

Moscow Architectural School in the Far East (the Second Half of the 19th – the Beginning of the 20th Century)

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Abstract. The article deals with the professional activities of the graduates of the Moscow Palace Architectural School and the Moscow School of Painting, Sculpture and Architecture, who worked in the cities of the Russian part of the Far East in the second half of the 19th and the beginning of the 20th century, as well as in China, after the events of the October Revolution and the Civil War in the so-called period of emigration. A brief excursion into the history of the formation of the system of architectural education in Moscow is given. The content of the terms “artist of architecture” and “class artist of architecture” is disclosed. In the tabular form with different actual completeness the data on a number of Far Eastern architects - representatives of the Moscow architectural school are given. We consider a few preserved objects of creative heritage, built on projects and with the participation of “Moscow” architects in the Far East.

1. Introduction

Intensive development of the eastern remote regions of the Russian Empire in the second half of the 19th century, the need to control the arrangement of settlers and the regulation of questions on the construction and road sectors required the attraction of a large number of architects and engineers to the Far East. Most of these specialists came to the region after graduating from higher educational institutions of St. Petersburg and Moscow (architects-artists, civil and military engineers, communications engineers, etc.). Within the framework of this publication, professional activity and objects of creative heritage of the graduates of the Moscow Palace School and the Moscow School of Painting and Architecture in the Far East are considered.

2. Moscow School of Architecture

The first professional educational institution for preparation of architectural personnel in Russia was the architect's school, created at the expedition of the Kremlin building in 1801 on the basis of architect R. R. Kozakov's team-school [1, p 14]. In 1831, the school moved under the jurisdiction of the Moscow Palace Office and began to be called the Moscow Palace of Architecture School (MDAU). Graduates of the School received the title of Architectural Assistant of the 3rd class, which could then be raised to the 2nd and 1st grade. After a six-year internship and for outstanding services, graduates, by decision of St. Petersburg Imperial Academy of Arts could get the right to confer the title of architect (later—the architect of the court department).



In 1843 the School of Painting, Sculpture and Architecture was opened in Moscow. Its history dates back to 1832, when a creative circle “Nature class” appeared. It was created by E. I. Makovsky, the brothers A. S. and V. S. Dobrovolsky and A. S. Yastrebilov for artists who wanted to master their skills in painting and drawing. Soon the circle began to bear the name “Art Class”, and in 1843 it was transformed into the School of Painting and Sculpture under the Moscow Art Society [2].

In 1865 there was a merger of the Moscow Palace Architectural School at the Moscow Palace Office and the School of Painting and Sculpture. Thus, there appeared a new educational institution, which was called “Moscow School of Painting, Sculpture and Architecture” (MUZhVZ). At Art Department training lasted 8 years, whereas at Architectural Department it was 10 years. During their training the future architects studied and applied the principles of design and construction of new types of buildings and structures—industrial enterprises, railway stations, passages. The experience that had been accumulated in this sphere became especially in demand at the turn of the 19th and 20th centuries in connection with the development of transport infrastructure and industry.

After graduating from architectural department, those graduates, who had a small silver medal, received the title of a non-class artist of architecture, and the owners of a large silver medal were awarded the title of a class artist of architecture. The latter had the right to a certain rank when they joined the civil service [3]. Working in various departments and dealing with architectural practice in rapidly developing Moscow, graduates of MUZhVZ were often sent to serve to the central regions of Russia and the Far East (table 2).

3. Professional activities in the Russian cities of the Far East

One of the first graduates of Moscow architectural school who worked on the Eastern outskirts of the Russian Empire, was Pavel Vasilyevich Leontiev [4]. He received his education at Moscow Palace Architectural School, which he graduated in 1849 as an architect assistant. Ten years later in 1859, Leontiev was appointed to the post of architect of the Maritime Region, which he occupied until 1864. During the five years of service, Pavel Vasilievich supervised construction of many objects in all settlements of the region, and he can be considered the composer of the first master plan of Nikolaevsk-on-Amur [5].

Following Leontiev, Stepan Vasilyevich Krygin came to the Far East. After graduating from Moscow Palace School in 1855, he worked in Moscow Palace Office for four years, and in 1859 in August he was appointed to the position of the Architect of the Amur Region. Krygin is the author of the first master plan of Blagoveshchensk [6]. The architect skillfully used the advantageous geographical position of the territory at the confluence of the Zeya and Amur rivers. The absence of significant swings in the terrain on this site determined the character of the urban development of the territory. The grid of streets was oriented to the sides of the world and ran parallel to the riverbeds. The designer displayed the directions of development of urban neighborhoods on the strict regular city plan, and the next forty years the city developed in strict accordance with this plan.

In 1899 Nikolai Ilyich Gushchin arrived on the eastern outskirts of the Russian Empire. After graduating from MUZHVVZ in 1872, he worked in Moscow for more than twenty years. In 1896, he was appointed to the position of junior engineer of the Construction Department of the Vitebsk provincial government, and in 1898 he took up the post of junior architect of the construction department of the Krasnoyarsk regional government [7]. Since 1899, Gushchin had been working as a junior architect of the Construction Department of the Primorsky Regional Board, where, as a duty, Gushchin was engaged in doing research and drawing up projects and estimates of access roads to the stations of Sviyagino and Spasskoe [8].

Among those graduates of the Moscow Architectural School who worked in the Far East during the period under review, Fedor Fedorovich Postnikov holds a special place. Being a hereditary nobleman, he was born on November 3, 1869, in Moscow. He received his education first in the Academy of Fine Arts of A. O. Gunst, and then, from 1887 at the architectural faculty in MUZhVZ. Not having completed his studies, Postnikov entered the service of a conductor at the Tula state-owned artillery plant. A few years later, he entered MUZHVVZ again, but soon he was forced to leave school because

of some family matters. In 1898, Postnikov visited St. Petersburg, where he passed special examinations at the Technical and Construction Commission attached to the Ministry of Internal Affairs and received the title of technician-architect with the right to work on civil, construction and road parts [9, 10]. The architect worked in Moscow for more than ten years, where he was engaged in monitoring the repair of urban buildings and fire stations.

In addition to the architectural and construction practice, Fedor Fedorovich was engaged in firefighting. In 1906, Postnikov carried out the superstructure of the church school at the address: per. Kamennaya Sloboda, 2. The church school was an integral part of the complex of buildings belonging to the Spasopeskovskii Cathedral (the Church of the Savior on the Sands) [11].

Postnikov arrived in the Far East in the same year of 1906 and almost immediately took the post of urban architect of Vladivostok. In his new position, he took part in the layout of residential areas of the First Rechka district and outlying workers' settlements, in the construction of a public telephone and tramcar and supervised the construction of the pavement. According to his projects, a complex of buildings for the Women's Gymnasium, the Museum of the Amursky Region Study Society, the fire department and the surgical pavilion of the clinical hospital were built in Vladivostok [12].

The building of the Women's Gymnasium is an example of a construction built in the late 19th–20th centuries in the Far East the style of rationalistic modernity. The construction was carried out in the period 1906–1908 on the joint project of F. F. Postnikov and a civil engineer S. A. Vincent [13]. The four-storey building consists of two volumes of different size, located on different levels, in accordance with the features of the terrain, and connected by a volume-insert. The facades have a similar plastic solution. The first floor is rustovan, the walls of the remaining floors are plastered, the crown part of the volume is solved in the form of a frieze lined with decorative glazed tiles. The internal layout of the complex was distinguished by the rational location of the classrooms, offices, corridors of the assembly hall and gymnasiums.

The Society for the Study of the Amur Region (SSAR) was established by the decree of the military governor-general of Vladivostok, Rear Admiral A. F. Feldhausen in 1884. The main task of the Society was comprehensive study of the river Amur and the Russian coast of the Eastern Ocean. SSAR in Vladivostok owned several buildings, one of which was located at number 6 Peter the Great Street, (now the city museum) [14]. The structure is a two-storey volume, rectangular in plan. The street facade has a symmetrical three-part composition. The main entrance is located in a barely extended risalite and accented with an attic. The first floor is completely rusticated, and the second one is lined with decorative brick, and the frieze, which is devoid of décor, is emphasized by a number of belts.

The construction of the surgical pavilion of the Clinical Hospital began in 1908 [15]. The two-storey structure has a U-shaped plan, and the walls, made of red brick, are decorated with white decor. Speaking about stylistic decision of the object, it should be noted that there is a certain similarity in the design of the entrance group of the surgical pavilion and the street facade of the SSAR building. In particular, the main entrance is located in a three-part risalite and accented with an attic.

F. F. Postnikov was at the roof of the development of the firefighting business in Vladivostok. He served as the chief of the city fire brigade and free squad. In addition, he was the author of the project and a builder of the first Fire Department. This structure appeared in Suyfunskaya Street in 1907 near the building of the Police Department. On the first floor there were premises of the fire brigade and stables, and on the second floor there were control cameras of the Police Department, which at that time was closely connected with the Fire Department. Like most structures with a linear arrangement in the structure of urban buildings, the building of the Fire Department has one front facade. Initially, the facade represented a stream of symmetrical five-part composition, built on the rhythmic combination of rectangular windows, arched doorways of narrow smooth and wide rusticated piers. The central axis is accented by a three-part attic, crowned with a triangular pediment. At present, the street facade has lost its original appearance. After the reconstruction, the proportions and location of the windows of the second floor changed, which had a negative effect on the appearance of the structure.

The passion for firefighting played a fatal role in the fate of the architect. In November 1908, while extinguishing a fire in the house of Dembi in Fountain Street, Postnikov fell through the burnt roof, received severe bruises and, in addition, caught a cold, which was the cause of his lingering illness, and eventually his death in January 1909 [16].

Having worked in Vladivostok for only three years, F. F. Postnikov managed to make a significant contribution to the development of various aspects of the city life. He showed himself as a valiant firefighter, an experienced builder and a talented architect. All the buildings built according to his designs, over time, have become architectural monuments. Speaking about the stylistic features of Postnikov's buildings, one should note the predominance of motives of rationalistic modernity in them.

Architects continued to participate in the development of the Far Eastern cities in the Soviet period as well. In 1928 a competition was held in Khabarovsk for the construction of the House of Soviets, the winner of which was the project of Moscow architects Ilya Aleksandrovich Golosov and Boris Yakovlevich Ulinich. The authors received the first prize and the right to implement their project. Ulinich repeatedly visited Khabarovsk to supervise the construction and make working drawings for the project [17]. I. A. Golosov, a graduate of MUZHVZ in 1912, was one of the most prominent Soviet architects and founders of constructivism. In 1923 he took part in the development of the pavilion of the Far East at the All-Russian Agricultural Exhibition held in Moscow. In the press of that time it was noted that the pavilion reflected the idea of a transition from the severe Baikal-taiga-to the Pacific Ocean [18].

4. Activities during the period of emigration in China

Artists of architecture worked not only in the cities of the Far East, but also in neighboring Manchuria. For example, L. N. Pashkov, who held the post of city architect in Blagoveshchensk, emigrated to China during the Civil War, where he participated in the competition for the development of the project of an Orthodox church in Shanghai and was an author of several large buildings in Liaorshana [19]. Following Pashkov, Georgiy Stepanovich Mosashvili emigrated to China in 1922. After graduating from MUZHVZ in 1908, this artist of architecture first worked in Baku province, then he worked as a temporary architect at the fifth branch of the Moscow City Government. During the Civil War, he taught at the Land Survey School and the women's gymnasium in Transbaikalia, and also was engaged in designing for private orders. During the period of emigration, from 1922 Mosashvili lived and worked in Shanghai [20].

In the same period Viktor Stepanovich Podgursky was also in China. Since 1920, the artist of architecture had lived in Shanghai, where he had worked as a decorator and collaborated with architects on the decorative design of buildings. Then he opened his workshop for interior design and decoration. N. P. Kradin [21] notes that Podgursky is the author of a number of projects: a complex of buildings on the Nanjing Road embankment, owned by a major Shanghai banker David Sassoon; French nightclub; the building of Hong Kong-Shanghai Bank, etc. Being of the first emigrant artists Podgursky took an active part in many art exhibitions, painted pictures depicting nature and a way of life of China. In 1947, Viktor Stepanovich Podgursky returned to the USSR and taught at the Kazan Art College [21].

5. Conclusion

Professional activity of the graduates of Moscow Palace Architectural School and Moscow School of Painting, Sculpture and Architecture, who worked in the Far East during the second half of the 19th and the beginning of the 20th century, connected with administrative work in local self-government bodies, drawing up the first plans of the Far Eastern cities and building public buildings of various purpose, had a significant impact on the development of the architecture of the region during its initial formation. The activity of architects-artists who found themselves in China during the period of emigration promoted the spread and development of Russian architectural and cultural traditions in the context of Asian cities.

Table 1. Moscow artists of architecture who worked in the Far East of Russia

Artist of architecture	Years of life	Far Eastern period of work	Type of activity and positions held
Golosov Iliya Aleksandrovich	19/31.07.1883–29.01.1945	1928	Private Moscow architect, one of the founders of constructivism, the winner in the contest for the best project of the House of Soviets in Khabarovsk (co-author B. Ya. Ulinich)
Guschin Nikolai Ilyich	around 1848—14/27.09.1904	1899–1904	Junior architect, regional engineer of the construction department of Primorsky regional government
Krygin Stepan Vasilyevich	1832 – 09/22.03.1900	1859–1884	Amur regional architect. Lived in Blagoveshchensk. He worked out the general plan of Blagoveshchensk (1862)
Leontiev Pavel Vasilievich	1824 – after 1867	1859–1864	The first professional architect in the Far East, he held the post of regional architect of the Primorsky region. Lived in Nikolayevsk-on-Amur
Mosashvili Georgiy Stepanovich	01.07.1879–date not known	1922– date not known	Lived and worked in Shanghai
Pashkov L. N.	around 1890–date not known	1913–after 1934	City architect in Blagoveshchensk (1913–1917). Architect of a complex of city shopping malls in Blagoveshchensk. The author of a number of buildings in Shanghai and Liaorshane (1920s, 1930s)
Podgursky Victor Stepanovich	1.09.1893 – 1969	1920–1947	Painter and monumental art architect. The author of a number of buildings and interiors in Shanghai
Postnikov Fedor Fedorovich	3.11.1869 – 21.01.1909	1906–1909	City architect of Vladivostok. The founder of the firefighting business in Vladivostok, the head of the city fire brigade and free squad. Responsible for construction and engineering works. The architect of the Women's Gymnasium building (co-author civil engineer S. A. Vincent), the museum of the Society for the Study of the Amur Region, the Fire Department and the surgical pavilion of the clinical hospital
Smirnov Nikolay Egorovich	1855– date not known	1895–1899	Junior Architect of the Construction Department under the administration of the Amur Governor-General
Ulinich Boris Yakovlevich	17.7.1885 – 20.03.1978	1928–1930	Moscow architect. Winner of the contest for the best project of the House of Soviets in Khabarovsk (together with architect I. A. Golosov)

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