



ART NOUVEAU MASTERPIECE - RYABUSHINSKY MANSION

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Annotation:

The "modern" style is one of the most complex and even mysterious phenomena in the history of culture. Art Nouveau architectural monuments have been built in many parts of the world. One of these monuments is the Ryabushinsky Mansion in Moscow, also known as the A.M. Gorky, one of the best works of F.O. Shekhtel. It was built in 1900-1902. In the development of the history of world architecture architectural monuments of the Art Nouveau era occupy a special place. Examining the content of the article, the article is about one of the masterpieces of the Art Nouveau style - the Ryabushinsky mansion, built by F. Shekhtel.

Keywords: Art Nouveau style, architectural monuments, F. Shekhtel, Ryabushinsky House, interior, interior decor.

Architectural monuments of the Art Nouveau era occupy a special place in the development of the history of world architecture. Like any universal style, modern, despite the short duration of its existence, radically changed the face of Europe in the late 19th and early 20th centuries. It developed as a single artistic language that manifested itself in everything - from fashion, architecture and art to the smallest household items. Its recognizable flowing lines of floral ornamentation and flowing decor cannot be confused with anything. Even today, in the era of victorious eclecticism, modern is probably the only style that does not tolerate competition and does not go well with anything (Lavrentiev A.N. 2007).



Art Nouveau style in architecture

The "modern" style is one of the most complex and even mysterious phenomena in the history of culture (Makhmudova M.T. 2020). The essence of its originality and uniqueness was not immediately comprehended and understood by researchers and art theorists. Art Nouveau can be characterized by the words of the French art critic Charles Blanc: "... architecture in its highest sense is not a structure that is decorated, but a decoration that is being built."

However, today we can state a constant and steady research interest in the "modern" style and in the manifestation of its typological features in different types of art. The reason for the interest in this style, first of all, lies in its features, the originality of the artistic and aesthetic concept, the dual function - the result in relation to previous historical styles and insight into the future, art of the XXI century (Craig K.D. 2018).

Art Nouveau architectural monuments have been built in many parts of the world. One of these monuments is the Ryabushinsky Mansion in Moscow, also known as the A.M. Gorky, one of the best works of F.O. Shekhtel. It was built in 1900-1902. for the Ryabushinsky family. Being a major philanthropist and industrialist, Stepan Pavlovich Ryabushinsky was also a great lover and connoisseur of art. This factor was one of the reasons for choosing an architect, who fell on F. Shekhtel, who was also a close friend of Ryabushinsky (Pechenkin I. 2014).

Having completely designed the interiors and exterior of the building, Shekhtel created a magnificent example of Moscow Art Nouveau and solved not only a creative problem, but also pleased the customer. The future owner of the mansion, Stepan Ryabushinsky, seeing him, looked at every detail for a long time,



and then enthusiastically and somewhat perplexedly said: "But it turned out curiously ... I suppose nothing like this has ever been seen in Europe ..."

Fedor Osipovich Shekhtel (1859–1926) - Russian architect, painter, graphic artist and set designer, one of the most prominent representatives of the Art Nouveau style in Russian and European architecture. He built hundreds of buildings in different parts of Russia. Among them are temples, chapels, theaters, hotels, banks, train stations, mansions and even public baths. Shekhtel created unique interiors and theatrical scenery, illustrated books. Each of his new projects revealed more and more facets of his talent, which was so impeccably perfected that it never occurred to anyone that he was almost self-taught, with no special education. And the whole point is that Fyodor Osipovich did not finish his studies at the Moscow School of Painting, Sculpture and Architecture, tk. he was expelled for poor attendance in his third year. However, there was also a reason for this: no, he was not lazy or not disciplined. Shekhtel had to take care of loved ones and relatives, and at the same time support himself. But he was lucky that during his studies he was able to master the skill of drawing and sketching from Andrei Godin, who taught Vrubel himself. In order to somehow make ends meet, he interrupted himself with odd jobs, then illustrated books, magazines, or created theatrical posters, drew vignettes. Perhaps, leaving the Moscow school, to a certain extent, brought positive results. Having not received a strict academic education, Fyodor Osipovich boldly worked in different styles, easily moving from one to another, as the fashion of that time required.

Shekhtel was an amazing dreamer, he loved to experiment. He was the brightest and most prolific master of the Art Nouveau style in Russia, and therefore Moscow celebrities turned to him with their orders, and the buildings he built largely determined the appearance of old Moscow.

The originality of Shekhtel's creations lay in the fact that in his projects he often used the architectural traditions of Ancient Russia. Combining them with the latest trends, he obtained that organic alloy, which began to be called "Moscow Art Nouveau". Fyodor Osipovich is rightly considered a classic of "Russian modernity". Honing his skills on a wide variety of buildings, he developed his own original approach, easily distinguishable among the buildings erected in the Art Nouveau style by other architects. The design feature of the Shekhtel Art Nouveau is the organic combination of relief ornament and the form of an architectural structure, where decoration and form are absolutely inseparable from each other.

Ryabushinsky's mansion is a classic example, a monument of Moscow and Russian Art Nouveau. Moscow's architectural modernity was realized in the genre of a mansion and a tenement house. Each architect included in the number of objects and elements of the interior decoration of the house: doorknobs, wall decoration, fireplaces, interiors of libraries, living rooms and especially stairs. (Lavrentiev A.N. 2007). The two-story "mansion-casket", small, but fraught with many truly fabulous elements, is hidden in the foliage of the garden behind a wrought-iron fence typical of Art Nouveau. The simplicity of the form of the main volume is disturbed by two asymmetrically attached porches, which add picturesqueness to the composition. Magnificent orchid mosaic friezes add sophistication to the exterior of the mansion.



Ryabushinsky's house. Architect - F. Shekhtel, Moscow, Russia, 1900 – 1902

According to Pechenkin, presented in the book "Shekhtel. Great architects ":" ... due to the angular location of the site, the mansion is visible from almost all sides and resembles an Italian villa with a complicated volumetric structure and a strongly removed crowning cornice, casting a deep shadow on the facade. " However, the main secrets are hidden inside this building. The house has large windows, almost as wide as the rooms. In window binding patterns, straight lines are minimized, each binding is unique, the pattern of which is no longer repeated. The mansion is distinguished by the novelty of planning and compositional techniques, the new character of the decorative solution: a compact, close to a square plan, the central staircase, around which the living and utility rooms are organized, is designed so that as you move along it, there is a constant change of points of view on the interiors. A wide range of finishing materials and artistic

means have been used - from natural stone and bronze to majolica and colored stained-glass windows.

The architect's focus was on furniture (which, unfortunately, has not survived) and lighting fixtures. Every detail has been designed comfortably, carefully and meticulously. The interior decor uses a variety of floral patterns, images of insects, animals of the surface and underwater world: turtles, jellyfish, seahorses, shells, etc.



Ryabushinsky's mansion. Staircase Museum of the Ryabushinsky mansion

The compositional core of the mansion is the staircase hall. The figurative - symbolic language of modernist forms is especially vivid here. What is at least the staircase of the Ryabushinsky Mansion and its railings, ending in a violent splash with a jellyfish floor lamp at the end. Shekhtel works with space as a sculptor, as a theater decorator, used volumetric-plastic means. Greenish walls that imitate the elements of the sea, dim lighting, door handles in the shape of a seahorse create a picture of the underwater world and a pattern of parquet with a decorative wave.



Ryabushinsky's mansion. Fragment of the interior



There is another accent in the interior of the house - a column topped with a silvered plaster capital in the form of four lilies and four salamanders, which symbolizes the battle between good and evil. The mansion houses one of the best netsuke collections in the world, which is the collection of Gorky. It was located on a fireplace, also designed by Schechtel.

The plastic space of the interior is reminiscent of Gaudí's architecture. Shekhtel and Gaudi knew each other, met, exchanged opinions. Despite the fact that A. Gaudi was 20 years older than Schechtel, he was undoubtedly an authority for him.

Shekhtel all his life built luxurious houses for the Morozovs, Ryabushinsky, von Derviz, but by an evil twist of fate at the end of his life he was actually homeless. However, unlike its creator, many buildings built by Fyodor Osipovich were lucky: they survived in excellent condition, since many of them were transferred to diplomatic departments and embassies. And Shekhtel's masterpiece, Ryabushinsky's Mansion, became the museum of Alexei Maksimovich Gorky.

Today the Ryabushinsky Mansion has become one of the most interesting and attractive sights of Moscow, which always leaves an indelible impression.

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