Neoclassical trends in the Don region cities’ architecture in the early twentieth century

S A Pisarenko¹*, K T Dagldiyant², S V Lukyanov²

¹FSBEI of HE Southern Federal University, Academy of Architecture and Arts, 105/42, Bolshaya Sadovaya str., Rostov-on-Don, 344006, Russia
²Don State Technical University, 1, Gagarina sq., Rostov-on-Don, 344000, Russia

E-mail: *pisarenko-21@yandex.ru

Abstract. The purpose of the article is to consider and analyze the stylistic features of neoclassicism, manifested in the architecture of the Lower Don cities in the early twentieth century. To achieve this goal, literary sources were studied and a visual analysis of the architectural objects of the period under consideration was carried out. The article describes the factors that influenced the formation of neoclassical trends in the Don region in connection with the general dynamics of the architectural development and the peculiarities of its socio-economic and cultural situation at the time. The interrelation of various conditions that affect the choice of options for volumetric, spatial and artistic solutions of architectural monuments of the first two decades of the twentieth century is analyzed depending on their purpose and the general urban situation. The analysis of the used stylistic means and plastic features of the Don region the most significant architectural structures appearance related to pre-revolutionary neoclassicism was carried out. In the final part of the article, the conclusions regarding the regional architecture neoclassical monuments’ features in comparison with the capital’s architectural structures of this period are drawn. In particular, it is noted that, unlike many metropolitan architectural designs, in the buildings built during this period in the cities of the Don Territory, a mixture of stylistic means is often observed due to the regional specifics. The modern look of the Don region cities (primarily their historical part) is largely determined by the neoclassical architecture monuments, and the consideration of their features is necessary when developing the new architectural solutions designed to ensure the comfort for the urban environment.

Introduction
The end of the XIX - the beginning of the XX centuries was a time of active changes in various areas of material production, social and cultural life for the Don region. The changes carried out during this period had a significant impact on the architecture of the cities of the Lower Don, in the stylistic features of which both trends characteristic of both Russian capitals and the regional features were manifested. The industrial and financial development of the region at the turn of the century contributed to the public and private buildings’ growth. The main architectural monuments of that era, preserved to the present, are of great cultural and historical importance, to a large extent determining the Rostov region the largest cities central quarters’ appearance.

Neoclassical trends in the architecture of the cities in southern Russia began to be clearly visible in the 1900s and the first half of the 1910 following the short, but significant for the architecture history
Art Nouveau period. However, earlier the architectural means of classicism were not forgotten, which was clearly manifested in the use of classic techniques within the framework of heterogeneous stylistic features of the eclectic era, covering the second half of the XIX century. The eclecticism that replaced eclecticism did not completely supplant the stylistic elements inherent in earlier periods, the classic means of expression continued to be used at the turn of the century and began to become fashionable again before the First World War. Further, after a significant break caused by the events of the World War and Revolution, neoclassicism manifested itself in an altered form already in the Soviet era, incorporating the features that corresponded to the new reality. In this article, the consideration of the Don region neoclassical architecture monuments’ stylistic features is limited to the time frame of the pre-revolutionary years.

The development of architecture of the Don region of the late XIX - early XX centuries. described in a number of publications [1], [2], [3], [4], [5], [6], [7], [8] [9] and dissertational studies [10], [11] containing more or less detailed analysis of the architectural monuments in which neoclassical features are presented. At the same time, it seems that neoclassical trends in the architecture of the pre-revolutionary period Lower Don may be the subject of further theoretical consideration, and their analysis will more fully and comprehensively reveal the connection between different eras and the place of regional architecture in the context of nationwide architectural development. In addition, in a number of literary sources, the style affiliation of certain buildings relating to the period under consideration is interpreted differently. The analysis of the architectural structures’ stylistic features is hindered, in addition, by a number of reconstructions carried out at a later time. These circumstances also lead to the additional consideration of the architectural monuments’ stylistic features of the pre-revolutionary neoclassicism period in connection with more general trends in the development of architecture. The main research methods are the consideration of literary sources and visual analysis of architectural objects made in the framework of neoclassical trends in the early twentieth century.

The results of the architectural monuments’ stylistic analysis of the period in question

Before analyzing the architectural monuments of the early twentieth century, it is worth briefly identifying the main trends that contributed to the formation of stylistic features of neoclassicism in the context of regional specificity. The main stages of the Don region architecture development in the second half of the XIX - early XX centuries (eclecticism, modern, neoclassicism) roughly correspond to architectural trends in central Russia. At the same time, in the architectural monuments of the provincial cities of southern Russia in the second half of the 19th century, it is still possible to observe the metropolitan architecture of the earlier stages’ classicism characteristic features’ presence. In this regard, it is necessary to cite a statement referring to 1877: “Rostov houses are built almost flawlessly in the forms of pseudo-classical or all kinds of French renaissances. Attempts at brick architecture are rare, and not a single one is completely successful between them” [citied. 4, p. 54]. Similarly, in Novocherkassk in the second half of the XIX century a number of buildings were built in the style very close to classicism, examples of which are the Male Gymnasium (currently School No. 3, architect A.A. Kampioni, 1875), the Technical School (currently the Technical School of Chemical Engineering; architect K. F. Künzel, 1888), Cossack School (currently the Hotel of the North Caucasian Military District, 1869, unknown architect).

In the late XIX - early XX centuries the architects who graduated from the capital’s educational institutions — the St. Petersburg Institute of Civil Engineers and the Moscow School of Painting, Sculpture and Architecture, the St. Petersburg Imperial Academy of Arts — come to the Don region: V.O. Sherwood, N.M. Sokolov, A.N. Pomerantsev, L.F. Eberg, N.N. Durbach, M.M. Peretyatkovich, V.A. Pokovskiy, A.A. Yashchenko, A.N. Bektov, E.M. Gulin. Thanks to their activities, the experience of metropolitan architecture began to penetrate much more actively into the Don land. As a result, the process of changing the stylistic features of the Don region architecture began to proceed more synchronously with metropolitan trends, and the time for resorting to neoclassicism in both capitals and the Lower Don almost coincided. But at the same time, classicism in the Don region (albeit in a peculiar and more modest than in the capitals version) has only recently been replaced by
other directions. Thus, the connection of neoclassicism in the early twentieth century and the classic traditions of the XIX century in the cities of the Lower Don was very strong.

A significant number of buildings within the framework of the neoclassical tradition, which corresponded to its significance as a large commercial and financial center of southern Russia at the beginning of the 20th century, were created in Rostov-on-Don. A distinctive feature of many Rostov buildings of that time is the façade, due to the limited land area and, as a consequence, the density of buildings. Further, we can mention several buildings built in the central part of Rostov-on-Don.

An example of an architectural solution of a financial institution in the spirit of neoclassicism is the building of the State Bank, built in 1910-1915 designed by academician architects M.M. Peretyatkovich, who had already had the experience of erecting a number of large public buildings in Moscow and St. Petersburg by then. The appearance of the State Bank shows all the basic stylistic features of classicism: the presence of an order system, symmetry of layout and facades, a clear rhythm of columns and windows, constructive simplicity and clarity.

The U-shaped building, located between Bolshaya Sadovaya, Sotsialisticheskaya and Sokolov Avenue, is characterized by the majesty of forms and is one of the architectural dominants of the Council Square. The central part of the main facade overlooking Sokolov Avenue is marked by large risalit, in the middle of which are ten massive columns of the Tuscan order, supporting a wide entablature. Some parsimony of the use of jewelry enhances the impression of monumentality of the building. A powerful attic with a pediment is supplemented by a sculptural composition from Sokolov Avenue, the general outlines of which approximately fit into an arc of a circle. The composition includes figures of the Roman gods, attributes of fertility, a double-headed eagle and banners. Large and laconic forms of attic and pediment successfully contrast with the smaller details of the sculpture. A similar, but excellent in detail, solution of the attic and pediment is present from the side of the facade overlooking the Bolshaya Sadovaya street.

The upper part of the building ends with a dome, which is clearly visible from the side of the Sovetov Square and is an important emphasis on this part of urban development (the dome design was performed by the professor of the St. Petersburg Institute of Civil Engineers P.I. Dmitriev). An architectural group located on the other side of the Sokolov Avenue was decided in a single vein with the monumental forms of the bank building. The architectural group, which includes the fountain and steps rising to it, as well as benches, balustrades and sculptural images of lions, is strictly symmetrical, its axis of symmetry coincides with the compositional axis of the building and then continues in the compositional axis of the Council Square, from which a spectacular view of architectural group and the central part of the main facade.

The combination of modern and neoclassical elements is observed in the apartment building of the brothers M.M. and F.M. Dutikovs (1913, 3/3 Budennovsky Ave., architect L.F. Eberg). The appearance of the building clearly shows the resemblance to the Mertens trading house in St. Petersburg (1911, architect M.S. Lalevich), which is primarily expressed in the shape and size of three large arches on the facade of the building. In turn, the house of Mertens is close in style to the Palazzo del Capitano, created by Palladio in the XVI century, in the Italian Vincenza. In this regard, it is no coincidence that the house of the Dutikov brothers evokes some associations with the architecture of the Renaissance.

When discussing the details of the project by the architect and the customer, the decisive, as a rule, was the opinion of the customer, whose financial implementation depended on its practical implementation. The episode that happened when the project of the apartment building E.P. and V.K. Chirikovs (1913, 46 Budennovsky Ave.), also performed by L.F. Eberg. The customer, large manufacturer E.K. Chirikov demanded to install two high columns in the central part of the facade. In response to the architect’s doubts about the fact that the columns do not quite correspond to the chosen Renaissance style, a phrase was put forward that put an end to the discussion: “And who is paying you money - the Renaissance or me?” [9, p. 103]. You can also notice that the cones or twin columns on the brackets were one of the favorite elements in the architecture of Rostov-on-Don at the end of the
late XIX - early XX centuries. Often, these columns did not even imitate the structural function of the support, but served to divide the wall and, in some cases, to visually unite the floors.

Now it’s difficult to assess how expressively the facade of the Chirikov’s house would look without two central columns of a composite order, supported by massive (window-sized) brackets, but in any case, the building makes an impression and is an interesting example of neoclassical trends in Rostov architecture. Actively protruding bay windows, balconies with balustrades and moderately used stucco elements, represented by floral and anthromorphic motifs, give the building an elegant look, and semicircular archivolt repeating the shape of the central arch and some window openings, harmoniously combine with the curvature of balconies and bay windows on the sides of the facade. Above the central arch, decorated with caissons, there is the mezzanine arcade. Previously, the mezzanine was a winter garden, now it is an open space.

Another neoclassical solution for a tenement house is a building built in 1912 - 1914 designed by the architect I.E. Circassian (33/43 Bolshaya Sadovaya Str.), and in which one of the buildings of the Institute of Pedagogy and Psychology of the Southern Federal University is currently located. The building did not survive in its original form - earlier a portico with a flat roof protruded far ahead, and there was a balustrade in the upper side of the facade, which was not restored during the reconstruction of the building after the destruction during the Great Patriotic War. Four large columns of the ionic order in the central part of the building’s facade visually “link” its floors (from the second to the fourth). The rhythm of this colonnade is supported by a number of several smaller columns located at the level of 3-4 floors in the curved side of the building.

A striking example of an ancient Greek classics’ appeal to the traditions is the previously mentioned mansion of the publisher N.E. Paramonov (1912, Pushkinskaya St., 148, architect L.F. Eberg). Currently, the building houses the Zonal Scientific Library named after Yu.A. Zhdanov of the Southern Federal University. Initially, there was a section in front of the building, the fence of which was plastered pillars on a low base with an openwork lattice located between them. The fence was removed in the 20s. XX century. Unlike many architectural structures of Rostov-on-Don of the period under consideration, the building lacks a pronounced orientation only to the facade part, it looks spectacular from all sides. A significant part of the territory around the building was previously occupied by a garden with a fountain, and thus, it was originally designed for perception from different points of view.

The mansion is distinguished by the symmetry of forms characteristic of classic architecture, which is manifested both in the layout and in the solution of both facades - the north and south (the main is the north facade, which faces Pushkinskaya St., but the southern facade also impresses). The compositional axis of the building passes through the front lobby, a small atrium hall with a light lamp and a bay window, behind which there is an open terrace. On the sides of the central halls there are other rooms connected to the atrium hall by two corridors. The semicircular bay window on the south facade is supported by the similar bay windows on the side of the building.

In the central part of the northern facade there is a portico with six graceful columns of the ionic order, the rhythm of which is supported by pilasters and high windows along the side facade sections. The decoration of the building is a two-sided two-stair staircase with a balustrade. Moderately used stucco details give the building elegance and soften the rigidity of the rectilinear outlines of the facade elements. The building gives the impression of lightness and some upward tendency despite the fact that its horizontal parameters far exceed its height. This impression is achieved due to the many vertically elongated elements and well-chosen light colors, causing a feeling of airiness and allowing to emphasize the play of light and shadow on architectural details.

Within the framework of the topic under consideration, it is worth mentioning the apartment building of A.N. Frumson (1913, St. Serafimovich, 62, architect P.Ya. Lyubimov; currently the building is a branch of the Moscow University of Communications). In the guise of a tenement house, as in many architectural objects of Rostov-on-Don, the beginning of the twentieth century the heterogeneous stylistic tendencies are revealed. The asymmetry of the facade, the shape of the window openings, the smooth, fluid lines of the balcony grilles are stylistically close to modernity. However,
the bracing decorated with a Tuscan-style warrant above the entrance to the building, the strict lines of the eaves, the elegant parapet and the shape of some other elements (brackets, balusters) have neoclassical features. Among the elements of the building, attention is drawn to the balcony located above the main entrance, bounded by a balustrade in a classic style and supported by two columns.

A large building, in which there are elements of both Art Nouveau and neoclassicism, is the building of the main building of the Southern Federal University (1914, 105/42 Bolshaya Sadovaya Str., architect G.N. Vasiliev). It is believed that the building was erected as a tenement house for the merchant G.Ya. Kistov, although there is different information on this [4, p. 147 - 148]. In the building, according to the style of neoclassicism, there is a symmetry of the external appearance. Both facades of the building (on Bolshaya Sadovaya Str. and on Universitetsky Lane) are the mirror symmetric about the central axis of the curved part of the wall that smoothly connects both facades. Each facade is also symmetrical about the central axis (to the place of the rounded transition of one wall to another). The large half-columns of the Ionic order and bay windows rhythmically divide the facades’ planes. In addition, the plastic variety of the facades is added by balconies with a balustrade of classic shapes and stucco decorations. The arrangement of the half-columns, demonstrating that they are more likely to perform not a supporting, but a decorative function, is typical of the Rostov architecture of the neoclassicism and eclecticism eras.

The scope of Nakhichevan-on-Don construction (later merged with Rostov) at the time under review was somewhat inferior to Rostov, although a number of buildings of historical and artistic importance were erected in it. The most famous of the Nakhchivan buildings of the XIX - XX centuries, which reflected classic trends, is the Nakhchivan Theater (now the Rostov Academic Youth Theater, architect N.N. Durbakh). The building was built in 1899, that is, a little earlier than the beginning of the neo-classical period according to the accepted chronology, and according to the stylistic characteristics, the Nakhchivan theater is usually classified as eclectic. Nevertheless, taking into account the fact that the chronological framework very conditionally reflects the diversity of the surrounding reality, and also on the basis that the classic elements in the appearance of the building are very clearly visible, it can be mentioned in this text.

In accordance with classic traditions, the theater is strictly symmetrical about the central axis both on the plan and on the facade. The central part of the facade is decorated with a classic portico with four columns of a composite order supporting the entablature and pediment. It is also necessary to note the elegance of the extreme risalits, which stucco molding niches are flanked by the columns of a composite order. The stucco decoration of the facade is diverse - a floral ornament of the frieze, archivolt with castle stones, masks, cartouches, a balustrade between the columns of the portico and on the parapet, figures of angels over semicircular sandriks in the niches of the side risalits, etc.

Among the buildings of Novocherkassk, designed in the early twentieth century, in the classic spirit, the ensemble of the Don Polytechnic Institute (architect B. S. Roguisky) stands out, at present - the South Russian State Polytechnic University. The construction of the complex began in 1912, the Faculty of Chemistry was commissioned in 1917, the remaining faculties - even later until 1932. Thus, the university’s buildings were built both in the pre-revolutionary era and in Soviet times, and in this case, we can talk about a unique a combination of pre-revolutionary neoclassical trends and Soviet neoclassicism. The complex occupies a significant area and is characterized by a large spatial scale. Unlike the apartment buildings described above, the university buildings are not distinguished by an abundance of stucco decorations, but, on the contrary, are characterized by laconic majesty of forms. Also, unlike a number of Rostov neoclassical buildings, characterized by an eclectic style decision that brings them closer to the architecture of the capital’s “eclectic pseudo-classicism” of the early twentieth century, in the buildings of the Polytechnic University, it is possible to clearly see the orientation towards classicism of the past XIX century.

The entrance to the main building of the university impresses. In the central part of the wide facade stands a powerful risalit. In turn, a portico which includes elements typical of the architecture of classicism - six Ionic columns supporting the entablature with the pediment located above, is attached to it. The bases of the columns are located at the base of the third floor. Behind the pediment is a large
attic, the presence of which enhances the overall impression of the solemnity of the building. It is curious that the original name of the institute, written in accordance with the pre-revolutionary rules of spelling on entablature, is now adjacent to the Soviet symbols on the pediment.

Discussion
The beginning of the twentieth century in the architecture of the Don region is characterized by heterogeneity of stylistic features. In some architectural works, the orientation toward classicism samples, the source of which is antiquity, is seen very clearly, as, for example, in the N.E. Paramonov’s mansion in Rostov-on-Don. In other cases, a mixture of stylistic tendencies is manifested, for example, a combination of classic and modern elements. As noted by G.V. Yesaulov, “the variety of architectural forms that is celebrated in the cities of the Don is partly explained by the diversity of the population, its tastes and passions” [4, p. 74]. And while metropolitan architects who worked within the framework of the neoclassical paradigm often managed to maintain the “purity” of the style decisions, this did not always happen in regional architecture. This is manifested, for example, in a mixture of stylistic features of classic and modern in the form of G. Ya. Kistov, M.M. Dutikov and F.M. Dutikov, A.M. Frumson et al.

At the end of the XIX and the first decades of the twentieth century the orientation toward the antiquity idealization was quite actively manifested, which was noticeable not only in architecture, but also in other plastic arts. One of the reasons for this was that technological progress, the onset of which influenced the development of modern art, was perceived not only as a source of various benefits, but also as something cold, indifferent, impersonal. In this regard, the art of modernity associated with technical innovations was opposed to the classics, which at the beginning of the twentieth century more and more often began to feel like something more in line with a person’s inner state.

The heterogeneity of stylistic tendencies in Rostov architecture causes conflicting interpretations of the direction to which this or that architectural object can be mainly attributed. For example, the profitable Shtrom’s building (1912, 89 Bolshaya Sadovaya Str., architect L.F. Eberg) is described in one of the publications as “sustained in the spirit of neoclassicism” [5, p. 91], and in another source containing a detailed description and analysis of various eras of Rostov architecture, this house is also mentioned, but not in connection with the presentation of the neoclassicism features [4]. In our opinion, talking about the house’s belonging to neoclassicism would be an exaggeration. The appearance of the house may cause some associations with both neoclassicism and modernism, but in a very smooth and minimalistic version.

Analysis of the stylistic features of buildings at the turn of the XIX - XX centuries is hindered by the fact that both in pre-revolutionary and in Soviet times a number of perestroika was carried out (in particular, in connection with the events of the Great Patriotic War). For example, to date, the upper part of the above-mentioned former apartment building on Bolshaya Sadovaya str., 33/43. In addition, we can recall built in the 1890s of the XIX century the house building of K. Chernov (Bolshaya Sadovaya Str., 69/47, architects F.S. Yasinsky, G.G. Choropyan), which is currently the building of Rostov State Economic University, and which is usually referred to as eclecticism. However, stylistically it is quite close to the mentioned building on the Bolshaya Sadovaya str., 33/43, which is considered one of the options for a neoclassical solution. This stylistic similarity is manifested in the general proportions of the buildings, the symmetry of the facades, and the nature of the semicircular transition connecting the facade overlooking the Voroshilovsky ave. with a facade on the Bolshaya Sadovaya str., combining the third and fourth floors with large pilasters (in the house on Bolshaya Sadovaya str., 33/43 and a number of other buildings, half columns were used for this), the nature of the division of the facades with cornices, the features of smaller decorative ornaments. However, in old photographs, the eclectic features of the building are more noticeable (one of its decorations was the currently lost dome), which gives reason to classify it in the corresponding architectural direction.

The revival of interest in classical architectural forms (mainly the experience of classicism or the Renaissance) was due to the fact that their inherent stylistic elements often corresponded to the tastes
of wealthy manufacturers, bankers and large managers who, as a rule, were the customers of architectural projects. The neoclassical methods of shaping were well suited for the expression of ideas of solemnity, pomposity, which was in tune with the moods of the wealthiest segments of the population. It can also be assumed that for this small stratum, familiarization with the “eternal” classic was implicitly associated with a sense of stability and stability in turbulent pre-revolutionary times.

Tenement houses created during the neoclassical period were often actively decorated with decorative elements that did not have constructive significance. The use of lush jewelry met the needs of building owners and served as an advertising medium to attract wealthy customers. The plastic activity of the facades of a number of apartment buildings (for example, the apartment buildings of E.P. and V.K. Chirikov, G.Ya. Kistov), manifested in the abundance of protruding bay windows, balconies and smaller decorative elements, brings these structures closer to a number of examples of period architecture eclecticism of the late XIX century. On the contrary, a number of public buildings, for example, the mentioned buildings of the State Bank in Rostov-on-Don or the building of the Don Polytechnic Institute in Novocherkassk, are distinguished by the flatness of the facade elements characteristic of the classics and the more laconic use of decorative ornaments.

As the examples in the previous section of the article show, the neoclassical tendencies in the architecture of Nakhichevan-on-Don and Novocherkassk were less noticeable than in Rostov-on-Don - this seems logical due to the fact that changes occurred faster in a larger city, relevant metropolitan fashion trends. In Taganrog, the development of the classic line in architecture differed from Rostov trends to an even greater extent than was observed in Nakhichevan-on-Don and Novocherkassk. In the first half and middle of the nineteenth century. Taganrog was noticeably superior to Rostov-on-Don in terms of population and level of improvement. At that time, a number of significant structures in the spirit of classicism and empire were built in Taganrog - the Gostiny Dvor, the house of Volkov-Remy, the household of Major General Kirsanov (the “Bishop’s House”), the Palace of Alferaki, the ensemble of buildings No. 41 - 45 on the Petrovskaya str., the house of the merchant Gairabetov (faculty of foreign languages of the Pedagogical Institute), etc.

However, from the second half of the nineteenth century the situation is changing. Public and private construction is activated in Rostov, which was most noticeably manifested in the “construction boom” of the early twentieth century and, in particular, in the neoclassical ideas’ implementation. In Taganrog, although the construction continues, it is not as active as in Rostov, and interest in the use of classic means in architecture is declining (although in some buildings related to the eclecticism of the turn of the 19th - 20th centuries, such funds are present). The absence of significant neoclassical buildings in Taganrog beginning of the twentieth century partially, it can be explained by a decrease in business activity in it due to the fact that Rostov was becoming the center of trade and financial life in the region by that time. Neoclassical trends in the architecture of Taganrog nevertheless appeared, but in Soviet times already, which is not the subject of consideration in this article.

In the architecture of the Don region, interest in neoclassical forms was not limited to the pre-revolutionary period and the era of Soviet neoclassicism of the 30s and 50s, of the XX century. They can be seen (albeit in a different form from earlier time periods) and in modern public buildings of Rostov-on-Don, such as, for example, the building of the Main Directorate of the Ministry of Emergencies of Russia in the Rostov Region (Volos Greek City Street) or office building on Chekhov str., 50. At the same time, a serious stylistic analysis of new buildings in the context of the development of regional architecture seems to be a matter of the future.

Summary
1. Neoclassical trends in the architecture of Rostov-on-Don in the early twentieth century developed almost synchronously with the similar phenomena in metropolitan architecture. In other cities of the Don region, such trends were not so active. This can be explained by the lack of a population layer in small cities that can finance large architectural projects, as well as the regular lag of architectural fashion in the province compared to the capital.
2. In public buildings dating back to the neoclassicism period, focus on examples of the nineteenth century classicism architecture manifested itself more noticeably than in private structures. Public buildings, in addition, were distinguished by a more rigorous selection of decorative elements used to decorate. Unlike the desire manifested in many works of neoclassical metropolitan architecture, to prevent the style means’ mixing, in the architecture of the Lower Don cities there are often different variants of such mixing (for example, a combination of classics and modernity), which is to some extent explained by the diversity of the region’s population and the individual requirements of customers. Neoclassical buildings built with private funds, as a rule, were characterized by active and not always stylistically sustained use of decorative ornaments, which, in accordance with the tastes of wealthy residents of the region, was intended to emphasize the status of customers of architectural projects and promote business advertising.

The pre-revolutionary neoclassicism time frame covers a short period within the first and second decades of the twentieth century. Nevertheless, during this period, many buildings in the cities of the Lower Don that have undoubted architectural, artistic and historical significance were constructed. Neoclassicism, closely associated with the architecture of past eras, in turn, influenced the further development of the architecture of the Don region cities and largely determined the appearance of their central part. Knowledge of the stylistic features of neoclassicism is important not only for a theoretical understanding of the architecture history, but also for the optimal development of modern architectural projects and the options for the architectural heritage reconstruction.

References
[1] Gurdjieff I P 2013 The architectural decor of the southern capital Culture: management, economics, law 3 13 – 15.
[2] Esaulov G V 2016 Architecture of the South of Russia. From history to the present (Architecture-S, M.).
[3] Esaulov G V, Ivanova-Ilyicheva A M, Isaenko N G 1998 The main stages of architectural and urban development of Rostov-on-Don in 1750 - 1910 Proceedings of the RSSU, Rostov-on-Don. 2 13 – 19.
[4] Esaulov G V, Chernitsyna V A 2003 The architectural annals of Rostov-on-Don (Rostov-on-Don).
[5] Kishkinova E M 2019 Apartment buildings of the architect L.F. Eberg: composition and style Scientific almanac 10-3 (60) 90 – 96.
[6] Kishkinova E M 2017 Regional contextualism and national identity. Neo-Greek style in Rostov-on-Don Scientific almanac 5-2 (31) 256 – 259.
[7] Kishkinova E M 2018 The style of the neo-greek (neo-grec) in the historical and cultural context of the southern region of Russia by the example of the cities of Rostov-on-Don and Essentuki Materials Science Forum (MSF) 931 705 – 710.
[8] Kukushin V S, Voloshinova L F, Rekalo E G 2013 Creations of metropolitan architects in Rostov-on-Don, Sat scientific tr. Man in the modern world. Materials of the international forum. - Taganrog: Moscow Institute of Technology, a branch in Taganrog 207 – 214.
[9] Kukushin V S 1996 The history of architecture of the Lower Don and the Sea of Azov (GinGo Rostov-on-Don).
[10] Esaulov G V 2004 Architectural and urban planning heritage of the South of Russia (its formation and cultural potential) - Abstract of diss. for the competition Degree of Doctor of Architecture (Scientific. Institute of Theory of Architecture and City, Moscow).
[11] Ivanova-Ilyicheva A M 2000 Rationalist tendencies in the architecture of the cities of the Lower Don and the Sea of Azov in the second half of the XIX - early XX centuries. (on the example of Taganrog, Rostov-on-Don and Nakhichevan-on-Don, Novocherkassk) (Abstract of diss. for the competition degrees of cand. Architecture, Scientific. Institute of Theory of Architecture and City, Moscow).