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ТИПОЛОГИЧЕСКИЕ ОСОБЕННОСТИ АРХИТЕКТУРНЫХ СООРУЖЕНИЙ ГРАФА ФРАНЧЕСКО БАРТОЛОМЕО РАСТРЕЛЛИ И ГРАФА ПАВЛА ЮЛЬЕВИЧА СЮЗОРА

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Аннотация: Обилие типологических особенностей архитектурных шедевров выдающихся мастеров зодчества эпохи елизаветинского барокко и эклектики в сочетании в началах модерна проявляется в идентичности участков локализации определенных построек графа Франческо Бартоломео Растрелли и графа Павла (Поля) Юльевича Сюзора. Также существует общность стремления обоих архитекторов украшать фасады своих творений обильной скульптурой и фигурами мелкой пластики.

Ключевые слова: Франческо Бартоломео Растрелли, Павел (Поль) Юльевич Сюзор, елизаветинское барокко, эклектика, модерн, архитектура, скульптура, зодчий, лепнина.

Abstract: The abundance of typological features of architectural masterpieces of outstanding masters of architecture of the Elizabethan Baroque and eclecticism era combined with the beginnings of Art Nouveau is manifested in the identity of the localization sites of certain buildings by Count Francesco Bartolomeo Rastrelli and Count Pavel (Paul) Yulievich Suzor. There is also a commonality of the desire of both architects to decorate the facades of their creations with abundant sculpture and small plastic figures.

Keywords: *Francesco Bartolomeo Rastrelli, Pavel (Paul) Yulievich Suzor, Elizabethan Baroque, eclecticism, Art Nouveau, architecture, sculpture, architect, stucco.*

Count Bartolomeo Carlo Rastrelli of the Papal States and Francesco Bartolomeo Rastrelli, who inherited this title from his father, preceded Count Pavel (Paul) Yulievich Suzor in Russian architecture precisely as counts. Did they have anything in common other than being counts? Perhaps yes. And even a lot. Let's find out what exactly. Firstly, they were to build on the same plot of land located on Nevsky Prospect. Count Francesco Bartolomeo Rastrelli - a wooden theater (opera house).

The collection of Friedrich Wilhelm Bergholtz has preserved an image of its main building. Count Pavel Yulievich Suzor had the chance to build on this same site the tallest building on the entire four-kilometer Nevsky Prospect, in which the largest bookstore in Russia, the "House of Books", has been operating since 1919 to this day [5].

The customer of this pretentious building was given only thirteen years to work in it. And even then, the sewing machine sellers - the Singer company - occupied only three floors of the only seven-story building in all of St. Petersburg at that time. In general, in modern language, this was the very first St. Petersburg business center, in which banks, firms, offices, and stores operated... but only until the revolution of 1917.

Further, directly thanks to Count Francesco Bartolomeo Rastrelli, Count Pavel Yulievich Suzor managed to "cool down" the ardor of the customer, who wanted to build an eleven-story building. It was the Winter Palace of Elizabeth Petrovna built by Rastrelli that defined the high-rise building regulations, according to which no one was allowed to build buildings in the imperial capital higher than the residence of the Russian emperors - 23.47 meters [1].

Fortunately for the fate of Suzor's project, these regulations did not take into account the attics and the dome, which resembled a thimble in shape - to complete the impression of the tailors. Thirdly, the brainchildren of Rastrelli and Suzor are also related by the love of each of these remarkable authors for sculpture and various elements of the lush decoration of facades and interiors.

Of course, Suzor no longer got Elizabethan Baroque, but the eclecticism that absorbed its echoes, merging with Art Nouveau "in a love ecstasy", more than replaced Pavel Yulievich's favorite style of Rastrelli. Eclecticism in the works of Suzor does not yet "know" that its "gallant cavalier" Art Nouveau will shine throughout the capital of Russia in each of its architectural incarnations, without "thinking" at all about the fact that it unceremoniously overshadows with its arrogant flashiness the aesthetically sustained buildings of early styles. But not in the works of Suzor [6].

As a true aristocrat, he will never allow himself anything flashy, degrading the dignity of his colleagues - architects of different eras. On the contrary, he will do everything in his power to create a museum of old Petersburg in the house of his wife, the daughter of the architect Alexander Pavlovich Bryullov.

And to show there models, drawings, sketches of outstanding masters of Petersburg architecture, before whom he felt a sense of legitimate awe. The idea of creating a museum of old Petersburg belonged to the Russian artist and writer of French origin, like Suzor himself, Alexander Nikolaevich Benois. Pavel Yulievich constantly wanted to participate in public life, thereby improving the quality of each enterprise to which he contributed as much as he could.

For example, here is how Nikolai Konstantinovich Roerich spoke about his ability to concretize the actions of partners, to make them more precise and obligatory: "After my election as secretary of the Society, the chairman of the financial commission Suzor invited me in the evening "to talk about financial matters". We were talking about a large budget and various figures exceeding 200,000 rubles. Suzor quickly named various detailed figures. He orally summed up the results and made all sorts of complex comparisons. I also orally gave remarks, and thus we talked for about three hours. Then, completely unexpectedly, Suzor asked me in two days to present the entire budget, including in it all those many detailed considerations that he named. I asked him to give me some notes on this matter, but he said that he had no notes and could not even repeat orally everything he had said. At the same time, he added, smiling: "I was surprised to see how you rely on your memory and do not write anything down» [2]. Indeed, I had to summon all the powers of memory in order not to lose face. Thank you for such training» [4].

As for the Museum of Old Petersburg, the Open City website reports that it was "founded in 1907 by the Commission for the Study and Description of Old Petersburg" under the Imperial Society of Architects and Artists. The Chairman of the Society, P. Yu. Suzor, proposed placing the exhibits in his house on Kadetskaya Liniya, 21, until the museum found a suitable old building for a permanent exhibition. The museum was located here until 1917" [3].

On the side walls of the only arched passage into the courtyard of the House of Books, a building so amazing in all respects, the dates "1902" and "1904" are laid out in glazed tiles, indicating the years it took to build it. Everywhere in these years, the Art Nouveau style unceremoniously crowded out the eclecticism that preceded it. And only in the "House of Books" can one still see in what dizzying embraces the gallant cavalier of "Modern" holds the seasoned eclecticism, performing with it more and more new steps of a solemn charming dance, which has no and will not end!

The House of Books was lucky to become the first building in Russian history, the basis of which was a metal frame, which is consistently surrounded by brickwork and cladding made of multi-colored granite slabs, symbolizing the high significance of the structure and the prosperity awaiting everyone who crosses its threshold [1].

Unlike the buildings surrounding the House of Books, its external facades are devoid of such a familiar element in all respects as drainpipes, on the flute of which Mayakovsky suggested playing a nocturne:

And could you play a nocturne
On a flute of drainpipes?

In the House of Books, double copper pipes, carefully wrapped in asbestos and woolen fabrics to prevent corrosion from the condensation accumulating on their surface, are covered with brickwork, just like the metal frame that supports the building. As soon as snow and water accumulate on the roof of the Book House, they are collected in special gutters into pipes "for Mayakovsky's nocturne", and thanks to devices for melting snow due to water vapor, they are sent to the city sewer. These subtleties were written about back in 1906 in the magazine "Zodchiy", one of the creators of which was Count Suzor.

On the facades of the Book House, you can still see many different forged and decorated with gold leaf floral decorations, in the manufacture of which elements of the natural movement of lines along a smooth trajectory were used. Any lines you notice here are curved in such a way that they do not form a single angle, and resemble more the mark of a whip or a whip than at least one line drawn along a ruler.

The herald of this style was Hermann Obrist's tapestry of 1895, made under the name "The Strike of the Whip". In this, Suzor expressed the principle of the formation of the style of early Art Nouveau, to which eclecticism gradually gave way.

In this regard, Suzor's atrium ceiling is very reminiscent of the ceiling of the second floor of the Tassel mansion - the home of the scientist and professor Emile Tassel in Brussels. The gilded floor lamps echo the floral motifs of the facade decoration.

The above allows us to assert that there is an abundance of typological features of architectural masterpieces of outstanding masters of architecture of the Elizabethan Baroque era and eclecticism combined with the beginnings of Art Nouveau. It is manifested in the identity of the localization sites of certain buildings by Count Francesco Bartolomeo Rastrelli and Count Pavel (Paul) Yulievich Suzor. At the same time, there is also a commonality of the desire of both architects to decorate the facades of their creations with abundant sculpture and small plastic figures.

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