «fear of emptiness». Among the most diverse historical styles, the elements of which were involved in architectural practice of this period mannerism has found its place. First of all there were the buildings of town halls, the markets, the shopping malls among numerous European examples of this «neo-mannerism» within eclecticism. The buildings of such purpose were decorated especially richly by mannerists of XVI-XVII centuries and the architects of XIX cent. In accordance with the principle of a reasonable choice followed their examples. These are the town hall in Hamburg (Haller M., 1894-1896), the building of the port authority in Ostend (A. de Wolfe), the competitive project of the building of the cotton exchange in Bremen (Shedtler G.), the competitive project of the building of American insurance companies in New York (J. R. Thomas), the trading house in Cologne (Shratterand Schreiber), the mansion in Antwerp (J. Winder), the house in Heidelberg (Bauer F.).

In the works of Pomerantsev with historical styles the method of replication dominated it allowed the freedom of interpretation and the introduction of new stylistic elements. Along with that the works of architect never lost the stylistic certainty. The main style is always clearly traceable in the works of Pomerantsev A.N. can be described as the «stylistic dominant». The stylistic dominant in the architecture of historicism can be defined as the main, the most general stylistic feature of the volume-spatial and the decorative solution of the building which combines the borrowings from the different styles.

In addition, based on the statements of the architect it is possible to allocate following methods of the architectural design of Pomerantsev A.N.

1. «The logical processing of the place», it is rational using of the site which is allocated under the construction (in practice it was manifested in the pursuit of design the buildings of blocks with the courtyards or the driveways).
2. The conformity of planning decision to the "character" of the building that is its function (in designing the public buildings Pomerantsev sought to symmetry not only of the facades, but also of the plans designing «from outside to inside »and in the mansions- to the picturesque asymmetrydesigning«from inside to outside».
3. «The grandeur which is necessary in the official public building» (it was found the reflection in the enlarged scale, silhouette which was achieved by the using of "tents", the domes, the marquee, the gables and in the abundance of décor).
4. «Space», the lack of «heaviness,compression» (was manifested in using of the glazed courtyards and passages, two lights in the halls, the big windows of the ground floor in the secular architecture, in the church-in the liberation of the internal space from the pillars thanks to the using intersecting arches and the foundations at the wall).
5. «Rational overlap», using «the light, glass coatings on metal farms».
6. «The uniform style» [12] (that is the allocation, as was mentioned above, dominant style in the design of the facade of the building).

4 Conclusion

Summing up, it should be noted, that one of the main features of creativity of Pomerantsev A.N. can be considered the distribution of the method of «the clever choice» of historicism not only on the selection of neo-style but and on the principles of creating of the form in the framework as a separate building and the whole ensemble, using the method of «from outside to inside» depending on the tasks and the context, symmetry and the unified style of the ensemble or, conversely, the plan «from inside to outside». The ensembles, intended for simultaneous perception were designed by him on the basis of symmetry and stylistic unity and assuming of successive perception- at the beginnings of picturesque balance and stylistic variability. The method of "smoothing" «of the contrast of contemporary design and historical stylistics in a way of underlining the traditional of the internal space which have been glazed and the introduction to its décor the details of Renaissance also belongs to the features of the creative handwriting of the architect. The buildings of Pomerantsev A.N. are always intelligently and tactfully inscribed in the environment, thoughtfully and reasonably borrowed certain national traits and characteristic details, in each case, due to the specifics of the order and the peculiarities of the cultural-historical context, for which is intended the design of the building. We can say that the creativity of Pomerantsev is conceptually aimed on the ensemble.«The internationalization» of the motives of epy national heritage, their introduction into the European context, the underline, along with own Russians, also those elements in the national heritage, which are genetically determined by the foreign influences in Russian architecture is an important feature of the creative method of the architect.

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