

AESTHETIC AND SEMANTIC ACCENTS OF THE NEO-GOTHIC INTERPRETATION IN RUSSIA

L. R. Mukhametzyanova^{1,*}, M. K. Yao¹, J. G. Emanova¹, K. G. Pozdnyakova²

¹Kazan Federal University Institute of Philology and Intercultural Communication named
after L. Tolstoy

²Saint-Petersburg State University

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ABSTRACT

The relevance of the work is due to the need for a strategy of reconstruction of historic exterior and interior of architectural object located in a ruin condition with very limited factual information. The article considers specific features of the evolution of the neo-Gothic in the late XIX – early XX centuries in Russia. The stylistic unity of the neo-Gothic and the Modern is traced. Special attention is paid to the principles of a reconstruction of the lost elements of architecture and interior design in the neo-Gothic style. The estate in the neo-Gothic style is the harmonious union of separate elements into a unified aesthetic whole. The principle of the unification is the harmony between carefully designed and comfortable environment and its decorative design. Stylistic tolerance in the approach to the creation of a unified subjective and spatial environment that combines aesthetic and semantic components of such styles as Gothic, Renaissance, Baroque, etc. is revealed. The approaches to the interpretation of the neo-Gothic architectural object is defined on the example of creative work of the master P. C. Boytsov (1849-after 1918), specialized in the creation of the estates and their interiors. The proposed guidelines for the reconstruction are given on the example of the proposal of reconstruction of the neo-Gothic interiors of several ensembles of P. S. Boytsov.

Keywords: Neo-Gothic, Modern, estate, the Modern architecture, the reconstruction of the historic interior, the interior in the Modern style, interpretation

Author Correspondence, e-mail: aklilya@bk.ru

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INTRODUCTION

From the XVIII century the Gothic motives were widely used in countryside and landscape architecture. Large countryside ensembles were built in the neo-Gothic style, for example, the Chesma Palace and Tsaritsino[1]. These neo-Gothic buildings made impression on the owners of Russian estates, because since that time the Gothic becomes a conspicuous stylistic feature in the design of the country estates, parks and interiors. The evidence of this is the landscape by Grigoriy Soroka "The Chapel in the Islands". Later the neo-Gothic motives will merge with the Modern style [2], combining the pragmatic comfort of the era with the romantic decoration of the Gothic in the architecture of the estates. Among the most famous Russian Gothic estates are –Marfino (Moscow region, Mytishchi) and Avchurino (Kaluga region), as well as the interior of a Gothic study room in Marino (Leningrad region). In the estate of Avchurino the main house and the annex "Gothic house" were erected in the Gothic style. The main feature of the architectural solution of the entire ensemble of the estate was that the Gothic determined the appearance of the buildings, while the inside part was dominated by other styles. Even in the interior of the library, located in the "Gothic house", only the covers of the window frames can be called the Gothic elements. The ensemble Marfino, designed by Mikhail Bykovsky's project – the bright representative of the Russian architecture of the mid XIX century – is larger. However, here the Gothic elements are inherent in the external appearance of buildings: the lancet form of the windows, the tower and pediment ends, ogee-shaped arcades, etc [3-4]. When designing, Bykovsky used the image of the ensemble Tsaritsynoby Vasily Bazhenov. This is reflected in the appearance of the Large bridge, similar to the Figured bridge of the Tsaritsyno ensemble. As in Avchurino, the original interiors were not preserved here. We can judge on them only according to several pre-revolutionary photos of two rooms. Only in one of them you can see the Gothic motives in the decoration of the screen-jardinier.

The estate Maryino was built in 1813 - 1845. In 1830-e years such prominent architects as Adam Menelaws and Peter Sadovnikov worked there on the design of the interior. Perhaps, just Sadovnikov was the author of projects of the furniture for the. The very furniture was executed according to his sketches by the brothers Gambbs. The Gothic interior of the study room in Marino existed until 1920, when the furniture was removed to the Hermitage, where are currently included in the exhibition, reproducing the neo-Gothic interior. The fact that the exposition includes the already mentioned work of Gregory Soroka, which never was in Marino, says about the Museum the character of this exhibition. Despite the genuine items, we must understand that there was a Museum created, not a living area the Russian real estate.

THE METHODS USED

The study was conducted on the basis of the Taraskovo estate, in the center of the European part of Russia on the right Bank of the Oka. The estate was acquired in a ruined condition by Russian Investment group of companies ASG for the further reconstruction and returning into the cultural turnover. ASG has a significant collection of furniture of Western Europe of XVI-XX centuries, old master paintings, art bronze of XVIII - XIX centuries, Western-European clocks of XVII - XX centuries, the Western European tapestries of the XVI - XIX centuries, and also has an experience in Museum and research work [5].

The development of the stylistic model of the future interior has become a problem of the study. The work was carried out in several stages. The first, historical and archival researches were conducted. Then was a comparative analysis of compositional, decorative and formal decision of and the same interiors and analysis of the aesthetic principles of the neo-Gothic, the nature of its spatial and subjective environment. The stylistic analysis of professional manner of the architecture of P.S.Boytsov allowed them to reveal the originality of his work. The result can be the basis of the reconstruction of the exterior and interior of the neo-Gothic estate.

RESULTS

Despite the wide arsenal of modern scientific and technical means of attribution, it still relies on sense of style, time and handwriting. In the basis of attribution lies a successive approach and narrowing of the range of assumptions, using all possible methods and techniques [6]. This work is based on stylistic analysis.



Pic.1. Taraskovo estate (East facade) Moscow region, Kashira district, 1880s – beginning of the XX century. Architect Peter Boytsov (?)

Analysis of the architectural buildings of similar style allowed the researchers to determine that an estate in Taraskovo (Il. 1)[7]with a high probability was built by architect Peter Samoilovich Boytsov (1849 – after 1918) [8]. His little popularity was explained by the fact that, studying at the Stroganov's school he either didn't finish it or didn't pass the final exams and didn't receive a license to conduct architectural and construction works. For this reason, most of the projects were carried out by other architects: A. V. Flodin, A. G., Vincent, K. A. Doolin etc. However, the absence of a license does not mean a failure of an architect. 47 facilities constructed directly by his projects are referred to in the literature. A high appreciation for the creative work of P. Boytsov was given by the researcher of Russian estates Mary Nashchokina: "Being an eclectic according to his beliefs and creative method, he anticipated and developed many of the formal techniques of the Modern , in their structural, spatial, compositional and decorative solutions " [9].



Pic.2. Estate of the Ponizovkinys, settlement Krasny Profintern (Jaroslavl region), 1912 – 1914. Architect Peter Boytsov (?)

The closest to our building are estates of the Ponizovkinys in the village of Krasny Profintern (former Guzitsyno) (Il.2), of Khrapovitsky in Muromtsevo, of Baroness Meyendorff in the village of Barvikha, as well as the estate of the Svyatopolk-Chetvertinsky in the Assumption Cathedral, which are presumably built by the projects of Boytsov. All of them, like Taraskovo, combine the elements of the Modern with the neo-Gothic. Common to them is the understanding by the architect of the single volume of the building, breaking into several pieces; the total volume is divided into three equal parts on the facades. The architect likes protruding corbels, rounded or faceted towers, the rectangular protrusions with a stepped or a smooth forceps, inspired by the castle architecture, rusticated, made of light stone, angles and arched window framing. Boytsov often uses the elements of medieval architecture, such as the blind arcades, the arched shape windows, bay windows and high roofs, covered with imitation slate. In all these buildings the early Gothic is tangible, which has already tasted the soaring of lancet arches, but also valuing the softness of the volumes of the towers, combined with a semi-circular Romanesque arches. The estate of the Ponizovkins and the house of Svyatopolk-Chetvertinsky in the village of Uspenskoe are the most stylistically close to the Taraskovo estate. Besides the already mentioned three-part organization of facades, the hand of the master is manifested in the protruding rectangular corbels, surmounted by a high forceps, column corbels decorated with small round windows in the middle. One more item makes them close. As in the estate of the Ponizovkins where the corner of the building is flanked with a high donjon of a square cross-section, the bay window adjoins to the library on the corner of the Northern facade of the Taraskovo estate. It has the same solid foundation, as

the foundation of the tower of the Ponizovkins. It is likely that there was also supposed to build the same dungeon. In comparison with other buildings the Taraskovoestate can be considered a small building. In its scale it is close to the estate of the Svyatopolk-Chetvertinsky. Here, as in Taraskovo, we are met by the completion of gable corps, the tower with the lancet windows, and the high dark roofs. As in other buildings Boytsov freely incorporates individual pieces in the ensemble of the building, and each of them keeps its identity. The same thing we see in Taraskovo. Both buildings are similar in a small size and proportionality to the person. Each volume is maximally adapted to the function that it needs to carry.

In addition to the estate in Yspenskoye, another building by Peter Boytsov is of the interest – the city house of Svyatopolk-Chetvertinsky in Moscow (now the House of the writers). The building itself was built in the Renaissance style. The coffered ceilings, paneling walls, floors, staircase, furniture etc. are still preserved. The furniture and wooden interiors made in the factory of P. A. Schmidt, whose sister was married Boytsov. The architect made a bunch of sketches and designs of the furniture for the factory of his relative. Looking at the interiors of this building is easy to verify that in fact the Gothic elements here are not so much. A lot of items of other styles came in – the chairs upholstered in a large repeat, it is in tune with the furniture of the first half of the XVII century, the Renaissance arcades of the ladders, Baroque carved columns. Of neo-Gothic elements here are only the pedestals of the columns, but the whole interior is imbued with that romantic feeling that is associated with the chivalric romance of the medieval castle.

DISCUSSION

One of the most interesting interiors of the neo-Gothic is the library of the Private apartments of Nicholas II in the Winter Palace, designed in 1894 – 1895 years by A. F. Krasovsky (1848 – 1918). But even here we are faced with the museum's panels. The library has original bookcases, stairs, mezzanine floors, coffered ceilings and a fireplace. However, the seating furniture comes from the already mentioned Marino estate: chairs with lobed arches and quatrefoils, as well as armchairs in furniture style of Louis XIII [10-11].

After the Imperial palaces the Gothic interiors and furniture appear in the Capital and country houses of Petersburg and Moscow nobility[12]. Often study rooms and libraries are decorated in this style. A Large study in the house of the count A. I. Osterman-Tolstoy in St. Petersburg has been designed in the Gothic style. In the 1830-ies the neo-Gothic decoration was in the room in the Duchess Baryatinsky's house on Sergievskaya street and at her cottage in

Pavlinonear St. Petersburg; the mansion of Prince I. F. Paskevich-Erivanskiy on the Promenade des Anglais, the interiors in the castle Fall near Revel, belonging to A. X. Benkendorf, in which each arm chair, richly decorated with carvings, was reminiscent of the "little Milan Cathedral". The interior of dining room in the mansion of the younger brother of Pavel Tretyakov, Sergei Mikhailovich TretyakovinPrechistensky Boulevard is designed in the neo-Gothic style. This dining room was designed by a son-in-law of the owner – an architect Alexander Stepanovich Kaminsky (1829 – 1897). This interior is interesting in two points. The first is that the architect includes in the neo-Gothic building the details of the authentic Gothic monuments. The second is the creative use of G. Gambs' techniques, with the introduction of the polychromes to the ensemble. The color combination of bright neo-Gothic elements with more dark Gothic ones resembles a combination of Gambs's light wavy birch with dark carved walnut. Already in the library of Nicholas II it is possible to feel the characteristic feature of the late neo-Gothic -its proximity to the Modern. They have in common the decorativeness, accented plastic and the interest in the exotic.

One of the basic principles of restoration should be as accurate as possible recovery of those elements that are preserved or captured in photos. These are the panels in the library on the first floor, corner oven white smooth tiles, the remains of oak flooring in a hall and lounge room, as well as fragments of floor tile in the tower with floral ornaments on a blue background. Close to the original interior can be restored decorative elements of the room with a marble fireplace in accordance with well-preserved picture of 1980-ies. For the reconstruction of the interiors of the estate of Taraskovo, it seems to us a very useful acquaintance with the album by George Remon "Modern interiors apartments" (GeorgesRémon "Intérieursd'appartements modernes"). The album was published in 1900 in Paris in the publishing house "Dourdan" [13]. It presents the examples of interiors in different historical styles. We are particularly interested in this album because the author offers not extraordinary interiors of exclusive Palace level, but the designs, intended for ensembles of the estates, villas and mansions of "mediocre." Just of that kind was the estate Taraskovo. That's why the scale and general character of the interiors, proposed by Remon, are very close to the already named estate. Taking into account the stylistic integrity of the Modern, when even the dress of the lady of the house had to conform to the general decor, it is logical to assume that the internal appearance of the apartments was a fancy of the architect to close to him Gothic motives. In the interiors of the estate, taking into account the flexibility of the neo-Gothic, three favorite Boytsov's styles will be logical to look – Gothic, Renaissance and Baroque, and the general mood will be set with the Gothic, adapted to the XX century, with

its love of carved solid oak, textiles and tapestries of the XV – XVI centuries, items of heavy bronze, stone, and decorative sculptures and reliefs, corresponding to the Gothic style. The ornamentation can be combined with purely Gothic elements, such as pointed arch, "fish bubble", "linen folds", with the floral motives of the Renaissance and the early Baroque (twisted legs, balusters, lathe elements, decorative motifs of acanthus, pomegranate, "Ocean", arabesques, grotesques, etc.).

As a wooden structure in the estate is not preserved, a ceiling design can be close to illustrations of the State dining room from the album of the same G. Remon. Because, presumably, the floors in all the rooms had mosaic flooring in the form of a simple "Christmas tree", so it can be re-created. To bring a special spirit of the Gothic, the introduction of the items that double the authentic pieces of furniture of the era is possible.

When restoring a fireplace, a portal can be applied to its design, the manufacture of which was popular in the XIX century. This is in the collection of the ASG.

CONCLUSION

In this article we have only touched upon some features of the development of the neo-Gothic style in Russia, and we were interested not in the style in general, but only in its application to the world of Russian estate [14]. Consistent presentation of the history of the style was not a part of our task, as well as the creation of the "protocol-detailed" recommendations on the reconstruction of the estate of Taraskovo, so our proposals are not of the nature of the exact recipe, but rather a designer-art hypothesis [15]. In the future they have to become a unified ensemble of the items in this estate interior. The restored estate in Taraskovo is not intended to create a memorial museum, in its academic sense, it needs to recreate the most important – the aesthetic spirit of this fairly typical neo-Gothic estate, in which the intelligent era was reflected and an organic taste of the owners of Taraskovo was materialized.

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